

# JOSEPH PARRY

1841-1903



GWASG PRIFYSGOL CYMRU

JOSEPH PARRY



*Trwy garedigrwydd Llyfrgell Genedlaethol Cymru  
By courtesy of the National Library of Wales*

Joseph Parry yn ŵr ifanc. Tynnwyd tua'r adeg y cafodd ei benodi yn  
Athro Cerddoriaeth yn Aberystwyth

Joseph Parry as a young man. Taken about the time when he was appointed  
Professor of Music at Aberystwyth

Owain T. Edwards

# Joseph Parry 1841-1903.



CAERDYDD  
GWASG PRIFYSGOL CYMRU

1970

*I*

*Ellen ac Andreas*  
*a'u cenhedlaeth hwy*



## RHAGAIR

Ni chafodd yr un cerddor o Gymro erioed yn ei fywyd gymaint o ganmoliaeth ag a gafodd Joseph Parry. Mae ei yrfa liwgar a rhamantus yn werth ei hadrodd oherwydd cododd i enwogrwydd o gychwyn mor annhebygol. Ychydig o flynyddoedd ar ôl ei farwolaeth cyhoeddwyd *Cofiant Dr. Joseph Parry* gan E. Keri Evans (1921), ac mae'r oll a ysgrifennwyd ar y pwnc, yn cynnwys y llyfr hwn, yn ddyledus iawn i'r casgliad gwerthfawr yma o draethodau gan ddynion a adnabu Joseph Parry.

Mae fy niolch diffuant yn ddyledus i'r rhai hynny a'm cynorthwyodd mewn llawer ffordd wrth baratoi y llyfr yma. Yn arbennig hoffwn ddiolch i'r Dr. R. Brinley Jones o Fwrdd Gwasg y Brifysgol.

Dylid nodi fod y dyfyniadau yn y fersiwn Gymraeg o Adroddiad y Coleg, sgôr *Blodwen* a'r *Hunangofiant* wedi eu cyfieithu o'r Saesneg, a bod y dyfyniad olaf, o'r *Geninen*, yn y rhan Saesneg wedi ei gyfieithu o'r Gymraeg.

OWAIN T. EDWARDS

Ionawr, 1970

## FOREWORD

No other Welsh musician has received during his lifetime such acclaim as Joseph Parry. His rise to fame from the most unlikely beginnings makes his colourful and romantic career worth relating. Some years after his death a full account was published in E. Keri Evans's *Cofiant Dr. Joseph Parry* (1921), and all subsequent writing on the subject, the present book included, has been greatly indebted to that valuable compilation of essays by men who had actually known Joseph Parry.

My sincere thanks are due to the people who have assisted me in many ways in the preparation of this book. I should like to express my particular thanks to Dr. R. Brinley Jones of the University of Wales Press Board.

It should be noted that the quotations made in the Welsh version from the College Report, the score of *Blodwen* and the *Autobiography* are translated from English, and that the final quotation, from *Y Geninen*, in the English account is translated from Welsh.

OWAIN T. EDWARDS

January, 1970

## JOSEPH PARRY

I

**A**OES amheuaeth fod ffawd dda yn disgyn yn amlach i ran rhai pobl nag i eraill? Neu, tybed a ddylem ddweud fod lwc yn dod i ni i gyd ond yn dwyn y galluocaf yn unig i lwyddiant? Sut bynnag, nid yw hap a damwain yn ddigon, rhaid wrth rywbeth yn ychwaneg, fel y sylweddolwn pan olrheiniwn yrfa dyn, a ddaeth, gyda chyfran helaeth o lwc dda, gwaith caled a dawn arbennig, yn gerddor mwyaf blaenllaw Cymru tua diwedd y bedwaredd ganrif ar bymtheg.

Ganed Joseph Parry ym Merthyr Tydfil ar 24 Mai 1841 yn yr ail o'r rhes o dai bychain a alwyd yn Dai'r Hen Chapel. Tref fawr iawn oedd Merthyr Tydfil, yn wir y fwyaf o bell ffordd yng Nghymru y pryd hynny. Hon hefyd oedd y ganolfan gerddorol bwysicaf yn y De ac i'r bobl oedd yn byw yno roedd i gerddoriaeth ran bwysig yn eu bywydau. Doedd dim modd iddynt ddianc rhagddi! Roedd cystadleuaeth rhwng pobl rhanbarthau gwahanol y dref a rhwng y capeli. Dywedir bod mwy o eisteddfodau yn cael eu cynnal yno nag yn unman yn y wlad ac yn ei *Hunangofiant*, a sgrifennwyd pan edrychai yn ôl ar fywyd cyfoethog a llawn, mae Joseph Parry yn cofio iddo gael ei fagu yn swm y gân a nodau band pres Cyfarthfa.

## JOSEPH PARRY

I

**C**AN there be any doubt that good fortune comes more readily to some people than others? Or should we say that luck comes to us all but only assists the most able to success? Whichever way we look at it luck alone is not enough, something else has to accompany it, as we realize when we trace the astonishing career of a man who, with a generous share of good luck, a healthy capacity for hard work and exceptional talent, became the leading musician in Wales during the closing years of the nineteenth century.

Joseph Parry was born in Merthyr Tydfil on 24 May 1841 in the second of the little houses known as Chapel Row. Merthyr Tydfil was a very large town, in fact at that time it was by far the largest in Wales. It was also the foremost musical centre in the South, and for the people living there music played an important part in their lives. They simply could not get away from it! There was rivalry between people in different parts of the town, and between the chapels. More eisteddfodau were said to be held there than anywhere else in the country and in his *Autobiography*, written when he could look back on a rich and eventful life, Joseph Parry recalls how he grew up to the sound of singing and the strains of the Cyfarthfa Brass Band.

Mab ydoedd i Daniel ac Elisabeth Parry, y ddau ohonynt wedi dod i Ferthyr yn ifanc. Hanai ei dad o Sir Benfro a gweithiai yn y ffowndri: deuai ei fam o'r Graig, Cydweli, a bu'n gweini gyda theulu gweinidog Capel Bethesda. Daethant ill dau yn aelodau capel, a weithiau byddai Elisabeth Parry, hithau'n gantores benillion dda gyda llais hyfryd, yn arwain y gân yn y gwasanaethau. Yn ôl yr arfer aeth y plant yn aelodau o gôr y capel, ond er bod Joseph Parry â llais alto da ganddo, nid ymddangosai yn arbennig o dalentog, ac ni feddyliodd neb fod gyrfa gerddorol o'i flaen. Felly, ac yntau'n naw mlwydd oed, dechreuodd weithio yn y pwll glo gan ennill hanner coron yr wythnos, yr un cyflog ag yr enillai bechgyn eraill ym Merthyr ar y pryd. Dair blynedd yn ddiwedd-arach aeth drosodd i weithio yng ngweithfa haearn enfawr Cyfarthfa, ac yno y bu nes i'r teulu ymfudo i Ogledd America.

Yn ystod y bedwaredd ganrif ar bymtheg roedd her anturiaethus bywyd newydd, a'r gobaith o gael ennill cyflog da am waith gonest, yn denu pobl ledled Ewrop, ac yn eu mysg filoedd o Gymry i fwrw eu ffawd ar yr ochr draw i'r Iwerydd. Cychwynodd Daniel Parry allan yn 1853, ac wedi iddo ymsefydlu yng nghymdeithas ddiwydiannol Gymreig Danville yng nghanol bryniau hardd Pennsylvania, anfonodd am ei deulu. Yn y flwyddyn ddilynol roedd Mrs. Parry a'i phedwar plentyn ar fwrdd y llong

He was the son of Daniel and Elisabeth Parry, both of whom had been attracted to Merthyr as young people. His father hailed from Pembrokeshire and worked in the foundry: his mother was from Y Graig, Cydweli, and had gone into service with the minister of Bethesda Chapel's family. Both became members of the chapel and Elisabeth Parry, an accomplished and musicianly penillion singer, gifted with a pleasant voice, sometimes led the singing in the chapel services. As was customary then her children were put to sing in the chapel choir, but although Joseph Parry was a useful young alto he did not stand out as being peculiarly gifted, nor did it occur to anyone that he might go in for music. So, at the age of nine, he started work at the coalpit earning half-a-crown a week as other boys did in Merthyr at the time. Three years later he moved over to work at the enormous Cyfarthfa Foundry, where he stayed until the family emigrated to North America.

During the nineteenth century the exciting challenge of a new life, and the prospect of being able to earn good money for honest labour enticed people from all over Europe, and among them thousands of Welshmen, to try their luck on the other side of the Atlantic. Daniel Parry set out in 1853, and having settled in the Welsh industrial community at Danville in the beautiful rolling hills of Pennsylvania, he sent for his family. It was thus that the following year saw Mrs. Parry and her four children embark on the

hwyllo *Jane Anderson* ar eu ffordd i'r America ar daith a gymerodd chwech wythnos a dau ddiwrnod.

Wedi iddo gyrraedd Danville aeth Joseph Parry eto i'r weithfa hacarn ac am un mlynedd ar ddeg gweithiodd wrth y melinau-rholio. Roedd yn waith peryglus a bu bron iawn iddo golli ei fywyd ar ddau achlysur. Un tro cafodd y dyn a oedd yn gweithio wrth ei ochr ei ladd pan ffrwydrodd ffwrn. Ond, er gwaetha'r peryglon, ymddengys iddo fod yn fodlon ar ei fyd, ac yn ei oriau hamdden aeth ati i ddisgyblu ei lais a'i droi yn llais bariton reit swynol. Nes ymlaen daeth hyn â nifer o fanteision.

Roedd ynddo awydd i ddysgu rhagor am theori cerddoriaeth ac ymunodd â dosbarth a ffurfiwyd yn arbennig ar gyfer dynion ifainc y felin gan frodor arall o Ferthyr, sef John Abel Jones. Cam ffodus oedd hwn a dysgodd yn gyflym; yn fuan fe'i danfonwyd at John M. Price, Cymro arall, gynt o Rymni, a oedd yn alluocach i roi iddo wersi mewn cynghanedd a chyfansoddi. Astudiodd yn ddygn yn ei oriau hamdden am dair blynedd ac yna anfonodd gyfansoddiad, cân ddirwest, ar gyfer y gystadleuaeth yn eisteddfod Nadolig Danville yn 1860. Fe enillodd, a chafodd y beirniad ei gollfarnu am wobrwyo dyn mor ifanc ac anhysbys. Ond y flwyddyn ddilynol daeth yn fuddugol eto yn eisteddfod Utica, gan guro y tro hwn y dyn a fu'n feirniad arno yn Danville. Creodd hyn gryn dipyn o stŵr a bu gohebu yn y papurau

sailing vessel *Jane Anderson* bound for America, on a voyage which lasted six weeks and two days.

Having arrived at Danville Joseph Parry worked as before in an iron foundry, and was for eleven years at the rolling-mills. Following a dangerous vocation, he twice narrowly missed losing his life, once, when the man working right beside him was killed in a furnace explosion. Yet, despite the hazards, he seems to have been contented with his lot, using his leisure time for training in singing and in cultivating an agreeable baritone voice which he was afterwards able to turn to practical advantage in many ways.

Curious to learn more about the theoretical side of music he joined a class formed for the young men of the mills by another Merthyr-born Welshman, John Abel Jones. It was a fortunate start, and he progressed so well that soon he was handed over to John M. Price, another Welshman originally from Rhymney, who was better able to give him lessons in harmony and composition. He studied hard in his spare time for three years and then submitted a composition, a temperance song, for the competition in the 1860 Christmas eisteddfod at Danville. He won, and his adjudicator was criticized for awarding the prize to such a young and unknown competitor. But the following year he went on to win first prize again at the eisteddfod at Utica, this time beating even the man who had been his adjudicator at Danville. This created quite a stir and led to a newspaper correspondence about the competition



newyddion, ond yn hytrach na niweidio Joseph Parry, tynnwyd sylw ei gydwladwyr at ei allu. Y canlyniad oedd iddynt hel arian i'w alluogi i fynd ar gwrs byr ar gerddoriaeth mewn coleg yn Efrog Newydd yr haf hwnnw.

Ond yr oedd y cyfnod yn un cythryblus ac Efrog Newydd mewn cyflwr gwael. Newydd ddechrau oedd y Rhyfel Cartref a chafodd Joseph Parry ei ddal ddwywaith gan ddynion a aethai o gwmpas i orfodi eraill i ryfela gyda byddin yr Yankees. Talodd £200 er mwyn ennill rhyddhâd o'r fyddin. Dychwelodd i Danville; roedd yn fwy diogel wrth y felin-rolio.

Daeth y tair blynedd nesaf â rhagor o lwyddiant mewn mwy nag un eisteddfod yn America ac fe'i cynghorwyd i ddanfôn cyfansoddiadau i Eisteddfod Genedlaethol Cymru er mwyn cael gweld sut y byddai yn cymharu â chystadleuwyr profiadol. Gwnaeth yn dda, a chalondid i'r gweithiwr haearn ifanc oedd derbyn gwobrau am ei gyfansoddiadau yn Eisteddfod Abertawe yn 1863 ac ennill y wobr gyntaf mewn nifer o gystadlaethau yn Eisteddfod Genedlaethol Llandudno y flwyddyn ddilynol. Enillodd y wobr gyntaf a'r ail yn y gystadlaethau am Anthem. Erbyn hyn roedd Joseph Parry yn dair-aruain mlwydd oed, roedd yn briod a swydd gyfrifol ganddo yn y felin-rolio.

O'r adeg hon newidiodd cyfeiriad ei yrfa yn llwyr gyda bendith ffawd o'i blaid.

which, far from harming Joseph Parry, attracted his fellow-countrymen's attention to his ability. The result was that they collected a sum of money and made it possible for him to enrol that very summer on a short music course at a New York college.

But they were troubled times, and New York was in a grievous state. The Civil War had only just started, and twice Joseph Parry was picked up by press gangs enlisting soldiers for the Yankee side. It cost him £200 to buy himself out of the army. He returned to Danville; it was safer at the rolling-mills.

The next three years brought him continued success at many an American eisteddfod, and he was advised to send compositions in for the National Eisteddfod of Wales to see how he would measure up against seasoned competitors. He emerged very favourably, and it was all added encouragement for the young iron-worker to receive prizes for his compositions at the Swansea Eisteddfod of 1863, and to have the pleasure of winning first prize in a number of competitions at the National Eisteddfod at Llandudno the following year. He even took a double there by winning both the first and the second prizes in the competition for an Anthem. By now Joseph Parry was in his twenty-third year, was married, and held a position of responsibility at the rolling-mills.

His career at this point made a decisive change of direction, with good fortune seeming to take a firm hand on the course of events.

