



WED 28 JUNE
MER 28 MEHEFIN
7.30pm
2017

GALA CONCERT CYNGERDD GALA

ROYAL WELSH COLLEGE SYMPHONY ORCHESTRA **CERDDORFA SYMFONI COLEG BRENHINOL CYMRU**

DAVID JONES
Conductor | Arweinydd
CHANÉ CURTIS
Soprano

PROGRAMME | RHAGLEN

**ROYAL WELSH COLLEGE
OF MUSIC & DRAMA
COLEG BRENHINOL
CERDD A DRAMA CYMRU**

The development of orchestras at the Royal Welsh College of Music & Drama is supported by the John Lewis Partnership. Cefnogir datblygiad cerddorfeidd yng Ngholeg Brenhinol Cerdd a Drama Cymru gan Bartneriaeth John Lewis.

A MESSAGE FROM STAFF NEGES GAN STAFF



Hilary Boulding DBE

Principal

Royal Welsh College of Music & Drama

At the end of this term, Hilary Boulding leaves the Royal Welsh College of Music & Drama after 10 years as Principal to become the first female President in the 462-year history of Trinity College, Oxford. This evening, we pay tribute to Hilary's incredible vision and leadership.

During Hilary's tenure, the standing, profile and ambition of the college have been transformed. We are now widely recognised not only as a centre of excellence in the training of aspiring professionals for the music and drama industries, but also as one of Wales's most admired cultural centres. Reflecting this, over the past five years annual audiences for our hugely expanded performance programme have increased tenfold, while the college's record in the area of graduate employment is second to none.

Hilary's legacy is enormous – she has delivered not just a prestigious landmark building, but a living, breathing arts environment, where the needs and aspirations of students, staff and audiences are respected and nurtured. Moreover, Hilary has been a wonderful colleague and a brilliant leader and we will miss her infectious energy, drive and determination. Hilary – we, the staff of the college, send our warmest wishes to you in your new role and our heartfelt appreciation for a decade of incredible advancement and success.

Throughout her time as Principal, Hilary has been an ever-present symbol of what sets the Royal Welsh College apart from any other conservatoire.

Her efforts, passion and drive have seen this amazing establishment grow into a truly world-class hub for music and drama performance, and emerge as a major creative force for Wales and beyond. She has constantly supported the ethos of ensuring that conservatoire training remains holistic, where excellence in a specific area of study for each student is the minimum they should be expected to pursue. As a result, the skills which successive cohorts of graduates have acquired at the college under Hilary's leadership have helped to secure the future success of generations of students as thoroughly well-rounded professionals.

Reflecting this, tonight we are proud to welcome back ten graduates of the college to join this special performance, one marking each year of Hilary's time with us. Each of our guests has achieved success within the music industry, whether as a performer, teacher, entrepreneur or arts manager. We're proud of their achievements, alongside those of their many peers, and are grateful to them for giving their time to be with us this evening.

Hilary has always made time for the entire student community. She is a champion of student wellbeing, as well as constantly striving to enhance the experience of all the college's many stakeholders. Her professionalism and openness is met with the same intensity as her humour and generosity.

She will be sorely missed.

Thank you Hilary.

COMPOSER'S CORNER

CORNEL Y CYFANSODDWYR

Richard Strauss

Richard Strauss, the Bavarian son of an orchestral horn player who had worked for Wagner, married the Prussian soprano Pauline von Ahna in 1894. They frequently performed songs together, with Strauss playing the piano.

Pauline's military family looked down their noses at the plebeian Strauss, and Pauline herself frequently scolded her husband. In spite of this – or perhaps because of it – Strauss wrote Pauline some of his most beautiful songs, and dedicated much of his work to the soprano voice.

The Four Last Songs was Strauss's last work, written when he was 84. All four songs deal with the subject of death. The soloist is a soprano, and there is beautiful writing for horn: both are tributes to Strauss's wife and father.

Three songs are by Hermann Hesse, who wrote the famous novel *The Glass Bead Game*, about a fictional intellectual community dedicated to playing an elaborate mind-game. The fourth song is by Josef von Eichendorff, a Prussian poet, novelist and playwright.

In his setting for the last poem in the cycle, *Im Abendrot* (At twilight) Strauss quotes from his earlier tone poem, *Death and Transfiguration*, written 60 years before, which will also be performed at this concert. The quotation comes after the phrase 'Is this perhaps Death?'

