

06

Cerddorfa Genedlaethol Ieuencid Cymru
National Youth Orchestra of Wales



Edward Elgar
Symphony No.2

Alun Hoddinott
Investiture Dances

Conductor:
Owain Arwel Hughes



SIR EDWARD WILLIAM ELGAR (1857 - 1934)

Symphony No. 2 in E flat major, Op. 63

[56.35]

Symffoni Rhif 2 mewn E meddalnod Fwyaf, Op. 63

- | | | |
|---|------------------------------------|---------|
| ① | <i>Allegro vivace e nobilmente</i> | [19.00] |
| ② | <i>Larghetto</i> | [14.15] |
| ③ | <i>Rondo (Presto)</i> | [8.20] |
| ④ | <i>Moderato e maestoso</i> | [15.00] |

published by Edwin F. Kalmus & Co.

ALUN HODDINOTT (b. 1929)

Investiture Dances, Op. 66

[8.22]

- | | | |
|---|----------------|--------|
| ⑤ | <i>Allegro</i> | [2.32] |
| ⑥ | <i>Andante</i> | [3.36] |
| ⑦ | <i>Presto</i> | [2.14] |

published by Oxford University Press

Total CD duration:

[64.59]

CERDDORFA GENEDLAETHOL IEUENCTID CYMRU
NATIONAL YOUTH ORCHESTRA OF WALES
Conducted by OWAIN ARWEL HUGHES

EDWARD ELGAR (1857 - 1934)
Symphony No 2 in E flat Major, Op. 63

- 1 *Allegro vivace e nobilmente*
- 2 *Larghetto*
- 3 *Rondo (Presto)*
- 4 *Moderato e maestoso*

The premiere of Elgar's First Symphony was one his greatest triumphs and, in the year that followed, it went on to receive over one hundred performances. Consequently, it was with some confidence that Elgar looked forward to the premiere of his Second Symphony, two and a half years later. Yet at the premiere, conducted by the composer at Queen's Hall, London, on 24 May 1911, many of the seats were empty and its reception lacked enthusiasm. "What is the matter with them?" Elgar asked the orchestral leader, W.H. Reed, "They sit there like a lot of stuffed pigs."

With hindsight, it is not difficult to understand the audience's reaction. The Second Symphony is one of Elgar's finest achievements, but it is also one of his most complex and ambivalent. Much in it is joyous

and uplifting, but it also contains some of the most elegiac, dark and uncompromisingly violent music that Elgar was ever to write. In it, along with the Violin Concerto (1910) and *The Music Makers* (1912), he felt that "I have written out my soul," and described it as "the passionate pilgrimage of a soul."

Elgar planted several clues to the emotional world of the music, placing at the head of the score a motto taken from Shelley's *Invocation*: "Rarely, rarely comest thou, Spirit of Delight!" Claiming the quotation expressed the mood of the Symphony, Elgar also warned that "the music does not illustrate the whole of the poem, neither does the poem entirely elucidate the music." Standing alongside this inscription is its dedication: to the memory of His late Majesty King Edward VII. The King had died suddenly in May 1910, leading many to see the solemn second movement as a memorial to his memory. Elgar was anxious to dismiss such speculation, declaring that it had been planned before the death of the King and although "elegiac, has nothing to do with any funeral march."

The real impetus behind the Symphony would appear to be private rather than public. A clue lies in the two locations inscribed on the score's final page: *Venice - Tintagel*. Elgar had visited Venice late in 1909 and only once visited Tintagel, on a rainy afternoon in April 1910; the Symphony was largely written at Elgar's house in Hereford. The names are clues to the emotional landscape of the Symphony, bound up with private memories of the previous year. Writing to Alice Stuart Wortley (the unofficial *Windflower* dedicatee of the Violin Concerto) Elgar confessed that "I have recorded last year in the first movement."

The Second Symphony was conceived and written relatively quickly, following a request for a new work for the London Musical Festival in May 1911. It was not until late November that Elgar settled down in earnest to work on the new Symphony. Once started, work proceeded with lightning speed, and the full score was completed on 28 February.

