



South Wales meets New South Wales

PROGRAMME

From 26 November 2021

Welcome to *South Wales meets New South Wales*

The initial idea for *South Wales meets New South Wales* germinated a few years ago as I drove down a motorway towards Barry in South Wales. It was only during the 2020 lockdown when Jeremy Huw Williams established contact, that the programme gained its present focus.

Jeremy was already able to provide settings of Welsh folk music by South Wales composers from his existing repertoire; in fact, he was responsible for commissioning the songs by the young composer Nathan James Dearden.

I knew it would be almost impossible to find settings in the original Welsh language by New South Wales composers, so I invited three other composers, either born or living in that State, to join the project.

They responded with speed and enthusiasm. The result was exactly what I had hoped for, arrangements that were sufficiently diverse and approached with imagination, and it has given me enormous pleasure to give the world premiere performances with Jeremy.

As is the case with many of my projects, worlds are bridged, and my interest in these songs was born out of the link with my great-grandparents, now buried in Bridgend in South Wales, and my Welsh grandfather Oliver, who migrated to Australia.

Wendy Hiscocks



This recital is dedicated to the South Coast piano teacher Wendy Blunt (*pictured left*) who lived in Wollongong, New South Wales.

Programme



Jeremy Huw Williams baritone

Wendy Hiscocks piano



Alex Palmer (New South Wales)

Peth Mawr ydy Cariad / Love is a Great Force *world premiere*

Y Bardd a'r Gwccw / The Poet and the Cuckoo *world premiere*



Wendy Hiscocks (New South Wales)

Si-hwi-hwi *world premiere*

Robin Ddiog / Lazy Robin *world premiere*



Grace Williams (South Wales)

Y Gwŷdd / The Loom

Cysga Di, Fy Mhlentyn Tlws / Hushaby, My Pretty One



Alun Hoddinott (South Wales)

Ym Mhontypridd mae mwriad / In Pontypridd my intention lies

Ffarwel fo i Langyfelach lon / Farewell to fair Llangyfelach



John Martin (New South Wales)

Dafydd y Garreg Wen/ David of the White Rock *world premiere*

Dacw 'nghariad i lawr yn y berllan / Yonder in the orchard is my love *world premiere*



Andrew Schultz (New South Wales)

Ar Hyd y Nos / All Through the Night *world premiere*

Suo Gân / Lullaby *world premiere*



William Mathias (South Wales)

Tôn y Melinydd/ The Miller's Song

Hobed o Hilion / When I was a Young Lad



Nathan James Dearden (South Wales)

Cân y Cathreinwr / The Ox-Driver's Song

Cân o Ogwr/ Song of Ogmores

New South Wales

Alex Palmer



Born in Sydney, New South Wales, Alex Palmer has lived and worked between Australia and the UK throughout his career. He has written for the West Australian Symphony Orchestra, the Australian Brandenburg Orchestra, the Budapest Art Orchestra and the London Session Orchestra.

Alex is also a regular collaborator of the London Contemporary Voices, Retrophonica, Celebrating Australian Music and Spitfire Audio. Alex works across the concert hall, film, television and musical theatre, and is thrilled to have his first Welsh-language composition premiered as part of this performance.

Peth Mawr ydy Cariad / Love is a Great Force

world premiere

Peth mawr ydy cariad pan elo fo'n drwm,
Peth gyrodd gryn lawer o'u llefydd i ffwrdd;
Peth gyrodd fi fy hunan oedd geiriau fy nhad,
A'm mam, oedd yn garedig, a'm gyrodd i o'm gwlad.

To mi wec ramdi dwl al dal ffola didl ali do.

Love is a great force when it does not run smoothly,

It's a thing that has driven many away from their homes;

What drove me away was my father's words,

And my mother, who was kind, drove me from my land.

Toh mee wec ram dee doodl al ee dal fall dee-
dl alee doh.

Mi fynnaf gael dy gladdu a'th roddi di dan
bridd
Cyn cei di briodi; mi'th claddaf di, yn wir.
Rhof dorchen ar dy wyneb a charreg uwch
dy ben
Cyn cei di fartsio'th gorffyn, wel, gyda'r
feinir wen."
To mi wec ramdi dwld ali dal ffola didl ali
do.

