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CYFRES O GYNGHERDDAU
Rhyngwladol

DRESDEN PHILHARMONIC ORCHESTRA
Saturday 1 April | Dydd Sadwrn 1 Ebrill 2017



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DRESDEN PHILHARMONIC ORCHESTRA

Saturday 1 April | Dydd Sadwrn 1 Ebrill 2017

Conductor | Arweinydd: Michael Sanderling

Soloists | Unawdwyr: Soprano: Elin Pritchard

Mezzo: Samantha Price

Tenor: Alexander James Edwards

Bass: Thomas Faulkner

Cardiff Ardwyn Singers | Cantorion Ardwyn Caerdydd

Cardiff Polyphonic Choir | Côr Polyffonig Caerdydd

Beethoven	Symphony No 1	30'
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INTERVAL | EGWYL

Beethoven	Symphony No 9 (Choral)	70'
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MICHAEL SANDERLING

PRINCIPAL CONDUCTOR | PRIF ARWEINYDD

MICHAEL SANDERLING has been Principal Conductor of the Dresden Philharmonic since 2011. He is also a sought-after guest conductor and directs renowned orchestras such as the Zurich Tonhalle Orchestra, the Yomiuri Nippon Symphony Orchestra in Tokyo, the Berlin Konzerthausorchester, the Munich Philharmonic Orchestra, the Bamberg Symphony Orchestra, the Vienna Symphony Orchestra, the Toronto Symphony Orchestra, the NHK Symphony Orchestra in Tokio, the Leipzig Gewandhaus Orchestra and Germany's great radio orchestras.

Born in Berlin, Michael Sanderling is one of the few who worked their way up through the ranks of orchestral musicians to the top league of conductors. In 1987, aged 20, he became a cello soloist at the Leipzig Gewandhaus Orchestra under Kurt Masur, then from 1994 to 2006 he held the same position at the Berlin Radio Symphony Orchestra. As a soloist, he gave guest performances with the Boston Symphony Orchestra, the Los Angeles Philharmonic Orchestra and the Orchestre de Paris, to name but a few, and as a passionate chamber musician he was a member of the Ex Aequo trio for eight years.

It was at a rehearsal of the Berlin Chamber Orchestra in 2000 that he first stood on the conductor's podium. Familiar with a conductor's work from his childhood as the son of legendary Kurt Sanderling, Michael assumed more and more conducting roles and was appointed

principal conductor and art director of the renowned Kammerakademie Potsdam in 2006. He enjoyed success as an opera conductor with Philip Glass' *"The Fall of the House of Usher"* in Potsdam and with a new production of Sergei Prokofiev's *"War and Peace"* at Cologne Opera. As both a cellist and conductor he has made recordings of important works from the repertoire of Dvořák, Schumann, Shostakovich, Prokofiev, Tchaikovsky to name but a few.

The most important thing to Michael Sanderling is working with young musicians. He teaches as a professor at Frankfurt University for Music and Performing Arts and co-operates regularly with the Bundesjugendorchester, the Jerusalem Weimar Youth Orchestra, the Junge Deutsche Philharmonie and with the Schleswig-Holstein Festival Orchestra. From 2003 to 2013 he was associated with the Deutsche Streicherphilharmonie as its principal conductor.

Having been a musician himself, Michael Sanderling is considered to be extremely effective during rehearsals, yet able to generate fire and passion from the musicians during performances. His repertoire is versatile ranging from Bach and Handel to contemporary premieres. He is always seeking to further develop the Dresden Philharmonic's flexibility of sound and style.



Photo/Llun: Nikolaj Lund



Mae MICHAEL SANDERLING wedi bod yn Brif Arweinydd ar Gerddorfa Ffilharmonig Dresden ers 2011. Mae hefyd yn arweinydd gwadd y mae galw mawr amdano ac yn cyfarwyddo cerddorfeydd fel Cerddorfa Tonhalle Zurich, Cerddorfa Symffoni Yomiuri Nippon yn Tokyo, Konzerthausorchester Berlin, Cerddorfa Ffilharmonig Munich, Cerddorfa Symffoni Bamberg, Cerddorfa Symffoni Fiena, Cerddorfa Symffoni Toronto, Cerddorfa Symffoni NHK yn Tokyo, Cerddorfa Gewandhaus Leipzig a cherddorfeydd radio arbennig yr Almaen.

Mae Michael Sanderling, a aned yn Berlin, yn un o'r rhai prin sydd wedi gweithio ei ffordd i fyny drwy gynghreiriau'r cerddorion cerddorfaol i'r brig. Ym 1987 ac yntau'n 20 oed, cafodd ei benodi'n unawdydd ar y sielo gyda Cherddorfa Gewandhaus Leipzig dan Kurt Masur, ac yna o 1994 i 2006 cyflawnodd yr un rôl yng Ngherddorfa Symffoni Radio Berlin. Fel unawdydd, cyflwynodd berfformiadau gwadd gyda Cherddorfa Symffoni Boston, Cerddorfa Ffilharmonig Los Angeles a'r Orchestre de Paris ond i enwi rhai, ac fel cerddor siambr brwdfrydig bu'n aelod o'r triawd Ex Aequo am wyth mlynedd.

Safodd ar bodiwm yr arweinydd am y tro cyntaf yn un o ymarferion Cerddorfa Siambr Berlin yn 2000. Ac yntau'n gyfarwydd â rôl yr arweinydd ers ei

blentyndod fel mab i'r chwedlonol Kurt Sandlering, cymerodd Michael fwyfwy o rolau arwain ac fe'i penodwyd yn brif arweinydd a chyfarwyddwr celf ar yr enwog Kammerakademie Potsdam yn 2006. Mwynhaodd lwyddiant fel arweinydd opera gyda *"The Fall of the House of Usher"* Philip Glass yn Potsdam a chynhyrchiad newydd *"War and Peace"* Prokofiev yn Opera Cologne. Fel sielydd ac arweinydd mae wedi recordio gweithiau pwysig o repertoire Dvořák, Schumann, Shostakovich, Prokofiev a Tchaikovsky ond i enwi llond dwrn.

Y peth pwysicaf i Michael Sanderling yw gweithio gyda cherddorion ifanc. Mae'n addysgu fel Athro Cerddoriaeth a'r Celfyddydau Perfformio ym Mhrifysgol Frankfurt ac yn cydweithredu'n rheolaidd â'r Bundesjugendorchester, Cerddorfa Ieuencid Jerusalem Weimar, y Junge Deutsche Philharmonie a Cherddorfa Gŵyl Schleswig-Holstein. O 2003 i 2013 bu'n gweithio gyda'r Deutsche Streicherphilharmonie fel prif arweinydd.

Ac yntau wedi bod yn gerddor ei hun, ystyrir Michael Sanderling yn hynod effeithiol mewn ymarferion, ond eto gall ennyn tanbeidrwydd a brwdfrydedd gan y cerddorion yn ystod perfformiadau. Mae ei repertoire yn hyblyg, yn amrywio o Bach a Handel i'r premieres cyfoes. Mae hefyd am ddatblygu hyblygrwydd sain a steil Cerddorfa Ffilharmonig Dresden.



SOLOISTS | UNAWDWYR



Elin Pritchard

Samantha Price

Alexander James Edwards

Thomas Faulkner

ELIN PRITCHARD

SOPRANO

Welsh Soprano **ELIN PRITCHARD** studied at the Royal Conservatoire of Scotland and the National Opera Studio.

A Samling Artist, her operatic roles have included Micaëla *Carmen* for Mid Wales Opera, Female Chorus *The Rape of Lucretia* for British Youth Opera, Miss Jessel *The Turn of the Screw* and Giorgetta *Il tabarro* for Opera Holland Park, Lucia *Lucia di Lammermoor* at the Buxton Festival, Fiordiligi *Così fan tutte* for Den Jyske Opera and Donna Elvira *Don Giovanni* for Finnish National Opera. For Scottish Opera, she has sung Donna Elvira *Don Giovanni*, Anne Trulove *The Rake's Progress* and Violetta *La traviata* for Scottish Opera

Recent engagements have included First Dryad *Rusalka* for Scottish Opera,

Donna Elvira *Don Giovanni* for Opera Project and Winslow Hall Opera, Musetta *La bohème* for Opera Holland Park, Haydn *St Nicholas Mass* at Winchester Cathedral with the English Chamber Orchestra, Mahler *Symphony No. 4* at the Northern Chords Festival, Poulenc *Gloria* with the Royal Philharmonic Orchestra, Vaughan Williams *A Sea Symphony* with the Brighton Philharmonic Orchestra, *Hathaway - Eight Arias for a Bardic Life* at the Buxton Festival and *Opera Galas* for Clonter Opera and the Samling Foundation.

She recently made her debut with Opera North as Kupava *The Snow Maiden*, and her future engagements include a return to Den Jyske Opera as Violetta *La traviata*.



Astudiodd ELIN PRITCHARD, Soprano o Gymru, yng Nghonservatoire Brenhinol yr Alban a'r Stiwdio Opera Cenedlaethol.

A hithau'n un o Artistiaid Samling, mae ei rolau operatig wedi cynnwys Micaëla *Carmen* ar gyfer Opera Canolbarth Cymru, Corws y Merched *The Rape of Lucretia* ar gyfer Opera Ieuencid Prydain, Miss Jessel *The Turn of the Screw* a Giorgetta *Il tabarro* ar gyfer Opera Holland Park, Lucia *Lucia di Lammermoor* yng Ngŵyl Buxton, Fiordiligi *Così fan tutte* ar gyfer Opera Den Jyske a Donna Elvira *Don Giovanni* ar gyfer Opera Cenedlaethol y Ffindir. Ar gyfer Opera'r Alban, mae hi wedi canu rhan Donna Elvira *Don Giovanni*, Anne Trulove *The Rake's Progress* a Violetta *La traviata*.

Mae ei pherfformiadau diweddar yn cynnwys Duwies Gyntaf y Coed *Rusalka*

ar gyfer Opera'r Alban, Donna Elvira *Don Giovanni* ar gyfer Opera Project ac Opera Neuadd Winslow, Musetta *La bohème* ar gyfer Opera Holland Park, *Offeren Sain Nicolas* Haydn yng Nghadeirlan Caer-wynt gyda Cherddorfa Siambr Lloegr, *Symffoni Rhif 4* Mahler yng Ngŵyl Northern Chords, *Gloria* Pulenc gyda'r Gerddorfa Ffilharmonig Frenhinol, *A Sea Symphony* Vaughan Williams gyda Cherddorfa Ffilharmonig Brighton, *Hathaway - Wyth Aria Bywyd y Bardd* yng Ngŵyl Buxton ac *Opera Galas* ar gyfer Opera Clonter a Sefydliad Samling.

Perfformiodd am y tro cyntaf gydag Opera Gogledd Lloegr yn ddiweddar fel Kupava *Morwyn yr Eira*, ac mae ei hymrwymadau i ddod yn cynnwys dychwelyd at Opera Den Jyske fel Violetta *La traviata*.

SAMANTHA PRICE

MEZZO-SOPRANO

Welsh mezzo-soprano SAMANTHA PRICE read Speech and Language Therapy at the University of Reading before gaining in a Distinction for her MA in Opera Performance at the Royal Welsh College of Music and Drama, assisted by the Dame Shirley Bassey Scholarship, the Jenkin Philips Memorial Scholarship and an Advanced Study Award in Music from the Arts Council of Wales.

In February 2013, she became a Samling Artist before training on the ENO Opera Works Programme, supported by a Countess of Munster Award, and the National Opera Studio, supported by English National Opera, the Arts Council of Wales, the Robert Vivian Memorial Trust and Christopher Ball. She was also a

Finalist in the 2014 Young Welsh Singer of the Year Competition.

Whilst still a student, Samantha Price made her debut at English National Opera as Third Gentleman *Julietta* and is now a Harewood Young Artist. During 2014/15, she sang Cherubino *The Marriage of Figaro* for English National Opera and Tweedle Dum *Alice's Adventures in Wonderland* for Opera Holland Park, as well as appearing in *Mozart's London* for Classical Opera and participating in the Mozart Residency at the 2015 Aix-en-Provence Festival.

During 2015/16, she appeared in *Shakespeare Live!* at the Royal Shakespeare Theatre, Stratford-upon-Avon (now available on BBC DVD) and sang Kate Pinkerton *Madam Butterfly* for English National Opera,



Prince Orlofsky *Die Fledermaus* for Opera Holland Park and appeared on the 2016 *Opera Highlights* Tour for Scottish Opera. She also repeated her performance in *Alice's Adventures in Wonderland* at the Linbury Studio Theatre and at Opera Holland Park and appeared in *Mahler in Miniature* at the Norfolk & Norwich Music Festival.

Highlights of 2016/17 include Cherubino *Le nozze di Figaro* with the Xi'an

Symphony Orchestra, creating Perdita in Ryan Wigglesworth's for English National Opera and Mozart *Requiem* with the Mozart Festival Orchestra. Looking ahead, she will return to English National Opera to sing the title role in a new production of *Iolanthe*, make her debut with the Nederlandse Reisopera as Lucille *Die tote Stadt* and sing *Magnificats* by Kuhnau and Telemann with the Israel Camerata.

Astudiodd SAMANTHA PRICE, mezzo-soprano o Gymru, Therapi Iaith a Lleferydd ym Mhrifysgol Reading cyn cyflawni Anrhydedd am ei MA mewn Perfformiad Opera yng Ngholeg Cerdd a Drama Cymru, gyda chymorth Ysgoloriaeth Shirley Bassey, Ysgoloriaeth Goffa Jenkin Philips a Gwobr Astudiaeth Uwch mewn Cerddoriaeth gan Gyngor Celfyddydau Cymru.