The first movement [1] begins, without any preliminaries, with a forward surging theme described by the composer as "tremendous

in energy" (*Allegro vivace e nobilmente*). This initial leaping theme has been seen as representing the idea of the "Spirit of Delight" and returns in many subtle guises throughout. Presently, the energy slackens and a yearning secondary theme is heard in sharp contrast to the music's initial optimism. After a brief return to the opening mood, a new atmosphere is heralded by a series of repeated chiming notes on the harp.

The landscape darkens, the tempo becomes slower and, over an insistent throbbing on the bass drum, emerges what Elgar described as "a sort of malign influence wandering thro' the summer night in the garden." The movement concludes in a brilliant manner, but the shadow within has been cast.

The slow treading gait of the sombre second movement (*Larghetto*) [2] suggests a mood of mourning that, if not public, inhabits a shared and ritualised sense of grief. The music is conceived on a large scale: a solemn funereal first section, followed by a longer more complex section leading to a

climax of heroic intensity. These two sections are repeated a second time and are bridged by one of the most unforgettable sections in the whole Symphony: a long lament for the solo oboe, underpinned by a deep, muted multitude of whispering voices in the rest of the orchestra - a passage that the composer compared to the "feminine voice lamenting over the broad manly first theme."

Elgar described the scherzo [3] that follows (*Rondo - Presto*) as "wild and headstrong with soothing pastoral strains in between and very brilliant." In its sudden mood swings, this movement is one of the most complex in the Symphony. Its opening is playful and exuberant with glittering pointillistic orchestration and is followed by a darker pastoral idea. Later, as if from nowhere, the theme from the first movement (which Elgar described as "malign") reappears presaging a passage of almost unprecedented violence. Rehearsing the London Symphony Orchestra for a recording of the Symphony in 1927, Elgar described the passage as "representing a man in a high fever ... (like) a dreadful beating that goes on in the brain driving out every

coherent thought." The nightmare gradually fades and the initial musical mood is reinstated, as if nothing had happened.

Elgar wrote of the finale [4] (*Moderato e maestoso*) that "the whole of the sorrow is smoothed out and ennobled." True to these words, the music opens in a mood of rolling stately dignity, moving inexorably forward in a long unbroken line. New themes come forward and build to a characteristic *nobilmente* climax. The music gives way to a more agitated central developmental section, building to a frenzied climax. A high B in the trumpet pierces through the texture in a moment of almost Mahlerian agony (Mahler had died just six days before the Symphony's premiere). Once again, the rolling theme, with which the movement opened, returns growing to an exultant climax. But the Symphony does not end in a mood of affirmation or triumph and, as the climax dies away, a new sense of transcendental calm gradually takes over. The theme that opened the Symphony is now heard again, its energy spent and its character valedictory and radiant.

ALUN HODDINOTT (b.1929)

Investiture Dances, Op. 66

- 1 *Allegro*
- 2 *Andante*
- 3 *Presto*

Alun Hoddinott's music bespeaks Wales - not through the clichés of Welsh culture, but through a temperament that is essentially Celtic - a sombre lyricism, jewelled glittering orchestration and a bright rhythmic intensity. His music consists not only of symphonies and concertos, but also works that entertain and divert. Since 1959, Hoddinott has composed several sets of *Welsh Dances* as well as the present set of three *Investiture Dances*, written to commemorate the Investiture of Prince Charles as Prince of Wales at Caernarfon Castle in July 1969. A note in the score for the *Second Suite of Welsh Dances* also applies to the *Investiture Dances*: "These dances are entirely straightforward entertainment music." The *Dances* were composed to a commission from the Royal Philharmonic Orchestra who first

performed the work under the baton of Sir Charles Groves at the Royal Albert Hall, London on 22 June 1969.

The *Investiture Dances* are based on characteristics of Welsh folk music rather than on specific pre-existing tunes. They open with a lively dance (*Allegro*) that is followed by a warm atmospheric slow dance in which a long oboe solo of dewy freshness floats over a sea of warm shimmering strings (*Andante*). The third dance (*Presto*) leads off with a vigorous dance introduced by the clarinets and bassoons, lightly accompanied by drums leading, after some development, to a riotous close.



