



MEMBRA JESU NOSTRI

CONDUCTOR ARWEINYDD:
GREG HALLAM

PLUS SPECIAL GUESTS
YNGHYD Â GWESTEION ARBENNIG

SATURDAY 9 MARCH
MARGAM ABBEY

DYDD SADWRN 9 MAWRTH
ABATY MARGAM

5PM

www.swanseabachchoir.org

SWANSEA BACH CHOIR / CÔR BACH ABERTAWE

Hon President/Llywydd Anrh.: John Hugh Thomas OBE

Patron/ Noddwr: Elin Manahan Thomas



WELCOME

We are very happy to be back singing in this lovely setting at Margam Abbey. We would like to thank “The Friends of Swansea Music and the Arts” for their £500 sponsorship of this concert. We are looking forward to performing with this instrumental ensemble playing period instruments. We have also enjoyed rehearsing under the baton of our guest conductor. You will see Olga in action today. Please give her a warm welcome.

I would like to draw your attention to the change of venue for our Summer concert as part of the Gower Festival. Our concert will take place at St Cenydd's church, Llangennith, not as previously advertised. Thank you for being here and please enjoy the concert.

CROESO

Rydym ni'n falch iawn o fod yn ôl yn canu yma yn harddwch Abaty Margam. Hoffem ddiolch i “Gyfeillion Cerddoriaeth a Chelfyddydau Abertawe” am eu nawdd o £500 ar gyfer y cyngerdd hwn, ac rydym yn edrych ymlaen at berfformio gyda'r ensemble sy'n chwarae offerynnau cyfnod. Rydym hefyd wedi mwynhau ymarfer dan law ein harweinydd gwadd, Olga, y byddwch yn ei gweld wrth ei gwaith heddiw. Rhowch groeso cynnes iddi, os gwelwch yn dda.

Hoffwn dynnu eich sylw at y newid yn lleoliad ein cyngerdd haf, fydd yn rhan o Wyl Gŵyr. Cynhelir ein cyngerdd yn eglwys Sant Cenydd, Llangynydd, nid yn y lleoliad a hysbysebwyd yn wreiddiol. Diolch am eich presenoldeb heddiw – gobeithio byddwch yn mwynhau'r cyngerdd.

Camilla von Massenbach

Chair, Swansea Bach Choir
Cadeirydd, Côr Bach Abertawe

PROGRAMME / RHAGLEN

Tunder Dominus illuminatio mea

Buxtehude Membra Jesu nostri

I. Ad pedes

II. Ad genua

III. Ad manus

Telemann Laudate Jehovah*

Interval / Egwyl

Bach Komm, Jesu, komm

Buxtehude Membra Jesu nostril

IV. Ad latus

V. Ad pectus

VI. Ad cor

VII. Ad faciem

— — — — —

Conductor / Arweinydd: Greg Hallam

*Guest conductor / Arweinydd gwadd: Olga Stasyk

Violins / Fiolinau: Theresa Caudle
Andrea Jones

Cello / Sielo: Samuel Ng

Theorbo: Jens Franke

Organ: Dominika Maszczyńska

The Cambrian Consort of Viols / Consort Feiolau Cambria:

Treble:	Paul Brophy
Tenor:	Delyth Holland
Tenor:	Simon Fraser
Bass:	Tish Jack
Bass:	Tim Soar

PROGRAMME NOTES *by Greg Hallam*

This evening, we trace a thread through the music of four composers, spanning the full 150 years of the Baroque era. Telemann was a contemporary of J.S.Bach, who was influenced greatly by the work of Buxtehude, who, in turn, succeeded Tunder (in addition to marrying into the Tunder family)!

We begin with a real gem of the Baroque repertoire, Franz Tunder's setting of Psalm 27; ***Dominus illuminatio mea*** (The Lord is my Light), a piece full of colour, creative word-setting and a fascinating fusion of Italian and German styles. In a similar fashion to *Membra Jesu Nostri*, this setting is composed for five voices, two violins and continuo. The instruments and voices are generally kept apart, with the two violins interspersing interludes between vocal sections. Tunder builds his phrases on the simplest of little motifs, in true Baroque fashion. But, in late Renaissance fashion, he also contrasts high and low voices and provides some wonderful examples of word-painting, notably his militaristic flourishes at the mention of the besieging army. Franz Tunder was not only Dieterich Buxtehude's predecessor at the Lübeck Marienkirche, but also his father-in-law. Tunder is less well known nowadays, but it was he who started a famous series of Sunday evening concerts 'Abendmusiken' in the 1640's - a tradition which continued until 1810 and famously attracted a young J.S. Bach at the beginning of his career.

Dieterich Buxtehude's cantata cycle ***Membra Jesu Nostri*** (The Limbs of Our Jesus), is a unique work. Based on words from a medieval Latin hymn, 'Salve mundi salutare', the cycle comprises seven cantatas, each dedicated to a different part of Christ's crucified body, representing aspects of his suffering and sacrifice. The changes in instrumentation, along with autographs of the score, suggest that each movement was first performed separately. However, given the profound and spiritually rich musical journey through the various parts of Christ's body, it's likely this was written for Liturgical use (and possibly performed at the 'Abendmusiken'). The texts are based on the concept of an observer contemplating Christ's body on the cross, starting with the feet and moving up to the knees, hands, side, breast, heart and head.

Each cantata has the same structure: they start with an instrumental sinfonia, which is followed by a quotation from the Bible set in the form of a concerto for three to five voices, and three arias for one to three solo voices, which are divided by instrumental ritornellos. At the end, the Bible quotation is repeated, except for the final cantata which ends with "Amen". We are not using soloists this evening, rather each aria will be sung by the respective section of the choir.

The opening cantata, "Ad Pedes" (To the Feet), sets the tone for the entire cycle with its solemn and introspective mood. Buxtehude's use of chromaticism and dissonance in the vocal lines underscores the agony of Christ's journey to the cross. As the cycle progresses, each subsequent cantata delves deeper into the themes of repentance, redemption, and divine mercy, culminating in the final cantata, "Ad Faciem" (To the Face), which celebrates the transfiguration and glorification of Christ.