Tod und Verklärung (Death and Transfiguration) is an orchestral tone poem depicting the death of an artist. It is four parts, during which the artist falls sick, battles with death, sees his life passing before him, and finally achieves the transfiguration he desires.

When Strauss himself was on his death bed, in 1949, he said to his daughter in law: 'It's strange, Alice, dying is just how I composed it in *Tod und Verklärung*.'

Jean Sibelius

Jean Sibelius was born into a Swedish-speaking family in Tavastehus, now Hämeenlinna, in western Finland. He grew up speaking both Swedish and Finnish. His early ambition was to be a violinist, but he gave up this idea when he realised he had begun his studies too late to be a virtuoso.

Sibelius began writing his Second Symphony (which has long been his most popular one out of the seven he composed) in Rapallo, Italy, in 1901, and completed it in Finland in 1902. He conducted the first performance in Helsinki the same year. He described the symphony as 'a confession of the soul.' Sibelius made his trip to Rapallo as the result of money raised by a sponsor, Baron Axel Carpelan, who had given Sibelius the name for his tone poem *Finlandia*. Carpelan felt that the beauty and culture of Italy would inspire Sibelius in the same way that it had inspired Tchaikovsky and Strauss.

Strauss

Tod und Verklärung
(Death and Transfiguration),
Op 24

Strauss

Vier letzte Lieder
(Four Last Songs)

Interval

Sibelius

Symphony No.2 in D, Op 43

Allegretto

Andante ma rubato

Vivacissimo

Allegro moderato

Tod und Verklärung, Op. 24 was written in 1888, when Strauss was 24. A poem explaining the piece's programme was written at Strauss's request by his friend Alexander Ritter, after the work's composition.

In four sections, *Tod und Verklärung* depicts the death and transformation of a young artist. In the first section, he is close to death, limping from one breath to the next; indeed, the very opening is unable to establish a key, and the tonal centre is not stabilised until the third bar, when a C minor chord seals the artist's fate. A sighing theme appears, accompanied by sporadic flute entries. The only melody to be summoned is a nostalgic oboe theme, which is then repeated, and taken up by a solo violin. The music sinks back in exhaustion.

A hammer blow opens the second section, representing the battle between life and death. Rushing strings and forceful brass tussle, as the metamorphosis theme is heard for the first time, heroically struggling against the rest of the orchestra. Out of this tumult come the reminiscences of the artist's past life. The nostalgic oboe theme reappears as the music of childhood and young love sails past, before the 'strife' music briefly resumes, only to give way to recollections of youthful, vigorous deeds and achievements. The metamorphosis theme then enters in a brass chorale texture, before it is taken up by the whole orchestra in a moment of brief triumph.

The opening texture returns, prior to a quick brass outburst, and then the final section begins its slow entrance, starting with bass pedal notes, working its way up the orchestra. Above a long, held C, the metamorphosis theme reappears once more, this time worked out in its full splendour, combined with the nostalgia theme. The artist dies, changed from glory into glory.

PROGRAMME NOTES

NODIADAU RHAGLEN

In contrast to *Tod und Verklärung*, Strauss's *Vier letzte Lieder, Op. posth.*, were written in 1948, a year before the composer's death at the age of 85. They deal with questions of life and death, and are suffused, ultimately, with a sense of peace, and of a life well-lived.

The text to '**Frühling**' is by Hesse (as are *September* and *Beim Schlafengehen*), and it speaks of the poet's joy at spring's return. He has waited 'in dusky vaults' for a long time, and now that it is here he is ecstatic. Hesse personifies spring as a 'wonder', using colourful light and water images which echo the poet's sensual response to the change of the season. Strauss often treats the images in the poetry rather literally, perhaps most notably on 'Lüften' (breezes) and 'Vogelsang' (birdsong), but he never falls into madrigalism – here is a composer for whom poetic and visual imagery has become completely integrated into musical style.

The second song, '**September**', is shot through with a sense of tiredness. In the garden of the poem, summer gradually falls into a deep slumber, as raindrops sink into the flowers, and leaves drift from the lofty acacia tree. Only the rose is left standing at the end. It is perhaps in understanding this song that we may begin to grasp how Strauss was capable of writing such beautiful music only three years after the end of the Second World War, when the extent of the Third Reich's atrocities was made plain to the world. Strauss would have been in his seventies and eighties throughout the 1930s and 40s, coming to the end of his career when the Nazis came to power. Throughout the Third Reich he engaged in acts of small-scale rebellion, working with Jews, and protecting Jewish members of his family. By the time the greatest need for political action arrived in Richard Strauss's life, he was an elderly man and, like the summer of this

poem, tired. In the same way that his actions during the War were in defence of his family and family life, these songs are personal memorials of a life well-lived, now at its end.