EDWARD ELGAR (1857 - 1934)

Symffoni Rhif 2 mewn E meddalnod Fwyaf, Op. 63

- 1 *Allegro vivace e nobilmente*
- 2 *Larghetto*
- 3 *Rondo (Presto)*
- 4 *Moderato e maestoso*

Perfformiad cyntaf Symffoni Gyntaf Elgar oedd un o'i lwyddiannau mwyaf ac yn y flwyddyn a ddilynodd, fe'i perfformiwyd dros gant o weithiau. Oherwydd hynny, roedd Elgar yn edrych ymlaen at berfformiad cyntaf ei Ail Symffoni, ddwy flynedd a hanner yn ddiweddarach, gyda pheth hyder. Ond yn y perfformiad cyntaf hwn, dan arweiniad y cyfansoddwr yn Neuadd y Frenhines, Llundain ar 24 Mai 1911, roedd llawer o'r seddau'n wag ac ni dderbyniwyd y gwaith â llawer o frwdfrydedd. "What is the matter with them?", gofynnodd Elgar i'r arweinydd cerddorfaol, W.H. Reed, "They sit there like a lot of stuffed pigs."

Wrth edrych yn ôl, nid yw'n anodd deall ymateb y gynulleidfa. Mae'r Ail Symffoni'n un o gyflawniadau mwyaf Elgar, ond hefyd mae'n

un o'i weithiau mwyaf cymhleth ac amwys. Ceir ynddo lawer sy'n orfoleddus a dyrchafedig, ond mae'n cynnwys hefyd beth o'r gerddoriaeth fwyaf farwnadol, tywyll a digyfaddawd o ffyrnig y byddai Elgar byth yn ei ysgrifennu. Ynddo, ynghyd â'r Consierito i'r Ffidiol (1910) a *The Music Makers* (1912), teimlai "I have written out my soul," gan ei ddisgrifio fel "the passionate pilgrimage of a soul."

Plannodd Elgar sawl cliw i fyd emosiynol y gerddoriaeth, gan osod ar frig y sgôr arwyddair a gymerwyd o *Invocation* Shelley: "Rarely, rarely comest thou, Spirit of Delight!." Gan honni bod y dyfyniad yn mynegi naws y Symffoni, rhybuddiodd Elgar hefyd "the music does not illustrate the whole of the poem, neither does the poem entirely elucidate the music." Gyferbyn â'r arysgrif hwn ceir ei gyflwyniad: er cof am Ei Ddiweddar Fawrhydi'r Brenin Edward VII. Bu farw'r Brenin yn sydyn ym mis Mai 1910, gan wneud i lawer feddwl bod yr ail symudiad prudd er cof amdano. Roedd Elgar yn awyddus i wrthod dyfalu o'r fath, gan ddatgan ei fod wedi'i gynllunio cyn ei farwolaeth ac er ei fod yn "elegiac, has nothing to do with any funeral march."

Fe ymddengys bod gwir ysgogiad y Symffoni yn breifat yn hytrach na chyhoeddus. Clwi i hyn yw'r ddau leoliad a arysgrifir ar dudalen olaf y sgôr: *Fenis – Tintagel*. Ymwelodd Elgar â Fenis ar ddiwedd 1909 ac unwaith yn unig yr ymwelodd â Tintagel, ar brynhawn glawog ym mis Ebrill 1910; ysgrifennwyd y rhan fwyaf o'r Symffoni yn nhŷ Elgar yn Henffordd. Clwiau i dirlun emosiynol y Symffoni yw'r enwau, wedi'u hymglymu ag atgofion preifat y flwyddyn flaenorol. Gan ysgrifennu at Alice Stuart Wortley (cyflwynydd answyddogol *Windflower* y Consierto i'r Ffidil) cyfaddefodd Elgar "*I have recorded last year in the first movement.*"

Lluniwyd ac ysgrifennwyd yr Ail Symffoni'n gymharol gyflym, yn dilyn cais am waith newydd ar gyfer Gŵyl Gerdd Llundain ym mis Mai 1911. Ni ddechreuodd Elgar weithio'n iawn ar y Symffoni newydd tan ddiwedd mis Tachwedd. Unwaith y dechreuwyd ar y gwaith, fodd bynnag, aed ati'n gyflym, a chwblhawyd y sgôr iawn ar 28 Chwefror.