NODIADAU AR Y RHAGLEN *gan Greg Hallam*

Heno, byddwn ni'n rhychwantu cerddoriaeth pedwar cyfansoddwr, sy'n cwmpasu canrif a hanner cyfnod y Baróc ar ei hyd. Roedd Telemann yn un o gyfoeswyr J.S.Bach, y dylanwadwyd yn fawr arno gan waith Buxtehude, a oedd, yntau, yn olynnydd i Tunder (yn ogystal â phriodi mewn i'w deulu)!

Byddwn ni'n cychwyn gyda pherl o repertoire cyfnod y Baróc, gosodiad Franz Tunder o Salm 27; ***Dominus illuminatio mea*** (Yr Arglwydd yw fy Ngoleuni), darn yn llawn lliw, gosodiadau creadigol o'r geiriau, a chyfuniad hudol o arddull yr Eidal a'r Almaen. Yn debyg i ***Membra Jesu Nostri***, mae'r gosodiad hwn wedi'i gyfansoddi ar gyfer pum llais, dau fiolin a continuo. Ar y cyfan cedwir yr offerynnau a'r lleisiau ar wahân, gydag ysbeidiau offerynnol i'r fiolinau rhwng yr adrannau lleisiol. Mae Tunder yn creu ei frawddegau cerddorol o fotiffau bach digon syml, mewn dull nodweddiadol o'r cyfnod Baróc. Ond yn debycach i ddull y Dadeni hwyr, mae hefyd yn creu cyferbyniad rhwng lleisiau uchel ac isel, ac yn darparu rhai enghreifftiau gwych o ddarlunio geiriau, yn fwyaf amlwg ei addurniadau milwrol eu naws wrth sôn am y fyddin yn gwarchae. Yn ogystal â bod yn rhagflaenydd i Dieterich Buxtehude yn y Marienkirche yn Lübeck, roedd Franz Tunder hefyd yn dad-yng-nghyfraith iddo. Mae Tunder yn llai adnabyddus heddiw, ond ef gychwynnodd gyfres enwog o gyngherddau nos Sul, yr 'Abendmusiken', yn y 1640au -traddodiad a barhaodd tan 1810, ac sy'n enwog am ddenu'r J.S. Bach ifanc ar ddechrau ei yrfa.

Mae cylch cantatâu Dieterich Buxtehude ***Membra Jesu Nostri*** (Aelodau Ein Iesu), yn waith unigryw. Seiliwyd y cylch ar eiriau o emyn Lladin canoloesol, ac mae'n cynnwys saith cantata, pob un yn canolbwyntio ar ran wahanol o gorff croeshoeliedig Crist, ac yn cynrychioli agweddau ar ei ddioddefaint a'i aberth. Mae'r newidiadau i'r offerynnau, ynghyd â'r copïau o'r sgôr sydd yn ei lawysgrifen, yn awgrymu bod pob symudiad wedi cael ei berfformio ar wahân ar y cychwyn. Ond, o ystyried y daith gerddorol ddwys ac ysbrydol gyfoethog ar hyd amrywiol rannau corff Crist, mae'n debygol bod y gwaith wedi'i ysgrifennu at ddefnydd Litwrgaidd (a'i berfformio o bosib yn yr 'Abendmusiken'). Seiliwyd y geiriau ar y cysyniad o rywun yn myfyrio ar gorff Crist ar y groes, gan gychwyn gyda'r traed, a symud i fyny at y penliniau, y dwylo, yr ochr, y fron, y galon a'r pen.

Mae'r un strwythur i bob cantata – sinffonia offerynnol i gychwyn, ac yna dyfyniad o'r Beibl ar ffurf concerto ar gyfer rhwng tri a phump o leisiau, a thair aria ar gyfer rhwng un a thri llais unigol, gyda ritornel offerynnol rhyngddynt bob tro. Ar y diwedd, ailadroddir y dyfyniad o'r Beibl, ac eithrio yn y cantata olaf, sy'n cloi ag "Amen". Fyddwn ni ddim yn defnyddio unawdwyr heno, yn hytrach cenir pob aria gan yr adran berthnasol o'r côr.

Mae'r cantata agoriadol, "Ad Pedes" (I'r Traed), yn gosod naws y cylch cyfan, gan greu awyrgylch meddylgar, dwys. Mae defnydd Buxtehude o batrymau cromatig ac anghytgord yn y llinellau lleisiol yn pwysleisio artaith taith Crist at y groes. Wrth i'r cylch symud yn ei flaen, mae pob cantata yn ei dro yn rhoi sylw dyfnach i themâu edifeirwch, achubiaeth, a thrugaredd dwyfol, gan gyrraedd uchafbwynt yn y cantata olaf, "Ad Faciem" (I'r Wyneb), sy'n dathlu gweddnewidiad a gogoniant Crist.

PROGRAMME NOTES *continued...*

One of the remarkable aspects of "Membra Jesu Nostri" is Buxtehude's skilful integration of various musical forms and styles. The cantatas feature elements of German chorale, Italianate aria, and French dance music, demonstrating Buxtehude's versatility as a composer. His masterful handling of polyphony and texture creates a rich tapestry of sound that captivates the listener from start to finish. Moreover, Buxtehude's use of word painting adds depth and emotional resonance to the music. In "Ad Latus" (To the Side), for instance, the plaintive melodies evoke the piercing of Christ's side by the soldier's spear.

It's perhaps no surprise that the sixth movement, "Ad Cor" (To the Heart) is treated somewhat differently. The violins and cello are replaced by five viols, creating a very unique sound world. Many performances 'cheat' with this movement, re-distributing parts to the violins, but we're very fortunate this evening to be joined by a consort of viols often joined by one of our altos, Delyth Holland.

We end the first half by lifting the mood with a little-known work from Telemann.

Laudate Jehovah, omnes gentes is a setting of one of the shortest psalms in the Bible; Psalm 117, scored for choir, violins and continuo and presented in three short sections. "Praise Jehovah" is a lively declaration from the sopranos, imitated by the altos, with the whole choir singing "all ye people" each time. It offers fireworks in the outer two sections, contrasted by a gentler middle section; flowing legato lines accompanied by a gentle rippling from the violins working in tandem. It's possible to hear in excess of 50 "alleluia"s in the final section, all declared within under 90 seconds! This will be directed by Olga Stasyk, who has been working with Swansea Bach Choir this term as part of her Choral Conducting course at the Royal Welsh College of Music and Drama.

Bach and Telemann first met when Telemann was the director of music in Leipzig, a position that Bach would later hold. Whilst they had different approaches to composition, they corresponded regularly and exchanged works.