Penderfynodd y cyflwynai weithiau ar gyfer cystadleuaeth yn yr Eisteddfod Genedlaethol a gynhelid yn Aberystwyth yn 1865. Y tro hwn byddai'n mynd yn bersonol i'r eisteddfod a derbyn y gwobrau. Gallai gwrdd â cherddorion pwysicaf y wlad gan gynnwys y rhai a fu'n feirniaid arno yn yr Eisteddfod Genedlaethol am y ddwy flynedd blaenorol.

Cyn cychwyn ar y fordaith hir i Gymru cyfarfu â dyn yn Efrog Newydd a ddaethai'n brif noddwr iddo. Roedd i'r gŵr hwn, John Griffiths, gryn barch a dylanwad yng Nghymru drwy'r erthyglau a sgrifennodd yn y papurau newyddion cenedlaethol, erthyglau a gyhoeddwyd dan y ffugenw 'Gohebydd'. Tra roedd yn America danfonodd adroddiad yn sôn am Joseph Parry yn ennill ei fywoliaeth yn y ffowndri haearn yn Danville. Tynnodd sylw i'r ffaith nad oedd ganddo, o'r herwydd, amser i ddatblygu ei ddoniau cerddorol yn llawn. Ar ôl y cyfarfod tyngedfennol, aeth Joseph Parry a'r parti o Danville ymlaen ar eu siwrnai i Gymru. Aethent mewn llong ager a'r tro hwn ni chymerodd y daith fwy na deuddeg diwrnod, ond wedi cyrraedd Aberystwyth, darganfuwyd bod yr holl gyfansoddiadau a ddanfonwyd gan Joseph Parry wedi mynd ar goll. Nid oedd y beirniaid wedi derbyn yr un ohonynt, ac ni ddaeth yr un i'r amlwg wedyn. Yn hyn o beth, felly, siomedigaeth oedd Eisteddfod Aberystwyth i Joseph Parry. Ond, yn y pen draw, troes i fod yn drobwynt ei fywyd.

He decided that he would again prepare and submit entries for competition at the National Eisteddfod to be held in Aberystwyth in 1865. This time, too, he would attend the Eisteddfod and receive the prizes in person. He would be able to meet the country's foremost musicians including those who had adjudicated his compositions at the National Eisteddfod the previous two years.

Before setting out on his long journey to Wales he made the acquaintance in New York of the man who was to become his greatest benefactor. Under the pseudonym 'Gohebydd', this person, John Griffiths, had been writing for national newspapers in Wales articles which had gained him considerable respect and influence. While he was in America he sent back dispatches in which he described, amongst other things, how Joseph Parry earned his living in an iron foundry in Danville. He drew attention to the fact that his work left him far too little time for his musical talents to be suitably developed. After this fortunate meeting, Joseph Parry and the Danville party continued their journey to Wales. They went by steamboat, crossing this time in only twelve days, but on arrival at Aberystwyth, it was discovered that all of Joseph Parry's entries had gone astray. Not a single one had been received by the adjudicators, nor did any of them come to light afterwards. From this standpoint, therefore, the Aberystwyth Eisteddfod was a source of bitter disappointment to Joseph

Hwn oedd y cyfle cyntaf a gafodd i gyfarfod â'r gwŷr cerddorol o bwys yng Nghymru: Ieuan Gwyllt, Ambrose Lloyd, Gwilym Gwent, John Thomas (Blaenannerch), John Thomas (Pencerdd Gwalia), Alaw Ddu, Emlyn Evans a Thanymarian—bob un ohonynt yn gerddorion o safon a dylanwad. Un o'i gyfansoddiadau buddugol o Eisteddfod Genedlaethol flaenorol oedd darn prawf y brif gystadleuaeth gorawl, a chan fod Joseph Parry ei hun yn bresennol yn yr Eisteddfod, fe'i anrhydeddwyd drwy estyn gwahoddiad iddo eistedd gyda'r beirniaid. O'r lle arbennig hwnnw y daeth iddo'r cyfle cyntaf i wrando ar berfformiadau cyntaf ei *Motet*, yr un a enillodd iddo'r wobwr am gyfansoddiad corawl yn yr Eisteddfod Genedlaethol y flwyddyn gynt yn Abertawe. Roedd hyn yn anrhydedd a roes i'r cyfansoddwr ifanc galonddid a boddhâd, fel y gwnaeth yr anrhydedd o'i urddo i'r Orsedd yn Aberystwyth gyda'r ffugenw *Pencerdd America*. Canlyniad pwysicaf ei ymweliad ag Aberystwyth oedd bod cerddorion Cymreig wedi cael cyfle i gwrrdd ag ef. Buont yn ymddiddan â'r gweithiwr haearn ifanc, deniadol, egniol y clywsant amdano gan *Ohebydd* a fu'n sôn amdano o America a'r canlyniad fu iddynt ddymuno rhoi cymorth iddo.

Y dyddiau hyn, wrth gael addysg rad a chymorth ariannol tuag at addysg bellach, tueddwn i anghofio nad felly y bu erioed. Yng nghyfnod Joseph Parry

Parry. In other respects, however, it was the turning point of his life.

It gave him his first opportunity of meeting the men who counted most in Welsh music at the time: Ieuan Gwyllt, Ambrose Lloyd, Gwilym Gwent, John Thomas (Blaenannerch) and John Thomas (Pencerdd Gwalia), Alaw Ddu, Emlyn Evans and Thanymarian—all accomplished musicians, men of standing and influence. A winning entry of his from a previous National Eisteddfod was the test piece for the chief choral competition and, as Joseph Parry was himself present at the Eisteddfod, the adjudicators paid him the compliment of inviting him to sit with them at the adjudicators' table. It was from this vantage point that he was able to listen for the first time to performances of the *Motet* which had gained him the prize for choral composition at the National Eisteddfod the year before at Swansea. It was an honour which gave encouragement as well as satisfaction to the young composer, as also was his admission to membership of the Gorsedd at Aberystwyth with the status-pseudonym of *Pencerdd America*. The most important outcome of his visit to Aberystwyth was that Welsh musicians had had a chance of meeting him. They had talked with the zestful and charming young iron-worker about whom 'Gohebydd' had written from America, and having been given the right kind of encouragement, they wanted to help him.

roedd yn rhaid talu am ddosbarthiadau a phan ballodd yr arian bu diwedd hefyd ar hyfforddiant. Dim arian, dim addysg. Roedd yn rhaid gweithio er mwyn ennill arian i astudio os nad oeddech yn un o'r bobl gefnog, ac nid oedd Joseph Parry yn un o'r rheiny. Nid oedd yn bosib iddo roi'r gorau i'r gwaith yn y melinau-rholio, er cymaint y dymunai hynny wedi iddo lwyddo yn yr Eisteddfod Genedlaethol. Yn syml, ni allai fforddio rhoi ei amser yn gyfangu i gerddoriaeth. Mae'n haeddu llawer mwy o gymeradwyaeth, fel y mae eraill tebyg iddo, am iddo lwyddo gwneud cyfraniad sylweddol i gerddoriaeth Gymreig er gwaethaf amgylchiadau ei fywyd. Ac ni ellir gorbwysleisio, yn y cyswllt hwn, werth mawr yr eisteddfod gystadleuol fel symbyliad cyntaf i astudiaeth, oherwydd rhoes galonddid i'r amatur geisio safon uwch ymha beth bynnag a wnaeth. Cynigiodd iddo'r cyfle i ennill anrhydedd ar lwyfan a anrhydeddwyd gan bawb, rhoes iddo feirniadaeth gan arbenigwr a hefyd rhywbeth na ddylem anwybyddu, wobwr o arian.

Roedd dawn Joseph Parry wedi denu sylw y rhai a oedd yn ei adnabod yn America. Yn ogystal enillodd gymeradwyaeth y cerddorion Cymreig hynny na wyddent ddim oll amdano. Nid oedd syniad yn y byd gan Brinley Richards a'r beirniaid eraill yn Abertawe yn 1863 pwy oedd y cyfansoddwr yr oedd ei waith wedi gwneud y fath argraff arnynt. Ac yn awr, yn union fel y symbylodd yr ysgarmes yn Utica

We tend to forget these days, when we can get free schooling and financial support for further education, that this has not always been the case. In Joseph Parry's time one had to pay for the classes one went to, and when the money ran out the classes ceased. It was a straight-forward equation. One worked to get money to study, unless one had been born wealthy, and Joseph Parry had not. There was no question of his giving up at the rolling-mills, much as he might have desired to after his initial successes in the National Eisteddfod. He simply could not afford to devote his time wholly to music. It is all the more to his credit, and to that of many others like him, that he succeeded in making a worthwhile contribution to Welsh music despite the circumstances in which he was living and not because of them. And the great value of the competitive eisteddfod as the initial stimulus for study cannot be emphasized too much in this context, for it encouraged the amateur to aim at higher standards in whatever he was doing. It offered him the opportunity of winning honour on a platform which everyone respected, it gave him an expert's appraisal in the adjudication and also, a lure that should not be underestimated, provided an inducement in the form of prize money.

Joseph Parry's talent had attracted attention amongst those who knew him in America. It had also gained the approval of Welsh musicians who knew nothing about him at all. Brinley Richards and



y Cymry yno i gasglu arian i'w anfon i ysgol haf yn Efrog Newydd, felly hefyd y dechreuodd pobl ddylanwadol yn Aberystwyth i feddwl am bethau cyffelyb.

Roedd 'Gohebydd' wedi awgrymu mewn erthygl yn *Y Faner* mai hyfforddiant addas fyddai'r unig fodd effeithiol o ddatblygu dawn y gŵr ifanc addawol, ac awgrymodd yn bellach y dylai Cymru, drwy gyfrwng yr Eisteddfod Genedlaethol, ei wneud yn bosib iddo fynd i dderbyn y ddisgyblaeth honno yn yr Athrofa Frenhinol yn Llundain. Cymeradwywyd yr awgrym a chynigiodd Cyngor yr Eisteddfod ddwyn cost addysg gerddorol Joseph Parry. Penderfynwyd iddo fynd i'r Athrofa Frenhinol, ond cyn hynny awgrymwyd iddo ddilyn cwrs rhagbaratoawl yng Ngholeg Normal Abertawe. Ni pheidiodd ei ffawd dda yno na haelioni ei gyd-genedl chwaith. Pan ddychwelodd i'r America daeth datblygiadau newydd a arweinai i gynlluniau newydd.

Cyfeiriodd nifer o Gymry amlwg America a oedd yn cyfarfod i drefnu eisteddfod Nadolig Youngstown at gynnig Eisteddfod Genedlaethol Cymru i ddwyn treuliau addysg Joseph Parry. Fel roedd hi'n digwydd, roedd 'Gohebydd' yno. Aeth yntau allan i America yn y lle cyntaf i gynrychioli Annibynwyr Cymru mewn cynhadledd bwysig yn Boston yn 1865 ond arhosodd ymlaen am ddwy flynedd. Daeth

the other adjudicators at Swansea in 1863 had no idea as to the identity of the competitor whose work had so impressed them. And now, just as the publicity resulting from the controversy at Utica had spurred the Welsh community in that region to collect money to enable Joseph Parry to attend a summer course in New York, influential people at the National Eisteddfod in Aberystwyth began to think along similar lines.

'Gohebydd' had suggested in one of his articles in *Y Faner* that only with proper training could the promising young man's talent be developed, and that Wales, through the National Eisteddfod, ought to make it possible for him to receive that training at the Royal Academy of Music in London. The idea was taken up, and the Eisteddfod Council offered to meet the expense of Joseph Parry's musical education. He was to go to the Royal Academy as suggested but should first undergo a preparatory course of study at Swansea Normal College. His good fortune did not stop there, however, nor did the generosity of his fellow-countrymen. On his return to America new developments which would lead to a change of plan were shortly to take place.

A number of prominent American-Welshmen meeting to make arrangements for the Christmas eisteddfod at Youngstown took up the matter of the sponsorship of Joseph Parry's education by the National Eisteddfod of Wales. 'Gohebydd' also happened to be there. Still in America after originally

cyfle iddo drafod gyda'r cyfeillion yn Youngstown y cymorth a roddwyd tuag at addysg Joseph Parry. Roedd yn annifyr ganddynt feddwl nad oeddynt yn America wedi cynnig cefnogaeth arianol i'w chymharu â'r hyn oedd ar ddod o gronfa yr Eisteddfod yn Aberystwyth. Yn fuan byddai'r cerddor mwyaf addawol yn eu gwlad yn eu gadael ac nid oeddynt wedi gwneud bron ddim i'w alluogi i gyflawni ei addewid. Penderfynasant wneud apêl gyhoeddus drwy holl gymdogaethau Cymreig Gogledd America gan amcanu at gasglu tair mil o ddoleri; byddai hyn, ynghyd â'r arian a ddaethai o'r Eisteddfod Genedlaethol, yn rhoi cyfle i Joseph Parry aros yn hwy yn astudio ym Mhrydain. Yna, fel petaent am ddangos eu hannibyniaeth Americanaidd, datganodd y pwyllgor apêl nad oedd angen iddo dreulio hyfforddiant rhagbaratoawl yng Ngholeg Normal Abertawe, fel y trefnwyd gan Gyngor yr Eisteddfod, gan ei fod eisoes yn derbyn hyfforddiant rhagbaratoawl addas yn Danville. Agorwyd *Cronfa Parry* gan y pwyllgor gyda chyfraniad o hanner cant o ddoleri adeg eisteddfod y Nadolig, ac ymatebodd Joseph Parry i'r ewyllys da yma drwy gychwyn ar daith gyngherddau i godi arian i'r gronfa; ar y daith canai nifer o'i gyfansoddiadau ei hun. Ond aeth dwy flynedd heibio cyn iddo deimlo y gallai wynebu'r her o astudio yn yr Athrofa Frenhinol yn Llundain. Yn y cyfamser gweithiodd yn galed i ychwanegu at ei wybodaeth gerddorol a hefyd ennill profiad fel canwr.

going out to represent the Congregational Church of Wales at an important conference in Boston in 1865, he stayed on for two years. He was able to discuss the question of sponsorship of Joseph Parry's education with the Youngstown group of well-wishers. Members of this group were embarrassed by the fact that they in America had not volunteered to provide financial support in any way comparable to that about to be given from funds of the National Eisteddfod at Aberystwyth. Their most promising musician was about to leave them but they had done relatively nothing to help him express his potential. They resolved to launch a public appeal in all the Welsh communities in North America, aiming at a target of three thousand dollars which, with the money allocated by the National Eisteddfod, would enable Joseph Parry to prolong his studies in Britain. Then, as if asserting their American independence, the appeal committee pronounced that there would be no need for him to undergo the course of preliminary musical training at Swansea Normal College, which had been prescribed by the Eisteddfod Council, as he was already receiving at Danville suitable preparation. The committee launched the *Parry Fund* with a donation of fifty dollars at the Christmas eisteddfod, and Joseph Parry responded to this show of good will by embarking on a strenuous fund-raising recital tour in which he sang many of his own compositions. It was, nevertheless, two years before he felt ready to face the challenge presented by the prospect of study

Ym mis Awst 1868, gan adael ei deulu gartref, hwyliodd Joseph Parry unwaith yn rhagor dros yr Iwerydd, galwodd ar nifer o gyfeillion yng Nghymru a oedd wedi trefnu cyngerdd arbennig a'r elw yn mynd iddo. Yna aeth i Lundain ac ymrestru yn yr Athrofa Frenhinol. Roedd ei enw da wedi cyrraedd yno o'i flaen ac o'r herwydd daeth iddo'r fraint o'r cychwyn i astudio o dan Brifathro yr Athrofa, Syr William Sterndale Bennett. Hefyd astudiodd gyda'r organ a derbyn gwersi canu gan Manuel Garcia, athro yr oedd bri mawr arno.

