

# CANU GWERIN (FOLK SONG)

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18 - 1995

CYMDEITHAS  
ALAWON GWERIN  
CYMRU

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THE WELSH  
FOLK-SONG  
SOCIETY







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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 Golygyddion na'r Gymdeithas.*

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Golygyddion: Rhydian Griffiths, Rhiannon Ifans

Cysodi: Gair am Air

Argraffu: Argraffdy Arfon

Llun y Clawr: John Lloyd Williams

## John Lloyd Williams (1854-1945)

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Y mae eleni yn hanner canrif er marw Dr John Lloyd Williams, un o sylfaenyddion Cymdeithas Alawon Gwerin Cymru, a golygydd y **Cylchgrawn** am ddeng mlynedd ar hugain a mwy. Fe'i ganed ym Mhlas Isa, Llanrwst, 10 Gorffennaf 1854, a dechreuodd ei yrfa yn ddisgybl athro yn yr Ysgol Frytanaid yno. Wedi cyfnod yn y Coleg Normal aeth yn brifathro i Garn Dolbenmaen, cyn symud i fyd llysieueg. Bu'n ddarlithydd mewn llysieueg ym Mangor ac yn athro yn y pwnc yn Aberystwyth o 1915 i 1925. Er mai ym maes gwyddoniaeth y bu'n llafurio'n broffesiynol, yr oedd hefyd yn gerddor craff, yn gasglwr, yn feirniad ac yn gyfansoddwr. Yn ogystal â golygu **Cylchgrawn** y Gymdeithas, bu'n olygydd **Y Cerddor** o 1931 i 1939, a chyhoeddodd gyfrolau o drefniannau o alawon gwerin. Prawf o'i ddisgleirdeb yn y ddau faes yw iddo ennill gradd D.Sc. (Cymru) a chael D.Mus. er anrhydedd gan y Brifysgol. Bu farw 15 Tachwedd, 1945.

Cyhoeddodd bedair cyfrol o **Atgofion Tri Chwarter Canrif**, a chyfrol ar **Y Tri Thelynor**. Colled fawr oedd iddo beidio â gorffen cyfrol addawedig yng Nghyfres y Brifysgol a'r Werin ar **Hanes Cerddoriaeth yng Nghymru**.

Isod cyhoeddir rhai dyfyniadau o'r eiddo yn y **Cylchgrawn**, ynghyd â rhan o ysgrif sylweddol ar hanes blynyddoedd cynnar y Gymdeithas.

This year marks the fiftieth anniversary of the death of Dr John Lloyd Williams, one of the founders of the Welsh Folk-Song Society and editor of its **Journal** for over thirty years. Born in Plas Isa, Llanrwst, on 10 July 1854, he began his career as a pupil teacher in the local British School, later studying at the Normal College in Bangor and becoming a headmaster at Garn Dolbenmaen. He became a lecturer in botany at University College of North Wales, Bangor, and held the chair of botany at University College of Wales, Aberystwyth, from 1915 to 1925. Though his professional career centred on science, he was also a fine musician, a collector, critic and composer. In addition to his work as editor of the Society's **Journal**, he edited the general music magazine **Y Cerddor** (The Musician) from 1931 to 1939, and published volumes of folk-song arrangements. It is a tribute to his achievements in both fields that he gained a D.Sc. and D.Mus. of the University of Wales. He died on 15 November, 1945.

He published four volumes of autobiography, entitled **Atgofion**

**Tri Chwarter Canrif** (Recollections of Three Quarters of a Century), and a study of three Welsh musicians, **Y Tri Thelynor** (The Three Harpists), which traces the careers of John Parry, Evan Williams and Edward Jones. It is sad to reflect that he never completed a projected **History of Music in Wales**.

Below are assembled extracts from his writings in the **Journal**, together with part of his account of the early years of the Society's history.

\* \* \* \*

One of the most striking features of the folk-tune is that it can exist among the peasantry without making itself manifest to the higher classes, or to trained musicians. Even when the musician diligently seeks the folk-tune, it is found that the singer is apt to disclaim all knowledge of it, and collectors know by experience that it requires a great deal of tact and sympathy to induce old people to sing the old tune. This is, perhaps, the case to a much greater extent in Wales than in England, owing to the prejudice which has existed against this class of song since the religious revival of the early years of last century.

'Editor's introduction', **Cylchgrawn/Journal** 1/1 (1909), 16.

Would that, two hundred years ago, there had existed in Wales even a mild form of enthusiasm for the publication of folk-song! It is probable that much inferior music would have been included; we can be perfectly certain, however, that much treasure would have been stored up that has now disappeared for ever. So confident is the Society that there is still some ungathered gold of Welsh song among the Welsh hills, that it is perfectly ready to undertake the trouble of seeking and bringing it to the light of day.

*Ibid.*, 17

In Welsh Minstrelsy there were three types of melodies - *harp tunes*, *ballad* and *carol tunes*, and *folk tunes*. The *harp tunes* have already been referred to. Many of these were used as *penillion* airs, in which case the melody was not sung, or only partly vocalized. At the close of the eighteenth and the beginning of the nineteenth century several of these were utilized for song purposes in the usual way by having English words adapted to them. Welsh lyrics were not fitted to them till a much later period. A few melodies such as 'Nos Galan' (New Year's Eve), and 'Hob y Deri Dando' were both played on the harp and sung in the usual way.



The *ballad*, and *carol tunes* were generally simpler in form and less expressive. A great many verses were sung to them, and these were most frequently of inordinate length, necessitating the doubling of every section of the tune. They were of the narrative, or declamatory style, and many of those sung in Wales were borrowed from English sources. Of this kind of tune, some examples occur in the old collections; but there are no words, and it is generally difficult to fit the old ballads to the tunes whose names are found above them.

The typical *folk-tune* differed from the harp-tune in always having words sung to it. Where the words were lyrical they differed from the ordinary ballad in having shorter verses, and fewer of them. The language was homely but direct, and without the tiresome circumlocution that characterized many of the ballads. The melodies were simple, devoid of modulation or chromatics, and without vocal difficulties, but they were frequently beautiful in form and most expressive in spirit. In the best examples, the harmony of word and note, of musical and rhetorical accent, is so perfect that it is difficult to decide whether the music is an attempt to express the words or whether the two grew up together in intimate union. As to their origin, we know that certain of them, very few in number it is true, were composed; some of the others may be communal for aught we know, it matters little which. It is certain that most if not all of them have been modified by the singing of successive generations till they have assumed their present forms. Though some of them may be 'art songs' in the sense of having been composed by individuals, their spontaneity is such that the art never obtrudes - there is no sense of effort to conform with rule. Finally, the Welshman always feels that the true Welsh folk-song is in perfect harmony with his own musical feeling, that is to say, that it possesses national characteristics. There are other kinds of folk-tunes besides those described above. We have first the solo and chorus to which penillion are sung in the 'Nos Galan' style. South Wales has many examples of this type. There are also songs associated with various customs, such as the 'Wassail Songs,' and others; and lastly, there is a very interesting kind of song where the words are not verse, but either question and answer, as in the various versions of 'Yr Hen Wŷr Mwyn' (*The gentle old man*), or repetition of jingly words, as in the various 'Caneuon Cyfri'r Geifr' (*The goat-counting songs*), or the many cumulative songs (of which equivalents may be found in many other countries.) These have strongly marked rhythms, and the music is the important element; the singers sing for the joy of the sound and the rhythm, and not to relieve the feelings of a lovesick

heart.

As might be expected, the greater number of the songs already collected have been noted from the singing of old people, living in country places. Many, however, have been obtained from comparatively young or middle-aged people, who had learnt the songs from their parents or grandparents. Some of the tunes had been sung in the farm kitchen, others in the 'llofft y stabal' (stable-loft), some in the quarry 'barics' (barracks), others in the village alehouse. The difficulties in the way of discovering them are great. The people who know them are shy of singing them to the ordinary musician, and will generally deny all knowledge of them. Besides the difficulties familiar to the folk-song collectors of other nationalities, the Welsh musician has special ones to contend with. One has already been referred to: old people who came under the influence of the religious revival of the earlier part of last century, are so accustomed to regard these songs as frivolous if not immoral, that they can only with the greatest difficulty be persuaded to sing any that they happen to know.

There is another difficulty which is peculiar to North Wales. Occasionally some of the singers chant penillion, not to the harp melodies themselves but to the simple counterpoint adopted by the old singers when accompanied by the melody on the harp.

Another difficulty is the direct result of changed social conditions and of a vitiated musical taste. The old farm gatherings have been abolished by improved means of locomotion, enabling people to attend week-night meetings of various kinds. The degeneration of musical taste is observable in two directions. Our best amateur singers grow up believing that the national melody is too simple to sing, while young people in the towns are demoralized by *pierrot* and music-hall songs. It often happens that the children of parents who were famed for their knowledge of the old music, though themselves musical, take no interest whatever in the melodies.

*Ibid, 17-20*

The most gratifying fact is the very great increase in the number of folk-tunes collected by the Society, an increase which has already exceeded the most sanguine hopes of the promoters of the movement. This result more than justifies the idea that there is in Wales a vein of song which has hitherto lain hidden from the ordinary musician, and which has never been properly worked. Moreover it is clear that this vein, instead of being soon exhausted, as was feared, proves more and

more rich as experience is gained in the proper methods of working it. Evidently we may confidently hope for many more additions to the hundreds of airs already collected.

'Editor's notes,' *Ibid.*, 1/2 (1910), 65

Airs may be sought for among the peasantry, especially in remote country places, and among seafaring and fishing folk. Old people would be naturally more likely to remember them than the young, but it will be found that many may also be collected from young people, both in town and country, who may have heard them sung by their parents.

The collector should have the air sung over once or twice, in order to secure a general idea of its form. It should then, where possible, be sung line by line, attention being paid to the notes rather than to the time, and afterwards be repeated for the purpose of noting the time. When the air is sung to words it is important that these should also be recorded, irrespective of their literary merits. The music may be written in either notation. It will often facilitate operations if two persons can work together, one taking down the words, the other the tune.

It is most important that both *air* and *words* be written *exactly as sung*. The correction of supposed errors frequently leads to the disappearance of specially valuable features, as for instance, when modal tunes are converted by the collector into the modern minor. If there be variants for different verses, they should be faithfully recorded. In old tunes there is often a difficulty in fitting the music into bars of uniform length: in such cases the song should be written *exactly* as sung, even though the result be a mixture of double and triple time.

Full particulars should be given of the circumstances under which the air has been obtained, including the date, person, locality, and any other facts bearing upon its history.

The material collected should include not only ordinary airs, but lullabies, plough songs, stable songs, songs of the village street-corner, and all the songs, and scraps of songs, burthens and 'calls' that are sung, hummed or intoned by the peasants, workmen, itinerant vendors of musicians, and others.

'Hints to collectors,' *Cylchgrawn/Journal*, 11/1 (1914), 12

In two directions in particular we could wish there were greater understanding and appreciation of the Society's work. It is quite excusable that the laudable ambition of our young composers should prevent their seeing any value in the simple unsophisticated songs of the peo-

ple, and, in spite of all that has been said, some of our professionals still insist that folk-song is cultivated at the expense of the art-song. There could be no greater mistake. In music, as in other departments of life, the simple and elemental will always, to the end of time, demand its place alongside the complex and highly developed. In this connection two questions deserve the consideration of our professional musicians. In the first place, how is it that so much of this simple music insists on persisting - not, (in Wales at least) in virtue of being consciously cultivated, but in sheer despite of strong puritanic prejudice, while much, if not most of the highly meritorious music composed every year by trained and cultivated musicians dies still-born? In the second place, when so many of the great masters of music on the continent and in England have thought it worth their while to study their native melodies, is the neglect of their own folk-music by Welsh musicians an evidence of the inferiority of native songs, or of their own lack of vision? The anomaly must be attributable to one or the other of the two causes.

The other direction in which we long to see greater improvement is in the singing of the melodies by our vocalists. At present there are not more than half-a-dozen singers who can sing these melodies with sufficient absence of effort and self-consciousness to give the requisite ease and naturalness of effect. We maintain that a singer who succeeds in acquiring the proper method of singing folk-songs has at the same time got hold of something that will enable him to put more soul into the rendering of the more difficult art-song.

'Editor's notes,' *Ibid.*, 13

Mae'n debyg nad ydyw pawb yn gwybod mai un o brif amcanion y rhai a gychwynbodd y mudiad Cân Gwerin yng Nghymru oedd casglu defnyddiau ymchwil ar gyfer yr ysgolor yn y maes hwn. Cyn belled ag yr oedd a fynno'r Golygydd â'r pwnc, hwn oedd y prif amcan, ac ni freuddwydiodd neb ohonom mai trwy fynd ar led a mynnu eu canu ym mhob rhan o'r wlad yr ennillai'r caneuon sylw.

'Y Brifysgol a'n halawon gwerin', **Y Cerddor**, 1937,5

# **THE HISTORY OF THE WELSH FOLK-SONG SOCIETY \***

## **J Lloyd Williams**

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Before considering the details of this interesting movement there are a number of outstanding facts it will be helpful to bear in mind:

1. While many Welsh movements of the past have been inspired by corresponding English enterprises, the Folk Song movement was perfectly spontaneous in its origin. The first workers knew nothing of the esteem in which native folk music was held in other countries, and they took no interest in the study of the question. It is true, however, that considerably later the Welsh Folk Song Society owed much, at its initiation, to the encouragement and assistance given to it by non-Welshmen.

2. Most of the professional musicians, together with the 'Challenge Solo' singers kept aloof from the movement; some even poured ridicule upon it. Thus, with a very few exceptions, the promoters of the movement have been amateurs.

3. Some of the workers themselves (the writer among them) had no idea at first of the potentialities of native folk music, and were only gradually converted by the unexpectedly successful appeal of the songs to the public.

4. This modest, mostly amateur, movement has made its influence felt throughout the length and breadth of Wales - in the Schools, on the Concert platform, in Children's Festivals, and in Eisteddfodau, from the National down to the local.

5. Much of this success has been due to the enthusiasm and vision of a number of lady workers, collecting and publishing the songs, singing them in public, and organising the activities of the Society.

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Cylchgrawn Cymdeithas Alawon Gwerin Cymru/Journal of the  
Welsh Folk Song Society, III/2 (1934), III/3 (1937)



## The attempt to utilise unfamiliar Welsh Harp Tunes

The Folk Song Movement owed its origin more to accident than design. The Authorities of the University College at Bangor had invited me to add to my ordinary duties, as Lecturer in Botany, the responsibilities of Director of Music. I suggested to Principal Reichel (afterwards Sir Harry Reichel), the desirability of confining the music sung at important College functions to arrangement of Welsh National melodies. The Principal warmly supported the idea.

The next step was to try and find, in the extensive collections of 'National Airs' published during the 18th and beginning of the 19th centuries, good melodies that were less hackneyed than 'The Men of Harlech,' 'The Rising of the Lark' and other well-known tunes.

One soon discovered that the so-called 'National Melodies' so highly praised by Dr. Crotch and others, consisted mainly of Harp Tunes, the traditional repertoire of the Welsh Harpists; and, as such they were distinctly diatonic, modern in tonality, and strongly suggestive of a 'harmonic' background. For a long time, leading Welsh musicians disapproved of tunes that did not conform to this 'correct' type. Naturally the application of such a standard resulted in condemning modal melodies, or, alternatively, in effecting their 'salvation' by modernising their form and musical accents.

Incidentally, it is interesting to note that the musicians had not realised that a considerable number of the songs in such a collection as *The Songs of Wales* (Brinley Richards), had been taken from Jane Williams' Collection of Peasants' Songs from the Vale of Neath; that these songs were different in structure and spirit from the Harp Tunes, and - more important still - that these were by far the most successful when sung on the Concert platform.

Another striking fact about the Harp Melodies in the old published Collections was that nearly all were without words. Of those subsequently supplied with words, only a very few of the lyrics were good enough to tempt people to sing them. In some cases even the metre and rhythmic structure of the words disagreed painfully with those of the music.

The result was that people perfectly familiar with the tunes, and fond of singing them, rarely succeeded in remembering the words (misfitted to them). The late Sir Harry Reichel used to relate a rather humili-



ating instance of this. The Slojd classes conducted in Sweden by Herr Salmon were attended by representatives of many different nationalities. In their sing-songs the students contributed examples of their national melodies. The Welsh members alone had to be content with singing theirs to 'la-la' as none of them could remember the words. The absurdity of this is made more glaringly evident by the fact that in the Students' College Songs, and later, in the singing of Welsh Folk Songs, both tunes and words are always sung together.

A number of good, but unfamiliar, melodies were selected for experiment. Words, both Welsh and English, were written to them by Llew Tegid, Perceval Graves and others.

When sung by the College Choir the songs were received with approval and the experiment appeared to have justified itself. There were two facts, however, that made one fear that the songs lacked some quality essential to their complete success. In the first place, they were rarely heard outside the concert room. And even when they were thus sung, one hardly ever heard the words that had been written to them.

### **'Tra bo Dau'**

While still speculating as to the reason for this unexpected result an event occurred, trivial in itself, but full of significance, because it at once furnished the clue to the problem that perplexed us.

A considerable time before this I had noted down from the singing of my wife and her sister, the now well-known folk-song 'Tra bo Dau.' As an experiment I arranged it for the College Choir. The students 'took to it' immediately, and, to my surprise and gratification the words were never dissociated from the melody. Later on, the celebrated Caernarfon Choir, conducted by the late John Williams, helped to increase the popularity of the song - on several occasions it was doubly encored.

### **'Y Canorion'**

When the favourable results obtained through the singing of one of 'the songs of the people' had been confirmed by the reception given to a few more of the same class, one began to realise the essential differences between them and the previously favoured Harp Tunes. It is true that traditional singing had done much in shaping and preserving the two kinds of melodies, but Folk Music, owing to its vocal origin, its spontaneity and its preoccupation with words, made a stronger appeal to the singer and the listener than did the more sophisticated Harp Tune

with its instrumental implications.

The result of the discovery was the formation of a small society consisting at first of 17 men students together with two members of the Normal College Staff - Mr. Tom Roberts, and Mr. J. G. Williams (who afterwards was killed in France). The name 'Canorion' was adopted after one of the early London Welsh societies; and such was Principal Reichel's interest in this new development, that during two sessions he paid the rent of a room with piano in High Street, where the Society could hold its meetings.

My friend, the late Prof. Jenkins, [David Jenkins, Aberystwyth] got to know of our modest activities and he kindly warned me that there were no Welsh songs remaining for us to collect - 'We have recorded the last of them,' said he. When I told him that one of our members - Mr. John Morris, now at the Board of Education - had succeeded in noting nearly 40 in the Festiniog and Trawsfynydd districts alone, he assured me they could not possibly be of any value. 'Even if three or four proved to be worth preserving they would first have to be corrected (!) by one of us.' Some time after this, when I informed him of our intention to publish our finds without submitting them to the professional musician for 'correction' he was horrified!

