

BLODEUGERDD

Song of the Flowers

An Anthology of

WELSH MUSIC *and* SONG



Smithsonian Folkways

Manyllys Jones

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1. **MARY HOPKIN** – Y 'deryn pur (Gentle Bird) 2:45 / (arr. Mary Hopkin)
2. **ANNE MARIE SUMMERS AND HELEN WILDING** – Estampie yr ehedydd (The Lark's Estampie) 4:03 / (arr. Anne Marie Summers – Helen Wilding)
3. **CERI JONES** – Ym Mhontypridd mae 'nghariad (My Lover Is in Pontypridd) 2:47 / (arr. Ceri Jones)
4. **JOHN MORGAN, DIARMUID JOHNSON, AND CHRIS GROOMS** – Tôn cân Pennsylvania (Pennsylvania Song Tune) / Hoff fron (Fond Heart) 5:29 / (arr. John Morgan – Diarmuid Johnson – Chris Grooms)
5. **LINDA GRIFFITHS** – Dod dy law (Put Your Hand) 1:48 / (arr. Linda Griffiths)
6. **CERI AND CATRIN ASHTON** – Abergenni / Pont Caerodor 4:05 / (arr. Ceri Ashton – Catrin Ashton)
7. **DANIEL HUWS** – Carol Plygain (Plygain Carol) 5:25 / (Huw Prisiart – arr. Daniel Huws)
8. **CHRISTINE COOPER** – Colli'r eos (Losing the Nightingale) 4:28 / (arr. Christine Cooper)
9. **LLIO RHYDDERCH AND TOMOS WILLIAMS** – Bedd f'anwylyd (My Lover's Grave) 7:05 / (arr. Llio Rhydderch – Tomos Williams)
10. **CASS MEURIG AND NIAL CAIN** – Caru yn y coed (Courting in the Woods) / Cerdd y gog lwydlas (Cuckoo's Song) / Lliw lili ymysg y drain (Lily among the Thorns) 6:06 / (arr. Cass Meurig – Nial Cain)
11. **JO COOPER AND ELIN LLOYD** – Y gŵr a'i farch (The Man and His Steed) / If You Do Not Love Me, Go Climb a Tree 2:46 / (arr. Jo Cooper – Elin Lloyd)
12. **JEM HAMMOND AND TOM SCOTT** – Y dyn meddw (The Drunkard) / Glân meddwod mwyn (Sweet Mellow Drunkenness) / Coleg y Brifysgol Abertawe (University College Swansea) / Pibddawns gwŷr Wrecsam (The Men of Wrexham's Hornpipe) 4:44 / (arr. Jem Hammond – Tom Scott)
13. **MAX BOYCE, CHRISTINE COOPER, AND LLIO RHYDDERCH** – Hiraeth (Longing) 3:05 / (arr. Max Boyce – Christine Cooper – Llio Rhydderch; additional words by Max Boyce)
14. **JULIE MURPHY, SILLE ILVES, AND MARTIN LEAMON** – Lisa Lan, Ffoles Llantrisant (Beautiful Lisa, Girl from Llantrisant) 5:33 / (arr. Julie Murphy – Sille Ilves – Martin Leamon)

Wales, *Cymru* (pronounced “Come-ree”), is a small country within the United Kingdom—alongside England, Scotland, and Northern Ireland—which in 1999 ushered in its own Assembly Government with limited powers. Over the centuries Wales has maintained its own identity, culture, and language; yet at the same time it has embraced all the newest universal political, social, and artistic ideas—as well as technical and industrial developments—alongside its European neighbors.

Today, about twenty-one percent of Wales (total population approximately 2.9 million) speaks Welsh, *Cymraeg* (pronounced “Come-rayge”), one of the oldest spoken languages in Europe, and Welsh and English share status as official languages.

As Ceri Rhys Matthews so beautifully describes it in the liner notes that follow, Wales is a country with a rich, ancient past, a strong industrial heritage, a vibrant modern culture, and a promising future. Wales is sometimes described in terms of the Greek god Janus, facing both the past and the future. This collection, *Blodeugerdd* (pronounced “Blod-eye-gerth,” the “th” a soft sound as in “feather”), is a good illustration of this dichotomy. The selections are all drawn from the traditional music of Wales; some of the songs are centuries old, but the musicians give them a fresh and forward-looking approach, bringing the music, through its presence on Smithsonian Folkways Recordings, to a new audience relatively unfamiliar with Wales and its music.

This collection is not intended as a cross-section of all types of music heard in Wales today, but it was seen from its inception as a musical moment in time, a “footprint in wet cement” of traditional music, recorded in a historic and scenic location in west Wales. You will not find a selection from a male voice choir here, although choral music still thrives in Wales, nor will you find any Welsh rock music, opera music, or other genres that help define a larger picture of contemporary music in Wales. A quick Web search of “Welsh music” will yield a wealth of material to broaden your knowledge and enjoyment of the country’s many talented musicians in these other fields.