Roedd Joseph Parry, ac yntau'n saith-ar-hugain oed, cryn dipyn yn hŷn na'i gyd-fyfyrwyr yn yr Athrofa. Ond roedd hyn yn fantais iddo gan ei fod gymaint yn fwy aeddfed a phrofiadol fel cerddor. Gweithiodd yn galed, ac enillodd yn fuan gymeradwyaeth ei athrawon; mewn adroddiad a ddanfonodd Prifathro yr Athrofa at un o ymddiriedolwyr *Cronfa Parry*, fe'i disgrifiwyd fel 'myfyriwr dawnus ac addawol'. Ar wahân i'w ddawn amlwg fel cyfansoddwr, roedd yn bosib iddo gymryd rhan flaenllaw mewn cyngherddau yn yr Athrofa lle dewiswyd ef i ganu rhannau pwysig fel unawdydd. Cipiodd y medalau Pres ac Arian ar ddiwedd ei flwyddyn gyntaf a'r ail flwyddyn ac, yn y flwyddyn ddilynol, llwyddodd yn arholiadau gradd *Baglor mewn Cerddoriaeth* o Gaergrawnt, ac felly yn dwyn i ben yn anrhydeddus ddyddiau fel myfyriwr, dyddiau y bu'n gorfod disgwyl mor hir amdanynt.

at the Royal Academy of Music in London. In the meantime he devoted himself to his own musical improvement which also involved gaining experience as a concert singer.

In August 1868, leaving his family at home, Joseph Parry once more crossed the Atlantic, and after calling on friends in Wales, who held a special concert and gave him the proceeds, he went up to London and enrolled at the Royal Academy of Music. His reputation had gone before him and thus he was privileged from the beginning to study composition under the Principal of the Academy, Sir William Sterndale Bennett. He also studied the organ, and had singing lessons from Manuel Garcia, a teacher of the highest professional standing.

Starting at the age of twenty-seven, Joseph Parry was a good deal older than his fellow students at the Academy. This, however, proved to his advantage on account of his relative maturity of outlook and experience as a musician. He worked hard, quickly winning the approval of his teachers and in a progress report to one of the trustees of the *Parry Fund*, sent by the Principal of the Academy, was described as 'a gifted and promising student'. In addition, too, to the obvious competence of his work as a composer, he was able to take a prominent part in concerts at the Academy for which he was chosen to sing important solo parts. He took the Bronze and Silver Medal awards in his stride at the end of the first and second years of study and, in the following year, successfully

Wedi dychwelyd gartref aeth *Pencerdd America* ar daith 'ewyllys da' am dri mis, gan ymweld â'r holl gymdogaethau Cymreig a gyfrannodd i'r *Gronfa*; at ei gilydd cynhaliodd dros gant o gyngherddau. Roedd yn falch o'i lwyddiant ac yn ffyddiog o'i allu, a phenderfynodd geisio rhagor o gymorth ariannol er mwyn sefydlu Athrofa Gerddorol Gymreig yn America ac yntau'n bennaeth arni. Amcangyfrifwyd fod 384 o eglwysi Cymreig yn America ac y byddai cyfraniad blynyddol o ugain doler yr un yn talu cost cynnal yr Athrofa. Ni wyddys a wnaeth yr eglwysi oll gyfrannu fel yr awgrymwyd ond erbyn 1873 roedd i'r *Darville Musical Institute* ddau a deugain o fyfyrwyr, ac ymddangosai y byddai angen cynorthwyr ar Joseph Parry i'w helpu gyda'r dysgu a'r dyletswyddau eraill.

Aeth si ar led hefyd fod y *Darville Musical Institute* yn chwilio am Brifathro newydd. Roedd Joseph Parry wedi cael cynnig swydd arall a byddai'n ymadael cyn gynted ag y byddent yn dod ar draws olynnydd teilwng.

Cyn pen dwy flynedd fel pennaeth y *Musical Institute* ymadawodd i lenwi'r swydd o Athro Cerddoriaeth cyntaf o Goleg Prifysgol Cymru yn Aberystwyth. Dwy flwydd oed oedd y Coleg ac felly yn sefydliad bach. Er hynny fe'i gweinyddwyd gydag urddas a chyda'r sêl wladgarol a oedd y tu ôl

sat for the Cambridge degree of *Bachelor of Music*, marking thus with distinction the end of the student days for which he had had to wait so long.

Back at home *Pencerdd America* immediately set out on a 'good will tour' lasting three months, visiting all the Welsh communities that had contributed to the *Parry Fund* and giving, altogether, over a hundred concerts. He was proud of his achievements and confident of his abilities, and this prompted him to seek further financial assistance for the purpose of establishing a Welsh Academy of Music in America with himself at its head. It was calculated that there were 384 Welsh churches in America and that an annual contribution of twenty dollars from each would pay for the maintenance of the Academy. Whether the churches all contributed as had been suggested is unknown but by 1873 the *Darville Musical Institute* had forty-two students, and it seemed likely that Joseph Parry would need an assistant to cope with the teaching and other duties involved.

It was shortly rumoured, moreover, that the *Darville Musical Institute* was in fact looking for a new Principal as well. Joseph Parry had been offered another appointment and would be leaving as soon as a suitable successor had been found.

He had not been running the *Musical Institute* fully two years before he left to take up his duties as the first Professor of Music at the University College of Wales, Aberystwyth. The College had been open



i'r sefydliad. Gellir deall cefndir apwyntiad Joseph Parry drwy ddyfynnu o Adroddiad cyhoeddedig cyntaf y Coleg:

#### CADAIR MEWN CERDDORIAETH

Yng nghyfarfod y Pwyllgor a gynhaliwyd ar 20fed o Fehefin (1873), soniodd Gohebydd y byddai'n briodol cael Athro Cerddoriaeth yn y Coleg, a chyfeiriodd yn arbennig at Mr. Joseph Parry, Mus.Bacc. Caergrawnt, sydd ar hyn o bryd yn byw yn America. Ar ôl peth trafodaeth, penderfynwyd a ganlyn:—

'Gyda golwg ar y chwaeth am gerddoriaeth sydd mewn bod i raddau helaeth yng Nghymru, a'r manteision a ddeuai o gynnig moddion diwylliant cymwys o fewn cyrraedd gwŷr ifainc o ddawn gerddorol; a chyda golwg hefyd ar y posibilrwydd o godi a phuro'r chwaeth gerddorol ymysg y bobl drwy wneud penodiad o'r fath, awgrymir bod Gohebydd yn cynnig swydd Cadair Cerddoriaeth y Coleg i Mr. Joseph Parry; gellir trefnu'r telerau maes o law.'

Wedi i 'Ohebydd' fod mewn cysylltiad â Mr. Parry, cytunodd y Pwyllgor ar delerau a fydd yn dderbyniol ganddo yn eu tyb hwy, ac felly, disgwylir y geill gychwyn ar ei ddyletswyddau cyn diwedd y sesiwn.

Felly daeth i ran 'Gohebydd', unwaith yn rhagor, i fod yn gyfrwng ffawd dda i Joseph Parry. Sylweddolai yntau gymaint oedd ei ddyled i 'Ohebydd' ac

just two years and was still a very small institution. It conducted its affairs, nevertheless, with fitting dignity coupled with the patriotic fervour which had only so recently brought this first Welsh University College into existence. The circumstances leading to Joseph Parry's appointment may be gathered from the following, which is taken from the College's first published Report:

#### MUSICAL PROFESSORSHIP

At the Committee Meeting held on the 20th June last (1873), the desirability of attaching to the College a Professor of Music was introduced by Gohebydd, with special reference to Mr. Joseph Parry, Mus.Bacc. of Cambridge, now residing in America. After some discussion, it was resolved as follows:—

'That having regard to the taste for music existing to so large an extent in Wales, and to the advantages that might result from placing the means of obtaining the requisite culture within the reach of young men possessed of talent for music; and having regard also to the probable tendency of the proposed appointment to elevate and purify the musical taste of the people, Gohebydd be requested to offer the appointment of Professor of Music at the College to Mr. Joseph Parry, the terms to be agreed upon hereafter.'

Gohebydd having communicated with Mr. Parry, the Committee agreed upon terms which they believe he will be prepared to accept, and he may, therefore, be expected to enter upon his duties before the close of the session.

yn ei *Hunangofiant* cyfeiriodd ato fel brenin ei 'lu cyfeillion gwerthfawr'. Doedd dim dwywaith fod hynny'n wir.

Clywodd Cyngor Coleg Aberystwyth fod Joseph Parry yn gwneud gwaith rhagorol yn America, a'i fod yn cael ei dalu'n dda amdano. Pan dderbyniodd y Gadair Gerddoriaeth am gyflog o £250 y flwyddyn rhoddwyd ar ddeall ei fod yn derbyn, nid oherwydd elw ariannol, ond am iddo deimlo ei bod yn ddyletswydd arno tuag at y genedl Gymreig. Roedd wedi ychwanegu at ei gyflog yn y *Danville Musical Institute* drwy fod yn organydd mewn eglwys bwysig, a dywedid ei fod yn aberthu'n ariannol wrth ddod i Aberystwyth. Ond bwriadai gywiro'r sefyllfa drwy gynnal cyngherddau er ei fantais ei hun yn Aberystwyth a'r cylch, ac i'r perwyl yma aeth ati i wneud hyn drwy ddefnyddio ei fyfyrwyr ei hun fel perfformwyr; ffaith na wyddai Cyngor y Coleg pan apwyntiwyd ef.

Cododd hyn arswyd ar ei gydweithwyr a buont yn gwyllo gweithgareddau'r Adran Gerddorol gyda dychryn. Cynhyrfwyd hwy gan ffordd benderfynol ac egniol Joseph Parry, ac efallai fod peth cenfigen wrth iddynt weld fel y gallai ddenu bron chwarter nifer y myfyrwyr i'r Coleg, o bob rhan o Gymru a hyd yn oed o'r America. Neu tybed a oeddynt yn teimlo ei fod yn mynd yn rhy bell weithiau pan

Thus it fell to 'Gohebydd' to become, once again, the instrument of good fortune on Joseph Parry's behalf. The latter realized full well how deeply indebted he was to 'Gohebydd' and in his *Autobiography* referred to him as the king of his 'innumerable, invaluable friends'. He certainly was.

The College Council at Aberystwyth was informed that Joseph Parry was doing good work in America, and that he was being well rewarded for his efforts. When he accepted the Chair of Music at the salary of £250 a year it was given to understand that he was doing so out of a sense of duty to the Welsh nation rather than for financial gain. He had supplemented his salary at the *Danville Musical Institute* by being organist at a leading church, and he was said to be making a sacrifice financially by coming to Aberystwyth. But, and this the College Council was *not* given to understand when it appointed him, he intended to remedy this by holding concerts for his own benefit in and around Aberystwyth, and accordingly he set about doing so with his own music students as performers.

This, however, put his colleagues in a commotion and they followed the activities of the Music Department with mounting trepidation. Joseph Parry's determined and energetic way of doing things alarmed them and, perhaps, made them a little envious that he alone could attract a quarter of the total number of students at the College, from all parts of Wales and even from America. Or was it

welai ddawn amlwg, fel y gwnaeth, er enghraifft, pan oedd yn beirniadu mewn eisteddfod gyda'r Bedyddwyr yn Rhosllannerchrugog? Clywodd löwr ifanc, William Davies, yn canu aria o *Samson* gan Handel ac roedd mor frwdfrydig ynghylch y canu fel y dywedodd Joseph Parry wrth y gynulleidfa fod gan y glöwr ifanc allu mawr, a haeddai gael hyfforddiant iawn. Gwnaed casgliad yn y fan a'r lle a dyna ddechrau ar gronfa a'i gwnaeth yn bosib iddo astudio dan Joseph Parry yn Aberystwyth am ddwy flynedd. Rhy bell neu beidio, dangosai ddirnadaeth sicr yr Athro i adnabod dawn gerddorol: yn ddiweddarach gwnaeth William Davies enw iddo'i hun fel tenor ac fel cyfansoddwr caneuon.

Gan mai dynion yn unig oedd ganddo yn ei ddosbarthiadau yng Ngholeg y Brifysgol, a chan fod rhaid wrth leisiau merched i ffurfio côr y Coleg yn iawn, cafodd Joseph Parry ganiatâd i ymrestru merched yn y Coleg. Bellach roedd yn bosib iddo roi prawf ar ei weithiau cerddorol ei hun, a hynny i'w foddhâd ei hun a llawer o bleser iddynt hwy. Cyfansoddodd yn ddiwyd ac, yn 1878, gorffennodd ei opera *Blodwen* a ddaeth yn ffefryn mawr drwy Gymru benbaladr ac ymhlith Cymry America.

Digon afreolus oedd myfyrwyr cerdd Aberystwyth a chan mai Joseph Parry oedd yr unig athro yn yr adran, ei gyfrifoldeb yntau oedd gweld eu bod yn ymddwyn yn iawn. Ond disgyblydd gwael ydoedd ac ni chafodd lawer o lwyddiant yn hyn o beth. Ar ôl

that they considered unethical his confident manner of taking talent in hand as when, for example, he was adjudicating at the Baptist eisteddfod in Rhosllannerchrugog? He heard a young coal miner, William Davies, sing an aria from Handel's *Samson* and became so enthusiastic about it that, in the course of his adjudication, Joseph Parry told the audience that the young miner had great potential and deserved to be given the right training. A collection was taken there and then and was the start of a fund which enabled him to study under Joseph Parry at Aberystwyth for two years. Unethical or not, it confirmed the Professor's unerring perception of musical ability: William Davies later distinguished himself as a tenor and as a songwriter.

