

THE VOICE OF BRYN TERFEL

26 OCTOBER 2026

Concert Hall,
Sydney Opera House



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A close-up photograph of a man with grey hair and a beard, wearing a dark suit, playing a double bass. He is looking down at the instrument with a focused expression. The background is a solid, vibrant yellow. The lighting is dramatic, highlighting the textures of his hair, beard, and the wood of the instrument.

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2026 CONCERT SEASON

THE VOICE OF BRYN TERFEL

AN EVENING OF SONG

BRYN TERFEL voice
HANNAH STONE harp
ANDREA LAM piano

IDRIS LEWIS (1889–1952)
Cân yr Arad Goch (Song of the Red Plough)

OWEN WILLIAMS (1877–1956)
Sul y Blodau (Flowering Sunday)

MEIRION WILLIAMS (1901–1976)
Y Cymro (The Welshman)

FREDERICK KEEL (1871–1954)
Three Salt-Water Ballads (1919)
i. *Port of Many Ships*
ii. *Trade Winds*
iii. *Mother Carey*

TRADITIONAL
Dafydd y Garreg Wen (David of the White Rock)
arr. John Thomas/Bryan Davies
Bugeilio'r Gwenith Gwyn (Watching over the White Wheat)
arr. Thomas
Ar Hyd y Nos (All through the Night) arr. Chris Hazell
Suo Gân (Lullaby)
Ar lan y môr (On the seashore) arr. Bryan Davies

IVOR NOVELLO (1893–1951)
We'll Gather Lilacs
I Can Give You the Starlight
My Dearest Dear
And Her Mother Came Too

INTERVAL

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Liebesbotschaft (Tidings of love) D957 No.1
Litany for the feast of All Souls D343
Auf dem Wasser zu singen (To be sung on the water) D774

JESÚS GURIDI (1886–1961)
Viejo Zortzico

CLAUDE DEBUSSY (1862–1918)
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ROBERT SCHUMANN (1810–1856)
Mein schöner Stern! (My Beautiful Star) Op.101 No.4

RICHARD WAGNER (1813–1883)
Tannhäuser: O du mein holder Abendstern arr. Jeff Howard

CLAUDE-MICHEL SCHÖNBERG (born 1944)
Les Misérables: Stars

Monday 26 October, 7pm
Concert Hall,
Sydney Opera House

Pre-concert talk
By Narelle Yeo in the
Northern Foyer at 6.15pm

Estimated durations
The concert will run for
approx. 2 hours, including
a 20 minute interval

Cover image
By Betsan Evans, courtesy
Deutsche Grammophon

Sydney Symphony Orchestra
acknowledges the Gadigal
people of the Eora Nation,
the traditional custodians
of the land and water on
which we work and perform.
We pay our respects to their
Elders past and present.

Emirates
Principal Partner



Photo by Mitch Jenkins

ABOUT THE ARTISTS

BRYN TERFEL bass-baritone

Welsh bass-baritone Sir Bryn Terfel has forged an extraordinary international career, performing regularly on the world's most prestigious concert stages and opera houses. After winning the Song Prize at the 1989 BBC Cardiff Singer of the World competition, he made his professional operatic debut in 1990 as Guglielmo in *Così fan tutte* with Welsh National Opera. The following year, he made both his international operatic debut as the Speaker in *Die Zauberflöte* at Théâtre de la Monnaie in Brussels and his American debut as Figaro at Santa Fe Opera.

Sir Bryn's operatic repertoire spans a wide range of leading roles, including Méphistophélès in *Faust*, the title role in *Aleko*, Leporello and the title role in *Don Giovanni*, Jochanaan in *Salome*, Scarpia in *Tosca*, Wotan in *The Ring Cycle*, Hans Sachs in *Die Meistersinger von Nürnberg*, the title role in *Gianni Schicchi*, Dulcamara in *L'elisir d'amore*, Tevye in *Fiddler on the Roof*, Balstrode in *Peter Grimes* and the title role in *Sweeney Todd*. He has performed these roles at major opera houses and festivals worldwide, including the Royal Opera House, the Metropolitan Opera, Bayerische Staatsoper, Wiener Staatsoper, Opernhaus Zürich, Welsh National Opera, Grange Park Opera and the Verbier Festival.

The 2026–27 season sees Sir Bryn take on a number of major engagements. A particular highlight is the launch of Oxford International Opera, of which he is Artistic Director, with a new fully staged production of Puccini's *Tosca* at the New Theatre, Oxford, in which he sings Scarpia. He also returns to the Royal Opera House as the title role in *Gianni Schicchi*, performs Dulcamara in *L'elisir d'amore* at Bayerische Staatsoper in Munich and takes on the title role in *Sweeney Todd* at Grange Park Opera. His concert engagements include performances in Sydney, Adelaide and Melbourne, as well as a recital at Harpa Hall in Reykjavík.