This “gathering of flowers,” as Ceri Rhys Matthews describes it, was a labor of love for the musicians involved. They were all delighted to share the melodies steeped in time and place, the sound of the old language, and the modern twists offered here. The liner notes greatly enrich the music with their poetic and passionate portrait of Wales and its traditional music, and as a description of the recording sessions that formed this recording. Coming from a country where poets are often afforded the status that rock stars hold in other places, such notes are most fitting. Until you have the good fortune to visit Wales and experience its varied and beautiful landscape, listen to this recording and let your imagination take you there.

BETTY J. BELANUS

— WASHINGTON, D.C., MARCH 2009

BLODEUGERDD: SONG OF THE FLOWERS*Ceri Rhys Matthews*

Blodeugerdd – origin: Welsh n. anthology lit. “song of the flowers”

Anthology – origin: Greek, “naming the flowers”

A bee, on returning to the hive from gathering nectar, describes her journey to her community in the form of a dance. This anthology, *Blodeugerdd*, is analogous to the bee’s experience. On one level, each song is the act of remembering something personal to a particular musician or singer. On another level, the shape of the anthology as a whole may map for a listener the field of beautiful wildflowers that are the source of the music.

There is an inbuilt contradiction in describing the place that this music comes from. Around seventy-nine percent of the people here call themselves “Welsh”: a foreign word meaning “them, not us; foreigner.” The remaining twenty-one percent or so call themselves “Cymry”: the “us” or “we.” The split is not on ethnic grounds, but linguistic, and a family may belong to one or both groups. This living cultural dialectic inhabits a small western peninsula on the island of Britain that is to all intents and purposes dwarfed by its neighbours, England to the east, and Ireland to the west. It has survived by quietude and tenacity.

Further paradox is evinced by the fact that Wales or Cymru is on the one hand the repository of the oldest continuous cultural narrative of the island, and on the other a forward-looking, post-industrial 21st-century culture. Prehistory, the Iron Age, the Roman, the Dark Age, the medieval, the industrial and the post-industrial eras vie for space in the cultural expression of her people, Cymry or Welsh, in ways quite unlike her European and island neighbours. A storyteller once told of how past, present, and future came together as one reality, while the demigods Heilyn, Manawyddan, and Bendigeidfran wined and dined for eighty years on the mystical isle of Gwales. The past, present, and future are entwined in much the same way today as this 12th-century storyteller perceived them to be.

BLODEUGERDD: SONG OF THE FLOWERS*Ceri Rhys Matthews*

Blodeugerdd – tarddiad: Cymraeg eb. antholeg, llythrennol: “cân y blodau”

Antholeg – tarddiad: Groeg, “enwi’r blodau”

Mae’r wenynd, pan ddaw yn ôl i’r cwch ar ôl casglu neithdar, yn disgrifio’i siwrne i’w chymuned ar ffurf dawns. Mae’r antholeg hon, *Blodeugerdd*, yn debyg i brofiad y wenynd. Ar un lefel, mae pob cân yn ffordd i’r canwr neu’r cerddor ddwyn i gof ddiwyddiadau neu amgylchiadau personol. Ar lefel arall, mae siâp yr antholeg gyfan yn fap i’r gwrandawr o’r blodau gwyllt sydd yn sail i’r gerddoriaeth.

Mae ceisio disgrifio’r lle a roes fodolaeth i’r caneuon hyn yn esgor ar wrthddywediad. Mae rhyw saithdeg naw y cant o’r bobl sydd yn byw ar y cilcyn hwn o ddaear yn galw’u hunain yn “Welsh”, gair ag iddo darddiad estron, sydd yn golygu “nhw; nid y ni; eraill”. Mae’r un ar hugain y cant arall yn galw’u hunain yn “Gymry”: “y ni”. Nid gwahaniaeth ethnig mo hwn ond gwahaniaeth ieithyddol ac fe all un teulu berthyn i’r naill fagad neu’r llall neu’r ddau ar yr un pryd. Mae’r ddialecteg ddiwylliannol hon i’w chanfod ar un o benrhynau gorllewinol ynys Prydain, cilcyn digon bychan rhwng ei chymdogion mawr i’r dwyrain a’r gorllewin. Goroesodd y diwylliant hwn o ganlyniad i’w ddiiddigrwydd a’i gwytnwch.

Gwelir paradocs arall yn y ffaieth bod Cymru, Wales, ar y naill law yn gartref i naratif parhaol hynaf yr ynys ac ar y llaw arall yn ddiwylliant ôl-ddiwydiannol cyfoes â’i lygaid ar y dyfodol. Mae’r cyfnod cyn-hanesyddol, yr oes haearn a’r cyfnodau Rhufeinig, canoloesol, diwydiannol ac ôl-ddiwydiannol oll yn ceisio’u mynegiant yn y bobl sydd yn byw ar y tir, y Cymry, y Welsh, a hynny mewn ffyrdd nad oes iddyn nhw’u cymheiriad mewn diwylliannau cyfagos, nac ar yr ynys nac ar dir cyfandirol Ewrop. Yn ôl cyfarwydd y Mabinogion, daeth y gorffennol, y presennol a’r dyfodol at ei gilydd yn un realiti wrth i Heilyn, Manawyddan a Bendigeidfran dreulio pedwar ugain mlynedd yn gwledda ar ynys Gwales. Mae’r gorffennol, y presennol a’r dyfodol yn cydbblethu yr un modd heddiw.