The rendering of the Songs by the Canorion possessed a subtle charm all its own. It is true that the voices were sweet and tuneful, but the singing owed its success more to its unpretentious and effortless character than to any vocal excellence. In addition, the singers' intelligent perception of the simple beauty of the songs, and their evident enjoyment in singing them, assisted in making the general public understand and appreciate the melodies and their words.

Up to this period it had not occurred to the Canorion that the Songs they so greatly enjoyed might interest people outside Bangor. They were content to be regarded as 'faddists' and to go on enjoying their simple 'fad' in their own way.

It was at one of the Garden Parties held annually in the grounds of the Old College that the possibilities of wider developments suddenly revealed themselves. Lady Reichel insisted that the little choir should sing - in the open air - at the next Garden Party. This appeared preposterous, for such was the din of conversation that the playing of the 'Silver Band' engaged for the occasion could hardly be heard.

To our utter astonishment however, when the handful of singers commenced their recital, there was a sudden attentive hush that continued unbroken to the end of the last number.

Such an entirely unexpected result compelled serious thought! It at once suggested that this simple, and hitherto despised music, possessed a much higher value and a greater power of appeal than any of us had credited it with.

Here it is interesting to note that very little credit can be claimed by the earlier workers for either vision or faith in the subsequent success of the movement; for they lacked the full perception of the value of folk music, and they had little faith in the possibility of a country-wide interest in it. It was really the intrinsic merit and beauty of the Folk Songs themselves that ultimately compelled the appreciation of the people.

On the other hand the amateur workers of the College may fairly claim that they showed greater quickness in perceiving the trend of the facts, in drawing the correct conclusions from them and in following the guidance of the songs, than most of the 'conservative' professionals.

### **The Welsh Folk Song Society, 1906**

While the Canorion thus enjoyed themselves greatly in the singing of the old songs collected by the members, Perceval Graves began to agitate for the formation of a Welsh Folk Song Society.

Graves was an interesting personality; in many ways he was more remarkable than even his own 'Father O'Flynn.' His ever-active mind was perpetually engaged in planning and organising new enterprises from 'Societies' to 'Pageants.' He and I had collaborated in the production of collections of Welsh Songs, and he often came over from Harlech to hear the students sing his English translations. On these occasions he stayed with the Reichel's at Pen'rallt. Graves found it an easy task to persuade the Principal of the desirability of establishing the Society; and later, they secured the whole-hearted support of Sir William Preece, then living outside Caernarfon. I found myself drawn along in the wake of their enthusiasm.

### **The Caernarfon Eisteddfod**

It was decided to launch the new society during the National Eisteddfod week at Caernarfon in 1906. Sir Vincent Evans allowed us the use of one of the usual Cymrodorion meetings, and the meeting was held in the Guild Hall on Wednesday morning, August 22. Sir William Preece, K.C.B., F.R.S., presided over an audience representative of the best in Welsh literature and scholarship. Curiously, however, the leading Welsh musicians were conspicuous by their absence, and the art

was represented by mere amateurs!

Perceval Graves read a paper summarising the work done in the field by other nationalities, and outlining the various kinds of activities that should be undertaken by the new Society. This was followed by a paper read by Principal Reichel demonstrating conclusively the importance of the cultivation of its folk music in the culture of a nation.

Other speakers were Sir John Rhys, Sir Marchant Williams, Prof. Anwyl, Mr W. G. Thomas, etc.

As the College was not in Session the Canorion were not available to supply musical illustrations, so a small contingent of the Eisteddfod Choir, conducted by Mr. John Williams, sang arrangements of two folk-tunes noted and arranged by the late Robert Bryan - 'Suo-gân' and 'Gwcw Fach' - two songs that afterwards became exceedingly popular throughout the country. Miss Grace Roberts (now Mrs. Gwynedd Davies) sang an arrangement of 'Cnot y Coed' by Dr. Somervell; and Maldwyn Evans of Bangor sang new words to 'Hela'r Sgyfarnog' in what we thought at the time was the new and better 'note-for-syllable' metre, but which we subsequently discovered was the original Elizabethan metre of the song!

The formal resolution that the Society be formed was carried unanimously, and the following persons were appointed a Provisional Committee to draw up a scheme to be presented to the first meeting of subscribers in Swansea, in August, 1907:

Sir W.H. Preece, K.C.B., F.R.S.; Principal H.R. Reichel, M.A., LL.D.; Alfred Perceval Graves, Esq; Rt. Hon. D. Lloyd-George, M.P.; W. Llewelyn Williams, Esq., M.P.; D. Emlyn Evans, Esq.; Robert Bryan, Esq.; E. Vincent Evans, Esq.; W.G. Thomas, Esq., J.P.; Rev. J.W. Wynne Jones, M.A.; R. Gwynedd Davies, Esq., J.P.; John Griffith, Esq., B.Sc.; Messrs. J. Lloyd Williams and L.D. Jones (*Llew Tegid*), University College, Bangor, were appointed Secretaries pro. tem.

In view of the splendid services rendered to the Society in after years by the ladies, it is difficult to understand why the men monopolised the membership of this Committee!

The two addresses were printed in full in a pamphlet published in Welsh and English, which included also an account of the Meeting, 'Hints to Collectors of Folk Songs,' and the 'Rules of the Society.'

The following quotation summarises the aims of the promoters of the Society in 1906 - it will be well to keep them in mind even today,

though twenty-seven years have passed since they were formulated.

It is now generally recognised that Folk-songs constitute a valuable record of national feeling, character and history, and provide a potent instrument of national culture. Being, however, in most cases handed down orally, there is a constant tendency for them to disappear, and this tendency is specially strong during a period of transition like the present. It is important, therefore, that the work of collecting should be started without delay. Much precious material has already perished; much more is rapidly slipping away, which, once lost, can never be recovered.

We therefore appeal to all who are interested in the Folk-music and Folk-songs of Wales to join this national movement, and to give their co-operation in all or any of the following ways:

(a) By becoming ordinary members at an annual subscription of 5s., or honorary members at an annual subscription of not less than 10s. 6d.

(b) By collecting unpublished Folk-songs, Carols, Ballads and Tunes in their different localities.

(c) By communicating to the Secretaries information respecting existing collections and known collectors of such music and songs.

(d) By supporting illustrative concerts and performances organised in connection with the Society.

(e) By encouraging research in connection with local Eisteddfodau and Literary Societies, and through the columns of the Press.'

## **The Swansea Failure, 1907**

For some reason or other it was found to be impracticable to have the General Meeting of the subscribers at Swansea during the Eisteddfod week, as had been arranged by the Committee.

It is a curious fact, and one that South Wales musicians should take to heart, that Eisteddfod week Folk-Song Meetings held in South Wales have in most cases been failures, while those held in North Wales have been uniformly successful. In the case of Swansea, it is possible that the men secretaries *pro. tem.* were partly to blame, in that they interested themselves less in the organising work of the Society than in lecturing, and in collecting and arranging folk songs.

In view of the wealth of material and knowledge of the subject acquired since those early days of investigations and propaganda, it is amusing to read reports of some of the writer's early lectures when the assistance of a lantern was invoked to eke out the material and to kindle interest in the subject!



The few workers in the field at this period had an extensive correspondence to attend to, for a considerable number of would-be-lecturers on Folk-music, confessing their complete ignorance of the subject, asked to be supplied with lecture notes and copies of musical illustrations. To-day, it is gratifying to know that there are plenty of competent lecturers in the country - it is the singers that have most to learn.

## **Llangollen, 1908**

It was at this Eisteddfod that the Welsh Folk-Song Society made its real and effective start, although it had been formed two years before at Caernarfon. It is interesting to bear in mind that it was a Llangollen Eisteddfod, in 1858 - just half a century earlier - that had offered, for the first time, a prize for the best collection of unpublished Welsh melodies; that the winning Collection - Llewelyn Alaw's - subsequently formed the nucleus of Bennett's *Alawon fy Ngwlad*: and that one of the tunes in the competition, on being published by Owain Alaw, the adjudicator, became our National Anthem - the well-known 'Hen Wlad fy Nhadau.' It was natural then that prizes should be offered this year again. Unfortunately no award was made.

The general meeting was held on the 2nd of September at the Memorial Hall. In the absence through illness of Sir William Preece, Principal Reichel took the chair. After the reading of the report there was a lively discussion in which Mrs. Mary Davies, Messrs. Vincent Evans, John Mahler, W. Llewelyn Williams, A.P. Graves, Sir John Rhys, Sir Marchant Williams, Dr. J.O. Jones and others took part. 'The constitution and rules submitted by the Provisional Committee, with slight modifications were adopted, and it was decided that the first general council of the society should consist of the original subscribers, together with representatives of the University of Wales, of each of the constitutional colleges, and the primary and secondary school teachers of Wales.'

## **The Society's 'Journal'**

On January 8th, 1909, an important meeting of the subscribers was held at Bangor, the following being present: Sir Harry Reichel (in the chair), Lady Reichel, Miss Grace Roberts, Mrs Mary Davies, the Rev. Canon Edwards, Messrs. W.G. Thomas, R. Gwynedd Davies, J.T. Williams, W. Jones, W.E. Jones and Llew Tegid.

Sir William Preece was unanimously elected President; Six Vice-Presidents, the Executive Committee of fifteen members, and five honorary



officers, were also elected.'

'The following members were given executive powers to bring out the first number of a JOURNAL of the Society, viz., the President, the Musical Editor, Mr Goscombe John, R.A. and the two Secretaries.'

In accordance with this resolution the first number of the JOURNAL appeared in June, 1909. In addition to a critical review of the Welsh folk-songs collected up to date the number contained 23 previously unpublished songs. Of these ten were taken from the second-best collection in the Llangollen Eisteddfod of 1858. The account of the vicissitudes of this Manuscript is given in the *Cerddor* for August, 1933, p.228. It ultimately came to the possession of Mrs. Mary Davies, and at present both it and the Llewelyn Alaw Manuscript are in the National Library.

Incidentally it will be well to state here that this collection showed the same disregard of honesty as compelled the Society, at a later date, to discontinue offering prizes for unpublished tunes - the collectors were tempted to supplement their stock of genuine songs by fabricating imitations. Unluckily for those particular competitors, it is always easy to distinguish the genuine from the spurious article.

In this number the practice was adopted of printing the melodies in Sol-fa as well as in the Staff Notation. All who are acquainted with the prevalence of the former notation in Wales will appreciate the reason.

Before publication, duplicate copies of all the songs were sent to various experts and their opinions upon them invited. In this way valuable information was obtained, especially from English specialists. The first number was particularly indebted for information to Frank Kidson and Miss Lucy Broadwood.

This method was also of considerable value in deciding which of the songs submitted were of foreign origin. In view of the hasty generalisation drawn by some Welsh writers from the prevalence of English names of tunes, that only a few of our melodies are really Welsh, this method should materially assist us in arriving at the truth.

## **The London Eisteddfod, 1909**

This constitutes a notable landmark in the history of the Welsh Folk Song Movement. It did more for the furtherance of the aims of the Society than any of its predecessors, and indeed than most of its successors. This was due in part to an enlightened and sympathetic commit-

tee, but quite as much to the enthusiasm and energy of the two lady-secretaries - Mrs Mary Davies and Miss Amy Preece. All this justifies my quoting from the report:

On June 16th, at 9a.m., a lecture on the 'Collection of Welsh Folk-Songs' was given in the Crush-room of the Royal Albert Hall by Dr. J. Lloyd Williams before a large gathering of the Hon. Society of Cymrodorion, to which all members of the Welsh Folk Song Society and many others interested in the subject were welcomed. The chair was taken by Sir John Rhys, M.A., who gave a remarkably interesting and valuable introduction to the subject, and took part in a discussion after the lecture in which Miss Lucy Broadwood, Dr. Alfred Daniell and others joined.

The Society has been considerably helped by the practical sympathy shown by the Committee of the London National Eisteddfod in offering a prize for the singing without accompaniment of the three best Welsh folk-songs (unpublished). Though this was the first time in the more recent history of the Eisteddfod for such a competition to take place, the result was, that seven candidates, each with three unpublished folk-songs of varying interest, appeared at the preliminary competition, and three of the singers were chosen to appear at the final competition before the public in the Royal Albert Hall. Though this contest took place while the audience was anxiously awaiting the award of the judges on the chief choral competition immediately preceding it, the breathless interest shown by all present in these old songs of the people was very striking. It is hoped that the example of the London Eisteddfod will be followed in our local as well as in our National Eisteddfodau in the future. The prize winner was Miss Cordelia Rhys, a well-known singer in London Welsh circles, a daughter of the popular Welsh soprano, who was known as Miss Cordelia Edwards. The folk-songs Miss Rhys brought forward are some of a number in her possession, collected by her mother in Barmouth and elsewhere, in Merionethshire.

One of the most interesting features of the London Eisteddfod was the Welsh concert given on the last evening, when the programme consisted of Welsh folk-songs lately discovered, national melodies, and 'Penillion' singing. The desire of the public to attend this concert was so great that hundreds were turned away from the Queen's Hall, where it was held. Among the artistes were Mr. Ben Davies, who sang 'Breuddwyd y Bardd,' 'Doli,' 'Ffarwel Mari,' and 'Y Gwch Fach;' Miss Dilys Jones who gave 'Suo-gân,' 'Tra bo Dau' and 'Bugail yr Hafod;' Mr David Hughes singing 'Lili Lon,' and the Choir 'Blodau'r Gorllewin' and 'Caniad Pibau Morfudd.' All these items are typical Welsh folk-songs, and were sung, with two exceptions, for the first time at a National

Eisteddfod. The cultivation of taste was also encouraged by the London Committee in setting each candidate in the vocal solo competitions two national melodies, or folk-songs, as test pieces in addition to the severer test for each voice.

## **1910**

### **Welsh Folk-Songs in the Schools**

Early this year Mr. Alfred Davies, Secretary of the Welsh Department of the Board of Education drew the attention of the officials of the Society to the desirability of singing Welsh folk-songs during the celebration of St. David's Day. Some authorities, particularly Cardiff, took up the idea with enthusiasm. This, although at first a mere demonstration of patriotism, is important, inasmuch as it helped to open the door to Welsh folk music as an integral constituent of musical culture in the elementary schools of Wales. It took considerably longer to make its way into the Secondary Schools, and in many of them it is even yet a stranger.

### **Lectures**

The demand for lectures on the folk-songs increased greatly, showing that the country was beginning to take a real interest in the subject. The main difficulty was to secure adequate illustrations. In preparation for my own lectures I generally sent copies before-hand of solo arrangements, or of settings for small choirs or both; but it happened in a great many cases that the renderings were so grotesque and so different from what one expected, that it soon became too risky to depend on any singing that had not been tested before hand. It is really astonishing what a large number of wrong ways there are of singing perfectly simple tunes. Quite as remarkable is the perversity with which singers insist on singing the least natural and most affected interpretations they can find.

At this time the most active lecturers were Mrs. Mary Davies, Mr Harry Evans, Mr Perceval Graves, and the writer.

Mrs Mary Davies's Lecture at Aberystwyth was illustrated by examples sung by Miss Dora Rowlands (Mrs Herbert Jones) - this was the beginning of her long years of faithful and efficient service to the Society and to the movement generally.

## **The 'Journal'**

No. 2 of the JOURNAL appeared in May. At the request of English members, of whom there were at this time about 30, prose translations of the songs that had been already published and of those in part 2 were added. It is true that such translations never do justice to the originals, but they assist non-Welsh readers in forming an idea of the subjects of the songs.

Arising from remarks made by him at the London meeting the previous year, Dr. Alfred Daniell contributed to the JOURNAL a critical article on 'The Tonality of some Welsh Melodies.' The article deserves further consideration, and Dr. Daniell's investigations should be followed up by some of those who are blessed with a keen sense of hearing and an accurate perception of pitch.

The songs published in Part 2 are very varied in character: most of them have become very popular, but the most distinctive in character are the various forms of the Goat-counting Songs 'Cyfri'r Geifr,' 'Yr hen Wŷr mwyn,' and 'Lliw Gwyn Rhosyn yr Haf.'

## **Prizes for Collections of Folk-songs**

Miss Daisy Davies offered a prize at Caersws, and the Anglesey Eisteddfod Association offered one at Beaumaris. The report states that 'Collectors have a great deal yet to learn; many of the airs sent in are not folk-songs proper, others have been published before, while a large number are without words or particulars of origin. Still, there remain a number of songs of real value, and the year's Eisteddfodic work is the most important since 1858'.

The most important collections acquired this year were those sent to the Colwyn Bay Eisteddfod by competitors for the two prizes offered by Sir William Preece and Sir Harry Reichel. The first prize of £7 7s. was awarded to Mr. Soley Thomas, Llanidloes, and a prize of £3 3s. to Mr. W.O. Jones, Pontypridd. The number of tunes in the latter collection was very large, but unfortunately the majority had no words, and accounts of place of origin were inadequate. As an example of the difficulty of winnowing the chaff from the grain in these collections may be mentioned a travesty of Sullivan's 'Titwillow,' which masquerades under the name of 'Y Deryn Dawnus' (The Gifted Bird)!

## 1911

### Welsh Folk-Songs at Public Functions

In July, 1911, there were important Royal functions in Wales - at Bangor the opening of the new College buildings, at Caernarfon the Investiture ceremony, and at Aberystwyth, laying the foundation stone of the National Library. At Bangor a choir of 120 sang 'Hun Gwenllïan,' 'Adar mân y mynydd,' 'Ymdaith Capten Llwyd,' 'Aeres Trefaldwyn,' 'Y Perot Purlon,' 'Ffarwel Ned Puw,' 'Eos y Bele,' and 'Dygan Caersws.' At Caernarfon an excellent choir conducted by Mr. John Williams sang a well-chosen programme containing among other tunes 'Tra bo Dau,' and 'Caniad Pibau Morfudd.' At Aberystwyth the Moelwyn Male Voice Choir sang a number of Welsh melodies. A quartette of students sang a selection of folk-songs. The members were the same as those named below except that Mr. John Davies took the place subsequently taken by Mr Tudor Williams.

Lastly John Williams of Caernarfon conducted the Eisteddfod Choir at Colwyn Bay, and at the Welsh Concert a number of the arrangements of Welsh folk-songs originally prepared for the Bangor Canorion were given.

As an example of the wrong-headedness of some even of the School teachers at this period in the history of the movement may be mentioned the fact that the writer lectured at a school in Caernarfonshire where all the illustrative examples were sung in English, in spite of the protestations of the lecturer that he wished to demonstrate the perfect fitting of the Welsh words to the music! To this, the Headmaster's only reply was that the singing of Welsh words would bring discredit to his Choir!

The 3rd part of the JOURNAL appeared with new finds and songs from Merioneth, Cardigan and other Counties and an article by L.D. Jones on the 'Hunting the Wren' customs, together with some of the tunes associated with it.

The visit of four Welsh students from Aberystwyth - Miss Dora Rowlands (now Mrs Herbert Jones), Miss Gwen Taylor, Mr Tudor Williams, and Mr L.S. Knight - to Paris, under the able guidance of Madame Barbier is worth mentioning. They sang six Welsh folk-tunes arranged in parts, and nine as solos, at the Salle des Sociétés Savantes, and also at the Sorbonne, and gave great delight to the audiences assembled.'



