



Dundee Symphony Orchestra is the performing name of Dundee Orchestral Society. The Society was founded in 1893 by a group of enthusiastic amateur performers, and has gone from strength to strength ever since. The only period in the Orchestra's history when it did not perform or rehearse was during the Second World War.

The Orchestra is funded through private and charitable donations, subscriptions from members, and by grants from Making Music and the Scottish Arts Council. We would like to thank all those who provide financial assistance for the orchestra for their continuing support over the years.

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Robert Dick (Conductor)



Born in Edinburgh in 1975, Robert studied violin and piano at the Royal College of Music in London where he graduated with Honours in 1997, and also gained the Associateship Diploma of the Royal College of Music in Violin Performance.

Robert's interest in conducting began at an early age and in 1993 he was invited to conduct the Royal Scottish National Orchestra by its then Musical Director, Walter Weller. He is now a regular guest conductor of many groups including the East Lothian Players, the Scottish Borders Community Orchestra and The Edinburgh Symphony Orchestra, and is currently the conductor of the Dundee Symphony Orchestra, the Edinburgh Philharmonic Orchestra and Fife Opera, with whom this season he is conducting a production of Handel's *Julius Caesar*. Robert has conducted much of the great symphonic repertoire including symphonies by Schumann, Dvorák, Sibelius, Mahler and Bruckner.

In 2001, Robert came second in the British Reserve Insurance Conducting Competition in Cardiff and has also enjoyed success abroad having been invited to conduct the Plovdiv Philharmonic Orchestra in the final concert of the Vienna International Mastercourse Series where he gained their Diploma. Additionally he gained the Diploma of the International Summer Academy at the Mozarteum in Salzburg, on this occasion conducting the Varna Symphony Orchestra, and he recently participated in the International Masterclass with Gennadi Rozhdestvensky and the Thuringen Philharmonie in Gotha, Germany. He has also worked with orchestras in Belgium,

Bulgaria and the U.S.A. and last year he participated in the Eighth International Conducting Competition in Cadaques in Spain.

In celebration of the 250th Anniversary of the birth of Mozart, this composer's music was the central focus of Robert's work in 2006. This included productions of *Don Giovanni* and *The Magic Flute* with Fife Opera as well as performances of the *Great Mass in C minor* and the last three symphonies. He has recently returned from conducting a concert of piano quintets in Budapest.

As a violin and viola soloist, Robert has performed concertos by Mozart, Beethoven, Mendelssohn, Bruch and Brahms and has extensively toured Europe as an orchestral player in venues including the Concertgebouw in Amsterdam, the Hofburg Palace in Vienna and the Royal Albert Hall in London. In addition, he has freelanced with the Scottish Chamber Orchestra, the Scottish Concert Orchestra and the National Symphony Orchestra of Scotland.

Sarah Burrell (Leader)

Sarah Burrell is in her third year at the University of St Andrews studying Italian with Linguistics, where she is the leader of the Music Society Symphony Orchestra.

Sarah has been playing the violin since the age of seven and has performed in many orchestras, including the Philharmonic at the University of Hertfordshire and both the Hertfordshire Schools' Symphony and County Youth Orchestras. She is delighted to be leading the DSO again this year.

Alison MacDonald (Soprano Soloist)



Alison McDonald was born and brought up in Arbroath. She studied singing with Raimund Herincx at North East Music School in Aberdeen where she herself now teaches singing.

Since her professional debut in Carl Orff's *Carmina Burana* at Aberdeen International Youth Festival she has sung with many oratorio groups throughout Scotland. In concert she has performed Mozart concert arias with orchestra, premiered two new

Scottish song cycles and demonstrated a wide recital repertoire encompassing Schumann, Schubert, Brahms, Faure and Grieg.

