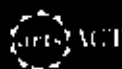




CANBERRA SYMPHONY ORCHESTRA

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programme

Copland, *Fanfare for the Common Man*
Kraft, *Concerto for Timpani and Orchestra*

interval

Copland, *Appalachian Spring: Suite*
Gershwin, *An American in Paris*

James Sedares - Conductor
Gary France - Timpani

Wednesday 3 and Thursday 4 October 2001
Llewellyn Hall, 8.15 pm

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James Sedares
CONDUCTOR

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Llewellyn Hall, 8:15 pm

Tickets: ANU Ticketing Services 02 6125 5491 or Canberra Symphony Orchestra 02 6247 9191

CHAIR'S MESSAGE



I'm sure all in our audience join me in extending a warm welcome to our visiting American conductor, James Sedares. James joins with countryman, and our Principal Percussionist, Gary France, in presenting a concert filled with music from their homeland. James has been generous with his time since his arrival in Canberra last

week. Besides enjoying the opportunity to marvel at the sights of our Floriade he has spoken at a luncheon organised by the Friends of the CSO. The Friends continue to be an essential element in the life of the orchestra. They provide practical assistance within the office in a variety of volunteer roles and enjoy friendly fellowship with others who share a love of quality classical music. The Friends are always keen to welcome new members. Please contact Susan Ellis at the office if you would care to join in their numerous activities. I would like to pay a special tribute to the Friends who organised and hosted a reception for the players of the orchestra following the Gala concert of 15 September.

The Board and other planning committees within the CSO family have been working closely with our new Artistic Director, Richard Gill, to formulate the concert programme for next year. I'm sure you will be happy with the outcome. Full details will be released shortly but, in summary, Richard has decided upon a "Classical Vienna" year of concerts. The Subscription concerts

will feature many of the best loved works of four of the finest composers the world has known – Haydn, Mozart, Beethoven and Schubert. Richard, in his Chief Conductor role, will conduct two of the concerts. We have secured an impressive line up of soloists to perform with our orchestra. These include David Pereira, Michael Keiran Harvey and our own Concertmaster, Tor Frøyshov, who will perform the Mozart Sinfonia Concertante for Violin and Viola with his distinguished colleague Keith Crellin. 2002 promises to be an exciting year. It will all start with the annual Prom concert in the grounds of Government House. Last year was the most successful Prom ever with over 5000 people enjoying an afternoon of delightful music and fantastic weather. Nicholas Milton conducted that fine concert and he has agreed to return next year. Please note Saturday 9 February 2002 in the diaries.

An official welcome tonight to our newest sponsor, the Canberra Labor Club. The Club have undertaken to support the Education and Developing Players Programme. The funding provided by the Labor Club will enable us to provide employment opportunity in a professional symphony orchestra for developing players. This contribution is significant and reflects the desire of the Canberra Labor Club to support the youth of Canberra. A warm welcome to the Canberra Labor Club.

I trust you have an enjoyable evening.

John Glenn

FROM THE CEO



As fortune prevails we are presenting an all American music programme this evening. May we dedicate this performance to the brave and selfless citizens of New York who continue to work tirelessly in the aftermath of the terrible events of 11 September.

I would like to take this opportunity to thank Richard Gill and all the CSO players for their contribution towards the success of the Gala concert held on 15 September. Being perfectly frank we were all somewhat disappointed that we did not sell every seat in the Hall. A sell out would have been just reward for the performers who give so freely of their time and talent but those present certainly enjoyed a wonderful concert. Richard Gill demonstrated his wisdom as he guided us through a most entertaining and delightful programme. He has an easy going charm and a wonderful personality. I've no doubt he will be

very popular with Canberra audiences during his initial three year period as our Artistic Director and Chief Conductor. As John has mentioned above Richard has prepared excellent programmes for next year and we look forward to providing quality entertainment to an ever increasing audience. I have asked Richard if he would care to contribute a message in our programme books for each concert. He will provide us with written insight into his aims for the development of the orchestra in the book for the November concerts.

The CSO commissioned Larry Sitsky to write his Symphony in Four Movements some time ago. The work received its premiere performance with the CSO during our subscription concerts in May. Larry has recently been named as the Canberra Times Artist of the Year for 2001. All associated with the CSO are proud of this deserved success and offer Larry hearty congratulations.