Set for two choirs of SATB, J.S.Bach's ***Komm, Jesu, Komm*** is possibly my favourite of his [six] motets and I have very fond memories of performing it in Bach's church (Thomaskirche) in Leipzig some years ago alongside 120 other members of the National Youth Choir of Great Britain. This is the only motet not to include excerpts from the Bible. Instead, Bach sets the first and 11th stanza of a poem by Paul Thymich, professor at the Thomasschule, Leipzig. The piece is a prayerful plea for the coming of Christ, expressing longing and anticipation for spiritual salvation.

Bach's treatment of the text is highly expressive, with intricate polyphony and rich harmonic textures that evoke a sense of reverence and yearning. The use of chromaticism and dissonance adds emotional depth to the music, reflecting the tension between earthly longing and heavenly fulfilment.

The beginning evokes the suffering of a person near the end of life, with their weariness aspiring to peace. A short fugue is followed by a long statement of faith, which sounds almost like a minuet. It is the only motet not to end with a chorale, but an aria (harmonized and set like a chorale) written by Bach himself.

NODIADAU AR Y RHAGLEN *parhad*

Un o'r agweddau rhyfeddol ar "Membra Jesu Nostri" yw dull crefftus Buxtehude o gyfuno amrywiol ffurfiau ac arddulliau cerddorol. Mae'r cantatâu yn cynnwys elfennau o goralau'r Almaen, ariâu'r Eidal, a cherddoriaeth ddawns o Ffrainc, gan arddangos ystwythder Buxtehude fel cyfansoddwr. Mae ei ymdriniaeth feistrolgar â pholyffoni a gwedd yn creu sain gyfoethog sy'n swyno'r gwrandawr o'r dechrau i'r diwedd. Ar ben hynny, mae'r modd mae Buxtehude yn darlunio'r geiriau yn ychwanegu dyfnder a didwylledd emosiynol i'r gerddoriaeth. Yn "Ad Latus" (l'r Ochr), er enghraifft, mae'r alawon dolefus yn peri i ni feddwl am wayffon y milwr yn trywanu ochr Crist. Efallai nad yw'n syndod bod y chweched symudiad, "Ad Cor" (l'r Galon) yn cael triniaeth rywfaint yn wahanol. Yn lle'r fiolinau a'r sielo, ceir pum feiol, sy'n creu seinfyd cwbl unigryw. Mae llawer o berfformiadau'n 'twyllo' yn y symudiad yma, gan aildosbarthu rhannau i'r fiolinau, ond rydym ni'n ffodus iawn heno ein bod yn cael cwmni consort o feiolau y mae un o altos y côr, Delyth Holland, yn aml yn ymuno â nhw.

I gloi'r hanner cyntaf, byddwn yn creu naws fwy bywiog â gwaith llai cyfarwydd gan Telemann. Gosodiad o un o'r salmau byrraf yn y Beibl, Salm 117, yw **Laudate Jehovam, omnes gentes**, mewn trefniant ar gyfer côr, fiolinau, a continuo, ac fe'i cyflwynir mewn tair adran fer. Ceir datganiad bywiog "Molwch yr Arglwydd" gan y sopranos, efelychir hynny gan yr altos, ac mae'r côr cyfan yn canu "yr holl bobloedd" bob tro. Mae tân gwyllt yn yr adrannau allanol, gydag adran ganol dynerach gyferbyniol; llinellau legato yn llifo i gyfeiliant tonnog ysgafn yn y fiolinau, sy'n mynd law yn llaw. Mae modd clywed mwy na 50 "alleluia" yn yr adran derfynol, y cyfan o fewn llai na 90 eiliad! Bydd y darn hwn dan gyfarwyddyd Olga Stasyk, sydd wedi bod yn gweithio gyda Chôr Bach Abertawe y tymor yma fel rhan o'i chwrs Arwain Corawl yng Ngholeg Brenhinol Cerdd a Drama Cymru.

Cyfarfu Bach a Telemann am y tro cyntaf pan oedd Telemann yn gyfarwyddwr cerdd yn Leipzig, swydd y byddai Bach yn ei llenwi'n ddiweddarach. Er eu bod yn cyfansoddi mewn gwahanol ffyrdd, roedden nhw'n gohebu'n rheolaidd ac yn cyfnewid gweithiau.

O bosib, **Komm, Jesu, Komm** J.S.Bach, a osodwyd ar gyfer dau gôr SATB, yw fy ffefryn o blith ei chwe motet, ac mae gen i atgofion melys iawn am ei berfformio yn eglwys Bach (y Thomaskirche) yn Leipzig rai blynyddoedd yn ôl, gyda'r 120 o aelodau eraill yng Nghôr Ieuencid Cenedlaethol Prydain Fawr. Hwn yw'r unig un o'i fotetau nad yw'n cynnwys dyfyniadau o'r Beibl. Yn hytrach, mae Bach yn gosod penillion 1 ac 11 o gerdd gan Paul Thymich, athro yn y Thomasschule, Leipzig. Mae'r darn yn ymbil yn weddïgar am ddyfodiad Crist, gan fynegi hiraeth ac awydd am achubiaeth ysbrydol.

Mae Bach yn trin y testun mewn modd sy'n llawn mynegiant, gyda pholyffoni cywrain a gwedd harmonig cyfoethog sy'n creu ymdeimlad o barch a dyhead. Mae'r defnydd o batrymau cromatig ac anghytgord yn rhoi dyfnder emosiynol i'r gerddoriaeth, gan adlewyrchu'r tensiwn rhwng dyheadau daearol a chyflawniad nefol.

Mae'r dechrau'n cyfleu dioddefaint rhywun sy'n agos at ddiwedd oes, gyda'u blinder a'u gobaith am dangnefedd. Dilyniir ffiwg fer gan ddatganiad hir o ffydd, sy'n swnio bron fel minwét. Hwn yw'r unig fotet sy'n cloi ag aria yn hytrach na chorâl, aria (a gafodd ei chynghaneddu a'i gosod fel corâl) o waith Bach ei hun.

FRANZ TUNDER 1614-1667

Psalm 27: Dominus illuminatio mea



Dominus illuminatio mea et salus mea: quem timebo? Dominus protector vitæ meæ: a quo trepidabo?

Dum appropriant super me nocentes ut edant carnes meas, qui tribulant me inimici mei ipsi infirmatisunt et ceciderunt.

