

All Saints Church, Oystermouth
Eglwys yr Holl Saint, Ystumllwynarth

Sunday 16 October 2022

Dydd Sul 16 Hydref 2022

5.00pm



IN THE STILLNESS
YN Y LLONYDDWCH

Côr Bach Abertawe

Swansea Bach Choir

Arweinydd/Conductor:

Greg Hallam

Pianydd/Pianist:

Alex Jenkins

WELCOME

In this world of turmoil we are hoping to immerse you in the stillness this afternoon here at the lovely setting of All Saints Church. We hope you will enjoy the concert, particularly as it will be benefitting the work of Marie Curie. Thanks to generous sponsorship from John and Christine Isaac, Marie Curie will be receiving a proportion of both the ticket sales and proceeds from the refreshments.

I am writing for the first time as the new Chair of the choir, stepping into the shoes of Richard Walters who has steered us through the last few years. Thank you, Richard - your calm focussed leadership was invaluable.

We have an exciting programme for the season, including *Messiah* in December. More details are on the back page. I hope to see you again at those events. We all love to share the music - our audience is really important to us.

We'd also love to share with you the opportunity to sing the music. If you would like to join us, please speak with Greg, our Director, or a choir member.

Finally, we greatly appreciate the financial support we receive. If you would like to become a Friend or a Patron, or to sponsor an event, please get in touch.

CROESO

Yn y byd cythryblus hwn rydym yn gobeithio eich cofleidio â llonyddwch y prynhawn yma, yn eglwys hyfryd Yr Holl Saint. Gobeithiwn y byddwch yn mwynhau'r cyngerdd, yn arbennig gan y bydd yn codi arian at waith Marie Curie. Trwy nawdd hael John a Christine Isaac, bydd Marie Curie yn derbyn cyfran o werthiant y tocynnau a'r elw o'r lluniaueth.

Rwyf finnau'n ysgrifennu am y tro cyntaf fel Cadeirydd newydd y côr, yn dilyn yn ôl traed Richard Walters, a fu'n ein llywio trwy'r blynyddoedd diwethaf. Diolch, Richard - roedd dy arweiniad pwrpasol, digynnwrf yn amhrisiadwy.

Mae gennym raglen gyffrous y tymor hwn, gan gynnwys 'Messiah' ym mis Rhagfyr. Cewch ragor o fanylion ar y dudalen gefn. Rwy'n gobeithio eich gweld eto yn y digwyddiadau hynny. Mae pawb ohonom ni wrth ein bodd yn rhannu'r gerddoriaeth - mae ein cynulleidfau'n wirioneddol bwysig i ni.

Byddem ni hefyd wrth ein bodd yn rhannu'r cyfle i ganu'r gerddoriaeth gyda chi. Os hoffech chi ymuno â ni, mynnwch air â Greg, ein Cyfarwyddwr, neu ag aelod o'r côr.

Yn olaf, rydym ni'n gwerthfawrogi'n fawr bob cefnogaeth ariannol. Os hoffech chi ddod yn Gyfaill neu'n Noddwr i'r côr, neu nodd digwyddiad, cysylltwch â ni, os gwelwch yn dda.

Camilla von Massenbach

Llywydd Anhr./Hon.President: John Hugh Thomas OBE

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IN THE STILLNESS/**YN Y LLONYDDWCH**

Sally Beamish

In the Stillness

Morten Lauridsen

Nocturnes

Soneto de la noche

Sure on this shining night

Epilogue – Voici le soir

Piano:

Simon Mulligan

A leopard's lullaby

Claude Debussy

Rêverie

Sergei Rachmaninov

Bogoróditse Dyévo

Eric Whitacre

The Seal Lullaby

Interval - Refreshments/Egwyl - Lluniaeth

Proceeds to Marie Curie and All Saints Church

Elw i Marie Curie ac Eglwys yr Holl Saint

Arvo Pärt

Bogoróditse Dyévo

John Tavener

Mother of God, here I stand

Porkell Sigurbjörnsson

Heyr, himna smiður

Elaine Hagenberg

The Music of Stillness

Piano:

Joby Talbot

March: Seed capsule

Edvard Grieg

Notturmo, Op.54 No.4 from *Lyric Pieces*

Edvard Grieg

Ave Maris Stella

Eric Whitacre

Sleep

Josef Rheinberger

Abendlied

Cyfeillion/Friends:

Edwin & Mary Atkinson

Valerie Beynon

Mike & Irene Boyles

David & Christine Brown

Margaret Fox

Elizabeth Fussell

Anne Gagen

John & Elaine Gale

Marion Harris

Hettie Annette Hughes

Bethan Jones

Sarah Lever

Judith Lowe

Barbara Paulding

Richard Taylor & Gareth

Evans

Alison Weare

PROGRAMME NOTES

Greg Hallam

The title of this evening's performance, '**In the Stillness**' doesn't require much introduction. The exquisite music for choir and piano you'll hear aims to bring a moment of calm with time to reflect, before what is for many, an incredibly busy season.

Sally Beamish set Katrina Shepherd's poem *In the Stillness* in 2008 and her treatment is simple and yet incredibly effective. In two short homophonic verses and a coda, we are introduced to a slideshow of peaceful 'still' images and feel the anticipation grow towards the birth of Christ.