In a letter dated March 3, Mrs T.E. Ellis (now Mrs P. Hughes-Griffiths) who with Mrs. Herbert Lewis accompanied the party says, 'I must write to tell you of the splendid reception the 'caneuon' have had. The students who came over from Aberystwyth have done their part well, and have charmed the various audiences that have listened to them... 'Yr Hen Erddygan' has been the favourite quartette. Last night at a very 'smart' gathering the audience began to applaud before the end of the second line. It really has been delightful hearing these simple and charming Welsh songs sung in this gay city - where simplicity is so lacking...

To-night the students sing at the Sorbonne, and Mr. Timothy Lewis is giving a lecture upon 'Welsh Folk-Song and Music.'

Mrs. Herbert Jones adds: 'We sang at a large number of places in Paris besides the two places mentioned. Madame Barbier did a great deal towards changing the attitude of the public to folk-song at Aber. We owed a great deal to her guidance. She thought highly of them, and spared no pains in getting them done well, which is more than can be said of many of the Welsh musicians themselves.'

The Annual Meeting of the Society was highly successful, and a letter sent to me by one who had previously been sceptical of the value of the movement described the address given by Mrs. Herbert Lewis (now Lady Lewis) as being 'so sensible, so soundly philosophical and convincing, and withal so charming in manner.'

At the Carmarthen Eisteddfod, August, 1911, the prize of £15 offered for the best collection of Folk-Songs from the Counties of Carmarthen, Cardigan and Pembroke was won by Mr Soley Thomas. A second collection made by Miss Jennie Williams of Aberystwyth (now Mrs Ruggles-Gates), was so meritorious that a second prize of £5 was given to it by the president of the meeting - David Davies, Esq., M.P. (now Lord Davies).

A gratifying proof of the headway made by the movement in the country in spite of the opposition of the professional element was given by the *Aelwyd Angharad* Company, Bala, who sent, through the hands of Mr. W.E. Jones, the producer of the play, £5 towards the expenses of the Society.

During this year the musical MSS. of E. Yltyr Williams of Dolgelley were bought, and stored at the Bangor University College. The value of the Collection is not great, but the very numerous hymn-tunes in it

await investigation.

## 1912

At Bangor a Welsh Folk-Song Play, the first of its kind - where the music consisted entirely of folk-melodies - was successfully produced. It dealt with slate-quarry life, and it proved popular at Bangor, Harlech and other places.

During this year one at the most successful of the workers was Mrs. Herbert Lewis who delivered many lectures and recorded many songs. As an example of her experience the following is interesting:

I went to Henllan and had arranged for a good singer to meet me there - he did not turn up till 3-0, and then it was snowing very fast. I had four children with me and an open-carriage. I had to scuffle four records, and then depart, torn in two by my duty as a parent, and as a collector.

The Annual Meeting was held at Wrexham, Sir John Rhys being the Chairman. Sir William Preece, the President of the Society, and Mrs Mary Davies and Miss. Amy Preece, Hon. Secretaries, took part.

At this time the need was felt for a small and cheap collection of some of the most suitable of the newly discovered tunes, for School use. The writer prepared such a collection and paid for new lyrics where such were needed. I tried to induce one or two friends of the Movement to join in publishing the book but they refused - 'It will never pay,' they said. The book was printed locally in sol-fa, and early the following year I find an entry in my diary: 'the little book has more than cleared its expenses.' A similar experience followed the publication of *Y Canorion* - a set of ten Welsh melodies arranged for S.A.T.B. New lyrics had to be paid for in several cases where the original words were missing, but none of the writers had any faith in the success of the songs so I had to bear the cost of printing. The edition of 3,000 copies was soon exhausted, three of the songs were reprinted, but now they are all 'out of print.'

## 1913

In May, Otto Andersen of Helsingfors called to see me at Bangor to obtain information about the Welsh 'Crwth.'

Discussing the collection of native songs he laughingly told me that the attitude of Finnish musicians towards Folk music was exactly like that of our own professionals - 'no tunes left to collect', or 'only a few in remote localities, and those hardly worth recording.' And yet we know what a wealth of excellent songs was discovered among the peasantry.

With regard to the modes, he believed with Newman that no reliable conclusion can be based upon them. And yet there were definite features in which he believed both the Finnish and the Welsh songs differed from English folk-songs. Among these were the prevalence of three-four time, the six-bar form, and the general outline and form of Harp Tunes. He matched several of the Welsh tunes recorded in our JOURNAL with very similar Finnish ones.

During this year Llew Tegid and I arranged with the E.P.C., Cardiff, to publish some of the songs arranged for School use. Three numbers were published, arranged for two or three parts, and with English as well as Welsh words. These proved very popular and served to introduce the songs to the majority of the Welsh Schools. Later they were acquired by Hughes and Son, of Wrexham, who published a fourth number consisting of Unison Nursery Rhymes.

To these collections others have now been added (a list will be given later), so that there is now no lack of traditional Welsh songs for School use - a startling change from the time when Welsh could not be sung without incurring the displeasure of the authorities.

At the annual meeting during the Abergavenny Eisteddfod, Lady Lewis, Megan Evans and others took part.

Lady Lewis, Mrs. Tom Ellis and Mrs. Mary Hughes, had an interesting song collecting experience in the Llandysul-Llangeler district. 'A great deal of tact and diplomacy had to be used in dealing with the old singers, and the arguments employed varied according to the temperament of the persons. In spite of every effort they failed to induce one old lady of 96 to sing any of her songs.'

In a letter to Miss Preece I wrote: 'I have just discovered an old singer. He is familiar with 'Y Deryn Du,' 'Lliw Gwyn,' etc, but he was exceedingly nervous. His little grand-daughter, aged 8, helped him out

when he was in danger of forgetting the words. She presented me with a printed copy of the words of 'Y Deryn Du,' which had been carefully treasured in the Family Bible.'

## 1914

The number of competent lecturers on Welsh Folk-music has greatly increased with the result that the subject is now better understood and appreciated, except by a few of the leading musicians who find it difficult to divest themselves of their prejudices. One of these has just stated in the press that 'it is possible that, among the Songs collected, one or two may prove to be of some value, but that they are very inferior in quality to the harp-tunes.' The truth of course is the exact opposite of this. Another case is exceedingly amusing. A musical friend of mine - one of our leading lights, but who had been more unsparing than anyone else in his condemnation of our traditional songs boasted to me that he had, in preparation, a collection of Russian Folk-songs which he was arranging for use by the Welsh people!

Among the many W.F.S. gatherings held this year was one held at the house of Mrs. Henry Wood, at Clanricarde Gardens, in which the singers - Mrs Gwynn Davies, Miss Dora Rowlands, Miss Morfydd Owen, Miss Lena Hughes, Miss Dilys Jones, Mr Rowlands and Mr Powell Edwards took part.

In July, Mrs Mary Davies was ordered abroad because of the state of her health. Before she went a difficulty had arisen with regard to the Editorship of the Society's JOURNAL. Owing to my very heavy work at the College and the time taken up by my researches I found it quite impossible to do justice to this important part of the Society's activities, and consequently I had repeatedly tendered my resignation so that some one might be appointed who had more leisure. This time I told Mrs Davies and the executive that I could not possibly go on any longer, and the success of the JOURNAL made it imperative that another appointment should be made. Several plans were discussed, but before anything could be done, the terrible war broke out and things had to be left in abeyance. Owing to the crisis the National Eisteddfod for the year was postponed, and in consequence there was no meeting of the Welsh Folk-Song Society until the year following. For the same reason it was found impossible to secure the services of any one to act as Editor of the Society's *Journal*, so although the Editor had sent in his resignation, he had to continue the work in spite of the increase of his duties conse-

quent on his taking up the Professorship of Botany at Aberystwyth University College.

Before this time the Society had to mourn the loss through death of its enthusiastic first President - Sir William Preece, K.C.B., and in addition, Mr Harry Evans, a musician of genius, and one of the very few among Welsh professional musicians who had the vision to appreciate the importance of the movement; Sir Marchant Williams, together with Dr. Roberts (*/sallt*) of Ffestiniog, a facile writer of Welsh lyrics, and an enthusiastic supporter of Welsh Folk-songs and of 'Canu gyda'r Tannau.'

Two important collections of hitherto unpublished Welsh Folk-songs were now made available to singers and students. One, published by Mrs Herbert Lewis, M.A., comprised songs collected in Flintshire and the Vale of Clwyd, with notes by the Collector and simple accompaniments by Miss Morfydd Owen, Mus.Bac.

The other collection, *Alawon Gwerin Môn*, consisted of Anglesey folk-songs collected and arranged by Mrs Gwynedd Davies, and the words translated into English by Mr. Robert Bryan, Cairo. Since the publication of Maria Jane Williams' collection of South Wales songs in 1844, the publication of these two collections formed the most notable step in recording native songs, and making them available to the public. Both collections became deservedly popular, and greatly helped in disseminating among the people a love of our native melodies.

About the same time the second volume of *Welsh Melodies* for schools by J. Lloyd Williams and Llew Tegid was published and rapidly made its way into most of the elementary schools.

The Welsh University recognised the importance of the subject by its award of £100 to Miss Morfydd Owen to pursue a critical research in it. The wording of the scope of research is instructive:

A critical study of the elements in Folk-music which permanently influence the musical development of a nation, with special reference to Russia, Norway, and Finland; how far they already have influenced these schools, and what the possibilities are in Wales.

Owing to the lamented death of the gifted young musician, this admirable project came to naught.



## HEN GAROLAU TRADDODIADOL Y CYMRY

### Alun Davies (1924-88)\*

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Gair bach hanesyddol i ddechrau am garolau yn gyffredinol, ac er y byddaf yn defnyddio'r hyn a ddywedodd awdurdodau fel Percy Dearmer, un o olygyddion *The Oxford Book of Carols*, Erik Routley, awdur *The English Carol* a golygydd *The University Carol Book*, W.S. Gwynn Williams, cyfansoddwr, cyhoeddwr a chyn-gadeirydd y Gymdeithas hon, yr anfarwol John Lloyd Williams ac olynydd y ddau ddiwethaf fel golygydd y cylchgrawn, D. Roy Saer, rwyf am ddechrau gyda dyfyniad o erthygl gan y Prifardd Dafydd Owen, a ymddangosodd yn *Y Tyst* ar 20 Rhagfyr 1979:

Olrheinir yr enw 'carol' drwy'r Hen Ffrangeg 'carole' i'r gair Groeg 'choros' yn golygu dawnsio mewn cylch, peth a geid rhai prydiau yn y ddrama glasurol. O'r gair hwn y daw 'carol' a 'choir'. Diddorol bod Dante yn defnyddio'r gair 'carol' wrth gyfeirio yn ei waith at gylch o saint yn dawnsio.

Daeth canu carolau yn boblogaidd iawn yn y Canol Oesoedd, yn sail yr ysbryd dyneiddiaeth newydd. Daeth y 'garole' yma o Ffrainc yn y ddeuddegfed ganrif. Mae ar gael rai carolau wasail Eingl-Normanaid o'r drydedd ganrif ar ddeg.

Gan mai 'to sing joyously' oedd ystyr y gair 'carolen' yn y Saesneg Ganol - fel yr enw Ffrengig 'Noel' - nid syn yw cael fod 'carol' yn enw yn y man am lawer math o gân. Erbyn y bymthegfed ganrif, defnyddid y gair am ganeuon na ddawnsid iddynt, er bod ffurf y ddawns yn para'n amlwg yn eu gwhead. Y mae hanes llenyddiaeth Cymru yn frith o gyfeiriadau at Garolau Haf, Carolau Dydd Mai, Carolau Gwirod, Carolau Tan Bared ac yn y blaen. Ond erbyn ail hanner yr unfed ganrif ar bymtheg, golygai 'carol' gân Nadolig yn fwyaf arbennig.<sup>1</sup>

Ac er mor gyfoethog yw'r ffurfiau eraill ar garolau Cymru, am garolau Nadolig yn unig y byddaf i'n sôn. Onid côr o angylion â'u 'Gogoniant i Dduw yn y goruchaf, ac ar y ddaear tangnefedd, i bobl ewyllys da' a ddygodd newyddion da y Nadolig cyntaf i'r bugeiliaid? Er

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\* Sgwrs a roddwyd i aelodau'r Gymdeithas yn y Cwrs Penwythnos a gynhaliwyd yn Y Dyffryn, Sain Nicolas, yn 1982. Fe'i cyhoeddlr trwy ganiatâd caredig Mrs Margaret Davies, gweddw'r awdur.

bod *Emynau'r Eglwys* yn cynnwys carolau a ysgrifennwyd gan y Brawd Madog ap Gwallter (tua 1250) a Dafydd Ddu o Hiraddug (tua 1350) o'r bymthegfed ganrif yn bennaf y deillia carolau Nadolig hynaf Ewrop. Yn ei ragymadrodd ardderchog i'r *Oxford Book of Carols*, dyma a ddywed Percy Dearmer:

The carol arose with the ballad in the 15th century because people wanted something less severe than the old Latin office hymns and something more vivacious than the plainsong melodies.<sup>2</sup>

Dyma fel y mae Erik Routley yn disgrifio'r hyn a elwir ganddo 'the strange ancestry of the carol:'

A carol is, in its most ancient meaning, not a song but a dance, not a religious but a secular act. Fairly, naturally, the word 'carol' came to be used of the words that went with a dance-tune; but it was still a dance-tune. When men began to seek for ways by which music - at the time an art just breaking out of a long infancy into a troubled but exuberant adolescence - could adorn the church's worship, they asked whether the church's music must for ever be the traditional linear plainsong which for a thousand years had alone been heard in its walls. Could this new counterpoint, this new free invention, be used to assist the church's worship, or must it for ever be kept for the secular singers, entertainers and theorists? The answer, when it came, was the earliest kind of carol; and, paradoxically, it was a church carol, a fairly sophisticated piece of music designed for singing by trained singers in church. Its form was the dance-form - a refrain at the beginning and after every verse, with developing verses between its repetitions. The dance-measure - triple time with syncopations - was preserved. But there was no question of dancing.<sup>3</sup>

Ymhlith enghreifftiau o'r math hwn o garolau Saesneg mae *A Virgin Most Pure* a *The First Nowell*, ac yng Nghymru, *Awn i Fethlehem*.

Fodd bynnag, mor bell ag y mae hanes manwl carolau yn y cwestiwn fe gytnwn â Routley pan ddywedodd:

It is useless to attempt more than saying that they originate somewhere in the general region of A.D. 1500. We cannot date them because we do not know who wrote them, and because almost all of them were written down for the first time in the early nineteenth century by a few enthusiasts who collected them from people in the countryside who could sing but (usually) not write. The words and tunes resided for anything up to ten generations - perhaps longer - in the corporate memory of a fast-dying agricultural English

peasantry. Nobody knows whether what we sing are the original versions of tunes or of words. Sometimes parallel versions exist, sometimes a given set of words was sung to one tune here and another there.<sup>4</sup>

Ac y mae'r un peth yn wir am garolau Cymru, er ein bod yn ddigon ffodus i allu adnabod awduron rhai o'r geiriau.

Rhaid cofio, wrth gwrs, i'r garol hefyd gael cryn drafferth a helbul. Mynnai Dearmer mai piwritaniaeth Saesneg yng nghyfnod Oliver Cromwell a fu'n gyfrifol am ddiffyg poblogrwydd y garol yn yr ail ganrif ar bymtheg. Dechreuodd pethau wella gydag adferiad y frenhiniaeth yn 1660, ond am fwy na chanrif wedi hynny fe ystyrir mai canu'r bobl syml, anllythrennog oedd y garol.

Serch hynny, roedd y safon yng Nghymru yn uchel. Fel yr ysgrifennodd Roy Saer yn 1971:

Yng ngogledd Cymru gwelwyd y traddodiad carolau yn ei anterth yng nghyfansoddiadau Edward Morris (1633?-1689), Perthillwydion, Cerrigydrudion, ac yn arbennig, Huw Morys (Eos Ceiriog) (1622-1709), yntau o Sir Ddinbych. O ran techneg fydryddol yr oedd cerddi'r ddau hyn yn dra gwahanol i'r penillion a genid fel arfer gan 'Yr Hen Ficer.' Mewn gwirionedd, cynhyrchwyd ganddynt fydryddiaeth ffurfiol ac addurnedig a fu'n batrwm i feirdd carolau gogledd Cymru am ymron ddwy ganrif.<sup>5</sup>

Fe welir un o garolau Huw Morys yn *Emynau'r Eglwys* (rhif 746):

Pob enaid sy'n credu, iawn ras, yn yr Iesu,  
Dewch heddiw dan ganu, i'w foli yn fwyn.  
Oen Duw a fu barod i wneuthur ufudd-dod  
Dros ormod o bechod heb achwyn.

Er bod yn dragywydd yn Dduw ac yn Arglwydd,  
Cyn gwneuthur bodlonrwydd iawn dedwydd i'w Dad,  
Rhaid oedd ei ymddôwyn ef, trwy'r Ysbryd Glân addfwyn,  
O'r sanctaidd Fair Forwyn - fawr fwriad.

Nid cymwys fuase, tros ddynion i ddiodde',  
Heb fod yn ddyn ynte, difryche, da'i fri;  
Ni all'sai chwaith faddau'n lachawdwr bechodau  
Heb fod yn ei ddoniau'n Dduw inni.

Bywhau y rhai meirwon, darostwng y 'sbrydion,  
Ynt hysbys arwyddion, ac union i gyd

O'i fod yn Dduw nerthol, yn un â'i Dad nefol,  
I'n galw ni i'r deddfol ddedwyddfyd.

Er mwyn prynedigion, o'i fodd y bu fodlon  
I'w ladd gan elynion, Iddewon o ddig;  
Er marw a'i ddwfn gladdu, cyfododd i fyny  
Yr Arglwydd Dduw Iesu'n ddiysig.

Dyletswydd ysbrydol ar bawb o'r rhyw ddynol  
Foliannu Duw nefol, amserol im sôn;  
A charu'n cymydog, yn dlawd a chyfoethog,  
I chwarae'n drugarog â'r gwirion.

Yn Lloegr, 'adferwyd bri'r garol Eglwysig,' meddai Dafydd Owen,  
'gan weithgarwch diwygiadol a llenyddol y ddau frawd John a Charles  
Wesley. Lluniodd Charles Wesley (1707-1788) dros chwe mil o emynau,  
ac yn eu plith rai emynau Nadolig a charolau' - yn cynnwys, wrth gwrs,  
'Hark the herald angels sing/Glory to the newborn King;' a gyfieithwyd  
i'r Gymraeg gan Elis Wyn o Wyrfaï (1827-1895), Llangwm, awdur 'Yn  
nhawel wlad Jiwdea dlos.'

Yng Nghymru roedd Pantycelyn yn canmol cyfoeth yr  
Ymgawdoliad yn ei emyn:

Ymhlith holl ryfeddodau'r nef  
Hwn yw y mwyaf un -  
Gweld yr anfeidrol ddwyfol Fod  
Yn gwisgo natur dyn.

