

XIV GROBA FESTIVAL 2026



PONTEAREAS
August 16 - 22

www.festivalgroba.com
festival.rogeliogroba.es

There are places where music happens.

And there are others where music remains.

The Groba Festival belongs to the latter: a space in which every sound leaves a trace, where every encounter between performers and audience builds something that goes beyond the moment itself.

Over the years, this festival has continued to grow without losing its essence: closeness, rigour and artistic honesty. Here, music is not a distant spectacle, but a shared, living experience, built in real time between those who perform and those who listen.

In this new edition, the Groba Festival reaffirms its identity as a meeting point between generations, styles and sensibilities. Major names on the international scene coexist with emerging talents, in a constant dialogue that keeps music in motion.

The repertoire presented here is not merely a succession of works, but an emotional journey: from the most intimate introspection to the collective strength of large ensembles. A journey in which each concert offers a different perspective, yet always with the same purpose: to connect.

And at the centre of it all remains the figure of Rogelio Groba. His music, his thought and his way of understanding creation continue to set the pulse of this festival, which remains faithful to its origins while, at the same time, opening itself to the world.

Because, in the end, music does not end when the sound fades. It remains in memory, in shared silence, in the emotion that transforms us.

And that, in essence, is the Groba Festival.



Rogelio Groba Otero





Ponteareas (1930) – A Coruña (2022)

Rogelio Groba is one of the most prolific composers in Spanish classical music, with a catalogue of more than 700 works. His repertoire includes operas, symphonies, concertos, cantatas, suites, ballet, choral music and an extensive body of chamber music, as well as works for solo piano, string orchestra and symphonic band.

He was born on 16 January 1930 in Guláns, Ponteareas, in an environment deeply connected to Galician tradition. This cultural universe, shaped by the landscape, rural life and popular spirituality, left a lasting imprint on his musical language.

His first steps in music took place in the band A Unión de Guláns, where he began playing the piccolo and of which he became conductor at just 17 years of age. He later moved to Madrid to study at the Real Conservatorio Superior de Música, where he obtained the higher diploma in Composition, receiving first prizes in Harmony and in Counterpoint and Fugue.

In 1962 he settled in Switzerland, where he lived for seven years and developed an intense activity as a conductor, achieving significant recognition that led to the celebration of several “Groba Festivals” in his honour.

Upon returning to Spain, he was appointed director of the Municipal Band-Orchestra of A Coruña, a position he held for 23 years. At the same time, he founded the Orchestra of the Superior Conservatory of Music of A Coruña and the Municipal Chamber Orchestra, while also teaching Harmony, Counterpoint, Fugue and Composition, and serving as director of the conservatory itself for two decades.

His career was widely recognised with numerous awards and distinctions, including the Dante Luini International Composition Prize in 1972, the Premio da Crítica Galega in 1979, the Xunta de Galicia Culture Award in 1992, the Castelar Medal in 1995 and the Auditorio de Galicia International Composition Prize in 2004. In 2005 he was named Favourite Son of Ponteareas.

He was a member of the Royal Galician Academy of Fine Arts and of the Royal Academy of Fine Arts of San Fernando.

From 2002 and for two decades, he chaired the Rogelio Groba Foundation, devoted to the study, preservation and dissemination of his work.



GROBA
FESTIVAL
2026
CHAMBER MUSIC
PROGRAM

MENTORSHIP PROGRAMME FOR CHAMBER GROUPS

AST QUARTET · Selected Group 2026

Since its first edition in 2013, the Groba Festival has maintained a firm commitment to musical training and to supporting new generations of performers. Following the legacy of Maestro Rogelio Groba, a pioneer of music education in Galicia, the festival understands music not only as an artistic event, but also as a space for learning, transmission and encounter..

One of the clearest expressions of this commitment is the **Mentorship Programme for chamber groups**, created to support the careers of emerging musicians through direct contact with internationally renowned artists. This programme offers participants a comprehensive training experience, in which artistic practice, professional guidance and musical coexistence form part of the same process.

In the 2026 edition, the selected group is the AST Quartet, a string quartet formed by Sungmoon Kim and Minju Park, violins; Semin Yim, viola; and Eunju Cheung, cello. Currently based in Europe, the ensemble takes its name from the German word Ast, meaning “branch”, as a symbol of growth, expansion and connection through music.

The AST Quartet perfectly represents the spirit of this programme: young talent, an international outlook and an open approach to the chamber music repertoire. The quartet has been recognised in international competitions such as the Bad Tölz International String Quartet Competition, the Paolo Borciani Prize and the Concours de Genève, and is currently continuing its training at the Reina Sofia School of Music in Madrid under the guidance of Professor Günter Pichler.

During the festival, the group will take part in classes, rehearsals, artistic encounters and concerts, sharing the stage and the learning process with the guest artists of this edition. The programme seeks to offer a real professional working context, where musicians can deepen their understanding of the repertoire, strengthen their artistic identity and build links with performers, teachers and institutions.

In this way, the Groba Festival continues its mission to promote new talent and actively contribute to the future of chamber music, keeping alive an essential idea: music grows when it is shared.

Sunday, 16 August

9:00 p.m.

Opening concert
REVERIANO SOUTULLO
MUNICIPAL AUDITORIUM

• **Symphony No. 6**

R. Groba

- I. Allegro
- II. Andante
- III. Allegro

• **Carpe Diem**

(2026 version premiere)

R. Groba

- I. Abrente
- II. Muller muxica
- III. O fausto
- IV. O trouleiro

• **Piano Concerto No. 23 in A major, KV 488**

W. A. Mozart

- I. Allegro
- II. Adagio
- III. Allegro assai

Anna Sarkisova · piano
Rogelio Groba Otero · concertmaster
/conductor
Orquestra de Cámara Galega

Monday, 17 August

9:00 p.m.

Chamber concert
REVERIANO SOUTULLO
MUNICIPAL AUDITORIUM

• **Sonata for Violin and Piano in A major, FWV 8**

César Franck

- I. Allegretto ben moderato
- II. Allegro Recitativo-Fantasia
- III. Ben moderato
- IV. Allegretto poco moss

• **Cruñesas**

R. Groba

• **Violin Sonata No. I in D minor, Op. 75**

Camille Saint-Saëns

- I. Allegro agitato
- II. Adagio
- III. Allegretto moderato
- IV. Allegro molto

Hrachya Avanesy · violín
Jean Baptiste Doulcet · piano

Tuesday, 18 August

9:00 p.m.

