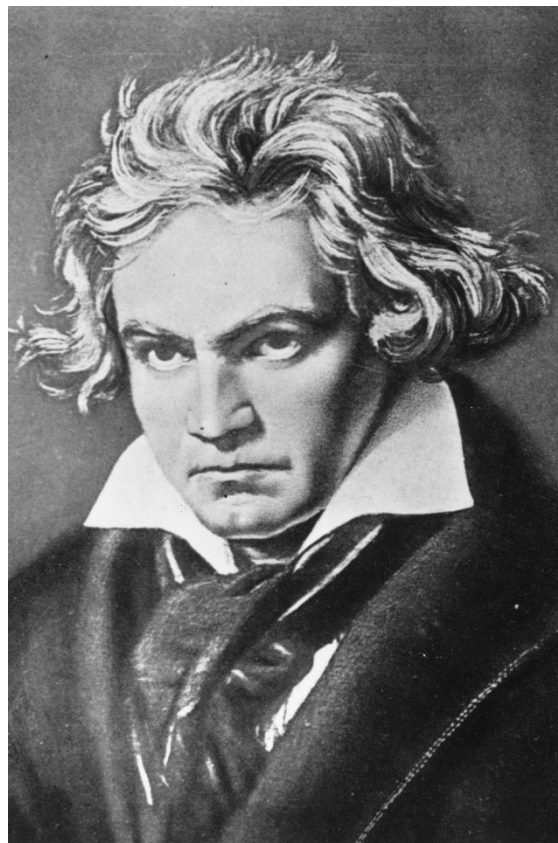


Fidelio: A Participation & Performance  
Project for Primary Schools  
Resource Pack



Celebrating Beethoven's  
250<sup>th</sup> Anniversary: 1770 - 1827

A Mid Wales Music Trust project with Sinfonia Cymru  
inspired by Beethoven's opera *Fidelio*  
Music leader: Raphael Clarkson

# Welcome / Croeso

We look forward very much to welcoming you to Theatr Brycheiniog, The Hafren or Wyeside Arts Centre for our new show which is inspired by Beethoven's famous opera *Fidelio*. Our show will be presented by Raphael Clarkson who will be joined by the musicians of Sinfonia Cymru. Together they will use storytelling and a range of music by Beethoven and other amazing composers to bring this exciting tale to life.

There will be moments in the show where everyone will sing together, and there will also be a moment where schoolchildren who have participated in our workshops will perform a brand new song that they have created with us. We are also excited to have stage designs created by artists Hilary and Graham Roberts with the help of school children from across Powys.

This resource pack includes:

- **Two short songs for you to learn before the show. We will sing these all together at the performance so please ensure you know these songs in advance.**

We have included word sheets and a piano score in this pack, and we have also sent guide tracks to facilitate learning (emailed to each school and also available at [www.mwmt.org.uk](http://www.mwmt.org.uk) on our *Fidelio* project page).

- An overview of the other **music** featured in the show with listening guides
- Some suggestions for follow-on music and art class activities
- A snapshot of **Ludwig van Beethoven**
- An introduction to some of the **musicians and instruments** you will meet at the show.

## The story ...

*Fidelio* is set in Spain, several hundred years ago. The key characters are:

**Leonora:** a young woman and our heroine. During the story she disguises herself as a man and takes on the name **Fidelio** to carry out a daring rescue mission.

**Florestan:** a young man who is married to Leonora and has been wrongly imprisoned.

**Don Pizzaro:** Governor of the region of Spain where Leonora and Florestan live. He is a powerful but wicked man who hates Florestan and has locked him up in one of his prisons.

**Rocco:** a prison warden who runs the prison where Florestan is held.

**The King:** as King of Spain he has overall power of the country.

## AUDIENCE SONGS TO LEARN BEFORE THE SHOW

### Ode to Joy

*NB: We will sing this twice in the show – the first time in the more traditional version, the second time in a more modern version inspired by Sister Act 2 (the movie!). There are guide tracks for both (emailed to each school and also available at [www.mwmt.org.uk](http://www.mwmt.org.uk) on the Fidelio project page) so please make sure you practice both!*

Field and forest, vale and mountain,  
flowery meadow, shining sea,  
singing birds and flowing fountain,  
landscape of a thousand trees,

Ever singing march we onwards,  
victors in the midst of strife,  
joyful music leads us onwards  
in this wondrous song of life.

### Prisoners Chorus

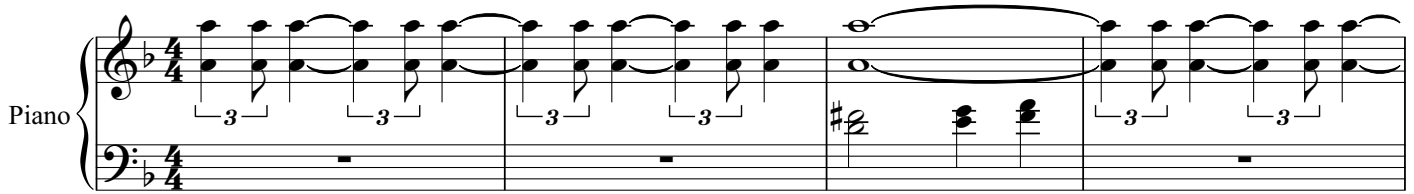
Oh what joy,  
Oh what joy,  
Oh what joy, what joy,  
in the open air, to breathe again!  
to breathe again,  
up here, up here, up here alone is life,  
Oh what joy, to breathe again!

Speak softly always be on guard!  
they're watching with their eyes and ears,  
speak softly, be on guard!  
be on guard, be on guard,  
they're watching with their eyes, and ears,  
their eyes and ears...

