

Celebrating our Soloists

1970 - Lesley Johnston (piano)
 1971 - David Miller (clarinet)
 1972 - Clare Almond (violin)
 1973 - Stuart Duncan (piano)
 1974 - David Armstrong (trumpet)
 David Coventry (trumpet)
 Alan Haddow (trumpet)
 1975 - Ian Scott (clarinet)
 1976 - Jane Garvie (oboe)
 1977 - Mhairi Gray (violin)
 Margaret Miller (viola)
 1978 - Sheila Reid (piano)
 June Scott (flute)
 1979 - Frances Patterson (clarinet)
 Peter Symon (trombone)
 1980 - Charles Berthon (violin)
 1981 - Karen Thomson (clarinet)
 David Bennet (violin)
 Steven Wiggets (oboe)
 1982 - Elizabeth-Anne Neil (violin)
 Scott Mitchell (piano)
 1983 - Graeme Hodge (horn)
 Mark Spencer-Bowles (flute)
 1984 - Laura Ashton (oboe)
 Katherine Mathieson (clarinet)
 1985 - Pamela Thorby (treble recorder)
 Jacqueline Inglis (flute)
 Anne McFarlane (horn)
 1986 - Fiona Busby (bassoon)
 Philippa Gallagher (clarinet)
 1987 - Alan Smith (violin)
 Philippa Gallagher (piano)
 1988 - Claire Harkess (viola)
 Carole Marnoch (voice)
 Lindsay Moir (bassoon)
 1989 - Mary Sharp (flute)
 Heather Nicholl (clarinet)
 1990 - Joanne Gallagher (cello)
 Mark Bousie (piano)
 1991 - Richard Payne (viola)
 Carol Baker (clarinet)
 Lindsay Kettles (horn)
 1992 - Heather Wade (piano)
 Douglas Waterston (trumpet)
 1993 - Kay Baker (violin)
 Johanna Robertson (flute)

1994 - Helen Neilson (cello)
 Hilary Moore (piano)
 1995 - Heather Nicholl (clarinet)
 1996 - Kirstin Mills (cello)
 Alasdair Beatson (piano)
 1997 - Joanna Swingler (horn)
 Nicholas Dover (saxophone)
 1998 - Jenny Handford (bassoon)
 Elizabeth Smith (violin)
 1999 - Amy Little (cello)
 Kimberley Boyle (flute)
 2000 - Alastair Edmonston (piano)
 Andrew Mann (clarinet)
 2001 - Michael O'Donnell (oboe)
 Rowan Hellier (voice)
 2002 - Morag Young (violin)
 Tom Norris (bassoon)
 2003 - Anne Williamson (piano)
 Hazel Lindsay (saxophone)
 2004 - Lawrence O'Donnell (bassoon)
 Stephen O'Donnell (flute)
 2005 - Fraser Moffat (saxophone)
 Catriona Steele (viola)
 2006 - Elizabeth Coe (cello)
 Rosanna Young (piano)
 Ben Norris (violin)
 2007 - Sean Law (double bass)
 Ruth Lindsay (violin)
 2008 - Holly Hunter (piano)
 Allan Young (electric guitar)
 Iain Murch (violin)
 2009 - Darryl Dick (violin)
 Rachel Wilson (cello)
 2010 - Andrew Forbes (piano)
 Rachel Steele (cello)
 Finlay Turnbull (xylophone)
 2011 - Rachael Smart (violin)
 Heather Sadler (clarinet)
 2012 - Sandra Scott (oboe)
 Helena Kay (saxophone)
 Emily Harrison (voice)
 2013 - Merran Kay (cello)
 Magnus Pickering (trumpet)
 2014 - Murphy Robertson (saxophone)
 Amy Smart (cello)
 2015 - Neil Coe (viola)
 Jamie Salem-Dalgaty (oboe)
 2016 - Joseph Pickering (clarinet)
 Jennifer Whitaker (cello)

