

CANU GWERIN

(FOLK SONG)

6/1983



CYMDEITHAS ALAWON GWERIN CYMRU
THE WELSH FOLK — SONG SOCIETY

CYMDEITHAS ALAWON GWERIN CYMRU
WELSH FOLK-SONG SOCIETY

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Mrs. ALWENA MORGAN,
Glan Mawddach, Y Ganllwyd, Dolgellau.
Ffôn: Y Ganllwyd (034 140) 635

Swyddog Cyhoeddusrwydd/Publicity Officer:
Mrs. SHÂN EMLYN EDWARDS,
Coed y Pry, 3 Llandennis Avenue, Caerdydd.
Ffôn: Caerdydd (0222) 751469

Golygydd y Cylchgrawn/Editor of the Journal:
Mr. D. ROY SAER,
Amgueddfa Werin Cymru, Sain Ffagan, Caerdydd.
Ffôn: Caerdydd/Cardiff (0222) 569441

Archwiliwr/Auditor: Mr. H.F.J. CADWALADER

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Y Cyfranwyr biau hawlfraint eu cyfraniadau. Nid yw'r safbwyntiau a fynegir yn y Cylchgrawn o reidrwydd yn adlewyrchu barn y Golygydd na'r Gymdeithas.
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Golygydd/*Editor*: D. ROY SAER —

Adran Llên Gwerin, Amgueddfa Werin Cymru, Sain Ffagan, Caerdydd
Department of Folklore, Welsh Folk Museum, St Fagans, Cardiff.

Cysodi: Mei/Argraffu: Argraffdy Arfon



Llun clawr (trwy garedigrwydd Amgueddfa Werin Cymru):

Y ddefod galennig yn Llangynwyd, Morgannwg, tuag 1908. Tynnwyd y llun gwreiddiol gan Frederic Evans.

Cover photograph (by courtesy of the Welsh Folk Museum):

The New Year calennig custom at Llangynwyd, Glamorgan, around 1908. Original photograph taken by Frederic Evans.

GOLYGYDDOL

Eleni, a hithau wedi wynebu cyfnodau o gynnydd a thrai fel ei gilydd, gwelir y Gymdeithas yn cyrraedd carreg filltir nodedig. Ym mis Medi fe fydd yn bymtheg a thrigain mlwydd oed. I ddathlu'r achlysur, penderfynodd ei Phwyllgor Gwaith o blaid neilltuo rhifyn presennol y Cylchgrawn ar gyfer tri pheth yn benodol, sef crynhoad o hanes y Gymdeithas, ysgrif deyrnged i'w ffigur pwysicaf oll, Dr J. Lloyd Williams (1854-1945), a detholiad o ganeuon gwerin o'i lawysgrifau ef. Gyda chymorth caredig Mr Daniel Huws a Phyllis Kinney, wele weithredu yn unol â'r penderfyniad hwnnw.

Yn ariannol, manteisiwyd unwaith yn rhagor ar haelioni Cyngor Celfyddydau Cymru, drwy gyfrwng Ffederasiwn Cerddoriaeth Amatur Cymru. Ar achlysur y dathlu ni ddylid anghofio pa mor allweddol fu cefnogaeth y Cyngor ar hyd amryw flynyddoedd o ran helpu'r Gymdeithas i gymryd camau olaf pendant tuag at y garreg filltir.

EDITORIAL

This year, after having witnessed periods of fluctuating fortunes, the Society reaches a notable milestone. In September it becomes seventy-five years of age. To celebrate the occasion, its Executive Committee has asked for the present issue of the Journal to be devoted to three contributions specifically: a condensed history of the Society, a tribute to its foremost figure, Dr J. Lloyd Williams (1854-1945), and a selection of folk songs from the latter's manuscripts. With the kind co-operation of Mr Daniel Huws and Miss Phyllis Kinney, these are now provided.

Financially, advantage was once more taken of the generosity of the Welsh Arts Council, through the Welsh Amateur Music Federation. Amidst our celebrations it should not be forgotten how crucial the Council's support has been — over several years — in enabling the Society to take firm final steps towards the present milestone.

CYFRANWYR/CONTRIBUTORS

DANIEL HUWS

Ceidwad yr Adran Lawysgrifau a Chofnodion, Llyfrgell Genedlaethol Cymru. Awdur amryw o erthyglau ymchwil, gan gynnwys un ar *Ancient National Airs of Gwent and Morganwg* (gol. Maria Jane Williams, 1844). Aelod o Bwyllgor Gwaith y Gymdeithas.

Keeper of the Department of Manuscripts and Records, National Library of Wales. Author of several research articles, including one upon Ancient National Airs of Gwent and Morganwg (ed. Maria Jane Williams, 1844). Member of the Society's Executive Committee.

PHYLLIS KINNEY

Aelod o Bwyllgor Gwaith y Gymdeithas hon a'r Urdd er Hyrwyddo Cerddoriaeth Cymru. Datgeiniad, beirniad eisteddfodol, ymchwilydd a darlithydd ym maes canu gwerin Cymru. Cyd-olygydd *Caneuon Gwerin i Blant*.

Member of the Executive Committee of this Society and the Guild for the Promotion of Welsh Music. A singer, eisteddfodic adjudicator, researcher and lecturer in the field of Welsh folk music. Co-editor of the volume Caneuon Gwerin i Blant (Folk Songs for Children).

CYMDEITHAS ALAWON GWERIN CYMRU, 1908-1983

D. Roy Saer

Ryw ddiwrnod, gobeithio, fe ysgrifennir hanes Cymdeithas Alawon Gwerin Cymru yn gyflawn a chan hanesydd proffesiynol. Diau mai ar derfyn can mlynedd y byddai'r adeg fwyaf priodol i geisio cyflawni hynny — fel a wnaed mor llwyddiannus yn 1981 yn achos Undeb Rygbi Cymru, er enghraifft. Eto i gyd, a'r Gymdeithas eleni yn dathlu cyrraedd pymtheg a thrigain oed, y mae'n weddus yn awr inni gynnig arolwg byr o'i hanes ar draws trichwarter canrif, gan ystyried rhywfaint ar ei tharddiad, ei datblygiad a'i natur.

O fesur ei chyfnod yn erbyn rychwant oes ddynol, naturiol yw edrych ar y cyntaf o'r rhain fel tymor gweithgarwch go faith. Yn fwy fyth, erbyn ei gloriannu ochr yn ochr â chyfnod bodolaeth ambell gymdeithas neu gorff arall a fu'n astudio cerddoriaeth draddodiadol Cymru mewn rhyw ffordd neu'i gilydd yn ystod yr ugeinfed ganrif, daw i'r amlwg pa mor helaeth, onid unigryw hefyd, a fu cyfraniad y Gymdeithas hon. Ni sefydlwyd Cymdeithas Cerdd Dant Cymru tan 1935, Cymdeithas Ddawns Werin Cymru tan 1949, Cymdeithas Telynu Cymru tan 1961, Yr Urdd er Hyrwyddo Cerddoriaeth Cymru tan 1955, a'r South Wales Amateur Folk Federation tan 1977. Pan droir wedyn at sefydliadau, fe geir mai yn 1963 y dechreuodd Amgueddfa Werin Cymru roi sylw gweddol fanwl i gerddoriaeth draddodiadol ac mai ymron ugain mlynedd yn hwyrach y caniataodd un o adrannau cerdd Prifysgol Cymru le gwir deilwng i'r maes hwn yn ei chysfeydd.

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Yn y flwyddyn 1907 y cafwyd siarter brenhinol gogyfer â dau o'n sefydliadau cenedlaethol, sef y Llyfrgell a'r Amgueddfa. Ychydig flynyddoedd yn unig yn gynharach y daethai Prifysgol Cymru i fodolaeth ac yr oedd y cwbl oll yn ffrwyth y mudiad hwnnw a ddatblygodd yn rhan olaf y ganrif o'r blaen i sicrhau sefydliadau diwylliannol cenedlaethol i Gymru.

Epil arall i'r un mudiad, a symbol o'r un dyhead ac ymwybyddiaeth cynyddol, ydoedd Cymdeithas Alawon Gwerin Cymru. Nid damwain mai yn ystod y cyfnod 1906-08 yr esgorwyd arni hithau, a bod cynifer o'r gwladgarwyr a fu'n amlwg ym mhroses sefydlu'r Brifysgol, y Llyfrgell a'r Amgueddfa yn flaenllaw hefyd ynglŷn â'r Gymdeithas. Yn wir, braidd nad ymddengys y rhestri cynnar o swyddogion ac aelodau'r olaf o'r rhain fel *Who's Who?* o arweinwyr gwleidyddol a diwylliannol y genedl.

Testun sy'n haeddu ymchwil manylach yw union gyfraniad a

chydberthynas y dylanwadau brodorol a'r rhai estron o ran cenhedlu'r Gymdeithas. Yr oedd Cymdeithas Alawon Gwerin Lloegr newydd gael ei sefydlu, yn 1898, ac un Iwerddon yn 1904, a gwyddys i ddau Wyddel, Syr Harry Reichel (prifathro Coleg Prifysgol Gogledd Cymru, Bangor) a'r awdur Alfred Percival Graves, gyfrannu'n allweddol yn natblygiad y Gymdeithas Gymreig. Rhoes arbenigwyr canu gwerin o Loegr hefyd eu cymorth parod iddi: Cecil Sharp ei hunan, Miss Lucy Broadwood, a Miss Annie Gilchrist. Mynnodd Dr J. Lloyd Williams, fodd bynnag, — yn 1934 — mai cwbl frodorol fuasai gwir *darddiad* y Gymdeithas. Dichon ei fod yn llygad ei le: ni ellir gwadu bod y don o genedligrwydd a esgorodd arni yn graddol ymchwyddo eisoes ers chwarter canrif a rhagor. A sylwer ar y gosodiad pendant yn Adroddiad 1914-15: "The Society owes its origin to the Eisteddfod and to the Honourable Society of Cymmrodorion". (Ryw ddydd, mae'n debyg, fe deflir goleuni pellach ar yr holl fater hwn gan ohebiaeth gynnar y Gymdeithas, sydd erbyn heddiw yn gorwedd yn ddiogel yn Llyfrgell Genedlaethol Cymru.)

Os oedd i'r Gymdeithas newydd hon ei grym fel bathodyn ychwanegol i genedlaetholwyr, nid dyna yn unig ydoedd. Perthynai hefyd iddi bwrpas ymarferol ac amserol ym maes cerddoriaeth draddodiadol. I'r cyfeiriad hwnnw nodwyd ei phrif amcanion yn ddigon cryw yn rhifyn cyntaf ei Chylchgrawn (1909):

The Society has been established for the purpose of collecting and preserving Welsh folk-songs, ballads and tunes, and of publishing such of these as may be deemed advisable; in short, to carry out for Wales the work that is already being done by the Folk-Song Society for England and by the Irish Folk-Song Society for Ireland.

Heb amheuaeth, yr oedd ar y pryd le i ymgymryd â gorchwyl o'r fath yng Nghymru. Cyn yr ugeinfed ganrif, ni wnaed yma ond cymharol ychydig o waith cofnodi ar ein caneuon llafar gwlad gan gynnwys eu cerddoriaeth (er i'n ceinciau telyn, ar y llaw arall, gael tipyn o sylw o tua chanol y ddeunawfed ganrif ymlaen). Mewn gwirionedd, yr oedd yn awr gyfle i grwsâd lled arloesol, yn enwedig gan i Anghydfurfiaeth biwritanaidd lethu neu hyd yn oed dagu ar draddodiad canu a dawnsio gwerin y Cymry ers cenedlaethau. A phrin bod y sefyllfa yn ymddangos yn fwy calonogol ar ôl dechrau'r ugeinfed ganrif ychwaith, gan i ddiwygiad crefyddol tanbaid siglo'r holl wlad yn 1904-05. Nid damwain, debyg, mai trwy gymorth criw o fyfyrwyr y llwyddwyd i ddechrau torri'r hualau. Ym Mangor, yng ngholeg y brifysgol, a thua 1906 y digwyddodd y "chwyldro" hwnnw, o dan anogaeth Darlithydd mewn Botaneg, Dr J. Lloyd Williams. Gweithredai ef hefyd fel Cyfarwyddwr Cerdd i'r coleg, ac yn rhinwedd hynny ffurfiodd gymdeithas "Y Canorion", gan gymell y myfyrwyr a berthynai iddi i gofnodi hen caneuon llafar gwlad oddi wrth frodorion eu cynefin pan aent adref am wyliau o'r coleg. Er gwaethaf



"Y Canorion," yn 1908, gyda "Llew Tegid" (chwith) a Dr. J. Lloyd Williams (de)
The "Canorion" in 1908, with "Llew Tegid" (left) and Dr. J. Lloyd Williams (right)

rhagtarnau ac ofnau'r gymdeithas Gymraeg bryd hynny, bu'r casglu — a wnaed yn y gogledd-orllewin yn bennaf — yn llwyddiant ysgubol. Nid llai syfrdanol, ychwaith, a fu ymateb cynulleidfaoedd wedyn pan berfformiai'r "Canorion" gynnyrch y casglu hwn (mewn trefniannau o waith Dr J. Lloyd Williams ei hunan). Yn rhan o'r un ymateb brwd y datblygodd y bwriad — gan Percival Graves, y Prifathro Reichel, Syr William Preece, Dr J. Lloyd Williams, ac eraill — i sefydlu Cymdeithas Alawon Gwerin Cymru. Ar ôl cael cyfarfod cychwynnol yn 1906 ac yna fethu â chynnal un y flwyddyn wedyn, daeth y Gymdeithas i fod yn ffurfiol mewn cyfarfod yn Llangollen ym mis Medi 1908.

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Wrth geisio bwrw bras olwg ar hanes y Gymdeithas ar draws tymor morfaith â thrichwarter canrif, hawdd fyddai esgor ar gatalog o ddegau lawer o ddigwyddiadau. Mwy ystyrlon yn y pen draw, fodd bynnag, yw ceisio sefydlu rhyw fframwaith i'r pentwr eitemau hynny. Dyma a wneir yn awr, trwy awgrymu cyfnodau penodol ar gyfer datblygiad y Gymdeithas — eithr gan gydnabod pa mor beryglus yw mentro cynnig patrwm o'r fath ar sail ymchwil lled arwynebol, a chan addef y gallai trylwyrach cloddio ddigwydd cynhyrchu darlun gwahanol i rai cyfeiriadau.

Ar sail Adroddiadau Blynnyddol y Gymdeithas, ynghyd ag ugain mlynedd o brofiad o'i gweithgarwch, awgrymir iddi gronoleg o bedwar cyfnod:

I. 1908-1930: Prifio

Dyma gyfnod y brwdfrydedd cychwynnol ac yna o gynnydd cadarn i sawl cyfeiriad. Bu'r casglu caneuon yn dra llwyddiannus, nid yn unig o ran "Y Canorion" ond hefyd gan Dr J. Lloyd Williams ei hunan, Mrs Ruth Herbert Lewis, Dr Mary Davies, Mrs Grace Gwyneddon Davies, Mr Soley Thomas a Miss Jennie Williams. Erbyn 1912 yr oedd cannoedd o eitemau wedi eu cofnodi, a degau o'r rheini wedi eu recordio ar roliau ffonograff cyn eu hadysgrifio ar bapur. Gwelwyd tyfiant sicr yn aelodaeth y Gymdeithas; hyd yn oed erbyn 1917-18 yr oedd wedi cyrraedd tua 400. Trefnid cyngherddau a darlithiau cyson, gan gynnwys siaradwyr fel Dr Alfred Daniell, Syr Richard Terry a Dr Walter Hadow, ac yn raddol derbyniwyd y caneuon gwerin o fewn i gyfundrefn yr eisteddfod a'r gyngerdd, ac i'r ysgolion. Yn 1914 cyhoeddwyd casgliadau gan Mrs Herbert Lewis a Mrs Gwyneddon Davies; dechreuwyd cyhoeddi pamffledi caneuon yn 1918-19, a chynnal Gwyliau Canu Ysgolion (yn y De) yn 1926. Tyfodd y gobaith yn gryf am weld sefydlu ysgol genedlaethol o gyfansoddi maes o law. Erbyn diwedd y Dauddegau, fodd bynnag, yr oedd y Gymdeithas wedi colli ei momentwm cynnar.



2.

Mrs. Ruth Herbert Lewis tua 1910
Mrs. Ruth Herbert Lewis around 1910

II. 1930-1947: Cloffi

Beth bynnag am ei nerth, parhau yn lled debyg a wnaeth gweithgarwch y Gymdeithas o ran ei amcanion a'i natur — heblaw i'r gwaith casglu gael ei esgeuluso, yn ôl pob golwg. Wynebwyd yn y cyfnod hwn amryw anawsterau. Bellach yr oedd y to cynharaf o weithwyr yn oeddrannus, a bu farw'r Llywydd, Dr Mary Davies, yn ystod blwyddyn 1929-30, a'r Ysgrifennydd, Mr John Griffiths, ynghyd â'r Trysorydd, Syr E. Vincent Evans, yn 1933-34. Awgrymog oedd datganiadau'r Fonesig Herbert Lewis fel Llywydd yn 1934:

"Y mae arnom eisiau gweithwyr newydd a rhai ieuengach."

"Croesawn ein Hysgrifennydd newydd, Mr Gwynn Williams, Llangollen, a hyderwn y rhudd egni newydd yn y Gymdeithas."

Llywyddwyd i gyhoeddi'r Cylchgrawn yn 1934, 1937 a hyd yn oed 1941, eithr erbyn hynny yr oedd yr Ail Ryfel Byd wedi cyrraedd i amharu ar waith y Gymdeithas. Ni chafwyd ond Adroddiadau "Dros Dro" ar gyfer blynnyddoedd 1938-40, 1940-44 a 1944-48 — a'r olaf o'r rhain yn gorfod cofnodi colli uned arall o swyddogion, sef y Llywydd, y Fonesig Ruth Herbert Lewis, y Trysorydd, Mr R. Humphrey Davies, a'r Golygydd, Dr J. Lloyd Williams, yn ogystal â nifer o'r Is-Lwyddion ac aelodau amlwg o'r Pwyllgor Gwaith.