Morten Lauridsen published his collection of 'Nocturnes' in 2010, although each individual movement was composed specifically for separate occasions. This evening we perform three (of the four published), all of which address aspects on the common theme of 'Night'.

We hear text by Pablo Neruda, James Agee and Rainer Maria Rilke respectively, in beautiful poetry set to luscious harmonies, some serene and folk-like, [*Soneto de la noche*] some extended, soaring melodic lines [*Sure on this Shining Night*] and some scrunchy jazz-like modal chords [*Voici le soir*].

British pianist and composer **Simon Mulligan** has made an impressive number of recordings over the past decade. His *Leopard's Lullaby* is more famously scored for saxophone, and here we hear his solo piano version, which is equally meditative and serene.

This is followed by *Rêverie*, where **Claude Debussy** characterises the concept of being 'lost in thought' with a flowing, dreamy melody accompanied by arpeggiated passages passed from one hand to another.

The text of *Bogoroditse Djevo* (Hail Mary) appears twice this evening, both treated very differently indeed. **Sergei Rachmaninov's** version has become the most famous part of his epic 'All-Night Vigil' Op.37 featuring hearty singing from the altos accompanied by floating lines from the sopranos and tenors. This builds to an exhilarating climax before settling to a calm conclusion.

Ending the first half, we are once again joined by our pianist, Alex Jenkins for a rendition of **Eric Whitacre's** beautiful *Seal Lullaby*. Fear not, we'll wake you in time for the interval!

NODIADAU AR Y RHAGLEN

Greg Hallam

O'r braidd mae angen cyflwyno teitl ein perfformiad heno, '**Yn y Llonyddwch**'. Nod y gerddoriaeth gain ar gyfer côr a phiano y byddwch chi'n ei chlywed fydd darparu egwyl ddigynnwrf, gyda chyfle i fyfrio, cyn adeg a fydd yn eithriadol o brysus i lawer.

Gosododd **Sally Beamish** gerdd Katrina Shepherd *In the Stillness* yn 2008, ac mae'n trin y geiriau'n syml, ac eto'n anhygoel o effeithiol. Trwy gyfrwng dau bennill homoffonig byr a choda, fe'n cyflwynir i gyfres o ddelweddau 'llonydd' tangnefeddus, a theimlwn y disgwyl cynyddol am enedigaeth Crist.

Cyhoeddodd **Morten Lauridsen** ei gasgliad o 'Nosganau' yn 2010, er i bob un o'r symudiadau unigol gael eu cyfansoddi'n benodol ar gyfer gwahanol achlysuron. Heno byddwn ni'n perfformio tri (o'r pedwar a gyhoeddwyd), pob un ohonynt yn ymdrin ag agweddau ar thema gyffredin 'Nos'.

Clywn destunau gan Pablo Neruda, James Agee a Rainer Maria Rilke yn eu tro, ar ffurf barddoniaeth hardd a gyfunwyd â harmonïau godidog, rhai yn delynegol werinol, [*Soneto de la noche*] rhai yn alawon estynedig sy'n esgyn [*Sure on this Shining Night*] a rhai yn gordiau moddol crensiog tebyg i jazz [*Voici le soir*].

Mae'r pianydd a'r cyfansoddwr o Brydain, **Simon Mulligan**, wedi creu nifer trawiadol o recordiadau yn ystod y degawd diwethaf. Mae ei gyfansoddiad *Leopard's Lullaby* yn fwy enwog fel darn i'r sacsoffon, ond yma fe glywn fersiwn sy'n unawd piano, sydd yr un mor fyfyrus a digynnwrf.

Dilynir hyn gan *Rêverie*, lle mae **Claude Debussy** yn cyfleu'r cysyniad o 'ymgolli mewn meddyliau' ag alaw freuddwydiol sy'n llifo i gyfeiliant arpeggios sy'n symud o'r naill law i'r llall.

Mae testun *Bogoroditse Djevo* (Henffych Fair) yn ymddangos ddwywaith heno, ac yn cael ei drin yn wahanol iawn y ddau dro. Fersiwn **Sergei Rachmaninov** yw'r rhan enwocaf o'i 'Wylnos Gydol Nos', Op.37, lle ceir canu cyhyrog gan yr altos i gyfeiliant llinellau gosgeiddig gan y sopranos a'r tenoriaid. Mae'r gwaith yn cyrraedd uchafbwynt egnïol cyn ymdawelu'n ddiweddglo llonydd.

I gloi'r hanner cyntaf, bydd ein pianydd, Alex Jenkins, yn ymuno â ni eto ar gyfer datganiad o *Seal Lullaby* hardd **Eric Whitacre**. Peidiwch â phoeni, fe wnawn ni'ch deffro mewn pryd i'r egwyl!

