

The background of the entire poster is a dark, atmospheric photograph of a forest at night. The trees are silhouetted against a deep blue and black sky. Numerous small, out-of-focus lights in shades of yellow, orange, and blue are scattered throughout the scene, creating a bokeh effect that suggests fireflies or magical lights. The ground is covered in dark, textured foliage and ferns.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

RECOMMENDED BY
CLASSIC *f*M

A Midsummer Night's Dream

Caird Hall, Dundee
Thu 14 Mar 2024 7.30pm

Usher Hall, Edinburgh
Fri 15 Mar 7.30pm

Glasgow Royal Concert Hall
Sat 16 Mar 7.30pm

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A Midsummer Night's Dream

Caird Hall, Dundee Thu 14 Mar 2024 7.30pm

Usher Hall, Edinburgh Fri 15 Mar 7.30pm

Glasgow Royal Concert Hall Sat 16 Mar 7.30pm

A Midsummer Night's Dream is Shakespeare at his very best: Felix Mendelssohn loved it so much he transformed it into pure musical magic. Experience both words and music this evening – including *that* Wedding March! Music Director Thomas Søndergård and the RSNO also perform a lively overture by Fanny, Felix's sister, and the incredible RSNO Youth Chorus presents a 21st-century celebration of the names we give to birds, beasts and plants.

HENSEL Overture in C Major [10']

JAMES BURTON The Lost Words [20']

SCOTTISH PREMIERE

INTERVAL

MENDELSSOHN A Midsummer Night's Dream: Incidental Music
Opp21 and 61 [58']

Thomas Søndergård Conductor

Carine Tinney Soprano

Rosamond Thomas Mezzo-soprano

Christine Steel Narrator

RSNO Youth Chorus

Patrick Barrett Director, RSNO Youth Choruses

Royal Scottish National Orchestra

RECOMMENDED BY

CLASSIC *f*M



The concert in Dundee is kindly supported by the Northwood Charitable Trust, R J Larg Family Trust, Leng Charitable Trust, Tay Charitable Trust and Leisure & Culture Dundee Major Music Award.

The Glasgow performance will be recorded for the RSNO Archive.

Supported by the Iain and Pamela Sinclair Legacy.

If viewing these notes at the concert, please do so considerately and not during performances.

Please silence all mobile telephones and alerts, and refrain from taking photographs, without flash, until the end of each piece.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Nicola Benedetti Plays Simpson

ABN Thu 21 Mar 2024: 7.30pm

EDN Fri 22 Mar 2024: 7.30pm

GLW Sat 23 Mar 2024: 7.30pm

Mark Simpson Violin Concerto
(Scottish Premiere & RSNO Co-commission)
Shostakovich Symphony No5

David Afkham Conductor
Nicola Benedetti Violin

Pre-concert talk, 6.45pm (EDN and GLW)

David Afkham and Mark Simpson in conversation
with RSNO Concerts Administrator Matthias Van Der Swaagh

rsno.org.uk

The RSNO is supported by
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Welcome



Welcome to this evening's concert.

Tonight, we have the absolute pleasure of being joined onstage by the RSNO Youth Chorus for a selection of songs from James Burton's *The Lost Words*. They've worked incredibly hard in rehearsals to bring these challenging works to the stage, and I hope you'll join me in welcoming these talented young people back into our concert halls.

Lucky audience members in Edinburgh's Usher Hall will have already seen some of the next generation of music-makers in the pre-concert showcase performed by musicians from St Mary's Music School, who we are delighted to support by bringing them into our Concert Season. I have a particularly special relationship with the school as it played a huge part in building the foundations of my musical life, both as a young chorister and as a wider learning resource. The continuing success of the school in the years since I was there is

testament to the real power of singing as training in a young musician's life, and something we aim to reaffirm with our own Youth Choruses.

Last week, our new schools project for early secondary age was released online. *Still I Rise* focuses on the lives and music of three important but marginalised 20th-century composers – Ethel Smyth, Julius Eastman and Viktor Ullmann – through the lens of Maya Angelou's poem of the same name. Schools and home educators can access the concert film and digital learning resources online for free at: rsno.org.uk/still-i-rise

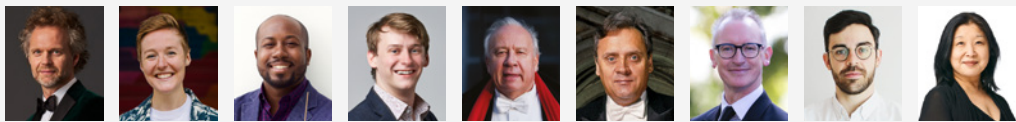
The last time the RSNO performed Mendelssohn's *A Midsummer Night's Dream* was under the cover of a large tent as part of the 2021 Edinburgh International Festival. Thomas Søndergård, our Music Director, and I have been trying to find a space for it on our main stage ever since, and I'm thrilled we've been successful, though I'm glad that this time we won't be at risk of a colossal downpour disrupting the finale!

Alistair Mackie

CHIEF EXECUTIVE

Royal Scottish National Orchestra

1-9



10-18



19-27



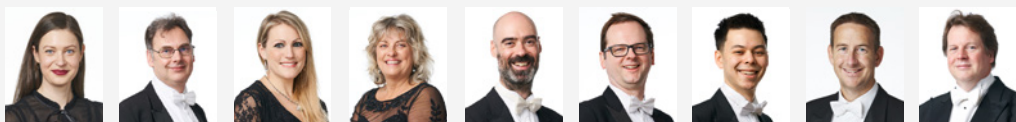
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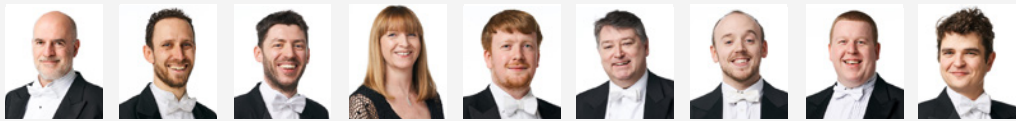
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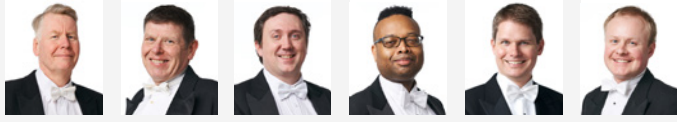
46-54