Chamber concert
 REVERIANO SOUTULLO
 MUNICIPAL AUDITORIUM

• **Quintet for Two Violas in C minor, K. 406**

W. A. Mozart

I. Allegro

II. Andante

III. Menuetto in Canone

IV. Allegro

Ast Quartet · violín
Mathieu Herzog · viola

• **Piano Trio in E-flat major, Op. 100**

F. Schubert

I. Allegro

II. Andante con moto

III. Scherzo & Trio. Allegro moderato

IV. Allegro moderato

Alena Baeva · violín
Kyryl Zlotnikov · cello
Julien Quentin · piano

Wednesday, 19 August

9:00 p.m.

Chamber concert
 CHURCH OF THE CONVENT
 OF CANEDO

• **String Quartet in F minor, Op. 80**

F. Mendelssohn

I. Allegro vivace assai

II. Allegro assai

III. Adagio

IV. Allegro molto

• **String Quartet in A minor, Op. 132**

L. Van Beethoven

I. Assai sostenuto - Allegro

II. Allegro ma non tanto

III. Molto adagio

IV. Alla marcia, assai vivace

V. Allegro appassionato

Ast Quartet
Sungmoon Kim · violín I
Minju Park · violín II
Semin Yim · viola
Eunju Cheung · cello

Thursday, 20 Augus

9:00 p.m.

Chamber concert
 REVERIANO SOUTULLO
 MUNICIPAL AUDITORIUM

• **Sonata for Clarinet and Piano “Re-miniscences”**

R. Groba

- I. Allegro
- II. Adagio molto
- III. Presto

Darío Mariño · clarinete

Vincent Tohier · Piano

• **Suite for Violin, Clarinet and Piano, Op. 157b**

D. Milhaud

- I. Overture
- II. Divertissement
- III. Jeu
- IV. Introduction et Final

Alexandra Tirsu · violín

Darío Mariño · clarinete

Julien Quentin · piano

• **Piano Quartet No. 3 in C minor, Op. 60**

J. Brahms

- I. Allegro no troppo
- II. Scherzo: Allegro
- III. Andante
- IV. Finale: Allegro comodo

Alena Baeva · violín

Mathieu Herzog · viola

Kyryl Zlotnikov · cello

Julien Quentin · piano

Friday, 21 August

9:00 p.m.

Chamber concert
 REVERIANO SOUTULLO
 MUNICIPAL AUDITORIUM

• **Clarinet Quintet in B minor, Op. 115**

J. Brahms

- I. Allegro
- II. Adagio
- III. Andantino
- IV. Con moto

Ast Quartet

Darío Mariño · clarinete

• **Piano Quintet in E-flat major, Op. 44**

R. Schumann

- I. Allegro brillante
- II. In Modo d'una Marcia.
Un poco largamente.
- III. Scherzo. Molto vivace
Trio I — Trio II
- IV. Allegro ma non troppo

Alena Baeva · violín I

Alexandra Tirsu · violín II

Mathieu Herzog · viola

Kyryl Zlotnikov · cello

Julien Quentin · piano

Saturday, 22 August

9:00 p.m.

Closing concert
REVERIANO SOUTULLO
MUNICIPAL AUDITORIUM

• Concerto en Arcos

R. Groba

- I. Allegro impetuoso
- II. Andante – scherzo – andante
- III. Preto e molto dinámico

• Soatiña

(2026 version premiere)

R. Groba

- I. Allegretto
- II. Moderato
- III. Allegro vivace
- IV. Allegro

• Quintet

E. Granados

- I. Allegro
- II. Allegretto, quasi andantino
- III. Lento

• Pantomime and Ritual Fire Dance

M. Falla

*Pablo Diago Busto - piano**Rogelio Groba Otero · concertmaster
/conductor**Orquestra de Cámara Galega*



ROGELIO GROBA OTERO

ARTISTIC DIRECTOR

Violín / Conducting

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Rogelio Groba Otero holds higher diplomas in Violin from the Higher Conservatory of Music of A Coruña and in Chamber Music from the Higher Conservatory of Music of Oviedo. He completed his training in London under the guidance of Detlef Hann, professor at the Guildhall School of Music and Drama.

In 1995 he founded the Orquestra de Cámara Galega —OCGA— as director-concertmaster, an ensemble with which he has developed an intense artistic activity both nationally and internationally, consolidating it as one of the leading chamber music references in Galicia.

As a conductor, Groba Otero has led projects of particular importance, including the recording of his work *Divertimento for Strings* in 2000 and several recordings devoted to the music of composer Rogelio Groba, making a decisive contribution to its dissemination. He also took part in the recovery and premiere of Manuel García's opera *Don Chisciotte*, including its live recording at the Teatro de la Maestranza.

His international career includes concerts in major halls and festivals. In 2007 he conducted the OCGA at the Spanish Modern Festival in Vienna, achieving notable critical and public success, followed by a tour of Argentina. In 2008 he led the orchestra's debut in New York, at the Merkin Concert Hall of the Kaufman Foundation, and in 2010 he conducted a tour of the Netherlands, with concerts in Utrecht, Amsterdam, 's-Hertogenbosch and Middelburg, culminating at De Doelen.

Throughout his career he has made recordings for media outlets such as CRTVG, TVE, RNE and TV3, and has performed in countries including Portugal, France, Austria, the United Kingdom and several Latin American countries. He was also conductor of the Symphony Orchestra of the Conservatory of Music of A Coruña.

One of the central pillars of his work is artistic direction and cultural promotion. Since 2013 he has been artistic director of the Groba Festival, a reference event on the Galician musical scene. He is also artistic director of the *Noites na Cidade Vella* series in A Coruña and of the A Coruña Philharmonic Society, actively contributing to the dissemination of classical music and the creation of new audiences.

He is also president of the Rogelio Groba Foundation, an institution created in 2002 and recognised as being of Galician and cultural interest by the Xunta de Galicia, through which he promotes numerous musical projects.

His activity combines conducting, performance and cultural management with a clear vocation of service to Galician music and its international projection, establishing him as a key figure in the development of the musical fabric of Galicia.

ORQUESTRA DE CÁMARA GALEGA

RESIDENT ORCHESTRA

Conductor: Rogelio Groba Otero

www.orquestacg.com

The Orquesta de Cámara Galega —OCGA— was founded in 1995 by its director-concertmaster, Rogelio Groba Otero, and over nearly three decades has established itself as one of the leading ensembles on the Galician and Spanish musical scene.

Over more than 29 years of artistic activity, the OCGA has developed an ambitious work of musical dissemination, characterised by the inclusion of new repertoires and the creation of new audiences. Its interpretative excellence enables it to approach a broad and versatile repertoire, from the Baroque to contemporary creation, while maintaining a firm commitment to the promotion of music by Galician composers. In this regard, its role as the main platform for disseminating the work of composer Rogelio Groba, the central figure of its artistic project, is particularly noteworthy.