Ac ym mhob llyfr emynau ymron, mae emyn Morgan Rhys (1716-  
1779) sy'n cyhoeddi mai Ceidwad y colledig a meddyg y gwywedig rai  
yw'r un sy'n caru maddau beiau pechaduriaid mawr eu bai, yn dechrau  
â:

Peraidd ganodd sêr y bore  
Ar enedigaeth Brenin nef;  
Doethion a bugeiliaid hwythau  
Teithient i'w addoli Ef;  
Gwerthfawr drysor  
Yn y preseb Iesu a gad.

Felly, nid yw'n syndod fod y rhan fwyaf o'r beirdd a ysgrifennodd garolau Cymraeg yn cyrraedd safon llawer uwch na'u cyfoeswyr yn Lloegr. Dyma Roy Saer unwaith eto:

Dôl geiriau'r carolau - yn Gymraeg - o law beirdd lleol neu o lawysgrifau neu lyfrau ysgrifennu, cyfrolau printiedig, almanaciau, taflenni 'baledi', neu oddi ar lafar gwlad ei hunan. Cynhyrchid y cerddi hyn wrth eu cannoedd, i'w canu ar geinciau seciwlar poblogaidd, a chan gynnwys yn y geiriau addasiad diddorol o hen gyfundrefn y gynghanedd.<sup>6</sup>

Am fwy o wybodaeth fanwl ar ochr lenyddol y carolau hyn, gweler erthygl feistrolgar Roy Saer ar 'Y Traddodiad Canu Carolau yn Nyffryn Tanad,' ac erthygl Enid P. Roberts ar 'Hen Garolau Plygain.'<sup>7</sup>

Er bod canu mawr ar garolau yng ngwasanaeth y Plygain ar hyd yr amser, rhaid cofio na chynhwyswyd yr un garol Gymraeg (na hyd yn oed adran arbennig o garolau) yn unrhyw lyfr emynau a thonau, boed enwadol neu breifat, tan 1921 pan ymddangosodd tair carol draddodiadol, ac un o waith Owen Jones (1825-1900), Pentrefoelas a Bodelwyddan, yn *Y Caniedydd Cynulleidfaol Newydd*. Lluniwyd nifer o gasgliadau cerddorol o garolau yn ystod y ganrif ddiwethaf gan Owen Jones, Owen H. Davies (Eos Llechid) (1828-1898), Richard Mills, Llanidloes (1809-1844) a J.D. Jones, Rhuthun (1827-1870). Roedd Jones yn gydolygydd gydag Edward Stephen (Tanymarian) (1822-1885) ar y llyfr emynau a thonau cyntaf a fabwysiadwyd gan yr Annibynwyr, sef *Llyfr Tonau ac Emynau* a welodd olau dydd yn 1868 - ond ni chynhwyswyd yr un garol Gymraeg yn hwnnw er i J.D. Jones gyhoeddi *Caniadau Bethlehem* yn 1857.

Mae gen i yn fy meddiant dros 200 o eitemau o alawon gwerin. Yn eu plith mae nifer o drefniannau gan gerddorion o fri, a'r rhain wedi eu cyhoeddi gan Hughes a'i Fab, Gwasg Prifysgol Cymru, Boosey and Hawkes, ac ati. Dyna fel y daeth 'Ar gyfer heddiw'r bore,' 'Difyrrwch Gwŷr Caernarfon,' 'Gogoniant,' 'Ni aned neb,' 'Y Briffordd Rydd,' ac eraill i'm sylw yn y lle cyntaf. Ac, wrth gwrs, roedd digon o ddefnydd i'w gael yng nghylchgronau'r Gymdeithas ac yn y llyfrau dymunol a gwerthfawr a gyhoeddwyd gan gwmni Evans a Short, Tonypandy, ar ran Undeb Noddwyr Alawon Gwerin Cymru, a wnaeth gymaint o waith da yn y Rhondda hyd ddiwedd y chwedegau.

Dyma'r hyn a ysgrifennais yn y cylchgrawn *Cerddoriaeth Cymru/Welsh Music* yn 1974:



The two main branches of Welsh traditional music are (i) the folksongs of the untutored peasantry and (ii) the (comparatively speaking) sophisticated 'airs' of the professional harpists of the seventeenth and eighteenth centuries (with their leanings towards Italian baroque music). W.S. Gwynn Williams has sub-divided (i) above into three main classes:

- (a) the ballad and carol-tunes of the semi-professional singer, (b) the folksongs proper of the people themselves and (c) the traditional hymn-tunes, nearly all of which are melodies of classes (a) and (b) transformed during the religious fervour of the eighteenth century.

The folksongs display a wide variety of interests and emotions, embracing songs of love and leisure, work and nature, fun and sadness, but, to me, the brightest jewels in the vast treasury of traditional Welsh folk music are the carols. Some of the words of the carols were written by reputable poets who often used 'cynganedd.' Many of the carols are not content merely to relate the events associated with Christ's nativity, but, like a worthwhile insurance policy, are 'fully-comprehensive' in character, encompassing the major happenings of His life and concluding with His crucifixion, resurrection and ascension.<sup>8</sup>

Un o'r enghreifftiau gorau o'r garol 'holl gynhwysfawr' yw 'Clychau Rhiwabon,' a nodwyd gan John Owen, Dwyrân, Sir Fôn ar ôl clywed John Evans (Siôn Ifan), Aberffraw, yn canu yn un o oedfaon y Nadolig a gynhelid yn Eglwys Llangeinwen, Sir Fôn, yn ystod y cyfnod 1870/80. Rhys Prichard, yr 'Hen Ficer' (1579-1644) piau'r geiriau. Dyma 3 enghraifft o'r 28 o benillion:

Clywch adrodd mawr gariad  
Mab Duw at y byd,  
Pan ddaeth Ef o'r nefoedd  
I'n prynu mor ddrud,  
Er peri i chwi gofio  
Am gariad Mab Duw,  
A'i foli wastadol  
Tra fyddoch chwi byw.

Pan aned ein Prynwr  
Fe helwyd o'r nef  
Angylion rhialwych,  
Tra llawen eu llef,  
I fyneg dan ganu  
Yr amser a'r pryd  
Y ganed Crist Iesu,  
Iachawdwr y byd.

Fe ddygodd ar grocbren  
 Ein pechod bob un,  
 Fe'n golchodd o'n beiau  
 Trwy'i wir waed ei hun.  
 Fe'n gwnaeth ni'n frenhinoedd  
 A ffeiriaid i Dduw.  
 Moliannwn yr Iesu  
 Tra byddom ni byw.

Gyda llaw, mae fersiwn arall o'r alaw yn adnabyddus iawn fel 'Carol y Blwch,' lle cyhoeddir bod 'Pob organ mewn cywair, pob telyn mewn hwyl/A myrdd o angylion yn cadw dydd Gŵyl.' John Robert Jones (Alltud Glyn Maelor) (1800-1881) yw awdur y geiriau a gynhwyswyd yn ei lyfr *Y Fodrwy Aur* (1866).

'Nodwyd amrywiadau,' meddai W.S. Gwynn Williams yn 1933, 'ar "Glychau Rhiwabon" mor gynnar â thua 1780 - y gyntaf yn Llawysgrifau John Jenkins, Ceri, a'r ail yn Ysgriflyfr Maurice Edwards'.<sup>9</sup> Mae'n amlwg fod aelodau'r teulu y perthyn 'Glychau Rhiwabon' a 'Charol y Blwch' iddo yn niferus. Nodwyd 11 o rhain gan y Dr Meredydd Evans yn ei erthygl werthfawr a chynhwysfawr, 'Hel Achau,' a ymddangosodd yn *Welsh Music*, rhifyn yr Haf, 1975.<sup>10</sup> Yn eu plith y gwelir yr emyn-dôn adnabyddus 'Bryniau Cassia,' a'r alawon gwerin llai adnabyddus, 'Bu Farw'r Cathod' a 'Thafarn y Rhos.'

Y geiriau a gysylltir â 'Bryniau Cassia' fel arfer yw 'Y gŵr wrth Ffynnon Jacob/Eisteddodd gynt i lawr/Tramwyodd drwy Samaria/Tramwyed yma'n awr.' Ond yn *Carolau Hen a Newydd* fe welwch:

Y pumed dydd ar hugain  
 Y ganwyd baban Mair,  
 Meseia addawedig,  
 Yn ôl y Dwyfol Air.

Nid 6.5.6.5.D yw'r mesur yn awr, fel mesur 'Glychau Rhiwabon,' ond 7.6.7.6.D. Mae'r geiriau gan Elen Meirion.

## Hen Garolau Perthyfelin ac Eraill

Cynhwyswyd tair carol 'holl gynhwysfawr' yng *Nghaneuon Llafar Gwlad* (gol. D. Roy Saer) <sup>11</sup> sy'n dal i fod yn eitemau poblogaidd yng ngwasanaethau'r Plygain a gynhelir o hyd yn ne-ddwyrain Clwyd. Dyma hwy: 'Dyma Wyliau Hyfryd Lawen,' 'Yn Dyrfa Weddus' a 'Rhyfeddod ar Foreuddydd.'

Recordiwyd y gyntaf gan Roy Saer yn Hydref, 1960, o ganu Robert Thomas Evans, ffermwr a aned yn 1880. Trigai ym Mherthyfelin, Cwm Cywarch, Dinas Mawddwy, a dysgasai'r garol ar yr aelwyd. Cynhwysir yn saith pennill, o wyth llinell yr un, gyfeiriadau at groeshoeliad, atgyfodiad ac esgyniad Crist, e.e. 'Pan oedd Iesu Grist yn dioddau/Haul y Nefoedd fawr dywylla!' 'Y trydydd dydd ar ôl ei gladdu/Er gwaethaf angau, codai i fyny' ac 'Ymhen y deugain dydd, mewn llwyddiant/Yr aeth i Nefoedd y Gogoniant.' Cenir geiriau Richard Jones, Llanllechid (allan o'r *Blwch Caniadau*, 1846) ar yr alaw 'Y Ceiliog Du.'

Recordiwyd y ddwy garol arall ym Mehefin, 1963; un yn Llanddwyn a'r llall yn Llanymawddwy. Canwyd 'Yn Dyrfa Weddus' gan Watkin Evans, oedd yn gyn-weithiwr i Gorfforaeth Lerpwl, ac a aned yn 1906. Dysgodd Mr Evans y garol pan oedd yn fachgen bach, o glywed ei chanu gan ei dad, brodor o Langadfan. Ceir yn y garol gyflawn saith o benillion, o ddeuddeg llinell yr un, ac fe'i cyhoeddwyd yn 1847 yn *Telyn Nadolig*, cyfrol o waith barddonol John Williams, Bethel, Llanfyllin. Edrydd y gerdd gyflawn hanes yr Iesu a'i gefndir o'r Cwmp yn Eden hyd yr esgyniad. 'Fersiwn yw'r gerddoriaeth ar "The Belle Isle March," meddai Roy Saer, 'tôn y canwyd arni lawer o faledi a charolau Cymraeg. Cyfetyb fersiwn W.E. i'r hyn a gyhoeddwyd yn y casgliad carolau, *Canïadau Beth-lehem* (gol. J.D. Jones, 1857). Canwyd y 'Rhyfeddod ar Foreuddydd' ogoneddus, rapsodaidd gan John Roberts, amaethwr o Gerddin, Llanymawddwy, pan oedd yn 62 oed. Dysgodd y garol 'o glywed ei chanu droeon gan ddau ewythr iddo (a oedd hefyd yn frodyr i Ddafydd Roberts, 'Telynor Mawddwy') tua'r cyfnod 1925/33.' Ysgrifennwyd y geiriau o bosibl gan William Edwards (1806-69) o Gae Bach, Rhyd-y-main, ger Dolgellau. Yn dilyn ar ôl y ddau bennill cyntaf, try'r sylw o'r enedigaeth ei hun ac oedi ychydig gyda'r gwyrthiau a'r gweithredoedd iacháu a wnaeth Crist; yna fe edrydd y garol hanes y croeshoeliad a'r canlyniadau, cyn cloi gyda'r gwahoddiad arferol i edifarhau:

Mae'r ffordd yn rhydd, heb len, hyd entrych Nefoedd wen,  
A'r wledd yn barod, a gwadd in ddyfod: down iddi oll, Amen.

Mae'r genedl yn ddyledus iawn i gasglwyr dihafal y carolau: John Owen (1856-1937), y saer coed a fu'n casglu yn Sir Fôn tua diwedd y ganrif ddiwethaf, a'r Fonesig Lewis yng Nghlwyd yn ystod y blynyddoedd cyn y rhyfel mawr cyntaf, i enwi ond dau. Mae'n debyg fod W.S. Gwynn Williams, cyn-gadeirydd y Gymdeithas, o'r farn fod yr alawon gwerin gorau wedi eu cynnwys yng nghylchgronau'r Gymdeithas erbyn, dyweder, 1958. Nid yn unig y mae Roy Saer wedi ei brofi ei hun yn olynnydd teilwng i'r casglwyr cynnar ond mae'r gwaith aruthrol y mae ef wedi'i gyflawni yn Nyffryn Tanad er 1960 wedi sicrhau bod nifer fawr o alawon gwerin, yn cynnwys y tair carol uchod, wedi eu hachub, i roi pleser a mwynhad i gantorion a gwrandawyr y presennol ac, yn bwysicach fyth, yn gyfrwng addas i foli'r Arglwydd.

Ond wrth sôn am foli'r Arglwydd, gresyn cyn lleied o garolau traddodiadol Cymru a geir yn ein llyfrau emynau. Efallai mai hyd y penillion a fu'n gyfrifol am i sawl carol gael ei gadael allan o'r llyfrau hyn er bod deuddeg llinell ymhob un o benillion 'O deued pob Cristion' a 'Roedd yn y wlad honno.' Gan fod y penillion mor hir rhaid hefyd wrth felodïau hir, a hynny yn ei gwneud hi'n angenrheidiol i bob adran o'r dôn gael ei hailadrodd.

Un amrywiad ar y rheol hon yw 'Jwdea.' Ymhob pennill fe geir wyth llinell Mesur Cyffredin Dwbl, ond gan fod parhad yr alaw yn ymestyn dros ddeuddeg llinell, rhaid canu ddwywaith eiriau ail hanner pob un o'r penillion. Rhaid cyfaddef y gallai hyn fod yn flinderus oni bai am y trefniant gwefreiddiol a welir yn y *Caniedydd*. Ysgrifennwyd y geiriau gan Elis Wyn o Yrffai.

Dyma ddyfyniad o'r *Cylchgrawn* am 1922:

In melodic outline [the long tunes] are usually very simple and, dissociated from the words, they often appear uninteresting. Everything points to the conclusion that the words were regarded by the singers as all-important and the music only as an additional means of expressing the meaning and spirit of the words. The result is a very pleasing correspondence between lyrics and tunes; this, in turn, gives point and interest to many an air which, without the words, would have been meaningless. This end is attained by the adoption of the 'sill-am-dant' or 'syllable for note' method and the avoidance of slurs.<sup>12</sup>

Carol nodweddiadol o'r dull hwn yw 'Deffrown, Deffrown.' Awdur y geiriau yw Robert Davies, 'Bardd Nantglyn' (1769-1835), bardd a gramadegydd a enillai ei fywoliaeth wrth deilwra. Y garol hon yw'r

fersiwn mwyaf adnabyddus o'r grŵp o donau a elwir 'Trymder.' Dyma'r golled fwyaf cyn belled ag y mae adran Carolau *Caniedydd yr Ifanc* yn y cwestiwn ac mae'n ddrwg gennyf o hyd i mi fethu perswadio fy nghydolygyddion i gynnwys trefniant godidog J. Lloyd Williams a gododd y garol wrth wrando ar ei dad yn ei chanu; a'r tad, yn ei dro, wedi'i dysgu tua 1835 gan yr hen delynor, Ifan y Gorlan, a drigai yn Nyffryn Conwy tua thair milltir o dref Llanrwst.

Stori ramantus yw honno am ymdrechion diflino Lloyd Williams a'i gydweithwyr diwyd i gofnodi'r alawon cyn iddynt farw gyda'r hen bobl a oedd ar dir y byw yn ystod blynyddoedd cynnar y ganrif hon. Fel teyrnged i'r gwyddonydd gwych a oedd hefyd yn gerddor coeth cynhwyswyd ei drefniant o 'Deffrown, Deffrown' yn *Lleisiau'r Werin* (1980).<sup>13</sup> Yno cynhwysir tri phennill o ddeuddeg llinell yr un.

Ymhlith carolau eraill â phenillion hir y mae 'Yn y Dechreuad,' 'Ffarwêl Ned Puw,' 'Gwêl yr Adeilad' a 'Hir Oes i Fair.' Seiliodd Jonathan Hughes, Llangollen (1721-1805) eiriau 'Yn y Dechreuad' ar y bennod gyntaf o efengyl Ioan, ac y mae ymhob un o'r penillion 14 o linellau. Er iddo gystadlu yn yr eisteddfodau am flynyddoedd maith, anfynych y câi Hughes unrhyw lwyddiant a chredid ei fod yn fwy medrus wrth drin ffurfiau fel y garol, a oedd mor boblogaidd yn y ddeunawfed ganrif, nag wrth drin y cynganeddion.

Ceir ymhob un o dair adran yr alaw gryn gymeriad ac fe ailadroddir y drydedd adran i gynnwys chwe llinell diwethaf y pennill. Mae'r alaw yn ddiddorol hefyd ar sail ei thrawsgyweiriad o G fwyaf i D leddf a G leddf (leiaf). Yn ôl W.S. Gwynn Williams, 'Canwyd y garol gan Henry Williams (1845-1932), Factory, Llanfair Talhaearn, Abergele.'<sup>14</sup>

Yng Nghyrol II, Rhan 4, y Cylchgrawn fe geir chwe thôn â'r teitl, 'Ffarwêl Ned Puw.' Ym mhennill 8 un ohonynt cyfeirir at Napoleon I ac fel y bu i'w ryfeloedd atal lledaeniad yr Efengyl a diolchir hefyd am y diogelwch a'r sicrwydd a geid yng Nghymru. Yng ngeiriau amrywiad arall adroddir hanes y Creu a Chwyp Dyn. Bellach, y fersiwn mwyaf poblogaidd yw'r alaw G fwyaf a gynhwyswyd yng Nghyrol I *Caneuon Traddodiadol y Cymry* (Cwmni Cyhoeddi Gwynn, 1961) ac a godwyd o gasgliad enwog John Owen. Mae adran gyntaf y dôn yn 2/4 yn ffitio'r wyth llinell gyntaf a'r ail adran yn 6/8 yn ffitio'r chwe llinell mwy sy'n weddill. Person anhysbys yw Ned Puw. Efallai mai telynor o'r unfed ganrif ar bymtheg neu o'r ail ganrif ar bymtheg a gyfansoddodd sawl 'Farewell' ydoedd.