Enjoy tonight,
Ian McLean

JAMES SEDARES - Conductor



James Sedares has proven himself one of the best and the brightest of a new generation of American conductors. In 1997 he concluded a ten-year tenure with the Phoenix Symphony Orchestra, an ensemble he placed into the spotlight of national and international recognition. Responding to a performance conducted by Maestro Sedares, the Arizona Republic stated, "If quality and beauty are criteria for attending a concert, patrons should be standing in line to get into Symphony Hall..."

As a result of this impressive record as an orchestra builder, Mr. Sedares has recently been appointed to the position of Principal Guest Conductor with the Wellington Sinfonia in Wellington, New Zealand (2001).

In his active recording career, Maestro Sedares led The Phoenix Symphony's critically acclaimed premiere recording of Copland works which was released on the Koch International Classics label in September 1991, later winning the prestigious Indie award for best classical album of the year from the National Association of Independent Record Distributors (NAIRD). Mr. Sedares's second recording with the Phoenix Symphony featuring works of William Schumann and Bernard Herrmann, appeared on the Billboard classical album charts for several months. Last year saw the release of former PSO

Composer-in-Residence Daniel Asa's Symphonies Nos. 2 and 3 on New World Records. But undoubtedly the foremost success for Sedares and the Orchestra was the recording of Elmer Bernstein's reconstructed score to The Magnificent Seven on Koch International Classics in 1994. This blockbuster CD was listed on Billboard Magazine's classical crossover best seller chart and continues to be one of the top-rated releases of the year. The composer calls it "the definitive interpretation" and it won the Echo Award, the prestigious German Record Critics Prize (*Der Deutschen Schallplattenkritik Preis*), as well as another Indie award as best CD in the film music category. Another recent

film score recording on Koch is that of the late Miklós Rózsa's *El Cid* with the New Zealand Symphony Orchestra.

James Sedares's collaboration with the Koch International label includes two Grammy-nominated recordings: one with the London Symphony Orchestra of flute repertoire by composers Leonard Bernstein, Walter Piston, and Ellen Tjaflie Zwilich, performed by Doriot Anthony Dwyer, the other an all-Zwilich disc with the Louisville Orchestra. Altogether Mr. Sedares has recorded 26 projects for release on Koch International Classics. He has fifteen recordings with the New Zealand Symphony Orchestra and two with the New Zealand Chamber Orchestra.

An active guest conductor, Sedares has led the St. Louis Symphony and the orchestras of Denver, Tucson, San Antonio, Virginia, Louisville, North Carolina, Hawaii, and San Diego. Internationally, he has conducted the London Symphony Orchestra, the English Chamber Orchestra, the Prague Symphony Orchestra, the New Zealand Symphony Orchestra, the New Zealand Chamber Orchestra, Auckland Philharmonia, the Canberra Symphony Orchestra, the Slovenian Radio & Television Symphony Orchestra in Ljubljana, the National Symphony Orchestra in Brazil, the National Orchestra of Mexico and the Bilbao (Spain) Symphony Orchestra.

A native of Chicago, James Sedares studied in St. Louis where his mentors included Polish conductor Jerzy Semkow and the late Walter Susskind. In 1979, Sedares was appointed Associate Conductor, and later Musical Advisor, of the San Antonio Symphony. In 1986 Maestro Sedares joined the Phoenix Symphony as Resident Conductor, then became its Music Director in 1989.

James Sedares' last appearance with the CSO was in last year's Russian Festival concert in March.

James Sedares appears courtesy of the Friends of the CSO

THIS IS WHERE THE FUN BEGINS



*Staff from left to right (standing) Moury Bruen, Joe Cardone and Eric Hatley (Manager)
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GARY FRANCE - Timpani



Gary France hails from Syracuse New York. His early tutelage began with Herb Flower, principal percussionist of the Syracuse Symphony Orchestra. France's formal education continued receiving a Bachelor of Music (1979) from the Crane School of Music - S.U.N.Y. Potsdam and a Master of Music (1988) from the University of North Texas. This passion for percussion has lasted until the present day.

A tireless musician, France's unquenchable enthusiasm for percussion has taken him worldwide both in search of new music experience and bringing listening pleasure to an international audience. He has given percussion workshops and masterclasses throughout the United States, The Peoples Republic of China, Indonesia, Africa, Europe, and extensively in Australia and New Zealand.

France's artistry has inspired numbers of composers to write works specially for him, among them the works on his 1996 CD *Wonders for Percussion*, and for his performing ensembles such as the Abraxas Percussion Group which Mike Udow dedicated his 1977 percussion quartet *Big Music*. In 1996 France gave the first performance of yet another work written as a vehicle to demonstrate his performing depth in Michael Nelson's *Concerto for Solo Percussion and Orchestra*, with the West Australian Symphony Orchestra.