I'd rather see you buried and laid under the
earth
Than see you be married, I'd bury you, truly.
I'll put a sod on your face and a stone above
you
Before [seeing] you march your body to-
wards that fair maid.
Toh mee wec ram dee doodl al ee dal fall
dee—dl alee doh.

Y Bardd a'r Gwcuw / The Poet and the Cuckoo

world premiere

O'r gwcuw fach lwydlas, lle buost ti cyd
Mor hir heb ddychwelyd?
Ti fuost yn fud.
Mor hir heb ddychwelyd?
Ti fuost yn fud.

O little grey-blue cuckoo, where have you
been so long,
So long without returning?
You have been silent.
So long without returning?
You have been silent.

Fy amser i ganu yw Ebrill a Mai
A hanner Mehefin,
Chwi wyddoch, bob rhai.
A hanner Mehefin,
Chwi wyddoch, bob rhai.

April and May are my singing time,
And half June, as you all know.
And half June, as you all know.

New South Wales

Wendy Hiscocks



Composer-pianist Wendy Hiscocks (1963) was born in Wollongong and studied composition with the celebrated Australian composer Peter Sculthorpe at the University of Sydney.

In 1988 she moved to London and has received commissions, premières and broadcasts from distinguished soloists, ensembles, choirs and festivals from around the world.

These have included Piers Lane and Roy Howat (piano), Rachel Nicholls and Elizabeth Connell (soprano), Madeleine Mitchell (violin), Michael Collins (clarinet), Sydney Chamber Choir, Jesus College Choir (Cambridge), Schubert Ensemble (London), King's Lynn and Aldeburgh Festivals (UK), Spitalfields Festival (London), Bangor New Music Festival (Wales), Australian Festival of Chamber Music, Amadeus Festival (Geneva), Radio Suisse Romande, Radio France, ABC Radio and TV, BBC Radio 3 and the British Film Institute.

She has completed a doctorate on the music of Arthur Benjamin, a subject which is now the focus of a biography she is writing and on whom she has lectured and presented an ABC radio documentary.

As a pianist, Wendy has recorded Chabrier's duo and duet repertoire for Edition Stil with Roy Howat and has performed at venues ranging from London's Purcell Room to the Kusatsu International Summer Academy and Festival in Japan.

She appears as the pianist on a recent Naxos CD accompanying the singers Susan Bickley and Christopher Gillett in the songs of Arthur Benjamin and Edgar Bainton, and in a CD of her chamber music released by the Symposium label.

Her skills as composer-pianist have been in demand for silent film accompaniment at the BFI South Bank, the Barbican, UK Festivals and Welsh National Opera, and her experience in this field has led to exciting new developments involving Wendy developing her own audio-visual projects.

Wendy is the artistic director of Celebrating Australian Music (CAM), an initiative celebrating the diversity of Australian music both past and present composed by native born and emigré.

Si-hwi-hwi *world premiere*

Si-hwi-hwi, si-hwi-hwi, si-hwi-hwi, lwli;
Tlws dy fam, O paham y gwneir cam iti?
Daw'r dyn gwyn, gyda'i ffyn,
Erbyn dydd yfory,
O! na chawn I fynwes lawn,
Fel y cawn wŷlo,
Byddai'r bedd imi'n wledd,
Mi gawn heddw yno.
Si-hwi-hwi, si-hwi-hwi, si-hwi-hwi, lwli.

Si-hwi-hwi, si-hwi-hwi, si-hwi-hwi, lwli;
Your mother's darling. Why do they harm
you?
Tomorrow the white man will come with his
whips.
Oh, that my heart were full so that I might
cry;
the grave would be a joy for me
- there I would find peace.
Si-hwi-hwi, si-hwi-hwi, si-hwi-hwi, lwli.

Robin Ddiog / Lazy Robin *world premiere*

Hei di ho di hei di hei di ho,
a'r gwynt i'r drws bob bore.

Mae gen i dipyn o dŷ bach twt,
o dŷ bach twt, o dŷ bach twt.
Mae gen i dipyn o dŷ bach twt, a'r gwynt i'r
drws bob bore.
Hei di ho di hei di hei di ho,
a'r gwynt i'r drws bob bore.

Agorwch dipyn o gil y drws,
o gil y drws, o gil y drws.
Agorwch dipyn o gil y drws, 'gael gweld y
môr a'r tonnau.
Hei di ho di hei di hei di ho,
'gael gweld y môr a'r tonnau.

