



SoundWaves
SCIO

Mendelssohn on Mull

31 Aug – 4 Sept 2025

ARTISTIC DIRECTORS

Maxwell Quartet

Welcome

It is a real pleasure to welcome you to Mendelssohn on Mull 2025 – my first as Chair of Sound Waves.

We are fortunate once again to have the brilliant Maxwell Quartet as our Artistic Directors, and delighted to say that they will be with us until at least 2028. Their exceptional musicianship and infectious energy promise another week of unforgettable performances. This year, they are joined by eight outstanding young artists from leading UK music institutions, bringing us a rich programme ranging from Shostakovich, Mozart and Mendelssohn to the Maxwells' signature arrangements of traditional Scottish music.

Alongside Mendelssohn on Mull, Sound Waves continues its year-round work through Mull Music Makers, providing music education for children and young people on the island. This year, small groups of Music Makers will once again welcome audiences at some of our evening concerts – a wonderful moment when the two strands of our work come together in public.

I am also delighted to welcome three new Trustees to the Sound Waves board: Christine Anderson, an alumna of Mendelssohn on Mull; and Mull residents Adrian Lear and Helen Murray, who bring valuable local knowledge and experience. I also want to

thank Tom Forrest, who has led the charity as Chair with dedication, warmth and vision over the past years.

Regular festival-goers will also notice the absence this year of our long-standing General Manager, Richard Jeffcoat. Richard is focusing on his work as an elected councillor in his local area, and we thank him sincerely for his many years of dedicated service to Mendelssohn on Mull; we know he will be pleased with the music being created by our young artists this week.

Our audiences are an integral part of what makes this week special. Your belief, investment and encouragement inspire every performer to give their best, and your presence helps make Mendelssohn on Mull the unique and memorable experience it is.

Finally, none of this would be possible without the generosity of our supporters, many of whom will be with us this week. Whether you give during the year or at the festival itself, your donations sustain our work and keep Mendelssohn on Mull and Mull Music Makers alive and thriving.

Thank you – and welcome to a week of music, discovery and shared enjoyment on Mull.

Jamie Munn
Chair, Sound Waves

Concert Diary

Sunday 31 August

7pm Tobermory Parish Church

Maxwell Quartet

Haydn – String Quartet in D, Op. 20 No. 4

Beethoven – String Quartet in A minor, Op. 132

Monday 1 September

7pm Craignure Village Hall

Maxwell Quartet (with Finn Mannion)

Mozart – String Quartet in E flat, K428

Schubert – String Quintet in C, D. 956

Tuesday 2 September

1pm Aros Hall, Tobermory

Brahms – String Quartet in C minor, Op. 51 No. 1

Shostakovich – String Quartet No. 3 in F major, Op. 73

7pm Dervaig Village Hall

Beethoven – String Quartet in F, Op. 18 No. 1

Haydn – String Quartet in E flat, Op. 33 No. 2 "The Joke"

We welcome all donations to help support the work of the charity. Sound Waves is registered in Scotland as SC044935.

Wednesday 3 September

12pm Iona Village Hall

Mendelssohn – String Quartet in E flat, Op. 12

Brahms – String Quartet in C minor, Op. 51 No. 1

7pm Bunessan Village Hall

Haydn – String Quartet in E flat, Op. 33 No. 2 "The Joke"

Shostakovich – String Quartet No. 3 in F major, Op. 73

Thursday 4 September

1pm Aros Hall, Tobermory

Beethoven – String Quartet in F, Op. 18 No. 1

Mendelssohn – String Quartet in E flat, Op. 12

7pm Salen Church

Schubert – String Quintet in C, D. 956

Mendelssohn – Sinfonia No. 1

Throughout the week we will also hear some of the Maxwell Quartet's own arrangements of traditional Scots music.

Due to the collaborative nature of this educational week, listed programmes are subject to change.

No photography or recording is permitted during performances.

About this week's music

Ludwig van Beethoven
(1770–1827)

String Quartet in F, Op. 18 No. 1

Allegro con brio
Adagio affettuoso ed appassionato
Scherzo: Allegro molto
Allegro

The first of Beethoven's published quartets blends classical elegance with flashes of bold individuality. The slow movement, inspired by Romeo and Juliet, is full of tenderness and quiet drama. Elsewhere, the music sparkles with lightness and rhythmic vitality, ending in a finale of easy grace. It's Beethoven announcing himself as a master of the quartet form.

