



DUNVANT MALE CHOIR

EST. 1895

MAGAZINE 2017 - 40TH EDITION

40th
EDITION

FOR THE FALLEN

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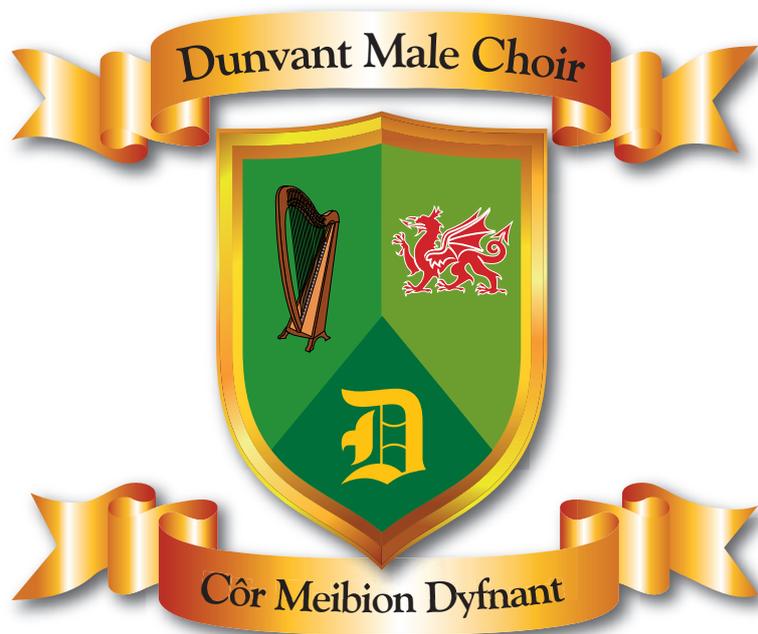


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DUNVANT MALE CHOIR
CÔR MEIBION DYFNANT



MAGAZINE 2017
40TH EDITION

2017 Choir Committee



Rear L – R

Glyndwr Prideaux (Committee), Alan Kelly (Committee),
Brian Perkins (Committee), Tony Tucker (Assistant Secretary).

Front L-R

Stuart Jones (Secretary), Dewi Morgan (Chairman),
Raymond Restall (Assistant Administrator)

Missing: David Browell (Treasurer), Alan Walters (Vice Chairman),
Kevin Fitzgerald, David Vaughan, John Watkins (Assistant Treasurer),
Nigel Lock (Administrator).

Magazine

Photography Barry Evans B2, Norman Whomes B1

Editor Pete Stewkesbury B1

Chairmans Welcome



A warm welcome to everybody, whoever you are and wherever you are reading this 40th edition of our Annual Magazine covering both official and unofficial activities of the choir in 2017.

This is the third year that we have produced a full-colour version of our magazine.

Compare it with the front page of the 1st edition. At the time this was a considerable advance in magazine production as the first colour copiers were only recently available in the UK. The magazine, a factual record, gives an interesting insight into the activities of 1978.

Professor Sir Granville Beynon CBE D Sc FRS wrote the foreword, the Choir Officers were John Williams, Terry Morgan, Ken Jones, Gwilym V Williams, Glyn Davies, Alan Rees and Ray Restall. The committee included the aforementioned and Ray Davies, Bernard Daniel, Hywel Evans, Eric Gabriel, Hadyn Jones, Harry Milton, Reinallt Morgan and Arthur Stanaway.

Peggy Morgan was the choir President, the music team was T. Arwyn Walters and Owena Lloyd and the choir was made up of 27 Tenor 1, 27 Tenor 2, 24 Bass 1 and 34 Bass 2, making 112 choristers.

The magazine editor and the original prime mover in its publication was Miall Davies.

Returning to 2017, I'm sure you'll find many interesting articles on our activities included in these pages.

A brief resume includes unprecedented two visits in one calendar year to the Principality Stadium to support the WRU in the England and South Africa clashes, with many thanks to Hadyn James.

We couldn't wish to be sharing a better "Valentine's Night" than with Shân Cothi and her Paradwys Team at Three Crosses also starring the pupils of Crwys Primary School.

Following closely after was our "St. Davids Charity Concert" featuring Parti Lluchwr and harpist Nia Jenkins at All Saints' Church, Oystermouth.

We were delighted to perform at three weddings during the year, two for the children of members Tony Phipps and Brian Perkins.

We entered the 15th successful year of our Welsh Musical Theatre Young Singer of the Year competition, resulting in Ben Thomas being announced the winner in

a top class competition. We are grateful to our Ladies Section and "Hello Cabaret" for their sponsorship.

We celebrated International Dylan Thomas Day at St. James' Church and travelled to give a concert with Churchdown Male Choir at the lovely St Paul & St James' Church.

We gave a Ty Olwen Charity Concert at Bishopston Comprehensive School and in June we competed at the Llangollen International Music Eisteddfod and held our Patrons Concert with guests Jason Howard, Gwawr Edwards and David Lowe at the Brangwyn Hall.

In a busy October we sang at a Harvest Festival, The Swansea Festival and the Penclawdd Annual Concert at Ebenezer, Dunvant, Brangwyn Hall, Swansea and St. Catherine's Church, Gorseinon respectively.

We also recorded tracks for a remembrance CD entitled, "For the Fallen" which was released following a very successful Remembrance Concert at Capel y Crwys, Three Crosses with guests Ros Evans, Penclawdd Brass Ensemble and Crwys Primary School and we ended the year on a high with our Christmas Concert at St. Mary's Church, Swansea featuring Celine Forrest and the engaging Peckham Senior School Choir under Kerry Rogers.

During 2017 the Choir has worked hard to recruit new members and has successfully taken on 10 new choristers who have settled in and are enjoying the experience. They show great enthusiasm, seldom seen in many long-standing members. Although we have recruited these new members there is still a need to continue our drive, so if you feel you would like to be part of a choir please come and join us - there is no age limit and it helps to keep you fit, young and have fun in the process.

Finally, can I thank our musical team, Jonathan, Huw and Tony, for their consistent excellent work, patience, tolerance and humour, some seen, but much behind the scenes, also thank all our supporters, friends and patrons for supporting the choir in so many different ways and helping us to be able to make many new friends through our music - long may it continue.

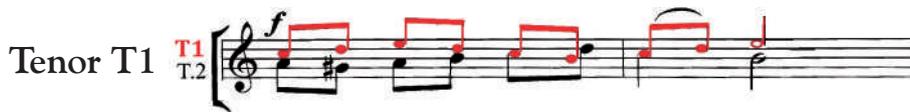
Dewi Morgan, Chairman DMC



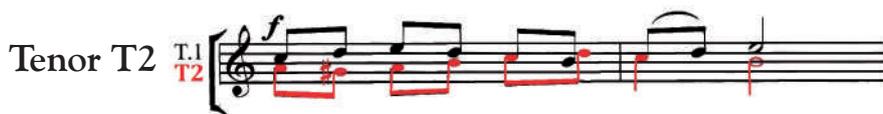
Dunvant Male Choir - Choir Diary 2017

FEBRUARY	Saturday 11th	Principality Stadium, RBS6N Wales v England, with Pontypridd Choir.
	Tuesday 14th	“Paradwys Valentine Concert” at Capel y Crwys
MARCH	Wednesday 1st	St. David's Day Concert at All Saints Church, Mumbles
	Saturday 4th	Wedding at St. Catherine's, Gorseinon of Robert and Rhian (Phipps).
	Saturday 11th	Preliminary round of our Welsh Music Theatre Young Singer of the Year at Gowerton School.
APRIL	Saturday 22nd	Final and Performance at our Welsh Musical Theatre Young Musician of the Year at Taliesin Arts Centre, Singleton Park
	Saturday 13th	Celebrating International Dylan Thomas Day.
	Saturday 20th	Return concert with Churchdown Male Choir at St Phillips & St. James Church, Leckhampton
	Thursday 25th	Pre Lions Tour Dinner entertainment at the Marriott Hotel, Swansea. Speaker Nigel Owens MBE
	Saturday 27th	Wedding of Sion and Holly at Llanrhidian Church, Gower.
JUNE	Saturday 10th	Wedding of Dewi (Perkins) and Nikki at Swansea Guildhall... Brians son
	Friday 16th	Ty Olwen Trust Charity Concert at Bishopston School featuring Côr Morgannwg (Youth choir).
JULY	Saturday 8th	Competing in Male Voice category at Llangollen International Eisteddfod.
	Saturday 29th	38th Annual Patrons Concert at the Brangwyn Hall, with guests Jason Howard, Gwawr Edwards and Michael Lowe
AUGUST	(Choir break)	
SEPTEMBER	Sunday 6th	Presence at Gower Show, Penrice.
OCTOBER	Sunday 1st	Harvest Festival & Buffet at Ebenezer Congregational Chapel.
	Friday 20th	Penclawdd Brass Band Annual Concert at St. Catherine's Church, Gorseinon.
NOVEMBER	Saturday 11th	Remembrance Charity Concert at Capel y Crwys, Three Crosses
DECEMBER	Saturday 2nd	Principality Stadium. Wales v South Africa.
	Saturday 16th - 29th	Annual Christmas Concert at St. Mary's Church, Swansea
	Thursday 21st.	Launch of new CD

Choristers - 2017



Albert Bridle*	Gerry Hopkins#	Peter Mitchell	Glyndwr Prideaux	Tony Tucker*
Bill Davies	Dave Horsman	Terry Morgan#	Ray Restall*	
Ron Draisey*	Mark Jones	Maurice O'Brien	Steve Richards	
Kevin Fitzgerald	Gary Korpas	John O'Malley	Jeff Ripton	
Les Griffith	Howard Lloyd	Brian Perkins	Brian Treharne	



Brian Bevan	Tim James	John Matthews	Geoff Thorburn
Geoff Davies	Gwyn Jones	Dewi Morgan*	Alan Tosdevin
Royston Davies	Chris Jones	Arnold Phillips*	Graham Treharne*
Hugh Diment*	Colin Jones	Stan Phillips*	Clive Wilson*
Ewan Forrest	David Llewellyn Jones	Ted Phillips*	Glyn Williams
Graham Funnell	Stuart Jones	Ken Pickard*	
Paul Grey	Nigel Lock	Robert Rose	



David Attanoos	Raymond Day	Eric Jones	Martyn Luckwell	David Vaughan*
T. Bryan Bevan	Mario Di Francesco	Howard Johnson	Bob Morse*	Alan Walters
David Browell	Dennis Greenall	Alan Lee	Dave Mountfield*	John Watkins
Alun Bryant*	Bert Grunhut	Jim Lenette	Bill Reynolds	Norman Whomes
Bernard Cottey	David Jeffreys*	Rhys Leyshon	Peter Stewkesbury	Robin Williams
Noel Davies	Alan Jones	John Daniel Jones	Terry Thomas	



Nigel Binding	Alan Conibear*	Peter Gambold*	Alan Kelly	Dafydd Roberts
Norman Burgess	Bill Davies	Ken Graves*	Peter Osborne#	Wendell Roberts
Mike Chapman	Barry Evans*	Ken Jones*	Terry Peters	Dave Thomas*
Cerith Coates	Geoff Evans#	Martin Lloyd Jones	Tony Phipps	Peter Thomas
Fred Cooper	Neil Evans	Richard Keene	Huw Richards	

* Life Member # 50+ Year Membership

Some of our new members



From the left:
Paul Grey T2,
Steve Richards T1,
Huw Richards B2,
Mike Chapman B2,
Robin Williams B1,
Fred Cooper B2,
Gwyn Jones T2,
Cerith Coates B2.

Alan Kelly



Alan, in charge of recruitment. Alan's dynamic efforts are largely responsible for the organising of our Flash Mob events and Open Evenings which have been rewarded with an influx of new members. Well, a chap can't be dynamic all of the time!



Ins and Outs

Joined

- (T1) Peter Mitchell, John O'Malley, Steve Richards
- (T2) Ewan Forrest, Gwyn Jones, Glyn Williams
- (B1) Mario DiFrancesco, Dennis Greenall, Robin Williams
- (B2) Nigel Binding, Mike Chapman, Fred Cooper, Huw Richards, Cerith Coates

Left

- (T1) Ifor Phillips (died), James Prideaux (moved away)
- (T2) Steve Bowen, Chris Coleman, Mark Davies, Jason Merrifield
- (B1) Eric Thomas (ill health),
- (B2) Roger Sweetman, Harry Milton (died), Graham Trew

Ex Members deaths

Gwyn Davies (T2) and Ron Croot (B1)

The Choir lost faithful servants in 2017. Dunvant MC is everlastingly grateful to past members who gave freely of their time and talents for many years. The Choir would like to pass on its condolences to family and friends of those members. Know that they are missed and will be remembered as part of the history of Dunvant MC. R.I.P.

Other members left for a variety of personal reasons. To all of them we say bon voyage. The best wishes of the choir go with you together with our thanks for your contribution to our musical efforts.

Happily we were able to welcome new members. We hope that you will enjoy the music and the fellowship of DMC. Welcome chaps.

Hello Boys of Dunvant Male Choir



Julia, Huw and Chris Jones at the Tanglin Club, 31/12/2017

I was delighted to receive the above award at the St. David's Society of Singapore Annual Ball at the Tanglin Club in March.

I can only think that I was awarded it because of the raging success of the visit of your choir in 2012.

In my acceptance speech (Having checked that they'd given me the correct envelope - as per OSCAR Awards), I dedicated the award to Dunvant Male Choir and my

Vice-Chairman, Peter Phillips for your parts in getting me nominated.

Please pass on my thanks to the whole choir,

Best wishes,
Jonesy

(Christopher Jones, Ex-Chairman, St David's Society of Singapore).

P.S. Antony Phillipson, Ex-British High Commissioner, repeatedly told me that the "Dunvant Choir night at Eden Hall was his favourite night ever, with the choir resonating over the (Singapore) valley!"



The Wonderful World of the Afterglow



'Full-on' afterglow in the bar of The Bell Hotel, Winslow.

The Wonderful World of the Afterglow 'Full-on' afterglow in the bar of The Bell Hotel, Winslow. The term 'afterglow' is a wonderful confection. On the surface, it leaves no-one in any doubt about what it means - rounds of warm and spontaneous singing that follow the main event of the concert. Lengthier reflection might call up the image of gentle gusts of wind lighting up dying embers. Whatever image comes to mind, the inescapable conclusion is that the second event, though bright enough in its impact, is usually far less significant than the first event. If the following lines convey any kind of message, it is that the relationship between the two events should perhaps be more equitable than is normally allowed. Afterglows are the 'beating heart' of a choir - the core repertoire, if you will; the pieces we'd probably sing all the time if allowed to do so. The fact that a name is attached to such 'performances' reflects their semi-official status alongside the main business of choral singing. They are part of the whole package of experiences. Indeed, it may be possible to argue that the quality of singing in afterglows approaches that of choir performance, generated as it is by a loss of concert tension and the counter-balancing,

therapeutic benefits of alcohol. Having said this, there is a distinction that needs to be drawn between a choral afterglow and what might be termed 'bar-room trumpeting' - and it is an important distinction. The former differs from the latter in that it displays the discipline of choral singing but in a more forgiving environment. Consequently, in the hands of a well-balanced bar-room throng, the singing tends to match that of concert performance itself, albeit unaccompanied. Indeed, it is not at all uncommon for the post-concert repertoire to be led by our Musical Director, who has often been known to offer highly-charged renditions of 'Sosban Fach'. Nor is it uncommon for afterglow 'performances' to be cheered and applauded by 'audiences' of regular customers.