This recording took place during one week in September 2008 at a 15th-century gate-house in the Preseli Hills. A momentum grew over the period, and as musicians came and went, met each other, passed the time, heard each others' tunes and songs, so a shape emerged: a bigger story, the story of who they were. The story of their "us." Each piece was recorded especially for this anthology, and the whole gives one small musical snapshot of what this place sounds like.

What does the place this music comes from look like? It is mountainous and hilly, soaked by westerly Atlantic winds. The land is dappled and illuminated by skies that reflect the ocean. Its climate is mild, and its weather is constantly changing. It is largely rural, and green in colour. But since the end of the 18th century the southern quarter, thanks to its mineral wealth and coastal position, transformed from a conservative romantic paradise to a massive industrial giant, enticing the poor from the rest of the land, as well as new settlers from other parts of these islands, Europe, and beyond.

Copper, tin plate, pottery, iron, coal, and steel were the catalysts for this new dynamism, and with the industry came cosmopolitan cultural influences from within and without. The remaining three-quarters of the land made its wealth from mining gold, silver, and lead, quarrying slate, and producing and weaving wool: industries, excepting slate, that had a subtler effect on the face of the land. Many growing up in the southern quarter, up until the 1970s, may have described the colour of the land as black.



Cynhaliwyd y sesiynau recordio ar gyfer y flodeugerdd hon dros gyfnod o wythnos ym mhorthdy Tuduraidd ym mryniau'r Preseli. Datblygodd momentwm dros gyfnod y recordio ac, wrth i gerddorion fynd a dod, cwrdd â'i gilydd a rhannu straeon ac alawon, dechreuodd ffurf ehangach ddatblygu, stori fwy o lawer, eu stori cyffredin: stori eu "ni". Recordiwyd pob darn ar gyfer yr antholeg hon yn unswydd ac mae'r cyfan gyda'i gilydd yn un gipolwg cerddorol ar y darn hwn o dir.

Dengys y tir hwnnw ddarlun mynyddig a bryniog. Fe'i chwipir gan wyntoedd ac fe'i gwlychir gan law'r lwerydd. Mae'r tir yn frith ac wedi'i oleuo gan wybren sy'n adlewyrchu'r cefnfor. Mae'r hinsawdd yn fwyn a'r tywydd yn newid byth a hefyd. Mae hi'n wledig a gwyrdd fanychaf. Ond ers diwedd y ddeunawfed ganrif trawsffurfiwyd y gornel dde-ddwyreiniol, o baradwys ramantaidd yn gonglfaen ddiwydiannol. O ganlyniad i waddodion cyfoethog y priddoedd, denwyd tlodion yr ardaloedd cyfagos i weithio yno, heb sôn am weithwyr o rannau eraill yr ynys ac o wledydd Ewrop a thu hwnt.

Copor, tunplat, crochenwaith, haearn, glo a dur oedd yn sbardun ar gyfer yr ysbryd a'r deinameg newydd — a thrwy hynny daeth dylanwadau diwylliannol cosmopolitan newydd i'r fan, o'r tu fewn i'r wlad a'r tu faes. Roedd cyfoeth gweddill y wlad yn ddibynnol ar fwyngloddio aur, arian a phlwm, ar gloddio llechi ac ar gynhyrchu a gwehyddu gwllân: diwydiannau sydd wedi gadael, heblaw am afraid y llechi, llai o graith ar wyneb y tir. Gallai'r sawl a gafwyd fagwraeth yn ardaloedd diwydiannol y de, hyd at y mil naw saith-degau, honni taw du oedd lliw y tir.



With industrial growth came urban growth. Swansea (Abertawe) grew from a smart Georgian town into a big industrial conurbation outstripping less industrialised towns like Carmarthen (Caerfyrddin). Two small towns grew out of all proportion to the others: Merthyr Tydfil (Merthyr Tudful) by 1850, and Cardiff (Caerdydd) by 1900, were boom towns. Today, Cardiff and Swansea together, small cities by British standards, contain one in five of the entire population.

This place is surrounded by the Atlantic on three sides, its coastline studded with ports and harbours. To the east is an area known as The March, another place of meeting, mingling, and transformation, like a dry sea-strand. Here goods, ideas, language, and certainly music are exchanged, traded, or stolen, as with the coastal towns. The March is bisected from north to south by an 8th-century defensive wall called Offa's Dyke, named after its paranoid Mercian architect. Traversing this wall are three large rivers, dividing and connecting at the same time — The Severn (Afon Hafren), The Wye (Afon Gwy), and The Dee (Afon Dyfrdwy) — as well as scores of small drovers' roads that once took cattle, geese, businessmen, lawyers, politicians, and the rural poor to London (Llundain), as well as scholars to Oxford (Rhydychen) and Cambridge (Caergrawnt), and brought back money, ideas, stories, and music from beyond the border.