Si consistent adversum mecastra, non timebit cor meum. Si exsurgat adversum me prælium, in hoc ego sperabo.

DIETERICH BUXTEHUDE 1637-1707

Membra Jesu Nostra

I. Ad pedes



Sonata

Ecce super montes pedes evangelizantis et annunciantis Pacem.

Salve mundi salutare, salve Jesu chare!
Cruci tue me aptare vellem vere, tu scis quare, da mihi tui copiam.

Clavos pedum, plagas duras, et tam graves impressuras circumplector cum affectu, tuo pavens in aspectu, tuorum memor vulnerum.

FRANZ TUNDER 1614-1667

Psalm 27 Dominus illuminatio mea

The Lord is my light and my
salvation: whom shall I fear?
The Lord is the protector of my
life: of whom shall I be afraid?

When the wicked come upon
me to eat my flesh, it is those
who troubled me and my
enemies who will stumble and
fall.

Though an adversary should
make camp against me, my
heart will not fear. Though war
should rise up against me, in
this I will be confident.

Yr Arglwydd yw fy ngoleuni a'm
hiachawdwriaeth: rhag pwy yr
ofnaf? Yr Arglwydd yw nerth fy
mywyd: rhag pwy y dychrynaf?

Pan nesaodd y rhai drygionus,
sef fy ngwrthwynebwyr a'm
gelynion, i'm herbyn, i fwyta fy
nghnawd, hwy a
dramgwyddasant ac a
syrthiasant.

Pe gwersyllai llu i'm herbyn, nid
ofna fy nghalon: pe cyfodai cad
i'm herbyn, yn hyn mi a fyddaf
hyderus.

DIETERICH BUXTEHUDE 1637-1707

Membra Jesu Nostri

I. Ad pedes

Sonata

Behold upon the mountains
the feet of one bringing good
news and proclaiming peace.

Hail salvation of the world,
hail dear Jesus!
On your cross would I hang,
truly you know why,
give me your strength.

The nails in your feet, the hard
blows,
and so grievous marks
I embrace with love,
fearful at the sight of you
mindful of your wounds.

Sonata

Wele ar y mynyddoedd draed un
sy'n dod â newydd da ac yn
datgan heddwch.

Henffych iachawdwriaeth y byd,
Henffych annwyl Iesu!
Dymunwn hongian ar dy groes,
yn wir fe wyddost pam, dyro dy
nerth i mi.

Cofleidiaf yr hoelion yn dy draed,
yr ergydion caled, a'r olion mor
enbyd, â chariad, gan ofni wrth
dy weld, a chydag
ymwybyddiaeth o'th glwyfau.

Dulcis Jesu, pie deus,
ad te clamor licet reus,
praebe mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus.

da capo: Ecce super montes

II. Ad genua

Sonata

Ad ubera portabimini,
et super genua blandientur
vobis.

Salve Jesu, rex sanctorum,
spes votiva peccatorum,
crucis ligno tanquam reus,
pendens homo verus deus,
caducis nutans genibus.

Quid sum tibi responsurus,
actu vilis corde durus?
Quid rependam amatori,
qui elegit pro memori,
ne dupla morte morerer?

Ut te quaeram mente pura,
sit haec mea prima cura,
non est labor et gravabor,
sed sanabor et mundabor,
cum te complexus fuero.

da capo: Ad ubera portabimini,

III. Ad manus

Sonata

Quid sunt plagae istae
in medio manuum tuarum?

Sweet Jesus, merciful God,
I cry to you in my guilt,
Show me your grace,
turn me not unworthy away
from your sacred feet.

da capo: Behold upon the
mountains

Annwyl Iesu, Dduw trugarog,
galwaf arnat yn fy euogrydd,
dangos dy ras i mi, paid â'm
gyrru i ffwrdd yn annheilwng o'th
draed cysegredig.

da capo: Wele ar y mynyddoedd

II Ad genua

Sonata

You will be brought to nurse
and dandled on the knees.

Hail Jesus, king of saints,
hope of sinner's prayers,
like an offender on the wood of
the cross,
a man hanging, true God,
bending on failing knees!

What answer shall I give you,
vile as I am indeed, hard in
heart?

How shall I repay your love,
who choose to die for me
lest I die the second death?

That I may seek you with pure
heart,
be my first care,
it is no labour or burden,
but healing and cleansing
when I embrace you.

da capo: You will be brought

Sonata

Deuir â thi i'th fagu a'th ddandlwn
ar y gliniau.

Henffych Iesu, frenin y seintiau,
Gobaith gweddïau pechadur, fel
troseddwr ar bren y groes, dyn yn
hongian, gwir Dduw, yn plygu ar
benliniau methedig.

Pa ateb a roddaf i ti, ffliaidd fel yr
wyf, a chalon-galed?

Sut y talaf i ti am dy gariad, sy'n
dewis marw dros of rhag i mi
farw'r ail farwolaeth.

Boed dy geisio â chalon lân yn
brif ofal i mi, nid llafur na baich
yw hynny, ond iachâd a glendid,
pan gofleidiaf di

da capo: Deuir â thi i'th fagu

III Ad manus

Sonata

What are these wounds
in the middle of your hands?

Sonata

Beth yw'r clwyfau hyn yng
nghanol dy ddwylo?

Salve Jesu, pastor bone,
fatigatus in agone,
qui per lignum es distractus
et ad lignum es compactus
expansis sanctis manibus.

Manus sanctae, vos amplector,
et gemendo condelector,
grates ago plagis tantis,
clavis duris guttis sanctis
dans lachrymas cum osculis.

In cuore tuo lotum
me commendo tibi totum,
tuae sanctae manus istae
me defendant, Jesu Christe,
extremis in periculis.

da capo: Quid sunt plagae
Istae?

The image shows a handwritten musical score for a piece titled "Salve Jesu, pastor bone". The score is written on two pages, with the left page containing the vocal line and the right page containing the piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text is written in a cursive script, and the overall appearance is that of a historical manuscript.

Hail Jesus, Good Shepherd,
wearied in agony,
who is tormented on the cross
and who is nailed to the cross
your sacred hand stretched out.

Holy hands, I embrace you, and,
lamenting, delight in you,
I give thanks for the terrible
wounds,
the hard nails, the holy drops,
shedding tears with kisses.

