NEW EDITION

Yr Eheddydd
(The Skylark)

SONG

by

Dr. Joseph Parry.

For Soprano or Tenor

Price One Shilling

Published by
D. J. Snell,
21-22 High Street Arcade,
Swansea.

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This popular Welsh song by Welsh–American composer Joseph Parry often was performed at elstoddfodau and other music events in Kansas in the nineteenth century.
Cultures in Harmony

Welsh Choral Music in Nineteenth-Century Kansas

by Linda L. Pohly

Among the many immigrants to the United States during the nineteenth century were approximately 267,000 persons of Welsh background. Like many others, they sought new economic and political opportunities following several years of poor harvests in Wales in the late 1790s and economic turmoil resulting from French and English conflicts. At first the Welsh immigrants were largely of agricultural backgrounds, but by the later 1820s skilled workers, particularly miners, were among the arrivals. Records of the United States Bureau of the Census indicate that immigration occurred in large numbers in 1860 when approximately 45,700 Welsh arrived, and it peaked during the 1890s when Welsh immigrants numbered more than 100,000.¹

Like other ethnic and cultural groups, the Welsh brought to the American shores a strong tradition of vocal music performance. This tradition included the eisteddfod, a literary and musical competition, and the gymnfa ganu, an informal gathering for the harmonized singing of church hymns.² The Welsh in America also honored their patron saint, David, by hosting celebrations with music on St. David’s Day, March 1. As will be noted later, singing held great importance to the Welsh both for its connection to worship and for the social activities it spawned. This love for music and musical participation helped the Welsh in America maintain a closeness within their individual communities, and it made possible their influence on the non-Welsh population around them.

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Welsh music competitions often were held in association with local Welsh churches such as this Welsh Congregational Church in Emporia.
As is generally known among the Welsh, the eisteddfodic tradition can be traced to the Middle Ages when competitions were held for professional poets and musicians. However, in the late eighteenth century, under the leadership of Tom Jones, a new period of Welsh musical competition began when contests were held for nonprofessional poets and musicians. In the 1820s a competition category added for choral groups changed the emphasis of the eisteddfod and spurred an interest in choral music composition among the Welsh. The first National Welsh Eisteddfod was held in 1860, and the National Eisteddfod Association was formed in Wales in 1880 to assist in regulating competitive activities. It is significant that renewed interest in eisteddfoda in Wales occurred simultaneously with an increase in Welsh migration to the United States, causing the eisteddfod to be on the minds and in the hearts of new arrivals.

The wave of Methodist revivalism in Wales in the eighteenth century affected the growth of hymnody as did the publication of early Welsh hymnbooks for laymen's use. During the next century the trend toward singing schools and the use of the Tonic Sol-fa method of teaching singing led to increased interest in singing harmonized hymns. This in turn led to the development of the gynanfa ganu in the 1860s, which at that time included singing hymns and standard oratorio choruses.

Both the eisteddfoda and the gynanfaed ganu were of sincere and great importance to the Welsh. In a 1908 assessment of that country's influence on American choral music, Welsh-American composer Daniel Protheroe wrote, "Wherever we find Welshmen in any numbers, we are assured of attention being paid to choral singing. The Eisteddfod, or musical festival, is not the only agency in operation, for the churches, by their insistence upon congregational singing, assist greatly."

A typical nineteenth-century American eisteddfod was organized in the following manner: competitive categories (such as tenor solo, women's glee, mixed choir, composition, poetry reading, Welsh translation) and required test pieces or excerpts were announced to interested parties in advance. At the competition, each category was heard in its entirety by one to three adjudicators. After a short break (which might include a special guest performance) the judges announced the category winner(s) and provided verbal explanation to the audience for their selections. Cash or other prizes were awarded to winners; the most competitive categories were usually those for male chorus and mixed chorus. A concert concluded the day's activities and included performances by winners, special guests, and a mass choir of all participating ensembles.