Having only men students in his classes at the University College, and needing female voices to complete his College choir, Joseph Parry obtained permission to register women students as well. This enabled him to try out with his choir of students new choral works of his own, much to their enjoyment and his own satisfaction. He composed prolifically and, in 1878, completed his opera *Blodwen* which was destined to become a firm favourite throughout Wales and 'Welsh' America.

Music students at Aberystwyth were an unruly crowd and, as Joseph Parry was the only teacher in the department, the responsibility for their conduct fell on him. But he was a poor disciplinarian and

pedair blynedd roedd Cyngor y Coleg wedi cael digon a phenderfynasant gyfyngu ar weithgareddau'r Adran Gerddorol: yn gyntaf drwy warafun i'r Athro dderbyn merched i'r Adran, ac fel canlyniad yn difetha ei gôr, ac yn ail drwy warafun iddo gynnal, ac yn wir fynychu, cyngherddau yn Aberystwyth a'r cylch.

Roedd hyn yn sarhâd ar ei falchder ac yn broblem iddo yn ariannol; digwyddodd ar adeg anffodus. Roedd newydd raddio yn *Doethur mewn Cerddoriaeth* ym Mhrifysgol Caergrawnt, a chostiodd £300 iddo fynd â chôr o Aberdâr i Gaergrawnt er mwyn perfformio'r darn arbennig ar gyfer y radd. Yn ogystal talodd £400 i gyhoeddi ei opera *Blodwen*, ac o'r herwydd rhwng popeth ni allai deimlo'n hapus iawn am benderfyniad Cyngor y Coleg. Roedd y Coleg yn mynd trwy gyfnod o anawsterau ariannol ac fel canlyniad cyn bo hir clywodd pedwar athro, Dr. Parry yn eu plith, na fyddai galw, o bosib, am eu gwasanaeth llawer yn hwy.

Gan fod Joseph Parry eisoes yn arweinydd poblogaidd mewn cymanfaoedd canu gwelodd hyn yn fodd i ychwanegu at ei gyflog, ac yn aml gadawodd ei fyfyrwyr i wneud fel y mynnent tra roedd yn teithio i ffwrdd i arwain—ac felly heb dorri rheol Cyngor y Coleg ynglŷn ag arwain yn Aberystwyth a'r cylch. Ar ddiwedd y flwyddyn academaidd dangosodd y Cyngor werthfawrogiad o'i alluoedd proffesiynol drwy ei gadw yn Athro Cerddoriaeth, ond yr un pryd mynegodd y Cyngor anghymeradwyaeth o'r modd

never had much success keeping them in order. After four years the College Council had had enough and passed resolutions to curtail the Music Department's activities: first by withholding permission for the Professor to take women students, thus effectively putting an end to his choir, and secondly by requiring him not to give or even go to any more concerts in and around Aberystwyth.

This was a hard blow not only to his pride but to his finances as well, and it came at a bad time. He had just taken the degree of *Doctor of Music* at the University of Cambridge, and it cost him £300 to take a choir from Aberdare up to perform his degree composition at Cambridge. He had also paid another £400 to have his opera *Blodwen* published, and therefore could hardly have greeted the College Council's decision with enthusiasm. The College itself, however, was going through financial difficulties of such severity that four professors, including Dr. Parry, were shortly afterwards advised that their services might not be required much longer.

Already a popular conductor at *cymanfaoedd canu* Joseph Parry saw this as a means of adding to his income, and he frequently left his students to their own devices while he went to fulfil conducting engagements in distant parts—thus not violating the College Council's injunction about conducting in or around Aberystwyth. At the end of the session the Council, showing its respect for his professional abilities while indicating its disapproval of the manner



y cyflawnai ei ddyletswyddau drwy osod amodau newydd a thorri ar ei gyflog. Disgwylid iddo bellach roi o leiaf hanner cant o wersi y flwyddyn ym mhob pwnc, a dosbarthwyd y rhain fel na allai roi rhagor na dwy mewn un wythnos. Yn ogystal, disgwylid i'r rhai oedd yn astudio Cerddoriaeth fod yn atebol i'r un ddisgyblaeth â'r myfyrwyr eraill a mynychu dosbarthiadau.

Felly, er iddo gael ei benodi yn y lle cyntaf i'r Gadair mewn Cerddoriaeth yn un o'r athrawon â'r cyflog uchaf yng Ngholeg y Brifysgol, roedd Joseph Parry, drwy annoethineb, wedi ei osod ei hun mewn sefyllfa annioddefol. Nid oedd yr anrhydedd o fod yn unig Athro Cerddoriaeth Cymru yn ddigon o iawndal am ei golledion ariannol, ac ar ddiwedd ei chweched flwyddyn, yn 1880, ymddeolodd o'i swydd. Derbyniwyd hyn gan Gyngor y Coleg ond mynegwyd gofid am yr amgylchiadau o gwmpas yr ymddeoliad. Yn yr un cyfarfod dyfarnwyd nifer o wobrwyon ac ysgoloriaethau ar gyfer myfyrwyr gan y Cyngor, a phenderfynwyd penodi Darlithydd mewn Bywydeg, a rhoddwyd ystyriaeth i sefydlu Adran Efyrdiau Dwyreiniol yn y Coleg. Tueddai hyn i wrthddweud yr eglurhâd a roddwyd maes o law gan Joseph Parry a'i edmygwyr, iddo adael Aberystwyth am na allai'r Coleg fforddio ei gadw.

in which he undertook his duties, resolved to retain him as Professor of Music, but stipulated new conditions of service and reduced his salary. He would be required to give at least fifty lessons a session in each subject, evenly distributed so that not more than two would be given in any one week. In addition, those studying Music, being subject to the same rules of discipline as other students, were to be compelled to attend their classes.

Thus, notwithstanding his initial appointment to the Chair of Music as one of the most highly paid professors at the University College, Joseph Parry had imprudently placed himself in a position which he deemed to be unacceptable. The honour of being the only University Professor of Music in Wales did not at that time compensate him for the financial sacrifices he considered he was making, and at the end of his sixth session, in 1880, he tendered his resignation. This was accepted by the College Council with an expression of regret for the circumstances which had led to the severance of his connection with the College. At the same meeting of the Council a number of student prizes and scholarships were allocated, it was resolved to appoint a Lecturer in Biology, and the establishment of a special Oriental Department at the College was considered. This would certainly appear to contradict the explanation given afterwards by Joseph Parry and his admirers, that he had left Aberystwyth

Erbyn hyn roedd Joseph Parry yn ddeugain namyn un, yn bersonoliaeth genedlaethol, yn adnabyddus fel cyfansoddwr ac yn boblogaidd eithriadol fel arweinydd ac fel beirniad eisteddfodol. Ni fyddai'r cyhoedd yn fodlon derbyn mai oherwydd parch at Joseph Parry ac nid diffyg trefn ar eu materion ariannol y cadwai'r Cyngor mor ddistaw. Rhoddwyd cryn gefnogaeth i'r gred gyffredinol am ymadawiad Joseph Parry o Aberystwyth gan benderfyniad y Cyngor i beidio penodi olynydd ar unwaith i'r Gadair mewn Cerddoriaeth. Buasai bron yn amhosibl i apwyntio neb heb golli bri ac heb roi sarhâd gyhoeddus i Joseph Parry, oherwydd nid oedd Cymro arall ar y pryd a gyfrifid mor uchel.

Niweidiwyd balchder Joseph Parry gan yr amgylchiadau a ragflaenodd ei ymddiswyddiad. Teimlai'n ddig tuag at Gyngor y Coleg ac anfodlon iawn ydoedd fod y Cyngor yn gwrthod derbyn ei ddehongliad o delerau'r cytundeb. Ar ddiwedd y sesiwn aeth â'i wraig a'i blant i'r America am wylliau hir, fel pe bai'n benderfynol o ysgwyd llwch Aberystwyth oddi ar ei draed. Pan ddychwelodd cafodd groeso mawr gan ei gyfeillion a chyda'r Gwanwyn dilynol, pan ddaeth yr adeg i ffarwelio â'r dref, daethant yn eu cannoedd i ddymuno'n dda iddo gyda pherfformiad arbennig o *Blodwen* yn y Neuadd Ddirwest. Trowyd cynifer i ffwrdd fel y bu'n rhaid trefnu perfformiad arall.

because the College could not afford to retain his services.

Joseph Parry was now, at the age of thirty-nine, a national figure as a composer and extremely popular as a conductor and eisteddfod adjudicator. It was unthinkable, therefore, to the general public that the College Council's discreet silence was motivated by respect for the musician's reputation rather than by its own embarrassment at the management of its finances. The popular explanation of Joseph Parry's departure from Aberystwyth was strengthened by the College Council's decision not to appoint an immediate successor to the Chair of Music. It would have been almost impossible to appoint one anyway without loss of prestige and without public affront to Joseph Parry himself, for there was no other Welshman at the time who had anything like his reputation.

The circumstances leading to his resignation went against Joseph Parry's proud nature. He felt the injured party and resented the College Council's unwillingness to accept his interpretation of the terms of contract. At the end of the session he took his wife and children and, rather obviously shaking the dust of Aberystwyth off his feet, crossed to America for a long holiday. On his return he was warmly welcomed back by his friends and, in the following Spring, when the time had come for his final departure from the town, they crowded in their hundreds to wish him well at a special performance

Cyn gadael Aberystwyth ceisiodd Joseph Parry sefydlu ysgol gerddorol breifat yn y dref, ond daeth llai o lwyddiant nag a ddisgwyliid i'r fenter. Felly pan dderbyniodd wahoddiad cyfaill yn 1881 i symud i Abertawe gwnaeth gyda gobeithion uchel. Fe'i penodwyd gan y cyfaill hwnnw, y Parchedig Thomas Rees, yn organydd yn ei gapel ei hun, 'Ebeneser', Abertawe, ac mae'n amlwg iddo fod yn ymwybodol o'r fraint o gael cerddor mor ddisglair yn y swydd.

Wrth symud i fyw i Abertawe ychydig cyn ei benblwydd yn ddeugain oed, dechreuodd Joseph Parry ar gyfnod llai cythryblus. Roedd y torriad anffodus â Choleg Prifysgol Cymru wedi effeithio ar ei iechyd, ac yr oedd wedi tawelu cryn dipyn. Aeth yr egni ifanc dros dro ond parhaodd i dderbyn caredigrwydd a chefnogaeth gan ei gyfeillion yn union fel y cafodd ar ddechrau ei yrfa. Fe'i anrhydeddwyd y flwyddyn ar ôl iddo ymgartrefu yn Abertawe gyda chomisiwn am gantata gan Eisteddfod Genedlaethol Cymru a gynhaliwyd y tro hwnnw yn Lerpwl. Ond ei brif fenter yn Abertawe oedd *Coleg Cerddorol Cymru*, a sefydlwyd yn Ebrill 1881; rhoes iddo gyfle i ledaenu ei ddylanwad ar gerddoriaeth y genedl yn ddyfnach nag o'r blaen. Sylweddolai yn burion fod datblygiadau y dyfodol

of *Blodwen* in the Temperance Hall. So many were turned away that a repeat performance had to be given.

Before he left Aberystwyth Joseph Parry had attempted to establish a private music school in the town, but this project met with less success than had been anticipated. It was, therefore, with fresh hopes that in 1881 he accepted a friend's invitation to go to Swansea to try again. This friend, the Reverend Thomas Rees, appointed him organist at his own chapel, 'Ebeneser', Swansea, and was clearly very proud to have so distinguished a musician to fill that post.

Moving to Swansea just before his fortieth birthday, Joseph Parry entered upon a less hectic phase in his career. The unfortunate break with the University College of Wales had told on his health, and the loss of prestige had had a sobering effect on his ebullient character. He was no longer the boyish dynamo but, as in the earlier stages of his musical career, he received much kindness and support from his friends. The year after he had settled at Swansea he was honoured by the National Eisteddfod of Wales at Liverpool with a commission for a cantata. His main mission at this time, however, was *The Musical College of Wales* which, established in Swansea in April 1881, was the means by which his influence on the music of the country was still further to be extended. He understood full well that future

yn dibynnu i raddau helaeth ar y posibilrwydd o godi safonau proffesiynol arweinwyr cerddorol y wlad. Yn ei anerchiad wrth agor y *Coleg Cerddorol* mynegodd ei safbwynt yn glir. Arbenigrwydd y Coleg fyddai'r cyfle a roddid i bobl gyffredin astudio cerddoriaeth drwy gyfrwng dosbarthiadau gyda'r nos neu wersi drwy'r post.

Cynnydd siomedig a fu i *Goleg Cerddorol Cymru* a hynny oherwydd diffyg cyhoeddusrwydd a hysbys-ebu effeithiol. Ond daeth newid yn ddiweddarach pan wahoddodd Joseph Parry nifer o bobl ddylanwadol, cerddorion, gweinidogion ac eraill i fod yn aelodau o Gyngor y Coleg ac i gymryd rhan amlwg yn ngweinyddiad y lle. Rhoddwyd anrhegion gwerthfawr i'r Coleg a sefydlwyd nifer o ysgoloriaethau, cafwyd gwell hysbysebu a chododd rhif y myfyrwyr dros y cant.

Parhaodd Joseph Parry yn Bennaeth ar *Goleg Cerddorol Cymru* am saith mlynedd. Heblaw ei waith o ddysgu, rhoes y Coleg gyfle iddo ddatgan yn gyhoeddus ei farn ar faterion cerddorol yng Nghymru, weithiau drwy roi gair o esboniad yng nghyngherddau'r myfyrwyr, droeon eraill drwy erthyglau mewn cylchgronau cerddorol a chyhoeddiadau eraill oedd ar gael yng Nghymru. Daeth yn fwy prysur fel arweinydd corawl yn y cyfnod yma. Pan ymwelodd Tywysog a Thywysoges Cymru ag Abertawe ym mis Hydref 1881, i agor y porthladd newydd yn swyddogol, ef oedd yn arwain un o'r corau cymysg a chyfansoddodd ymdeithgan ar gyfer

developments depended largely on the possibility of raising the general level of competence and professional standard of the country's musical leaders. This he made clear in his address at the opening of the *Musical College*. A special feature of the College's activities would, therefore, be the provision made for working people wishing to study music, through evening classes and postal tuition.

The slow start made by *The Musical College of Wales* was due largely to the lack of publicity and effective advertisement at the time. This was remedied rather later when, realizing that his aims were not being achieved, Joseph Parry invited a number of influential people, musicians, ministers of religion and others, to become members of the College Council and to participate actively in its running. Generous gifts were made to the College and scholarships endowed, and as a result of improved publicity student numbers rose to over a hundred.

