

Thursday 25 August | Nos Iau 25 Awst 7.30pm  
St Davids Cathedral  
Eglwys Gadeiriol Tyddewi

**Fishguard and West Wales**  
International Music Festival  
Gŵyl Gerdd Ryngwladol  
Abergwaun a Gorllewin Cymru



## Cerddorfa WNO Orchestra

**Teresa Riveiro Böhm** conductor | arweinydd

**Dame Sarah Connolly** mezzo soprano

**Britten** *'Peter Grimes': Four Sea Interludes, Op 33a*

**Mahler** *Lieder eines fahrenden Gesellen*

Egwyl | Interval

**Dvořák** *Symphony No.8 in G major, Op 88, B163*

**Benjamin Britten (1913 - 1976)**

***Four Sea Interludes from Peter Grimes, Op.33a***

1 *Dawn*

2 *Sunday Morning*

3 *Moonlight*

4 *Storm*

Britten grew up within sight and (perhaps more significantly) sound of the sea, as the youngest child of Lowestoft's dentist and his musical wife. The Suffolk coast was to remain central to his life and work, but it was when he was away in America that he felt the pull of a desperate homesickness for his native soil. It is important to note here that Britten did not escape from Britain in 1939 to avoid taking part in World War II - as many suggested in the following years, even in the House of Commons itself. Britten, although a staunch pacifist already, left nearly 6 months before war was declared, and was - in essence – following the example of others, like W.H.Auden and Christopher Isherwood who exerted a powerful influence upon him. His career flourished in the New World and in that sense the exile provided the essential fillip he'd hoped for. And his initial travelling companion – the tenor Peter Pears – had quite soon become his lover and musical partner. Reading an article in *The Listener* by E.M.Forster in 1941 on the life and work of 18<sup>th</sup> century Aldeburgh-born writer George Crabbe triggered an immediate sense that he was ready to return home.

Despite the dangers of crossing the Atlantic, Britten and Pears returned by boat and spent the journey drafting the scenario for an opera based on Crabbe's tale *Peter Grimes*. With its triumphant premiere on June 7<sup>th</sup> 1945 at Sadler's Wells, the face of international opera was transformed overnight as was the future of British music in general. Britten had immediately sensed that four of the 'interludes' he'd composed to cover scene changes and to set up different atmospheres would make an effective concert suite and he conducted the first performance of the *Four Sea Interludes* just a week after the opera at the first Cheltenham Festival and they have never left the concert repertoire. Just to hear the high salty violin lines of the opening, the gurgle of outrunning and receding waves in clarinets and violas and the surge of shingle and shore on brass and timpani is enough to transport the listener immediately to Aldeburgh beach and the inimitable North Sea – where Maggie Hambling's unforgettable *Scallop* stands as a permanent reminder of the opera and its native creator: 'I hear those voices that will not be drowned'.

**Gustav Mahler** (1860 - 1911)

***Lieder eines fahrenden Gesellen*** (*Songs of a Wayfarer*)

1 *Wenn mein Schatz Hochzeit macht* (*When my sweetheart is married*)

2 *Ging heut' Morgen über's Feld* (*I went this morning over the field*)

3 *Ich hab' ein glühend Messer* (*I have a gleaming knife*)

4 *Die zwei Blauen Augen von meinem Schatz* (*The two blue eyes of my beloved*)

On Tuesday night Festival goers will have heard the original version for voice and piano of this first of Mahler's song-cycles performed by Stuart Jackson and Jocelyn Freeman. Tonight we hear Mahler's later orchestration made in the early 1890s. It took him some time to establish his compositional career and to fix the definitive forms of early works – but where we have no definite evidence of performances of the songs with piano from 1884-5, we can say with certainty that the orchestral premiere was given on March 16, 1896 by the baritone Anton Sistrermands with the Berlin Philharmonic Orchestra under Mahler's own direction. By now the ill-fated love affair with soprano Johanna Richter in Kassel which prompted the cycle was long-forgotten – and many listeners would have recognised the second and fourth songs from their quotation in the first and third movements of the First Symphony, which although begun as early as 1887 only found its final shape in 1896.

The songs are to texts by Mahler himself but heavily influenced by the folkloristic style of the German poems *Das Knaben Wunderhorn* (Youth's Magic Horn) which were seminal to his first 4 symphonies and much else besides in his output. The lovelorn Wayfarer (a term Mahler actually used for himself in a letter to Johanna) starts by declaring his terrible feelings at imagining his beloved marrying another and that this will be the saddest day of his life. All is cheerful in the second song as our hero strides out on a beautiful morning: the birds, bees, flora and fauna greet him with joy – but there is no joy without his love. The darkest song is the third in which the protagonist imagines a dagger piercing his heart and when everything he encounters reminds him of his lost lover. In the last song he goes away at last but as he lies beneath a linden tree and the white blossom falls on him he starts to realise that both life – and he – go on. Although written in the persona of a male this cycle has often been sung by the greatest female singers, as it will be tonight.