String Quartet in A minor, Op. 132

Assai sostenuto – Allegro
Allegro ma non tanto
Molto adagio – "Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart" – Andante
Alla marcia, assai vivace
Allegro appassionato

One of Beethoven's most personal creations, this quartet contains the "Song of Thanksgiving" written after his recovery from illness. The movement's alternation between serene chorales and livelier interludes captures renewal in sound. Surrounding it are movements of searching depth and rhythmic drive, giving the whole work an arc of struggle, gratitude, and release. It's a journey as moving now as when it was first heard.

Johannes Brahms
(1833–1897)

String Quartet in C minor, Op. 51 No. 1

I. Allegro
II. Romanze: Poco adagio
III. Allegretto molto moderato e comodo
IV. Allegro

Brahms approached the quartet with reverence, and his first published example opens in a mood of high drama. Yet between the stormy outer movements lie passages of lyrical warmth, revealing the composer's instinct for songlike melody. The tension between these contrasting characters gives the work its magnetic pull. It's a quartet that feels both intimate and symphonic in scope.

Joseph Haydn
(1732–1809)

String Quartet in D, Op. 20 No. 4

I. Allegro di molto
II. Un poco adagio e affettuoso
III. Menuet: Allegretto – Trio
IV. Presto e scherzando

This "Sun" quartet opens with noble poise, each instrument entering into a conversation rich with subtlety. Haydn balances elegance with moments of surprising harmonic turns, keeping the listener on their toes. The finale is a lively dance that ties the work together with warmth and energy. It's a fine example of Haydn's ability to charm and challenge at the same time.

Joseph Haydn
(1732–1809)

String Quartet in E flat, Op. 33 No. 2 “The Joke”

- I. Allegro moderato
- II. Scherzo: Allegro
- III. Largo sostenuto
- IV. Finale: Presto

Haydn’s wit is woven through this quartet, from playful turns of phrase to the famous false endings of the finale. Yet the humour rests on a foundation of finely crafted melodies and deft interplay between instruments. Its warmth and elegance make it as satisfying as it is entertaining. The joke, when it comes, is all the better for the music that leads to it.

Felix Mendelssohn
(1809–1847)

String Quartet in E flat, Op. 12

- Allegro non tardante
- Canzonetta: Allegretto
- Andante espressivo
- Molto allegro e vivace

Composed in his early twenties, this quartet flows with lyrical ease and quicksilver exchanges between voices. The opening movement is rich in singing lines, while the central movements show Mendelssohn’s gift for grace and lightness. The finale sweeps the piece to a close with lively momentum and sparkling detail. It’s music full of poise, yet brimming with youthful spirit.

Felix Mendelssohn
(1809–1847)

Sinfonia No. 1 in C

- Allegro
- Andante
- Allegro

Written when Mendelssohn was just 12, this early sinfonia already shows a composer with astonishing command over melody and structure. The music brims with youthful energy, darting between buoyant tunes and moments of bold drama. Beneath its surface sparkle lies a clear sense of architectural control, as if the young composer was already thinking in symphonic paragraphs. What makes it so engaging is the mix of precocious brilliance and sheer delight in making music.

Wolfgang Amadeus Mozart
(1756–1791)

String Quartet in E flat, K428

- I. Allegro non troppo
- II. Andante con moto
- III. Menuetto: Allegro – Trio
- IV. Allegro vivace

From the set dedicated to Haydn, this quartet combines refined elegance with moments of surprise. Mozart shapes each movement with clarity, yet finds space for unexpected harmonic colours and playful twists. The slow movement sings with lyric warmth, while the finale sparkles with wit. It’s a perfect balance of grace and inventiveness.

Franz Schubert
(1797–1828)

String Quintet in C, D. 956

Allegro ma non troppo

Adagio

Scherzo: Presto – Trio: Andante sostenuto

Allegretto

Schubert's final chamber work is expansive, lyrical, and deeply human. The famous slow movement seems to suspend time, unfolding in a stillness that feels both tender and profound. Around it, moments of exuberance and rustic vitality remind us that this is not a farewell of pure sadness, but one coloured by warmth and gratitude. It's music that invites you in and holds you there.

