

# Côr Aberteifi

# Dvořák

If you would like to sing with Côr Aberteifi, you would be most welcome. Please speak to any member of the choir, or email [info@cor-aberteifi.org](mailto:info@cor-aberteifi.org).

Our next appearance will be at the Opera Gala at Rhosygilwen on 15-16 July. Later in the year, we'll sing Haydn's *The Creation*.

Look up our web page to find out more about us and what we're up to: [cor-aberteifi.org](http://cor-aberteifi.org)

# Mass

in D major

**Haydn**

*Insanae et Vanae Curae*

**Vaughan Williams**

*Five Mystical Songs*

Henry Ward, *conductor*  
Catherine Burrell, *organ*

St. Mary's Church, Cardigan  
April 30<sup>th</sup>, 2016

**Tŷ CERDD**

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promoting the music of Wales



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**Insanae et Vanae Curae - Josef Haydn**

**Five Mystical Songs - Ralph Vaughan Williams**

**Mass in D major, op. 86 - Antonin Dvořák**

Kyrie – Gloria – Credo – Benedictus – Agnus Dei

*You are warmly invited to meet the choir (with refreshments) in St.Mary's Church Hall across the road after the performance. Toilets can also be found in the Church Hall.*

## **Côr Aberteifi**

Alan Hugh	Jane Thomas	Lynette George	Peter Moody
Alan Wills	Janet Bridge	Mary Hugh	Richard Williams
Angela Edwards	Jen Carrick	Meriel Davies	Robert Anthony
Christine Unsworth	Jenny Ingall	Molly Griffiths	Sandra Wild
Dai Penlan	Jo Gascoigne	Naomi Jones	Sharon Martin
Dorothy Swainson	Jonathan Gaunt	Nicky Cross	Susan Butcher
Fiona Perenaras	Julia Thomas	Pam Ward	Tim Swann
Gill Reeman	June Smart	Patricia Phillips	Tina Hunt
Hilary Hizzard	Kathleen Finlayson	Paul Edwards	Uschi Anscombe
Ian Hinchley	Lindi Lawrence	Pauline Latham	Valerie Poole
Iskra Holstein	Louise Welch	Pete Ward	

## **Thank you**

Thank you for coming to our performance!

We'd also like to thank: the Mayor of Cardigan; Rev. John Bennett; Lynne at Capel Mair; Rob Anthony; Uschi Anscombe; and our many supporters.

## **Mass in D major, op. 86**

*Antonin Dvořák (1841-1904)*

Rhiannon Ashley (sop)  
Ilar Rees-Davies (alto)  
Aled Wyn Thomas (tenor)  
Stephen Welch (bass)  
Catherine Burrell (organ)

*Kyrie – Gloria – Credo – Benedictus – Agnus Dei*



In its original version for chamber choir and soloists, this setting is especially direct and warm hearted, like Dvořák himself. Rich in melody, its evocation of old church modes is combined with the most up-to-date harmonies of the time.

Dvořák sets the Kyrie in glorious contrapuntal style, flowing majestically through time. The Gloria is built with effective contrasts of mood. Much of the Credo is antiphonal, the alto and tenor soloists being answered by the choir. The central Crucifixus section is dramatic—even declamatory—with extreme dynamic contrasts. The Benedictus moves quietly through some expressive harmonies and welcoming phrases. The Agnus Dei opens with an extended melody which is taken up by each of the soloists in turn; after impassioned pleas for mercy, the work settles calmly to a peaceful conclusion.

This original version was written in 1887 to inaugurate a private chapel in a Bohemian castle. Its exceptional quality destined it for a wider public. Dvořák subsequently embellished and orchestrated the organ accompaniment at the request of the publishers Novello of London, for concert performances.

## Insanae et Vanae Curae

Josef Haydn (1732-1809)



This dramatic motet was first heard in 1809, at a time when French soldiers occupied Vienna. Papa Haydn passed away a few months later.

The Latin text divides into two contrasting sections. The first part is set to music which has a furious and desperate energy; this is resolved by gentler music in a major key in the second. At this point there is a brief hiatus, after which the process is repeated, to reach once more a calm conclusion.

*Insane and stupid worries invade our minds;  
Often mad fury fills our hearts when deprived of hope.*

*What does it profit you, o mortals, to strive for earthly things,  
if you neglect the Heavens?  
All things are favourable to you with God at your side.*

## Five Mystical Songs

Ralph Vaughan Williams (1872-1958)

Gwyn Morris, Stephen Welch (baritones)



These songs were completed in 1911. They are settings of poems by the Welsh-born scholar and Anglican priest George Herbert (1593-1633).