**Antonin Dvorak (1841-1904)**

***Symphony No.8 in G major, Op.88***

*1 Allegro con brio*

*2 Adagio*

*3 Allegretto grazioso*

*4 Allegro ma non troppo*

Up until the Second World War and even beyond, this work was known as Dvorak's Symphony No.4 and often labelled 'The English'. Only later did it become No.8 (with the inclusion within the cycle of his 4 early unpublished symphonies) out of a total of 9. Although the work we now know as No.7 (and not 2!) was actually first performed *in* London in 1885 the only reason for the English nickname was that Dvorak had suddenly fallen out with his normal publisher Simrock and so assigned this score to the London publisher Novello! He was, in any case, a very popular figure throughout England and made the first of ten visits in 1884, when he conducted at the Three Choirs Festival in Worcester. There playing violin in the orchestra was a then-unknown young composer called Edward Elgar who was hugely impressed by Dvorak's music and who aspired to become a great composer himself. With the ears attuned to a Czech influence on young Elgar it may be possible to detect an Elgarian tinge in the nostalgic cello tune of the finale of Dvorak's Eighth Symphony – which English audiences certainly did come to love in due course following its London premiere in 1890 under Hans Richter and a performance the following year under Dvorak himself in Cambridge on the eve of receiving an honorary Doctorate of Music.

But this is more than ever, even in Dvorak's case, music of the Bohemian woods and fields, conceived in his country house to the south of Prague in the summer and autumn of 1889. The reason behind its composition was to greet “the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature in thanks for my election”. What could have been a stuffy piece of empty ceremonial became instead his most relaxed and genial symphony of all. And when he conducted the premiere in Prague on February 2 1890, the Academy had probably never heard such a refreshing and rousing evocation of their homeland in music. Every movement brims with vivid melodies, folk-like inflections and colourful orchestration. Dvorak probably wouldn't have heard any Elgar himself until 1899 at the earliest (though he had been asked by the Birmingham Festival in 1890 to set *The Dream of Gerontius*, which he didn't!). His link with the young Gustav Mahler - who spent a year conducting in Prague in 1885 and some months again later on in 1888 – is however more tangible. By 1898 the younger composer was giving the world premiere of Dvorak's *A Hero's Song* in Vienna and the two composers met. We should not forget that Mahler too was a Bohemian composer by birth and so the countryside idyll of his second song this evening is essentially the same landscape that we inhabit with Dvorak as he celebrates a profound love for his homeland in this work which should most definitely be called his 'Czech Symphony'.

Born in County Durham, **Sarah Connolly** studied piano and singing at the Royal College of Music, of which she is now a Fellow. She was made a DBE in the 2017 Birthday Honours, having previously been made a CBE in the 2010 New Year's Honours. In 2011 she was honoured by the Incorporated Society of Musicians and presented with the Distinguished Musician Award. She is the recipient of the Royal Philharmonic Society's 2012 Singer Award.



Recent highlights in opera have included Fricka (Covent Garden, Teatro Réal & Bayreuther Festspiele) Brangäne *Tristan und Isolde* (Covent Garden, Festspielhaus Baden-

Baden, Glyndebourne Festival & Gran Teatro del Liceu); Komponist *Ariadne auf Naxos* and Clairon *Capriccio* (Metropolitan Opera); the title role in *Giulio Cesare* and Gertrude in the world premiere of Brett Dean's *Hamlet* (Glyndebourne Festival); the title role in *Ariodante* (Wiener Staatsoper, Festival d'Aix-en-Provence & Dutch National Opera); Sesto *La clemenza di Tito* (Festival d'Aix-en-Provence); Purcell's Dido (Teatro alla Scala & Covent Garden); Jocaste in Enescu's *Œdipe* (Covent Garden); Gluck's Orfeo and the title role in *The Rape of Lucretia* (Bayerische Staatsoper); Phèdre *Hippolyte et Aricie* (Opéra national de Paris & Glyndebourne Festival) and the title role in *Agrippina* and Nerone *L'Incoronazione di Poppea* (Gran Teatro del Liceu).

