



WNO



WELSH
NATIONAL
OPERA
CENEDLAETHOL
CYMRU

La voix humaine
Poulenc

La voix humaine

Tragédie lyrique mewn un act | in one act

Cyfansoddwyd gan | Composed by Francis Poulenc 1958

Libreto yn deillio o destun gan Jean Cocteau, yn seiliedig
ar ei ddrama *La voix humaine* (ysgrifennwyd 1928)

Libretto based on text by Jean Cocteau, after his play

La voix humaine (written 1928)

Cyfieithiad Saesneg gan | English translation by Richard Stokes

Cyhoeddwyd gan | Published by Ricordi Paris, Editions Durand

Perfformiad cyntaf | First performance:

6 Chwefror | February 1959, Opéra-Comique, Paris

Perfformiad cyntaf yn y DU | First performed in UK:

30 Awst | August 1960, King's Theatre, Caeredin | Edinburgh

Perfformiad cyntaf o'r cynhyrchiad hwn gan Opera Cenedlaethol Cymru

First performance of this production by Welsh National Opera:

Mehefin | June 2016 Penarth, Caerdydd | Cardiff

Datblygwyd yn wreiddiol fel cynhyrchiad ar y cyd rhwng Opera Cenedlaethol
Cymru a Chanolfan Mileniwm Cymru a gomisiynwyd ar gyfer Gŵyl y Llais

Originally conceived as a co-production by Welsh National Opera and
Wales Millennium Centre commissioned for Festival of Voice

Cenir mewn Saesneg | Sung in English

Filmiwyd a recordiwyd gyda chyfeiliant piano ar leoliad yn Rhydychen
ar 8 a 9 Medi 2020, dan y cyfyngiadau pellter cymdeithasol priodol

Filmed and recorded with piano accompaniment on location in Oxford
on 8 and 9 September 2020, under appropriate social distancing restrictions

L

Claire Booth

Piano

Chris Glynn

Cyfarwyddwr | Director

David Pountney

Cyfarwyddwr Ffotograffiaeth | Director of Photography

Harry Zundel, TMAX Productions

Golygydd | Editor

Max Budgett, TMAX Productions

Ôl-gynhyrchiad Sain | Audio Post Production

James Clarke, Stiwdio Tŷ Cerdd

Dyluniad y Cynhyrchiad | Production Design

Millie Tennant

Cynhyrchiad ar gyfer WNO | Producer for WNO

David Massey

Diolch arbennig i | Special thanks to:

Adam Music, George Newton-Fitzgerald, Paula Greenwood, Joe Roche,
Helen Greenaway, Jasey Hall, Fiona Harrison, Jessica Handley Greaves,
Helen Jarman, Angharad Morgan, Sarah Pope and Claire Hampton



Crynodeb | Synopsis

Mae L yn ei fflat ac mae'n ymddangos ei bod yn paratoi ar gyfer parti. Mae cwpl o alwadau ffôn yn tynnu ei sylw cyn iddi derbyn galwad gan yr un person roedd hi eisiau siarad ag ef - ei chyn-bartner. Mae'n dweud wrtho am ei phenwythnos, yn siopa ac yn cael swper gyda ffrind, ond mae'n dod yn amlwg ei bod yn dweud celwydd. Mae'r cwpl yn trafod eu perthynas yn y gorffennol, ac mae L yn beio ei hun am eu problemau. Wrth iddi golli signal mae L yn cynddeiriogi. Mae'r alwad yn cael ei thorri'n fyr, felly mae L yn galw ei linell dir ac yn darganfod nad yw gartref. Pan mae'n ei galw hi'n ôl, mae L yn datgelu, yn hytrach na mynd allan y noson flaenorol, ei bod wedi cymryd dwsin o dabledi cysgu. Mae L yn clywed sŵn yng nghefnidir yr alwad ac yn dechrau amau. Wrth iddi geisio egluro sut mae hi'n teimlo mae'n dod yn amlwg nad yw'n poeni mwyach. Gan ddweud wrtho ei bod yn ei garu drosodd a throsodd, mae'n penderfynu cymryd camau mwy eithafol.