Dmitri Shostakovich
(1906–1975)

String Quartet No. 3 in F major, Op. 73

I. Allegretto

II. Moderato con moto

III. Allegro non troppo

IV. Adagio

V. Moderato

This five-movement work begins in an almost playful spirit, full of rhythmic invention and bright textures. As it unfolds, the tone darkens, hinting at unspoken anxieties behind the surface charm. Written just after the Second World War, it balances public optimism with private unease. Shostakovich lets these moods overlap, so humour and shadow are never far apart.

Trad. arr.
Maxwell Quartet

Master Francis Sitwell Marquis of Tullibardine Miss Cameron of Balvenie

These three traditional Scottish tunes arranged by the Maxwell Quartet each carry their own distinct personality. "Master Francis Sitwell" dances with an airy grace, "The Marquis of Tullibardine" moves with stately elegance, and "Miss Cameron of Balvenie" flows with an easy, lilting charm. Rooted in the rhythms of reels and strathspeys, the music has a directness that speaks straight to the listener. Even without words, they tell stories you can almost picture.



Artistic Directors

Maxwell Quartet

Colin Scobie violin
George Smith violin
Elliott Perks viola
Duncan Strachan cello

The Maxwell Quartet officially began in 2010 at the Royal Conservatoire of Scotland where its founding members met as postgraduate students, although their paths had crossed as they grew up playing folk and classical music together in youth orchestras and music schools across Scotland.

Since then the Quartet has captivated audiences across Europe and North America with their sensitive playing and ingenious programming. 1st Prizewinner and Audience Prizewinner at the 9th Trondheim International Chamber Music Competition in 2017, and hailed as "brilliantly fresh, unexpected and exhilarating" by The Scottish Herald, and "superb storytelling by

four great communicators" by The Strad Magazine, the Maxwell Quartet is now firmly regarded as one of Britain's finest young string quartets.

Their busy UK and international concert schedules are complemented with a growing catalogue of recordings. The first CD with Linn Records of Haydn Op. 71 with the Quartet's own arrangements of traditional Scottish music in 2019 received glowing reviews and was followed in 2021 by Haydn Op. 74 and traditional music. They concluded their Haydn series with Op. 77 in January of this year.

The Maxwell's forthright and spirited performances... are exactly what this repertoire needs.

Geoff Brown
The Times, January 2025

In 2024 the Quartet took over, at very short notice, as Artistic Directors. By chance, the illustrious music critic Alex Ross was visiting Mull to experience Mendelssohn on Mull. His article in The New Yorker vividly captured the Quartet's playing in words:

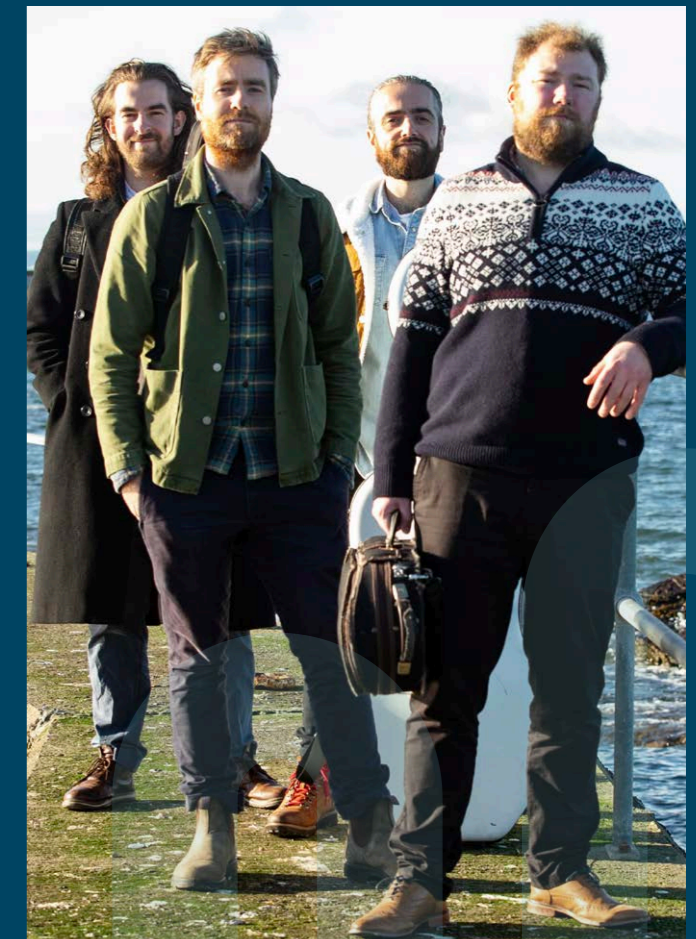
The Maxwells' folk background also influences how they approach a score like Dvořák's Quartet No. 13 in G, which they played at a concert in Salen Church. Their account was sensationally persuasive.

