



### Message from the WNAA President



#### Update: NAFOW 2020

Dear Members and Friends of the WNAA, In my recent Easter letter, I looked forward to the possibility of NAFOW Philadelphia taking place this fall. The WNAA hoped that the risks associated with the COVID19 pandemic would have diminished to the point that we could all safely get together to celebrate and enjoy our Welshness once again.

*WNAA President David Matthews*

Unfortunately, after careful consideration of the numerous risks still involved, and the uncertainty that exists during this COVID 19 pandemic, and after discussion with the Philadelphia organizing committee's co-chairs, Taylor Williams and Jack Williams, it is with the deepest regret that the Welsh North American Association announces the cancellation of NAFOW Philadelphia 2020.

My heart goes out to the Philadelphia team who has done so much work, together with the WNAA board, in preparing for the NAFOW.

We are still planning NAFOW 2021 for Ottawa.

The WNAA board has worked hard to reschedule the Philadelphia NAFOW for 2022. We will, of course, keep you informed of details.

We traditionally end each NAFOW with these words, 'May God be with you 'til we meet again'. I, now, look forward to meeting each one of you in NAFOW Ottawa, 2021.

Stay Safe!! David Matthews, WNAA President

**2020 NORTH AMERICAN FESTIVAL OF WALES CANCELLED!**

**SEE PAGE 2 FOR PLANS FOR A SUBSTITUTE ONLINE PROGRAM**

### 2021 North American Festival of Wales

Make sure your passport is up to date and mark your calendar for the 2021 North American Festival of Wales in Ottawa, Canada!

Registration information will be online in early 2021.

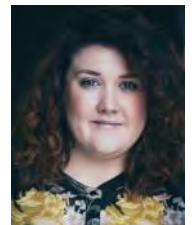
Register through: [www.nafow.org](http://www.nafow.org)



*Huw Chiswell*



*Dafydd Jones*



*Caitlin McKee*



#### Highlights of the 2021 NAFOW

We look forward to the talents of Dafydd Jones, Huw Chiswell, Caitlin McKee and the Dunvant Male Voice Choir conducted by Jonathan Rogers. Jonathan Rogers will also conduct the gymanfa ganu.



*Edward Morus Jones*

We are also happy to announce that the presentation of the 2020 NAWF Heritage Medallion Award to Edward Morus Jones will take place in Ottawa.



*Dunvant Male Voice Choir*

*Conductor Jonathan Rogers*

**FYI from IHQ**



*WNAA Executive Secretary Megan Williams*

This is not a letter I thought I would ever be writing; normally the summer months are extremely busy and my phone, computer and mailbox are abuzz with registrations for the upcoming NAFOW. Nevertheless, the world had other plans for all of us this year and our Welsh activities are on 'pause' and it is certainly leaving a void in my life. I am excited to work on the online program we will show over Labor Day and it has given us a jump start on plans for the 2021 festival in Ottawa. As you will see from the 'highlights' box on page 1, we will be back and better than ever next year. I am also thrilled to announce that we will be returning to Philadelphia in 2022 where much of the original program will go ahead. Details will be posted as available but look forward to Côr y Penrhyn, John Ieuan Jones, Hogia'r Bonc and more joining us.

I can't tell you how much I appreciate the financial support that has been given to help cover our loss of income this year. It is really touching to see how many people have supported us - diolch yn fawr! Donations and memorials will be included in our online program. Hotel reservations for Ottawa can be made starting in September and I will send the details out as soon as they are available. In the meantime, please feel free to contact me with any questions at 607-279-7402 or wnaahq@gmail.com I look forward to seeing everyone again soon!

Diolch yn fawr, Megan Williams

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Edward Morus Jones, Anglesey

Website: festivalofwales.org

**WNAA MISSION**

The Welsh North American Association strives to preserve, develop and promote our Welsh cultural heritage and traditions, including the Welsh National Gymanfa Ganu, and to do all things necessary and appropriate to accomplish these goals.

**Annual General Meeting**

Please note that due to the cancellation of the 2020 festival, the next AGM will be held Saturday, September 4, 2021 in Ottawa, ON in conjunction with the 2021 North American Festival of Wales.