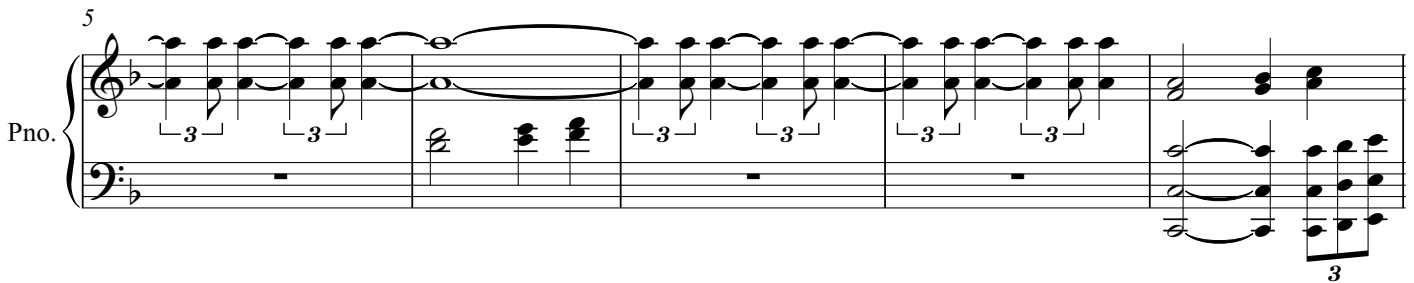
# Ode to Joy

## Version 1 (after Beethoven's 9th Symphony)

Piano



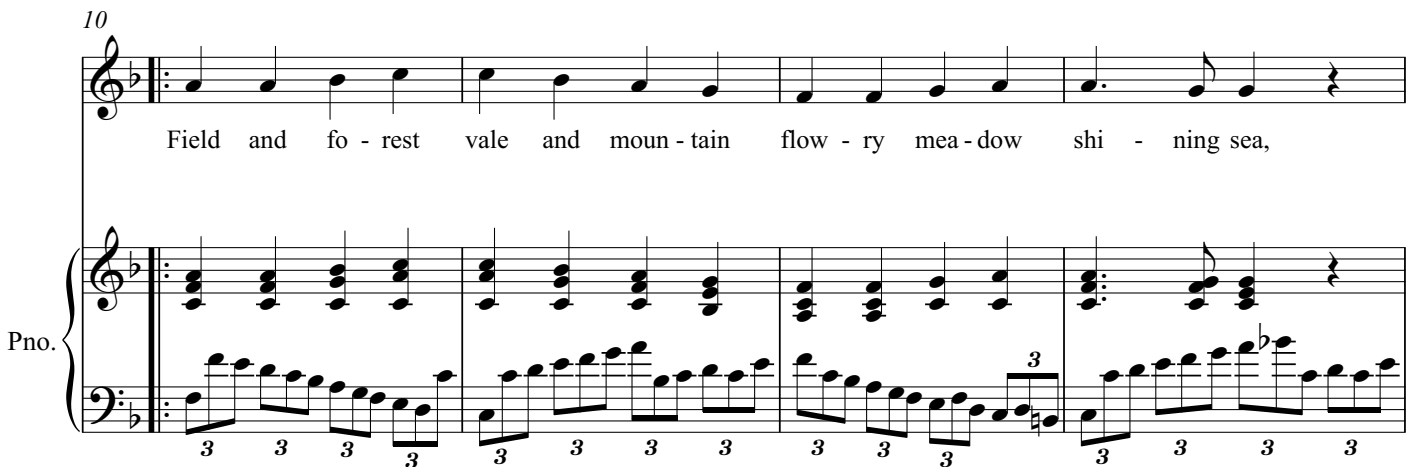
5  
Pno.



10

Field and fo - rest vale and moun - tain flow - ry mea - dow shi - ning sea,

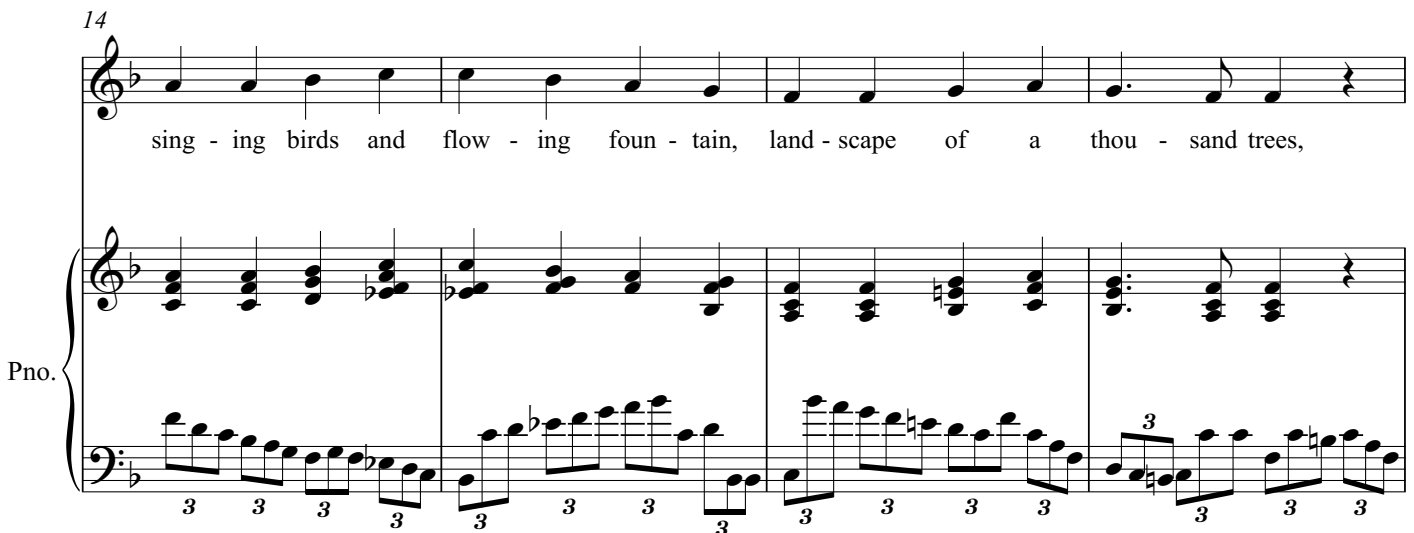
Pno.