Washed in your blood
I wholly entrust myself to you,
may these holy hands of yours
defend me, Jesus Christ,
in the final dangers.

da capo: What are these
wounds?

Henffych Iesu, Fugail Da, ym
mlinder dy ing, sy'n dioddef
artaith y groes ac wedi dy hoelio
ar y groes, â'th ddwylo
cysegredig ar led.

Ddwylo sanctaidd, fe'ch
cofleidiaf, a chan alaru,
ymhyfrydaf ynoch,
diolchaf am y clwyfau ofnadwy,
yr hoelion garw, y diferion
sanctaidd, a gollwng dagrau
gyda'r cusanau.

Wedi'm golchi yn dy waed,
ymddriedaf fy hun yn llwyr i ti,
boed i'th ddwylo sanctaidd fy
amddiffyn, Iesu Grist, yn y
peryglon terfynol

da capo: Beth yw'r clwyfau hyn?

*First page of the manuscript of the
score of Membra Jesu Nostri -
possibly in Buxtehude's own hand -
from the Düben Collection at the
University of Uppsala. It is written
in German Organ Tablature.*

*Tudalen gyntaf llawysgrif sgôr
Membra Jesu Nostri - o bosib
yn llawysgrifen Buxtehude ei hun -
o Gasgliad Düben ym Mhrifysgol
Uppsala. Mae wedi'i ysgrifennu
mewn Nodiant Organ Almaenig.*

GEORG PHIIPP TELEMANN 1681-1767

Psalm 117: Laudate Jehovah



Laudate Jehovahm omnes gentes!
Laudibus efforte, omnes populi.

Quia valida facta est super nos
misericordia ejus et veritas Jehove
in aeternum.

Halleluja!

Interval/Egwyl

JOHANN SEBASTIAN BACH 1685-1750

KOMM, JESU, KOMM



Komm, Jesu, komm, mein Leib ist
müde.
Die Kraft verschwind't je mehr und
mehr,
ich sehne mich nach deinem Friede;
der saure Weg wird mir zu schwer!

Komm, komm, ich will mich dir
ergeben.
Du bist der rechte Weg, die Wahrheit
und das Leben.
Drum schließ ich mich in deine
Hände
und sage: Welt, zu guter Nacht!

Eilt gleich mein Lebenslauf zu Ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer
schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

GEORG PHILIPP TELEMANN 1681-1767

Psalm 117: Laudate Jehovah

Praise Jehovah all nations!
Praise him strongly all people.

For his mercy upon us is
made strong and the truth of
Jehovah is for ever.

Halleluja!

Molwch yr Arglwydd, yr holl
genhedloedd; clodforwch ef, yr
holl bobloedd.

Oherwydd ei drugaredd ef tuag
atom ni sydd fawr, a gwirionedd
yr Arglwydd a beri yn dragywydd.

Halelwia!

Interval/Egwyll

JOHANN SEBASTIAN BACH 1685-1750

KOMM, JESU, KOMM

Come, Jesus, come, my body is
weary.
My strength fails more and more
I long for your peace;
the bitter path becomes for me
too hard!

Come, come, I will yield myself
to you.
You are the right path, the truth
and the life.
So, I give myself into your
hands
and say: world, to you good
night!

Just as my life's course is
hurrying towards its end,
the spirit is now well prepared.
It hovers next to its creator,
as Jesus is and remains the
true way to life.

Tyrd, Iesu, tyrd, mae fy nghorff yn
lluaddedig,
Mae fy nghryfder yn pallu fwyfwy,
rwy'n hiraethu am dy dangnefedd;
mae'r llwybr chwerw'n mynd yn
rhy galed i mi!

Tyrd, tyrd, ildiaf fy hun i ti; ti yw'r
gwir lwybr, y gwirionedd a'r
bywyd.
Felly rhof fy hun yn dy dwylo a
dweud: nos da wrthyt, fyd!

Er bod fy oes yn rhuthro at ei
therfyn, mae fy ysbryd bellach yn
barod.
Caiff esgyn gyda'r Gwaredwr,
gan mai Iesu yw'r ffordd
wirioneddol at fywyd, a bydd
hynny'n parhau.

DIETERICH BUXTEHUDE

Membra Jesu Nostra

IV. Ad latus



Sonata

Surge, amica mea,
speciosa mea, et veni,
columba mea inforaminibus
petrae,
in caverna maceriae.

Salve latus salvatoris,
in quo latet mel dulcoris,
in quo patet vis amoris,
ex quo scatet fons cruoris,
qui corda lavat sordida.

Ecce tibi apropinquo,
parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scrutari tua vulnere.

Hora mortis meus flatus
intret Jesu, tuum latus,
hinc ex pirans in te vadat,
ne hunc leo trux invadat,
sed apud te permaneat.

da capo: Surge, amica mea

V. Ad pectus

Sonata

Sicut modo geniti infantes
rationabiles,
et sine dolo concupiscite,
ut in eo crescatis in salutem.
Si tamen gustatis, quoniam
dulcis est Dominus.

DIETERICH BUXTEHUDE

Membra Jesu Nostra

IV. Ad latus

Sonata

Arise, my love,
my beautiful one, and come,
my dove in the clefts of the
rock,
in the hollow of the cliff.

Hail, side of the saviour,
in which the honey of
sweetness is hidden,
in which the power of love is
exposed,
from which gushes the spring of
blood
that cleans the dirty hearts.

Lo I approach you,
pardon, Jesus, if I sin,
with reverent countenance freely
I come to you
to behold your wounds.

In the hour of death, my soul
may enter, Jesus, your side,
hence dying may it go into you,
lest the cruel lion sees it,
but let it dwell with you.

da capo: Arise my love

Sonata

Cyfod, fy nghariad, fy un
hardd, a thyred, fy ngholomen
yn holltau'r graig, yng
nghilfach y Clogwyn.

Henffych, ystlys y gwaredwr,
lle mae melyster mêl yn
cuddio, lle datguddir grym
cariad, lle tardd y ffrwd o
waed sy'n glanhau'r calonnau
aflan.

Wele, deuaf atat, maddau i
mi, lesu, os pechaf, â gwedd
ostyngedig y deuaf atat yn
rhydd i syllu ar dy glwyfau.