**Labor Day Weekend 2020  
 Online Program**



Labor Day weekend, WNAA will publish an online program which will pay tribute to the 2020 festival and provide an insight into the fantastic program we have put together for 2021.

You will get to meet presenters and performers who will join us next year in Ottawa. Enjoy some of your favorite Welsh music and the recitation of the winning poem from our new Eisteddfod poetry competition. Refer to the article on page 3 for information about this competition. Limited advertising space is available in our online program booklet. Please contact wnaahq@gmail.com for details.

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Direct comments or inquiries to: editor@theWNAA.org

## New Eisteddfod Poetry Writing Competitions Announced

The word from the Welsh North American Association website is that NAFOW 2020 in Philadelphia has been CANCELED ... but not entirely!

The NAFOW Eisteddfod Committee is proud to announce that, despite the published cancelation of the NAFOW 2020 festival in Philadelphia, we are offering our inaugural Poetry Composition competitions!

Plans for adding poetry writing competitions in Welsh and English languages to the Eisteddfod categories were under way at the end of last year, and we see no reason to wait another year to offer them. Unlike the other categories, which rely on performances before audiences, poetry competition can be conducted entirely in written form remotely, if need be. The recitation, solo voice, visual arts, and hymn writing competitions will not be held this year.

The two new adjudicated competitions, English Language Poem and Welsh Language Poem, have the theme of "Hope"/"Gobaith." Complete details for submissions are now available on the NAFOW website [www.nafow.org](http://www.nafow.org) and in other announcements. These are the basic guidelines:

- Both the Welsh and English poetry competitions offer winners prizes of \$250.
- Entries for the English entries must relate to Wales or Welsh history or culture.
- Entrants will use pseudonyms/ffug enwau to ensure anonymity during the adjudicating process.
- Two adjudicators will be assigned to evaluate entries in both competitions.
- No entry fee; submissions must be received by August 12, 2020 and will be accepted via email or postal surface/air mail.
- Anyone may enter either or both of the two competitions, one poem per competition.
- The winners will be invited to recite their poem as part of a virtual NAFOW program over Labor Day weekend.

Details on format and length are set out on [www.festivalofwales.org](http://www.festivalofwales.org)

The Eisteddfod Committee is pleased to introduce the adjudicators for the 2020 Eisteddfod poetry competition:



### Welsh Language Poem:

Menna Elfyn—poet and writer of children's books and anthologies, plays for radio, television, and stage; numerous awards, including member of the Gorsedd for contribution to Welsh Literature (1995), Poet Laureate for the Children of Wales (2002), and Creative Wales Award (2008); Writing Director of the Masters Programme in Creative Writing at Trinity University College, Carmarthen

Eurig Salisbury—cynghanedd expert, winner of the bardic Chair at the National Eisteddfod (2006) and the prose award at the National Eisteddfod (2016); author of books of poetry and prose; Welsh Children's Poet (2011-2013); Lecturer of Creative Writing in Celtic Studies at the University of Aberystwyth; editor of Poetry Wales magazine

### English Language Poem:

Rev. Robert Dayton—lifelong student of poetry, especially of the works of R.S. Thomas and Euros Bowen; Presbyterian pastor for 45 years; current President of the St. David's Society of Pittsburgh; longtime Eisteddfod adjudicator of English Language Recitation

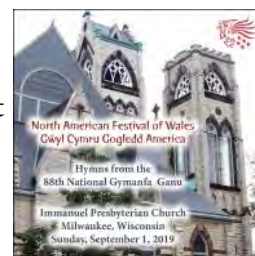
Tony Curtis—Professor of Poetry at University of Glamorgan, winner of Gregory Award (1972), National Poetry Competition (1984), Dylan Thomas Award (1993), Cholmondeley Award (1997), and made a Fellow of the Royal Society of Literature (2001); Emeritus Professor of Poetry at the University of South Wales (Glamorgan); author and editor of books of poetry and prose

During this period of physical separation and isolation, we hope that this poetry competition will help stir our creative urges and strengthen our shared sense of community and continuity. Trusting that you are safe and healthy, we look forward to reading your inspired submissions!

