The purpose of this thesis is to collect facts and data on the Gymnafia Ganu so that they may be assembled in one volume. The material is scattered and there is no one source a reader may go to in his search for information regarding the Gymnafia Ganu.

In this short study we cannot hope to include all there is to know because most of the knowledge is still in men's minds. We are hoping the reader may find here enough material to give him a fairly accurate idea of what the Gymnafia Ganu really is, and we hope also that in his reading he may catch some of its "spirit."

Newark, Ohio, August, 1946

Wendell H. Jones
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CHAPTER I
THE WELSH PEOPLE

The Welsh have two dominant characteristics viz., a love for religion and a love for music. These two characteristics may account to a very large degree for the Gymanfa Ganu because it is a religious, musical service.

Of course the Welshman's character has many other facets than the two above mentioned. Authors who have written histories and novels about Wales record these different traits of Welsh character. In his book Wales Owen W. Edwards says:

The wild and rugged outlines are mirrored as intense but broken purposes in the Welshman's character; always forming great ideals, but lacking in the steady perseverance of the people of the plains. The silent and majestic solitude of the mountains, has sunk into the Welshman's character as the fatalism which is the basis of his life and thought. His imagination makes him exceedingly impressionable - he has always loved poetry and theology - but this very imagination, which, enabling him to see great ideals, makes him incapable of realizing them. He is too impatient to be capable of organization, 1

In the dim past when the Iberian and Celt merged to become the people of the land called Wales, "paganistic Druidism with its memories of human sacrifice" 2 was probably the religion of the people. Rome, in the year 43 A. D., under the reign of Emperor Claudius, began the conquest of Britain. It was completed in the year 84 A. D. by Agricola

1 Owen W. Edwards, Wales p. 7
2 Ibid., p. 14
and when he left, this land began rapidly to assimilate the new civilization and remained under Roman rule for nearly four hundred years.

The Romans were driven out of the eastern province (England) about the year 500 by the Angles and the Saxons. However, the western province (Wales) did not begin to fall to the Teutons until the year 577 when Cornwall succumbed to the Saxon Creawlin. Then the Angle King Elthelfrith defeated the Britons at the battle of Chester in the year 613 and all that remained of the old Roman province was what is now known as modern Wales, a mass of mountains between the plains and the sea.

About the year 635 Cadwallon, King of Wales, tried to recover the North but failed. "The Cymric attempt at continuing the political unity bequeathed by Rome found expression in the romances of Arthur whose dim and majestic presence gradually dominated Welsh political thought." 3 It was during this period that Wales became Christian and received its Patron Saint, St. David "who represents a final victory of Christ over a host of heathen deities." 4 It is interesting to note that some of these vanquished deities re-appear in the new religion disguised as saints.

This Christian church of Wales had its own method of tonsure and its own calculation of the date of Easter. The seat of its bishopric was St. David's church and it defied the growing power of the Roman church until 909 A. D. when,

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3 Owen L. Edwards, Wales, p. 29
4 Ibid., p. 30
because of internal strife and the Norman conquest, it gradually relinquished its authority. About the year 1200 A.D. it finally came under the complete dominance of the Pope at Rome.

When the Protestant Reformation came to Wales about the time of Cromwell the Welsh people meekly stood by and saw one Bishop Barlow tear down their monasteries, pillage their churches and altars of valuables, and carry away many precious relics. In other words this "reformer" robbed the Welsh church to enrich himself. It was not long until both the Welsh land-owner and the English Bishop tried to out do each other in grabbing for their personal use the ravaged and desolated church properties.

The Reformation movement however, slowly gained a footing and spread over the land as men like Walter Brute and John Penny, able preachers and martyrs, preached the Protestant message of justification by faith and the authority of the Bible. It would have grown faster in Wales if men like Penny had come first instead of avaricious Bishop Barlow. Wales then has passed from Paganism to Catholicism to Protestantism. "To the Welsh mind religion must be either a sensous delight in beauty and melody or an intense yearning for the severe beauty of the purely spiritual." 5

About the 16th century there was a decline in music, poetry and religion. The Welsh peasant was ignorant and lazy while the land owner and priest became more avaricious and grabbing. "The golden age of Welsh poetry

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5 Owen H. Edwards, Wales, p. 267
which had been degenerating for a whole century came to an end with the Eisteddfod of Caerwys in 1524, and the death of Tudor Aled. It had developed from the strong and realistic odes of the bards, to the love songs of the 14th century to reach the perfection of its beauty in David ap Gwilym. 6

At the opening of the eighteenth century - about 1730 - there began in Wales a religious and literary awakening among the peasants. The awakening intensified a desire for education, and as a result, a system of schools was organized. Even the Sunday School became a place of learning. It is still used as such in some places today. The Literary Meeting was organized which was similar to the Eisteddfod. In fact an united literary meeting on a national scale became an Eisteddfod.

One clarion voice that aroused all Wales was the voice of Howel Harris, a man of strong will and stormy passions. His genius was of the creative kind and following him came a host of preachers and poets with daring imagination who echoed his voice. "The thoughts gained during the period of awakening were perpetuated in song. There is one thing in Welsh literature that is even more perfect than the love song and that is the Welsh hymn. In the hymns of Williams Panty Celn - in moods as various as the passion of a fickle human heart - the mighty thoughts of a period of engrossing mental activity were given an utterance so melodious that they became a lasting heritage." 7

6 Ibid, p. 305
7 Owen M. Edwards, Wales p. 389
BEGINNINGS OF THE CYMANFA CANU

It was shortly after this period of religious and literary awakening that the Cymanfa Canu evolved. Preachers and poets were writing more and more hymns in an effort to express their religious emotions which were common to all, therefore, it was quite natural that the singer should vicariously experience the hymn with the writer, as he joyfully poured out his soul in song.

Singing to the Welshman was, and still is, a natural means of expressing his emotions, therefore, it became a part of his daily life, particularly group-singing, where he could harmonize his voice with others. Wales has produced only a few soloists of note, but all Welshmen seem to have an aptitude for part-singing and this they love especially if it is a great hymn or anthem.

This natural bent for part-singing goes back much farther than the eighteenth century, in fact it can be traced to the twelfth century, for in Grove's Dictionary of music we read:

Another proof of the existence of an early Welsh School of Music is found in a much quoted passage from Giraldus Cambrensis who, at the end of the 12th century wrote of Welsh music thus:

'The Britons do not sing in unison like the inhabitants of other countries, but in many different parts. So that when a company of singers among the common people meet to sing, as is usual in this country, as many different parts are heard as there are performers, who at length unite in consance with organic sweetness.'

8 Sir George Grove, Dictionary of Music, pp. 686-687

which was used as a hymnal.

Archdeacon Pryse (1541-1624) set the psalms into meter in order that the 'Welsh people might be enabled to praise God from their hearts.' This book exerted a great influence.
When we think of the Welsh harp, the crwth, Welsh music goes back to the time of the Druids; then a few centuries later come the bards who sang and played their way up and down the land of Wales. A lengthy list of the names of these bards goes back as far as 60 A.D. There are manuscripts and other sufficient evidence to prove that at a very early period a musical culture existed in Wales — mainly due to the use of the harp and a race of men called the bards. 9

Another proof of the antiquity of Welsh music and singing is found in Baltzell's History of Music:

Roman historians make mention of the Gallic bards composing both religious hymns and songs in honor of their heroes. According to Diodorus of Sicily, the Gauls practiced the musical art long before the Christian Era, having regular schools for the instruction of the younger bards.

The early history of Celtic music in Wales in particular, is mingled with myth. We have only names of bards, Fingal, Fergus, and Osian, no authentic music. The Welsh harp, the crwth, greatly influenced their music. 10

As we have stated, the Gwmanfa Ganu was an outcome of the peasant awakening but this does not mean that they had no congregational singing before that period. There are records of hymnals and song books having been published as far back as the sixteenth century. In the Handbook to the Hymnal (Presbyterian) we find the following information:

Vicar Rees Pritchard (1573-1644) a leader and a poet of ability wrote a book of poems called Canwyll y Gymru (The Welshman's Candle) which was used as a hymnal.

Archdeacon Frys (1541-1624) set the psalms into meter in order that the 'Welsh people might be enabled to praise God from their hearts.' This book exerted a great influence.

9 Ibid., pp. 686-687
10 W. J. Baltzell, History of Music, P. 77
both in Wales and among the colonists (Welsh) in America. It is still in use today.

Rev. Griffith Jones (1683-1761) compiled a hymnal from the writings of different authors.

Through the efforts of non-conformist leaders the works of Watts and Wesley were translated into Welsh and were extensively used.

In 1877 Rev. J. B. Jones won distinction by publishing a hymn book for the Welsh Congregational Church and in 1917 his son Haydon Jones, M. D. published the great Welsh Hymn and Tune Book.11

The Welsh have always been a singing people, finding their best expression in the singing of hymns in "parts." It was quite natural then, that from the desire for this type of singing there should materialize the Gymanfa Ganu.

**THE GYMANFA GANU** *

Whenever the Welsh have migrated they have carried with them two institutions, the Eisteddfod and the Gymanfa Ganu, and have kept them alive. However, the writer has found some sections in Ohio where interest in the Eisteddfod is lagging while the Gymanfa is flourishing.

Florence Jenkins Cope (C. S. U. 1937) and Bamer Mitchell (C. S. U. 1943) have written quite extensively on the Eisteddfod so we need not touch on that here. Suffice it to say that the Eisteddfod is competitive in character and was originally intended as a medium for the "weeding out by competition all the worthless bard, rhymers, and minstrels."12

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11 *Handbook to the Hymnal*, pp. 21-24

* Pronounced, Gaw-man-vaw Gan-nee*
The Gymanfa Ganu is in no way competitive. It is devoted solely and entirely to hymn singing by the assembled group. At first there were no secular songs used and no special numbers by a soloist or choir. Today, in America, and also in Wales, the above is varied by inserting between groups of hymns a special anthem by the Gymanfa Ganu choir, or the choir may sing a group of anthems about midway in the service to give the congregation a rest for a few minutes.

If the Gymanfa is sponsored by a local church the Gymanfa choir is usually the choir of that particular church; if the Gymanfa is sponsored by a group of churches, or an association, the Gymanfa choir is made up from the churches represented in the Gymanfa; if the Gymanfa is sponsored by a Welsh Club or Welsh society, they may invite any church choir to be the Gymanfa Choir, or they may ask the choir of the church in which the Gymanfa is held to be the official choir; if the Gymanfa is a National Gymanfa Ganu, an invitation is sent, by the National Secretary, to all Welsh Clubs who have membership in the National Organization to send the names of good singers from their clubs who shall unite at the Gymanfa meeting and thus form the official choir.

The Welsh words "Gymanfa Ganu" mean, literally, "sing-gathering." The word Gymanfa means to gather, or to assemble, and Ganu means to sing. It is sometimes called a "Singing Festival;" the Welsh speak of it as a "Feast of Song." The Welsh word for singing is caniad.

The Gymanfa Ganu as an institution is not more than one
hundred to one hundred and fifty years old. It is probably
an outgrowth of the religious awakening of the eighteenth
century, and had its beginning in the little Sunday Schools
of Wales. The Sunday schools of a village or town occas-
ionally met together to sing the hymns they all knew and
also to learn new ones they did not have. These "singing
meetings" were well liked and grew in popularity and
spread until they began to take on the significance of a
"movement."

They began to be spoken of as something established,
something that was taking shape.