55-63



64-69



ARTISTIC TEAM

Thomas Søndergård	1
MUSIC DIRECTOR	
Ellie Slorach	2
ENGAGEMENT CONDUCTOR	
Kellen Grey	3
ASSOCIATE ARTIST	
Derrick Morgan	4
ASSISTANT CONDUCTOR	
Neeme Järvi	5
CONDUCTOR LAUREATE	
Alexander Lazarev	6
CONDUCTOR EMERITUS	
Stephen Doughty	7
DIRECTOR, RSNO CHORUS	
Patrick Barrett	8
DIRECTOR, RSNO YOUTH CHORUSES	

FIRST VIOLIN

Maya Iwabuchi	9
Lena Zeliszewska	10
ASSOCIATE LEADER	
Tamás Fejes	11
ASSISTANT LEADER	
Patrick Curlett	12
ASSISTANT PRINCIPAL	
Caroline Parry	13
Ursula Heidecker Allen	14
Lorna Rough	15
Susannah Lowdon	16
Alan Manson	17
Elizabeth Bamping	18
Liam Lynch	19
Veronica Marziano	20

SECOND VIOLIN

Jacqueline Speirs	21
ASSOCIATE PRINCIPAL	
Marion Wilson	22
ASSOCIATE PRINCIPAL	
Nigel Mason	23
Paul Medd	24
Harriet Hunter	25
Anne Bünemann	26
Sophie Lang	27
Robin Wilson	28
Emily Nenniger	29

VIOLA

Tom Dunn	30
PRINCIPAL	
Felix Tanner	31
ASSOCIATE PRINCIPAL	
Susan Buchan	32
SUB PRINCIPAL	
Lisa Rourke	33
SUB PRINCIPAL	
Nicola McWhirter	34
Claire Dunn	35
Katherine Wren	36
Maria Trittinger	37
Beth Woodford	38
Francesca Hunt	39

CELLO

Pei-Jee Ng	40
PRINCIPAL	
Betsy Taylor	41
ASSOCIATE PRINCIPAL	
Kennedy Leitch	42
ASSISTANT PRINCIPAL	
Rachael Lee	43
Sarah Digger	44
Robert Anderson	45
Gunda Baranauskaitė	46

DOUBLE BASS

Michael Rae	47
ASSISTANT PRINCIPAL	

FLUTE

Katherine Bryan	48
PRINCIPAL	
Janet Richardson	49
PRINCIPAL PICCOLO	

OBOE

Adrian Wilson	50
PRINCIPAL	
Peter Dykes	51
ASSOCIATE PRINCIPAL	
Henry Clay	52
PRINCIPAL COR ANGLAIS	

CLARINET

Timothy Orpen	53
PRINCIPAL CLARINET	
Duncan Swindells	54
PRINCIPAL BASS CLARINET	

BASSOON

David Hubbard	55
PRINCIPAL	
Luis Eisen	56
ASSOCIATE PRINCIPAL	
Paolo Dutto	57
PRINCIPAL CONTRABASSOON	

HORN

Alison Murray	58
ASSISTANT PRINCIPAL	
Andrew McLean	59
ASSOCIATE PRINCIPAL	
David McClenaghan	60
Martin Murphy	61
ASSISTANT PRINCIPAL	

TRUMPET

Christopher Hart	62
PRINCIPAL	

TROMBONE

Dávur Juul Magnussen	63
PRINCIPAL	
Lance Green	64
ASSOCIATE PRINCIPAL	
Alastair Sinclair	65
PRINCIPAL BASS TROMBONE	

TUBA

John Whitener	66
PRINCIPAL	

TIMPANI

Paul Philbert	67
PRINCIPAL	

PERCUSSION

Simon Lowdon	68
PRINCIPAL	
John Poulter	69
ASSOCIATE PRINCIPAL	

Fanny Hensel (1805-1847)

Overture

in C Major



FIRST PERFORMANCE Berlin, 1834
DURATION 10 minutes

With at least 450 pieces to her name, Fanny Hensel (née Mendelssohn) was one of the most prolific female composers of the 19th century, as well as a gifted pianist and conductor. As her mother, Lea, put it, Fanny was 'truly a rare phenomenon among women'. Among men too. When she was a child, her extraordinary musical talent was reckoned to be on a par with no less than J S Bach's. But as she grew up, societal expectations closed in – she married in 1829, taking up her role as a domestic housewife. A professional career in the public realm was frowned upon.

Fanny's first baby was born in 1830, a boy called Sebastian Ludwig Felix, named after Bach, Beethoven and her composer brother, with whom Fanny had always been incredibly close. And yet she continued to compose, encouraged, in fact, by her husband, Wilhelm Hensel, who was an artist. Piano works and Lieder make up most of her output, but in 1831, although she did not write many pieces that year, Hensel turned to larger-scale genres for the first time. Her *Lobgesang* (Song of Praise), *Hiob* (Job) and *Cholera-musik* (Cholera Cantata) were all performed at her new Sunday Salon in Berlin, the *Sonntagsmusiken*. A foray into the world of concert arias with *Hero und Leander* was followed by another new departure: her first purely orchestral work.

And the Overture in C Major is an ebullient, thoroughly enjoyable piece, blending Classical era sonata form and an early Romantic sensibility with ease. The music awakens during a slow introduction, with themes passing between the strings and woodwind. A string flourish leads us into a jubilant *Allegro*, during which Hensel gives us interesting harmonic colourings, lyrical

contrast and a hint of turbulence. The listener's ear is constantly drawn around the orchestra, as she brings out a cello line here, a bassoon solo there.

