

I have given me a contemplative
reason. Because, to discover You and
your light to others, the only
I can do this, is to have time to
my stores of Your Being. And I be-
ast me to do this.

I am so joyful in who I am,
we created me. And I feel that you
are with a most wonderful being a
that I am unable to appreciate when
led to work in such an ruthlessly
ment. I know you are asking me
ers more than myself too. But I a-

PRAYER 1:

a contemplative soul (05.15)

You, Lord, have given me a contemplative soul for a reason. Because, to discover you and display your light to others, the only way (I believe) I can do this is to have time to reflect on the mysteries of your being. And, I believe, you want me to do this.

I am so joyful in who I am, in how you have created me; and I feel that you have gifted me with a most wonderful being and life. Things that I am unable to appreciate when I am asked to work in such a ruthlessly draining environment – I know you are asking me to have for others more than myself too. But I am unable to do this on the scale that teaching demand: hundreds of students. I feel, Lord, that you are asking me to do this in a more intimate way – more present, fully, to another (April 17, 2010).

PRAYER 2:

fill me with belief (04.40)

Lord, bless me; guide me; fill me with belief; free me of my anxiety. And, help me to be more present for the next existence to which you are calling me, with a greater awareness that I am not giving in but that I am following and choosing a way of life that will ultimately lead to a union with you (through prayer, through art, and through my being with others). Lord, watch over me and bring me into your earthly paradise; the paradise, I believe, is inspired by the Holy Spirit.

Lord, you made me like this for a reason. May I follow the right path and fulfil the life you have created within me from the start (April 17, 2010).

PRAYER 3:

touch my life (05.24)

Lord, bless me now – touch my life with hope (May 2, 2010).

PRAYER 4:

I am now sure (03.27)

God of mercy and love, I am now sure that you do not want me to live in fear any longer. I am sure you are guiding me to a new freedom. My heart confirms this. Already, I feel blessed and in your presence. I have not felt this calm or care for so long. I hope in faith; it is because I am sure of your guidance. I am no longer disturbed by my inability to visualise a thirty five-year teaching career. I have worked on this, but there is no comfort or succour in this vision (April 17, 2010).

PRAYER 5:

the balance (03.59)

May I know and discern the balance between me and the joy of ‘being’ with others. Amen (May 25, 2010).

PRAYER 6:

the next step (05.56)

Lord, protect me in my work; give me succour in my rest. And, encourage me in the art of love and joy, so I am no longer a burden to others in conversation.

Bless me and guide me – helping me to understand the next step of my work-life. Amen (April 2, 2010).

PRAYER 7:

with endeavour. Amen (06.44)

My desire for a healthier life has reached a crescendo. It is now about discovering, within my being, a new life – one based on genuine experience, as opposed to the falsity of our western lifestyle.

I will pursue this, with endeavour. Amen (May 15, 2010).

SAITH GWEDDI DROS STEPHEN CHILTON: REQUIEM

Roedd Stephen Chilton (1975–2014) yn un o’m myfyrwyr tiwtorial. Fi oedd yn dysgu paentio iddo pan oedd yn astudio am radd BA (Anrh) ac ar ôl hynny am radd MA mewn Celfyddyd Gain yn yr Ysgol Gelf, Prifysgol Aberystwyth. Yn ystod y cyfnod hwnnw daethom yn gyfeillion da. Ddwyl flynedd ar ôl cwblhau ei addysg, cymerodd Stephen ei fywyd ei hun yn y Gogarth, Llandudno. Cysegrir y gyfres hon o weithiau sain er cof amdano ef a phob dyn sy’n cael eu herio gan iechyd meddwl neu sydd wedi dewis gadael y bywyd hwn cyn pryd.

Roedd penderfyniad Stephen i astudio am gymhwyster uwchraddedig yn 2010 wedi achosi llawer iawn o hunanymholi.

Yn ei ddyddiadur, roedd wedi pwysa a mesur dewisiadau’n agored, wedi ystyried pa mor ymarferol yn ariannol fyddai rhoi’r gorau i’w swydd yn athro celf poblogaidd mewn ysgol uwchradd, ac wedi ymdrechu i ddirnad beth oedd ewyllys Duw ar gyfer ei fywyd. Roedd Stephen yn Gristion yn nhraffodiad Eglwys Rufain, ac mae ei ddisgrifiad o’r broses hon yn cynnwys saith gweddi ddeisysfol am arweiniad ac o ddiolch am ei ddoniau a’i alwedigaeth.