Sir Bryn is equally celebrated in concert, having appeared in recitals at the Herbstgold Festival, Staatsoper Hamburg, Stadttheater Klagenfurt, Műpa Budapest and the Tanglewood Festival, as well as performances such as *Belshazzar's Feast* with the Royal Liverpool Philharmonic Orchestra under Adam Hickox and a gala debut in Mexico with the Orquesta Sinfónica de Minería under Roberto Kalb. In 2000, he founded the Faenol Festival (Gŵyl y Faenol) near his hometown in North Wales, a vibrant celebration of opera, classical and popular music that ran for nine years and became a beloved cultural fixture.

A Grammy, Classical Brit and Gramophone Award winner, Sir Bryn's extensive discography includes operas by Mozart, Wagner and Strauss, alongside more than fifteen solo albums spanning Lieder, American musical theatre, Welsh song and sacred repertoire, most recently the album *Bryn Terfel: Sea Songs*. He performed at the Coronation of King Charles III, singing the *Kyrie* by Paul Mealor, a historic national event.

He was made a Commander of the Order of the British Empire (CBE) in 2003, received the Queen's Medal for Music in 2006 and was knighted for services to music in 2017. He holds the title of Austrian Kammersänger, was the final recipient of the Shakespeare Prize awarded by the Alfred Toepfer Foundation and in 2022 was honoured with a European Cultural Award at the Tonhalle, Zurich. In 2015, he received the Freedom of the City of London. In August 2026, he received the Medal of Owain Glyndŵr from the Machynlleth Festival, becoming the final recipient of the honour.

ABOUT THE ARTISTS

HANNAH STONE harp

Hannah Stone, former Harpist to H.R.H. the Prince of Wales, has enjoyed a distinguished career performing at prestigious venues and events worldwide. Recent highlights include performances with Sir Bryn Terfel at the Tanglewood Festival, Carnegie Hall, Herbstgold Festival, Staatsoper Hamburg, Klosters Festival, Peralada Festival and Gower International Music Festival. She has also given recitals in Toronto, Vancouver, Italy, at the Verbier Festival, Tokyo and Melbourne. Hannah's international performances include guest appearances with orchestras such as the BBC National Orchestra of Wales, Sinfonia Cymru, RTÉ Concert Orchestra, English Chamber Orchestra and Borusan Philharmonic Orchestra in Istanbul. Notable past performances include the NATO Conference Dinner at Cardiff Castle, where she played for delegates including former US President Barack Obama, German Chancellor Angela Merkel and former Prime Minister David Cameron, as well as during the Queen's Diamond Jubilee tour of Wales.

Her broadcast work features appearances on *Bryn Terfel's Christmas, Carols from Llandudno*, *Noson Lawen* and *Dechrau Canu Dechrau Canmol* for S4C, as well as *In Tune* for BBC Radio 3. She also contributed to Catrin Finch's *Lullabies* album, recorded on the Deutsche Grammophon label.

Hannah has premiered significant works such as *St Asaph's Dance* by Karl Jenkins and *Amaterasu* by Gareth Glyn at the North Wales International Music Festival. She has performed at renowned festivals and venues including the Edinburgh International Festival, Lichfield Festival, King's Lynn Festival, Kings Place, London and the Chapel Royal, Hampton Court Palace.

A prize-winning harpist, Hannah has received accolades from prestigious competitions, including the Franz Joseph Reini Competition in Vienna, the Camac Harp Competition in London and the International Harp Competition in Caernarfon. She was also a National and International Eisteddfod winner.

Hannah completed her studies at the Guildhall School of Music and Drama, London, where she earned both her BMus and MMus degrees. She furthered her education with an Erasmus Exchange at the Universität Mozarteum, Salzburg, studying under Professor Helga Störck. She later returned to Wales to study at the Royal Welsh College of Music and Drama, supported by the Victor Salvi Scholarship.



ABOUT THE ARTISTS

ANDREA LAM piano

Pronounced a ‘real talent’ by *The Wall Street Journal*, winner of the 2025 ARIA Award for Best Classical Album, and finalist for 2024 and 2025 *Limelight* Artist of the Year, extraordinary Australian pianist Andrea Lam is also widely loved for her star role as classical expert in the ABC’s Logie-nominated television series, *The Piano*, watched by over one million viewers each week, with co-hosts Amanda Keller, Harry Connick Jr. and Guy Sebastian. Returned to Australia after two decades living in New York and touring the USA, Andrea performs with leading orchestras and conductors across Asia, Australasia and the USA, with conductors such as Simone Young, Sir Donald Runnicles, Jaime Martín, Alan Gilbert, Michael Christie and Wing-sie Yip, playing to thrilled audiences from New York’s Carnegie Hall and the Lincoln Center to the Sydney Opera House, with works from Bach, Mozart and Schumann to Aaron Jay Kernis, Liliya Ugay and Nigel Westlake.

Andrea’s award-winning solo album *Piano Diary* (ABC Classic, 2025) continues to earn widespread acclaim, and a finalist in the 2026 Australian Independent Record Label (AIR) Awards, spending weeks at no.1 on the ARIA Classical and Classical/Crossover charts, and as featured album on both ABC Classic and Fine Music FM.