14

sing - ing birds and flow - ing foun - tain, land - scape of a thou - sand trees,

Pno.



18

e - ver sing - ing march we\_ on - wards vic - to - rs in the midst of strife,

Pno.

22

joy - ful mu - sic leads us on - wards in this wond - rous song of life

Pno.

26

Pno.

28

Pno.

# Ode to Joy - Reprise

Version 2 (after Sister Act 2)

Piano

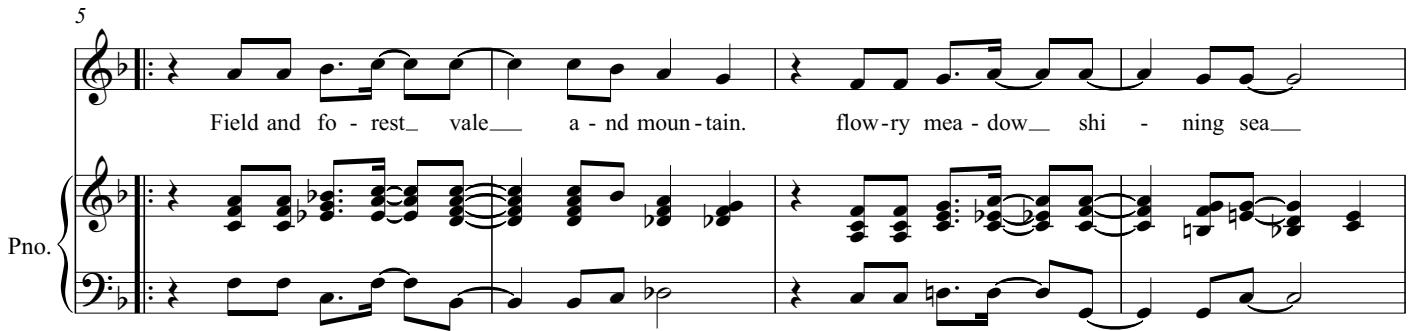


Measures 1-4 of the piano introduction. The right hand features a complex chordal texture with frequent changes in voicing, while the left hand provides a steady eighth-note accompaniment.

5

Field and fo - rest\_ vale\_ a - nd moun - tain. flow - ry mea - dow\_ shi - ning sea\_

Pno.

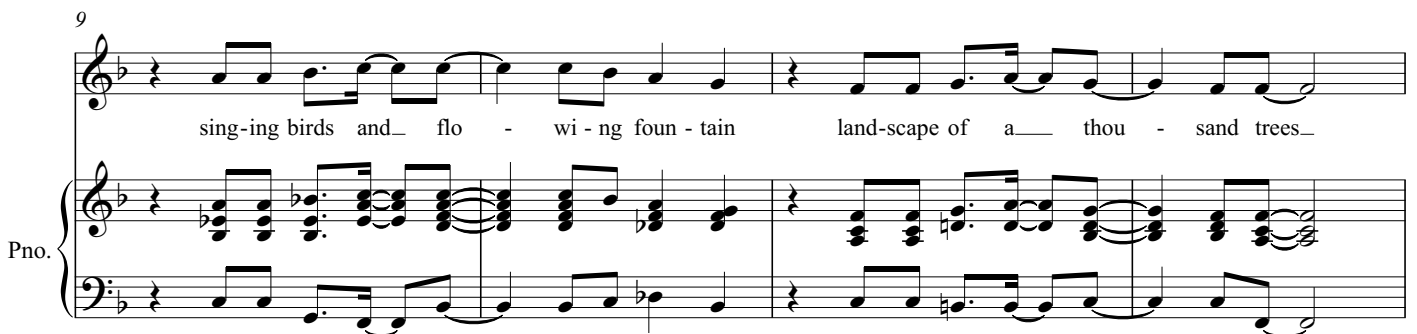


Measures 5-8. The vocal line begins with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern as the introduction.

9

sing - ing birds and\_ flo - wi - ng foun - tain land - scape of a\_ thou - sand trees\_

Pno.