Joseph Parry continued as Head of *The Musical College of Wales* at Swansea for seven years. In addition to the work of teaching, the College provided him with opportunities for expressing his views on matters affecting music in Wales, sometimes by way of commentary at student concerts, and also in articles in musical and other periodicals circulating in Wales. He became increasingly active, too, as a choral conductor during this period. In October 1881, when the Prince and Princess of Wales visited Swansea for the opening of the new Dock, he



yr achlysur. Y flwyddyn nesaf darbwyllwyd yr aelodau o'r côr a ffurfiwyd ar gyfer yr ymweliad brenhinol i ymuno â *Chymdeithas Gŵyl Gerddorol Abertawe*, gyda Joseph Parry yn arweinydd. Perfformiwyd y gweithiau corawl safonol yn ogystal â chyfansoddiadau yr arweinydd.

Er iddo barhau fel o'r blaen i deithio'r wlad, yn beirniadu mewn eisteddfodau ac yn arwain cymanfaoedd canu, ymgwymerodd Joseph Parry â'i ddyletswyddau fel organydd Capel Ebeneser o ddifrif. Yn wir, sylwyd gydag edmygedd, gan aelodau ei gôr a chan y gynulleidfa, ar ei ofal a'i allu i sicrhau'r gerddoriaeth fwyaf addas ar gyfer pob achlysur. Efelychwyd ei esiampl yn hyn o beth gan ei olynydd yn Ebeneser, Mrs. A. M. James (Megan Glantawe), merch ddawnus gerddorol. Gwnaeth hithau gyfraniad arbennig i fywyd cerddorol Abertawe drwy gynnal cerddorfa amatwr a bod yn organyddes ei chapel am bron i drigain mlynedd. Yn ogystal â'i ddyletswyddau fel organydd cymerai Joseph Parry ddiddordeb yn yr Ysgol Sul; âi yn fynych a byddai wrth ei fodd yn trafod cwestiynau diwinyddol gydag aelodau'r dosbarth. Amlwg iddo feddwl bod gwerth neilltuol i'r Ysgol Sul a byddai wrthi yn ddiwyd yn paratoi rhaglenni o emynau ar gyfer y plant. Roedd yn ddiflino yn ei waith a chyfansoddiadau yn ymddangos un ar ôl y llall, ac o'r diwedd dyma fe'n ymateb i ddeisyfiadau taer ei weinidog yn Ebeneser ac ymgwymerodd â'r dasg o baratoi ei gasgliad ei hun o emyn-donau. Ond aflonydd ydoedd, ac er bod

conducted one of the massed choirs and wrote a ceremonial march for the occasion. Members of the choir formed for the royal visit were induced the following year to join the *Swansea Musical Festival Society* which, with Joseph Parry as its conductor, performed the standard repertory of oratorios as well as its conductor's own compositions.

Whilst continuing as before to travel the country, adjudicating at eisteddfodau and conducting *cymanfaoedd canu*, Joseph Parry undertook his duties as chapel organist at 'Ebeneser' very seriously. Indeed, his concern about it, and his ability to provide the most suitable music for worship on all occasions was noticed with admiration by members of his choir and of the congregation. The care he took over the chapel's music was emulated by Mrs. A. M. James (Megan Glantawe), the gifted and musical girl who succeeded him at 'Ebeneser' and who contributed generously to the musical life of Swansea, running an amateur orchestra at home and serving her chapel as organist for nearly sixty years. In addition to his duties at the organ, Joseph Parry took pleasure in regular attendance at Sunday School and in theological discussion with other members of his Sunday School class. He clearly considered the Sunday School to be of great value and he devoted considerable time to the preparation of programmes of hymns intended specially for the Sunday School children. Tireless in his activities, and with his streams of compositions continuing unabated, he

ganddo gyfleusterau gwell yn Abertawe nag a gafodd yn unman o'r blaen, ni fodlonwyd ei obeithion uchelgeisiol a symbylwyd ef i ddechrau ar gyfnod newydd o'i yrfa. Yn 1888 ymadawodd i gymryd y swydd o Ddarlithydd mewn Cerddoriaeth a Phen-naeth yr Adran yng Ngholeg Prifysgol Deheudir Cymru a Mynwy, yng Nghaerdydd.

Yng Ngholeg y Brifysgol, Caerdydd, roedd y cyfrifoldeb o ddysgu Cerddoriaeth yng ngofal Darlithydd ac nid Athro, er bod y dyletswyddau'n debyg iawn i'r rhai oedd gan Joseph Parry fel Athro yn Aberystwyth. Pan benodwyd ef i'r swydd yng Nghaerdydd mae'n ymddangos ei fod wedi gobeithio cael ei ddirchafu ym mhen amser i'r statws a'r cyflog a oedd ganddo gynt fel Athro. Ond nid felly y bu, a pharhaodd yn yr un swydd am bymtheng mlynedd olaf ei oes; ni ddaeth dyrchafiad er gwaetha'r ffaith fod ei ymddygiad yn llawer mwy derbyniol i'w gydweithwyr yn ŵr hŷn nag yr oedd pan oedd yn Athro ifanc penderfynol yn Aberystwyth. Yn wir, roedd wedi aeddfedu, ac yn ei flynyddoedd olaf fe'i cydnabuwyd fwy-fwy fel arweinydd cerddoriaeth y genedl, a chyfeiriwyd ato'n hoffus fel 'y Doctor Mawr'.

Ond nid oedd mewn oedran mawr, er mai dyna'r argraff a roddir, yn sicr, gan y lluniau a dynnwyd ohono y pryd hynny gyda'r mwstas trwm a'r llygaid caredig tu ôl i'r spectol bach crwn. Wedi'r cyfan nid



*Trwy garedigrwydd Llyfrgell Genedlaethol Cymru  
By courtesy of the National Library of Wales*

'Y Doctor Mawr'  
'The Great Doctor'



Trey gerddorodd Llyfrgell Cenedlaethol Cymru  
By courtesy of the National Library of Wales

Llawysgrif gerddorol Joseph Parry, rhan o ddeuawd y cariadon yn *Blodwen*  
Joseph Parry's musical handwriting, an excerpt from the love duet in *Blodwen*

finally responded to the persistent requests of his minister at 'Ebeneser' and began to compile his own book of hymn-tunes. But, restless as ever, though facilities were better at Swansea than he had ever had before, his ambition remained unfulfilled and stimulated him to enter upon a new stage in his career. In 1888 he left to become Lecturer and Head of the Music Department at the University College of South Wales and Monmouthshire, Cardiff.

The University College, Cardiff, entrusted the teaching of music to the care of a Lecturer in Music, not a Professor, although the duties involved were very similar to those Joseph Parry had performed as the Music Professor at Aberystwyth. When he succeeded to the Cardiff post it seems that he had entertained the hope of being promoted later to his former Professorial status and salary. This was not to be, however, although he held the post for the remaining fifteen years of his life, and despite the fact that his conduct was far more acceptable to his colleagues as an older man than it had been when he was the headstrong young Professor at Aberystwyth. Indeed, he had mellowed, and in his later years became regarded more and more as the indisputable Grand Old Man of the nation's music, affectionately referred to as 'the great Doctor'.

But he was not an old man, although this is certainly the impression given by photographs taken of him about that time, with the heavy walrus moustache and the soft eyes behind tiny, circular

oedd ond yn ei bumdegau ac ni phallodd ond ychydig o'r hen egni. Rhoes y gorau i'r swydd o organydd yng Nghapel Ebeneser, Caerdydd, o fewn blwyddyn ac awgrymodd yn ei lythyr o ymddiswyddiad fod henaint yn dechrau cael effaith arno. Ond y gwir oedd bod arbed amser yn teithio o Benarth i'r capel yn y dref yn rhoi cyfle iddo fwrw ei amser yn gwneud rhywbeth gwahanol. Roedd wedi mynd ati o ddifrif i baratoi llyfr emynau yn cynnwys ei donau ef yn unig. Bob prynhawn Sul cyfansoddai emyn-donau newydd, nifer ohonynt ar benillion a sgrifennwyd yn arbennig ar ei gyfer gan lenorion a'i adwaenai.

A chyda dyfalbarhâd clodwiw dyma fe'n dechrau ysgol gerddorol arall wedi iddo symud i Gaerdydd—y bedwaredd mewn pymtheng mlynedd. Cafodd ei hysbysebu fel *Ysgol Gerddorol De Cymru* (a'r cyfeiriad: 'Beethoven Chambers', Caerdydd) a chyda'r dysgu a gwaith arall yr ysgol fe'i cynorthwyd gan ei fab Mendelssohn. Yn ychwanegol, felly, i'w ddyletswyddau fel Darlithydd a Phennaeth yr Adran Gerddoriaeth yng Ngholeg y Brifysgol, roedd yn brysur gyda gwaith arall hefyd, gwersi preifat, aml i alwad cyhoeddus ym mhob rhan o'r wlad a rhaglen egniol o ddosbarthiadau gyda'r nos dan nawdd Pwyllgor Addysg Dechnegol Caerdydd. Parhaodd i

lenses. After all, he was only in his fifties and his capacity for hard work but little diminished. He did, it is true, give up his post as organist at Ebenezer Chapel, Cardiff, within a year after settling there, intimating in his letter of resignation that age was beginning to tell upon him. But, if thus he spared himself the inconvenience of having to take the train from his home in Penarth to play for the chapel services in town, it was only that he might use his time differently. He had seriously taken up the idea of compiling a hymnal comprised entirely of his own hymn-tunes. His Sunday afternoons were consequently devoted to composing new hymn-tunes, many of them to verses expressly written by his literary acquaintances.

With commendable perseverance he set up yet another School of Music after moving to Cardiff; this was his fourth in fifteen years. It was publicised as *The South Wales School of Music* (address: 'Beethoven Chambers', Cardiff) and in the teaching and other work of the school he was assisted by his son Mendelssohn. In addition, therefore, to his duties as Lecturer and Head of the Department of Music at the University College, he was taking on a considerable amount of other work involving private teaching, public engagements which he was frequently called upon to undertake in various parts of the country, and a strenuous programme of evening classes under the auspices of the Cardiff Technical Instruction Committee. He continued to compose



gyfansoddi'n ddiwyd; yn wir, oherwydd bod ganddo ddawn i gyfansoddi mor rhwydd nid oedd yn ddigon hunan-feirniadol, a'r canlyniad oedd i'w gerddoriaeth fod o safon anwastad. Ond roedd sicrwydd technegol ganddo, a gwelid hyn yn y trefniant a wnaeth i lais a chyfeiliant piano o ganeuon cenedlaethol Cymreig. Cyhoeddwyd y *Cambrian Minstrelsie*, dan olygyddiaeth Joseph Parry a David Rowlands, mewn chwe chyfrol yng Nghaeredin yn 1893.

Aeth ei fywyd ymlaen yng Nghaerdydd bron yr un fath â chynt, ond bellach daeth tristwch i'w ran. Collodd ei fab ieuengaf, William Sterndale, ac yntau'n ugain mlwydd oed, yng Nghwanwyn 1892 a pharodd hyn loes mawr iddo. Ddwy flynedd yn ddiweddarach bu farw'r mab hynaf, Joseph Haydn Parry. Roedd hyn yn golled mewn mwy nag un ystyr oherwydd roedd Joseph Haydn a'r mab arall, Mendelssohn, wedi bod yn gymaint o gefn iddo. Flwyddyn cyn iddo farw roedd Haydn, a fu ar staff y Guildhall School of Music yn Llundain oddi ar 1890, wedi cynorthwyo ei dad mewn cyngerdd a gynhaliwyd yn Neuadd St. James yn Llundain—cyngerdd o weithiau Joseph Parry ar gyfer côr a cherddorfa. Efallai mai oherwydd cysylltiadau'r mab â'r Guildhall School y cynigiodd Joseph Parry am Brifathrawiaeth y Coleg yn 1896. Roedd ei oedran, ei gymwysterau a'i brofiad ynghyd â rhestr gyflawn o'i gyfansoddiadau a manylion am ddatganiadau llwyddiannus ohonynt a'r gwobrau a enillid, yn

prolifically, indeed, it had always been a weakness with him that as he was able to write so quickly he exercised far too little self-criticism, with the result that his music was generally of unequal quality. His technical assurance may be seen, however, in the arrangements he made, for voice with piano accompaniment, of Welsh national songs. The *Cambrian Minstrelsie*, edited by Joseph Parry and David Rowlands, was published in six volumes at Edinburgh in 1893.

Life was much as before at Cardiff, but more than in any other stage of his career this last one was marked by sorrow. The loss of his youngest son, William Sterndale, at the age of twenty, was a severe blow in the Spring of 1892 and the death of Joseph Haydn Parry, the eldest son, two years later not only made his sorrow deeper but deprived him of practical help as well, for he used to receive the assistance and professional expertise of both Mendelssohn and Haydn. Only the year before he died Haydn, who had been on the staff of the Guildhall School of Music, London, since 1890, had assisted his father in a choral and orchestral concert of Joseph Parry's music at the St. James's Hall, London. It was, perhaps, the memory of his son's connection with the Guildhall School of Music that prompted him to apply for the post of Principal of the College when it fell vacant in 1896. His age, qualifications and experience, along with a comprehensive list of compositions and the record of successful performances

dangos ei fod yn gystadleuwr cryf am y swydd. Ond er siom iddo, a thrallod hefyd yn ôl pob tebyg, aeth y swydd i rywun arall, er ei fod wedi ennill cefnog-aeth Prifathro Coleg y Brifysgol, Caerdydd, ei gydweithwyr ar y staff, ei fyfyrwyr, nifer o gerddorion disglair, a Maer, Henaduriaid a Chynghorwyr Bwrdeistref Sirol Caerdydd—bob un ohonynt wedi sgrifennu tystysgrifau amdano.

Er hyn oll, os daeth tristwch a siomedigaeth gyda'r blynyddoedd, roedd hefyd achos i lawenhau. Roedd Joseph Parry wedi byw i weld ei operau *Blodwen* ac *Arianwen* yn boblogaidd iawn. Cened ei emyn-donau a'i ran-ganiadau gyda brwdfrydedd drwy'r wlad, a boddhâd mawr iddo oedd bod gymaint o berfformio ar ei gyfansoddiadau mawr gan gymdeithasau corawl yn Lloegr a'r Unol Daleithiau yn ogystal ag yng Nghymru. Estynnwyd iddo'r anrhydedd o fod yn brif feirniad pan âi i eisteddfod fawr, ac at ei gilydd derbyniodd bedwar comisiwn i gyfansoddi cantata ar gyfer yr Eisteddfod Genedlaethol. Mewn gair, roedd yn adnabyddus iawn a mawr ei barch. Dymunai ei gyfeillion roi tystiolaeth glir o'u barn uchel ohono ac aethant i drefnu cyngherddau, ac i gasglu cyfraniadau drwy Gymru a chan Gymry America. Gwnaed y cyflwyniad yn 1896 yn Eisteddfod Genedlaethol Llandudno, mewn cyngerdd pan berfformiwyd gwaith a gyfansoddodd ar wahoddiad yr Eisteddfod, sef y cantata *Cambria*. Trysorydd diflino *Tysteb*

and prizes gained, made him a strong contender for the post. But to his disappointment and, probably, annoyance, the post went to someone else, notwithstanding his having marshalled the support of the Principal of the University College, Cardiff, his colleagues on the staff, his students, and that of a number of distinguished musicians, and of the Mayor, Aldermen and Councillors of the County Borough of Cardiff, all of whom had written testimonials for him.