Ac yma byddaf yn llon fy myd,
llon fy myd, llon fy myd,
Ac yma byddaf yn llon fy myd, a'r gwynt i'r
drws bob bore.
Hei di ho di hei di hei di ho,
a'r gwynt i'r drws bob bore.

Hey dee ho dee hey dee hey dee ho,
and bloweth the wind each morning.

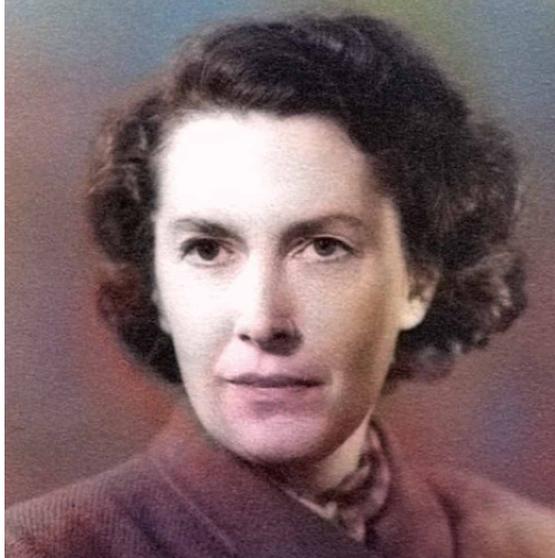
O happy I with my tidy house,
my tidy house, my tidy house,
O happy I with my tidy house, and bloweth
the wind each morning.
Hey dee ho dee hey dee hey dee ho,
and bloweth the wind each morning.

And if I look through my open door,
my open door, my open door,
And if I look through my open door, I see the
sea each morning.
Hey dee ho dee hey dee hey dee ho,
I see the sea each morning.

Content am I in my tidy house,
my tidy house, my tidy house,
Content am I in my tidy house, and bloweth
the wind each morning.
Hey dee ho dee hey dee hey dee ho,
and bloweth the wind each morning.

South Wales

Grace Williams (1906–77)



Born in Barry, Glamorganshire where she lived most of her life, Williams was one of the first Welsh women composers to achieve national recognition in music composed for the concert hall and film. Her studies began at Cardiff University before continuing with Ralph Vaughan Williams at the Royal College of Music and Egon Wellesz in Vienna.

Williams drew directly from her Welsh heritage in her compositions: *Fantasia on Welsh Nursery Tunes* (1940), the drama of her First Symphony (1943) being inspired by the 15th century Welsh rebel Owain Glyndwr, and her *Sea Sketches* for string orchestra (1944) depicting the Glamorganshire coast.

Her later composition *Penillion* for orchestra (1955) adapted the metrical and melodic characteristics of traditional Welsh penillion singing, and Welsh folk song settings are dotted throughout her career and feature in her film scores such as *Letter for David*.

Orchestral compositions are well represented in her list of works and reveal her particular fondness for the trumpet. Grand scale works originating from the last 10 or so years of her life written for the voice include the comic opera *The Parlour* (1966), the solemn *Missa Cambrensis* for soli, chorus and orchestra (1971) and *Fairest of Stars* (1973) for soprano and orchestra.

Y Gwŷdd / The Loom

Pan oeddwn ar frig noswaith
Yn y gwŷdd, yn y gwŷdd,
Yn gweithio 'nghreffft mewn gobraith,
Yn y gwŷdd, yn y gwŷdd:
Meddyliais wrth fy hunan
Na wyddwn pa mor fuan,
Er dwysed oedd fy amcan,
Yn y gwŷdd, yn y gwŷdd
Y cawn ymado'r cyfan
Yn y gwŷdd, yn y gwŷdd

R'un fath â 'ngwennol fuan,
Yn y gwŷdd, yn y gwŷdd,
Yw f' einioes i fy hunan,

Yn y gwŷdd, yn y gwŷdd,
Ond ni ddaw f'oes i'w diben
Nes trefnu o Dduw'r ddaeren
Pan ballo edau'r bellen
Yn y gwŷdd, yn y gwŷdd,
Bydd patrwm wedi'i orffen
Yn y gwŷdd, yn y gwŷdd,

One night as I sat weaving at my loom, at my loom,
All thoughts were filled with dark and wintry gloom;
My joy had long departed, My youthful years had flown away,
Flown away and left me all too soon, all too soon,
And, alas, upon my spirit care was strewn, care was strewn.

