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Cerddorfa **WNO** Orchestra

Tomáš Hanus conductor | arweinydd

Rebecca Evans soprano

**Weber** *Overture to 'Der Freischütz'*

**Mozart** *'Ah, lo previdi', K 272*

**Shostakovich** *Chamber Symphony, Op 110a*  
(arr. Barshai)

Interval | Egwyl

**Beethoven** *Symphony No.5 in C minor, Op 67*



EGLWYS GADEIRIOL TYDDEWI  
ST DAVIDS CATHEDRAL

Friday 18 July | *Nos Wener 18 Gorffennaf 2025*

**Carl Maria von Weber (1786 - 1826)**

***Overture | Agorawd: 'Der Freischütz'***

Weber is one of the most fascinating figures of early German Romanticism. Through his father's half-brother he was a cousin of Constanze Weber aka Mrs Wolfgang Amadeus Mozart. But he sadly never met her husband as he was only four when Mozart died in 1791- and the young Carl didn't even start walking until he was four due to a congenital problem with his hips. As a child he suffered too from his musician father's peripatetic career which saw the family dragged around Europe incessantly. But by 1817 the mature Weber had enjoyed an operatic career in Berlin and Prague and finally settled in Dresden. There he picked up an early admirer in young Richard Wagner: 'I often saw Weber go past our house on his way home from rehearsals; I always gazed at him with holy reverence. Nothing else appealed to me as much as *Der Freischütz*'.

*Der Freischütz* (The Marksman) was composed in 1820-21 and enjoyed immediate success following its premiere in Berlin in June 1821 and the opera soon reached Dresden as well as Vienna, Leipzig, Hamburg, Munich, Prague, Copenhagen and London. It is no exaggeration to say that it was the first German Romantic opera to become an instant international hit and it would have a huge impact upon the future of the genre in the hands of none other than Wagner himself. The main reason for public fascination was the extraordinary and spooky Wolf's Glen scene in which acts of supernatural magic are forged - but the story of love and passion thwarted eventually resolves itself into a happy resolution as the glorious Overture so eloquently suggests.

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*Mae Weber yn un o ffigyrau mwyaf diddorol y cyfnod Rhamantaidd cynnar yn yr Almaen. Roedd yn perthyn i Mozart trwy briodas, yn gefnder i'w wraig Constanze. Nid oedd modd iddo gwrdd a'r athrylith hwnnw serch hynny gan mai dim ond pedair-oed ydoedd pan fu farw Mozart yn 1791 - ac nid oedd Weber fel plentyn yn gallu cerdded cyn cyrraedd pedwar oherwydd nam ar ei glun. Fel plentyn hefyd, cafodd yn ei dynnu o amgylch Ewrop gan yrfa ei gerddor o dad. Ond erbyn 1817 sefydlodd Weber ei hun yn Nresden yn dilyn cyfnodau mewn tai opera ym Mhrag a Berlin. Yno fe enillodd edmygydd cynnar - y Richard Wagner ifanc: 'Byddwn yn aml yn gweld Weber yn cerdded heibio'n tŷ ni ar ei ffordd adref o ymarferion; edrychwn arno bob tro mewn parchedig ofn. Nid oedd unrhyw beth yn apelio ataf gymaint a *Der Freischütz*'.*

*Cyfansoddwyd *Der Freischütz* (Y Saethwr) rhwng 1820 ac 1821 a bu'n llwyddiant yn syth wedi'r perfformiad cyntaf ym Merlin - cyn pen dim roedd yr opera wedi cyrraedd Dresden, Fienna, Leipzig, Hamburg, Munich, Prag, Copenhagen a Llundain. Nid gor-ddweud yw datgan mai hon oedd yr opera Almaeneg gyntaf o'i bath i fwynhau llwyddiant rhyngwladol ysgubol yn syth ac fe gafodd ddylanwad aruthrol ar ddyfodol y ffurf, yn enwedig yn nwylo Wagner ei hun. Sail y diddordeb cyhoeddus aruthrol yn fwy na dim oedd yr olygfa oruwchnaturiol iasoer yng Nglyn y Blaidd sy'n ganolbwynt i'r opera - ac er bod cymhlethdodau amrywiol yn gwynebu'r cariadon Max ac Agathe daw'r gwaith i ddiwedd glo hapus - fel y mae'r Agorawd cynhyrfus yn awgrymu.*