Hensel began writing the Overture in March 1832 and completed it by late April or early May, but it was only in 1834 that she gave its premiere, conducting the music herself at one of her salons. At this stage in her career, none of her music had been published – it was not seen to be proper for an upper-class woman, although she later did publish some of her songs. It wasn't until 1994 that the Overture was published for the first time. With a revival of Hensel's music currently underway, a new, freely available edition has been published online by ComposeHer and Hensel Pushers.

© Rebecca Franks

What was happening in 1834?

Mar John Scott Russell's Scottish Steam Carriage Company started a regular service between Glasgow and Paisley; a fatal accident four months later halted the operation

24 Mar William Morris, designer, artist, writer and socialist activist, was born in Walthamstow

15 Jul The Spanish Inquisition, which had begun in the 15th century, was suppressed by royal decree

19 Jul French Impressionist painter Edgar Degas was born in Paris

1 Aug The Slavery Abolition Act 1833 abolished slavery in the British Empire

2 Sep Thomas Telford, Scottish civil engineer dubbed 'The Colossus of Roads', died

11 Sep The emigrant ship *Sybelle*, sailing from Cromarty, was wrecked off Nova Scotia with the loss of 316 passengers and all but six of her crew

16 Oct The Palace of Westminster, House of Commons and House of Lords were destroyed by fire, attributed to the negligent burning of tally sticks representing six centuries of financial records

14 Nov William Lamb, 2nd Viscount Melbourne, became the last UK Prime Minister to be dismissed by the monarch, in this instance, William IV

James Burton (Born 1974)

The Lost Words



FIRST PERFORMANCE

Tanglewood Music Festival, Massachusetts,
21 July 2019

SCOTTISH PREMIERE

DURATION 20 minutes

Acorn

Newt

Lark

Conker

Bluebell

Willow

Wren

Once upon a time, words began to vanish from the language of children. They disappeared so quietly that at first almost no one noticed – fading away like water on stone. The words were those that children used to name the natural world around them: acorn, adder, bluebell, bramble, conker – gone! ... The words were becoming lost: no longer vivid in children's voices, no longer alive in their stories ...

Thus begins *The Lost Words*, Robert Macfarlane and Jackie Morris' beautiful book which contains spell-poems and paintings of common names for everyday nature – from *acorn* to *wren* – which had slipped so far out of the consciousness of children that they were omitted from a new edition of a junior dictionary. Published in 2017, *The Lost Words* summons the magic of nature to help conjure these words back to life:

... it holds not poems but spells of many kinds that might just, by the old, strong magic of being spoken aloud, unfold dreams and songs, and summon lost words back into the mouth and the mind's eye.

I fell under the spell of *The Lost Words* shortly after it was published, and this coincided happily with a commission from the Hallé Orchestra for the Hallé Children's Choir and the foundation of the Boston Symphony Children's Choir. Thus the piece came into being as a co-commissioned project across the Atlantic.

I selected 12 of the poems to set to music, and each one forms its own stand-alone song. The piece may be performed by any group of upper voices, but I composed it with the timbre and energy of children's voices in mind. The accompaniment was always conceived orchestrally, but I also wanted to create a piano version which was musically convincing and practical. The 12 songs with piano accompaniment were premiered at the Tanglewood Festival in 2019, and have enjoyed

many performances since then in the UK and USA. Some of the orchestral versions have been heard before, including performances of Willow and Newt at the BBC Proms. The RSNO will give the orchestral premieres of the songs Conker and Bluebell at these performances.

In each of the songs I have set out to capture the spirit of the words and to make them intelligible and enjoyable to sing. Sometimes that means some vocal extremes, such as whispered effects, shouting, some very low mysterious notes, and some triumphant high ones too. The rhythm of **Acorn** was inspired by the sound of falling acorns on a hard roof. There is high melodrama in **Newt**, in which the proud 'king of the pond' resists the unwanted approaches of a pun-filled coot.

Each of the movements is dedicated to loved ones and friends, and **Lark** is dedicated to the memory of my father who nurtured my love of music and, before he died too young, taught me to notice nature, even though we lived in built-up London. The poem casts the bird as an astronaut, always high out of reach, but whose song can be heard 'torrenting on' and giving hope to a sad heart.

Conker is set musically as a jovial rondo waltz. When the unlikely characters of the cabinet maker, the king and the engineer join together, the music changes from minor to major and the song ends with a telling cluster chord ('tree'). In the UK, conker is a word used widely to describe a horse chestnut and is the string-dangled weapon in the children's playground game. But in the USA it's not a well-known word at all: a conker is a 'buckeye' to our American friends, so-called due to the nut's resemblance to the eye of a buck.

The oceanic **Bluebell** painting with a barn owl is for me one of the abiding images of the *Lost Words* book. The song's bluesy harmonies are

intended to match the depth of Jackie Morris' colours, while the 'current' of the slow tempo and the downward-leaning melody depicts the 'undertow' in Robert Macfarlane's words.

Willow flows gently in compound time, and the unknowable language of trees is the theme in the Tolkienian conversation between the 'listeners' (us) and the unreachable tree. The flitting and breathless *presto* of **Wren** captures a birdwatcher's frustration with these tiny, shy but brilliant vocalising songbirds: 'now you think you see wren, now you know you don't.'

© James Burton

James Burton

Composer

James Burton's composition portfolio includes commissions for the Boston Symphony, the Hallé, Lexington Philharmonic, National Portrait Gallery, Choir of St John's College Cambridge and the Exon Festival, where he was composer-in-residence in 2015. His works have received premiere performances on BBC Radio 3, and have been played by the Boston Pops Orchestra, City of Birmingham Symphony Orchestra, the Hallé, Southbank Sinfonia, and leading choirs including Tenebrae, the BBC Singers and The Sixteen. His carol settings are well known, and his *Balulalow* was featured on a recent album by the King's Singers. James' orchestral arrangements for American folk singer Arlo Guthrie appear on the album *In Times Like These* and have been performed widely by leading US orchestras. James' commissions have included the music for the 2010 World Equestrian Games opening ceremony, and in 2012 he completed a major choral/orchestral setting of Thomas Hardy's *The Convergence of the Twain* commemorating the 100th anniversary of the *Titanic* disaster. His works are published by Edition Peters.