In the Stillness – Sally Beamish (*Words: Katrina Shepherd*)

In the stillness of a church
Where candles glow,
In the softness of a fall
Of fresh white snow,
In the brightness of the stars
That shine this night,

In the calmness of a pool
Of healing light,
In the clearness of a choir
That softly sings,
In the oneness of a hush
Of angels' wings,

Nocturnes – Morten Lauridsen

Soneto de la noche (*Words: Pablo Neruda*)



Morten Lauridsen

Cuando yo muero quiero tus manos
en mis ojos:
quiero la luz y el trigo
de tus manos amadas
pasar una vez más sobre mí
su frescura:
sentir la suavidad
que cambió mi destino.

Quiero que vivas mientras yo,
dormido, te espero
quiero que tus oídos sigan
oyendo el viento,
que huelas el aroma del mar
que amamos juntos
y que sigas pisando
la arena que pisamos.

Quiero que lo que amo siga vivo
y a ti te amé
y canté sobre todas las cosas,
por eso sigue tú floreciendo,
florida,

para que alcances todo
lo que mi amor te ordena,
para que se pasee mi sombra
por tu pelo
para que así conozcan la razón
de mi canto.

In the Stillness – Sally Beamish (*Geiriau: Katrina Shepherd*)

In the mildness of a night
By stable bare,
In the quietness of a lull
Near cradle fair,
There's a patience as we wait
For a new morn,

And the presence of a child
Soon to be born.

Nosganau – Morten Lauridsen

Soneto de la noche (*Geiriau: Pablo Neruda*)

When I die I want your hands
on my eyes:
I want the light and the wheat
of your beloved hands
to pass over me one more time
their freshness:
to feel the smoothness
that changed my destiny.

I want you to live
while I wait for you, asleep,
I want for your ears to go on
hearing the wind,
for you to smell the sea
that we loved together
and for you to go on walking
the sand where we walked.

I want for what I love to go on living
and as for you I loved you
and sang you above everything,
for that, go on flowering,
flowery one,

so that you reach all
that my love orders for you,
so that my shadow passes
through your hair
so that they know by this the reason
for my song.

Pan fyddaf farw rwyf am i'th ddwylo
fod ar fy llygaid:
rwyf am gael goleuni a gwenith dy
ddwylo annwyl
yn taenu eu ffresni drosaf unwaith yn
rhagor:
er mwyn teimlo'r llyfnder a newidiodd
fy nhynged.

Rwyf am i ti fyw tra mod innau'n
disgwyl amdanat, ynghwsg,
rwyf am i'th glustiau barhau i glywed
y gwynt,
i ti arogl'i'r môr y buom ni'n ymserchu
ynddo ynghyd
ac i ti barhau i droedio'r tywod lle
buom ni'n cerdded.

Rwyf am i'r hyn a garaf barhau i fyw,
a thi yw'r un a gerais ac a ganais yn
fwy na dim,
am hynny, blodeua'n barhaus,
fy mlodeuog un,

Fel dy fod yn cyrraedd popeth mae fy
serch yn ei drefnu i ti,
fel bod fy nghysgod yn symud trwy dy
wallt,
fel y bo iddynt wybod beth yw'r
rheswm am fy nghân.

Sure on this shining night

Words: James Agee (1909-1955)

Sure on this shining night
Of star-made shadows round
Kindness must watch for me
This side the ground.

The late year lies down the north
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Epilogue – Voici le soir

Words: Rainer Maria Rilke (1875-1926)

Voici le soir;
pendant tout un jour encore
je vous ai beaucoup aimées,
collines émues.

Night has come;
for one whole day again
I've loved you so much,
stirring hills.

C'est beau de voir,
Mais: de sentir à la doublure
des paupières fermées
la douceur d'avoir vu ...

It's beautiful to see,
But: to feel in the lining
of closed eyelids
the sweetness of having seen ...

Bogoróditse Dyévo – Sergei Rachmaninov (1873-1943)

Words: Russian Orthodox liturgy

Богородице Дево, радуйся,
благодатная Марие,
Господь с тобою.
Благословена ты в женах,
и благословен плод чрева твоего,
яко Спаса родила
еси душ наших.

Bogoróditse Dyévo, ráduisya,
Blagodátnaya Mariye,
Gospód s tobóyu.
Blagoslovyéna ty v zhenákh,
i blagoslovyén plod chryéva tvoyegó,
yáko Spása rodilá
yesí dush náshikh.

The Seal Lullaby – Eric Whitacre

Words: Rudyard Kipling (1865-1936)

Oh! Hush thee, my baby,
the night is behind us,
And black are the waters
that sparkled so green.

The moon, o'er the combers,
looks downward to find us,
At rest in the hollows
that rustle between.

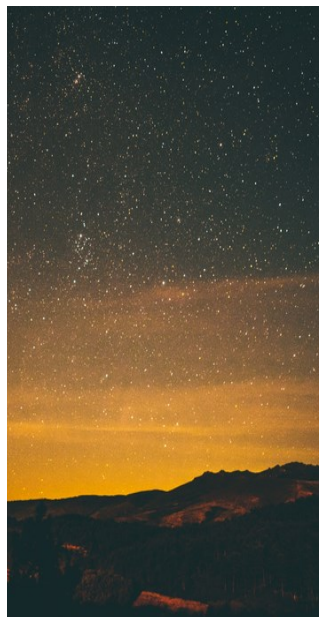
Sure on this shining night *Geiriau: James Agee (1909-1955)*

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

Epilogue – Voici le soir *Geiriau: Rainer Maria Rilke*

Daeth yr hwyr;
unwaith eto am ddiwrnod cyfan
rwyf wedi'ch caru gymaint,
fryniau sy'n cyffwrdd fy nghalon.