Recent highlights include performing with the Melbourne Symphony for the ABC Classic 100 at Hamer Hall in 2024, 2025 and 2026, broadcast on ABC TV and iView; acclaimed performances of Strauss’s *Burleske* with Simone Young and the Sydney Symphony at Sydney Opera House, of Mozart at Sir Donald Runnicles’s Grand Teton Music Festival (USA), and as Artistic Curator and pianist for Four Winds Easter and June Long Weekend Concerts.

In 2026, Andrea performs as soloist with the Melbourne, Adelaide and West Australian Symphony Orchestras with conductors Tabita Berglund, Benjamin Northey and Jen Winley; with Auckland Philharmonia Orchestra with Giordano Bellincampi, in recital with Sir Bryn Terfel at Sydney Opera House, as soloist with the Melbourne Chamber Orchestra, guest pianist with the Australian String Quartet, and in solo recitals across the country. With television guest appearances on the ABC’s *Creative Types* with Virginia Trioli, *Portrait Artist of the Year* and *Spicks n Specks*, in 2026 Andrea also presents the weekly radio show, *The Art of the Piano*, on ABC Classic.

Winner of multiple international prizes, and finalist in Australia’s 2026 Logie Awards for ‘Most Popular New Talent’, Andrea holds degrees from both the Manhattan School of Music, and Yale University (USA), and is Lecturer in Piano at the University of Melbourne’s esteemed Conservatorium of Music.

www.andrealam.com



Photo by Lisa Marie Mazzucco

ABOUT THE MUSIC

IDRIS LEWIS (1889–1952)
***Cân yr Arad Goch* (Song of the Red Plough)**

Welsh pianist and composer Idris Lewis studied in London, where he later worked as music director in a number of theatres and for British International Pictures, and organist in several chapels. In later life he was music director and pioneering broadcaster for the BBC’s Welsh regions.

Cân yr Arad Goch celebrates the freedom of the life lived by a ploughman on the heights.

Cân yr Arad Goch

Os hoffech wybod sut mae dyn fel fi yn byw
Mi ddysgais gan fy nhad grefft gyntaf dynol ryw.
Mi ddysgais wneud y gors
Yn weirglodd ffrwythlon ir,
I godi daear las ar wyneb anial dir.

[Chorus]

‘Rwy’n gorwedd efo’r hwyr,
Ac yn codi eof’r wawr,
‘Rwy’n gorwedd efo’r hwyr,
Ac yn codi eof’r wawr,
I ddilyn yn ôg ar ochr y glôg,
A chanlyn yr arad goch ar ben y mynydd mawr.

Cyn boddio are ich byd,
pa grefft wyr bynnag f’och,
Chwi ddylech ddod am dro rhwng
cyrn yr arad goch.
A pheidiwch meddwl fod
pob pleser a mwynhad
Yn aros byth heb ddod I fryniau uch a’r wlad.

traditional Welsh

The Song of the Red Plough

If we would know how I take life, and play my part,
I from my father learnt the earliest human art.
I learnt to make the fen
All fruitful meadow land
And how to clothe with green the barren waste
of sand.

[Chorus]

At evening I lie down,
And awake with morning’s light,
At evening I lie down,
And awake with morning’s light,
To follow the share on the hillbrows all bare,
And bend to the ruddy plough upon the
mountain height.

Ere once your choice is made,
whate’er your crafts are now,
‘Twere well you came between the
handles of my plough.
Nor should you deem it true
That all the pure delights
Can never reach to us who dwell upon the heights.

English version by Gwili

ABOUT THE MUSIC

OWEN WILLIAMS (1877–1956)

***Sul y Blodau* (Flowering Sunday)**

Owen Williams became a journalist at an early age, associated with a number of Welsh-language newspapers, but was also a tireless conductor of choirs at festivals and singing competitions.

Sul y Blodau sets a lullaby by Eifion Wyn sung by a mother to her dead child as she dresses his grave with flowers in a traditional Palm Sunday ritual.

Sul y Blodau

Dan y garreg las a'r blodau,
Cysga, berl dy fam;
Gwybod mae dy dad a minnau
Na dderbyni gam:
Gwn nad oes un beddrod bychan
Heb ei angel gwyn;
Cwsg, fy mhlentyn, yma'th hunan –
Cwsg, Goronwy Wyn.

Tan y garreg las, Goronwy, —
Cysga beth yn hwy;
Rhaid yw dweud 'Nos da', Goronwy,
Mynd a'th ado'r wy':
Nid oes eisiau llaw i'th siglo
Yn dy newydd grud;
Cwsg, nes gweld ein gilydd eto,
Cwsg, a gwyn dy fyd.

Eifion Wyn (Eliseus Williams, 1867-1926)

Flowering Sunday (Palm Sunday)

Where the flow'rs and grey stone hide thee,
Sleep, my pearl, below;
That no harm shall e'er betide thee,
I and father know:
Little graves are never lonely,
Angels guard their kin;
Sleep, my child, thyself there only –
Sleep, Goronwy Wyn.

Slumber yet awhile, Goronwy,
Under that grey stone;
I must say 'Good night', Goronwy,
Leaving thee alone:
Strange that cradle! hand of mother
Need not rock thee now:
Sleep until we meet each other, —
Sleep, and blest be thou.