III. 1947-1976: Brwydro

Gymaint oedd yr argyfwng fel y bu'n rhaid creu Pwyllgor Gwaith cwbl newydd yn 1947. Apwyntiwyd Mr W. Emrys Cleaver yn Drysorydd ac yr oedd Mr W.S. Gwynn Williams newydd ddod yn Olygydd — a dyma'r swyddogion (ynghyd â Mrs Frances Môn Jones fel Trysorydd o 1957-58 ymlaen) a oedd wedyn i lywio cwrs y Gymdeithas drwy gyfnod anodd a thyngedfennol yn ei hanes.

Bron nad yw Adroddiadau'r cyfnod hwn yn amlygu calondid a phryder bob yn ail. Cymerer yr ochr gadarnhaol i ddechrau. Yn sgil cyfnewidiadau 1947 cafwyd pwl eiddgar o gasglu caneuon, ac ymddangosodd y Cylchgrawn yn 1948, 1951, 1953 a 1954. Adroddodd Mr W.S. Gwynn Williams yn 1954 am "fywiogrwydd newydd", gan gyfeirio at yr Ysgol Ganu Gwerin, darlithiau, darllediadau, ac at y graen ar y cystadlaethau eisteddfodol. Yn 1958 daeth yn achlysur dathlu'r hanner can mlwyddiant (yn Llangollen, safle'r cyfarfod cychwynnol yn 1908) ac esgorodd hyn ar don arall o ynni a chynnydd mewn aelodaeth, a hefyd ar sefydlu'r Wyl Werin. Ar yr un adeg — yn 1961 a 1963 — ymddangosodd dwy gyfrol *Caneuon Traddodiadol y Cymry*, gan gynnwys detholion o eitemau o Gylchgrawn y Gymdeithas (a'r ddwy wedi eu rhyddhau gan Gwmni Cyhoeddi Gwynn, Llangollen). Diolch yn arbennig i weledigaeth Mr Cleaver, bu datblygiad hollbwysig yn 1963 pan gychwynnwyd y Cwrs Penwythnos, gan gynnig rhaglen o ddarlithiau a sesiynau canu. Drwyddo ysbardunwyd



3. Huw D. Jones "Owen Bryngwyn" T. Trefor Jones
W.E. Jones John Morris R.E. Vaughan Roberts
Chwech o'r "Canorion" yn ystod dathliad 1958 yn Llangollen @© "Y Cymro"
Six of the "Canorion" during the 1958 celebration at Llangollen

ymchwil ffres a chynhyrchu trafodaethau yr oedd modd eu defnyddio wedyn yn y Cylchgrawn — megis y dechreuwyd ei wneud yn rhifynnau 1971 a 1977.

Caed, serch hynny, ochr arall i'r geiniog, a chanfyddir hefyd yn yr Adroddiad arwyddion cyson o ddiffygio. Ni ledaenodd yr ymgyrch casglu wedi 1947 y tu hwnt i ddyrnaid brwd o'r swyddogion ac aelodau'r Pwyllgor Gwaith, ac ar ôl 1957 ni ymddangosodd y Cylchgrawn tan 1968 ac yna 1971! Yn ogystal, erbyn dechrau'r Pumdegau yr oedd costau cynhyrchu'r Cylchgrawn yn troi'n feichus, a hyn yn y bôn oherwydd fod aelodaeth y Gymdeithas wedi disgyn a'r tâl ymaelodi yn dal yn goron y flwyddyn yn unig. Er i nifer yr aelodau godi i tua deucant-a-hanner o gwmpas canol y Chwedegau, nid oedd y Gymdeithas eto'n denu digon o aelodau *ifainc*. Yn wir, mynegir rhywfaint ar yr agendor rhwng cenedlaethau yn natganiad yr Ysgrifennydd yn 1964 ("... dylid gwarchod y dosbarth gorau o'n halawon rhag cael eu difwyno gan y dull newydd") a'r Cadeirydd y flwyddyn wedyn ("we must be on guard more than ever against alien influences"). Erbyn cyrraedd Saithdegau'r ganrif, yr oedd nifer yr aelodau yn beryglus o denau.

Yn ffodus, fodd bynnag, yr oedd eisoes gymorth wrth law, a hwnnw o gyfeiriad "sefydliadol". Er 1963 datblygodd cyswllt agos rhwng Amgueddfa Werin Cymru a'r Gymdeithas, ac yn 1968 wele Gyngor Celfyddydau Cymru yn estyn ei chymhorthdal cyntaf at gyhoeddi'r Cylchgrawn. Yn ystod y blynnyddoedd i ddilyn, cryfhau a wnaeth y cymorth o du'r ddau "sefydliad" ac yr oedd y gefnogaeth hon i brofi'n allweddol.

IV. 1976-1983: Ailsumud

Bellach yr oedd dau swyddog a roes wasanaeth maith i'r Gymdeithas, sef Mr W.S. Gwynn Williams a Mr W. Emrys Cleaver, yn heneiddio gan ddioddef afiechyd. Yn 1976, apwyntiwyd Cadeirydd a Golygydd arall, ac yn 1977 Ysgrifennydd newydd, Mrs Buddug Lloyd Roberts. Sefydlwyd hefyd rota aelodaeth ar y Pwyllgor Gwaith. Trawyd nodyn cadarnhaol gan Mr Emrys Bennett Owen yn ei Adroddiad cyntaf fel Cadeirydd: "We cannot be static and rest on our past achievements". O 1977 ymlaen — gyda chymorth hanfodol Cyngor Celfyddydau Cymru ac Amgueddfa Werin Cymru — llwyddwyd i gyhoeddi'r Cylchgrawn yn flynyddol (gan roi iddo, yn 1978, ddiwyg gwahanol a hefyd deitl newydd, *Canu Gwerin/Folk Song*). Yn raddol, dringodd y ffigur aelodaeth eto nes croesi'r deucant, a deil i gynyddu heddiw yn sgil ymgyrchu mwy pendant yn nechrau'r Wythdegau. Ymgwymerodd y Gymdeithas ymhellach â noddi nifer o gyhoeddiadau ychwanegol: yn 1976-77 adargraffu ail rifyn ei Chylchgrawn; yn 1977-78 (ar draul Mrs Kitty Idwal Jones a Dr Mostyn Lewis) adargraffu ail gyfrol eu mam, *Second Collection of Welsh Folk-Songs*; yn 1980 gyhoeddi *Lleisiau'r Werin*, casgliad newydd o ddwsin o

drefniannau SATB/SSA/SA, ac yn 1981 gyfrol *Caneuon Gwerin i Blant*, o dan olygyddiaeth Phyllis Kinney a Meredydd Evans. Diolch i lafur egniol y golygyddion hyn y mae eto ar y ffordd ddau gasgliad arall o ganeuon gwerin, ac fe fu'r Pwyllgor Gwaith hefyd yn cynllunio i noddi llawlyfryn Cymraeg ar y ffidil werin. Deil yr Wyl Werin undydd i fynd o hyd, er mai cymedrol yn unig yw ei llwyddiant ar brydiau.

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Wrth reswm, ni all arolwg fel yr uchod fod ond yn fylchog ac yn anghytbwys. Arbennig o anfoddfaol yw gorfod gadael amryw gymwynaswyr hael heb eu henwi o gwbl. Yn wir, y mae'n amhosibl cloi'r rhestr heb gyfeirio'n arbennig at gyfraniad y gantores Mrs Dora Herbert Jones ac at gyswllt unigryw un teulu â'r Gymdeithas, sef teulu Plas Penucha, Caerwys. Yn yr achos olaf hwn, rhwng y Fonesig Ruth Herbert Lewis a'i disgynyddion, Mrs Kitty Idwal Jones a Dr Mostyn Lewis, cynhaliwyd cydberthynas adeiladol sydd wedi rhychwantu holl gyfnod bodolaeth y Gymdeithas!

Hyderir, er gwaethaf y bylchau, fod yr uchod yn llwyddo i gyfleu bras batrwm twf y Gymdeithas. Cyn terfynu, fodd bynnag, erys eto ambell bwynt ychwanegol ynglŷn â hi sy'n teylngu eu nodi.

Mae'n bwysig cadw ar gof mai Gymdeithas o wirfoddolwyr a fu hon ar hyd y blynyddoedd. Yn wir, mor ddiweddar â 1968 gallai Mr W.S. Gwynn Williams honni i'r holl waith casglu a chyhoeddi gael ei gyflawni drwy ymdrech wirfoddol, heb gymorth grant o unrhyw fath gan na Llywodraeth na Phrifysgol nac Awdurdod Addysg. Dylid cydnabod ar yr un pryd iddi rywdd neu'i gilydd cyn hynny dderbyn cydwethrediad a chymorth o amryw ffynonellau, megis Anrhydeddus Gymdeithas y Cymmrodorion, yr Eisteddfod Genedlaethol, Y Bwrdd Addysg, y Cyngor Cerdd Cenedlaethol, Coleg Prifysgol Gogledd Cymru, Urdd Gobaith Cymru, Sefydliad y Merched, ac Adrannau Efrydiau Allanol y Brifysgol.

Ym maes cerddoriaeth draddodiadol, diddorol yn achos Cymru fu rhannu'r maes rhwng amryw gymdeithasau arbenigol — y Gymdeithas hon, Cymdeithas Cerdd Dant Cymru, Cymdeithas Ddawns Werin Cymru a Chymdeithas Telynau Cymru. Rhaid cofio, fodd bynnag, i Mr W.S. Gwynn Williams, cyn belled yn ôl â 1932, ddwyn yr amrywiol agweddau ynghyd yn ei gyfrol arloesol *Welsh National Music and Dance*. Ac ar lefel weinyddol bu rhywfaint o gyswllt rhwng y Gymdeithas hon a Chymdeithas Ddawns Werin Cymru: cyd-drefnir yr Wyl Werin ganddynt, ac am lawer o flynyddoedd llenwid y prif swyddi yn y ddwy Gymdeithas gan Mr W.S. Gwynn Williams, Mr W. Emrys Cleaver a Mrs Frances Môn Jones. Diau hefyd i Gymdeithas Cerdd Dant Cymru a Chymdeithas Telynau Cymru i raddau ddenu diddordeb yr un bobl. Eto i gyd, erys i'r pedair Gymdeithas eu hunaniaeth o ran canolbwynt eu gweithgarwch, a phrin mewn gwirionedd yw aelodau a berthyn i bob un o'r pedair. Er bod rhannu'r maes yn peri didoli defnyddiau a

gweithgareddau a eill fod yn perthyn yn agos i'w gilydd, ymddengys mai mantais ar y cyfan yw parhad y Cymdeithasau hyn yn unedau ar wahân.

Bron trwy gydol ei hoes bu i'r Gymdeithas hon gyswllt sylfaenol â chyfundrefn yr Eisteddfod (ac ers blynyddoedd bu awgrymu eitemau a beirniaid ar gyfer yr Eisteddfod Genedlaethol yn un o brif swyddogaethau'r Gymdeithas). Gan feddwl am y dyfodol, rhoes bwyslais hefyd ar borthi caneuon gwerin i'r ysgolion. Nid oes amheuaeth na chafodd lwyddiant sylweddol a buddiol i'r ddau gyfeiriad hyn. Fe sylwir, fodd bynnag, mai sianelau neu gyfryngau ffurfiol yw eisteddfod ac ysgol. Bellach — wedi hir oedi — cyrhaeddwyd Cymru gan ffenomen y clybiau a'r gwyliau gwerin *anghystadlueol*, gan gynnig cyfryngau cerddorol sy'n fwy anffurfiol a hefyd yn fwy creadigol na'r lleill. Rhaid mawr obeithio y datblygir yr un cyswllt clos rhwng y Gymdeithas a'r rhain eto: yn sicr, y mae eu perfformwyr a'u cynulleidfaoedd yn awchu am gael adnabod defnyddiau traddodiadol Cymreig ac am wybod am eu cefndir yn ogystal.

Ar achlysur y pen blwydd eleni ni chynhelir unrhyw gyfarfod dathlu, megis a wnaed yn 1958. Penderfynwyd mai'r prif ystum ar ran y Gymdeithas ei hunan fydd neilltuo rhifyn 1983 y Cylchgrawn ar gyfer hanes y Gymdeithas ynghyd â theyrnedd i Dr J. Lloyd Williams — teyrnedd ddeublyg, drwy gyfrwng ysgrif o werthfawrogiad a hefyd ddetholiad o ganeuon o'i lawysgrifau ef. I gydnabod y pen blwydd fe fydd Amgueddfa Werin Cymru hithau yn darparu arddangosfa o luniau, ynghyd â llyfryn cyfatebol, ym maes canu gwerin Cymru. Anelir, ymhellach, at sicrhau i'r achlysur sylw helaeth ar y cyfryngau.

Gyda golwg ar ddyfodol y Gymdeithas a'i gwaith, ni ellir fforddio i laesu dwylo. Prin fod angen, dyweder, gymharu ag aelodaeth sylweddol Cymdeithas Cerdd Dant Cymru (tua 1200!) cyn sylweddoli bod aelodaeth ein Cymdeithas ninnau yn dal yn fygythiol o brin. Pe collid cefnogaeth Cyngor Celfyddydau Cymru ac Amgueddfa Werin Cymru, hawdd y gallai droi'n argyfwng eto oni lwyddid i ehangu'r aelodaeth yn ogystal â sefydlu cyfalaf hefyd mewn ffyrdd eraill (megis trwy gyhoeddiadau). Ar yr un pryd y mae cryn ysbrydoliaeth i'r dyfodol yn y modd y llwyddwyd eisoes i oresgyn amrywiol anawsterau ar draws trichwarter canrif. Diau yr amlygid yr un gwytnwch eto pe codai'r angen amdano.

O edrych yn ôl, mae'n wir y gellir codi amheuan ynghylch cyraeddiadau'r Gymdeithas i fwy nag un cyfeiriad, megis o ran y dulliau cyfnodi (ar brydiau), yr esgeuloso ar y recordiadau ffonograff, y cefnu cynnar ar gasglu, y prinder ymchwil, (heblaw am waith Dr J. Lloyd Williams ac, i raddau llai, Mr W.S. Gwynn Williams), yr anwybyddu ar ganeuon di-Gymraeg, a'r methiant i ddenu'r ifainc. Wedi nodi hyn oll, fodd bynnag, y peth a saif yw ein dyled enfawr i'r Gymdeithas wirfoddol hon. Yn wyneb rhagfarn a rhwystrau, llwyddodd i achub corff o ganu llafar gwlad y Cymry a'i boblogeiddio eto. Yn hynny, y mae modd dadlau iddi gofnodi gwedd ar bersonoliaeth y genedl na fuasem fel arall, mae'n

debyg, wedi cael hanner cymaint o gyfrif amdani. Llwyddodd, ymhellach, i barhau ei gweithgarwch — ac yn ddi-fwlch — am gyfnod trawiadol o hir nes i eraill yn y pen draw gyrraedd i gynorthwyo. Ac ar derfyn trichwarter canrif erys iddi o hyd ei swyddogaeth a'i rhan ym maes cerddoriaeth draddodiadol, ochr-yn-ochr â'r cymdeithasau a nodwyd, yr Eisteddfod, y gwyliau gwerin a'r clybiau, y cyfryngau, yr Amgueddfa Werin a'r Brifysgol. Llawenydd yw canfod y rhai eraill hyn bellach yn brysur yn y winllan — eraill nad oedd yr un ohonynt yno pan ddechreuodd y Gymdeithas ar ei gwaith — a mwyfwy yw'r llawenydd hwnnw o sylweddoli i Gymdeithas Alawon Gwerin Cymru, yn rhinwedd ei chyfraniad arloesol, hyrwyddo i ryw raddau ar weithgarwch pob un ohonynt hwythau yn y maes hwn.

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CYLCHGRAWN·CYMDEITHAS
ALAWON·GWERIN·CYMRU

*"Moes erddygan a chbanu
Dwg i'n gerdd deg awengu,
Trwy'r dolydd taro'r delyn,
Oni bo'r iâs yn y bryn."*

JOURNAL OF THE
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THE WELSH FOLK-SONG SOCIETY, 1908-1983

D. Roy Saer

Some day, it is hoped, the history of the Welsh Folk-Song Society will be written fully and by a professional historian. The most appropriate time for that would surely be on the completion of one hundred years — as was so successfully carried out for the Welsh Rugby Union in 1981, for example. However, with the Society this year celebrating its seventy-fifth birthday, it is fitting that we should offer a brief survey of its history over threequarters of a century, and reflect a little upon its origin, development and character.

Measured in terms of human lifespan, the Society's period of activity is notably lengthy. Again, when it is compared with that of various other twentieth-century societies and bodies which have been involved with Welsh traditional music, this Society's contribution appears even more substantial, if not unique. Cymdeithas Cerdd Dant Cymru was not established until 1935, the Welsh Folk Dance Society until 1949, the Welsh Harp Society until 1961, the Guild for the Promotion of Welsh Music until 1955, and the South Wales Amateur Folk Federation until 1977. Where institutions are concerned, it was in 1963 that the Welsh Folk Museum began to give fairly close attention to traditional music, and almost twenty years later when a department of music within the University of Wales granted the subject a worthy status within its curriculum.

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It was in 1907 that a royal charter was received for two of our national institutions, the Library and the Museum. A few years earlier the University of Wales had come into being, and all three were born of the movement which had developed towards the end of the last century with the aim of securing for our country its own national cultural institutions.