Mae'n braf cael gweld,
Ond: teimlir ym mhlygion
amrantau caeedig
felyster y gweld a fu...



Bogoróditse Dyévo – Sergei Rachmaninov (1873-1943) *Geiriau: Litwrgi Eglwys Uniongred Rwsia*

Virgin Mother of God, rejoice,
Mary, full of grace,
the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb,
for you have borne the Saviour
of our souls.

Wryf sy'n Fam Duw, llawenha,
Fair raslon,
mae'r Arglwydd gyda thi.
Bendigedig wyt ti ymhlith gwragedd,
a bendigedig yw ffrwyth dy groth,
oherwydd buost yn cario Gwaredwr
ein heneidiau.

The Seal Lullaby – Eric Whitacre *Geiriau: Rudyard Kipling (1865-1936)*

Where billow meets billow,
then soft be thy pillow,
Oh weary wee flipperling,
curl at thy ease!

The storm shall not wake thee,
nor shark overtake thee,
Asleep in the arms
of the slow swinging seas!

PROGRAMME NOTES continued...

The dovetailing of **Arvo Pärt's** *Bogoróditse Djëvo* and **John Tavener's** *Mother of God, Here I Stand* was inspired by a fabulous recording of the choir of Trinity College, Cambridge on tour in Australia (available on YouTube). The two pieces complement each other so well; moving from the fast-paced Pärt, barely lasting one minute, to Tavener who manages to create the effect of time standing still. Both pieces address the Blessed Virgin Mary in such passionate and unique ways.

Porkell Sigurbjörnsson (1938-2013) was a prolific Icelandic composer with an output of more than 350 works. His short hymn, *Heyr, himna smiður* is another example of such incredible beauty that can be achieved through simplicity. The text was written in the 13th century and there is a medieval flavour in the music, coupled with subtle chromaticism and dissonance. It's a shame there are only three verses!

The Music of Stillness was written by **Elaine Hagenberg** in 2017, using text by Sara Teasdale. After a serene opening the piece rises and falls through affecting climaxes as well as passages of great tranquillity, ending with the same sense of stillness with which it begins.

In 2005, **Joby Talbot** was Classic FM's resident composer and produced 12 pieces (one each month) each scored for different instrumentation. In the month of March, he created this piece for solo piano, *Seed Capsule*. The full collection of pieces was subsequently released as an album 'Once Around The Sun'. **Edvard Grieg's** *Notturmo* boasts colourful extended chords and abrupt harmonic changes that help create a mystical atmosphere, thus highlighting his impressionistic characteristics that foreshadowed the writing of French composers such as Debussy and Ravel.

Grieg's *Ave Maris Stella* is a staple of the choral repertoire and with good reason. Originally written as a solo song with piano, the composer arranged this for choir a few years later. Grieg sets just four verses of the hymn's original seven, with delicate dynamic phrasing, flexible tempo, and chromatic harmony represent musical Romanticism at its finest. The poetic image of Mary as a star guiding mortal souls across the ocean of life no doubt held special significance for Grieg, having lived for much of his life near the North Sea.

We return to the music of **Whitacre** for his moving (and surprisingly rousing) a cappella choral work, *Sleep*. Charles Anthony Silvestri wrote the text for *Sleep*, replacing a poem that Whitacre had already set by Robert Frost. Rather foolishly, Whitacre failed to gain permission to use Frost's work, and, after a long legal battle, the estate forbade him to use the text until it became public domain - in 2038! In fact, the poem entered the public domain a few years ago, but there are currently no plans for Whitacre to revisit the original.

NODIADAU AR Y RHAGLEN parhad...

Ysbrydolwyd y cyfuniad di-fwlch o waith **Arvo Pärt**, *Bogoróditse Djëvo*, ac un **John Tavener** *Mother of God, Here I Stand* gan recordiad bendigedig o gôr Coleg y Drindod, Caergrawnt ar daith yn Awstralia (sydd ar gael ar YouTube). Mae'r ddau ddarn yn cyferbynnu cystal; symudir o gyflymdra gwaith Pärt, sydd o'r braidd yn para munud, i waith Tavener sy'n llwyddo i greu'r argraff bod amser yn aros yn llonydd. Mae'r ddau ddarn yn cyfarch Mair Fendigaid mewn ffyrdd mor angerddol ac unigryw.

Roedd **Porkell Sigurbjörnsson** (1938-2013) yn gyfansoddwr toreithiog o Wlad yr Iâ, a ysgrifennodd fwy na 350 o weithiau. Mae ei emyn byr, *Heyr, himna smiður*, yn enghraifft arall o'r harddwch rhyfeddol y gellir ei gyflawni trwy symrlwydd. Mae'r testun yn dyddio o'r 13eg ganrif, ac mae blas canoloesol i'r gerddoriaeth, wedi'i gyfuno ag elfennau cromatig ac anghytsain cynnil. Trueni nad oes ond tri phennill!