English version by JW Wynne-Jones

ABOUT THE MUSIC

MEIRION WILLIAMS (1901–1976)

***Y Cymro* (The Welshman)**

An important composer of art-song in Welsh, Meirion Williams was also an organist and pianist. In the latter capacity he worked with singer David Lloyd to make some of the earliest commercial recordings of Welsh song in the 1940s.

Y Cymro sets a patriotic text by Glan Padarn who was a noted collector of Welsh poetry and a composer himself. A collection of his literary work *Odlau Padarn* was published in 1878.

Y Cymro

Mae gan y Cymro galon
I garu Cymru lon,
Mae’l serch fel anniffoddol fflam
Yn gylch o amgylch hon;
Os yw ymhlith estroniaid
Sy’n gwatwar iaith ei wlad,
Cynheua fflam ei serch yn fwy
At iaith ei fam a’l dad.

Mae gan y Cymro galon
I ganfod y tylawd,
A chynorthwyol fraich l’w ddwyn
O bwl annedwydd ffawd;
Mae deigr yn ei lygad,
Elusen yn ei law,
Pan wêl gardotes fach dylawd
yn droednoeth yn y glaw.

Mae gan y Cymro galon
A synnwyr lond ei ben,
I wneud paradwys cyn bo hir
O’n hannwyl Walia wen;
Ac os dyrchefir gwledydd
Gan rinwedd, dysg a dawn,
Ceir gweld hen Cymru a Chymraeg
Yn uchel, uchel iawn.

**Glan Padarn (Thomas D. Thomas,
1848–1888)**

The Welshman

The Welshman has a heart
That loves Wales alone
his love is like an unquenchable flame
surrounding, protecting him.
If he is among foreigners
Who mock the language of his country,
The flame of his love stirs up more
for the language of his mother and father.

The Welshman has a heart
To find the poor,
And with a helping arm
To lift them from the pit of ill-fortune;
There is a tear in his eye,
And alms in his hand,
When he sees a poor little beggar
barefoot in the rain.

The Welshman has a heart
And a mind determined
To make a paradise soon
of his beloved, happy Wales;
And if by virtue countries are exalted,
He’ll restore the country of old
and raise it high for his people.

English version by Ceri Lewis

ABOUT THE MUSIC

FREDERICK KEEL (1871–1954)

Three Salt-Water Ballads (1919)

- i. Port of Many Ships
- ii. Trade Winds
- iii. Mother Carey

Before he was a poet – and indeed Poet Laureate of the United Kingdom – John Masefield (1878–1967) was for a time a merchant seaman, and his love for the sea informs much of his work: his best-known poem is arguably ‘Sea Fever’ (I must go down to the sea again...), one of his immensely popular *Salt-Water Ballads*.

In 1902 Frederick Keel braved the inevitable puns and set three of the ballads, publishing them in 1919. Keel was a singer of renown – he gave the London premiere of *Linden Lea*, by his contemporary Ralph Vaughan Williams – and headed the vocal department at the Royal College of Music; like Vaughan Williams he was deeply invested in folk-song, an influence felt in his own work.

‘Port of Many Ships’ channels the manners of the traditional sea shanty, while his evocation of breezes at sea, ‘Trade Winds’, is probably his greatest hit. ‘Mother Carey’ depicts a mythical figure who personifies the sea’s dangers and is, in some tellings, the wife of Davy Jones...

Dafydd y Garreg Wen (David of the White Rock)

Traditional arr. John Thomas/Bryan Davies

According to legend, the poet David Owen (1711–1741) of Garreg Wen when dying (at the age of 29) called for his harp to sing one more time (and wrote this tune). The later poet Ceiriog (John Hughes, 1832–1887) made this famous verse of the incident, fitting it to a traditional tune.

Dafydd y Garreg Wen

‘Cariwch’, medd Dafydd, ‘Fy nhelyn imi,
Ceisiaf cyn marw roi tôn arni hi
Codwch fy nwylo i gyrraedd y tant;
Duw a’ch bendithio, fy ngweddwn
a’m plant.

Neithiwr mi glywais lais angel fel hyn:
“Dafydd, tyrd adref, a channa trwy’r glyn.”
Delyn fy mebyd! ffarwel i dy dant.
Duw a’ch bendithio, fy ngweddwn a’m plant.’

Ceiriog

David of the White Rock

Dafydd said, ‘Bring my harp,
So I might strike it once before I die,
lift my hands up to the strings;
God bless you, dear wife and children.

Last night I heard an angel singing:
“Dafydd, come home, sing through the glen.”
O beloved harp, farewell to your strings.
God bless you, dear wife and children.’

English version by Ceri Lewis

ABOUT THE MUSIC

***Bugeilio'r Gwenith Gwyn* (Watching over the White Wheat)**

Traditional arr. Thomas

A variation on the universal poetic theme of the young bucolic male and the seemingly unattainable beautiful woman, *Bugeilio'r Gwenith Gwyn* was first collected in the 1830s, but appears in a number of variant forms.