Gary France's versatility enables him to be as stylistically persuasive in the classical as in the commercial arenas. This, and vast performance experience gained working with the Abraxas Percussion Group (Potsdam, U.S.A.), the Syracuse Society for New Music, The Doddworth Saxhorn Ensemble, the Dallas Brass, the West Australian Symphony Orchestra, and Nova Ensemble among others combine to give the stamp of distinction to his every music initiative.

France's career has been anything but mundane. The breadth of his performing experience is quite extraordinary. He participated in a 59 city tour of the USA by the Clyde Beatty Cole Brothers Circus (1984), was a member of the four on the floor jazz quartet, which made a national tour of India in 1989, and toured Australia with Duke Reinch (1993). A recording of this tour was described by Rolling Stone Magazine as "*...one of the most accomplished country music albums ever released in Australia*". He also performed as principal solo percussionist with the West Australian Symphony Orchestra in Peter Brook's *La Trilogie de Carmen* for the 1989 Festival of Perth.

In a range of percussion capacities, France has participated in numerous broadcasts for Australia's ABC Classic FM including conducting a national radio interview with renowned percussionist Evelyn Glennie. Drumset clinics in Australia and New Zealand (1987); workshopping Latin percussion in Adelaide, South Australia (1988); percussion masterclasses at the Victorian College of the Arts (1993) and at the Institute Seni Indonesia Yogyakarta (1994), as well as researching percussion instruments of South India at Karnataka College of Percussion (1993) in the Indian city of Bangalore are testimony to a tirelessly inquiring musical mind. France has taught percussion extensively at tertiary institutions such as, State University of New York (1976); New York Summer School of the Arts (1977); Skidmore College (1982); University of North Texas (1985 - 1987, 1997); - and at the University of Adelaide (1987), The University of Western Australia (1995) and Edith Cowan University in Australia among others.

Mr France is currently Department Head of Percussion and Brass at the Canberra School of Music (Australian National University) as well as Principal Percussionist and Timpanist with the Canberra Symphony Orchestra.

In 2001 Mr France collaborated with Australian percussionist Michael Askill to present the music for the Dawn Service for the opening ceremony for the Australian National Museum. He was on the staff of Youth Music Australia for New Music Now and National Music Camp 2000. In his position as President ex officio of the Percussive Arts Society International, Australian Chapter, Mr. France is regularly consulted on educational policy.

This is Gary France's debut as soloist with the CSO.

AARON COPLAND 1900 - 1990

'The idea of reflecting our country in music was very attractive to me. Debussy was not just a composer, he was a French composer, different from Beethoven or Brahms, who were German. We in America had not quite succeeded in reflecting our country in serious music.'

By the time Copland died in 1990, he had unquestionably achieved his aim: often described as the quintessentially American composer, the titles of many of Copland's works have an overtly American resonance: *Billy the Kid*, *Rodeo*, *A Lincoln Portrait*, *Appalachian Spring*, Settings of the poems of Emily Dickinson. Film scores for such American classics as *Of Mice and Men* and *The Red Pony*.

The child of Jewish immigrants from Poland and Lithuania, the very life story of Aaron Copland falls into a peculiarly American early to mid-twentieth century picture. His family buoyed by middle class affluence, the promise of which attracted many of the United States twentieth century immigrants, the young Copland enjoyed the freedom of studying music. He studied composition with Goldmark, and later, in Paris, was the first of Nadia Boulanger's American students.

After travelling through Europe, absorbing the cultures and music of the French, the Germans, and the Austrians - again, a typical activity for the young educated American of the times - Copland returned to America. Paradoxically, perhaps, his immersion in the music of other nations made the composer reflect on his own style. Prompted in part by the economic and social decline of the Depression years, Copland moved towards simplicity and accessibility. The values and history of the relatively young and optimistic United States soon found expression in his work.

It is here that the inherent contradictions of this most American composer start to reveal themselves. The picture of rural and simple America that Copland painted in such works as his 'bullet-western' *Billy the Kid* is the stuff of myth, much like the Hollywood version of the Wild West on which it is based. The homespun optimism and rural romanticism embodied in this picture comes in stark contrast to the realities of Depression-era rural America. In this way it becomes apparent that a deal of Copland's 'American-ness' stems from the idealised view of their nation of which many Americans are so fond.