Ysgrifennwyd *The Music of Stillness* gan **Elaine Hagenberg** yn 2017, gan ddefnyddio geiriau Sara Teasdale. Wedi agoriad llonydd, mae'r darn yn esgyn a disgyn trwy uchafbwyntiau trawiadol, yn ogystal ag adrannau tangnefeddus, cyn cloi â'r un ymdeimlad o lonyddwch ag ar y cychwyn.

Yn 2005, **Joby Talbot** oedd cyfansoddwr preswyl Classic FM, a chynhyrchodd 12 o ddarnau (un bob mis), wedi'u sgorio ar gyfer gwahanol offerynnau. Ym mis Mawrth, creodd yr unawd hwn i'r piano, *Seed Capsule*. Yn ddiweddarach rhyddhawyd y casgliad llawn o ddarnau ar ffurf albwm 'Once Around The Sun'. Mae *Notturmo* **Edvard Grieg** yn llawn cordiau lliwgar estynedig a newidiadau harmonig sydyn sy'n helpu i greu awyrgylch cyfriniol, gan amlygu ei briodweddau argraffiadol, oedd yn rhagflaenu arddull cyfansoddwyr Ffrengig megis Debussy a Ravel.

Mae rheswm da pam fod *Ave Maris Stella* gan **Grieg** yn eitem sefydlog gan gorau. Fe'i cyfansoddwyd yn wreiddiol yn gân i unawdydd gyda phiano, ond lluniodd y cyfansoddwr drefniant i gôr ychydig flynyddoedd yn ddiweddarach. Mae Grieg yn gosod pedwar pennill yn unig o'r saith yn yr emyn gwreiddiol, gyda brawddegau deinamig gofalus, tempo hyblyg a harmoni cromatig sy'n cynrychioli Rhamantiaeth gerddorol ar ei gorau. Mae'n siŵr bod y ddelwedd farddonol o'r Forwyn Fair fel seren yn tywys eneidiau meidrol ar draws cefnfor bywyd yn arbennig o arwyddocaol i Grieg, a oedd wedi byw ger Môr y Gogledd am ran helaeth o'i fywyd.

Dychwelwn at gerddoriaeth **Whitacre** ar gyfer ei waith corawl a cappella, *Sleep*, sy'n ein cyffwrdd (ond hefyd, er syndod, yn ein cyffroi). Charles Anthony Silvestri ysgrifennodd y geiriau i *Sleep*, i gymryd lle cerdd gan Robert Frost yr oedd Whitacre eisoes wedi'i gosod. Braidd yn ffôl, nid oedd Whitacre wedi sicrhau caniatâd i ddefnyddio gwaith Frost, ac ar ôl brwydr gyfreithiol hir, gwaharddodd yr ystâd ef rhag defnyddio'r testun nes iddo ddod i'r parth cyhoeddus – yn 2038! Yn y diwedd, daeth y gerdd i'r parth cyhoeddus rai blynyddoedd yn ôl, ond ar hyn o bryd nid oes cynlluniau i Whitacre ddychwelyd at ei osodiad gwreiddiol.

Bogoróditse Dyévo – Arvo Pärt

Words as for the Rachmaninov above.

Geiriau fel ar gyfer y Rachmaninov uchod

Mother of God, here I stand – John Tavener (1944-2013)

Words/Geriau: Mikhail Yuryevich Lermontov (1814-1842)

Mother of God, here I stand now praying,
Before this ikon of your radiant brightness,
Not praying to be saved from a battlefield;
Not giving thanks, nor seeking forgiveness
for the sins of my soul, nor for all the souls
Numb, joyless and desolate on earth;
but for her alone, whom I wholly give you...



Heyr, himna smiður – Þorkell Sigurbjörnsson (1938-2013)

Words: Kolbeinn Tumason (1173-1208)



Hallgrímskirkja, Reykjavík

Heyr himna smiður
hvers skáldið biður.
Komi mjúk til mín
miskunnin þín.
Því heit eg á þig,
þú hefur skaptan mig,
Eg er þrællinn þinn,
þú ert Dróttinn minn.

Guð, heit eg á þig
að græðir mig,
minnst, mildingur mín
mest þurfum þín.
Ryð þú, röðla gramur,
ríklyndur og framur,
hölds hverri sorg
úr hjarta borg.

Gæt, mildingur, mín
mest þurfum þín
helst hverja stund
á hölða grund.
Set, meyar mögur,
málsefni fögur,
öll er hjálp af þér,
í hjarta mér.



John Tavener

Heyr, himna smiður – Þorkell Sigurbjörnsson (1938-2013)

Geriau: Kolbeinn Tumason (1173-1208)

Hear, maker of the heaven,
what the poet bids.
bring soft to me
your mercy.
I beg of you,
for you created me,
I am your servant,
You are my Lord.

God, I beg of you,
heal me.
Remember how great
our need of you.
Drive out, O king of suns,
generous and great,
every human sorrow
from the city of the heart.

Watch over me, mild one,
most we need you,
truly every moment
on this earth.
Send us, son of the Virgin,
good causes,
all help is from you,
in my heart.