Bugeilio'r Gwenith Gwyn

Mi sydd fachgen ifanc ffôl
Yn byw yn ôl fy ffansi,
Myfi'n bugeilio'r gwenith gwyn,
Ac arall yn ei fedi.
Pam na ddeui ar fy ôl,
Ryw ddydd ar ôl ei gilydd?
Gwaith 'rwy'n dy weld, y feinir fach,
Yn lanach, lanach beunydd.

Glanach, glanach wyt bob dydd,
Neu fi sy'am fydd yn ffolach;
Er mwyn y Gŵr a wnaeth dy wedd
Dod im' drugaredd bellach.
Cwnn dy ben, gwel acw draw,
Rho imi'th law wen dirion;
Gwaith yn dy fynwes bert ei thro
Mae allwedd clo fy nghalon.

Codais heddiw gyda'r wawr,
Gan frysio'n fawr fy lludded,
Fel cawn gusanu llun dy droed
Fu 'rhyd y coed yn cerdded;
Cwn fy mhen o'r galar maith
Â serchus iaith gwarineb,
Gwaith mwy na'r byd i'r mab
a'th gâr
Yw golwg ar dy wyneb.

Tra fo dŵr y môr yn hallt,
A thra fo 'ngwallt yn tyfu,
A thra fo calon dan fy mron
Mi fyddai'n ffyddlon iti;
Dywed imi'r gwir heb gél,
A rho dan sêl d'atebion,
P'un ai myfi ai arall, Gwen,
Sydd orau gan dy galon.

Watching over the white wheat

I am a foolish young boy
Living according to my fancy,
It is I watching over the white wheat,
And another reaps it.
Why do you not come after me,
Some day after another?
Because I see you, little maiden,
More and more beautiful every day.

More and more beautiful are you each day,
Or I who will be more foolish;
For the sake of Him who made your looks
Take pity on me at last.
Raise your head, see over there,
Give me your pretty white hand;
Because in your lovely breast
Is the key to the lock of my heart.

I rose today with the dawn,
Hastening greatly my fatigue,
So that I should be able to kiss your footsteps,
Which have walked through the wood;
Raise my head from the long sadness
With the affectionate language of civility,
Because more than the world to the boy who
is your friend
Is looking on your face.

While the water of the sea is salt,
And while my hair is growing,
And while there is a heart in my breast
I shall be faithful to you;
Tell me the truth in secret
And give your answer under seal,
Whether it is myself or another, Gwen,
Whom your heart prefers.

ABOUT THE MUSIC

***Ar Hyd y Nos* (All through the Night)**

Traditional arr. Chris Hazell

Known in the Anglosphere as ‘All through the night’, the tune of *Ar hyd y nos* was collected in the late 18th century, and had this beautiful lyric written for it by Ceiriog.

Ar Hyd y Nos

Holl amrantau'r sêr ddywedant
Ar hyd y nos
‘Dyma’r ffordd i fro gogoniant,’
Ar hyd y nos.
Golau arall yw tywyllwch
I arddangos gwir brydferthwch
Teulu’r nefoedd mewn tawelwch
Ar hyd y nos.

O mor siriol, gwena’r seren
Ar hyd y nos
I oleuo’i chwaer ddaearen
Ar hyd y nos.
Nos yw henaint pan ddaw cystudd
Ond i harddu dyn a’i hwyreddydd
Rhown ein golau gwan i’n gilydd
Ar hyd y nos.

All through the Night

The twinkling of all the stars says
All night long
‘This is the way to the land of glory,’
All night long.
Darkness is another light
That displays true beauty,
The silent family of heaven
All night long.

Oh so cheerfully, the star smiles
All night long
To light up her sister, the earth,
All night long.
Old age is as night when affliction comes
But to give beauty to man in his last days
We give each other our weak light
All night long.

English version by Ceri Lewis

***Suo Gân* (Lullaby)**

Traditional

The tune of this popular lullaby, memorably used by Steven Spielberg in *The Empire of the Sun*, was written down at the turn of the 19th century, and had lyrics written for it by Robert Bryan (1858–1920).

Suo Gân

Huna blentyn ar fy mynwes
Clyd a chynnes ydyw hon;
Breichiau mam sy’n dynn amdanat,
Cariad mam sy dan fy mron;
Ni chaiff dim amharu’t’h gyntun,
Ni wna undyn â thi gam;
Huna’n dawl, annwyl blentyn,
Huna’n fwyn ar fron dy fam.

Paid ag ofni, dim ond deilen
Gura, gura ar y ddôr;
Paid ag ofni, ton fach unig
Sua, sua ar lan y môr;
Huna blentyn, nid oes yma
Ddim l roddi iti fraw;
Gwena’n dawl yn fy mynwes.
Ar yr engyl gwynion draw.

Lullaby

Sleep child upon my bosom,
It is cosy and warm;
Mother’s arms are tight around you,
A mother’s love is in my breast;
Nothing shall disturb your slumber,
Nobody will do you harm;
Sleep in peace, dear child,
Sleep quietly on your mother’s breast.

Do not fear, it is nothing but a leaf
Beating, beating on the door;
Do not fear, only a small wave
Murmurs, murmurs on the seashore;
Sleep child, there’s nothing here
Nothing to give you fright;
Smile quietly in my bosom,
On the blessed angels yonder.