Alison has appeared as guest soprano with Bands, Choirs, Strathspey & Reel Societies and Orchestras in Scotland and with Male Voice Choirs in England. She has sung at Pitlochry Festival, performed on many occasions in the splendour of Glamis Castle and sings regularly at the Ruthven Festival of Music in rural Perthshire. Other appearances have included the Malcolm Sergeant Hospitals' Carol Concert in Aberdeen and Military Band Concerts in the Usher Hall, Edinburgh and in Dundee's Caird Hall. As a leading soprano with Tayside Opera Alison has performed the roles of Susannah in *Mozart's Marriage of Figaro*, *The Queen of the Night* and Pamina in *The Magic Flute*, Adina in *L'Elisir D'Amore*, Rosalinda in *Die Fledermaus*, Lucia in *Lucia di Lammermoor*, Violetta in *La Traviata* and the title role in *Aida*, to name but a few. At the Ruthven Festival in June, Alison will sing a programme of Edvard Grieg songs with Norwegian tenor Harald Bjorkoy.

Robert Torrance (Violin Soloist)



Robert Torrance (18) started his violin studies aged 6 with Madam Shen of the Yehudi Menuhin School. In 1998, he studied for a year with Caroline Plummer, Professor of violin, University of Notre Dame, Indiana, under whose tutelage he won, at age 10, a gold medal in the under-18 final of the Indiana State

Violin competition. On the family's return to Scotland he studied with Warren Jacobs (St Mary's Music School, Edinburgh) winning, at age 14, the open string solo competition, the Festival Medal and the Stringer Prize at the Edinburgh Musical Competition Festival. On being awarded a music scholarship to St Leonard's School he studied with Vladislav Steinberg qualifying to compete as one of 13 in the International Yfrah Neaman Violin Competition in Mainz, Germany at which Igor Oistrakh (one of the world's most famous violinists and a professor at the Royal Brussels Conservatoire) was one of the panel judges. On receipt of a Scottish Arts Council award, Robert commenced violin lessons with Professor Oistrakh in Brussels. Whilst still at school, he was invited to perform Saint-Saens' Introduction and Rondo Capriccioso with the University of St Andrews' Symphony Orchestra. Now at York University, he is receiving regular lessons in Manchester with the acclaimed teacher and international soloist, Leland Chen.

Robert also enjoys chamber and ensemble playing. Last summer, he travelled to Verbier in Switzerland to perform with his brothers as a family quartet. For three years, he played with the National Youth Orchestra of Great Britain and in his first semester at York was appointed leader of the York University Symphony Orchestra.

Programme notes

Franz von Suppé (1819 – 1895)

Overture: “Poet and Peasant”

Best described as a "comedy with songs," Franz von Suppé's "*Dichter und Bauer*" (*Poet and Peasant*) three-act operetta premiered on August 24, 1846, at Vienna's Theater an der Wien, where he had recently taken up the post of *Kapellmeister*. The book and lyrics are by Gustav Quedenfeldt, Eugen Rer, and K. Elmar. The version one is likely to see today is an arrangement made in 1936 by Franz Werther, the pen-name of Franz Wickenhauser (1872 - 1940). Suppé had not mastered the large-scale construction of scenes and acts that mark his later operettas, but the smaller elements of his style are all in place.

In the Overture to *Poet and Peasant*, we find a lyricism developed from Suppé's study with Gaetano Donizetti (1797 - 1848) and a rhythmic drive clearly learned from his perusal of scores by Gioachino Rossini (1792 - 1868). Like Rossini, Suppé repeats 8- or 16-measure melodic ideas, adding instruments and volume each time to increase intensity.

The introductory segment of the Overture begins with a brass chorale that is eventually joined by hesitant strings in their low registers. A solo cello enters, accompanied by arpeggios played on the harp. As this lyrical theme progresses, the accompaniment thickens until a climactic mid-point, after which the texture becomes thin again.

A heavy string trill announces the aggressive middle section of the overture. After a few introductory bars we hear the famous, syncopated string melody that descends in wide leaps before climbing upward. This, in turn, is interrupted by a glittering waltz section that creates a more tranquil mood. The mood is

short-lived, however, as the faster material returns, this time with a concentration on the initial phrases of the fast material, not the famous syncopated theme. When the waltz returns it is nearly a note-for-note reprise that again serves to provide drastic contrast. The fast material wins in the end, however, as the syncopated theme arrives with full force and pushes ahead in Rossini-like fashion to a powerful close.