Then slowly I arose and left my loom, left my loom,
And, in sorrow, wandered from my lonely room;
A myriad stars were shining, And all the heavens were bright and clear,
Bright with silv'ry radiance from the moon, from the moon,
And the nightingale poured forth her silv'ry tune, silv'ry tune.
Such beauty eased my heart, and I came home,
I came home to my loom, to my loom.

Cysga Di, Fy Mhlentyn Tlws / Hushaby, My Pretty One

Cysga di, fy mhlentyn tlws, cysga di, fy mhlentyn tlws,
Cysga di, fy mhlentyn tlws, cei gyssgu tan y bore, cei gyssgu tan y bore.

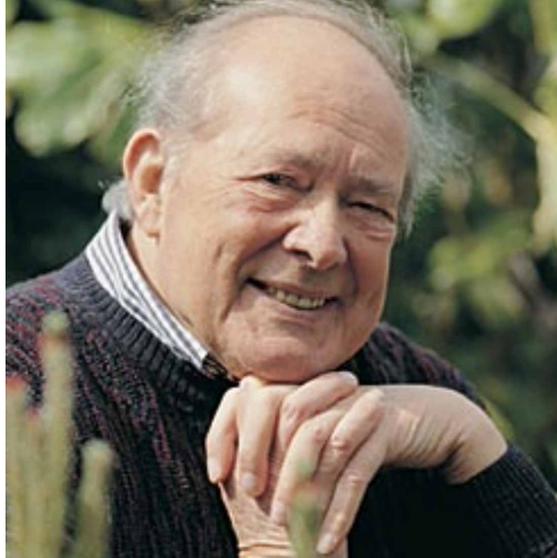
Cysga di, fy mhlentyn tlws, cysga di, fy mhlentyn tlws,
Cysga di, fy mhlentyn tlws, cei godi pan y mynnot, cei godi pan y mynnot.

Hushaby, my pretty one, hushaby, my pretty one,
Hushaby, my pretty one, sleep until the morning.

Hushaby, my pretty one, hushaby, my pretty one,
Hushaby, my pretty one, arise at your leisure.

South Wales

Alun Hoddinott (1929–2008)



Hoddinott is one of the most prolific Welsh composers who enjoyed international prominence after the Second World War. He originally trained as a violinist but received encouragement early as a composer with a performance of his first Clarinet Concerto at the influential 1954 Cheltenham Festival.

He accepted the post of Professor and Head of the Music Department of University College Cardiff in 1967 while continuing to compose symphonies, concertos, sonatas and songs. His first opera *The Beach of Falesa* was composed in 1974 and he completed his fifth and final opera *Tower* in 1999 based on a South Wales Colliery.

Ym Mhontypridd mae mwriad / In Pontypridd my intention lies

Ym Mhontypridd mae mwriad,
Ym Mhontypridd mae 'nghariad.
Ym Montypridd mae'r ferch fach lân,
Ai chael o flaen y 'ffeiriad,
Ai chael o flaen y 'ffeiriad.

Mae'm bwthyn ger yr afon,
Mae gennyf wartheg blithion,
Mae gennyf fferm ar lan y Tâf,
O tyred ataf, Gwenfron,
O tyred ataf, Gwenfron.

In Pontypridd is my love,
In Pontypridd is my intention,
In Pontypridd is the pure small girl,
Whom to take before the priest.

My cottage is near the river,
I have dairy cattle,
I have a farm on the banks of the Tâf,
O come to me, white-breast.

Ffarwel fo i Langyfelach Ion / Farewell to fair Llangyfelach

Ffarwel fo i Langyfelach Ion,
A'r merched ieuainc i gyd o'r bron;
'Rwy'n mynd i dreio pa un sydd well,
Ai 'ngwlad fy hun neu'r gwledydd pell.
Ffa la la la la la la la la

Martsio wnes i yn y blaen,
Nes imi ddod i dre Pontfaen,
Ac yno 'roeddent, yn fawr eu sbort.
Yn listio' gwŷr at y Duke of York.
Ffa la la la la la la la la

Mi drois fy mhen ac i ryw dŷ,
Yr aur a'r arian oedd yno'n ffri –
Y dryms a'r ffeiffis yn cario'r sŵn.
A listio wnes at y Light Dragoon.
Ffa la la la la la la la la