Ym mis Chwefror 2013, fe'i henwyd yn un o Artistiaid Samling cyn hyfforddi ar Raglen Gweithiau Opera ENO, gyda chymorth Gwobr Iarlles Munster, a'r Stiwdio Opera Cenedlaethol gyda chymorth Opera Cenedlaethol Lloegr, Cyngor Celfyddydau Cymru, Ymddiriedolaeth Goffa Robert Vivian a Christopher Ball. Hefyd, cyrhaeddodd y Rownd Derfynol yng Nghystadleuaeth Canwr Ifanc y Flwyddyn Cymru 2014.

Tra'i bod hi'n fyfyrwr, ymddangosodd Samantha Price am y tro cyntaf yn Opera Cenedlaethol Lloegr fel Trydydd Gŵr Bonheddig *Julietta* ac mae bellach yn un o Artistiaid Ifanc Harewood. Yn ystod 2014/15 canodd Cherubino *Priodas Figaro* ar gyfer Opera Cenedlaethol Lloegr a Tweedle Dum *Anturiaethau Alys yng Ngwlad Hud* ar gyfer Opera Holland Park, gan hefyd ymddangos yn Mozart's London ar gyfer Classical Opera a

chymryd rhan ym Mhreswylfa Mozart yng Ngŵyl Aix-en-Provence 2015.

Yn ystod 2015/16 ymddangosodd yn *Shakespeare Live!* yn Theatr Frenhinol Shakesepare, Stratford-upon-Avon (sydd bellach ar gael ar DVD gan y BBC) a chanodd rôl Kate Pinkerton *Madam Butterfly* ar gyfer Opera Cenedlaethol Lloegr, a'r Tywysog Orlofsky *Die Fledermaus* ar gyfer Opera Holland Park. Ymddangosodd hefyd yn y Daith *Opera Highlights* yn 2016 gydag Opera'r Alban. Ailadroddodd ei pherfformiad hefyd yn *Anturiaethau Alys yng Ngwlad Hud* yn Theatr Stiwdio Linbury ac Opera Holland Park, ac ymddangosodd yn *Mahler in Miniature* yng Ngŵyl Gerdd Norfolk a Norwich.

Ymysg ei huchafbwyntiau yn 2016/17 mae chwarae rôl Cherubino *Le nozze di Figaro* gyda Cherddorfa Symffoni Xi'an, creu Perdita yng ngwaith Ryan Wigglesworth ar gyfer Opera Cenedlaethol Lloegr, a *Requiem* Mozart gyda Cherddorfa Gŵyl Mozart. Gan edrych tua'r dyfodol, bydd yn dychwelyd i Opera Cenedlaethol Lloegr i ganu'r brif rôl mewn cynhyrchiad newydd o *Iolanthe*, yn ymddangos am y tro cyntaf gyda'r Nederlandse Reisopera fel Lucille *Die tote Stadt* ac yn canu *Magnificats* gan Kuhnau a Telemann gyda'r Israel Camerata.



ALEXANDER JAMES EDWARDS

TENOR

Born in Essex, ALEXANDER JAMES EDWARDS began singing as a chorister at St Paul's Cathedral, continuing his studies at the Royal Northern College of Music and the Royal Academy of Music, later joining the Young Artists Programme at the Royal Opera House, Covent Garden.

Elsewhere, he has sung the title role in *Albert Herring* at the Salzburg Landestheater, Don José *Carmen*, Rodolfo *La bohème* and Pinkerton *Madam Butterfly* for Raymond Gubbay Ltd, Novice *Billy Budd* for English National Opera, Sempronio *Lo speziale* in Tel Aviv, Rodolfo *La bohème* for Lyric Opera, Dublin, and Festival Opera, Napier, Rinuccio *Gianni Schicchi* for Opera Holland Park, Ruggero *La rondine* for Iford Arts, Mr Erlanson *A Little Night Music* at the Théâtre du Châtelet, Pirelli *Sweeney Todd* and Tom Rakewell *The Rake's Progress* for the Gothenburg Opera, Roderigo *Otello* for the Opéra Royal de Wallonie, Mas de Daumas Gassac *The Lovely Ladies* at the Buxton Festival and First Brother *The Seven Deadly Sins* for the Royal Ballet. Recordings and broadcasts include *The Carmelites* for Chandos and *Friday Night is Music Night* for BBC Radio 2.

He made his BBC Proms debut in 2006, and his concert engagements have

included performances with the Academy of Ancient Music, the BBC Philharmonic, the Brighton Philharmonic Orchestra, the City of Birmingham Symphony Orchestra, the Hallé, Huddersfield Choral Society, the Israel Camerata, the London Philharmonic Orchestra, the Mikkelí Symphony Orchestra, the Orion Orchestra, the Oxford Philomusica, the Royal Choral Society, the Royal Philharmonic Orchestra, the Royal Northern Sinfonia, the Southbank Sinfonia and the Wexford Sinfonia. He has also been Featured Soloist at the Battle Proms and at the Leeds Castle Classical Open Air Concert and appears regularly in concert for Raymond Gubbay Ltd.

Current engagements include Cavaradossi *Tosca* for English Touring Opera, Third Jew *Salome* for the Bournemouth Symphony Orchestra, Foresto *Attila* at the Theater Lübeck, an *Opera Gala* with the RTÉ National Symphony Orchestra, *The Puccini Scandal* at the National Concert Hall, Dublin, and a wide range of concerts for Raymond Gubbay Ltd.

In 2011, Alexander James Edwards was elected an Associate of the Royal Academy of Music by the Governing body of the RAM for distinguishing himself in the field of Opera.



Dechreuodd ALEXANDER JAMES EDWARDS, a aned yn Essex, ar ei yrfa ganu fel corydd yng Nghadeirlan Sant Paul, gan barhau â'i astudiaethau yng Ngholeg Cerdd Brenhinol Gogledd Lloegr a'r Academi Gerdd Frenhinol ac ymuno'n ddiweddarach â'r Rhaglen Artistiaid Ifanc yn y Tŷ Opera Brenhinol, Covent Garden.

Canodd y brif rôl yn *Albert Herring* yn y Salzburg Landestheater, Don José *Carmen*, Rodolfo *La bohème* a Pinkerton *Madam Butterfly* ar gyfer Raymond Gubbay Ltd, Novice *Billy Budd* ar gyfer Opera Cenedlaethol Lloegr, Sempronio *Lo speciale* yn Tel Aviv, Rodolfo *La bohème* ar gyfer Lyric Opera, Dulyn, a Festival Opera, Napier, Rinuccio *Gianni Schicchi* ar gyfer Opera Holland Park, Ruggero *La rondine* ar gyfer Iford Arts, Mr Erlanson *A Little Night Music* yn y Théâtre du Châtelet, Pirelli *Sweeney Todd* a Tom Rakewell *The Rake's Progress* ar gyfer Gothenburg Opera, Roderigo *Otello* ar gyfer Opéra Royal de Wallonie, Mas de Daumas Gassac *The Lovely Ladies* yng Ngŵyl Buxton a First Brother *The Seven Deadly Sins* ar gyfer y Bale Brenhinol. Mae ei recordiadau a'i ddarllediadau yn cynnwys *The Carmelites* ar gyfer Chandos a *Friday Night is Music Night* ar gyfer BBC Radio 2.

Ymddangosodd ym Mhroms y BBC am y tro cyntaf yn 2006, ac mae ei gyngherddau'n cynnwys perfformiadau gyda'r Academi Cerddoriaeth Hynafol,

Cerddorfa Ffilharmonig y BBC, Cerddorfa Ffilharmonig Brighton, Cerddorfa Symffoni Dinas Birmingham, yr Hallé, Cymdeithas Gorawl Huddersfield, Camerata Israel, Cerddorfa Ffilharmonig Llundain, Cerddorfa Symffoni Mikkeli, Cerddorfa Orion, Philomusica Rhydychen, y Gymdeithas Gorawl Frenhinol, y Gerddorfa Ffilharmonig Frenhinol, Sinffonia Frenhinol Gogledd Lloegr, Sinffonia Southbank a Sinffonia Llŵch Garmon (*Wexford*). Mae hefyd wedi ymddangos fel Unawdydd ym Mhroms y Frwydr ac yng Nghyngerdd Awyr Agored Glasurol Castell Leeds, ac mae'n ymddangos yn rheolaidd mewn cyngherddau ar gyfer Raymond Gubbay Ltd.

Ar hyn o bryd mae'n chwarae rôl Cavaradossi *Tosca* ar gyfer English Touring Opera, Trydydd Iddew *Salome* ar gyfer Cerddorfa Symffoni Bournemouth, Foresto *Attila* yn Theater Lübeck yn ogystal â pherfformio *Opera Gala* gyfer Cherddorfa Symffoni Genedlaethol RTÉ, *The Puccini Scandal* yn y Neuadd Gyngerdd Genedlaethol, Dulyn, ac amrywiaeth o gyngherddau ar gyfer Raymond Gubbay Ltd.

Yn 2011, etholwyd Alexander James Edwards yn Gydymaith ar yr Academi Gerdd Frenhinol gan Gorff Llywodraethu'r academi am ei ragoriaeth yn y maes Opera.



THOMAS FAULKNER

BASS | BASWR

THOMAS FAULKNER is a member of the solo ensemble at Opera Frankfurt. His roles in 2016/17 include Elviro in *Serse*, Zuniga in *Carmen*, Zweite Geharnischer in *Die Zauberflöte*, Graf Lamoral in *Arabella*, Jago in *Ernani*, Ghost of Hector, Mercury and a Soldier in *Les Troyens*.

Previously, he was a young artist at Frankfurt Opera. His roles included Older Passenger in Weinberg's *Die Passagierin*, Don Marco in *Le Cantrici Villane*, Osmin in *Die Entführung aus dem Serail* (Short Version) and Perückenmacher in Strauss' *Ariadne auf Naxos*, Ein Polizeikommissär in *Rosenkavalier*, Das Portrait/Erzähler in *Drei Einakter*, Handwerksbursch in *Wozzeck*, and Ein polnischer Hauptmann in *Iwan Susanin*.

He has also sung with Scottish Opera as Banquo in their touring production of *Macbeth*, in *Orfeo* under Ivor Bolton with the Bayerische Staatsoper, and Messenius in *Christina Regina di Svezia*, Sarastro in *Die Zauberflöte*, and Dulcamara in *L'elisir d'amore* for Wexford Festival Opera.

Other roles include Second Armed Man in *Die Zauberflöte* for Garsington Opera, Bartolo in *Le Nozze di Figaro* for British Youth Opera, Superintendent Budd in *Albert Herring* for Royal Academy Opera, Don Pantaleone in *Die Drei Pintos* for UCOpera, Noye in *Noyes Fludde*, the title role of *Don Pasquale*, Elviro in *Xerxes*, Plutone in *Orfeo*, and Gremin in *Eugene Onegin*.

This season's concert engagements include Beethoven *IX Symphony* with the Dresdner Philharmonie, and Haydn's *Die Jahreszeiten* with the Nürnberg Sinfoniker. He has recently performed Mozart's *C minor mass* at Les Grands Concerts Salle Metropole with Maestro Bertrand de Billy and Orchestre de Chambre de Lausanne, and Verdi's *Requiem* with the Royal Philharmonic Orchestra.

Thomas has received generous support from many foundations, most recently the Arte Musica Stiftung, and the Frankfurt Richard Wagner Society.

Mae THOMAS FAULKNER yn aelod o'r ensemble unawdol yn Opera Frankfurt. Mae ei rolau yn 2016/17 yn *Carmen*, *Zweite Geharnischer* yn *Die Zauberflöte*, Graf Lamoral yn *Arabella*, Jago yn *Ernani*, ac Ysbryd Hector, Mercury a Milwr yn *Les Troyens*.

Roedd yn artist ifanc yn Opera Frankfurt yn flaenorol. Roedd ei rolau'n cynnwys Teithiwr Hÿn yn *Die Passagierin* Weinberg, Don Marco yn *Le Cantrici Villane*, Osmin

yn *Die Entführung aus dem Serail* (Fersiwn Fer) a Perückenmacher yn *Ariadne auf Naxos* Strauss, Ein Polizeikommissär yn *Rosenkavalier*, Das Portrait/Erzähler yn *Drei Einakter*, Handwerksbursch yn *Wozzeck*, ac Ein polnischer Hauptmann yn *Iwan Susanin*.

Mae hefyd wedi canu gydag Opera'r Alban fel Banquo mewn cynhyrchiad teithiol o *Macbeth*, yn *Orfeo* dan Ivor Bolton gyda'r Bayerische Staatsoper, a Messenius yn *Christina Regina di Svezia*,



Sarastro yn *Die Zauberflöte*, a Dulcamara yn *L'elisir d'amore* ar gyfer Opera Gŵyl Llŵch Garmon (Wexford).

Mae ei rolau eraill yn cynnwys yr Ail Ŵr Arfog yn *Die Zauberflöte* ar gyfer Opera Garsington, Bartolo yn *Le Nozze di Figaro* ar gyfer Opera Ieuencid Prydain, yr Uwch-arolygydd Budd yn *Albert Herring* ar gyfer Opera'r Academi Frenhinol, Don Pantaleone yn *Die Drei Pintos* ar gyfer UCOpera, Noye yn *Noyes Fludde*, y brif rôl yn *Don Pasquale*, Elviro yn *Xerxes*, Plutone yn *Orfeo*, a Gremin yn *Eugene Onegin*.