~ *All Music Guide*

Wolfgang Amadeus Mozart (1756 - 1791)

“Misera, dove son.... .Ah! non son io”, recitative and aria for soprano & orchestra, K. 369

This aria was written to Metastasio's libretto for the opera Ezio, which is the same text that Handel took for his complete opera of the same title.

One of Mozart's first concert arias was “*Va, dal furor portata*”, in which Massimo, Fulvia's father, berates her for planning to reveal his treason to her husband, the emperor. In this aria, Fulvia bewails her father's treachery and her own situation.

The contrast between the very mannered “*Va, dal furor portata*” and this later aria is quite striking. The orchestral opening here is heavy and somber, setting the mood for the dramatic recitative. Some of the lines in the recitative are as rich and powerful as the aria itself--“*Oh imagine funeste, oh memorie, oh martiro!*” (*Oh deadly thoughts, oh memories, oh martyrdom!*) even sound as though they are the start of the aria, a trick which catches the listener off-guard, and makes the entrance of the aria itself even more impressive.

In the aria, Fulvia sings that it is not she who speaks, but the barbarous grief that tears her heart and drives her insane. In the second part, she sings that she asks for a thunderbolt from heaven, but a thunderbolt does not come. The pause between "*un fulmine gli chiedo*" (*I ask of it a thunderbolt*) and "*e un fulmine non ha*" is an interesting dramatic touch.

~ *All Music Guide*

Wolfgang Amadeus Mozart (1756 - 1791)

“Porgi, amor” from “The Marriage of Figaro”

“The Marriage of Figaro” (*“Le nozze di Figaro”*) is set in Count Almaviva's castle in Seville in the late 18th Century. It is based on Beaumarchais's 1784 play *“La Folle Journée, ou Le Mariage de Figaro”*, a sequel to his earlier play, *“Le Barbier de Séville”* (*The Barber of Seville*), familiar to opera audiences through Rossini's great opera (Mozart's opera premiered in 1786; Rossini's premiered in 1816). In *Le Barbier*, Count Almaviva, with substantial help from Figaro, wooed and won the lovely Rosine away from her crusty old ward and would-be husband, Dr. Bartholo.

In *The Marriage of Figaro*, Beaumarchais continued their story. The Count has married Rosine but their marriage has gone sour because of his philandering and in the Aria "*Porgi, amor*" the Countess bemoans the Count's infidelity. Figaro has quit barbering and is now the Count's major-domo. He is engaged to Suzanne, who is Countess Rosine's maid, and the Count's intended conquest. Old Bartholo is back to seek revenge on Figaro for taking Rosine away from him, with the help of the slimy music-master, Don Bazile. Adding to the fun are an amorous teenager, a scheming old maid, a drunken gardener, and

a silly young girl. Much happens on a single "*folle journée*" - a crazy day.

Mozart's librettist, Lorenzo da Ponte, took this popular play, removed "political" content that would have offended the Viennese imperial censors (the French Revolution was only a few years away), and faithfully translated the rest into Italian, the customary opera language of the day. With Mozart's masterpiece of a score, the result was a witty yet profound tale of love, betrayal, and forgiveness.

Linda Cantoni

Anton Dvorák (1841-1904)

“Romance”, Op. 11, for violin and orchestra

Dvorák's early years saw the creation of many chamber works, few of which ever reached public performance. But since he was a violist himself, Dvorák surely assembled friends to play through the pieces with him, so that he could judge their effect and learn from hearing his own works. It was in a line of string quartets that he developed his lyric gift. And even after he had given up on one youthful piece or another, he sometimes went back and salvaged a particular movement that still had possibilities. This was the origin of the *Romance*, eventually published as Opus 11 in 1879, though a version of this music had been composed as the slow movement of a string quartet in 1873. Later Dvorák reworked the essential lyric material for solo violin with piano and later still with small orchestra. Neither of these versions is a simple transcription, for he reworked the material considerably in developing the new setting.

Steven Ledbetter, Pro Arte

Wolfgang Amadeus Mozart (1756 - 1791)

“Martern aller Arten” from ***“The Abduction from the Seraglio”***, K. 384

“Die Entführung aus dem Serail” (*The Abduction from the Seraglio*; also known as *Il Seraglio*) is an opera Singspiel in three acts. The plot concerns the attempt of the hero Belmonte, assisted by his servant Pedrillo, to rescue his beloved Konstanze from the seraglio of the Pasha Selim.