The orchestra has collaborated with distinguished internationally renowned soloists such as Teresa Berganza, Ara Malikian, Juan de Udaeta, José Ramón Méndez, José Núñez and José Luis Estellés, among others. It also serves as the resident orchestra of the Groba Festival, held annually in Pontearreas, which has welcomed renowned artists such as cellist Øyvind Gimse, violinist Jin Joo Lee, Guillermo Figueroa, flautist André Cebrían, horn player David Fernández and Esteban Batallán, principal trumpet of the Chicago Symphony Orchestra.

The OCGA has performed in Spain's leading concert halls, including the Auditorio Nacional de Música, the Palau de la Música Catalana, the Mozart Hall of the Zaragoza Audito-

rium, the Teatro de la Maestranza, the Teatro Jovellanos in Gijón, the Palacio de la Ópera and the Auditorio de Galicia. Internationally, it has toured cities such as Vienna, at the Spännen Modern Musikfestival; New York, at the Merkin Hall of the Kaufman Foundation; Buenos Aires, at the Teatro Metropolitan; and several cities in the Netherlands, including Utrecht, Amsterdam, Middelburg and Rotterdam, at De Doelen, as well as Italy, with a notable performance at the Palazzo Ducale in Genoa.

For four consecutive years it took part in the *Atardecer no Gaiás* series in Santiago de Compostela, with an innovative format and an excellent public response. Other outstanding projects include its participation in the closing concert of the 25th International Music Festival of Vila Nova de Gaia alongside soprano Elisabete Matos, the production of the opera *La Traviata* in Fuerteventura and the multidisciplinary production *Don Juan in Hell* for the Teatro Colón. It regularly collaborates with institutions such as the Barrié Foundation and the Niemeyer Centre.

One of the central pillars of its activity is the dissemination of musical heritage through recordings. The OCGA has released more than ten recordings, as well as live recordings for TVE, CRTVG and Radio Clásica. These include its first album, featuring works by Rakov, Elgar and Groba, awarded five stars by *Amadeus* magazine; the monographic recording devoted to Rogelio Groba on the Autor label; the double CD with the world premiere recording of the opera *Don Quixote*, published by the Andalusian Music Documentation Centre; as well as various editorial projects with Edicións Xerais and Editorial Galaxia.

Also noteworthy are recordings such as the monographic album devoted to Quinito Mourelle, arranged by Roberto Somoza, and the world premiere recordings of works such as *Polas rúas de Pontearreas* and *As rúas do vento ceibe*, in collaboration with the Pamplona Chamber Choir, including the premiere of a cantata based on a poem by Manuel María.

In 2020, the Rogelio Groba Foundation released two new albums: *Rosalía na Catedral*, in collaboration with the Pamplona Chamber Choir, and the tribute concert marking Maestro Groba's 90th birthday, held at the Teatro Colón in A Coruña.

After the interruption of cultural activity caused by the pandemic, in 2021 the OCGA resumed its programme with a tour of the main Galician cities, as well as its participation in the *Xira Xacobeá 2021*, in collaboration with the Xunta de Galicia.

In 2022 it developed the *Xacobeo en Cámara* series, sponsored by the "la Caixa" Foundation in collaboration with the Xunta de Galicia, reaffirming its commitment to musical dissemination and cultural decentralisation.

It continues to undertake tours with the support of the Deputación da Coruña and Red Eléctrica, with the aim of bringing classical music to places without a regular programme of concerts of artistic quality.

Today, the Orquestra de Cámara Galega continues its activity by combining tradition and innovation, consolidating itself as a leading artistic project deeply linked to Galician cultural identity and to the international projection of its music. It also maintains its presence as resident ensemble of the Groba Festival, which this year celebrates its 14th edition; in the *Concertos de Verán* and *Noites na Cidade Vella* series, now in its 5th edition; and in the A Coruña Philharmonic Society



ALENA BAEVA

VIOLÍN

(Kirguizistán / Luxemburgo)

Described as “a magnetic presence” by New York Classical Review, violinist Alena Baeva is regarded as one of the most versatile and captivating soloists on today’s international scene. Endowed with a passionate musical curiosity, Baeva has a wide active repertoire: she champions lesser-known works alongside the great violin repertoire, including composers such as Bacewicz, Karaev, Karłowicz and Silvestrov.

As an international soloist, Baeva has performed with orchestras such as the New York Philharmonic Orchestra, the London Philharmonic Orchestra, the NHK Symphony Orchestra and the Tokyo Metropolitan Symphony Orchestra, as well as the philharmonic orchestras of Hong Kong and Seoul, the Tonhalle-Orchester Zürich and the Gürzenich-Orchester Köln, among others.

Among the highlights of this season are engagements with the Royal Concertgebouw Orchestra, the Philharmonia Orchestra, the Deutsche Kammerphilharmonie Bremen, the Orquestra Simfònica de Barcelona i Nacional de Catalunya, Ensemble Resonanz, Il Giardino Armonico, the Antwerp Symphony Orchestra and the Orchestre Philharmonique Royal de Liège. She has worked with distinguished conductors such as Paavo Järvi, Vladimir Jurowski, Cornelius Meister, Riccardo Minasi, Tomáš Netopil, Kazushi Ono, Petr Popelka, Dinis Sousa and Kazuki Yamada.

Chamber music occupies a particularly important place in her career, and she regularly collaborates with artists such as Yuri Bashmet, Daishin Kashimoto, Misha Maisky, Jean-Guihen Queyras and the Belcea Quartet. Her regular duo partner is the Ukrainian pianist Vadym Kholodenko, with whom she will perform this season at Wigmore Hall, the Megaron in Athens and Amici della Musica in Florence.

Baeva records for the Alpha Classics label. Her next release will be Volume I of the complete Beethoven violin sonatas, recorded with Vadym Kholodenko. Her previous album, *Fantasy — Alpha, 2024*—, was praised by Gramophone as “a fascinating sequence in which each work benefits from the illumination of its programme neighbours”, and includes works by Schubert, Stravinsky, Schumann and Messiaen.

Her discography also includes Wieniawski’s Violin Concerto No. 2 on gut strings with the Orchestra of the Eighteenth Century in 2021, Karłowicz’s Violin Concerto with the Royal Philharmonic Orchestra in 2018, as well as Schumann’s Violin Concerto and the original 1844 version of Mendelssohn’s Violin Concerto for Melodiya Records in 2020. Born in Kyrgyzstan, of Slavic-Tatar descent, Baeva began studying the violin at the age of five with the renowned teacher Olga Danilova in Kazakhstan, before continuing her training with Professor Eduard Grach in Russia. She also received lessons from Mstislav Rostropovich, Boris Garlitsky and Shlomo Mintz, and took part in the Seiji Ozawa International Academy Switzerland, focused on the

string quartet repertoire.