PERTH YOUTH ORCHESTRA

Leader - Nicholas Baughan
 Conductor - Mr Allan Young



ANNUAL CONCERT

Perth Concert Hall
 7.30pm, Sunday 9th April 2017

PROGRAMME £1

VIOLIN 1

*Sponsored
In Memory of Dr Watson*
Nicholas Baughan (leader)
Ola Stanton
Rebekah Douglas
Audrey Doyle
Eilidh Patterson
Kirsty McKell
Anna Pasteur
Niamh Martin
Olivia Welch
Jamie MacKenzie
Zosia Stanton
Kirsty McGregor
Ben Cowmeadow
Sharon Doyle

VIOLIN 2

Alexander Park
Ross Fleming
Sarah Walker
Eilidh Smith
Shona Sanwell
Morven Forsyth
Alan Mattner
Robert Jenkins
Lewis Carlise
Andrew Michael
Maya Christie
Isabelle MacRae
Sophie McKinnon
Fraser Taylor
Megan Gebara
Heather Roger
Emily Clark
Morag Young

VIOLA

*Sponsored by
Robin & Margaret Weiss*
Catriona Ross
Iona Grieve
Jo Carstairs
Iona Sutherland
Eilidh Barlow
Holly Davidson
Naomi Douglas
Kirsty Harvie
Lorna Rae
Lorna McGovern

CELLO

Emma Ritchie
Lorna Doyle
Alexander Broad
Katie Ritchie
Lily Heming-Tolentino
Sarah Oxnard
Angie Turner

DOUBLE BASS

Judith Wilson
Jennie Gillespie
Lucy Gillespie
Louise McQueen
Ruairidh Fleming
Lucas Snellgrove
Melissa Whyte

PICCOLO

Eilidh Turnbull

FLUTE

*Sponsored
by Henry C. Neil MBE*
Rhona Harvie
Katherine Gray
Eilidh Turnbull

OBOE

Cara McGoldrick
Jennifer Gray
Laura Young

CLARINET

Joseph Pickering
Robert Barker
Savannah Holmes
Claire Ritchie
Ruth Burrows

BASS CLARINET

Robert Barker

SOPRANO SAXOPHONE

Joseph Pickering

BASSOON

Shona Rae
Lewis McGoldrick
Freya Edington

HORNS

*Sponsored
by Donald Maxwell*
Erin Bathgate
Nicole Orrock
Cameron Hay
Tom Cahalin
Nicole Bennett
Elaine Moffat
Lindsay Kettles

TRUMPET

*Sponsored by
Bob Scott*
Jennifer Whitaker
Jessica McFarlane
Lindsey Maycock
Innes McMullan
Tara Hamilton
Eva Maria Robertson-
Fraser

TROMBONE

*Sponsored
by Derek & Linda Scott*
Finn Morrison
Jamie Kerr
Fraser Barbour
Willie McMullan

TUBA

*Sponsored
by
Richard
& Hilary Whitaker*
Joe Stanger

PERCUSSION

Jack Cahalin
Ellie Stewart
Sophie Chisholm
Jamie Sinclair
Guy Bathgate
George Croudace
Lynsey Paterson

PIANO/CELESTE

*Sponsored by
Colin Murray*
Maureen Rutherford
Lewis McGoldrick

Become a PYO Friend Today

We invite you to support Perth Youth Orchestra by becoming a Friend of Perth Youth Orchestra with a minimum donation of £30 per year. For just £100 you can 'name a desk'.

Receive regular newsletters, invitations to open rehearsals, the annual President's Reception and the satisfaction of supporting young musicians in Perthshire.

Speak to Alison Wilson or any member of the committee in the foyer this evening or pick up a leaflet from the PYO stall in the foyer tonight.

friends@perth-youth-orchestra.org.uk

Perth and Kinross Music Foundation

Patron: Donald Maxwell

We are a registered charity committed to giving financial help to young instrumental musicians. Since 1997 we have helped around 75 young people each year.

