



Fishguard
Festival of Music
Gŵyl Gerdd
Abergwaun

Marmen String Quartet

Haydn *String Quartet in D major, Op 33 No.6, Hob III:42*

Debussy *String Quartet in G minor, Op 10*

Interval ; Egwyl

Mozart *String Quartet in B flat major, K 159*

Ravel *String Quartet in F major*

Capel Bethel, Abergwaun ; Bethel Chapel, Fishguard

Friday 26 July ; Nos Wener 26 Gorffennaf

FRANZ JOSEPH HAYDN (1732-1809)

String Quartet in D major, Op.33 No.6, Hob III:42

- 1 *Vivace assai*
- 2 *Andante*
- 3 *Scherzo: Allegretto*
- 4 *Finale: Allegretto*

When Haydn published his celebrated set of six quartets Op.20 in 1772 he was just emerging from his famous 'Sturm und Drang' (Storm and Stress) period which charged through his entire output between c.1767 and 1772 like an electric shock. These quartets (although by no means Haydn's first) are the first by anyone to have entered the permanent repertoire and are many-faceted masterpieces. Nine years were to lapse before his next six quartets - op.33 - were published with a dedication to the Grand Duke Paul of Russia so that they were soon known as the 'Russian' Quartets. The Grand Duke (who became Tsar Paul II in 1796) was married to Maria Feodorovna, who before marriage was the Princess of Württemberg, and for Christmas 1781 the pair visited the Grand Duchess's palatial apartments in Vienna. Over Christmas Day and Boxing Day impressive musical festivities were held in the Russian royal presence and Haydn was present at both, where at one event or another the Op.33 quartets were given their first hearings. The Austrian Emperor Joseph II - not present - was apparently not amused.

There is, of course, nothing remotely Russian about these quartets (unlike Beethoven's deliberate use of Russian themes in his Razumovsky set of 1806) but Haydn and his Viennese publisher Artaria were never backward in courting publicity and so these were notoriously described in print as being 'composed in an entirely new and special manner' to attract new customers. These are not entirely empty words, however, and there are definitely some new features here: each quartet has a middle movement designated 'scherzo' instead of the traditional 'minuet' even though this does not mean that they are always faster - it is more a matter of character. The urbane surfaces of the outer movements conceal an intricacy of thematic integration which is also new to Haydn's chamber music. There is a profound depth too in the beautiful minor-key slow movement and these works point naturally towards the rich harvest of Haydn's later life.

CLAUDE DEBUSSY (1862-1918)

String Quartet in G minor, Op.10

- 1 *Animé et très décidé*
- 2 *Assez vif et bien rythmé*
- 3 *Andantino, doucement expressif*
- 4 *Très modéré - en animant peu à peu - Très mouvement et avec passion*

There wasn't any great tradition of French string quartet writing at any time until the end of the 19th century: one of the first notable examples in 1890 also happened to be César Franck's last completed work. This was a popular success in Paris and quite possibly influenced the young Claude Debussy to consider adding to the genre. Even if their outputs would seem to have fairly little in common, Debussy had been a pupil in Franck's

organ class at the Paris Conservatoire - even though he was never to play the organ. But it seems that he was very fond of old 'Father Franck' as he was known, describing him as 'a man without guile and full of trustful candour'. The one hallmark of Franck's later works which Debussy picks up in his own Quartet is that of the 'cyclic form' - whereby distinctive ideas are heard in various guises in all movements of a work, helping to bind it together thematically and emotionally. The main theme here is heard right at the outset played with passion and power - it will be transformed into a myriad of other manifestations throughout the score.