Os hola rhai pwy wnaeth y gân,
Atebwch hwy mai merch fach lân
Sydd yn gweddïo nos a dydd.
Am i'w hannwyl gariad gael dod yn rhydd.
Ffa la la la la la la la la

Farewell to gay Llangyfelach
And all the young girls;
I'm going to see which is better,
The faraway lands or my own country
Ffa la la la la la la la la

Onwards I marched,
Until I came to Cowbridge town,
And there they were, all full of fun
Enlisting men to the Duke of York
Ffa la la la la la la la la

I turned my head and went into a house,
Where silver and gold were flowing free –
The drums and fifes carried the tune.
And I enlisted in the Light Dragoons.
Ffa la la la la la la la la

If some should ask who made this song
Tell them it was a pretty young girl,
Who is praying, night and day,
For her darling sweetheart to be set free.
Ffa la la la la la la la la

New South Wales

John Martin

By the age of six, John Martin was playing complex piano compositions by ear and at 15, won an encouragement award for performing a Chopin Impromptu and The Prelude in C# Minor by Rachmaninov on national television's "New Faces".

He is one of Australia's most diverse, sensitive, award-winning pianists. From his early days in Mudgee, John has been playing professionally for 25 years; from recitals, ensembles, classical concerts through to jazz, popular music and cabaret.

His warm, vibrant personality and eclectic performance skills are legendary; comfortably embracing live radio broadcasts, he has become a regularly featured artist on Classic FM's Breakfast, Drive and Thursday Live programmes.



As the recipient of two prestigious, overseas study grants awarded by The Music Board of Australia and Australia's Opera Foundation, John studied and worked in London under the tutelage of two world-renowned pianists, Clifford Benson and Paul Hamburger.

Dafydd y Garreg Wen / David of the White Rock *world premiere*

'Cariwch', medd Dafydd, 'fy nhelyn i mi,
Ceisiaf cyn marw roi tôn arni hi.
Codwch fy nwylo i gyrraedd y tant;
Duw a'ch bendithio, fy ngweddw a'm plant!

Neithiwr mi glywais lais angel fel hyn:
"Dafydd, tyrd adref, a chwarae trwy'r glyn!"
Delyn fy mebyd, ffarwel i dy dant!
Duw a'ch bendithio fy ngweddw a'm plant!

'Carry', said David, 'my harp to me'
I would like, before dying, to give a tune on it
(her)
Lift my hand to reach the strings
God bless you, my widow and children!

Last night I heard an angel's voice like this:
"David, come home and play through then
glen!"
Harp of my youth, farewell to your strings!
God bless you, my widow and children!

Dacw 'nghariad i lawr yn y berllan / Yonder in the orchard is my love

world premiere

ODacw 'nghariad i lawr yn y berllan,
Tw rym di ro rym di radl didl dal
O na bawn i yno fy hunan,
Tw rym di ro rym di radl didl dal
Dacw'r tŷ, a dacw'r 'sgubor;
Dacw ddrws y beudy'n agor.
Ffaldi radl didl dal, ffaldi radl didl dal,
Tw rym di ro rym di radl didl dal.

Dacw'r delyn, dacw'r tannau;
Tw rym di ro rym di radl didl dal
Beth wyf gwell, heb neb i'w chwarae?
Tw rym di ro rym di radl didl dal
Dacw'r feinwen hoenus fanwl;
Beth wyf well heb gael ei meddwl?
Ffaldi radl didl dal, ffaldi radl didl dal,
Tw rym di ro rym di radl didl dal.

There is my sweetheart down in the orchard,
Oh how I wish I were there myself,
There is the house and there is the barn;
There is the door of the cow house open.

There is the harp, there are her strings;
What better am I, without anyone to play her
for?
There's the delicate fair one, exquisite and
full of life;
What nearer am I, without having her
attention.

New South Wales

Andrew Schultz



Composer Andrew Schultz was born in Australia and lives in Sydney. He studied at the Universities of Queensland, Pennsylvania and King's College London and has received numerous awards, prizes and fellowships.

His music covers a broad range of chamber, orchestral and vocal works and has been performed and broadcast widely by leading musicians internationally.

He has held many commissions including from all the major Australian orchestras.

Andrew has written a number of large scale works including three operas (*Black River*, *Going Into Shadows* and *The Children's Bach*) which have been presented live and on film around the world.