Mae'r symudiad cyntaf yn cychwyn, heb unrhyw ddarnau rhagarweiniol, â thema ymchwyddol a ddisgrifiwyd gan y cyfansoddwr

fel "*tremendous in energy*" (*Allegro vivace e nobilmente*). Ystyriwyd bod y thema naid ddechreuol hon yn cynrychioli'r syniad o "*Spirit of Delight*" ac mae'n dychwelyd yn gynnil ar sawl ffurf drwyddi draw. Yna, bydd yr egni'n llacio a chlywir thema eilaidd hiraethus sy'n wrthgyferbyniad amlwg i frwdfrydedd dechreuol y gerddoriaeth. Ar ôl ymweld am ennyd â'r naws agoriadol, cyflwynir awyrgylch newydd gan gyfres o nodau taro ailadroddus ar y delyn. Mae'r tirlun yn tywyllu, y tempo'n arafu a thros guro taer ar y drwm bas, mae'r hyn a ddisgrifiodd Elgar fel "*a sort of malign influence wandering thro' the summer night in the garden.*" Mae diwedd glo'r symudiad yn athrylithgar, ond mae'r cysgod wedi'i daflu.

Mae osgo droedio araf yr ail symudiad prudd (*Larghetto*) yn awgrymu naws o alaru, sydd, os nad yn gyhoeddus, yn ymdeimlad o alar defodol sydd wedi'i rannu. Llunnir y gerddoriaeth ar raddfa fawr: adran gyntaf angladdol ddwys, wedi'i dilyn gan ddarn hirach mwy cymhleth sy'n arwain at uchafbwynt o angerdd arwrol. Ail-adroddir y ddwy adran hon am eildro gan eu pontio ag un o adrannau mwyaf anfarwol y Symffoni gyfan: galarnad hir i'r unawd obo, wedi'i ategu

gan dorf dawel ddofn o leisiau'n sibwrdd yng ngweddill y gerddorfa – darn y cymharodd y cyfansoddwr i "*feminine voice lamenting over the broad manly first theme.*"

Disgrifiodd Elgar y scherzo sy'n dilyn (*Rondo - Presto*) fel "*wild and headstrong with soothing pastoral strains in between and very brilliant.*" Y symudiad hwn yw un o'r rhai mwyaf cymhleth yn y Symffoni, gyda'i newid naws sydyn. Mae'r agoriad yn chwareus ac afieithus gyda threfniant cerddorfaol pwyntlaidd disglair gyda syniad bugeiliol tywyllach yn dod yn ei sgîl. Yn ddiweddarach, o unman fel petai, mae'r thema o'r symudiad cyntaf (a ddisgrifiodd Elgar fel "*malign*") yn ymddangos gan argoeli darn sydd bron yn ddigynsail yn ei ffyrnigrwydd. Gan ymarfer Cerddorfa Symffoni Llundain ar gyfer recordiad o'r Symffoni yn 1927, disgrifiodd Elgar y darn fel "*representing a man in high fever ... (like) a dreadful beating that goes on in the brain driving out every coherent thought.*" Diflanna'r hunllef yn raddol ac adferir y naws gerddorol ddechreuol, fel petai dim byd wedi digwydd.