Debussy started his Quartet in G minor in 1892 and completed it the following year, when it was first performed by the distinguished Ysaye Quartet at a concert of the Société Nationale de Musique in Paris just after Christmas on December 29th. It is cast in four classically-shaped movements with the brilliantly rhythmic scherzo placed second. One amusing touch - possibly a nod to serious intent is the act of adding 'Opus 10' to the title: Debussy had never published any previous works with an official opus number and would never do so again! At this point, however, Debussy was just on the cusp of composing his *Prélude à l'après midi d'une faune* after Mallarmé and had already embarked on his Maeterlink-based opera *Pelléas et Mélisande* - two works which would define his career. It seems that he intended to write another quartet at the same time as this first one - but he never did.

WOLFGANG AMADEUS MOZART (1756-1791)

String Quartet in B flat major, K. 159

1 *Andante*

2 *Allegro*

3 *Rondo: Allegro grazioso*

Mozart's first set of six string quartets was composed in late 1772 early 1773 when he was en route with his father Leopold to Milan for the premiere there on Boxing Day of his specially commissioned opera *Lucia Silla*. He may, just possibly, have been aware before leaving Salzburg of Haydn's Op.20 Quartets published that year. Mozart wasn't to meet Haydn until 1781 at the very earliest but, in one of those curious flukes of musical history, he'd known Joseph's younger brother Michael from his earliest years in Salzburg where the younger Haydn became a member of the Prince-Archbishop's court in 1762 (when Wolfgang was six) remaining until he died in 1806. Michael had started out as the brighter of the two when he joined his brother as a chorister at Vienna's St. Stephen's Cathedral; but Joseph later became the tortoise to Michael's hare and by the late 1770s was established as Europe's most celebrated composer. Mozart was to learn more from him than any other musician.

These early Milan quartets are rarely heard today in that they are products of Mozart's pen before he started to show his true genius - that had to wait just a few years for the two symphonies in G minor and A, K.183 and 201 of 1774. Along with another set of quartets composed in 1773 in Vienna they were completely eclipsed by the six written between 1782 and 1785 which Mozart famously dedicated to Haydn. This set was finally performed when Leopold visited his son in Vienna for the last time and one can only imagine his pride and joy when Haydn Snr met him for the first time and told him that

Wolfgang was the greatest composer he'd ever known. This Quartet, K.159, is the fifth of the set and has two graceful movements surrounding a fast and furious Allegro in the relative minor which looks forward to the 'Little' G minor Symphony K.183 (as featured so powerfully in the opening scene of the film *Amadeus*) and inhabits the same 'Sturm und Drang' world as featured in some of Haydn's works of the previous years.

MAURICE RAVEL (1875-1937)

String Quartet in F major

1 *Allegro moderato - très doux*

2 *Assez vif - très rythmé*

3 *Très lent*

4 *Vif et agité*

Although their names have long been banded together - rather like Bach and Handel, Haydn and Mozart - as the twin gods of French musical 'impressionism' (an appellation both would have detested and challenged) Debussy and Ravel were - just - of different generations. Debussy had managed to set himself free from the stuffy confines of the French musical establishment and to establish his unique and distinctive voice when Ravel was nearly coming of age. Whereas Debussy had won the coveted Prix de Rome at the Paris Conservatoire at the second attempt (and hated his time in the celestial city) Ravel tried and tried again (five times) and failed on every attempt - this scandal soon became the 'L'affaire Ravel' in that by 1905 he'd already become well-known as a composer without need of such official approval. And the String Quartet in F had already been composed in 1903 and first performed in 1904. Interestingly, just like Debussy he was never to compose another.

What seems fascinating, with hindsight, is that the only two French string quartets to enter the general repertoire internationally are, in fact, these two by Debussy and Ravel. They are often coupled together on LPs and CDs with the same regularity, indeed, as the Schumann and Grieg Piano Concertos - but opportunities of hearing them side-by-side in live performance are very rare and so this concert gives a wonderful chance of seeing how closely the two works are related. Just like Grieg with Schumann, the younger composer obviously modelled his work on the other - cyclic form, four classically-balanced movements with the rhythmically-brilliant scherzo second..... At the same time, however, there are plenty of elements that point to Ravel's crucial differences, most notably his naturally classical bent where Debussy is more romantic in nature: Ravel fits into his formal costume immaculately while Debussy threatens to burst out of his.