A naturalised citizen of Luxembourg, she has lived in Luxembourg since 2010.

Alena Baeva plays a 1738 Guarneri del Gesù violin, known as the “ex-William Kroll”, generously loaned by an anonymous patron with the kind collaboration of J&A Beares.



ALESSANDRA TIRSU

VIOLÍN

(Moldova)

The young Moldovan violinist Alexandra Tirsu, who completed her university studies with Pavel Vernikov in Vienna and later with Janine Jansen in Sion, won third prize and the audience prize at the prestigious 2021 ARD Competition, and is quickly gaining recognition as one of the leading violinists of her generation.

In addition to being awarded prizes at the Seoul International Music Competition in 2018 and the Osaka International Competition in 2014, her performances have been acclaimed by critics around the world in publications such as *The Strad*, *Classical Music Magazine*

and *Süddeutsche Zeitung*, among many others.

Recent performances have seen her collaborate with the Bavarian Radio Symphony Orchestra, the Munich Chamber Orchestra, the Arthur Rubinstein Philharmonic — a collaboration that immediately led to a further invitation—, the Orchestra Filarmonica Marchigiana, the Incheon Philharmonic and Orquesta Vigo 430.

Alexandra has performed at the Vienna Konzerthaus, the Berlin Philharmonie, the Herkules Saal and the Prinzregententheater in Munich, the Elbphilharmonie and Laeiszhalle in Hamburg, the Ateneul Român in Bucharest, the Seoul Arts Center, the Shanghai Oriental Art Center and the Beijing Concert Hall.

Among other venues, Alexandra has also appeared at the Crans Montana Classics Festival and the Sion Music Festival in Switzerland.

The 2022 season includes debuts with the London Symphony Orchestra and the Virtuosi of Kyiv Orchestra, her return to the Sion Festival, and collaborations with Sol Gabetta, Ilian Garnet, Patricia Kopatchinskaja, Ioana Cristina Goicea and Richard Galliano.

She has performed under the baton of Semyon Bychkov, Gabriel Bebeselea, José María Moreno, Dmitri Jurowski and Radoslaw Szulc, and has collaborated with musicians such as Ivry Gitlis, Michael Guttman, Daishin Kashimoto, Alexander Chaushian, Friedrich Thiele, Razvan Popovici, Uto Ughi, Diemut Poppen, Boris Brovtsyn, Vladimir Landsmann, Svetlana Makarova, Levon Chilingirian and Kyril Zlotnikov.

Committed to bringing violin music to wider audiences, she regularly collaborates with the ce-

lebrated musical comedy duo Igudesman & Joo.

Defensora de acercar la música para violín a públicos más amplios, colabora regularmente con el célebre dúo de comedia musical Igudesman & Joo.



HRACHYA AVANESYAN

VIOLÍN

(Armenia)

Acclaimed as a “sensitive and highly accomplished musician, with expressive nuances” by Gramophone Magazine, and as a “soloist of passionate strength, feeling and sweet tone” by Frankfurter Allgemeine, Hrachya Avanesyan has established himself as an outstanding violinist after winning first prizes at the prestigious Yehudi Menuhin and Carl Nielsen competitions.

Avanesyan has performed with renowned orchestras such as the Copenhagen Philharmonic, the Danish National Symphony Orchestra, the Belgian National Orchestra, the BBC National Orchestra of Wales, the Orchestre de Cham-

bre de Pelléas, the Gulbenkian Orchestra, the National Orchestra of Lille, Sinfonia Varsovia, the Warsaw Philharmonic, the Aarhus Symphony Orchestra, the Liège Philharmonic, the Belgrade Philharmonic, the Arthur Rubinstein Philharmonic, the State Orchestra of the Rhenish Philharmonic, the Brussels Philharmonic, the Royal Flemish Philharmonic, the Tokyo Symphony and the Tokyo Metropolitan Symphony Orchestra.

These collaborations have been led by renowned conductors such as Eliahu Inbal, Marc Soustrot, Walter Weller, Lan Shui, Christopher Warren-Green, Joji Hattori, Paul Goodwin, Paul Watkins, Joana Carneiro, Alexander Vedernikov, Joshua Weilerstein, Patrick Davin and Daniel Raiskin.

Avanesyan has given memorable concerts in prestigious venues such as the Concertgebouw in Amsterdam, Wigmore Hall in London, Salle Gaveau and the Théâtre des Champs-Élysées in Paris, Suntory Hall in Tokyo, the Grand Hall of the Kremlin in Moscow, the Danish Radio Concert Hall in Copenhagen, the Auditorio Nacional in Madrid and the Palais des Beaux-Arts in Brussels.

Among his most notable appearances are a joint performance with Joshua Bell and Maxim Vengerov at St. David’s Hall in Cardiff, performances with Ashley Wass at Wigmore Hall, and collaborations with Maria João Pires, Maxim Rysanov, Andreas Brantelid, Alexander Chaushian, Lise de la Salle, Marianna Shirinyan, Lily Maisky, Natalia Gutman, Narek Hakhnazaryan and many others at festivals such as Montpellier, Menton, the Strasbourg Festival in memory of Yehudi Menuhin, Al Bustan and the Copenhagen Summer Festival.

His discography includes the first recording of Vieuxtemps’ Violin Concerto No. 2, released as part of a complete edition of Vieuxtemps’ concertos with the Liège Philharmonic Orchestra and Patrick Davin. His acclaimed album of music by Dvořák, recorded with Sinfonia Varsovia and Augustin Dumay, also received excellent reviews.

In 2017, his CD featuring masterpieces by R. Schumann and J. Brahms, recorded with Boris Brovtsyn, Diemut Poppen, Alexander Chaushian and Yevgeny Sudbin on the BIS label, was selected as an A-List recording on iTunes and as the BBC's chamber music recording of the year. In 2018, a video recording of his concert with Maria João Pires was released by Imagine Clarity, reaching millions of views.

Born in Armenia, he moved to Belgium at the age of 17, where he studied at the Royal Conservatory of Brussels under Igor Oistrakh. He continued his training at the Queen Elisabeth College of Music with Augustin Dumay and at the Hochschule in Cologne with Mihaela Martin. During his studies at the Queen Elisabeth College of Music, he also refined his chamber music skills under the guidance of the prestigious Artemis Quartet.