This has allowed them to continue their instrumental tuition and take part in Central Musical Groups. Playing a musical instrument lets our children grow in confidence as individuals, learn self-discipline and life enhancing skills and above all, experience the sheer joy of making music.

You can help us continue to let our children play.

You can help by:

- Making a donation
- Support us with a Monthly Standing Order
- Leaving us a gift in your will
- Gift Aiding your donation if you are a tax payer

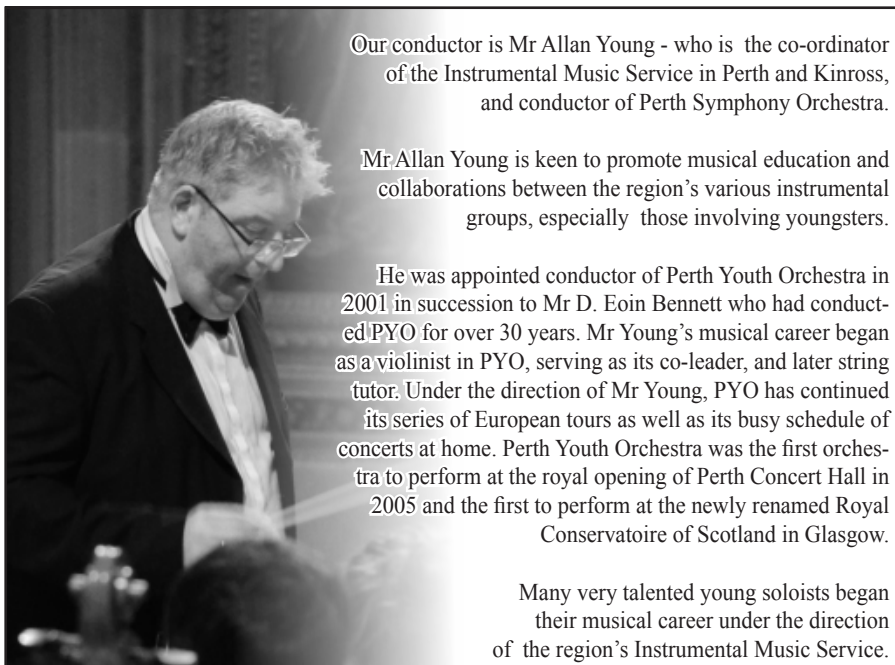


Scottish Charity Registered Number SCO 27457

www.pkmf.org.uk

@PKMusicF

secretary@pkmf.org.uk



Our conductor is Mr Allan Young - who is the co-ordinator of the Instrumental Music Service in Perth and Kinross, and conductor of Perth Symphony Orchestra.

Mr Allan Young is keen to promote musical education and collaborations between the region's various instrumental groups, especially those involving youngsters.

He was appointed conductor of Perth Youth Orchestra in 2001 in succession to Mr D. Eoin Bennett who had conducted PYO for over 30 years. Mr Young's musical career began as a violinist in PYO, serving as its co-leader, and later string tutor. Under the direction of Mr Young, PYO has continued its series of European tours as well as its busy schedule of concerts at home. Perth Youth Orchestra was the first orchestra to perform at the royal opening of Perth Concert Hall in 2005 and the first to perform at the newly renamed Royal Conservatoire of Scotland in Glasgow.

Many very talented young soloists began their musical career under the direction of the region's Instrumental Music Service.

2016-2017 PERTH YOUTH ORCHESTRA COMMITTEE

President - Hilary Whitaker

Vice-president - Julia Park

Secretary - Susannah Rae

Treasurer - Gillian Forsyth

Friends of PYO - Alison Wilson

Tour Coordinator - Andrew Mitchell

Child Protection - Sarah Paterson

Committee

Morna Blake, Allison MacLeod,
Gosia Stanton, Irene Watt,
Alison Wilson and Mary Woodhead

Tutor Representative

Gordon Seith

Player Representatives

Ruaridh Clarke and Shona Rae

Conductor

Allan Young

ON SALE IN THE FOYER

SOUVENIR PYO CHINA MUGS

AND PYO CD PYO PENS, PENCILS, KEYRINGS, PIN BADGES

Welcome

Welcome to our Annual Concert which is the culmination of an extremely hard working Music Camp, held at Meigle this year due to the refurbishments that are under way at Aberfoyle. Thanks to our conductor, Mr Allan Young, and all his staff who continue to provide the very best for our young musicians.