As a footnote it is worth noting that Debussy attended the premiere of Ravel's Quartet by the Heymann Quartet - also at a Société Nationale concert in Paris - on March 5th 1904. He became aware, later on, that other composers and critics were starting to attack the work and pointing out certain similarities to his own quartet while also offering dangerous and misguided advice. So the older composer wrote to the younger: "In the name of the gods of music, and in mine, do not touch a single note of what you have written in your Quartet". Debussy was absolutely right and Ravel wisely heeded his advice.

FRANZ JOSEPH HAYDN (1732-1809)

Pedwarawd Llinynnol yn D fwyaf, Op.33 Rhif 6

- 1 *Vivace assai*
- 2 *Andante*
- 3 *Scherzo: Allegretto*
- 4 *Finale: Allegretto*

Adnabyddir Haydn fel 'Tad y Symffoni' a hefyd yn 'Dad y Pedwarawd Llinynnol' - Papa Haydn yn wir! Beth bynnag am gychwyn hanesyddol y ddwy ffurf does dim dwywaith mai cnwd ei gampweithiau ynddynt oedd yn gyfrifol am eu sefydlu fel ffurfiau newydd y cyfnod Clasurol. Ei gyfres o chwech - Op.20 - a gyhoeddwyd yn 1772 yw'r pedwarawdau cyntaf erioed i ennill lle parhaol yn y repertoire cyhoeddus. Naw mlynedd yn ddiweddarach cyhoeddwyd ei gyfres nesaf - Op.33 - yn cario cyflwyniad i'r Dug Grand Paul o Rwsia a ddaeth yn Tsar Paul II yn 1796. Cyn iddi ei briodi a dod yn Dduges Grand roedd ei wraig, Maria Feodorovna, yn Dywysoges Württemberg a dros Nadolig 1781 fe aethant i dreulio'r Nadolig yn ei hystafelloedd hynod grand yn Fienna. Ar ddydd Nadolig a Gŵyl San Steffan fe fu cyngherddau mawreddog yn y presenoldeb brenhinol ac yr oedd Haydn yno ar y ddau achlysur ac yn y naill neu'r llall fe berfformiwyd y Pedwarawdau Op.33 am y tro cyntaf.

Wrth eu cyhoeddi gyda'r cyfarchiad i Ddug Grand Rwsia ar y dudalen flaen nid oedd Haydn na'i gyhoeddwr - cwmni Artaria yn Fienna yn debyg o golli cyfle da i farchnata ac felly disgrifiwyd y gweithiau mewn modd cyfrwys sef 'eu pont wedi eu cyfansoddi mewn dull newydd ac arbennig'. Yn wir, pasiodd bron i ddegawd wedi Op.20 ac o degwch i Haydn ac Artaria mae yna ambell i elfen newydd yma: nid 'Menuetto' bellach yw un o'r symudiadau canol ond 'Scherzo' ac nid yn wahanol o ran tempo, o reidrydd, ond mewn cymeriad. Ar yr un pryd mae gwneuthuriad a deunydd y symudiadau allanol yn fwy unedig o ran deillio syniadau un o'r llall gan greu gwe o gysylltiadau mwy deheuig. Mae peth o natur wyllt y 'Sturm und Drang' (Storm a Straen) sy'n nodweddu cyfres Op.20 wedi ei feddalu erbyn hyn, ond er bod ysbryd ysgafnach yn perthyn i Op.33 yn gyffredinol ceir dyfnder pruddglwyfus hefyd yn symudiad araf Op.33 Rhif 6. Dyma ddarnau celfydd sy'n braenaru'r tir ar gyfer cyfoeth cynhaeaf blynyddoedd diweddarach bywyd Papa Haydn.