The public schools also devoted some time to singing
and making preparation for Cymantfas and Eisteddfod for
we read in Norton's book as he describes a visit to a
small school in North Wales:

The girls rose holding their music sheets,
they opened their mouths and let forth in that
room a burst of enthusiastic sweetness as I
have never before heard. I had come out of
curiosity and I was prepared to be bored,
but in ten minutes those Welsh children
fascinated me. Everyone knows that the
Welsh genius is the gift of song, and I
was hearing it from the throats of
small children.13

We are thinking now of Welsh singing as being
crystalized into something concrete and tangible, something
which can be seen and handled, something which has lived
a long time and shows promise of continuing indefinitely.

13 E. V. Norton, In Search of Wales, p. 64
The purpose of this thesis is to collect data and material on the singing Gymanfa, but in passing we might note that there is also a preaching Gymanfa. Rev. Samuel Whiling of Jackson, Ohio outlined briefly this type of Gymanfa to the writer.

The first session of the preaching Gymanfa is held on Saturday evening when a sermon is preached; then on Sunday morning, following, a memorial service is held for those members of the association who have died during the past year; this service is closed with another sermon. In the afternoon another sermon is preached, then a final service in the evening with at least two sermons, closing with the singing of three or four hymns. This type of Gymanfa has been used in Ohio as well as in Wales.

Attention is called to a word the Welsh use when they are particularly moved by singing. The word is hwyl and there is no English equivalent to express its exact meaning; enthusiastic exaltation coupled with religious patriotism perhaps most nearly approaches what they feel.

Each Welsh hymn has a distinct mood, ranging from a tender yearning to majesty and power, a vital force that grips and moves the group. It must be sung in "parts" or it loses its power, in this respect it is similar to a Bach chorale; it is most effective when sung by a group of singers. When heard as a solo or duet the hymn may leave you cold, but when heard as the composer intended it
should be, you will be deeply moved if you have any feeling at all. There is "a spirit" in a Welsh hymn, when it is understood, which gives a warm satisfied feeling that reaches the innermost being and lifts the soul in a calm ecstasy almost infinite.

It cannot be too strongly stressed that the Gymnafa Ganu is a religious service in which God is worshipped in song. Some conductors were very strict on this point, demanding on the part of the congregation a pious attitude and a reverent spirit at all times during the meeting. Sometimes there are those who are thoughtless and careless, who fail to catch the real spirit of the meeting (we find these in every church) but the fact remains that the Gymnafa is essentially a worship service. There is never a fee charged to enter a Gymnafa Ganu meeting.

The Gymnafa is also democratic, even more so than the Eisteddfod. Politics are banished, all creeds and faiths are united in a common purpose, rich and poor are equal, educated and unlearned are on the same level lifting their voices in praise to God because they love to sing.

There is a social side to the Gymnafa Ganu when it is held on a large scale such as the National, which, by the way, is to be held this year at Akron, Ohio (August 31 - September 1). On the evening preceding the Gymnafa day - usually Saturday evening - there is held a "Rosen Lawen" - happy evening - where old friends meet to talk over old times and where new friendships are formed. The meeting is very informal consisting of short talks and reminisc-
censes with some singing, and sometimes light refreshments, such as cakes and tea, are served.

In the early days when rehearsing weeks ahead for the Gymanfa many amusing incidents occurred. The writer's mother, who is eighty-two years of age, tells of one she heard from an uncle when she was but a small child. In this place it seems, they had no books to sing from so the hymns had to be "lined out" for the singers. The leader, uneducated in music, was having trouble making words of a certain meter fit a particular tune they wished to use. They tried it over and over but the words and music just wouldn't come out right. Some wanted to give it up and use another tune but the leader, who probably had a generous amount of Welsh stubbornness, answered "No! We'll try her again and make her come!" And at it they would go once more.

Judge David G. Jenkins of Youngstown, Ohio, who possesses a spiritual feeling and a knowledge of the Gymanfa perhaps as no other man in America, has written a short article for the National Gymanfa Association song book. It is included here in its entirety:

The Gymanfa Ganu

It is not generally known, but a fact nevertheless, that part singing had its origin and early development among the Cymry, or as the English called them the Welsh. A famous historian, Giraldus, writing in 1188, speaks of their skill in vocal music which they sang in parts and not as elsewhere in unison. This skill and custom, developed through the ages, finds its expression today in the Gymanfa Ganu, the Assembly or Festival for Sacred Song.
This institution, in its present form less than a century old, is expressive of the soul of the Gymny, or Welsh, since it gives an outlet for their deep and fervent religious feelings through the medium they love best, the music of human voices blended in harmony. It is, as it must be to the Welsh, a democratic institution, for all persons in all positions in life take part in it. It is devoted to four-part singing of hymns and anthems, and has given the congregational singing of the Welsh people concededly first place among the nations.

The beginnings of the Gwynfan to Ganu were humble, in the little chapels and churches which in such numbers dot the hills and vales of Cambria. After the regular religious service was over the congregation would remain for an hour of song. Unaccompanied by an instrument for the Puritan spirit was never stronger in New England than in Old Wales—led by a leader, innocent perhaps of musical degrees, who sounded the pitch without even a tuning fork, the congregation would be drilled for the forthcoming Gwynfan. For months a few selected hymns and an anthem or two would be rehearsed then in a common meeting place congregations of one neighborhood or denomination would unitedly render the selections so prepared, under a conductor specially qualified and chosen. To hear such an outpouring of balanced trained voices leaves an indelible memory.

Since the demands of part singing could not be met by hymns of simple character, meant to be and usually sung in unison, hymns were composed or adapted for this more harmonious phase of vocal music. Some of these composers, such as Ieuan Gwyllit, have produced tunes which, according to the greatest musicians, take rank among the masterpieces of the world.

The Gwynfan to Ganu has been an incentive and an inspiration to the best talents among the Welsh composers, for to them there can be no greater glory or higher recognition than to have an accepted place in such an institution.

Music, like religion, speaks a universal language; and like it too, it uplifts and benefits all it touches. To extend its beneficial influence through the medium which has made such deep impression on Welsh life, the National Gwynfan to Ganu has been formed as
a permanent American Institution,
giving promise that in this, our
beloved land, the devotional spirit of
our Cymric forebears shall, through it,
find even wider expression. To the
spirit of America gallant little Wales
has contributed much. It is confident-
ly believed that the Gymanfa Ganu is
not the least among these gifts.14

14 Judge David C. Jenkins, Favorite Hymns of the National
Gymanfa Ganu Association.
CHAPTER II
THE GYMANFA GANU IN WALES

As stated before the Gymmanfa as an institution such as we know today is not an ancient one but the material of its making probably goes back a hundred years before it became crystallized into an institution. That crystallization took place about 1860. We find the name of Ieuan Gwyllt associated first with the Gymmanfa Ganu. "Ieuan Gwyllt" was probably the bardic name of one Rev. John Roberts whose real name has become dimmed by the brilliance of his bardic name.

He was born at Tanrhiwfeir, near Aberystwyth in 1822 and was ordained to the ministry in the Calvinistic Methodist church in 1859. He died at Vron, near Caernarvon in 1877. His tune "Moab" is considered by many authorities to rank among the great hymn tunes of the world. A picture of his character and a record of the first Gymmanfas in Wales, is found in an essay which won first prize at an Eisteddfod held in Wales.

I will now give a cursory glance at the Gymmanfa Ganu, Congregational Singing Festival. The first kind of festival or as they were called then Undebau Ganu, commenced in 1861, while Ieuan Gwyllt lived at Berthyr as Pastor of Pantyffyll Chapel, and he conducted a number of these singing unions; which were held every seven weeks. I can trace these Undebau as having been held in 1861, 1862, and 1863, but I am given to understand that Pantyffyll, Ciwydyfagwr and Gafan held them until the later date.
Active with these Undebau was the late Mr. William Powell, Pauddywill. Ieuan Gwyllt left Merthyr on the 28th of August, 1862 to become the Pastor of Chapel Coch, Llanberis, Caernarvon. In 1862, January 15th, we see it recorded that one of these was held at Pontmorlais, Merthyr, Ieuan Gwyllt conducting. They called it the annual meeting, the hymn tunes sung being Navarre, Haravia, Patmos, and Salome.

The Gymnafa Ganu proper as it is held today was founded by the Calvinistic Methodists in the year 1875, and by the Baptists in 1869. The Congregationalists had two Gymnafroedd in 1884 and 1885 when Mr. Daniel Francis was conductor. After this there was a gap until 1889, when Dr. Joseph Parry was conductor until his death in 1903. Mr. Evan Davies was conductor of the first Gymnafa of the Baptists in Merthyr and conducted a number of them. Ieuan Gwyllt conducted the Methodist Gymnafa until he died in May, 1877.

Ieuan Gwyllt was a very remarkable man; considered by some to be eccentric, but in connection with the religious singing of Wales, he was a prophet sent by God, for his whole soul was absorbed in keeping the Gymnafa a sacred institution for the praise of God. He would have no whispering and would not tolerate any remarks by speakers out of keeping with the solemnity of the meeting. The sound of a child, the whisper of a chorister, or rustle at the door would bring forth from him a rebuke. Silence and attention he would have when reading out the hymn, for he wished to instill the religious sentiment of the words into the soul of the choir.1

The foregoing essay was given to the National Secretary by Professor Griffith J. Jones of Cleveland, Ohio. Mr. Jones adds a postscript to the essay:

In the church life of Wales the Gymnafa Ganu plays an important part; and it has done much to foster community singing and to stimulate the production of fine tunes. The secret of its success lies in the fact that it is regarded as something more than a musical performance. It is

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1 National Secretary’s Minute Book, (Loose sheet)
a religious service in which the united congregations rejoice to put forth their feelings in song.\textsuperscript{2}

In "\textit{Llangobalith},"\textsuperscript{3} a novel about Wales, the author devotes a chapter to the Gymanfa Gau. The story takes place in 1833, just the period when the Gymanfa was beginning to be recognized as an institution in Wales.

The teaching of the "tonic-sol-fa" (solfeggio) method of music reading in the day schools and Sunday schools of Wales contributed greatly to give the modern Gymanfa its unique "part-singing." Everyone in Wales can "sol-fa a tune;" the writer's father who was quite musical, told of the time when he worked in the coal mines in Pennsylvania in 1875. While waiting for a car to come so that they could load the coal they had "shot down," someone would produce a piece of chalk, or pick up a fragment of slate and write a four part tune on the broad face of the wall of coal still standing. Then, those in the room gathered around and soon the deep caverns underground re-echoed with mens' voices singing an old Welsh hymn as they read it from their notes on the wall of coal. They sang while working, they sang when going to work, and they sang when coming from work. This same experience was undoubtedly duplicated many times over in their beloved Wales.

Mr. John G. Roberts, a prominent attorney of Cleveland, Ohio who is also very active in Welsh circles of that city, sometime ago gave an address before the Welsh Women's Club of Cleveland. He spoke on the Gymanfa Gau in Wales and

\textsuperscript{2} Ibid.
\textsuperscript{3} Rev. Erasmus Jones, \textit{Llangobalith}, p. 74
because his talk is so complete most of it is included here;

The Gymmanfa Ganu is a Welsh Institution. It is said that Ieuan Gwylit was one of the originators of the Gymmanfa Ganu as an organized institution. But the Eighteenth Century revivals created the sacred melodies which have been the inspiring force. There is a certain ruggedness and spontaneity about these Welsh hymns that awaken our emotions by repetition. The revivals created a demand for Welsh hymns and in response to this demand, Owen Harris and Daniel Rowlands contributed their poetic ability to the writing of Welsh hymns to fulfill the request of the Gymmanfa Committee.