During the years of World War II, Copland's nationalism became even more marked, composing *A Lincoln Portrait*, amongst other works. However, the 1950s saw the rise of McCarthyism (another quintessentially American development) and Copland's political leanings, like those of many of America's leading creative artists, were brought into question. From this point the style of the composer changes: his idealised America is less well defined; confusion has been introduced by the intrusion of proto-fascistic tendencies in the Land of the Free.

In the 1970s Copland retired from composing, preferring instead to conduct. On the occasion of his 75th birthday, however, it was apparent that his first love remained composition:

'I begin by wanting to be a composer, and now, 50 years later, I still want to be a composer. It's an ever-present preoccupation, the idea that I am putting down music that will tell people 100 years hence what it was like to be alive now, here in the United States.' It is perhaps the life story of Aaron Copland, rather than his idealised music, which achieves this goal - of his work, perhaps we can say that in a century's time people will hear consummately crafted and passionate music that evokes an era of idealism and optimism.

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APPALACHIAN SPRING: SUITE

Aaron Copland

The orchestral suite heard here comes from a full length ballet commissioned by Martha Graham in 1944. Originally for small chamber ensemble, this orchestral rendering reveals the grandeur with which Copland could imbue his idealised frontier America.

The ballet depicts a pioneer celebration in spring around a newly built farm-house in the hills of Pennsylvania in the early part of the 19th century. The young farmer and his bride to be go through the joy and apprehension engendered by the prospect of their new domestic life. Older neighbours give the benefit of their experience, while a revivalist preacher and congregation remind the couple of the vagaries of human fate. Eventually they are able to enjoy their new house in peace.

- Helen Saunders

2002 SUBSCRIPTION SERIES - CLASSICAL VIENNA

9 February

PROM Concert - Government House

20 & 21 March

Subscription Concert No 1
HAYDN: The Father of the Symphony

19 & 20 June

Subscription Concert No 2
*MOZART: Including Overture Così Fan Tutte
and Sinfonia Concertante for Violin and Viola*

4 & 5 September

Subscription Concert No 3
*BEETHOVEN: Including Piano Concerto No 3
and Symphony No 2*

6 & 7 November

Subscription Concert No 4
SCHUBERT: Symphony No 8 and No 9

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CONCERTO FOR TIMPANI AND ORCHESTRA

Allegretto
Slowly
Fleeting

William Kraft
b. 1923

William Kraft was appointed to the Dorothy and Sherrill C. Corwin Chair in Music Composition at the University of Santa Barbara in September, 1991, in recognition of his long and distinguished career as a composer, conductor and teacher. He served as percussionist (1955 - 1962) and timpanist (1962 - 1981) with the Los Angeles Philharmonic from 1955 to 1981 and was the orchestra's first composer-in-residence (1981 - 1985) during which time he founded and directed the Philharmonic New Music Group. He also served as regular guest conductor and was assistant conductor for three seasons.

*Albany Records
Reprinted with kind permission of William Kraft*

The *Concerto for Timpani and Orchestra* was commissioned by Percussion Projects for Thomas Arkins and the Indianapolis Symphony Orchestra. The premiere took place on 9 March 1984, with John Nelson conducting and subsequently won second prize in the Kentucky Center Freidheim Awards.

The work is scored for 2 flutes (both doubling piccolo), 2 oboes (second doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, 3 percussion, harp, piano/celeste, and strings. There are three movements.

When Mr Arkins first called to tell me about the commission, I told him I doubted that the timpani could sustain sufficient musical interest for a full-blown concerto, and suggested a five-movement suite containing movements of contrasting character. However, when I began actual composition, I realised I had found the concert, the material, and the structure that would make a large three-movement concerto.

Before commencing any actual writing, I met with Mr Arkins in Indianapolis to get acquainted with him and his whole approach to playing the timpani, and to discuss various ideas. One fruitful idea that came from that discussion was the use of gloves with differing materials clothing the fingers. Knowing that two beautiful works of Debussy were to precede the *Concerto*, I wanted the *Concerto* to grow out of the serenity of the Debussy as it established its own identity. Therefore we looked for the softest method of playing. From stick, we went to hands, and from hands to fingers, and from

fingers to gloves with different coverings. The reverse order of this exhibits a vital part of the construction of the first movement, i.e. starting with felt covered fingers, the timpanist moves to leather, then to the whole gloved hand, and then to sticks of increasingly hard coverings, until we have reached uncovered wood.