Blodeugerdd is but one tale of any number that could be told of the musical story of Cymru/Wales today. It is representative of the music made by musicians who do not try to tell the story of a nation. They tell instead their personal stories, which but for this anthology would remain in the kitchens and parlours and pub back-rooms of these musicians and their friends.

These small individual narratives are the grains of sand in which the whole of the land may be seen, with its towns, mountains, and beaches; its rivers, rocks, and stones; its lovers, friends, families, and homes. Taken together, these songs make a snapshot of a hive of activity. The story of a posy of wildflowers.

Yn sgil twf diwydiannol daeth twf dinesig. Tyfodd Abertawe o dref Sioraidd ddiwylliedig i fod yn gyfdref ddiwydiannol o bwys, a hynny ar draul trefi mwy ceidwadol fel Caerfyrddin. Tyfodd dau dref fach yn arbennig o gyflym, ac roedd Merthyr Tudful erbyn 1850 a Chaerdydd erbyn 1900 yn gewri masnachol. Heddiw, mae un rhan o bump o boblogaeth Cymru'n byw yn Abertawe a Chaerdydd — dinasoedd sydd, er hynny, yn gymharol fach yn ôl safonau Prydeinig.

Mae'r tir wedi'i amgylchynu i'r de, i'r gogledd ac i'r gorllewin gan fôr lwydd a phorthladdoedd bach a mawr yn frith ar hyd yr arfordir. I'r dwyrain mae'r Gororau, man arall a nodweddir gan gydgymysgu, cyfarfyddiadau a thrawsffurfiad. Mae'r ardal hon, fel y trefi arfordirol, yn gyfnewidfa — ar gyfer nwyddau, syniadau, ieithoedd a cherddoriaeth hefyd, yn sicr iawn. Ar hyd y Gororau, mae Clawdd Offa'n estyn o'r gogledd i'r de. Fe'i henwyd ar ôl yr arweinydd Mersiaidd drwgdybus a'i hadeiladodd. Caiff ei hollti gan dair afon fawr, yr Hafren, afon Gwy ac afon Dyfrdwy a chan nifer fawr o hen ffyrdd porthmyn. Troedwyd yr hewlydd hyn gan wartheg a gwyddau, gan ddynion busnes a chyfreithwyr, gan wleidyddion a thlodion y cymunedau gwledig ar eu ffordd i Lundain a chan ysgolheigion ar y ffordd i Rydychen a Chaergrawnt. Daeth y bobl hyn yn eu holau, ar hyd yr un hewlydd, â syniadau, arian, straeon a cherddoriaeth o'r tu draw i'r ffin.

Un stori'n unig yw "Blodeugerdd" o blith nifer aneirif o straeon cerddorol y gellid eu hadrodd am Gymru, Wales, heddiw. Mae hi'n cynrychioli'r gerddoriaeth honno a gaiff ei chynhyrchu gan gerddorion nad ydyn nhw'n ceisio adrodd hanes cenedl ond sydd yn adrodd, yn hytrach, eu straeon personol eu hunain. Oni bai am yr antholeg hon, mae'n debyg taw aros yng ngheginau'r cerddorion a'u ffrindiau, yn eu ystafelloedd byw neu yn ystafelloedd cefn tafarndai lleol fyddai'u ffawd.

Yr hanesion bychain hyn yw'r gronynnau unigol o dywod sydd, o'u rhoi at ei gilydd, yn ffurfio'r traeth cyfan — a'r dref a'r mynydd. Ynddynt gwelir bywyd yr afonydd a'r tir a'r creigiau a'r cariadon, y cyfeillion, y teuluoedd a'r cartrefi a adeiladwyd yma. Gyda'i gilydd, mae'r caneuon hyn yn ddarlun o gwch gwenyn gweithgar. Dyma hanes tusw o flodau gwyllt.

1. Mary Hopkin – Y 'deryn pur (Gentle Bird)

MARY HOPKIN, VOCALS AND GUITAR

Mary Hopkin hails from Pontardawe in the Swansea valley. Her first solo public performance was at the age of four, singing a hymn in the church hall. Like most Welsh-speaking children growing up in the 1950s she regularly sang in chapel and competed in school and national *eisteddfodau*, which are gatherings of music, dance and poetry, rather like the Scottish Gaelic *mod*.

Mary was the first artist signed to the Beatles' Apple label, and her debut single sold eight million copies worldwide. She has since sung with Donovan, Paul McCartney, Cat Stevens, David Bowie, The Pogues, the Chieftains, and Bert Jansch. But at the height of her popularity, Mary withdrew from the pop music scene to bring up her two children.

"Y 'deryn pur" is a song particularly associated with Mary's birthplace, in west Glamorgan. One of the earliest mouths it passed through was that of Leyson Jones, Curate of Glyncorrwg, around 1830. Mary says of "Y 'deryn pur":

I first heard this beautiful song during my childhood when music was prominent in our daily lives. Hymns and folk songs were absorbed through the skin and poured out of our mouths with no conscious effort to learn the melodies and words.