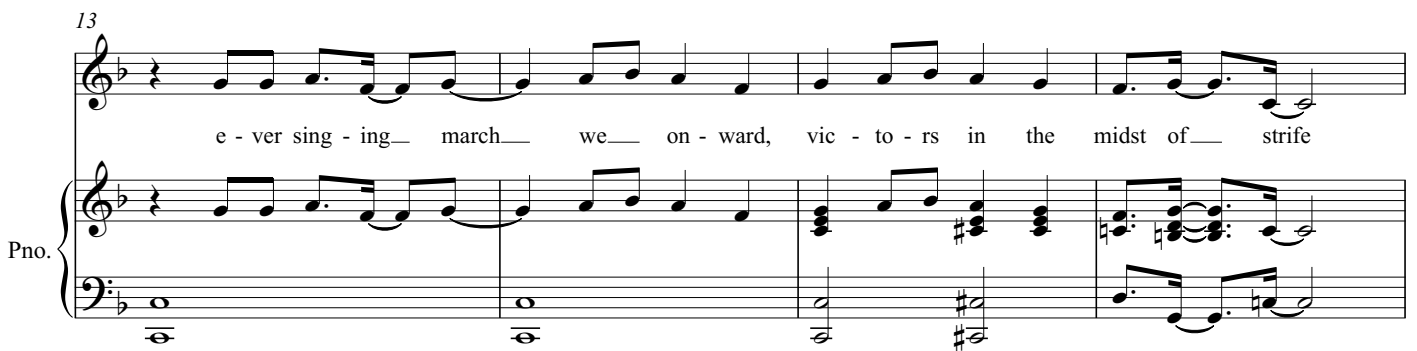


Measures 9-12. The vocal line continues with a similar melodic contour. The piano accompaniment remains consistent.

13

e - ver sing - ing\_ march\_ we\_ on - ward, vic - to - rs in the midst of\_ strife

Pno.

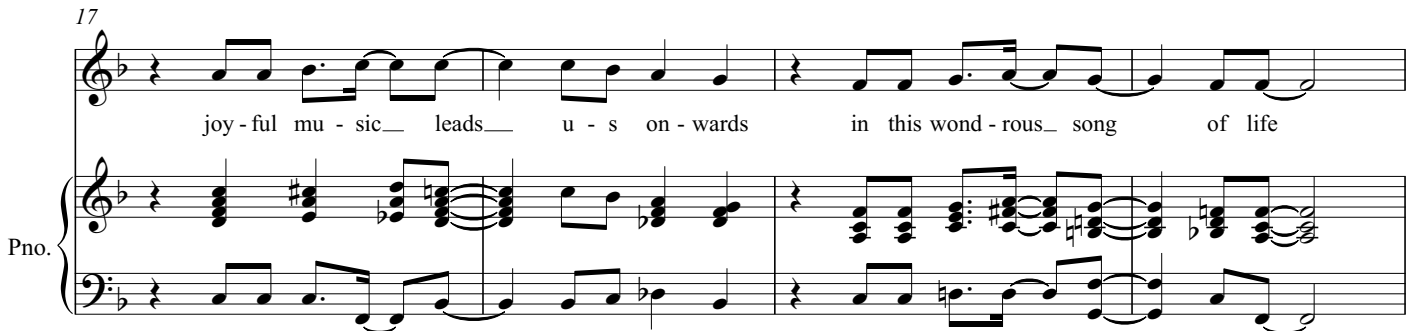


Measures 13-16. The vocal line features a more active melody. The piano accompaniment includes some chordal changes in the right hand.

17

joy - ful mu - sic\_ leads\_ u - s on - wards in this wond - rous\_ song of life

Pno.



Measures 17-20. The vocal line concludes with a descending phrase. The piano accompaniment continues with the established accompaniment.

21

Pno.



Measures 21-24. The piano accompaniment concludes with a final chordal texture, mirroring the beginning of the piece.

# Prisoners Chorus

♩=80

Piano

The first system of piano accompaniment consists of four measures. The right hand plays a steady eighth-note accompaniment of chords: G4-C5-E5, G4-C5-E5, G4-C5-E5, G4-C5-E5. The left hand plays a simple bass line: G3, G3, G3, G3.

5 C Dm/F

Oh what joy, Oh what joy,

Pno.

The second system of piano accompaniment consists of four measures. The right hand continues with the eighth-note accompaniment. The left hand plays: G3, G3, G3, G3. Chords are indicated above the vocal line: C for the first two measures and Dm/F for the last two.

9 G7 C F

Oh what joy, what joy, in the o - pen air, to

Pno.

The third system of piano accompaniment consists of four measures. The right hand continues with the eighth-note accompaniment. The left hand plays: G3, G3, G3, G3. Chords are indicated above the vocal line: G7 for the first two measures, C for the third, and F for the fourth.

13 C F D/F# G C G(sus4) G

brea - the a - ga - in to breathe a - ga - in up

Pno.

The fourth system of piano accompaniment consists of four measures. The right hand continues with the eighth-note accompaniment. The left hand plays: G3, G3, G3, G3. Chords are indicated above the vocal line: C for the first, F for the second, D/F# for the third, C for the fourth, G(sus4) for the fifth, and G for the sixth.

17 C F G

here, up here up here a-lone is life

Pno.

22 G/B G C F C/G G C

Oh what joy, to breathe a gain speak soft-ly al-ways be on

Pno.

27

guard! they're wa-tching with their eyes and ears,

Pno.

32

speak soft-ly be on guard! be on guard be on guard they're wa-tching with their

Pno.

37 rit. . . . .

eyes, and ears, their eyes and ears rit. . . . .

Pno.



## Some Notes on the Audience Participation Songs

### [Ode to Joy version 1](#) [click for Spotify link] - Ludwig van Beethoven

This piece is adapted from Beethoven's 9th (and final) symphony (a piece of music for orchestra on a grand scale), composed between 1822-1824. Remarkably, Beethoven was almost entirely deaf when he came to compose this piece; it is considered by many to be not only Beethoven's greatest work but one of the greatest pieces in the history of western classical music. In the final movement of the symphony we hear Beethoven's musical representation of universal brotherhood/community, with a huge choir and soloists singing the 'Ode to Joy', which uses words by the German poet Friedrich Schiller.