Likewise, the musical material grows. Beginning with a timpani cadenza that itself unfolds from a solitary note, other instruments are gradually added in an interplay with the soloist until the entire orchestra is involved. The first movement was completed on my birthday, September 6, 1983, at MacDowell Colony – where, indeed, except for the first half of the first movement, the entire *Concerto* was written.

The second movement is dedicated to my mother, who died September 12, 1985, during its composition. It is titled *Poem for Timpani, Two String Orchestras, Celeste and Percussion*. Ideally the strings are divided into two separate sections: "A" on stage right, "B" on stage left; or "A" front stands, "B" rear stands. Considering one of the idiomatic techniques of the timpani, the movement is based on glissandi.

The third movement is built on a four-note motive, the complete theme being first written for the timpani to establish its idiomatic character, and then set in various ways for the orchestra. However, in its final realisation it is expressed by the orchestra – particularly in the brass. Without a priori intention, the movement emerged into rondo form climaxing in a brief timpani cadenza just before the very end.

I would like to thank Thomas Arkins, Percussion Projects, John Nelson, and the Indianapolis Symphony, as well as the MacDowell Colony, for their various roles in bringing the *Concerto* not only to actuality, but also to a most successful and, to me, meaningful premiere.

*William Kraft
Reprinted with kind permission of William Kraft.*

Fanfare for the Common Man

Aaron Copland
1900 - 1990

This work, for brass and percussion, was first performed in Cincinnati in 1942, under the baton of Eugene Goossens. Despite this link, however, for most Australians - and indeed most of the rest of the world - this majestic yet humble work will forever be linked with the extravagant opening ceremony of the Los Angeles Olympic Games in 1984. Once again a fringe of contradiction colours a work of Copland's: his fanfare for the common and ordinary man, stemming from the simple and abiding values of humanity and democracy, became synonymous with the Olympic Games that - almost single handedly - relocated the event from a sporting endeavour celebrating those very values to the glamorous, Hollywood-ised multi-million dollar affair that we now take for granted.

That aside, Copland's soaring brass remains capable of lifting the human heart in a celebration of all of which humanity is capable.



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AN AMERICAN IN PARIS

George Gershwin
1898 - 1937

There are some interesting parallels to be found between the lives and works of Aaron Copland and another of America's finest composers, George Gershwin. Both were the sons of immigrant parents living in New York. Both showed musical talent at an early age. Both enjoyed popular success during their lifetimes (not always the case for the contemporary composer, and stemming, in Gershwin's case, from his involvement in music theatre and Hollywood rather than his 'serious' compositions) and both enjoying a renaissance in interest after the 1984 LA Games. Gershwin's *Rhapsody in Blue*, his first 'serious' composition, was memorably rendered by an extraordinary number of grand pianos during the opening ceremony, joining Copland's *Banjo for the Common Man* as one of the musical memories of those most glamorous of Games.

Arguably, both exemplify something quintessentially American. In Gershwin's case, it is the Tin Pan Alley to Hollywood, via Broadway, path so beloved of the golden age of Hollywood musicals. George Gershwin, most notably with his brother Ira as lyricist, wrote musical comedies and popular songs, and supplied music for films including several featuring Fred Astaire and Ginger Rogers. The popular standards he penned, amongst the finest of this era, include 'Fascinating Rhythm', 'Someone to Watch Over Me', 'Lady Be Good' and 'Strike Up the Band'.

And yet, Gershwin had aspirations beyond the popular. He craved the reputation of 'serious' composer, and indeed his forays into art music did much to pave the

way for figures such as Copland to gain acceptance as 'American' composers. The success of *Rhapsody in Blue*, composed in just three weeks in 1924 to a commission by Paul Whitehead's jazz orchestra (the short deadline resulted from Gershwin only remembering that he had accepted the commission when he saw a poster advertising its premiere), encouraged Gershwin to devote more time to 'serious' works: the Piano Concerto in F (1925) and the tone poem *An American in Paris* (1928) were the result of this early success.

Many will be familiar with the 1951 movie *An American in Paris* in it, Gene Kelly and Leslie Caron dance an extended sequence enacting the course of the romance. In addition to the use of the tone poem for this ballet, several Gershwin songs are used. Amongst the many Oscars won by the film was that for best score. Gershwin composed the tone poem after he visited Paris; the authenticity of the sounds of the city represented by the car horns included in the orchestration!

- Helen Saunders

CANBERRA SYMPHONY

The Canberra Symphony Orchestra was founded in 1949 and has enjoyed continuous existence ever since.