This year the Perth and Kinross Instrumental Music Service itself concludes its celebrations of its 50th Anniversary. There were moments during the first term when the future of the orchestras, bands and music camps looked very uncertain. However, working together with Perth and Kinross Music Foundation and Perth Young Musicians Parents' Association, Perth Youth Orchestra's trustees met with Councillors as well as representatives of Perth and Kinross Council Education and Children's Services to seek reassurance that they would not squander their investment in the Music Service. We were particularly grateful for the very strong support that came from players, families and former members. An online petition attracted over 1500 signatures in just a few days. Particularly heart warming were the hundreds of messages that we received applauding the work of the tutors of the past 50 years and highlighting the benefits of learning to play an instrument and performing together with others in bands and orchestras.

Last summer the orchestra enjoyed a thoroughly successful concert tour to Prague and, on its return to Scotland, the busy schedule continued with a recording weekend. CDs are on sale in the foyer this evening.

The season ended, as it will do this year too, with concerts at Greyfriars Kirk, as part of the Edinburgh Fringe and then at Perth Concert Hall.

As always, our young soloists tonight are selected from a huge wealth of talent to be found among the ranks of the orchestra. Under the baton of Mr Allan Young, and with orchestra leader Nicholas Baughan, Erin Bathgate will perform the Rondo from Mozart's Horn Concerto in Eb, and Emma Ritchie performs Glazanov's Chant Du Menestrel for Cello and Orchestra.

We are extremely grateful to the following organisations for funding Perth Youth Orchestra; Perth and Kinross Council, the Gannochy Trust, Souter Charitable Trust, Guildry Association of Perth, Forteviot Trust, the Cross Trust, Perth & Kinross Grants Direct, the Duncan & Melville Gray Trust and all the individual Friends of Perth Youth Orchestra, parents and friends of the orchestra, both past and present. Finally, thank you for your attendance this evening.

Hilary Whitaker

President Perth Youth Orchestra (2016-2017)

PROGRAMME NOTES

March to the Scaffold

Hector Berlioz

The 'March to the Scaffold' is the 4th movement of the *Symphonie Fantastique* which tells the story of an artist's self-destructive passion for a beautiful woman. The symphony describes his obsession and dreams, tantrums and moments of tenderness, and visions of suicide and murder, ecstasy and despair.

The Artist is executed for the murder of his beloved. The march echoes the sound of the real life bands that would accompany the condemned to their execution. The military band escorts the prisoner to the enthusiastic cheers of the strings. In the last instant of his life the Artist thinks of his beloved. Her theme begins but is truncated by the blade of the guillotine.

The Artist's head bounces down the steps, the drums roll and the crowds roar.

Aberystwyth Variations

for String Orchestra

Ralph Vaughan Williams

Broadcasting on 'The Composer in War-time' in 1940, Vaughan Williams suggested that composers should write works for 'combinations of all manner of instruments which might be played by people whiling away the waiting-hours of war'. He followed his own advice by composing in 1940/41 *Household Music: Three Preludes on Welsh Hymn Tunes* for string quartet, but he said that instead of strings there could be oboe, clarinet, flute, saxophone or cornet, or other equivalents at different pitches: bassoon, bass clarinet, recorder, B flat saxophone and euphonium. He also made an arrangement for medium-sized orchestra.

The Aberystwyth Variations is the third part of *Household Music*, based on Hubert Parry's hymn tune and offering eight variations.

Concerto for French Horn and Orchestra in Eb Major

Wolfgang Amadeus Mozart

The manuscript, written in red, green, blue, and black ink, was formerly considered as a jocular attempt to rattle the intended performer, Mozart's friend Joseph Leutgeb. However, recently it was suggested, that the multicolored score may be also a kind of "color code".