L is in her apartment and appears to be getting ready for a party. She is distracted by a couple of phone calls before finally receiving a call from the one person she wanted to talk to - her ex. She tells him about her weekend, shopping and having dinner with a friend, but it soon becomes clear that she's lying. The couple discuss their past relationship, and L blames herself for their problems. As the call drops in and out of signal, she becomes frantic. The call cuts off, so L calls his landline and discovers that he is not at home. When he calls her back, she reveals that instead of going out the previous night she took twelve sleeping pills. L hears noise in the background of the call and becomes suspicious. As she tries to explain how she is feeling it becomes clear that he no longer cares. Telling him she loves him over and over, she decides to take more extreme measures.

Ganwyd Francis Poulenc ar 7 Ionawr 1899 i deulu cyfoethog ym Mharis oedd yn weithgynhyrchwyr fferylol. Roedd ei fam, Jenny Royer,

yn banydd amatur wnaeth annog Poulenc i chwarae Mozart, Schubert a Chopin. Aeth ei brawd hithau â Poulenc i'r Opéra-Comique, yn ogystal â pherfformiadau o *Petrushka* a *The Rite of Spring* gan Stravinsky. Yn 16 oed, cychwynnodd Poulenc wersi piano ffurfiol gyda Ricardo Viñes a gyflwynodd ef i Jean Cocteau, Marcelle Meyer a Satie. Bu i Poulenc ddal sylw Stravinsky gyda *Rapsodie Nègre*, cyfansoddwyd yn 1917. Gyda chymorth Stravinsky, cafodd ei gasgliad cyntaf o gyfansoddiadau eu cynnwys yng nghatalog Chester, cyhoeddwr yn Llundain, flwyddyn yn ddiweddarach, gan gynnwys *Toréador* ar gerddi gan Cocteau. Yn 1920, penderfynodd Henri Collet, adolygydd, roi Poulenc mewn grŵp gyda phum cyfansoddwr Ffrengig ifanc arall, a'u galw'n *Les Six*. O dan arweinyddiaeth esthetig di-argraffiadol Cocteau, ysgrifennodd y grŵp gerddoriaeth amharchus ac alawon jas coeth.

Yn seiliedig ar ddrama 1930 Cocteau gyda'r un enw, cyfansoddwyd *La voix humaine* gan Poulenc i arddangos talent y soprano Ffrengig Denise Duval. Yn wreiddiol cafodd Duval gydnabyddiaeth fel 'cyd-gyfansoddwr'. Bu iddi berfformio rôl Elle ym mherfformiad cyntaf yr opera ym Mharis, a'r perfformiad cyntaf yn America yn Neuadd Carnegie yn 1960. Mae naws niwrotig yr opera'n deillio o brofiadau personol Poulenc o iselder ac obsesiwn. Ysgrifennwyd hi ar adeg pan oedd wedi ei orfodi i fod oddi wrth ei gariad ar y pryd, Lucien, a disgrifiodd y

Francis Poulenc was born on 7 January 1899 to a wealthy Parisian family of pharmaceutical manufacturers. His mother, Jenny Royer, was an amateur pianist who encouraged Poulenc to play Mozart, Schubert and Chopin. Her brother also took Poulenc to the Opéra-Comique, as well as to experience Stravinsky's *Petrushka* and *The Rite of Spring*. At 16, Poulenc began formal piano lessons with Ricardo Viñes who introduced him to Jean Cocteau, Marcelle Meyer and Satie. Poulenc caught Stravinsky's attention with his *Rapsodie Nègre*, written in 1917. With Stravinsky's help, his first group of compositions were included in the catalogue of the London publisher, Chester, the following year, including *Toréador* on poems by Cocteau. In 1920, the critic Henri Collet grouped Poulenc with five other young French composers, calling them *Les Six*. Under the anti-impressionist aesthetic leadership of Cocteau, they wrote irreverent music and cheeky jazz-fuelled tunes.

Based on Cocteau's 1930 play of the same name, Poulenc's *La voix humaine*, was composed as a showcase for French soprano Denise Duval. Poulenc's muse was originally credited as 'co-composer'. She performed the role of Elle at the opera's premiere in Paris and its US premiere at Carnegie Hall in 1960. The opera's neurotic atmosphere is drawn from Poulenc's personal experiences with depression and obsession. Written at a time of enforced separation from his then lover, Lucien, the composer described *La voix humaine* as 'a sort of musical confession' - 'the protagonist is more or less myself'.

cyfansoddwr *La voix humaine* fel 'math o ddatgeliad cerddorol' - 'fi yw'r prif gymeriad, mwy neu lai'.