Other major works include three symphonies, *Journey to Horseshoe Bend*, *Maali*, *Endling* and *Song of Songs*.

Andrew has held residencies and academic posts in Australia, Canada, France, Germany, USA and the UK. He is Emeritus Professor of Music at UNSW and the Gough Whitlam and Malcolm Fraser Chair of Australian Studies at Harvard University.

Ar Hyd y Nos / All Through the Night

world premiere

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 ddaeaeren Ar hyd y nos.

Nos yw henaint pan ddaw cystudd Ond i
harddu dyn a'i hwyrdydydd
Rho'wn ein golau gwan i'n gilydd Ar hyd y
nos.

Deep the silence 'round us spreading all
through the night.
Dark the path that we are treading all
through the night.

Still the coming day discerning by the hope
within us burning.
To the dawn our footsteps turning all through
the night.

Star of faith the dark adorning all through
the night.
Leads us fearless t'wards the morning all
through the night.

Though our hearts be wrapt in sorrow, from
the hope of dawn we borrow
promise of a glad tomorrow all through the
night.

Suo Gân / Lullaby

world premiere

Huna belntyn ar fy mynwes,
Clyd a chynes ydyw hon;
Breichiau mam sy'n dynn amdanat,
Cariad mam sy dan fy mron;
Ni chaiff dim amharu'th gyntun,
Ni wna undyn â thi gam;
Huna'n dawel, annwyl blentyn,
Huna'n fwyn ar fron dy fam.

Sleep my darling, on my bosom,
Harm will never come to you;
Mother's arms hold you safely,
Mother's heart is ever true:
As you sleep naught will hurt you,
None will wake you from your rest;
Close you eyelids now, my angel,
Sleep upon you mother's breast.

William Mathias (1934–92)

A contemporary of Alun Hoddinott, Mathias' considerable output attracted international recognition and reflected his affinity with the voice and his ability as a fine pianist. He was born in Whitland, Carmarthenshire and studied first at Aberystwyth University then the Royal Academy of Music with Sir Lennox Berkeley before becoming Professor of Music at Bangor where he founded the North Wales Festival.

Mathias' musical language speaks to a wide audience and covers most genres that included his opera *The Servants*.

A lecture he gave on Mozart shortly before his death summed up his musical thinking by saying: "Great meaningful simplicity is far more difficult to achieve than complexity. In our time we have had too much of the latter and too little of the former."

Tôn y Melinydd / The Miller's Song

Mae gennyf dŷ cysurus, A melin newydd
spon,
A thair o wartheg blithion Yn pori ar y fron.
Weli di, weli di Mari fach, Weli di, weli di
Mari fach, Weli di Mari annwyl.

I have a cosy cottage, I have a modern mill,
Three cows I have for milking That graze
upon a hill.
Love me and live with me, come, my joy,
Love me and live with me, come, my joy,
Join me and come, my honey.

Mae gennyf drol a cheffyl, A merlyn bychan
twt,
A deg o ddefaid tewion, A mochyn yn y cwt.
Weli di, weli di Mari fach, Weli di, weli di
Mari fach, Weli di Mari annwyl.

I have a lively pony, A horse and cart I keep,
A pig within the pigsty And ten well fattened
sheep.
Love me and live with me, come, my joy,
Love me and live with me, come, my joy,
Join me and come, my honey.

Mae gennyf gwpwrdd cornel, Yn llawn o
lestri tē,
A dreser yn y gegin, A phopeth yn ei le.
Weli di, weli di Mari fach, Weli di, weli di
Mari fach, Weli di Mari annwyl.

I have a corner cupboard With china sets
complete,
A dresser in the kitchen, And all so nice and
neat.
Love me and live with me, come, my joy,
Love me and live with me, come, my joy,
Join me and come, my honey.

Hobed o Hilion / When I was a Young Lad



Pan oeddwn i gartref, fy mhennaf fwynhad
Oedd naddu, a naddu ar aelwyd fy nhad;
Tra'm chwaer efo'i hosan a mam efo'r cart
yn nyddu, yn nyddu, ar garreg y barth.

Deued a ddelo, anian dyn yno,
Hedaf yn fy afiaith ar adenydd hiraeth i'r hen
dŷ,
Glân gynnes, dirodres, adewais ar fy ôl.