The Welsh Folk-Song Society was yet another offspring of that movement, and a symbol of the same mounting urge and consciousness. It was no accident that it, too, was formed during the period 1906-08 and that so many of the patriots who had been foremost in the process of establishing the University, the Library and the Museum were prominent in connection with the Society as well. Indeed, the early lists of the Society's officers and members almost read like a Who's Who? of the nation's political and cultural leaders.

A matter that deserves further research is the precise contribution and inter-relationship of native and external influences in the creation of the Society. The (English) Folk-Song Society had been established only slightly earlier, in 1898, and its Irish counterpart in 1904, and it is known

that two Irishmen, Sir Harry Reichel (principal of the University College of North Wales, Bangor) and author Alfred Percival Graves, played crucial roles in the development of the Welsh Society. Folk song specialists from England also lent it their ready support: notably Cecil Sharp himself, Miss Lucy Broadwood and Miss Annie Gilchrist. Dr J. Lloyd Williams, however, maintained — in 1934 — that the actual beginnings of the Society had been indigenous. He might well have been correct: certainly the wave of patriotism which produced it had already been swelling gradually for a quarter of a century and more. And the positive statement in the 1914-15 Report demands respect: “The Society owes its origin to the Eisteddfod and to the Honourable Society of Cymmrodorion”. (One day, more than likely, the whole question will be resolved by research upon the Society’s early correspondence, which today lies safely in the National Library of Wales.)

If the new Society provided an additional badge for nationalists, its function was not restricted to that alone. It also fulfilled a primary purpose within the field of traditional music. In this direction its basic aims were explicitly set out in the first issue of its Journal (1909):

The Society has been established for the purpose of collecting and preserving Welsh folk-songs, ballads and tunes, and of publishing such of these as may be deemed advisable; in short, to carry out for Wales the work that is already being done by the Folk-Song Society for England and by the Irish Folk-Song Society for Ireland.

Undoubtedly the time was ripe for such a venture in Wales. Before the twentieth century, relatively little documentation had been carried out here upon the songs of oral tradition along with their music (although our harp tunes, on the other hand, had received considerable attention from around the mid-eighteenth century onwards). In fact, there was now an opportunity for a pathfinding crusade, especially since a puritanical Nonconformity had marred if not extinguished folk-song and dance tradition among the Welsh for several generations. Neither did the situation appear more hopeful now that the twentieth century had arrived, for an intense religious revival swept the entire country in 1904-05. It was no mere accident that the situation was rescued with the aid of a group of young college students. That operation developed at the University College of North Wales, Bangor, in 1906, through encouragement by a Lecturer in Botany, Dr J. Lloyd Williams. He had also been made Director of Music for the college, and in that capacity formed a singing society called the “Canorion”, whose members he prompted to collect folk songs within their native districts during college vacations. Despite the prejudices and fears of Welsh society at that time, the collecting — which was carried out mainly in the north-west — was to prove an astonishing success. No less astounding, either, was the response of concert audiences when the “Canorion” eventually performed the fruits of their fieldwork (in vocal

arrangements produced by Dr J. Lloyd Williams himself). As part of the same enthusiastic reaction there developed the aim — in Percival Graves, Sir Harry Reichel, Sir William Preece, Dr J. Lloyd Williams, and others — to found a Welsh Folk-Song Society. Following a preliminary get-together in 1906 and a failure to meet during the following year, the Society was formally established at a meeting in Llangollen in September 1908.

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In compiling a broad survey of the Society's history throughout threequarters of a century, it would be easy to present a catalogue of dozens of events. In the end, however, it is more meaningful to seek a framework for the multitude of items. This will now be attempted by suggesting specific periods of development for the Society — but attempted whilst acknowledging the dangers of doing so on the basis of fairly superficial searches, and admitting also the possibility that fuller study might produce a differing picture in certain respects.

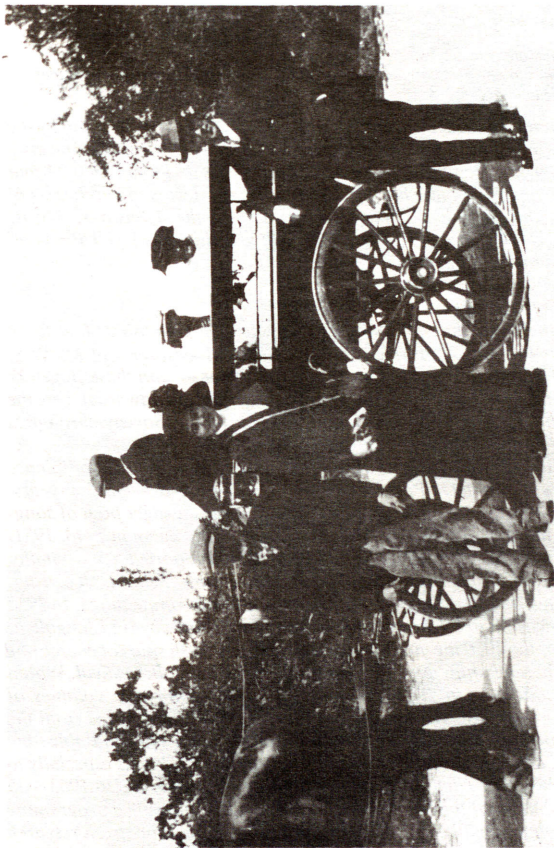
On the evidence of the Society's Annual Reports, together with twenty years' personal experience of its activities, the following chronology of four periods is proposed:

I. 1908-1930: Growth

This was the period of pioneering enthusiasm, resulting in firm expansion in several directions. The collecting work proved fruitful not only from the "Canorion" but also from Dr J. Lloyd Williams himself, Mrs Ruth Herbert Lewis, Dr Mary Davies, Mrs Grace Gwyneddon Davies, Mr Soley Thomas and Miss Jennie Williams. By 1912 some hundreds of items had been chronicled, and dozens of these initially recorded on phonograph cylinders before being transcribed onto paper. The Society's membership swelled steadily; already by 1917-18 it had reached around four hundred. Regular concerts and lectures were organised, including speakers of the calibre of Dr Alfred Daniell, Sir Richard Terry and Dr Walter Hadow, and folk song was gradually accepted within the eisteddfod and concert circuit, and into the schools. In 1914 both Mrs Herbert Lewis and Mrs Gwyneddon Davies issued their collections; song-pamphlets were published from 1918-19 onwards, and Schools Song Festivals were begun (in the south) in 1926. Hope grew strong that a national school of composition would one day emerge. By the end of the Twenties, however, the Society had lost a good deal of its earlier momentum.

II. 1930-1947: Setbacks

Whatever its actual strength, the activity of the Society remained basically the same in aim and character — except for the seeming negligence of further song-collecting. Numerous difficulties were encountered at this



Mrs. T. E. Ellis yn ardal Llandysul yn 1913, yn ystod taith gasglu caneuon gyda Mrs. Herbert Lewis
Mrs. T. E. Ellis in the Llandysul region in 1913, during a song-collecting trip with Mrs. Herbert Lewis

stage. By now the earlier generation of workers were ageing, and the President, Dr Mary Davies, died during year 1929-30, to be followed in 1933-34 by both the Secretary, Mr John Griffiths, and the Treasurer, Sir E. Vincent Evans. The statements issued by Lady Herbert Lewis as President in 1934 are significant:

We want new and younger workers . . .

We welcome our new Secretary, Mr Gwynn Williams, of Llangollen, and hope he may put new life into the Society.

Numbers of the Journal were issued in 1934, 1937 and even 1941, but by the latter date the Second World War had arrived to interfere with the Society's work. "Interim" Reports only appeared for years 1938-40, 1940-44 and 1944-48 — the last of these having to announce the deaths of another set of officials in the President, Lady Herbert Lewis, the Treasurer, Mr R. Humphrey Davies, and the Editor, Dr J. Lloyd Williams, as well as several Vice-Presidents and prominent members of the Executive Committee.

III. 1947-1976: Struggle

Such was the crisis that an entirely new Executive Committee had to be created in 1947. Mr W. Emrys Cleaver became Treasurer and Mr W.S. Gwynn Williams had recently taken over as Editor — and these (together with Mrs Frances Môn Jones as Treasurer from 1957-58 onwards) were the officers who were then to charter the course of the Society through a difficult and crucial phase of its history.

The Society's Reports for the period may be said to mirror confidence and anxiety alternately. Positive signs are encountered every few years. Following the administrative changes of 1947 came an eager bout of song-collecting, as a result of which the Journal was issued again in 1948, 1951, 1953 and 1954. Mr W.S. Gwynn Williams in 1954 reported a new vitality in the Society, and referred to the Folk Song School, lecturing, broadcasting, and to the high standard of eisteddfod competitions. In 1958 came the occasion to celebrate the Society's fiftieth birthday (in Llangollen, the venue of the 1908 meeting) and this produced a fresh spurt of energy and increased membership, as well as the founding of the Folk Festival. Within the same period — in 1961 and 1963 — appeared the two volumes of Traditional Songs of the Welsh, containing selections of items from the Society's Journal (both volumes being published by the Gwynn Publishing Company, Llangollen, and not by the Society itself). Thanks especially to the foresight of Mr Cleaver, a vital development came about in 1963 with the establishment of the Society's Weekend Course, offering a programme of lectures and singing sessions. This was to motivate some fresh research and result in papers which could later be utilised in the Journal — a process begun in the 1971 and 1977 issues.

There was, however, another side to the coin, and the Reports frequently reflect an ever-threatening debility. The collecting campaign of 1947 barely



John Morris (darlithydd), Mrs Morris, Mrs Frances Môn Jones (Trysorydd), "Cynan" (darlithydd), W. Emrys Cleaver (Ysgrifennydd) a W.S. Gwynn Williams (Cadeirydd a Golygydd) yng Nghwrs Penwythnos 1965 yn y Barri.
 John Morris (lecturer), Mrs Morris, Mrs Frances Môn Jones (Treasurer), "Cynan" (lecturer), W. Emrys Cleaver (Secretary) and W.S. Gwynn Williams (Chairman and Editor) at the 1965 Weekend Course in Barry.

spread beyond a dedicated handful of officers and committee members, and after 1957 the Journal did not appear again until 1968 and then 1971! Furthermore, by the beginning of the Fifties the cost of producing the Journal was proving burdensome, and this basically because the Society's membership figure had dropped, while the subscription fee remained at only five shillings per year. Although the number of members had arisen again to approximately two-hundred-and-fifty by the mid-Sixties, the Society was hardly attracting sufficient young followers. Indeed, an awareness of the generations gap seems to underlie the statement by the Secretary in 1964 (in translation: "the finest category of our songs should be protected against being marred by the new style") and the Chairman in the following year ("We must be on guard more than ever against alien influences"). By the arrival of the Seventies, the membership figure was threateningly low.

Fortunately, however, support was already available, and this from "institutional" sources. Since 1963 a close association had developed between the Society and the Welsh Folk Museum, and in 1968 the Welsh Arts Council provided its first grant-in-aid towards the publication of the Journal. During ensuing years both "institutions" increased their assistance, and this backing was to prove pivotal.

IV. 1976-1983: Advance

By now, two officers who had given the Society long service, Mr W.S. Gwynn Williams and Mr W. Emrys Cleaver, were ageing and suffering ill-health. In 1976, therefore, a new Chairman and Editor were appointed, and in 1977 a new Secretary, Mrs Buddug Lloyd Roberts. A membership rota-system was also applied to the Executive Committee. Mr Emrys Bennett Owen in his first Report as Chairman struck a positive note: "We cannot be static and rest on our past achievements". From 1977 onwards — with the invaluable aid of the Welsh Arts Council and the Welsh Folk Museum — the Journal appeared annually (and, since 1978, in a new guise and under a changed title, Canu Gwerin/Folk Song). Gradually, the membership figure once more arose past two hundred, and continues to rise today following a more positive appeal campaign during the early Eighties. The Society has furthermore patronised a number of additional publications: in 1976-77 a reprint of the second (1910) number of its Journal; in 1977-78 (at the expense of Mrs Kitty Idwal Jones and Dr Mostyn Lewis) a reprint of their mother's sequel volume, Second Collection of Welsh Folk-Songs; in 1980 Lleisiau'r Werin (Voices of the People), a new collection of a dozen SATB/SSA/SA arrangements, and in 1981 Caneuon Gwerin i Blant (Folk Songs for Children), edited by Phyllis Kinney and Meredydd Evans. Thanks to the energetic labours of these same editors, two further collections of folk songs are already in preparation, and the Executive Committee itself is seeking to promote a Welsh-language handbook on fiddle-playing. The one-day Folk Festival

continues to be held annually, though its success is sometimes moderate enough.

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Obviously, a survey such as the above is likely to be both incomplete and unbalanced. It is especially regrettable to have to omit the names of many generous benefactors. Indeed, the list can not be closed without reference to the contribution of singer Mrs Dora Herbert Jones and to the unique relationship between the Society and one family, that of Plas Penucha, Caerwys. In this last instance, through Lady Ruth Herbert Lewis and her descendants, Mrs Kitty Idwal Jones and Dr Mostyn Lewis, a constructive liaison has been sustained throughout the entire period of the Society's existence!

Despite the omissions, it is hoped that the above conveys the overall metamorphosis of the Society. Before concluding, however, a few further points deserve mention.

It is important to bear in mind that this has been a voluntary Society all along. In fact, as recently as 1968 Mr W.S. Gwynn Williams could rightly claim that the

work of collecting and publishing has been done entirely by the Society as a voluntary effort without the assistance of any grants from any Government, University or Education Authority.

At the same time it needs to be acknowledged that for one period or another it has received cooperation and support from a variety of sources, such as the Honourable Society of Cymmrodorion, the National Eisteddfod, the Board of Education, the National Council of Music, the University College of North Wales, Urdd Gobaith Cymru (The Welsh League of Youth), the Women's Institute and University Departments of Extramural Studies.

*Within the field of traditional music, a significant feature in Wales has been the division of the field among several specialist societies — this Society, Cymdeithas Cerdd Dant Cymru, the Welsh Folk Dance Society and the Welsh Harp Society. It must be remembered, however, that Mr W.S. Gwynn Williams, as early as 1932, had brought together the various aspects in his pioneering study *Welsh National Music and Dance*. At the administrative level also there has been a connection between our own Society and the Welsh Folk Dance Society: they jointly organise the annual Folk Festival, and for many years the chief posts within both Societies were filled by Mr W.S. Gwynn Williams, Mr W. Emrys Cleaver and Mrs Frances Môn Jones. It is probable, too, that Cymdeithas Cerdd Dant Cymru and the Welsh Harp Society have largely drawn the allegiance of the same people. Nevertheless, each of these four Societies maintains a*

separate identity as far as its central core of interest is concerned, and there appear to be very few members who belong to all four. While the segmentation of the field might separate materials and activities which are closely inter-related, it still appears advantageous overall to retain these Societies as distinct and individual entities.

Almost throughout its life our own Society has been basically connected with the eisteddfod system (and for many years one of the Society's main functions has been to recommend song-items and adjudicators for the National Eisteddfod). With the future in mind, the Society has also given priority to introducing folk song into schools. Without doubt its success in these directions has been substantial. Both eisteddfod and school are, however, formal channels. By today — after a lengthy time-lag — Wales has been penetrated by the phenomena of folk club and non-competitive folk festival, providing musical media which are both less formal and more creative. It is strongly hoped that an equally close contact will develop between the Society and these channels also; unquestionably, their performers and audiences are eager to get to know both the traditional Welsh materials and their social background.

On the occasion of the Society's birthday this year no celebration meeting has been arranged, as was done in 1958. The chief gesture by the Society itself is to allocate the 1983 number of its *Journal* for this historical account along with a tribute to Dr J. Lloyd Williams — a dual tribute, comprising an article of appreciation and a selection of songs from his manuscripts. To further commemorate the occasion the Welsh Folk Museum is to prepare a photographic exhibition, together with a corresponding booklet, in the field of Welsh folk music. A vigorous effort will also be made to secure effective coverage by the media.

With regard to the future of the Society and its work, our officers and members cannot afford complacency. It is hardly necessary, for example, to compare our own membership figure with that of *Cymdeithas Cerdd Dant Cymru* (which stands at around twelve hundred!) in order to appreciate the fragility of our current situation. Without the backing of the Welsh Arts Council and the Welsh Folk Museum it could well become critical once more, unless membership is increased and capital built up (through publications, for instance). At the same time, considerable inspiration for the future may be derived from the way in which a variety of difficulties have been successfully combated during the past threequarters of a century. A similar tenacity might well appear again if it were needed.

In looking back, it is true that doubts can be raised over the Society's achievements in more than one direction; concerning, for example, the method of fieldwork notation (at times), the eventual neglect of phonograph recordings, the early abandonment of collecting, the lack of research (except for the work of Dr J. Lloyd Williams and, to a lesser

degree, Mr W.S. Gwynn Williams), the ignoring of non-Welsh-language song, and the failure to attract younger members. Having pinpointed all these, however, what still stands is our enormous debt to this voluntary Society. In the face of prejudices and obstacles it managed both to rescue a body of oral-tradition song and to recirculate it once more. In this respect, it may be claimed to have documented a facet of national personality that would otherwise, most likely, have remained far less chronicled. It succeeded, furthermore, in prolonging its activities — and without a break — for an impressively lengthy period until others finally arrived to assist. And after threequarters of a century it still has its part to play within the field of traditional music, side by side with the other societies already mentioned, the Eisteddfod, the folk festivals and clubs, the media, the Folk Museum and the University. It is gratifying to find that there are now others busily engaged in this field — others who were not to be found there when the Society first set about its task — and this gratification is further enhanced through realising that the Welsh Folk-Song Society, by virtue of its pathfinding contribution, has to some degree facilitated the efforts of all other interested parties.