Ysgrifennodd Elgar am y finale (*Moderato e maestoso*) "*the whole of the sorrow is*

smoothed out and ennobled." Gan ymateb bron i'r geiriau hyn, mae'r gerddoriaeth yn agor mewn naws urddasol, fawreddog a threiglol gan symud ymlaen mewn un llinell hir, ddi-dor. Mae themâu newydd yn datblygu ac yn codi i uchafbwynt *Nobilmente* nodweddiadol. Mae'r rhan ddatblygiadol ganolog yn cymryd drosodd, gan godi i uchafbwynt gwyllt. Mae B uchel ar y trwmpeid yn torri trwy'r gwead mewn ennyd o ing sy'n debyg i waith Mahler (bu Mahler farw chwe diwrnod cyn perfformiad cyntaf y Symffoni). Unwaith eto, daw'r thema dreiglol, a gafwyd ar ddechrau'r symudiad, yn ôl gan godi i uchafbwynt gorfoleddus. Ond ni ddaw'r Symffoni i ben ag ymdeimlad o gadarnhad neu fuddugoliaeth ac, wrth i'r uchafbwynt dewi, mae naws newydd o osteg trosgynnol yn cymryd drosodd yn raddol. 'Nawr clywir y thema oedd yn agor y Symffoni eto, gyda'i hegri wedi darford a'i chymeriad yn ymadawol a disglair.

ALUN HODDINOTT (g.1929)

Investiture Dances, Op.66

- 1 *Allegro*
- 2 *Andante*
- 3 *Presto*

Cerddoriaeth sy'n arwydd o Gymru yw cerddoriaeth Alun Hoddinott – nid yw'n gwneud hynny trwy ystrydebau diwylliant Cymru, ond yn hytrach trwy anian sydd yn ei hanfod yn un Celtaidd – telynegiaeth brudd, trefniant cerddorfaol disglair a thanbeidrwydd rhythmig braf. Yn ogystal â'r symffoniau a chonsiertos sy'n rhan o'i arlwy cerddorol, ceir gweithiau ganddo sy'n diddanu a difyrro. Er 1959 cyfansoddodd Hoddinott sawl cyfres o *Welsh Dances*, yn ogystal â'r gyfres bresennol o dair, *Investiture Dances*, a ysgrifennwyd i goffáu Arwisgo Tywysog Charles yn Dywysog Cymru yng Nghastell Caernarfon ym mis Gorffennaf 1969. Mae nodyn yn sgôr y *Second Suite of Welsh Dances* hefyd yn gymwys i *Investiture Dances*: "*These dances are entirely straightforward entertainment music.*" Cyfansoddwyd y *Dances* i gomisiwn gan y Gerddorfa Ffilharmonig Freninol ac fe'u

perfformiwyd am y tro cyntaf dan arweiniad Syr Charles Groves yn Neuadd Frenhinol Albert, Llundain ar 22 Mehefin 1969.

Seilir yr *Investiture Dances* ar nodweddion cerddoriaeth werin Cymru yn hytrach nag ar alawon penodol oedd yn bodoli eisoes. Dawns fywiog (*Allegro*) sy'n eu hagog a dilynir hyn gan ddawns araf atmosfferig gynnes gydag unawd obo hir yn llawn ffresni gwlithog yn arnofio dros fôr o linynnau lleuerog (*Andante*). Dawns egnïol yw cychwyn y drydedd ddawns (*Presto*) a gyflwynir gan y clarinetau a'r baswnau, gyda chyfeiliant ysgafn y drymiau'n arwain, ar ôl peth datblygiad, at ddiweddsglo swnllyd.

Notes © 2006 Peter Reynolds

Translation: Eirian Peters

One of the highlights of the National Youth Orchestra of Wales' 60th anniversary year is a début appearance at the Lloyds TSB Welsh Proms at St David's Hall, Cardiff, under the direction of Owain Arwel Hughes. To prepare for this prestigious event, the Orchestra held a short course at Easter, and then recorded these performances of Elgar's *Symphony No.2* and Alun Hoddinott's *Investiture Dances* at the Prichard-Jones Hall, University of Wales, Bangor, on 18th and 19th April, 2006.

The NYOW management is indebted to the following organisations and individuals for their contribution to the recording: Owain Arwel Hughes, O.B.E. and the NYOW tutors (particularly Adrian Dunn and Jonathan Snowden), Anthony Moore (NYOW Course Manager), Beryl Jones (NYOW Administrator), NYOW pastoral staff, Christopher Flavin, Edward Davies, Aled Marshman, the Welsh Joint Education Committee, the Royal Philharmonic Orchestra, Jenny Marshall, the University of Wales, Bangor, and, not least, the young players themselves.