Each afterglow is informally but hierarchically structured. Some pieces are sung in unison by the whole of the assembled throng, others are led by designated soloists with the throng joining in the choruses. These soloists emerge somehow by customary practice. However, occasionally a new 'volunteer' soloist so impresses the throng as to be added to the ranks of the Great and the Good. I recall

a jaw-dropping performance of *You Are My Heart s Delight* by Brian Perkins in Ypres that promises to seal his future fate in this respect. Meanwhile, Effie's 'Grandfather Clock' sails on in majestic fashion, repelling all potential boarders (no apologies for the mixing of metaphors).

There have been some memorable afterglows even in my relatively short involvement in such events. There was Brian's aforementioned top-tenor wooing in the Old Bill English pub in Ypres; Effie's celebrated rendition of *The Clock* in Burg Altendorf; not to mention various stalwart solos from Norman, Stuart and Arnold when called upon. Probably the three most enjoyable 'unison' afterglows in pubs in recent years have been those taking place in *The Bell*

after the biennial Winslow Concert; more recently in *The Red Fox* near Cowbridge following performances at the Principality Stadium; and a final honourable mention to a 'Singers' afterglow in the Point House at Angle, led by Dai Vaughan. In the case of these three pubs, I like to imagine standing outside listening, as if looking at a Giles cartoon, with the building swaying

back and forward, lifted by the crowd inside, and with little black clumps of musical notation emanating from every orifice. The final memorable example would be the hotel bar following each Albert Hall bash. On such occasions, the tension of the day may have gone but the urge to sing has not. The difference is that the singing is now for each other - in tacit acknowledgement, not only of the collective effort, but also of the earned reward.

Hence, really good afterglows should be celebrated and committed to choral memory - just like really good concert performances. However, this need not be a conscious act. I could easily have added another dozen examples to the list of memorable afterglows - possibly more than memorable grand concerts - and it may be interesting to ask why this should be so.

Perhaps it is because 'after-glowing' corresponds exactly to that enjoyment of impromptu singing - in the shower or walking the dog - that brought many of us to join the choir in the first place.

Alan Kelly B2

Newspaper report from 2002

Performance described as dangerously exciting

Choir on song at festival



DUNVANT Male Choir has been praised for giving a dangerously exciting performance at the National Eisteddfod in St David's.

Under the leadership of music director Timothy Rhys Evans and accompanist Jeffrey Howard they captured the Royal Welch Fusiliers Cup and the First Prize of £750.

Choir press officer Dennis Rees said: "It was a joyful choir that returned to Swansea on Saturday evening having received high praise from the adjudicators for their performance in the male voice competition for over 45 voices.

"In their victory over the two other choirs, Traeth and Dowlais, the adjudicators were particularly impressed with Dunvant's interpretation of the test piece Bellini's *Pan Seinio'r Cutgorn Arian* (*Sounding of the Silver Trumpet*) which they described as dangerously exciting and exactly the performance that they wanted to listen to." He said that while reviewing the various competitions later in the day on the S4C television transmission, Dr Terry James said that the male voice performances in the afternoon were for him the highlight of the week at the Eisteddfod.

Mr Rees added that Dr James singled out the outstanding piano work of Dunvant's Jeffrey Howard as being of orchestral quality and enhancing the choir's performance.

DUNVANT Male Choir conductor Timothy Rhys Evans (centre) with accompanist Jeffrey Howard (left) and chairman Paul Stableforth holding the cup.

Are you a Baby Boomer, Generation X, Millennial or a Xennial?

Does anyone actually know what these labels mean? Baby Boomers were born 1946-64. They're less optimistic than other groups, generally cynical and have a distrust of Government. They have seen dramatic social and political change - the Cold War, Cuban missile crisis, JFK and Martin Luther King assassinated, Suez crisis, Vietnam War, Feminism, Civil Rights Act, the 3 day week and the building of the Berlin wall. Generation X were born mid 1960's - mid 80's although they may also include those born from 1961-64. The 'latchkey kids' and the MTV generation. Independent, resourceful, adaptable, cynical, sceptical of authority and are seeking a work / life balance. Responsible for grunge, hip-hop and indie films. World events included the first man on the moon, first heart transplant, Watergate, Soviet invasion of Afghanistan, John Lennon shot, HIV and AIDS becoming a major health threat throughout the world.

Millennials were born mid 1980's - 2000: Often the children of Baby Boomers, they are also known as the Boomerang generation for living at home longer or going back home. They have a liberal approach to politics and economics and are the most digitally savvy. Millennials have the highest level of

unemployment in young people. World events include the death of Princess Diana, Chernobyl, Perestroika, pro-democracy protests in Tiananmen Square, and licensing of Viagra.

Xennials were born from 1977 -1983. A specific group straddling Generation X and Millennials, they came of age before social media and smartphones and remember life before the internet. The bridge between the analogue and digital ages, they are fluent in digital culture but not chained to it and were the first to embrace online dating, social media and texting. Specific world events include Steve Biko's death, Margaret Thatcher becoming Prime Minister, the Falklands Conflict, Charles and Diana marrying and the first Star Wars films!

Ed - And then of course there is the generation to which many of the choir belong - War Time or even Pre-war... Grounded in reality and common sense. Stoic. Remembers shortages and rationing. Understood the Parental word 'No'. Happy to have survived, Non-complaining. The last generation of Empire who remember the map on the classroom wall being largely pink.

In Memoriam

In the October 1914 edition of the magazine 'Cymru' this appeared for the first time. 'Dowlais' was its original name as it was composed in memory of the famous musician Harry Evans (1873 - 1914). Harry Evans became well known as a Choral Conductor, Eisteddfod Adjudicator and an Organist and served the Welsh Congregational Denomination for many years. The Tune featured in H. Haydn Jones's collection 'Can a Moliant' (1916) and also in the Caniedydd (1921). It is most well known for being sung to the words 'Arglwydd Iesu, arwain fenaid, written by Morswyn.

Glyndwr Prideaux

T1

In Memoriam
Caradog Roberts
Arranged Clive Phillips

S J Griffith

mp $\text{♩} = 92$

Piano

T.1
T.2

Bar.
Bass

Piano

[Lah is A]

mf Ar-ghwydd Ie - su ar - wain fe - naid At y graig sydd uwch na
mf Praise the Lord! ye heav'n's a - dore Him; Praise Him, au - gels in the

[Lah is A]

The Happening

George Mainwaring a very good friend, an ex-chorister, a man of many talents a very good cricketer, artist, poet and had an amazing way of expressing himself with his writing, He unfortunately passed away in 1994. I feel it well worth remembering George by the way he expressed the following incident with his writing. I clearly remember this incident or a bit of Magic and so will the choristers who were at the concert at Exeter Cathedral in May 1984.

I was in the process of removing my trousers at the time - a hazardous exercise in view of the awkward position of chairs and the fact that I was attempting the feat on a floor the size of a tea tray. I was not alone. There were perhaps eighty of us crammed into the ancient charter house of Exeter Cathedral: all performing similar acts of defoliation. Not all were involved in removing trousers of course. Some hecked about strenuously on one leg attempting to de-sock. Others, rolling their eyes heavenwards and muttering phrases of questionable taste, were striving to dissociate from the throttling grip of their uniform muffs. The younger and more sinuous members already down to the pink, and gathering speed were well into the task of metamorphosing from platform butterflies into pavement caterpillars. The mood was one of relaxed purpose suffused with a quiet satisfaction The concert had gone well. We had staged at 100 plus - a number which had allowed us to cope nicely with the vast spaces of the cathedral nave, and also to do more than just survive against the spirited assault of the 30 piece artillery band We had made up for the bad lapse in our first appearance in the Exeter Festival when we had fielded a less than 90 choir. And now our thoughts were happily turning to a chips and chicken supper, accompanied by one or two samples of the brewer's craft - then it happened. Someone in a corridor outside whistled the first two bars of the tune Sara, and immediately, with a sensitivity I find remarkable, given the circumstances, every man in that echoing chamber took it up.

Now it has to be said here that Sara, despite being one of the pretty darlings of Welsh singing, is unquestionably the worst sung. Though just as

feminine, vulnerable and heartrending as her impeccable sister Myfanwy, it is her tragic fate to have to wear second hand clothes, (the lyrics of Sara are borrowed from Gwahoddiad), and suffer the indignity of being wooed by drunks, sloppy sentimentalists and the clinically tone deaf Their slack jawed slurring and cart horse tempi portray her as a kind of good natured trollop, rather than the gentle dreamer she really is. On this occasion however Sara found herself among friends. Her sweetly modulated chords winnowed up into the vaulted ceiling of that venerable place, hanging there afterwards like the dying reverberations of a bell. So personal was the rendition that when the song ended the desire to sing on went with it. No one was prepared to break the enchantment it had produced We completed our toilette in a comparative silence. Later, in the afterglow that follows great occasions, I began to evaluate the festival concert as a whole. The renaissance flavour of the William Byrd suite came first to mind. I have a weakness for traditional art forms, and anyway military bands are the legitimate heir's to the "horn musicke". The Liszt Preludes in the second half (though not being the Festival Choice) were, I thought, also well-judged and grandly played. Then there were the visual glories of the scene - the forest of soaring verticals vanished into gloom above a garden of faces. The blue, scarlet and gold of the band their instruments glittering in the slanting light - the immaculate ranks of us maroons, and everywhere the mysterious adumbrated greys and fawns of the great nave itself But I knew even then that the pomp and circumstance of the night would peel off the pages of the calendar, like all those other events of life, which are vividly significant one moment, and hard to remember the next. What has remained in my memory, fixed and unmovable is that impromptu, half clothed ridiculous, yet wholly delightful dalliance in the house with the winsome and lovely Sara.

Submitted by Tony Tucker T1

Extract from the 1995 Choir Centenary Book

Written by George Mainwaring

Do You Vamegyle? (Duw Yw Fy Mugail)

I read somewhere a description of an Englishman pronouncing the Welsh language as, “like a man with a mouthful of scalding chips trying to answer the phone”. An uncharitable illustration no doubt, but one sufficiently near the truth to be at least recognisable. The fact is, that brought up to speak a tongue which can be enunciated well while gripping a pipe however between the teeth, the “language of heaven” with its demonic consonants and aerodynamic vowel sounds, must come as a heck of a shaker to them. It follows therefore that an Englishman who, voluntarily and of his own free will, elects to become a member of a Welsh choir, exposing himself thereby to the full rigours of ‘yr hen iaith’, is either inordinately partial to choral music, or not right in the head.

Anyway these were the sentiments running through my head during one celebrated “afterglow” in the Midlands. Mr Bevan our worthy “Unterkapellmeister” had taken us all through a fairly comprehensive programme, and the singing had reached that inevitable point in the proceedings, when the local brand of bitter begins to affect its tonal equilibrium and poetic emphasis. Mr Bevan, recognising death’s scaly hand, had called for one last assault on “Sanctaidd” before rigor mortis set in.

Now one the peculiarities of this well loved work, is that with the exception of the first and last lines, no one has the faintest idea of the words. There are maybe a few chapel organists, and the odd Theology student who have a working knowledge of it, but the rest indulge a sort of gobblegook. “Alleluia” and “Alabama” are the usual infills. Imagine my astonishment therefore when I perceived amongst the flacons, one lone English chorister singing the entire thing with aggressive certainty. In sharp contrast I may add to the square-mouthed frauds sitting around him. My admiration for this remarkable individual knew no bounds. I made it my business to seek him out on the

bus journey home. I found him already seated and about to commence an in-depth study of a lurid magazine. “You are,” I began, breaking into his concentration, “one of the elite band of men able to sing “Sanctaidd” from start to finish. In addition you are able to handle all the Welsh language items in our repertoire without physically suffering. May I enquire how it is possible for an Englishman like yourself, born without the specially strengthened throat muscles of the native Cymro to have acquired such mastery?” He took some time answering my question. Either I had touched a concealed nerve, or on the vividly illustrated “Evening with Yvonne” had stultified his thought processes. “Diligence,” he replied at length, “dedication, strength of character and the application of phonetic comparatives.

The fellow was obviously playing a game with me, “I’m sorry, I don’t quite follow.” He closed the magazine with some reluctance and shot me what might be called a sidelong glance. “To a man in my position, phonetic comparatives are literally a matter of life and death; to venture any of the Welsh hymns without their assistance, would be like attempting the high jump in gumboots. Take the first two lines of the Welsh National Anthem for example, a totally daunting prospect for any non - Welshman until he recognises the phonetic similarity between ‘Mae hen’, and ‘fy nhaddau’, with ‘my hen’ and ‘haddock’. Thus two practically un-pronounceable lines, become ‘My hen laid a haddock on top of a tree’. Phonetic comparative you see? Another excellent reference to be found in Llef - O Iesu Mawr, rho d’anian bur’ - translates naturedly into, ‘Oh yes it’s now gone half past three.

The method permits the wildest application, any foreign language can be reconstituted in this simple way, and provided restraint is exercised, the results are perfectly harmonious and acceptable.’ ‘German also?’ ‘But of course’;

What about - Aus der Traube in die Tonne, Aud der Tonne in das Fass'?

Quite simple - Wash your trousers Jimmy Connor Wash your combs out in the bath'

'So in other words you weren't singing Sanctaidd at all?' Certainly not old chap certain lockjaw.'

I felt it was a privilege even to sit beside such an outstanding human being. I leaned forward. 'Speaking for myself I was taught Sanctaidd at my

mother's knee. Word perfectly naturally. However, I have a friend, same section of the choir, excellent chap you understand, but a little retarded so to speak. If you would be kind enough to let me have your particular version, I'm sure it would help him enormously.' With the greatest of pleasure,' he said rapidly filling up the back of an envelope with his adaptation of the noble old barnstormer, and here it is, with the original Welsh version for those who still have their own teeth.

Glân geriwbiaid a seraffiaid,
Fyrdd o gylch yr orsedd fry,
Mewn olynol seiniau di-baid,
Canant fawl eu harglwydd cu;
Llawn yw'r nefoedd o'th ogoniant,
Llawn yw'r ddaear, dir a môr;
Rhodder i Ti fythol foliant,
Sanctaidd, Sanctaidd
Sanctaidd Iôr!