Also active as a conductor, James is the Boston Symphony Orchestra Choral Director and Conductor of the Tanglewood Festival Chorus. Since 2020 he has been Director of Orchestras at Boston University's College of Fine Arts and Music Director of the Boston University Symphony Orchestra. His recent conducting appearances have included concerts with the Boston Symphony and frequent concerts with the Boston Pops. He has conducted widely in the UK, including in Scotland with the Orchestra of Scottish Opera. James has given concerts with professional choirs including the Gabrieli Consort, the Choir of the Enlightenment, Wrocław Philharmonic, and the BBC Singers in the inaugural season of Dubai's opera house in 2017. From 2002 to 2009 he served as Choral

Director at the Hallé, where he was conductor of the Hallé Choir and founded the Hallé Youth Choir, winning the *Gramophone* Choral Award in 2009.

James is an inspirational leader of young musicians, and at Boston University he oversees the orchestral training of over 150 musicians. He was Music Director of Schola Cantorum of Oxford from 2002 to 2017, and guest conductor of Japan's National Youth Choir in 2017. He teaches conducting at Boston University and has given masterclasses at the Royal Academy of Music, Tanglewood Music Center and the Prague Summer Nights Festival. He founded a scholarship for young conductors at Oxford in 2011, and founded the Boston Symphony Children's Choir in 2018.

Born in London, James was a chorister at Westminster Abbey and a Choral Scholar at St John's College Cambridge. He holds a Master's in Orchestral Conducting from the Peabody Conservatory in Baltimore, where he studied with Frederik Prausnitz and Gustav Meier.

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The Planets

EDN Fri 19 Apr 2024: 7.30pm

GLW Sat 20 Apr 2024: 7.30pm

Ireland The Forgotten Rite

Elgar Sea Pictures

Holst The Planets

John Wilson Conductor

Alice Coote Mezzo-soprano

RSNO Chorus

Stephen Doughty RSNO Chorus Director

Pre-concert talk, 6.45pm

John Wilson in conversation with
RSNO Principal Flute Katherine Bryan

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Felix Mendelssohn (1809-1847)

A Midsummer Night's Dream

Incidental Music Opp21 and 61



FIRST PERFORMANCE Incidental music with the play: 14 October 1843

DURATION 58 minutes

Overture

Scherzo

L'istesso tempo

Lied mit Chor (Song with Choir)

Andante

Intermezzo

Allegro

Con moto tranquillo (Nocturne)

Andante

Hochzeitsmarsch (Wedding March)

Marcia funebre (Funeral March)

Bergamask

Allegro vivace

Epilogue

Did any composer ever have a more madly cultured and privileged upbringing than Felix Mendelssohn? His grandfather was one of Germany's most distinguished intellectuals, his father among Berlin's top bankers, and in the family home the prodigious youth met and talked with an astonishing array of the country's great minds, artists and scientists, from Hegel and Heine to Goethe to Humboldt.

It's just as well Felix (and his elder sister Fanny) was himself so talented and precocious. Born in 1809, Felix made his first public concert appearance as a pianist at the age of nine, and by the time he was 16 he had composed pieces in all musical forms, including a symphony and operas; the culmination of all this was his first real masterpiece, the Octet Op20. Even Mozart, the only comparable prodigy, took until he was about 18 to really start being the composer we call Mozart; Mendelssohn's musical personality was probably complete by the time he was 20. Early in life, his love of the 18th century – Bach, Handel, Mozart and Haydn – laid the foundations of a style rooted in the past, devoted to counterpoint and chromatic part-writing. The boy's old-fashioned tastes were greatly enriched by his attendance at the premiere of Carl Maria von Weber's Romantic opera *Der Freischütz* in 1821, with its fantastical elements and excursions into the supernatural. As if all this wasn't enough, Felix was a highly talented violinist, singer, painter, classicist and poet.

He was an avid reader, too, including of Shakespeare, whose works appeared in a fine new German translation in 1825. In July the next year, Felix reported to Fanny that he was 'dreaming the *Midsummer Night's Dream*', and by August he had completed the concert

overture, called by George Bernard Shaw ‘the most striking example of a very young composer astonishing the world by a musical style at once fascinating, original and perfectly new’.

It’s more of a tone poem than a true overture; it received its public premiere in Stettin in 1827, shortly before Felix took his entrance exams to Berlin University, and it has remained – alongside the Wedding March – his most popular piece ever since. And there is a good deal more to it than its overpowering charm, too: a musical network of motifs derived from the famous initial chords – cunningly harmonised and orchestrated, and based on a descending series of four notes – opening out into a complete musical realisation of Shakespeare’s dream world, Athenian court, enchanted forest, thespian tradesmen (including Bottom’s braying donkey), lovers and fairies. It is a perfect intermeshing of the young composer’s musical influences, the delight of fanciful imagination imposed on rigorous musical organisation, so you never notice it’s a fine example of sonata form. More importantly, it is utterly bewitching, and seems to encapsulate the tingling magic of Shakespeare’s play itself – to dream the *Dream*.

And there it rested for 16 years until the Prussian king asked Mendelssohn to write complete incidental music for the whole of Shakespeare’s play. By now, Mendelssohn was an accomplished writer of theatre music, having written several such pieces, including for *Antigone* and *Oedipus* by Sophocles and Victor Hugo’s *Ruy Blas*, and he returned happily to the *Dream* of his youth with its flitting fairies, elvish mischief and romantic entanglements, recapturing the magical sounds of the past as if he’d put his pen down just the previous day.

Following the **Overture**, there are 12 episodes and an Epilogue, starting with the **Scherzo**, between the first two Acts, when the play’s action moves from Athens to the forest, and the reappearance of the Overture’s scurrying fairies. The first ‘melodrama’ – music played behind the spoken words – follows, then the song Ye spotted snakes lulls Titania to sleep, against the hum of nocturnal insects; if it sounds like a lullaby by Arthur Sullivan, that’s because of his own devotion to Mendelssohn. The next melodrama has Puck dispensing his love-drugs over an upside-down version of the descending notes from the Overture’s first chords.