The slashing up-and-down motto of the first movement had the rough finish of a Bartók ostinato. Scobie brought off the contrasting triplet-powered theme with a spontaneous lilt; later, Perks gave it a more ruminative feel. Sustained harmonies were sometimes delivered without vibrato, so that they had a raw, ripe power—as in the bagpipe-like drone of "McIntosh's Lament," which came next.

Alex Ross *Quartet Island*
The New Yorker, 7 October 2024

We are all delighted that the Maxwell Quartet went on to accept our invitation to be the Artistic Directors for the next era of Mendelssohn on Mull.

maxwellstringquartet.com



Biographies

Celia Griffiths - violin



Celia Griffiths is a versatile violinist whose career spans chamber music, orchestral performance, and solo appearances. She is currently completing her Master of Music at the Royal Conservatoire of Scotland, building on a First-Class Honours Bachelor of Music from the University of Waikato, New Zealand.

Celia has participated in the Adam Summer School, and has collaborated with the Dunedin Consort String Quartet, Vox Baroque Chamber Orchestra, and NZ Chamber Soloists. She has served as Concertmaster of the University of Waikato Orchestra and guest Concertmaster for the Trust Waikato Symphony Orchestra, alongside appearances with the NZSO National Youth Orchestra, OPUS Orchestra, and NZBarok.

Her solo highlights include a masterclass with Ben Baker at the Royal Conservatoire and performances at New Zealand's Parliament for the Sir Edmund Hillary Centenary. In 2025, she was appointed an Ambassador for the Benedetti Foundation. Celia performs on a 1923 Collin-Mézin.

Celia's participation in Mendelssohn on Mull has been supported by Spoff's Scholarship Fund.

Jinhe Huang - viola

Jinhe Huang is a fourth-year undergraduate violist at the Royal Birmingham Conservatoire. Since beginning his studies in 2021 with a scholarship, he has studied with Gary Pomeroy, Lucy Nolan, and currently Elliott Perks. His musical training began at the Affiliated Middle School of the Xinghai Conservatory of Music under Professor Donglei Hou.

Jinhe gained international attention in 2014 after winning third prize at the Hong Kong International String Competition, followed by an award-winning performance



in Russia (2018). His recent accolades include the Gwyn Williams Viola Prize, Ambache Prize, Leamington Chamber Music Audience Prize, and Gold Award at the Fenix Award International Music Competition (2025).

He has performed at prestigious venues such as the Wigmore Hall and St. James's Piccadilly.

Zea Hunt - violin



Zea Hunt was born in Ireland but at the age of 3 her family moved to Italy where she started playing the violin. At the age of 13 she went to Manchester to study violin at Chetham's School of Music and then went on to do a Bachelor and Master's degree at the Royal College of Music. She has performed in venues such as

Buckingham Palace, Sala Filarmonica in Trento, Bridgewater Hall, Queen Elizabeth Hall as a soloist, chamber musician and orchestral player. She is a keen chamber musician and has performed with musicians such as Daniel Rowland, Nino Gvetadze, Thomas Carroll, Marcelo Nisinman and Gabor Takacs-Nagy across Switzerland, Corsica, Norway, Holland and Italy.