The last movement is a "quite obvious" example of the hunt topic, "in which the intervallic construction, featuring prominent tonic and dominant triads in the main melody, was to some degree dictated by the capability of the horn, and so was more closely allied with the original 'pure' characteristics of the 'chasse' as an open-air hunting call."

The melody was immortalized, if ever it needed it, by Messrs Flanders & Swann in their song "Ill Wind" from their revue 'At the Drop of Another Hat', they included what may be the best ever rhyme which you will never find in any dictionary "I've lost that Horn, lost that Horn, found that Horn ...gorn!" Perth born opera star Donald Maxwell, a 'french horn' in the very first PYO, frequently delights audiences with the song.

Symphonic Suite from Lord of the Rings

Howard Shore

1st Movement - Maestoso e con rubato

Howard Shore has proved to be a versatile and busy composer, from late-night television themes (*Saturday Night Live*, 1975; *Late Night with Conan O'Brien*, 1993) to suspense/horror films (*The Fly*, 1986; *Silence of the Lambs*, 1991) to comedies (*Big*, 1988; *Mrs. Doubtfire*, 1993) or dramas (*Philadelphia*, 1993; *Gangs of New York*, 2002).

Born in Toronto, Shore studied at the Berklee School of Music in Boston, then joined the rock group Lighthouse, for which he played



Our soloists this evening

Emma Ritchie has been playing cello for nine years, studying under Angie Turner and Esther Jack. She has been a member of PYO since 2012 and toured with them to Prague last summer.

As a pupil at Perth High School, Emma has enjoyed playing cello and double bass in various school ensembles and, in the 2015, Perform in Perth, she won the prestigious Elspeth Stirling Gold Medal for Strings.

In that same year Emma's composition 'No.7 Charlotte Square' won her a Royal Scottish National Orchestra and National Trust for Scotland composers competition.

Recently Emma's compositions have been attracting even more attention with her work 'Celtic Strings' receiving its World Premier, performed by the Perth High School String Orchestra, in St John's Kirk, Perth.

Emma also performs with the Fair City Singers taking part in their concerts in St Paul's in London and Notre Dame in Paris - and at the Ryder Cup in 2014.

The Ritchie family is well represented in this evening's concert - her sisters Katie and Claire are both members of the orchestra too.

Erin, a pupil at Kinross High School, has been playing the French Horn for nearly five years. She is extremely excited to play a concerto and is honoured to be the first French Horn soloist in 20 years.

Erin has studied with Martin Murphy (RSNO) - initially recommended by Mr Seith - and Christine Smith (Scottish Ballet) before gaining a place at the Junior Royal Conservatoire of Scotland where she now studies with Sue Baxendale (Scottish Opera).

When Erin is not playing her horn, she loves to watch and perform in musical theatre. She often enjoys connecting this passion back to her horn and has played for productions of 'Oliver and Into the Woods' at the Edinburgh Fringe.

Erin is also a keen singer, taught at school by Zoe Perman; recently winning the trophy for the best performer in the under-18 Songs from the Shows category at Perform in Perth.

This summer Erin is going to be part of the Senior National Youth Orchestra of Scotland and has chosen to go on to study Music at the Royal Northern College of Music in Manchester starting in September this year.

Our soloists receive the Eoin Bennet award and their names will be entered in the beautifully bound calligraphied roll of past soloists. They will also receive individual glass medallions to keep as a permanent reminder of their performances with the orchestra.

Our leader

Nicholas Baughan

Nick started playing the violin at the age of seven at Kinross Primary School. For the first three years, he was taught by Mhairi MacKinnon. Mhairi is herself a former leader of Perth Youth Orchestra, and a soloist. She introduced him to the enjoyment of playing within an orchestra.

Currently, Nicholas is taught by Sharon Doyle at Kinross High School. She continues to encourage his love of the instrument, develop his technique and introduce him to a wide variety of music.