Mae ei gyngherddau'r tymor hwn yn

cynnwys *IX Symphony* Beethoven gyda'r Dresdner Philharmonie, a *Die Jahreszeiten* Haydn gyda'r Nürnberg Sinfoniker. Yn ddiweddar, perfformiodd *Offeren C leiaf* Mozart yn Les Grands Concerts Salle Metropole gyda'r Meistr Bertrand de Billy a'r Orchestre de Chambre de Lausanne, a *Requiem* Verdi gyda'r Gerddorfa Ffilharmonig Frenhinol.

Mae Thomas wedi cael cefnogaeth hael gan lawer o sefydliadau, yn fwyaf diweddar gan yr Arte Musica Stiftung a Chymdeithas Richard Wagner Frankfurt.

CARDIFF ARDWYN SINGERS CANTORION ARDWYN CAERDYDD

CARDIFF ARDWYN SINGERS is one of Wales's leading mixed choirs enjoying a reputation for its varied repertoire and particular affinity with contemporary Welsh music.

Since its formation in 1964, the choir has performed with many of the world's leading conductors, orchestras and soloists including Sir Colin Davies, Sir Andrew Davis, Tadaaki Otaka, The London Symphony Orchestra, BBC National Orchestra of Wales, The Royal Philharmonic Orchestra, Raphael Wallfisch, Lucian Pavarotti, Dame Kiri Te Kanawa, Bryn Terfel, and the Choir's presidents Owain Arwel Hughes OBE and Dennis O'Neill MBE.

The choir's versatility has led to countless recordings, broadcasts on both radio, including regularly on BBC Radio 4's Sunday Service, and on television, most recently as part of the



commemorations to mark the centenary of the outbreak of the First World War. As part of the choir's 50th anniversary celebrations they released a recording of some of their most popular repertoire on a CD which is available to buy. The choir has also produced a fascinating book about the history of Cardiff Ardwyn Singers and choral singing in Wales. The CD and book are available to buy at tonight's concert.

The commissioning of new works



remains high on the choir's artistic agenda alongside an active tradition of promoting the work of Welsh composers, notably that of William Mathias, Alun Hoddinott, Geraint Lewis, John Metcalf and Mervyn Burtch. In 2015 the choir commissioned world-renowned harpist and musician Catrin Finch to compose Patagonia, a piece to commemorate the 150th anniversary of the Welsh settlement in Patagonia. The premiere was performed to a packed Hoddinott Hall in Cardiff.

Cardiff Ardwyn Singers has toured extensively throughout Europe and the Americas. Recent visits have included Prague (2005), Mallorca (2007), Venice (2009), Guest Choir at the International Celtic Festival (2009) and Rome (2011) which included singing Mass in St Peter's Basilica, Vatican City on Easter Monday.

In 2014 the choir toured to Vienna where they sang Mass at one of the world's most beautiful cathedrals - St Stephen's - and Krakow where they performed a short concert 2 miles underground in the Salt Cathedral on Wieliczka Salt Mine. As well as these concert tours the choir enjoys regular rehearsal weekends away where the focus is on socialising as much as honing their sound and repertoire.

Recent and forthcoming highlights include winning the Lily Ames Memorial Cup in the Sacred Music class at The Cheltenham Music Festival in 2016, and performing Beethoven's Ninth Symphony with the Dresden Philharmonic at Cadogan Hall, London and St. David's Hall, Cardiff. Cardiff Ardwyn Singers is delighted to be singing one of their favourite composer's works this evening.

CANTORION ARDWYN CAERDYDD yw un o gorau cymysg blaenllaw Cymru a chanddo enw da am ei repertoire amrywiol a'i gysylltiadau â cherddoriaeth Gymreig gyfoes.

Ers iddo ffurfio ym 1964, mae'r côr wedi perfformio gyda llawer o arweinwyr, cerddorfeydd ac unawdwyr gorau'r byd, gan gynnwys Syr Colin Davies, Syr Andrew Davis, Tadaaki Otaka, Cerddorfa Symffoni Llundain, Cerddorfa Genedlaethol Gymreig y BBC, y Gerddorfa Ffilharmonig Frenhinol, Raphael Wallfisch, Luciano Pavarotti, Dame Kiri Te Kanawa, Bryn Terfel, a llywyddion y Côr, Owain Arwel Hughes OBE a Dennis O'Neill MBE.

Mae hyblygrwydd y côr wedi arwain at recordiadau dirifedi, darllediadau ar y radio, gan gynnwys perfformiadau

rheolaidd ar Sunday Service BBC Radio 4, ac ar y teledu, y diweddaraf fel rhan o'r dathliadau i nodi canmlwyddiant dechrau'r Rhyfel Byd Cyntaf. Fel rhan o ddathliadau 50 mlwyddiant y côr, rhyddhawyd recordiad o rywfaint o'i repertoire mwyaf poblogaidd ar CD, sydd ar gael i'w brynu. Mae'r côr hefyd wedi llunio llyfr gwych ar hanes Cantorion Ardwyn Caerdydd a chanu corawl yng Nghymru. Mae'r CD a'r llyfr ar gael i'w prynu yn y cyngerdd heno.

Mae comisiynu gwaith newydd yn uchel ar agenda artistig y côr o hyd, yn ogystal â thraddodiad amlwg o hyrwyddo gwaith cyfansoddwyr Cymreig, gan gynnwys William Mathias, Alun Hoddinott, Geraint Lewis, John Metcalf a Mervyn Burtch. Yn 2015 comisiynodd y côr y delynores a'r gantores fyd-enwog Catrin Finch



i gyfansoddi Patagonia, darn i gofio 150 mlwyddiant y wladfa Gymreig ym Mhatagonia. Perfformiwyd y premiere yn Neuadd Hoddinott, a oedd dan ei sang, yng Nghaerdydd.

Mae Cantorion Ardwyn Caerdydd wedi teithio'n eang ledled Ewrop ac America. Yn ddiweddar mae'r cantorion wedi ymweld â Phrâg (2005), Mallorca (2007), Fenis (2009), yr Wyl Geltaidd Ryngwladol fel Côr Gwadd (2009) a Rhufain (2011), lle canasant yr Offeren ym Masilica San Pedr, Dinas y Fatican ar Ddydd Llun y Pasg. Yn 2014 teithiodd y côr i Fienna lle gwnaethant ganu'r Offeren yn un o gadeirlannau hyfrytaf y byd - San Steffan - a Krakow lle gwnaethant berfformio cyngerdd byr 2 filltir dan

ddaeear yn y Gadeirlan Halen ym Mhwll Halen Wieliczka. Yn ogystal â'r teithiau cyngerdd hyn, mae'r côr yn mwynhau penwythnosau ymarfer rheolaidd lle mae'r ffocws ar gymdeithasu lawn gymaint â mireinio'r sain a'r repertoire.

Ymysg yr uchafbwyntiau diweddar mae ennill Cwpan Coffa Lily Ames yn y categori Cerddoriaeth Sanctaidd yng Ngŵyl Gerdd Cheltenham yn 2016, a pherfformio Nawfed Symffoni Beethoven gyda Cherddorfa Ffilharmonig Dresden yn Neuadd Cadwgan, Llundain, a Neuadd Dewi Sant, Caerdydd. Mae Cantorion Ardwyn Caerdydd yn falch o fod yn canu un o weithiau un o'u hoff gyfansoddwyr heno.

CARDIFF POLYPHONIC CHOIR CÔR POLYFFONIG CAERDYDD

CARDIFF POLYPHONIC CHOIR, now in its 53rd year, has a proud history and has been an ambassador for Welsh music, touring the USA on nine occasions. Its tours of Malta, Italy, Brittany, Austria, Germany, Canada, Belgium, Holland, Denmark and Prague have helped to earn the choir's international reputation. It plans a tour to Sweden in the autumn

At home, too, the Choir's reputation is strong. It has performed in all the major London musical venues. It has worked with many of the great orchestras of our time including the Philharmonia, the London Symphony Orchestra, the BBC National Orchestra of Wales, the London

Baroque, the London Mozart Players and the Hallé.

And it has sung under the baton of Sir Colin Davis, Carl Davis, Sir Charles Groves, Richard Hickox, Sir Roger Norrington, Sir John Eliot Gardiner, Sir Andrew Davis, Jane Glover, Tadaaki Otaka, Paavo Berglund, James Loughran and John Alldis.

The Choir was recently featured in a BBC tribute to Sir Colin Davis showing two clips of him rehearsing the Choir for a performance of Messiah in 1981.

For full details of the Choir's recent and future performances please visit <http://www.cardiffpolyphonic.org.uk/>



Mae gan GÔR POLYFFONIG CAERDYDD, sydd yn ei 53ain blwyddyn, hanes balch. Mae wedi bod yn llysgennad i gerddoriaeth Cymru, gan deithio i UDA ar naw achlysur. Helpodd teithiau rhyngwladol y côr i'r Eidal, Malta, Llydaw, Awstria, yr Almaen, Canada, Gwlad Belg, yr Iseldiroedd, Denmarc a Phrâg i feithrin enw da ar lefel ryngwladol. Mae'n bwriadu teithio i Sweden yn yr hydref.

Mae'r Côr yn uchel ei barch yn agosach at adref hefyd. Mae wedi perfformio yn holl brif leoliadau cerddorol Llundain. Mae wedi gweithio gyda llawer o gerddorfeydd gorau ein hoes, gan gynnwys y Ffilharmonia, Cerddorfa Symffoni Llundain, Cerddorfa Genedlaethol

Gymreig y BBC, Baroque Llundain, The London Mozart Players a'r Hallé.

Mae hefyd wedi canu dan faton Syr Colin Davis, Carl Davis, Syr Charles Groves, Richard Hickox, Syr Roger Norrington, Syr John Eliot Gardiner, Syr Andrew Davis, Jane Glover, Tadaaki Otaka, Paavo Berglund, James Loughran a John Alldis.

Ymddangosodd y Côr yn ddiweddar mewn teyrnged ar y BBC i Syr Colin Davies yn dangos dau glip ohono'n ymarfer y Côr cyn perfformio'r Messiah ym 1981.

I weld manylion llawn perfformiadau diweddar y Côr a rhai'r dyfodol, ewch i <http://www.cardiffpolyphonic.org.uk/>



DRESDEN PHILHARMONIC CERDDORFA FFILHARMONIG DRESDEN

The DRESDEN PHILHARMONIC is the orchestra of Dresden, the State Capital of Saxony. Since 2011, Michael Sanderling has been its Principal Conductor, following Kurt Masur, Marek Janowski, Rafael Frühbeck de Burgos and others in this position. The Dresden Philharmonic continues the tradition of the *Ratsmusik*, the city council's musicians who were first mentioned in the fifteenth century and had grown into an orchestra by the early nineteenth century. Since 1870, the year when Dresden got its first great concert hall, the Philharmonic's symphony concerts have been an established part of the city's concert life. The Dresden Philharmonic has ever since been a concert orchestra with regular ventures into the fields of opera concertante and oratorios. It is housed in the Kulturpalast

in the middle of the Old Town. The listed shell of the building will be built-in with a new, ultra-modern concert hall by 2017. Until then, the main venues for the Philharmonic's great concerts are the Albertinum and the Schauspielhaus.

The Dresden Philharmonic offers great musical and stylistic variety. On the one hand, the orchestra has been able to retain its very own "German" sound in the Romantic repertoire. On the other hand, it has developed flexibility of sound and style for Baroque and Viennese Classic music as well as for modern works. Renowned conductors and composers headed the orchestra early on, from Brahms, Tchaikovsky, Dvořák and Richard Strauss to Erich Kleiber and Knappertsbusch, Previn and Marriner, to Andris Nelsons and Kristjan Järvi.



Photo/Llun: Nikolaj Lund



Premieres remain an important part of the orchestra's programme today.

The Dresden Philharmonic joins the Dresden Kreuzchor for the Christmas and Easter Bach performances at the Kreuzkirche. For the great choral symphonies the orchestra can rely on the Dresden Philharmonic Choir as an excellent partner. Another important tradition is chamber music and chamber symphonies performed by the Dresden Philharmonic Chamber Orchestra, all of whose musicians come from the Dresden Philharmonic.

Not only does the Dresden Philharmonic enjoy an extraordinarily large number of regular subscribers; with its family

programmes, film music concerts etc. it does a great job in introducing classical music to new groups of listeners.

Guest performances all over the world are testimony to the high renown the Dresden Philharmonic enjoys in the world of classical music. Another remarkable aspect is the Philharmonic's impressive discography which started to develop in 1937. A new paired cycle of symphonies of Dmitri Shostakovich and Ludwig van Beethoven under the direction of Principal Conductor Michael Sanderling is currently recorded. Sony Classical has released the debut album of the fascinating combination of the Symphonies No. 6 in November 2015.