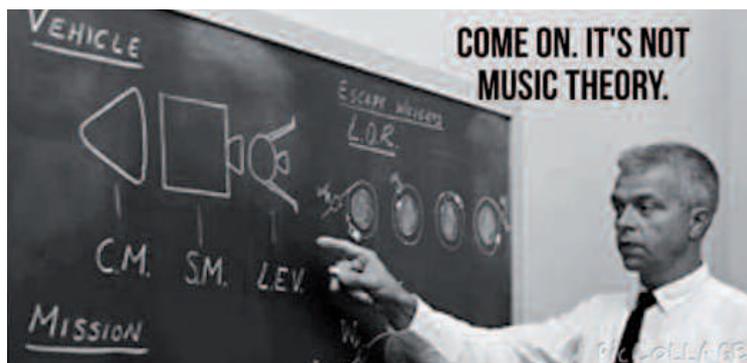
*Khifi - Marijuana.

(The title 'Do you Vamegyle' are the first words of Psalm 23)

Half Peruvian is Sir Alfred.
Filthy rich old sot is he.
Spends his time refining Khafi*
Cannabis and L.S.D.
Round his neighbours rose ebullient
Bad him lie and sin no more
Roared that sleazy octogoniant
Shan't I, shan't I
Shan't I though

Submitted by Tony Tucker

T1



Well, well, well... two blasts from the past!



I'll start with the concert programme. A grand concert indeed presented by Ambrose Miles. For those who didn't know him he was conductor of the choir from 1945 to 1970, a piano and singing teacher and a local character. I can still hear his cry of "Cheerrrrrs" when he

walked into the Found Out. He was conductor when the first exchange visits took place with our friends in Essen and was known to them as Herr Kilometre. There are many stories to tell about Ambrose but one in particular sticks in my mind. During WW2 Ambrose and his wife May kept a few animals in their back garden, one of which was a rather large pig.

One day word spread that the Meat Inspector was doing his rounds. To avoid falling foul of rationing regulations a cunning plan was hatched and Operation Porcine Concealment swung into action. The animal was destroyed, dissected into various cuts and hidden in a tree in the garden. The Inspector, unaware that pigs might fly, failed to spot the pig. Needless to say the family lived on bacon for the next few months which probably tasted all the better for it being forbidden. The Inspector had probably hoped to 'am bush Ambrose but was foiled by the bacon tree! On to the concert itself. All local artistes and all members of Ambrose's concert party. We gave a number of recitals locally to various groups and gatherings. I was quite happy to take part as they were often in the afternoon and it meant I got an afternoon off school! Apart from the fact that this one was in Ebenezer there were many strong connections to the choir. In addition to Ambrose and me, Doug and Gwyn had both been members of the choir and were

<u>Part 1</u>		<u>Part 2</u>	
<u>Duet</u>	Douglas Morgan Gwyn Jenkins	-	'Flow Gently Deva' (John Parry)
<u>Solo</u>	Wendy John	-	a. 'Panis Angelicus' (Cesar Frank) b. 'Suo-Gan' (Welsh Folk Song)
<u>Pianoforte</u>	Tony Phipps	-	'Rustle of Spring' (Sinding)
<u>Solo</u>	Brian Lloyd	-	a. 'O Isis and Osiris' (Mozart) b. 'Just a-wearyin' for you'
<u>Solo</u>	Gwyn Jenkins	-	'Una Furtiva Lacrima' (Benizetti)
<u>Solo</u>	Douglas Morgan	-	'So, Sir Page' (Mozart)
<u>Duet</u>	Wendy John and Gwyn Jenkins	-	'Hywel and Blodwen' (Joseph Parry)
I N T E R V A L			
<u>Pianoforte</u>	John Phipps	-	'Toccata Fuga' (Bach)
<u>Solo</u>	Wendy John and Douglas Morgan	-	'Paradise for Two' (Tate)
<u>Solo</u>	Gwyn Jenkins	-	'Musica Prohibita' (Casialdon) <i>to Ben Gwyn</i>
<u>Solo</u>	Brian Lloyd	-	'The Vegabond' (Vaughan Williams)
<u>Solo</u>	Wendy John	-	a. 'Vilanelle' (Eva del acqua) b. 'Bugeilio'r Gwenith Gwyn' (Welsh Air)
<u>Solo</u>	Douglas Morgan	-	'The Bandolero' (Leslie Stuart) <i>Edith Song Chiu Chiu Chiu</i>
<u>Pianoforte</u>	Tony Phipps	-	'Automne' (Chaminade)
<u>Solo</u>		-	a. 'Serenade' (Schubert) b. 'End of a Perfect Day' (Jacobs Bond)
(Proceeds in aid of EBENEZER BUILDING FUND)			

particularly well known on the local concert circuit. If you are interested, there is a website www.gwynjenkins.co.uk where, after a couple of clicks, you can listen to a number of solos and duets by Doug and Gwyn. Brian Lloyd was with the Gwalia Singers at the time but later joined Dunvant and was a soloist with his trade mark "I'se Weary of Waiting." The party was in constant flux and at various times included Brian's brother Gerry (also a soloist with the Gwalia and Dunvant), the late Harold Smith, Gilbert Bennett (readings) and my wife Lynne. Ambrose passed away a week before one of the concerts and so, what was supposed to be another fund raiser in Ebenezer, became a fitting memorial concert for him. Without his presence and conviviality the concerts ceased to be.

The photograph. This was taken at the Police Training Centre, Cwmbran when I passed out in June 1988. (I look quite well for someone who had just passed out.) The hair is a little darker, the skin a little smoother and the waist line a little trimmer but basically I'm the same. Handsome and debonair with beer in hand.

Here is a question for you which we were asked at the start of three months training. We had to come up with an answer at the end of the training.

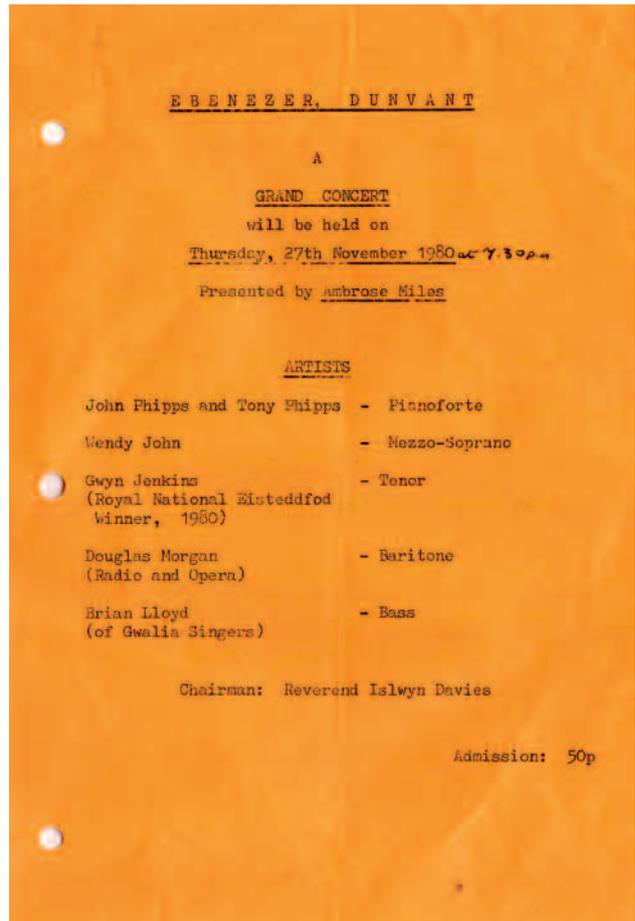
What is the difference between unlawful and illegal?

We spent several hours discussing it in the class room and in the bar in the evenings but could not find a definitive answer.

The answer: Unlawful is against the law. Illegal is a sick bird of prey. (Ouch - Ed)

Tony Phipps.

Accompanist and Bass 2.



Entrance to Estonian State Opera House

Ancient man, mighty civilisations, ‘Gar’, Dunvant - and beer!

Once upon a time at Paviland on Gower a young man was laid to rest ceremoniously in a cave, in a hill, overlooking a plain and the plain stretched as far as the eye could see, because there was no sea there at all at that time. He was not a tall chap, possibly because it was not a time of tall chaps (or gals) and it did not help that when he was discovered many years later by the Reverend Buckland, his head was nowhere to be found and the Reverend called a him a lady anyway - not just a lady, but a Red Lady! Modern science has him, for he was a “him”, as roughly 26,000 years old. A little bit later, around 12000 BC, a touch of Mesolithic global warming melted the huge glaciers and brought the sea level up to the present Gower (pronounced ‘Gar’ if ewe comes from south Gower) coastline. Obviously they gave this chap a good send off and being Wales there must have been a few songs, primitive probably because the Celts hadn’t arrived at that time, neither had the Romans or the Angles and Saxons! But even though the climate was warmer then - there was no beer to give this ancient resident a send-off.

All of Wales was dry!

Not to worry, beer came along with the might civilisations of ancient Iran and Mesopotamia 7000 years ago and 5000 years ago China and Egypt began to roll out their barrels as well. Obviously they all became quite good at it and soon everyone who was anyone was enjoying this new lipsmackin’, thirst quenchin’, social inducin’ wobbly walkin’ beer. From Sun-Gods, to Demi-Gods, the cognoscenti and down to the ‘knobs’, it hit all the right notes.

Beer was there to stay.

So in Egypt after a hard day supervising the building of huge monuments to their eternal glory, Tutankhamun, Akhenaten and the other mighty rulers would have settled down for a brief résumé of the day’s progress and slaked their thirsts with generous amounts of Egypt’s finest ales; possibly ‘Premium Pyramid Ale’, ‘Sphinx Stout’ or ‘King of the Valley’s Porter’. I’m sure young Tutankhamun and

his fellow Pharaoh chaps would have taken many draughts of their very best ale throughout the long hot evenings and after making complete Phoenicians of themselves, Toot and the boys probably couldn’t say Nefertiti by the time they retired to their, or anyone and everyone else’s, beds.

Beer was ‘social’.

Of course the clever Chinese were also enjoying their beer, especially those chaps who made the terracotta figures, they would have needed a pint of ‘Old Soldier’ or ‘Modellers’ Mead’. Mind you they couldn’t go around drinking that beer while they made their gunpowder, a less than ‘social’ invention by the Chinese. Obviously that old chestnut about the Great Wall of China being the only man-made structure that can be seen from space would have looked less impressive with a good few holes blown out of it by a drunken Ming reeling about after a good few beakers of ‘Confucius Craft Brew’. This new drink flowed down the Silk Road towards Venice, the gateway to Europe.

Beer was ‘social’ and on the move.

It must be made clear in these enlightened times that it wasn’t only men that imbibed this new tippie, clearly women also enjoyed a glass of the foaming brew. The Egyptians had very modern ideas and they had a female ruler long before Europe ever dreamt of such a thing, so it’s fairly certain that a young and beautiful Cleopatra would have teased Mark Anthony with her couple of ‘Premium Pyramids’ while he toyed with his Roman plonk.

This was another pleasurable benefit of ‘social’ beer.

Once beer reached Europe there was no stopping it, mead, lager, ale, porter, mild and all manner of brews were enjoyed by us Europeans and it was G K Chesterton who observed of the English that -

‘Before the Roman came to Rye or out to Severn strode,

The rolling English drunkard made the rolling English road.’

The Bierkellers in Germany, Budweiser in Czechoslovakia and San Miguel in Spain are only a sample of the array of 'social' lubricants available on the continent. Wales is not to be left out because in 1931 the Felinfoel brewery was the first outside the US to sell beer in cans. Not to be compared with the Americans landing a man on the moon, maybe, but a major achievement for us in the Old Country, we have one dragon on our flag and two on our beer cans!

Beer was 'social' in the pub and club - now it was 'social' in the 'ouse as well.

Being a 'social' choir we enjoy a glass of beer on times - after rehearsal, after a concert, after practising in the bathroom or, sometimes, after just thinking about any of those things. We are advised by our musical director to keep our voices lubricated and, especially after concerts, beer helps us reach notes we just can't reach with lemonade. Or in the words of a local, minor bard:

'After a heavy concert, the throat gets really dry,
Because men of Cŏr Meibion Dyfnant,
Reach notes that are low and high,
And we won't lose our voices - no fear!
Because we're all going down the pub
- for a good few pints of beer.'

Llewellyn the Last (bus)

Many choirs take their 'social' side very seriously indeed, a choir I know have a team of two who research possible afterglow venues together, they visit, sample the beer, take notes, sample another beer, sample the food, sample a different beer, enquire about the availability of sufficient staff on the night, sample the first beer again for a final check before deciding on another visit before confirming arrangements with the landlord. It's a demanding job, it's a serious business and someone has to do it.

Choirs and beer are 'social'.

Our choir began in the 'social' environment of the local railway station in the century before last. Obviously a lot of beer has been brewed since then, but in these modern times of talking into a lump of plastic it's probably as well to remember that for nearly 10,000 years us humans have enjoyed a song well sung and a glass of beer afterwards. Don't get me wrong, as they say, I've got one of those mobile thingies but they just don't hit the high notes for me - give me a choir 'afterglow', a few pints of good beer and good company and I can be quite 'unsocial' with that lump of plastic.

Brian Perkins

T1



How do you launch a new recording?

Dunvant Male Choir have over a dozen recordings to its credit and have adopted different methods in recording and launching new recordings.

The first launch I remember was in 1979, a year after I'd joined, the choir recorded **"With a Voice of Singing"** with EMI at Swansea's Brangwyn Hall.

Having "served my time" as an Apprentice Electrician and been interested in sound recording from an early age, the names of the recording team including Bob Barratt (Producer), Stuart Eltham (Recording Engineer) and Graham Kirby (Location Engineer) didn't mean much to me at the time.

I now promote this recording as a very good (if not the best) technical recording we have produced and this was done utilising one stereo boom microphone about a third of the way up the hall feeding, via a control console, a two channel analogue recorder.



The recording, having been mastered at the Abbey Road Studio by Harry Moss, was initially released as a vinyl L.P. and launched at the Dragon Hotel on 14th June 1979 as seen in this photograph.

Present (L-R):-

Mrs Peggy Morgan (President),
Mr Arwyn Walters (Music Director),
Mr John Williams (Chairman),
Mr Bob Barratt (EMI Producer) and
Mrs Owenna Lloyd (Accompanist).

Westgate reported "Record year for Dunvant choir" in his Western Mail column on 11th June 1979.