Having gained his Higher Music last year, Nick will study for Advanced Higher in his final year at Kinross. Music is a significant part of school life. He is currently the leader of the String Orchestra and Full Orchestra, and also part of the Chamber Group.

Nick joined Perth Youth Orchestra in 2013 and enjoyed playing in numerous concerts in Perth, Edinburgh and Glasgow. The highlight of his time with PYO was last year's tour to Prague where he experienced the richness and heritage of that city's musical traditions.

Nick is part of the Tibbermore Ceilidh Band. Playing traditional Scottish music shows the versatility of the violin and Nick as a musician.

After leaving school, Nick is hoping to study medicine. Music will continue to be a large part of his life whether playing in a large orchestra, a small string group or simply an impromptu musical evening with friends.



PERTH YOUTH ORCHESTRA

Autumn Concerts

Thursday 24th August
EDINBURGH FESTIVAL
FRINGE CONCERT
7.30pm, Greyfriars Kirk, Edinburgh

Monday 28th August
7.30pm, Perth Concert Hall

saxophone from 1969-72.

To compose the scores for each of the movies in Peter Jackson's Lord of the Rings trilogy, Shore undertook both literal and figurative journeys, traveling to New Zealand to see the film sites, but also reading the books by J.R.R. Tolkien on which the movies were based. "Page by page, then note by note I was able to uncover Tolkien's complex world," he writes. Shore studied and used themes from music of the eighth and ninth centuries and included folk instruments such as the North African rhaïta (a reed instrument) and the Norwegian hardinger fiddle to give his scores the feel of ancient legend. The Fellowship of the Ring contrasts a Celtic-based fiddle tune for the hobbits and their simple life in the Shire with ominously sliding and trembling strings, harsh brass dissonances, and pounding percussion for the evil power of Mordor that threatens the hobbits' world. Of course, an epic also requires an epic theme, and Shore provides that with "In Dreams," which develops from a haunting folk-like melody into a broadly sweeping hymn of triumph.

Chant du ménestrel (Minstrel's Song) for cello & orchestra in F sharp minor, Op. 71

Alexander Glazunov

This concert piece was very popular, especially in the first decade of the twentieth century. This rapid gain in popularity was partly due to the fact that Beatrice Harrison, the famous seventeen-year-old English cellist, performed the piece in 1907 at the Royal College of Music with Glazunov conducting.

The Chant du Ménestrel is short, only about four minutes in length, but it is packed with the emotional expression characteristic of the late Romantic era into which Glazunov's music falls. The Russian (and European) image of the minstrel, or "troubador" in other translations, is a fitting one for Romanticism as well, as in the early 1900s it represented those who freely performed and composed their own brand of music.

The main melody of the work is plaintive, almost elegiac in quality, appearing in the more tenor-like range of the cello. The cello sings out in full voice and the phrases are long and sorrowful. There are a few brief moments in which it sounds as if the cello line is somewhat improvisatory, which is a characteristic of the Romantic genre. Although Glazunov uses full orchestra in the accompaniment, the texture is never too full for the solo line, thanks to his great skills as an orchestrator.

The string lines are rich and expressive. The winds have shorter, beautifully written solos that complement the melody in the most appropriate manner. The cello's melody in the middle section is less morose and more optimistic sounding. This contrasting period of emotional relief makes the subsequent return of the first melody seem even more sorrowful. The melody makes its return first in the winds, then is passed along to the cello to finish out the piece. The solo line ends on the minor third scale degree rather than on the tonic pitch, leaving the listener with the feeling that the overall melancholy of the piece is never quite resolved.