If, however, his later years brought sadness and disappointment, they were also marked by happier, more agreeable events. Joseph Parry had lived to see his operas *Blodwen* and *Arianwen* become immensely popular. His hymn-tunes and part-songs were being sung with enthusiasm throughout the country, and it was gratifying for him to have his large-scale compositions performed not infrequently by choral societies in England and the United States as well as in Wales. He was invariably accorded the privilege of being chief adjudicator when he attended a major eisteddfod, and in all he received four commissions for cantatas to be performed at the National Eisteddfod of Wales. He was, in short, very well known and respected. His friends wished to give him tangible evidence of their high regard and accordingly organized benefit concerts, and collected donations throughout Wales and 'Welsh' America. The presentation was made in 1896 at the National Eisteddfod in Llandudno, during the concert in which his

*Parry* oedd Anthony Howells, y gŵr a fu'n drysorydd i *Gronfa Parry* a drefnwyd ddeng mlynedd ar hugain yn gynt yn Youngstown, Ohio. Oherwydd ei ymdrechion ef yn fwy na dim, roedd y swm terfynol yn £630. Roedd yn anrheg hael a chyda'r arian prynodd pwyllgor y gronfa y tŷ y bu Joseph Parry fyw ynddo oddi ar iddo ddod i Benarth. Mwy na hynny, roedd yn dyst o gymeradwyaeth y genedl o'r 'Doctor Mawr'; er nad oedd ei ddyheadau ei hun, efallai, wedi cael eu cyflawni, roedd ei le yng nghalon y werin yn sicr.

Am saith mlynedd eto parhaodd i weithio yn egniol, gan ddysgu, cyfansoddi a beirniadu. Aeth ar daith hir eto i ymweld â'r cymdeithasau Cymreig yn yr Unol Daleithiau. Y tro hwn aeth mor bell â Salt Lake City lle derbyniodd groeso cynnes iawn gan y Mormoniaid, ac yno gwelodd berfformiad penigamp o un o'i operau yn theatr newydd y ddinas. Yn wir roedd ei fywyd wedi bod mor llawn fel y penderfynodd, ac yntau'n drigain oed, i roi ar bapur yr hyn a gofiai am ei yrfa liwgar a rhamantus. Wrth edrych ar y brawddegau rhagarweiniol ymddengys mai penderfyniad blwyddyn newydd ydoedd:

*Fy Hunangofiant  
Dydd Calan 1902*

'Tithau, anweledig a byth symudol Amser!'

commissioned cantata *Cambria* was performed. The indefatigable treasurer of this *Parry Testimonial Fund*, Anthony Howells, was the man who had been treasurer of the American *Parry Fund* started at Youngstown, Ohio, thirty years earlier. Due largely to his efforts the sum presented finally amounted to £630. It was a generous donation which enabled the Fund committee to buy for Joseph Parry the house in which he had been living since he settled in Penarth. More than that, it was a convincing vote of confidence in 'the great Doctor', whose personal ambition might be unfulfilled but whose place in the nation's affection was secure.

For seven years after this he continued to work as actively as ever, teaching, composing and adjudicating. He made yet another marathon journey to visit the Welsh communities in the United States. It took him as far as Salt Lake City where he was overwhelmed by the generous hospitality of the Mormons, and by the excellent performance of one of his operas in the city's new theatre. Indeed, so eventful had his life become that now, at the age of sixty, he set about recording what he could remember about his colourful and romantic career. Judging by the opening lines it would appear to have been a new year's resolution to do so:

*My Autobiography  
New Year's Day 1902*

'O thou; unseen and ever moving Times!'

Fel hyn y dechreuodd, gan sgrifennu'n gyflym, mae'n amlwg, a llenwi dalen ar ôl dalen â'i lawysgrifen fawr. Heb hidio dim am beth y byddai haneswyr y dyfodol yn meddwl, disgrifiodd yn fanwl brif ddigwyddiadau ei ddyrchafiad rhyfeddol i enwogrwydd o gychwyn digon tlawd ym Merthyr Tydfil. Gorffennodd gyda chatalog o'r operau a welodd a hefyd restr o'r 'bobl a *welais*, a *glywais*, ac a *gyfarfûm*'. Yn y rhestr mae enwau Dvořák, Grieg, Fauré, Liszt, Wagner ('Diwygiwr mawr celfyddyd' yw ei ddisgrifiad ohono) a Verdi. Ond, yn anffodus, nid yw'n gwahaniaethu rhwng y cerddorion hynny yr oedd yn adnabod drwy rinwedd eu gweithiau a'r rhai hynny a welodd neu'r rhai y cyfarfu â hwy; o ganlyniad mae bron iawn bawb o bwys ym myd cerddoriaeth y pryd hynny yn y rhestr. Er ei fod yn treulio amser ar ei *Hunangofiant*, roedd hefyd yn pendronni uwchben ei waith diweddaraf, darn mawr corawl. Ei fwriad oedd i'r gwaith hwn fod yr un gorau a gyfansoddodd erioed, yn deilwng o'r testun a ddewiswyd, sef bywyd yr Iesu. Ond bu rhaid gadael y gwaith heb ei orffen. Yn gynnar yn 1903 torrodd iechyd Joseph Parry ac yn fuan wedyn, ar Chwefror 17, bu farw.

Roedd yn golled na ddisgwylid ac yn fuan iawn aeth y newyddion ar led. Daethai cerddorion o bob rhan o Gymru i dalu'r deyrnged olaf, ac yn un o'r papurau newyddion disgrifiwyd y cynhebrwng ym Mhenarth y Sadwrn gaeafol hwnnw fel un parchus dros ben. Llauer rhy 'barchus' i un cofnodydd a

Thus he began, and, obviously writing at great haste, he covered page after page with his large, rambling hand-writing. With a refreshing lack of concern for Posterity he detailed the main events of his astonishing rise to eminence from his humble beginnings at Merthyr Tydfil. He ended with a catalogue of the operas he had seen, and another of the 'People whom I have *seen*, *heard*, and *met*'. Named in this two-page list are Dvořák, Grieg, Fauré, Liszt, Wagner (whom he called, 'The great art reformer') and Verdi. But, unfortunately, he did not distinguish between those musicians known to him only through their compositions and those whom he had actually seen or met in person, consequently almost everybody of importance on the musical scene at that time was included. Though he spent time in the weeks that followed on his *Autobiography*, he was also turning over in his mind the problems of his latest work, an extended choral piece. He intended it to be his greatest composition, appropriate to the subject matter chosen, that of the life of Jesus. But the work had to be left unfinished. In the beginning of 1903 Joseph Parry's health broke down and shortly afterwards, on 17 February, he died.

It was a loss that was little expected and the news spread quickly. Musicians came from all over Wales to pay their last respects, and the funeral at Penarth that wintry Saturday was described in the obituary notices as a very respectable one. Far too 'respectable' for one writer who, regretting the fact that the



ddywedodd, wrth ofidio bod y gwasanaeth bron i gyd yn Saesneg heb yr un emyn Cymraeg, mai dim ond y tu allan ar y ffordd i'r fynwent y gallai'r gynulleidfa gref fodloni ei hawydd drwy ganu

Beth sydd imi yn y byd  
Ond gorthrymder mawr o hyd,

ar anfarwol dôn y cyfansoddwr ymadawedig, *Aberystwyth*. Cynhaliwyd gwasanaethau coffa iddo ym mhob capel Cymraeg drwy'r byd, mae'n debyg, y Sul canlynol neu yn fuan wedi hynny, pan dalwyd teyrnged i'w gyfraniad i gerddoriaeth Cymru yn enwedig ym maes cerddoriaeth gysegredig a chanu cynulleidfaol. Trefnwyd gwasanaethau o fawl gan ddefnyddio ei donau ef, a chyhoeddwyd penillion er cof amdano. Nid digwyddiad bychan mo'i ymadawiad; roedd yn ymwneud â'r genedl oll.

Aeth bron can mlynedd heibio bellach oddi ar y cyfansoddwyd y rhan fwyaf o'i gerddoriaeth ac y mae'r mwyafrif o'i gyfansoddiadau yn anghyfarwydd i ni. Mae ychydig o eitemau yn adnabyddus i ni wrth eu henwau, ond ychydig iawn ohonynt a glywsom. Mae digon o fynd ar ei donau, y rhai hynny, heb fod yn niferus, sydd wedi eu cyhoeddi yn ein llyfrau emynau enwadol. Ond, gofynnwn, pa bryd y rhoddwyd datganiad ar lwyfan o'r opera *Blodwen* yn y blynyddoedd diwethaf? Drwy Gymru benbaladr arferai cynulleidfaoedd lenwi neuaddau i fwynhau cyffro a hud operau Joseph Parry; parhaodd yr arferiad hyd at yr Ail Ryfel Byd. Anaml y

service was conducted almost entirely in English without a single Welsh hymn being sung, says that only outside on the road to the cemetery could the large congregation satisfy its longing to sing

Beth sydd imi yn y byd  
Ond gorthrymder mawr o hyd,

to the departed composer's immortal hymn-tune *Aberystwyth*. It is probable that remembrance services were held in every Welsh chapel in the world the following Sunday or shortly afterwards, when tributes were paid to his contribution to Welsh music and particularly to his work in the field of religious music and of congregational singing. Services of praise were devoted to his hymns, and verses were published to his memory. His passing was no small event; it concerned the nation as a whole.

And now, almost a century since much of his music was written, the bulk of his large output is unfamiliar. One has usually heard about a small number of items but actually listened to very few. The hymn-tunes, the comparatively small number of which are printed in our denominational hymn books, always sing well. But it may be asked when it was that the opera *Blodwen* was last presented on stage in recent years? Throughout Wales audiences used to pack into makeshift theatres to enjoy the excitement of Joseph Parry's operas, and continued doing so right up to the Second World War. These productions were seldom without their humorous

byddai'r perfformiadau hyn heb eu digwyddiadau doniol ac ambell waith, yn anffodus, roeddynt yn chwerthinllyd—a hynny'n ddi-fwriad. Daeth yr opera *Blodwen* yn ffefryn mawr am ddau reswm—oherwydd bod iddi gefndir lliwgar Cymru'r bedwaredd ganrif ar ddeg yn ogystal â swyn alawon siriol. Erbyn bod trydedd genhedlaeth o gantorion yn canu'r prif rannau yn nhridegau'r ganrif hon, hawdd deall eu nerfusrwydd ar lwyfan o gofio bod nifer yn y gynulleidfa mor gyfarwydd â'r tonau. Ar y cyfan, oherwydd hyn, roedd y cantorion yn rhai medrus.

Yn anffodus ni ellir dweud hynny am y cerddorfeydd. Roedd rhannau argraffedig i bob offeryn i'w cael ar fenthyg ond, gan ei fod yn haws ac yn llai costus, dibynnai offerynwyr weithiau ar eu gallu i chwarae yr hyn a allent o'r sgôr leisiol brintiedig. Y canlyniad ran amlaf oedd iddynt chwarae un ai'r alaw neu'r bâs a gadael y rhannau canol i'r piano; difethwyd aml i unawd drwy i ormod o offerynwyr chwyth ddymuno cynorthwyo'r unawdydd ar yr alaw (onibai bod chwaraewr y fflwt yn cofio galw, 'Gadewch o i mi!' ar y cychwyn). Er bod eu hamcanion yn ddigon caredig ac er iddynt gael eu boddhau yn fawr, roedd sŵn rhai offerynwyr yn fyddarol. Roedd hyn weithiau mor ddrwg fel yr erfyniai cantorion am gael cyfeiliant piano yn unig; mewn perfformiad yn Llanrwst gwnaeth un arweinydd, a oedd bron mynd o'i gof, Gordon Price,

incidents, and were often unintentionally hilarious. The tunefulness and colourful fourteenth-century Welsh setting of *Blodwen* made it a firm favourite, so that by the time the third generation of singers were filling the main roles in the 1930's new soloists made their debuts with understandable nervousness, well aware that in the audience were many who knew their parts from their own experience. The soloists therefore were customarily good.

The same could not unfortunately be said for the orchestral playing. Separate parts were available on hire for all instruments, but as it was simpler to do so and less costly many performances relied on the instrumentalists' ability to play what they could from the printed vocal score. The outcome was that they usually played either the tune or the bass line and left the inner parts to the piano, and many a good solo was ruined by too many wind players helping the singer out on the melody (unless, of course, the flautist remembered to call out 'Leave it to me!' at the beginning of the number). Though they had the best of intentions, and thoroughly enjoyed it all, the noise which some players made was terrible. It was enough to make singers plead for an accompaniment of piano only, and for one distracted conductor,

ysgolfeistr y Bala, weiddi'n uchel, 'Os na ellwch chwi wneud yn well na hynny, mi roddaf stop arnoch!'

Cyfrifid *Blodwen* yn rhan anhepgor o fywyd cerddorol Cymru am ryw drigain mlynedd, ac yn ystod y cyfnod hwnnw ychydig oedd yn amau y byddai ei phoblogrwydd yn pallu. Ond darfod a wnaeth, ac yr oedd nifer o ffactorau yn cyfrif am hyn.

Ceisiodd Joseph Parry hawlio yn *Rhagair* y sgôr leisiol argraffedig mai *Blodwen* oedd yr opera Gymraeg gyntaf. Dywedodd

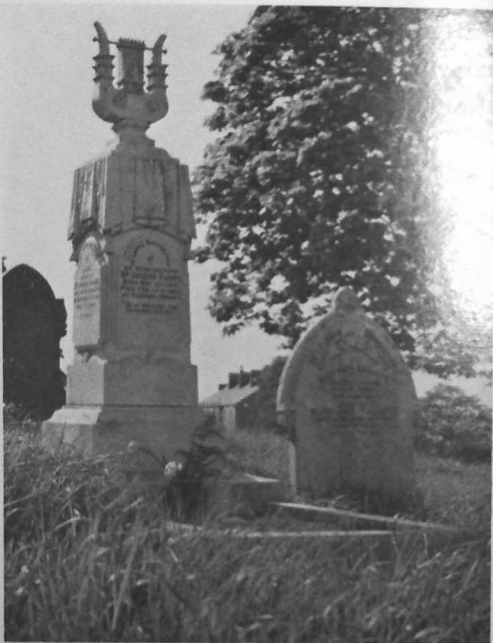
Mae'r Cyfansoddwr, yn y gwaith hwn, wedi arloesi maes celfyddyd a gafodd ei anwybyddu'n llwyr gan gyfansoddwyr Cymreig hyd yn hyn. Teimlai am beth amser fod angen gwaith tebyg i hyn yng ngerddoriaeth Cymru, cerddoriaeth sydd mor gyfoethog mewn pethau eraill. Datblygwyd y math yma o gerddoriaeth gymaint gan genhedloedd eraill, fel y teimlai'n gryf y dylai'r Cymry, sydd mor amlwg yn genedl gerddorol a thuedd naturiol ganddi at elfen ddramatig, gael eu symbylu i'w feithrin.