### **Ode to Joy version 2 (Reprise) - Ludwig van Beethoven/Sister Act 2 (the movie!)**

Such is the influence of Beethoven's 9th Symphony, and the Ode to Joy section in particular, that it has inspired poets and composers all over the world ever since. In 1907 the American Henry van Dyke wrote a new set of words that ended up famously being used in the 1993 film Sister Act 2, with a notable performance by R&B singer Lauryn Hill. For this second version of Ode to Joy we'll be singing a jazzier, gospel/hip-hop inspired version following on from the way the piece is sung in Sister Act 2.

The words are the same for both versions of Ode to Joy that we'll sing in our show - the only difference is the musical accompaniment and the fact that we sing slightly different, jazzier rhythms in the second version.

### **Prisoners Chorus from Fidelio - Ludwig van Beethoven**

This song comes halfway through Beethoven's opera version of Fidelio, and is sung by all the prisoners as they enjoy a very rare moment in the open air. In our version you can hear the melody gradually rising up from low notes to higher ones, perhaps reflecting how the prisoners will gradually raise their heads towards the sun and enjoy its warming rays on their faces. You also hear the sudden contrast halfway through the song, where the music switches to a minor key, and the song sticks to pretty much one note and becomes almost spoken, as the prisoners tell each other to 'speak softly, always be on guard'.

When practising this song try to get that true contrast between the two parts of the song - using warm, bright, joyful voices for the first half of the song, and then suddenly switching to hushed, scared, almost whispered voices halfway through.

This [link](#) has the whole scene as it appears in Fidelio - the song in the show is a short excerpt from it.

## **Listening Guides – some notes on the music featured in our show**

*All pieces referenced have links to Spotify. You can also search for them on Youtube.*

### **Excerpts from assorted piano music by Ludwig van Beethoven (1770-1827)**

Beethoven wrote a huge amount of music for solo piano, including 32 piano sonatas (a sonata is a general term for a piece of music that is 'played' as opposed to 'sung' (that would be a 'cantata') - in Beethoven's time a sonata often meant a piece of music structured in 3 or 4 parts. Some particularly well known piano sonatas by Beethoven are the [Moonlight \(no.14\)](#) and the [Waldstein \(no.21\)](#). Our wonderful pianist Sioned will choose her favourite bits from Beethoven's piano music to help set the scene before our show starts!

### **Piano Trio Op.17, first movement - Clara Schumann (1819-1896)**

Just as in our story, where Leonora has to contend with a world that makes life very difficult for women, so too did Clara Schumann live in a time where her abilities as a musician and a composer were not as celebrated as they might have been. Her achievements were often overshadowed by those of her husband, Robert Schumann, who was also a composer. Nevertheless, just like Leonora, she showed great resilience, strength and dedication throughout her life, working as a concert pianist for 61 years, and composing a variety of pieces involving the piano as well as a large collection of songs, all while bringing up 8 children! Clara's piano trio (an ensemble of piano, cello and violin) is often considered her greatest work, and was written at a time when her husband Robert was very ill. The music begins in a minor key, with a yearning melody that perhaps expresses the pain Clara was feeling when she wrote the piece. Perhaps Leonora also feels this kind of pain as she worries about the fate of her Florestan in our story.

### **String Quartet in C major op.59 no. 3 - Ludwig van Beethoven**

Beethoven wrote sixteen string quartets across his life. This quartet was written in 1806, and the part that you'll hear in our show comes from near the beginning of the first movement. It is typical of Beethoven (especially his later work), passionate and dramatic with fast-paced themes passed between the four instruments. The themes here felt like the perfect way to open our show - the music has an 'overture' quality to it (an overture simply means an instrumental introduction to an opera/ballet/musical/any kind of show!).

### **String Quartet no.5, Movement 2 (Adagio) - Bela Bartok (1881-1945)**

By 1934, when this string quartet was written by the Hungarian composer Bela Bartok, musical composition had undergone huge transformations. In this piece, you can hear how composers were experimenting with dissonance (meaning the clashing of notes), with the use of silence, and with unusual techniques (or ways of playing one's instrument). This second movement is an example of Bartok's 'Night Music'. We thought this atmosphere was perfect for imagining the fear that Florestan might feel, and the sounds he might experience, as he's locked up in Don Pizarro's gloomy dungeon (*see below for a related activity*).

### **String Quartet op. 41 no.3 in A major - Robert Schumann (1810-1856)**

Schumann only wrote three string quartets in his life (he also wrote a lot of music for piano, orchestra and voice). This piece was written not long after his marriage to Clara Schumann, and the first performance was given to her as a 23rd birthday present. Schumann's music is truly representative of the Romantic era of classical music, and the very first notes of this piece, a high note falling to a low note, is often referred to as the 'Clara theme', almost a musical 'sigh'.

Schumann's musical love-letter to Clara seemed perfect for representing Leonora/Fidelio's love for Florestan in our story.

### **Piano Quintet op.57 mvmt 3 (Scherzo) - Dmitry Shostakovich (1906-1975)**

This is the third movement of Shostakovich's Piano Quintet written in 1940 (a piano quintet usually refers to an ensemble of 2 violins, a viola, a cello and a piano). This movement is a 'scherzo', which in Italian means 'joke'. A scherzo in music is usually a short, fast-paced, playful piece or movement of a larger piece, and often in 3/4 time (three beats in a bar), just like this piece. Shostakovich was writing while living in the Soviet Union and its often oppressive governments, who kept a very strict watch when it came to artists and musicians. People were expected to create art and music that celebrated (or at least didn't criticise) those in power. Shostakovich had to therefore tread a very fine line between experimenting as a composer, fully expressing himself and making music that the government would approve of. Can you hear any evidence of this in this piece of music? We have used it to illustrate the furious hard work that Rocco has to do as the prison warden in our story, with the music's insistent, repetitive rhythms and sudden changes of harmony or emotion; but also it might be interesting to reflect on the similarity of Leonora/Fidelio and Florestan living under Don Pizarro's strict rule, and Shostakovich's life under the Soviet Union regime. (*see below for a related activity*).