It was the custom for the Gymmanfa Committee to appoint three or four persons to write poetry to be presented at the following Festival. Later, the best poetry was set to music and thus we have our finest Welsh hymns. It was between 1840 and 1860 that this demand was made, and it was at this period that the four-part singing was developed, thus breaking away from the chanting form of singing which was the custom of the Church of England.

Dr. David Evans calls the year 1904 as the first period of the Second Century of Welsh music. It is about the time when the Welsh Calvinistic Body incorporated. It was at this period that the people of Wales were taught the theory of music and instructed the children with simple tunes and anthems. He would let them, as he put it, "play at music." It is an excellent hobby for the children to acquire.

As you well know, the Gymmanfa Ganu is a sacred song festival that has become as important in Welsh life as the slate mines in North Wales or the coal of South Wales. The Gymmanfa Ganu is confined to the singing of hymns and anthems. The plan or procedure is as follows:

The country was divided into various districts and the Gymmanfa Committee would appoint a representative for each church within the district. Every church leader would call his singers together and rehearse in his own particular church. The Gymmanfa Committee would then appoint a leader to take charge of the entire district and he, in turn, would call the various church singers within his district together for a rehearsal.

Now the Gymmanfa Committee would appoint a final leader who had obtained outstanding acknowledgment in music and he would meet with the choirs from all the districts in what would
be the Gymnaf period and there would
direct the singers from all the districts
as they had been trained.
He would then picture to them his
interpretation of the way the hymns should
be sung and would then rehearse, culminating
finally in the big Gymnaf Gau.

Every community or district would rehearse
for perhaps six months prior to the Festival
and at the time set all would meet and join
together in singing the old hymns which have
contributed so greatly to the character and
stability of our people. In order to promote
and develop the Gymnaf Gau it became nec-
essary to set aside one service for the train-
ing of the children so that they, in turn,
would be educated in the art of Gymnaf sing-
ing.

The Gymnaf Gau is a very democratic
institution because in these Festivals are
found all classes of people, the rich and
poor alike, joining together completely
divesting themselves of the daily tasks
and responsibilities.

The Gymnaf Gau differs from what the
Americans refer to as Community Singing,
in that these Festivals are nothing other
than four-part singing and they are invari-
ably religious. It is well for us to remem-
er that Welsh Music was greatly advanced
by the wave of religious zeal in Wales during
the 18th century. It was at this period that
the Gymnaf Gau, placed Welsh congregational
singing from 1860 onwards on a plane as has
probably been unequalled anywhere. The
general desire to foster the Welsh language
and eagerness for elementary education also
contributed greatly to the growth of the
Gymnaf Gau.

Every village and town in Wales contrib-
uted its quota to the general advance. Those
who have come to this country from Wales and
those of us who were born of Welsh parents
have inherited the spirit of the Gymnaf
Gau. It is more difficult in this country
than in Wales to foster these Festivals
because here we are so scattered and it is
very difficult to congregate for rehearsals
as they did# in Wales.

The Gymnaf Gau aims at generating in
the mass not so much a knowledge of technique,
as the capacity to catch something of the
soul of music.

# And still do.

4 John G. Roberts, Talk before Women's Welsh Club of
Cleveland, Ohio. (Unpublished)
Mr. and Mrs. Frank Jones of Newark, Ohio, who came from Newtown, North Wales, talked with the writer about the Gymanfa Ganu as they remembered it some years ago when they lived in Wales. They belonged to the Baptist denomination, but what they say about a Baptist Gymanfa is the same as that of any other denomination.

At that time, about 1895, the Baptist churches of an Association (an association included about three counties) held two Gymanfas each year, one in the Spring and one in the Autumn. The meeting place is upon invitation, at the preceding meeting, of a particular church from a particular town. For example, at the Spring Gymanfa, perhaps the first Baptist church of Newtown would invite the assembly to come to their Church for the Autumn meeting; so, all the churches of that association (three counties) went to Newtown for the Autumn Gymanfa Ganu to be held in the First Baptist Church building.

There was an all day meeting of three sessions, morning, afternoon, and evening. One member from each choir represented in the Gymanfa constituted a committee to choose the Music Director of the day. This committee also selected the hymns to be used. Although the Choir of a church usually took the lead in holding the Gymanfas, the meetings were for all who could come (and they always packed the building, with people standing on the outside looking in at open windows). They did not rehearse for months beforehand as was the custom with some but it seems that the purpose for this type of Gymanfa was to gather together and learn new
hymns (of course they sang the old favorites also) so that they could use them back home in their own local church service. The hymns were printed on pamphlets with words and music, the words in Welsh and the music in the "sol-fa" notation. The minister of the entertaining church presided and the meeting was always opened with reading of scripture and a prayer.

We have a description from South Wales of the Gymanfa by Professor George Morgan of Denison University, Granville, Ohio. Mr. Morgan is professor of Biological Science at Denison. He came to America in 1912 from Cwmavon (near Fort Talbert), South Wales. He describes a Congregationalist Gymanfa.

There were three Congregational churches in Cwmavon who were the sponsors and they, along with churches of other denominations in the community, met for the Gymanfa. A committee composed of representatives from each church in the town met a few weeks or months in advance and selected the hymns and anthems that should be used for that year. Then every Sunday evening after the regular church service was ended, both the choir and congregation, in each church, remained for an hour or so to rehearse and learn the hymns for the forthcoming Gymanfa Ganu.

The hymns were printed on pamphlets with the music in "sol-fa" notation. When learning a new hymn each part was drilled separately in sol-fa, then the parts were sung together, again in "sol-fa." After the leader was satisfied that all knew their "parts" the words were added, and always
in Welsh.

After rehearsing in this manner in the individual church, the churches of each denomination gathered together for practice; then on an appointed day they all assembled in a selected church and held the Cymanfa Ganu for that year. A celebrated Conductor from a large city or University was chosen to come for the "big day" and lead them in the singing. At one time in Cwmavon Dr. Joseph Parry directed the singing at a Cymanfa.
TODAY IN WALES

In Wales today (1946) the Cymanfa Ganu is conducted along the same lines as in previous years and similar to the manner we employ in Ohio with the exception of rehearsals and "special" numbers.

Mr. A. Llewellyn Morgan of Newtown, North Wales has written the author in regard to the Cymanfa in Wales. Mr. Morgan has been Choir Director of the First Baptist Church of Newtown for thirty-five years. He is a cousin to Mrs. Frank Jones of Newark, Ohio. He, very kindly, filled out one of those boresome questionnaires and also procured the latest (1945-46) Cymanfa program of the Calvinistic Methodist Church in Wales. The Baptists of Newtown hold a Cymanfa Ganu each year, and, as Mr. Morgan says, "it is conducted in the same manner as the Methodist Cymanfa."

Mr. Morgan's own words and his own answers to the questionnaire will give a truer picture to the reader than if the writer should try to interpret them so we are taking the liberty of copying a goodly part of both, verbatim. Mr. Morgan's letter is dated July 3, 1946:

Your letter, re. the Cymanfa Ganu was waiting me on my return from a holiday last week end. We have our Singing Festival yearly. (Cymanfa Ganu as no doubt you are aware means Singing Meeting or Festival. These are (all) conducted on exactly the same lines.

The information in re the Cymanfa Ganu was given me by a friend who attends a Welsh church here - Methodistad Calfinaidd (Calvinistic

*(all) inserted by the author*
Methodist) and (he)s attends the Cymanfa Ganu regularly. He also gave me the tune book for you. The Cymanfa Ganu is a very old institution and are "crowded out" each time they are held.

There is no lack of enthusiasm. It doesn't matter what religious sect is holding one, people of all other sects try to get there to listen and to sing.

The largest building in the district is used. Our Baptist Church will seat 2000 if packed well and it has been used several times for Festivals belonging to other sects and it is crammed each time.

I am sorry I am not able to supply you with more programmes. The one I am sending will give you all the information you can get from them as all the others are similar except for the different positions (a) - I am wrong now - this programme covers practically the whole of Wales for this Denomination. The reason is, that owing to paper shortage here in this country they have to economize.

The usual procedure is for each district to select their own hymns and anthems and these are printed and circularized through that district and used at their particular Cymanfa. It usually contains about fifteen or twenty hymns and one or two anthems, and also other particulars affecting their own Cymanfa.

You will note that there are only a few tunes in the book (b) set to staff notation. The Welsh very greatly favor the Sol-fa music to sing from. Of course the organist has the staff notation, also the Conductor.

A last point is that local composers (c) are often helped by these committees (d) who will test their compositions and sometimes include it in the programme thereby bringing a new tune before the public. 5

The reader will note that here, for the first time in this thesis Cymanfa is spelled with a C; Cymanfa. Both spellings are accepted. In Welsh G and C have nearly the same sound. Cymanfa seems to be the accepted manner of

(a) "parts" is what we would understand
(b) the "book" - Detholiad - is filed among the exhibits
(c) One of Mr. Morgan's tunes was used in a Cymanfa
(d) A music committee that chooses the hymns to be used

5 A. Llewellyn Morgan, Letter to the Author

#(he) inserted by the author.
spelling it in this country.

The National Gwmanfa Association of the United States and Canada also gives an opportunity to composers of today to have their hymns used in a program. The By-laws of the National Association says, "that while the popular Welsh hymn classics are to be preserved, new editions should be made from time to time of the modern compositions, and their popularity among the membership encouraged."

Following is the questionnaire on the Gwmanfa today in Wales, with Dr. Morgan's answers:

**QUESTIONNAIRE ON THE GYLANFA GWANU**

1. HOW OFTEN ARE THEY HELD? Once a year (in the Spring) (Singing practices are held through the Winter months)

2. WHAT CHURCHES PARTICIPATE? Each denomination has its own.

3. HOW ARE THE HYMNS CHOSEN? By a committee from the different churches in the district. (A district covers an area roughly of twenty miles.)

4. WHO PRESIDES AND HOW IS HE SELECTED? The President, and he is selected by a committee.

5. WHO LEADS THE SINGING AND HOW SELECTED? A special conductor from outside the district, who is selected by the Committee.

6. ARE THERE "SPECIAL NUMBERS" BY THE CHOIR OR SOLOIST? No. Or perhaps very rarely. The different churches have their singing practices in their own churches and then attend at one place for the Gwmanfa.

7. IS THE SINGING ALL IN WELSH? Yes. Except pieces taken from the Oratories (p. 20 in book)*

8. IS THE GYLANFA OPENED WITH PRAYER & SCRIPTURE? Yes.

9. WHAT TYPE OF ACCOMPANIMENT IS USED? All large churches have pipe organs. These are used and played by that church organist.

10. IS THERE AN INSTRUMENTAL PRELUDE? No.

* National Gwmanfa Association, By-Laws - Hymn Committee
* Book (Detholiad) See exhibits.
This same questionnaire was also sent to South Wales. It is answered by a committee of three viz., the chairman of their Cymansfa Ganu, their conductor (presumably the Choir Director of the church), and the Secretary of the Board of Deacons, Mr. D. Eaton. The church is the Zion Congregational Church of Cwmavon, South Wales, and the reply is signed by Mr. D. Eaton. Following is the questionnaire dated July 7, 1946.

**QUESTIONNAIRE ON THE CYMANFA GANU**

1. **HOW OFTEN ARE THEY HELD?** Annually.