With the next **Intermezzo** we are in the world of Hermia’s turbulent dreams, and further melodrama leads us to the famous **Nocturne**, with its gorgeous horns and bassoons. In the following **Andante**, Oberon removes the spell from Titania, and the joyous **Wedding March** divides Acts 4 and 5. The Mechanicals’ play is introduced by a fanfare and a parodied **Funeral March**, and ended with the boisterous **Bergamask** that again incorporates Bottom’s asinine braying. The Wedding March comes back, but is interrupted by the fairies, now singing over the scurrying theme of the Overture. In the dreamy coda, a narcotic version of the Overture’s love theme returns, and the opening chords come back, waking us gently out of this *Dream*, back into a now-transfigured reality.

© Robert Thicknesse

Carine Tinney

Soprano



Scottish/Maltese soprano Carine Tinney enjoys an international career singing oratorio, early music, Lieder and opera. Particularly sought after in Baroque music throughout Europe and the UK, she has appeared as a soloist with the RSNO (Handel's *Messiah* earlier this year), at the Berlin Philharmonie, the Händel-Festspiele Halle, Opéra de Lille, with the Royal Liverpool Philharmonic Orchestra and at La Monnaie, Brussels, working alongside conductors such as Helmuth Rilling, Jeannette Sorrell, Emmanuelle Haïm, Attilio Cremonesi and Jonathan Cohen.

Her solo engagements in the United States include the Berkeley Early Music Festival in California, Bach's *St Matthew Passion* with Quad City Symphony Orchestra led by Mark Russell Smith and Handel's *Messiah* with the St Paul Chamber Orchestra led by Jeannette Sorrell. Since 2019, Carine has been a member of the acclaimed medieval/renaissance ensemble Sollazzo, which performs regularly throughout Europe, the USA and Asia.

Opera highlights include Pamina in Mozart's *The Magic Flute* at the Landestheater Detmold and the title role in Massenet's *Cendrillon*. In 2019, Carine debuted at the Opéra de Lille in a production of Purcell's *The Indian Queen* conducted by Emmanuelle Haïm.

Accredited with multiple scholarships, Carine is a prize-winner at the Hugo-Wolf Academy International Competition for Liedkunst in Stuttgart and the Alumni/ASTA Competition for Lied Singing. She was awarded the BECA Bach scholarship in Barcelona and Artist in Residence 2021 at the Zentrum für Alte Musik in Cologne.

Carine gained her Bachelor degree at Edinburgh Napier University and continued her studies in Germany at the Hochschule für Musik Detmold, where she graduated with Master's degrees in Lied Singing and Opera under Gerhild Romberger and Manuel Lange.

Rosamond Thomas

Mezzo-soprano



Rosamond Thomas is a British mezzo-soprano currently based in Leipzig. She made her debut at the Hamburgische Staatsoper in June 2023, singing in the World Premiere of Sciarrino's *Venere e Adone*. Her roles include Dido in Purcell's *Dido and Aeneas*; Cesare in Handel's *Giulio Cesare*; L'Enfant in Ravel's *L'enfant et les sortilèges* and The Composer in Strauss' *Ariadne auf Naxos* (Theater Schönbrunn Vienna); Asteria in Gluck's *La Corona* (Burg Perchtoldsdorf); and Sorceress (*Dido and Aeneas*) at the Ryedale Festival 2019.

She sang with the chorus for the Glyndebourne Festival and Tour 2022. In the Festival, she covered Second Bridesmaid in *Le nozze di Figaro*.

As a concert singer, Rosamond has sung in performances of Handel's *Messiah* (including with the RSNO earlier this year), Copland's *In the Beginning*, Bach's *Christmas Oratorio*, Duruflé's *Requiem*, Dvořák's *Stabat Mater* and Mozart's *Mass in C Minor*, the latter in London's Cadogan Hall.

Rosamond is an experienced song recitalist, performing programmes in the Bösendorfer Salon and Gesellschaft für Musiktheater in Vienna, songs by Roxanna Panufnik at the Ryedale Festival, Ravel's *Trois Poèmes de Mallarmé*, and Rachmaninov songs in the Rachmaninov Festival at Pushkin House in London. She has sung in masterclasses with Helmut Deutsch, Christoph Prégardien (London Song Festival) and Justus Zeyen.

Rosamond studied at the Royal Academy of Music and the Universität für Musik und darstellende Kunst, Vienna. She was awarded Second Prize in the Hurn Court Singing Competition 2023 and was Highly Commended in the National Mozart Competition 2018.



Christine Steel

Narrator

Christine trained at Drama Centre London. Her stage appearances there include *The Last Witch*, *Blood Wedding*, *All's Well That Ends Well*, *The Way of the World* and *Three Sisters*. Her television and film work includes *Outlander*, *The Control Room*, *Sometime Somewhere* (short film), *Femme* (short film), *River City*, *Iona* and *M.I. High*.

Patrick Barrett

Director, RSNO Youth Choruses



Patrick Barrett is a conductor specialising in choral music and opera. He is currently Chorus Director of the RSNO Youth Choruses, Royal Opera House Youth Opera Company, Irish Youth Training Choir and the award-winning Farnham Youth Choirs.

Recent work has included conducting the RSNO Youth Chorus alongside soloists Sheku Kanneh-Mason, Benjamin Grosvenor and Nicola Benedetti in the Orchestra's All-Star Gala performances, and preparing them for the recording of Jonathan Dove's *Gaspard's Christmas*, which is available on all streaming services. During summer 2023, he led FYC to success at the Hull International Choral Competition and the International Choir Competition in Provence, winning the Youth Choirs of Equal Voices and Children's Choir categories respectively, and will be competing with them in the World Choir Games 2024 in New Zealand. In the past year, he has also premiered a number of new works, including Jonathan Brigg's *The Sapling* with the ROH Youth Opera Company and pieces by Emma O'Halloran and DJ and producer R.Kitt with IYTC.

Last summer, he took up the position of Guest Conductor with the National Youth Choir of Great Britain's Girls Choir and has been invited back for 2024.