Documented information regarding Welsh-Americans' sponsorship of and participation in these Welsh-tradition events is available only for the period following 1850. While it might be assumed that irregular and informal musical gatherings occurred among the earlier Welsh immigrants (a people known for their love of music), no record of such events has been found. The first verifiable assemblies were in Pennsylvania and Ohio, states with early and large Welsh settlements. However, by mid century some Welshmen already had made their way westward to Wisconsin, Iowa, Nebraska, and Kansas. By 1900 Pennsylvania's Welsh population numbered 100,143, and Wisconsin was home to 11,222 persons of Welsh background. Census reports indicate that the Welsh population in Kansas at the time was 5,728. Of course other ethnic populations with interests in choral music also lived in Kansas during the nineteenth century. Those closest to the Welsh in geographic location included Mennonites, Swedes, and Germans. The Mennonites, who began arriving in the Halstead and Newton areas in the 1870s, considered music an important part of their worship and home life, but they would have found the Welsh interest in competition to be contrary to Mennonite lifestyle and

4. This system was developed by John Curwen in England in the 1840s. Pitch is indicated by letters standing for the familiar do, re, mi syllables; rhythm is shown by bar lines, colors, and periods. See New Grove Dictionary, s.v. "Tonic Sol-fa." According to this source, more than thirty-nine thousand copies of the Tonic Sol-fa edition of Handel's Messiah were sold by 1890.
7. Hartmann, Americans from Wales, 95; see also Phillips G. Davies, "Welsh Settlements in Kansas," Kansas Historical Quarterly 43 (Winter 1977): 443–49; and Carolyn B. Berneking, "The Welsh Settlers of Emporia: A Cultural History," Kansas Historical Quarterly 37 (Autumn 1971): 269–80. Berneking comments on Welsh singing and festivals in Emporia; however, her dates are general and may be superseded by dates found in a thorough search of newspaper accounts.

Cultures in Harmony
KANSAS EISTEDDFOD

The Welsh people of Kansas will give a grand Eisteddfod (or national gathering of poets, singers and orators) at the new city hall, in

OSAGE CITY.

Monday, Dec. 25th—commencing at 10 o'clock A.M. & 10 P.M. and 7 P.M.

PROGRAMME.

Prizes to be awarded as follows:
1. Essay on literature. $4.00
2. Second best, Essay, 1.50
3. For the best six verses, subject, “The Selfish Man,” 1.00
4. Second best. 75
5. For the best story of the Buffalo 50
6. Second best. 25
7. “The works of the Lord,” by Dr. Rees. 0.50
8. Second best. 50
9. Gorylarnwyd, by Robyn Dda, for ladies 50
10. Second best. 25
11. Y Murgorion a Sioned y Gwen—for children 50
12. Second best. 25
13. Third best. 25
14. “Old Morgan and His Wife” 1.00
15. Speech on nature, time 5 minutes. 1.00
16. Second best. 50
17. Speeches (subject given at the time) 50

CONTEST SINGING.

18. Chorus, “The Heavens are telling,” by Haydn. $0.25
19. Glee, Awake Aethian, Dee, Danby. 0.15
20. Glee, Y Fyfron gyfrym, Dee, Danby. 0.08
21. Quartette, (party to choose their music). 0.04
22. Trio, Round the Hearth, Bowley. 0.03
23. Duet, “The Two Sailors, 1 Party. 0.02
24. Duet, “Tell me where is Fancy bred.” 0.02
25. Solo, “The Lark,” 1 Party. (for a lady). 0.02
26. Solo, “Glan Meuddidyn mwyn.” Welsh air (for a gentleman under 24 years of age). 0.01
27. Solo, “The Bells of Aberdovey.” Welsh air (for a lady under 24 years of age). 0.01
28. Solo, “Tell me, Man, y Dymare, Lloyd (for a gentleman under 24 years of age). 0.01
29. Congregational Air, “Dwirio i’r gwyl.” (for a child not under 50 years of age). 0.01
30. Quartette, (music given at the time). 0.02

A Grand Vocal Concert will be given in the evening, all the competing choirs united.