2. **WHAT CHURCHES PARTICIPATE?** A church can hold a singing festival of its own. Generally two or more unite together.

3. **HOW ARE THE HYMNS CHOSEN?** Hymns are chosen by a Committee of two members from each church concerned.

4. **WHO PRESIDES AND HOW IS HE SELECTED?** A minister or layman chosen by the committee.

5. **WHO LEADS THE SINGING AND HOW SELECTED?** A Guest Conductor. The churches concerned have their choice in rotation.

6. **ARE THERE SPECIAL SOLOISTS OR SPECIALS BY A CHOIR?** There are no special numbers.

7. **IS THE SINGING ALL IN WELSH?** Usually, but occasionally English hymns are introduced for some particular reason. Anthems and Choruses are always in English.

8. **IS THE CYMANFA OPENED WITH PRAYER AND SCRIPTURE?** Always.

9. **WHAT TYPE OF ACCOMPANIMENT IS USED?** Organ with Orchestra.

10. **IS THERE AN INSTRUMENTAL PRELUDE?** No.

11. **IS THE CYMANFA OF TODAY HELD TO LEARN NEW HYMNS OR JUST FOR THE LOVE OF SINGING?** The love of singing is the chief reason for its popularity, but its main object is to improve the singing of the churches.
In comparing these two questionnaires we are struck with a similarity of procedure in North Wales and South Wales. We are led to believe, in fact, it is confirmed in Mr. Morgan's letter, that the Gymanfa Ganu is conducted in much the same manner and for the same purpose throughout all Wales.

The Gymanfa Ganu booklets from Wales are included in the exhibits. They are in sol-fa notation and in four-part harmony; there will also be found clippings from Welsh newspapers giving write-ups of Gymanfas at different centers. The one just recently held (May 23, 1946) in the Zion Baptist Church at Llanidloes was their fifty-seventh which goes back to a beginning in 1899.
CHAPTER III
THE NATIONAL GYM ANFA GANU ASSOCIATION
OF THE UNITED STATES AND CANADA

For the data included here on the National Gym Anfa Association the writer was given access to the minute book of the Association by its secretary, Mr. George Bundy of Warren, Ohio, who was most friendly and helpful. These minutes are so complete and comprehensive that they really should be inserted into this thesis without "boiling down," but space will not permit. However, we shall endeavor to give as complete a picture as possible.

The National Association was organized at Niagara Falls, New York on Sunday, September 1, 1929, by a large group of Welsh people (about 2,400) who were on a picnic excursion (originating in Youngstown, Ohio) to the "Falls." While assembled there they held a Gym Anfa Ganu and the resulting enthusiasm was so generally felt that they conceived the idea of organizing and continuing the meetings each year. The Secretary's minutes opens with the following reprint from the program of the Fifth National Gym Anfa held at Chicago, Illinois in 1933:

"During the summer of 1929 the then President and Secretary respectively of the St. David's Society of Youngstown, Ohio, W. E. Lewis and D. J. Lewis, conceived the idea of an over Sunday excursion to Niagara Falls and a Gym Anfa Ganu as a feature of the Society's activities.

Game the day, Labor Day, Sunday September 1, 1929 when some 1400 from the Western Reserve and about 1000
others from scattered points, gathered on Goat Island, Niagara Falls, and raised their voices in songs of praise.

This was the beginning of the National Cymrifa Association. The thought immediately took root and through the efforts of the Druid and W. B. Jones, N. G. G. A., treasurer, assisted by Cymric friends of Rochester, Buffalo, Toronto, Hamilton, London, Niagara Falls, and other points, successful Cymrifa were held at the First Presbyterian Church, Niagara Falls, each succeeding year. 1

The Druid mentioned in the above quotation was a Welsh newspaper published weekly at Pittsburgh, Pa. It is no longer issued. W. B. Jones was its business manager.

For the convenience of those who might be interested enough to read this thesis and who do not read in Welsh, the plural of Cymrifa will be spelled as Cymrifas. The correct Welsh spelling of the plural is Cymrifaed. The "day" Chairman and Music Director are two very important people in a Cymrifa Ganu. Upon them lies the responsibility for the spiritual success of a meeting.

On the program of the Fifth Annual Meeting at Chicago, is also printed the purpose of the organization:

PURPOSE

To gather together at least once annually the Welsh-American people, as a means of consolidating their interest in the continued enhancement of the Welsh Hymnology that has glorified the fame of their forefathers. 2

The motto of the National Association is "Deuwh, Canw
l'r Argiwydd" which interpreted is "Sing Praises to the Lord."
They are governed by a Constitution and By-Laws adopted during the National Meeting at Youngstown, Ohio, September 1, 1935.

1 National Secretary - Minute Book, p.2

2 Fifth Annual Cymrifa Ganu, Chicago Program p.8
EXHIBIT FROM WALES

Clippings from the MONTGOMERYSHIRE EXPRESS

a newspaper published at Newtown, N. Wales.

CYMANFA ANNI BYNWYR LLANBRYNMAIR

Dydd Sul diweddar, cyfathrebuwyd cymanfa gan ysgolion Sul Annibynwyr, Llanbrynmair a Charno, yng nghapel y Graigfrin, ac fe rododwyd cefnogwys ych lawnydd iddi gan yr egwys.

Y bywyd yng nghafresffordd y bore oedd y Parch Luther Moseley, a dechreuwyd gan Mr. E. Jones, Llwyncoed. Holwyd y dosbarth bynaf gan y Parch Robert Evans, a chafwyd asion parod.

Yng nghafresffordd y pwnn, sef cerddia y planif, bywydwyd gan Mr. R. Richards, Penre, a darllenwyd o'r Ysgrydfryd gan Eirian Richards ac yr Ysgrydfryd gwyddo gan Mr. D. Jones. Hen Supp. Holwyd y gwahaniaeth aruthiaid gan y Parch. L. Moseley a R. Evans.

Cafwyd canlyniadau, yr achosiaidau ac yr ei wleidyddiaeth sul neu'r santes plant a'u marchogion. Dosbarth I, Grwpant L. Lewis, Heddi R. Williams (Chapurci), Gareth Williams, Dewi R. Jones, Einion G. Lewis, J. Huw James, Schaw Rowlands, Marcha E. Lloyd, Mair Jones (dh. lawnn), Eirin, M. Jones, Alice P. Williams (da).


Dosbarth IV: Eirin Moseley.
EXHIBIT FROM WALES

A GYMANFA GANU SONG BOOK.

“Pob perchen anadl molionned yr Arglwydd.”

RHAGLEN

CYMANFA GANU

ANNIBYNWYR DYFFRYN AFAN

Yr hon a gynhelir

Yn y ROCK, am 10.30 o’r gloc, ac yn METHANIA
am 2 a 6 o’r gloc, Dydd Llun, EBRILL Dewi

1934

Arweinydd

IDRIS GRIFFITHS, YSW.
A.R.O.O., L.R.A.M., Treorci.

Cynorthwyr gan “Gerddoriai Linyanol Afan”

o dan arweinyddiaeth GWILYM H. THOMAS, YSW.,
A.B.C.M., M.R.S.T.

Arweinyddion y Rehearsals:

Rhai mewn oed ........... Mr. WM. WILLIAMS, Rock
Y Plant .................... Mr. D. M. STEPHENS, Seion
Orgwnyddion ............. Miss A. M. LEWIS, Bethania
a Mr. IVOR STEPHENS, Rock.

Pris y Rhaglen - Pedair Ceiog

Tros, Davies a’r Fawrion. Argraffwyd, Aberafan

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EXHIBIT FROM WALES

Song book used by the Calvinistic Methodists
in their Gymnasia.

(Selections)

Detholiad

LYFR EMYNAU A THONAU
EGLWYSIR METHODISTIAID
CALFINAIDD A WESLEAIDD

GYDAG YCHWANEGLIADAU O DONAU ERAILL,
TONAU PLANT, CYTGAN AC ANTHEMAU

PRIS 5½C. YR UN. about 11 cent.

Y mae pob Ton, Anthem ac awgrym sydd i gael sylw'r
Pwyllgor i gyrraedd yr Ysgrifenyydd cyn y Nadolig, 1945.
Cyferfyd y Pwyllgor ansawd yang Nhirug-glas, Aberwa,
am 4 o'r gloch, y Sadwrn, Mai 11, 1946.

Swyddogion y Pwyllgor Gyffredinol
Cadeirydd : D. T. HAMER, Ysw., Aberdär
Is-Cadeirydd : W. T. MORGAN Ysw., Llangadog
Trysorwigion
M. H. WILLIAMS, Ysw., Bancyfan, Llansadwrn, Llanwrda
J. R. JONES, Ysw., N. P. Bank, Llandello
Ysgrifenyydd : D. J. DAVIES, "Bronant", Pontarddulais

CAERNAFON
LLYFRFA'R METHODISTIAID CALFINAIDD
BANGOR
LLYFRFA'R EGLWYS METHODISTIAID

1945–46

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These By-Laws were drawn up by a committee appointed during the business meeting at Cleveland in 1934. Those who served on this committee were David J. Lewis of Youngstown, W. B. Jones of Pittsburgh, and Edward Elythin of Cleveland. A copy of the By-Laws is attached to this thesis as one of the exhibits.

The Fifth annual meeting at Chicago was evidently an important one because among other things we find that at this meeting the first list of organizations which constituted the national membership was compiled. These different organizations represented a membership at that time of over 10,000 persons.

The Welsh societies registered at the 1933 Gymnaf Caenu in Chicago were:

St. David's Benevolent & Choral Society, Granite City, Illinois.

Miles Druid Club, Miles, Ohio
Daffodil Club, East Chicago, Indiana
St. David's Society, Buffalo, N. Y.
First Congregational Church, Kew Castle, Pa.
Women's Auxiliary of St. David's Society, Granite City, Illinois.

Niagara Frontier Welsh Society, Niagara Falls, N. Y.
Trumbull County Bisteddod Assoc., Trumbull County, Ohio
Cambrian Society, Vancouver, B. C.
St. David's Society, Oshkosh, Wisconsin
Welsh-American Society, Canton, Ohio
Welsh Society, Cleveland, Ohio
Welsh Congregational Church, Cincinnati, Ohio
Women's Welsh Club, of West Virginia
Welsh Church, Detroit, Michigan
St. David's Society, Hamilton, Ontario
Women's Welsh Club, New Kensington, Pa.
Women's Welsh Club, Homestead, Pa.
Women's Welsh Club, Detroit, Michigan
St. David's Society, Youngstown, Ohio
Humbolt Park Welsh Church, Chicago, Illinois
Cambrian Club, Wilkes-Barre, Pa.
Cymrodsorian Society, San Francisco, California
Women's Welsh Clubs, Warren, Ohio
Waukesha Cymanic Choral Society, Waukesha, Wis.
Women's Welsh Club, Coral Gables, Fla.
Gymnasia Gauu Association, Pittsburgh, Pa.
St. David's Society of Fort Ecoron, Sarnia, and St. Clair, Michigan

State Federation of Gymnic Clubs and Societies of Pa.
Women's Welsh Club, Youngstown, Ohio
Ladies Welsh Auxiliary, Canton, Ohio
Women's Welsh Club, Granite City, Illinois
Owens & Lee Club, Wilkes-Barre, Pa.
Eluned Lodge, A. O. T. L., Chicago, Illinois
D. C. Evans Music Company, Cleveland, Ohio

Quite a number of the Societies are named St. David's Society of such and such a place because St. David is the patron Saint of the Welsh. It is interesting to note that East Chicago, Indiana had a Welsh Society named the "Daffodil Club." Daffodils grow in wild profusion in the mountain valleys of Wales.