Dyma gyfiawnhad y Cyfansoddwr dros osod yr Opera hon gerbron ei gyd-genedl.

Ni fu traddodiad operatig yng Nghymru cyn hyn. Enillodd Joseph Parry brofiad o'r ffurf hon ar gerddoriaeth pan oedd yn byw yn Llundain fel myfyriwr yn yr Athrofa Frenhinol, a chyn hynny yn yr America. Yr opera gyntaf a welodd erioed oedd *Fidelio* Beethoven pan roddwyd datganiad ohoni yn Philadelphia yn 1863. Yr arddull a wnaeth fwyaf o argraff arno oedd arddull yr Eidalwyr, yn

*When asked in my lecture  
 as to the position of Professor  
 the music pointed for me at  
 the Aberystwyth University College  
 Institute. Having a deep set heart,  
 a desire to enslave my soul  
 to the development and promotion  
 of the music and of the symphonies  
 of my fellow countrymen, and I had  
 returned as a matter of course in  
 after return for those lectures  
 I had to find to educate me. And*

*Trwy ganolfanydd Llyfrgell Genedlaethol Cymru  
 By courtesy of the National Library of Wales*



*Trwy garodigrwydd y 'Penarth Times'*  
By courtesy of the 'Penarth Times'

Bedd Joseph Parry ym Mhenarth  
Joseph Parry's grave in Penarth

Gordon Price, a Bala school teacher, to shout loudly at the orchestra in a performance at Llanrwst, 'If you can't do better than that I'll stop you!'

For some sixty years *Blodwen* was an indispensable part of the Welsh musical scene, and during that time few would have doubted that it ever would cease to be. But it did, and there were a number of factors which contributed to its decline in popularity.

Joseph Parry claimed in the *Preface* to the printed vocal score, that *Blodwen* was the first Welsh opera. He said

The Composer has, in the present instance, entered on a department of the art which has hitherto been entirely neglected by Welsh composers. He has for some time felt the want of a composition like this, in the music of Wales, which is so rich in other respects. This class of music has been developed to such an extent by other nations, that he thought the Welsh, who are pre-eminently a musical people, and have a strong predilection for dramatic representations, ought certainly to be stimulated to cultivate it.

Such are the Composer's reasons for placing this Opera before his countrymen.

There was no operatic tradition in Wales prior to this. Joseph Parry's own experience of the form was gained while he was living in London as a student at the Royal Academy of Music, and also before that in America, the first opera he ever saw being Beethoven's *Fidelio* when it was presented at Philadelphia in 1863. The style which had obviously made the strongest impression on him was that of the



enwedig Verdi, ac ar hynny y patrymodd ei waith ei hun. Mae'n amheus a welodd y bardd Mynyddog (Richard Davies) opera erioed cyn iddo sgrifennu libretto *Blodwen*, ond gan ddilyn y dull Eidalaidd symudai y stori ymlaen mewn cyfres o unawdau a darnau i amryw o leisiau wedi eu dosbarthu i'r prif gymeriadau yn eu tro. Nid ei halawon swynol, na'i rhythmau nodedig, na'i chynghanedd gyfoethog a wnaeth *Blodwen* mor annwyl gan y genedl—ceir yr elfennau hyn yn operau aflwyddiannus y cyfansoddwr hefyd—ond dewis ffodus y testun, wedi ei gyflwyno yn Gymraeg, a'r cyfan yn apelio'n uniongyrchol at deimladau gwlatgarol y werin.

Defnyddiwyd yr un math o hanes, yn ymwneud â rhamant a gwroldeb milwrol, yn ei opera *Virginia*. Ond y tro hwn cefndir amserol Rhyfel Cartref yr America oedd y dewisiad, a llwyddiant cymysg a gafodd. Ymddengys fod y cynulleidfaoedd Cymreig yn mwynhau ac yn disgwyl yr elfen honno o wir Gymreictod ac ansawdd bywyd cefn gwlad, hynny yw, yr elfennau a gydiodd yn eu dychymyg gydag opera gyntaf Joseph Parry. Cafwyd hyn yn *Arianwen* gyda chefnidir o fywyd pentrefol Cymreig y ddeunawfed ganrif. Mae'n amlwg i'r opera hon, sy'n ymdriniaeth ysgafn o gymhlethdod carwriaeth wledig, daro'r tant a chafodd dros gant o berfformiadau o fewn y deng mlynedd oddi ar ei chyflwyniad cyntaf.

Italians, particularly Verdi's, and on that he closely modelled his own. It is questionable whether the poet Mynyddog (Richard Davies) had ever seen an opera before he wrote the libretto of *Blodwen*, but in accordance with the Italian convention the action is carried forward in a series of solos and ensembles allocated to the leading characters in turn. It was not its attractive melodies, compelling rhythms and rich harmony that endeared *Blodwen* to the nation—these ingredients may be found in the composer's unsuccessful operas as well—but the happy choice of subject matter, presented in the Welsh language, appealing directly to the people's patriotic sentiments.

The same kind of plot, turning on romance and military heroism was also used in his opera *Virginia*. But this time it was in the topical setting of the American Civil War, and it received only a qualified success. The Welsh audiences liked, and seemed to expect to get that touch of Welsh authenticity and local colour which had captured their imagination in Joseph Parry's first opera. This was given in the setting of eighteenth-century Welsh village life displayed in *Arianwen*. A light-hearted treatment of the complications of rural courtship, this opera obviously struck the required note and within ten years of its being introduced it had received a hundred performances.

Er hyn, ni ellid allforio operau Joseph Parry, yn enwedig y rhai 'Cymreig', *Blodwen* ac *Arianwen*, y rhai a gafodd y llwyddiant mwyaf. I gynulleidfaoedd eraill, a fyddai heb ddeall y cefndir efallai, byddent yn taro'n sentimental ac yn wladaidd. Roedd Cymru yn y bedwaredd ganrif ar bymtheg yn un o'r ychydig genhedloedd yn Ewrop nad oedd iddi ei thraddodiad operatig ei hun, ac o'r herwydd roedd gwell gobaith llwyddiant i'r operau cynharaf o'u cadw yn syml a digymhleth. Daeth newid ar bethau; sefydlwyd traddodiad, ac arhosodd cwmnïau amatur-aidd a ffurfiwyd yn y lle cyntaf i berfformio operau Joseph Parry gyda'i gilydd er mwyn llwyfanu gweithiau cymwys eraill, rhai Gilbert a Sullivan yn enwedig. Yn ddiweddar mae'r cyfryngau newydd, y radio a'r teledydd, wedi dangos operau ac mae effaith perfformiadau byw gan gwmni Opera Genedlaethol Cymru i'w chlywed. Mae chwaeth wedi newid, a hyn i raddau oherwydd bod tuedd mewn pobl ifainc i wrthod llawer o'r math o gerddoriaeth a roddai fwynhad i'w rhieni. Efallai fod hyn yn egluro peth ar y ffaith nad yw *Blodwen* bellach yn dderbyniol; gresyn er hynny oherwydd mae'n enghraifft werth-fawr o gerddoriaeth o fath arbennig ac yn garreg filltir bwysig yn hanes cerddoriaeth Cymru.

Pe bai Joseph Parry wedi defnyddio libretto arall digon posib y buasai llwyddiant a gwerth parhaol *Blodwen* yn wahanol. Nid stori wedi'i gosod i gerddoriaeth, a hynny'n unig, ydyw opera; mae'n rhaid wrth undod cerddorol a rhaid iddi argyhoeddi'n

But Joseph Parry's operas, and particularly the most successful 'Welsh' ones, *Blodwen* and *Arianwen*, were not for export. Other audiences, lacking perhaps the essential sympathy, would find them sentimental and unsophisticated. Nineteenth-century Wales was one of the few European countries not to have its own operatic tradition, and the earliest operas to be introduced, therefore, stood a better chance of survival if they were direct and uncomplicated. The situation changed; a tradition was established, and amateur companies formed to put on Joseph Parry's operas stayed together to perform other suitable works, notably those of Gilbert and Sullivan. More recently the benefit of increased broadcasting of operas on radio and television, and of being able to see live performances by the Welsh National Opera and touring companies has been felt. Taste has changed, largely in consequence of the tendency of younger people today to reject much of the music which their parents enjoyed. That Joseph Parry's opera *Blodwen* should no longer be acceptable, even if it is only partly for this reason, is to be regretted for it is a period piece and an important landmark in the history of Welsh music.

Had Joseph Parry had another libretto the success and lasting value of *Blodwen* might well have been different. An opera is not merely a tale set to music; whilst musical unity is, of course, necessary it must also be convincing dramatically. The greatest English

ddramatig. Heb os nac onibai 'librettydd' mwyaf dawnus Lloegr yn y bedwaredd ganrif ar bymtheg oedd W. S. Gilbert, y dyn a bortreadodd mor fyw a gwatwarus gymdeithas Seisnig y cyfnod yn *The Pirates of Penzance*, *Iolanthe*, *The Mikado*, a *The Gondoliers*. Dyma'r operau mwyaf adnabyddus a gyfansoddwyd gan Gilbert a Sullivan, partneriaeth a oedd er mantais i'r cyfansoddwr a'r 'librettydd', er cymaint yr anghydfod a fu rhwng y ddau. Roedd yr un yn ddibynnol ar y llall a phan gydweithient gyda phobl eraill, methu a wnaethent. Ar ôl cyfansoddi deg o operau ysgafn, gyda Gilbert yn 'librettydd', penderfynodd Sullivan mai mwy parchus fyddai iddo sgrifennu opera ddifrifol. Cydweithiodd â chymar arall i gynhyrchu *Ivanhoe*, ond troi allan yn fethiant a wnaeth.

Mae tebygrwydd tarawiadol rhwng cynnyrch Arthur Sullivan a'r hyn a berthyn i Joseph Parry; yr oedd y ddau yn cydoesi ac yn adnabod ei gilydd. Ar wahân i fyd yr opera, byd lle rhoes y ddau gryn egni ac amser, sgrifennodd Sullivan, fel y gwnaeth Joseph Parry (a phob cyfansoddwr hunan-barchus Prydeinig arall yn y bedwaredd ganrif ar bymtheg) sawl cantata ac oratorio. Gwnaeth y ddau weithiau yn seiliedig ar ddameg Y Mab Afradlon, un Parry yn 1866 ac un Sullivan yn 1869. Ond ni chyfansoddodd Sullivan gymaint o emyn-donau, a doedd y rhai a sgrifennodd ddim mor nodedig, er bod canu brwdfrydig o hyd ar ei dôn fwyaf adnabyddus, 'Onward, Christian Soldiers'; bellach efallai ei bod yn fwy

librettist of the nineteenth century was undoubtedly W. S. Gilbert, whose brilliantly satirical commentaries on English society may be seen in *The Pirates of Penzance*, *Iolanthe*, *The Mikado*, and *The Gondoliers*. These are the most famous of the operas written by Gilbert and Sullivan, a partnership which, though frequently broken by disagreement, was to the advantage of both composer and librettist. They both depended on one another for success and failed to get it when working with other people. Sullivan, for example, having composed ten operas of a generally light nature on Gilbert's libretti decided it would be more respectable to write a serious opera. He collaborated with someone else to produce *Ivanhoe*, but it turned out to be a failure.

There is a striking resemblance between the output of Arthur Sullivan and that of Joseph Parry, who were exact contemporaries and acquainted with each other. Apart from opera, to which both men devoted considerable time and energy, Sullivan, like Joseph Parry (and every other self-respecting nineteenth-century British composer), wrote some cantatas and oratorios. The parable of *The Prodigal Son* attracted them both, Parry's setting was written in 1866 and Sullivan's in 1869. Sullivan, however, was neither as prolific nor as notable a hymn-tune writer, although the most well known of his hymn-tunes, 'Onward, Christian Soldiers', is still sung with gusto, if not with the intended text on the equally familiar

adnabyddus ar y geiriau, 'Lloyd George knew my father'. Cyfrannodd y ddau, fel cyfansoddwyr caneuon, oriau di-rif o fwynhad ar gyfer nosweithiau cerddorol Fictoraidd a chyngherddau mawreddog. Roedd eu cyfansoddiadau yn effeithiol heb fod yn rhy anodd i'w dysgu ac o ganlyniad daeth amryw o'u caneuon yn ffefrynau poblogaidd. Ac os ydynt yn sathredig ac yn gyffredin, dal yn eu hapêl y mae *Myfanwy* Joseph Parry a *The Lost Chord* gan Sullivan.

Rheolwyd ffasiynau cerddoriaeth dechrau'r bedwaredd ganrif ar bymtheg gan yr hyn a oedd yn ffasiynol yn yr Almaen. O'r herwydd, a siarad yn gyffredinol, barnwyd bod cyfnod o astudiaeth yn y wlad honno yn rhan hanfodol o hyfforddiant cyfansoddwr ifanc. I Leipzig yr aeth y rhan fwyaf ohonynt ac, os oeddynt yn ffodus, caent astudio o dan archdderwydd ffasiwn ei hun, Felix Mendelssohn. Yn Leipzig gwelent Mendelssohn yn arwain gweithiau diweddaraf ysgol fodern yr Almaen. Roeddynt yng nghanol pethau yn y fan honno. I'r rhai hynny na chawsant y ffrainc o fynd i'r Almaen y peth nesaf derbyniol oedd astudio o dan rywun a gafodd fanteision hyfforddiant ar y cyfandir. Dyna'n union beth wnaeth Joseph Parry yn yr Athrofa Frenhinol, oherwydd bu Sir William Sterndale Bennett, y Prifathro a'r dyn a fu'n dysgu Cyfansoddi i Joseph Parry, yn gyfaill i Mendelssohn a Schumann. Roedd Bennett wedi cyflwyno i'r ddau gyfansoddiadau i'r piano, a roedd Schumann, yntau, wedi anrhydeddu

parochial version, 'Lloyd George knew my father'. As song writers both provided untold hours of enjoyment in Victorian Musical Evenings and celebrity concerts. Their music was effective in performance without being too difficult to learn, consequently many of their songs became popular favourites. And even if they are banal, the most renowned of their songs, Sullivan's *The Lost Chord* and Joseph Parry's *Myfanwy*, continue to be affectionately regarded.