Admission, 50 cents, to any or all the exercises. Children under 12 years of age, 25 cents.
beliefs. With Lindsborg and Bethany College serving as a primary cultural center, in 1881 the Swedish population in that area began annual presentations of Handel's *Messiah*, a tradition that continues to this day. Welsh choirs also were noted for singing selections from *Messiah* in contests and in concerts, but no information suggests a joint Swedish-Welsh collaboration in the nineteenth century. While nineteenth-century German communities in many parts of the United States organized singing leagues (Sängerbünde) to sponsor competitions among their male singing groups (Männerchor), this activity seems to have come to Kansas late in the century. German contests are noted in the *Annals of Kansas* in the 1890s, but no references have been found prior to that date, nor is there any indication of Kansas groups traveling to other states or regions to compete. Also, no evidence links competition among or between Kansas German and Welsh. However, such ties have been found in northwest Ohio in the 1890s when required eisteddfod competition pieces could be sung in English, Welsh, or German.

Emporia, Kansas, in Lyon County, was established in 1857 and became home to a few Welsh immigrants in that year. Other settlements that attracted the Welsh included Arvonia in Osage County and Reading in Lyon County. These towns were close to each other in the east-central part of the state, an area that was advertised widely in Wales and the eastern United States as possessing fertile (and easily purchased) land. Farming was a profitable endeavor, but Welshmen also could find employment in the coal, railroad, and timber industries of the area. In 1869 the *Emporia News* welcomed additional Welsh citizens to the area because they were "industrious and enterprising." By 1870 approximately 600 Welsh had settled in the Emporia vicinity, 400 in Arvonia, 100 in Reading, and about 650 scattered throughout the remainder of the state. Most of these settlers were of Presbyterian and Congregational religious backgrounds.

Tradition has held that the first eisteddfod in Kansas was in 1870, but according to the *Emporia News* the first eisteddfod occurred before 1889 in the Emporia area: "for several years these exercises [eisteddfod] have taken place at the school house in the Welsh settlement south of town, but on Saturday last the Court House was used." The public received no advance invitation, only this report that a competition in singing and speaking had taken place. The article noted that the Welsh previously had "kept very quiet," and that "few people knew anything of the rich literary treat." It went on to report that sessions had been held at 10:00 a.m. and 2:00 P.M. for the thirty-six participants from Arvonia who had joined those from Emporia. Unfortunately the newspaper provides no information about repertoire at this contest, nor about the backgrounds of the participants. The choir members and contestants probably were the common Welsh people—miners, businessmen, farmers, and families—who settled the area. According to Mrs. H.G. Jones, "In those days everyone who entered a chorus must have his voice tested, and be able to read music readily." Given the importance of singing and harmonizing among the Welsh, this presumably barred few from entering the ranks.

Arvonia's firstrecorded "eisteddfod" [sic] was announced for July 4, 1871, with literary events scheduled for the morning and musical events for the afternoon. A concert closed the affair in the evening. No evidence of St. David's Day activities or cymroaddau in the first decade of Welsh settlement in Kansas has been found. A story is told, however, of the Oliver Phillips family who lived on Duck Creek inviting newly-arrived male immigrants to stay in

11. Linda L. Polity, "Welsh Choral Music in America in the Nineteenth Century" (Ph.D. diss., Ohio State University, 1989), 43.
13. *Emporia News*, December 24, 1869; Lucina Jones, interview from Flint Hills Oral History program (transcript, Lyon County Historical Society, Emporia), cites 1870 as the date of the first eisteddfod in the area. Likely the interviewee’s memory or the source is not accurate.
their home, and that they all "sang Welsh hymns until long past midnight." 16

Even after competition had begun, the term "eisteddfod" was only occasionally used in early press reports of Welsh activities. In 1870–1871, the Welsh of Emporia held "festivals" and "fairs" in association with local Welsh churches. These affairs often had practical as well as musical functions—the festival at the Welsh Presbyterian Church of September 1872 was used to raise funds for plastering the church. 17 The fair held in December 1872, which included performances by local Emporia soloists and ensembles and a demonstration of penillion singing by D. L. Davies, was at least in part a competition. The Osage City Club and the Emporia Glee Club competed against each other at this event with the songs "Cwynyp Llewelyn" (Fall of Llewelyn), "Y Blodwyn Olaf" (The Last Flower), and "Mai" (May). 18 Audience members were charged fifty cents for admission.