Avanesyan plays a remarkable J. B. Vuillaume violin from 1864, which enhances the beauty and depth of his interpretations. With his extraordinary talent and passion, Hrachya Avanesyan captivates audiences around the world and consolidates his reputation as one of the most important violinists of his generation. .



MATHIEU HERZOG

VIOLA

(France)

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“Performances of Mozart’s last three symphonies with the nerve and verve of the French conductor Mathieu Herzog are much harder to find.”

— WDXR New York

Mathieu Herzog is often described as a “complete artist” or “a true musician”. But behind these familiar expressions lies a much broader

career: that of a conductor, violist, composer and orchestrator whose musical commitment is founded, above all, on deep listening, transmission and a sense of collective elevation.

A passionate musician, Mathieu Herzog considers himself less an interpreter than a revealer: of musical souls, of shared breath and of the hidden narratives that inhabit works. Both on stage and in his educational projects, he brings a creative energy that inspires those around him to surpass themselves with intensity, always grounded in a profound sense of human connection.

Trained by major musical figures such as Semyon Bychkov, György Kurtág and Alfred Brendel, he forged his musical identity through rigour, depth and a constant search for expressive truth. In 2015 he founded the Orchestre Appassionato, with which he explores new concert formats, combining artistic excellence with a generous and inclusive spirit.

With Appassionato, he immerses himself in a broad and vibrant repertoire through an approach based on mutual listening and the richness of musical dialogue. Together they recorded Mozart’s last three symphonies for the Naïve label and, in 2021, launched Appassionato le Label,

a space of creative freedom that has produced critically acclaimed recordings, including *Métamorphoses nocturnes*, awarded Editor's Choice by Gramophone magazine.

Since 2024, Mathieu Herzog has taught orchestral conducting at the Rachmaninoff Conservatory in Paris. There he also shares a living and organic vision of his craft: conducting not in order to impose, but to unite. He guides young conductors in the discovery of a gesture that is both deeply personal and intrinsically collective, based on precision, attention and responsibility.

His work extends beyond the stage. As artistic director of the Festival de Glanum, he promotes an open and inspiring programme in which music enters into dialogue with contemporary creation, heritage and literature. As associate artist of the Seine Musicale, he created and presents the series *Vous trouvez ça classique?*, offering a fresh, accessible and personal perspective on the great classical repertoire, giving audiences keys to better understand and feel the emotional depth of music.

A guest conductor with leading orchestras such as the Orchestre Philharmonique de Radio France, the Korean Symphony Orchestra and the Kansai Philharmonic Orchestra in Japan, he is also recognised as an orchestrator and arranger. His collaborations cover a wide spectrum, from major operatic voices such as Natalie Dessay, Ludovic Tézier, Nadine Sierra and Philippe Jaroussky, to jazz and chanson artists including Stacey Kent, Bernard Lavilliers, Angélique Kidjo and Youssou N'Dour.

Alongside his musical career, he is currently working on an opera libretto dedicated to Georges Bizet, combining storytelling, music and historical fiction: a new way of exploring his passion for building bridges between the arts.

Mathieu Herzog's work is driven by a spirit of sharing: music conceived as a common space, where listening is as important as performing, and where silence can carry as much meaning as sound.



KYRIL ZLOTNIKOV

CELLO

(Belarus / Israel)

Born in Minsk, Belarus, into a family of professional musicians, Kyril Zlotnikov began his studies at the Belarusian State Academy of Music with Professor Vladimir Perlin. He continued his training in Israel with Professors Uzi Wiesel and Hillel Zori, completing his

musical education under Professor Michael Khomitzer at the Rubin Academy of Music and Dance in Jerusalem.

During his student years, he took part in masterclasses and courses with distinguished musicians such as Isaac Stern, Yo-Yo Ma, Natalia Gutman, Boris Pergamenschikow, Aldo Parisot and

György Kurtág. From 1991 he was a scholarship recipient of the America-Israel Culture Foundation and won prizes in numerous competitions, including the Clairmont Competition, the Braun-Roger Siegl Competition and the Pierre Tarcali Prize.

He is a founding member of the renowned Jerusalem Quartet, regarded as one of today's most dynamic and outstanding quartets for its artistic creativity. The ensemble performs worldwide and has established itself as one of Israel's leading string quartets. Between 2002 and 2020, the Jerusalem Quartet recorded exclusively for Harmonia Mundi.

Alongside his intense chamber music activity, Kyril Zlotnikov pursues a distinguished career as a soloist, performing and being broadcast with internationally renowned orchestras such as the Israel Philharmonic Orchestra, the Jerusalem Symphony Orchestra, the Ludwigsburg Symphony Orchestra, the Orquestra Gulbenkian, the West-Eastern Divan Orchestra and the Jerusalem Camerata, collaborating with distinguished conductors including Daniel Barenboim, Zubin Mehta, Lawrence Foster, Asher Fish and Simone Young.

His repertoire encompasses the major works for cello from the Baroque, Classical and Romantic periods, as well as contemporary music.

He is a regular guest at major chamber music festivals such as the Proms Festival, Verbier Festival, Vancouver, Gstaad, Salzburg, Rheingau, Ravinia and Schleswig-Holstein, as well as the festivals of Jerusalem and Schwetzingen, among others.

As a recitalist and chamber musician, he has shared the stage with leading artists such as Daniel Barenboim, Andrés Schiff, Elisabeth Leonskaja, Pierre Boulez, Elena Bashkirova, Mitsuko Uchida, Natalia Gutman, Tabea Zimmermann, Miriam Fried, Michael Tree, Asher Fish, Nikolaj Znaider, Lang Lang, Itamar Golan and Martin Fröst.

Kyril Zlotnikov has served on the jury of several international competitions, including the ARD International Music Competition in Munich in 2016, the Melbourne International Chamber Music Competition in 2018 and the Wigmore Hall International String Quartet Competition in 2022.

Between 2001 and 2012 he was principal cellist and tutor of the cello section of the West-Eastern Divan Orchestra under Maestro Daniel Barenboim. He has also frequently taken part in special projects and tours of the Staatskapelle Berlin as principal cellist.

Among his many recordings with the Jerusalem Quartet, particular mention should be made of the complete recording of Mozart's piano trios with Daniel Barenboim and violinist Nikolaj Znaider, released by EMI in April 2006.

Since 2020, Kyril Zlotnikov has been an ambassador for Jargar Strings.

He plays a cello by the Amati brothers, built in Cremona around 1610, on loan from a charitable foundation.