Juliette Lemoine - cello

Juliette Lemoine is a Scottish cellist and composer. Her debut album 'Soaring', supported by the Beatrice Huntington Award for cellists, launched with a sold-out headline performance at Celtic Connections 2023 and UK tour, and went on to be long-listed for The Scottish Album of the Year Award 2023. Recent highlights include joining Japanese Rock band MONO on their European tour (2024); performing at London Jazz Festival with duo partner Chris Amer (2024); Being named 'One to



Watch' in the Chamber Music Scotland 2023/24 directory and performing with the GRIT Orchestra at Edinburgh International Festival (2023, 2024). Juliette holds a Bachelor of Music Traditional Music First Class Honours degree and a Master of Music degree in Classical Cello Performance from the Royal Conservatoire of Scotland.

Ksenia Lukyanova – violin



Ksenia Lukyanova is a Russian-born violinist based in Scotland. She has a passion for chamber music and a strong commitment to music education. Currently completing her Bachelor of Music at the Royal Conservatoire of Scotland on a full scholarship, she trained at the Rostov-on-Don College of Arts and the Special Music School of the Rostov State Conservatoire.

Ksenia performs widely in orchestral and chamber settings, with highlights including appearances at Celtic Connections and the Edinburgh International Festival as a member of the GRIT Orchestra, performances with the Irish Chamber Orchestra Academy, and leadership roles with the Rostov College of Arts Symphony Orchestra.

With accordionist Melia Simonot as Duo Spectrum, Ksenia champions contemporary and classical repertoire, often featuring newly commissioned works.

A committed educator and Lead Ambassador for the Benedetti Foundation, Ksenia is also active in outreach and youth music programmes. She has received awards from the Thomas and Margaret Roddan Trust, the Hope Scott Trust, and the Rostov Region Governor Grant.

Finn Mannion – cello



Irish-born and Scottish-raised, cellist Finn Mannion is a passionate chamber musician, equally at home in concerto, duo, and solo repertoire. Hailed by The Courier as “going places in supersonic fashion,” he has performed across Europe, Scandinavia, China, and the UK. In 2019, he became the youngest ever recipient of the Royal Philharmonic Society’s Isserlis Scholarship, later winning First Prize at the Royal Over-Seas League Competition with his Trio Archai and making his Wigmore Hall debut in 2024. He was recently

named a semi-finalist for BBC’s Young Scottish Classical Musician of the Year and selected as a Britten-Pears Young Artist for the 2025/26 season. Finn currently studies in Switzerland with Danjulo Ishizaka at the Musik-Akademie Basel, having previously attended St Mary’s Music School in Edinburgh.

Elliott Perks – viola



Elliott grew up in Dorking in Surrey, and he studied at the Yehudi Menuhin School with Suzie Mészáros, Rosemary Warren-Green, and Lioutsia Ibragimova. He went on to the Royal College of Music in London to study with Andriy Vytovych. Elliott now enjoys a career as a chamber musician and soloist and has appeared as guest principal with the Manchester Camerata and the Scottish Chamber Orchestra. He is also professor of chamber music and viola at the Yehudi Menuhin School, and a visiting professor at Birmingham Conservatoire. He performs on a Jean-Baptiste Vuillaume viola kindly loaned to him by a private benefactor. He lives in London with his wife, and enjoys going to the opera, playing chess, and supporting Chelsea Football Club.

Viviane Plekhotkine – violin

Born in 2000, Viviane started playing the violin in St. Petersburg, Russia. In 2013 she successfully auditioned for the Yehudi Menuhin School in England and studied there with professor Lutsia Ibragimova.

In 2020, Viviane started her undergraduate studies at the Royal College of Music London where she is a scholar of the Sergei Kojine Scholarship. Some of her awards include the grand prize of the CUIM 2020 Festival as well the Performer prize at the Royal College of Music Contemporary Competition. Viviane regularly freelances with Camerata Nordica in Sweden, the ENO, Oxford Philharmonic, the Orchestra for the Earth, Covent Garden Sinfonia, Picadilly Sinfonietta, as well as guest leads the London City



Philharmonic. She has performed in different venues across the UK and abroad such as the Royal Albert Hall, Royal Festival Hall and Cadogan Hall amongst others.

She is studying under the guidance of professor Radu Blidar and plays on a 1700 Matteo Goffriller violin, kindly loaned to her by the Royal College of Music.