## **Wolfgang Amadeus Mozart (1756 - 1791)**

### **Aria: 'Ah, lo prevedi', K 272**

In 1776 the Bohemian composer Franz Xaver Duscek married his singing pupil Josepha Hambacher and they made a visit to Salzburg in 1777 where they soon became very friendly with the Mozart family. Wolfgang was then 21 and about to set off on a career-building tour of Europe, but alone with his mother this time. He immediately relished Josepha Duscek's voice and so wrote this ravishing aria for her to sing at a concert before he left. The text he took from the opera *Andromeda* by Paisiello with words by Vittorio Amedeo Cigna-Santi, but it's the new music that matters - with Mozart revealing his unique instinct for drama and perfect writing for the soprano voice. Here, Andromeda sings to berate Euristeo.

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*Yn 1776 priododd y cyfansoddwr Bohemaidd Franz Xaver Duscek ei ddisgybl canu Josepha Hambacher ac wrth aros am gyfnod yn Salzburg yn 1777 daethant yn ffrindiau gyda'r teulu Mozart. Roedd Wolfgang ar fin gadael ar daith arall trwy Ewrop, gyda'i fam y tro hwn, yn y gobaith o ddatblygu ei yrfa. Ond cyn gadael fe gwympodd am lais Josepha Duscek ac fe sgrifennodd yr aria hon iddi ganu mewn cyngerdd ar drothwy ei ymadawiad. Cymerodd y geiriau - gan Vittorio Amedeo Cigna-Santi - o'r opera Andromeda o waith Paisiello ond yr hyn sy'n bwysig yw'r gerddoriaeth newydd, sy'n dangos greddf ryfeddol Mozart wrth greu drama a'i ymddealldwriaeth berffaith o'r llais soprano. Yma mae Andromeda yn canu i fytheirio Euristeo.*

***Ah, I foresaw it! Poor prince, with this same sword that saved me you pierced your breast.***

***But why did you not prevent such savage slaughter?***

***How, cruel one, were you not moved to pity an unfortunate man?***

***What tiger nurtured you? Where were you born?***

***Ah fly from my sight, vile being, ungrateful heart!***

***You are the cause, O God, of my bitter sorrow.***

***Go cruel one! Go pitiless one! Go and dwell among the wild beasts.***

***Woe is me! In a vain rage, and meanwhile my beloved welters in his own blood.***

***With this sword, Perseus, what have you done? You saved me a while ago, now you kill me. Alas, see how his dear spirit has gushed forth with the blood from his wounded breast!***

***Unhappy that I am! The day darkens to my eyes and in bitter torment my heart falters.***

***Ah, do not go, beloved shade! I wish to be united with you.***

***Until grief kills me, tarry awhile at the final step!***

***Ah, do not cross those waters, soul of my soul!***

***To the further shore of the Lethe, O shade, I too wish to come with you as your companion.***

**Dmitri Shostakovich** (1906 - 1975) arr. **Rudolfo Barshai** (1924 - 2010)

***Chamber Symphony in C minor, Op 110a | Symffoni Siambr yn C leiaf, Op 110a***

*Largo, Allegro molto, Allegretto, Largo, Largo*

We return to Dresden with this work, but Dresden seen in 1960 through the eyes of the Russian genius Shostakovich, the 50th anniversary of whose death we mark this year. The music is his String Quartet No.8 in C minor, Op.110, as arranged for full string orchestra by the Russian violinist, viola-player and conductor Rudolf Barshai. Barshai was a close friend and colleague of Shostakovich's and famous as the founder of the Moscow Chamber Orchestra: Shostakovich approved his Chamber Symphony arrangement and Barshai went to transcribe another three of Shostakovich's extraordinary tally of 15 string quartets. No.8 is easily the most frequently played of them and has enjoyed great popularity in this orchestral transformation. As the first violist of the legendary Borodin Quartet, Barshai knew exactly what he was doing in working from both within and without.

Popular isn't exactly the right word, however, to describe this harrowing work. In July 1960 Shostakovich was sent by the Soviet authorities to Dresden to work on music for a film in collaboration with the East German government about the Allied bombing of the city. Having just reluctantly joined the Communist party the composer was expected to do what he was told - but he was so devastated by what he saw that over a mere three nights - July 12-14 - he composed this quartet instead. Cast as a single unbroken span but containing five clear sections it makes copious references to many of his previous scores - Shostakovich lovers will spot many, though it should never be treated as a 'spotting-game'. These are woven into the fabric almost as echoes from an autobiography - and the work was dedicated 'to the victims of fascism and the war'. But it is clear that the composer wasn't only thinking of Hitler and his victims but also of Stalin and his - of whom he was, of course, one himself.