JULIEN QUENTIN

PIANO

(France)

French pianist Julien Quentin has established himself as a versatile and sensitive musician, displaying great maturity and poise. His remarkable musical depth and clear quality of sound, together with an impeccable technique, make him a sought-after artist both as a soloist and as a chamber musician.

He made successful recital debuts in Paris, at the Salle Cortot, at the Geneva Conservatory and at Bargemusic in New York. He has appeared as a soloist with the philharmonic orchestras of Wrocław, Qatar and Córdoba, under conductors such as Tommaso Placidi, Paul Biss and Han-Na Chang.

Regularly invited to numerous international festivals, Quentin's appearances in Europe include Verbier, Lucerne, Gstaad, Montreux, Zermatt, Dresden, Braunschweig, Schwetzingen, Ludwigsburg, Mecklenburg-Vorpommern, Beethovenfest Bonn, Radio France Montpellier and Saint-Denis.

A frequent performer in North America, he has appeared at the Ravinia, La Jolla and Mostly Mozart festivals in the United States. His performances have been broadcast in Canada, the United States, Japan and various European countries.

Julien Quentin is an enthusiastic chamber musician and has collaborated with artists such as Nicolas Altstaedt, Emanuel Ax, Lisa Batiashvili, Gautier Capuçon, Corey Cerovsek, Martin Fröst, Sol Gabetta, David Garrett, Nelson Goerner, Ilya Gringolts, Gary Hoffman, Lawrence Power, Dmitry Sitkovetsky, Sayaka Shoji, Kirill Troussov and István Várdai.

He has toured internationally throughout the Americas, Australia, Japan, the Middle East and Europe. He has performed at the Concertgebouw in Amsterdam, Wigmore Hall in London, the Louvre in Paris, the Baden-Baden Festspielhaus, the Berlin Philharmonie, the Gewandhaus in Leipzig, the Konzerthaus in Vienna, the Mariinsky Theatre in Saint Petersburg, and at Avery Fisher Hall, Alice Tully Hall and Carnegie Hall in New York.

He has recorded for EMI, Channel Classics, Sony RCA, Hungaroton and Decca. He has also performed on the harpsichord, appearing in concert with Sarah Chang and the Verbier Festival Chamber Orchestra, as well as with Thomas Quasthoff and under the baton of Leonidas Kavakos.

Born in Paris, Julien Quentin began his studies at the Geneva Conservatory with Alexis Golovine. In 2002 he completed his Artist Diploma under the guidance of Emile Naoumoff at Indiana University, where he held a teaching post for one year as an assistant instructor and received the Presser Award. In 2003 he received his Postgraduate Diploma from the Juilliard School, where he studied with György Sándor. He also worked with Paul Badura-Skoda, Nikita Magaloff, György Sebök and Earl Wild.

Julien Quentin currently lives in Berlin. With Musica Litoralís, at the Piano Salon Christophori,

he has created an increasingly successful concert series reminiscent of the salons of the Roaring Twenties. Together with visual artists, he explores new artistic visions that bring together different art forms.

He also pursues his interest in other musical genres through collaborations with pianists Kelvin Sholar, Kaan Bulak and Francesco Tristano, as well as with producers Adrien de Maublanc and Cesar Merveille, in projects ranging from improvisation to electronic music production, particularly within his new projects *Midiminuit* and *Les Coeurs Brisés*.



ANNA SARKISOVA

PIANO

(United States)

“She plays with elegance and personality, with a warm tone and confident fingers. Her sound quality is extraordinary, full of different emotional colours. She has a natural ability to connect with the audience.”

—Vitaly Margulis

Pianist Anna Sarkisova has been internationally recognised for her ability to connect emotionally and instantly with audiences, displaying a virtuoso technique and a high level of musicality. She has

performed on numerous prominent stages in the world’s cultural capitals, receiving unanimous applause from audiences for the purity of her sound, her powerful technique and the depth of her interpretations. Her performances have taken her to countries such as Austria, Germany, Italy, Spain, Russia, Armenia, France and the United States, among others.

Anna Sarkisova has been a prizewinner and finalist in several international piano competitions in Italy, Austria, Germany, Spain and the United States. She has worked with renowned musicians such as Rudolf Kehrler, Oxana Yablonskaya, Oleg Meisenberg, Leonid Brumberg, Alexander Braginsky, Paul Badura-Skoda, Dmitry Rachmanov, Arkady Sevidov, Lazslo Simon, Jacques Rouvier, Jura Margulis, Malcolm Bilson and Vladimir Chernov, among others.

Sarkisova’s exceptional talent was recognised from a very early age. Her mother, also a pianist, introduced her to the world of music. At the age of eight, she made her orchestral debut, performing the concertos in G minor by Felix Mendelssohn and in D major by Joseph Haydn. At twelve, she began studying with Professor Igor Yavryan, himself a pupil of the renowned pianist and pedagogue Lev Vlasenko. Under his guidance, she progressed rapidly, giving her first international performance at the age of fourteen after winning the “Città di Senigallia” International Piano Competition in Italy.

Following this success, she was invited to take part in prestigious international festivals such as the Wiener Musikseminar in Austria, the Bravo Music Festival in the United States, the Barcelona Music Festival in Spain and the International Summer Academy Mozarteum in Salzburg,

among others.

At the age of sixteen, she entered the Yerevan State Conservatory in Armenia, where she received scholarships from Vladimir Spivakov and Konstantin Orbelyan. During this period, she continued to perform internationally both as a soloist and as a chamber musician. Three years later, she moved to Vienna to continue her studies at the Vienna Conservatory of Music. The combination of the Russian and Austrian piano schools gives her a broad musical perspective, reflected in her solid technique and interpretative depth.

In 2009, she was admitted to the Herb Alpert School of Music at UCLA with a full scholarship, where she studied with the distinguished pianist Vitaly Margulis, becoming one of his last students. After completing her Master of Music degree, she continued her studies at the Thornton School of Music at the University of Southern California, where she obtained a Doctorate in Piano Performance —DMA— under the guidance of Stewart Gordon.

Anna Sarkisova is currently working on her first solo album, which will include works by Russian and German composers.



JEAN-BAPTISTE DOULCET

PIANO

(France)



Born in 1992 in Paris, Jean-Baptiste Doulcet is a pianist, improviser and composer.

In 2019 he won fourth prize and the audience prize at the Long-Thibaud Competition, chaired by Martha Argerich, as well as the Modern Times Prize at the 2019 Clara Haskil Competition, chaired by Christian Zacharias.

He was also awarded second prize at the 8th Nordic Piano Competition and is a laureate of the Fondation Charles Oulmont.