The opera was first produced at the command of the Austrian emperor Joseph II on July 16, 1782 at the Burgtheater in Vienna. The premiere was a success and established the reputation in Vienna of Mozart, who had moved there from his native city of Salzburg the previous year.

As a Singspiel, much of the action is carried forward by spoken dialogue, thus the music lacks recitatives and consists entirely of set numbers. The work is lighthearted and meant for fun, without the deeper character exploration or darker feelings found in Mozart's later operas.

The music was composed at full stretch and includes some of the composer's most spectacular, complex, and difficult arias. Much of this is perhaps attributable to the singers for whom Mozart knew he was writing. Mozart wrote of the first Konstanze, Catarina Cavalieri, "I have sacrificed Konstanze's aria a little to the flexible throat of Mlle. Cavallieri." This is clear in what is probably the opera's most famous aria, the long and elaborate *“Martern aller Arten”* (*Tortures of all kinds*).

A well-known tale concerning the musical difficulty of the work is often told. In the version from the *Bartlett's Book of Anecdotes*, the story goes like this:

The Emperor Franz Joseph II commissioned the creation of *“The Abduction from the Seraglio”*, but when he heard it, he complained to Mozart, "That is too fine for my ears -

there are too many notes." Mozart replied, "There are just as many notes as there should be."

Musicologist Conrad Wilson suggests that this is a mistranslation from the German: "what he really said (if he said it at all) was 'an *extraordinary* number of notes', which was not quite the same thing."

Wikipedia

Interval

Hamish MacCunn (1868 - 1916)

Overture: "Land of the Mountain and the Flood", Op. 3

The composer Hamish MacCunn was born the son of a Greenock ship owner. One of the first students of C.H.H. Parry at the newly opened Royal College of Music in London, he produced this overture in 1887 at the age of 19. It was a great success, and his opera *Jeanie Deans* played all over Britain in the 1890s.

The overture is easy to follow, having two distinct themes. The first, with a Scotch Snap rhythm, given out by violas and cellos; the second, familiar to viewers of the television series *Sutherland's Law*, where it was used as a signature tune, given three times with increasingly full scoring. Phrases of both themes are developed at length, the composer exhibiting great skill in giving solos to several instruments, particularly the first horn. There is a rousing section for brass, followed by some clever woodwind writing, before the recapitulation. A rousing coda ends the work in great high spirits.

The title is taken from Canto VI of Sir Walter Scott's epic poem, *'The Lay of the Last Minstrel'*:

*'O Caledonia! stern and wild
Meet nurse for a poetic child!
Land of brown heath and shaggy wood
Land of the mountain and the flood,
Land of my sires! what mortal hand
Can e'er untie the filial band
That knits me to thy rugged strand.'*

Euan Fairbairn ~ All Music Guide

Richard Strauss (1864 - 1949)

Richard Strauss was a German composer of the late Romantic era and early modern era, particularly noted for his tone poems and operas. Strauss's wife, soprano singer Pauline de Ahna, was a great source of inspiration to him, and throughout his life, from his earliest songs to the final *Four Last Songs* of 1948, he always preferred the soprano voice above all others. All his life he had produced *lieder*, but these are among his best known (alongside "*Zueignung*", "*Cäcilie*", "*Morgen*" and "*Allerseelen*").

Wikipedia

“Zueignung”, Op. 10, No. 1

“Zueignung” (*Devotion*) was composed in 1885 as the first in a set of eight songs to texts from Heinrich von Gilm zu Rosenegg's collection “*Letzte Blätter*” (Final Pages). Strauss himself did not orchestrate the accompaniment until 1940; in the meantime it was orchestrated by Robert Heger (1886-1978), a composer and conductor who, like Strauss, was associated with the Vienna State Opera, with which company he made the first recording (an abridged one) of Strauss's masterwork *Der Rosenkavalier*.