CERDDORFA FFILHARMONIG DRESDEN yw cerddorfa Dresden, Prifddinas Talaith Sacsoni. Ers 2011, Michael Sanderling yw'r Prif Arweinydd, ac yntau'n dilyn yn ôl troed Kurt Masur, Marek Janowski, Rafael Frühbeck de Burgos ac eraill. Mae Cerddorfa Ffilharmonig Dresden yn parhau â thraddodiad y *Ratsmusik*, cerddorion cyngor y ddinas y cyfeiriwyd atynt gyntaf yn y bymthegfed ganrif, a dyfodd yn gerddorfa erbyn dechrau'r bedwaredd ganrif ar bymtheg. Ers 1870, y flwyddyn pan adeiladwyd neuadd gyngerdd fawr gyntaf Dresden, mae cyngherddau symffoni'r Gerddorfa Ffilharmonig wedi bod yn rhan sefydledig o fywyd cyngerdd y ddinas. Mae Cerddorfa Ffilharmonig Dresden byth ers hynny wedi bod yn gerddorfa cyngerdd, gan gamu'n rheolaidd i mewn i'r meysydd concertante ac oratorïau opera. Ei chartref yw'r Kulturpalast yng nghanol yr Hen

Dref. Bydd neuadd gyngerdd fodern newydd yn cael ei hadeiladu yng nghragen restredig yr adeilad yn 2017, ond tan hynny, prif leoliadau cyngherddau campus y Gerddorfa Ffilharmonig yw'r Albertinum a'r Schauspielhaus.

Mae Cerddorfa Ffilharmonig Dresden yn cynnig amrywiaeth arbennig o safbwynt cerddorol ac arddulliadol. Ar un llaw, mae'r gerddorfa wedi llwyddo i gadw ei sain 'Almaenig' unigryw yn y repertoire Rhamantaidd. Ar y llall, mae wedi datblygu hyblygrwydd yn ei sain a'i steil ar gyfer cerddoriaeth glasurol Baróc a Fiennaidd, yn ogystal â gweithiau modern. Roedd arweinwyr a chyfansoddwyr clodwiw'n bennaethiaid ar y gerddorfa yn ei dyddiau cynnar, o Brahms, Tchaikovsky, Dvořák a Richard Strauss i Erich Kleiber a Knappertsbusch, Previn a Marriner i Andris Nelsons a Kristjan Järvi. Mae'r premiere yn parhau'n rhan bwysig o



raglen y gerddorfa heddiw.

Mae Cerddorfa Ffilharmonig Dresden yn ymuno â Kreuzchor Dresden ar gyfer perfformiadau o waith Bach dros y Nadolig a'r Pasg yn y Kreuzkirche. Mae Côr Ffilharmonig Dresden yn bartner bendigedig i'r gerddorfa â'i symffoniau corawl gwych. Mae cerddoriaeth siambr a symffoniau siambr a berfformir gan Gerddorfa Siambr Ffilharmonig Dresden yn draddodiad pwysig arall. Mae holl gerddorion y gerddorfa hon yn dod o Gerddorfa Ffilharmonig Dresden.

Yn ogystal â dilynwyr selog ei rhaglenni teuluol, mae Cerddorfa Ffilharmonig Dresden yn gwneud gwaith

da yn cyflwyno cerddoriaeth glasurol i grwpiau newydd o wrandawyr. Mae ei pherfformiadau gwadd ym mhedwar ban byd yn dyst i fri Cerddorfa Ffilharmonig Dresden yn y byd cerddoriaeth glasurol. Mae disgyddiaeth y Gerddorfa Ffilharmonig, a ddechreuodd ddatblygu ym 1937, yn rhyfeddol. Mae pâr newydd o symffoniau gan Dmitri Shostakovich a Ludwig van Beethoven, dan gyfarwyddyd y Prif Arweinydd Michael Sanderling, yn cael eu recordio ar hyn o bryd. Rhyddhaodd Sony Classical albwm cyntaf y gerddorfa o gyfuniadau gwych o'r Symffoniau Rhif 6 ym mis Tachwedd 2015.



DRESDEN PHILHARMONIC

Principal Conductor | Prif Arweinydd Michael Sanderling

Principal Guest Conductor | Prif Arweinydd Gwadd Bertrand de Billy

Conductor Laureate | Arweinydd Llawryfol Kurt Masur

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Ute Kelemen
Antje Becker
Alexander Teichmann
Thomas Otto
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Johanna Buckard
Joseph de Valle
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Reinhard Lohmann
Viola Marzin
Steffen Gaitzsch
Matthias Bettin
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Andreas Hoene
Constanze Sandmann
Jörn Hettfleisch
Susanne Herberg
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Matan Gilitchensky*
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Hans-Burkart Henschke
Andreas Kuhlmann
Joanna Szumiel
Sonsoles Jouve del Castillo

Harald Hufnagel

Eva Maria Knauer
Susanne Goerlich

Cello | Soddgrwth

Matthias Bräutigam*
Ulf Prella*
Victor Meister
Petra Willmann
Thomas Bätz
Rainer Promnitz
Daniel Thiele
Dorothea Plans Casal

Double Bass | Basau Dwbl

Benedikt Hübner*
Razvan Popescu*
Tobias Glöckler
Olaf Kindel
Thilo Ermold
Ilie Cozmatchi

Flute | Ffliwt

Karin Hofmann*
Birgit Bromberger
Friederike Herfurth-Bätz**

Oboe | Obo

Johannes Pfeiffer*
Undine Röhner-Stolle*
Jens Prasse

Clarinet | Clarinetau

Hans-Detlef Löchner*
Fabian Dirr*
Dittmar Trebeljahr



Bassoon | Baswnau

Daniel Bätz*
Ulrich Hermann* **
Michael Lang
Mario Hendel

Horns | Utgyrn

Michael Schneider*
Hanno Westphal*
Torsten Gottschalk
Johannes Max
Dietrich Schlät
Carsten Gießmann

Trumpet | Trwmpedau

Christian Höcherl*
Nikolaus von Tippelskirch
Björn Kadenbach

Trombone | Trombôn

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Joachim Franke
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PROGRAMME NOTES

Beethoven
Symphony No 1 30'

INTERVAL

Beethoven
Symphony No 9 (Choral) 70'

Ludwig van Beethoven

(1770-1827)

SYMPHONY NO. 1 IN C MAJOR,
OPUS 21 (1800)

1. Adagio molto - Allegro con brio
2. Andante cantabile con moto
3. Menuetto: Allegro molto e vivace
4. Finale: Adagio - Allegro molto e vivace

Beethoven's First Symphony was presented to the Viennese musical world on 2nd April 1800 in a concert planned by Beethoven. This concert included the first performance of his Septet, Opus 20 and his Piano Concerto in C. The concert opened with an unspecified symphony by Mozart and also featured an aria and a duet from Haydn's *Creation*.

Thayer's *Life of Beethoven* includes a contemporary review:

'Finally on one occasion Herr Beethoven took over the theatre and this was truly the most interesting concert in a long time. He played a new concerto of his own composition, much of which was written with a great deal of taste and feeling. After this he improvised in a masterly fashion,

and at the end one of his symphonies was performed in which there is considerable art, novelty and a wealth of ideas. The only flaw was that the wind-instruments were used too much, so that there was more harmony [wind music] than orchestral music as a whole.' (Correspondent of *Allgemeine Musikalishche Zeitung*, April 1800)

Beethoven had initially tried his hand at composing a symphony as early as 1787, possibly inspired by the first performances of Haydn's *Paris Symphonies* in Vienna that same year. The sixteen-year-old Beethoven had visited Vienna early in 1787 where he had his one and only brief meeting with Mozart. The sketches for this C minor symphony were soon abandoned and it was not until the mid-1790s that Beethoven turned his thoughts again to producing an orchestral symphony. He was perhaps daunted by the three late symphonies of Mozart composed in 1788, and then the twelve *London Symphonies* by his teacher Haydn from the early 1790s.

However, his solo piano sonatas and early chamber compositions were often symphonic in scope, regularly adopting the four-movement structure of the contemporary orchestral symphonies; thus he had burst onto the Viennese musical world with his three Opus 1 Piano Trios, shortly followed up by the three Piano Sonatas, Opus 2, all six works symphonic in layout and aspiration.

It appears that the first sketches for the First Symphony date from 1795 and most of the first three movements were well developed between 1795 and



1797. He struggled with the finale and so laid the work aside to concentrate on other projects until late 1799 and he completed most of the work by the early months of 1800. A significant factor about the First Symphony is that it is the only symphony that he composed before the onset of his hearing problems which began to surface in the late 1790s. He was obviously seriously affected by hearing loss by the time that he worked on his Second Symphony in 1802 as witnessed by the devastating *Heiligenstadt Testament* that he despairingly wrote in October 1802.

Beethoven had a new vision for the purpose and form of the symphony as tonight's concert demonstrates: the quarter-century from the First Symphony to the Ninth Symphony (1800-24) still represents the most revolutionary journey in the history of the symphony as a musical form.

And so the First Symphony represents Beethoven ready to take on the musical world in a spirit of optimism and still with the relative vigour of a young man. Although not really so young: Mozart had composed his first 38 symphonies by the time he was 30, and even Haydn (not an early starter) had some 20 symphonies under his belt by the time he reached the age of 30. And Beethoven's younger Viennese contemporary Schubert had completed all his nine symphonies by the age of 30.

Beethoven's first step into the symphonic world is a tentative, questioning diminished seventh chord dominated by woodwind over pizzicato

strings. This slow introduction is brief – just ten bars long, with C major being firmly established once the *Allegro con brio* starts – the three key notes of the triad are then constantly reiterated. Imitative figures are exchanged delightfully between the woodwind instruments in the secondary material and good humour remains the prevailing mood. Beethoven follows the traditional sonata-form structure with a repeat indicated for the exposition; at the end of the second half of the movement his extended coda removes the need for repeating the second half of the movement.

Beethoven's uncharacteristically tentative first foray into the symphonic world remains remarkably cautious in the succeeding *Andante* which is devoid of the depth of expression that he had displayed in such works as his early Piano Sonata Opus 10 no. 3, particularly its slow movement with its unusual marking '*Largo e mesto*'. By contrast the present *Andante cantabile con moto* stays firmly within the neutral field of emotional content. We can hear the influence of the slow movement of Mozart's Fortieth Symphony. As a pointer to the future, the quiet timpani beats towards the end of the first half foreshadow his distinctive use of timpani in other works such as the *Adagio* of the Fourth Symphony and the Finale of the Fifth Piano Concerto.

Perhaps the most 'revolutionary' movement is the third movement, labelled rather inappropriately as 'Menuetto', for it is truly a *Scherzo* in character. Haydn had pioneered the use of the *Scherzo* in his string quartets



from his Opus 33 set onwards, but had been more cautious using it in his symphonic works. Beethoven had similarly shown a marked preference for the *Scherzo* in his solo and chamber works of the late 1790s and it became his preferred form for the third movement of his nine symphonies, the notable exception being his 'classical' Eighth Symphony.

Beethoven's sense of humour again comes to the fore with the introduction to the final *Allegro con brio*, the gradual rising scale making us wait expectantly for the arrival of the main tune. This joke did not meet with universal approval: the composer and music professor in Halle, southern Saxony, Daniel Gottlieb Türk (1750-1813), apparently omitted this passage in performance for fear that it would make the audience laugh. Otherwise, the Finale remains fairly conventional, with Beethoven showing evidence of the contrapuntal studies that he had undertaken with his teacher Johann Georg Albrechtsberger in the mid-1790s.

Whilst Beethoven's First Symphony remains an engaging and enjoyable work, we might wonder what would have happened to it if Beethoven had been cut off in his prime and not composed further symphonies. Thankfully, we can now hear recordings of the symphonies by his two younger contemporaries who only produced one symphony each in their short lives. One cannot help thinking that these two works (which can favourably be compared with Beethoven's first example) have been unjustly neglected

by comparison with this opening salvo from Beethoven. So if you have enjoyed Beethoven's First Symphony, do try to explore these two works:

- **Symphony in D major (1821) by the Bohemian composer Jan Václav Voříšek (1791-1824)**
 - **Symphony in D major/minor (1823) by the Spanish composer Juan Crisóstomo Arriaga (1806-26)**
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INTERVAL

Ludwig van Beethoven

(1770-1827)

SYMPHONY NO. 9 IN D MINOR,
OPUS 125 WITH FINAL CHORUS OF
SCHILLER'S *ODE TO JOY*
FIRST PERFORMED ON
7TH MAY 1824 IN VIENNA C.70
MINUTES

1. **Allegro, ma non troppo, un poco maestoso**
 2. **Molto vivace**
 3. **Adagio molto e cantabile - Andante moderato**
 4. **Presto; Allegro assai**
-

More words have been spilt on Beethoven's Ninth Symphony than any other symphony ever composed. For an overall view of the many interpretations of the Ninth, the reader is directed to Nicholas Cook's study of the symphony as part of the *Cambridge Music Handbooks*, a readable and fascinating discussion of how the Ninth has been heard and viewed since its premiere in 1824, taking in widely differing performing traditions. This programme



note on the symphony can only hope to bring to attention certain key points and does not pretend to be an exhaustive analysis of the work.

Between 1800 and 1812 Beethoven composed his first eight symphonies at relatively regular intervals and they mark his progress through what has been termed his 'heroic period'. Whilst completing his Seventh and Eighth Symphonies he mentioned ideas for a new symphony in D minor and initial sketches for themes of the opening two movements appear in sketchbooks as early as 1806-16 but he did not develop these fully until he worked in earnest on the symphony on completion of the *Missa Solemnis* in early 1823.

Beethoven rarely used the key of D minor, the only other significant whole composition sharing the same key signature being his Piano Sonata No. 17, *The Tempest*. The dramatic central movement of the Piano Trio Opus 70 No. 1, *The Ghost*, is also in D minor – both dramatic works with semi-Shakespearean connections. Beethoven also composed cadenzas for Mozart's D minor Piano Concerto.