At first largely amateur, the Orchestra now has three full-time and one part-time staff, employs over 100 Canberra based musicians and regularly engages conductors and soloists from interstate and overseas.

This year the orchestra will present thirteen concerts in two Series in the 1442 seat Llewellyn Hall, and in February, the Orchestra took to the outdoors in the Grounds of Government House for the Prom Concert in late-afternoon. It also performed in the Playhouse for the first time in April.

From time to time, the CSO provides orchestral and chamber services to third parties such as The Australian Ballet and touring musical stage productions.

Financial support comes from the ACT Government, corporate sponsorship and private Benefactors, which together with box office, programme sales, programme advertising and fees for external services produced revenue totalling over \$1m in 2000.

Links with the Canberra School of Music at the ANU are strong, and many of the faculty and senior students regularly appear with the Orchestra, both as soloists and rank and file players.

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Chi-Hsiu Liu*

HARP

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PIANO

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Michael Moran*

The Canberra Labor Club Developing Players and Education Programme

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Anne Ewing	Violin	Timothy O'wner	Trombone
Katherine Owen	Violin	Jocelyn Feigent	Percussion
Ewan Foster	Violin	Chi-Hsiu Liu	Percussion

Italic type denotes Principal player

**denotes Acting Principal player*

-denotes Guest Principal player

[†] denotes player courtesy of Canberra School of Music

Strings are listed alphabetically as seating is rotated

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Mrs Mabel Wilkinson

FRIENDS OF THE CSO

The reception after the Gala concert was a great success with many Friends taking the opportunity of meeting members of the orchestra and renewing friendships over nibbles and a glass of wine. Thanks to all those Friends who brought a plate and contributed to a happy evening. A highlight, of course, was welcoming our new musical director, Richard Gill, and hopefully enabling him to feel at home among "Friends".

Last Tuesday Friends welcomed tonight's conductor, James Seclares, at a lunch at the Novotel where James gave us a humorous rundown on his career; life with American orchestras and his attributes as a viola player prior to conducting.

Friends continue to be active as volunteers in the CSO office, helping staff with clerical duties. Many thanks to you all. We welcome Mandy Brown and Tummy Tobin as staff members.

Finally we welcome all those new Friends who have joined us since the Program of Patronage was instituted. We look forward to your involvement in future Friends activities.

Eddie Davenport
Convener

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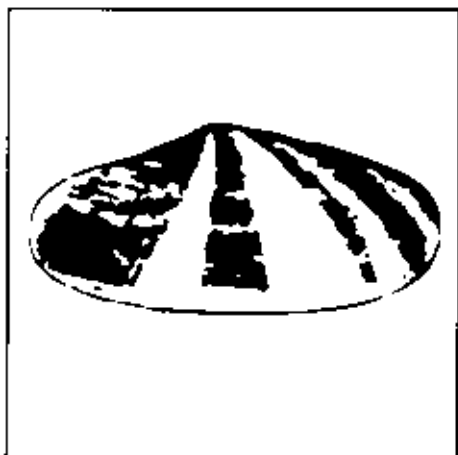


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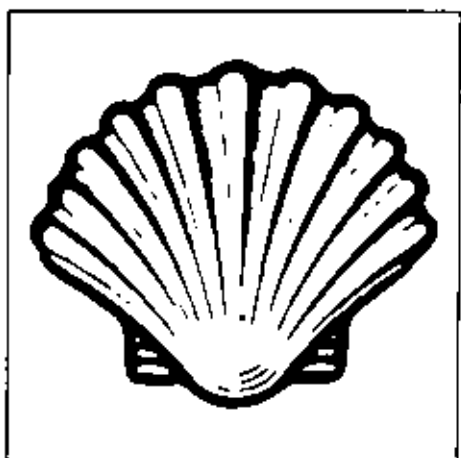
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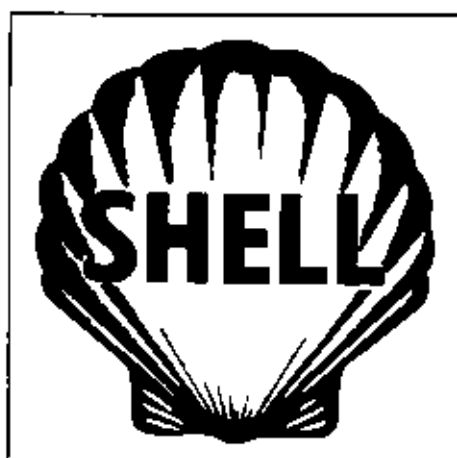
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