Mae'r wennol yn crwydro o'i hannedd ddilyth,
Ond dychwel wna'r wennol yn ôl i'w hen nyth,
A chrwydro wnawn ninnau ymhell ar ein hynt,
Gan gofio'r hen gartref a'n magodd ni gynt.

Pwysu mae adfyd, chwerwi mae bywyd,
Chwerwed ef a chwerwo, melys ydyw cofio,
Melys ydyw cofio, annedd wen,
Dan heulwen yr awen a wena arnom byth.

When I was a young lad, no pleasure was
higher
Than whittling and chipping before my dad's
fire;
While sister sat knitting and Mam evermore
Was spinning, was spinning upon the stone
floor.

Come what may come now, Man that I am
now
Eagerly I'm flying On the wings of longing
Back once more To the cosy, unassuming old
homestead that I knew.

The swallow must wander from home in the
eaves,
But next Spring returns to the nest it now
leaves,
And we too must wander again and again,
Remembering the old home that nurtured us
then.

Troubles are heavy, Bitter Life's story,
Let who may be bitter, Sweet yet to remember,
Sweet yet to remember My white home,
In the glow of inspiration that is smiling on
me still.

South Wales

Nathan James Dearden



A composer of concert music and mixed media, Nathan James Dearden's work has been described as “hauntingly beautiful” (Media Wales), and performed and featured by the London Philharmonic Orchestra, Tippett Quartet, National Youth Orchestra of Wales, Grand Band, Fidelio Trio, and Hebrides Ensemble.

His music regularly features in concerts across the UK and overseas, including at the Cheltenham Music Festival, Dartington International Festival, CROSSROADS International New Music Festival and Vale of Glamorgan Festival of Music.

He has recently collaborated with Making Music UK and Swansea Philharmonic Choir for a BBC Radio 3 broadcast of his 3 postcards, created a series of choral ‘virtual memories’ with the National Youth Choirs of Great Britain, in partnership with NMC Recordings, Stainer & Bell, and PRS Foundation, is a featured composer as part of Helen Charlston’s *The Isolation Songbook* for release on Delphian Records and collaborating with Irish pianist Mary Dullea for a solo album release in 2021. In May 2020, he was awarded the inaugural Acapela Studio Award for exceptional Welsh composers from the Welsh Music Guild.

Cân y Cathreinwr / The Ox-Driver's Song

Mi geso i 'ngwawdd i swpar
Gan ŵr bonheddig hawddgar
A chal nidir wedi'i lladd
A phetar gwadd a wiwar! Ma-hw!

Mi geso i 'ngwawdd i gino
A chal pinclwns wedi'u stiwo,
Bara haidd fel rhisgil coed;
Ni cheso i 'rioed well groeso! Ma-hw!

Tri pheth sy dda gin grotyn
Yw gwraig y tŷ yn wherthin
A'r crochon bach yn berwi'n ffrwd
A llond y cwd o bwddin. Ma-hw!

Tri pheth sy'n gas a lletwith
Yw hwch â iwc miwn gwenith,
Atgor gwan yn torri ton
A phac o gryddion llaw-whith! Ma-hw!

Tri pheth an-hawdd eu 'napod:
Dyn, derwan a diwarnod;
Y pren yn gou a'r dydd yn troi
A dyn yn ddouwynepog. Ma-hw!

I was invited to supper
By an amiable gentleman
He served me a dead snake,
Four moles and a squirrel! Mah-hoo!

I was invited to supper
And served stewed thorns
[And] barley bread like tree bark;
I never had a better welcome! Mah-hoo!

Three things are pleasing to a boy:
The woman of the house laughing,
The little crock pot boiling freely
And a pudding-cloth brimful of pudding.
Mah-hoo!

Three things are unpleasant and awkward
A sow with a yoke in [a field full of] corn
A weak ploughing team cutting a new furrow
And a pack of left-handed cobblers! Mah-hoo!

Three things are easy to know:
A man, an oak tree and a day
The tree [is] hollow, the day turns
And the man [is] deceitful. Mah-hoo!

Cân o Ogwr/ Song of Ogmore

Mae'r ceilog coch yn canu,
Mae'n bryd i minnau gwnnu,
Mae tyrfa faith yn mynd i'r gwaith,
A'r fuwch a'r llo yn breffu,
Hw mlân!