Bu farw Poulenc wedi trawiad ar y galon ym Mharis ar 30 Ionawr 1963. Ef oedd un o'r cyfansoddwyr hoyw agored cyntaf, oedd wedi dod i delerau â'i rywioldeb yng nghyd-destun ei gredoau crefyddol. Roedd ei fywyd personol bron yr un mor adnabyddus â'i gerddoriaeth, ac mae opera olaf Poulenc, *Dialogues des Carmélites*, chafodd ei pherfformio am y tro cyntaf yn La Scala yn 1957, yn cael ei hystyried fel un o operâu gorau'r 20fed ganrif.

Poulenc died of heart failure in Paris on 30 January 1963. He was one of the first openly gay composers, who had come to terms with his sexuality in the context of his religious faith. Almost as famous for his personal life as his music, Poulenc's final opera *Dialogues des Carmélites* premiered at La Scala in 1957 and is considered one of the finest operas of the 20th century.



Francis Poulenc 1922



Jean Cocteau gan | by Amadeo Modigliani 1916

Wyddech chi? | Did you know?

- Ganwyd Francis Poulenc (1899 -1963) i deulu cyfoethog ym Mharis. Roedd yn aelwyd gerddorol, a dechreuodd Poulenc gael gwersi piano yn bump oed.
- Yn 1907, ac yntau'n wyth oed, mynychodd Poulenc gyngerdd ac yno y clywodd gerddoriaeth Debussy am y tro cyntaf. Cafodd ei gyfareddu gan ei gwreiddioldeb. Cafodd gerddoriaeth Debussy a Stravinsky argraff ddofn ar Poulenc yn fachgen a chawsant ddylanwad ar ei gyfansoddiadau ei hun.
- Yn 18 oed, colodd Poulenc ei fam a'i dad ac fe gymerodd ei athro ef dan ei adain, sef Ricardo Viñes, y pianydd llwyddiannus y disgrifiodd Poulenc ef fel ei 'fentor ysbrydol'.
- Drwy ei athro piano, Viñes, y cyflwynwyd Poulenc i gyfansoddwyr megis Erik Satie. Dan anogaeth Satie, daeth Poulenc yn aelod o'r grŵp o gyfansoddwyr ifanc o'r enw *Le Six*.
- Roedd yr opera un act *La voix humaine* (1959) yn seiliedig ar y ddrama 1925 gan Jean Cocteau, cyfaill Poulenc am flynyddoedd maith. Byddai Poulenc wastad yn dweud ei bod wedi cymryd 40 mlynedd iddo ennill digon o brofiad bywyd i wneud y gwaith yn berffaith.
- Roedd Jean Cocteau (1889 -1963), yr oedd yr opera yn seiliedig ar ei ddrama, yn fardd, arlunydd gweledol, ysgrifennydd a gwneuthurwr ffilmiau o Ffrainc. Ef oedd ffigwr blaenllaw Paris bohemaidd a'r *avant-garde*. Gweithiodd gyda Proust, Nijinsky, Picasso, Modigliani, Diaghilev, Satie ac wrth gwrs, Poulenc.
- Francis Poulenc (1899 - 1963) was born into a wealthy Parisian family. It was a musical household, and the young Poulenc took piano lessons from the age of five.
- In 1907, aged eight, Poulenc attended a concert where he first heard the music of Debussy. He was fascinated by its originality. Debussy's and Stravinsky's music made a deep impression on Poulenc as a boy and went on to inspire his own compositions.
- Aged just 18, Poulenc lost both his parents and was taken under the wing of his teacher, the celebrated pianist Ricardo Viñes whom Poulenc described as his 'spiritual mentor'.
- Through his piano teacher Viñes, Poulenc was introduced to composers such as Erik Satie. Encouraged by Satie, Poulenc became a member of the group of young composers called *Le Six*.
- The one act opera *La voix humaine* (1959) was based on the 1930 play by Jean Cocteau, Poulenc's friend of many years. Poulenc always claimed that it took 40 years for him to have gained enough experience of life to perfectly construct the work.
- Jean Cocteau (1889 - 1963), on whose play the opera was based, was a French poet, visual artist, writer, and filmmaker. He was a leading light of bohemian Paris and the *avant-garde*. He worked with Proust, Nijinsky, Picasso, Modigliani, Diaghilev, Satie and of course Poulenc.
- Cyflwynwyd opera Poulenc *La voix humaine* am y tro cyntaf yn Théâtre National de l'Opéra-Comique, Paris ar 6 Chwefror 1959.
- Roedd cynhyrchiad cyntaf *La voix humaine* yn waith ar y cyd, gyda'r soprano Denise Duval yn gweithio'n agos â Poulenc a'r arweinydd George Prêtre. Dyluniwyd y gwisgoedd a'r setiau gan Jean Cocteau (yr oedd yr opera yn seiliedig ar ei ddrama) ac ef oedd y cyfarwyddwr hefyd.
- Yn wreiddiol yn gyhoeddwr Poulenc, awgrymodd Ricordi iddo ysgrifennu'r opera ar gyfer y soprano byd enwog Maria Callas yn rôl Elle. Gwrthododd, gan ddweud bod yn well ganddo weithio gyda'i gydweithredwr hirdymor, Denise Duval, yr oedd ei 'bywyd caru cythryblus' yn ei gwneud yn ddelfrydol ar gyfer y rôl.
- Ar ôl marwolaeth ei rieni, etifeddodd Poulenc ffortiwn sylweddol ac ynghyd â'i lwyddiant cynyddol fel cyfansoddwr, prynodd dŷ gwledig tua'r de-orllewin o Baris, y galwodd yn Le Grand Cocteau. Byddai'n mynd yno'n aml i gyfansoddi mewn distawrwydd.
- Mor boblogaidd oedd Poulenc ym Mhrydain nes yn 1945 ymunodd â Benjamin Britten, yn ôl gwahoddiad y London Philharmonic Orchestra, i berfformio ei *Goncerto Piano Dwbl* yn y Royal Albert Hall.
- Ym mis Ionawr 1963, yn 63 oed, dioddefodd Poulenc drawiad angheuol ar y galon yn ei fflat ym Mharis. Mynnodd na fyddai ei gerddoriaeth ei hun yn chwarae yn ei angladd - dim ond cerddoriaeth Bach.
- Poulenc's opera *La voix humaine* was premiered at the Théâtre National de l'Opéra-Comique, Paris on 6 February 1959.
- The first production of *La voix humaine* was very much a collaboration, with the soprano Denise Duval working closely with Poulenc and the conductor George Prêtre. The costumes and scenery were designed by Jean Cocteau (whose play the opera was based) and he also directed.
- Originally Poulenc's publisher, Ricordi, suggested he write the opera for the world-famous soprano Maria Callas in the role of Elle. He refused, claiming that he preferred to work with long-term collaborator Denise Duval, whose 'stormy love life' ideally suited her for the role.
- After his parents' death Poulenc inherited a substantial fortune and with his growing success as a composer, he bought a large country house southwest of Paris which he called Le Grand Cocteau. He often retreated there to compose in peace.
- Such was Poulenc's popularity in Britain that in 1945 he joined Benjamin Britten, at the London Philharmonic Orchestra's invitation, to perform his Double Piano Concerto at the Royal Albert Hall.
- In January 1963, aged 63, Poulenc suffered a fatal heart attack in his Paris apartment. He insisted that none of his own music be played at his funeral – only Bach.