Much of Patrick's work revolves around championing young people within choral music and, for the past two years, he has been invited to address the annual conference of the Post Primary Music Teachers Association in Ireland. His work in this area began as a Trainee Music Leader with Spitalfields Music in 2015/16 and he is now firmly established as a music educator, having delivered projects for organisations including the BBC Singers, Sonoro, The Sixteen, Wigmore Hall, Aldeburgh Young Musicians and Ark Schools.

In opera, Patrick works with many of the UK's major companies including the Royal Opera House, English National Opera and Garsington Opera. For the ROH, he is the Musical Director of the Youth Opera Company, preparing them for main-stage performances of Verdi's *Otello* under Sir Antonio Pappano and Humperdinck's *Hansel and Gretel* under Sebastian Weigle, and conducting them in the world premieres of specially commissioned works including Lewis Murphy's *A Different Story* in the Linbury Theatre. He is also a regular leader on their Create and Sing programme, working with secondary school teachers to stage specially devised operas in classrooms across the country. For ENO, he has prepared the children's chorus for Janáček's *The Cunning Little Vixen* under Martyn Brabbins and Bizet's *Carmen* under Kerem Hasan. For Garsington Opera, he has worked on a specially commissioned community opera called *Dalia* by Roxanna Panufnik as the Youth Chorus Director.

Patrick was previously the conductor of the University of Birmingham's Upper Voices Choir and Brockham Choral Society.

Thomas Søndergård

Conductor



Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony and Philharmonia), Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia with such orchestras as the Oslo Philharmonic, Gothenburg Symphony, Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances have included the symphony orchestras of Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle. He has also made highly successful tours to China, Korea, Australia and New Zealand.

Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor. The 2023/24 season has also seen him begin his tenure as Music Director of the Minnesota Orchestra. Between 2012 and 2018 he served as Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

In addition to his regular appearances with the RSNO during the 2023:24 Season, Thomas led the Orchestra's Residency at Salzburg's Grosses Festspielhaus in October 2023, joined by pianist Lise de la Salle, and an extensive European tour with violinist Ray Chen in January 2024.

He has appeared with many notable orchestras in leading European centres, such as Berlin (Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunk), Leipzig (Gewandhausorchester),

This season sees Thomas make his return to the London Symphony Orchestra, as well as his debut with the New York Philharmonic, where he will perform the US premiere of Olga Neuwirth's *Keyframes for a Hippogriff*. He also makes regular guest appearances throughout Scandinavia, debuting with the Iceland Symphony Orchestra and at the Bergen International Festival, where he leads a full staging of Ibsen's *Peer Gynt* to Grieg's complete incidental music. Return visits include the Bergen Philharmonic Orchestra, a joint collaboration with the Aalborg and Aarhus Symfoniorkestere, and the Danish National Symphony Orchestra, celebrating his receipt of the Carl Nielsen and Anne Marie Carl-Nielsen Foundation's award for his outstanding contribution to Danish musical life.

Royal Scottish National Orchestra



The Royal Scottish National Orchestra is one of Europe's leading symphony orchestras. Formed in 1891 as the Scottish Orchestra, the company became the Scottish National Orchestra in 1950, and was awarded Royal Patronage in 1977. The Orchestra's artistic team is led by Danish conductor Thomas Søndergård, who was appointed RSNO Music Director in 2018.

The RSNO is supported by the Scottish Government and is one of the Scottish National Performing Companies. The Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and the BBC Proms. The RSNO has made recent tours to the USA, China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award

nominations. Over 200 releases are available, including Thomas Søndergård conducting Strauss (*Ein Heldenleben*, *Der Rosenkavalier Suite*) and Prokofiev (Symphonies Nos 1 and 5); two discs of African American Voices featuring the music of George Walker, William Levi Dawson, Margaret Bonds and more, conducted by Kellen Gray; the complete symphonies of Sibelius (Gibson), Prokofiev (Järvi), Bruckner (Tintner) and Roussel (Denève); as well as further discs championing the music of William Grant Still (Eisenberg), Xiaogang Ye (Serebrier) and Thomas Wilson (Macdonald).

The RSNO's Engagement strategy, Music for Life, sees the Orchestra work with schools and community groups, connecting its music with the people of Scotland. Since March 2020, the RSNO has created multiple online Engagement programmes and Digital Seasons, ensuring the RSNO continues to bring world-class music to its audiences in Scotland and around the world on stage and on screen.

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Molly Cockburn
Tamás Fejes
ASSISTANT LEADER
Jens Lynen
Lorna Rough
Liam Lynch
Ursula Heidecker Allen
Elizabeth Bamping
Veronica Marziano
Alan Manson
Susannah Lowdon
Caroline Parry
Gillian Risi
Matyas Mezes
Fiona Stephen

SECOND VIOLIN

Marion Wilson
ASSOCIATE PRINCIPAL
Jacqueline Speirs
Robin Wilson
Nigel Mason
Sophie Lang
Paul Medd
Anne Bünemann
Harriet Hunter
Sharon Haslam
Eddy Betancourt
John Robinson
Joe Hodson

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Susan Buchan
Maria Trittinger
Lisa Rourke
Claire Dunn
Francesca Hunt
Beth Woodford
Elaine Koene
Sasha Buettner

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson
Miranda Phythian-Adams
Susan Dance

DOUBLE BASS

Pete Fry
GUEST PRINCIPAL
Michael Rae
Moray Jones
Tom Berry
Olaya Garcia Alvarez
Kirsty Matheson

FLUTE

Katherine Bryan
PRINCIPAL
Helen Brew

OBOE

Adrian Wilson
PRINCIPAL
Henry Clay
PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
Duncan Swindells
PRINCIPAL BASS CLARINET

BASSOON

David Hubbard
PRINCIPAL
Luis Eisen
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Olivia Gandee
GUEST PRINCIPAL
Alison Murray
Andrew McLean
David McClenaghan
Martin Murphy

TRUMPET

Christopher Hart
PRINCIPAL
Robert Baxter
Tom Watts

TROMBONE

Cillian O'Ceallachain
GUEST PRINCIPAL
Lance Green
Owen Pickering

TUBA

John Whitener
PRINCIPAL

TIMPANI

Paul Philbert
PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
John Poulter

HARP

Rosanna Rolton

RSNO Youth Chorus



The RSNO Youth Chorus is one of the leading children and youth choirs in the UK. Formed in 1978 by Jean Kidd, the Youth Chorus is currently led by director Patrick Barrett and boasts over 400 members aged 7 to 18. It has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

RSNO Youth Chorus members sing regularly with Scotland's National Orchestra in major concert

halls and festivals throughout the country, and in 2021 performed at COP26 in Glasgow. The Youth Chorus has also sung at BBC concerts and regularly appears at the Edinburgh International Festival.