Colin Scobie – violin

Born in Edinburgh in 1991, Colin Scobie is now established as one of the most creative and compelling violinists and chamber musicians of his generation. He has performed as concerto soloist and director to critical acclaim across Europe and further afield, with orchestras including Camerata Nordica, the Orchestra of the Age of Enlightenment, Arcangelo, and the Scottish Chamber Orchestra. In 2010 Colin joined the Fitzwilliam Quartet as Second Violin, with whom he performed extensively for two years, touring Europe, Africa, and America. He joined the Maxwell Quartet in 2013.



Colin began playing the violin at the age of eight, studying at St Mary's Music School in Edinburgh, before going on to the Royal College of Music in London, to study with Dona Lee Croft and Lucy Russell. When not travelling round the world with his violin, Colin is a keen sailor and enjoys travelling round the world by boat.

George Smith – violin



Hailing from Aberlemno in Angus, George began learning the violin at the age of ten, and at a young age was a prizewinner in the renowned Glenfiddich Fiddle Championship. He studied at the Royal Conservatoire of Scotland in Glasgow with William Chandler and Ruth Crouch.

George founded the Maxwell Quartet in 2010, with Duncan Strachan, and he co-writes many of the Maxwell Quartet's own compositions. George works with many other groups in Scotland, including the Scottish Ensemble, BBCSSO, and The Grit Orchestra. He teaches across Scotland, and gives workshops and masterclasses on Scottish music. George performs on a David Tecchler violin which dates from 1720.

Outside of playing, George is to be found in Longniddry, East Lothian, spending time with his wife Fiona and their two young boys, Hamish and Angus, and their dog, Toast. His favourite pastime has to be cooking, and he recently set up his own pizza pop-up company.

Duncan Strachan – cello

Born in Dundee in 1987, Duncan grew up in Lochaber, in the West Highlands, where he began the cello at 4, before going on to St Mary's Music School in Edinburgh. He read music at St Catherine's College, Oxford University, before continuing his studies at the Royal Conservatoire of Scotland in Glasgow with Robert Irvine. As a chamber musician and composer, Duncan has worked with a range of artists and genres, and he co-writes and arranges the Maxwell Quartet's own compositions. Growing up in the Highlands, Duncan has a passion for connecting music with its landscape and the outdoors, with a particular interest in the music of the Western Isles, and its folklore. Since 2015 he has been the Artistic Director of Loch Shiel Festival, and in 2021 was appointed a Chamber Music



Scotland Embedded Musician for the North of Scotland. When not touring, Duncan likes to spend time at home with his children, Ellen and Laurie, and he enjoys a bit of (usually fruitless) fishing along the East Lothian coast.

Xueer Wu – viola



Xueer Wu was born in 2002 in China, where she started playing viola with Donglei Hou at the Xinghai Conservatory of Music at the age of 14. In 2018, Xueer won the Third Guangdong (Canton) String Chamber Music Competition, Vienna Music Competition Guangdong Division of Professional Viola Category and the Second Prize in the Professional

Category at the 6th Antonio Vivaldi International String Competition in Vienna. In 2020, she received a full scholarship from the Royal Birmingham Conservatoire (RBC) and started studying with Professor Louise Lansdown. She was also awarded the RBC String Prize in 2023.

In 2024 Xueer received an entrance scholarship from the Royal Northern College of Music to study with Louise Lansdown. She has given performances and recitals in the UK, Germany, Italy, Austria and South Africa, including the Stellenbosch International Chamber Music Festival.

Xueer plays on a viola made by Antoine Gourdon in 2023, generously funded by the Wolfson Foundation.



Mull Music Makers

It has been another busy year for Mull Music Makers as we continue to create much needed musical opportunities for young people in Mull.

Our well-established programme, now entering its twelfth year offers violin/fiddle tuition, musicianship training and performance experience to over 50 young Muileachs. We meet for intensive workshop weekends eight times a year and crown the year's achievements at our annual summer school.

We have music makers from all six primary schools on Mull and from Tobermory and Oban High Schools, most of them returning each year. In September 2024 we welcomed a new intake of

beginners (Pine Martens) and we hope that they will be with us for the next 12 years!

The year started with successes at the local and Royal National Mòd competitions; Music Makers won gold in both competitions for their group piece.