Ideas for the finale of the Ninth Symphony date back 30 years when he first mooted the idea of setting Friedrich von Schiller's poem *An die Freude* in the early 1790s. Schiller wrote the poem in 1785 and it obviously had significant meaning for Beethoven who supported the revolutionary ideas emanating from France after 1789. Beethoven continued to express his wish to set these words but did not tackle it seriously until he came to work on his Ninth Symphony and even

then he had misgivings about a choral finale. In the meantime Schiller's *Ode to Joy* had been set to music frequently by several minor composers and also by the 18-year-old Schubert in 1815, admittedly in a rather non-descript song of less than two minutes duration.

At this point it is worth stressing the published title of the Ninth Symphony. It is often referred to as 'the Choral Symphony' but this unnecessarily belittles the role of the orchestra in this work which is without voices for over 70% of the time. And so it is best to stay with Beethoven's own title of 'Symphony with final chorus on Schiller's *Ode to Joy*'.

Beethoven thought originally about an instrumental finale, the main theme of which, he later used for his A minor String Quartet, published as Opus 132. The Quartet's finale is also introduced by a recitative passage very reminiscent of the string recitative at the start of the Ninth's final movement. Even after the triumphant premiere of the Ninth in May 1824 Beethoven considered substituting an instrumental finale but he did not work further on this idea.

Beethoven had similar doubts about the finales of two other compositions from this period: he suggested that the *Hammerklavier* Sonata could be published as two separate works, with the fugal finale being separated from the rest of the sonata as an independent work; the short second movement being then moved to form the finale of a three-movement sonata. The original four-movement layout of the *Hammerklavier* is not questioned today.



Later, he willingly composed a new finale for his String Quartet in B flat major, Opus 130, again allowing the fugal finale to be published as a separate work (*The Grosse Fuge*). The substitute finale could not be more different in character, although bearing thematic relationships with the original fugal finale. Nowadays, both versions of the B flat Quartet are played in fairly equal measure.

Beethoven's works seem to us to be so definitive and fixed in stone that it is fascinating to be aware of the doubts that continued to plague him about endings.

Beethoven did write about having two symphonies in mind whilst embarking on the Ninth Symphony and indeed his earlier pattern had been to produce symphonic pairs, thus the *Eroica* and No. 4, the Fifth and Sixth Symphonies and then the Seventh and Eighth, although there is no evidence that he did this in a systematic manner.

This time he did not produce a second symphony, but perhaps we can view the *Missa Solemnis* as an appropriate 'twin'. With its dedication 'From the heart, may it go to the heart', it is a worthy twin to the Ninth Symphony. As a celebration of his religious faith, it is as much about doubt as it is about faith and how both can live together. And again, it is about endings for surely the rather ambivalent close of the *Missa Solemnis* is the other side of the same coin when matched with the unbridled optimism of the final moments of the Ninth Symphony. Symphonic in concept, it is perhaps more appropriate to refer to the *Missa Solemnis* as his 'choral symphony'.

1. **Allegro, ma non troppo, un poco maestoso**

The craggy main theme of the opening movement had been notated in outline in the early sketches for the symphony and the finished product bears witness to Schlösser's earlier quoted account of his compositional method; one can imagine the music resounding, roaring and raging in Beethoven's head until it reached its final form, emerging from the primeval void with the mists gradually separating to reveal the great mountain. This was to be a model for later symphonists, especially Anton Bruckner.

Perhaps another factor that we might take for granted in this opening movement is the total mastery over the use of his orchestral forces, with the subtle blend of instrumentation throughout – there is just one brief moment when we think that we might hear a prolonged horn solo at the start of the coda, but this idea is quickly shared with the rest of the orchestra. With its Handelian dotted rhythms and intricate scoring the music both looks back to Baroque models and forward to the music-dramas of the future.

The coda's concluding crescendo with tremolo strings rising in octaves from *pianissimo* to *fortissimo* before the final bare statement of the main theme brings this tragic movement to a shattering full stop.

2. **Molto vivace**

For the first time in one of his symphonies, comes the *Scherzo*-type movement (always the third movement in his earlier symphonies), although



not named as such. The main theme appeared in the early sketches with the suggestion of fugal development; the solo timpani interruptions are the strikingly characteristic idea that sums up Beethoven's boundless energy and capacity for surprise - little wonder that the first audience broke into spontaneous applause at the later appearance of the timpani.

With all repeats played this movement is a vast construction, equal in length to the long opening movement. The central *Presto* section marks the entrance of the trombone for the first time in the symphony and also allows for some prolonged woodwind solos, harking back to atmosphere of the equivalent section of the *Pastoral's* peasants' merrymaking.

3. Adagio molto e cantabile - Andante moderato

As early as 1818 Beethoven had considered inserting what he termed an *Adagio cantique* in the form of a pious song and whilst he may not have pursued this to the letter, the idea does appear to have borne fruit in the *Adagio molto e cantabile*. Again, there are similarities with the aforementioned A minor String Quartet and the Holy Song of Thanksgiving that forms its slow movement. The opening *Adagio* theme is indeed hymn-like and reminds one of that holy song; the second *Andante* theme is more expressive (marked *espressivo*) and introduces a heartfelt warmth to the music, aided by the mediant key-shift from B flat major to D major. This *Andante* section only returns the once in varied scoring and

so this is not the traditional double-variation form that seemed to be implied at first hearing. The rarefied atmosphere is interrupted twice by trumpet and drum fanfares but nothing really breaks the serenity of this visionary scene.

Until, that is, we come to what Wagner termed the 'terror fanfare' and the start of the unprecedented finale which makes fullest impact when it follows without a break.

4. Presto; Allegro assai

This opening depiction of chaos is perhaps a tribute to a work that Beethoven admired, Haydn's *Creation*. And then the recitative passage where all three earlier movements are suggested, only to be angrily rejected by cellos and basses, (although slightly more forgiving of the *Adagio*) before we finally arrive at the 'joy' theme.

And the rest, as they say, is history. This is surely one of most famous passages in all music, ubiquitous, being adopted as the European anthem and indeed promoted as an anthem for the world with its theme of universal brotherhood and joy.

However, Beethoven still finds room for his rough humour - just when the 'joy' theme reaches an exultant climax as 'the cherub stands before God', the double bassoon enters for the first time with a low fart to introduce a drunken march.

But the central theme remains that of universal celebration with the emphasis on joy, the celebration of creation, marvel at the world and beyond with an exhortation to sense the Creator



beyond the canopy of the stars.

It is not surprising that this celebratory *Ode* should have fired Beethoven's imagination in the white heat of the French Revolution but it is perhaps more remarkable that he should have held so firmly to these ideals despite all that had happened in the intervening thirty years after Europe had been ravaged by the Napoleonic Wars, and political oppression had become the new reality of post-1815 Vienna.

Beethoven was once asked which was his favourite amongst his symphonies, and he replied without hesitation: the *Eroica*. Admittedly, this reported conversation took place in 1818 before he had embarked on the Ninth. Later, I suspect that his answer would remain the same despite completing the Ninth: the *Eroica* was his artistic credo and fully captures the energy and essence of his character; it was composed whilst in his prime, celebrating his victory over what could have been literally overwhelming circumstances at the time.

When discussing what might be the 'greatest' symphony, there will always remain doubts about any symphony that includes voices, although that arguable principle would halve Mahler's symphonic output.

Wagner chose the Ninth to celebrate the laying of the foundation stone of his theatre at Bayreuth and Brahms readily admitted the influence of the *Ode to Joy* on the great theme in the finale of his own First Symphony: thus both musical camps claimed the Ninth as their starting point for their differing

visions for the future of music in the nineteenth century.

With the tragedy and drama of the opening movement, the energy and rough humour of the scherzo, the spiritual calm and human warmth of the slow movement and the all encompassing celebration of joy and universal brotherhood of the finale, the Ninth Symphony undoubtedly meets Mahler's credentials of a symphony 'being like the world, containing everything'. And yet, at the same time, we can appreciate the Ninth's 'strictness, concentration and profound logic' (particularly in the opening movement), qualities asserted by Sibelius as essential for the symphonic form in that famous conversation between Mahler and Sibelius in 1907.

Perhaps Beethoven's Ninth Symphony is a symphony for special occasions rather than everyday listening, but in the heady days of November 1989 as the Berlin Wall came tumbling down and we witnessed the Velvet Revolution in Czechoslovakia it is little wonder that the Ninth's message rang so true once more.

The *Missa Solemnis* had celebrated his inner faith and doubts with a deeply personal statement; with the Ninth Symphony Beethoven proclaims his faith for the world, expressing his heartfelt love for all; surely its message of eternal hope remains more important than ever for us today as we enter a post-truth world...

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NODIADAU RHAGLEN

Beethoven	
Symffoni Rhif 1	30'
EGWYL	
Beethoven	
Symffoni Rhif 9 (Chorws)	70'

Ludwig van Beethoven

(1770-1827)

SYMFFONI RHIF 1 YN C FWYAF,
OPWS 21 (1800)

1. Adagio molto - Allegro con brio
2. Andante cantabile con moto
3. Menuetto: Allegro molto e vivace
4. Finale: Adagio - Allegro molto e vivace

Cyflwynwyd Symffoni Gyntaf Beethoven i'r byd cerddorol Fiennaidd ar 2 Ebrill 1800 mewn cyngerdd a drefnwyd gan y gŵr ei hun. Roedd y cyngerdd hwn yn cynnwys y perfformiad cyntaf o'i Seithawd, Opws 20 a'i Concerto Piano yn C. Agorodd y cyngerdd â symffoni ddienw gan Mozart ac roedd hefyd yn cynnwys aria a deuawd o *Creation* Haydn.

Mae *Life of Beethoven* Thayer yn cynnwys adolygiad cyfoes:

'O'r diwedd, cymerodd Herr Beethoven reolaeth o'r theatr, ac yn wir, dyma'r cyngerdd mwyaf diddorol a glywyd ers meitin. Chwaraeodd concerto newydd o'i gyfansoddiad ei hun, yr oedd llawer ohono wedi'i ysgrifennu â pheth wmbreth o naws a theimlad. Ar ôl hyn, chwaraeodd yn fyrfyfyr yn feistrolgar, ac ar

y diwedd perfformiwyd un o'i symffoniau a oedd yn cynnwys celf, newydd-deb a llond y lle o syniadau. Yr unig fai oedd gorddefnydd o'r chwythbrennau, a olygai fod mwy o harmoni [cerddoriaeth chwyth] na cherddoriaeth gerddorfaol ar y cyfan.' (Gohebydd *Allgemeine Musikalishche Zeitung*, Ebrill 1800)

Rhoddodd Beethoven gynnig ar gyfansoddi symffoni cyn gynhared â 1787, wedi'i ysbrydoli o bosib gan y perfformiad cyntaf o Symffoniau *Paris* Haydn yn Fienna y flwyddyn honno. Roedd Beethoven, ac yntau'n 16 oed ar y pryd, wedi ymweld â Fienna ar ddechrau 1787 lle treuliodd ysbaid yng nghwmni Mozart; yr unig dro i'r ddau gwrdd. Rhoddodd y ffidil yn y to mewn dim o dro gyda'i waith ar y symffoni hon yn C leiaf, ac nid ystyriodd Beethoven gynhyrchu symffoni gerddorfaol eto tan ganol y 1790au. Roedd tair symffoni hwyr Mozart, a gyfansoddwyd ym 1788, yn gysgod drosto, ac felly hefyd 12 Symffoni *Llundain* ei athro Haydn o ddechrau'r 1790au.

Fodd bynnag, roedd ei sonatâu unawd piano a'i gyfansoddiadau siambr cynnar yn aml yn symffonig eu naws ac yn addasu strwythur pedwar-symudiad y symffoniau cerddorfaol cyfoes; a chyda hynny, saethodd at sylw byd cerddorol Fienna gyda'i dri Thriawd Piano, Opws 1. Roedd y dair Sonata Piano, Opws 2 yn dynn ar eu sodlau, gyda'r chwe darn oll yn symffonig eu gosodiad a'u huchelgais.

Ymddengys bod y sgethis cyntaf ar gyfer y Symffoni Gyntaf yn dyddio o 1795, a chafodd y rhan fwyaf o'r tri



symudiad cyntaf ei datblygu rhwng 1795 a 1797. Cafodd drafferth â'r finale felly rhoddod y gwaith i'r naill ochr i ganolbwyntio ar brojectau eraill tan ddiwedd 1799, a chwblhaodd y rhan fwyaf o'r gwaith ym misoedd bach 1800. Pwysig nodi mai'r Symffoni Gyntaf oedd yr unig symffoni a gyfansoddodd cyn iddo ddechrau cael problemau â'i glyw ddiwedd y 1790au. Roedd yn amlwg yn cael trafferthion mawr â'i glyw erbyn ei waith ar yr Ail Symffoni ym 1802. Mae'r ofnadwy *Heiligenstadt Testament*, a ysgrifennodd ac yntau'n anobeithio ym mis Hydref 1802, yn dyst i hyn.

Roedd gan Beethoven weledigaeth newydd o ran diben a ffurf y symffoni, fel y clywch yn y cyngerdd heno: mae'r chwarter canrif rhwng y Symffoni Gyntaf a'r Nawfed Symffoni (1800-24) yn cynrychioli'r daith fwyaf chwyldroadol yn hanes y symffoni fel ffurf gerddorol.