Yn awr fy marwolaeth, caiff fy
enaid fynd i mewn i'th ystlys,
lesu, fel ei fod ynot ti wrth
farw, rhag i'r llew creulon ei
weld, ond gad iddo drigo gyda
thi.

da capo: Cyfod, fy nghariad

V. Ad pectus

Sonata

Like newborn infants,
crave guileless reason,
that by it you may grow into
salvation,
if indeed you have tasted that
the Lord is good.

Sonata

Fel babanod newyddeni,
blysiwn am resymeg ddiniwed,
fel bo modd tyfu i
iachawdwriaeth, os bu i chi
flasu'n wir mai da yw'r
Arglwydd.

Salve, salus mea, deus,
Jesu dulcis, amor meus,
salve, pectus reverendum,
cum tremore contingendum,
amoris domicilium.

Pectus mihi confer mundum,
ardens, pium, gemebundum,
voluntatem abnegatam,
tibi semper conformatam,
juncta virtutum copia.

Ave, verum templum dei,
precor miserere mei,
tu totius arca boni,
fac electis me apponi,
vas dives deus omnium

da capo: Sicut modo geniti

VI. Ad cor

Sonata

Vulnerasti cor meum,
soror mea, sponsa,
vulnerasti cor meum.

Summi regis cor, aveto,
te saluto corde laeto,
te complecti me delectar
et hoc meum cor affectar,
ut ad te loquar, animes.

Per medullam cordis mei,
peccatoris atque rei,
tuus amor transferatur,
quo cor tuum rapiatur
languens amoris vulnere.

Hail God, my salvation, sweet
Jesus, my beloved, hail breast
to be revered,
to be touched with trembling,
dwelling of love.

Give me a clean breast,
ardent, pious, moaning,
an abnegated will,
always conforming to you, with
an abundance of virtues.

Hail, true temple of God,
I pray, have mercy on me,
you, the ark of all that is good,
make me be placed with the
chosen,
rich vessel, God of all.

da capo: Like newborn

Henffych Dduw, fy
iachawdwriaeth, addfwyn lesu,
f'anwylid, henffych fron i'th
fawrygu, i'th gyffwrdd dan grynu,
drigfan cariad.

Rho lendid dan fy mron,
danbaid, dduwiol, sy'n
ochneidio, ymwadu ag ewyllys,
gan gydymffurfio â thi bob
amser, â lliaws o rinweddau.

Henffych, wir deml Dduw,
tosturia wrthyf yw fy ngweddi,
tydi, arch popeth da, boed i mi
gael fy ngosod gyda'r etholedig
rai, lestr cyfoethog, Dduw pawb.

da capo: Fel babanod
newyddeni

VI. Ad cor

Sonata

You have wounded my heart,
my sister, my bride,
you have wounded my heart.

Heart of the highest king,
I greet you,
I salute you with a joyous heart,
it delights me to embrace you
and my heart aspires to this,
that you move me to speak to
you.

Through the marrow of my
heart,
of a sinner and culprit,
may your love be conveyed
by whom your heart was
seized,
languishing through the wound
of love.

Sonata

Rwyf wedi clwyfo fy nghalon,
fy chwaer, fy mhriodferch,
rwyf wedi clwyfo fy nghalon.

Galon y brenin goruchaf, fe'th
gyfarchaf, cydnabyddaf di â
chalon lawen, ymhyfyddaf wrth
dy gofleidio, a dyma uchelgais
fy nghalon, dy fod tî'n fy
nghymell i siarad â thi.

Trwy fêr fy nghalon, sy'n
eiddo pechadur a
throseddwr, boed i'th gariad
gael ei gyfleu gan y sawl a
gipiodd dy galon, sy'n dihoeni
trwy glwyf cariad.

Viva cordis voce clamo,
dulce cor, te namque amo,
ad cor meum inclinare,
ut se possit applicare
devoto tibi pectore.

da capo: Vulnerasti cor meum

VII. Ad faciem

Sonata

Illustra faciem tuam super
servum tuum,
salvum me fac in misericordia
tua.

Salve, caput cruentatum,
totum spinis coronatum,
conquassatum, vulneratum,
arundine verberatum
facie sputis illita.

Dum me mori est necesse,
noli mihi tunc deesse,
intremenda mortis hora
veni, Jesu, absque mora,
tuere me et libera.

Cum me jubes emigrare,
Jesu chare, tunc appare,
o amator amplectende,
temet ipsum tunc ostende
in cruce salutifera.

Amen

I call with the living voice of the
heart,
sweet heart, for I love you,
to incline to my heart
so that it may commit itself to you
in the breast devoted to you.

da capo: You have wounded my
heart

Galwaf arnat â llais byw'r galon,
f'anwylyd, oherwydd fy mod yn
dy garu, i droi at fy nghalon
innau, fel y caiff ymrwymo i ti yn
y fron a gysegrwyd i ti.

da capo: Rwyf wedi clwyfo fy
nghalon

VII. Ad faciem

Sonata

Let your face shine upon your
servant,
save me in your mercy.

Hail, bloodied head,
all crowned with thorns,
beaten, wounded,
struck with a cane,
the face soiled with spit.

When I must die,
do not then be away from me,
in the anxious hour of death
come, Jesus, without delay,
protect me and set me free.

When you command me to
depart,
dear Jesus, then appear,
O lover to be embraced,
then show yourself
on the cross that brings
salvation.

Amen

Sonata

Boed i'th wyneb ddisgleirio ar dy
was,
achub fi yn dy dosturi.

Henffych, ben a archollwyd, o
dan y goron ddraen, a gurwyd,
a glwyfwyd, a drawyd â gwialen,
yr wyneb y poerwyd arno.

Pan fydd rhaid i mi farw, paid â
bod ymhell oddi wrthyf, yn awr
bryderus angau tyrd, lesu, yn
ddi-oed, amddiffyn fi a'm
gollwng yn rhydd.

Pan fyddi'n gorchymyn i mi
ymadael, annwyl lesu,
ymddangos bryd hynny, yn
anwylyd i'th gofleidio, yna
dangos dy hun ar y groes sy'n
gyfrwng iachawdwriaeth.

Amen

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 and training choirs 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.

As singing teacher at Wellington College and Christchurch Cathedral School, Oxford, Greg teaches individual lessons to young singers aged 8-18. He delivers regular workshops for the Worcester College, Oxford chapel choir, providing vocal tuition to undergraduate students and helping produce their four most recent recordings.