Iddo ef roedd paentio yn ‘bortread gweledol o weddi’ (Dyddiadur, 20) – ei weddïau ef. Byddai’r radd uwchraddedig, fe’i perswadiwyd, yn rhoi iddo gyfle y bu’n dyheu amdano i dyfu mewn ymroddiad i’w Arglywydd a thyfu fel artist. Iddo ef

SEVEN PRAYERS FOR STEPHEN CHILTON: REQUIEM

Stephen Chilton (1975–2014) was one of my tutees. I taught him painting when he was studying for a BA (Hons) degree and afterwards an MA degree in Fine Art at the School of Art, Aberystwyth University. During that time we became good friends. Two years after completing his education, Stephen took his own life at the Little Orme, Llandudno. This suite of sound works is dedicated to his memory and to all men who are challenged by mental health issues or who have chosen to leave this life prematurely.

Stephen’s decision to pursue a postgraduate qualification in 2010 involved a great deal of soul searching. In his diary he candidly weighed up options,

reckoned on the financial practicalities of giving up his position as a much loved secondary school art teacher, and endeavoured to discern God’s will for his life. Stephen was a Christian in the Roman Catholic tradition, and his account of this process includes seven prayers of petition for guidance and of thanksgiving for his gifts and calling.

For him painting was a ‘visual representation of prayer’ (Diary, 20) – his prayers. The postgraduate degree would, he was persuaded, give him a longed-for opportunity to grow in devotion to his Lord and as an artist. For him these ideals were inseparable. Stephen’s written and painted entreaties to God have structured

nid oedd modd gwahanu'r delfrydau hyn.
Deisyfiadau ysgrifenedig a darluniadol
Stephen i Dduw sydd wedi creu
fframwaith ac wedi llywio fy sylweddiad
sain o'r urddas, y gorfoedd, y galarnadu,
y sicrwydd, yr amheuaeth, a'r ymostwng
a nodweddai ei baentio a'i feddylfryd yn
ystod y blynnyddoedd diwethaf hynny.

Ar ddechrau ail ran ei MA,
gweithiodd Stephen ar gyfres o baentiadau
o'r enw 'Musical Veils'. Roeddent yn
ymateb cyfatebol i gerddoriaeth gan
Henryk Górecki (1933–2010), Arvo Pärt
(g. 1935), Thomas Tallis (1505–85), a
John Tavener (1944–2013), ymhlið eraill.
Byddai'n chwarae eu cerddoriaeth fyfyrion-
ddwys yn y stiwdio i gyflyru ei galon,
ei enaid a'i feddwl wrth iddo baentio.
Roedd y cyfeiliant, nad oedd yn fwy
ymwthiol na'r golau a'i hamgylchynnai
wrth weithio, yn trwytho'i benderfyniadau
esthetig ac yn dylanwadu'n uniongyrchol

ac yn sylweddol ar y broses o greu:

'Wrth baentio, mae'r gerddoriaeth
rwy'n gwrandio arni yn y stiwdio
yn cael ei hymgorffori yn y
darluniau. Mae'r sain yn cyfoethogi
fy newisiadau gweledol wrth
osod ymateb mewn nodiant lliw.
Mae'r dilyniannau lliw wedyn yn
osgiliadu gyda'r lliw sylfaen ac
rwy'n mynd ymlaen i archwilio'r
trosglwyddiadau o ddisgleirdeb gan
ddefnyddio arlliwiau lled dryloyw,
pob un â thraw gwahanol iddo'
(Stephen Chilton –
gwefan Celfyddyd Gain).

'Eiconau mewn sain' oedd
disgrifiad y cyfansoddwr John Tavener
o'i gyfansoddiadau. Dyhead Stephen
oedd ymgorffori sain mewn eiconau
(Groeg *eikon* = delwedd). Sylwedolodd
y ddau ohonom y byddai modd trosi ei

and informed my sonic realisation of the
solemnity, exultation, lament, certainty,
doubt, and surrender that characterised
his painting and outlook during those last
years.

At the beginning of the second part
of his MA, Stephen worked on a series of
paintings entitled 'Musical Veils'. They
were an analogical response to music
by Henryk Górecki (1933–2010), Arvo
Pärt (b. 1935), Thomas Tallis (1505–85),
and John Tavener (1944–2013), among
others. He played their profoundly
contemplative works in the studio to
condition his heart, soul, and mind as he
painted. The accompaniment, no more
assertive than the ambient light under
which he worked, saturated his aesthetic
decisions and influenced the process of
making directly and significantly:

'Whilst painting, the music I listen

to in the studio becomes embodied
in the paintings. The sound
enriches my visual choices in
setting a colour response notation.
The sequences of colour applied,
then oscillate with the base-colour
and I proceed to investigate the
transitions of luminosity using
translucent hues, each with a
different pitch'
(Stephen Chilton –
Fine Art website).