Fel 'Deffrown, Deffrown,' mae 'Gwêl yr Adeilad' (a ddarganfuwyd gan John Owen) yn alaw hyfryd iawn â chwmpawd melodig helaeth,



ond mae ei rhan ganol yn gyfyng ac ailadroddus. A nodweddiadol, hefyd, yw'r slyriau. Ymddangosodd y geiriau yn *Seren Bethlehem*. Mae'r garol yn enghraifft ardderchog o briodas hapus rhwng geiriau a thôn o ran aceniad a phwyslais, ac fel y rhennir llinellau'n ymadroddion, er enghraifft: 'Ca'r gwyn/A gwridog fawl am hyn,' a ddilynir gan dri ymadrodd byr sy'n odli â'i gilydd:

Llu'r Nef a'u molant,  
A'r llawr cydganant,  
Hwy'n un enynnant;...

Yng Nghyfrol II, Rhan 3 y Cylchgrawn cynhwyswyd tair tôn â'r un teitl. Dim ond un ohonynt sy'n amrywiad dilys ar y brif alaw ac er ei bod hi mewn cywair lleddf mae'n gweddu'n berffaith i gyfleu llawenydd a natur fuddugoliaethus y geiriau. Yn unol â'r arfer mae i'r garol ddwy adran a ailadroddir. Mewn un adran fe geir chwe llinell ac 16 llinell yn y llall.

Yn ôl y cyfansoddwr mawr o Loegr, Ralph Vaughan Williams, a oedd yn arbenigwr ar ganeuon gwerin Lloegr, fe gynhwysai casgliad John Owen 'some very fine tunes.' Yr un a hoffai'n arbennig oedd 'Hir Oes i Fair' a ddisgrifiwyd ganddo fel 'a wonderful tune,'<sup>15</sup> ac nid yw'n rhyfedd iddo ei chynnwys yn *The Oxford Book of Carols* (1928), a olygwyd ganddo ynghyd â Percy Dearmer a Martin Shaw. O *Gardd o Gerddi* Thomas Edwards (Twm o'r Nant) a gyhoeddwyd yn 1790, y claw'r geiriau. Ailadroddir dwy ran yr alaw hon i gynnwys deg a deuddeg llinell yr un. Prif ddiddordeb John Jenkins (1770-1829), y clerigwr a'r hynafiaethydd a adnabyddid fel 'Ifor Ceri,' oedd casglu hen geinciau a hen donau. Yn ei lawysgrif, *Melus Seiniau*, Cyfrol II, y cafwyd yr ail o'r ddau amrywiad a gynhwyswyd yng Nghyfrol II, Rhan 3 o Gylchgrawn y Gymdeithas. Fe'i nodwyd yn 1800, ryw 70/80 mlynedd cyn i John Owen ddechrau ar ei gasgliad.

Mae 'Carol y Blwch' yn fersiwn gwahanol i 'Glychau Rhiwabon.' Mae sôn am fersiynau gwahanol o'r un alaw yn arwain yn naturiol at y ddwy garol draddodiadol Gymreig sydd, erbyn hyn, wedi hedfan dros y byd, oherwydd eu cynnwys yn *The Oxford Book of Carols* gyda threfniannau urddasol a chanadwy Caradog Roberts. Cyfeiriat at 'O deued pob Cristion' a'i hamrywiad yn y lleddf, 'Roedd yn y wlad honno.' Darganfuwyd hwy gan y Fonesig Lewis, y gyntaf ym mwthyn Robert Jones, Croeswian, Caerwys, yn 1910. Yr oedd Robert Jones yn ôl i *daily help* Mrs Lewis (fel yr oedd hi ar y pryd). Fe gafwyd yr ail yn 1913 ar ôl

clywed Henry Williams, hen ŵr o wehydd, oedd yn gweithio yn y *Factory*, Rhydyrarian, Llansannan, ar y pryd.

In the souvenir programme which accompanied the 1958 Jubilee Celebrations of the Welsh Folk Song Society, Dr Mostyn Lewis recalls the day in September 1910 when his mother collected her first folksong and he had been allowed to be present. 'It was,' he says 'in the cottage of Robert Jones (who lived at Croeswian, Caerwys, Flintshire) and who was the husband of my mother's daily help. On the table was the little phonograph with its wax cylinder and small aluminium horn. She warned him to keep his nose away from the horn and then he sang that beautiful carol, *O deued pob Cristion*.' Three years later *Roedd yn y wlad honno* was sung into the phonograph by an old weaver, Mr Henry Williams, The factory, Rhydyrarian, Llansannan, Denbighshire.<sup>16</sup>

Y mae rhagoriaethau trefniannau Caradog Roberts fel a ganlyn:

(a) ymlyniad ffyddlon i'r alaw wreiddiol;

(b) darpariaeth o gynghanedd sy'n adlewyrchu'n gadarn, ac yn ddiddorol, urddas y dôn; a

(c) nad ydynt yn dinistrio'r rhythm cyrch-ddyrchafedig (*anapaestic*). Pan ymddangosodd 'O deued pob Cristion' yn *Y Caniedydd Cynulleidfaoel Newydd* yn 1921, honnwyd bod y geiriau'n seiliedig ar 'Hen Garol.' Pwy, tybed, a newidiodd y pennill cyntaf o'r gwreiddiol a welwyd yn Cyf II, Rhan 2 o Gylchgrawn y Gymdeithas? Elfed, efallai, neu J.J. Williams, neu un arall o'r golygyddion? 'Does dim ots - dyma'r gwreiddiol:

O deued pob Cristion, cewch gennym gysuron,

Cydganwn o galon i gyd;

O ddyfnder rhyfeddol, o drefen y Duwdod,

Tragwyddol gyfamod o fri;

I achub ffordd rasol i achub ei bobol

Gostyngodd Duw freiniol o'i fri;

Gostyngodd mor isel tan wreiddyn ein llygredd

Nes dyfod a'i agwedd fel gwas;

O glod i'r Mab bychan i ? Mair wiwlôn

Daeth Duwdod mewn baban i'r byd;

O Herod anhirion - Y gelyn o galon -

A ymddwyn yn greulon o hyd.

Y mae ? yn yr uchod yn dangos fod un gair deusill neu ddau air unsill wedi mynd ar goll.

Mae geiriau heddychol yr ail bennill yn dal i fod yn gysur ac yn hynod o berthnasol i'n dyddiau dyrys:

Tywysog tangnefedd wna'n daear o'r diwedd  
Yn aelwyd gyfannedd i fyw;  
Ni fegir cenfigen, na chynnwrf, na chynnen -  
Dan goron bydd diben ein Duw.  
Yn frodyr i'w gilydd, drigolion y gwledydd,  
Cawn rodio yn hafddydd y nef;...

Wrth sôn am yr amrywiadau ar 'O deued pob Cristion' rhaid cadw mewn cof fod yr alawon yn cael eu dysgu ar y glust ac nid oddi ar gopiau ysgrifenedig. Serch hynny, mae'n rhyfedd fel y mae'r alaw, sydd yn y cywair mwyaf (yn amseriad 4/4) wedi newid i alaw sydd yn y cywair lleddf (ac yn amseriad 6/4) ar gyfer 'Roedd yn y wlad honno' - ar ôl teithio llai nag ugain milltir o Gaerwys i Lansannan!

Carwn gyfeirio at fersiwn arall o'r garol odidog hon a ganwyd gan y Dr. Robert Roberts ( y meddyg barddonol oedd yn byw yn 'Isallt,' Blaenau Ffestiniog, ac a ddysgwyd iddo gan ei fam) i J. Lloyd Williams. Mae gan David de Lloyd drefniant i unawd a chyfeiliant piano o 'fersiwn yr Isallt' yn y *Llyfr Canu Newydd* (Rhan III, Rhif 60) ac yn *Llyfr Gweddi a Mawl i Ysgolion*. Yn y cywair mwyaf y mae'r alaw ac yn amseriad 6/8.

Unwaith eto, mae'r tebygrwydd i 'O deued pob Cristion' yn hollol glir ond fe berthyn y geiriau a gysylltir â hi i 'Roedd yn y wlad honno.' Mae'n ddiddorol cymharu yr ail bennill a welir yn *Y Caniedydd* gyda'r agwedd gartrefol, gariadus a welir yn y canlynol:

Ni chafodd Mair burlan o amgylch ei bachgen  
Na rhwymyn, na gwlanen yn glyd,  
Na pherlau, na pharlwr, na seigiau, na siwgrwr,  
I Brynwr a Barnwr y byd.  
Hi roes am yr Iesu gadachau i'w gynhesu,  
A'r preseb yn wely'n ddiwad;  
Fe genir yn uchel fod morwyn yn Israel  
Yn magu'n dra thawel ei Thad;  
Rhoes laeth i famaetha y Brenin o'i bronau,  
A'i drin ar ei gliniau drwy glod;  
O'i chroth yr esgynnodd, o'i dwyfron y porthodd  
'R hwn ydoedd cyn bydoedd yn bod.

Sylwodd John Humphreys Davies, cyn-Brifathro Coleg Prifysgol Cymru, Aberystwyth, oedd yn awdurdod ar lenyddiaeth y baledi Cymraeg, mai hwn oedd ail bennill hen garol a ysgrifennwyd gan Owen Roberts ac a argraffwyd yn Llanrwst. Priodola'r *Caniedydd* geiriau'r garol i John Richards, 'Siôn Ebrill' o Lanfair, yn yr hen Sir Feirionnydd.<sup>17</sup>

Carwn sôn am bedair carol arall. Teitl y gyntaf yw 'Difyrrwch Gwŷr Caernarfon' ar fesur y ddawns a geir yn *Canladau Bethlehem* a gyhoeddwyd gan J.D. Jones, Rhuthun, yn 1857. Mae adran ganolog yr emyn-dôn 'Hyfrydol' (a gyfansoddwyd gan Rowland Huw Pritchard, Y Bala, yn 1831 pan oedd yn 20 oed) yn debyg iawn i adran ganolog yr alaw werin. Mae rhediad yr alaw yn addas iawn i gyfleu geiriau hapus Dafydd Ddu Eryri (David Thomas, 1759-1827). Ar ôl cyfarch yr ŵyl 'sydd annwyl, annwyl in' a chlodfori y baban 'mwyn/A gaed o'r Forwyn Fair' mae'r garol yn gorffen drwy bwysleisio'r cysur sydd i'w gael yn 'Eneiniog mawr y nef':

Wel, dyma gysur mawr i'r gwan  
Sydd beunydd dan ei boen,  
Fod gwên maddeuant meddiant mwyn  
Yn wyneb addfwyn Oen;  
Mae'n galw drwy'r efengyl bêr  
Ar bawb yn dyner, 'Dewch,  
Nesewch at aur gynteddau'r Tad,  
Trugaredd rad a gewch.'

Sylwch fod geiriau'r trydydd pennill yn enghraifft wych o frawddeg sy'n rhoi cyfle arbennig i gantorion gyfleu hyfrydwch cynhenid yr iaith Gymraeg: 'maddeuant meddiant mwyn.'

Y mae nawws eglwysig, bron â bod yn babyddol, wedi trwytho'r alaw syml a elwir 'Ar Fore Dydd Nadolig,' lle mae'r bardd anhysbys yn cyfarch Mair y Forwyn Sanctaidd. Nodwyd y garol hon gan Mrs Myra Evans wrth wrando ar ei mam yn canu yng Ngheinydd, Ceredigion. Canwyd yr alaw dros 120 o flynyddoedd yn ôl yn yr ardal. (Hen alaw Seisnig yw'r garol sy'n dwyn yr un enw yng *Nghaniedydd yr Ifanc*.) Ni welir unrhyw gyfeiriad at y garol yng nghylchgronau Cymdeithas Alawon Gwerin Cymru er bod y ddau fesur cyntaf yn debyg iawn i *Ffarwel y Milwr* (Cyf. II, Rhif 1) sy'n tarddu o ardal y Gaerwen yn Ynys Môn.

Dyma enghraifft arall o'r carolau 'holl gynhwysfawr' y cyfeiriwyd atynt eisoes. Yn y pennill cyntaf fe 'Esgorodd y Forwynig/Ar Geidwad bendigedig' ond sylwch ar yr ail bennill:

Dros euog ddyn fe'i lladdwyd  
 Ac mewn bedd gwag fe'i dowyd  
 Ar ôl y gair 'Gorffennwyd';  
 Ond, daeth yn rhydd y trydydd dydd  
 O'r beddrod prudd, drosom ni;  
 O! Geidwad aned,  
 Fe wawriodd arnom ddydd.

Mae trefniannau'r ddwy garol arall wedi'u cynnwys yng *Nghaniedydd yr Ifanc*. Mewn cyngerdd i godi arian at Wyl Gerdd Dant Caerdydd, dywedodd y cyflwynydd, Meredydd Evans, nad oedd erioed wedi clywed 'Ar gyfer Heddiw'r Bore' yn symud mor gyflym! Ond sôn y mae Eos lâl (David Hughes, 1794-1862) am annog pob pechadur i *frysio* i 'Ymofyn am noddfa' a hefyd, 'Tyrd yn brydlon/Fel yr wyt.' I mi, *scherzo* fechan, llawn o lawenydd yw'r garol hon allan o gasgliad gwerthfawr John Owen, Dwyrân, Sir Fôn. Cynhwyswyd hi yn *Chwech o Alawon Gwerin Cymreig* a gyhoeddwyd gan Grace Gwynedd Davies yn 1933.

Yn bersonol, rwy'n amau a yw'r alaw hwylus hon yn 'un o'r amrywiol ffurfiau ar yr alaw adnabyddus, "Mentra, Gwen," fel yr honnodd Grace Gwynedd Davies yn ei llyfr. Bwriadai ddweud, efallai, fod y geiriau wedi eu hysgrifennu ym *mydr* 'Mentra, Gwen.' Fe welir amrywiad o dan y teitl 'Gyda'r Wawr' yn llyfryn bach W.S. Gwynn Williams, *Clychau Nadolig* (1942), lle nodwyd bod amrywiad ohoni wedi ei gynnwys yn y *British Harmony* a gyhoeddwyd gan John Parry (Parry Ddall) yn 1781. Ni chynhwyswyd y naill garol na'r llall yng nghyfnodolion y Gymdeithas ond mae 'Gyda'r Wawr,' yn sicr, yn perthyn yn agos iawn at y dôn a gynhwyswyd yng Nghyfrol II, Rhan 2 o'r Cylchgrawn fel 'Mentra Gwen' neu 'Cwyn y Wraig Weddw.' Mae'r dôn leddf hon, yn ei thro, yn amrywiad ar y fersiwn poblogaidd yn y cywair mwyaf a genir fel arfer ar eiriau Ceiriog, 'Amdanat ti mae sôn/Mentra, Gwen.'

Mae'n amlwg fod Eos lâl yn gwybod ei Feibl. Ceir nifer o linellau fel 'Y Cadarn ddaeth o Bosra/Y Deddfwr gynt ar Seina/Yr Iawn gaed ar Galfaria' sy'n 'sugno bron Maria/Yn faban bach' yn ogystal â chyfeiriadau at 'fachgen doeth Eseia,' 'bywiol ddŵr Eseciel,' 'gwir Feseia Daniel' a'r 'Alpha a'r Omega' a welir 'Mewn côr ym Methlem Jwda/Ar lin Mair.'

Gardd Eden yw'r ddolen gydiol rhwng geiriau 'Ar gyfer heddiw'r bore' a'r garol olaf, sef 'Wele gwawriodd dydd i'w gofio.' Aralleiriad o "R Addewid roed i Adda' yn y garol gyntaf yw 'Hen addewid Eden



odiaeth/Wele heddiw ddaeth i ben' yn yr ail. Canwyd hon i J. Lloyd Williams gan Robert Jones, 'Dwyfor.' Un o ffrindiau ysgol David Lloyd George oedd Dwyfor, a ddysgodd y gân pan oedd yn blentyn yn Llanystumdwy. Bu ef yn deiliwr yn Llundain am flynyddoedd maith ac yn arweinydd y gân yng Nghapel y Presbyteriaid, Willesden Green, hyd at ei farwolaeth yn 1949.

Dyn o'r enw John Edwards a ysgrifennodd y geiriau, medd *Caniedydd yr Ifanc*, er i *Emynau a Thonau'r Plant* (1948) eu priodoli i Henry Williams, 'Alaw Llechid.'<sup>18</sup> Bodlonodd golygyddion eraill ar y cyfeiriad 'Anadnabyddus.' Gyda llaw, am ryw reswm, mae nifer o lyfrau wedi gosod y drydedd linell o'r pennill cyntaf fel 'Wele ddynion mwy na moddion.' Cywirwyd hwn yng *Nghaniedydd yr Ifanc* i 'Wele ddynion mwyn a moddion.'

Mae rhai yn amau ai alaw werin *Gymreig* yw hon, er bod John Owen wedi nodi amrywiad go debyg iddi yn ei lawysgrif, i'w chanu ar 'henffych iti.' Mae'n amlwg fod y dôn unwaith eto'n dawnsio ac wedi dod yn boblogaidd iawn yng Nghymru. Wrth gwrs, mae gan bob trefnydd hawl i drefnu'r gynghanedd yn y ffordd orau sydd yn ei feddiant. Ac yn y pen draw mater personol yw hynny, dim ond i'r trefniant ymateb yn iawn i syniadau'r geiriau, yn ogystal â rhoi mwynhad i'r cantorion a'r gynulleidfa. Does dim hawl gan y trefnydd i newid yr alaw, ond dyna'n union beth wnes i yn y rhan lle mae'r alaw wreiddiol yn cael ei hailganu ar ddiwedd y pennill. Ers blynyddoedd mae perfformwyr wedi bod yn canu.

{ m :- f/ m :-:- /d :-:- /m :-: m / r :-:- / d  
We-le drefn-iad dwy-fol gar- iad

Ond 'soh' yw'r nodyn cyntaf yn nhrefniant *Caniedydd yr Ifanc*. I ddweud y gwir, mae 'soh' yn fwy addas i'r trefniant na 'me,' ond rheswm anfoddfaol yw hynny. Na, dyma stori'r rheswm cywir. Bu Kenneth Thomas, arweinydd cymanfaoedd canu o fri ledled Cymru yn ei ddydd, yn flaenor yng Nghapel Willesden Green am amser hir cyn ei farw yn 1974. Ef oedd olynydd Robert Jones, 'Dwyfor' fel arweinydd y gân, ac rwy'n ei gofio'n dweud wrthyf un tro fod Dwyfor wedi cyfaddef wrtho fod y ddau fersiwn o'r alaw ar gael ond, am ryw reswm, dim ond fersiwn y 'me' a gofnododd Lloyd Williams yn y Cylchgrawn yn 1922. Ta beth am hynny, carol yw hon sy'n byrlymu o'r hapusrwydd yng nghalon pob Cristion wrth gofio dydd 'Geni Seilo, gorau swydd.' Ac fel un o'r carolau 'holl gynhwysfawr' mae'r pennill olaf yn rhoi'r Haleliwia i'r Hwn a 'Aeth

i'r lladdfa yn ein lle.' 'Am ei haeddiant sy'n ogoniant/Bydded moliant  
mwy, Amen.'