CLAUDE DEBUSSY (1862-1918)

Pedwarawd Llinynnol yn G leiaf, Op.10

- 1 *Animé et très décidé*
- 2 *Assez vif et bien rythmé*
- 3 *Andantino, doucement expressif*
- 4 *Très modéré - en animant peu à peu - Très mouvement et avec passion*

Ffurf Awstro-Almaenaidd yw'r Pedwarawd Llinynnol o ran tarddiad a thraddodiad - Haydn yn ei greu, Mozart yn dilyn ei esiampl, Beethoven a Schubert yn ei ddatblygu, Mendelssohn a Schumann yn ei gaboli ymhellach a Brahms yn cydnabod y traddodiad yn ei aeddfedrwydd. Nid oedd traddodiad tebyg yn Ffrainc os o gwbl ac yr oedd cerddoriaeth siambr yn gyffredinol yn rhywbeth digon newydd i'w diwylliant. Mae

enghraifft César Franck, sef ei waith cyflawn olaf yn 1890, yn sefyll fel uchafbwynt ei yrfa - a digon tebyg bod yr esiampl hon wedi ysgogi Claude Debussy i ddechrau cyfansoddi Pedwarawd yn 1892. Erbyn 1893 yr oedd wedi gorffen y gwaith ac fe'i perfformiwyd ym Mharis toc wedi'r Nadolig ar Ragfyr 29, 1893 gan Bedwarawd enwog Ysaye. Cafodd dderbyniad digon gwresog ac er i Debussy feddwl am greu dau bedwarawd gyda'i gilydd, ni ddaeth yr ail erioed.

Roedd y cyfnod 1892-3 yn un tyngedfennol yng ngyrfa Debussy: roedd ar fin creu ei waith enwocaf - *Prélude à l'après midi d'une faune* - yn 1894 ac yr oedd yn barod wedi dechrau ar ei unig opera, *Pelléas et Mélisande*. Caneuon a darnau piano oedd ei weithiau mwyaf adnabyddus ar y pryd ac yr oedd wedi creu argraff fel cyfansoddwr oedd yn hoff o dorri tir newydd. Ceir un dylanwad amlwg o arddull Franck yn y Pedwarawd, sef y cynsail o greu thema neu themâu sy'n dychwelyd mewn cylch, neu'n gylchog, i gysylltu gwahanol symudiadau gwaith gyda'i gilydd. Cofiw'n felly agoriad pwerus a phwrpasol y symudiad cyntaf - daw yn ôl mewn sawl gogwydd cyferbyniol i dynnu edafedd y darn at ei gilydd. Un nodwedd fach ddoniol am y darn yw'r Op.10 a roddwyd gan Debussy iddo ac wrth ei gyhoeddi - nid oes un darn arall o'i eiddo yn cario'r fath rif, felly ffug yw o ran hanfod ac yno i greu argraff yn unig!

WOLFGANG AMADEUS MOZART (1756-1791)

Pedwarawd Llinynnol yn B meddalnod mwyaf, K. 159

1 *Andante*

2 *Allegro*

3 *Rondo: Allegro grazioso*

Yn ein dyddiau ni mae'r 'Deg Pedwarawd Llinynnol' a gyfansoddodd Mozart rhwng 1782 ac 1790 yn gyfarwydd fel rhai o gampweithiau pennaf y repertoire siambr. Nid yw'r ddwy gyfres o chwech yr un a gyfansoddodd yn ei blentyndod yn 1772-3 yn gyhoeddus gyfarwydd o gwbl ac felly dyma gyfle da i glywed un o'r rhai a gyfansoddodd ym Milan yn gynnar yn 1773. Roedd Mozart a'i dad Leopold yno ar gyfer paratodau ac ymarferion ei opera newydd *Lucia Silla*. Nid oedd y mab wedi tyfu i ddyddiau ei athrylith lawn eto fel cyfansoddwr a gellir olrhain llaw'r tad yn llawysgrifau'r pedwarawdau Eidalaidd yma yn helpu gydag ambell derm a thempo - dyma'r tro cyntaf i'r Mozart ifanc (gydag un eithriad cynharach anaeddfed) droi ei law at hoff ffurf Haydn.