Clyw, luniwr y nefoedd,
ddeisyfiad y bardd.
taena'n dyner arnaf dy
drugaredd.
Erfyniaf arnat,
cansys ti a'm creodd,
fi yw dy was,
Ti yw fy Arglwydd.

Dduw, rwy'n erfyn arnat,
iachâ fi.
Cofia mor fawr
yw ein hangen amdanat.
O frenin pob haul,
yn dy fawredd a'th haelioni,
dilea bob tristwch dynol
o ddinas y galon.

Gwylia drosaf, dyner un,
mae ein hangen amdanat
fwyaf bob eiliad
ar y ddaear hon.
Anfon achosion da atom,
fab y Wryf,
daw pob cymorth oddi wrthyt,
yn fy nghalon.

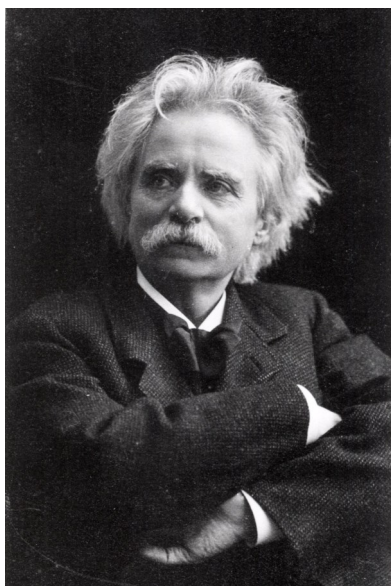
The Music of Stillness – Elaine Hagenberg

Words: Sara Teasdale (1884-1933)

There will be rest, and sure stars
 shining
Over roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising,
Out of a dream in my lonely mind.
I shall find the crystal of peace,
 - above me
Stars I shall find.

Ave Maris Stella – Edvard Grieg (1843-1907)



Edvard Grieg

Ave, maris stella,
Dei mater alma,
atque semper virgo,
felix cœli porta.

Solve vincla reis,
profer lumen cæcis,
mala nostra pelle,
bona cuncta posce.

Vitam præsta puram,
iter para tutum,
ut videntes Jesum
semper collætémur.

Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto,
tribus honor unus.
Amen.

Sleep – Eric Whitacre

Words: Charles Anthony Silvestri

The evening hangs
beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.

Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my mind's aflight;
And yet my limbs
seem made of lead.



Elaine Hagenberg

Ave Maris Stella – Edvard Grieg (1843-1907)

Hail, star of the sea,
Blessed Mother of God,
And ever-virgin
Happy gate of Heaven

Loosen the chains of sinners,
Give light to the blind,
Drive away our ills,
Seek for us all good things.

Bestow a pure life,
Make safe our path:
That seeing Jesus,
We may ever rejoice.

Praise to God the Father,
Glory to Christ on high,
To the Holy Spirit,
The third part, honour, as one.
Amen.

Henffych, seren y môr,
Mam fendigaid Duw,
Y fythol wryf,
Porth llawen y nefoedd.

Rhyddha gadwyni'r pechaduriaid,
Rho oleuni i'r deillion,
Pellha bopeth drwg oddi wrthym,
Ceisia bopeth da er ein mwyn.

Rho fywyd pur,
Gwna ein llwybr yn ddiogel:
Fel y bo i ni, wrth weld Iesu,
Lawenhau'n barhaus.

Moliant i Dduw y Tad,
Gogoniant i Grist yn yr uchelfannau,
I'r Ysbryd Glân, anrhydedd,
I'r tri yn un.
Amen.

Sleep – Eric Whitacre

Geriau: Charles Anthony Silvestri

If there are noises in the night,
A frightening shadow,
Flickering light;
Then I surrender unto sleep,
Where clouds of dream

give second sight.
What dreams may come,
Both dark and deep,
Of flying wings and soaring leap?
As I surrender unto sleep.

PROGRAMME NOTES continued...

Josef Rheinberger quite rightly has the last word this evening with his stunning setting of *Abendlied*. Traditionally sung at compline, this fabulous setting was written when he was just 15 years old. Scored for six-part choir, the setting of Luke, chapter 24, verse 29 employs a carefully controlled balance between homophonic and contrapuntal textures. Listen for the second chord of the piece - minor and unexpected, which sets the tone for the piece - rich but solemn; and for the final phrase whose diminuendo seems to symbolise the fading of the evening light. This motet is regarded as Rheinberger's best-known sacred composition and is simply delicious to sing.

Abendlied – Josef Rheinberger (1839-1901)

Words: Luke 24:29

Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.

Bide with us,
for evening shadows darken,
and the day will soon be over.



The **Swansea Bach Choir** was formed in 1965 with the specific aim of presenting the very best choral works from the past five centuries to as wide a public as possible and in as professional and authentic a manner as possible.

Over a period of over 50 years the choir has developed a wide repertoire, and is particularly known for its performances of Baroque music, since it has presented several of the major works of composers such as Bach, Monteverdi, Handel and Haydn with period orchestras.

At the other end of the historical spectrum the choir has performed major compositions by Rachmaninov, Pizzetti, Frank Martin, Howells, Britten and Duruflé, as well as works by several modern Welsh composers.