## Nodiadauychwanegwyd gan y Golygyddion

1. Dafydd Owen, 'Hynt a Helynt Carolau,' *Y Tyst*, 20 Rhagfyr 1979, 3.
2. *The Oxford Book of Carols* / Percy Dearmer, R. Vaughan Williams, Martin Shaw (London new ed, 1964), ix.
3. *University Carol Book*, ed. Erik Routley (London, 1961), v.
4. *ibid.*, vi.
5. D. Roy Saer, 'Y Traddodiad Canu Carolau yn Nyffryn Tanad,' *Cylchgrawn Cymdeithas Alawon Gwerin Cymru*, 5/3 (1971), 99-112, ar dud. 99.
6. Nodiadau llawes record *Carolau Plygain / Plygain Carols* (Sain, 1977)
7. Enid P. Roberts, 'Hen Garolau Plygain,' *Trafodion Anrhydeddus Cymdeithas y Cymmrodorion*, 1952, 51-70.
8. Alun Davies, 'A Variation on Two Carols,' *Welsh Music / Cerddoriaeth Cymru*, 4/5, Gaeaf 1973-4, 51-61, 81.
9. [Ni lwyddwyd i olrhain yr union ddyfyniad hwn.]
10. Meredydd Evans, 'Hel Achau,' *Welsh Music / Cerddoriaeth Cymru*, 4/10, Haf 1975, 34-50.
11. *Caneuon Llafar Gwlad* / gol. D. Roy Saer. - Cyfrol 1 (Caerdydd, 1974).
12. *Cylchgrawn Cymdeithas Alawon Gwerin Cymru*, 2/3 (1922), 146.
13. *Lleisiau'r Werin* (Cymdeithas Alawon Gwerin Cymru, 1980), 4-5.
14. *Cylchgrawn Cymdeithas Alawon Gwerin Cymru*, 4/4 (1954), 99-100.
15. *ibid.*, 2/3 (1922), 157.
16. Alun Davies, 'Variation on Two Carols,' 54.
17. Gw. *Odlau Moliant: Carolau a Cherddi Sion Ebrill o Ardludwy, 1745-1836* / gol. Emrys Jones (Caernarfon, 1987), 48-50.
18. Gw. Huw Williams, 'Ar Drywydd Carol,' *Canu Gwerin*, 10 (1987), 5-8, a D. Roy Saer, 'Geiriau'r Garol "Wele Gwawriodd"', *ibid.*, 9-10.

Cyhoeddwyd carolau John Owen, Dwyrán, gan y Gymdeithas yn 1993, dan y teitl *Hen Alawon (Carolau a Cherddi)*, gol. Phyllis Kinney a Meredydd Evans.

## SUMMARY

The above article is a general discussion of traditional Welsh Christmas carols. The high quality of the poetry ensures that such carols have considerable merit: they frequently encompass not only the Christmas story but the whole gospel. Particularly fine are those carols noted by John Owen of Dwyrán, Anglesey, towards the end of the nineteenth century and those recorded by D. Roy Saer in the Tanat Valley, Montgomeryshire, in the 1960s. These carols, though regularly sung in the 'plygain' services at Christmas time, have been slow to be taken up by Welsh hymn-books, partly because the length and number of verses make them unsuitable for general congregational use, though some, such as 'O deued pob Cristion' ('Let every Christian come') are now well established.

## CAINC AR GYFER HALSINGOD: NODYN

### Meredydd Evans

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Sut y byddid yn canu halsingod ac ar ba gainc neu geinciau y byddid yn canu'r rheiny sydd ar fesur cywydd deuair fyrion? Gair, i ddechrau, am y mesur ac yna am yr halsing.

Mae'n fesur hen iawn gyda'i wreiddiau yn yr Hen Ganu hwnnw a gysylltir â Thaliesin, ond ymysg y bobl gyffredin y cadwyd o, a hynny hyd y ddeunawfed ganrif. Fel rheol cwpled odledig o linellau'n cynnwys pedair neu bum sillaf yr un ydoedd ond gyda'r nodwedd ddi-feth fod iddo bedair acen. Ar bwys hynny y cyfeirid ato fel 'cywydd pedwar.'

Yn ôl *Geiriadur Prifysgol Cymru* benthyciad o'r Saesneg 'ha(i)lsing' yw 'halsing' ac ychwanegir mai cyfystyron â'r ffurf Saesneg yw 'greeting' a 'salutation.' Pan yw lfor Ceri, felly, yn cyfeirio at un o'r ceinciau gwerin a gasglodd fel 'Halsing y Dryw,' mae o'n defnyddio gair priodol iawn: rhan o arfer Hela'r Dryw oedd *cyfarch* teuluoedd bro, ar gân. Mae'n bwysig sylwi, serch hynny, mai mewn cyd-destun crefyddol yn hytrach na seciwlar y defnyddid y gair fynychaf yng Nghymru ac os troir i *Eiriadury* Brifysgol unwaith yn rhagor mi welir mai'r ystyr a roir i 'halsing' yno yw: 'cân grefyddol boblogaidd, carol.'

Os am drafodaeth gyffredinol ar Halsingod y lle i droi iddo yw *Trafodion Anrhydeddus Gymdeithas y Cymmrodorion* am y flwyddyn 1945 lle ceir darlith ar y pwnc gan Geraint Bowen. Cyfnod eu cyfansoddi, a'u canu, oedd y blynyddoedd rhwng Rhyfel Cartref yr ail ganrif ar bymtheg a Diwygiad Methodistaidd y ddeunawfed ganrif; hynny yn bennaf yn Ne-Orllewin Ceredigion a Gogledd Penfro. Gan eglwyswyr y cyfansoddwyd ac y canwyd nhw ac o'r ddau gant a rhagor a gadwyd ohonynt mewn llawysgrifau mae dros eu hanner ar fesur cywydd deuair fyrion. Dim ond dau fesur arall a ddefnyddir: mesur salm Edmwnd Prys a mesur cyhydedd hir (dwy halsing yn unig ar y ffurf honno.)

Sut y cenid nhw? Mae'r ateb cyflawnaf i'w gael mewn llyfr gan Erasmus Saunders, *A View of the State of Religion in the Diocese of St. Davids* (1721) a diddorol yw sylwi bod disgrifiad yr awdur o'r dull o'u canu yn un y gellid ei gymhwyso, ar brydiau, at fathau eraill o ganu gwerin, er enghraifft, canu ambell gân wasael neu garol haf. Dyma ddisgrifiad y clerigwr:

It is not to be express'd, what a particular Delight and Pleasure the young people take to get these Hymns by heart, and to sing them with a great deal of Emulation of excelling each other. And this is a Religious Exercise they

are us'd to, as well at home in their own Houses, as upon some Publick Occasions; such as at their Wakes and solemn Festivals, and Funerals, and very frequently in their Churches in the Winter Season, between *All Saints* and *Candlemass*; at which times, before and after Divine Service, upon *Sundays*, or Holy-days, Eight or Ten will commonly divide themselves to Four or Five of a side, and to forming themselves, as it were into an Imitation of our Cathedral or Collegiate Choirs, one Party first begins, and then by way of Alternate Responses, the other repeats the same *Stanza*, and so proceed till they have finish'd their *Halsing*, and then conclude with a *Chorus*.

Eithr ar ba geinciau y byddid yn canu'r halsingod? Awgrym Geraint Bowen yw mai i'r tonau a arferwyd o Sul i Sul yn yr eglwysi y cenid nhw ac y mae hyn yn debygol, yn enwedig pan genid nhw mewn adeiladau cysegredig. Yr un pryd, rhaid cofio bod digonedd o gerddi seciwlar i'w cael ar fesurau'r halsingod a gwyddom hefyd fod rhai ceinciau wrth law i ganu'r rheiny. Gwyddom i'r Eglwys, droeon, afael ar bethau'r byd a'u haddasu ar gyfer ei galwadau ei hun ac y mae'n bosibl, felly, i rai o drigolion Ceredigion a Phenfro ddefnyddio yr un ceinciau i ganu geiriau seciwlar a chrefyddol fel ei gilydd.

Yn anffodus does dim ond un cyfeiriad at dôn bosibl yn llawysgrifau'r halsingod a dyma hwnnw:

Gwyrthiau ein Harglwydd Iesu Grist wedi ei troi ar Gan ar y don a arferir mewn Eglwysi.

Mae'r fannod o flaen y gair 'don' yn awgrymog, greda' i, a hynny am y rheswm canlynol.

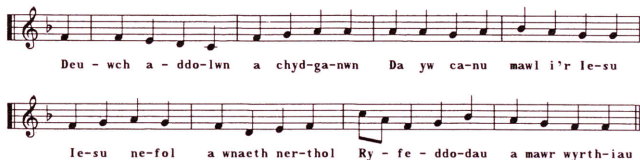
Rwy'n rhagdybio rŵan mai'r unig donau argraffedig ar gael i Gymry Cymraeg eu hiaith hyd at ddiwedd hanner cyntaf y ddeunawfed ganrif oedd y deuddeg hynny a gyhoeddwyd am y tro cyntaf ar derfyn y Llyfr Gweddi Gyffredin yn 1621; cyfrol a gynhwysai fydryddiad Edmwnd Prys ar Lyfr y Salmau. Ni chafwyd rhagor na'r rhain hyd nes cyhoeddi, yn 1746, argraffiad o'r Llyfr Gweddi wedi ei olygu gan Richard Morris. Cynhwysai hwnnw wyth tŵn ychwanegol wedi eu cyfansoddi'n arbennig ar gyfer yr argraffiad hwn gan Ifan Wiliam a dyma'r tonau gwreiddiol cyntaf i'w hargraffu ar gyfer canu geiriau Cymraeg. Ond, yn bendant, nid at un o donau Ifan Wiliam y cyfeiria'r pennawd a nodais funud yn ôl. Dyddiad y llawysgrif sy'n ei gynnwys yw 1714. Wrth gwrs, mi *allai* fod tŵn o ryw gasgliad Seisnig yn cael ei chanu gan eglwyswyr Ceredigion y cyfnod ond mae'r cyfeiriad at un 'a arferir mewn Eglwysi' yn gwneud hynny'n bur annhebygol. Mae'n weddol ddiogel, felly, inni chwilio am y dôn dan sylw ymysg y rhai a argraffwyd ar gyfer canu mydryddiadau Edmwnd Prys o'r Salmau.



Pa un o'r rheiny? Cofier mai chwilio yr ydym am dôn y gellir canu cywydd deuair fyrion arni. Dyma ddyfyniad o halsing ar y mesur hwnnw:

Deuwch addolwn, a chyd-ganwn,  
Da yw canu, mawl i'r Iesu.  
Iesu nefol, y wnaeth nerthol  
Ryfeddodau, a mawr wrthiau.  
B'le dechreuwn, B'le diwedddwn,  
Gwyrthiau'r Iesu, heb rifedi.  
Gwnaeth yr Iesu, cyn ei eni,  
Ion ym mron, ei fam lamu...

Mae'n wir y gellid defnyddio rhai o'r tonau hyn i ganu'r geiriau uchod ond byddai'n rhaid doctora cryn dipyn arnynt oherwydd eu bod ar gyfer canu llinellau 8,7,8,7. Eithr mae un math ar fydryddiad gan Edmwnd Prys hefo llinellau wythsill iddo a dyna'n union a gawn mewn cwpled cywydd deuair. Ceir dwy dôn berthnasol gydag un ohonynt ar gyfer penillion deuddeg llinell; a'i gwnâi, mae'n deg tybio, yn un na ddefnyddid yn aml mewn gwasanaethau. Y llall, heb unrhyw amheuaeth, oedd yr un wirioneddol boblogaidd a'r cyfan a fyddai ei angen er mwyn canu deuair fyrion arni hi oedd dyblu ambell nodyn a defnyddio rhai llithrenni. Ni allaf feddwl am dôn y medrid ei disgrifio'n fwy priodol fel 'y dôn a arferir mewn Eglwysi' na'r Hen Ganfed. Tybed ai fel hyn y cenid hi gan rai o 'halsingwyr' Ceredigion a Phenfro ddyddiau a fu?



## Summary

The Halsing is a late 17th and early 18th century verse form found mainly in Cardiganshire and north Pembrokeshire. It is known that halsingod were sung in churches and at festivals, often in a responsorial style. There is little evidence of the tunes used, though there were numerous secular melodies which could be applied. The above article suggests, however, a possible tune in a form of 'The Old Hundredth,' which had appeared in Wales in Edmwnd Prys's collection of metrical psalms in 1621.

## 'IMPOSSIBLE PARAVOLOXEN'

### Dafydd Ifans

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Digwyddodd y stori hon yn 1933. Mae'r hanes yn cychwyn gyda chyhoeddi'r llyfr *A Headmaster Remembers* o waith Guy Kendall gan wasg Victor Gollancz, Llundain. Ar dudalen 49 o'r gyfrol honno ceir yr hanesyn canlynol:

I do not think there were many distinguished persons of title during my time at Eton. There was one member of the Royal Family, the present Earl of Athlone, then known as Prince Alexander of Teck; and here is an amusing incident in which he figured. V.S. Jones was a raw-boned Welshman who got in at the tail of our election.<sup>1</sup> He was a wonder from the day of his arrival, being so enormous for his age that he had to go straight into 'tails.' Once he had to undergo a traditional punishment, with his head in the coal-box and a brush applied behind by the Captain of Chamber, for letting down Chamber fire. Like Samson he broke all bonds; for, though some six other fags were sitting on his back, he heaved his huge form up and refused to submit to more. A Welsh song of his was much in demand. The nearest we could get to the words of the chorus was

Impossible child; impossible child;  
Impossible paravoloxen.

But we gathered that it meant 'Impossible to get (bis) beard and whiskers.' I was sitting on the 'Wall' one day with Jones when Prince Alexander came climbing up with some friends of his. 'Oh, here's John Jones,' he remarked; 'he's a Welshman, you know.' Jones turned round with a look of superior scorn; 'Well, anyhow, you can't talk, Teck. You're a Tcherman!'

Cafodd y newyddiadurwr a'r awdur E. Morgan Humphreys (1882-1955)<sup>2</sup> y dasg o adolygu'r gyfrol hon ar gyfer y *Daily Post*.<sup>3</sup> Ychydig ddyddiau cyn ymddangosiad yr adolygiad, sef ar ddydd Iau, 27 Ebrill 1933, yn ei golofn 'A Welsh Survey' dan y ffugenw 'Celt,' mae E. Morgan Humphreys yn tynnu sylw at y dyfyniad uchod. Dan y pennawd 'Impossible Child' mae'n gofyn:

Can anyone identify the 'Welsh song' of which this is the chorus, taken down, I gather, phonetically:

Impossible child, impossible child;  
Impossible paravoloxen?

I found it in 'A Head Master's Remembers' [sic], the new book by Mr.

Guy Kendall, the head master of the University College School, Hampstead. I have a great mind to leave it at that and let some contributor to the Celtic Bulletin try his hand at it, as if it were some mediaeval scrawl on the margin of a manuscript. But perhaps I had better not... Perhaps long and laborious research in the works of Mynyddog might reveal the original, but I do not know. Possibly it will remain a literary mystery, one of those things that scholars in ages to come will spend their time in elucidating.<sup>4</sup>

Yn dilyn ymddangosiad yr apêl uchod, fe dderbyniodd E. Morgan Humphreys ohebiaeth gan ddau o'i ddarllenwyr. Ysgrifennodd y cyntaf ar y dydd yr ymddangosodd y papur, 27 Ebrill, sef D[avid] Rees, Rheithor Llanerfyl ym Maldwyn. Wrth ymateb i'r erthygl, dywed:

... The old song was in vogue when I was a mere child, & I can picture an uncle of mine who was then in Ystrad Meurig singing it & us as children joining in the chorus. I would not be surprised but that the present Rector of Llanfor, Bala, [Y Parchedig George Davys Jones] would remember all the verses of the old song. He is a son of the late well known Rev John Jones Headmaster of St. John's College, Ystrad Meurig, a friend of the late Sir John Rhys, Principal of Jesus College, Oxford.

The songs refers, I believe, to a young swain who could not grow a beard & moustache, and the words

Impossible Child, Impossible Child

Impossible Paravoloxen

stand for the Welsh words:

Dim posib(l) a chael

" " " "

Dim posib(l) cael barf a locsen.

I fancy the young man had tried every means to grow a beard. One of the verses refers to him repairing to a Druggist's shop for aid in his quest.

I siop y Druggist brysio wnes

Er mwyn cael barf a locsen.

I would like to be able to get the words myself. I remember the time quite well, & it would be one that would go well in the little meetings we have connected with our Cyfarfodydd Cymdeithasol.<sup>5</sup>

Y bore canlynol, 28 Ebrill, anfonodd Syr John Herbert Lewis air at Morgan Humphreys o'i gartref ym Mhenucha, Caerwys:

... when I read your note in the Daily Post it flashed on my memory that I had heard our friend Llywelyn Williams M.P. sing the song.

It is about a young man who wanted a wife but could not get one because his beard refused to grow. It is probably a Carmarthenshire folk-song. Each

verse has two lines, with the following chorus:

'Does bosib na cha' 'does bosib na cha',  
Na cha' i farf ar fy locsen  
(Chorus repeated)

The air was as follows:

m / m r m / d - m / m r m / d -  
m / m - m / m f m / m - - / r -  
r / r d e r / t<sub>1</sub> - r / r d e r / t<sub>1</sub>  
r / s - s / s f r / d - - / d -

for the first two lines, and the chorus was repeated on the same air da capo.

I must now try to find the words of the first two lines of each verse. They are very amusing but some other correspondent will probably supply you with the inf<sup>n</sup>...<sup>6</sup>

Cofnodir iddo dderbyn y ddau lythyr uchod yn ei golofn ddydd lau, 4 Mai 1933. Dan yr isbennawd 'A Welsh Folk Song,' dywed:

'The Impossible child, impossible child, Impossible paravoloxen' mystery propounded a week ago is partially solved, although I have heard nothing from the 'Celtic Bulletin.' Two readers of this column, whose names, were I in an indiscreet moment to give them, would in this particular connection cause some astonishment, have written to me about the 'Welsh song' that Mr Guy Kendall heard sung at Eton.