By 1875 interest in competition was strong enough to justify two eisteddfodau in that year. At the Osage City contest in July, the Emporia Welsh Choir directed by Thomas H. Lewis won the choral competition prize of twenty dollars for its performance of "O Father, Whose Almighty Power" from Handel's Judas [Maccabeus] defeating the Osage choir and a choir from Dry Creek. Other competitions were offered in singing and in speaking, some in English and some in Welsh. At the evening concert following the competition, all three participating choirs combined to form a grand chorus of about seventy-five singers for the traditional final presentation of the test piece. The Reverend Phillips directed, assisted by accompanist Eva Dodds at the piano. The day's festivities closed with a "grand pyrotechnical display" (fireworks). The December 1875 eisteddfod in Emporia, called the "Semi-Annual Eisteddfod," had an average of six contestants in each of the musical categories. The composition prize was divided between two of the nine contestants—William Jones of Gomer, Ohio, and D. L. Davies [Davies] of Arvonnia. Jones' participation indicates that Welsh-Americans competed in eisteddfodau held in states other than their own. 19

Much can be learned regarding repertoire, nonmusical events, prizes, and contestants from the newspaper account of the December 1876 eisteddfod in Osage City. 20 Of this eisteddfod's program, the Welsh folk tunes and the work by Haydn may be more familiar than "The Lark" (The Skylark) by Joseph Parry and "Teyrnasoeedd y daear" by J. Arbrose Lloyd. The latter is a thirty-bar bass solo in the midst of a choral anthem written in 1852. The range is moderate for a bass and the rhythm is straightforward, but it contains some difficult intervals. The text is based on Psalm 68: 33. This selection also formed part of the requisite contest repertoire in Milwaukee, Wisconsin, in 1867 and Wilkes-Barre, Pennsylvania, in 1877. The Parry solo for soprano with piano accompaniment is rather typical of other parlor-type songs written at this time: the text is sentimental (about love but with some religious overtones), the piano doubles many of the singer's pitches, a high note is held near the end on the word "soar," the triple meter is consistent and moderate, and the major harmony is spiced with occasional chromatic notes. A 1916 printing included the Tonic Sol-fa notation mentioned previously in addition to standard notation.

In the winter of 1880, the Kansas State Eisteddfod, held in Emporia at Bancroft Hall, offered prizes totaling three hundred dollars to choirs and soloists. 21 John P. Jones, music judge from Chicago, awarded the Emporia choir fifty dollars for its performance of "Old Fiftieth" (a hymn setting) and the same amount to the Arvonnia glee singers for their superior singings of "Y Gwanwyn" (The Spring). 22 By this time eisteddfodau were coordinated by a Welsh commit-

17. Emporia News, September 13, 1872.
18. Ibid., December 20, 1872. Penillion singing is an ancient Welsh performance technique involving the improvisation of four-line stanzas and descant melody to an established melody and harmony provided by the harp. Unfortunately the names of composers are omitted in newspaper accounts.
19. Ibid., July 9, 1875. Osage City Free Press, July 10, 1875. The Free Press article also provides a history of the eisteddfod in Wales. No identification has been determined for the Reverend Phillips, although possibly he is Oliver Phillips of Duck Creek.
21. Osage City Free Press, December 25, 1876.
22. While called a "State Eisteddfod," most participants were from the Welsh populations around Lyon and Osage Counties.
tee, under the auspices of the Welsh community as a whole, with one person selected as president and leader. Little is known about the specific formation and structure of the eisteddfod committees; they likely sought prize-money purses (donations or audience door receipts), contracted judges, and established schedules. The committee also functioned to announce in advance (and possibly select) the required test pieces. The president usually made opening remarks at the contest and served as master of ceremonies at the closing concert.