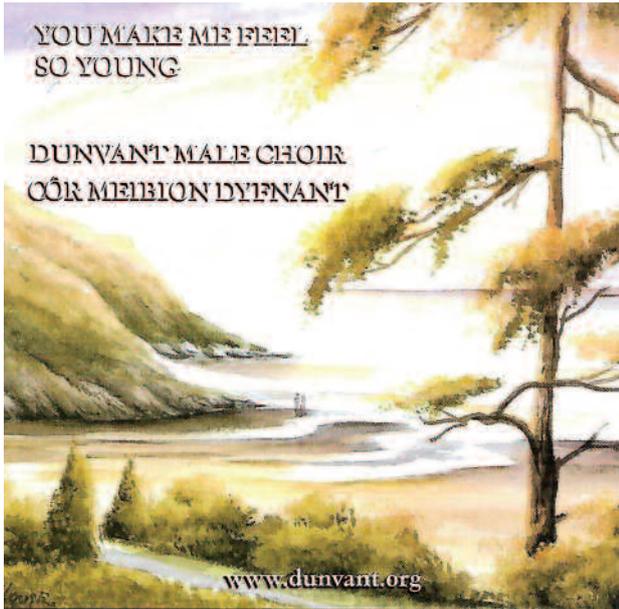


Roll the clock forward to 14th July 1991 and it finds the choir again at the Brangwyn Hall for a recording entitled **"A Welsh Celebration"** under the "Bandmaster" label with the Band and the Fanfare Trumpeters of the Welsh Guards under their Director of Music Lieutenant Colonel P. Hannan BEM psm. The choir credits go to Arwyn Walters (M.D.) and D. Hugh Jones (Accompanist) and recording credits go to Ray Prickett (Engineer) and Jed Kears (Producer) utilising Sony PCM equipment in the Bandleader Mobile facility, edited at Nova studios and mastered at Tape One Studios, London.

The photograph shows the "work in progress" and includes (L-R) Peter Hannan, D. Hugh Jones, Arwyn Walters and Ray Prickett listening to another track "in the can!" I can't remember there being any Recording Launch.



This years launch



Roll the clock now forward to June 2003 which finds us at All Saint's Church, Oystermouth for a recording entitled "You make me feel so young", recorded by Clipstore and produced by the choir. The choir's credits go to a new team Tim Rhys-Evans (M.D.) with Jeffrey Howard (Accompanist) and chorister Paul Ingram undertaking the CD production.

I can't recall much of the two recording sessions undertaken, but it was decided to hold a launch at the Dylan Thomas Centre, Swansea Marina.

The buffet launch was made by choir Vice President and former Archbishop of Canterbury, Lord Carey of Clifton and there were many Vice Presidents, including local composer Karl Jenkins, among the guests.



Finally can we come forward to the present day, having recorded the tracks at the local St. Hilary's Church, Killay in October, we were keen to launch the remembrance recording entitled "For the fallen" before 2018, the centenary of the cessation of WW1 hostilities. Musical credits go to Jon Rogers (M.D.) with D. Hugh Rees and Tony Phipps (Accompanists) and contributions from T. Bryan Bevan and Erin Jones. Gethin Woodcock was the Recording Engineer with him and Jon Rogers undertaking the mastering.

The initial idea was to hold the launch at the Cenotaph on Swansea's seafront, but to avoid any inclement winter weather it decided to hold the launch on Thursday 21st December 2107 in front of the Welsh Guards Falklands Memorial windows at Swansea's Civic Church, St. Mary's in the city centre.

The launch was led by Lord Lieutenant of West Glamorgan, Byron Lewis with the aid of choir Vice President Sir Robert Hastie. Medalled choristers joined the choir adding a musical topping to the poignant speeches.

Over the period of this article 1979 - 2017 there has been remarkable progress in recording technique and equipment. We know that the many recordings we have produced are spread worldwide, we hope that the listeners have as much enjoyment in listening to them as the choir had in producing them.

We thank the many choir musical and technical support teams that have enabled us attain this marvellous achievement.

Dewi Morgan T2

Gelert, Llywelyn's dog.

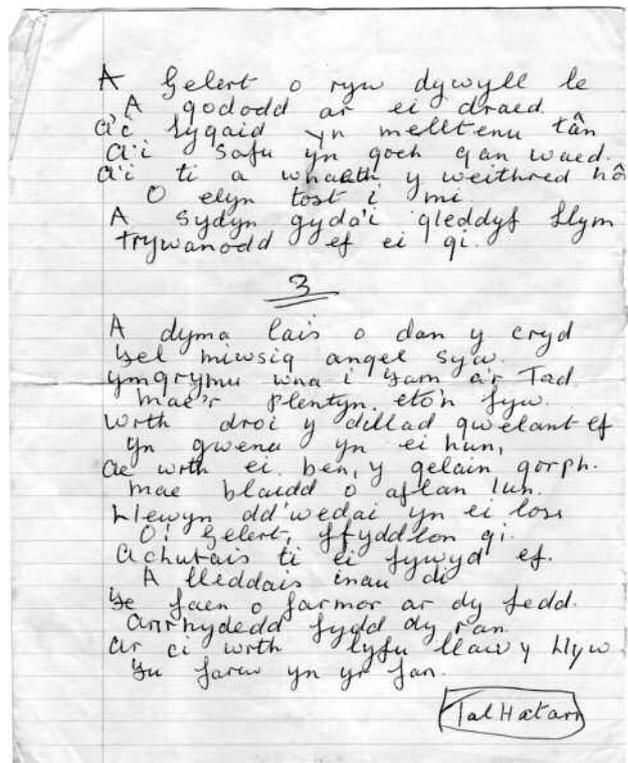
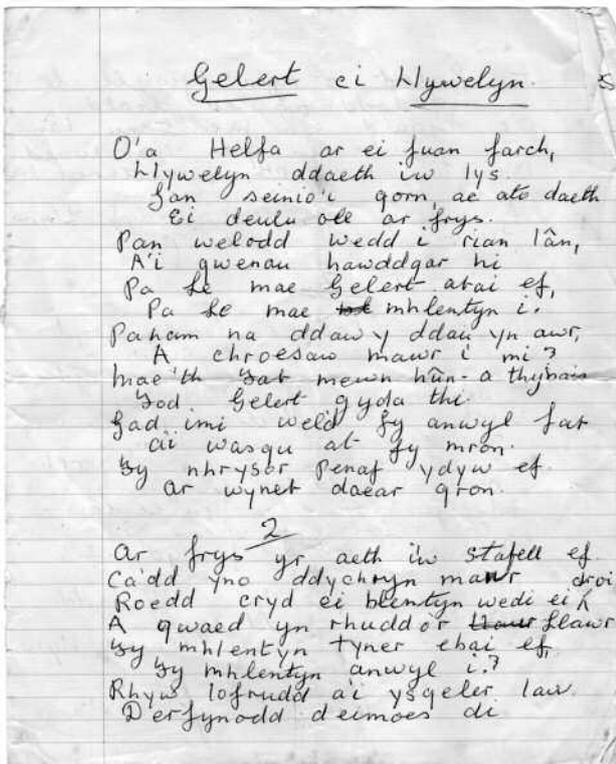


Nigel asked that this be included as a tribute to his mother whose favourite poem this was. The Welsh version is in her own handwriting.

For those who did not know the legend I have included information from the internet out of interest.

Gelert is a legendary dog associated with the village of Beddgelert (whose name means "Gelert's Grave") in Gwynedd, north-west Wales. The story of Gelert is a variation on the well-worn "Faithful Hound" folk-tale motif, which lives on as an urban legend.

Here, the dog is alleged to have belonged to Llywelyn the Great, Prince of Gwynedd, a gift from King John of England. In this legend, Llywelyn returns from hunting to find his baby missing, the cradle overturned, and Gelert with a blood-smearred mouth. Believing the dog had savaged the child, Llywelyn draws his sword and kills Gelert. After the dog's dying yelp Llywelyn hears the cries of the baby, unharmed under the cradle, along with a dead wolf which had attacked the child and been killed by Gelert. Llywelyn is overcome with remorse and buries the dog with great ceremony, but can still hear its dying yelp. After that day Llywelyn never smiles again.



Gelert, Llyweln's dog.

1 From the hunt, on his swift horse,
Came Llewelyn to his court.
With the sound of the horn, then came to him
His family all in haste.
When he saw the face of his dear mother
And her loving smile,
He said "Where is Gelert, where is my child?"
"Why don't these two come now
And welcome me?"
"Your son is asleep inside and I thought that
Gelert was with you."
"Let me see my dear son and press him to my
breast.
My greatest treasure is he on the face of the
whole earth."

2 At once he went up to his room
And there great terror did he meet
His child's cradle had been turned
And blood flowed red upon the ground.
"My gentle child", he cried.
"My child so dear to me.
Some murderer and his villainous hand
Has ended your life".
And Gelert, from some darkened place,
He rose up on his feet.
His eyes were flashing fire
His jaws red with blood.
It was you who did this act,
You cruel enemy of mine."
And straightaway with pointed sword
His dog he stabbed.

3 And then a voice came from 'neath the crib
Like music of a joyful angel to inspire a bow
to a Mother and Father...
The child is still alive.
As he turns over the bedclothes they see
Him smiling to himself, and
Beside his head the body of a corpse.
It is an evil-shaped wolf.
Llewelyn said in his agony:
"O, Gelert, my faithful dog.
You saved his life and I killed you.
A stone of marble will be on your grave
To honour your part."
And as the dog licked the hand of his master
He died on the spot

This is a tribute to all the Grandmas and Grandpas who
have been fearless and learned to use the Computer...
They are the greatest!!!

We do not stop playing because we grow old, we grow old be-
cause we stop playing.
NEVER be the first to get old.

The Computer Swallowed Grandma.

Yes, honestly it's true!
She pressed 'control' and 'enter'
And disappeared from view.

It swallowed her completely,
The thought just makes me squirm.
She must have caught a virus
Or been eaten by a worm.

I've searched through the recycle bin
And files of every kind;
I've even used the Internet,
But nothing did I find.

In desperation, I asked Jeeves
My searches to refine.
The reply from him was negative,
Nothing was found 'online.'

So, if inside your 'Inbox,'
My Grandma you should see,
Please 'Copy, Scan' and 'Paste' her
And send her back to me.

Richards Cruise

Ed... Richard was lucky enough to go on the trip described here. He kindly submitted a detailed review of his impressions running to more pages than the magazine can accommodate. The unexpurgated version can be found on the choir web site. (www.dunvantchoir.wales) It's worth a read. Warning - you will end up as jealous as I am.

Cruise itinerary

Richard Keene (B2)

1: Depart Tilbury.

2: Amsterdam & the chance to explore the city and miles of tree-lined canals mirroring the countless gabled 17th & 18th century town houses, a real delight.

3: Ponta Delgada. Largest island of the Azores. Beautiful churches and white fronted buildings. A volcanic island of considerable natural beauty.

4: Bridgetown, the capital of Barbados, a distinctly 'British' feel here. The island has a lush interior dotted with beautiful gardens and gorgeous beaches with wild surf to the east.

5: Willemstad, Curaçao. A sprawling city full of colourful Dutch style architecture in lovely pastel colours sparkling in the Caribbean sun. The old town is the place for culture & museums. Wonderful beaches and crystal clear waters.

6: Oranjestad, Aruba. A favourite destination miles of fantastic beaches. The compact main town has everything from street vendors to up-scale chain-stores.

A day was spent transiting the Panama Canal, an experience in itself.

7: Acapulco, Mexico. The town remains gorgeous and was once the playground of the rich & famous. Lots to see & do but a trip to watch the daring cliff divers was a definite highlight.

8: Nuka Hiva, on the north-western tip of the Marquesas Islands in French Polynesia. An island of dramatic landscapes, waterfalls & valleys. Beautiful beaches make it feel like a Robinson Crusoe island.

9: Papeete, the capital of Tahiti which is the largest of the French Polynesian Islands. A bustling city with museums & galleries, yet a few minutes out of town can find you lost in a time warp.

10: Bora Bora is a ring of sand edged islets encircling a turquoise lagoon surrounded by rainforest covered peaks. Hiking and water activities are the order of the days here.

11: Auckland, New Zealand. This city is an archaeological wonder with 2 ancient rainforest covered mountains. The blend of Polynesian culture & modern city life creates one of the world's best lifestyles.

12: Wellington, New Zealand. The cultural capital & home to a staggering number of galleries, libraries and museums. The cable car trip up to the botanical gardens is a day to remember.

13: Sydney, Australia. The harbour with the bridge & opera house sets you up for exploring this cosmopolitan city. All around the harbour you can find historic buildings among the new.

14: Hamilton Island, Whitsunday Islands, Australia. A beautiful resort island with marina, shops, restaurants and water sports. A rich man's island that's for sure.

15: Townsville, Australia. Sprawling beneath a brooding red hill, the town has a lot to offer with excellent museums and aquarium. World-class diving and a seemingly endless esplanade.

16: Cairns, Australia lies in Trinity Bay and is often called the gateway to the barrier reef. The town has a fantastic boardwalk and the museum reveals the traditions of ancient Aboriginal tribes.

17: Darwin, Australia is the capital city of the Northern Territory & offers many insights to its past with rich indigenous art. Nature is part life here and there is a healthy regard for the 'salty'.

18: Komodo Island, Indonesia is home to the Komodo Dragon that can be seen living in the wild. The forest paths are well marked & worn but a guide is essential. The dragon is on the red list even though there are nearly as many dragon as people living here.

19: Bali, Indonesia, clean, stunning beaches and good diving water (although plastic is appearing). Bena Harbour is close to the capital.

20: Semarang, the capital of Central Java. The old town has Dutch style buildings alongside copper domed churches and stunning temples. Chinatown is a maze of alleys and shops.

21: Bandar Seri Begawan, capital of Brunei and home to the stunning residential palace of the Sultan and the Omar Ali Saifuddie. Very clean city with good museums. Visit the floating water village.

22: Kota Kinabalu, capital of Malaysia's Sabah state in Borneo. Is a coastal city partly surrounded by rainforest. Bustling markets and modern boardwalks. Great beaches & National Park.

23: Manila, capital of the Philippines has endured every disaster man and nature has thrown at it. Outstanding sightseeing opportunities.

24: Hong Kong, China. The city boasts a vibrant cultural scene featuring the colonial connections and its Chinese roots. The tram to Victoria peak provides stunning views.

25: Halong Bay, Vietnam. This bay rests over the Red River Delta and is a short trip to politically historic Hanoi, one of the country's most fascinating cities & visit the Ho Chi Minh Mausoleum.

26: Chan May, Vietnam gives access to the city of Da Nang, centre of the ancient Central Champ Kingdom. Today you will find gleaming new hotels & restaurants along the Han riverfront.

27: Phu My, Vietnam and gateway to Ho Chi Minh City (still called Saigon by many). A pulsing mix of old, timeless alleys & temples together with designer malls. Two worlds **blend into one**.

28: Singapore, a melting pot of cultures with colonial buildings, Buddhist temples & Arab Bazaars rubbing shoulders with stunning hi-tech architecture. Many museums and places of interest.

29: Port Klang, Malaysia is the port for Kuala Lumpur with its colonial buildings & mosques that have been overshadowed by 'the race to the sky' of glass towers.

30: Penang, jewel in the crown of Malaysia, and linked to the mainland by one of the longest bridges in the world. This paradise island has no shortage of cultural sights & natural scenery.

31: Phuket, the 'Pearl of Thailand' offers pristine beaches, lush vegetation, traditional villages and seascapes of huge limestone pillars towering over the waters of Phang-Nga Bay.