1. Mary Hopkin - Y 'deryn pur

MARY HOPKIN, LLAIS A GITÂR

Mae Mary Hopkin yn hanu o Bontardawe yng Nghwm Tawe. Canodd yn gyhoeddus am y tro cyntaf yn bedair oed – yn neuadd yr eglwys. Fel y rhan fwyaf o blant Cymraeg eu hiaith yn ystod y pumdegau, canai'n rheolaidd yn y chapel a chystadlu mewn eisteddfodau ysgol a chenedlaethol.

Mary oedd yr artist cyntaf i arwyddo cytundeb â label Apple The Beatles ac fe werthwyd wyth miliwn copi o'i record sengl gyntaf. Ers hynny, canodd â Donovan, Paul McCartney, Cat Stevens, David Bowie, The Pogues, The Chieftains a Bert Jansch. Ar anterth ei gyrfa fel cantores, gadawodd Mary fyd canu pop er mwyn magu dau o blant.

Mae "Y 'deryn pur" yn gân y cysylltir hi'n benodol â man geni Mary yng ngorllewin Morgannwg. Curad Glyncorrwg, Leyson Jones, oedd un o'r rhai cyntaf i'w chanu, tua'r flwyddyn 1830. Dyma ddywed Mary am "Y 'deryn pur":

Clywais y gân brydferth hon am y tro cyntaf pan oeddwn yn blentyn, pan oedd cerddoriaeth yn rhan annatod o'n bywydau bob dydd. Roedden ni'n dysgu caneuon ac emynau trwy osmosis, y geiriau'n llifo o'n cegau heb i ni fod yn ymwybodol o fod wedi'u dysgu.



2. Anne Marie Summers and Helen Wilding – Estampie yr ehedydd (The Lark's Estampie)

ANNE MARIE SUMMERS, BAGPIPE; HELEN WILDING, FIDDLE

Now living on the porous southern March, but hailing from Llanymddyfri and Swansea respectively, Anne Marie and Helen bring to their music a fluid approach based upon a solid foundation. Being on the edge, they can perhaps more clearly remember a cultural inheritance, and give a forgotten dance form, the *estampie*, back to the giver of that inheritance. Anne Marie says:

I created an estampie around the folk song “Marwnad yr Ehedydd” because I find the melody simple and powerful, and the theme familiar but ancient — the ritual death and burial of a bird attended on by the other birds.

The estampie is a dance music structure popular in the 13th and 14th centuries where musicians took turns to improvise variations around a theme. I used part of the tune as an open and closed ending for the variations, and then we improvised the rest. The unadulterated theme crops up a couple of times too.



2. Anne Marie Summers a Helen Wilding - Estampie yr ehedydd

ANNE MARIE SUMMERS, PIBAU MEGIN; HELEN WILDING, FFIDIL

Yn byw erbyn hyn yn ne'r Gororau — yn nyffryn Tefeidiad — ond wedi'u magu, a gyda chysylltiadau teuluol yn Llanymddyfri ac Abertawe'r naill a'r llall, mae sail cadarn i gerddoriaeth ystwyth Anne Marie a Helen. Mae'r ffaith eu bod nhw'n byw ar y tu faes fel petai yn galluogi iddyn nhw synhro'n gliriach etifeddiaeth ddiwylliannol, a rhoi ffurf ddawns anghofiedig, yr estampie, yn ôl i rhoddwr yr etifeddiaeth. Meddai Anne Marie:

Fe greais i estampie o'r gân werin “Marwnad yr Ehedydd” — mae'r melodi'n syml a grymus a'r thema'n hen a chyfarwydd: marwolaeth ac angladd aderyn a'r adar eraill yn dod i gymryd rhan yn y ddefod.

Roedd yr estampie yn ddawns boblogaidd yn y drydedd a'r bedwaredd ganrif ar ddeg ac fe fyddai'r cerddorion yn eu tro yn creu amrywiadau byrfyfyr ar yr alaw. Fe ddefnyddiais i ran o'r dôn fel agoriad a diweddgllo a byrfyfyr i'r gweddill. Mae'r alaw ei hun i'w chlywed sawl gwaith yn ystod y darn.

3. Ceri Jones - Ym Mhontypridd mae 'nghariad (My Lover Is in Pontypridd)

CERI JONES, VOCALS AND HARP

Ceri Jones is a Welsh Canadian whose family hails from Llangrannog, on Cardigan Bay. He studied jazz performance on trombone in college and has recorded and played with a number of bands of varying genres, his favourites being ska and funk. He's always been influenced by his cultural roots and began to study in earnest two years ago with Julie Murphy. He began playing the harp at that time and has studied with Siân James, Terry McDade, Harriet Earis, and Bill Taylor. Ceri says of his inheritance:

I had always felt Welsh, even though I grew up in Canada. After travelling between the two countries several times, I found I was too Canadian to be Welsh but too Welsh to be Canadian. I think that's reflected in my music. I'm part of two worlds but don't really belong to either.