She has also sung the title role in *Maria Stuarda* and Roméo *I Capuleti e i Montecchi* (Opera North); Komponist (Welsh National Opera) and Octavian *Der Rosenkavalier* (Scottish Opera). A favorite at the English National Opera, her many roles for the company have included Geschwitz *Lulu*; Octavian; the title roles in Charpentier's *Medée* and Handel's *Agrippina*, *Xerxes*, *Ariodante* and Ruggiero *Alcina*; the title role in *The Rape of Lucretia*; Didon *Les Troyens*; Roméo, Susie *The Silver Tassie* and Sesto - for which she was nominated for an Olivier Award for Outstanding Achievement in Opera.

Her many concert engagements include appearances at the Lucerne, Salzburg, Tanglewood and Three Choirs Festivals and at the BBC Proms where, in 2009, she was a memorable guest soloist at The Last Night. Other notable engagements have included *The Dream of Gerontius* (Boston Symphony Orchestra/Sir Colin Davis & Mozarteumorchester Salzburg/Bolton); Mahler's Symphony No. 3 at the BBC Proms (LSO/Haitink); *A Child of our Time* and Brangäne (Berliner Philharmoniker/Rattle); Mahler's Symphony No. 2 (Leipzig Gewandhausorchester/Chailly, Boston Symphony Orchestra/von Dohnanyi & Philadelphia Orchestra/Nézet-Séguin); *Das Lied von der Erde* (Concertgebouworkest/Harding, Rotterdam Philharmonic Orchestra/Nézet-Séguin & LPO/Jurowski); *Des Knaben Wunderhorn* (L'Orchestre des Champs-Élysées/Herreweghe) and *La mort de Cléopâtre* (Hallé/Elder, CBSO/Gardner & BBC Symphony Orchestra/Sir Andrew Davis).

She has appeared in recital in London, New York, Boston, Philadelphia, Geneva, Madrid, Paris, Amsterdam, Rotterdam, San Francisco, Atlanta, Stuttgart; at the Incontri in Terra di Siena La Foce and the Schubertiada Vilabertran and at the Aldeburgh, Cheltenham, Edinburgh and Oxford Lieder Festivals. In the 2018/19 season she curated a Residency at Wigmore Hall.

Committed to promoting new music, her performances include Peter Lieberman's *Neruda Songs* (BBC Symphony Orchestra/Bělohlávek), and the world premieres of Mark Anthony Turnage's *The Silver Tassie* (ENO); Sir John Tavener's *Tribute to Cavafy* (Tallis Scholars/Phillips at Symphony Hall, Birmingham) and *Gnosis* (BBC Symphony Orchestra/Bělohlávek at the BBC Proms) and the role of Gertrude in Brett Dean's *Hamlet* (Glyndebourne Festival Opera).

A prolific recording artist, her many discs include Purcell's *Dido and Aeneas* (OAE); *Des Knaben Wunderhorn* (L'Orchestre des Champs-Élysées/Herreweghe - winner of an Edison Award); Brangäne *Tristan und Isolde* (LPO/Jurowski); Elgar's *Sea Pictures* and *The Dream of Gerontius* (BBC Symphony Orchestra/Sir Andrew Davis – winner of a Gramophone Award); Britten's *Phaedra* (BBC Symphony Orchestra/Gardner) and Mendelssohn's *Elijah*, Mozart's *Mass in C Minor* and Haydn's *Scena di Berenice* (Gabrieli Consort/McCreesh). Her roles on DVD include Giulio Cesare, Nerone, Clairon and Purcell's Dido. Her recording of Handel arias with The Sixteen and Harry Christophers was described as 'the definition of captivating' and her three solo recital discs *The Exquisite Hour*, *Songs of Love and Loss* and *My true love hath my heart* have all won universal critical acclaim. She features on the soundtrack *Fragments of a Prayer* by Sir John Tavener, for the feature film *Children of Men*.

[www.fishguardmusicfestival.com](http://www.fishguardmusicfestival.com)