32: Chennai, Madras, India. A thriving port of southern India. A bustling city but the people welcome you as guests. Temples, palaces and parks.

33: Colombo, capital of Sri Lanka is a delightful mix of past & present. Museums & monuments, Botanical gardens, the Pettah Bazaar, or a tour to an elephant orphanage.

34: Male, pocket sized capital of the Maldives is the throbbing heart of an extraordinary nation. Not as pretty or inviting as the surrounding resort islands but quirky and friendly.

35: Salalah, Oman, proved to be an oasis of natural beauty with modern museums and wild bird parks. Oman is the modern face of Arabia with an ancient soul.

36: Safaga, Egypt. Cross the eastern desert to the world's greatest open-air museum, Luxor and the Valley of the Kings. I can think of no comparison to the scale & grandeur of the ancient monuments.

37: Aqaba, Jordan. An important centre since Roman times and gateway to the lost city of Petra (estimated to date to 6,000 B.C.) and Wadi Rum where T.E. Lawrence found his destiny.

Transit the Suez Canal

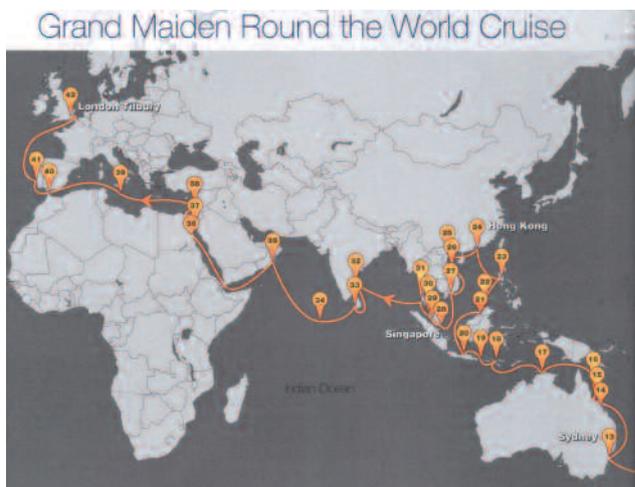
38: Ashdod, Israel is the ancient port to Tel Aviv and gateway to the sacred city of Jerusalem (one of the oldest cities in the world).

39: Valletta, the tiny capital of Malta, but with loads going on and lots to see and do. Take a tour on the open top bus and learn about Malta's past.

40: Gibraltar, Spain. With its Bobbies, pillar boxes and pubs feels like a bit of Britain in the sun. Roam the streets or tour 'the Rock' & learn of its strategic importance.

41: Lisbon, capital of Portugal and home to gothic cathedrals, monasteries and museums. The real delights are to be found when wandering Lisbon's lovely backstreets.

42: Back to Tilbury, London.



Email from: “Help for Heroes” To: Dunvant Male Choir

When Former Private Scott Meenagh joined the Paratroopers, he achieved his boyhood dream of becoming one of the most elite professional soldiers in the world. Post-injury, thanks to your support, Scott’s goals have changed, he has redefined himself through sport and he is now fulfilling his dream of representing his country again on the world stage. Thanks to funding from Help for Heroes, which your continued support has enabled, Scott will become the first athlete in 20 years to represent Great Britain in Para-Nordic skiing at this year’s Winter Paralympic Games in Pyeongchang.

“I used to walk into a room, stand tall and feel very proud of myself and feel very capable. I really lost that after my injury. Through finding sport and that purpose, I found that extra couple of inches. I felt tall, I felt strong. It helped me find my way again. I feel incredibly lucky to be given the opportunity I have. I feel fit and I have the chance to do something really special with my life.”

Scott, Paralympian.

The Paralympic Games ran from 9 - 18 March and we all celebrate Scott’s achievements and wish him all the best on his Paralympic journey.



Scott Meenagh



Stars of Japanese TV

This letter was received in 2016. After several meetings to organise the shoot the event was filmed in The Market, Swansea and aired in Japan early in 2017..... Ed

Dear Stuart,

My name is Haruka Kawaguchi, and I am a freelance TV production manager based in London I am currently working with a production company called NHK Cosmomedia Europe, on a travel documentary for NHK, the public broadcaster of Japan

In the programme, we will be travelling all over the British Isles, including Wales,

The programme is part of a popular, long-running documentary series, 'Tomohiro Sekiguchi's Rail Travel'. Each episode sees Japanese actor, Tomohiro Sekiguchi, travelling around a different country by railway, learning about its culture, history and people along the way. (It is similar in style to the BBC's Great British Railway Journeys with Michael Portillo.) The series programme started in 2006 and is broadcast

in the primetime slot of Saturdays 7pm-830pm, attracting a wide viewer demographic.

In this current European series, we have so far featured the Netherlands, Belgium, Austria, the Czech Republic, Hungary and Italy. In this two-part edition, the programme will take the actor all over the British Isles. He will be visiting world-famous sites, as well as places off the beaten track, interacting with local people along the way.

The shoot will be a month long, taking place between mid-November and mid-December. The journey will begin in London, taking us north through various towns on the western side of England, all the way up to Scotland, before crossing over to Northern Ireland by ferry. We will continue our train journey down into Ireland, then travel across the Irish Sea again by ferry from Dublin to Holyhead, and after exploring Wales, we will head back to England.

The main aim of the programme will be to explore and celebrate the fascinating differences in the cultures and



Dewi and Stuart with Miss Kwaguchi and her Assistant

identities of the countries that make up the British Isles. The idea is that our actor gains an insight into the places he visits, not by learning about them from textbooks and experts, but through the journey that he experiences himself - the landscapes that he sees and the everyday conversations, that he has with the people he meets along the way.

We are hoping to film in Swansea in early December. When we were thinking of what aspects of Welsh culture we could feature, we immediately thought of the Welsh male voice choral tradition, and so we were wondering if there was any possibility that the Dunvant Male Choir may be able to appear in our programme.

The provisional date at the moment is Friday 9th December but this may change depending on the train routes we will be taking. Would the choir be very busy with engagements around this time?

Subsequently a letter of thanks was received with some details of the programme as transmitted...

The main programme was 90 minutes long (what we filmed with you was for the second episode out of 2), but the material we shot was also edited into a series of daily 15 minute episodes, which include scenes that were cut from the main show. The scene we filmed with you features in both the main programme (around 1 hour 3 minutes in) and also day 17 of the daily 15-minute series.

Thank you so much again for all your help

Best wishes

Haruka Kawaguchi

Swansea Earthquake Appeal

A major earthquake measuring 4.7 on the Richter scale hit Swansea at 14:31, Sat Feb 17th 2018 with its epicentre near Townhill.

Victims were seen wandering around aimlessly muttering 'faaackinell'.

The earthquake decimated the area causing almost £30.00 worth of damage.

Several priceless collections of mementos from Majorca and the Costa del Sol were damaged beyond repair. Three areas of historic burnt out cars were disturbed.

Many locals were woken before their gyros arrived.

Local radio DJ, Andy Badger Miles from 'The Wave' and his giggling friend Emma, reported that hundreds of residents were trying to come to terms that the fact that something interesting had happened in Swansea.

One resident, Tracy Lloyd, a 15-year old mother of 5 said, 'It was such a shock, my little Chardonnay-Mercedes came running into my bedroom crying. My youngest two, Tyler-Morgan and Victoria-Storm slept through it all because they had a skin full earlier that night. I was still shaking when I was skinnin' up and watching Jeremy Kyle show the next morning.'

Apparently looting, muggings and car crime were unaffected and carried on as normal.

The British Red Cross has managed to ship 4,000 crates of lager and sunny delight to the area to help the stricken

locals. Rescue workers are still searching through the rubble and have found large quantities of personal belongings including benefit books, jewellery from Elizabeth Duke at Argos and bone china from the Poundshop.

HOW CAN YOU HELP?

This appeal is to raise money for food and clothing parcels for those unfortunate enough to be caught up in this disaster.

Clothing is most sought after - items needed most include:- Fila or Burberry baseball caps, Kappa tracksuit tops (his and hers), shell suits (female) White sports socks, Rockport boots and any other items usually sold in Tesco's or Asda. Food parcels may be harder to come by, but are needed all the same. Required foodstuffs include: Microwave meals, tins of baked beans, ice cream, cans of Colt 45 or Special Brew.

22p buys a biro for filling in the compensation forms.

£2.50 buys chips, crisps and a blue fizzy drink for a family of 9.

£5.00 buys a packet of B&H and a lighter to calm the nerves of those affected.

£10.00 buys a wrap of crack to help those really disturbed.

BREAKING NEWS

Rescue workers found a girl in the rubble smothered in raspberry alco-pop, 'Where are you from?' they asked 'Townhill!' said the girl, 'wossit got to do wiv you mush?!

A Year in Pictures

Annual Dinner

The Annual Dinner was held in the usual venue, The King Arthur, just before Christmas which gave the excuse for those so inclined to wear paper hats. Presentations were made to Choristers in gratitude for their long service. David Horsman T1 and Raymond Day B1 for 25 years and Tony Tucker T1 and Graham Treharne B2 for 50 years in the Choir. Unfortunately Graham could not attend due to ill health. Drink flowed and a good time was had by all.



Chairman and President



Alan Lee B1. A leading light in the choir not quite a halo



David Horsman speaking



David, President, Ray, Tony



Norman Whomes in Festive mood

Rugby

Feb 11th and December 2nd

Wales 16 - England 21

Wales suffered agony in Cardiff after Elliot Daly's try in the closing stages settled a Six Nations thriller.

Wales 24 - South Africa 22

Wales held off a Springbok fightback to win the final match of the autumn series 24-22 at the Principality Stadium.



Haydon James, Jon Rogers and Clive Phillips



Two Chairmen

Valentine's Day Paradwys Concert

February 14th

The Paradwys Concert on Valentine's Day was a great success. The weather was really unpleasant with a threat of snow which probably put a lot of people off for fear of getting stranded. Having the children from the local school choir was great. So nice to know that the next generation is stepping up to keep the Welsh choral tradition alive. We were very lucky to be able to get Shan to include this engagement in her Welsh tour. Together with her fellow soloists they gave us a wonderful evening at Capel Y Crwys.



Almost ready for the off



Crwys school choir practicing with Shan



Shan Cothi with Rhys Meirion and Aled Wyn-Davies



The Soloists with choir

St David's Day Concert

March 1st

Our St David's Day concert with Parti Llwchr and Nia Jenkins (Harp) was performed at All Saints', Mumbles. Wonderful to hear a harp played so wonderfully. The quintessentially Welsh sound of the harp on St David's Day was so appropriate. Singing with Parti Llwchr is always a pleasure. These ladies are at the pinnacle of choral music. The proceeds were donated to All Saints' Music Endowment and our Young Musician Competition.



Our Music team. Huw, Jon and Tony

A black poster for the St David's Day Concert. At the top, it says "St David's Day Concert" in large white letters, followed by "DUNVANT MALE CHOIR" in smaller white letters. Below that, it lists the Musical Director as Jonathan Rogers and Accompanists as D. Huw Rees and Tony Phipps. The venue is "All Saints Church, Oystermouth" and the date is "Wednesday March 1st 2017", commencing at 7pm. It features a photograph of the choir and a harpist. A large yellow daffodil is on the right side. At the bottom, it lists ticket prices and contact information for the choir and church. A small harpist photo is at the bottom right.

St David's Day Concert
DUNVANT MALE CHOIR
Musical Director - Jonathan Rogers
Accompanists - D. Huw Rees and Tony Phipps
All Saints Church,
Oystermouth
Wednesday March 1st 2017
Commencing at 7pm
Featuring

Parti Llwchr

Nia Jenkins (Harpist)
Tickets £10 (unreserved) from:
Choir - Alan Walters (01792) 401005
Church - Anne Neumann (01792) 466885
Youth Music Development -
All Saints Music Endowment Fund
Dunvant Choir Music Theatre Competition
www.dunvantchoir.org



A St David's Day sing song at the Quadrant with Jonathan Lycett as MD for the day.

International Dylan Day

April 13th

International Dylan Day with a celebratory Words and Music performance with Dylan Thomas Society & Friends at St. James' Church, Uplands. This is becoming a regular engagement for the choir. Always nice to get together with the Dylan Thomas Society and share in an evening of song and drama to celebrate Swansea's famous son.



Dunvant Male Choir
and
Dylan Thomas Society
present

...as I was young and easy
A celebration of Dylan Thomas
through words and music

St James Church
Walter Road, Uplands, Swansea SA1 4QF

Saturday 13th May 2017
7.00pm

Featuring
Music from
Dunvant Male Choir
(MD Jonathan Rogers)
and friends and members of the
Dylan Thomas Society

Tracing Dylan's life in Swansea from his birth in 1914 at
5 Cwmdonkin Drive

Tickets £8.00 in advance (£10 on door)
Dunvant Male Choir - Dewi Morgan 01792 449577
Dylan Thomas Society - Geoff Haden 01792 472555
Online at www.dylanthomassociety.com/events.html

An International Dylan Day event
Supporting St James Church Restoration Fund



Churchdown Choir

April 20th

The choir went to Leckhampton for a joint concert in St Phillip's and St James Church. Always nice to meet old friends. Our visit to Cheltenham was a great success both socially and musically.



A motley crew



The Churchdown Choir



Tony and Jon with Churchdown's Ralph Barnes (MD) and James Quinn (Accompianist)



The two Chairmen



Saturday 20th May



Dunvant Male Choir
Côr Meibion Dyfnant



Churchdown Male Voice Choir
"50 years of Singing"

Present a performance in support of



Programme

Dunvant & Churchdown Male Voice Choirs
Musical Directors: Jonathan Rogers & Ralph Barnes
Accompanists: D Huw Rees & James Quinn
Compère : John Friend

Dunvant Male Choir

Men of Harlech.....arr. Mansel Thomas
Myfanwy.....Joseph Parry
O Gymru.....Rhys Jones

Churchdown Male Voice Choir

Paint Your Wagon.....Alan Jay Lerner & Fredrick Loewe arr. Alan Simmons
Portrait of My Love.....Ormadel/West arr. Alan Simmons
Unchained MelodyHy Zaret & Alex North arr. Mark A. Beymer

Joint performance of Morte Christie conducted by Ralph Barnes

Music & arrangement by Enrys Jones. Welsh words by P.J. Beddoe Jones.
English words by Issac Watts.