ABOUT THE MUSIC

Ar lan y môr (On the seashore)

Traditional arr. Bryan Davies

Ar lan y môr is a simple love song set against the backdrop of the sea. Like many such songs it has continued evolving since its first publication in 1937.

Ar lan y môr

Ar lan y môr mae rhosys cochion,
Ar lan y môr mae lilis gwynion,
Ar lan y môr mae 'nghariad inne,
Yn cysgu'r nos a chodi'r bore.

Ar lan y môr mae cerrig gleision,
Ar lan y môr mae blodau'r meibion,
Ar lan y môr mae pob rinweddau,
Ar lan y môr mae nghariad innau.

On the seashore

On the seashore are red roses,
On the seashore are white lilies,
On the seashore is my love,
Sleeping at night and rising in the morning.

On the seashore are blue stones,
On the seashore are the flowers of the sons,
On the seashore are all virtues,
On the seashore is my love.

English version by Ceri Lewis

IVOR NOVELLO (1893–1951)

We'll Gather Lilacs

I Can Give You the Starlight

My Dearest Dear

And Her Mother Came Too

When Ivor Novello died in 1951 his funeral was attended by some 2,000 people, most of whom were women. He had become one of the most popular performers on stage and screen in Britain, and had spent some time in Hollywood, acting in two silent films of Alfred Hitchcock.

Born in Wales, he displayed early talent as a singer winning a choral scholarship to Oxford and then establishing himself in London as singer and songwriter. With his war-time song *Keep the Home Fires Burning* Novello's future was assured, and in addition to a huge corpus of engaging songs, he starred in plays and musicals, writing many in a studied Romantic vein himself. He never married.

Novello wrote 'We'll Gather Lilacs' for the hit musical *Perchance to Dream*, which opened at the Hippodrome Theatre in London's West End in 1945 and ran until 1948. 'I Can Give You the Starlight' and 'My Dearest Dear' appeared some years earlier in *The Dancing Years* of 1939, which Novello wrote with Christopher Hassall. 'And Her Mother Came Too!' has amusing lyrics by Melbourne-born actor and writer Dion Titheradge and featured in the musical revue *A to Z* in 1921.

ABOUT THE MUSIC

FRANZ SCHUBERT (1797–1828)

Liebesbotschaft D957 No.1

Litanei auf das Fest Aller Seelen D343

Auf dem Wasser zu singen D774

In his *Lieder* Schubert set poetry to which he could respond in music, regardless of its literary 'quality', so the poets he chose range from great figures like Goethe to some of the more disreputable members of his social set in Vienna.

The songs of *Schwanengesang* are not strictly a cycle but were composed all at once. The title was bestowed after Schubert's death. Roughly half of the songs are set to poems of Ludwig Rellstab, a middling theatre critic. 'Liebesbotschaft' (message of love) features a rushing brook which the poet charges to take a message to his distant beloved. The simple and moving 'Litanei auf das Fest Aller Seelen' (Litany for the feast of all souls) was composed in 1816 to a prayerful poem by Johann Georg Jacobi. Stolberg's 'Auf dem Wasser zu singen' (To be sung on the water) describes a boat as it drifts in the fading evening light, causing the poet to reflect on his own transience. Schubert responds with rippling accompaniment and a gentle move from minor to major tonality.

Liebesbotschaft

Rauschendes Bächlein, so silbern und hell
Eilst zur Geliebten so munter und schnell?
Ach, trautes Bächlein, mein Bote sei du;
Bringe die Grüße des Fernen ihr zu.
All ihre Blumen im Garten gepflegt,
Die sie so lieblich am Busen trägt,
Und ihre Rosen in purpurner Glut,
Bächlein, erquicke mit kühlender Flut.
Wenn sie am Ufer, in Träume versenkt,
Meiner gedenkend, das Köpfchen hängt,
Tröste die Süsse mit freundlichem Blicke,
Denn der Geliebte kehrt bald zurück. Neigt
sich die Sonne mit rötlichem Schein,
Wiege das Liebchen in Schlummer ein.
Rausche sie murmelnd in süsse Ruh,
Flüstre ihr Träume der Liebe zu.
Kriegers Ahnung In tiefer Ruh liegt um
mich her
Der Waffenbrüder Kreis;
Mir ist des Herz so bang, so schwer,
Von Sehnsucht mir so heiss.
Wie hab ich oft so süß geträumt
An ihrem Busen warm!
Wie freundlich schien das Herdes Glut,
Lag sie in meinem Arm. Hier, wo der
Flammen düstrer Schein
Ach! nur auf Waffen spielt
Hier fühlt die Brust sich ganz allein,
Der Wehmut Träne quillt. Herz, dass der
Trost dich nicht verlässt,
Es ruft noch manche Schlacht.
Bald ruh ich wohl und schlafe fest,
Herzliebste - gute Nacht!