Claire Booth

L

Enillodd Claire Radd Dosbarth Cyntaf dwbl mewn Hanes Modern a Rhwyfo Glas o Brifysgol Rhydychen cyn astudio yn y Guildhall School of Music & Drama a'r National Opera Studio lle derbyniodd Wobr Susan Chilcott yn 2006. Mae wedi canu rolau blaenllaw ar gyfer y Royal Opera, Opera Cenedlaethol Cymru a Scottish Opera ymhlith eraill, ac mae perfformiadau cyngerdd wedi mynd â hi mor bell â'r Los Angeles Philharmonic, Tokyo Philharmonic a Boston Symphony Orchestra.

Gwaith diweddar: rôl deitl *Berenice* gan Handel (ROH); Elena yn y perfformiad cyntaf o *A Feast in the Time of Plague* Woolf (Grange Park Opera); Nitocris *Belshazzar* (Gŵyl Grange); ac ymddangosiadau cyngerdd gyda Cherddordga Symffoni Radio Sweden, y Philharmonia a City of Birmingham Symphony Orchestra.

Claire Booth

L



Claire gained both a double First in Modern History and a Rowing Blue from Oxford University before studying at both the Guildhall School of Music & Drama and the National Opera Studio where she was the recipient of the 2006 Susan Chilcott Award.