PRIF SWYDDOGION/MAIN OFFICERS

Seiliwyd y rhestrï isod ar Adroddiadau Blynyddol y Gymdeithas. Sylwer nad yw'r dyddiadau a roir ynddynt yn dynodi llawn gyfnod gwasanaeth, eithr y flwyddyn y cychwynnwyd mewn swydd.

The following lists are based on the Annual Reports of the Society. The dates quoted refer not to an entire period of office, but merely to the year in which a person first entered office.

Llywydd/President

Syr/Sir William Preece, 1908-09

Mrs/Dr. Mary Davies, 1914-15

Y Fonesig/Lady Herbert Lewis, 1930-31 (hyd/until 1946-47)

Y Fonesig/Lady Wheldon, 1948-49

Mr R.D. Griffith, 1951-52

Miss Amy Preece, 1959-60

Mr W.E. Jones, 1962-63

Mrs J. Ruggles Gates, 1967-68

Mrs Dora Herbert Jones, 1972-73

Mrs K. Idwal Jones, 1974-75

Mr W. Emrys Cleaver, 1976-77

Cadeirydd/Chairman

Y Fonesig/Lady Herbert Lewis, 1927-28 (hyd/until 1929-30)

Y Fonesig/Lady Wheldon, 1947-48

Mr W.E. Jones, 1948-49

Mr W.S. Gwynn Williams, 1957-58

Mr Emrys Bennett Owen, 1975-76

Dr Meredydd Evans, 1979-80
Dr Hywel Griffiths, 1982-83

Ysgrifennydd/Secretary

Mrs Mary Davies & Miss Amy Preece, 1908-09
Miss Amy Preece & Mrs/Y Fonesig Herbert Lewis, 1914-15
Y Fonesig/Lady Herbert Lewis, 1922-23
Mrs Dora Herbert Jones, 1924-25
Miss Mai Roberts, 1929-30
Mr John Griffith, 1930-31
Mr W.S. Gwynn Williams, 1933-34
Mr W. Emrys Cleaver, 1957-58
Mrs Buddug Lloyd Roberts, 1977-78

Ysgrifennydd Aelodaeth/Membership Secretary

Mrs Buddug Lloyd Roberts, 1972-73
Miss Alwena Morris/Mrs Alwena Morgan, 1980-81

Trysorydd/Treasurer

Mr L.D. Jones ("Llew Tegid"), 1908-09
Syr/Sir E. Vincent Evans, 1918-19
Mr R. Humphrey Davies, 1934-35
Mr W. Emrys Cleaver, 1947-48
Mrs Frances Môn Jones, 1957-58

Golygydd/Editor

Dr J. Lloyd Williams, 1908-09
Mr W.S. Gwynn Williams, 1946-47
Mr D. Roy Saer, 1975-76

Y CYLCHGRAWN/THE JOURNAL

Cylchgrawn Cymdeithas Alawon Gwerin Cymru/

Journal of the Welsh Folk-Song Society

Cyf./Vol.	I	(Rhannau/Parts 1-4):	1909, 1910, 1911, 1912
"	"	II	" " 1914, 1919, 1922, 1925
"	"	III	" " 1930, 1934, 1937, 1941
"	"	IV	" " 1948, 1951, 1953, 1954
"	"	V	" " 1957, 1968, 1971, 1977

Adargraffiadau/Reprints: I/1 1973-74, I/2 1976-77

Canu Gwerin/Folk Song

1/1978, 2/1979, 3/1980, 4/1981, 5/1982, 6/1983

Y CWRS PENWYTHNOS: DARLITHIAU/ THE WEEKEND COURSE: LECTURES

1963 — Y Barri

Dr Maud Karpeles: The Background and History of Folk Songs
Mr W.S. Gwynn Williams: Traditional Music of Wales
Dr D.E. Parry Williams: Folk Songs and their Structure
Y Fonesig/Lady Amy Parry-Williams: Geiriau Caneuon Gwerin (*Folk Song Texts*)
Mr W. Emrys Cleaver & Miss Esme Lewis: Canu a Chyflwyno'r Alaw Werin (*Singing and Presenting the Folk Song*)

1964 — Y Barri

Mr W.S. Gwynn Williams: Folk Song as a Human Expression
Miss Esme Lewis: Classification of Folk Songs
Mr Peter Crossley-Holland: Folk Music and the Supernatural
Yr Athro/Prof. Ian Parrott: The Use of Folk Material by Nationalist Composers
Mr W. Emrys Cleaver & Miss Gwyneth Palmer: Canu a Chyflwyno'r Alaw Werin (*Singing and Presenting the Folk Song*)

1964 — Bangor

Mr Peter Crossley-Holland: Folk Music and the Supernatural
Mr W.S. Gwynn Williams: Traditional Music of Wales
Dr D.E. Parry Williams: Some Comparative Aspects of Folk Music
Y Fonesig/Lady Amy Parry-Williams: Geiriau Caneuon Gwerin (*Folk Song Texts*)
Mr John Morris: Casglu Alawon Gwerin (*Collecting Folk Songs*)
Mr W. Emrys Cleaver & Miss Esme Lewis: Canu a Chyflwyno'r Alaw Werin (*Singing and Presenting the Folk Song*)

1965 — Y Barri

Mr W.S. Gwynn Williams: Traditional Music of Wales
Mr John Morris: "Y Canorion" a'r Casglu Cynnar (*The "Canorion" and the Early Collecting*)
Dr A.E. Jones ("Cynan"): Geiriau'n Halawon Gwerin (*The Texts of our Folk Songs*)
Ms Sarah Stafford Cecil: American Folk Songs
Mr Arwel Hughes: Folk Songs and National Music

1967 — Aberystwyth

Dr Seóirse Bodley: The Hidden Tradition of Irish Folk Song
Mr W.S. Gwynn Williams: The Value of Folk Music

Mr D. Roy Saer: Recordio'r Traddodiad Carolau Heddiw (*Recording the Carol Tradition Today*)
Mr Rowland W. Jones (& Mrs Olwen Jones): Yr Alaw Werin ar ei Thaith (*The Folk Song on its Travel*)
Mr W. Emrys Cleaver: Yr Hen Ddull o Ganu (*The Old Style of Singing*)
Mr Mansel Thomas: Folk Song in its Art Form

1968 — Abertawe/Swansea

Mr Peter Crossley-Holland: The Pastoral Heritage of Welsh Folk Song
Dr Mostyn Lewis: Folk and Religious Music from Assam and the Himalayas
Mr D. Roy Saer: Y Llofft Stabal (*The Stable Loft*)
Yr Athro/Prof. Stephen J. Williams (& Mrs S. J. Williams): Geiriau Caneuon Gwerin (*Folk Song Texts*)
Mr Peter Crossley-Holland: Musical Tradition in Brittany
Mr W. Emrys Cleaver: Canu a Chyflwyno'r Alaw Werin (*Singing and Presenting the Folk Song*)

1969 — Gregynog

Mr Roger Pinon: Traditional Folk Music and Instruments
Mr Gwyndaf Evans: Llên Gwerin (*Folk Lore*)
Yr Athro/Prof. Ian Parrott: Was There a Folk Song Influence on Elgar?
Mr R. Bryn Williams: Caneuon a Llên Gwerin Sbaen (*Spanish Folk Songs and Lore*)
Mr W. Emrys Cleaver: Canu a Chyflwyno'r Alaw Werin (*Singing and Presenting the Folk Song*)

1970 — Gregynog

Dr Meredydd Evans: Hen Faledi (*Old Ballads*)
Mr Robin Gwyndaf Jones: "Mi Af oddi Yma i'r Hafod Lom" (*"I'll Go from Here to Hafod Lom"*)
Mr R. Bryn Williams: Caneuon Gwerin y Paith (*Folk Songs of the Pampas*)
Miss Madeau Stewart: Folk Music of Europe

1971 — Gregynog

Dr Osian Ellis: Llawysgrif Ifan Wiliam, 1745 (*The Ifan Wiliam Manuscript, 1745*)
Yr Athro/Prof. Melville Richards: Geiriau'r Alawon Gwerin (*Folk Song Texts*)
Miss Esme Lewis: Welsh Folk Songs
Mr D. Roy Saer: Carolau'r Plygain (*"Plygain" Carols*)

1972 — Gregynog

Mrs Lucile Armstrong: Authenticity and Continuity in Folk Tradition
Mr Brinli Richards: Tribannau Morgannwg (*Glamorgan "Triban" Verse*)

1973 — Harlech

Mr Trefor M. Owen: Canu Gŵyl Fair (*Candlemas Singing*)
Mr Frederick Macaulay: Scottish Gaelic Folk Songs

1974 — Llanbedr Pont Steffan/Lampeter

Miss Cecilia Vazda: Kodaly and Hungarian Folk Music
Miss Phyllis Kinney: Musical Characteristics of Welsh Folk Songs
Mr Huw Williams: John Roberts, Henllan, Casglwr Alawon (*John Roberts, Henllan, Tune Collector*)
Mr Daniel Huws: Maria Jane Williams a'i Halawon (*Maria Jane Williams and her Songs*)

1975 — Llanbedr Pont Steffan/Lampeter

Mr Peter Kennedy: Collecting Folk Songs
Mr D. Roy Saer: Canu Gwerin yn Sir Fôn (*Folk Song in Anglesey*)
Mr Alun Davies: Folk Song Arrangements
Yr Athro/Prof E.G. Bowen: The Drovers and Welsh Folk Song
Mr Dafydd Iwan: Canu Gwerin Cyfoes (*Contemporary Folk Song*)

1976 — Llanbedr Pont Steffan/Lampeter

Mr George Broderick: Manx Folk Music
Miss Phyllis Kinney: "Ieuan Ddu" and *The Cambrian Minstrel*
Dr Mostyn Lewis: Musical Reminiscences
Mr Noel John: Cerdd Dant (*"Penillion" Singing*)

1977 — Llanbadarn Fawr, Aberystwyth

Ms Nancy Werner: The Use of Folk Material in Welsh Art Music
Miss Phyllis Kinney: The Tunes of "Yr Hen Benillion"
Dr Meredydd Evans: Canu Gwasael (*Wassail Singing*)
Mrs G. Megan Tibbott: Casgliad Alawon Jennie Williams (*Jennie Williams's Song Collection*)
Mrs Buddug Ll. Roberts: Alawon a Gasglodd John Morris (*Songs Collected by John Morris*)
Miss Ann Griffiths: Y Delyn yng Nghymru (*The Harp in Wales*)

1978 — Aberystwyth

Mr Michéal Ó Súilleabháin: Seán Ó Riada and Irish Traditional Music
Mr Michéal Ó Súilleabháin: Contemporary Developments in Irish Traditional Music
Mrs Eunice Bryn Williams: Y Cymal yn Ein Caneuon Gwerin (*The*

Music of Our Folk Songs)

Yr Athro/Prof. Stephen J. Williams: Casgliad Ifor Ceri (*The Ifor Ceri Collection*)

Mr E.G. Millward: Iaith y Cerddi Gwerinol (*The Language of Folk Song*)

1979 — Gregynog

Mr Peter Cooke: Aspects of Folk Music Tradition in Scotland

Miss Ann Rosser: Y Telynor a'r Gymdeithas yng Nghymru, 1700-1900
(*Harpist and Society in Wales, 1700-1900*)

Mr Emrys Bennet Owen: Nicholas Bennett

Mr Tegwyn Jones: Ywain Meirion

1980 — Aberystwyth

Miss Phyllis Kinney: A Family of Related Tunes

Mrs Rhiannon Ifans: Y Canu Gwasael (*Wassail Song*)

Mr Tecwyn Ellis: Edward Jones a'r Canu Gwerin (*Edward Jones and Folk Song*)

Mr Alan James: Y Gân Werin a'r Traddodiad Llafar (*The Folk Song and Oral Tradition*)

Mr D. Roy Saer: Canu'r Byd a'r Betws (*Song Secular and Religious*)

1981 — Maentwrog

Miss Alice Williams: Cerddoriaeth Dawnsio Gwerin a Chanu Gwerin Cymru (*The Music of Welsh Folk Dance and Folk Song*)

Dr Meredydd Evans: "Glan-y-gors" a'i Gerddi ("Glan-y-gors" and his Songs)

Miss J. Eirian Jones: Maria Jane Williams

Mr D. Roy Saer: John Morris: Casglwr Caneuon (*John Morris: Song Collector*)

Mrs Shân Emlyn Edwards: "Draw, Draw dros y Moroedd" ("Yonder, Yonder Beyond the Sea")

1982 — Sain Nicolas/St. Nicholas

Mr Michael Charnell-White: Y Gelf "Bwnco" a'r Traddodiad Canu Plygain (*The Art of "Pwnco" and the "Plygain" Singing Tradition*)

Mr Wyn Thomas: Y Brifysgol a'r Werin (*The University and the People*)

Yr Athro/Prof. R.M. Jones: Tarddiad a Hanfod y Mesurau (*The Derivation and Essence of the Metres*)

Mr Aled Lloyd Davies: Cerdd Dant a Chanu Gwerin (*Penillion Singing and Folk Song*)

Mr Alun Davies: Hen Garolau Traddodiadol y Cymry (*Traditional Carols of the Welsh*)

[**Lluniau.** O gasgliad Amgueddfa Werin Cymru yr atgynhyrchwyd y pum llun a gynhwysir yn yr ysgrif uchod. Rhaid diolch yma, fodd bynnag, i'r sawl a fu mor garedig â chyflwyno neu fenthylg copïau o'r rhain i'r Amgueddfa yn y lle cyntaf:

FFIG. 1: Mrs Buddug Lloyd Roberts

FFIG. 2: Mrs Kitty Idwal Jones

FFIG. 3: Dr Meredydd Evans

FFIG. 4: Mrs Kitty Idwal Jones

FFIG. 5: Mrs Frances Môn Jones

Photographs. *All five photographs included above are reproduced from the collection of the Welsh Folk Museum. Thanks must be offered here, however, to those who kindly donated or lent copies of these to the Museum in the first place:*

FIG. 1: Mrs Buddug Lloyd Roberts

FIG. 2: Mrs Kitty Idwal Jones

FIG. 3: Dr Meredydd Evans

FIG. 4: Mrs Kitty Idwal Jones

FIG. 5: Mrs Frances Môn Jones]

Yn 1905 cyflwynwyd papur i Anrhydeddus Gymdeithas y Cymmrodorion gan y cerddor Robert Bryan, “The Melodies of Wales”.¹ Ynddo cawn ymgais i ddiffinio nodweddion alawon Cymreig: yn gyntaf “Well conceived melodies...”, yn ail “Regular modulations and transposition...”, hyd at y chweched, “Exquisite expression of feelings, sweetening the accents of mourning and softening the hard triumphant notes of exultation into a charming rustic tenderness of nobility”. Dyma ddiweddglo ei folawd:

“Let Wales bear in mind the beautiful simile of one of its poets — “Môr o gân yw Cymru i gyd” — “The whole of Wales is a sea of song”, and endeavour to develop to the utmost its noble gift of song. Then, perchance, multitudes will hie thither from all quarters of the globe, to walk on the shore of this sea, to listen to the message of the waves, and to return home strengthened and invigorated by the inspiring breezes of Wales — “The Land of Song”.

Creulon ydyw dyfynnu bron unrhyw frawddeg o bapur Robert Bryan. Yr oedd yr awdur yn ŵr didwyll a chyfeillgar, ond yn un o ddiniweidion y wlad ryfedd honno a ddarganfuwyd yn oes Victoria, Gwlad y Gân. Ar ei gwerthoedd hi y'i magwyd ef. Nid oes angen ymhelaethu; mae ei chronicydd Hywel Teifi Edwards wedi gwneud hynny'n anghymharol o dda.² Sylwn, o ddarllen llith Robert Bryan, nad oes ganddo'r un rhithyn o awgrym y gallai etifeddiaeth gerddorol Cymru fod mewn perygl enbyd, ei bod hi bron ar ben ar y delyn deires, fod canu penillion ar drai, mai dan ddaear, heb ei chofnodi a heb ei chydabod gan gerddorion, yr oedd y rhan fwyaf o gyfoeth caneuon traddodiadol y Cymry. Anffawd Robert Bryan, a rheswm datgladdu ei eiriau gweigion, ydyw i ŵr arall ddwy flynedd yn ddiweddarach annerch yr un anrhydeddus gymdeithas ar destun cyffelyb. Y gŵr hwnnw oedd Dr. John Lloyd Williams.

Papur John Lloyd Williams, “Welsh National Melodies and Folk Song”,³ a ddaeth â chanu gwerin Cymru i olau dydd. Yma, am y tro cyntaf, cawn olwg gwrthrychol, aeddfed, deallus, ar natur cerddoriaeth draddodiadol y Cymry. Mae'r ysgrif yn un y gellid ei chynnig heddiw yn rhagarweiniad awdurdodol i'r pwnc. Yma, er enghraifft, gwelwn sefydlu'r dosraniad sylfaenol rhwng ceinciau telyn, alawon carolau ac alawon gwerin; cawn arolwg beirniadol ar y casgliadau printiedig, gan

gynnwys gwerthfawrogiad o'r unig wir casgliad o ganeuon gwerin a gyhoeddwyd hyd hynny, eiddo Maria Jane Williams; dangosir gwerth ffynonellau llawysgrifol; cawn awgrym o'r cyfoeth deunydd a oedd yn cael ei ddarganfod trwy ymdrechion y Canorion a Chymdeithas Alawon Gwerin Cymru; rhoddir sylw i'r alawon moddol; ceir sôn wrth fynd heibio am yr esgeuloso ar alawon Cymreig a fu ers ugain mlynedd ar lwyfannau Cymru, a'r dull o ganu a geid, "they apply to these simple airs the methods of the opera"; cawn hefyd (a'r awdur yn Fethodist ffyddlon) sylwadau ar effaith andwyol y Diwygiad Methodistiaidd ar draddodiadau dawnsio, canu'r delyn a chanu penillion. Mae'n fyd meddwl gwahanol.