The subject matter of '**Beim Schlafengehen**' takes this sense of tiredness further. The poet is weary, and wishes to sleep. He hopes that his 'dearest longings' will be accepted by the night 'like a weary child'. He implores both his practical self ('hands') and mental self ('head') to cease their activity. His soul, represented both by a violin solo and the soprano soloist, will take flight and 'live a thousandfold more deeply' in dreams.

'**Im Abendrot**' is the only poem in this set to have been written by someone other than Hesse, Joseph von Eichendorff. It is narrated from the perspective of an elderly couple, wandering far from other people, in a kind of nature-purgatory. They reflect on their lives together, and now rest from their wandering. Two larks, metaphorical of the couple, ascend into the darkness, clearly reflected in the score. In the final verse, the poet addresses the 'vast and silent peace' directly, asking 'could this, perchance, be death?'. Beneath this question, we hear the metamorphosis theme from *Tod und Verklärung*, written all those years before.

Sibelius's ***Symphony No. 2 in D major, Op. 43***, was written in 1901-2, initially in Rapallo, Italy, and subsequently in Finland. Like much of Sibelius's music, particularly *Finlandia* (1899-1900), it is strongly associated with Finnish nationalism and independence, dubbed 'The Symphony of Independence' by some. To reduce this piece to a nationalistic romp, though, is disingenuous, and does a disservice to the symphony's emotional and compositional complexity. Several of the processes within Sibelius's music are strikingly inventive, and his emotional paint box is as many-hued as that of any other composer.

The first movement does not seem to ‘begin’ as such; rather, there is a strong sense that the listener is joining music that is already happening, some rustle among Finnish pines. This movement starts and ends with the same material, as if the experience of this journey through the Finnish landscape is just a tiny fragment of its lifespan.

The opening paragraph has three main ideas, Sibelius using different sections of the orchestra chorally. After the strings have stated their idea once, oboes and clarinets enter with a pastoral dance, before the horns take up their material and slow it down drastically, injecting a sense of longing. This pause in the horn music necessitates that each re-statement of these three ideas (strings, wind, and horns) must grow in intensity, before the music briefly seems to run out of ideas.

The flutes play a short, chromatic phrase, before the bassoons and then the strings play scattered phrases of their own. The whole movement seems caught between a sense of human alienation and lost-ness, and the beauty and charm of the opening material. It is as if we can only glimpse these natural beauties through the boughs of a dark wood. Later, there is a growing sense of strife until a brass sunrise leads into a shorter recapitulation of the beginning. The music fades away into the distance.

The second movement is dark. It opens with a desolate scene – rhythmic tension between pizzicato accompaniment and a mournful bassoon theme, with distant horn calls echoing across an empty landscape. The oboes and clarinets enter with a more lyrical plea, before the strings wind the music up in desperation. The brass appears, this time like a tombstone. This mood of despondency doesn’t last for long though, as the strings enter through the mist in a hymnic texture.

The rest of the movement is caught between strife and hope, until its defiant climax.

The third movement may be said to evoke two other great symphonies. The first is Shostakovich’s Symphony No.11, which, in its second movement, vividly depicts the gunfire of the failed 1905 revolution. Sibelius’s movement here contrasts the machine-gun figuration of the strings, which opens the movement, with almost fantastical, idealised pastoral music in the oboe.

The other symphony this movement evokes is Beethoven’s Symphony No.5. There are very clear formal and affective echoes; in the same way that the third movement of Beethoven’s Fifth leads directly into the final one, thus triumphing through adversity, so the vivacissimo of Sibelius’s Second gives way to the victorious Finale. This victory is hard-won, though, as the pride of the opening section alternates with lyrical string-writing and troubled quaver movement. The last minutes of the work slowly regain a sense of triumph, ending with a final victorious ‘amen’.