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*Dychwelwn i Ddresden gyda'r gwaith hwn, ond Dresden yn 1960 trwy lygaid yr athrylith Rwsiaidd Shostakovich, a fu farw hanner canrif yn ôl. Y gerddoriaeth yw ei Bedwarawd Llinynnol Rhif 8 yn C leiaf, Op.110 ond wedi ei drefnu i gerddorfa linynnol lawn gan y feiolinydd a'r arweinydd Rwsiaidd Rudolf Barshai oedd yn gyfaill a chyd-weithiwr agos i'r cyfansoddwr. Yr oedd yn enwog am sefydlu Cerddorfa Siambr Moscow ac yr oedd Shostakovich yn hapus i roi sêl ei fendith ar y trefniant hwn, felly fe aeth Barshai ymlaen i drefnu tri arall o'r 15 pedwarawd rhyfeddol. Rhif 8 sy'n cael ei berfformio fwy na'r lleill gyda'i gilydd, mewn gwirionedd, ac fe enillodd boblogrwydd pellach yn y wisg gerddorfaol hon. Fel chwareuwr fiola cyntaf y Borodin Quartet chwedlonol, roedd Barshai yn gwybod yn berffaith beth i'w wneud - o'r tu fewn a'r tu fas.*

*Onid nid poblogaidd yw'r gair priodol i ddisgrifio'r gwaith dirdynol hwn. Yng Ngorffennaf 1960 cafodd Shostakovich ei ddanfôn gan yr awdurdodau Sofietaidd i Dresden er mwyn cydweithio gyda llywodraeth Dwyrain yr Almaen ar gerddoriaeth i ffilm yn olrhain bomio'r*



ddinas gan y Cynghreiriaid. Fel un oedd newydd ymuno gyda'r blaid Gomiwnyddol (ond yn amharod felly) roedd disgwyl i Shostakovich ddilyn eu gorchmynion - ond cafodd effaith y lle a'r hanes gymaint o effaith arswydus arno fel iddo gyfansoddi pedwarawd llinynnol tros gyfnod o dridiau - Gorffennaf 12-14 - fel ymateb unionsyth i'w deimladau. Ceir yn y gwaith ddyfyniadau o nifer fawr o'i weithiau blaenorol, fel y bydd unrhyw un sy'n gyfarwydd a'i waith yn sylweddoli - ond nid y pwynt yw chwarae gêm drwy eu hadnabod. Maent wedi eu gweu i frodwaith y darn bron fel adleisiau mewn hunangofiant: cyflwynwyd y gwaith i'r 'holl rai a ddioddefodd o ffasgiaeth a'r rhyfel. Ond mae'n amlwg mai nid am Hitler a'i ddioddefwyr yn unig yr oedd Shostakovich yn meddwl ond am Stalin a'i rai yntau hefyd - a'r cyfansoddwr yn un ohonynt.

**Ludwig van Beethoven** (1770 - 1827)

***Symphony No.5 in C minor, Op 67 | Symffoni Rhif 5 yn C leiaf, Op 67***

*I Allegro con brio*

*ii Andante con moto*

*iii Scherzo: Allegro*

*iv Finale: Allegro*

Joseph Haydn made his last public appearance aged 76 on March 27th, 1808 at a performance in Vienna University of his great oratorio *The Creation*. Beethoven's Fifth Symphony had its first performance on December 22nd, 1808 at a concert in Vienna's Theater an der Wien. At the former occasion a frail and fragile Haydn was carried into the hall in a chair and received a standing ovation. In the event he had to leave after Part 1 and was carried out again: as the audience separated to let his entourage pass, his former pupil Beethoven suddenly made his way into the path before him and knelt to kiss his hands - Haydn blessed him and both were in tears. The oratorio had been a staple of Vienna's concert life since its sensational premiere in 1798 and Beethoven knew it well. It opens in a dark and mysterious C minor - but when God declares "Let there be Light" the music blazes into a triumphant C major. This same journey is there in Beethoven's Fifth, enacted as an abstract symphonic journey from Darkness to Light.