Regarded as one of the rising stars of French piano alongside Alexandre Kantorow and Rémi Geniet

by *Classica* magazine, he released his first CD, recorded live in concert, featuring works by Beethoven, Schumann and his own improvisations on themes suggested by the audience —*Les Sphères*, 2017—. His second album, devoted to Schumann and Liszt, was released in 2022 on the Mirare label.

In recent years he has been heard in France —Philharmonie de Paris, Pleyel, Gaveau, Cortot, La Folle Journée, La Roque d'Anthéron, Nohant, Lisztomania— as well as in Denmark, the United States, China, Italy and Germany.

Known for his musical personality both as a soloist and as a chamber musician —he has performed with the Oistrakh String Quartet, Augustin Dumay, Marc Coppey, the Quatuor Hermès and the Quatuor Arod— and also for his improvisation concerts, Jean-Baptiste is a complete artist.

After studying at the Paris Conservatoire —CNSMDP— with Claire Désert in piano and chamber music, and with Thierry Escaich and Jean-François Zygel in improvisation, he worked with major figures in piano pedagogy such as Julia Mustonen-Dahlkvist, who has accompanied and worked with him for the past two years, Dmitri Bashkirov, Hortense Cartier-Bresson, Epifanio Comis and Alexey Lebedev.

As a composer, he has written more than twenty works for solo instruments, chamber music and larger ensembles. The Gewandhaus commissioned him to write a second string quartet, premiered in Leipzig in 2018; his Piano Trio was performed at the Petit Palais in Paris, and artists such as Raphaël Pidoux, of the Trio Wanderer, and the Mona Quartet perform his works. His *Trilogy of Passion* for twelve cellos, based on poems by Goethe, is edited and published by Alfonce Productions.



PABLO DIAGO BUSTO

PIANO

(A Coruña)

Born in A Coruña in 1980, Pablo Diago Busto began his musical studies at the conservatory of his hometown and, from the age of twelve, studied in Madrid with the distinguished teacher, composer and concert pianist Manuel Carra.

Throughout his career, he has given recitals and concerts in European cities such as Faro —Portugal—, Hamburg —Germany—, Bergen and Amsterdam —the Netherlands—, as well as in different parts of Spain.

He has been awarded First Prize in several national piano competitions, including the “Marisa Montiel” and “Infanta Cristina” competitions. In the latter, he also received the Steinway & Sons Prize, through which he represented Spain at the Steinway International Piano Festival in Hamburg.

In 2001 he completed his higher music studies and won First Prize in the 5th Young Performers Series of the Pedro Barrié de la Maza Foundation, receiving a scholarship to continue his training for two years. He was also selected by the Barrié Foundation to perform as soloist, together with two other scholarship holders, with the Galicia Symphony Orchestra at the Palacio de la Ópera in A Coruña in December 2002.

In 2003 he completed his postgraduate studies at the Amsterdam Conservatory with the distinguished teacher Jan Marisse Huizing, obtaining the highest marks.

He currently combines his concert activity as soloist with the Orquestra de Cámara Galega with teaching at the Professional Conservatory of Music of A Coruña.



VINCENT TOHIER

PIANO

(France)

Gifted with perfect pitch from an early age, Vincent Tohier began playing the piano at the age of seven. Fascinated by Chopin's expressiveness, he overcame the technical limitations of his age by learning the keyboard by ear. From this instinctive desire to imitate the great masters emerged a natural talent for improvisation and creation, which would become the heartbeat of his artistic life.

Far from restraining his creative instinct, academic discipline nourished it; the keyboard became his most intimate refuge. At fourteen, he entered the Conservatory of Caen. Under the guidance of pianist Julien Le Prado, he received a thorough musical education. Beyond his command of the instrument, he discovered a particular affinity for harmony and became passionate about new technologies in orchestration, a revelation that expanded his expressive capacity. His talent as a composer soon became established: at barely fifteen, he wrote his first original soundtrack for a documentary.

His pursuit of excellence led him, at the age of twenty-one, to the Royal Conservatory of Brussels. Encouraged by his mentors Dominique Cornil and Zofia Lalak, and enriched by the teaching of masters such as Frédéric Aguessy, Jacques Rouvier, Olivier Peyrebrune, Romano Pallotini and Stephan Mendl, he took on the peaks of the repertoire. It was precisely in that Brussels effervescence that a deep musical partnership was born with pianist Gema Arias Varela, his future wife.

That synergy would later lead them to found the Dúo Indigo, a two-piano ensemble invited to the Noites da Cidade Vella festival in A Coruña, organised by the Groba Foundation. As a soloist and chamber musician, Vincent has performed throughout Europe, from France and Belgium to Milan, Vienna and Galicia. However, the call of sonic storytelling proved irresistible: in 2019 he decided to devote himself fully to composition. His cinematic universe, of great evocative power, did not go unnoticed and earned him a nomination at the Brussels International Fantastic Film Festival for the soundtrack of the feature film *River*, by Lorenzo Vergeynst.

Today, Vincent stands at the meeting point between heritage and innovation. A key figure at the prestigious Vienna Symphonic Library—in an almost poetic extension of his training, since his teacher Stephan Mendl, of the legendary Vienna Piano Trio, is the person who selects the company's pianos—, he places his technological expertise at the service of orchestral creation. This commitment is masterfully reflected in his tireless work on the music of Rogelio Groba. Beyond producing orchestral mock-ups for the new versions signed by Rogelio Groba Otero, Vincent is working on the critical re-edition of the maestro's scores, driven by the conviction that this priceless heritage deserves to shine throughout the world.

At the same time, moved by the desire to pass on his knowledge, he founded the online academy Pianoma with Gema. Based in Spain, he develops there a pedagogy of excellence within everyone's reach, reaffirming his role as an ambassador for music that is alive and profoundly human.



DARÍO MARIÑO

CLARINETE

(Galicia)

Darío Mariño Varela studied at the Hochschule für Musik Hanns Eisler in Berlin and at the Karajan Akademie of the Berlin Philharmonic Orchestra with Wenzel Fuchs, Karl-Heinz Steffens and Walter Seyfarth.

He completed his training at the Gustav Mahler Academy in Italy, the Santander International Festival, the Zermatt Festival in Switzerland and the Pacific Music Festival —PMF—

in Japan, where he encountered clarinetists such as Gerald Pachinger, Alexander Bader, Ricardo Morales and Peter Schmidl.

During his studies, he was principal clarinet of the Gustav Mahler Jugendorchester under the baton of Claudio Abbado. He has worked with conductors such as Abbado, Rattle, Järvi, Gergiev, Barenboim, Thielemann, Blomstedt, Davis, Mehta, Bisanti, Haitink, Boulez, Dudamel and Jansons, among others.