INTERVAL

Churchdown Male Voice Choir

Bridge Over Troubled Water...words & music by Paul Simon arr. Alan Simmons
Working Man.....Rita MacNeil arr. Hayden James
Irish Blessing.....Bob Chilcott arr. Greg Abraham
Amen.....additional words & arr. Alan Simmons

Dunvant Male Choir

Make Them Hear You Innocent Little Lamb.....arr. Marshall Bartholomew
Eli Jenkins' Prayer.....arr. A.D.H. Troyst
Y Tangneffddwr.....arr. Eric Jones

Joint performance of Gwahoddiad conducted by Jon Rogers

Lewis Hartsough arr. John Tudor Davies

For details of future concerts, please visit our website at
www.churchdownmvc.com

Young Singer of the Year Final

April 22nd

Ben Thomas is the 2017 WELSH MUSICAL THEATRE YOUNG SINGER OF THE YEAR

Robert Gould Apr. 24, 2017

Seventeen year old Ben Thomas from Swansea is the Welsh Musical Theatre Young Singer Of The He was awarded the coveted title by Judges Vivian Care, Claire Hammacott and Michael Morwood after a very high standard contest against Kate Mckeown, Lynwen Haf Roberts and Grace Marie Wyatt - all of whom were accompanied by virtuoso pianist, Jeff Howard. In what was described by Vivien Care as one of the most closely fought finals in the competition's 15 year history, Ben Thomas won over the judges with his quality and highly accomplished acting performances of a varied programme of songs - "Maria" from West Side Story, "I Can't Stand Still" from Footloose, "They Don't Make Glass Slippers" from Soho

Cinders and a rendition of "Santa Fe" from Newsies. The Final of the competition was staged at Swansea's Taliesin Arts Centre on Saturday April 22 and the event was further complemented by performances from the 2016 winner, Michael Lowe, and by the Dunvant Male Choir (who have organized and staged the competition since its inception). Ben Thomas, who is currently a student at Gowerton College, studying for a BTEC in Performing Arts. We wish him all success in his singing career.



Adjudicators with Jeff as accompanist at the preliminary round at Gowerton School



The Finalists



The Winner

Marriott Hotel

April 25th

Bringing The Biggest Names to South Wales... adore events

YOU ARE INVITED TO OUR
PRE LIONS TOUR DINNER

MARRIOTT HOTEL SWANSEA
25th MAY | 7PM - LATE

3 Course Meal
Complimentary Drinks Reception
Comper: David Vaughan
Performance by the Duvant Male Voice Choir
Charity Auction - Exclusive Sports Memorabilia

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NIGEL OWENS MBE

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In Association with
Wales Foundation
cricket

How else could a Lions Tour be sent on its way without a farewell party with a Welsh Male Choir in attendance? Nigel Owens was the guest speaker - keen of eye as always, and David Vaughan as MC for the evening.

Prayer of Confession for Choir Members

Almighty and most merciful Conductor.

We have erred and strayed from thy beat like lost sheep.

We have followed too much the intonations and tempi of our own hearts.

We have offended against thy dynamic instruction.

We have left unsung those notes which we ought to have sung,

And we have sung those notes which we ought not to have sung

And there is no tune in us

But thou, O Conductor, have mercy upon us, miserable singers

Succour the chorally challenged

Restore them that need sectionals

Spare thou them that have no pencil

Pardon our mistakes and have faith that hereafter we will follow

Thy directions and sing together in perfect harmony

Amen

Submitted by Dewi Morgan

T2

Llangollen International Eisteddfod 2017

July 8th

The big day had arrived, Saturday July 8th 2017.

We were all looking forward to this special day. The day when it would be decided which group of men were the best drilled, the best practiced and who had worked the hardest. It could even be said that the winners could be regarded as the best in the world. We had every chance of winning, having shown our form in the previous weeks.

But in the end it was a bit of a disappointment - the British Lions tour of New Zealand had finished as a bit of a damp squib with a 15 - 15 draw.

The other major event that day of course was the Male voice choir competition at Llangollen International Eisteddfod. The International Eisteddfod was initiated in the 1940's as an attempt at reconciliation after the war and has been held in Llangollen every year on a permanent site in the town, attracting dancing groups, singers, choirs and musicians from all over the world. International stars such as Luciano Pavarotti and Bryn Terfel have performed on the stage so it was a huge privilege to be taking part in the competition.

For me this was something very special and I had looked forward to it all year. I had competed at local Eisteddfodau as a youngster in the school and chapel choirs. However I had never competed in any major competitions and certainly not in the National, let alone the International Eisteddfod, so this was something to be savoured.

Llangollen is a beautiful town set on the banks of the River Dee. Very close is the Pontcysyllte Aqueduct built by Thomas Telford and completed in 1805. It's now a World heritage site and well worth a visit. My wife, Mary and I went there on the Friday as we wanted to walk across the aqueduct on the narrow footpath next to the canal, it's a bit of a scary walk as the bridge is so high with the River Dee rushing beneath. Luckily we met Geoffrey Evans, a fellow bass, and his wife there who had just been across the bridge and so we knew it must be safe to cross!

On Saturday we had a brief rehearsal at a local Primary School before making our way to the



Eisteddfod site. All was noise and colour, with numerous groups of dancers and choirs in their national costumes. The day was sunny and warm and we had plenty of time to wander round the grounds looking at the numerous and varied stalls as well as listening to some of the other competitors taking part in the huge marquee.



We had learnt that there were seven other choirs in our competition which included one from Germany and one from America. We were told that we were to be first on, which can be a difficult place in a competition and that did not bode well but we were not unduly concerned.

The competition for the mixed choirs ahead of us was running late but at last the time came for us to walk on stage. As we settled on stage it was apparent that there was a great deal of movement in the audience with a significant proportion walking out after the



Adjudicators Comment Sheet - Music

2017

Competition: A4: Male Choirs

Competitor: (101) Dunvant Male Choir, Cymru

Gwinllan a Roddwyd I'm Gofal, Caradog Williams Swell more through the long and dotted notes - sing this as connected and legato as possible. Sing this with a little more sensitivity and not so abrupt dynamic changes - Sing more 

Little innocent lamb, Trad For music of this style, it is important that you loosen up a little - don't be too proper with your singing and stiff with your bodies. Nice work basses - bravo! Relay the message of the text to your audience - joy, joy, joy.

Eli Jenkins Prayer, A.D.H. Troyte Some tuning issues with this song - make sure you listen carefully to each other. Bring out the important words in each phrase so it doesn't all sound the same. Nice soft singing! Have the same energy in your soft singing as you do in your loud singing.

Pan Seinio'r Utgorn Arian
When the Silver Trumpet sounds, Bellini Nice full sound to begin the song!
Be careful not to over sing & push your ff singing. Nice piano work!
I would really like to hear more dynamic contrast - softer p singing.
Good balance with your part singing. Be sure to shape your musical lines,
don't just sing the notes. Support your tone and energize to the release of each phrase

Overall Comments:

Thank you for sharing your music with us today!
Think more about the text and showing it on your faces -
Commit to the words, not just the notes,

Adjudicator Signature.....

Saturday 8 July

previous competitions' late finish and a few people trickling in for the male voice choir competition. It was very noisy! It was also obvious that our adjudicators were unhappy, standing up and waving their arms about because they didn't have the music and this was before we had even sung a note. (see photo overleaf)

Nevertheless we had to get on with it and so we did under the expert guidance of Jonathan Rogers and our musical accompanist Hywel Evans. We sang the rousing 'Pan seinio'r Utgorn Arian' by Bellini, the spiritual 'Little Innocent Lamb', the nationalistic 'Gwinllan' and our very own Swansea song 'Eli Jenkins' Prayer'. I thoroughly enjoyed it and thought that we had done well. I then listened to the other Welsh choirs and thought that they had all did well too! The German choir was also very good. The American choir was very different being a university based choir it was much smaller in number, younger and choreographed, not quite dancing but close! How would the adjudicators choose?

We didn't have to wait too long as we all listened carefully to the adjudication. The judges hadn't really appreciated our skills and decided to give the top marks to the excellent American choir who were

deserved winners. When we saw the written adjudication we were told, amongst other things, that we hadn't smiled enough and we didn't move enough on stage. Didn't he know how old we are?! Still at least that judge did write 'basses - bravo'!

I think that we all felt disappointment in the immediate aftermath of the adjudication. We are a traditional Welsh Male voice choir, and expected to be judged on the sound that we made and not on our facial expressions or body movement. However on reflection perhaps we should try to convey to the audience the undoubted enjoyment we get as choristers at least by smiling occasionally. Attempts at dancing though may be a step too far!

Would I do it again? Yes, without hesitation. I enjoyed every minute of it. It's great to appreciate the beauty of North Wales. The International Eisteddfod is a unique institution. Competing helps to stretch our boundaries and improve our musical skills. And if we ever do compete there again perhaps one or more of the other sections of the choir can join the bass section and be applauded by a judge - 'Bravo Basses'!

Dafydd Roberts, Bass 2



Unhappy judges - even before we started to sing!

The Patron's Concert: 2017

July 29th

Our soloists for our patron's concert in the Brangwyn Hall this year were Jason Howard (Baritone), Gwawr Edwards (Soprano) and Michael Lowe (Baritone) with Jeff Howard (Accompanist) and Cerith Owens (Compère). The choir always has a good time at our Patrons concert. It is a chance for us to perform for our patrons as a thank you for their support. This year was no different and it was a very relaxed and happy event. There were two presentations. To Jeff Howard for all the effort he has put in over the years to support the choir's sponsorship of the Young Singer Competition with his skills as an accompanist and to Claire Hammacott on her appointment as Choir Vice President. We are so glad that she agreed to accept this position with the choir.



Stars of the evening. Not too sure about Dewi and Stuart

My enduring impression of Our Patron's Concert at the Brangwyn Hall at the end of July was that it was a watershed for the choir. We had returned from competing at the Llangollen International Eisteddfod earlier in the month feeling chastened by the experience.

Changing in the Band Room at the Brangwyn Hall prior to staging, I thought I detected a degree of apprehension in my fellow choristers, but maybe it was my imagination. Surely nothing could go amiss. We were singing in familiar surroundings where we were accustomed to the acoustic, on home ground before an appreciative audience; we were blessed with superb soloists in Jason Howard (Baritone), Gwawr Edwards (Soprano) and Michael Lowe (Baritone), our Guest Accompanist was Jeffrey Howard and our skilled compère was Cerith Owen. The choir could feel confident under the capable direction of Jonathan Rogers with Huw Rees and Tony Phipps as our accompanists.

The choir opened the first half with the universally popular "Gwahoddiad" (J.T.Davies) followed by the solemn but beautiful "Ave Verum" (Sir Karl Jenkins). Our vice-president and soloist Jason Howard then set the bar with marvellous renditions of "Aros mae'r mynyddau mawr" (Meirion Williams) and "Shine through my dreams" (Ivor Novello). The choir then



Cerith Owens and Dewi Morgan

sang the very moving arrangement of "The Lord's Prayer" by Malotte, and Gwawr Edwards treated us to "Because" (Dion) and "Calon Lan/the Rose". The choir revived memories of Llangollen with the



Claire Hammacott being presented with her certificate by Penny Ryan



Jeff Howard being presented with a certificate of thanks by choir Vice President Jason Howard

inimitable rousing chorus of "Pan Seinio'r Utgorn Arian" from Bellini's "I Puritani", followed by Michael Lowe who reminded us of the quality of his voice that won him the 2016 Welsh Musical Theatre Young Singer of the Year award with "Stars" ("Les Misérables": Boubil/Schonberg) and "Music of the Night" ("Phantom of the Opera" Lloyd Webber).



Jeff, Gwawr and Jason with the Deputy Mayor David Phillips

The choir relished the vocal fanfare of "Divine Brahma" ("The Pearl Fishers": Bizet) and followed with the dark call to arms of "Gwinllan a Roddwyd i'm Gofal" (Saunders Lewis/Caradog Williams), bringing the first half of the concert to a close. The choir opened the second half with the rousing martial summons of "Men of Harlech" (Mansel Thomas), the serene but wistful "Deep Harmony" (Handel Parker) and the joyful, bouncing spiritual "Little Innocent

Lamb" Marshall Bartholomew). Gwawr Edwards treated us to the wonderfully appealing "Non ti scorda di me" (Ernesto de Curtis) and her favourite song "The Holy City" (Adams).

The choir followed with a patriotic invocation of Wales in "O Gymru" (Rhys Jones), brought a tear to the eye with "Tell My Father" ("Civil War": Wildhorn) and evoked a soldier's Hiraeth in "Home" (Rebecca Thomas). Jason Howard treated us to the jaunty "On the street where you live" ("My Fair Lady": Lerner/Loewe), the "The Impossible Dream" ("Man of La Mancha": Darion/ Leigh) and gave us a glorious encore with "Ole' Man River" ("Showboat": Kern / Hammerstein). The entertainment continued when he was joined by Gwawr Edwards in a wonderful duet of Don Giovanni's attempted seduction in "La ci darem la mano" (Mozart). The choir brought the concert to a close with the transcendental "Y Tangnefeddwyr" (Eric Jones), brought an echo of Llareggub in "Eli Jenkins' Prayer" (Troyte) and fittingly ended with the glory of "Tydi a Roddaist" (Arwel Hughes) and it's inspirational "Amens", to the great appreciation of our Patrons.

I detected a distinct spring in the stride of fellow choristers leaving the stage after "Hen Wlad Fy Nhadau,"and realised that we had regained our "Hwyl" and our joy of performing as a choir.

Tim James: T2

DUNVANT MALE CHOIR
CŌR MEIBION DYFNANT
38th Annual Patrons Concert

Musical Director / Arweinydd - Jonathan Rogers
 Accompanist / Cyfeilydd - D. Huw Rees / Tony Fhappo

Featuring
Jason Howard - Baritone
Gwawr Edwards - Soprano

Michael Lowe - Welsh Musical Theatre Young Singer of the Year - Winner 2016
 Jeffrey Howard - Guest Accompanist
 Ceriith Owens - Comerce

THE BRANGWYN HALL
 Saturday, July 29th 2017 - 7.15pm

Further info on choir website
www.dunvantchoir.org

Programme £2

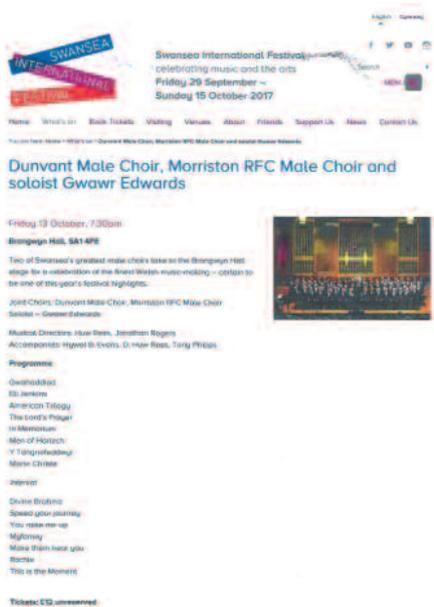
Swansea Festival

October 13th

DMC joined with Morriston Rugby Club singers for a joint concert at the Brangwyn Hall. This was the first time that the choir participated in this International event. Great fun getting together with the Morriston boys. There are few substitutes for numbers. Let's hope it was well enough received by the organisers for us to be invited again



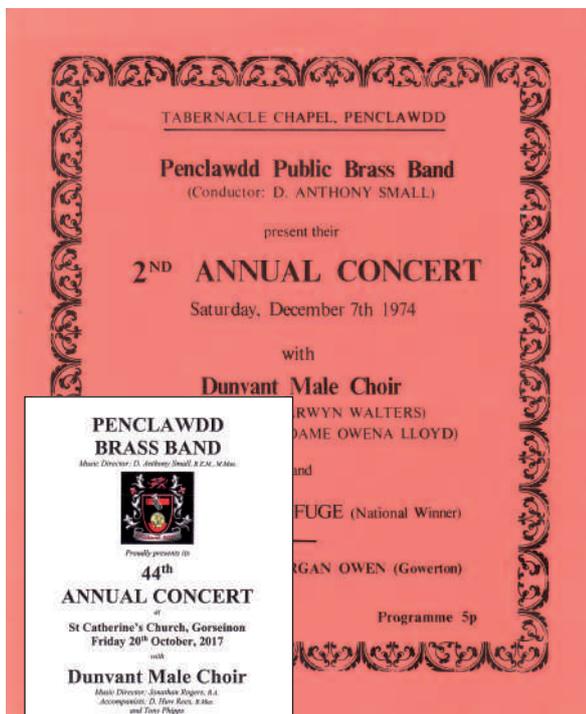
The joint choirs



Musicians all. Huw, Jon, Gwawr, Tony and Howell

Penclawdd Annual Concert

October 20th



A great evening at St. Catherines, Gorseinon. It really made a change to have a band accompanying us for two of the pieces. Our association with Penclawdd Band goes back many years. We have reproduced an historic document out of interest. Note the programme prices. I think that is called inflation. We congratulate them on their 44th Anniversary.