The RSNO Youth Chorus is kindly supported by **Dunclay Charitable Trust, Meikle Foundation, W A Cargill Fund** and **Walton Foundation**.

RSNO YOUTH CHORUS 1

Abigail Hughes
Ailsa Hutchinson
Alec Buckley
Alicia Idessane
Amelia Philip
Anna Arbuckle
Ava-Simran Dhillon-Dilleri
Brewen Lyons
Charlotte Ridland
Cora Robertson
Edie Dunn
Elishka Foster
Elizabeth Poet
Ellie Toner
Emilia Rathbone
Emily Rankin
Eve Cameron
Gregor Townsley
Hannah Binu
Indii McCulloch
Jevaiy Dela Santa
Kaia Grassl
Katherine Moffett
Katie Rankin
Kimberly McFarlane
Laura Greig
Madeleine Rolland-Raydon
Maia Fernandez
McCann
Martha Danton
Misha Gupta
Nirvana Balideh

Orla Gilligan
Poppy Grafton
Ruaridh Robertson
Sarah Orimoloye
Scarlett O'Sullivan
Shreeya Pandit
Willow Gardiner-Clark
Yashar Pourghazi

RSNO YOUTH CHORUS 2

Aariyanna Akram
Advay Kadwe
Aicha Thiam
Aimee Morton
Alannah Clancy
Alice Moss
Alma Correal-Jarrett
Amelia Mashwani
Amelia Wilson
Amelie Caldwell
Amy Sanderson
Ana Ryburn-Thomson
Andrew Irvine
Andrew Ross
Anna Ross
Anshi Sai Vanga
Bea Courtial
Calum Tamata
Cara Mackay
Charlotte Leathem
Charlotte Savage
Connie Hunter
Diana Lizer
Eilidh Hughes
Eilidh McIntyre

Ekavira Singh
Ellie Digger
Emilia Ewer
Emily Fuge
Emily Ogilvie
Emma Little
Emma McKinstry
Evie Diamond
Evonna Leung
Fiona Climie
Freya Cattanach
Gemma Gowans
Georgia McLaren
Grace Currie
Grace Ferry
Holly Rodger
Hope Henderson
Izzy Hughes
James Andrew
Jennifer Friels
Jessica Ewer
Jessica-May Payne
Jodie Sumpter
Joe Thunder
Joely Gardiner-Clark
Josie Allardyce
Jude Tait
Kate Mosley
Katie Rourke
Keir Cameron
Kieran Penman
Leila Osmond
Lia McCulloch
Lily Overton
Louisa Greenhill
Louisa Sheridan

Lucie McBean
Lucy Arbuckle
Lucy Ashley
Martha Johnson
Martha Maffia
Max Biankin
Mia Brown
Mia Tomb
Nellie Heinrich
Nerea Winchester
Nuala-Maria McKnight
Olivia Coccozza
Olivia Osborne
Rachael Gow
Rachel Cook
Rachel Furnish
Rebecca Greig
Risha Chatterjee
Rosa Caughie
Rosie Wallbanks
Rowie Bryce
Ruadhan Townsley
Sarah Campbell
Sarah Oliver
Sophie Hall
Stella MacEachran
Stella Sorenson
Summer Wang
Susie Wu
Tessa Quaile
Thea Morag Heinrich
Valentina Campanella
Yasmin Patel
Yi Han Dong
Zoe Drysdale

RSNO YOUTH CHORUS

RSNO YOUTH CHORUS DIRECTOR

Patrick Barrett

ASSOCIATE DIRECTOR

Alison McNeill *Youth Chorus 1*

MUSICIANSHIP STAFF

Heather Drysdale
Amy Ferguson
Phil Gault
Mairi Leggatt
Claire McCue
Moilidh NicGriogair
Sarah Skerritt
Laura Smith
Frikki Walker

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Daniela Hathaway
Alison McNeill
Laura Smith

PIANISTS

Edward Cohen
Judith Keaney

RSNO CHANGED VOICES

DIRECTOR

Frikki Walker

VOCAL COACH

Phil Gault

PIANIST

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Cirrus Logic is proud to support the RSNO for their 2023-24 season.

Music is ingrained in everything we do at Cirrus Logic, from our culture to our innovative technology. We are delighted to support the arts and give back to the Scottish community by backing the RSNO, a beloved cultural institution that exudes musical excellence in every performance.

Supporting the RSNO

I am honoured and extremely proud to be Music Director of the RSNO. It is through the continued generosity of you, our friends, donors and supporters, that we can continue to achieve and realise the most ambitious goals of the Orchestra.

One of the wonders of the RSNO is how it brings high-quality music not only to concert halls, but to the wider community. From hospital settings to care homes, from our Astar app for families with newborns to our National Schools Concert Programme, our music touches so many lives in Scotland and beyond. Your support is the

cornerstone of all that we do, as it allows us to continually build and develop.

Thank you for being part of this wonderful Orchestra's journey, as we adapt and grow towards a bright future.



Thomas Søndergård
MUSIC DIRECTOR, RSNO

RSNO Benefactors

RSNO Benefactors are beacons of philanthropic inspiration, providing truly transformative financial support to the Orchestra that enables us to build and deliver long-term strategic plans. Benefactors share the RSNO's vision for orchestral music and work with us to drive

the organisation forward, helping us to realise our future plans and ambitions.