PRODUCED and EDITED by Richard Sutcliffe
ENGINEERED and MASTERED by Andrew Mellor



Cerddorfa Genedlaethol Ieuencid Cymru
National Youth Orchestra of Wales
1946 - 2006

NATIONAL YOUTH ORCHESTRA OF WALES

The National Youth Orchestra of Wales was founded in 1945, and is Europe's longest-standing national youth orchestra. It has an impressive history and has rightly merited attention both within Wales and beyond.

Successive generations of players have benefited from the guidance and tuition of internationally recognised professional musicians, as well as from the NYOW's distinguished conductors; Clarence Raybould (1945 - 1966), Arthur Davison (1967 - 1990), Elgar Howarth (1991 - 1995) and Christopher Adey (1996 - 2002). In 2003, Owain Arwel Hughes joined the Orchestra as its Conductor and Music Director - an association that continues with the Orchestra's 60th Anniversary celebrations in 2006.

Over the years, the Orchestra has presented concerts in prestigious venues at home and abroad, including St David's Hall (Cardiff), the Bridgewater Hall (Manchester), the National Concert Hall (Dublin), Waterfront Hall (Belfast), Beethovensaal (Stuttgart), the

Salle Erasme (Strasbourg) and the magnificent Konzerthaus am Gendarmenmarkt (Berlin).

During 2006, the Orchestra celebrates its Diamond Jubilee and the achievements of Wales' many talented young musicians with a series of concerts and events, including debut performances at the Welsh Proms in July and at the Three Choirs Festival, Hereford in August, once again under the artistic direction of Owain Arwel Hughes.

"The National Youth Orchestra of Wales is a wonderful shop window for Welsh talent and an opportunity for people to hear exactly what is being achieved musically in Wales" (Owain Arwel Hughes)



CERDDORFA GENEDLAETHOL IEUENCTID CYMRU

Sefydlwyd Cerddorfa Genedlaethol Ieuenctid Cymru yn 1945, a hithau felly yw cerddorfa genedlaethol ieuenctid hynaf Ewrop. Mae ganddi hanes trawiadol a denodd sylw haeddiannol o Gymru a thu hwnt.

Mae cenedlaethau olynol o chwaraewyr wedi elwa ar gael eu harwain a'u hyfforddi gan gerddorion proffesiynol o fri rhyngwladol, yn ogystal ag arweinyddion enwog CGIC; Clarence Raybould (1945 - 1966), Arthur Davison (1967 - 1990), Elgar Howarth (1991 - 1995) a Christopher Adey (1996 - 2002). Ymunodd Owain Arwel Hughes â'r Gerddorfa fel Arweinydd a Chyfarwyddwr Cerdd yn 2003 - cysylltiad sy'n parhau gyda dathliadau'r Gerddorfa'n 60ain oed yn 2006.

Dros y blynyddoedd, cyflwynwyd cyngherddau gan CGIC mewn sawl lleoliad o fri, yn y wlad hon a thramor, gan gynnwys Neuadd Dewi Sant (Caerdydd); Neuadd Bridgewater (Manceinion); Neuadd y Waterfront (Belfast); y Neuadd Gyngerdd Genedlaethol, Dulyn; Beethovensaal

(Stuttgart); Salle Erasme (Strasbourg), a'r Konzerthaus am Gendarmenmarkt godidog (Berlin).

Yn ystod 2006, dathlir 60fed Penblwydd y Gerddorfa a gorchestion nifer fawr o gerddorion ifanc talentog Cymru gyda chyfres o gyngherddau a digwyddiadau, gan gynnwys perfformio am y tro cyntaf yn y Proms Cymreig ym mis Gorffennaf ac yng Ngŵyl y Tri Chôr, Henffordd ym mis Awst, unwaith eto dan gyfarwyddyd artistig Owain Arwel Hughes.