PART ONE		PART TWO	
BAND	Grand March from AIDA Verdi arr. Dore Wright	BAND	Promenade (from Pictures at an Exhibition) Mussorgsky arr. P.H. Grosvenor
	Pavane (Honouring the Tenor Horn Section) Ravel arr. Peter Forster		He Wishes for the Cloths of Heaven (Corner Solists: Christopher Smith) Karl Jenkins arr. Tony Small
	Serenade Derek Bourgeois		Born Free John Barry arr. Alan Catherall
CHOIR	Gwalediad Hartough arr. Jobe T. Davies	CHOIR	Dishu Brabant O Gyfnewid Gwladus & Rofford I'm Gofid Birt Rhyf Jones
	Ave Verum Karl Jenkins arr. Musical Theatre		Caradeg Williams
BAND	In Tribute to Senior (contemporary: Kingsley Dunscombe) The Jew Duclos: Gavotte Blaise, Soprano Cornet and Mark Smith. <i>Diopel Horn</i> Fiddler on the Roof Medley Jerry Brock arr. Tony Small <i>This Medley was performed at the recent funeral of the band's former Chairman: Roy Bevan.</i>	BAND	Strike Up the Band Gershwin arr. Cliff Richards
			Chi Mai Marriner arr. David Barry
			Music Miles arr. Philip Spinks
CHOIR	American Trilogy arr. Aloys Hammersley	BAND & CHOIR	Y Tangwylfwrwr (The Procuwllwr) Eric Jones arr. Tony Small
	Tom My Father Frank Withford		
BAND & CHOIR	Little Innocent Lamb M. Bartholomew		
	Marie Crisp Enrys Jones arr. Tony Small		

INTERVAL: 10 minutes

HEN WLAD FY NHADAU

Remembrance Concert

November 11th

What a memorable Remembrance Concert at Capel y Crwys, filled with wonderfully diverse individual contributions by Ros Evans (Soprano), Penclawdd Brass Ensemble, Crwys Primary School & Duvant Male Choir.

Ensemble, The Soprano sang with the Choir, the Choir sang with the Ensemble, and to crown it all there were two readings, one from Choir MD, Jon Rogers and one from Arctic Campaign/ D Day Veteran, T. Bryan Bevan. From concert the choir was able to donate £750 to "Help for Heroes".

Then, what a combination of joint items - the School sang with the Soprano, The Soprano sang with the



Tony and Jonathan with Tony Small (Penclawdd) and Ros Evans

Christmas Concert

December 16th

The Christmas Concert at St Mary's is always sung in front of a packed house. I think it is one of the choir's favourite engagements of the year. This year our Guests were Celine Forrest (Soprano) and Peckham School Choir, who travelled down from London on their first engagement in Wales. Celine is an old friend of the choir who has charmed us with her voice at previous joint concerts. This concert was no exception. The Compère for the evening was the choir's very own David Vaughan who always brings his own inimitable style to any event.



Peckham School Choir



Ready for the off



Tony, John, Celine and Huw



Céline Forrest, Soprano

Céline grew up in Swansea before winning a scholarship to train at the Royal Academy of Music in London, where she completed her undergraduate degree followed by the Royal Academy Advanced Diploma in Opera, during which she received the Dame Kiri Te Kanawa Scholarship. Whilst at the Academy, Céline won the prestigious Pavarotti Prize along with the Richard Lewis/Jean Shanks competition. She then went on to further train at the National Opera Studio. During this time she performed at Welsh National Opera and Opera North where she worked with distinguished directors Graham Vick and Elaine Kidd. Céline has been lucky enough to be taught in several masterclasses with distinguished artists including Dame Kiri Te Kanawa, Susan Bullock, Dennis O'Neill, Dame Anne Murray, Diane Forlano and the late Robert Tear.

In June 2015, Céline had the great honour of representing Wales in BBC Cardiff Singer of the World after successfully winning the Welsh Singers Competition at St David's Hall the previous year. It was a wonderful experience.

Céline is very happy to be returning to sing with the Dunvant Male Choir, having performed with them several times in the last decade, including at the 2009 Patron's concert with Alfie Boe, and later joining them on a very enjoyable tour to Essen, Germany in 2010.

Harris Academy Peckham

Since its formation in 2016 the Harris Academy Peckham Chamber Choir has built an impressive reputation, having successfully performed in a number of



Academy and Harris Federation engagements and in the wider community. The choir were invited to be part of the "Festival Choir" alongside students from the Purcell Music School and the Apollo Youth Choir from Kent.

In 2017 they performed at the Commonwealth Festival Service at Westminster Abbey in front of HM The Queen, other members of the Royal Family and Heads of State from around the Commonwealth. This was broadcast live on BBC1 and the choir performed original songs that had been composed through a collaboration between the three participating groups.

In 2018, once again they have been invited to perform at Commonwealth functions, including the High Commissioner's Dinner which will be attended by HM The Queen and other dignitaries.

The Chamber Choir are part of a vibrant music department at Harris Academy Peckham. Students participate in four different choirs, Academy Orchestra, Jazz Band, String, Woodwind, Guitar and percussion ensembles and have access to free instrumental and vocal lessons as part of the Music Scholarship Programme.

Led by Kerry Rogers, they are delighted to be joining Dunvant Male Choir for their 2017 Annual Christmas Concert and they are excited to be singing in Wales for the first time!

DUNVANT MALE CHOIR
CÔR MEIBION DYFNANT
29th ANNUAL CHRISTMAS CONCERT

Musical Director - Jonathan Rogers
 Accompanists - D. Huw Rees and Tony Phipps
 Compere - David Vaughan

featuring
Harris Academy Peckham
Celine Forrest (Soprano)

St Mary's Church, Swansea
 Saturday 16th December 2017, 7pm

Unreserved tickets - £10 in advance / £12 on the door
 Choir - Alan Walters - (01792) 401005
 St Mary's Church - (01792) 655489

www.dunvantchoir.org

For the Fallen

December 21st

It is some years since the choir made a CD. The occasion of the 100 years anniversary of WW1 was the perfect opportunity for the choir to pay homage to the millions who have died to protect our freedoms. We have reproduced the Programme notes here and there is nothing I can add to them. Please read them. The CD is wonderful and something you would surely love to own. Ed



(L-R) R. Draisey, G. Thorburn, A. Tosdevin, Lord Lieut. D.B. Lewis, Sir R. Hastie, T. B. Bevan, N. Burgess, P. Williams.

The choir was very proud of the VIP's and choristers who wore their medals with pride at the above official launch at St. Mary's Church, on Thursday 21st December 2017.

The choir assembled in front of The Welsh Guards Falklands Memorial Windows for this event, the windows were designed by Rodney Bender 1985, inspired by the 1936 published words of Dylan Thomas "And death shall have no dominion". Significantly in the second verse Thomas talks about the graveyard on a sea floor and finally concludes that death no longer has any dominion over the departed souls.

Thirty five years ago as a result of Falklands action the burnt-out Sir Galahad was scuttled at sea to allow her to become a war grave. 60% of the casualties on the ship were Welsh Guards with many suffering from horrendous burns caused by the fire.

To commemorate the cessation of World War 1 hostilities, we've dedicated this CD to the memory of all those who served, and those who continue to serve for our freedom.

The launch was made by H. M. Lord Lieutenant of West Glamorgan, D. Byron Lewis Esq KStJ FCA, and a response was given by Sir Robert Hastie KVCO KStJ CBE RD, former Lord Lieutenant of West Glamorgan and Choir Vice-President. Our Guest of honour was Ex Chorister, T. Bryan Bevan (1939/45 Star Medal, Atlantic Star Medal with Bar, Arctic Star Medal, Pacific Star Medal, 1939/45 War Medal, 1939/45 Arctic Medal, WW2 40yr. Medal, WW2 70yr. Medal, Order of Ushakov) along with Ronald Draisey, (Police Long Service Medal), Geoffrey Thorburn, (Ex Group Captain, OBE for services to RAF Administration), Alan Tosdevin, (wearing his father's Arctic Star Medal), Norman Burgess (Ex Welsh

Guards - Pirbright, bearing the Welsh Guards Standard with the strap bearing the Badges of all regiments who served in Egypt) and Peter Williams (Secretary of the Swansea Branch of the Welsh Guards Association).

Choir Musical Director, Jonathan Rogers read out his poignant CD sleeve notes and then conducted the choir singing the featured track "Deep Harmony".



For the fallen

A tribute to all those who serve by Duvant Male Choir

On a crisp, clear morning in 1914, thousands of British, Belgian and French soldiers put down their rifles, stepped out of their trenches and spent Christmas mingling with their German enemies along the Western front.

In the hundred years since, the event has been seen as a kind of miracle, a rare moment of peace just a few months into a war that would eventually claim over 15 million lives. What brought the soldiers together is the one thing that still brings us all together now - music.

As the world commemorates the centenary of the end of the First World War, Duvant Male Choir are delighted to mark this occasion with a collection of pieces in tribute to all those that have served their countries. We do this, of course, through the universal language of choral singing - a tradition that transcends all people from all countries and provides us the most effective ways of paying tribute to all those who serve.

This special musical tradition has also allowed us as a choir to forge links with communities that we, at one time, were in conflict with. 1965 saw the first meeting of Sängervereinigung 1866 Essen Burgaltendorf and Duvant Male Choir. A meeting that sparked life long friendships that continue to this very day. Where words failed to heal the wounds of a broken Europe, music succeeded.

We have called this recording For the Fallen, from the immortal poem by Laurence Binyon with it's well known middle stanza:

*They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.*

From traditional Welsh settings, hymn tunes, folk songs and a new composition by Rebecca Thomas, we present to you our collection of pieces for Remembrance.

Music helps us build bridges. Music helps us commemorate.

Music helps us pay tribute. Music helps us to remember.

Côr Meibion
Duvant
Male Choir

Musical Director / Arweinydd - Jonathan Rogers
Accompánists / Cyfeilydd - D. Huw Rees / Tony Phipps

For the fallen

1	GWAHODDIAD	2:44	DAVIES
2	AVE VERUM	3:41	TRAD/JENKINS
3	DEEP HARMONY	2:47	WATTS/PARKER/EDWARDS/CHARLES
4	HOME	3:39	THOMAS/PHILLIPS
5	THE LORD'S PRAYER	2:46	DP/DEIS/MALOTTE
6	MEN OF HARLECH	1:32	DP/THOMAS
7	TELL MY FATHER	3:28	MURPHY/WILDHORN arr. ROGERS
8	GWINLLAN A RODDWDYD I'M GOFAL	4:12	WILLIAMS/LEWIS
9	ONLY REMEMBERED	4:31	SANKEY arr. ROGERS
10	ANFONAF ANGEL¹	4:01	ARWYN/GWYNFRYD
11	MORTE CRISTE	3:55	WATTS/JONES
12	STOUT HEARTED MEN	2:24	ROMBERG/HAMMERSTEIN
13	ABIDE WITH ME¹	4:38	MONGI/LYTE arr. ROGERS
14	FOR THE FALLEN[*]	4:25	SAMMES/BINYON
15	YTANGNEFFDDWYR	4:22	JONES/WILLIAMS

¹With Soprano - Erin Jones. ^{*}With Reading - T. Bryan Bevan

For the fallen

Description of the tracks

Gwahoddiad: The beautiful combination of melody and text of this hymn, is a staple of the Welsh Male Choir repertoire. No small wonder as John T Davies' sensitive yet powerful arrangement is arguably the most successful arrangement yet completed of a Welsh hymn tune. The opening words 'Mi Glywaf Dyner Lais, yn galw amaf i' "I hear a tender voice, that calls me Lord to Thee" is a suitable way to begin this collection of pieces for remembrance.

Ave Verum: Originally written for Bryn Terfel, Sir Karl Jenkins' simple yet effective setting of these words offers a welcome stillness and moment's reflection. The *Ave Verum* is a meditation on the Catholic belief in Jesus's Real Presence in the sacrament of the Eucharist, and ties it to the Catholic conception of the redemptive meaning of suffering in the life of all believers.

Deep Harmony: Inspired by William Williams, David Charles wrote many fine hymns, including "Llef" (A Cry) with its opening lines: "O Iesu Mawr, rho d'anian bur" and the equally classic funeral hymn "Crugybar". The melancholic text is perfectly suited to the haunting stillness of this hymn-tune.

Home: A song composed by Rebecca Thomas and orchestrated by Leigh Phillips, was originally performed by Musicality Academy of Performing Arts in their musical production of 'Alice In Wonderland'. With a lyrical theme of both a separation and a longing for home, the piece felt like a fitting tribute to those who fought in war, leaving their homes and loved ones behind. With this idea in mind, Rebecca and Leigh developed the piece into a choral arrangement, with the aim of portaying the story of 'Home' from a soldier's point of view. The pair were thrilled when Duvant Male Voice Choir not only agreed to premiere the new arrangement, but would perform it as part of their Remembrance concert in 2016, whilst also raising money for the 'Help For Heroes' charity.

The Lord's Prayer: Known for his film music rather than his spiritual compositions, Albert Hay Malotte's *The Lord's Prayer* is one of the most dramatic and popular settings of the famous text. Originally written for solo voice, this arrangement for Male Chorus is a staple of our repertoire and is ideally suited for this collection of pieces. It is a truly universal piece, incredibly well written and with a wonderful sentiment.