## Cerddorfa WNO Orchestra

<p><b>Llinynnau   Strings</b></p> <p><b>Blaenwr   Leader</b> David Adams<sup>†</sup></p> <p><b>Cyd-Flaenwr   Co-Leader</b> Lowri Porter<sup>†</sup></p> <p><b>Feiolin Gyntaf   First Violin</b> David Adams<sup>†</sup> Lowri Porter<sup>†</sup> Andre Swanepoel Martin Kegelmann* Lydia Griffiths Maia Broido Nadine Nigl Gillian Bradley Christiana Mavron Jonathan Davies Suzanne Casey Hazel Correa</p> <p><b>Ail Feiolin   Second Violin</b> Róisín Walters<sup>†</sup> Savva Zverev Ann Jones* Donald McNaught* Marilyn Shewring* Tamaki Mott Jane West Julia Watkins Hugh Blogg Daniel Harding Sian McInally</p> <p><b>Fiola   Viola</b> Matt Maguire<sup>†</sup> Barry Friend* Stephen Lloyd* Louise Rabaïotti* Lydia Abell Philip Heyman* January Johnssen Emma Richards</p> <p><b>Soddgrwth   Cello</b> Rosie Biss<sup>†</sup> Lydia Dobson Christopher Hodges* Alexandra Robinson* Alison Gillies Tabitha Selley Nicola Thomas</p>	<p><b>Bas Dwbl   Double Bass</b> David Daly<sup>†</sup> Mikeal Price#* Mary Condliffe* Ben Havinden-Williams Lowri Morgan</p> <p><b>Telyn   Harp</b> Elen Hydref</p> <p><b>Chwythbrennau   Woodwind</b></p> <p><b>Ffliwt   Flute</b> Jonathan Burgess** Charlotte Thomas</p> <p><b>Piccolo</b> Enlli Parri</p> <p><b>Obo   Oboe</b> Lucie Sprague<sup>†</sup> Amy Roberts</p> <p><b>Clarinét   Clarinet</b> Thomas Verity<sup>†</sup> William Knight</p> <p><b>Clarinét Bas   Bass Clarinet</b> Hannah Morgan</p> <p><b>Basŵn   Bassoon</b> Stephen Marsden<sup>†</sup>* Llinos Owen Kim Murphy</p> <p><b>Basŵn Dwbl   Contrabassoon</b> Kim Murphy</p>	<p><b>Pres   Brass</b></p> <p><b>Corn   Horn</b> Angus West** James Mildred Edward Griffiths<sup>°</sup> Max Garrard Oliver Johnson</p> <p><b>Trwmped   Trumpet</b> Dean Wright** Martin McHale* Cameron Todd</p> <p><b>Trombôn Tenor   Tenor Trombone</b> Roger Cutts** Tom Berry</p> <p><b>Trombôn Bas   Bass Trombone</b> Alan Swain</p> <p><b>Tiwba   Tuba</b> Jonathan Riches</p> <p><b>Offerynnau Taro   Percussion</b></p> <p><b>Timpani</b> TBC</p> <p><b>Offerynnau Taro   Percussion</b> Andrew Cookson Philip Girling Jonathan Helm</p>	<p><b>Rheolaeth Y Gerddorfa   Orchestra Management</b></p> <p><b>Cyfarwyddwr Y Corws a'r Gerddorfa   Chorus and Orchestra Director</b> Peter Harrap*</p> <p><b>Rheolwr Y Gerddorfa a Chyngherddau   Orchestra &amp; Concerts Manager</b> Matthew Downes</p> <p><b>Goruchwylydd yr Adran Gerdd   Music Department Supervisor</b> Catherine Porteus</p> <p><b>Rheolwr Cynorthwyol Y Gerddorfa   Assistant Orchestra Manager</b> Dave Collins</p> <p><b>Rheolwr Gweithrediadau'r Adran Gerdd   Music Department Operations Manager</b> Hywel ap Ian Evans</p> <p><b>Cynorthwylydd Gweithrediadau'r Gerddorfa   Orchestra Operations Assistant</b> Chris Lewis</p> <p><b>Pennaeth Llyfrgell Cerddoriaeth   Head of Music Library</b> Georgina Govier</p> <p><b>Music Librarian / Llyfrgellydd Cerddoriaeth</b> Catherine Duffy</p> <p><sup>†</sup> Pennaeth Adran   Section Principal <sup>‡</sup> Pennaeth Adran Gwadd   Guest Section Principal <sup>°</sup> Cyd-Bennaeth   Co-Principal <sup>#</sup> Pennaeth Adran Dros Dro   Acting Section Principal</p> <p>* Yn dynodi 20 mlynedd neu fwy o wasanaeth gyda WNO   Denotes 20 years or more service with WNO</p>
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**St Mary's Church, Haverfordwest**  
**Eglwys y Santes Fair, Hwlffordd**

Friday 2 September | Now Wener 2 Medi  
7.30 pm

**European Union Chamber Orchestra**

directed by | *dan arweiniad* **Adrian Butterfield**



**Ariana Kafeshi** cello

**Mozart** *Cassation in G major, K63*

**Haydn** *Cello Concerto No.1 in C major, Hob VIIb:1*

Interval | Egwyl



Irene Sciotti

**Mozart** *Symphony No. 29 in A major, K 201*

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