In 1884 a Christmas Day eisteddfod in Osage City attracted “Welsh citizens of Lyon county and Osage county chiefly, but persons were also present from many different points in the state and from Nebraska, Iowa, and Pennsylvania.” The music adjudicator at this contest was Professor Lewis Anthony from Pennsylvania. He received one hundred dollars for his judgments, which “gave great and universal satisfaction.” In the choir competition, Osage City and Arvonia were bested by the Emporia ensemble’s rendition of the required test piece “Y Flwyddyn” (The Year). This particular gathering also included a competition category called “Extempore singing” (a term not widely used and not explained); Rolie Williams and party from Osage City won this prize.

As previously noted, composers and professors from the East, such as John Jones and Lewis Anthony, occasionally traveled to Kansas to judge contests. And at least one Kansas Welshman had the opportunity to travel to other states to adjudicate an eisteddfod. Professor D. O. Jones of Emporia, trained in London and well regarded as a local conductor, served as music judge at contests in Colorado, Iowa, and Missouri.

An account of the state competition of 1883 held in Whitley Opera House in Emporia provides further examples of music competition categories: grand chorus, chorus, glee, quartet, tenor, baritone, soprano, duet, and children’s choir. Required test pieces included the standard mix of oratorio selections, part songs, Welsh airs, and parlor-type songs such as “Achieved is the Glorious Work” by Haydn, “Oh Lovely Wales,” “The Lark” by Mendelssohn, and “Kind Old Friendly Feeling.” Nonmusical categories included essay writing, poetry, and declamation; cash prize money totaled about four hundred dollars with the largest prize (seventy-five dollars) awarded to the winning grand chorus. Solo winners received two dollars. This event witnessed a tie in the chorus competition; Osage City and Emporia had to split the thirty-five-dollar prize. The final concert of the evening featured guest artist Arthur Jeremy of Wilkes-Barre, Pennsylvania.

Many contestants from Emporia, Arvonia, and Osage City sang in English, but songs performed in Welsh were not uncommon. Occasionally local newspapers also printed reports and announcements in Welsh. The sizes of choirs during the 1880s were reported in the Osage City Free Press of December 1885. At that time the Arvonia choir had forty singers, Dry Creek’s featured fifty, and Emporia boasted two choirs: one sponsored by the St. David’s Society with forty-five singers, the other from the Presbyterian Church with fifty. The importance of the eisteddfod and the camaraderie it encouraged among Welsh communities is indicated by a greeting received at the December 1888 Emporia meeting from participants at an eisteddfod held concurrently in Coal Creek, Colorado.

A lengthy article in The Overland Monthly of April 1889 provides information (clothed in negative opinion) about one eisteddfod held in an anonymous Kansas town about 1884. The writer proclaimed that the Welsh of the area were very interested in singing but observed:

> were the quality of their voices but equal to the quantity of their zeal, the effect of their performances would be sublime; as matters are, however, the effect is—something else. . . . How they sang! each one evidently imbued with the idea that the chorus was to win the prize through his or her individual efforts. How they rolled their heads in time to the music . . . while others furtively beat the floor with one foot."

24. Osage City Free Press, January 1, 1885.
27. Osage City Free Press, December 31, 1885; Emporia Daily Republican, December 26, 1888.
28. A.W.G., “The Kansas Eisteddfod,” The Overland Monthly 13 (April 1889): 430, 432. Although the author’s name is not provided in the journal, it would be interesting to know this writer’s ethnic and musical background in light of some of the derogatory remarks.
Welsh-American musicians, such as D.O. Jones of Emporia, had an impact on the communities in which they lived. Trained in London, Jones was well regarded as a conductor, composer, and music judge.

The Whitley Opera House in Emporia was the site of the state eisteddfod competition in 1883.
The author went on to note the use of the Welsh language for some speaking and singing events as well as for portions of the printed program—a frustration to the writer who had been "taught to read with the aid of vowels." This condemnation of Welsh-American singing quality is rather unusual judging by accounts in other states. The article also mentioned the use of orchestral accompaniment for the eisteddfod, a variation from the a cappella manner or piano accompaniment usually employed, and it implied that the eisteddfod lasted at least three days, an indication of its size. In contrast, a "Cyfarfod Llenyddol" (literary meeting) scheduled for December 26, 1887, in Osage City was labeled "an Eisteddfod on a small scale." A separate event was held that year in nearby Arvonia.