"Ym Mhontypridd mae 'nghariad" was taught to me by Julie Murphy. The melody's really haunting, and I love the words. In the last verse, it seems to me the boy is pleading with the girl to join him. I arranged the harp with the feeling that the two may never be together.

3. Ceri Jones - Ym Mhontypridd mae 'nghariad

CERI JONES, LLAIS A THELYN

Mae Ceri Jones yn Gymro Canadaidd a'i deulu'n hanu o Langrannog. Astudiodd gyrsiau jazz a thrombôn yn y coleg ac mae e wedi recordio a chwarae â nifer o fandiau mewn genres gwahanol; eu hoff genres yw ska a ffync. Bu dylanwad ei wreiddiau'n drwm arno erioed ac fe ddechreuodd ymddiddori go iawn yn hynny ddwy flynedd yn ôl pan ddechreuodd astudio gyda Julie Murphy. Dechreuodd ganu'r delyn bryd hynny hefyd, ac astudiodd gyda Siân James, Terry McDade, Harriet Earis a Bill Taylor. Meddai Ceri:

Er i fi gael fy magu yng Nghanada, roeddwn i wastad yn f'ystyried fy hun yn Gymro. Ar ôl gwneud y daith nôl a mlaen sawl gwaith, cefais fy mod yn rhy Ganadaidd i fod yn Gymro ac yn ormod o Gymro i fod yn Ganadaidd. Dw i'n credu bod hynny'n cael ei adlewyrchu yn fy ngherddoriaeth. Dw i'n rhan o ddau fyd heb berthyn yn iawn i'r un ohonynt.

Dysgais "Ym Mhontypridd mae 'nghariad" gyda Julie Murphy. Mae'r melodï'n ingol a dw i wrth fy modd â'r geiriau. Yn y pennill olaf, mae'r bachgen yn pledio â'r ferch ac fe drefnais i gerddoriaeth y delyn er mwyn cyfleu'r teimlad na fyddden nhw'n llwyddo byth i fod gyda'i gilydd.



4. John Morgan, Diarmuid Johnson, and Chris Grooms – Tŷn cân Pensylvania (Pennsylvania Song Tune) / Hoff fron (Fond Heart)

JOHN MORGAN, DUET CONCERTINA; DIARMUID JOHNSON, FLUTE; CHRIS GROOMS, GUITAR

Three gentlemen of music were playing tunes in my garden, and so I asked them to make this recording. They had turned up, as musicians often do, unexpectedly and unannounced. John was born in Cwm Ogwr, Diarmuid in Cardiff, and Chris in Mexia, Texas. All are now teaching Welsh: Chris in Plano, Texas; Diarmuid in Poznan, Poland; and John in Cwm Ogwr.

John and Diarmuid have a long association with the Irish as well as the Welsh tradition. John learned to play fiddle in sessions with London-Irish musicians in the 1970s. In the meantime, Diarmuid's family had moved to Galway, where Diarmuid learned whistle and flute with Frankie Gavin. Chris is a scholar of *cewri* (giants) in folklore.

The three instruments have long been played here: the concertina since its invention in the 19th century, the wooden concert flute since the 18th century, and a form of guitar has been part of the celebration of culture here since the 14th century.

What am I trying to do? asks John. *I suppose it's led by the qualities of the tune and how the features of the instrument can complement and add new dimensions....* Chris says, *My goal was to help listeners trace John's and Diarmuid's sense of the melodies and let the concertina and flute carry the musical power.*



4. John Morgan, Diarmuid Johnson a Chris Grooms - Tŷn cân Pensylvania / Hoff fron

JOHN MORGAN, CONCERTINA; DIARMUID JOHNSON, FFLIWT; CHRIS GROOMS, GITÂR

Roedd tri bonheddwr o gerddor yn canu alawon yn fy ngardd felly gofynnais iddyn nhw recordio ar y flodeugerdd hon. Roedden nhw wedi cyrraedd, fel y mae cerddorion yn dueddol o wneud, heb rybudd. Ganed John yng Nghwm Ogwr, Diarmuid yng Nghaerdydd a Chris ym Mexia, Tecsas. Mae'r tri erbyn hyn yn athrawon Cymraeg; Chris yn Plano, Tecsas, Diarmuid yn Poznan, Gwlad Pwyl, a John yng Nghwm Ogwr.

Mae gan John a Diarmuid gysylltiadau hir ac anrhydeddus â'r traddodiad Gwyddelig yn ogystal ag â'r traddodiad Cymreig. Dysgodd John ganu'r ffidil mewn sesiynau gyda cherddorion Gwyddelod-Llundain yn y saithdegau. Yn y cyfamser, roedd teulu Diarmuid wedi symud i Galway i fyw, lle dysgodd e ganu'r fflwt ar chwiban gyda Frankie Gavin. Mae Chris yn arbenigwr ar gewri mewn chwedloniaeth.

Bu'r tri offeryn hyn yn rhan o'r traddodiad ers tro byd; y concertina ers iddi gael ei dyfeisio yn y bedwaredd ganrif ar bymtheg, y fflwt bren ers y ddeunawfed ganrif a'r gitâr, ar wahanol ffurfiau, ers y bedwaredd ganrif ar ddeg.