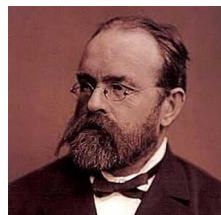
NODIADAU AR Y RHAGLEN parhad...

Yn briodol iawn, **Josef Rheinberger** sy'n cael y gair olaf heno gyda'i osodiad rhyfeddol o *Abendlied*. Cafodd y trefniant gogoneddus hwn, a genir yn draddodiadol adeg cwmplin, ei gyfansoddi pan nad oedd ond 15 oed. Gosodiad o Luc, pennod 24, adnod 29, i gôr chwe rhan ydyw, ac mae'n cadw cydbwysedd gofalus rhwng gwead homoffonig a gwrthbwyntiol. Gwrandewch am ail gord y darn – sy'n annisgwyl leddf, gan greu naws gyfoethog ac urddasol; a'r frawddeg olaf, lle mae'r diminuendo fel petai'n cynrychioli goleuni'r hwyr yn pallu. Y motet hwn yw cyfansoddiad cysegredig mwyaf adnabyddus Rheinberger, ac mae ei ganu yn brofiad bendigedig.

Abendlied – Josef Rheinberger (1839-1901)

Geiriau: Luc 24:29

Aros gyda ni,
oblegid mae cysgodion yr hwyr yn dyfnhau,
ac yn fuan daw'r diwrnod i ben.



Ffurfiwyd **Côr Bach Abertawe** yn 1965 gyda'r nod penodol o gyflwyno gweithiau corawl gorau'r pum canrif diwethaf i gynulleidfa mor eang â phosibl, ac mewn modd mor broffesiynol a dyls â phosibl.

Dros gyfnod o fwy na hanner canrif mae'r côr wedi datblygu repertoire eang, ac mae'n arbennig o adnabyddus am ei berfformiadau o gerddoriaeth Faróc, gan ei fod wedi cyflwyno nifer o brif weithiau cyfansoddwyr fel Bach, Monteverdi, Handel a Haydn gyda cherddorfeydd cyfnod.

Ym mhen arall y sbectrwm hanesyddol mae'r côr wedi perfformio gweithiau pwysig gan Rachmaninov, Pizzetti, Frank Martin, Howells, Britten a Duruflé, yn ogystal â gweithiau gan sawl cyfansoddwr modern o Gymru.

SOPRANOS

Catherine Brown
Vanessa Bryant
Gill Hattersley
Cate Hopkins
Stephanie McCann
Dawn O'Keeffe
Elaine Parker
Sue Perry-Grech
Virginia Prifti
Christine Range
Menna Rees Williams
Jane Thomas

Catherine Webster
Siân Williams

ALTOS

Sharon Davies
Fiona Gannon
Claire Mansel Lewis
Camilla von
Massenbach
Jo Rhind
Eleri Thomas
Kathryn Tomos
Mary Walker

TENORIAID/TENORS

Phil Coles
Gareth Davies
Bill Gannon
Chris Heavens
Malcolm Lowe

BASWYR/BASSES

Mark Boulter
John Lever
Andy Quick
Josh Quinlan
Richard Whitehead

Greg Hallam is an esteemed choral director, singer and teacher. He is Musical Director of Swansea Bach Choir, Reading Festival Chorus and Bracknell Choral Society.

A graduate of the Royal Academy of Music and Royal College of Music, in 2019 Greg was awarded an ARAM (Associate of the Royal Academy of Music) for his significant contribution to the music profession.

He is particularly proud to have helped set up the London Youth Choir, directing their boys' choir and training choir and delivering workshops as part of their 'Aspire' scheme. Greg was Assistant Music Director of the National Youth Choirs of Great Britain for several years and founded the Ulster Youth Junior Choir in 2017.



Ben Tomline Photography

As singing teacher at Wellington College and Christchurch Cathedral School, Oxford, Greg teaches individual lessons to young singers aged 8-18. He works closely with Worcester College, Oxford; delivering regular workshops for the chapel choir, providing vocal tuition to undergraduate students and helping produce their four most recent recordings. Greg is tutor to the postgraduate choral conducting students at the Royal Welsh College of Music and Drama guiding them in the use of gesture and technique alongside how to lead efficient and effective rehearsals.

Greg's conducting and rehearsing style is drawn from his experiences as a singer. As a baritone, Greg has sung with a number of groups including *London Voices*, *Philharmonia Voices*, *Voces8* and *Dieci Voices*. He is often asked to coordinate and sing in small ensembles for various private functions and for special services at the Dutch Church in London.



Alex Jenkins read music at the University of Nottingham, graduating with a BA(Hons) and an MA. He was Musician-in-Residence at Christ's Hospital School in West Sussex for two years, where he later worked as a visiting piano teacher. Alex graduated with distinction in his MPerf in Piano Accompaniment at the Royal College of Music under the tutelage of Simon Lepper, Roger Vignoles and Andrew Zolinsky. Whilst there Alex was awarded the Titanic Memoriam Prize for best performance by a pianist in the Lies Askonas Vocal Competition and an accompanist's prize at the Brooks-van der Pump English Song Competition.