Yn y Symffoni Gyntaf, mae Beethoven yn barod i herio'r byd cerddorol yn llawn optimistiaeth a brwdfrydedd gŵr ifanc. Ond wedi dweud hynny, nid oedd yn ifanc fel y cyfryw: roedd Mozart eisoes wedi cyfansoddi 38 o symffoniau erbyn ei fod yn 30, ac roedd gan Haydn hyd yn oed (a ddechreuodd yn gymharol hwyr) tua 20 o symffoniau yn ei repertoire erbyn ei ben-blwydd yn 30. Roedd cyfaill Fiennaidd Beethoven, Schubert wedi cwblhau pob un o'i naw symffoni erbyn ei fod yn 30.

Mae cam cyntaf Beethoven i'r byd symffonig i'w glywed ar ffurf cord cywasgedig petrus y seithfed, wedi'i ddominyddu gan chwythbrennau dros linyddau pizzicato. Mae'r cyflwyniad

yn un cryno - dim ond deg bar o hyd, gydag C fwyaf yn cadarnhau ei goruchafiaeth wrth i'r *Allegro con brio* gychwyn - mae nodau tri-chywair y triawd yna'n cael eu hailadrodd drosodd a thro. Cyfnewidir ffigurau efelychol yn ysblennydd rhwng y chwythbrennau, a hiwmor hwylus sy'n llywio'r gerddoriaeth o hyd. Mae Beethoven yn dilyn y strwythur sonata traddodiadol - nodir ailadroddiad ar gyfer y dangosiad; ar ddiwedd ail hanner y symudiad mae ei goda estynedig yn dileu'r angen am hyn.

Mae antur annodweddiadol o betrusgar Beethoven i mewn i'r byd symffonig yn rhyfeddol o amheus o hyd yn yr *Andante* dilynol. Nid yw'n cynnwys y dyfnder mynegiant a arddangosodd mewn gweithiau fel ei Sonata Piano cynnar, Opws 10 rhif 3, yn arbennig ei symudiad araf â'r marc anarferol '*Largo e mesto*'. I'r gwrthwyneb, mae'r *Andante cantabile con moto* â'i gwreiddiau'n gadarn mewn bodlonrwydd emosiynol. Gallwn glywed dylanwad symudiad araf Deugeinfed Symffoni Mozart. Yn awr cawn gip ar y dyfodol; mae trawiadau tawel y timpani tua diwedd yr hanner cyntaf yn rhagfynegiad o'i ddefnydd nodweddiadol o'r timpani mewn gweithiau eraill fel *Adagio* y Bedwaredd Symffoni a Finale'r Pumed Concerto Piano.

Y symudiad mwyaf 'chwyldroadol' o bosib yw'r trydydd, sydd wedi'i labelu'n bur amhriodol fel 'Menuetto'; *Scherzo* glân, gloyw ydyw mewn gwirionedd. Roedd Haydn wedi arloesi'r defnydd o'r *Scherzo* yn ei bedwarawdau i'r llinynnau o'i set Opws 33 ymlaen,



ond fe'i defnyddiodd yn fwy cynnil yn ei weithiau symffonig. Yn yr un modd, roedd Beethoven wedi dangos ffafriaeth amlwg i'r *Scherzo* yn ei weithiau unawd a siambr ddiwedd y 1790au, a dyma oedd y ffurf a ffafriwyd ganddo ar gyfer y drydedd o'i naw symffoni; yr eithriad amlwg yw ei Wythfed Symffoni 'glasurol'.

Mae digrifwch Beethoven i'w weld eto yng nghyflwyniad yr *Allegro con brio* derfynol, gyda'r raddfa'n dringo'n raddol a ninnau'n disgwyl yn eiddgar am y brif alaw. Nid oedd pawb ar yr un donfedd, fodd bynnag: yn ôl y sôn, gwnaeth Daniel Gottlieb Türk (1750-1813), cyfansoddwr ac athro cerddoriaeth yn Halle, de Sacsoni, hepgor y darn o'i berfformiad rhag ofn i'r gynulleidfa ddechrau chwerthin. Ar wahân i hynny, mae'r Finale'n gymharol gonfensiynol, gyda Beethoven yn dangos tystiolaeth o'i astudiaethau gwrthbwyntiol â'i athro Johann Georg Albrechtsberger ganol y 1790au.

Tra bod Symffoni Gyntaf Beethoven heb os yn waith cyfareddol o swynol, mae'r meddwl yn crwydro o feddwl beth fyddai wedi digwyddo iddo pe na bai Beethoven wedi gallu cyfansoddi symffonïau pellach ac yntau ar ei anterth. Gallwn nawr glywed recordiadau o symffonïau gan ddau o'i gyfoedion iau, na chyfansoddasant ond un symffoni yr un yn eu bywydau byrion. Does bosib fod y ddau ddarn (sy'n sefyll ysgwydd yn ysgwydd â gwaith cyntaf Beethoven) wedi'u hesgeuluso'n ofnadwy o'u cymharu â'r gamp gyntaf hon gan Beethoven. Felly, os y mwynhachoch chi Symffoni Gyntaf Beethoven, rhowch gyfle i'r ddwy yma:

- Symffoni yn D fwyaf (1821) gan y cyfansoddwr Bohemaidd Jan Václav Voříšek (1791-1824)
- Symffoni yn D fwyaf/leiaf (1823) gan y Sbaenwr Juan Crisóstomo Arriaga (1806-26)

EGWYL

Ludwig van Beethoven

(1770-1827)

SYMFFONI RHIF 9 YN D LEIAF,
OPWS 125 GYDA CHORWS
TERFYNOL I ODE TO JOY SCHILLER
A BERFFORMIWYD YN GYNTAF AR 7
MAI 1824 YN FIENNA TUA 70 MUNUD

1. *Allegro, ma non troppo, un poco maestoso*
2. *Molto vivace*
3. *Adagio molto e cantabile - Andante moderato*
4. *Presto; Allegro assai*

Mae mwy o leisiau wedi dweud eu dweud ar Nawfed Symffoni Beethoven nag unrhyw symffoni arall. Cyfeirir y darlennydd at astudiaeth Nicholas Cook fel rhan o'r *Cambridge Music Handbooks* am safbwynt cyffredinol ar y Nawfed. Mae'n drafodaeth ddiddorol, hawdd ei darllen ar sut mae'r Nawfed wedi'i chlywed a'i dehongli ers y premiere ym 1824, gan newid gyda thraddodiadau perfformio gwahanol. Gobaith y nodyn hwn ar y symffoni yw dod â rhai pwyntiau allweddol at eich sylw - nid yw'n ddadansoddiad cynhwysfawr o'r gwaith o bell ffordd.

Rhwng 1800 a 1812 cyfansoddodd Beethoven ei wyth symffoni gyntaf,



sy'n gerrig milltir rheolaidd drwy'r hyn a elwir ei 'gyfnod arwrol'. Tra'n cwblhau ei Seithfed a'i Wythfed Symffoni, crybwyllodd syniadau am symffoni newydd yn D leiaf a gwelwyd sgetshis cychwynol ar gyfer themâu'r ddau symudiad agoriadol yn ei lyfrau llunio cyn gynhared â 1815-16, ond ni ddatblygodd y rhain yn llawn tan iddo weithio o ddifri ar y symffoni ar ôl cwblhau'r *Missa Solemnis* ddechrau 1823.

Prin y defnyddiodd Beethoven y cywair D leiaf; yr unig gyfanwaith pwysig arall yn y cywir hwn yw ei Sonata Piano Rhif 17, *Y Dymestl*. Mae symudiad canol dramatig y Triawd Piano, Opws 70 rhif 1, *Yr Ysbryd*, hefyd yn D leiaf - ill dau'n weithiau dramatig â chysylltiadau lled-Shakespearaid. Cyfansoddodd Beethoven gadenze ar gyfer Concerto Piano D leiaf Mozart hefyd.

Mae syniadau ar gyfer finale'r Nawfed Symffoni yn dyddio'n ôl 30 o flynyddoedd i'r adeg pan ystyriodd osod cerdd Friedrich von Schiller, *An die Freude* i gerddoriaeth ar ddechrau'r 1790au. Cyfansoddodd Schiller y gerdd ym 1785, ac yn amlwg cafodd ddylanwad mawr ar Beethoven a oedd yn gefnogol o'r syniadau chwyldroadol yn dod allan o Ffrainc ar ôl 1789. Mynegodd Beethoven droeon yr hoffai osod y geiriau hyn i gerddoriaeth ond nid aeth ati o ddifri tan iddo ddechrau gweithio ar ei Nawfed Symffoni, ac roedd ganddo amheuon ynghylch finale corawl hyd yn oed bryd hynny. Yn y cyfamser, roedd *Ode to Joy* Schiller wedi'i gosod i gerddoriaeth gan sawl cyfansoddwr digon di-nod, a hefyd gan

y Schubert deunaw oed ym 1815, er iddo wneud hynny ar ffurf cân anhynod o lai na dwy funud o hyd.

Ar y pwynt hwn, mae'n werth tynnu sylw at deitl cyhoeddedig y Nawfed Symffoni. Cyfeirir ati'n aml fel 'y Symffoni Gorawl', ond mae hyn yn bychanu rôl y gerddorfa mewn gwaith y mae 70% ohono'n ddi-lais. Gwell glynu wrth deitl Beethoven ei hun, 'Symffoni â chorws terfynol ar *Ode to Joy* Schiller'.

I ddechrau, ystyriodd Beethoven finale offerynnol. Defnyddiodd brif thema'r finale hwn ar gyfer ei Bedwarawd Llinynnau yn A leiaf, a gyhoeddwyd fel Opws 132. Mae finale'r Pedwarawd hefyd yn cael ei gyflwyno mewn adroddgan sy'n debyg i'r adroddgan ar ddechrau symudiad olaf y Nawfed. Hyd yn oed ar ôl premiere llwyddiannus y Nawfed ym Mai 1824, ystyriodd Beethoven newid y finale offerynnol, ond rhoddodd y syniad hwn o'r neilltu.

Roedd gan Beethoven amheuon tebyg ynghylch finale dau gyfansoddiad arall o'r cyfnod hwn: awgrymodd y gallai'r Sonata *Hammerklavier* gael ei chyhoeddi fel dau waith ar wahân, gyda'r finale ffiwgaidd yn cael ei wahanu o weddill y sonata fel gwaith annibynnol; byddai'r ail symudiad byr yna'n cael ei symud i ffurfio finale sonata tri-symudiad. Nid yw gosodiad pedwar-symudiad gwreiddiol yr *Hammerklavier* yn cael ei gwestiynu heddiw.

Yn ddiweddarach, cyfansoddodd o'i wirfodd finale newydd ar gyfer ei Bedwarawd Llinynnau yn B fflat fwyaf, Opws 130, gan eto ganiatáu i'r finale ffiwgaidd gael ei gyhoeddi fel



gwaith ar wahân (*Gross Fuge*). Ni allai'r finale newydd fod yn fwy gwahanol ei gymeriad, er ei fod yn cynnwys rhai o'r un perthnasau thematig â'r finale ffiwgaidd gwreiddiol. Erbyn heddiw, mae'r ddwy fersiwn o'r Pedwarawd yn B leiaf i'w clywed yr un mor aml bron.

Rhyfeddol yw dysgu am amheuon parhaus Beethoven ynghylch ei ddiweddgloeon o ystyried pa mor gyfarwydd a phendant yw ei waith i ni.

Pendronodd Beethoven ynghylch dwy symffoni wrth ddechrau ar ei Nawfed, ac yn wir roedd wedi cynhyrchu paru symffonig yn rheolaidd o'r blaen, megis yr *Eroica* a Rhif 5, y *Bumed* a'r *Chweched* Symffoni ac yna'r *Seithfed* a'r *Wythfed*, ond nid oes tystiolaeth iddo wneud hyn mewn modd systematig.

Y tro hwn, ni luniodd ail symffoni, ond gallwn o bosib ystyried y *Missa Solemnis* yn 'efell' priodol. Mae'r geiriau 'O'r galon, i'r galon' yn gyflwyniad iddi - cymar campus i'r Nawfed Symffoni. Mae'r gwaith, sy'n ddathliad o'i grefydd, yn ymwneud ag amheuon lawn gymaint â ffydd, a sut y gall y ddau beth fyw'n gytûn. Ac eto, mae'r diweddglo'n dwyn sylw. Does bosib mai diweddglo amwys y *Missa Solemnis* yw ochr arall y geiniog o'i gymharu ag optimistiaeth lwyr diwedd y Nawfed Symffoni. A hithau'n symffonig ei chysyniad, dichon y byddai'n fwy priodol cyfeirio at y *Missa Solemnis* fel ei 'symffoni gorawl'.

1. Allegro, ma non troppo, un poco maestoso

Roedd prif thema glogyrnaidd y symudiad cyntaf wedi'i nodiannu'n amlinellol yn y sgetshis cynnar ar gyfer

y symffoni, ac mae'r darn gorffenedig yn dyst i gyfrif cynnar Schlösser o'i ddull cyfansoddiadol; gall rhywun ddychmygu'r gerddoriaeth yn rhuo, yn atseinio, yn diasbedain ym mhen Beethoven tan iddo ffeindio'r ffurf derfynol, a ymlwybrodd allan o wagle cyntefig, y niwl yn codi'n raddol i ddatgelu'r mynydd mawreddog. Dyma oedd y model a ddefnyddiwyd gan symffoniwyr diweddarach, yn arbennig Anton Bruckner.