Yn dilyn ceir dyfyniad o lythyr Syr John Herbert Lewis. Wedi hynny, o dan yr isbennawd 'A Childhood Memory' ceir y dyfyniad o lythyr y Parchedig David Rees, Llanerfyl, lle mae'n sôn am yr ewythr a fu ganddo yng Ngholeg Ystradmeurig, gan ddyfynnu'r cytgan a'r ddwy linell am 'siop y drygist.' Yna mae E. Morgan Humphreys yn ychwanegu:

He would like to be able to remember them all. Can any other reader oblige? A good deal has been written in England about the old music hall songs of fifty or more years ago. It will do us in Wales no harm to brush the dust from the memory of some of our own once popular ditties.<sup>7</sup>

Yn dilyn yr ail gyfeiriad yn y golofn 'A Welsh Survey,' cyrhaeddodd dau lythyr arall wedi eu dyddio 4 Mai 1933. Y naill ohebydd oedd y Parchedig S. Aurelius Jones, Ficerdy Gwersyllt, Wrecsam. Heb ragymadroddi, mae'n bwrw'n syth i fyrdwn ei neges:

I have never seen in print or in writing. The following is from memory.  
IMPOSSIBLE CHILD

|                              |                                    |
|------------------------------|------------------------------------|
| Rwy'n awr yn un-ar-ugain oed | m : m : r : d : r : m : r : d.     |
| Heb flewyn o farafaloxen     | r : m : m : m : f : f : m : m : r. |
| A mae fy wyneb i yn noeth    | r : r : d : t : t : d : r : d : t. |
| Fel wyneb rhyw hen grotten.  | d : r : r : m : r : r : d.         |

|                                |                                   |
|--------------------------------|-----------------------------------|
| Dim possib a chael             | m : m : r : d.                    |
| Dim possib a chael             | m : m : r : d.                    |
| Dim possib chael baraf a loxen | m : m : m : m : f : f : m : m : r |
| Dim possib a chael             | r : r : d : t.                    |
| Dim possib a chael             | r : r : d : t.                    |
| Dim possib chael baraf a loxen | d : d : D : m : m : r : r : d.    |

|                                  |                        |
|----------------------------------|------------------------|
| Wrth brynu a gwerthu ebol blwydd |                        |
| Enillais haner sovren            |                        |
| Ond hynny a rown                 |                        |
| A llawer iawn mwyr               |                        |
| Er mwyn cael baraf a loxen.      | Impossible child. etc. |

|                               |             |
|-------------------------------|-------------|
| I siop y druggist yn union es |             |
| A gofyn nes yn sydyn          |             |
| Oes gydach chwi rywbeth       |             |
| Fedrwch chi roi               |             |
| I mi gael farafaloxen?        | Chorus etc. |

|                               |           |
|-------------------------------|-----------|
| Ma' gen i eli werthfawr iawn  |           |
| A hwnnw'n eli wawrgoch,       |           |
| Os rwtwch chi dda             |           |
| A rhwtwch chi' dew            |           |
| Gewch wusgars faint a fynwch. | Chorus :- |

|                                |                               |
|--------------------------------|-------------------------------|
| Wrth fynd i'r gweli rhwto wnes |                               |
| (A rhwto tan oe'n i'n twymo)   |                               |
| A foreu dranoeth stni' wnes    |                               |
| Yr oe'n i'n wusgars drosto.    | Chorus. Mae'n possib a chael. |

|                                   |                      |
|-----------------------------------|----------------------|
| Rho gyngor i chwi yn awr foy bach |                      |
| Os am gael faraf a loxen          |                      |
| I siop E.P. yn union ewch         |                      |
| A phrynwch gwerth hanner sovren.  | Mae'n possib :- etc. |



Dilynir y penillion gan y sylwadau cefndir canlynol:

The above was sung about 1889 at a concert at Ystrad Meurig School by Mr. Charles Davies, now of Moelfryn Fawr, Llandyssul, Cardiganshire. It was sung at Eton in Chamber by the present senior tutor of Magdalene College, Cambridge,<sup>8</sup> who picked it up at that concert. That is the origin of the anglicised IMPOSSIBLE CHILD. I understand that Mr Davies and Mr. Llewellyn Williams were at Ystrad Meurig together and that Mr. Williams could have learn[t] it in that way. The Welsh marks it as of Cardiganshire origin.<sup>9</sup>

Cyrhaeddodd yr ail lythyr, dyddiedig 4 Mai, oddi wrth John Humphreys, ('Ioan Wmffre' yw'r llofnod yma), newyddiadurwr a weithiai i bapurau Lerpwl o Fangor.

Dear Morgan,

A lady called here t[o]night just as I was leaving the house, and said she had a book she wished you to see, in which your queries re 'The impossible Child seem to be answered. See the Song in the book entitled 'Barf a Locsen,' page 35, and then 'do your damndest about it'... P.S. Return [the] book to Dilys M Jones, Gwyndy Amlwch. 2nd P.S. - She is [the] daughter of Dr Thomas Jones, Amlwch, Chairman of Anglesey Educ[atio]n Com[mitt]ee.<sup>10</sup>

Diau mai'r gyfrol dan sylw oedd *Forty Welsh Traditional Tunes*, cyfrol o drefniannau i ddau lais a phiano gan Dr David de Lloyd (1883-1948) a gyhoeddwyd gan Gymdeithas Hynafiaethwyr Ceredigion yn 1929. Y mae 'Barf a Locsen,' rhif 17 yn y gyfrol honno, yn ymddangos ar dudalen 35. Mae'r geiriau a gyhoeddwyd yn y gyfrol hon ychydig yn wahanol. Dywedir mai cyfaddasiad ydynt gan D. Cledlyn Davies (1875-1964), Prifathro Ysgol Gynradd Cwrtnewydd a phrifardd y Gadair yn Eisteddfod Genedlaethol Corwen (1919) ac yn Yr Wyddgrug (1923). Dyma'r fersiwn a geir ganddo ef:

1. Wrth brynu a gwerthu ebol blwydd  
Enillais hanner sofran;  
Mi roddwn yr oll yn ddigon rhwydd  
Er mwyn cael barf a locsen.

### Cytgan

'Stim posib bod'n lân,

'Stim posib bod'n lân,

'Stim posib bod'n lân heb locsen (x2)

2. 'Rwy'n awr yn ddeg-ar-hugain o'd  
Heb damaid o farf a locsen, *\*wyneb:face*  
Mae'n wmed\* i'n awr yn llawn mor llwm  
Ag wmed unrhyw groten. *Cytgan*
3. I siop y druggist unwaith es,  
Gofynnais iddo'n syden,  
'O's gyda chi rywbeth yn y siop  
I dyfu barf a locsen?' *Cytgan*
4. Mi fynnaiss focs gwerth deunaw swllt  
Yn llawn o eli gwawrgoch.  
'Ond i chwi rwbio a rhwbio'n dda,  
Cewch farf o'r maint a fynnoch.' *Cytgan*
5. Wrth fynd i'r gwely rhwbio wnes,  
Ac fel Cicaion Jona,  
Y bore trannoeth beth a ges  
Ond locsen cyd â'r ffon 'na. *Cytgan*

Yn y nodiadau ar y gân ar ddiwedd y gyfrol honno, dywedir:

Clywodd Mr. Ffos Davies y pennill cyntaf o'r gân ddeng-mlynedd-ar-hugain yn ôl, gan Mr D. Jones, Maes y Meillion; a chafodd y gweddill o'r geiriau gan Mr. T. Jones, Efail Rhyd Owen.<sup>11</sup>

Ar 12 Mai ysgrifennodd Syr John Herbert Lewis yr eilwaith at E. Morgan Humphreys ynglŷn â'r gân werin hon:

Mrs Llewelyn Williams has sent me a copy of her husband's book 'Slawer Dydd' in which appears 'Stim posib a chael' sung by Twm Price, a friend of his boyhood.<sup>12</sup>

Ac yn dilyn ceir y fersiwn sy'n ymddangos yng nghyfrol atgofion

W. Llewelyn Williams, ym mhennod IV, pennod sy'n trafod ei gyfaill bore oes, Twmi Price o ardal Llansadwrn yn Nyffryn Tywi:

Yr oedd yn meddu, fel y teulu i gyd, ar lais soniarus, ac yr oedd ei glod drwy'r holl gwmpasoedd am ei ddatganiad o 'Hob y Deri Dando,' 'Glan Meddwod mwyn,' 'Ar hyd y Nos,' ac ereill o'r hen alawon. Ond ei gampwaith, meddid, oedd tair cân na welais mewn llyfr erioed: 'Yr Eneth wrthodedig,' 'Daeth mwyydyn i Maesteilo,' a 'Stim posib a chael.' Nid wyf yn cofio geiriau'r ddwy gyntaf, ond dyma fel y cofiaf fi eiriau'r olaf:

'Rwy' 'nawr yn un ar hugain oed  
Heb damed o farf a locsen:  
Mae'n ngwyneb i yn gwmws fel  
Gwyneb rhyw hen groten.

Cydgan-  
'Stim posib a cha'l,  
'Stim posib a cha'l,  
'Stim posib a ca'l baraf a locsen.

Wrth brynu a gwerthu ebol blwydd  
Enillais hanner sofran;  
A honno i gyd a rown yn rhwydd  
Am damed o faraf a locsen.

I siop y druggist 'n union es,  
A gofyn wnes yn syden,  
'Oes gennoch chi ddim rywbeth i roi  
I fi i ga'l baraf a locsen?

'O dyma eli gwerthfawr iawn,  
A hwnnw'n eli gwawrgoch,  
Wrth rwbio'n dda a rhwbio'n lew  
Cewch wishgers lle y mynnoch.'

Wrth fyn'd i'r gwely rhwbio wnes,  
A rhwbio nes bo'n twymo,  
A bore dranno'th synnu wnes,  
Yr own i'n wishgers drosto!<sup>13</sup>

Cyhoeddwyd fersiwn arall o'r gân hon, fersiwn sy'n ymdebygu i fersiwn Ffôs Davies, gan y Fonesig Enid Parry yn 1954 yn y cylchgrawn a ragflaenodd *Canu Gwerin*. Dywed mewn nodyn am y gân sy'n dwyn y teitl 'Sdim Posib Bo'n Lân':

Nodais y gân hon o ganu fy ewythr, William Davies, Morlogws Uchaf, Cilrhedyn, Sir Gaerfyrddin (79 oed). Pan oedd ef yn ifanc, yr oedd y gân yn boblogaidd yn yr ardal. Y mae'n amlwg mae 'Polly-wolly Doodle' yw sail yr alaw.<sup>14</sup>

Dyma'r fersiwn a gyhoeddwyd gan y Fonesig Parry:

1. 'Rwy' 'nawr yn un-ar-hugain oed  
Heb gennyf na barf na locsen,  
Mae ngwyneb i heno yn llawn mor llwm  
Â gwyneb rhyw hen groten.  
  
'Sdim posib bo'n lân, 'sdim posib bo'n lân,  
'sdim posib bo'n lân heb locsen,  
'Sdim posib bo'n lân, 'sdim posib bo'n lân,  
'sdim posib bo'n lân heb locsen.
2. Wrth brynu a gwerthu ebol blwydd  
Enillais hanner sofran,  
Caiff honno fynd yn ddigon rhwydd  
Er mwyn cael barf a locsen.
3. I siop y drygist'n union es,  
Gofynnais iddo'n syden,  
'Oes gennych chi rywbeth o fewn eich siop  
Sy'n codi barf a locsen?'
4. 'Mae gen i focs gwerth deunaw swllt  
Yn llawn o eli gwawrgoch.  
A rhwbiwch chi hwnnw'n ddyfal iawn,  
Cewch wiscers faint a fynnoch.'
5. Wrth fynd i'r gwely rhwbio wnes  
Nes own i'n dechre twymo  
A bore drannoeth fy synnu ges  
Fy ngweld yn llawn blew drosto.'

Dyna, felly, beth o hanes yr ymchwilio mawr a fu i hanes yr 'Impossible Paravoloxen' yn 1933. Pa gasgliadau a ellir eu tynnu o ailadrodd yr hanes? Mae'n amlwg fod y gân yn deillio o ganol neu hanner olaf y bedwaredd ganrif ar bymtheg a bod yr alaw wreiddiol yn fenthyciad o America'r Rhyfel Cartref. Mae hefyd yn amlwg fod y fersiwn Cymraeg yn deillio o siroedd Aberteifi a Chaerfyrddin gan fod y fersiynau gwahanol wedi eu cofnodi yn Nyffryn Aeron, Llansadwrn a Chilhedyd. Cân werin Gymraeg, o dras Americanaidd yw hi felly, a gafodd ei chanu mewn sefydliadau mor ddethol ag Eton a Choleg Magdalene, Caergrawnt, mae'n debyg, heb anghofio Coleg Ystradmeurig wrth gwrs!

## NODIADAU

- 1 Yr oedd y Tywysog Alexander o Teck (1874-1957), yn ddisgybl yn Eton yn ystod wythdegau'r bedwaredd ganrif ar bymtheg, gweler *The Eton Register, Part V, 1883-1889* (Eton 1908), t.117, ond nid oes sôn am V.S. Jones yno. Ar V.S. Jones gweler nodyn 8 isod; ymunodd â Choleg Magdalene, Caergrawnt ar (Hydref 1894 yn dilyn ei gyfnod yn ysgolor yn Eton.
- 2 Ar E. Morgan Humphreys gweler *Cydymaith i Lenyddiaeth Cymru* (Caerdydd, 1986), t. 282.
- 3 Ymddangosodd yr adolygiad yn y golofn 'Books of the Day' yn y *Liverpool Post and Mercury*, ddydd Mawrth, 2 Mai 1933, t. 5.
- 4 'Celt,' 'A Welsh Survey', *Liverpool Post and Mercury* (27 Ebrill 1933), t. 13.
- 5 Llyfrgell Genedlaethol Cymru, Papurau E. Morgan Humphreys, rhif A2902
- 6 Papurau E. Morgan Humphreys, rhif A2281
- 7 'Celt,' 'A Welsh Survey', *Liverpool Post & Mercury* (4 Mai 1933), t. 5.
- 8 Tiwtor hŷn Coleg Magdalene, Caergrawnt, ar ddechrau'r tridegau oedd V.S. Vernon Jones, M.A., (1875-1955), gweler *The Cambridge University Calendar for the Year 1932-1933* (Cambridge, 1932), t. 493. Am grynoded o'i hanes gweler J.A. Venn, *Alumni Cantabrigienses Part II 1752-1900*, Volume III (Cambridge, 1947), t. 610, a *Who Was Who, 1951-1960*, t.1118.
- 9 Papurau E. Morgan Humphreys, rhif A1892
- 10 Papurau E. Morgan Humphreys, rhif A1443
- 11 David de Lloyd, *Forty Welsh Traditional Tunes* (London, [?1921]), t. 82. Am yr hanes ar sut y lluniwyd y gyfrol hon ar sail casgliad alawon gwerin Ffos Davies, gweler erthygl Meinir Angharad Jones, J. Ffos Davies, Casglydd Caneuon Gwerin Ceredigion, *Canu Gwerin* 16 (1993), t. 23-4. Dywedir yno mai alaw o America sydd i 'Barf a Locsen.'. Ceir fersiwn tebyg

iawn i'r uchod mewn llythyr arall at E. Morgan Humphreys, rhif A1888, sef llythyr Robert Jones, Orrell Park, Bootle, dyddiedig 26 Mai 1933. Yr unig wahaniaethau yno yw: 'Mae ngwyneb...' yn hytrach na 'Mae'n wmed...' (pennill 2); 'At dyfu...' yn lle 'I dyfu' (llinell olaf pennill 3); 'Cewch faint...' nid 'Cewch farf o'r maint...' (llinell olaf pennill 4). Mae'r pedwerydd pennill dipyn yn wahanol:

Wrth fynd i'r gwely rhwbio wnes  
Nes bod fy nghern yn twymo  
A bore drannoeth beth a ges  
Ond locsen cyd a'r ffon 'co.

Ychwanega'r gohebydd: 'When reading your article I was reminded of a 'Guild' Concert we had at Merton Rd Chapel the winter before last, when these verses were sung by a party of four.'

12. Papurau E. Morgan Humphreys, rhif?
13. W. Llewelyn Williams, K.C., M.P., '*S Lawer Dydd* (llanelli, 1918), t. 39-40.
14. Enid Parry, 'Sdim Posib Bo'n Lân,' *Cylchgrawn Cymdeithas Alawon Gwerin Cymru* cyfrol 4, rhan 4 (1954), t.94.

## Summary

A reference in the volume *A Headmaster Remembers* by Guy Kendall (1933) prompted the journalist E. Morgan Humphreys to ask readers of the *Liverpool Daily Post* to help trace the origin of a Welsh song heard at Eton in the 1880s. The song, which was known by several correspondents, had appeared in the volume *Forty Welsh Traditional Tunes*, edited by David de Lloyd, in 1929. Another version was published in the Society's *Journal* in 1954. It is the song of a young man who, try as he might, cannot succeed in growing a beard. The tune appears to be derived from the American song 'Polly-wolly Doodle.'



# MYFYRDOD AR GANU *BLUES*

Dilwyn Roberts-Young

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Mae'n oes aur unwaith eto ar y *blues*! Mae'r teledu yn chwydu delwedddau bliwsaidd wrth hysbysebu Heineken, Peugeot a Budweiser; mae John Lee Hooker yn y siartiau, a recordiau Buddy Guy, Otis Rush a Johnny Copeland i'w clywed ar Radio Un. Ys dywed Gary Moore, '*The blues is alright*.'

Ond howld on am eiliad. Beth ydy *blues*? Wel, beth am droi at Eric Blom a'r *Everyman Dictionary of Music* (1947)?

Blues: an American dance stemming from the foxtrot, the speed of which is reduced, and into which is brought a deliberately contrived dismal atmosphere.

Diolch o galon am ein goleuni, ni, Eric! Ac eto fyddai fy niffiniad innau ddim gwell. Dydw i erioed wedi clywed ateb boddhaol i'r cwestiwn, 'Beth ydy *blues*?'

Mae gan bawb ei ddarlun o'r *bluesman*: yr hen ŵr crebachlyd yn eistedd ar gadair siglo yn y *porch*, gitâr ar ei lin, neu efallai'n coffeidio ei organ geg. Yn aml, dyna ddarlun dilynwr selocaf y *blues*. Mae Charles Keil yn *Urban Blues* (1966) yn casglu at ei gilydd holl briodolddau'r caricatiwr yma o'r *bluesman*:

Old age: the performer should preferably be more than sixty years old, blind, arthritic and toothless. Obscurity: the blues singer should not have performed in public or have made a recording in at least twenty years; among deceased bluesmen, the best seem to be those who appeared in a big city one day in the 1920's, made four to six recordings, and then disappeared into the countryside forever. Correct tutelage; the singer should have played with, or been taught by, some legendary figure. Agrarian milieu: a bluesman should have lived the bulk of his life as a sharecropper, coaxing mules and picking cotton, uncontaminated by city influences.

Na, dydw i ddim am geisio diffinio'r *blues*. Ac eto, y *blues* yw un o ffenomenâu cerddorol mwyaf yr ugeinfed ganrif. Nid dyma'r lle ychwaith i fanylu ar wreiddiau'r *blues*. Unwaith eto, dyma gefnfor o ddamcaniaethau i ni nofio ynddo. Bu ysgolheigion y *blues* yn gwrando ar ganu y *griots* ac ar sŵn drymiau Gorllewin Affrica gan glywed

gwreiddiau'r *blues* yn atseinio yn eu clustiau. Mae dynion wedi disgrifio a doethinebu am gerddoriaeth y parthau hynny ers canrifoedd. Dyma ddisgrifiad o gerddorion Gorllewin Affrica a ymddangosodd yn y *Green's Collection*, 1745:

Those who play on the instruments are persons of a very singular character, and seem to be their poets as well as musicians, not unlike the Bards among the Irish and the ancient Britons.