### **Piano Quintet op. 44 movement 2 - Robert Schumann**

Like his String Quartet (above), this piano quintet was written in 1842. The second movement (what you'll hear in our show) is often described as a funeral march - the slow, minor key atmosphere in 4/4 time (4 beats in a bar) almost depicting somebody taking faltering, unsteady steps as they are grieving for a lost loved one. We thought it was perfect to show Leonora/Fidelio's shock and sadness that she might be about to lose her beloved Florestan.

### **Three Pieces for String Quartet - Igor Stravinsky (1882-1971)**

Igor Stravinsky wrote these miniature pieces in 1914, very soon after his famous ballets *The Rite of Spring* and *The Firebird*. Unlike the classical and romantic era string quartets of the likes of Beethoven and Schumann, writing three tiny pieces and experimenting with new sounds, styles and references (especially to Russian peasant music, which you might be able to hear in the main violin theme) was a bold and controversial thing to do. It was this attitude to composition that led Stravinsky to be heralded as one of the most important composers of the 20th Century. We felt that the feeling of fast, frenetic rhythms, with the four instruments at cross purposes and interrupting each other, was perfect to depict the wild action at the end of our story.

## Class Activities

### 1. Create your own 'Night Music'

Try creating your own 'Night Music', inspired by Bela Bartok. While you can do this using instruments, this exercise is designed so that you can do it in the classroom with just your bodies and voices.

#### STEP 1

Brainstorm! On a big piece of paper or white/smart board, gather ideas from everyone around the sounds and moods of the night. This could be specific 'crickets chirping' or more abstract 'haunting, mysterious'.

#### STEP 2

Split the class into groups, and assign each group with three to four different ideas from your brainstorm. The job of each group is to find a way of representing/creating that sound using your voice or your body - for example, rubbing your hands together gently might create the sound of misty rainfall.

#### STEP 3

Each group should choose an order in which their three/four sounds are performed, before sharing their own mini-piece with the class.

#### STEP 4

Try combining the groups, with each one performing their first sound together, then their second, and so on. Perhaps two groups combine at first, and then another two follow them. The structure of the piece is up to you and the class!

Here are more examples of Bartok's night music, for added inspiration:

- Sonata for two pianos and percussion second movement:  
<https://open.spotify.com/track/4IOJbKFbKEbbKH18QI3AOC?si=SYvq5PpSSp2y4MFXy2CnAg>
- Concerto for Orchestra (beginning of first movement):  
<https://open.spotify.com/track/53Z9hP9kfxjCcwxs0mv8Dn?si=NxexPDXcOi-qnR6o-fNPaA>
- Mikrokosmos (for solo piano) no. 144:  
[https://open.spotify.com/track/08fZBWiOkxiMIRHi9vQ2h3?si=7nTvq6VCQv6c9qYal\\_G4bA](https://open.spotify.com/track/08fZBWiOkxiMIRHi9vQ2h3?si=7nTvq6VCQv6c9qYal_G4bA)
- Music for Strings, Percussion and Celesta:  
<https://open.spotify.com/track/2w5syqtpvzm9THFsRlkYXx?si=KFexooFqTgem1nb7AR5C1Q>

### 2. Creative Writing in Response to Music

Music and storytelling can be so closely related - one often informs the other. A piece of writing, like *Fidelio*, can inspire a composer (Beethoven) to write music setting the words to a tune and helping to create the right moods; but it is just as possible for pieces of music to inspire words. Try this simple exercise to find out how music as a stimulus can inspire your class's creative writing.

#### STEP 1

Choose a piece of music as your stimulus! You can use anything, but a good idea would be to use music *without* lyrics, maybe some of the music referenced in this pack, or other works by the same composers.

## STEP 2

Listen to the music (or a good chunk of it!) as a class. Try doing this with everyone's eyes closed, and ask the children to imagine what they're seeing as the music plays, what the music might be describing/depicting, and what story it might be telling. Open your eyes and discuss this as a class, noting down everyone's ideas on the whiteboard or a large piece of paper.

Compare and contrast everyone's different reactions/ideas - what bits of the music that they heard led the children to imagine that specific image or that specific story?

## STEP 3

Ask the children to each write a story based on their individual reactions to the music.

## STEP 4

Try reading/performing your stories to each other - perhaps try doing this with the music playing quietly in the background!

# Cubist faces

Picasso was a Spanish artist who became famous for his abstract paintings particularly his "Cubism" work.

Cubism was a different way of looking at an object or person. With traditional drawing or painting we draw what we can see straight away. Picasso said "What about the parts of the object we can't see" - the back, top or side of the head for example. All of these together make up a person's face - not just what we can see straight away. All of these aspects make up who we are!