Yn rhyfedd iawn, roedd cysylltiad agos iawn rhwng y ddau deulu - y Mozarts a'r Haydns. Yn Salzburg yr oedd Leopold a Wolfgang yn gyflogedig yn Llys y Tywysogion-Archesgobol ac yno daeth brawd ifanc Joseph Haydn Michael i weithio yn 1762. Hanes digon trist oedd iddo wrth golli merch fach ac yn ôl Leopold yr oedd braidd yn rhy hoff o'r ddiod gadarn. Ond digon tebyg bod rhai o weithiau Joseph yn cyrraedd Salzburg trwy law'r brawd. Tros gydol ei yrfa dysgodd Mozart fwy wrth Haydn Snr na neb arall - ond nid oedd y ddau i gyfarfod tan 1781 ar y cynharaf, pan setlodd Mozart yn Fienna a Haydn yn ymweld nawr ac yn y man pan ar ei wyliau o'i waith i'r Tywysog Esterhazy. O'r diwedd, yn 1785 cyfarfu Leopold a Joseph am y tro cyntaf, mewn parti pedwarawdau yng nghartref Mozart. Hawdd deall ei falchder wrth glywed Haydn yn dweud taw Mozart oedd y cyfansoddwr mwyaf talentog a gyfarfyddodd erioed.

MAURICE RAVEL (1875-1937)

Pedwarawd Llinynnol yn F fwyaf

1 *Allegro moderato - très doux*

2 *Assez vif - très rythmé*

3 *Très lent*

4 *Vif et agité*

Rydym erbyn hyn yn dueddol o gyplysu enwau Debussy a Ravel fel Marks a Spencer, Bach a Handel neu Haydn a Mozart. Ond daeth Ravel o genhedlaeth ar ôl Debussy ac am gyfnod (cyn i Debussy greu sgandal trwy adael ei wraig) bu'r ddau yn ffrindiau digon cynnes. Debussy felly a dorrodd gwysi i ryddhau ei hun o gors ddiffwrwyth yr hen 'sefydliad' ym Mharis ac yr oedd Ravel yn agored iawn i ddilyn ei esiamp. Bu'r ddau yn fyfyrwyr yn y Conservatoire - enillodd Debussy'r Prix de Rome enwog ar ei ail ymgais er iddo fethu mwynhau ei gyfnod yn yr Eidal - ond methodd Ravel dro ar ôl tro, pump i gyd. Erbyn y tro diwethaf yn 1905 roedd y peth wedi troi'n chwerthinllyd - 'L'affaire Ravel' - oherwydd erbyn hyn roedd yn enwog ym mywyd cerddorol Paris. Roedd wedi cyfansoddi ei Bedwarawd Llinynnol yn 1903 ac yr oedd y perfformiad cyntaf yn 1904 wedi derbyn digon o gyhoeddusrwydd: nid oedd angen Gwobr Rhufain ar Ravel, er cymaint y byddai wedi mwynhau ffrwyth y wobr yn yr Eidal.