At the last National Gymnasia Gauu (fourteenth) held at Utica, N. Y., the following Welsh Societies were members of the National Organization:

Niagara Frontier Welsh Society, Niagara Falls, N. Y.
The American Gorsedd, Pittsburgh, Pa.
Welsh Society of Ottawa, Ottawa, Ontario
St. David's Society, Chattanooga, Tenn.
Welsh Boosters Club, Cleveland, Ohio
Trumbull Co., Elsteddad Association, Trumbull Co., Ohio
McGoy St. Congregational Church, Akron, Ohio
Ladies Welsh Auxiliary, Canton, Ohio
St. David's Society, Warren, Ohio
Women's Welsh Club, Warren, Ohio
St. David's Society, Schenectady, N. Y.
Lake County Cambrian Society, Lake County Ind.
Gymnasia Gauu Association, Pittsburgh, Pa.
Cambrian Society, Pittsburgh, Pa.
St. David's Society, Baltimore, Md.
Women's Welsh Club, Cambridge, Ohio
Welsh Congregational Church, New York, N. Y.
Cambrian Benevolent Society, Chicago, Ill.
St. David's Society, Steubenville, Ohio
Junior Welsh Club, Lakewood, Ohio
Women's Welsh Club, Mikes, Ohio
The Druid Club, Miles, Ohio

Fifth Annual Gymnasia Gauu, Chicago Program (1933)
Women's Welsh Club, Lorain, Ohio
Women's Welsh Club, Newton Falls, Ohio
Welsh Presbyterian Church, Detroit, Michigan
Lorain Presbyterian Church, Utica, N. Y.
Jr. Women's Welsh Club, Youngstown, Ohio
Women's Welsh Club, West Cleveland, Ohio
First Congregational Church, Newcastle, Pa.
Cambrian Society, Lackawanna, Pa.
Women's Welsh Club, Washington, D. C.
" " " Morgantown, W. Va.
" " " Canton, Ohio
Welsh Singers Club, Buffalo, N. Y.
Junior Women's Welsh Club, Cleveland, Ohio
Women's Welsh Club, Aliquippa, Pa.
" " " Sharon, Pa.
" " " Steubenville, Ohio
Women's Welsh Club, E. Cleveland, Pa.
St. David's Society, Milwaukie, Wis.
Welsh-American Club, Baltimore, Md.
St. David's Society, Toronto, Ont.
The Parri Society, " " "
St. David's Society, Peterboro, Ont.
" " " Welland, Ont.
" " " Montreal, Quebec
Lewi Sent United Church, Toronto, Ont.
Cambrian Ass'n, Salt Lake City, Utah
Am. True Ivorites, Elume Lodge No. 7, Chicago, Ill.
St. David's Society, Washington, D. C.
Junior Welsh Circle, Maysville, Ohio
St. David's Society, Granite City, Ill.
Ladies Auxiliary, St. David's Soc., Granite City, Ill.
The Welsh Society, Port Huron, Michigan
Gomer Cong. Ch. Choir, Gomer, Ohio
Am. True Ivorites, Martha Lodge No. 10, New Castle, Pa.
Cambrian Welsh Society, Rochester, N. Y.
Beaver Valley Gwynfa Ganau Ass'n, Aliquippa, Pa.
St. David's Welsh Society, Buffalo, N. Y.
Junior Welsh Club, Akron, Ohio
Gwynfa Ganau Ass'n, Detroit, Michigan
Welsh-Amer. Soc., Canton, Ohio
St. David's Society, Utica, N. Y.
Am. True Ivorites, Nococ Lodge No. 55, Chicago, Ill.
Women's Welsh Club, Martins Ferry, Ohio
" " " Girard, Ohio
" " " Detroit, Michigan
" " " Lassiton, Ohio
The Cambrian Club, Wilkes Barre, Pa.
Women's Welsh Club, Youngstown, Ohio
Bethesda Cong. Church, Utica, N. Y.
Women's Welsh Club, McKeesport, Pa.
Am. True Ivorites, Star of Wales Lodge, New Castle, Pa.
Women's Welsh Club, Akron, Ohio
Atlantic City Welsh Club, Atlantic City, N. J.
Women's Welsh Club, Cleveland, Ohio
" " " Carnegie, Pa.
" " " Homestead, Pa.
" " " Chicago, Ill. 4

The Secretary's minutes show that ninety-four different Welsh Societies were members of the National Gymanfa Canu Association in 1942 with nine life members.

Since it is impossible to insert the program of every National Gymanfa since 1929, we will give only the time and place with the respective officers. According to the By-Laws the yearly meeting must be held the Sunday before Labor Day.

First Annual Gymanfa Canu at Niagara Falls, N. Y. (1929)
President, Mr. Wm. E. Lewis, Youngstown, Ohio
Vice Pres. Ellis Hughes, Niagara Falls, N. Y.
Treasurer, Mr. W. E. Jones, Pittsburgh, Pa.
Secretary, Mr. David J. Lewis, Youngstown, Ohio

We cannot give the name of the presiding Chairman and Music Director because there was no printed program of this meeting nor does the Secretary's minutes record their names.

In a Gymanfa Canu service the President of the Association opens the meeting then introduces the Chairman of the Gymanfa for that day; he conducts the devotional, then introduces the Music Director who takes charge of, and leads the congregation in singing the hymns. The President also presides at the business meeting which is held at a different hour from the singing service because no business nor any other thing of a secular nature is allowed in the Gymanfa proper.

Second Annual Gymanfa Canu at Niagara Falls, N. Y. (1930)
President, Wm. E. Lewis, Youngstown, Ohio
Vice Pres. Ellis Hughes, Niagara Falls, N. Y.

4 Fourteenth Annual Gymanfa Canu, Utica Program, (1942)
Secretary. David J. Lewis, Youngstown, Ohio
Chairman. Name not recorded
Director. Name not recorded

Third Annual Gymnafia Ganu at Niagara Falls, N. Y. (1931)

President. Wm. E. Lewis, Youngstown, Ohio
Vice Pres. Ellis Hughes, Niagara Falls, N. Y.
Secretary. David J. Lewis, Youngstown, Ohio
Chairman. R. H. Devies (Gomerism)*, Pittsburgh, Pa.
Director. Prof. Evan Harries, Buffalo, N. Y.

Fourth Annual Gymnafia Ganu A, Niagara Falls, N. Y. (1932)

President. James Atwood, Youngstown, Ohio
Vice Pres. Wm. J. Davies, Utica, N. Y.
W. Stephen James, Hamilton, Ont.
Lot. H. Cooke, Buffalo, N. Y.
George D. Rees, Chicago, Ill.
Secretary. Ellis Hughes, Niagara Falls, N. Y.
Chairman. W. N. Jones, Pittsburgh, Pa.
Director. John T. Roberts, Utica, N. Y.

Fifth Annual Gymnafia Ganu at Chicago, Ill. (1933)

President. Ellis Hughes, Niagara Falls, N. Y.
Vice Pres. There were nineteen, evidently one from
each city represented.
Secretary. Ellis Hughes, Niagara Falls, N. Y.
Chairman (afternoon). Rev. E. Y. Griffith, Oshkosh, Wis.
Director. Prof. David Jenkins, Scranton, Pa.
Chairman (evening). Rev. Robert Humphreys, Pittsburgh, Pa.

The Fifth Gymnafia at Chicago was held over to another
day when an address by the Hon. James J. Davis was given
followed by a Grand Concert. The concert program follows:

Address - - - - - - - - - - - - - - - Hon. James J. Davis

Worthy Is The Lamb- - - - - - - - - - - - - - - Handel
Massed Choir*

No Rest, No Sleep (from Prince Igor - Borodin
Lloyd Thomas

Teyrnas oedd y Ddaear- - - - - - - J. A. Lloyd
Massed Choir

Cambria's Song of Freedom - - - - - T. J. Davies
Cambrian Male Choir

* His bardic name given to him at an Eisteddfod
"Yr Har" - - - - - - - - - - - - Gwent
Robin Goodfellow - - - - - - - - - - - - Prosser

Lassco Choir

"Eleanor" - - - - - - - - - - - - Coleridge-Taylor
Camel's Trump - - - - - - - - - - - - Edward German

Kostyn Thomas
Then Round The Starry Throne - - - - Handel

Lassco Choir

The Conqueror - - - - - - - - - - - - Lowther Prosser
Y. Gymnastl - - - - - - - - - - - - A. S. Hughes

Kostyn Thomas
Hallelujah Chorus - - - - - - - - - - Handel

Lassco Choir

Hon. Charles Evans Hughes was Honorary President of this Gymanfa and the list of patrons shows many other celebrated names such as the Rt. Hon. David Lloyd George.

Sixth Annual Gymanfa Ganu at Cleveland, Ohio (1934)

President. Edward Blythin, Cleveland, Ohio
Vice Pres. Dr. John R. Evans, Chicago, Ill.
Secretary. John Roberts, Cleveland, Ohio
Chairman. Wm. R. Hopkins
Director. Dr. T. Hopkins Evans, Liverpool, England

Memoriam

The hymn-tunes Daniel and Venedocia are included in this program in loving and humble tribute to the memory of the Dean of Welsh-American Musicians, Dr. Daniel Protheroe, who has been called from his labor to rest since our last Gymanfa, in his home city of Chicago.

Seventh Annual Gymanfa Ganu at Youngstown, Ohio (1935)

President. E. E. Williams, Youngstown, Ohio
Vice Pres. Dr. John Evans, Chicago, Ill.
Secretary. George Bundy, Warren, Ohio
Chairman (afternoon) Rev. Rees T. Williams, New Castle, Pa.
Chairman (evening) Dr. Joseph Lloyd, Youngstown, Ohio
Director. Prof. Lowther Prosser, Chicago, Ill.

**St. David's Society Choir, Prof. J. Morgan, Director, Granite City, Ill.

Welsh Pres.: Choir, John R. Jones, Director, Milwaukee, Wis.
Cambran Male Choir Wm. Albert Hughes, Director, Cleveland, O.
Cymric Choral Society, Ery K. Schom, Director, Waukesha, Wis.

5th Sixth Annual Gymanfa, Cleveland Program, (1934) p. 35
Eighth Annual Gymanca Ganu at Atlantic City, N. J. (1936)

President: Dr. John Evans, Chicago, Ill.
Vice Pres. E. B. Williams, Youngstown, Ohio
" " Evan Proser, Atlantic City, N. J.
Secretary. George Bundy, Warren, Ohio
Ass't. Sec'y. Lewis J. Jones, Atlantic City, N. J.
Chairman (afternoon). W. B. Jones, Pittsburgh, Pa.
Chairman (evening) Hon. Stanley J. Davis, Scranton, Pa.
Director. Dr. Lewis Watkins, Philadelphia, Pa.

Ninth Annual Gymanca Ganu at Johnstown, Pa. (1937)

President. Dr. John Evans, Chicago, Ill.
Vice Pres. E. B. Williams, Youngstown, Ohio
" " Caradoc Ellis, Johnstown, Pa.
Secretary. George Bundy, Warren, Ohio
Chairman. Rev. Joseph Lloyd, Youngstown, Ohio
Director. Prof. Samuel L. Evans, Utica, N. Y.