Ffactor arall yn y symudiad cyntaf hwn y gallech fod wedi'i gymryd yn ganiataol yw'r feistrolaeth lwyr dros rym ei gerddorfa, gyda chyfuniad cynnil o offerynnau drwyddi draw - nid oes ond un foment gwta lle credwn ein bod am glywed unawd estynedig gan yr utgorn, a hynny ar ddechrau'r coda, cyn i weddill y gerddorfa ymuno. Gyda'r rhythmiau pytiog Handelaidd a'r sgorio manwl, mae'r gerddoriaeth yn edrych yn ôl ar fodolau Baróc ac at ddramâu cerddorol y dyfodol.

Mae crescendo clo'r coda, gyda'r llinynnau tremolo'n dyrchafu drwy'r wythfedau o *pianissimo* i *fortissimo* cyn y datganiad olaf cignoeth o'r brif thema, yn dod â'r symudiad trasig hwn i stop sydyn.

2. Molto vivace

Am y tro cyntaf yn un o'i symffoniau, clywn symudiad *Scherzo*-aidd (y trydydd symudiad yn ei symffoniau cynharach yn ddi-ffael), er nad yw wedi'i enwi felly. Ymddangosodd y brif thema yn y sgetshis cynnar ochr yn ochr ag awgrym o ddatblygiad ffiwgaidd; ond tarfu'r timpani yw'r un syniad nodweddiadol sy'n crynhoi



egni di-ben-draw Beethoven a'i allu i syfrdanu - does ryfedd fod y gynulleidfa gyntaf honno wedi dechrau cymeradwyo'n ddirybudd wrth glywed y timpani'n ddiweddarach yn y perfformiad.

Mae'r symudiad hwn yn un eang gyda'r holl ailadrodd; yr un hyd â'r symudiad agoriadol hirfaith. Mae'r *Presto* canolog yn croesawu'r trombôn am y tro cyntaf yn y symffoni ac hefyd yn cynnwys rhai unawdau estynedig ar y chwythbrennau, sy'n atsain o rialtwch y gwerinwyr yn adran gyfatebol y *Pastoral*.

3. *Adagio molto e cantabile - Andante moderato*

Cyn gynhared â 1818, roedd Beethoven wedi ystyried gosod yr hyn yr oedd yn ei alw'n *Adagio cantique* ar ffurf cân dduwiol ac, er na wnaeth yr union beth, mae'r syniad wedi dwyn ffrwyth yn yr *Adagio molto e cantabile*. Eto, mae yna debygrwydd rhwng y darn hwn â'r Pedwarawd Llinynnau yn A leiaf, y sonnir amdano uchod, a Chân Sanctaidd y Diolchgarwch sy'n ffurfio'r symudiad araf. Mae'r thema *Adagio* agoriadol yn ymdebygu i emyn ac yn atgoffa rhywun o'r gân sanctaidd honno; mae'r ail thema *Andante* yn fwy mynegiannol (wedi'i marcio *espressivo*) ac yn dod â chynhesrwydd o'r galon i'r gerddoriaeth gyda chymorth y newid cywair meidon o B fflat fwyaf i D fwyaf. Dim ond unwaith eto y mae'r adran *Andante* hon yn ymddangos yn y sgôr amrywiol; ar y gwrandawriad cyntaf, cawn ein cymell i feddwl mai ffurf amrywiad-dwbl draddodiadol sy'n cael ei defnyddio yma, ond yn amlwg

nid felly y mae. Terfir ar yr awyrgylch ddwywaith gan ffanffer y trymped a'r drwm, ond mewn gwirionedd ni all unrhyw beth dorri ar dawelwch a heddwch yr olygfa freuddwydiol hon.

Dim byd, hynny yw, tan yr hyn a alwyd gan Wagner yn 'ffanfer dychrynlyd' a chychwyn finale digynsail; finale sy'n cael yr effaith fwyaf o'i chwarae heb saib.

4. *Presto; Allegro assai*

Mae'r agoriad anhrefnus hwn o bosib yn deyrnged i waith yr oedd Beethoven yn ei edmygu'n fawr, sef *Creation* Haydn. Clywn yr adroddgan lle ceir awgrym o bob un o'r tri symudiad blaenorol, cyn i'r sieloau a'r bas dwbl eu gwrthod yn gandryll (er eu bod ar un llaw yn fwy maddeuol i'r *Adagio*) cyn i ni gyrraedd y thema 'gorfoledd'.

Mae'r gweddill yn rhan annatod o hanes cerddoriaeth. Dyma un o'r darnau enwocaf oll. Mae'n hollbresennol, wedi'i fabwysiadu fel yr anthem Ewropeaidd ac yn wir, yn anthem i'r byd i gyd gyda'i thema o frawdgarwch a gorfoledd byd-eang.

Fodd bynnag, mae Beethoven yn cellwair o hyd - wrth i'r thema 'gorfoledd' gyrraedd anterth arbennig wrth i'r 'ceriwb sefyll gerbron Duw', mae'r baswn dwbl yn cael ei glywed am y tro cyntaf â chlec neu gnech isel i gyflwyno gorymdaith feddwol.

Ond mae'r thema ganolog yn parhau'n dathliad mawreddog gyda phwyslais ar orfoledd, dathlu'r cread, rhyfeddodau'r byd a'i bethau, gan ein hannog i edrych y tu hwnt i'r wybren a'r sêr i gysylltu â'r Creawdwr.



Nid yw'n syndod bod yr *Ode* ddathliadol wedi tanio dychymyg Beethoven ynghanol tymestl y Chwyldro Ffrengig, ond rhyfeddol yw'r ffaith ei fod wedi dal yn dynn wrth y delfrydau hyn ar ôl popeth a ddigwyddodd yn y deng mlynedd ar hugain ar ôl i Ewrop gael ei difrodi gan Ryfeloedd Napoleon ac ar ôl i orthrwm gwleidyddol droi'n realaeth yn Fienna ar ôl 1815.

Gofynnwyd i Beethoven unwaith pa un oedd ei hoff symffoni, ac atebodd heb feddwl ddwywaith: yr *Eroica*. Ond rhaid cyfaddef, digwyddodd y sgwrs hon ym 1818 cyn iddo ddechrau ar y Nawfed. Rwy'n amau mai'r un peth fyddai'r ateb yn ddiweddarach, hyd yn oed ar ôl iddo gwblhau'r Nawfed: yr *Eroica* oedd ei greddo artistig ac mae'n adlewyrchu egni a hanfod ei gymeriad i'r dim; fe'i cyfansoddwyd tra ei fod ar ei anterth, yn dathlu ei fuddugoliaeth dros amgylchiadau a allai fod wedi'i drechu yn ddiamau.

Wrth drafod ei symffoni 'wychaf' bydd amheuron bob amser ynghylch unrhyw symffoni sy'n cynnwys lleisiau, ond byddai'r egwyddor ddadleuol honno'n haneru corff gwaith symffonig Mahler.

Dewisodd Wagner y Nawfed i ddathlu gosod carreg sylfaen ei theatr yn Bayreuth, a chyfaddefodd Brahms yn ddigon parod fod yr *Ode to Joy* wedi dylanwadu'n fawr ar finale ei Symffoni Gyntaf ei hun: honnodd ill dau mai'r Nawfed oedd man cychwyn eu gweledigaethau gwahanol ar gyfer cerddoriaeth y bedwaredd ganrif ar bymtheg.

Gyda thrasiedi a drama'r symudiad agoriadol, egni a hiwmor y scherzo, tawelwch ysbrydol a chynhesrwydd dynol y symudiad araf a dathliad mawreddog y finale o orfoledd a brawdgarwch, mae'r Nawfed Symffoni heb os yn bodloni meini prawf Mahler, sef y dylai symffoni fod 'fel y byd, yn cynnwys popeth'. Ond eto, ar yr un pryd, gallwn werthfawrogi 'caethder, ffocws a rhesymeg ddwys' y Nawfed (yn arbennig yn y symudiad agoriadol); nodweddion y mynnodd Sibelius eu bod yn hanfodol ar gyfer y ffurf symffonig yn y sgwrs enwog honno rhyngddo ef a Mahler ym 1907.

Efallai bod Nawfed Symffoni Beethoven yn symffoni ar gyfer achlysuron arbennig yn hytrach na'n bywydau beunyddiol, ond yn yr oes orffwyll ym mis Tachwedd 1989 gyda dymchwel Wal Berlin a'r Chwyldro Melfed yn Tsiecoslofacia, tarodd neges y Nawfed dant yng nghalonau llawer ohonom ni unwaith eto.

Roedd y *Missa Solemnis* yn dathlu ei ffydd fewnol a'i amheuron â datganiad hynod bersonol; mae'r Nawfed Symffoni yn datgan ffydd Beethoven i'r byd, yn mynegi ei wir gariad at gyd-ddyn. Mae'r neges hon o obaith yn bwysicach nag erioed heddiw wrth i ni gamu i mewn i fyd o ôl-wirionedd...

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St David's Hall Neuadd Dewi Sant

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PREVIEW | RHAGOLWG

May brings orchestral excellence and diversity from opposite sides of the Atlantic. On **Sunday 14 May**, the **Moscow Philharmonic Orchestra** with conductor **Yuri Simonov** and violinist **Natalia Lomeiko** treat us to an evening of Russian romantic fantasy: the bitter-sweet joy and heartbreak of Prokofiev's ballet *Romeo and Juliet* and Shostakovich's First Violin Concerto which seethes with anger and a devil-may-care abandonment. An early Rimsky-Korsakov rarity, *Sadko* completes the programme.

On **Thursday 13 May**, **Grand Band (NY)** promise us a visual and sonic spectacle as six grand pianos fill the St David's Hall stage. Grand Band champion new music and their programme includes classics by Reich, Lang and Glass, a world première from Ben Wallace and music from Wales by John Metcalf. Grand Band (NY) make the most of their visit to Wales with a Workshop, open to the public with free admission on Monday 22 May at 2.00 pm and a concert for primary schools at 10.30 am on 23 May.

St David's Hall's Ensemble in Residence, **Mavron Quartet** perform a Lunchtime Concert on **Tuesday 25 April** with a programme of work by Shostakovich and Borodin. On **9 May** **The Welsh Chamber Players**, Director **Peter Esswood** and critically acclaimed violinist **Matthew Jones** come together in a Lunchtime Concert to celebrate the 50th Anniversary of Lower Machen Festival. These concerts have a Pay What You Will price tag so you can enjoy an hour of



Natalia Lomeiko

outstanding music and pay whatever you feel is appropriate, or nothing at all!

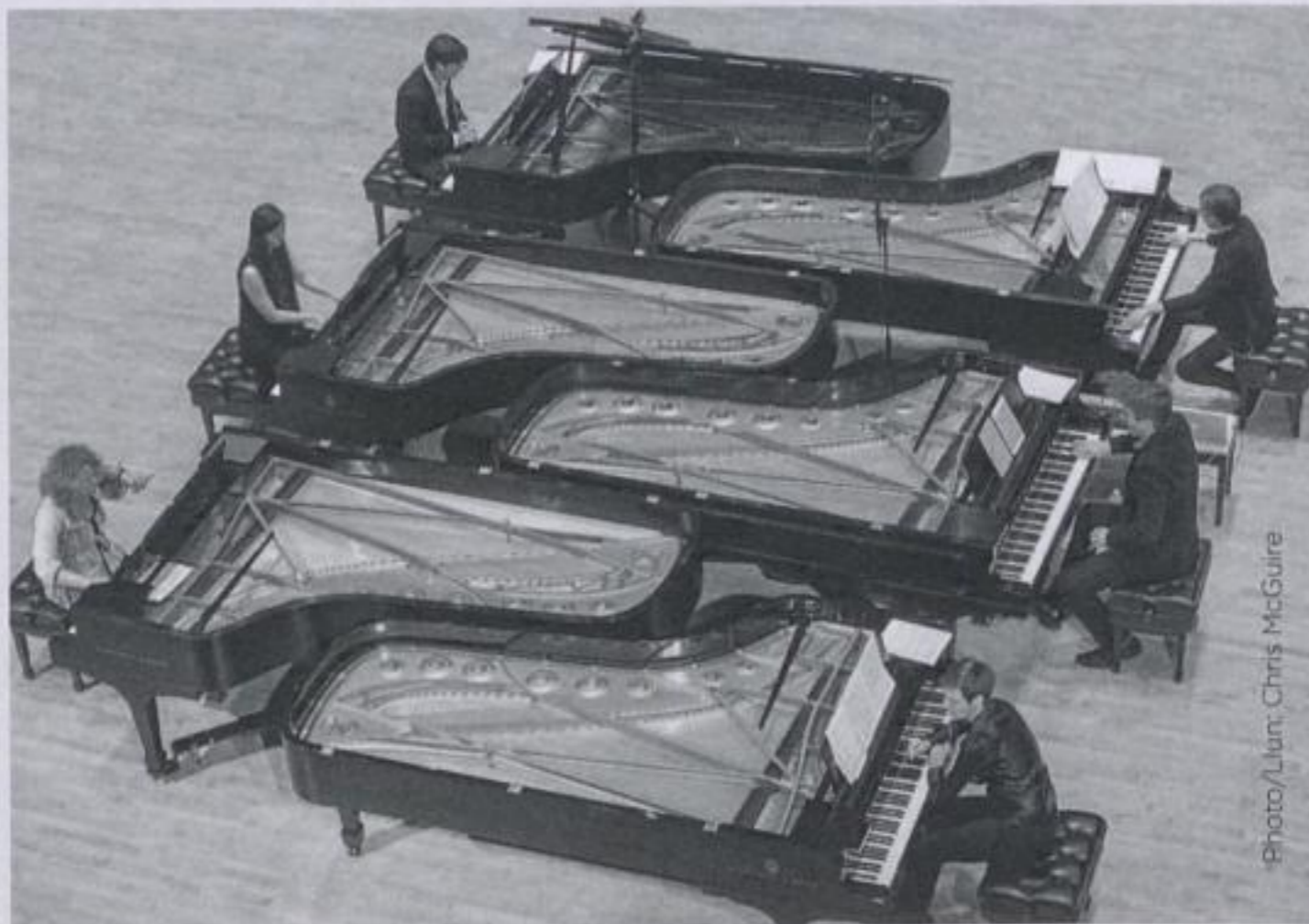
Having established an international reputation performing repertoire from the golden era of Hollywood and Broadway, **John Wilson & The John Wilson Orchestra** bring us a celebration of MGM Fil Musicals on **Thursday 30 November** with music from films such as *An American in Paris*, *Singin' in the Rain*, *Showboat* and many more.