Ludwig Rellstab (1799–1860)

Tidings of love

Murmuring brooklet, so silver and bright,
do you haste to my love so merry and fast?
Ah, dear brooklet my messenger be;
carry her greetings from one far away.
All her cherished flowers in the garden,
those she so sweetly wears at her breast,
and her roses in their crimson glow,
refresh, brooklet, with your cooling waters.
When she, at your side, lost in dreams,
thinking of me, hangs low her head,
console my sweet with a kindly look,
for soon shall her beloved return.
When the sun sinks in a reddish gleam,
rock my sweetheart into slumber.
Murmur her into sweet repose.
whisper her dreams of love.
Soldier's foreboding
In deep repose around me lie
my fellow-soldiers;
my heart's so heavy, so afraid,
so afire with longing.
How often have I sweetly dreamt
upon her warm breast!
How kindly the hearth's glow seemed,
when she lay in my arms.
Here, where the flames' sad gleam,
ah, plays only on weapons,
here the heart feels quite alone,
a tear of sadness wells.
Heart, may comfort not desert you,
many a battle still calls.
Soon shall I rest and sleep fast,
dearest love, good night!

English version © Symphony Australia

ABOUT THE MUSIC

Litanei auf das Fest Aller Seelen

Ruhn in Frieden alle Seelen,
Die vollbracht ein banges Quälen,
Die vollendet süßen Traum,
Lebenssatt, gebohren kaum,
Aus der Welt hinüber schieden;
Alle Seelen ruhn in Frieden!

Liebevoller Mädchen Seelen,
Deren Thränen nicht zu zählen,
Die ein falscher Freund verließ,
Und die blinde Welt verstieß;
Alle, die von hinnen schieden,
Alle Seelen ruhn in Frieden!

Und die nie der Sonne lachten,
Unterm Mond auf Dornen wachten,
Gott, im reinen Himmels-Licht,
Einst zu sehn von Angesicht:
Alle, die von hinnen schieden,
Alle Seelen ruhn in Frieden!

Johann Georg Jacobi (1740 –1814)

Auf dem Wasser zu singen

Mitten im Schimmer der spiegelnden Wellen
Gleitet, wie Schwäne, der wankende Kahn;
Ach, auf der Freude sanft schimmernden Wellen
Gleitet die Seele dahin wie der Kahn;
Denn von dem Himmel herab auf die Wellen
Tanzet das Abendrot rund um den Kahn.
Über den Wipfeln des westlichen Haines
Winket uns freundlich der rötliche Schein;
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein;
Freude des Himmels und Ruhe des Haines
Atmet die Seel' im errötenden Schein.
Ach, es entschwindet mit tauigem Flügel
Mir auf den wiegenden Wellen die Zeit.
Morgen entschwinde mit schimmerndem Flügel
Wieder wie gestern und heute die Zeit,
Bis ich auf höherem strahlendem Flügel
Selber entschwinde der wechselnden Zeit.

**Graf Friedrich Leopold zu Stolberg-Stolberg
(1750–1819)**

Litany for the feast of All Souls

All souls rest in peace
who have had done with an anxious torment,
who have had done with a sweet dream,
who, sated with life, hardly born,
have departed from this world:
all souls rest in peace!

Maiden souls, full of love,
whose tears cannot be counted,
whom a false friend has abandoned,
and the blind world has disowned;
all who have parted from here,
all souls rest in peace!

And those who never smiled at the sun,
keeping watch on the thorns beneath the moon,
to see God in the pure heavenly light
and look him just once in the face:
all who have parted from here,
all souls rest in peace!

English version © Emily Ezust

To be sung on the water

In the shimmering midst of the mirrored waves
The boat, rocking, glides like a swan;
Ah, on shimmering waves of joy
The soul glides like the boat;
For from heaven the sunset glow
Dances around the boat on the waves.
Above the tree-tops of the western woods
The red glow beckons, friendly, to us;
Beneath the branches of the eastern woods
The sweet-flag reeds whisper in the red light;
The soul breaths the joy of the sky
and calm of the woods in the reddening light.
Ah, time with dewy wings vanishes from my sight
On the cradling waves.
Let time on shimmering wings vanish again
Tomorrow, as it did yesterday and today,
Until I myself, on higher, gleaming wings
Vanish too from the ever-changing flow of time.

English version by Gordon Kerry

ABOUT THE MUSIC

JESÚS GURIDI (1886–1961)

Viejo Zortzico

After studies in France, Belgium and Germany, much of Jesús Guridi's professional life was spent in Bilbao, where in addition to his career as a 'classical' composer and organist at the city's cathedral, he made effort to preserve and disseminate the tradition music of the Basque country. This included songs, choral works and zarzuelas (a Spanish species of operetta) in the Basque language.

His *Viejo Zortzico* is one of seven pieces for harp composed in 1949, by which time he was professor in Madrid, but which uses the traditional 5/8 metre of the 'old zortico' dance from the Basque region.

CLAUDE DEBUSSY (1862–1918)

Nuit d'étoiles

Debussy's early song *Nuit d'étoiles* was the first of his works to appear in print, two years after its composition in 1880. Setting a poem of Théodor de Banville, *Nuit d'étoiles* is prefaced by lines of ETA Hoffmann:

I was wandering through a delightful garden: beneath the thick turf, one could see violets and roses whose sweet fragrance perfumed the air. A soft, harmonious sound could be heard, and a tender light illuminated the landscape. The flowers seemed to quiver with happiness and breathe out soft sighs. Suddenly, I thought I realized that I myself was the song I heard, and that I was dying.