Tenth Annual Gymanca Ganu at Pittsburgh, Pa. (1938)

President. George Hopkins, Canton, Ohio
Vice Pres. Caradoc Ellis, Johnstown, Pa.
" " Robert H. Davies, Pittsburgh, Pa.
Secretary. George Bundy, Warren, Ohio
Chairman. Wm. E. Morgan, Pittsburgh, Pa.
Director. Dr. D. West Richards

Eleventh Annual Gymanca Ganu at Buffalo, N. Y. (1939)

President. Caradoc Ellis, Johnstown, Pa.
Vice Pres. Dai H. Lewis, Buffalo, N. Y.
" " David R. Thomas, Ottawa, N. Y.
Secretary. George Bundy, Warren, Ohio
Chairman (evening). Canon John Samuels, Hamilton, Ontario
Director. John Griffith Thomas, Utica, N. Y.

Twelfth Annual Gymanca Ganu at Detroit, Michigan (1940)

President. Caradoc Ellis, Johnstown, Pa.
Vice Pres. David H. Thomas, Ottawa, Ont.
" " Lot H. Cocks, Buffalo, N. Y.
" " Allen Thomas, Detroit, Michigan
Secretary. George Bundy, Warren, Ohio
Ass't. Sec'y. E. Lenna Williams, Detroit, Michigan
Chairman. (afternoon) David J. Griffith, Detroit, Michigan
Chairman (evening) David R. Roberts, Detroit, Michigan
Director (afternoon). Symphrey F. Jones, Toronto, Ont.
Thirteenth Annual Gymnaf Ganu at New Castle, Pa. (1941)

President. Caradoc Ellis, Johnstown, Pa.
Vice Pres. David R. Thomas, Ottawa, Ont.
" " Allen Thomas, Detroit, Michigan
Secretary. George Bundy, Warren, Ohio
Ass’t. Sec’y. Miss Florrie Davis, New Castle, Pa.
Chairman. Rev. Rees T. Williams, Utica, N. Y.
Director. Dr. Griffith J. Jones, Cleveland, Ohio

Fourteenth Annual Gymnaf Ganu at Utica, N. Y. (1942)

Vice Pres. David R. Thomas, Ottawa, Ont.
" E. W. Roberts, Chicago, Ill.
" " Robert L. Morris, Utica, N. Y.
Secretary. George Bundy, Warren, Ohio
Ass’t. Treas. Arthur M. Roberts, Utica, N. Y.
Chairman. Rev. Rees T. Williams, Utica, N. Y.
Director. Lewis Thomas, F. R. C. O., Chicago, Ill.

Fifteenth, VICTORY NATIONAL GYMNAFA GANU at Akron, Ohio, (1946)

Vice Pres. David R. Thomas, Ottawa, Ont.
" E. W. Roberts, Chicago, Ill.
" Ernest Harris, Akron, Ohio
Sec. Treas. George Bundy, Warren, Ohio
Music Director. William Albert Hughes, Cleveland, Ohio

The Victory National Gymnaf Ganu will include a
"Nosen Lawen" on the Saturday evening proceeding (August, 31).

There will be an impromptu program of speeches and
songs by guests from visiting cities and here old friends may
meet and talk over "old times."

Between the afternoon and evening session the time will
be spent in visiting and partaking of a "Welsh Tea." The
Menu is tea or coffee, thin slices of bread already buttered,
and little Welsh Cakes (tischen bach). The older people
attending consider this intermission a very important phase
of the gathering.
In all probability, as is frequently the custom, during the closing minutes of this Cymanfa Ganu, the Conductor may lead the congregation in singing *Worthy Is the Lamb*, or the Hallelujah Chorus from "The Messiah." They always respond very well without a copy of the music because nearly every Welshman knows these two favorites from memory.

Very often after the concluding session of a Cymanfa Ganu hundreds of the delegates, loath to go home, gather at the Cymanfa headquarters for a farewell visit where they sing until midnight in impromptu fashion, *more Welsh hymns*. Following are a few pertinent comments and excerpts from National programs:

> Hearty greetings are extended to the distinguished visitors present. May they sense today that spirituality which is ever the theme of the Welsh hymn classics, and which, in a profound degree, has attended the Niagara Cymanfa Ganu."^6

---

The Cymanfa Ganu is a Welsh institution. It is a Sacred Song Festival that has become an important part of Welsh life. It is confined to the singing of hymns and anthems. To attend one of the Festivals in a city or town in Wales, and there to see the people gather in one great throng from far and near, and to hear their singing of masterpieces of sacred music under the leadership of a national leader expert in the art of conducting a singing group, is an experience never to be forgotten. These Festivals differ greatly from what is known as Community Singing. In these Festivals there is none other than four-part singing. The months of rehearsing in every community, finally winding up in the Festival itself has created an interest in better music in Wales to the extent of placing it in the front ranks of the nations of the world in congregational singing. While these Festivals are conducted largely within denominational lines, it is not likely that any known institution furnishes a more perfect example of democracy."^7

^6 Fourth Annual Cymanfa, Niagara Falls Program, (1932), p. 2

^7 Sixth Annual Cymanfa, Cleveland Program, (1934) p. 2
From an address by John H. Evans, Pres., we read:

- - - It is our sincere desire to keep before, not only those of Welsh descent, but before the American public, the traditions of dear old Wales, realizing the possibility that within a quarter of a century the Welsh language in America will scarcely be spoken.

It is the purpose of the National Association to carry on this work, so that these grand old tunes shall not be lost, that they will be so well rendered that there will be a demand on the part of other peoples to take hold and keep them ever before the American people.

**********

Rev. John R. Thomas, D. D. says:

--------- What is the special endowment of the Welsh people? The Cymry possess, we believe, to a marked degree the capacity for spirituality. The Hebrew exemplifies this genius in the Oriental setting, but the Welshman in the Occidental setting.

This special racial characteristic is found in Welsh hymnology which is really inspired, and is an accompanying sacred music which fully expresses the written word. Both these vehicles of revealed religion are invariably of the highest standard and level.

**********

Rev. John Roberts, whose bardic name was Ieuan Gwyllt, is supposed to be the founder of the Gwmanfa Ganu or "singing festival," the object of which was to encourage a love for the hymn and the hymn tune.

**********

From President Garadoc Ellis' address before the Gwmanfa at Buffalo we read:

The idea of the Gwmanfa had its inception from the distant past when Welsh folks gathered in their little churches in Wales there to offer their homage, to their Creator in sermons and songs of praise. Their program included the regular religious church service after which an hour was spent in the singing of great religious hymns. So much inspiration was instilled into the people that they made it an institution.

--- For long periods before

8 Eighth Annual Gwmanfa, Atlantic City Program (1936) p. 6
9 Ninth Annual Gwmanfa, Johnstown Program (1937) p. 2
10 Tenth Annual Gwmanfa, Pittsburgh, Program (1938) p. 3
the date set for the Gymnfa Ganu, these groups would gather and under the direction of competent conductors, rehearse the selected hymns of the Gymnfa Ganu.——

Out of that humble beginning has come the Gymnfa Ganu assemblies.—— A Welsh hymn is a fervent prayer to Almighty God. For this the Gymnfa Ganu was created, and we of our generation must use our utmost endeavors in the continuance of this magnificent enterprise. 11

*****************

We offer the heartiest of welcomes to Mr. John (Jack) Jones, famous Welsh playwright and author, who crossed the war-tossed Atlantic Ocean under conditions of great danger in order that he may represent the British Government and the people at our National Gymnfa Ganu. 12

*****************

With half the world already at war and the threat of war for the United States, was the inspiration for the following thought:

———Moreover, may we be of good heart when we think of the day of final reckoning, for we are all confident of the inevitable outcome. We do not believe that a world of tyranny and greed can ever exist, so long as the passionate spirit of freedom such as we have witnessed remains. The defenders of liberty and freedom have seen the difference in the two gospels being offered to the world. One a gospel of hate; the other the gospel of love that is the deep-rooted foundation upon which our Gymnfa and all other Christian institutions are based. (Caradoc Ellis) 13

There have been no National Gymnfas held since the one in 1942 at Utica, the war probably halting any possibility of holding one. However, plans are afoot to make the Victory Gymnfa at Akron on September First, the greatest of all.

11 Eleventh Annual Gymnfa, Buffalo Program, (1939) p.3
12 Thirteenth Annual Gymnfa, New Castle, Program (1941) p.10
13 Thirteenth Annual Gymnfa, New Castle Program (1941) p.3
As a result of this study (thesis) the writer is strongly convinced that the Gymanfa Ganu is growing in popularity both locally and nationally. The very fact that at the first opportunity presented the National meeting is being resumed is convincing evidence that it has an appeal within itself which will cause it to live for a long time to come.
CONSTITUTION
AND
BY-LAWS
OF THE
NATIONAL GYMANFA
GANU ASSOCIATION
OF THE UNITED STATES
AND CANADA

VICTORY NATIONAL GYMANFA GANU
AKRON, OHIO
SUNDAY, SEPTEMBER 1, 1946

For further details write to:
George Bundy, 866 Stiles St. N.W., Warren, Ohio
—or—
Mrs. George Wilson, 759 Sherman Street, Akron 11, Ohio

From Y. DRYCH Utica N.Y.
(Welsh Newspaper) June 15, 1946
VICTORY NATIONAL GYMANFA GANU, SUNDAY SEPT. 1, 1946.

We have all been hoping, working and praying for the coming of Peace, when the members and friends of the National Gymanfa Gau Association from various parts of the United States and Canada can meet in a grand reunion for the "Enhancement of Welsh Hymnology". That day has arrived and the National Executive Committee has decided to hold the First Post War National Gymanfa Gau on Sunday September 1, 1946.

The city in which the Victory Sessions will be held has not yet been selected so we are continuing the invitation for bids that appeared in the last bulletin, which is as follows; "The matter of venue is usually decided by the delegates to the annual business meeting, but owing to War conditions it devolves upon the N.E.C. to select the venue; therefore we are respectfully inviting any Organization Member to make a bid for the 1946 National Gymanfa Gau. Details regarding the responsibility of the local committee acting as host and some helpful information as to cost of staging a National Gymanfa Gau may be obtained from the secretary."

The invitation in the last bulletin did not specify a closing date, hence the necessity for extending the invitation. We are respectfully asking you to discuss this matter and if you decide to bid for the 1946 National, please remember that the deadline for receiving bids is November 15, 1945. We have already received a bid from the Welsh Societies of Akron, Ohio.

We expect to announce the name of the successful bidder about December 1, 1945. That will give the local committee nine months to prepare for another glorious, inspiring and spiritual uplifting time, such as we have enjoyed at past Nationals.

George Bundy
Secretary
THE VICTORY NATIONAL GYMANFA GANU
WILL BE HELD AT AKRON, OHIO, SUNDAY SEPTEMBER 1, 1946

Once again the Welsh people of the United States and Canada can look forward to another grand re-union and feast of Sacred Song when we meet at Akron, Ohio, for the Victory National Gymanfa Gau. Further details will be available after the Welsh Clubs of Akron, organize their various committees.

ENROLLMENT FOR 1946

We will be glad to enroll your society for 1946, dues are $1. per year or your society may become a Life Member for $10.

THE GYMANFA GANU HYMNAL

We are planning to print another edition of "Favorite Hymns", will you please state below, which in your opinion are the fourteen most popular Welsh Hymns you have heard at any Gymanfa Ganu. Your vote will be appreciated and recorded. If you know of anyone who would like to have one of these ballots, kindly send the name and address to the undersigned.