The composer John Tavener
described his compositions as 'icons
in sound'. Stephen's aspiration was to
embody sound in icons (Greek *eikon* =
image). We both realised that it would
be possible to convert his paintings
into sonic equivalents. I had observed
their construction sufficiently closely
to conceive how the accrescence of

diffiniad ac annibyniaeth ('Gwedi 5' a 'Gwedi 6').

Byddai Stephen, penderfynais, yn cyfrannu at y broses o gyfansoddi.

Darllenais a chofnodais destunau ei saith gweddi. Cawsant wedyn eu trosi o fformat feil cydraniad uchel yn gydraniad isel (WAV i MP3) a'u harafu'n sylwedol. Roedd hyn yn chwalu'r sain yn lluaws o barseli bach o wybodaeth ddigidol, rhai ohonynt yn swnllyd neu'n ddi-dôn, ac eraill yn meddu ar nodweddion gwahanol a melodig. Ar y cyd, maent yn rhoi sylwedd clywadwy sydd, pan gaiff ei dorri, ei wrthdroi, ei olygu, ei gywain, ei ddolenni, ei arosod, a'i aildrefnu, yn sail i gyfansoddiad cerddorol.

Heblaw statig a'r gair llafar, yr unig elfen acwstig arall i gael ei chynnwys yn y gyfres oedd y darn o raglen radio y darganfyddais wrth sganio'r band tonfedd fer yn hwyr un noson. Roedd iaith y

cyhoeddiad a ragflaenodd y recordiad yn awgrymu bod y darllediad yn tarddu o ddwyrain Ewrop. Roedd y gerddoriaeth a glywais, yn wan ac o bell, yn anghyfarwydd i mi, er ei bod yn amlwg yn ddarn corawl cysegredig, o'r Dadeni mae'n debyg. Cafodd canu'r côr ei recordio a'i samplu, glanhawyd y detholiad a rhoi presenoldeb iddo, ei arafu, ei drosi o ddull mono i stereo, ei olygu, ei ddyblu, a'i arosod. Yn y cyfansoddiad, mae un fersiwn o'r sampl a addaswyd yn cael ei chwarae ymlaen a'r llall yn ôl ar yr un pryd, dull o'r enw gwrthbwyt gwrthdro ('Gwedi 4').

Mae'r gyfres yn dechrau ac yn gorffen â sŵn gwyn sy'n efelychu tonnau'r môr ('Gwedi 1' a 'Gwedi 7'). Roedd yn sŵn a gysylltai Stephen ag Aberystwyth ac mae'n debyg mai dyma'r sŵn olaf a glywedd yn y bywyd hwn.

John Harvey, Tachwedd 2021

contribute to the compositional process. I read and recorded the texts of his seven prayers. They were then converted them from a high- to a low-resolution file format (WAV to MP3) and slowed down considerably. This fractured the sonic into a multiplicity of tiny parcels of digital information, some of which sound noisy or non-tonal in character, while others possess distinct tonalities and melodic qualities. Collectively, they provide an audible substance that, when excised, reversed, edited, collaged, looped, superimposed, and reordered, serves as the basis of musical composition.

Other than static and the spoken word, the only other acoustic content that found its way into the suite was the fragment of a radio programme, which I had alighted upon while scanning the shortwave band late one night. The language of the announcement that

preceded the recording suggested that the broadcast was of eastern European origin. The music that I heard, faintly and distantly, was unfamiliar to me, although recognisably a sacred choral, probably from the Renaissance. The choir's singing was recorded and sampled, and the extract cleaned up and given presence, slowed down, converted from mono to stereo, edited, doubled, and superimposed. In the composition, one version of the modified sample is played forwards and the other backwards simultaneously, a procedure called reverse counterpoint ('Prayer 4').

The suite begins and ends with surging white noise mimicking the waves of the sea ('Prayer 1' and 'Prayer 7'). It was a sound that Stephen associated with Aberystwyth and was probably the last he heard in this life.