So much has been written about this iconic and ground-breaking work that it seems superfluous to add more on this occasion. Instead, I leave it to E.M.Forster in his 1910 novel *Howards End*, where he provides a vivid description of an Edwardian audience responding in their different ways to this astonishing music. Here is a tiny selection from section V of the book.

'It will be generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man. All sorts and conditions are satisfied by it. Whether you are like Mrs.Munt, and tap surreptitiously when the tunes come - of course, not so as to disturb the others; or like Helen, who can see heroes and shipwrecks in the music's flood; or like Margaret, who can only see the music; or like Tibby, who is profoundly versed in counterpoint, and holds the full score open on his knee; or like their

cousin, Fraulein Mosebach, who remembers all the time that Beethoven is 'echt Deutsch'; or like Fraulein Mosebach's young man, who can remember nothing but Fraulein Mosebach: in any case, the passion of your life becomes more vivid, and you are bound to admit that such a noise is cheap at two shillings. It is cheap, even if you hear it in the Queen's Hall, dreariest music-room in London, though not as dreary as the Free Trade Hall, Manchester; and even if you sit on the extreme left of that hall, so that the brass bumps at you before the rest of the orchestra arrives, it is still cheap.

And next to her was Aunt Juley, so British, and wanting to tap. How interesting that row of people was! What diverse influences had gone to their making!

Helen said to her aunt: "Now comes the wonderful movement: first of all the goblins, and then a trio of elephants dancing"; and Tibby implored the company generally to look out for the transitional passage on the drum.

"On the what, dear?"

"On the *drum*, Aunt Juley."

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*Daw'r dyfyniadau uchod o nofel E.M.Forster Howards End (1910) yn disgrifio cynulleidfa Edwardaidd yn Llundain yn ymateb, yn eu gwahanol ffyrdd, i berfformiad o Bumed Symffoni Beethoven. Dyma gydnabod pa mor allweddol oedd y gwaith, ar ôl canrif o fodolaeth, i bobol o bod math ar hyd Ewrop ac ymhellach. Mae cymaint o eiriau wedi eu hysgrifennu am y darn chwyldroadol hwn fel y dewisais beidio ychwanegu gormod atynt ar gyfer heno - ond gwnaf un sylw, am y berthynas rhwng Joseph Haydn a'i ddisgybl Ludwig van Beethoven.*

*Ymddangosodd Haydn yn gyhoeddus am y tro olaf ar Fawrth 27ain, 1808 mewn perfformiad ym Mhrifysgol Fienna o'i oratorio Y Greadigaeth ac yntau'n 76-mlwydd oed, ond yn fregus a gwan ei iechyd. Perfformiwyd Pumed Symffoni Beethoven am y tro cyntaf mewn cyngerdd yn y Theater an der Wien ar Ragfyr 22ain, 1808. Roedd Y Greadigaeth wedi bod yn ganolog i fywyd cerddorol Fienna byth ers ei berfformiad syfrdanol cyntaf yn 1798 ac yr oedd Beethoven yn ei adnabod yn dda. Mae'r oratorio yn agor mewn tywyllwch dudew yng nghywair C leiaf; ond pan mae Duw'n datgan: "Bydded Goleuni" try'r gerddoriaeth yn fuddugoliaethus i C fwyaf. A dyma'r un siwrne sy'n cael ei dilyn fel drama abstract symffonig ym Mhumed Symffoni Beethoven.*

**Tomáš Hanus** began his tenure as WNO Music Director in Autumn 2016 and made his WNO concert debut conducting Mahler's Resurrection Symphony No 2 at St David's Hall, Cardiff.

Since then, he has conducted WNO Orchestra in concert and opera performances around the UK and the world, most recently at the opening concert of the Prague Spring International Music Festival in May 2023.

Born in Brno in 1970, Tomáš is recognised as one of the Czech Republic's most exciting and important conductors. Since coming to prominence during the Conductors' International Competition in Katowice in 1999, he has conducted at major European opera houses including the Wiener Staatsoper, Bayerische Staatsoper Munich, Royal Danish Opera, Oslo Opera House, Teatro Real Madrid and the Teatro alla Scala.