Yours for the "Enhancement of Welsh Hymnology"  

George Bundy  
Secretary-Treasurer

Signed

Address
VICTORY NATIONAL GYMANFA GANU
AKRON, OHIO, SUNDAY, SEPT. 1, 1946

Enthusiasm is running high in Akron as the local committee is busy putting the finishing touches to the arrangements for the Victory National Gymanfa Ganu.

The Mayflower Hotel will be the headquarters for the Victory National; many people from all parts of the land have already sent in their reservations. For further details regarding rooms, please write to the Akron Secretary, Mrs. Winnie Wilson.

Plans are being made for a Nosan Lawen at the Mayflower Hotel on Saturday evening, August 31st. Refreshments will be furnished free and an enjoyable time is assured for all who can make Akron on Saturday.

On Sunday morning a Welsh service will be held with the Rev. David Rees of Frostburg, Maryland preaching a sermon in the language of dear old Gwalia.

The sessions of the Gymanfa Ganu will be held in the Armory with Prof. Albert Hughes, Cleveland directing. The committee assures us that there will be plenty of congregational singing. Selections will be rendered by the celebrated Cambrian Male Chorus of Cleveland and anthems will be sung by a large Gymanfa Ganu Choir. The Akron committee invites all singers from Canada and the United States planning to attend the Gymanfa to send their names to Mrs. Wilson and copies of the anthems will be forwarded.

The Annual business meeting of the association will be held at 5:00 P. M. September 1, 1946. If you have not already elected your delegate, please do so and send name and address to the National secretary.

President Henry T. Jones and your Secretary attended a recent meeting of the Akron committee. The enthusiasm of all members and careful planning by the officers assure us of a real National Gymanfa Ganu on Sept. 1, 1946.
Dear Member:

July 27, 1946

You are cordially invited to attend the Victory National Gymanfa Gau to be held at Akron, Ohio, August 31 and September 1, 1946. The Akron committee has been busy for months attending to the many details necessary for the happiness of the thousands of Welsh folks and their friends who will come from many points in Canada and the United States to take part in this Victory Gymanfa Gau.

On Saturday the Registration, Rooms and Reception Committees will be on hand at the headquarters, the Mayflower Hotel. If you plan to come by plane, bus or train, please notify the Akron Secretary, Mrs. Winnie Wilson, of the time and place of your arrival.

SATURDAY evening Noson Lawen at the Mayflower Hotel.  
SUNDAY morning Welsh service at 11:00 in the Armory.  
GYMANFA Gau sessions 2:30 and 7:00 P.M. in the Armory.  
ANNUAL business meeting 5:00 P.M. Mayflower Hotel.

AGENDA for the annual business meeting:
Call to order and Invocation.
Appointment and report of Credentials committee.
Reading of minutes of last meeting. (Utica 1942).
Reports of President- Secretary- Treasurer.
Reports of Executive and Auditing Committees.
Report of Akron Committee.
Memorial to departed officers and members.
Election of 2nd Vice President (One year term).
Shall the association arrange a St. David's Day program to be broadcast over national net-works March 1,1947? Selection of venue for 1947 National Gymanfa Gau.

Adjournment.

The business of the annual meeting is transacted by Life Members and one delegate from each Organization Member. Please send the name and address of your delegate to the secretary.

Any Organization Member may bid for the 1947 National. Bids may be sent to the secretary or presented by the delegates, to the annual meeting.

Life Member William Hargest, Pittsburgh, Pa., has presented the association with a beautiful new Welsh Flag brought from Wales by his son, Bill, who arrived home three weeks ago. Our thanks to Mr. Hargest for this gift.

[Signature]

Secretary-Treasurer
CHAPTER IV
THE GUMANFA GANU IN OHIO

(A) Introduction

Anything that is said about the situation in Ohio, could probably be said word for word about any other Welsh community in the United States where a Gumanfa Ganu is held. In fact they are conducted in very much the same manner all over the world.

People of Welsh descent may be found in every city and town in Ohio but there are certain sections of the State where they settled in colonies. These sections or areas are: NORTH EASTERN, which includes Cleveland, Warren, Mils, Youngstown, Newton Falls, Canton, Akron, Alliance, etc; SOUTH EASTERN, including Jackson, Oak Hill, Wellston, Gallipolis, Pomeroy, etc; WESTERN, including Venedocia, Vaughnsville, Gomer, Van Wert, Lima, etc; and the CENTRAL AREA, which takes in Granville and the Welsh Hills, Columbus, and Newark.

Florence Jenkins Cope (C. S. 8. 1937) and Homer Mitchell (C. S. G. 1943) in their theses on the Eisteddfod have traced in detail the migrations of the Welsh in Ohio, so if the reader is interested in that phase of Welsh life he is referred to their writings deposited in the Main Library of Ohio State University.

Key towns in each area were visited, but in reality the history of the Gumanfa in an area is names of Welsh people

1 Florence Jenkins Cope, History of the Jackson Eisteddfod, 1937
2 Homer Mitchell, The Eisteddfod in Ohio, 1943
there, because no writings are found. The National meeting takes on so much significance that the local Gymnfa seems paled in comparison; yet because there are so many who are unable to attend the National, the Local becomes very important to its own community. It does something to the people and for the community, that baffles explanation. It probably does more for a town like Venedocia than for Columbus because in Venedocia it touches every single person and is an important community event while in a city like Columbus it touches only a few of the citizens and is scarcely known to have taken place by most of the city.

A form of the Gymnfa Ganu in Ohio was held as far back as 1863. Hamer Mitchell in writing on the Eisteddfod as occasion to mention the Gymnfa Ganu;

A meeting of churches from Oak Hill, Bethel, Horab and Scott was held at Scar March 12, 1863. The meeting opened with religious services conducted by Rev. Robert Williams, then the rest of the day was turned over to the musicians. They did not dare to put on an open competition in the church because of the puritanical attitude of the elders so the program took the form of a Gymnfa Ganu. After the religious services a young lady took charge and gave them some valuable instruction and practice in hymn singing. After dinner there were other instructors. David Jones was the Conductor of the day.3

Florence Jenkins Cope writes of a more recent Ohio Gymnfa. In her thesis on the Eisteddfod she says -

At the close of the Eisteddfod it is common to have a Gymnfa Ganu in the community holding the Eisteddfod. The Gymnfa Ganu is a meeting in which the congregation sings hymns under the guidance of a music director. The four-parts are taken, and in some cases these parts are sung without separating the sopranos from the altos, etc. However, at large Gymnfas the different parts sit together. Programs are printed in advance of the meeting and many Welshmen practice their favorite songs to

* Music Director

3 Hamer Mitchell, The Eisteddfod in Ohio, p. 42
make the Song-fest a success.

When it is said that the Gynanfa takes place at the close of the Eisteddfod it should be explained that it is held either the next day, or, as in the case of the Oak Hill Gynanfa, on the Sunday after the Jackson Ohio Eisteddfod.

The Gynanfa seems to fit in properly with the Eisteddfod. It is not competitive and all the singers who have gathered for the Eisteddfod have an opportunity to sing together, whereas in the Eisteddfod the different choruses sing separately.

Ohio has many cities where this institution is held regularly; Niles, Youngstown, Oak Hill, Jackson, Cleveland, Steubenville, Martins Ferry, and other cities.

The annual event at Niles, Ohio is especially attractive and established an enviable reputation. The event in Youngstown is generally held after the Warren Eisteddfod which is held near Mother's Day. The Oak Hill event comes in the fall as does the Niles Gynanfa. A committee is appointed whose task it is to have programs prepared and effective advertising for the meeting.

Not all the Gynanfas have a sermon delivered by a minister, but this procedure is carried out in the Oak Hill Gynanfa. 4

(B) The North West Area

In the Northwestern part of Ohio the Gynanfa Ganu is an established Institution and most of the communities hold one annually. Gomer, Venedocia, and Vaughnsville are especially active.

The Gynanfa Ganu at Venedocia is held on the Sunday preceding Labor Day. It is customary to invite a musician from a nearby town to serve as Conductor, but at times they have had Conductors who had reached some prominence in the musical world. Such men as the late Dr. Daniel Frotheroe of Chicago, (some of the old settlers say he was the best liked of all), Professor Charles Lowe and Professor Griffiths Jones of Cleveland, Professor Haydn Morgan of Ipsilanti State Teachers College, Ipsilanti, Michigan, Professor Mark Evans

4 Florence Jenkins Cope, History of the Jackson, Ohio Eisteddfod, p. 14
of Lima, and Professor Hugh Owens of Venedocia.

The Gwynfanas are held in the large Welsh Presbyterian Church. Before the war (1941) they printed program booklets with hymns included but for the past few years they have been singing from their regular church hymnal. In the "olden days" there was no printed music at all; familiar hymns were "lined out", and new ones were "lined out" and learned right there in the Gwynfan. They sang Welsh only and had no accompanying instrument. Today they use both piano and organ and both Welsh and English words are sung. In Venedocia they stress very strongly the religious aspect of the Gwynfan Ganu and endeavor to make it a worship service; the Gospel in the song.

The town of Somer has held a Gwynfan Ganu each year in October since 1923. At that first one in 1923, Rev. R. R. Davis was in charge and preached a sermon. They formerly held two sessions (afternoon and evening) but now only one session is held. The Gwynfan is sponsored by the choir of the Welsh Congregational Church. They use Favorite Hymns the hymn book of the National Gwynfan Association. Some well known directors were, Professor Charles Dawe, Thelbert Evans (son of Lark Evans the famous prize winner from Lima), Haydn Morgan, and Professor William Albert Hughes who will direct the singing at the Victory National Gwynfan Ganu to be held in Akron, September First of this year.

Lima has always been known as an Eisteddfod town although they have held Gwynfanas irregularly. However, of late years (probably due to war conditions) they have
dropped the Elisreddfod and are becoming more interested in the Gymmanfa Ganu. The condition in Ven Vert is much the same as at Lima; Gymmanfas held now and then, but not annually.

(C) The North East Area

This is another enthusiastic Gymmanfa Ganu section of Ohio with Niles taking the lead. This area is closely associated with a few bordering towns in Pennsylvania. The Niles event sponsored by the "Tudor Club, Wm. T. Jones, Pres., is held annually the first Sunday in October. They use the McKinley Memorial building for a meeting place and it is always over-flowed; people come for miles around from neighboring cities and it is so popular here that some who do not claim Welsh descent are interested and contribute toward the expenses. They usually invite a guest musician from another town to serve as Music Director (Conductor) and also invite a guest choir to serve as the Gymmanfa Choir. Here also, as in Venedocia, they stress the religious side. A few years ago a local orchestra leader asked the committee if his orchestra could play for the Gymmanfa. He indicated that they would play popular music "because it is what the public likes." The Committee had to tactfully refuse his request because such music would be entirely out of place in a worship service. This musician evidently did not understand the nature of the Gymmanfa Ganu.

Warren, like Lima, is an Elisreddfod town although they have held none for two years. They do not hold an annual Gymmanfa Ganu but unite with Niles in their event. Other
cities in this area holding annual Gymanfas are:
Youngstown, Steubenville, Sharon, New Castle, Aliquippa
and Pittsburgh. Canton just this June (1946) revived
their gathering which had lain dormant for a number of
years. The above cities hold their events in succession
beginning with Sharon immediately following St. David's
Day (March First), and ending with Canton in June. Welsh
people from each city in this area take part in the
events of the other communities, travelling for many miles
to attend.