We ended the year in August with our annual summer week. This year the tutor team, led as always by the fabulous Patsy Reid, included George Smith of the Maxwell Quartet. In addition to being a top-class musician, George is a brilliant educator. We hope that the links between the two parts of Sound Waves will go from strength to strength.

As we start the new MMM year we have ambitious plans but not, unfortunately, all the funds to deliver them. The Scottish Government's Youth Music Initiative has provided invaluable support to the project for the last eleven years, but is unable to provide a grant for 2025/26. We are working hard to identify other funding sources. It's a challenge but we are determined to find a way. When you hear the Music Makers playing you are listening to the future of music of Mull. That's too important to lose.

We couldn't do it without the talented and energetic tutor team, led by Patsy Reid, who come to Mull (when ferries allow!) to inspire the young people. MMM has always been a community project. Without the support of local people but especially the parents who put in the time and mileage for every workshop and event, none of this would be possible. Thank you!

**Laura Mandleberg,
Mull Music Makers Project Manager**



Sound Waves and everyone involved in Mull Music Makers would like to thank Laura Mandlebeg who, for over eleven years, has steered the project and raised the funds to make it such a success.

We are grateful for the support we received from:

The Scottish Government's Youth Music Initiative, the Q Charitable Trust, The Radcliffe Trust, the Mull and Iona Community Trust, The Waterfall Fund, Scottish Sea Farms' Heart of the Community Fund, Malcolm and Susan Crosby and all the individuals who made donations at events and through the year.



Please follow Mull Music Makers on Facebook to see images and sample clips from activities and concerts.

Contact: mmm@soundwavesscio.org.uk

Last Year's Young Artists

It was amazing to play with the dynamic Maxwell Quartet and to have this opportunity to learn with them and be surrounded by all the talented musicians.

Scott Bryant

The Maxwells bring so much knowledge and experience, giving us the security to explore the pieces in a really short amount of time.

Georgia Russell

The beauty of the landscape and the amazing feeling of space had a deep effect on me; on all of us, I think, and the way we played together.

Victor Pervenagie

Playing with the members of the Maxwell Quartet brings a new energy. We can bounce off that and make a great connection with the audience who are so involved and who love chamber music as much as we do.

Kanza Stamselberg



Thanks

The Trustees of Sound Waves would like to thank the following for their generosity in helping to make Mendelssohn on Mull 2025 happen. Without their support we wouldn't be able to bring together so many great musicians for this exciting and unique week of music-making.

- The Turtleton Charitable Trust
- Scorfen Charitable Trust
- Malcolm and Susan Crosby
- Spoff's Scholarship Fund
- Clifford and Ruth Moisey
- Bill and Suzanne Patterson
- and all those who donate at concerts or through the year and wish to remain anonymous

Acknowledgements

We are grateful to the following:

- Ruairidh Geddes, management
- Ester of the Spicy Sprout, catering
- Sarah Darling, photography
- Janna Greenhalgh of Round and About Mull
- Margaret Broad, and all at Tobermory Parish Church
- The keepers of our concert venues: Aros Hall, Tobermory; Bunessan, Craignure, Dervaig and Iona village halls; and Salen Church

and all the people of Mull for sharing their wonderful island with us.



We value your support

Your generosity enables us to continue our work in supporting young musicians.

As a charity (SC044935) we rely on your donations. We especially value regular monthly giving through your bank as it enables us to meet the costs of running the organisation through the year. The amount is entirely up to you, however small. It will make a difference and helps us to plan for the next Mendelssohn on Mull.

If you are a UK taxpayer we can claim an additional 25% in Gift Aid, with your permission.

Becoming a Guardian is a special category of regular giving. Guardians give £67 per month and commit to doing so for at least three years. When enhanced by Gift Aid this contributes £1,000 per year to our work.

Please contact us if you would like more information about regular giving, or sponsoring a young artist or a concert.



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These can be made by cash, card or by using the QR code, or by bank transfer.

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Sound Waves SCIO

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NEXT YEAR



Mendelssohn on Mull

13 – 18 September 2026



Email info@soundwavesscio.org.uk

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Scottish Charitable Incorporated Organisation SC044935.
Sound Waves SCIO aims to advance education in music
and encourage live performance.