Sponsorship of both large and small eisteddfodau continued in Kansas into the 1890s. In 1892 the Second Congregational Church of Emporia began a tradition of localized annual contests that lasted at least seventeen years. In the same year (1892) the community of Peterton hosted an eisteddfod that was pronounced a grand success. These events are evidence of continued community and church involvement in Welsh musical activities. In May 1893 the "Kansas Columbian Jubilee" was held in Hutchinson to select a choir to represent Kansas at the World's Columbian Exposition in Chicago. A Welsh choir from Emporia took second place to an ensemble from Topeka. In December of that year, plans for a large-scale "Kansas Musical Jubilee" were announced as a result of interest spurred by the Columbian competition. This Kansas Jubilee was scheduled for May 1894 in Hutchinson, and it included contests for choruses, ensemble, and solo singing. The Emporia choir won the grand prize of five hundred dollars for its performance of "Hallelujah to the Father" conducted by D. O. Jones. While these jubilees were not strictly for Welsh participants, the Welsh of Kansas played a prominent role in their early organization and membership.

In the following year, an argument over prize money threatened to end the jubilee tradition. The event, however, proceeded as planned, and the Emporia mixed choir and ladies' chorus won their divisions for the second straight year. A jubilee also was performed in May 1896; the repertoire included "O Father, Whose Almighty Power" and "And the Glory" both by Handel and "Hunting Song" by Mendelssohn.

Annual jubilees were held in Hutchinson in May or June into the twentieth century; however, the original format and purpose of the jubilee had changed. By the turn of the century, it had become an interstate contest for school groups and for community musicians from several Kansas cities.

St. David's Day concerts for the Welsh public began in Emporia in March 1888 and have been held almost annually since. In 1889 the Emporia Choral Society began presenting oratorios such as Handel's Messiah in concert settings, and the Welsh Choral Union of Emporia began offering public concerts. These concerts included a variety of music: arrangements of Welsh folk songs, choral anthems, and parlor-style vocal solos. A St. David's Day concert program from 1894 suggests a similar mixture of Welsh airs and sacred song titles including "Land of My Father" (the Welsh National Anthem), "Prayer of the Wanderer" (duet), "Nant y Mynydd" (glee), and "Arm of the Lord, Awake" (chorus). A review in the Emporia Daily Republican declared that the chorus "showed careful training, which reflects great credit on its conductor, Mr. H. T. Rees." The observation of St. David's Day especially with music was important and expected.

cultures in harmony
This collection of Welsh folk songs by D. Emlyn Evans includes "Morga Rhuddlan," which was performed in Emperia in 1892.
the annual gathering held in Emporia in March 1895 included songs, poetry, instrumental solos, and recitations. In 1898 the Reading Record stated that “St. David’s Day was duly observed at Arvonia Tuesday. A number from here attended.”

A St. David’s celebration in Osage City in 1896 attracted Welsh from the neighboring community of Peterton, and it consisted of an afternoon session in Welsh and a concert in English in the evening. The Welsh of Arvonia and Reading held a combined meeting in March 1898. The St. David’s tradition in Kansas is a long one; March 6, 1888, witnessed the one-hundredth-anniversary St. David’s Day celebration of Emporia.

Unfortunately no records exist of cymraeg canu in Kansas during the early years. This probably is due to the informality of these gatherings at the local level. Since modern St. David’s Day meetings in the state often include the harmonized singing of Welsh hymns by the audience (the primary activity of a gymnfa ganu), likely hymn singing was also an important part of St. David’s Day gatherings in the late nineteenth century.