Cleveland holds an annual event under the auspices
of the Welsh Society of Cleveland, Dr. Thomas Jones, Pres.
It began in 1929 as a "Welsh Song Festival" and is referred
to by Albert E. Weir in his Encyclopaedia of Music and
Musicians.5

The Welsh Presbyterian Church on East 55th St., also
holds an annual Gymanfa Ganu usually in November. At the
last one, November 18, 1945, Prof. D. Penar Williams of
Philadelphia, Pa., was the music Director (Conductor),
and Lieut. W. J. Griffiths, Chaplain U. S. Coast Guard,
was Chairman. In this event an address was given at both
sessions.

At a Gymanfa Ganu held by this church during November,
1943, three Cleveland Composers each had a hymn included
in the program;

5 Albert E. Weir, Encyclopaedia of Music and Musicians, p.1935
The South East Area

This section of the state is lagging at present both in Dymanfa and Eisteddfod activity; there seems to be plenty of interest but apparently the war affected them so strongly that they have not yet recovered sufficiently enough to begin operations again. They feel the need, however, and are hoping that soon the way will open.

Jackson was primarily an Eisteddfod town but did hold Gymanfas occasionally, and always after an Eisteddfod. Their "big one" was after the National Eisteddfod in Jackson (1930).

Florence Jenkins Cope says of this:

After the Eisteddfod a Gymanfa Ganu was held Sunday, October 26th at the Southern Ohio Eisteddfod Auditorium with Dr. Protheroe leading the singing. It was held for two sessions when such favorites as Gwm Rhondda, and Aberystwyth were sung. A program containing thirty-two Welsh and American hymns was distributed to the large audience. It was a fitting close to the greatest musical event in the History of the Jackson, Ohio Eisteddfod.

In the past there were usually three sessions held; the morning was devoted to children's music and a catechism in the scripture; in the afternoon there was an address on hymnology with singing of hymns; and in the evening the whole session was given over to singing. They held two each year, one in the Spring and one in the Autumn. The Gymanfa day and the hymns to be used were announced three months in advance. They usually had a guest conductor, at one time having had Dr. Protheroe of Chicago, and at another time Powell Evans of Atlantic City.

6 Florence Jenkins Cope, History of the Jackson Eisteddfod, p.81
Oak Hill does not hold Singing Gymanfas, but they have held Preaching Gymanfas. The town is close to Jackson and they usually unite with the county seat town in their musical enterprises. Mr. Dan T. Davis, while talking with the writer, did recall a Gymanfa Ganu which was held in 1912. It was a local affair held in the Calvinistic Methodist Church (now the Welsh Presbyterian) at which Mr. A. K. Thomas of Venedocia and Jackson was the Musical Director. Oak Hill along with other towns, Portsmouth, Gallipolis, Pomeroy, etc., participated in the "big" Gymanfa Ganu held in Jackson at the close of the National Eisteddfod in 1936.

(4) The Central Area

The Miami Avenue Presbyterian Church in Columbus holds an annual event sponsored by the choir. This year it was held Sunday, June 9, 1946, with Rev. Chester Armentrout presiding and Prof. William McEride as Music Director. The program was varied with anthems by the choir and a duet by Miss Margaret and Mr. Stanley Morgan.

During the convention of the Welsh Women's Clubs of America held at Columbus in June, 1946, an evening was devoted to a Gymanfa Ganu. Mr. William E. Morgan of Pittsburgh and Haydn Evans of Columbus were the music Directors.

Midway in the program the choir, directed by Mrs. Charles Walton sang three anthems.

Granville and Newark do not hold Gymanfas, but they have a banquet on St. David's Day and an enjoyable part of the program is the singing of a few Welsh hymns. This, however,
could hardly be classed as a real Gwmanfa Ganu. The
celebration is sponsored by the Granville Cambrian Society.
NINETEENTH

Gymanfa Ganu

Song Festival

Held under auspices of

THE DRUID CLUB

At McKinley Memorial Auditorium
NILES, OHIO

SUNDAY, OCTOBER 7th, 1945
AFTERNOON SESSION 2:30 P. M.
EVENING SESSION 7:30 P. M.
Miami Avenue Presbyterian Church
116 Miami Avenue
Columbus, Ohio

Chester M. Armentrout, Minister

"To all who labor and need rest, to all who are troubled and need peace, to all who find the burden heavy and need strength, to all who are strangers and need friends, to all who sin and need a Saviour, this church opens wide its doors in Christian hospitality."
CONCLUSIONS AND SUGGESTIONS

What about the Gymnasfa Ganu of the future? Just now in both Wales and America it is a growing institution with interest running at high tide, especially among the older Welsh people. In Wales they are convinced that it encourages and improves congregational singing in the local church service. With such a motive the Gymnasfa Ganu should live on indefinitely as a part of their daily living. Another assurance that the Gymnasfa Ganu can continue to flourish is the fact that the Welsh language is taught in the Schools of Wales thus giving on coming generations the ability to read it and speak it.

Here in America the only motive apparently is a love for the Welsh hymn. But love alone is not enough to keep the Gymnasfa alive, we must also have the ability to handle the materials in a practical manner. It is impossible and would be impractical to teach Welsh in the schools of America, so if we expect the Gymnasfa to continue among the Welsh of America some other means must be devised.

Many prominent Welshmen are predicting that the Welsh language will not be spoken here after another quarter century. Dr. John H. Evans of Chicago says:

"As it appears now, it is apparent that our language in this country is about to discontinue. In another twenty five years with no immigration it only stands to reason that the good old Welsh language of this country will pass out of existence."

1 Dr. John H. Evans, The National Gymnasfa Johnstown Program, p.3
One of the reasons for organizing the National Association was to perpetuate the Gymnafa Ganu and the officers are now concerned about the matter. From the program of the National meeting in Cleveland we read:

"It is the aim of the National Gymnafa Ganu Association to foster such festivals in the United States and to extend them beyond the Welsh-American Circle, thereby contributing to American life a feature which has proved of inestimable value to the Welsh people and their culture and which is so easily possible through the avenue of the universal language of music."

Dr. John H. Evans in his address before the Chicago gathering says further:

"We Welsh-Americans must carry on, and this is the purpose of the National Gymnafa Association. Our anthems, our hymns and our Welsh tunes are finding avenues of entrance into many churches and choral associations, and this is the primary and ulterior motive of the National Gymnafa Ganu Association. May large the music leaders to institute as far as they can, into other organizations."

These aims and accomplishments are good, but still not sufficient to preserve the Gymnafa Ganu. It is true that it can contribute a great deal to the American way of living and it has something which we need today and always will need so long as we remain one of the greatest nations on earth, and that something is a spiritual uplift. Its democratic atmosphere should also appeal to America, but it is the opinion of the writer that its influence has not extended very far beyond the Welsh-American circle.

2 Sixth National Gymnafa Ganu, Cleveland Program p. 2
3 Dr. John H. Evans, Address at Johnstown, Pa. p. 3
It is true that Welsh music has found a place in our American churches and our public schools. Many Welsh hymn tunes are among the favorites of church people and the children in our schools love to sing such songs as "All Thro' the Night", "The Ash Grove" and "Tony-Bothel" (set to words by James Russell Lowell), but neither will love for these hymns and songs preserve the Gwman Ganu.

There are many good reasons why the Gwman Ganu should continue to function but the big problem is to make it as much a living thing in the heart of the non-Welshman as it is in that of the Welshman; to make it a part of American life until it becomes as much an American tradition, as it is a tradition of Wales. How this can come to pass, time only shall tell. The natural growth method has not extended it very far beyond the interests of the Welsh-American. Perhaps a good plan carefully operated over a period of years might do the trick, but who has a plan? It would take a wiser head than that of the author to devise one.

If we should offer a modified-gwmanfa it might lose its real meaning—its spirit—and no longer be a Gwman Ganu. Somehow, someway, we must make it appeal to Americans and still keep it on its lofty plane, retaining most of its uniqueness.

The writer has no plan to offer but if the reader will bear with him, he would like to submit, in the spirit of humility, a few suggestions which might be worthy of con-
The Plan Idea

If the plan idea should be considered there are many older, experienced men of wisdom such as Judge David G. Jenkins of Youngstown, and Judge Dan Edgar Morgan of Cleveland, who, uniting with energetic, younger men such as William E. Morgan of Pittsburgh and John G. Roberts of Cleveland, could meet and talk over the problem and try to devise a practical, workable program of effort. These men should keep open minds for worthwhile suggestions; then, watching the plan in operation, should they see it fail or become impractical on a certain point, revamp the failure so that it would fit the situation.

Natural Growth

The hymn plus the people makes a Gymnias. Get these two elements together in the proper manner and success is assured. Some communities which were purely Welsh a few years ago are now gradually undergoing a change. People of other ancestries are coming in and now you may see a name that is not Welsh over the door-way of a grocery store or barbershop. In these small towns, such as Somer and Venedocia, the natural growth method has been successful. The Welsh, who are in predominance easily influence newcomers to join with them in the Gymnias.

Children's Gymnias

Perhaps a session for children might help with all the children of the town invited to attend. This should be preluded by a familiarity with the music at least three months in advance.
The aid of the school music supervisors and teachers should be solicited by asking them to include some of the Gymnfia songs in their school curriculum. It could be a part of the educative process and it has been proven by experience that all progressive music educators are very willing to cooperate. In the same manner but on a smaller scale the aid of the Sunday Schools could be sought. Then when the children come to their Gymnfia Gau session with the music already learned and under the leadership of a sympathetic Director, the session should be a success and as a result make them want to come again. Over a period of years this procedure should make them "Gymanfa Minded" when they become adults.

Miles is evidently making a start with their children for they have a new club called the Junior Welsh Circle. This club could very well sponsor such a project outlined above as one of their activities; inaugurate a children's sesion in the Gymnfia at Miles.

(B) Revival

It is extremely desirable that the Gymnfia Gau should be revived in communities where it has lapsed. Revived first among the Welsh-Americans of these communities so that other Americans seeing it might desire it for themselves; then once again the Gymnfia will exert its beneficient influence in the community through the lives of citizens it has touched.

(B) Trained Leaders

The suggestion has been made to the author that the Gymnfia Gau idea could be carried out in all our American
Churches with profit if choir-masters and ministers in general were familiar with its operations and its tradition. Universities, colleges, choir schools and all such institutions where leaders are trained should at least acquaint their students with the Gýmanfa Ganu and its possibilities; then, when these new leaders go out into an actual field of operation they may find a need that only the Gýmanfa Ganu can fill.

Perhaps they should not use Welsh hymns - in some situations that might spell failure - but there are hundreds of grand, old soul stirring hymns of which our young people are entirely ignorant, that under the guidance of a capable leader should make a successful long-to-be remembered Gýmanfa Ganu.

(F) English Translations

The next suggestion may offend some of our dear, older Welsh people, but we must face facts now before it is too late. Because so many of our younger Welsh-Americans do not read Welsh, let us have more of the hymns with English words. Now wait, Welshmen! We know the idiom is different and that it is impossible to get the exact Welsh meaning when translated into English, but if the Gýmanfa is to grow we firmly believe this will help. Let the Welsh patriot be magnanimous and concede this one point, then surely he will be repaid a thousand fold when, singing in a Gýmanfa Ganu, he hears around him enthusiastic young American voices ringing with real Welsh hwyd as they join with him in the moving measures of a majestic old Welsh hymn.
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