He is tutor to postgraduate choral conducting students at the Royal Welsh College of Music and Drama, guiding them in use of gesture and technique and 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 Voics*, *Voces8* and *Dieci Voices*.

June 2023 marked the first of Greg's 'Choral Retreats', held at Glansevin Mansion in Llangadog, where 24 people met to sing gorgeous a cappella music and eat fabulous food! For more information, visit: choralretreats.com greghallam.co.uk



Swansea Bach Choir was formed by John Hugh Thomas 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.

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 Ieuenctid 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 Ieuenctid Cenedlaethol Prydain Fawr am sawl blwyddyn, ac ef ffurfiodd Gôr Ieuenctid Iau Ulster.

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 cyflwyno gweithdai rheolaidd i gôr capel Coleg Worcester, Rhydychen, gan roi gwersi lleisiol i fyfyrwyr israddedig, a 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 sy'n cynnwys *London Voices*, *Philharmonia Voices*, *Voces8* a *Dieci Voices*.

Ym mis Mehefin 2023 cynhaliodd Greg ei 'Encil Corawl' cyntaf ym Mhlasdy Glansevin, Llangadog, lle daeth 24 o bobl ynghyd i ganu cerddoriaeth a cappella hardd a bwyta danteithion bendigedig! I gael rhagor o wybodaeth, ewch i: choralretreats.com greghallam.co.uk



Ffurfiwyd Côr Bach Abertawe gan John Hugh Thomas 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 dily's 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.

GUEST CONDUCTOR

Olga Stasyk, a passionate choir conductor from Ukraine, has over 8 years of experience in developing diverse choirs. She completed her bachelor's degree in choir conducting at the National Music Academy in Kyiv and is pursuing a master's degree at the Royal Welsh College of Music and Drama in Cardiff, Wales.

She actively nurtured young talents as the choir director of the "Lastivka" Children's Choir in Kyiv. For six years, Olga has directed various church choirs, focusing on sacred music, which is close to her heart. Always enthusiastic about raising musical standards, she strives to instill a love for music in the hearts of audiences of different age groups and nationalities.

THE CAMBRIAN CONSORT OF VIOLS

The Cambrian Consort of Viols was founded by Father Paul Brophy in 2007. Paul's interest in Early Music began whilst still a pupil at The Bishop Gore Grammar School, Swansea, as a member of Swansea Bach Choir [1974] and continued at Cambridge University and the Guildhall School of Music and Drama, London. Initially a recorder player and violinist he began a life-long interest in the viol after attending the Dolmetsch Viola da Gamba Summer School in 1976.



At Cambridge he was a Choral Scholar [counter-tenor] in the choir at Gonville & Caius College, where he studied Theology, and played in the University Consort of Viols, The Susato Consort, and as a gamba continuo player with the King's Consort. As a singer he performed with some of the most prestigious choral groups in Europe including The Tallis Scholars, The Monteverdi Choir and The Gabrielli Consort. In 1998 he was ordained a Catholic Priest at Westminster Cathedral, London, and is currently parish priest at Saint Thérèse of Lisieux, Sandfields, Port Talbot.

The members of the consort play Renaissance and Baroque instruments. We have appeared twice in the St. David's Festival, The Gower Festival and given concerts and played for services at Brecon Cathedral and St. Mary's, Swansea. We are graced to have Tim Soar as one of our bass viol players. He teaches Alexander Technique and is a Luthier. We play several viols made by him. We are joined this evening by Delyth Holland (a member of Swansea Bach Choir), Simon Fraser from Llangammarch Wells in Mid Wales, and by Tish Jack from Brecon.

ARWEINYDD GWADD

Mae gan Olga Stasyk, arweinydd corawl llawn angerdd o Wcráin, dros 8 mlynedd o brofiad yn datblygu corau amrywiol. Cwblhaodd ei gradd baglor mewn arwain corawl yn yr Academi Gerdd Genedlaethol yn Kyiv ac mae bellach yn astudio ar gyfer gradd meistr yng Ngholeg Cerdd a Drama Brenhinol Cymru, Caerdydd.

Yn Kyiv, bu wrthi'n meithrin doniau ifanc wrth gyfarwyddo Côr Plant "Lastivka". Ers chwe blynedd, mae Olga wedi bod yn cyfarwyddo amrywiol gorau eglwys, gan ganolbwyntio ar gerddoriaeth gysegredig, sy'n agos at ei chalon. Mae bob amser yn frwd ynghylch codi safonau cerddorol, ac mae'n ymdrechu i ennyn cariad at gerddoriaeth yng nghalonau cynulleidfaoedd amrywiol eu hoed a'u cenedl.



CONSORT FEIOLAU CAMBRIA

Sefydlwyd Consort Feiolau Cambria gan y Tad Paul Brophy yn 2007. Enynnwyd diddordeb Paul mewn Cerddoriaeth Gynnar pan oedd yn dal yn ddisgybl yn Ysgol Ramadeg yr Esgob Gore, Abertawe, ac yn aelod o Gôr Bach Abertawe [1974] a pharhaodd hynny ym Mhrifysgol Caergrawnt ac Ysgol Gerdd a Drama'r Guildhall, Llundain. Y recorder a'r fiolin oedd ei offerynnau gwreiddiol, ond datblygodd ddiddordeb oes yn y feiol ar ôl mynychu Ysgol Haf Viola da Gamba Dolmetsch yn 1976. Yng Nghaergrawnt bu'n Ysgolor Corawl [uwch-denor] yng nghôr Coleg Gonville & Caius, lle bu'n astudio Diwinyddiaeth, ac yn chwarae yng Nghonsort Feiolau'r Brifysgol, yng Nghonsort Susato, ac fel chwaraewr continuo gamba gyda'r King's Consort. Fel canwr bu'n perfformio gyda rhai o grwpiau corawl enwocaf Ewrop, oedd yn cynnwys The Tallis Scholars, Côr Monteverdi, a Chonsort Gabrieli. Yn 1998 fe'i ordeiniwyd yn Offeiriad Catholig yng Nghadeirlan Westminster, Llundain, ac ar hyn o bryd mae'n offeiriad y plwyf yn eglwys Santes Thérèse o Lisieux, Sandfields, Port Talbot.