Sometimes Picasso went even further by turning what he saw into much simpler shapes - turning a nose into a triangle for example

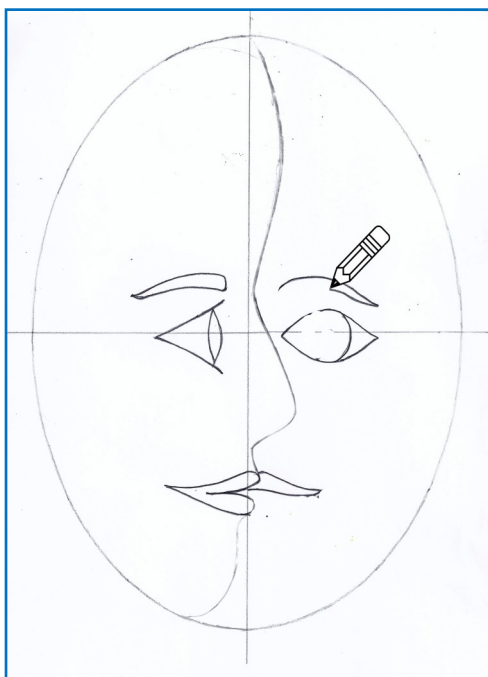
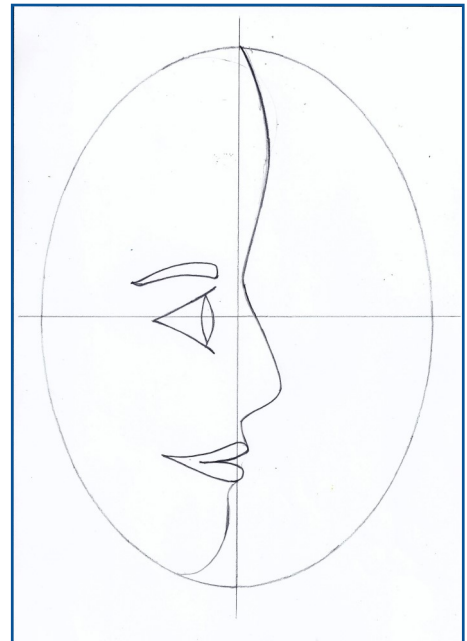
So, in a "cubist" painting the artist has put together these different elements to produce something that at first seems unfamiliar or even strange.

Don Pizzaro (the wicked governor) has many people unjustly locked up in his prison - you can see their faces looking hopefully through the bars - waiting for rescue.....

## A Portrait of a Prisoner

Using an A4 oval template with a cross through it draw the head first in profile.

- the nose goes over the middle line and starts just above the centre line. It finishes nearly half way between the centre line and the bottom of the oval
- The eye sits on the centre line and is the shape of an arrow head. Eyebrow above
- The mouth sits below the nose.
- The forehead sticks out beyond the centre line  
The chin curves in from the centre line.
- Do not shade anything in.
- Cut out the face along the nose and the back of the head.



Using another template place the profile drawing (matching up the centre lines) on top of the second template. Glue in place.

Now continue to draw the face as a front view

- Eye is on the half way line (an oval or lemon).
- The mouth needs to run across from the profile mouth.
- Cheeks can be added as a circle.
- Now cut the right side of the face out.



*The two faces now need to be glued onto the middle of an A3 piece of paper.*

*Now the hair, shoulders and a hat if required can be added.*

- Keep the hair very simple with just the outer and inner lines at first. Don't attempt to put all the strands of the hair in. Just add a few making a large bold pattern. The profile side will need to show the hair around the face or an ear if visible.
- Add a neck in profile and straight on. Use as few lines as possible.
- Add a simple collar or neck line.
- If using a hat draw this first in order not to have hair lines to rub out! Note the hat has been drawn in profile and straight on.
- All lines not required should be carefully rubbed away. The lines can now be gone over in a permanent marker.

*The head can now be painted.*

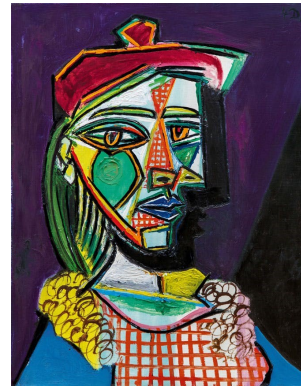
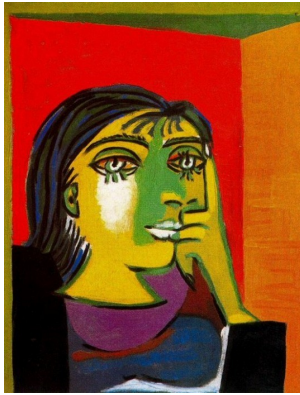
- Acrylic paints are the best for this.
- Before starting to paint work out the colour scheme.
- Warm colours have been used predominately for the profile. The front view in cool colours. This has given a distinctive contrast between the two sides.
- Paint needs to be applied carefully using a medium to small brush (a no 6 nylon round brush is ideal)



*Lastly the finished portrait can have a background added. An effective way of doing this is to paint the background separately, cut out and remount the portrait.*

- Take a small photo or scan of the portrait and print onto thin card or drawing paper (you can get about nine on A4)
- Try different mediums for the background ie oil pastel, or painting using sponges against card templates etc. on test pieces of paper.
- Place the small cut-outs on the test pieces, see which is the most effective.
- Complete an A3 background and attach portrait.

Examples of Picasso's portraits, illustrating some of the colours, patterns and shapes he used in the backgrounds.





## Who was Ludwig van Beethoven?

Ludwig van Beethoven was a German composer and pianist. He was born 250 years ago in 1770 in the city of Bonn, and he died in 1827 in the Austrian city of Vienna.

It was already clear that Beethoven was a musical genius when he was a small child. He was an amazing pianist and travelled all over the country giving performances, earning money to support his family.

As a young man he moved to Vienna to study with Joseph Haydn, a well known composer and musician. It was here that Beethoven's career as a pianist, composer and conductor really took off and he became very famous in his own lifetime, attracting huge audiences to his concerts.

But Beethoven started to go deaf when he was still young. There is a famous story of how he conducted the first performance of his Ninth Symphony but when the music ended, he could hear none of the applause, despite the fact that the whole audience were on their feet, clapping and cheering.