Herbert described his poetry as representing “a picture of the many spiritual conflicts that have passed betwixt God and my soul.” Herbert’s work, like that of other metaphysical poets, has complex imagery, often taken from music. He had the advantage of writing at a time when thought and feeling were closely fused. These songs have muscular rhythms whose taut, sinewy lines give the impression of direct speech, and a simple piety that was much admired in the early seventeenth century.

The third song is the heart of the cycle. Meditation and anguish resolve at the close into a mysterious rapture of wordless consolation. This is Love, neither romantic nor carnal, but Christian and transcendental.

**Henry Ward** (conductor) worked as répétiteur, coach and occasional conductor at opera houses around Europe. He helped prepare premières by Britten, Birtwistle, Maxwell Davies and others. He has trained and accompanied many choirs, from the BBC Singers to the London Welsh Choir, and has provided music for many productions at the National Theatre and RSC. Now settled in St. Dogmaels, he recently conducted the Teifi Chamber Orchestra.

**Catherine Burrell** (organ) has a doctorate in music. She has won awards both in Wales and in her native New York, where she served as organist and choirmaster in several churches. She later trained in medicine, in which she now works full time. She still enjoys music as a hobby and performs internationally as a harp and organ recitalist.

**Rhiannon Ashley** (soprano) comes from near Newcastle Emlyn. She studies at the Royal Northern College of Music, is a keen member of Cywair chamber choir, and a past pupil of Ysgol y Preseli.

**Ilar Rees Davies** (mezzo-soprano) is in her third year at the Guildhall School of Music and Drama. She delights in exploring German lied, French chanson, and Italian song. She is currently preparing for a recital of Donizetti songs, as well as a Janáček opera.

**Aled Wyn Thomas** (tenor) is originally from the Lampeter area. He has competed and performed at many events including the Urdd Eisteddfod. He has sung at the Royal Festival Hall, Wales Millennium Centre, St David's Cathedral and the Albert Hall. He has a maths degree and works as a chartered accountant in Cardiff.

**Stephen Welch** (baritone) began as a cathedral chorister at St. Albans under Peter Hurford and Simon Preston, and came to live, work and sing in West Wales in the 1980s. He has sung with many local groups including Cantorion Teifi and latterly Scaramella, and appears regularly with Opera Teifi. He is a pupil of operatist Eirian James.

**Gwyn Morris** (baritone) was born and brought up in Cardigan. He sings with Cywair and Ar Ôl Tri. Gwyn is a frequent soloist and has been successful in many eisteddfodau, winning Bass Solo and Baritone Solo. He also appears in principal roles with Opera Teifi.

# Five mystical songs – George Herbert, set by Ralph Vaughan Williams

## 1. Easter

Rise, heart: thy lord is risen. Sing his praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise:  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The cross taught all wood to resound his name  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long:  
Or since all music is but three parts vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

## 2. I Got Me Flowers

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But Thou wast up by break of day,  
And brought'st Thy sweets along with Thee.

The Sun arising in the East,  
Though he give light, and the East perfume;  
If they should offer to contest  
With Thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss:  
There is but one, and that One ever.

## 3. Love Bade Me Welcome

Love bade me welcome; yet my soul drew back,  
Guilty of dust and sin.  
But quick-eyed Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning,  
If I lack'd any thing.

A guest, I answer'd, worthy to be here;  
Love said, You shall be he.  
I the unkind, ungrateful? Ah, my dear,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?  
  
Truth, Lord, but I have marr'd them; let my shame  
Go where it doth deserve.  
And know you not, says Love, who bore the blame?  
My dear, then I will serve.  
You must sit down, says Love, and taste my meat:  
So I did sit and eat.

## 4. The Call

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath;  
Such a Truth, as ends all strife:  
Such a Life as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a Feast;  
Such a Feast, as mends in length;  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move;  
Such a Love, as none can part;  
Such a Heart, as joys in love.

## 5. Antiphon

Let all the world in every corner sing,  
My God and King.

The heavens are not too high,  
His praise may thither fly;  
The Earth is not too low,  
His praises there may go.

Let all the world in every corner sing,  
My God and King.

The Church with Psalms must shout,  
No door can keep them out;  
But above all, the heart  
Must bear the longest part.

Let all the world in every corner sing,  
My God and King.