Er na fyddech wedi meddwl mai Debussy na Ravel fyddai'r cyfansoddwyr mwyaf naturiol yn ffurf y pedwarawd llinynnol - dyma ddau gampwaith a'r unig enghreifftiau Ffrengig i fwynhau lle parhaol yn y repertoire rhyngwladol. Ond - anaml y ceir y cyfle mewn cyngerdd cyhoeddus i glywed y ddau waith gyda'i gilydd ac i allu eu cymharu â'u gwrthgyferbynnu. Ar y llaw arall, ar LPs neu CDs maent yn efeilliaid cyson tebyg i Concerti Piano Schumann a Grieg. Ac yn union yr un modd, fe fodelodd Ravel ei bedwarawd yn ddigon amlwg ar un Debussy. Mae gwahaniaethau clir hefyd - cywair llon yn lle'r lleddf - ond daw'r ddau ddarn o'r un crochan creadigol ac yn dilyn y patrwm 'clasurol' o bedwar symudiad, gyda 'scherzo' yn llawn dyfeisgarwch rhythmig yn ail. Cymeriad hollol wahanol sy' i'r ddau gyfansoddwr, serch hynny: Ravel yn ffitio'n ddestlus perffaith i'w siwt ffurfiol tra bod Debussy yn gwasgu ei hun yn llai cyfforddus i got sy'n rhy gyfyng i'w gymeriad lliwgar.

Sylwodd nifer o feirniaid a gwrandawyr ar y berthynas rhwng y ddau bedwarawd ac fe ddechreuodd ambell un ddwrddio Ravel gan awgrymu newidiadau dianghenraid. Roedd Debussy wedi bod yn y gynulleidfa gyntaf honno a daeth y sibrydion hyn am y beirniaid i'w glust, felly sgrifennodd yn daer at Ravel: "Yn enw holl dduwiau cerddoriaeth, a'm un i hefyd, paid, da ti a newid unrhyw nodyn yn dy Bedwarawd". Geiriau doeth ac fe wrandawodd Ravel arnynt.

MARMEN QUARTET

Johannes Marmen violin

Laia Valentin violin

Bryony Gibson-Cornish viola

Sinéad O'Halloran cello

With the courage, vitality and intensity of its performances, the Marmen Quartet is fast establishing itself as one of the most impressive and engaging talents in chamber music, demonstrated by recent first prizes at the prestigious Bordeaux and Banff International String Quartet Competitions.



The quartet has performed at leading European venues including Wigmore Hall, Berlin Philharmonie, Frankfurt Alte Oper, Stockholm Konserthuset and Muziekgebouw Eindhoven, with festival appearances at BBC Proms, Rheingau and Heidelberg festivals and the Amsterdam and Gulbenkian Foundation String Quartet Biennales.

Its reputation continues to grow internationally, and last season the players made their Australian debut and toured Sweden extensively. They also returned to the US, completing their Peak Fellowship Ensemble-in-Residence at the Meadows School of the Arts, and performing at Calgary, Kelowna, Victoria and for Capital Region Classical series.

Committed to new music, the quartet has given the world premieres of several commissions, including Salina Fisher's *Heal*, composed for them in the wake of the pandemic, and Hannah Kendall's *How ruin nested inside each thimble throat / & made it sin*. Most recently they gave the premiere of Garth Knox's *Secret Letters*, written for them as a companion piece to Janáček's *Intimate Letters*.

Formed at the Royal College of Music in 2013, the group held a Guildhall School of Music String Quartet Fellowship (2018–20) and studied at the Hochschule für Musik in Hannover with Oliver Wille, as well as in London with Simon Rowland-Jones and John Myerscough (Doric Quartet). They were mentored by the late Peter Cropper and have received support from the Musicians Company/Concordia Foundation, Hattori Foundation, Help Musicians and Royal Philharmonic Society. The quartet is an official Pirastro Artist.

Its debut recording for BIS Records will be released in 2024, featuring works by Ligeti and Bartók, with further plans for recordings of works by Debussy, Ravel and Takemitsu.

MARMEN QUARTET

Johannes Marmen ffidil

Laia Valentin ffidil

Bryony Gibson-Cornish fiola

Sinéad O'Halloran soddgrwth

Gyda dewrder, bywiogrwydd a dwyster eu perfformiadau, mae Pedwarawd Marmen yn prysur sefydlu ei hun fel un o dalentau mwyaf trawiadol a deniadol cerddoriaeth siambr, gan dderbyn gwobrau cyntaf yn ddiweddar yng Nghystadlaethau Pedwarawd Llinynnol Rhyngwladol Bordeaux a Banff.