Throughout the second half of the nineteenth century, the choice of musical repertoire for Welsh musical activities seems to have remained constant in Kansas and consistent with that selected in other American states and in Wales. At the turn of the century, a Pennsylvania newspaper listed works by Mendelssohn and Parry among those recently performed in Wales. And, as previously noted, choralss and arias from the pens of Haydn, Handel, and Mendelssohn were extremely popular in the United States. Arrangements of Welsh airs and folk tunes for soloists or ensembles also were common, serving both musical and nationalistic purposes. The same is true for part songs, anthems, and glee written by Welsh and Welsh-American composers such as J. Ambrose Lloyd and Joseph Parry. These works were similar in style to the parlor and church-choir music written at this time by non-Welsh composers such as Cero Pinsuti or Dudley Buck. The Welsh–American pieces were within the capabilities of the nonprofessional singers who constituted the Welsh choirs, but they still provided performers with a musical challenge great enough to warrant competition. The lack of musical complexity in these short works may seem contradictory to the polyphony, range, and melismas of the classical repertoire. But the reputation of Welsh choirs was favorable in the nineteenth century; likely the part songs and glee offered variety and a means of recognizing the creative skills of Welsh and Welsh–American composers.

Welsh music and musicians have left their marks on the non-Welsh citizens of Kansas and America. Greatly significant is the connection between the Welsh eisteddfod and the public school spring music contests that are still an important part of public school music. The first official school contest in the United States was held in 1915 in Emporia, Kansas, under the direction of Frank Beach and sponsored by a school system whose music department had been supervised by a musician of Welsh heritage, D. O. Jones. A similar relationship can be found in the history of school music contests in Ohio, where for many years competitions in Jackson were called the Jackson, Ohio, School Eisteddfod. The most significant change from the eisteddfod to the modern public school contest is the latter’s inclination toward ratings rather than selection of a single first-prize winner. Nevertheless, noting the continuing importance of public school music contests late in the twentieth century, the Welsh influence and impetus in American music must be recognized.

Individual Welsh–American musicians, such as D.O. Jones, also had an impact on the communities in which they lived. In addition to his other skills, Jones is credited as composer of the anthem “O Give Thanks Unto the Lord” in an eisteddfod summary from December 1892. Likewise, W. Rhys-Herbert supported musical endeavors in Emporia in the early 1890s through the organization of a singing society, participation as a singer in concert events, and composing, accompanying, and arranging. The Library of Congress holds several of his compositions and

37. Emporia Daily Republican, March 2, 1895; Reading Record, March 4, 1896.
38. Lebo Enterprise, February 27, 1896.
39. The Arvonia St. David’s Day program in 1912 was a combined concert and eisteddfod. Further research into Welsh–American activities in Kansas during the twentieth century is necessary to determine if the combination of events became the norm.
40. Scranton Republican (Penn.), April 14, 1900.
42. Emporia Daily Gazette, December 26, 1892.
The sixty-first
WELSH NATIONAL
GYMANFA GANU
Music Festival

September 3-6, 1992

“DEWCH I DDINAS
KANSAS I GANU!”
“Come to Kansas City
and Sing!”

SCHEDULE OF EVENTS

Hyatt Regency Hotel
at Crown Center
Kansas City, Missouri

The estyledd and Welsh music traditions
have continued in the twentieth century in
the forms of music festivals, school contests,
and St. David's Day celebrations.

St David's Day
Program
Arvon, Kans., March 1, 1912

Instrumental Music
March of the Men of Harlech

Solo and chorus
“Hew Ulad fy Nhadau”

Address by the Chairman
Anerchian gan y Beiri
d

Address by Fred P. Jones
St David

Competition Solo
“I am Praying for You”

From Pentecostal Hymns No. 5 and 6
Under 15 years of age: 1st prize, Stand mirror by Miss Snyder,
2nd Gomer Roberts, 25c

Competition Recitation
23 Psalm

Under 21 years: Prize 25c by Rev. Goodwin

Competition Solo
Juana (Mrs. Norton)
Age 15 to 20: 1st prize, Necktie or Flower Vase, by Dyer & Richardson,
2nd Bottle of Perfume, by N.E. Bakker

Competition Recitation
Nobody's Child

From Silver Burdett 4th Reader
10 to 15 years: 1st prize, Necktie or Flower Vase, by Mooser, 2nd 25c

Competition Solo
“Face to Face” (Herbert Johnson)
1st prize, gold Stick pin or back comb, by C.B. Hall, 2nd 25c

Competition Impromptu Speaking
1st prize, Whip or Tea Kettle by Rodgers & Ewan

Solo
Evie Jones

Competition Trio
“Fair Flora Decked” (Danby Booseys-glee)
Prize 75c

Competition Recitation
“The Deserved Village”