Mae aelodau'r consort yn chwarae offerynnau cyfnod y Dadeni a'r Baróc. Rydym wedi ymddangos ddwywaith yng Ngŵyl Tyddewi, Gŵyl Gŵyr, ac wedi rhoi cyngherddau a chwarae i'r gwasanaethau yn Eglwys Gadeiriol Aberhonddu ac Eglwys y Santes Fair, Abertawe. Anrhydedd yw cael Tim Soar yn chwarae'r feiol bas i ni. Mae'n dysgu Techneg Alexander ac yn creu Liwtiau. Ef yw gwneuthurwr nifer o'r feiolau rydym ni'n eu chwarae. Yn ymuno â ni heno mae Delyth Holland (aelod o Gôr Bach Abertawe), a Simon Fraser o Llangammarch yn y Canolbarth, a Tish Jack o Aberhonddu.

SWANSEA BACH CHOIR / CÔR BACH ABERTAWE

Hon President/Llywydd Anrh: John Hugh Thomas OBE

Patron/ Noddwr: Elin Manahan Thomas

SOPRANOS

Catherine Brown
Vanessa Bryant
Siani Colley-Nester
Gill Hattersley
Cate Hopkins
Stephanie McCann
Jan Morris
Dawn O'Keeffe
Virginia Prifti
Menna Rees Williams
Jo Rhind
Emily Shercliff
Jane Thomas
Catherine Webster
Siân Williams

ALTOS

Lesley Clarke
Georgina Davies
Sharon Davies
Iona Evans
Fiona Gannon
Helen Heenan
Delyth Holland
Claire Mansel Lewis
Camilla von
Massenbach
Kathryn Tomos
Mary Walker
Helen Williams

TENORIAID/TENORS

Gareth Davies
Bill Gannon
Chris Heavens
Malcolm Lowe

BASWYR/BASSES

Mark Boulter
John Lever
Matt Nester
Andy Quick
Michael Sunderland
Richard Walters
Richard Whitehead

Supporters / Cefnogwyr

W J Anderson
Barry Appleton
Mark Boulter & Jo Rhind
Mike & Irene Boyles
Melanie & Paul Campbell
Wyn Davies
Hugh & Kirstene Dunthorne
Fiona Gannon
Sue Hallam
John & Georgina Harding
Marian Harris
Helen Heenan
John & Christine Isaac

Gordon Kilby
Ben Laurie & Camilla von Massenbach
John & Sarah Lever
Malcolm & Judy Lowe
Valerie Lowe
Chris & Mary Mainwaring
Claire & Patrick Mansel Lewis
Julian Myers
Robert & Judy Nettleship
George & Elizabeth Parker
Lesley Prosser
Judith Tanner
Wynnford & Glenda Thomas

Contributing Friends / Ffrindiau sy'n Cyfrannu

Edwin & Mary Atkinson
Valerie Beynon
David & Christine Brown
Margaret Fox
Anne Gagen

John & Elaine Gale
Hettie Annette Hughes
Richard Taylor & Gareth Evans
Alison Weare

NEXT CONCERT BY SWANSEA BACH CHOIR

CYNGERDD NESAF CÔR BACH ABERTAWE



Saturday 6 July 2024, 7.30pm
St Cenydd's Church, Llangennith
Dydd Sadwrn 6 Gorffennaf 2024, 7.30pm
Eglwys Sant Cenydd, Llangynydd

Programme to include the premier of a new work written for Swansea Bach Choir by Welsh composer Gareth Treseder, as well as music by Britten, Holst and Vaughan Williams.

Bydd y rhaglen yn cynnwys perfformiad cyntaf gwaith newydd a ysgrifennwyd ar gyfer Côr Bach Abertawe gan y cyfansoddwr o Gymru, Gareth Treseder, yn ogystal â cherddoriaeth gan Britten, Holst a Vaughan Williams.

This concert is part of The Gower Festival. Tickets available from early April from <https://www.gowerfestival.org/#programme>

Mae'r cyngerdd hwn yn rhan o Ŵyl Gŵyr. Bydd tocynnau ar gael yn gynnar ym mis Ebrill o <https://www.gowerfestival.org/#programme>

Cyfieithwyd y rhaglen gan Trosiadau Twt.
The Welsh translation of the programme has been provided by
Tidy Translations.

BE INVOLVED IN THE SWANSEA BACH CHOIR CYFLE I YMWNEUD Â CHŌR BACH ABERTAWE

We very much appreciate the support and generous donations of those who value the wide range of choral music we perform. There are three main ways you can show your support and interest.

Rydym ni'n gwerthfawrogi'n fawr gefnogaeth a rhoddion hael y rhai sy'n mwynhau'r ystod eang o gerddoriaeth gorawl a gyflwynir gennym. Gallwch ddangos eich cefnogaeth a'ch diddordeb mewn tair prif ffordd.

SUPPORTERS: Couples £75 p.a. and individuals £50 p.a.

You will receive advance notice of concerts and invitations to other events, (including open rehearsals) an annual newsletter, your name in the programme.

FRIENDS: Sign up for email updates and news of concerts and events.

SPONSORS: sponsor a concert, perhaps by paying the fee of a soloist or instrumentalist. This will be acknowledged in the programme.

CEFNOGWYR: Cyplau £75 y flwyddyn ac unigolion £50 y flwyddyn
Cewch wybod ymlaen llaw am gyngherddau, gwahoddiadau i ddigwyddiadau eraill, (gan gynnwys ymarferion agored) cylchlythyr blynyddol, a'ch enw yn y rhaglen.

CYFEILLION: Rhowch eich enw i lawr i dderbyn y newyddion diweddaraf a chael gwybod am gyngherddau a digwyddiadau.

NODDWYR: gallwch noddi cyngerdd, efallai trwy dalu am unawdydd neu offerynnwr. Cydnabyddir hynny yn y rhaglen.

CONTACTING THE CHOIR / CYSYLLTU Â'R CŌR

* Use the QR code and complete the "Contact" form/
Defnyddiwch y cōd QR a llenwi'r ffurflen "Cyswllt"

* Contact/cysylltwch â Claire Mansel Lewis
clairemansellewis@icloud.com
07773 474 048

KEEPING IN TOUCH / CADW MEWN CYSYLLTIAD

Email/Ebost: bachchoirswansea@gmail.com
Facebook: facebook.com/SwanseaBachChoir
X/Twitter: @swanseabach
Instagram: @swanseabach



Registered charity Number / Elusen Gofrestredig Rhif 1073807