In the field of chamber music, he has shared the stage with musicians such as Anne Le Bozec, Alain Meunier, Leif Ove Andsnes, Stephan Picard, Martin Menking, Björn Lehmann, Maurice Bourgue, Radovan Vlatković, Klaus Thunemann, Amihai Grosz, Guy Braunstein, Paul Rivinius, Daniel Heide and Julia Okruashvili.

He was a founding member of the Natalia Ensemble and collaborates with the Scharoun Ensemble of the Berlin Philharmonic Orchestra.

Darío Mariño was principal clarinet of the Konzerthausorchester Berlin and of the Staatstheater Kassel before joining the Symphony Orchestra of the Gran Teatre del Liceu in 2018.

Passionate about the orchestral repertoire, he collaborates as principal clarinet with chamber orchestras such as the Deutsche Kammerphilharmonie Bremen, the Mahler Chamber Orchestra and the Münchener Kammerorchester; with symphony orchestras such as the Berlin Philharmonic Orchestra and the Hamburger Symphoniker; with German radio orchestras such as the DSO and RSB Berlin, the NDR Elbphilharmonie Hamburg, the hr-Sinfonieorchester Frankfurt, the WDR Sinfonieorchester Köln and the Radio-Sinfonieorchester des SWR Stuttgart; as well as with opera houses such as the Deutsche Oper, the Komische Oper Berlin and the Nationaltheater Mannheim.



AST QUARTET

Sungmoon Kim · violín I

Minju Park · violín II

Semin Yim · viola

Eunju Cheung · violoncello

(Corea del Sur)

Actualmente con base en Europa, el AST Quartet toma su nombre de la palabra alemana para “rama”, simbolizando el creci-

miento y el alcance global de la música. Formado por jóvenes músicos apasionados, el conjunto aporta una energía vibrante y una perspectiva fresca a la escena clásica, y busca conectar con el público de todo el mundo.

Recientemente recibieron el Premio Beethoven Henle Urtext en el 2.º Concurso Internacional de Cuartetos de Cuerda de Bad Tölz, sumándose a logros anteriores como el premio especial por la comisión de Gérard Pesson en el 13.º Premio Paolo Borciani y su condición de semifinalistas en el Concours de Genève 2023.

Poco después de su formación, actuaron en la Berliner Philharmonie, en el Seoul Arts Center International Music Festival, en el Festival Mozart de la HfM Hanns Eisler Berlin, en el festival de verano del 50 aniversario de la HMTM Hannover, en el Crescendo Festival de la Universität der Künste Berlin y en Music in PyeongChang.

Actuaron como artistas invitados en el Sommerliche Musiktage Hitzacker 2024, en la McGill International String Quartet Academy —MISQA— 2024 y en Traiettorie 2024, y fueron invitados a actuar en el Festival de Cuartetos de Cuerda en Pays de Fayence.

El cuarteto también participó en proyectos de Villa Musica Rheinland-Pfalz y del Hohenloher Kultursommer. Además, el AST Quartet fue seleccionado como becario por Jeunesses Musicales Deutschland y fue distinguido con la beca de la Ernst von Siemens Music Foundation, el premio Startup-Musician del Börsenclub Hannover y una beca del Förderkreis der HMTMH e.V.

El AST Quartet completó sus estudios en la Hochschule für Musik, Theater und Medien Hannover bajo la dirección del profesor Oliver Wille y recibió una amplia inspiración musical a través de clases magistrales con Corina Belcea, Kuss Quartet, Eberhard Feltz, Mathieu Herzog, Heime Müller, Midori, Wolfgang Redik, Philip Setzer y Tabea Zimmermann.

Actualmente continúan sus estudios con el profesor Günter Pichler en la Escuela Superior de Música Reina Sofía de Madrid.

Artistic Director: Rogelio Groba Otero

Resident Orchestra: Orquestra de Cámara Galega

Coordination: Fernanda Flores

Communication: Ana Roca

Organised by: Fundación Rogelio Groba – Orquestra de Cámara Galega

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Photographs provided by the artists

Collaborating institutions: Concello de Ponteareas, Xunta de Galicia, Deputación de Pontevedra



The Rogelio Groba Foundation wishes to express its sincerest gratitude to all the institutions, organisations and individuals who make this new edition of the Groba Festival possible.

We are especially grateful for the support of the Xunta de Galicia, the Pontevedra Provincial Council and the Concello de Pontearreas, as well as for the collaboration of the Pontearreas Municipal Conservatory, whose involvement helps keep alive the festival's commitment to training and brings young generations of musicians closer to a direct and enriching artistic experience.

Our gratitude also extends to the venues that host the concerts, to the participating artists, to the technical and organisational team, and to all those people whose discreet and constant work contributes to making each edition of the Groba Festival a reality.

And, in a very special way, thank you to the audience. Your presence, listening and loyalty are the ultimate reason for this project, which continues to grow from Pontearreas with the aim of sharing the music of Rogelio Groba and chamber music with all citizens.



A handwritten musical score consisting of four systems of staves. The first system has a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents. The second system has a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents. The third system has two staves with a grand staff (treble and bass clefs), a key signature of one flat, and a 4/4 time signature. It contains a complex texture with many notes, some with accents. The fourth system has two staves with a grand staff, a key signature of one flat, and a 4/4 time signature. It contains a complex texture with many notes, some with accents. There are some faint markings and symbols on the right side of the page, including a circled 'P' and a circled 'S'.

The Rogelio Groba Foundation was founded in 2002 in Ponteareas with the clear aim of studying, protecting, preserving and disseminating the extensive musical work of the Ponteareas-born composer Rogelio Groba. To this end, the Rogelio Groba Foundation includes among its objectives and activities the promotion of classical music, with special attention to universal works that are not regularly programmed in concert halls.

To date, the Rogelio Groba Foundation has produced three catalogues of the complete works of this distinguished composer and has digitised his autograph scores in order to facilitate their study and performance. It has also undertaken and supported the publication of the books *Meditacións en branco e negro*, by Editorial Xerais; *Diabulus in música*, by Editorial Galaxia; *Os acordes da natureza*, published by the Concello de Ponteareas; and *O neno Groba e a Música*, published by the Foundation itself.

The Rogelio Groba Foundation has also released recordings on its own label with the Orquestra de Cámara Galega, the Municipal Band of A Coruña, the London Symphony Orchestra and the Stuttgart Chamber Orchestra.

Since its creation, it has organised numerous concerts and, since 2013, has actively collaborated in the Groba Festival of Ponteareas and, since 2022, in the *Noites na Cidade Vella* concert series in A Coruña.

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