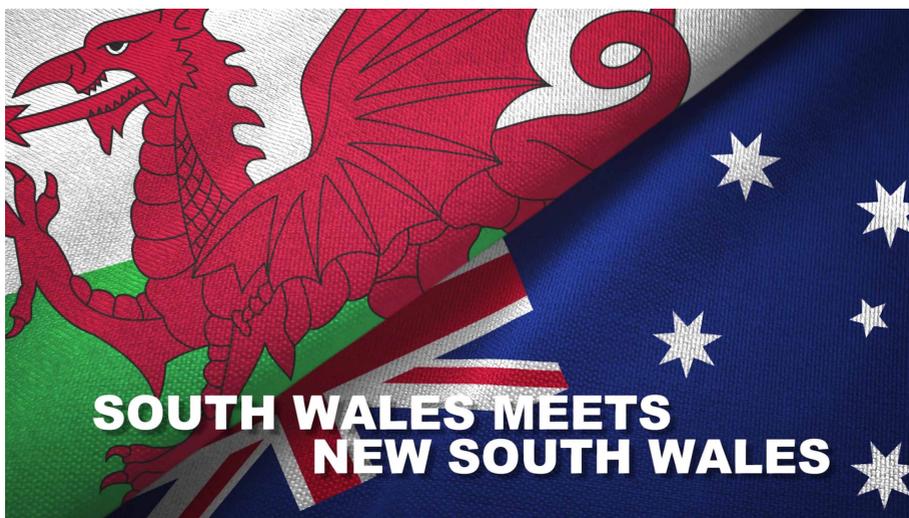
The farmyard cock is crowing,
And day light fast is growing;
No time to lurk, we must to work,
The fields so merrily mowing,
Hie away!

Mae'r ieir wrth ddrws y sguor
Yn erfyn im ei agor,
Mae Carlo'r ci'n fy ngalw i,
Ni chysgaf ddim yn rhagor.
Hw mlân!

The farmyard chicks are clucking,
We'll soon their feathers be plucking,
And Rip the hound leaps in the pond,
And gives poor Sue a ducking.
Hie away!

Mi af i maes i weithio,
Dos dithau, Mal, i odro,
Cawn frecwast iach 'mhen tipyn bach,
A bara can i ginio.
Hw mlân!

So to the fields we'll hurry,
There ne'er was such a scurry!
The breakfast burned, the milk not churned,
But 'tis no time for worry.
Hie away!



Performers

Jeremy Huw Williams

baritone



The Welsh baritone Jeremy Huw Williams studied at St John's College, Cambridge, at the National Opera Studio in London, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (*Così fan tutte*) and has since appeared in more than sixty operatic roles. He has given performances at major venues in North and South America, Australia, China, India, and most European countries.

He is renowned as a fine exponent of contemporary music, having commissioned much new music and given premieres of works by Alun Hoddinott, William Mathias, John Tavener, Michael Berkeley, Paul Mealer, Julian Phillips, Richard Causton, Mark Bowden, and Huw Watkins. He frequently records for BBC Radio 3 (in recital, and with the BBC NOW, CBSO, BBC SO, BBC SSO, BBC Philharmonic and BBC CO), and has made many commercial

recordings, including more than ten solo discs of songs.

As a principal singer with Welsh National Opera he appeared at the opening night of the Wales Millennium Centre, and received the inaugural Sir Geraint Evans Award from the Welsh Music Guild, given annually to a person or persons who have made a significant contribution to Welsh music in any one year or recent years: 'there has been an unanimous decision that the first award should be made to baritone Jeremy Huw Williams in recognition of not only his performing ability but also for the tremendous support that he has given to Welsh composers and their music in recent years'.

He was awarded an Honorary Fellowship by Glyndŵr University in 2009 for services to music in Wales, and received the Honorary Degree of Doctor of Music from the University of Aberdeen in 2011.

Wendy Hiscocks *piano*

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CELEBRATING AUSTRALIAN MUSIC

Australia's music is as diverse and as vast as the geographically remote Pacific continent itself. Its composers are a rare species much like the exotic flora and fauna and the Aboriginal people who have flourished on its shores over thousands of years. Celebrating Australian Music pays tribute to its composers both past and present whether native-born or emigré, many of whom I have known or still know personally. By performing this music we celebrate their individuality and their integrity and proudly claim them as a prize jewel in Australia's growing sense of cultural heritage.

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