"Mae Cerddorfa Genedlaethol Ieuenctid Cymru yn llwyfan ardderchog i dalent Cymru ac mae'n gyfle i bobl glywed yn union yr hyn sy'n cael ei gyflawni'n gerddorol yng Nghymru." (Owain Arwel Hughes)



OWAIN ARWEL HUGHES

became Music Director of the National Youth Orchestra of Wales in 2003, and trains and conducts the orchestra in concert tours of major venues in Wales, England and internationally.

He has worked with all of the leading British orchestras at the major UK venues, and has held the titles of Associate Conductor of the BBC National Orchestra of Wales (1980-6), Associate Conductor of the Philharmonia Orchestra (1984-1990), Chief Conductor of the Aalborg Symphony Orchestra (1994-1999) and is currently Principal Associate Conductor of the Royal Philharmonic Orchestra, an appointment which reflects the esteem in which he has long been held in the British musical establishment.

In 1986 Owain Arwel Hughes founded the Welsh Proms, which, through his artistic directorship for 21 years, has proved itself to be a notable success. The profile and artistic quality of this festival is unique in Wales and has been instrumental in promoting the name of Wales worldwide.

He has worked extensively in Scandinavia, conducting the leading orchestras in Finland, Denmark, Norway and Sweden and has a long-standing relationship with BIS, for whom he recorded the entire orchestral, concerto and choral output of Vagn Holmboe. He has also recorded extensively for EMI, Phillips, Chandos and ASV.

In 2005, Owain Arwel Hughes launched a new chamber orchestra, Camerata Wales, consisting of many leading Welsh musicians.

Owain's great contribution to the musical establishment has been marked by Honorary Doctorships and Fellowships at no fewer than seven universities and conservatoires in Britain. In the 2004 New Year Honours, his continued commitment to both music and charitable causes was recognised by the award of an O.B.E.



THE ORCHESTRA

STRINGS/LLINYNNAU

Ffidil Cyntaf/First Violin

Angharad Anwyl (Llanbrynmair)
Lana-Rhiannon Bradshaw (Caerffili/Caerphilly)
Elanor Gunn (Bethesda)
Colette Hazen (Caldicot)
Keira Hazen (Caldicot)
Jonathan Mann (Caerdydd/Cardiff)
Francis Moore-Colyer (Llanrhystud)
Helen Morgan-Rees (Llandysul)
Louise Quick (Caerdydd/Cardiff)
Elen Hâf Richards (Castell Nedd/Neath)
Gwenllian Hâf Richards (Castell Nedd/Neath)
Lucy Richardson (Caerdydd/Cardiff)
Glesni Hedd Roberts (Llanfairpwllgwyn)
Ellen Struthers (Caerllion/Caerleon)
Helena Todd (Caerdydd/Cardiff)
Laura Walker (Hwlfordd/ Haverfordwest)

Ail Ffidil/Second Violin

Carys Bromby (Dinbych-y-Pysgod/Tenby)
Rona Bronwin (Llandrindod)
Janine Carpenter (Merthyr Tudful/ Merthyr Tydfil)
Jonathan Davies (Llanidloes)
Mary Denholm (Caerfyrddin/ Carmarthen)
Katherine Evans (Llanelli)
Sara Evans (Caerffili/Caerphilly)
Thomas Graff (Caerdydd/Cardiff)
Sarah Greaney (Wrecsam/Wrexham)
Steffan Jones (Caerdydd/Cardiff)
Andrew Millard (Ystalyfera)
Jeremy Richardson (Caerdydd/Cardiff)
Helen Roberts (Glanyfferi/Ferryside)
Rebecca Rogers (Caerdydd/Cardiff)

Fiola/Viola

Mark Blake (Caerdydd/Cardiff)
Kirsty Brown (Llandogo)
Robert Guy (Wrecsam/Wrexham)
Thomas Kealy (Abercraf/Abercraev)
Sara Roberts (Llanfairpwllgwyn)