Symphony No.1 'The Divine Comedy'

Robert Smith

The Inferno

Purgatorio

The Ascension

Paradiso

'The Inferno' - follows the events of the Dante's epic poem, using musical references to the events in select cantos of Inferno. An Oboe solo in B-flat minor begins the symphony. Enormous crescendos, violent percussion, and towering blocks of sound quickly lead the audience into Dante's vision of hell. A furious ostinato is used three times in this piece, first by flutes, then clarinets, and finally by the saxophones. In typical overture form, the song slows down as Dante makes his way down in the very depths of hell. Each of the movements in this symphony have a

vocal effect, and in the Inferno, this takes the form of howls of pain, balanced rhythmically with whip cracks. The piece takes a coda, and finishes with an extremely difficult timpani solo accompanied by violent and sporadic hits of the gong, although many performances however, omit this solo and instead have the timpani rolling into silence on a B-flat due to the difficulty. The oboe, piccolo, and timpani feature prominently in this movement.

‘Purgatorio’ - continues Dante’s epic through expressive solos and percussion rhythms. The piece is separated into three main parts: a lilting, dragging theme accented by soprano saxophone and flute solos, the Earthquake (which encompasses most of the piece), and the return of the original melody. Vocalizations occur frequently during this piece, first with certain players “moaning in pain” as they drag heavy loads, then with the chants of “Gloria in Excelsis Deo” during the Earthquake, and finally with singing. Another interesting effect is during the first and last parts of the piece, in which most of the band drags their feet on the ground before stomping in a repetitive rhythm. The soprano saxophone is the featured instrument in the piece, playing complicated and very expressive solos that usually herald transitions between parts; this instrument leads the band all the way to the end of the piece, as the souls’ footsteps gradually fade into the distance. The piece begins in the key of D minor, modulates to C minor for the Earthquake section, and then modulates back to D minor for the conclusion of the piece.

‘The Ascension’ - represents Dante’s ascension into heaven. The piece follows typical overture form, starting out with Dante looking up to the stars atop Mount Purgatory. A swift horn motif starts Dante’s ascension, moving faster than thought. Technically difficult woodwind runs add to the speed of Dante’s ascension, as well as loud, dissonant trombone

glissandos. The middle of the piece slows down, where the band sings accompanied by bowed vibraphone and pitched wine glasses. The opening theme of the movement is repeated in the woodwinds, while the remainder of the band sings “alleluia.” After a short horn solo, the music of the gods and of heaven builds to a climax with a trumpet solo, which is then expanded on by the rest of the band. The piece then speeds up again with the same horn motif, finishing with a climactic and dramatic crescendo to the final note, as Dante finally arrives in Heaven. The movement begins in E-flat major, modulates to C minor, then modulates to B-flat major at the trumpet solo. When the horn motif returns, the piece once again modulates to C minor, where it stays for the rest of the piece. This movement prominently features horn, trumpet, and piano.

‘Paradiso’ - uses an extended mallet percussion section to introduce itself, before handing the melody over to the horns in four-part harmony. The vocalization reveals itself quite early in the piece, as the rest of the band sings “ah” to the oboe solo. The mallet percussion cuts off where the timpani begins. The theme from the beginning of “The Ascension” serves as the theme for the final half of the piece. After a modulation, the music rises dramatically into a final suspended note, as Dante finally “glimpses the face of God”. A timpani solo accents the sustained note, and rolls into the full band’s final, triumphant note. The composer designed the opening of the song to act as Dante’s rise into Heaven: with each new beam of light that appears, another mallet percussion part or rhythm is added to the building melody. The song is the shortest of the four at almost five minutes and is easily the piece that is most filled with raw emotion. It begins in the key of E-flat major, and modulates into the key of F major during the return of the theme from “The Ascension.”

March to the Scaffold

Hector Berlioz

Aberystwyth Variations

for String Orchestra

Ralph Vaughan Williams

Concerto in Eb

for French Horn and Orchestra

Wolfgang Amadeus Mozart

Rondo

Soloist: Erin Bathgate

Symphonic Suite

from Lord of the Rings

H Shore arr: Whitney

Interval

Chant Du Menestrel

for Cello and Orchestra Op. 71

Alexander Glazanov

Soloist: Emma Ritchie

Symphony no 1

The Divine Comedy

Robert W. Smith

The Inferno

Purgatorio

The Ascension

Paradiso