**ROYAL WELSH COLLEGE
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**CERDDORFA SYMFFONI COLEG
BRENNINOL CYMRU**

First Violins

Charlotte MacClure
Simon-Philippe Allard
Osian Dafydd
Charlie Brookes
Olivia Jago
Caroline Fairchild
Alison Boden*
Sophie Silverstone*
Alex Hu
George Taylor
Livio De Angelis
Annie Pullar
Dayna Townsend
Aimee Storton
Martin Stewart
Matt Waters
Ioana Pupaza
Jordan Earnshaw
Jose Matias
Shannon Smith
Victoria Yeung
Una Shea

Second Violins

Kayvon Sesar
Abi Askew
Eilidh Crawford
Naomi Wright
Maria Garcia
Helena Hafsteinsdottir
Beth Fuller-Teed*
Katerina Bunting
Nickie Osborne
Mark Loveday
Chloe Baker
Jessica Balfour
Julia McCourt
Francesca Ingall
Charlotte Price
Henry Shun
Annabel Fisher
Amy Le Mar
Ze Kwan

Cellos

Katja Cross
Ricardo Tauber
India George
Elin Kervegant
Rowan Bidmead
Helen Nash*
Beatrice Newman*
Angharad James
Bryony Rawstron
Connie Sishton
James Mcbeth
Antonio Santosdsouza
Sparkle Ip
Cai Waverley Hudson
Justin Silezin

Double Basses

Zoe Seekings
Aladar Salasovics
David Guy*
Tim Edwards
Matt Farrell
Stephen Moisey

Flutes

Carys Gittins
Cameron Cullen
Hannah Scott
Andrew Martin (Piccolo)
Hannah Scott (Piccolo)
Susanna Bailey
Charlotte Thomas

**ROYAL WELSH COLLEGE
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Oboes

Luke Tayler
Alex Pipkin
Gayle Hearn
Hilary Stavros
Aimee Bilsborrow

Clarinets

Laura Deignan
Idony Perrett
Lydia Savory
Rowena Mayo
Chloe Dobbs

Bassoons

Sarah Sesu
Mollie Stallard
Stanley Kaye-Smith

Horns

Fiona Bassett
Lynn Henderson
Lydia Taylor
Lawrence Plant
Andrew Humphreys

Trumpets

Josh Barber
Chris Hart*
Emily Ashby
Beth Mayes

Trombones

Amy Harding
Joe Arkwright
Lloyd Pearce

Tuba

Peter Greenwood

Celeste

Rosie Kreit

Harps

Marged Hall
Emily Rowell
Katie Bayliss
Anna Blumire

Timpani & Percussion

Lauren Rosborough
Jemma Sharp

RWCMD STAFF

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Chris Flavin

Assistant Venues Technician

Jack Stewart

*RWCMD Alumni Guests

BIOGRAPHIES

BYWGRAFFIADAU



David Jones
conductor

David Jones was born in Ireland and studied at Trinity College Dublin. He was awarded the Junior Fellowship in Conducting at the Royal Northern College of Music, Manchester and later a Conducting Scholarship to study with Seiji Ozawa and Leonard Bernstein at the Tanglewood Music Center. He has appeared with many major orchestras in the UK and Europe including the Halle Orchestra, London Philharmonic Orchestra, Ulster Orchestra, BBC Philharmonic Orchestra, BBC Scottish Symphony Orchestra, National Symphony Orchestra of Ireland, Netherlands Radio Orchestra, Wuppertal Sinfonie, Athens Symphony Orchestra, Hannover Radio Orchestra, Sinfonia Varsovia, Irish Chamber Orchestra, Scottish Chamber Orchestra, Sharoun Ensemble, and Northern Sinfonia. His extensive work as an opera conductor includes productions with Scottish Opera, Welsh National Opera, Opera North, English National Opera, Opera Ireland, Wexford Festival Opera, Lyric Opera, Dublin, Opera Zuid, Netherlands, Luzern Opera and Paris Opera. Festival appearances include Edinburgh Festival, Festival d'Atumne, and Salzburg Festival and the Southbank Festival Kurtag Retrospective. David Jones is Conductor in Residence at the Royal Welsh College of Music and Drama.