Fashions in music in the early nineteenth century were dominated by what went on in Germany. A period of study in that country was therefore generally considered to be an essential part of a young composer's training. The city to which most of them went was Leipzig where, if they were very fortunate, they might study under the leader of fashion himself, Felix Mendelssohn. At Leipzig they could see Mendelssohn conduct the newest works of the modern German school. There they were at the centre of things. For those who did not have the opportunity of going to Germany the next best thing was to study with someone who had received the advantages of a continental training. This is precisely what Joseph Parry did at the Royal Academy of Music, whose Principal, Sir William Sterndale Bennett (Joseph Parry's teacher in Composition), had been a friend of both Mendelssohn and Schumann. To each of these Bennett had dedicated one of his own piano works, and Schumann, for his



Bennett drwy gyflwyno un o'i weithiau gorau iddo. Gallwn gymryd yn ganiataol fod Joseph Parry wedi'i hyfforddi yn y dull gwir Almaenig. Nid oedd gwaith argyhoeddi arno, roedd yn hoffi'r arddull ac edmygai'r cyfansoddwyr. Fe enwyd 'Mendy', yr ail o'i feibion, ar ôl Mendelssohn, a'r ieuengaf ar ôl Bennett.

O ganol y ganrif ymlaen yr oedd rhai cerddorion, heb fod yn Almaenwyr, nad oeddynt yn fodlon ar oruchafiaeth yr arddull Almaenig, a dechreusant gyfansoddi cerddoriaeth a ddaeth yn fwy naturiol iddynt. Credent fod eu cefndir cerddorol hwy i'w gymharu, os nad oedd yn well na'r hyn a berthynai i'r traddodiad Almaenig, a cheisient ddangos fod eu traddodiad hwy yr un mor ddilys drwy roi naws gartrefol i'w cerddoriaeth er mwyn ei gwneud yn fwy derbyniol i'w cydwladwyr. Gwisgwyd mewn lliwiau offerynnol alawon gwerin cyfarwydd neu rythmau nodweddiadol eu dawnsiau cenedlaethol. Wedi eu tanio gan yr un teimladau gwladgarol, gwrthododd cyfansoddwyr o bob rhan o Ewrop yr arddull Almaenaidd yn raddol ac aethant ati i gyfansoddi mewn dulliau a ystyrient yn rhai cenedlaethol addas. Ni wnaeth pawb ddibynnu ar elfennau'r gerdd werin er mwyn rhoi blas nodweddiadol i'w cerddoriaeth, dewisai rhai bwyso yn fwy ar gysylltiadau llenyddol, megis drwy roi teitl awgrymog neu osod geiriau na ellid camgymryd eu hysbryd gwladgarol; ond yr hyn oedd yn gyffredin iddynt oll oedd y teimlad o genedlaetholdeb.

part, had complimented Bennett by dedicating to him one of his finest compositions. It may be taken for granted that Joseph Parry was taught the authentic German style. He did not need much convincing, it was a style he liked and the composers were men he admired. His second son, 'Mendy', had been named after Mendelssohn and his youngest after Bennett.

But there were some non-German musicians from the middle of the century onwards who objected to the domination of the German style, and began to write music that came more easily to them. They believed their own musical background to be comparable, if not superior, to that associated with the German tradition, and they tried to show that theirs was equally valid by giving their music a homely flavour which made it more acceptable to their own countrymen. Familiar folk-tunes or the characteristic rhythms of their national dances were dressed up in instrumental colours. Fired by the same patriotic sentiments composers from every part of Europe gradually rejected the German style and began writing in what they considered to be appropriate national styles. Not all used folk idioms to give their music its particular flavour, some relied more on literary associations—by giving an evocative title, or setting an unmistakably nationalistic text; but common to all was the underlying compulsion of each to proclaim his own nationality.

Canlyniad hyn yng Nghymru—sef y peth a ddechreuodd Glinka yn Rwsia—oedd i Joseph Parry, drwy rinwedd ei gerddoriaeth a'i bersonoliaeth, feithrin teimlad o hunaniaeth y genedl.

O'r cyfnod y bu yn Athro Cerddoriaeth yng Ngholeg Prifysgol Cymru roedd yn gymeriad cenedlaethol. I'r rhai a'i cyfarfyddai nid oedd amheuaeth yn eu meddyliau ei fod yn ŵr eithriadol, gŵr a fyddai'n llawn deilyngu swyddi uchaf y wlad. Teimlai'r rhai a ganai o dan ei arweiniad mewn cymansa ganu reidrwydd i wneud eu gorau oherwydd i Joseph Parry yr oedd aceniad, cyflymdra, lefel ddeinamig ac ysbryd yr emynau yn *iawn* ganddo bob amser, a theimlent y dylai eu canu hwy fod yn iawn hefyd. Roedd y ddawn ganddo i gyfleu ei feddwl fel actor da, a chan fod ganddo hefyd amseriad greddfod bron, a hunan-hyder rhyfeddol does dim rhyfedd fod pobl yn teimlo baint o wneud yr hyn a fynnai. Roedd yn ddyn llwyfan naturiol: yn llanc ifanc ni fu'n ganwr mawr erioed ond, yn ôl tystiolaeth ei athro canu ac adroddiadau ar ei berfformiadau, gwyddai i'r dim sut i gyflwyno cân. Felly hefyd pan oedd wrth yr organ—chwaraeai gyda'r fath argyhoeddiad — neu pan draddodai feirniadaeth mewn eisteddfod. Siaradai gydag awdurdod urddasol Patriarch yn annerch ei braidd. Er bod ei feirniadaeth ar gystadleuwyr weithiau yn galed roedd bob amser yn adeiladol, a byddai'r cystadleuwyr yn gwerthfawrogi ac yn rhoi pwys ar yr hyn a ddywedai'r Doctor. Roedd ganddo'r ddawn i greu

The outcome in Wales of this movement, started by Glinka in Russia, was that through his music and his personality Joseph Parry did much to foster a sense of national identity.

He was from the time he became Professor of Music at the University College of Wales a national figure. His manner left no doubt in the minds of those who met him that he was an exceptional man, a man more than worthy of the highest musical posts in the country. Those who sang under his baton in a *cymansa ganu* felt compelled to do their best because the pace and accentuation, the dynamic level and the mood of the hymns were always *right* with him, and they wanted their singing to be right for him as well. He could convey his meaning like a good actor and, possessing instinctively a perfect sense of timing and tremendous self-confidence, generally made people feel it a privilege to do anything for him. He was a natural showman: as a young man he had never been a great singer, but according to his singing teacher's testimonial and contemporary reports he certainly knew how to 'present' a song. It was the same when he played the organ, he did so with such conviction, or when he delivered an adjudication in an eisteddfod. He would speak with the dignified authority of a Patriarch addressing his flock. Though his judgements might be hard on some competitors he was always constructive, and the competitors would value and consider seriously the Doctor's remarks about their efforts. He had the ability to project a

delwedd ffafriol o flaen y cyhoedd; creodd le arbennig iddo'i hun ym myd cerddoriaeth Cymru ac nid enillodd neb le cyffelyb cynt na chwedyn.

Cyfrannodd hyd yn oed ei wendidau er lles i'r ddelw a gynigiodd: roedd yn amlwg fod ganddo'r un diffygion ag oedd gan bobl eraill, ac er ei fod yn meddu ar allu anghyffredin, roedd yn hawdd i'w edmygwyr adnabod eu hunain ynddo ef oherwydd gwelsent amryw o'u nodweddion personol. Un balch iawn ydoedd. Ystyriai ei hun yn gerddor llawer mwy dawnus nag unrhyw un arall yng Nghymru a disgwyliai gael y parch a oedd yn ddyledus, yn ei dyb ef, i *Ddoethur mewn Cerddoriaeth*. Roedd yn hunanol a hawliai deyrngarwch a chefnogaeth gan bobl; a chan ei fod yn ffyddiog yn ei allu ei hun cododd yn uchel am ei wasanaeth. Ond gweithiodd yn galed iawn, ac enillodd gydymdeimlad cenedl wrth iddi gofio hanes rhamantus ei fywyd yn dechrau fel bachgen yn y lofa yn naw oed; wedi'r cyfan roedd y genedl yn llawn o ddarpar-gerddorion oedd yn hiraethu am gyfle o'r lofa neu siop y pentref. Ganwyd yn dlawd, ac er iddo geisio ymddwyn yn debyg i fonheddwr o Sais ac arfer Saesneg mewn cwmni Cymraeg, gan feddwl bod hyn yn ychwanegu at ei faintioli, ni lwyddodd byth i guddio ei wreiddiau.

Yn y bôn yr oedd yn 'fachgen bach o Ferthyr, ac felly y byddaf', fel y dywedai yn aml, a chan ei fod yn gwneud y pethau a oedd o ddiddordeb i Gymry eraill roedd Joseph Parry yn dderbyniol iawn

favourable public image; he created for himself a position never attained before or since in Welsh music.

Even his weaknesses contributed affirmatively to the image he projected: he was seen to have the same failings as other people, and though he had extraordinary ability it was easy for his admirers to identify themselves with him because they recognized in him many of their own characteristics. He was conceited. He considered himself far more gifted a musician than anyone else in Wales and expected to be accorded the respect due, in his opinion, to a *Doctor of Music*. He was self-centred and demanded without question people's allegiance and support; and, being confident that he was *good* charged highly for his services. But he was very hard working, and the fascinating story of his rise to fame from being a pit boy at the age of nine won the sympathy of a nation which was full of aspiring musicians still waiting to gain their freedom from the colliery or the village shop. He had been born poor, and although he played the English gentleman and habitually spoke English in Welsh company, because it was considered rather grand to do so, he never really succeeded in disguising his roots.

He was at heart, and frequently said so, 'a youngster from Merthyr, and always would be', and because he did the things which other Welshmen were interested in was all the more acceptable to

ganddynt. Mynychodd y capel yn selog drwy gydol ei oes, a rhoddodd gryn gefnogaeth i'r Ysgol Sul drwy ei bresenoldeb ei hun yno a thrwy gyfansoddi tonau bach sionc yn enwedig ar gyfer y plant. Roedd yn arweinydd bythgofiadwy mewn cymanfa ganu a dangosodd ei ddiddordeb yng nghaniadaeth y cysegr wrth y nifer o donau a gyfansoddodd—ac yn ddiweddarach drwy geisio cyfansoddi un newydd bob Sul. Nid digon dweud mai ef oedd y prif feirniad yn yr eisteddfodau mwyaf; ef oedd yr eisteddfod i'r cerddorion oedd yn cystadlu, cymeriad nad oedd yn bosib gwneud hebdo, dyn yr oedd dilysrwydd ei gelfyddyd yn ddi-sigl er gwaethaf ambell i ymosodiad.

Roedd yn arweinydd cerddorol y gallai eraill geisio ei efelychu, ac un o'i gymwynasau i gerddoriaeth Cymru oedd iddo annog pobl i gymryd rhan. Gwnaeth hyn drwy ei esiampl frwdfrydig ei hun wrth offeryn neu yn canu, drwy hyfforddi disgyblion ar gyfer cyngherddau neu eisteddfodau, a thrwy gyfansoddi cerddoriaeth ar gyfer testunau Cymraeg y gallai pobl berfformio. Ystyriwn gynifer o bobl sydd wedi canu ei weithiau, fel darnau prawf mewn eisteddfodau, eitemau mewn cyngherddau neu, yn wir, ddifyrrwch nosweithiau cyfan—a sylweddolwn mor hael y cyfrannodd at helpu ei gyd-genedl i fwynhau cerddoriaeth a dod yn fwy medrus ynddi. Wrth iddo gymryd rhan bersonol symbylodd bobl i gymryd diddordeb mewn dysgu pellach ac i awyddu am wybod mwy am theori cerddoriaeth. Drwy ei

them. He attended chapel regularly all his life, and gave considerable support to the Sunday School by his own attendance and by composing specially rhythmic, easy little hymn-tunes for the children. He was an unforgettable *cymanfa ganu* conductor and his interest in congregational singing is shown by the number of hymn-tunes he wrote—and in later years by his trying to compose a new one every Sunday. To say that he was usually the chief adjudicator at the larger eisteddfodau would be an understatement; he *was* the eisteddfod for the competing musicians, an indispensable figure on the platform whose artistic integrity, though occasionally assailed, remained unshaken.

The musical figurehead whom others could seek to emulate, he was a lively influence on Welsh music in that he encouraged participation. This he did through his own enthusiastic example as a player and singer, by training pupils for concerts or eisteddfodau, and by providing music on Welsh texts for people to perform. One has only to consider how many people must have sung his compositions, as test pieces in eisteddfodau, concert items, or indeed whole-evening entertainments, to realize that he contributed generously the means by which his countrymen might enjoy the pleasure of music and become more proficient at it. Through participation he stimulated the interest for further study and the desire for knowledge of the theoretical aspect of music. By his



esiamp! ei hun anogodd gantorion i geisio cyfansoddi, ac yr oedd bron pob un o gerddorion pwysig Cymru ar droad y ganrif yn ddyledus iddo am yr hyfforddiant a gawsant ganddo yn Aberystwyth, Abertawe neu yng Nghaerdydd. Credai fod gan y Cymry bosibilrwydd o fod yn genedl gerddorol iawn a cheisiodd hyd eithaf ei allu i droi'r posibilrwydd yn wirionedd byw. Am hyn enillodd ddiolch ei genedl; edmygai hithau ei holl ymdrechion ac yr oedd yn ymwybodol o'r anrhydedd fod dyn mor enwog yn poeni gymaint am ei cherddoriaeth. Nid rhyfedd, felly, ar ddiwedd y daith i'r *Geninen* ddisgrifio Joseph Parry yn y geiriau hyn,

heb amheuaeth y Cymro mwyaf adnabyddus yn y byd ar ddechrau yr ugeinfed ganrif.

own example he encouraged vocal performers also to try their hand at composition, and most of the musicians of note in Wales at the turn of the century were indebted to him for the instruction they had received whether at Aberystwyth, Swansea or Cardiff. He believed the Welsh to be potentially a very musical nation and applied himself wholeheartedly to making this a reality. It was a grateful task; the nation admired his determined efforts and felt complimented that so distinguished a man concerned himself about its music. Little wonder, therefore, that at the end the obituary notice in *Y Geninen* could describe Joseph Parry as,

without doubt the most well-known Welshman in the world at the beginning of the twentieth century.

ARGRAFFWYD YNG  
NGHYMRU  
GAN  
WILLIAM LEWIS  
(ARGRAFFWYR) CYF  
CAERDYDD

PRIS 5/-