In demand as a conductor of symphonic music, he has conducted many prestigious orchestras including the London Symphony Orchestra, SWR Symphonieorchester Baden-Baden, Czech Philharmonic, BBC Symphony Orchestra, Deutsches Symphonie-Orchester Berlin and Iceland Symphony Orchestra. Tomáš made his operatic debut with WNO conducting *Der Rosenkavalier* and *Die Fledermaus* in 2017 and went on to conduct WNO's critically acclaimed Russian Season in Autumn 2017.

He has continued to conduct WNO productions including Prokofiev's *War and Peace* and Rossini's *La Cenerentola* and *The Barber of Seville*. Hanus has championed the works of Leoš Janáček through WNO's Janáček Cycle, which began in the Autumn 2019 Season with *The Cunning Little Vixen* and concluded with the five-star reviewed *The Makropulos Affair* in WNO's Autumn 2022 Season, followed by a performance at the prestigious Janáček Festival, Brno. Spring 2025 Season saw Tomáš conduct his first Britten opera, the iconic *Peter Grimes*.

The role of WNO Music Director is supported by Marian and Gordon Pell.

Dechreuodd **Tomáš Hanus** ei gyfnod fel Cyfarwyddwr Cerddoriaeth Opera Cenedlaethol Cymru (WNO) yn Hydref 2016 ac ymddangosodd am y tro cyntaf ar y llwyfan cyngerdd gyda Cherddorfa WNO wrth arwain Symffoni Rhif 2 Resurrection Mahler yn Neuadd Dewi Sant, Caerdydd. Ers hynny, mae wedi arwain Cerddorfa WNO ym mherfformiadau cyngerdd ac opera ar draws y DU a'r byd, yn fwyaf diweddar yn agoriad y Prague Spring International Music Festival ym mis Mai 2023.

Fe'i ganed yn Brno yn 1970, caiff ei gydnabod bellach yn un o arweinyddion mwyaf cyffrous a blaenllaw'r Weriniaeth Tsiec. Ers dod i amlygrwydd yn ystod Cystadleuaeth Ryngwladol yr Arweinwyr yn Katowice yn 1999, mae wedi arwain mewn tai opera mawr yn Ewrop gan gynnwys y Wiener Staatsoper, Bayerische Staatsoper Munich, Royal Danish Opera, Tî Opera Oslo, Teatro Real Madrid a'r Teatro alla Scala.

Mae galw am Tomáš hefyd fel arweinydd cerddoriaeth symffonig, ac mae ei waith arwain gyda cherddorfeydd mawreddog yn cynnwys y London Symphony Orchestra, SWR Symphonieorchester BadenBaden, Czech Philharmonic, BBC Symphony Orchestra, Deutsches Symphonie-Orchester Berlin a'r Iceland Symphony Orchestra. Gwnaeth Tomáš ei ymddangosiad operatig cyntaf gydag Opera Cenedlaethol Cymru yn arwain Der Rosenkavalier a Die Fledermaus yn 2017 ac aeth ymlaen i arwain Tymor Rwseg WNO yn ystod Hydref 2017 a gafodd ganmolïaeth fawr.

Mae wedi parhau i arwain cynyrchiadau WNO gan gynnwys War and Peace Prokofiev, ac operâu Rossini La Cenerentola a The Barber of Seville. Mae Hanus wedi hyrwyddo gweithiau Leoš Janáček trwy Gylch Janáček WNO, a ddechreuodd yn Nhymor yr Hydref 2019 gyda The Cunning Little Vixen ac a ddaeth i ben gyda The Makropulos Affair a gafodd adolygiad pum seren yn Nhymor yr Hydref 2022, ac yna perfformiad yng Ngŵyl Janáček glodfawr Brno. Tymor Gwanwyn 2025 gweler Tomáš yn arwain ei opera Britten gyntaf, yr eiconig Peter Grimes.

Cefnogir rôl Cyfarwyddwr Cerddoriaeth WNO gan Marian a Gordon Pell.

**Rebecca Evans** was born in South Wales and studied at the Guildhall School of Music & Drama. She has performed lead roles for opera companies across Europe and America including The Marschallin, Der Rosenkavalier (WNO); Contessa. Le nozze di Figaro; Mimì, La Bohème; Pamina, Die Zauberflöte; Zerlina, Don Giovanni (ROH). She appears regularly in concert, at festivals such as the BBC Proms, and performs with orchestras including the LSO, Hallé and Accademia Santa Cecilia. A Grammy award-winning artist, she has recorded prolifically with Sir Charles Mackerras and Sir John Eliot Gardiner.