Chanée Curtis
soprano

American Soprano, Chanée Curtis was born in Washington D.C. and raised in Cleveland Heights, OH. She holds a Master's degree from the Manhattan School of Music in New York City. Performances there include soprano soloist in Mendelssohn's *Elijah*, and a production of Virgil Thompson's '*The Mother of Us All*'. As an Apprentice Artist at Central City Opera's Bonfils-Stanton Young Artist Program, roles included Countess Almaviva in Mozart's *Le Nozze di Figaro*, Sister Rose in Jake Heggie's *Dead Man Walking*, and Sister Margaretta in *The Sound of Music*. She also studied at the Chautauqua Music Festival and at Oberlin in Italy's summer festival, where she sang the role of Fiordiligi in Mozart's *Così fan tutte*. Chanae recently sang at Buckingham Palace, in a RWCMD gala concert, in the presence of *HRH Prince Charles of Wales*. She is a graduate of the Masters in Opera Performance course at the RWCMD, where roles include Lady Billows in *Albert Herring*, Countess in *Marriage of Figaro* and Alice Ford in Verdi's *Falstaff*, conducted by Maestro Carlo Rizzii. Chanae made her London recital debut at *St. Martin in the Fields Church*. More recently she was a finalist and Rotary Club Prize recipient in the 2016 '*Città di Alcamo*' International Opera Singing Competition. Her studies at the College are supported by Dame Shirley Bassey, a Pathfinder Award from the Arts Council of Wales, and the RWCMD Friends Connect fund.

**Alison Boden**
violin

Alison Boden studied at RWCMD on the BMus and MA course with David Adams, Nick Whiting and Peter Hanson. Upon graduating in 2011 she began a career as a violinist, working with orchestras such as Welsh National Opera, Royal Philharmonic Concert Orchestra and Ulster Symphony Orchestra. Alison performs regularly with Bournemouth Symphony Orchestra, is leader of Bath Symphony Orchestra and works for Live Music Now with the Laurent Quartet. Alongside her performing career she teaches privately in Bath and at Badminton School.

**Beth Fuller-Teed**
violin

Beth studied at RWCMD from 2010 - 2014 under the tutelage of Lucy Gould. The highlight of her time at RWCMD was leading Opera Orchestra for the performances of Mozart's *Così fan tutte*. Beth has just completed a year on the Hallé String Leadership Scheme and is about to start a trial for a job with CBSO.

**Sophie Silverstone**
violin

Passionate about orchestral music, Sophie has worked under renowned conductors in the USA and UK including Thomas Søndergård, Thierry Fischer, Sian Edwards and Barbara Scowcroft. She currently performs with Cardiff Sinfonietta and Welsh Sinfonia, as well as being Leader of the Abergavenny Symphony Orchestra. Sophie is 1st Violinist of the Silverstone Quartet, which was originally established at RWCMD. Tŷ Cerdd called the ensemble's playing 'a highlight... which ended the concert with understated elegance.'

**Ben Newton**
viola

Since graduating from RWCMD, Ben has enjoyed a wide ranging professional career encompassing orchestral freelancing, chamber music, session work and even playing on BBC *Strictly Come Dancing*.

Whilst playing regularly with many orchestras in the Northwest of England, Ben has been invited to play guest principal viola in the *Royal Liverpool Philharmonic Orchestra*, *Bournemouth Symphony Orchestra* and *Northern Chamber Orchestra*. He also freelances in Europe with the *Mahler Chamber Orchestra* and is a regular player in the *John Wilson Orchestra*.

ALUMNI GUESTS

CYNFYFYRWYR GWADD



Rachel Ballard
viola

Rachel is a versatile musician, playing both modern and baroque viola. Since graduating from RWCMD, she received a Masters of Performance from Royal College of Music, and has performed and recorded with ensembles including Bournemouth Symphony Orchestra, BBC Scottish Symphony Orchestra, and Royal Philharmonic Concert Orchestra, with concerts in Monaco, Sydney and the BBC Proms. Rachel plays in the Thursford Christmas Spectacular, which performs to over 100,000 people each year.



Helen Nash
cello

Helen attended RWCMD between 2004-2008. She studied cello with Penny Driver and second study piano with Evandra Estaves. Upon leaving college, Helen worked for Classic FM and Universal records, before returning to her roots and taking up several piano residencies. During this time she took a publishing contract as a songwriter, before becoming a member of the leading female electric string quartet, Escala. As well as international concerts Helen has also played sessions for the likes of Pink Floyd, and has several television credits to her name.



Aimee Badger
viola

Aimee began studying at the Royal Welsh College of Music and Drama in 2003 with Steve Burnard and Simon Rowland-Jones, gaining both a BMus (Hons) and Postgraduate Diploma. Upon graduating Aimee focused her career within Arts Management, whilst also maintaining freelance performance work in South Wales. In 2009 Aimee returned to RWCMD to work within the Admissions department, and became the Admissions Manager in 2013 followed by the Music Manager in 2014.



Beatrice Newman
cello

Beatrice graduated from RWCMD in 2011 having studied with Kathryn Price - she then completed a Masters degree at the Royal Academy of Music studying with Guy Johnston. She now enjoys a varied freelance career and is a member of the Mavron Quartet based in Cardiff.