## 2019 Milwaukee Gymanfa Ganu CD Available

Hymns from the 88th National Gymanfa Ganu in Milwaukee, 2019, are now available for sale. This 2-CD set, recorded at Immanuel Presbyterian Church, features conductor Dr. Mari Morgan and organist Steven Jensen. The recording contains all the music from the event, including special music by Côr Cymru Gogledd America with accompanists Keith David Triebel and Karen Jones Wojahn, solo by eisteddfod Welsh North America Prize winner Elizabeth Feltes, and all four organ preludes and postludes. Of special interest is Côr Cymru's rendition of Lle mae llais yn cyffwrdd lleisiau/Where our voices find each other, the anthem commissioned by the Welsh North American Association in honor of its 90th anniversary, with music by Robat Arwyn and words by Mererid Hopwood.

Also included is the winning hymn from the new Daniel Protheroe Hymn Competition at the eisteddfod, Tir Iarll/Earl's Land, written by Kim Lloyd Jones. 2 CD set - \$20.00. To order, go to [nafow.org](http://nafow.org), point to About the WNAA, and choose WNAA Book Store.





## Affiliated Welsh Organizations

It's great to know that Welsh traditions are alive and well throughout the world. In each issue of HWYL, we hope to profile organizations that are doing their part to promote Welsh culture.

### The Perth Male Voice Choir



We have greetings from “down under;” Coosje Griffiths, choir member, and Dai Bonner, secretary, of the Perth Male Voice Choir of Western Australia hope that everyone is well and safe in these unusual times, and that everyone is connecting with each other with music, which is good for the soul.

The choir traces its roots to 1926 when members of the Commercial Travellers' Association in Perth formed a concert party to raise money for charities. Although it sings in the Welsh tradition of four-part harmony, it is not strictly a Welsh choir. However, it does a pretty good job with singing in Welsh! In the fall of 2018 it performed five concerts in South Wales and the Cotswolds, and the trip culminated in a performance at the Royal Albert Hall as part of the London Welsh Festival of Male Choirs.

Seven of the sixteen songs the choir prepared for this concert tour were in Welsh.

You can listen to them on [youtube.com](https://www.youtube.com); search for Perth Male Voice Choir. Its most recent Welsh videos were taken at Royal Albert Hall in 2018. They are “Rachie” and “Cylch o Ganeuon Ryan Davies.” There are other youtube recordings of the choir, or you can visit them at [www.perthmalevoicechoir.org](http://www.perthmalevoicechoir.org).

And if you're in the neighborhood, they welcome guests to rehearse with them!

### Bryn Seion Welsh Church

Sitting in the Hamlet of Beaver Creek, just outside Oregon City and the end of the Oregon Trail, Bryn Seion Welsh Church is a small, white, wood structure with simple furnishings. Organized in 1884 as a meeting place for the early Welsh settlers, it is the oldest and the only active Welsh church west of the Mississippi River.

Typical of many country churches built in Oregon at that time, it is unpretentious in its setting of green fir trees and green lawn. Originally, the church did not have a cupola, but after a tree fell on the roof in 1928, plans for repair and restoration included a steeple as well as a new entrance and stairs. When the congregation celebrated its 50th birthday in 1935, the building looked much as it does today.

The first Bryn Seion gymanfa on June 30, 1935 attracted people from as far away as Vancouver BC. A bus brought people down from Seattle for the weekend picnic and gymanfa. The tradition of a gymanfa held every 4th Sunday in June has continued (until 2020), attracting upwards of 120 people.

About ten years after the church was built, another small building was built near the church; this was called “The Tea House.” Today, church members and guests still meet in The Tea House after Sunday morning service for a potluck dinner and to socialize and conduct church business.

First listed as “The Welsh Evangelical Church” and a year later as “The Welsh Congregational Church,” Bryn Seion is now nondenominational. Our members and associate members come from a variety of backgrounds and most travel miles to attend. They share a bond of Welsh ancestry, the language, love of singing and the tranquil setting.



There is an hand crafted Bardic Chair behind the pulpit inscribed “Eisteddfod Talaeth Wash. 1890” (Washington State Eisteddfod). We have recently learned it was never awarded as “no one was worthy of the Chair” as reported in Y Drych 8 Jan 1891 The chair was donated to Bryn Seion after the Seattle Welsh Church was torn down in the mid 1950's.