Pan draddododd ei bapur i'r Cymmrodorion yr oedd John Lloyd Williams yn ŵr dros ei hanner cant, yn ddarlithydd mewn Botaneg ym Mangor. Yr oedd yn gydnabyddedig fel cerddor ac arweinydd ond heb amlygu diddordeb neilltuol mewn canu gwerin tan yn ddiweddar. Sut y bu iddo ymddangos yn sydyn yn feistr ar y maes newydd? Yn ôl ei gyfaddefiad ei hun, fel hyn y'i symbylwyd.⁴ Yr oedd wedi derbyn gwahoddiad gan Syr Harry Reichel, y Prifathro, i fod yn gyfarwyddwr cerdd yn y Coleg. Cafodd gefnogaeth y Prifathro i'w awgrym na ddylid canu ond caneuon Cymraeg ar gyfer achlysuron pwysig yn y Coleg. Darganfu fod prinder o ganeuon a oedd yn addas, ac fel arbrawf trefnodd ar gyfer y côr gân a ddysgodd o ganu ei wraig a'i chwaer hi, "Tra Bo Dau". Gafaelodd y gân hon yn rhyfeddol. Dyma hi'n gwawrio arno fod caneuon a genid gan y werin yn gallu bod yn fwy derbyniol gan gantorion a gwrandawyr hwythau na'r ceinciau telyn â geiriau cyfansoddedig. Aethpwyd ati i ffurfio cymdeithas yn y Coleg, y Canorion, â'r nod o gasglu a chanu caneuon gwerin. Llwyddiannus iawn fu'r casglu, ac ymateb cynulleidfaoedd yr un fath. Yn ardal Ffestiniog a Thrawsfynydd o fewn ychydig amser casglodd John Morris, un o'r Canorion, gynifer â deugain o alawon.⁵

Yr oedd datblygiadau eraill ar droed yn y blynyddoedd hyn. Yn 1906 cynhaliwyd y cyfarfod cychwynnol ynglŷn â Chymdeithas Alawon Gwerin Cymru ac yn Eisteddfod Genedlaethol Llangollen 1908 cafodd y Gymdeithas ei thraed o dani. Ymddangosodd rhifyn cyntaf ei Chylchgrawn yn 1909, â John Lloyd Williams yn olygydd; gwelir eto ei afael feistrolgar yn ei ragymadrodd. Yr oedd papur Robert Bryan yn prysur ymbellhau.

Ond cyn edrych yn agosach ar gyflawniad y Gymdeithas a John Lloyd Williams bydd yn dda meddwl eto am y botanegydd hanner cant oed a droes megis dros nos yn awdurdod pennaf ei genedl ar ei chanu traddodiadol. Dyfynnaf yn gyntaf ei eiriau ef ei hun o *Atgofion Tri Chwarter Canrif*:⁶

Yr oedd gan fy nhad lais tenor pur fwyn, a stoc helaeth o ganeuon a cherddi a barai iddo fod yn gymeradwy yn y tafarnau, lle y canai yn aml i

gyfeiliant telyn Ifan y Gorlan.

Mi gofias fy nhad yn cychwyn allan un nos Sadwrn, a'm mam yn dweud, "Robat, paid ag aros yn hwyr; 'does gin ti ddim howld arni hi pan ddechreuï ganu hefo'r hen delyn yna." "O'r gora, Jinw," ebr yntau, a chychwyn.

Ond yn y man blinodd fy mam ddisgwyl am "Robat"; cododd fi o'm gwely, ac aeth â fi yn ei llaw at ddrws yr *Union*. Yno clywn sŵn y delyn a llais fy nhad. Anfonodd fy mam fi i mewn, a hithau'n aros allan yn yr oerni. Cofias yn glir y tân siriol, y setl, a'r delyn, ac un o'r cwmni yn fy nghodi ar ei lin ac yn rhoi llymaid o gwrw imi, a minnau yn ei deimlo'n ddrwg ei flas ac yn gwrthod cymryd rhagor.

* * * * *

Pan oeddwn tua phump oed, daeth cyfnewidiad mawr i fywyd fy nhad, a therfyn sydyn ar yr hen ganu doniol. Yn un peth, bu farw'r hen delynor. Ond nid dyna brif achos y chwyldro. Anaml yr yfai fy nhad i ormodedd; ond un Sadwrn Tâl (arferai Harri Rawson, stiward y gwaith plwm, dalu i'r dynion yn yr *Union*) fe ganodd ac fe yfodd nes cael plwc pur sâl wedyn.

Nid wyf yn cofio pregeth fy mam iddo . . .

O'r funud honno allan ni chyffyrddodd â'r ddiod, nac ychwaith â thybaco, er yr arferai, cyn hynny, gnoi ac ysmegu. Ac o saith o blant, myfi oedd yr unig un a'i gwelodd â'i droed mewn tafarn.

Yn fuan wedyn aeth fy rhieni i seiat y Capel Mawr, a'm mam yn llawenychu â llawenydd mawr dros ben.

Nid anodd gweld arwyddocâd, chwaith, yn yr atgof nesaf amdano'i hun yn blentyn wyth oed yn 1862 yn ennill "Elementary Certificate" y sol-ffa:

Cyn dechrau ysgrifennu'r Atgofion hyn, ni sylweddolais na chlywais fy mam erioed yn canu yr un nodyn. Yr oedd ei thad yn delynor, ac arferai chwarae yn y *militia band* yng Nghaernarfon, ac yr oedd ei brawd yn gerddor go wybodus. Nid wyf yn cofio i'm mam ddweud "Da iawn" am ddim camp a wneuthum erioed. Er hyn, mi wyddwn ar yr olwg a daflodd ar fy nhad pan ddeuthum â'r "stifficet" adre ei bod hi'n falch ohoni.

Mae John Lloyd Williams yn fawr ei glod i'r Cyfarfod Canu: "Ai tybed y bu erioed gyfarfod cyn felused â hwnnw?". Y Cyfarfod Canu, y Capel Mawr, teulu diwylliedig gwerinol: cefndir llawer cerddor da o genhedlaeth John Lloyd Williams. Ni ymwrthodai ef o gwbl â'r gynhysgaeth hon — bu'n ffyddlon i'r rhinweddau a gynrychiolai ei fam — ond fe'i cyfannodd ag etifeddiaeth arall, yr un y claddwyd rhan fechan ohoni yn ei dad ar ôl y noson honno yn yr *Union*. Ychydig o gerddorion o'i do ef a oedd yn medru gwneud y weithred therapiwtig hon. Rhan-ganu, y

cyngerdd a'r sol-ffa; yr oeddynt ill tri mewn gwahanol ffyrdd yn tueddu i filwriaethu yn erbyn y traddodiad llafar. Yn nwylo John Lloyd Williams daethant yn arfau yn yr ymgyrch i achub canu gwerin. Daeth ei drefniadau o ganeuon gwerin ar gyfer corau, i'w canu ar lwyfan cyngerdd, yn foddion effeithiol iawn i boblogeiddio caneuon gwerin a meithrin diddordeb ynddynt; gofalai fod y sol-ffa yn cael ei ddefnyddio ochr yn ochr â Hen Nodiant yn y Cylchgrawn, a defnyddiai ef bob amser ar gyfer ei nodiadau ef ei hun.⁸

Ym Mangor, dan yr amgylchiadau a roes fod i'r Canorion, yr eginodd y diddordeb a brwdfrydedd sydyn am gasglu canu gwerin Cymraeg. Tyfodd megis ohono'i hun. Ond yr oedd casglu caneuon gwerin yn y gwynt. Yr oedd cymdeithas alawon gwerin wedi'i ffurfio yn Lloegr yn 1898, a chymdeithas debyg yn Iwerddon yn 1904. Yn 1903 y clywodd Cecil Sharp ganu'r gân "*The Seeds of Love*" yng Ngwlad yr Haf, a dyna ddechrau ar ei weithgarwch casglu aruthrol yntau. Cyhoeddodd ei astudiaeth sylfaenol, *English Folk Songs: Some Conclusions* yn 1907.

Yn gyson â phatrwm cyffredin mewn perthynas â diogelu diwylliant traddodiadol (meddylier am yr Arglwyddes Llanofer), rhai oedd heb fod yn gwbl Gymreig eu gwreiddiau oedd gyda'r mwyaf brwdfrydig ynglŷn â gwaith cofnodi a chasglu caneuon gwerin Cymru: Mary Davies o blith Cymry Llundain a Ruth Lewis (gwraig John Herbert Lewis) yn Saesnes, ac enwi'r ddwy amlycaf. Gwerth arbennig John Lloyd Williams yn y Gymdeithas oedd ei fod yn cyfranogi o'r brwdfrydedd ac ymroddiad ond ei fod hefyd yn gyfangwbl Gymreig ei wreiddiau. Nid rhyw ymwelydd â'r werin ydoedd; yr oedd wedi'i ymdrwytho yn y gymdeithas a oedd wedi diogelu'r caneuon. Mwy na hynny, yr oedd yn gyfarwydd â'r holl ddeunydd cerddorol Cymreig a oedd wedi ymddangos mewn print. Tra casglai'r amaturiaid selog y blodau gwylltion ac ymhyfrydu ynddynt, gallai John Lloyd Williams ychwanegu gwerthfawrogiad gwrthrychol y botanegydd. Metaffor sy'n arwain at y cwestiwn: i ba raddau y mae'n rhaid diolch i agwedd wyddonol John Lloyd Williams y botanegydd am ei gyfraniad neilltuo i astudio cerddoriaeth draddodiadol Cymru? Ni fedrwn ond dyfalu.

Amlygir rhan John Lloyd Williams fel angor y Gymdeithas trwy ei olygyddiaeth o'r Cylchgrawn. Efe a olygodd yr holl ddeunydd a ymddangosodd o'r cychwyn hyd at gyfrol IV, t.46. Yn dystiolaeth i bwysigrwydd y deunydd hwn, pan wnaeth Peter Crossley-Holland ei astudiaeth safonol, "*The Tonal Limits of Welsh Folk Song*" (*CCAGC*, V, tt. 46-73), ni chymerodd ar gyfer ei sampl ond y deunydd a ymddangosodd yn y Cylchgrawn dan olygyddiaeth John Lloyd Williams. Er mor sylweddol oedd rhai o orchestion eraill John Lloyd Williams, hwyrach mai'r Cylchgrawn fydd ei gofeb fwyaf parhaol. Mae'n anodd gweld y daw dim i'w ddisodli fel prif drysorfa canu traddodiadol y Cymry. Fe saif ei olygu; anaml y gellir gweld nam.⁹ Yn ogystal â'r caneuon eu

hunain cawn yn nodiadau'r golygydd gyfoeth o wybodaeth sy'n dangos ei graffter a chadernid barn. Cyfraniad sylweddol arall ganddo i gyfrolau II a III y Cylchgrawn oedd ei sylwadau ar y ceinciau a gyhoeddwyd yng nghasgliadau "John Parry Ddall". Ac nid golygu oedd unig gyfraniad John Lloyd Williams i'r Cylchgrawn. Efe oedd o bell y pwysicaf o'r casglwyr, gan gyfrannu llawer gwaith mwy o ganeuon na neb arall, dros draean y caneuon llafar gwlad a argraffwyd yn ystod ei olygyddiaeth. Ac yma dylid tynnu sylw hefyd at y swmp o ddeunydd anghyhoeddedig ymhlith papurau John Lloyd Williams yn y Llyfrgell Genedlaethol.¹⁰ Cyhoeddir detholiad gan Phyllis Kinney yn y rhifyn hwn.

Yn nyddiau cynnar mudiad y canu gwerin yr oedd angen cryn ymroddiad cenhadol. Yr oedd rhagfarnau cryfion yn erbyn caneuon y werin, ar sail crefydd ar y naill law ac o hunan-fodddhad cerddorion proffesedig ar y llall. Gresynai John Lloyd Williams wrth y math cyntaf ond yr oedd yn ei ddeall; er nad oedd modd gweld hyn yn glir ar y pryd, yr oedd y llanw yn troi. Nid oes wadu iddo gael ei frifo gan ddirmyg cerddorion eraill; o bryd i'w gilydd daw ei chwerwder i'r wyneb.¹¹ Rhan amlwg o'r ymgyrch genhadol oedd y darlithiau a chyngherddau a drefnwyd gan aelodau'r Gymdeithas. Bu John Lloyd Williams yn un o'r rhai mawr eu cyfraniad. Oes y ddarlith oedd hi: clywn am un gynulleidfa o yn agos i fil.¹² Ond yr oedd agwedd arall i'r gweithgarwch cenhadol; sef mai trwy feithrin diddordeb y genedl yr oedd achub y caneuon a oedd yn cysgu ar ei chof. Mae digonedd o dystiolaeth ar dudalennau'r Cylchgrawn, ac ym mhapurau John Lloyd Williams ac aelodau cynnar eraill y Gymdeithas, fod llawer cân wedi dod i'r fei yn sgil darlith neu gyngerdd.

A grym culni crefyddol wedi edwino ac enwau'r cerddorion sarhaus eu hagwedd bron â mynd yn angof, gwrthun yr ymddengys gorfod brwydro dros barchusrwydd canu gwerin. Dri chwarter canrif yn ôl gallai hyd yn oed John Lloyd Williams edrych yn oramddiffynol: "The examples selected for publication in the Society's Journal are not confined to such melodies as may be good enough to sing on the concert platform".¹³ Ac amherthnasol erbyn heddiw ydyw'r ddadl a glywir ganddo ef ac eraill yng nghyfnod ieuentid y Gymdeithas (a chan Cecil Sharp, Ralph Vaughan Williams ac eraill yn Lloegr), sef mai ar seiliau'r canu gwerin yr oedd adeiladu cerddoriaeth genedlaethol — gan gyfeirio, efallai, at gyfansoddwyr mawr Yr Almaen neu Rwsia. I ni, y mae'r ffaith syml i'r caneuon fod yno i'w cofnodi yn fwy na digon o gyfiawnhad. Mater arall ydyw dadlau cyson John Lloyd Williams o blaid Cymreigeiddio cerddoriaeth Cymru ac adrannau cerdd colegau'r Brifysgol; a'i siomedigaethau yn y pethau hyn.

Er pwysicedd ei waith fel golygydd, nid oedd ond rhan o'i gyfraniad i gyhoeddi yn y maes hwn. Bellach nid oes ond eisiau cyfeirio at lyfryddiaeth Wyn Thomas er mwyn rhoi amcan o'i gynnrych.¹⁴ Ond dylid

crybyyll yma y ddwy gyfrol a olygodd ar y cyd ag Arthur Somervell yn 1907 a 1909, *Sixteen Welsh Melodies*, pan oedd ar drothwy ei waith mawr gyda'r Gymdeithas; y tair cyfrol ddylanwadol, *Alawon Gwerin Cymru* (1920-24), a olygodd gyda "Llew Tegid" at ddefnydd ysgolion; ei olygyddiaeth o'r *Cerddor* (1930-39), lle cyfrannodd yn helaeth o'i ystôr gwybodaeth a'i atgofion; a'r gyfrol hyfryd *Y Tri Thelynor* a gyhoeddwyd ychydig cyn ei farw yn 1945. Y llyfr nas cyhoeddodd, er ei fod yn fwriad ganddo, oedd un ar hanes cerddoriaeth yng Nghymru, ei synthesis mawr; gwelir y rhan gyntaf ohono mewn teipysgrif gyda'i bapurau.¹⁵ W.S. Gwynn Williams â'i *Welsh National Music and Dance*, llyfr sy'n dal ei dir ar ôl hanner canrif, a lwyddodd i dynnu pethau ynghyd mewn un gyfrol hwylus.

Mae'r gwerthfawrogiad hwn wedi canolbwyntio ar un agwedd yn unig o weithgarwch John Lloyd Williams fel cerddor, honno sy'n ymwneud â cherddoriaeth draddodiadol; dyna sy'n gweddu i'r Cylchgrawn hwn. Ac ar un cyfnod byr yn nechrau'r ganrif y mae'r ffocws, a hynny'n fwriadol; dyna pryd y daeth tro ar fyd.

Anghofir yn fuan y rhan fwyaf o gerddoriaeth gyfansoddedig pob cenhedlaeth. Byddai hyd yn oed lyfr John Lloyd Williams ar hanes cerddoriaeth yng Nghymru wedi dyddio. Ond nid felly y deunydd a gasglodd a'i gofnodi. Yn fwy na neb, diogelodd John Lloyd Williams yr hyn a oedd ar ôl i'w ddiogelu, erbyn dechrau'r ugeinfed ganrif, o gerddoriaeth draddodiadol Cymru. Cofnododd a gwnaeth yn hysbys yr alawon, y geiriau, y ffeithiau amgylchiadol. Mae'r orchest yn amlwg ddigon wrth yr hyn a welir mewn print. Daw'n fwy amlwg fyth pan gyhoeddwyd yr holl ddeunydd sy'n weddill yn ei lawysgrifau. A chyda phob cenhedlaeth, oherwydd natur canu gwerin, gwelir yn gliriach werth ei orchest. Byddai John Lloyd Williams wedi gwerthfawrogi'r ymwybyddiaeth newydd o bwysigrwydd hynod diogelu hadau pob rhywogaeth o blanhigyn gwyllt ar y dddear.