She is a Trustee of the Colwinston Charitable Trust and patron of several charities, including Shelter Cymru, Tŷ Hapus and Music in Hospitals Wales. Rebecca was awarded a CBE in the 2020 Queen's Birthday Honours and is also an ambassador for WNO's Associate Artist programme. Recent engagements include: Marcellina, Le nozze di Figaro (ROH & ENO); Despina, Così fan tutte; Nella, Il tritico; Mrs Nerys Price, Blaze of Glory! (WNO) – a critically-acclaimed role Rebecca will revisit for WNO's 80th Anniversary Spring 2026 Season.

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**Rebecca Evans** yn Ne Cymru ac astudiodd yn y Guildhall School of Music & Drama. Mae hi wedi perfformio nifer o brif rannau ar gyfer cwmnïau opera blaenllaw ar draws Ewrop ac America, gan gynnwys y Marschallin, Der Rosenkavalier (WNO); Contessa, Le nozze di Figaro; Mimì, La Bohème; Pamina, Die Zauberflöte a Zerlina, Don Giovanni (Royal Opera). Mae hi'n ymddangos yn aml mewn cyngherddau mewn gwyliau fel y BBC Proms ac yn perfformio gyda cherddorfeydd adnabyddus yn cynnwys yr LSO, Hallé Orchestra a'r Accademia Santa Cecilia. Fel artist sydd wedi ennill Grammy, mae hi wedi recordio'n helaeth gyda Syr Charles Mackerras a Syr John Eliot Gardiner.

Mae Rebecca yn Ymddiriedolwr y Colwinston Charitable Trust ac mae'n noddwr sawl elusen, gan gynnwys Shelter Cymru, Tŷ Hapus a Music in Hospitals Cymru. Dyfarnwyd CBE i Rebecca yn Anrhydeddau Pen-blwydd y Frenhines yn 2020. Mae Rebecca hefyd yn llysgennad rhaglen Artistiaid Cyswllt WNO. Mae ymrwymïadau diweddar yn cynnwys: Marcellina Le nozze di Figaro (ROH & ENO); Despina Così fan tutte; Nella Il tritico, Mrs Nerys Price Blaze of Glory! (WNO) – rôl sydd wedi'i chanmol gan y beirniaid y bydd Rebecca yn ailymweld â hi ar gyfer Tymor Gwanwyn 2026 WNO yn 80 oed



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Enlli Parri (dbl Pic)

### Piccolo

Sarah Bennington

### Oboe

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Lucie Sprague†  
Amy Till (dbl Cor)

### Clarinet

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Thomas Verity†  
Natalie Harris

### Bassoon

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Stephen Marsden†\*  
Llinos Owen  
Alex Davidson

## Brass

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Section principal supported in memory of the late Lord Davies of Llandinam

Diana Sheach†  
James Mildred  
Edward Griffiths°  
Craig Macdonald  
Adam Muckworthy

### Trumpet

Section principal supported by Ginette Theano

Dean Wright†\*  
Maya Ross

### Tenor Trombone

Section principal supported by Ginette Theano

Roger Cutts†\*  
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### Bass Trombone

Gwenllian Howe

### Tuba

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St Davids, Pembrokeshire

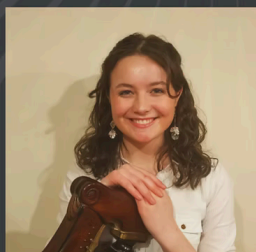
Friday 25 July | Nos Wener 25 Gorffennaf 7.30pm

Theatr Gwaun, Abergwaun | Fishguard

# stevens & pound

Will Pound harmonica, melodeon

Delia Stevens percussion



and | a

Cadi Glwys

triple harp | telyn deires



"Will Pound is 'one of the world's top harmonica players.'" The Telegraph

"Percussion from Delia Stevens whose thoughtful, insistent playing is essential." The Guardian

Photo: Elly Lucas

Tuesday 22 July | Nos Fawrth 22 Gorffennaf 7.30pm

Capel Bethel, Abergwaun | Fishguard



Sara Porter

## Aquarelle Guitar Quartet

Michael Baker

Vasilis Bessas

James Jervis

Craig Ogden

"A blend of high-octane virtuosity, relaxed lyricism, tonal richness and perfection of ensemble ... equal to the finest string quartet going."

Gramophone Magazine