Banville's verse, and Debussy's treatment of it, breathe a similar high-Romantic air.

Nuit d'étoiles

Nuit d'étoiles, sous tes voiles,
sous ta brise et tes parfums,
Triste lyre qui soupire,
je rêve aux amours défunts.

La sereine mélancolie vient éclore
au fond de mon coeur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.

Je revois à notre fontaine
tes regards bleus comme les cieux;
Cette rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

Théodor de Banville (1823–1891)

Starry night

Starry night, beneath your veils,
beneath your breeze and your scents,
Like a sad, sighing lyre,
I dream of loves long passed.

Serene melancholy blooms
deep in my heart,
And I hear my beloved's soul
Quiver in the dreaming woods.

At our fountain, I see again
your gaze, blue as heaven;
That rose is your breath,
And those stars are your eyes.

English version by Gordon Kerry

ABOUT THE MUSIC

ROBERT SCHUMANN (1810–1856)

Mein schöner Stern! Op.101 No.4

From 1840 into 1841 Schumann concentrated on composing songs, and, unlike Schubert, showed a preference for canonical poets such as Goethe, Eichendorff, Byron and Rückert. In 1849 the Schumanns fled the revolution in Dresden, and a time of exile was, oddly, productive and happy; he returned to Rückert's poetry and composed *Minnespiel* (play of desire), as set of songs for solo, duet, trio and quartets of singers, including 'Mein schöner Stern!' with its beautiful word-painting.

Mein schöner Stern

Mein schöner Stern! ich bitte dich,
O lasse du dein heitres Licht
Nicht trüben durch den Dampf in mir,
Vielmehr den Dampf in mir zu Licht,
Mein schöner Stern, verklären hilf!

Mein schöner Stern! ich bitte dich,
Nicht senk' herab zur Erde dich,
Weil du mich noch hier unten siehst,
Heb' auf vielmehr zum Himmel mich,
Mein schöner Stern, wo du schon bist!

Friedrich Rückert (1788–1866)

My Beautiful Star

My beautiful star, I implore you
Not to let your brilliant light
Be clouded by the mists in me,
Instead, help to transfigure those mists
Into light, my beautiful star!

My beautiful star, I implore you
Not to descend to the earth
Though you see me here still
Instead raise me up to heaven
Where you already are, my beautiful star!

English version by Gordon Kerry

ABOUT THE MUSIC

RICHARD WAGNER (1813–1883)

Tannhäuser: Wie Todesahnung – O du mein holder Abendstern
arr. Jeff Howard for voice, piano and harp

Tannhäuser is possibly based on legends of a 12th-century Minnesänger, a kind of troubadour of aristocratic lineage who may have fought in the sixth crusade, and elides two stories. At its centre is a legendary singing competition that may or may not have occurred in the early 13th century at the Wartburg castle. Wagner melds this with the legend of Tannhäuser, seduced by the Fairy Queen (identified with the Roman goddess Venus) and held in thrall to her. But he yearns to return to the real world, where Elisabeth loves and waits for him. In Act III Elisabeth prays for death so that she can intercede for Tannhäuser in heaven; Tannhäuser's friend Wolfram sings his prayer to the even star to protect Elisabeth as she begins the climb to the Wartburg.

Wie Todesahnung

Wie Todesahnung Dämmerung deckt die Lande,
umhüllt das Tal mit schwärzlichem Gewande;
der Seele, die nach jenen Höhn verlangt,
vor ihrem Flug durch Nacht und Grausen bangt.
Da scheinst du, o lieblichster der Sterne,
dein sanftes Licht entsendest du der Ferne;
die nächt'ge Dämmerung teilt dein lieber Strahl,
und freundlich zeigst du den Weg aus dem Tal.

O du, mein holder Abendstern,
wohl grüsst'ich immer dich so gern:
vom Herzen, das sie nie verriet,
grüsse sie, wenn sie vorbei dir zieht,
wenn sie entschwebt dem Tal der Erden,
ein sel'ger Engel dort zu werden!

Song to the Evening Star

Like an image of death, sunset colours the land
Shrouding the valley with darkening walls;
The soul, though longing for those heights
Fears the flight through barbarous night.
There you shine, most beloved of stars
Radiating your soft light into the distance;
Your beloved beam parts the shades of dusk
And you, dear friend, show the way out of the valley.

Oh, my beautiful Evening Star,
I always love to greet you;
From the heart, that she never betrayed,
Greet her as she passes by you
Drifting away from the valley of this earth,
To become a blessed angel in the beyond.

English version © Symphony Australia

CLAUDE-MICHEL SCHÖNBERG (born 1944)

Les Misérables: Stars

In their phenomenally successful treatment of Victor Hugo's novel, Alain Boublil and Claude-Michel Schönberg create vivid character sketches in such songs as 'Stars', in which the implacable police inspector Javert sees the order of the starry sky as an image of the absolute rightness of his pursuit of the hero Valjean.

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