NODIADAU

1. *Transactions of the Honourable Society of Cymmrodorion, Session 1904-5* (1906), tt.57-73.
2. *Gŵyl Gwalia* (Llandysul, 1980), pennod IV.
3. *Transactions, Session 1907-8* (1909), tt.1-46.
4. CCAGC, III, tt.89 ff.
5. Cyhoeddwyd dwsin ohonynt yng nghyrol gyntaf CCAGC. Nodir 27 ohonynt yn llaw J.Ll.W. yn llawysgrif 57 o'i gasgliad yn y Llyfrgell Genedlaethol.
6. *Atgofion Tri Chwarter Canrif*, I (1941), tt.17-18, 21-22. Gwelir yr un stori yn gwyno yn CCAGC, IV, t.14.
7. *Atgofion Tri Chwarter Canrif*, I, t.33

8. Mynnai J.Ll.W., yn gywir y gellir meddwl, fod nodiant sol-ffa yn dangos natur yr alawon moddol yn well na hen nodiant. Dadleuai Cecil Sharp, â'i gefndir gwahanol, i'r gwrthwyneb.
9. Gan fod llawer o ddeunydd crai y *Cylchgrawn* wedi'i ddiogelu mewn llawysgrif y mae modd ffurfio barn am y golygu. Prin y gellir beio'r golygydd am un diffyg, sef peidio â thrangwyddo yn erbyn safonau ei gyfnod; ni chyhoeddir geiriau aflednais. Er enghraifft, gyda'r gân a gafodd gan ei chwaer yng nghyfraith ac a gyhoeddwyd yn *CCAGC*, I, t.72, ni argraffwyd y penillion canlynol:

Cleddwch fi pan fyddai'i farw
Yn y *cellar* hefo'r cwrw
Gadewch fy ngheg yn gilagored
Dan y balir nesa i'r parad

Mae nhw'n dwedyd ac yn dwndwr
Mai rhwng dwy y bum i neithiwr
Dyna wir na wiw mo'i wadu
Roedd dwy erchwyn gan y gwely

Mae nhw'n dwedyd ac yn dwndwr
Mai uwchben dŵr y bum i neithiwr
Dyna wir na wiw mo'i wadu
Roedd pot piso dan y gwely.

Nododd y gân hon yn 1905 yn ei lyfr piced (sydd yn awr yn un o gyfres â'r rhif J.Ll.W. llawysgrif 71). Mae'r gân hon hefyd yn un o'r ychydig rai yn y *Cylchgrawn* y mae lle i amau ei nodiant. Sylwer ar y gytgan: nodir y bario yn wahanol yn y llyfr piced, gan daro'n fwy naturiol, a'r "Wec!" ar ddechrau bar.

10. Rhestrwyd a rhifo'r casgliad yn 1946. Yn anffodus, mae'r rhestr yn un annigonol iawn.
11. Gweler er enghraifft ei sylwadau yn *CCAGC* III, tt.5 a 101.
12. *CCAGC* II, t.137.
13. *Transactions, Session 1907-08* (1909), t.45. Gwelir enghraifft arall yn *CCAGC* I, t.151.
14. *Cerddoriaeth Draddodiadol yng Nghymru: Llyfryddiaeth* (Caerdydd, 1982).
15. J.Ll.W. llawysgrif 2.



6.

Dr J. Lloyd Williams (1854-1945) yn ei flwyddyn olaf, yng nghwmni ei chwaer, yr awdures Elizabeth Williams. (Atgynhyrchir y llun o gasgliad Amgueddfa Werin Cymru a benthyciwyd y copi gwreiddiol i'r Amgueddfa gan Mrs Nan Jones, Coed-poeth, Wrecsam.)

Dr J. Lloyd Williams (1854-1945) during his last year, in the company of his sister, authoress Elizabeth Williams. (The photograph is reproduced from the collection of the Welsh Folk Museum and the original copy was kindly lent to the Museum by Mrs Nan Jones, Coed-poeth, Wrexham.)

Daniel Huws

In 1905 the musician Robert Bryan read a paper to the Honourable Society of Cymmrodorion, "The Melodies of Wales".¹ In it we find an attempt to define the characteristics of Welsh melodies: firstly "Well conceived melodies...", secondly "Regular modulations and transposition...", and on to the sixth, "Exquisite expression of feelings, sweetening the accents of mourning and softening the hard triumphant notes of exultation into a charming rustic tenderness of nobility". This is the conclusion of his paean:

Let Wales bear in mind the beautiful simile of one of its poets — "Môr o gân yw Cymru i gyd" — "The whole of Wales is a sea of song", and endeavour to develop to the utmost its noble gift of song. Then, perchance, multitudes will hie thither from all quarters of the globe, to walk on the shore of this sea, to listen to the message of the waves, and to return home strengthened and invigorated by the inspiring breezes of Wales — "The Land of Song."

To quote almost any sentence from Robert Bryan's paper is cruel. The author as a sincere and friendly man, but one of the simple souls of that strange country discovered in Victoria's reign, Gwlad y Gân, "The Land of Song". He had been nurtured on its values and spoke its language. I will not elaborate; the phenomenon of the "Land of Song" has been described incomparably well by Hywel Teifi Edwards.² Reading Robert Bryan's paper we notice that there is not the least hint that Wales's musical heritage might have been in peril, that the triple harp was close to extinction, that penillion singing was in decline, and that the greater part of the wealth of traditional song in Wales was underground, unrecorded and unrecognised by musicians. Robert Bryan's misfortune, and the only reason for exhuming his inane words, is that two years later another man addressed the same honourable society on a similar subject. That man was Dr John Lloyd Williams.

It was John Lloyd Williams's paper, "Welsh National Melodies and Folk Song",³ which brought Welsh folk song into the daylight. Here, for the first time, we have an objective, mature, intelligent, view of the nature of the traditional music of the Welsh. Even today it would serve as an authoritative introduction to the subject. Here, for instance, we meet the fundamental distinction between harp tunes, carol tunes and folk tunes; there is a critical survey of the printed collections, including an

appreciation of the only real collection of folk songs that had then been printed, that of Maria Jane Williams; the value of manuscript sources is made clear; there is a hint of the wealth of material being discovered through the efforts of the Canorion and the Welsh Folk-Song Society; attention is paid to the modal tunes; there is mention in passing of the neglect of Welsh songs on the concert platforms of Wales in the previous twenty years, and of the manner of singing them, "they apply to these simple airs the methods of the opera"; we also find remarks (from one who remained a faithful Calvinistic Methodist) on the devastating effect of the Methodist Revival on the traditions of dancing, playing the harp and penillion singing. It is a different world of intellect.

When he gave his paper to the Cymmrodorion, John Lloyd Williams was a man of over fifty, a lecturer in Botany at Bangor. He was an acknowledged musician and conductor but had not until recently shown any particular interest in folk song. How did he come suddenly to appear as a master in this new field? By his own account, this was how it happened.⁴ He had accepted an invitation from Sir Harry Reichel, the Principal, to become Director of Music at the College. The Principal had supported his suggestion that only Welsh songs should be sung at important College functions. He found that suitable songs were few and, as an experiment, arranged for the choir a song he had learnt from the singing of his wife and her sister, "Tra Bo Dau". This song proved a great success and it dawned on him that songs sung by "the people" could be much more popular with singers and with audiences than the traditional harp tunes with composed words. A society was formed in the College, the Canorion, with the aim of collecting and singing folk songs. The collecting went well and audiences responded. One member, John Morris, collected forty songs in a short period in the Ffestiniog and Trawsfynydd areas.⁵

Other developments were afoot in these years. In 1906 the Welsh Folk-Song Society was being formed, and got going after the 1908 National Eisteddfod at Llangollen. The first number of its Journal appeared in 1909, edited by John Lloyd Williams; his authoritative grasp is again apparent in its introduction. Robert Bryan's paper is already far away.

But before looking more closely at the achievement of the Society and John Lloyd Williams we might wonder again about the fifty year old botanist who became almost overnight the chief authority on the traditional singing of his country. I begin with the following reminiscence, in his own words:

When I was about five years old, my father used to sing in the public-houses to the accompaniment of Ifan y Gorlan's harp-playing. Soon after, he joined the Calvinistic Methodists and gave up the drink and the old songs. My mother burned all the printed ballads in the house; and it was only with the greatest of difficulty that father could be persuaded to sing to us, even the most innocuous of the old ballads.⁶

Nor is it difficult to see significance in the following recollection of himself as an eight year old child in 1862 gaining his "Elementary Certificate" for sol-fa:

Before I began to write these reminiscences I had not realized that I had never heard my mother sing a note. Her father was a harper, and he used to play in the militia band in Caernarfon, and his brother was a pretty knowledgeable musician. I do not remember my mother saying "Well done" for any achievement of mine. Even so, I knew by the look she threw my father when I brought home my "stifficet" that she was proud of it.⁷

John Lloyd Williams had fond memories of the sol-fa "singing meeting": "Was there ever such a sweet meeting as that?". The "singing meeting", the chapel, a cultured working-class home: this was the background of many a good musician of John Lloyd Williams's generation. He never rejected its legacy — he remained faithful to the virtues represented by his mother — but he integrated it with another inheritance, that of which a small part had been buried in his father after his reform. Few musicians among his contemporaries were able to achieve this therapeutic act. Part-singing, the concert, sol-fa, three pillars of socially respectable music of the time, all in different ways tended to militate against the oral tradition; in the hands of John Lloyd Williams they became weapons in the campaign to rescue folk song. His arrangements of folk songs for choir, performed at concerts, were a very effective means of popularising the songs and creating a public awareness; he insisted that sol-fa should appear together with staff notation in the Society's Journal and always used it for his own annotations.⁸ It was in Bangor, in the circumstances which gave rise to the Canorion, that the sudden interest and enthusiasm for collecting Welsh folk songs developed. It was an indigenous growth. But folk song collecting was in the air. The Folk Song Society had been formed in England in 1898, and an Irish one in 1904. In 1903 Cecil Sharp in Somerset had heard the singing of "The Seeds of Love" and plunged into his tremendous spate of collecting. In 1907 he published his fundamental study English Folk Song: Some Conclusions.

In keeping with a pattern common in relation to the preservation of traditional culture (Lady Llanover is a prime example), some of the most enthusiastic collectors of Welsh folk songs did not have entirely Welsh roots, for example Mary Davies, brought up London Welsh, and Ruth Lewis (the wife of John Herbert Lewis), an Englishwoman, to name the two most conspicuous. The special value of John Lloyd Williams in the Society was that while he partook of the enthusiasm and dedication he was also thoroughly Welsh. He was no mere visitor of "the folk"; he was steeped in that community which had preserved the songs. Furthermore, he was familiar with the whole tradition of Welsh music in print. Where the

eager amateurs could collect their wild flowers and delight in them, John Lloyd Williams was able to bring to them the objective appreciation of the botanist. A metaphor which leads to the question: to what extent are thanks due to the scientific approach of the botanist for John Lloyd Williams's exceptional contribution to the study of Welsh traditional music? We can only speculate.

The role of John Lloyd Williams as anchor of the Welsh Folk-Song Society is displayed in his editorship of the *Journal*. He was editor from the beginning until his death, editing all the contents up to volume IV, p.46. Evidence of the importance of this material is that when Peter Crossley-Holland made his authoritative study "The Tonal Limits of Welsh Folk Song" (JWFSS, V, pp. 46-73), he took as his sample the material which had appeared in the *Journal* under John Lloyd Williams's editorship. Despite the latter's other substantial achievements it is the *Journal*, perhaps, which will be his most lasting monument. It is hard to conceive that anything can take its place as the main repertory of traditional song in Wales. His editing will stand the test of time; it can seldom be faulted.⁹ Besides the songs themselves his editorial notes provide a wealth of information, showing his perceptiveness and strength of judgement. A further notable contribution to the *Journal* was made in the editor's commentaries, in volumes II and III, on the tunes published in Blind Parry's collections. Nor was his editorship all that John Lloyd Williams gave to the *Journal*. He was far and away the most important of the collectors, contributing many times more songs than any other, over a third of those from oral tradition and printed while he was editor. And at this point it is relevant to draw attention also to the mass of unpublished material among John Lloyd Williams's papers in the National Library.¹⁰ A selection is published by Phyllis Kinney in this number.

In the early days of the folk song movement a good deal of missionary fervour was required. There were strong prejudices against songs which came from oral tradition, both on religious grounds and from the complacency of professed musicians. John Lloyd Williams deplored the former, but understood it; although this was not obvious at the time, the tide was turning. The disdain of other musicians, certainly, he found painful; from time to time his bitterness comes to the surface.¹¹ A conspicuous part of the missionary effort of members of the Welsh Folk-Song Society was the organising of lectures and concerts. John Lloyd Williams was one of the most active. It was the age of the public lecture: we read of one audience of nearly a thousand.¹² But there was another side to this missionary activity; it was by fostering the interest of the Welsh people that the songs dormant in their memories were going to be saved. The pages of the *Journal* and the unpublished papers of John Lloyd Williams and other early members of the Society show how often lectures and concerts were the means of bringing songs to light.

Now that religious narrowmindedness has lost its force and the names of

the supercilious musicians are all but forgotten, it seems absurd that there should have been such pains to give folk song respectability. Threequarters of a century ago, even John Lloyd Williams could appear over-defensive: "The examples selected for publication in the Society's Journal are not confined to such melodies as may be good enough to sing on the concert platform".¹³ Then there is the argument put forward by him and others in the early days of the Society (and by Cecil Sharp, Vaughan Williams and others in England), but which by today seems irrelevant: that it was on the basis of its folk song that a nation's music could be created — the great composers of Germany or Russia might be named, to suggest what might happen in Wales (or England). To us, the simple fact that the songs were there to be collected is more than sufficient justification. A rather different matter was John Lloyd Williams's repeated arguing for making Welsh music and the music departments of the Welsh university colleges more Welsh; and his disappointments in these aims.

*For all the importance of his work as editor of the Journal, this was only part of John Lloyd Williams's contribution to publication in this field. Its scope can now quickly be seen by reference to Wyn Thomas's bibliography.¹⁴ But a few publications deserve mention here: the two volumes he edited with Arthur Somervell in 1907 and 1909, *Sixteen Welsh Melodies*, when at the beginning of his great work with the Society; the three influential volumes of *Alawon Gwerin Cymru* (1920-24), which he edited with "Llew Tegid" for use in schools; the periodical *Y Cerddor*, which he edited from 1930 to 1939 and in which he scattered much knowledge and reminiscence; and that pleasing volume *Y Tri Thelynor*, published shortly before his death in 1945. There was one book which he did not publish although he planned to do so, a history of music in Wales, his great synthesis; the early part of it got as far as typescript.¹⁵ It was W. S. Gwynn Williams with his *Welsh National Music and Dance*, a book which has held its place for half a century, who eventually managed to draw things together in one convenient volume.*

This appreciation has concentrated on one particular aspect of John Lloyd Williams's activity as a musician, that which concerns folk song; as is appropriate to this Journal. And it has focused on one short period at the beginning of the century, deliberately; that is when the great change came.

Most of the composed music of each generation is soon forgotten. Even John Lloyd Williams's book on the history of music in Wales would have dated. But not the material which he collected and recorded. More than anyone, John Lloyd Williams preserved what was still left at the beginning of the twentieth century of the traditional music of Wales. He recorded and made known the tunes, the words, the circumstantial facts. This achievement is clear enough from what is in print. It will become the more apparent when all the material which remains in his manuscripts is published. And folk songs being what they are, each generation will see more clearly the value of this achievement. John Lloyd Williams would

have appreciated the recent realization of the extreme importance of preserving seeds of every strain of every wild plant on earth.

NOTES

1. Transactions of the Honourable Society of Cymmrodorion. Session 1904-5 (1906), pp. 57-73.
2. Gŵyl Gwalia (Llandysul, 1980), Chapter IV.
3. Transactions, Session 1907-8 (1909), pp.1-46.
4. JWFSS, III, pp.89 ff.
5. A dozen of them were printed in the first volume of JWFSS. 27 of them are noted in J.Ll.W.'s hand in MS. 57 in his collection in the National Library of Wales.
6. JWFSS, IV, p.14. A more detailed recollection of this incident is printed in the Welsh version of this article, taken from J.Ll.W.'s memoirs, Atgofion Tri Chwarter Canrif, I, pp.17-18, 21-22.
7. Atgofion Tri Chwarter Canrif, I, p.33 (translated).
8. J.Ll.W. maintained, rightly one might think, that sol-fa showed the modality of a song more immediately than staff notation. Cecil Sharp, with his different background, maintained the contrary.
9. Since much of the raw material of the Journal survives in manuscript it is possible to form an opinion about the editing. The editor cannot be much blamed for one failing, that of not offending the sensibilities of the period; ribald words are not printed. For example, with the song noted from his sister-in-law and published in JWFSS, I, p.72, the following verses were not printed:

*Cleddwch fi pan fydda'i farw
Yn y cellar hefo'r cwrw
Gadewch fy ngheg yn gilagored
Dan y balir nesa i'r parad*

*Mae nhw'n dwedyd ac yn dwndwr
Mai rhwng dwy y bum i neithiwr
Dyna wir na wiw mo'i wadu
Roedd dwy erchwyn gan y gwely*

*Mae nhw'n dwedyd ac yn dwndwr
Mai uwchben dŵr y bum i neithiwr
Dyna wir na wiw mo'i wadu
Roedd pot piso dan y gwely.*

This song was noted in 1905 in his pocket book (now part of a series constituting J.Ll.W. MS. 71). This song is also one of the few in the Journal where there is room to question the notation. Notice the chorus: the barring is noted differently in the pocket book, more plausibly, with "Wec!" at the beginning of the bar.