Sielo/Cello

Stella Cho (Caerdydd/Cardiff)
Leah Evans (Abertawe/Swansea)
Emyr Gruffydd (Caerffili/Caerphilly)
Timothy Hill (Hengoed)
David Mahoney (Pontyclun)
Huw Morgan Jones (Llangefni)
Marged Jones (Caerdydd/Cardiff)
Sebastian Pennar (Caerdydd/Cardiff)
Lowri Preston (Llandinam)
Rebecca Scourse (Porthaethwy/Menai Bridge)
Lindsay Solera-Deuchar (Bae Colwyn/ Colwyn Bay)
Edward Wadon (Wrecsam/Wrexham)
Rachel Williams (Casnewydd/Newport)

Bas Dwbl/Double Bass

Rhian Hartshorn (Crumlin)
David Hnyda (Porthcawl)
Ruth Llewelin (Wdig/Goodwick)
Charlotte Miles (Hwlfordd/Haverfordwest)
Gareth Sheppard (Ystrad Mynach)
Rhodri Thomas (Caerdydd/Cardiff)

CHWYTHBREN/WOODWIND

Ffliwt/Flute

Holly Blomfield (Treffynnon/Holywell)
Sarah Broder (Caerlilion/Caerleon)
Ffion Llewelyn (Aberystwyth)
Siân Price (Abertawe/Swansea)
Elin Roberts (Abergwyngregyn)
Mair Roberts (Pontyclun)

Obo/Oboe

Siân Johnson (Glanyfferi/Ferryside)
Mari Gwenllian Jones (Llangefni)
Hedd Morfett-Jones (Deganwy)
Richard Wain-Hobson (Llangefni)

Clarinét/Clarinet

Andrew Dimond (Y Bont-faen/Cowbridge)
Matthew Evans (Bargoed)
Anna Ferrero (Bangor)
Christopher Goodman (Bangor)
Jonathan Guy (Wrecsam/Wrexham)
Jennie Porton (Caerdydd/Cardiff)

Baswn/Bassoon

Jonathan Davies (Abertawe/Swansea)
Jonathan Jones (Pen-y-bont ar Ogwr/ Bridgend)
Harriet Petty (Caerwys)
Angharad L. Thomas (Caerdydd/Cardiff)
James Thomas (Casnewydd/Newport)

PRES/BRASS

Corn/Horn

Rupert Browne (Llanfyrnach)
Annette Cox (Caerdydd/Cardiff)

Richard Hnyda (Porthcawl)
Simon Lewis (Hwlfordd/ Haverfordwest)
Ian Nowosad (Caldicot)

Utgorn/Trumpet

Daniel de Gruchy-Lambert (Machen)
Tomi Johnson (Aberystwyth)
Elizabeth Jones (Caerdydd/Cardiff)

Trombôn/Trombone

Gareth Rhun Jones (Llangefni)
Alex Powles (Llanelli)
Gareth Robinson (Hirwaun)

Trombôn Bas/Bass Trombone

Daniel Lewis (Caerdydd/Cardiff)

Tiwba/Tuba

Nicholas Burke (Penarth)

Telyn/Harp

Ellen Davies (Bodorgan)
Anne Denholm (Caerfyrddin/ Carmarthen)
Dafydd Rhys Jones (Cydweli/Kidwelly)
Elen Hydref Thomas (Porthmadog)

Offerynnau Taro/Percussion

Hannah Beynon (Porthcawl)
Anthony Capel (Caerdydd/Cardiff)
William Edwards (Dinbych-y-pysgod/ Tenby)
Philip Hughes (Porthcawl)
Owen Williams (Porthcawl)

Celeste/Selesta

Charlotte Wyatt (Croesyceiliog)

OWAIN ARWEL HUGHES



Another fine recording from the orchestra

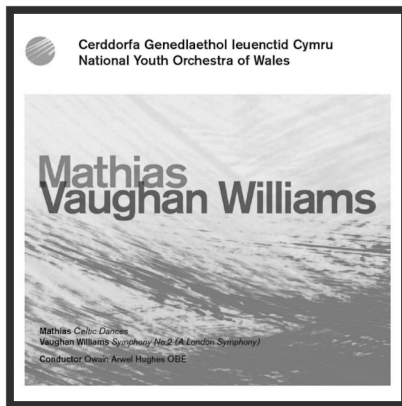
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National Youth Orchestra of Wales

Owain Arwel Hughes

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