Beethoven was inspired by nature as a composer and he also believed very strongly in a fair society where everyone was valued. He supported political movements that aimed to strengthen the rights of ordinary working people – those who had historically had very little power. So it is easy to understand why the story of *Fidelio* – with its themes of justice, corruption and courage – appealed to him when he came to write his only opera.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Ludwig Van Beethoven

D S Y W J T C E I J F F W W N A G E R M A N Y S  
L F B M U T S P O T T E Q G M D F P B E M X X B  
E P T W D C C P I A N I S T R G R X R C W S T H  
G K B U J L D H E D M N M O F U E X J J I S J G  
O B K P S H D V E D O I N D U B S D X Y W Y Y E  
A O T N T L D H S C T Q U V K F O U O V F M E X  
L Z C O N D U C T O R A C V A I P U A Z P P G F  
V U O L I P A E T Y F V L U N O M M B H N H O D  
D M W X E R H T W H K V I H A I O B L Y R O A R  
H Q I N F H U I N W B Y L P G J C W L S F N M Q  
L U D W I G V A N B E E T H O V E N Y D O I O R  
Q O P C C M A N F S G Y U N B A R A B Y H E O D  
X M H C J B I N H Z J N H S K L D K F B H S N Z  
E D J R O O Q J A G V A B T O Y E R M O L T L C  
W A Z J H C U P E L U D M J N F A Z O K F N I E  
F N O A R E L A C I S S A L C K F E W R D Y G W  
F U R E L I S E D D K T R U Y W R B L B M X H L  
D X I U K O U J L Q G P T I C N X E A H Q V T V  
W Y J T Y R Q M P J J O D K M C D U Z J E I S C  
K W I A W N U W Y D S N Q R K Y T B O L T O O S  
C V G B U K K W D Q S P D E R U T A N W P D N G  
E J O Z S F H A Q A J H P V I V J F H S V V A T  
N Z T V O G I H G R U Y E B O R B D P N C U T J  
K Y O J O T E D O B C S X I G Z M V B U W U A Z

CLASSICAL ERA	COMPOSER	CONDUCTOR	DEAF
FUR ELISE	GERMANY	LUDWIG VAN BEETHOVEN	MOONLIGHT SONATA
NATURE	ODE TO JOY	PIANIST	SYMPHONIES

## Our musicians ...

### **Raphael Clarkson, Presenter/Musician**

As a musician I absolutely love meeting and making music with a huge variety of people from all walks of life. Everybody has a unique story to tell through music-making and it is wonderful to have a part in sharing and experiencing that. When I'm not doing musical things I love to relax at home with my kitten, Henry! I also enjoy playing football, walking in the countryside, and enjoying a great story whether in a book or at the cinema.

### **Sophie Simpson(Violin)**

"I love playing the violin because I play beautiful music with lots of wonderful musicians. Through music I also enjoy meeting new people and exploring new places. When I'm not making music I like to learn languages, watch films and play netball."



### **Siobhan Doyle (Violin)**

"As a violinist I get to play a lot in groups which I love -it's so fun to make music with my friends! When I'm not playing the violin I like to bake cakes and cycle my bike around the lake near my house –and also make collages of conductors who look like Harry Potter characters!"



### **Lowri Thomas (Viola)**

The viola is the closest instrument to the human voice and I love being able communicate with people through music. Outside of music I love to spending time with friends and family, cooking, fishing and going to the theatre.

### **Deni Teo (Cello)**

I love playing the cello because nearly everyone says "oh I wish I could play the cello" and that it's their favourite instrument! Baking cakes and cupcakes is my biggest hobby, I've even applied for Bake Off so keep your fingers crossed for me!

You will also see stage designs that have been created by **Hilary and Graham Roberts** with help from pupils at the following schools: Llanrhaeadr ym Mochnant, Llanidloes, Builth Wells, Buttington Trewern, Priory Church in Wales School.



MWMT was established in 2009 to enable more people across mid Wales to experience and be inspired by high quality live music. MWMT collaborates with many organisations

including The Hafren, Wyeside Arts Centre, Theatr Brycheiniog, Sinfonia Cymru, South Powys Youth Music and Montgomeryshire Youth Music. Music projects for schools have included Peter and the Wolf, The Story of Babar, and The Lost Box of Stories.



Sinfonia Cymru is Wales's professional chamber orchestra, made up of outstanding musicians in the early years of their careers. They perform all over Wales and beyond, giving performances in concert halls and in less traditional spaces including pubs and cinemas. Together with Bryn Terfel, Elin Manahan

Thomas and Catrin Finch they performed the premiere of Karl Jenkins's 'Cantata Memoria' for the children who lost their lives in the Aberfan disaster, and recently had a sell-out tour of Wales with cellist Sheku Kanneh-Mason.

**Thank you – Diolch yn fawr**

The Fidelio project is made possible through the generosity of our project partners and funders:



Cyngor Celfyddydau Cymru  
Arts Council of Wales



FOYLE FOUNDATION



**For more information about Mid Wales Music Trust or Sinfonia Cymru, please contact:**

Catrin Slater, Mid Wales Music Trust, 07977 599026 or [catrin@mwmt.org.uk](mailto:catrin@mwmt.org.uk)

Tammy Daly, Sinfonia Cymru, 02920 754556 or [tammy@sinfoniacymru.co.uk](mailto:tammy@sinfoniacymru.co.uk)

Resource pack written by Raphael Clarkson, Hilary & Graham Roberts; edited by Catrin Slater.

All music, art and writing activities © Raphael Clarkson and Hilary & Graham Roberts.