10. *The collection was listed and numbered in 1946. Unfortunately, the list is a very inadequate one.*
11. *See for example his remarks in JWFSS, III, pp.5 and 10i.*
12. *JWFSS, II, p.137.*
13. *Transactions, Session 1907-08 (1909), p.45. See another example in JWFSS, I, p.151.*
14. *Traditional Music in Wales: a Bibliography (Cardiff, 1982).*
15. *J. Ll. W. MS.2.*

CANEUON O GASGLIAD DR J. LLOYD WILLIAMS/ SONGS FROM THE DR J. LLOYD WILLIAMS COLLECTION

Phyllis Kinney

Cedwir papurau Dr J. Lloyd Williams (fel Llsgrau. J. Lloyd Williams, rhifau 1-155) yn Llyfrgell Genedlaethol Cymru. Cynhwysant gannoedd o ganeuon a ddug ef ynghyd cyn ac yn ystod ei gyfnod maith fel Golygydd i'r Gymdeithas — naill ai o'i waith casglu ef ei hun neu yn sgil cynaeafu gan gasglyddion eraill.

Haedda'r rhan fwyaf, onid y cwbl, o'r defnydd hwn gael ei gyhoeddi. Ar gais Pwyllgor Gwaith y Gymdeithas cynigir isod ugain eitem, gan gynnwys caneuon tymhorol, caneuon serch, un gân waith, caneuon holi ac ateb, a chaneuon pennill a chytgan.

Trawsgyweiriwyd rhai ohonynt i draw mwy cyffyrddus ar gyfer eu canu, a dangosir ychwanegiadau golygyddol at y gerddoriaeth o fewn i fachau petryal. Yn achos y geiriau, fe atalnodwyd a hefyd ddiweddarau'r orgraff gan Olygydd y Cylchgrawn.

[Rhaid diolch i Miss Phyllis Kinney, nid yn unig am ddethol y caneuon a chyfrannu'r nodiadau arnynt, ond hefyd am ddarparu'r copïau o'r gerddoriaeth ar gyfer y wasg. Gol.]

The papers of Dr J. Lloyd Williams are housed (as the J. Lloyd Williams MSS, numbers 1-155) in the National Library of Wales, Aberystwyth. They contain hundreds of folk songs brought together by him before and during his long period as Editor for the Society, and include both material which he himself had collected and items submitted to him by other collectors.

Most, if not all, of this material merits publication. At the request of the Society's Executive Committee, a selection of twenty items are issued below, including seasonal songs, love and courtship songs, a work song, question and response songs, and stanza and refrain songs.

Some of these items have now been transposed into more manageable pitches. Editorial additions to the music appear within square brackets. The texts have been punctuated, and their orthography modernised, by the Editor of the Journal.

[We must thank Miss Phyllis Kinney, not only for selecting these songs and contributing commentaries upon them, but also for providing the music art-work for publication. Ed.]

1. CASEG WINAU (Brown Mare)

Trawsig. / Transp. < G

Caseg winau, coesau gwynion, groenwen
denau, garnau duon; *accel.* Garnau duon, groenwen denau
coesau gwynion, caseg winau; Carnau duon, caseg winau,
groenwen denau, coesau gwynion; Groenwen denau, Caseg winau,
coesau gwynion, groenwen denau; Carnau duon, coesau gwynion,
groenwen denau, carnau duon; Caseg winau, Ram lai to!

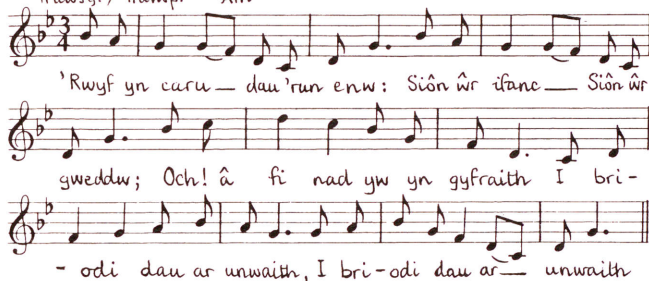
O Lsgrau JLIW 99 a 115. Cân a droswyd gan J.L.I.W. i Hen Nodiant o gasgliad llawysgrifol mewn Sol-ffa a oedd wedi ei gyflwyno (o dan y ffugenw "Brodor o Feirion") gan W.O. Jones i Eisteddfod Caernarfon, 1921. Fel "Casgliad o alawon Gogledd Cymru" y bedyddiwyd y casgliad a chofnodwyd y gân uchod yn Nyffryn Clwyd.

From JLIW MSS 99 and 115. Transcribed by J.L.I.W. into Staff Notation from a MS collection in Sol-fa submitted (under the pseudonym "Brodor o Feirion") by W.O. Jones to the Caernarfon Eisteddfod of 1921. The collection had been made in North Wales and this song been found in the Vale of Clwyd.

2. 'RWYF YN CARU DAU 'RUN ENW!

(I'm Courting Two Men with the Same Name!)

Trawsg. / Transp. < Am



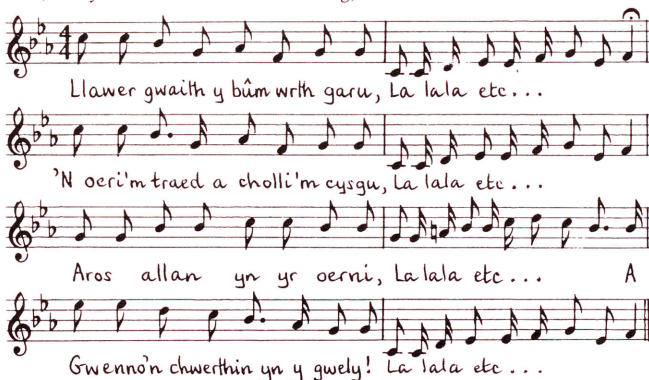
'Rwyf yn caru — dau 'run enw: Siôn ŵr ifanc — Siôn ŵr
gweddw; Och! â fi nad yw yn gyfraith I bri-
-odi dau ar unwaith, I bri-odi dau ar — unwaith

O Lsgrau JLIW 99 a 115. Cân a gasglwyd yn Nolgellau yn 1911 ac a gynhwyswyd gan W.O. Jones yn y casgliad a anfonodd i Eisteddfod Caernarfon, 1921.

From JLIW MS 99 and 115. A song collected in Dolgellau in 1911 and eventually included in the MSS collection submitted by W.O. Jones to the Caernarfon Eisteddfod of 1921.

3. LLAWER GWAITH Y BŪM WRTH GARU

(Many Times Did I whilst Courting)



Llawer gwaith y bŷm wrth garu, La lala etc...
'N oeri'm traed a cholli'm cysgu, La lala etc...
Aros allan yn yr oerni, La lala etc... A
Gwenno'n chwerthin yn y gwely! La lala etc...

O Lsgr. JLIW 99. Cân arall, o ogledd Cymru, a oedd yn rhan o'r casgliad a anfonodd W.O. Jones i Eisteddfod Caernarfon, 1921.

From JLIW MS.99. Another song from North Wales which was included in the MS collection submitted by W.O. Jones to the Caernarfon Eisteddfod of 1921.

4. MAE'R FERCH A GÂR FY NGHALON
(The Girl My Heart Adores)



Mae'r ferch a gâr fy— nghalon yn byw tu draw i'r
afon;— Mi— af i— gwrdd â'r gangen gu Tae'r
môr yn rhannu— rhyngom—

O Lsg. JLIW 99. Cân arall, o ogledd Cymru, a oedd yn rhan o'r casgliad a anfonodd W.O. Jones i Eisteddfod Caernarfon, 1921.

From JLIW MS.99. Another song from North Wales which was included in the MS collection submitted by W.O. Jones to the Caernarfon Eisteddfod of 1921.

5. CARU 'NGHAER A CHARU 'NGHORWEN!
(Courting in Chester and Courting in Corwen!)

Trawsg. / Transp. < Dm



Caru 'Nghaer a churu 'Nghorwen, Ffaldi reidi ram di, ram tai to!
Caru'n Nyffryn Clwyd a Derwen, Ffaldi...
Caru 'mhellach dros y mynydd, Ffaldi...
Cael yng Nghynwyd gariad newydd! Ffaldi...

O Lsg. JLIW 99. Cân arall, o ogledd Cymru, a oedd yn rhan o'r casgliad a anfonodd W.O. Jones i Eisteddfod Caernarfon, 1921.

From JLIW MS.99. Another song from North Wales which was included in the MS collection submitted by W.O. Jones to the Caernarfon Eisteddfod of 1921.

6. DIFYRRWCH Y LLANC
(The Young Man's Delight)

Trawsg. / Transp. < G

Da gennyf garu ac yfed cwrw, Gwisgo rubanau a
gwasgu'r beinw! Ffal raldi radl idl o! Ffal
radl idl o! Ffalldi raldi radl idl o!

O Lsgr. JLIW 99. Cofnodwyd yn Llanuwchllyn, ger y Bala, a'i chynnwys mewn casgliad alawon gwerin a anfonwyd i Eisteddfod Gadeiriol Llanfachreth, 1922. Ymddengys mai Mr (Syr) Ifan ab Owen Edwards a roes fenthyg y casgliad wedyn i J.L.I.W.

From JLIW MS.99. Collected at Llanuwchllyn, near Bala, Merioneth, and entered as part of a collection of folk songs at the Llanfachreth Chair Eisteddfod of 1922.

7. O IE'NCTID HOFF AC ANNWYL
(O Dear Beloved Young Ones)

O ie'nctid hoff ac annwyl, A ddowch i weld y fan Lle
mae ryw chwech yn— gorwedd Heb gwmni tad na mam,
Tad na mam, Tad na mam, Lle mae ryw
chwech yn— gorwedd Heb gwmni tad na mam.

O Lsgr. JLIW 99. Cân arall o'r casgliad a anfonwyd i Eisteddfod Gadeiriol Llanfachreth, 1922. Cofnodwyd yn Nolgellau.

From JLIW MS.99. Another song from the collection submitted to the Llanfachreth Chair Eisteddfod of 1922. Collected in Dolgellau, Merioneth.

8. TROS Y MÔR (Beyond the Sea)

Transg. < Gm

Tros y môr y mae fy nghalon, Tros y môr y mae f'och
- neid - ion, Tros y môr y mae f'an - wylid, Sy'n - fy
nghalon i, Sy'n fy nghalon i bob munud.

O Lsgr. JLIW 115. Casglwyd gan Soley Thomas yn sir (neu dref) Aberteifi, a'i chynnwys mewn casgliad o ganeuon gwerin a anfonodd i Eisteddfod Powys ac wedyn i Eisteddfod Bae Colwyn, 1910, lle'r enillodd wobr gyntaf. Yn ddiweddarach eto cododd J.Ll.W. gynnwys y casgliad, gan nodi am y dôn hon: "(Time not written) See if this time interpret is correct". Ni roir na theitl na geiriau, ond dichon mai fersiwn ar gân "Tros y Môr" a geir yma. Ymddengys y dôn, mewn ffurf ychydig yn wahanol, yn Llsgr. JLIW 99.

From JLIW MS. 115. A song collected by Soley Thomas in the county (or town) of Cardigan, and included in a collection of folk songs which he entered for the Powys Eisteddfod and later for the Colwyn Bay Eisteddfod of 1910, where it won first prize. Later still, J.Ll.W. transcribed the contents of the collection and upon this tune commented, "(Time not written) See if this time interpret is correct". No title or text are given, but what is found here might be a variant-form of the song "Tros y Môr". The tune also appears, in slightly different form, in JLIW MS. 99.

9. Y BACHGEN A FODDODD YN YMYL Y LAN

(The Lad that Drowned near the Shore)

Transg./Transp. < G

Y bachgen, y bachgen, a'i hoffter yw'r môr, Sydd
wrthi'n gwneud llongau hyd wyneb y ddôr*; Fe
gronna'n gyfnod loyw** yn globyn o lyn Er
mwyn cael ei gynnwys i nofio cwrch gwyn. Pa
beth ddaw i'w ran? Pa beth ddaw i'w ran? A!
boddi! A! boddi! yn ymyl y lan!

[*y ddôr**ffrwd loyw' ar y daflen faled]

O Lsgr. JLIW 115. Cân arall o'r casgliad a anfonodd Soley Thomas i Eisteddfod Powys ac yna Eisteddfod Bae Colwyn, 1910. Dywaid nodyn gan S.T. i'r gân gael ei chanu 30 mlynedd yn gynharach gan "Eos Mallwyd". Fe'i clywyd ganddo yn Llanymddyfri, sir Gaerfyrddin, ac ar y geiriau "A boddi..." yn nechrau'r llinell olaf arferai'r "Eos" ddisgyn i nodyn GG i gyfleu'r boddi. Bu'r gân — a gynhwysai amryw benillion ychwanegol — yn dra phoblogaidd ar daflenni baledi.

From JLIW MS.115. Another song from the collection submitted by Soley Thomas to the Powys Eisteddfod and then the Colwyn Bay Eisteddfod of 1910. S.T. comments that the song was sung 30 years earlier by "Eos Mallwyd". It was heard from him in Llandoverly, Carmarthenshire, and on "A boddi...", the opening words of the last line, the singer would descend to GG to convey the act of drowning. The song — which has many additional verses — was once a very popular ballad-pamphlet item.

10. CÂN YR HEN LANC
(The Bachelor's Song)

Mi fûm yn car - u — Gwen Llan-onn, Mor annwyl oedd y
gwaith; — Er - ioed ni wel - wyd — glanach hon, Er
chwilio daear faith; — Ond O! cyn hir aeth Gwen ar bwd, A'i
cholyn fel * 4 3 graig, Tra minnau'n wyl - o'r
dagrau'n ffrwd, Yn — methu'n deg cael gwraig.

* Barwyd yn y gwreiddiol / Barred in the original

O Lsgr. JLIW 109, lle'i ceir mewn nodiant Sol-ffa. Codwyd gan J.Ll.W. o'r casgliad caneuon a enillodd y wobr gyntaf i'r casglydd Soley Thomas, Llanidloes, yn Eisteddfod Caerfyrddin, 1911. Ym Mehefin y flwyddyn honno y clywsai S.T. ei chanu yn Llanymddyfri gan hen ŵr a oedd rywsut yn actio'r cytgan ar ôl pob pennill. Gynt buasai hwnnw'n gertmon yn Aberystwyth cyn dechrau mynd ar grwydr wedyn o dre i dre. Honnai ei fod yn arfer canu hon "lawer gwaith drwodd bob nos". Ni chynhwysir y cytgan gan J.Ll.W. gan iddo farnu bod hwnnw yn bendant yn ychwanegiad ar ran y canwr, a hefyd yn gabledus — gan amlygu crio a gweddio bob yn ail.

From JLIW MS.109, where it occurs in Sol-fa notation. Copied by J.Ll.W. from the song collection which gained for Soley Thomas of Llanidloes first prize at the Carmarthen Eisteddfod of 1911. In June that year S.T. had heard it sung in Llandovery by an old man who somehow "acted the chorus after each verse". The latter had once been an ostler in Aberystwyth before later wandering from town to town, and claimed to have sung this one many times through on every evening. J.Ll.W. does not include the chorus, which, he states, is "clearly an addition of the singers (sic) and is blasphemous — alternately crying and praying".

11. CÂN Y CADNO
(The Song of the Fox)

Ble'r wyt ti'n mynd â dy flewyn shag a dy gwtyn shiglo? Rwy'n
mynd i Gilbebyll, a dyna'r fan rwy'n meddwl sefyll. , Trala
la hala li la, etc. . . .

O Lsgr. JLIW 116, lle'i ceir mewn nodiant Sol-ffa. Yr unig sylw a gynigir yno yw "First part missing".

From JLIW MS.116, where it occurs in Sol-fa notation. The only commentary offered there is "First part missing".

12. MAE GENNYF DDAU FUSTECHYN
(I Have a Pair of Oxen)

Trawsg. / Transp. < F

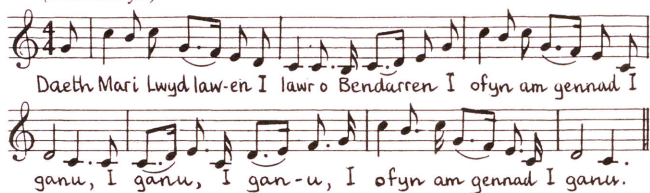
Mae gennyf ddau fustechyn, Eu gwell ni ellir erfyn: Hwy
dorran' gwys fu 'rised ei bath Am ganllath fel y llinyn, Am
ganllath fel — y — llinyn. Ma hw!

O Lsgr. JLIW 99, lle nodir "Llanuwchllyn, Meirion, Sulgwyn, 1919" (gan gyfeirio, mae'n debyg, at leoliad a dyddiad casglu'r gân).

From JLIW MS.99, where it seems to be indicated that the song was collected at Llanuwchllyn, near Bala, Merioneth, on Whitsun 1919.

13. MARILWYD

(Mari Lwyd)

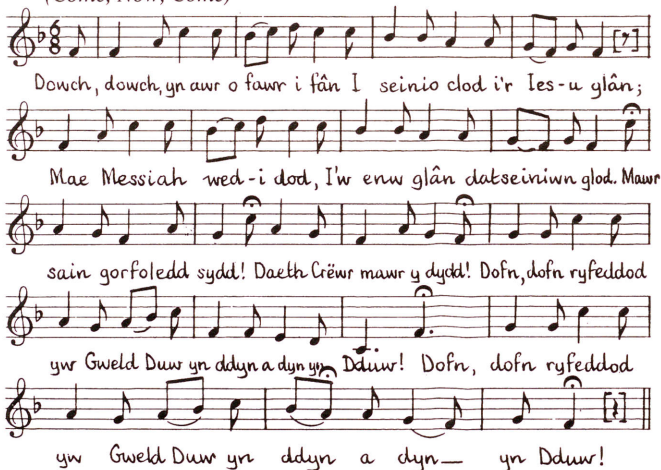


O Lsgr. JLIW 116, lle'i ceir mewn nodiant Sol-ffa. Ymddengys i'r gân ddod oddi wrth rhyw Mr Owen, flicer Llanymddyfri, ac iddo ef ei chlywed yn Llanbedr Pont Steffan pan oedd yn blentyn yno.