Mae'r pedwarawd wedi perfformio mewn lleoliadau blaenllaw yn Ewrop gan gynnwys Wigmore Hall, Berlin Philharmonie, Frankfurt Alte Oper, Stockholm Konserthuset a Muziekgebouw Eindhoven, gydag ymddangosiadau mewn gŵyliau yn cynnwys y BBC Proms, Gŵyliau Rheingau a Heidelberg a Biennales Pedwarawdau Llinynnol Sefydliad Gulbenkian ac Amsterdam.

Mae enwogrwydd y Pedwarawd yn parhau i dyfu'n rhyngwladol, a'r tymor diwethaf gwnaeth y chwaraewyr eu debut yn Awstralia a theithio'n helaeth o gwmpas Sweden. Dychwelasant i'r Unol Daleithiau, gan gwblhau eu cyfnod fel Ensemble yn Ysgol Gelfyddydau Meadows dan nawdd y Peak Fellowship. Buont hefyd yn perfformio yn Calgary, Kelowna, Victoria ac ar gyfer cyfresi Clasurol Capital Region.

Mae'r pedwarawd yn hynod ymroddedig i gerddoriaeth newydd, ac maent wedi cyflwyno perfformiadau cyntaf o sawl comisiwn, gan gynnwys *Heal* gan Salina Fisher a gyfansoddwyd ar eu cyfer yn sgil y pandemig, a *How ruin nested inside each thimble throat / & made it sin* gan Hannah Kendall. Yn fwyaf diweddar rhoesant y perfformiad cyntaf o *Secret Letters* gan Garth Knox, a ysgrifennwyd ar eu cyfer fel darn i'w chwarae gyda *Intimate Letters* Janáček.

Wedi'i ffurfio yn y Coleg Cerdd Brenhinol yn 2013, cynhaliodd yr ensemble Gymrodoriaeth Pedwarawd Llinynnol Ysgol Gerdd y Guildhall (2018–20) ac astudiodd yn yr Hochschule für Musik yn Hannover gydag Oliver Wille, yn ogystal ag yn Llundain gyda Simon Rowland-Jones a John Myerscough (Pedwarawd Doric). Cawsant eu mentora gan y diweddar Peter Cropper ac maent wedi derbyn cefnogaeth gan y Musicians Company/Concordia Foundation, Hattori Foundation, Help Musicians a'r Gymdeithas Ffilharmonig Frenhinol. Mae'r pedwarawd yn Artist Pirastro swyddogol.

Bydd ei recordiad cyntaf ar gyfer BIS Records yn cael ei ryddhau yn 2024, yn cynnwys gweithiau gan Ligeti a Bartók, gyda chynlluniau ar y gweill ar gyfer recordio gweithiau gan Debussy, Ravel a Takemitsu.

Fishguard **Festival of Music**
Gŵyl Gerdd Abergwaun



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Claire Booth
soprano

Jâms Coleman
piano

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Sally Williams



GWENDOLINE AND
MARGARET DAVIES CHARITY



Colwinston
CHARITABLE TRUST

Menter Rhosygilwen



Day One: Saturday 24th August 7.30pm

Day Two: Sunday 25th August 2.30pm

Thursday 17th October

ANNA TSYBULEVA (piano) plays **RACHMANINOV**

10 Preludes, Op 23

Morceaux de Fantaisie, Op 3 No.4, Polichinelle in F sharp minor

Morceaux de Fantaisie, Op 3 No.1, Elegie in E flat minor

12 Romances, Op 21 No.5 'Lilacs'

Piano Sonata No.2, Op 36

Programmes & tickets: www.rhosygilwen.co.uk 01239 841387