Mae mis Mai yn dod â rhagoriaeth gerddorfaol ac amrywiaeth o ddwy lan yr Iwerydd. **Nos Sul 14 Mai**, bydd **Cerddorfa Ffilharmonig Moscow** gyda'r arweinydd **Yuri Simonov** a'r ffidler **Natalia Lomeiko** yn ein tretio i noson o ffantasi ramantaidd Rwsia: llawenydd chwerw-felys a thorcalon ballet *Romeo and Juliet* Prokofiev a Concerto Ffidil Cyntaf Shostakovich sy'n berwi gan ddieter ac afiaith ysgafala. Peth prin o ddechrau gyrfa Rimsky-Korsakov, *Sadko*, sy'n dwyn y rhaglen i ben.

Nos Iau 13 Mai, mae **Grand Band (NY)** yn addo sbloet i'r llygad a'r glust a chwe phiano cyngerdd yn llenwi llwyfan Neuadd Dewi Sant. Mae Grand Band yn pleidio cerddoriaeth newydd a'u rhaglen yn cynnwys clasuron gan Reich, Lang a Glass, première byd gan Ben Wallace a cherddoriaeth o Gymru gan John Metcalf. Bydd Grand Band (NY) yn gwneud yn fawr o'u tro am Gymru, yn rhoi Gweithdy sy'n agored i'r cyhoedd a mynediad am ddim ddydd Llyn 22 Mai am ddau o'r gloch a chyngerdd i ysgolion cynradd am hanner awr wedi deg ar 23 Mai.

Mae Ensemble Preswyl Neuadd Dewi Sant, **Mavron Quartet**, yn perfformio Cyngerdd Awr Ginio ddydd **Mawrth 25 Ebrill** ac iddo raglen o waith gan Shostakovich a Borodin. Ar **9 Mai** daw **Chwaraewyr Siambr Cymru**, eu



Photo/Llan: Chris McGuire

Grand Band (NY)

Cyfarwyddwr **Peter Esswood** a'r ffidler mawr ei glod gan y beirniaid **Matthew Jones** at ei gilydd mewn Cyngerdd Awr Ginio i ddathlu Hanner Canmlwyddiant Gŵyl Machen Isaf. Talwch Be Fynnwch ydi pris y cyngherddau yma felly gewch chi flas ar awr o gerddoriaeth eithriadol a thalu beth bynnag deimlwch chi sy'n addas, neu ddim o gwbl!

Wedi ennill eu plwy drwy'r gwledydd y perfformio repertoire o oes aur Hollywood a Broadway, **nos Iau 30 Tachwedd** daw **John Wilson** a'r **John Wilson Orchestra** â chyngerdd atom sy'n morio yn Nramâu Cerdd Ffilm MGM gyda cherddoriaeth o ffilmiau megis *An American in Paris*, *Singin' in the Rain*, *Showboat* a llond gwlad at hynny.



The Rough Guide to Classical Concerts

DID YOU KNOW?

Welcome! If you're new to concert-going or just a little mystified by some aspects of it, this *Newcomers' Rough Guide* attempts to try and answer some of your questions.

Today we ask whether composers adopted Beethoven's pioneering addition of a chorus in a symphony.

With its unprecedented use of choir and soloists, Beethoven's Ninth Symphony was to take the purely instrumental form to a new level. During the 19th century several composers followed this composer's ground-breaking example.

Berlioz added choral and solo movements to *Roméo et Juliette* (a "Symphonie Dramatique") in 1839 and a year later Mendelssohn set biblical texts for chorus and soloists for the extended finale of his Second Symphony, (Hymn of Praise) written to celebrate the 400th anniversary of Gutenberg's printing invention.

The firebrand Liszt concluded his *Dante* Symphony with a setting of the *Magnificat* using just women's voices, and added a male chorus to the finale of his *Faust* Symphony. By the end of the century Mahler had added voices to two of his symphonies, and in 1906 his gargantuan Eighth ("Symphony of a Thousand") would later astonish listeners

with its eight soloists, two choirs and children's voices.

By the turn of the 20th century the choral symphony, though still uncommon, was to extend far beyond central Europe. From Russia, there was Rachmaninov's magnificent choral symphony *The Bells*, while Stravinsky looked heavenwards in his *Symphony of Psalms*. Shostakovich was to add voices to three of his 15 symphonies, and in neighbouring Finland and Poland Sibelius and Szymanowski each wrote one choral symphony.

Closer to home there has been Britten's *Spring Symphony*, Holst's "Choral" Symphony and Vaughan Williams' *Sea Symphony*, although only the last is arguably truly symphonic. Vaughan Williams also makes use of a wordless women's chorus and soprano soloist for his rarely performed *Sinfonia Antartica*.

But it is only Beethoven, with his rousing message of universal brotherhood, whose choral symphony returns repeatedly to the concert hall and can claim international recognition.

If you have any questions you would particularly like answered, please e-mail sdhpress@cardiff.gov.uk, and we will endeavour to answer them in the next concert programme.



Cyflwyniad Cyflym i Gyngherddau Clasurool

WYDDECH CHI?

Croeso! Os ydych chi'n dod i'ch cyngerdd cyntaf neu wedi'ch drysu braidd gan rai agweddau arno, nod y *Cyflwyniad Cyflym* hwn yw ceisio ateb rhai o'ch cwestiynau.

Heddiw byddwn yn holi p'un a fabwysiadodd cyfansoddwyr ychwanegiad arloesol Beethoven o roi corws mewn symffoni.

Gyda'i ddefnydd digyffelyb o gôr ac unawdwyr, roedd Nawfed Symffoni Beethoven i gymryd y ffurf cwbl offerynnol i lefel newydd. Yn ystod y 19eg ganrif fe ddilynodd nifer o gyfansoddwyr esiampyl y cyfansoddwr hwn yn torri tir newydd.

Ychwanegodd Berlioz symudiadau corawl ac unigol i *Roméo et Juliette* (a "Symphonie Dramatique") yn 1839 a, blwyddyn yn ddiweddarach, fe osododd Mendelssohn destunau Beiblaidd i gorws ac unawdwyr ar gyfer diweddglo estynedig ei Ail Symffoni (Eryn o Fawl) a ysgrifennwyd i ddathlu 400 mlwyddiant dyfeisio gwasg argraffu Gutenberg.

Fe wnaeth yr ymfflamychol Liszt orffen ei Symffoni *Dante* gyda gosodiad o'r *Magnificat* gan ddefnyddio lleisiau merched yn unig, ac ychwanegodd gorws gwrywaidd i ddiweddglo ei Symffoni *Faust*. Erbyn diwedd y ganrif roedd Mahler wedi ychwanegu lleisiau i

ddwy o'i symffoniau, ac ym 1906 byddai ei wythfed anferthol ("Symffoni'r Mil") yn syfrdanu gwrandawyr gyda'i wyth unawdydd, dau gôr a lleisiau plant.

Erbyn troad yr 20fed ganrif roedd y symffoni gorawl, er yn anghyffredin, i ymestyn ymhell y tu hwnt i ganolbarth Ewrop. O Rwsia, cafwyd symffoni gorawl fawreddog Rachmaninov, *Y Clychau*, tra yr edrychodd Stravinsky tua'r nen yn Symffoni'r Salmau. Ychwanegodd Shostakovich leisiau i dri o'i 15 symffoni, ac yn y gwledydd drws nesaf yn y Ffindir a Gwlad Pwyl, ysgrifennodd Sibelius a Szymanowski symffoni gorawl bob un.

Yn agosach i gartre cafwyd Symffoni'r Gwanwyn Britten, Symffoni "Gorawl" Holst a Symffoni'r Môr gan Vaughan Williams, er mai dim ond yr olaf y gellir ei alw'n wirioneddol symffonig. Mae Vaughan Williams hefyd yn defnyddio corws merched heb eiriau ac unawdydd soprano yn ei *Sinfonia Antartica*, a berfformir yn anaml iawn.

Ond dim ond Beethoven, gyda'i neges ddyrchafol am frawdoliaeth gyffredin, sydd â symffoni sy'n dychwelyd dro ar ôl tro i'r neuadd gyngerdd ac sy'n gallu hawlio enw yn rhyngwladol.

Os oes gennych unrhyw gwestiynau, e-bostiwch sdhpress@cardiff.gov.uk a byddwn yn gwneud ein gorau i'w hateb yn rhaglen y cyngerdd nesaf.

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Sunday 14 May | Dydd Sul 14 Mai 2017 | 3:30pm

Conductor | Arweinydd

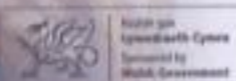
Yuri Simonov

Soloist | Unawdydd

Natalia Lomeiko

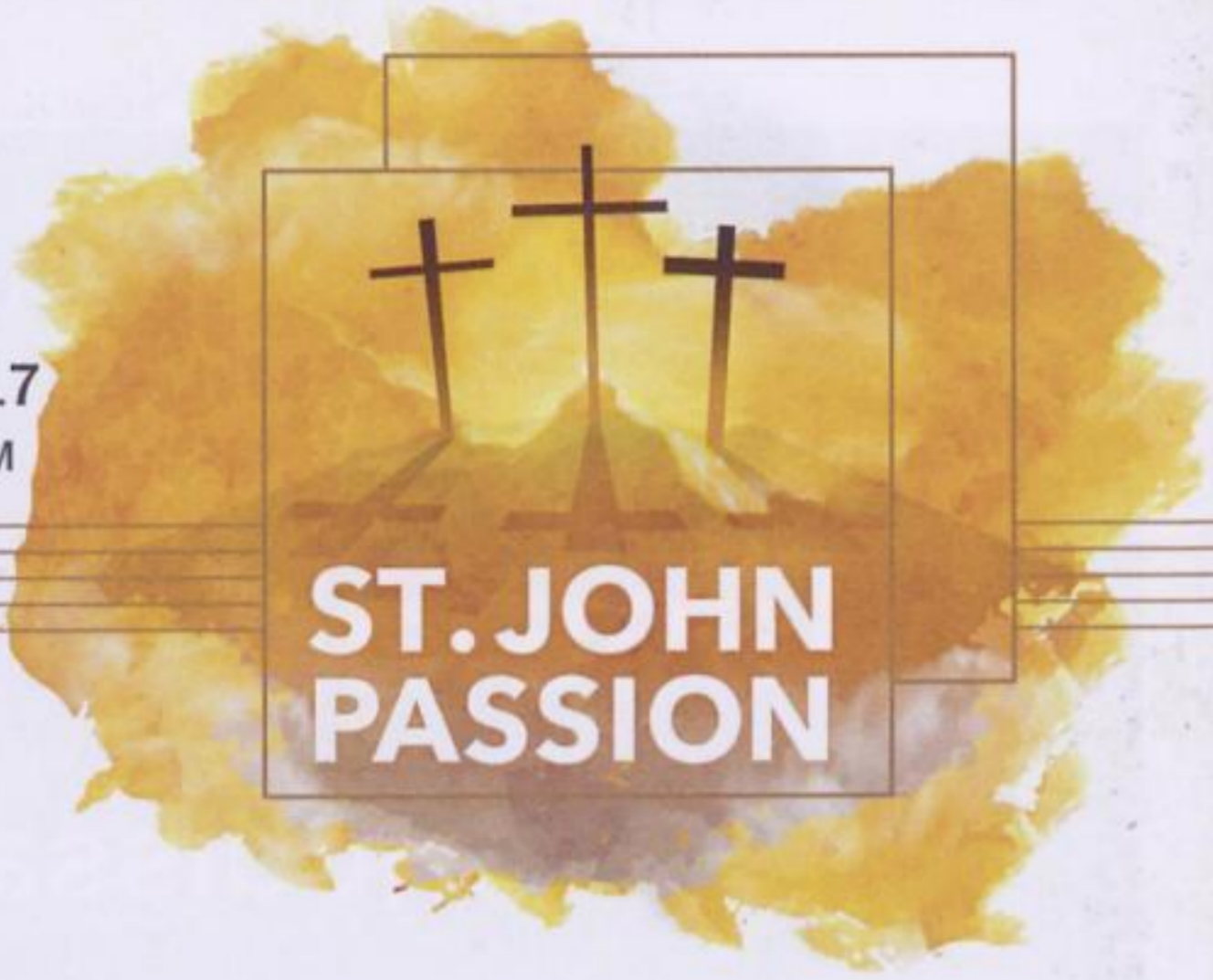
Rimsky-Korsakov	Sadko
Shostakovich	Violin Concerto No 1
Prokofiev	Romeo and Juliet (excerpts)

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Arts Council of Wales





12/4/17
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SYMPHONIE FANTASTIQUE

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