From Silver Burdett 5th Reader
1st prize Pocket knife or Embroidery scissors by Lewis & Kirkham
2nd prize: 25c

Competition Duet
“Larboard Watch”
1st prize 2 boxes Bonbons by Gardner, 2nd 50c

Competition Composition
“Character”
1st prize, a handsome mirror by F.E. Burns
2nd 50c by Jones & Francis

Competition Quartette
“Aberystwyth”

Stephens & Jones Books
1st prize $1.00, 2nd box Bon bon by D.J. Mayes

Competition Oration
(1st prize, Fine pocket knife or Silver Tea spoons by Anderson's Hw.
2nd Neck tie or gold hat pin by D.P. Jones

Com. Chorus
“Come Where The Lillies Bloom” (Will Thompson)
1st prize $1.00, 2nd 50c

Competition Debate Resolved that Women are Intellectually
inferior to Men

Affirmative L.P. Humphrey, Henry D. Jones, T.R. Evans
Negative, Mrs. D. Harris, Mrs. M.D. Standiferd, Mrs. J.C. Booth jr.
Names and Compositions to be sent to the secretary before Feb. 25th

Bara Brith a Te From 5 to 7 p.m.
Admission--Under 8 yrs old free, 8 to 15 yrs, 10c
Adults 15c
arrangements for choral ensembles, and his career warrants further investigation. Other musical leaders in the Kansas Welsh–American community include Thomas H. Lewis, popular and respected choral director; T. J. Evans, music store owner and choir director in Osage City in the 1880s and 1890s; and Professor Hughes, music teacher at the Welsh church in Peterton in the 1880s.  

Throughout the middle United States other Welsh–American musicians were influential. In Wisconsin and Chicago, John P. Jones was admired as a composer and hymn editor, as an instrumental and vocal ensembles conductor, and as an eisteddfod judge. The beginnings of the Salt Lake Mormon Tabernacle Choir also reflect Welsh influence, for Welsh convert John Parry was appointed first choir leader of the Mormons of the Salt Lake valley in 1849. During the first half of the twentieth century, only a few compositions by Welsh–American Daniel Protheroe continued to be performed and listed among required works for public school contests. Today many of the works might be considered stylistically unfamiliar or undesirable, and fewer Welsh–American performance venues are available, but the nineteenth-century Welsh and Welsh–American composers and their efforts are vital to the history of Welsh music.  

As the twentieth century closes, children in American public schools continue to sing folk-song arrangements of Welsh airs such as “The Ash Grove,” and Welsh hymn tunes such as “Aberystwyth” still are printed in both Welsh and non-Welsh Protestant hymnals. Many Welsh–American communities, including Emporia, still sponsor a yearly St. David’s Day celebration, or gymman ganu, and a national gymanfa ganu is held annually during Labor Day weekend. The prevalence of the eisteddfodic tradition, however, seems to have fallen by the wayside in America. Today only an annual eisteddfod in Edwardsville, Pennsylvania, and an “Eisteddfod-by-Mail” for literary and composition entries sponsored by a Welsh–American newspaper, Y Drych, continue as competitive musical events of the Welsh–American population.  

43. Various newspaper advertisements in Emporia Gazette, 1929; Emporia Daily Republican, December 1892; Osage City Free Press, 1880s; Emporia News, December 1875; Osage City Free Press, February 25, 1886. A complete identification for Professor Hughes has not been established.  

44. Daniel Jenkins Williams, The Welsh Community of Waukesha County (Columbus, Ohio: Hann and Adair, 1926), 227; New Grove Dictionary of American Music, s.v. “Church of Jesus Christ of Latter-day Saints”; see the proceedings of the Music Teachers National Association and the Music Supervisors National Conference for the 1920s–1940s. Several compositions by Welsh and Welsh–American composers are held by the National Library of Wales in Aberystwyth and are discussed in Fohly, “Welsh Choral Music in America.”  


46. The eisteddfodic tradition continues in Wales with the Royal National Eisteddfod held each summer.  

CULTURES IN HARMONY