Beth ydw i'n ceisio'i wneud? hola John. *Mae'n debyg taw nodweddion yr alaw sy'n arwain y gerddoriaeth a nodweddion yr offerynnau wedyn yn ychwanegu dimensiynau newydd a gwahanol... Meddai Chris:*

Fy nod i oedd galluogi i'r gwrandawyr ddeall syniadau melodig John a Diarmuid a gadael i'r concertina a'r fflwt gyfleu grym y gerddoriaeth.



5. Linda Griffiths - Dod dy law (Put Your Hand)

LINDA GRIFFITHS, VOCALS

Linda was born in Penbryn farm near Meifod, on the northern March. She sang with her brother Roy and neighbour Jac Gittins in the group Plethyn, informed mainly by the local Plygain carol tradition. Plethyn travelled the world performing this subtle vocal music and recorded ten albums together.

She says: *Although I have lived for many years now on the coastline of Ceredigion, my roots are still deep in the soil of my native Montgomeryshire (Sir Drefaldwyn), hence one reason for choosing this traditional song collected from the singing of Miss Tydfil Roberts, The Vicarage, Llanerfyl. "Dod dy law" is one of our most haunting love songs, and who amongst us has never felt the anguish of a broken heart at some time or another during their lives?*

In spite of singing, recording, and travelling for most of her life, Linda says, *My singing is not, and never has been, my bread and butter. It is, rather, a delicious bar of chocolate tucked away in the kitchen cupboard. I know it's there for me to savour and enjoy whenever I like, and that's a great comfort to me in life.*



5. Linda Griffiths - Dod dy law

LINDA GRIFFITHS, LLAIS

Ganed Linda ar fferm Penbryn ger Meifod, ar ymylon gogleddol y Gororau. Gyda'i brawd Roy a'i chymydog Jac Gittins, ffurfiodd y grŵp Plethyn, dan ddylanwad y traddodiad carolau Plygain lleol. Teithiodd Plethyn ar hyd a lled y byd i berfformio'u cerddoriaeth leisiol gynnil ac fe recordion nhw ddeg albwm gyda'i gilydd. Meddai Linda:

Er mod i'n byw ar arfordir Ceredigion ers blynyddoedd bellach, mae fy ngwreiddiau'n ddwfn yn naear Maldwyn o hyd a dyna un rheswm dros ddewis y gân serch hudolus hon a gasglwyd o ganu Miss Tydfil Roberts, Ficerdy Llanerfyl yn Sir Drefaldwyn. Ond nid teyrngarwch i fy ardal enedigol yw'r unig reswm, oherwydd yn fy marn i, mae "Dod dy Law" yn un o'n caneuon gwerin traddodiadol mwyaf hudolus a theimladwy a phwy ohonom sydd heb brofi'r ing o dorri calon ar ryw adeg yn ystod ein bywydau?

Er iddi dreulio rhan fwyaf ei bywyd yn canu, recordio a theithio'r byd, yn ôl Linda:

Nid ffordd o ennill fy mara menyyn yw canu i mi. Rwy'n edrych arno yn hytrach fel cael darn o siocled blasus yng nghornel cwpwrdd y gegin. Dwi'n gwybod ei fod yno imi droi ato a'i fwynhau pryd bynnag dwi'n teimlo'r awydd ac mae hynny'n gysur mawr.

6. Ceri Ashton and Catrin Ashton - Abergenni / Pont Caerodor

CERI ASHTON, FLUTE; CATRIN ASHTON, FIDDLE

Catrin and Ceri Ashton were born and grew up in a remote farmhouse several miles from Conwy. They spent their teenage years playing in folk clubs and sessions along the northern coast, where they learnt much of their music. Catrin also played for a local dance group, Dawnsywyr y Fedwen Fai. They draw their inspiration from the melodies and stories they grew up with, developing original arrangements as well as writing their own tunes and songs.

Having moved to Sheffield to study, both were soon heavily involved in the local session scene, dancing with a Morris troupe and playing Anglo-Welsh *ceiliidh* music with Derwenna, the band they founded in 2002, and The Outlandish Knights, their current folk/rock dance band.

Catrin learnt these two melodies while playing for Dawnsywyr y Fedwen Fai. Both are fairly well-known session tunes, and “Abergenni” was published in Playford’s *Dancing Master*. The fiddle chords and both counter-melodies arose out of years of improvising in the Sheffield way, where it is lucky if anyone is still playing the original melody at the end of a tune.



6. Ceri Ashton a Catrin Ashton - Abergenni / Pont Caerodor

CERI ASHTON, FFLIWIT; CATRIN ASHTON, Ffidil

Ganwyd a magwyd Catrin a Ceri Ashton mewn ffermdy anghysbell rhai milltiroedd o Gonwy. Fe dreulion nhw flynyddoedd eu harddegau yn chwarae mewn sesiynau a chlybiau gwerin ar hyd arfordir y gogledd, lle dysgon nhw lawer o'u repertoire. Chwaraeodd Catrin hefyd gyda'r grŵp dawns lleol, Dawnsywyr y Fedwen Fai. Mae'u hysbrydoliaeth yn deillio o alawon a straeon eu plentyndod, ac maen nhw wedi creu'u trefniannau gwreiddiol eu hunain yn ogystal ag ysgrifennu tonau a chaneuon gwreiddiol.