She has sung leading roles for the Royal Opera, Welsh National Opera and Scottish Opera among others, and concert performances have taken her as far afield as the Los Angeles Philharmonic, Tokyo Philharmonic and Boston Symphony Orchestra.

Recent engagements: title role in Handel's *Berenice* (ROH); Elena in the world premiere of Woolf's *A Feast in the Time of Plague* (Grange Park Opera); Nitocris *Belshazzar* (Grange Festival); and concert appearances with the Swedish Radio Symphony Orchestra, The Philharmonia and City of Birmingham Symphony Orchestra.

Christopher Glynn

Pianydd

Mae Christopher Glynn yn pianydd ac yn gyfeilydd arobryn sy'n cydweithio'n rheolaidd â llawer o brif gantorion ac offerynwyr y byd. Comisiynodd Jeremy Sams yn ddiweddar i greu cyfieithiadau Saesneg newydd o gylchoedd caneuon Schubert sydd wedi'u recordio ar gyfer Signum Records. Chris yw Cyfarwyddwr Artistig Gŵyl Ryedale ac mae'n athro yn y Royal Academy of Music.

Gwaith ar y gweill: perfformiadau gydag artistiaid gan gynnwys Roderick Williams, Rachel Podger ac Ian Bostridge ac mewn lleoliadau fel y Concertgebouw a Wigmore Hall, yn ogystal â recordiadau gyda Nicky Spence, Kathryn Rudge, Claire Booth, prosiect gyda Streetwise Opera a thaith gyda Llyfr Caneuon Eidalaid Wolf.

Christopher Glynn

Pianist



Christopher Glynn is an award-winning pianist and accompanist who collaborates regularly with many of the world's leading singers and instrumentalists. He recently commissioned Jeremy Sams to create new English translations of Schubert's song cycles

which have been recorded for Signum Records. Chris is Artistic Director of the Ryedale Festival and a professor at the Royal Academy of Music.

Upcoming engagements: recitals with artists including Roderick Williams, Rachel Podger and Ian Bostridge and at venues such as the Concertgebouw and Wigmore Hall, as well as recordings with Nicky Spence, Kathryn Rudge, Claire Booth, a project with Streetwise Opera and a tour of Wolf's Italian Songbook.

David Pountney
Cyfarwyddwr

Ganwyd Syr David Pountney yn Rhydychen a bu'n astudio yn St John's College, Caergrawnt. Mewn gyrfa sydd wedi para dros 45 mlynedd, bu'n Gyfarwyddwr Cynhyrchiadau gyda Scottish Opera ac English National Opera, yn Arolygwr y Bregenzer Festspiele ac yn Gyfarwyddwr Artistig WNO o 2011 ac 2019. Trwy ei gynyrchiadau arloesol, mae David wedi ennill medalau Janáček a Martinů a Gwobrau Olivier, ac mae ei librettos gwreiddiol wedi'u gosod i gerddoriaeth gan Syr Peter Maxwell Davies ac Elena Langer. Mae hefyd wedi cyfieithu librettos i'r Saesneg o Rwsieg, Tsieci, Almaeneg ac Eidaleg. Yn flaenorol yn CBE, cafodd David Pountney ei urddo'n farchog am ei wasanaethau i opera yn 2019. Mae hefyd wedi cael anrhyddedau sifil gan Awstria, Gwlad Pwyl a Ffrainc.

Gwaith diweddar: Libretydd *A Feast in the Time of Plague* (Grange Park Opera); Cyfarwyddwr *Les vêpres siciliennes*, *The Cunning Little Vixen*, *War and Peace* (WNO); a'i gynhyrchiad newydd o *The Ring* (Lyric Opera of Chicago) cafodd ei ganslo oherwydd Covid-19.

David Pountney
Director



Sir David Pountney was born in Oxford and studied at St John's College, Cambridge. In a career spanning over 45 years he has been Director of Productions at Scottish Opera and English National Opera, Intendant of the Bregenzer Festspiele and Artistic Director of WNO from 2011 to 2019. David's pioneering productions have won him Janáček and Martinů medals and Olivier Awards, while his original librettos have been set to music by Sir Peter Maxwell Davies and Elena Langer. He has also translated librettos into English from Russian, Czech, German and Italian. Previously made a CBE, David Pountney was knighted for services to opera in 2019. He has also been decorated with civilian honours by Austria, Poland and France.