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Kat Heathcote and Iain Macneil
Ms Chris Grace Hartness

RSNO Conductors' Circle

The RSNO Conductors' Circle is an inspirational group of individual supporters at the heart of the RSNO's Individual Giving programme. Our members' annual philanthropic gifts enable us to realise the Orchestra's most ambitious goals. Conductors' Circle members support inspirational concert performances for our audiences alongside transformational education programmes in communities across Scotland, via our ground-breaking initiative Music for Life.

The RSNO is very grateful for the continued support of its Conductors' Circle:

Ardgowan Charitable Trust
Geoff and Mary Ball
Stina Bruce Jones
Ian and Evelyn Crombie
Kenneth and Julia Greig
Carol Grigor and the Trustees of Dunard Fund
Bruce and Caroline Minto
David and Alix Stevenson
Eric and Karen Young

We would also like to thank those generous donors who wish to remain anonymous.

Patron Programme

CHAIR PATRON

From musical activities in schools with the musicians of the future to working in community venues across Scotland, as a Chair Patron you are enabling RSNO musicians to explore the many facets of their art and the positive impact it has on people's lives. Supporting an individual musician puts you at the heart of the RSNO family. You're connected directly to the musicians on stage and get to enjoy privileged behind-the-scenes access. RSNO musicians truly appreciate our Chair Patrons and enjoy developing personal relationships with our supporters.

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Michael Rae
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John Clark Chair for their support of
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The David & Anne Smith Chair

Oboe

Adrian Wilson *PRINCIPAL*
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Clarinet

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We would like to acknowledge the great support of the RSNO Chair Patron Programme by Mr Hedley G Wright. We are also grateful to those who give but who wish to remain anonymous.

LEARNING AND ENGAGEMENT PATRON

Our range of Learning & Engagement work is huge. From apps for babies to our free National Schools Concert Programme; community orchestras to professional development programmes; digital care packages for care homes and our pioneering Generations projects. The RSNO aims to provide a lifetime of music. Becoming a Patron will bring you closer to the communities we serve across Scotland and provide vital support for this crucial work.

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Maurice & Nicola Taylor Charitable Trust

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The RSNO is dedicated to bringing new works and outstanding new talent to audiences across Scotland. Our New Works Patrons contribute a significant legacy to orchestral music that extends beyond the RSNO, providing new music for orchestras and audiences around the world – for generations to come.

New Works Patron

Susie Thomson

We are also grateful to those who give but wish to remain anonymous.

If you would like more information or would like to discuss how you can become part of the RSNO Family of Supporters, please contact Jane Donald, Director of External Relations, at jane.donald@rsno.org.uk



We would like to thank all those who continue to generously support the RSNO's Play Your Part Appeal.



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Leave a gift to the RSNO and ensure future generations can create their own Musical Memories of the Royal Scottish National Orchestra.

We all have special Musical Memories. It could be learning to play an instrument when you were a child, or a special piece of music that just left you breathless the first time you heard the Orchestra play it. Maybe it was seeing a soloist you had always wanted to hear, or just a great concert shared with friends. Memories such as these make music such an important part of our lives.

Leaving a gift to the RSNO in your will is the single most important way you can help us to make music and to create memories. Your legacy will support the work of the Orchestra for years to come, ensuring that we can continue to bring great music to a new generation of children, young people and adults right across Scotland.

It is easy to leave a gift. After you have made provisions for family and friends, please think of the Orchestra.

Your gift is important to us and to everyone in Scotland who enjoys music. Contact your solicitor to draft a will or add a codicil to your current will.

If your estate is subject to inheritance tax, a gift to a charity, such as the RSNO, is tax-free and will reduce the amount of tax payable to the Government. Please ask your solicitor for details.

For more information please visit rsno.org.uk/memories

If you would like to discuss this further, please contact Torran McEwan, Individual Giving and Partnerships Officer, in the strictest confidence, at torran.mcewan@rsno.org.uk

To the many among you who have pledged to leave a gift already – thank you.



Charitable Trusts and Foundations

Charitable trusts and foundations have a distinguished history of supporting the RSNO, both on and off stage. From one-off donations for specific projects to multi-year funding for our flagship outreach initiatives, including the National Schools Concert Programme and Young Creatives, every grant in support of our work is truly appreciated. We are grateful to the following trusts and foundations for their generosity:

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If you would like more information about our work and how you can make a difference, please contact Kirsten Reid, Trusts and Projects Coordinator, at kirsten.reid@rsno.org.uk

RSNO Circle

Our Circle members are a vital part of the RSNO family. You, our community of music-lovers, inspire and support us. To all our existing Circle members, thank you. Your unwavering support allows us to continue bringing the joy of music to all across Scotland.

When you join the RSNO Circle you gain access to exclusive benefits such as priority single ticket booking, our exclusive *Inner Circle* magazine, the RSNO Circle e-newsletter and invitations to special events such as Open Rehearsals. You also help us to bring music to so many people, from children attending our free schools concerts to people in care homes watching our digital care packages.

To find out more about joining the Circle please visit rsno.org.uk/circle or get in touch with Torran McEwan, Individual Giving and Partnerships Officer, at torran.mcewan@rsno.org.uk

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Margaret Duffy and Peter
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Mr John Brownlie
Miss L Buist
Mr A Campbell
Dr K Chapman and Ms S Adam
Mr I Gow
Mr J D Home
Professor J and Mrs S Mavor
Mrs A McQueen

Mr Miller
Mr Iain Percival
Mr and Mrs David Robinson

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Mr A Alstead
Miss D Blackie
Mr L Borwick
Neil and Karin Bowman
Dr C M Bronte-Stewart
Dr F L Brown
Mr and Mrs Burnside
David Caldwell
Ms H Calvert
Ross Cavanagh
Myk Cichla
Dr J Coleiro
Mr and Mrs B H Cross
Christine and Jo Danbolt
Mr P Davidson
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Morag Miller
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Dr and Mrs D Mowle
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Dr A D Beattie
Jenny Beattie
Mrs H Benzie
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Mrs Bryan
Mrs C Campbell
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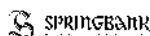
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