David Guy
double bass

Since graduating in 2011, David has continued to develop a career as a Double Bass player and Bass Guitarist, based in Bristol. David enjoys performing and recording in a variety of contexts ranging from the symphony orchestra to the small jazz ensemble, and also holds the position of Visiting Guitar Teacher at Millfield School.



Chris Hart
trumpet

Chris graduated from the Royal Welsh College of Music and Drama in 2014. In August 2016 he was appointed as the Principal Trumpet of the Royal Scottish National Orchestra. He has appeared as guest principal Trumpet with the CBSO, Scottish Chamber Orchestra and the Stavanger Symphony Orchestra.



ORCHESTRA LEADER
Charlotte MacClure
violin

At sixteen, Charlotte left the UK to study at the Idyllwild Arts Academy in Southern California with Todor Pelev. In 2011 she won an ABRSM scholarship for her bachelor of music degree, which she completed with David Adams as her teacher, at the Royal Welsh College of Music and Drama. She enjoys a varied freelance career as a soloist, chamber musician and an orchestral player. She has performed as a soloist and chamber musician in UK concert halls such as St John Smith Square, St. Martin-in-the-Fields, the Royal Albert Hall, Buckingham Palace, St George's Brandon Hill, St. David's Hall, The Welsh Millennium Centre, the Dora Stoutzker Hall and Birmingham Symphony Hall. She has performed as co-principal and principal of the European Union Youth Orchestra.

VIER LETZTE LIEDER | FOUR LAST SONGS

Frühling

*In dämmrigen Grüften
träumte ich lang
von deinen Bäumen und blauen Lüften,
Von deinem Duft und Vogelsang.*

*Nun liegst du erschlossen
In Gleiß und Zier
von Licht übergossen
wie ein Wunder vor mir.*

*Du kennst mich wieder,
du lockst mich zart,
es zittert durch all meine Glieder
deine selige Gegenwart!*

September

*Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.*

*Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.*

*Lange noch bei den Rosen
bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er
die müdgeword'nen Augen zu.*

Spring

*In shadowy vaults
I have long dreamed
of your trees and blue breezes,
of your fragrance and birdsong.*

*Now you lie open
in brilliance and adornment,
flooded with light
like a miracle before me.*

*You recognize me again,
you beckon to me tenderly.
All my limbs tremble at
your blessed presence!*

September

*The garden mourns.
Cool rain seeps into the flowers.
The summer showers,
quietly awaiting his end.*

*Golden leaf after leaf falls
from the high acacia tree.
Summer smiles, astonished and weary,
into the dying garden-dream.*

*For just a while by the roses
he remains standing, yearning for peace.
Slowly he closes
his weary eyes.*

Beim Schlafengehen

*Nun der Tag mich müd gemacht,
soll mein sehnliches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.*

*Hände laßt von allem Tun
Stirn vergiß du alles Denken,
Alle meine Sinne nun
wollen sich in Schlummer senken.*

*Und die Seele unbewacht
will in freien Flügen schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.*

Im Abendrot

*Wir sind durch Not und Freude
gegangen Hand in Hand;
vom Wandern ruhen wir
nun überm stillen Land.*

*Rings sich die Täler neigen,
es dunkelt schon die Luft.
Zwei Lerchen nur noch steigen
nachträumend in den Duft.*

*Tritt her und laß sie schwirren,
bald ist es Schlafenszeit.
Daß wir uns nicht verirren
in dieser Einsamkeit.*

*O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde-
Ist dies etwa der Tod?*

Going to sleep

Now that I am wearied of the day,
my ardent desire shall friendly receive
the starry night
like a sleepy child.

Hands, desist all your activity.
Brow, forget all your thinking.
All my senses now
yearn to sink into slumber.

And my unfettered soul
wishes to soar up freely
into the night's enchanted circle
to live there deeply and thousand-fold.

At Sunset

We have gone through anguish and joy
hand in hand;
Now we can rest from our wandering
above the quiet land.

Around us, the valleys slopes downward,
the air is growing darker.
Just two skylarks soar upwards
dreamily into the fragrant air.

Come close to me, and let them flutter.
Soon it will be time for sleep.
Let us not lose our way
in this solitude.

O vast, silent peace,
so deep at sunset!
How weary we are of wandering-
Is this perhaps death?

STREET SCENE

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KURT WEILL

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