Men of Harlech: Originally written to describe the events during the seven year siege at Harlech Castle between 1461-1468, *Men of Harlech* is a formidable chorus. It is widely used as a regimental march, especially by British Army and Commonwealth regiments historically associated with Wales. Notably, it is the slow march of the Welsh Guards, and the quick march of the Royal Welsh.

Tell My Father: *The Civil War* is a musical by Frank Wildhorn. The show has no specific plot, instead it includes letters, diaries, historical documents and Walt Whitman's poetry as it explores the brutal civil war that claimed the lives 620,000 Americans. The *Civil War* focuses not only on issues of the unity of the nation and the abolition of slavery, but also on the impact of the war on individual families. *Tell my father* is about a father who taught his sons to fight for what they believed. The two boys go battle and one shoots and kills a "Union Soldier" not realising that it is his brother. The spirit rises and sings the song, *Tell My Father*.

Gwinllan a Roddwyd i'm Gofal: The words of this piece are perhaps the most famous passage in modern Welsh literature, where Saunders Lewis calls on his countrymen to stand with him in the breach to defend Wales from 'the swine of materialism that are destroying the orchard of our country'. The music was originally composed for 'Tri Tenor Cymru' by Caradog Williams before being arranged for Male Choir in 2014.

Only remembered: Narrated from an unusual perspective, Michael Morpurgo's *War Horse* tells a powerful story of humanity and friendship that touches people of all ages. In 1914, Joey, a young farm horse, is sold to the army and thrust into the midst of the war on the Western Front. With his officer, he charges towards the enemy, witnessing the horror of the frontline. But even in the desolation of the trenches, Joey's courage touches the soldiers around him. Only Remembered, is also the song that begins and ends the National Theatre's play of *War Horse*. Based on the success of this dramatization, the melody found in this Ira Sankey hymn-tune has had a revival in recent years.

Anfonaf Angel: Originally recorded by Sir Bryn Terfel in aid of the Wales Air Ambulance, this piece has become immensely popular in Wales since in recent years. The words of the chorus translate as 'I'll send an angel to protect you tonight, I'll send an angel to console you. The sound of your voice is enough to remove all doubt. I'll send an angel to you'.

Morte Criste: The words to this hymn are so incredible that Charles Wesley is reported to have said that he would give up all the hymns he had written to have written this one! The finest tune to accompany these words is, of course, *Morte Criste*, attributed to Welshman Emrys Jones. This tune is especially popular with male voice choirs throughout the United Kingdom, and particularly Wales.

Stout Hearted Men: Composed by Sigmund Romberg and Oscar Hammerstein II, the rousing song *Stout Hearted Men* hails from the 1940 movie *The New Moon*, said to be Broadway's last great operetta. The song is call to arms exploding with vigour and swashbuckling bravado.

Abide with Me: In 2015, Dunvant Male Choir paid a visit to our friends from *Sängervereinigung 1866* in Bulgaltendorf, Essen. On our return home, the choir had the privilege of singing *Abide With Me* at the 30,032nd service of remembrance at the Menin Gate, Ypres. The choir also sang this hymn on return from their first visit to Germany in 1966.

For the Fallen: Laurence Binyon composed his best known poem in mid September 1914, a few weeks after the outbreak of the First World War. Laurence said in 1939 that the four lines of the fourth stanza came to him first. These words of the fourth stanza have become especially familiar and famous, having been adopted by the Royal British Legion as an Exhortation for ceremonies of Remembrance to commemorate fallen Servicemen and women. The musical setting by Mike Sammes is simple but sensitively composed. A reading from choir life member, T. Bryan Bevan, precedes this item. Bryan joined the Royal Navy at the age of 18 and served in the North Atlantic, the Russian Convoys and at the D-Day landings. The poem, *The Man We Never Knew*, is by an unknown Canadian serviceman and is an appropriate way to create the setting for the music that follows.

Y Tangnefeddwy: Out of the reflective use of *The Last Post* from our penultimate choice, we conclude with the forward thinking rhetoric of *Y Tangnefeddwy*. The words are written by the Welsh poet Waldo Williams. He was a conscientious objector to World War II, and the horror of war was evident in his poems during this period - *Y Tangnefeddwy* (*The Peacemakers*), which describes 'Abertawe'n flâm' ('Swansea aflame') is one which stays in the memory.



Weddings

March

Saturday 4th - Wedding at St. Catherine's, Gorseinon of Robert and Rhian (Phipps). Rhian is the daughter of our accompanist Tony

April

Saturday 27th - Wedding of Holly Barrett and Sion Crocker at Llanrhidian Church, Gower.

June

Saturday 10th - Wedding of Dewi (Perkins) and Nikki at Swansea Guildhall... Brian Perkins, father of the groom, is a choir member in the top tenor section.



HARRY MILTON (1942 - 2017)



Harry and I were both raised in Loughor, though I must add here that he was a little older than me. We first met in the Sunday School of Penuel Chapel where both our families were faithful members.

Harry was born in Versil Terrace, Loughor on 15th. March 1942 to his parents Fred and Otilie and he had an older brother, Owen. A close friend at this time was a certain John Evans who lived around the corner and who later joined DMC when he retired and moved to Gowerton.

Harry started work in Cwmfelin Press in 1959. At this time one of his haunts was the Casino in Mumbles and it is here that he met Maureen Edwards. They were married in 1963 and moved to Priors Way Duvant in 1964 which was to be his family home throughout his life.

Duvant was a small close-knit community then and on New Years Eve 1964 Harry and Maureen went to the Found Out. It was here that a certain Trevor Lloyd approached Harry to come to the next DMC rehearsal. He met Harry outside Ebenezer Chapel and Harry was put in the bottom bass section by the Musical Director Mr Ambrose Miles, sitting next to Effie. That night proved to be a memorable one for Harry. Not only was it the start of a lifetime of dedication to the choir but also, in October 1965, nine months after he joined, his first daughter Elizabeth was born!! Ruth followed in 1972 and their family was complete.

Priors Way was a hotbed for Choir Recruitment - Gerry Hopkins, Glyn Davies, John (Totty) Thomas, Harold Smith, Reg Williams, Ted Giles, John Watkins, Arthur Stanaway, Bernard Daniels, Peter Diment, David Mountfield, John Michael, Wendell Roberts, Haydn Jones and Alan Stephens. The choir went from strength to strength and in 1965 saw the first visit of the Altendorf Choir to Duvant and the beginning of over 50 years friendship with Hans and Beatta Colenburg, Elizabeth and Klaus.

Whilst on a visit to Altendorf in 2015 Harry was one of six choristers who were on the first exchange and was presented with an award to mark the occasion. In 2016 he was honoured by DMC in recognition of 50 years of loyal membership.

Harry made many friends in the choir but one in particular - Roy Morris. They became inseparable and enjoyed wonderful times together with their families. I'm told some of the tales would have made best sellers!!

It was when Harry moved jobs to Tinsplate Group in Carmarthen Road as Sales Manager that our paths crossed again and I joined Harry's team in Export Sales. This gave Harry the opportunity to travel the world making numerous friends. The office eventually moved to Velindre and then Ebbw Vale from where Harry retired.

When Jonathan took over as Musical Director of DMC in 2007 I was in another choir. Harry said to me 'If you join Duvant - I'll come back to chapel'. This we both did and Harry ended his days as a Deacon and Treasurer and myself as a Deacon and Secretary of the beloved chapel he grew up in.

During the latter years our friendship grew closer and both Harry and I together with our wives Maureen and Alison spent many a holiday at home and abroad with DMC being a major part of the conversation. These are memories that I will always treasure.

Apart from his family - Maureen, his two girls Liz and Ruth and his grandchildren Ffion, Carys and Harri, the choir was Harry's life and remained so up to the last few weeks of his life. The respect for Harry was shown in the packed Penuel Chapel on the day of his funeral where his beloved Duvant sang for him. This was his wish... for Penuel to resound with the sound of his favourite hymns sung by all who knew him.

Glyndwr Prideaux T1.

HUGH DIMENT (Pete) (1935 - 2017)

Hugh joined the choir in 1979 and was a member until his death this year. A choir man through and through as can be seen from the choir crest on his funeral programme . He was awarded life membership

of the choir at our annual dinner on 2004. His contribution to the DMC is recognised with grateful thanks. The choir offers its condolences to the family



In Loving Memory
of
HUGH GRAHAM DIMENT
(PETE)

Who passed away on
Thursday 30th November, 2017
Aged 81 years

"Rest in Peace"

DIMENT **Hugh Graham** **(Pete)**

R.M.N - S.R.N

Sadly passed away
on Thursday 30th November 2017
at Singleton Hospital.

Loving husband of Joan, devoted dad of Robert and the late Philip and father-in-law of Karon, proud bampi of Caitlyn and Joe, dear brother of Sheila and the late David, brother-in-law of Doug, Gaynor and Terry and a loving uncle and great-uncle.

Pete will be greatly missed by all
his family and many friends.

Funeral service, Thursday 14th December
at Swansea Crematorium, 2pm.

BREAKING NEWS: The Bayeux Tapestry will spend 6 months in Wales during its loan to the UK from France. A spokesman for the National Museum of Wales said "We haven't decided yet where we're going to display it. It'll either be Bayeux, or by there."



"Now I see the problem: I may be conducting a different symphony from the one you guys are playing."

Dunvant Male Choir - Provisional Diary 2018

JANUARY	Sat 20th	Fundraising Concert at Ebenezer, Dunvant
FEBRUARY	Sat 17th	WMTYSotY Prelim.
MARCH	Sat 3rd	St. David's Concert, Capel y Crwys.
APRIL	Fri 20th	100th RAF Anniversary Concert - Brangwyn.
MAY	Sat 5th	WMTYSotY Final at the Taliesin Centre.
JUNE	Sat 2nd Sat 9th	Joint Concert with Swindon MVC at All Saints. Wedding at St. Catherine's Church, Gorseinon.
JULY	Sat 28th	Annual Patrons Concert at St. Mary's, Swansea.
AUGUST	Sat 11th	National Eisteddfod, Cardiff. Rehearsal break
SEPTEMBER		
OCTOBER	Sun 7th Sat 13th	Ebenezer Harvest Festival. London Welsh Festival of Male Choirs @ RAH. Foreign Tour?
NOVEMBER	Sat 10th	Civic Festival of Remembrance - Brangwyn Hall.
DECEMBER	Sat 8th Sat 15th	Winslow? Annual Christmas Concert - St. Mary's Church.

Unconfirmed events in RED



DUNVANT MALE CHOIR PATRONS APPLICATION FORM

SUBSCRIPTION INCLUDES: A TICKET FOR THE "ANNUAL PATRONS CONCERT" AND A COPY OF THE "ANNUAL MAGAZINE".

Application & renewal - Cheque payment (payable to Dunvant Male Choir)

I enclose cheque for £..... (being £18 per patron for my / our annual subscription)

PERSONAL DETAILS

Print Name(s):

Address:

Post Code: Tel No:

Signed: Date:

Email:

Send to: Stuart Jones, Choir Sec, 21 Walters Row, Dunvant, SA2 7TB



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THE DUNVANT MALE CHOIR
WHAT'S STOPPING YOU?

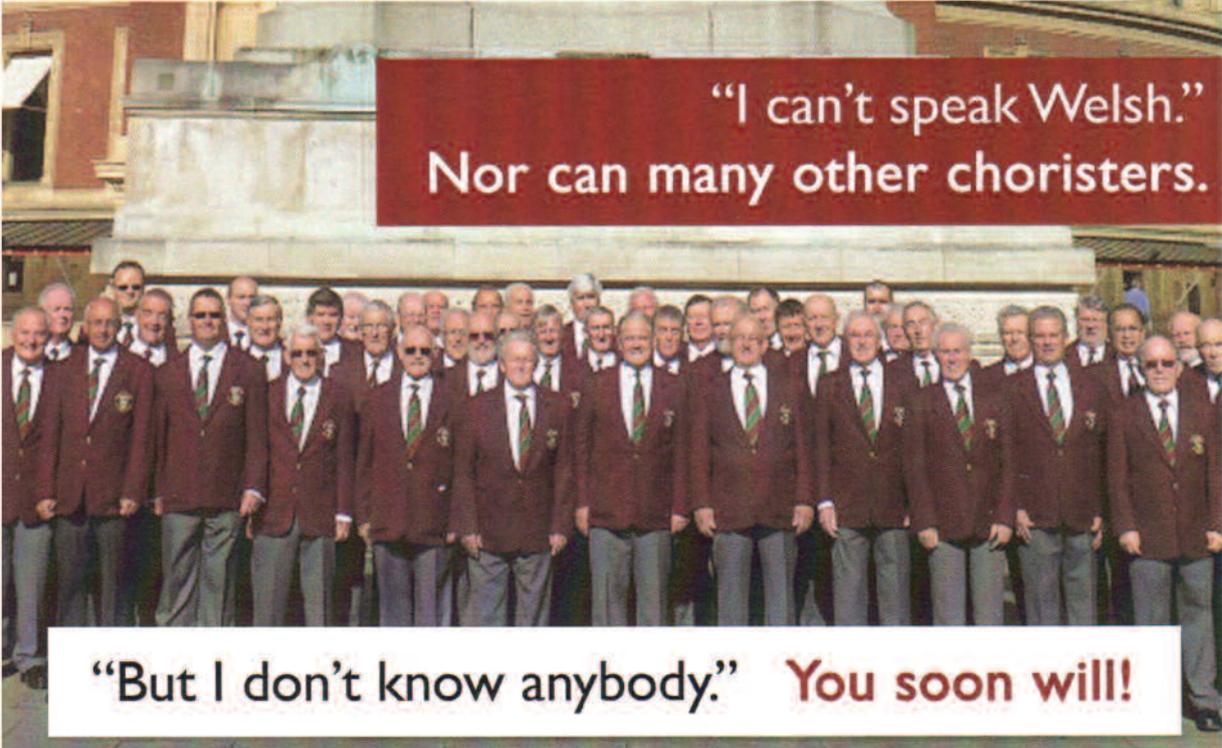


“I can't sing.” **Yes, you can.**

“I can't read music.”
Nor can many other choristers.

“I don't have time.” **Just four hours a week?**

“I can't speak Welsh.”
Nor can many other choristers.



“But I don't know anybody.” **You soon will!**

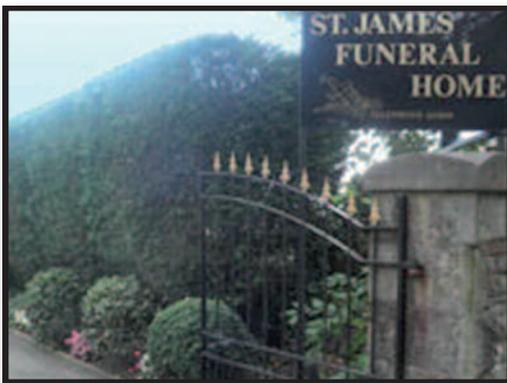
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