Dyma flynyddoedd cynnar y caethiwo. Cipiwyd gwŷr, gwragedd a phlant o'u cynefin, rhwygwyd hwy oddi wrth eu llwyth, a'u taflu i grombil 'Llong Uffern.' Ys dywed Deakin, un o'r morwyr ar long caethweision *The Liverpool Merchant* yn nofel Barry Unsworth *Sacred Hunger*: 'It is slaves that make the trade nowadays.' Taflwyd y trueiniaid oddi ar y llongau i grafangau trachwantus gwlad ddieithr a chreulon.

Yn y wlad newydd hon, lluniodd disgynyddion y rhain idiom gerddorol ryfeddol, allan o lobscows o ddylanwadau. Daeth baledi traddodiadol gwledydd Ewrop, rîls Celtaidd, ac emynau yn gymysg â *hollers*, caneuon galw ac ateb, a'u hatgof o draddodiadau Affricanaidd. Ymddangosodd y songster:

Songsters... performed a wide variety of ballads, dance tunes, reels, minstrel, coon and ragtime songs. (Paul Oliver)

Mor gynnar â 1904 clywn am weithwyr maes yn canu:

Some folks say the 'fore day blues ain't bad,  
But the 'fore day blues are the worst I ever had.

Dywedir mai record Mamie Smith gyda'r caneuon 'That Thing Called Love' a 'You can't Keep a Good Man Down' oedd y *blues* cyntaf i gael eu recordio. Wrth gwrs, roedd y *blues* wedi cael eu recordio cyn hyn gan ddynion gwyn, dynion fel Evday Bowman a recordiodd 'Kansan City Blues' yn 1914. Ond record Mamie Smith oedd y *blues* cyntaf i gael ei ganu gan berson du, a'r gwerthiant wedi ei anelu at y gynulleidfa ddu.

Roedd y llifddorau wedi agor. Recordiwyd ar raddfa eang, a daeth y dauddegau'n gyfnod euraid y *country blues*, *rural blues*, *downhome blues* neu *southern folk blues*. Aeth cwmnïau fel Columbia, Paramount, Okeh a nifer o rai eraill ati i lusgo cantorion o daleithiau de yr Unol

Daleithiau i stiwdio yn nhaleithiau'r gogledd, neu i lusgo offer recordio i lawr am y de! Mae enwau'r rhai a recordiwyd yn y cyfnod hwn yn ddigon i godi cryd ar war y sawl sydd wedi mopio ar y *blues*, Blind Lemon Jefferson, Blind Blake, Blind Willie McTell, Chosley Patton, Tommy Johnson.

Roedd nifer o themâu yn codi yn y caneuon a recordiwyd: tlodi, merched, rhyw, diod gadarn, afiechyd, unigrwydd, marwolaeth, carchar, gamblo, nefoedd, uffern, gwleidyddiaeth, gwrthdaro... Gellir sylwi ar sawl gagendor yn cael ei drafod: y gagendor rhwng gŵr a gwraig, gwraig a'i chariad, Duw a'r Diafol, cyfoeth a thlodi, yr iach a'r afiach, y gwleidydd a'r dyn cyffredin, y du a'r gwyn, y canwr a **PHAWB**. '*The whole human condition, set to three chords...*' yn ôl Mojo.

Yn gyffredinol, derbynnir mai Delta'r Mississippi yw man geni'r blues, ond roedd y blues ar ei draed, ac ar grwydr yn syth. Deuai Blind Lemon Jefferson o Couchman, Texas yn wreiddiol, ond fel y dywed Paul Oliver, ceir ei hanes yn perfformio yn Virginia yn y dwyrain, St Louis yn y gorllewin a hyd yn oed i fyny yn Chicago. Does ryfedd bod teithio yn un o themâu pwysig y *blues*, yn teithio ar y Greyhound, ar drenau ac ar droed, ar hyd priffyrdd fel Highway 51 a Highway 61 a thraciau'r M&O, a'r M&P. Doedd y *blues* ddim yn aros yn llonydd!

Gall y prynwr recordiau neu gryo-ddisgiau brynu amrywiaeth eang o steiliau *blues*, boed yn *classic blues*, *country blues*, traddodiad Piedmont, *blues piano*, *barrelhouse*, *boogie-woogie*, *jug bands*, *string bands*, *zydeco* ac yn y blaen, ac yn y blaen. Wrth i filoedd o dduon symud am y gogledd, datblygodd y *blues*, gyda steiliau Chicago a'r West Coast. Mae'r amrywiaeth o steiliau yn dal i ddatblygu.

Ceir nifer fawr o lyfrau sy'n trafod y *blues*. Bellach gellir prynu llyfr yn y Gymraeg - *Y Felan a Finnau* gan John Barnie (Gwasg Prifysgol Cymru)\* Nid rhyw gyflwyniad i'r *blues* mo'r llyfr, a da o beth hynny. Mi welwch lyfrau o'r fath ar ddiwedd y llith hon. Meddai John Barnie yn ei ragair:

Llyfr personol yw hwn... Yn anorod, fe fydda i'n trafod rhai pethau a fydd yn gyfarwydd i bawb sy'n gwybod am y *blues*, ond y mae yma hefyd ryw beth newydd a gwreiddiol oherwydd imi geisio distyllu blynyddoedd maith o wrando ar fath arbennig o gerddoriaeth sydd bellach wedi mynd yn rhan annatod ohonof.

Nid dyma'r lle i ddechrau trafod pob pwynt sy'n codi yn y llyfr; bydd yn rhaid gwahodd John Barnie draw am swper ryw bryd i ni gael ymgolli yn yr

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\* John Barnie, *Y Felan a Finnau*. Caerdydd: Gwasg Prifysgol Cymru, 1992.

'un daith.' Y pryd hwnnw bydd cyfle i drafod perthynas *blues* â chrefydd, lle'r ferch yn natblygiad y *blues*, ac amryw o sgwarnogod eraill. Mi gawn olwg, fodd bynnag, ar berthynas y dyn gwyn â'r *blues*.

Does dim dadl ynglŷn â gallu'r dyn gwyn i werthfawrogi a deall y *blues*. Mae'r ffaith fod John Barnie wedi ysgrifennu *Y Felan a Finnau* yn brawf o hynny. Does dim dal ychwaith fod lle o bwys i'r dyn gwyn yn hanes lledaeniad y *blues*. Pan oeddwn yn ifanc, roeddwn yn rhuthro o'r capel ar nos Sul i glywed rhaglen Alexis Korner, yr hanner Awstriad, hanner Twrc Groegaid

who found a universal chord in the blues and spent his life teaching others to hear and appreciate it

yma yn Ewrop, o'r pumdegau ymlaen. Daeth y fath fri i ddynion y *blues* yma yn Ewrop, oherwydd crwsâd dynion fel Alexis Korner, fel bod nifer wedi symud i fyw yma, dynion fel Memphis Slim, Eddie Boyd, a Willie Mabon. Setlodd Champion Jack Dupree yn swydd Efrog, lle y bu farw'n ddiweddar. Dywed Paul Oliver:

when blues gained white enthusiasts it lost black audiences.

I raddau mae hyn yn wir. Ac yntau'n cael ei eilunaddoli gan gynulleidfa o wynion, mae B.B King yn sôn amdano ei hun yn cael ei fwio oddi ar y llwyfan gan gynulleidfa ddu.

It really hurt in a way. I think maybe they're ashamed of the blues. They think it's some kind of old-fashioned Uncle Tom music. Well, it's not. It's the best music there is. And I got mad and told them so.

Ond beth am ganu'r *blues*? *'I had the one thing you need to be a blues singer. I was born with the blues'* meddai Lightnin' Hopkins. *'I am the blues'* meddai Willie Dixon. Mae'r ddau yn rhoi'r argraff fod y *blues* yn rhywbeth byrffyr sy'n dod yn gwbl ddirybudd. Dyma ddarn o stori fer gan Julius Lester, 'Satan on my Track':

He wondered where the words had come from. He hadn't thought of them. His mouth had simply opened and out had come the blues.

Eto nid yw hon yn briodolodd unigryw i dduon y Delta. Rargian fawr, mae gennym Yr Awen yma yng Nghymru, ac wrth gyfansoddi

dywedodd Joseph Haydn:

I would sit down and begin to improvise, whether my spirits were sad or happy, serious or playful. Once I had captured an idea I strove with all my might to develop and sustain it...

Yn yr un modd, mae'n bosibl i ni feddwl mai dim ond duon y Delta sy'n cael profiadau emosiynol dirdynol wrth ganu, ac na allwn ni yma fyth brofi o'r un teimladau. Gwnaeth Dewi M. Lewis arolwg o gymanfaoedd canu eglwys Cymraeg Caerdydd. Yn ei erthygl 'Pa Nabl, Pa Dabwrdd, Pa Gân' dywed fod 60% o'r cynulleidfaoedd yn rhoi pwysau ar y teimlad, a dim ond 19% yn teimlo bod y perfformiad cerddorol yn bwysig. Â ymlaen i ddyfynnu disgrifiad o 'Tanymarian': 'Gallai oddef bas cartref a'r llithrennu hen ffasiwn, os byddo gwres ynddynt.'

Mae John Barnie yn rhoi hanes y *blues* i ni yn ei gyd-destun cymdeithasol, ac yn sôn am broblemau difrifol y duon. Gellid dadlau bod i bob gwlad ei phroblemau dybryd. Does dim rhaid i mi restru problemau Cymru! Mae dynion gwyn wedi dioddef yn erchyll boed hwy'n Iddewon, yn Romani, yn drigolion yr hen Undeb Sofietaidd. Yn ei gyngerdd a gyhoeddwyd ar label MCA 'Now appearing at Ole Miss, dywed B.B. King iddo fod yn yr Undeb Sofietaidd.

Like to tell you the Soviet Union will never be the same. We left them a lot of blues over there. I think they already had a few...

Doed gan y duon ddim monopoli ar ddiodeff, felly gellid tybio bod modd i ddyn nad yw'n ddu fod yn ganwr *blues*.

Ac eto, chlywais i'r un canwr *blues* gwyn sy'n gwbl lwyddiannus. Roedd Muddy Waters ei hun yn fodlon iawn cydnabod bod offerynwyr *blues* gwyn oedd yn arbennig, ond yn credu mai dim ond person du a allai ganu'r *blues*. I John Lee Hooker mae Bonie Raitt, dynes wen o gefndir dosbarth canol, ymysg yr hanner dwsin o'i hoff gitaryddion *blues*. Yn ddiweddar, roeddwn yn nghyngerdd coffa Alexis Korner. Cafwyd amryw berfformiadau gwych, ond y perfformiadau sy'n aros yn y cof yw perfformiadau'r baswr Colin Hodgkinson a John Pearson y gitarydd acwstig. Y mae llawer wedi llwyddo i addasu'r *blues*, i fenthycu a defnyddio elfennau bliwsaidd i'w dibenion eu hunain, i greu llais newydd. Bob Dylan wrth gwrs, Duffy Powers yn Lloegr ac yma yng Nghymru Meic Stevens, sydd wedi llwyddo i fod yn llawer mwy na dynwaredwr o fflwsman!

Ond pwy wyf i ddechrau rhoi fy marn ar lyfr John Barnie, *Y Felan a Finnau*?

Roedd John Barnie yn gwrandao ar y *blues* cyn i mi dywyllu'r hen ddaear yma! Dyma un a fu'n byw am gyfnod ym Memphis; yn ŵr sy'n gwybod mwy am gantorion *blues* fel J.W. Warren a Gussie Tobe nag y mae'r rhan fwyaf ohonom yn ei wybod am Wil Cwac Cwac ac Ifan Twrci Tenau! Mae'n ŵr sydd wedi golygu:

record hir o *bluesmen* y Mississippi Delta yn trafod ac yn canu'r *blues* yn eu cynefin o dan y teitl Bothered All the Time.

*Y Felan a Finnau* yw fy hoff lyfr ar y *blues*. Pam? Wel mae tudalen 45 wedi ei llenwi â llun o Blind Lemon Jefferson - ei llenwi! Diolch! Diolch! Diolch!

Gyda llaw, pam trafod y *blues* mewn cylchgrawn ar ganu gwerin? Ydi'r *blues* yn ganu gwerin? Dydw i ddim am geisio ateb. Gall Big Bill Broonzy wneud hynny yn fy lle:

I guess all song is folk songs,  
I never heard no horse sing 'em.

#### *Llyfryddiaeth*

Dyma restr fer o lyfrau i chi gael dechrau adnabod y *blues*.

*The Guinness Who's Who of the Blues*, gol. Colin Laskin (Guinness)

Giles Oakley, *The Devil's Music - A History of the Blues* (BBC)

*The New Gove - Gospel, Blues and Jazz (with spirituals and Ragtime)*

gol. Paul Oliver, Max Harrison, William Bolcom (Macmillan)

#### *Disgyddiaeth*

Anfonwch am gatalog Red Lick Records i'r cyfeiriad isod:

Red Lick Records,

Blwch Post 3,

Porthmadog,

Gwynedd.

## Summary

The above short article was inspired by the appearance of the first book in Welsh to trace the history of the blues - John Barnie's *Y Felan a Finnau* (Melancholy and Me), published by the University of Wales Press in 1992. The main characteristics of the blues are spontaneity and depth of feeling stemming from the social problems of the black community in America, and the author doubts whether a white singer can perform blues successfully.



## DAU GYHOEDDIAD

### ***Caneuon Llafar Gwlad: Songs from Oral Tradition - cyf. 2***

/ detholwyd a golygwyd gyda nodiadau gan D. Roy Saer; adysgrifiadau cerddodol gan Phyllis Kinney. Caerdydd: Amgueddfa Genedlaethol Cymru, 1994. 68tt. £6.65 ISBN 0 7200 0406 3

Pan gyhoeddwyd cyfrol gyntaf ***Caneuon Llafar Gwlad*** yn 1974 gosodwyd safon newydd, uchel i gasgliadau o alawon traddodiadol Cymreig, gydag adysgrifiadau manwl yn cofnodi amrywiadau, a nodiadau cefndir manwl. Cyrhaeddir yr un safon uchel yn yr ail gyfrol hon, sy'n cynnwys 30 o eitemau a recordiwyd mewn gwahanol rannau o Gymru yn 1965-7. Ceir yn eu plith chwe charol, ac ymhlith y themâu eraill a gynrychiolir y mae serch, marw a chladdu, carcharu a llofruddiaeth, a chaneuon hwyliog. Rhoddir nodiadau cefndir gwerthfawr yn Gymraeg ac yn Saesneg, ac mae'r gyfrol wedi'i hargraffu'n lân eithriadol.

Da yw gweld y carolau plygain, 'Ar gyfer heddiw'r bore' (rhif 27), 'Deffrown, deffrown!' (28) a 'Wel dyma'r Corau gorau i gyd' (26) yn eu gwisg drillais. Bydd llawer yn falch o gael 'Jail Caerdydd' (24), a glywyd droeon o enau Elfed Lewys, ac amrywiadau diddorol ar ganeuon cyfarwydd, megis 'Cân hela'r dryw bach' (18), 'Hoffaf swllt' (21), a 'Blewyn glas ar ddole Teifi' (15). Diolch i'r golygydd am drysorau pellach o gist gyfoethog Sain Ffagan.

### **Hefin Jones. *Dic Dywyll y Baledwr.***

Llanrwst: Gwasg Carreg Gwalch, 1995. 64tt. £3.50 ISBN 086381 312 7

Maes a ddenodd nifer o ymchwilwyr yn ystod y blynyddoedd diwethaf yw hanes baledi a baledwyr. Yn 1989 cyhoeddodd Tegwyn Jones astudiaeth o ***Abel Jones, y Bardd Crwst*** yng nghyfres Llyfrau Llafar Gwlad, ac eleni dyma gyfrol arall ar faledwr yn yr un gyfres. Seiliwyd dadansoddiad Hefin Jones o fywyd a gwaith Dic Dywyll ar draethawd ymchwil, a rhoddir deuparth y llyfr i gyhoeddi deuddeg o'i faledi, gan gynnwys yr enwog 'Lliw gwyn rhosyn yr haf.' Crwydryn o faledwyr ydoedd, a aned yng Ngharmel, ger Llannerch-y-medd, ac a ganodd ar hyd a lled Cymru, ond yn ardal Merthyr Tudful yn fwyaf arbennig. Crynhoir yma ddisgrifiadau diddorol o'i wedd a'i lais a'i ganu dramatig, ynghyd â thrafodaeth ar y testunau y byddai'n canu arnynt. Os 'Bardd Gwagedd' oedd ei ffugenw, dengys Hefin Jones fod digon i'n diddori yn ei waith. Y mae hon yn gyfrol ddifyr, werth ei darllen.

Rh.G.

## TEYRNGED

### Mali Evans (1900-1995)

Ym marwolaeth Miss Mali Evans fis Ionawr 1995, yn yr oedran teg o 94, collodd y Gymdeithas gyswllt uniongyrchol â'r arloeswyr bore. Bu Mali, pan oedd yn ferch ifanc, yn canu alawon gwerin i ddarlunio darlithiau'r Fonesig Herbert Lewis ar y pwnc, a chafodd y cyfle i gyfarfod â sawl un o'r casglyddion cynnar. Yn ystod ei chyfnod yn fyfyrwr yn Aberystwyth cafodd ymweld â Gregynog a chymryd rhan yn y gwyliau cerdd, lle y cyfarfu â mawrion megis Gustav Holst a Ralph Vaughan Williams.

Fe'i ganed yn Abergwaun, lle'r oedd ei thad, John Evans, yn cadw siop gerdd, y 'West End Music Stores.' Gan ei fod ef yn weithgar ym myd canu a'r sol-ffa yn arbennig, nid rhyfedd i Mali fagu diddordeb mewn pethau cerddorol. Yn Aberystwyth bu'n ddisgybl i Walford Davies a David de Lloyd, a graddio'n Mus.Bac. yn 1930. Bu'n athrawes gerdd yn Llundain ac yng Nghaerfaddon cyn dychwelyd i Abergwaun; ac ni pheidiodd â bod yn athrawes hyd y diwedd. Hi oedd un o'r merched cyntaf yng Nghymru i arwain cymanfaoedd canu. Bu'n teithio'n ddiwyd yng Ngogledd America a Phatagonia, ac yr oedd ganddi gysylltiadau lu yn y gwledydd hynny. Yr oedd ei chartref, y tŷ lle'i ganed, yn llawn o bethau a drysorwyd gan ei theulu ar hyd y ganrif, ac yr oedd ganddi ddawn i gasglu. Gwelir alaw a nododd ('Os daw 'nghariad') yn y *Cylchgrawn*, cyf. 2, rhan 4 (1925), t. 282-3.

Pan ymwelodd yr Eisteddfod Genedlaethol ag Abergwaun yn 1986 fe'i cydnabuwyd gan y Curwen Institute am ei gwasanaeth i fudiad y sol-ffa; yn 1989 fe'i dyrchafwyd yn Is-lywydd i'r Gymdeithas hon. Yr oedd, yng ngolwg pawb a'i hadwaenai, yn 'gymeriad' - yn gadarn, yn lliwgar, yn ddiddorol. Hyfrydwch oedd cael ei hadnabod, a rhannu o'i phrofiad helaeth.

RH.G.

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