John Harvey, November 2021

Cydnabyddiaethau:

Hoffwn ddiolch i staff Llyfrgell Genedlaethol
Cymru a'r Archif Sgrin a Sain am eu hanogaeth a'u
cefnoedd barhaus i gyfres Y Beibl Sain. Diolch
o'r galon i Margaret Chilton-Jones (mam Stephen)
am ei hesiampl, ei chyfeillgarwch, ei dirnadaeth, ei
gonestrywydd, a'i chadernid. Cyflwynir y CD iddi hi.

Personel:

John Harvey

Offeryniaeth a Chynhyrchu:

Adobe Audition CC, cymysgydd Allen & Heath
Xone:96, Apple MacBookPro ac iMac OS 10.16,
ModFactor Eventide, PitchFactor, TimeFactor, a
phedalau Space, cyfrifiadur personol a Windows 10,
Prosesydd Effeithiau Kaoss Pad Quad a Samplydd
Effeithiau Dynamig Kaoss Pad, RME Babyface Pro
a rhywngynеб sail U,X Fireface, a Radio Roberts
World 12 Band (R 9962).

Ffynonellau:

Stephen Chilton, [dyddiadur]
(Mawrth 23 – Awst 10, 2010);
'Stephen Chilton – Celfyddyd Gain'
(<http://www.stephenchilton.com/>).

Darllediad anhysbys ar y band tonfedd fer
(11.45 pm, Hydref 16, 2021).

Pob cyfansoddiad gan:

John Harvey

Peiriannydd a chynhyrchydd:

John Harvey

Cysyniad clawr gan:

John Harvey

Deuedd clawr blaen:

Stephen Chilton, *Evening Veils* (2013)
acrylic ar gynfas

Deuedd clawr cefn:

Stephen Chilton, *Evening Veils* (2013)
acrylic ar gynfas

Lluniwyd a'i Fastro yn:

Yr Ysgol Gelf, Prifysgol Aberystwyth, 2021

Paratowyd ar gyfer CD gan:

Sain, Llandwrog, Caernarfon, Gwynedd

Rhyddhawyd gan:

Yr Archif Sgrin a Sain, 2021

Pob cyfansoddiad:

© & © 2021 John Harvey

Mae'r prosiect a'r recordiad yn gydweithrediad
rhwng yr Archif Sgrin a Sain, Llyfrgell
Genedlaethol Cymru, Aberystwyth a'r Ysgol Gelf,
Prifysgol Aberystwyth.

Rhagor o wybodaeth:

Ceir esboniad helaethach o'r sail resymegol
cysyniadol, methodolegol, a thechnegol i
gyfansoddiadau'r albwm ar y wefan bwrasol
ganlynol:
<https://sevenprayersstephenchilton.weebly.com>

Acknowledgements:

I would like to thank the staff at the National
Library of Wales and Screen and Sound Archive for
their encouragement and continued support of The
Aural Bible series. My heartfelt gratitude goes to
Margaret Chilton-Jones (Stephen's mother) for her
example, friendship, insight, openness, and strength.
This CD is dedicated to her.

Personnel:

John Harvey

Instrumentation and Production:

Adobe Audition CC, Allen & Heath Xone:96 mixer,
Apple MacBookPro and iMac OS 10.16, Eventide
ModFactor, PitchFactor, TimeFactor, and Space
pedals, custom personal computer and Windows 10,
Korg Kaos Pad Effects Processor Quad and Kaos
Pad Dynamic Effects Sampler, RME Babyface Pro
and Fireface UCX audio interface, and Roberts 12
Band World Radio (R 9962).

Sources:

Stephen Chilton, [diary]

(March 23 – August 10, 2010);

'Stephen Chilton – Fine Art'
(<http://www.stephenchilton.com/>).
Unidentified broadcast on the shortwave band
(11.45 pm, October 16, 2021).

All compositions by:

John Harvey

Engineered and produced by:

John Harvey

Cover concept by:

John Harvey

Front cover image by:

Stephen Chilton, *Evening Veils* (2013),
acrylic on canvas

Back cover image by:

Stephen Chilton, *Evening Veils* (2013),
acrylic on canvas

Conceived and mastered at:

School of Art, Aberystwyth University, 2021

Prepared for CD by:

Sain, Llandwrog, Caernarfon, Gwynedd

Released by:

Screen and Sound Archive, 2021

All compositions:

© & © 2021 John Harvey

The project and recording are a collaboration
between the Screen and Sound Archive,
The National Library of Wales, Aberystwyth and
the School of Art, Aberystwyth University.

Further information:

A more extensive explanation of the conceptual,
methodological, and technical rationale for the
album's compositions is available at the
following dedicated website:
<https://sevenprayersstephenchilton.weebly.com>