“Morgen!”, Op. 27, No. 4

“Morgen!” (*Tomorrow!*) is the last in a set of four songs composed in 1894, the last two of which are settings of poems by Strauss's contemporary John Henry Mackay (1864-1933), a Scots-born German writer (his mother was German and he grew up in Germany) whose poetry every now and then is said to be on the verge of a large-scale revival. This is another of the few songs Strauss orchestrated fairly close to the time of composition: his orchestral setting of 1897, with its melting violin solo, has made it one of the most widely beloved of his songs.

Richard Freed

**Pablo de Sarasate (1844-1908) /
Georges Bizet (1838-1875)**

“Carmen Fantasy”, Op. 25

<i>Introd.</i>	<i>Allegro moderato</i>	<i>III</i>	<i>Allegro moderato</i>
<i>I</i>	<i>Moderato</i>	<i>IV</i>	<i>Moderato</i>
<i>II</i>	<i>Lento assai</i>		

The "*Carmen Fantasy*" may be one of the most famous and best-loved works for the violin. Written in 1883 by the acclaimed Spanish virtuoso Pablo de Sarasate, the piece is based on themes from Bizet's opera "*Carmen*." A magnificent violinist, Sarasate was known for his dazzling technique and singing tone, both of which are called for in the *Carmen Fantasy*.

Throughout the twentieth century, it became the benchmark by which violin virtuosos were measured; the younger age at which a violinist could perform the piece masterfully, the more remarkable and miraculous was his talent.

Interestingly, much of Sarasate's music is often discounted as being merely a technical platform for the violin soloist. It is not so with this Fantasy, for in the technical challenges of the music lies the drama associated with the themes from the opera. A well-played *Carmen Fantasy* can be as moving as a well-played Beethoven Sonata, though in a completely different way. While the Beethoven speaks on a somewhat more transcendental level, the *Carmen* celebrates the nature of man, and can well be a testament to his potential to achieve paranormal feats. Comprised of an Introduction and four sections, the fantasy mirrors the moods and atmospheres of *Carmen*. It contains passages of passion, rage, love, betrayal, deceit, whimsy, wit, and excitement. Above all else, the piece should be enjoyed, reveled in, and loved for its simple and exhilarating form.

Laurie Niles

Giacomo Puccini (1858 - 1924)

“Musetta’s Waltz Song” from “La Bohème”

Giacomo Antonio Domenico Michele Secondo Maria Puccini was an Italian composer whose operas, including *“La Bohème”*, *“Tosca”*, and *“Madama Butterfly”*, are among the most frequently performed in the standard repertoire.

La Bohème is an opera in four acts to an Italian libretto by Luigi Illica and Giuseppe Giacosa, based on *“Scènes de la vie de Bohème”* by Henri Murger. The world première of *La Bohème* was performed in Turin in 1896 at the Teatro Regio and conducted by the young Arturo Toscanini. In 1946, fifty years after the opera's premiere, Toscanini conducted a performance of it on U.S. radio, and this performance was eventually released on records and on compact disc. It is the only recording of a Puccini opera led by its original conductor.

While it is to an extent possible to divide Puccini’s operas into arias or numbers, his scores generally present a very strong sense of continuous flow and connectivity.

Another distinctive quality in Puccini's works is the use of the voice in the style of speech: characters sing short phrases one after another, as if they were talking to each other. Puccini is celebrated, on the other hand, for his melodic gift, and many of his melodies are both memorable and enduringly popular. These melodies are often made of sequences from the scale, a very distinctive example being *“Musetta's Waltz Song”* from *La Bohème*, in which Musetta, formerly beloved of Marcello, arrives with her rich government minister admirer Alcindoro and tries to attract Marcello's attention with a risqué song *“Quando me'n vo”* (*When I go along*).

Wikipedia

Ruggero Leoncavallo (1857 – 1919)

“*Mattinata*”, song for voice & piano (or orchestra)

Ruggero Leoncavallo studied composition at the Naples conservatory and literature at Bologna University. This dual passion for music and poetry would lead the young composer to seek a unity between the two disciplines and a singular desire for operatic success.