He is a professional accompanist and vocal coach at the Royal Welsh College of Music, working predominantly with the Vocal, Choral Conducting and Opera departments, as well as coaching in a summer residency at Sherborne School of Music. Alex regularly works with choirs, currently accompanying Swansea Bach Choir and Kenfig Hill & District Male Voice Choir.

Mae **Greg Hallam** yn gyfarwyddwr corawl, canwr ac athro uchel ei barch. Mae'n Gyfarwyddwr Cerdd ar Gôr Bach Abertawe, Corws Gŵyl Reading a Chymdeithas Gorawl Bracknell.

Mae'n un o raddedigion yr Academi Gerdd Frenhinol a'r Coleg Cerdd Brenhinol, ac yn 2019 dyfarnwyd ARAM (Aelod Cysylltiol o'r Academi Gerdd Frenhinol) i Greg am ei gyfraniad sylweddol i'r proffesiwn cerddoriaeth.

Mae'n arbennig o falch ei fod wedi helpu i sefydlu Côr Ieuencid Llundain, gan roi cyfarwyddyd i'w côr bechgyn a'u côr hyfforddi, a chyflwyno gweithdai fel rhan o'u cynllun 'Aspire'. Bu Greg yn Gyfarwyddwr Cerdd Cynorthwyol ar Gorau Ieuencid Cenedlaethol Prydain Fawr am sawl blwyddyn, ac ef ffurfiodd Gôr Ieuencid Iau Ulster yn 2017.

Fel athro canu yng Ngholeg Wellington ac Ysgol Cadeirlan Eglwys Crist, Rhydychen, mae Greg yn rhoi gwersi unigol i gantorion ifanc 8-18 oed. Mae'n cydweithio'n agos â Choleg Worcester, Rhydychen; yn cyflwyno gweithdai rheolaidd i gôr y capel, yn rhoi gwersi lleisiol i fyfyrwyr israddedig, ac yn helpu i gynhyrchu eu pedwar recordiad diweddaraf. Mae'n diwtor ar y myfyrwyr arwain corawl ôl-raddedig yng Ngholeg Cerdd a Drama Brenhinol Cymru, ac yn rhoi arweiniad iddynt ar ddefnyddio ystumiau a thechneg, yn ogystal â sut mae arwain ymarferion effeithlon ac effeithiol.

Daw arddull Greg wrth arwain ac ymarfer o'i brofiadau fel canwr. Fel bariton, mae Greg wedi canu gyda nifer o grwpiau, gan gynnwys *London Voices*, *Philharmonia Voices*, *Voces8* a *Dieci Voices*. Gofynnir yn aml iddo gydlynw a chanu mewn ensembles bychain ar gyfer digwyddiadau preifat amrywiol, a gwasanaethau arbennig yn yr Eglwys Iseldireg yn Llundain.

Bu **Alex Jenkins** yn astudio cerddoriaeth ym Mhrifysgol Nottingham, a graddiodd gyda BA(Anrh) ac MA. Bu'n Gerddor Preswyl yn Ysgol Ysbyty Crist yng Ngorllewin Sussex am ddwy flynedd, lle bu'n gweithio fel athro piano teithiol yn ddiweddarach. Graddiodd Alex gyda rhagoriaeth yn ei MPerf mewn Cyfeilio ar y Piano yn y Coleg Cerdd Brenhinol dan gyfarwyddyd Simon Lepper, Roger Vignoles ac Andrew Zolinsky. Yn ystod ei gyfnod yno, dyfarnwyd Gwobr Goffa Titanic i Alex am y perfformiad gorau gan banydd yng Nghystadleuaeth Leisiol Lies Askonas a gwobr cyfeilydd yng Nghystadleuaeth Caneuon Seisnig Brooks-van der Pump.

Mae'n gyfeilydd proffesiynol ac yn hyfforddwr lleisiol yng Ngholeg Cerdd Brenhinol Cymru, yn gweithio'n bennaf gyda'r adrannau Lleisiol, Arwain Corawl ac Opera, yn ogystal â hyfforddi ar gwrs preswyl haf yn Ysgol Gerdd Sherborne. Mae Alex yn gweithio'n rheolaidd gyda chorau, ac ar hyn o bryd yn cyfeilio i Gôr Bach Abertawe a Chôr Meibion Mynydd Cynffig a'r Cyffiniau.

NEXT CONCERTS FOR SWANSEA BACH CHOIR

CYNGHERDDAU NESAF CÔR BACH ABERTAWE

Sunday, 7pm 18 December at Brangwyn Hall, Swansea

Handel: *Messiah*

Dydd Sul, 7pm 18 Rhagfyr yn Neuadd Brangwyn, Abertawe

Handel: *Messiah*

Saturday, 18 March 2023 at Cardiff Oratory

Durufilé: *Requiem*

Dydd Sadwrn, 18 Mawrth 2023 yn Oratori Caerdydd

Durufilé: *Requiem*

Saturday, 1 July 2023 at St Teilo's Church, Llandeilo

**Dydd Sadwrn, 1 Gorffennaf 2023 yn Eglwys Teilo Sant,
Llandeilo**



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Swansea Bach Choir



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