Currently, the church is undergoing long overdue improvements and needs your help. Its website, [www.brynseionwelshchurch.org](http://www.brynseionwelshchurch.org), provides all the particulars.



*Bryn Seion Welsh Church and making Welsh Tea Cakes at the church*

## Hunting for Welsh Macaroni

Submitted by Danny Proud

When Calennig performed on stage at NAFOW 2019 in Milwaukee—and what a treat that was—we were invited to join them in singing along with one of those Welsh songs that bounces back and forth between English and Welsh lyrics. This hybrid oddity is called “macaronic song” and like a wild sprig it appears occasionally in the vast salad of Welsh folk music.

Hearing Calennig lead us in singing along in their concert, I was reminded of my first encounter with macaronic songs from Wales, years ago. I was listening to a recording of “Ifan Pant-y-Fedwen” by Plethyn, a Welsh folk band, when suddenly English words cropped up in the first line of the refrain:

<i>Happy now we are all, my boys,</i>	Happy we all are now, my boys,
<i>Happy now we are all,</i>	Happy we all are now,
Gobeithio gawn ni eto gwrdd	Hope we will meet again
Yn wlad y Gymru ‘n ôl.	Back in Wales.

I have often puzzled over it. In this sea shanty, were the Welsh lads practicing the foreign tongue in anticipation of landing at an English-speaking port? Was it a concession to the English-speaking monoglots on board so they all could sing together? And where did this hybrid, this use of mixing of languages, come from?

Some the earliest references to macaronic songs in Europe cite *maccarone* or *maccheroni* literature from the 15th century where Latin and Italian are mixed together. It could have been used where highfalutin churchmen or scholars tried to make themselves understood to the “vulgar folk.” One can find discussions with such dismissive comments as, “a species of burlesque poetry...so as to produce a ridiculous effect” (1911 *Encyclopaedia Britannica*), and “generally derogatory...[for] humorous or satirical intent or effect...” (Wikipedia). But this form has persisted down through the centuries and can be found all over the world in a variety of languages. In America, when you think about it, we even have Dean Martin singing with his macaroni:

When the moon hits the sky like a big pizza pie, that's *amore*....  
 When the stars make you drool just like a *pasta fazool*, that's *amore*....

Let us inspect a few macaronic songs that showcase their versatility and allure. One of the more obvious uses for breaking into English in a Welsh setting is exemplified by the Dafydd Iwan classic, “Cân yr Ysgol.” Using the selective use of a second language this song spotlights the problem of the absence of Cymraeg in the classrooms that generations of Welsh-speaking schoolchildren in Wales were subjected to under the English model. In contrast to the description and narrative of the verses, the refrain with the macaronic style evokes a powerful political statement:

Ond yn yr ysgol mi ges	But in school I had
<i>'Lessons History, Lessons Geography,</i>	History lessons, Geography lessons
<i>Lessons English'</i> o hyd ac o hyd	English lessons again and again,
Ac ambell i 'lesson'	And every so often a lesson
Yn <i>'Welsh,'</i> whare teg,	In Welsh, fair play,
Ac mai Cymro bach oeddwn i.	Because I was a little Welsh boy.

The song “Cân Merthyr” is thought to have been sung in Merthyr Tydfil in the mid-19th century. The use of Welsh gives the dark verses a bit of color and punch, adding opportunities for alliteration, rhyme, word play (e.g., *graig* and *gwraig*), and the sheer impact of Welsh words (such as *lletwad* versus ladle). This song has been recorded by a number of artists, including Cerys Matthews, Pigyn Clust, and Carreg Lafar.