From JLIW MS.116, where it is written in Sol-fa notation. The song apparently came from a "Revd... Owen, Vicar of Llandovery" in Carmarthenshire, who had heard it sung in Lampeter, Cardiganshire, when he was a child.

14. DOWCH, DOWCH YN AWR!

(Come, Now, Come)



O Lsgr. JLIW 109, lle'i ceir mewn nodiant Sol-ffa. Canwyd gan Lloyd Jones, Cricieth.

From JLIW MS. 109, where it is written in Sol-fa notation. Sung by Lloyd Jones of Cricieth, Gwynedd.

15. DYMA'R CALAN WEDI GWAWRIO
(Here's New Year's Day Dawned)

Trawsg. / Transp. < Gm



Dyma'r Calan wedi gwawrio, Dydd tra hynod,
dydd i'w gofio; Dydd i rannu, dydd i dderbyn,
Yd - yw'r cyntaf yn y flwyddyn.

- 2 Chwi sy'n meddu aur ac arian,
Dedwydd ydych ar ddydd Calan;
Braint y rhain yw rhoi i'r tlodion
A chyfrannu peth o'u moddion.
- 3 Y rhai sy' â chyfoeth ac a'i ceidw,
Nid oes lwyddiant i'r dyn hwnnw;
Neb a gadwo bob rhyw geiniog
Sydd yn casglu i'r god dyllog.
- 4 Am ein rhoddion trwy'r blynyddau
R'ym yn diolch o'n calonnau;
Bu[o]ch yn enwog am gyfrannu:
Na ddiffygiwch eto 'leni.

O Lsgr. JLIW 57. Fe'i ceir ar lsgr. gerddoriaeth — yn llaw Miss Jennie Williams, mae'n debyg — ynghyd â'r nodyn isod i ddilyn.

From JLIW MS.57. It occurs on a music MS sheet, unsigned — but probably in the hand of Miss Jennie Williams — along with the following note.

Sung to me at Talybont Ceredigion by Thomas Edwards. The very regular version of this air may be due to the fact that he had been for many years a 'codwr canu' [precentor] and consequently v. keen on reg. accents. This song used to be sung at any early service in church on Dydd Calan regularly for many years.

16. OS DAW FY NGHARIAD HENO

(If My Love Should Come Tonight)

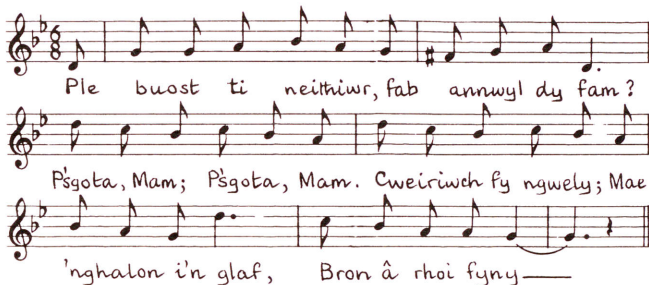
Os daw fy nghariad heno I guro'r gwydyr
glas, Rhowch iddo at - eb gwedd - us,
Na atebwch mono'n gas: Nad yw y
ferch ddim gartre Na'i hwyllys dda'n y tŷ;
Dyn ieuauc o blwy arall Sydd wedi
mynd â hi, — Sydd wedi mynd â hi.

O Lsgr. JLIW 109 lle'i ceir mewn nodiant Sol-ffa. Deilla hon o gasgliad a wnaed gan ryw "Devinos" ac fe'i cofnodwyd yn ardal Y Bala, Meirionnydd. Yn Llsgr. JLIW 109, "Allwedd y Melinydd" yw'r pennawd uwchlaw'r gân ac fe geir mai fersiwn ar y dôn honno yw'r gerddoriaeth uchod.

From JLIW MS.109 where it occurs in Sol-fa notation. This comes from a MS of folk songs collected by a certain "Devinos" and was collected in the Bala region of Merioneth. In JLIW MS.109, the caption above the song is "Allwedd y Melinydd" (The Miller's Key) — which refers to the tune that, in variant form, appears above.

17. MAB ANNWYL DY FAM

(Your Mother's Dear Son)



Ple buost ti neithiwr, fab annwyl dy fam?
 P'sgota, Mam; P'sgota, Mam. Cweiriwch fy ngwely; Mae
 'nghalon i'n glaf, Bron â rhoi fyny —

2 Be gefaist ti i d[y] swper? . . .
 Gwenyn ar fara, Mam; . . .

3 Be roddi i d[y] dad? . . .
 Defaid a'r ychen, Mam; . . .

4 Be roddi di i mi? . . .
 Pwrs a'r holl arian, Mam; . . .

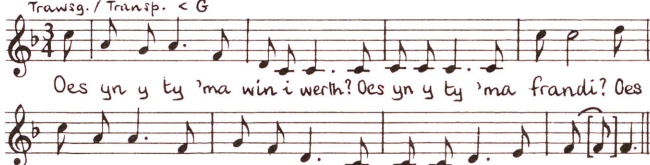
5 Be roddi i d[y] gariad? . . .
 Cortyn i'w chrogi! Mam . . .

O Lsgr. JLIW 99. Fersiwn Gymraeg arall ar "Lord Randal". Digwydd hon — ynghyd â dwy fersiwn ychwanegol — ar ddarn o bapur llsgr. sydd, yn ôl pob golwg, yn llaw Mrs Grace Gwynedd Davies. Daeth y gân yn wreiddiol oddi wrth ryw Edward Evans, New Brighton, ger Penbedw, swydd Gaer.

From JLIW MS. 99. Another Welsh version of "Lord Randal". This one — along with two other variant-forms — occurs on a piece of MS paper and is seemingly in the hand of collector Mrs Grace Gwynedd Davies. It was obtained from a certain Edward Evans of New Brighton, near Birkenhead, Cheshire.

18. OES YN Y Tŷ 'MA WIN I WERTH?
(Does This House Have Wine for Sale?)

Trawsg. / Transp. < G



Oes yn y tŷ 'ma win i werth? Oes yn y tŷ 'ma frandi? Oes
yn y tŷ 'ma lodes lân Mor swît â siwgrw candi?

- 2 Wel, oes, mae yma win i werth,
Mae yn y tŷ 'ma frandi,
Mae yn y tŷ 'ma lodes lân
Mor swît â siwgrw candi.
- 3 Rhowch i mi beth o'r gwin i werth.
Rhowch i mi beth o'r brandi,
Rhowch i mi weld y lodes lân
Mor swît â siwgrw candi.
- 4 Wel, dyma fo y gwin i werth,
Wel, dyma fo y brandi,
Wel, dyma hi y lodes lân
Mor swît â siwgrw candi.
- 5 Wel, faint yw pris y gwin i werth?
Wel, faint yw pris y brandi?
Wel, faint yw pris y lodes lân
Mor swît â siwgrw candi?
- 6 Swllt yw pris y gwin i werth,
Swllt yw pris y brandi,
A rhyngoch chi â'r lodes lân
Sy'n swît fel siwgrw candi!

O Lsgr. JLIW 116. Canwyd i'r casglydd Mrs Grace Gwyneddon Davies gan ryw Gilbert Williams.

From JLIW MS. 116. Sung to the collector Mrs Grace Gwyneddon Davies by a certain Gilbert Williams.

19. Y DDAU FARCH
(The Two Stallions)

Pan oeddwn ar foreuddydd, Ffaldi ralldi lam tam,
Ffaldi ralldi ro, Yn rhodio maes o'm cyfudd, Cyf-
- arfod wneuthum â dau farch, A dau farch, Di ralldi ralldi
ro, Yn ymgom — ar y mynydd.

- 2 Dywedai y cel gwannaf [etc.]
Nawr wrth y ceffyl cryfaf.
"Fe fûm i undydd yn fy mharch [etc.]
Yn gystal march â thithau!
- 3 Pan es yn hen glyhercyn [etc.]
Ces gario yd i'r felin.
A beth ddigwyddodd i fy rhan [etc.]
Ond gogred gwan o eisin.
- 4 Tynasant fy mhedole. [etc.]
Gyrrasant fi i'r mynydde.
A thra bo anadl yn fy ffroen [etc.]
Ni ddeuaf byth tuag adre!"

O Lsgr. JLIW 116, lle'i ceir mewn nodiant Sol-ffa. Yn ôl y llsgr. cafwyd y gân gan Cynon Evans, Abercynon, Morgannwg. "ar ol ei dad o Gwmystwyth". Ni roir yno unrhyw eiriau, ond gan ystyried mai "Y Ddau Farch" yw ei theitl yno, cynigir mabwysiadu'r penillion-uchod a gyhoeddwyd o'r blaen yn CCAGC, I, 146. Awgrymir hefyd ychwanegu dau fyrddwn ac ailadrodd fel a nodwyd uchod.

From JLIW MS.116, where it occurs in Sol-fa notation. According to the MS. the song was obtained from Cynon Evans of Abercynon, Glamorgan, after his father from Cwmystwyth, in north Cardiganshire. No text is given there, but since the song is entitled "Y Ddau Farch", we recommend the adoption of the above text, which was previously published in JWFSS, I, 146, and also the two refrains and word-repeat that we have added above.

20. CLYWCH! CLYWCH!

(Hark! Hark!)

Clywch! Clywch! newyddion bore ddaeth o'r nef, ddaeth o'r
nef: Mab uchel i'r cadachau
ddaeth o'r nef! Bydd lawen, iawn Ferch Seion, yn
fore gwisg dy goron, Dy Frenin doeth o
galon ddaeth o'r nef, ddaeth o'r nef, Par -
- dynwr meibion dynion ddaeth o'r nef.

- 2 I lawr tywynnodd golau, dyma'r dydd, dyma'r dydd,
Ar fro â chysgod angau, dyma'r dydd;
Y Gair oedd o'r dechreuad,
Di-ddechrau, di-ddiweddiad;
Ef ydyw'r Atgyfodiad, dyma'r dydd, dyma'r dydd;
Daeth inni'n gadarn Geidwad, dyma'r dydd.

O Lsgr. JLIW 99, lle'i gwelir mewn nodiant Sol-ffa. Fe'i trawyd ar bapur yn 1939 o ganu Mr. T.C. Davies, Aberaeron, ac ar ei gais ef gan iddo dybio mai ef oedd yr unig un yn yr ardal a oedd yn ei chanu bryd hynny. (Fe'i dysgasai flynyddoedd lawer yn gynharach o ganu hen ewythr iddo.) Yn y diwedd, ymddengys i J.L.W. dderbyn copi o'r gân trwy law Syr Walford Davies. Robert Davies ("Bardd Nantglyn", 1769 - 1835) biau geiriau'r garol, sy'n hwy na'r uchod, a fersiwn ar "Mentra Gwen" yw'r dôn.

From JLIW MS. 99, where it is written in Sol-fa notation. It was taken down on paper in 1939 from the singing of Mr. T. C. Davies of Aberaeron, Cardiganshire, and at the singer's request since he believed himself to be the only one in the locality who sang it at the time. (He had originally learnt it from an old uncle many years previously.) In the end, the song was apparently passed on to J.L.W. through Sir Walford Davies. The song's text, which has additional verses, is by Robert Davies ("Bardd Nantglyn", 1769-1835) and the tune is a variant-form of the popular "Mentra Gwen".

NEWYDDION CWTA/NEWS IN BRIEF

Cwrs Penwythnos 1983: 30 Medi-2 Hydref, ym Mhlas Gregynog, Powys, a darlithiau gan Rhidian Griffiths, Robin Bowen, Daniel Huws, Emrys Jones a D. Roy Saer.

Cyhoeddiadau'r Gymdeithas. *Caneuon Gwerin i Blant*, gol. Phyllis Kinney a Meredydd Evans, wedi gwerthu'n dda. Allan hefyd tua diwedd y flwyddyn: *Canu'r Cymry*, detholiad o 43 cân werin, o law yr un golygyddion.

Cyhoeddiadau eraill diweddar:

Cerdd a Chân, gol. Wyn Thomas (Gwasg Gee, Dinbych, 1982, Pris £4.00, 167 tt).

Cerddoriaeth Draddodiadol yng Nghymru: Llyfryddiaeth, gol. Wyn Thomas (Amgueddfa Genedlaethol Cymru — Amgueddfa Werin Cymru, 1982, Pris £4.95, xvi + 160 tt).

"Famous Fiddlers" by the Reverend W. Meredith Morris, gol. D. Roy Saer (Amgueddfa Genedlaethol Cymru — Amgueddfa Werin Cymru, 1983, Pris £1.00, 36 tt).

Rhiannon Ifans, Sêrs a Rybana: Astudiaeth o'r Canu Gwasael (Gwasg Gomer, Llandysul, 1983, Pris £7.95, 256 tt).

Gwyliau gwerin i ddod: 19-21 Awst: Pontardawe; 1-2 Hydref: Caernarfon; 15 Hydref: Gorseinon; 19 Tachwedd: Gŵyl Gerdd Dant Cymru, Aberystwyth.

1983 Weekend Course: 30 Sept.-2 Oct., at Gregynog Hall, Powys, with lectures by Rhidian Griffiths, Robin Bowen, Daniel Huws, Emrys Jones and D. Roy Saer.

Society publications. *Caneuon Gwerin i Blant* (Folk Songs for Children), ed. Phyllis Kinney and Meredydd Evans, has sold well. Also due out towards the end of the year: *Canu'r Cymry* (Songs of the Welsh), a selection of 43 folk songs, with bilingual commentaries, by the same editors.

Other recent publications:

Cerdd a Chân (Music and Song), ed. Wyn Thomas (Gwasg Gee, Denbigh, 1982, Price £4.00, 167 pp).

Traditional Music in Wales: A Bibliography, ed. Wyn Thomas (National Museum of Wales — Welsh Folk Museum, 1982, Price £4.95, xvi + 160 pp).

"Famous Fiddlers" by the Reverend W. Meredith Morris, ed. D. Roy Saer (National Museum of Wales — Welsh Folk Museum, 1983, Price £1.00, 36 pp).

Rhiannon Ifans, Sêrs a Rybana: Astudiaeth o'r Canu Gwasael (Stars and Ribbons: A Study of Wassail Song), Gomer Press, Llandysul, 1983, Price £7.95, 256 pp).

Folk festivals to come. 19-21 August: Pontardawe; 1-2 October: Caernarfon; 15 October: Gorseinon; 19 November: Gŵyl Gerdd Dant Cymru, Aberystwyth.

RHESTR AELODAU 1982-83 / LIST OF MEMBERS 1982-83

Llyfrgelloedd/Libraries

Amgueddfa Werin Cymru, Sain Ffagan,
Caerdydd, De Morgannwg

Duke University Library, Durham, North
Carolina 27706, U.S.A.

English Folk Dance and Song Society, 2
Regent's Park Road, London, NW1
7AY

Harvard Library College, Cambridge,
Massachusetts 02138, U.S.A.

Library of Congress, Washington, D.C.
20540, U.S.A.
Llyfrgell Coleg Prifysgol Gogledd Cymru,
Bangor, Gwynedd
Llyfrgell Coleg y Brifysgol, Abertawe,
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Chicago, Illinois 60610, U.S.A.
Serials Dept., University of California,
Berkeley, California 94720, U.S.A.

CYMDEITHAS ALAWON GWERIN CYMRU

A garech chwi ymuno â Chymdeithas Alawon Gwerin Cymru? Neu, os ydych eisoes yn aelod, beth am ddarbwyllo rhywun arall i ymuno?

Sefydlwyd y Gymdeithas yn 1908. Ei phwrpas yw casglu, cadw a pherfformio caneuon gwerin Cymru, cyhoeddi enghreifftiau dethol ohonynt, a hybu ymchwil, yn llynyddol a cherddorol, yn y maes hwn. Erbyn hyn ymddangosodd dros ugain rhifyn o'i Chylchgrawn, gan gynnwys dros 500 o ganeuon. Yn flynyddol er 1963, ac ym mis Medi, cynhaliwyd cwrs penwythnos o ddarlithiau (gan arbenigwyr o Gymru a gwledydd estron), trafodaethau a chanu. Tua mis Hydref, hefyd, llwyfennir Gŵyl Werin Cymru, gŵyl undydd a drefnir ar y cyd gan Gymdeithas Ddawns Werin Cymru a'n Cymdeithas ninnau.

Y tanysgrifiad blynyddol yw £2 i Oedolion, £3 i Wŷr a Gwragedd ynghyd, a £1 i blant, sy'n sicrhau copi o *Canu Gwerin*, cylchgrawn blynyddol y Gymdeithas.

Ein Hysgrifennydd Aelodaeth yw:

Mrs. Alwena Morgan, Glan Mawddach, Y Ganllwyd, Dolgellau.

Ffôn: Y Ganllwyd (034 140) 635.

THE WELSH FOLK-SONG SOCIETY

Would you like to join the Welsh Folk-Song Society? Or, if you are already a member, why not persuade someone else to join?

The Society was established in 1908. Its aims are the collection, preservation and performance of Welsh folk-song, its publication, and the encouragement of related research-work. By today, over twenty numbers of its Journal have appeared, including over 500 songs (nearly all of them with Welsh-language texts). Annually since 1963, and usually in September, the Society has held a weekend course of lectures (by specialists from Wales itself and other countries), discussions and song. Around October, too, in conjunction with the Welsh Folk Dance Society, it stages the one-day Gŵyl Werin Cymru (Welsh Folk Festival).

Annual subscription is £2 for Adults, £3 for Husbands and Wives jointly, and £1 for Children, which secures a copy of Canu Gwerin/Folk Song, the annual journal of the Society.

Our Membership Secretary is:

Mrs. Alwena Morgan, Glan Mawddach, Y Ganllwyd, Dolgellau.

Tel. Y Ganllwyd (034 140) 635.



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DYBLYGION

Canu Gwerin

(Folk Song)