Recent engagements: Librettist *A Feast in the Time of Plague* (Grange Park Opera); Director *Les vêpres siciliennes*, *The Cunning Little Vixen*, *War and Peace* (WNO); and his new production of *The Ring* (Lyric Opera of Chicago), sadly abandoned due to Covid-19.

Max Budgett
Golygydd

Max Budgett yw sefydlydd a chyfarwyddwr TMAX Productions, cwmni cynhyrchu creadigol sy'n cynhyrchu ffilmiau ar gyfer y celfyddydau a diwylliant.



Max Budgett
Editor

Max Budgett is the founding director of TMAX Productions, a creative production company producing films for arts & culture.

Harry Zundel
Cyfarwyddwr Ffotograffiaeth

Harry Zundel yw Cyfarwyddwr Ffotograffiaeth TMAX Productions.

Gwaith diweddar (TMAX Productions):

What happens in our body when we sing? (ENO & BBC Bitesize); *The Magnificent Life of Claudia Jones* (Unicorn Theatre); *Peter & the Wolf* (Hollywood Bowl & Blind Summit Theatre)



Harry Zundel
Director of Photography

Harry Zundel is a Director of Photography at TMAX Productions

Recent engagements (TMAX Productions):

What happens in our body when we sing? (ENO & BBC Bitesize); *The Magnificent Life of Claudia Jones* (Unicorn Theatre); *Peter & the Wolf* (Hollywood Bowl & Blind Summit Theatre)

Millie Tennant
Dyluniad y Cynhyrchiad

Mae Millie Tennant yn ddylunydd ar gyfer cynyrchiadau a chyfarwyddwr celf llawrydd. Gyda chefnidir mewn steilio a gwneud propiau ar gyfer ffotograffiaeth bywyd llonydd, yn ddiweddar mae hi wedi dechrau arbenigo mewn ffilm a theledu, gyda dull cynnil sy'n canolbwyntio ar gymeriadu. Gwaith diweddar: *Hiraeth* (ffilm fer, 2020); *The Paddock* (rhaglen gomedi arlein ar gyfer Channel 4, 2020); *Jilted* (ffilm fer, 2020)



Millie Tennant
Production Design

Millie Tennant is a freelance production designer and art director. With a background in styling and prop making for still life photography, she has more recently begun to specialise in film and television, with a nuanced, character driven approach.

Recent credits: *Hiraeth* (short film, 2020); *The Paddock* (online comedy show for Channel 4, 2020); *Jilted* (short film, 2020)

James Clarke (Stiwdios Tŷ Cerdd) Ôl-gynhyrchydd Sain

James sy'n rheoli'r stiwdios recordio a'r label recordio yn Tŷ Cerdd yng Nghanolfan Mileniwm Cymru, Caerdydd. Mae wedi peiriannu, cymysgu a chynhyrchu recordiau ar gyfer artistiaid fel John Paul Jones, Rebecca Evans, Rufus Wainwright, Cerys Matthews, Luke Evans, Iwan Rheon a Jem ar ran amrywiaeth o labeli recordio gan gynnwys Deutsche Grammophon, Decca, Sony, EMI a Naxos.

Gwaith diweddar: *Der Ring des Nibelungen* (Hong Kong Philharmonic Orchestra, Jaap Van Zweden); *Tylwyth* (Daf James); *Cinema Paradiso* (Katherine Jenkins)



James Clarke (Tŷ Cerdd Studios) Post-production Sound

James manages the recording studios and record label at Tŷ Cerdd in Wales Millennium Centre, Cardiff. He has engineered, mixed and produced records for artists such as John Paul Jones, Rebecca Evans, Rufus Wainwright, Cerys Matthews, Luke Evans, Iwan Rheon and Jem on behalf of various record labels including Deutsche Grammophon, Decca, Sony, EMI and Naxos.

Recent engagements: *Der Ring des Nibelungen* (Hong Kong Philharmonic Orchestra, Jaap Van Zweden); *Tylwyth* (Daf James); *Cinema Paradiso* (Katherine Jenkins)

Diolchiadau | Acknowledgments

Golygydd | Editor: Susannah Atherton-John

Golygydd y Gymraeg | Welsh Editor: Elin Jones

Diolch i | Thanks to: David Massey; Jolie Skeates, Creative Loop; Georgina Govier and Sue Evans.

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