Ye lads all thro' the country <i>gwrandewch ar hyn o stori,</i>	listen to this story
Ye lads all through the country <i>gwrandewch ar hyn o stori,</i>	“ “ “
You better go <i>dros ben y graig,</i> /You better go <i>dros ben y graig,</i>	to extremes
Than go with <i>gwraig i'r gwely.</i>	the wife to bed



My wife did send me <i>waerad</i> down the river Deifad	bleeding
My wife did send me <i>waerad</i> down the river Deifad	“
I did tell her I wouldn't go, /I did tell her I wouldn't go.	
She knock me with the <i>lletwad</i> .	ladle

*Continued on the next page*

*The Welsh folk group Calennig*

Pat Smith from Calennig explains that “Yr wyf i Little Collier” was the macaronic song that Calennig had us sing along to in Milwaukee. It came from the Welsh coal mines and was sung in the pubs. She learned it from Wyn Thomas, who used to work at St. Fagans. “The first verse is traditional. The remaining verses were written a couple of years ago by Stacy Blythe from the band Elfen.” It might have been the perfect choice for an American mixed audience of fluent speakers, learners, and monoglots.

*Yr wyf i* little collier, *yn gweithio* underground,  
The rope will never *tori*, when I go *lan y lawr*.  
*Bara menyyn* when I'm hungry, *cwrw* when I'm dry,  
*Gwely* when I'm tired, and *Nefoedd* when I die.

I'd like to *cwrdd* the manager, and *siarad* to him strong,  
This *bywyd* underground might mean I don't *byw* for long.  
*Gwrando* Mister Mining Boss, us *bechgyn gweithio* hard  
*Talu* decent wages or your *calon* will grow hard.

So *wella* our conditions, and *trin* my family fair,  
Or *dwi'n mynd i* Pennsylvania,  
*am fywyd gwell* lies there.  
To all bosses *mawr y byd*, you know *chi fod yn* true.  
*Talu* living wages or no *Nefoedd* waits for you!

I am...working...  
Break...upstairs  
Bread & butter...beer  
Bed...Heaven...

meet...speak...  
Life...live...  
Listen...boys work  
Pay...heart...

improve...treat...  
I'm going...  
for a better life...  
Big in life...it is...  
Pay...Heaven...

And at the concert, Calennig taught us the following chorus:

*Nefoedd* when I die, *Nefoedd* when I die,  
*Gwely* when I'm tired and *Nefoedd* when I die.

Heaven...  
Bed...Heaven...

Finally, “A ei di'r Deryn Du” (Blackbird, will you go) is a well-known song of romance and complexity. The macaronic style was chosen—why? Could it be to suggest that the blackbird is carrying a message in Welsh, but we are let in on the secret in English? Or is the tangling of languages a metaphor for the tangled relationship as the subject experiences it? As we grope with the macaronic style, this macaroni of meaning, we are drawn into the song in a subtle way.

A ei di'r Deryn Du  
*To my dearest love?*  
O cais fy nghanen gu,  
*For I'm so deep in love.*  
Ni welaf yn unman  
*Such a damsel in my sight*  
A'r ferch mor lân o liw,  
*She is a beauty bright.*  
Mae'i gwallt yn felyn aur,  
*Just like a ring of gold,*  
A'i phryd fel eira gwyn,  
*The truth it must be told.*

*Will you go, blackbird,*  
*Oh reach out to my branch*  
*I do not see anywhere*  
*And the girl so fair of colour,*  
*Her hair is yellow gold,*  
*And her complexion white as snow*

“A ei di'r deryn du?” (Blackbird, will you go) is part of the *Caneuon Traddodiadol y Cymry/Traditional Songs of the Welsh* collection, available through Cwmni Cyhoeddi Gwynn.

Rather than being a vegetable oddity of dubious taste in the Welsh folk music salad, macaronic song to me now seems more like a seasoning of meaning, color, and texture, more like a spice that enhances the telling of the story that is a folk song. Enjoy the salad!

Cwrs Rhith 2020



2020 Virtual Welsh Course

## Learn Welsh Online in 2020

Registration is officially open for Cwrs Rhith (Virtual Cwrs) in July! This summer, Cymdeithas Madog, the Welsh Studies Institute in North America, is offering online instruction in Welsh. In recent years, this course is a one-week, on-site immersion in the Welsh language. However, due to COVID-19 restrictions, it has gone online.

The course takes place over the July 24-26 weekend. Beginning, intermediate and advanced levels are available, and there are two tutors for each level.

To learn more about the online course, its tutors and to register, go to [www.madog.org](http://www.madog.org) and click on the “Learn More About Our July 2020 Virtual Course.”