Leoncavallo's charming “*Mattinata*”, whose title translates as “Morning Song,” is a greeting from a lover to his beloved. He calls to her to awaken and to come down to him. The dawn is dressed in white, giving joy to the earth. The narrator asks the object of his affections to likewise dress and give joy to him: “*Ove non sei, la luca manca, ove tu sei, nasce l'amor!*” (*Where you are not, the light cannot shine, where you are, love is born!*).

The music is appropriately cheerful; the keyboard provides an accompaniment of swift major-key arpeggios and scales, calling for a light touch on the part of the pianist. The vocal line follows the same pattern for most of the song; the last lines of the setting receive a more operatic treatment, including higher and longer-held notes.

The song, written to Leoncavallo's own text, quickly became a recital and concert favorite among tenors and he also accompanied the tenor Enrico Caruso in a recorded performance, which became his most popular work after *Pagliacci*. It is, however, occasionally sung by baritones, mezzo-sopranos, and sopranos. Its popularity is such that it has attained the status of a folk song in the composer's native Italy.

~ *All Music Guide*

Nikolai Rimsky-Korsakov (1844 - 1908)

“*Capriccio Espagnol*”, Op. 34

- | | | | |
|-----|-------------------|----|-----------------------------|
| I | <i>Alborada</i> | IV | <i>Scena e Canto Gitano</i> |
| II | <i>Variazioni</i> | V | <i>Fandango asturiano</i> |
| III | <i>Alborada</i> | | |

“*Capriccio Espagnol*” is the common Western title for an orchestral work based on Spanish melodies and written by Nikolai Rimsky-Korsakov in 1887. He originally intended for the work to place a solo violin against an orchestra, but later decided that a purely orchestral work would do better justice to the lively melodies. The Russian title is ?????????? ?? ?????????? ? ??? (literally, *Capriccio on Spanish Themes*).

The first movement, *Alborada*, is a festive and exciting dance, typical from traditional asturian music to celebrate the rising of the sun. The second movement, *Variazioni*, begins with a melody in the horn section. Variations of this melody are then repeated by other instruments and sections of the orchestra. The third movement, *Alborada*, presents the same asturian dance as the first movement but this movement has a different instrumentation and key. The fourth movement, *Scena e canto gitano* (Scene and gypsy dance) opens with five cadenzas - first by the horns and trumpets, then solo violin, flute, clarinet, and harp - played over rolls on various percussion instruments. It is then followed by a dance in triple time leading straight into the final movement. The fifth and final movement, *Fandango asturiano*, is also an energetic dance from the Asturias region of northern Spain. The piece ends with an even more rousing statement of the *Alborada* theme.

The piece is often lauded for its orchestration, which features a large percussion section and many special techniques and articulations, such as in the fourth movement when the violinists and cellists are asked to imitate guitars (the violin parts are marked “*quasi gitara*”).

Wikipedia

Acknowledgements

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Saturday 2nd June 2007
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Conductor: Robert Dick

Rossini	The Silken Ladder Overture
Mozart	Sinfonia Concertante for Wind Quartet
Schubert	Symphony No. 2

RUTHVEN PARISH FESTIVAL, 8th - 10th June, 2007

Alison McDonald will be joined by the distinguished Norwegian tenor **Harald Bjørkøy** and **The Ruthven Festival Musicians** to celebrate the life and music of **Edvard Grieg**. During this week-end of music, Harald Bjørkøy will hold a master-class for singers studying the Songs of Grieg.

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Meigle, Perthshire, PH12 8RQ. Tel: 01828 632558;

e-mail: e.hood@hotmail.co.uk

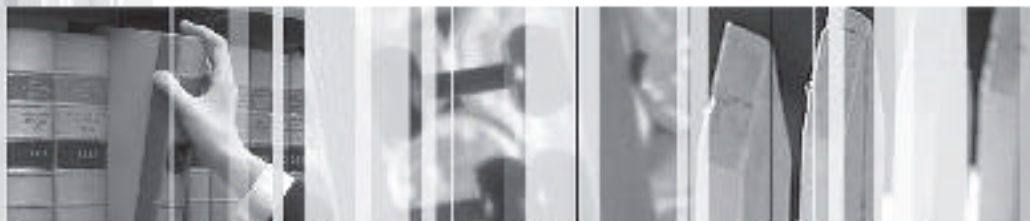
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