Ar ôl symud i Sheffield i astudio, ymunodd y ddau yng ngweithgarwch y sin leol; fe ddawnsion nhw gyda grŵp o ddawnsywyr Morris a chwarae cerddoriaeth ceiliidh Eingl-Gymreig gyda Derwenna, y grŵp a ffurfion nhw yn 2002, a chyda The Outlandish Knights, eu grŵp gwerin/roc/dawns cyfredol.

Dysgodd Catrin y ddwy alaw hyn tra'n chwarae i Ddawnsywyr y Fedwen Fai. Mae'r ddwy'n alawon cymharol adnabyddus ac fe gyhoeddwyd “Abergenni” yng nghyfrrol Dancing Master Playford. Datblygodd y patrwm cordiau a'r gwrth-alawon yn sgîl blynyddoedd hir o fyrfyfyrion yn arddull Sheffield, lle mae hi'n gymharol anghyffredin i glywed unrhyw un o'r cerddorion yn chwarae'r alaw wreiddiol erbyn diwedd y gân.



7. Daniel Huws - Carol Plygain (Plygain Carol)

DANIEL HUWS, VOCALS

Daniel sings a Christmastime Plygain carol from the Anglesey (Môn) tradition. Daniel's family roots are on that island, but he now lives near Aberystwyth.

After studying Anglo-Saxon in Cambridge, he moved to London for a while, where he taught in secondary school. Then, after publishing some volumes of his poetry, he moved to Aberystwyth, where he became Keeper of Manuscripts at the National Library of Wales, and is now the leading authority on Welsh medieval manuscripts. It is rumoured he also plays fiddle.

Plygain carols are today mainly associated with the northern March, where the living tradition is strongest, and Montgomeryshire in particular, but various traditions flourished all over the country.

Daniel says: *This carol is sung to one of many versions of the tune "Consê Gwŷr Aberffraw."* This version was noted in Anglesey by John Owen, Dwyran from the singing of one R. Williams towards the end of the 19th century. The words I sang are by a local poet, Huw Prisiart of Niwbwrch, who flourished sometime in the 19th century.



7. Daniel Huws - Carol Plygain

DANIEL HUWS, LLAIS

Mae Daniel yn canu carol plygain o draddodiad Môn. Mae'i deulu'n hanu o'r ynys ond mae e'n byw erbyn hyn ger Aberystwyth.

Ar ôl astudio Eingl-Sacsoneg yng Nghaergrawnt, symudodd i Lundain lle gweithiodd fel athro ysgol uwchradd. Ar ôl cyhoeddi ambell gyfrol o gerddi, symudodd i Aberystwyth i fod yn Geidwad Llawysgrifau Llyfrgell Genedlaethol Cymru. Erbyn hyn, ef yw'r awdurdod pennaf ar lawysgrifau Cymreig canoloesol. Mae yna si ar led ei fod hefyd yn chwarae'r ffidil.

Cysylltir carolau Plygain erbyn hyn ag ardal ogleddol y Gororau, lle mae'r traddodiad byw gryfaf, ac â Sir Drefaldwyn yn benodol — ond gwelwyd enghreifftiau o'r traddodiad ar hyd a lled y wlad. Meddai Daniel:

Y garol a genais. Mae'r alaw yn un o amryw fersiynau ar "Consê Gwŷr Aberffraw." Codwyd y fersiwn hon ym Môn tua diwedd y bedwaredd ganrif ar bymtheg gan John Owen, Dwyran. Mae'r geiriau a genais gan fardd lleol, Huw Prisiart o Niwbwrch, a flodeuai rywdro yn y bedwaredd ganrif ar bymtheg. Cofnodwyd yr alaw o ganu rhyw "R. Williams".



8. Christine Cooper - Colli'r eos (Losing the Nightingale)

CHRISTINE COOPER, VOCALS AND FIDDLE

Christine was brought up in a farmhouse full of instruments near Tenby. She left at eighteen to travel the world with her fiddle on her back, but has always kept a special place in her heart for the folk music of this island.

She is an eclectic musician, currently involved in a theatre project about birds and climate change, an anarcho-punk barn dance band, a duo with singer Katherine Myles, the folk group fernhill, and a swing band.

She says: *I prepared for this recording at my favourite time of year, when the shadows lengthen and the season turns from late summer to autumn. I was preoccupied with the continuous cycles of the natural world, and found a story of seasonal change hidden in two anonymous 16th-century poems, which happened to be in the same metre as my favourite tune of the moment. I'm indebted to Daniel Huws for help with deciphering the poems.*



8. Christine Cooper - Colli'r eos

CHRISTINE COOPER, LLAIS A FFIDIL

Magwyd Christine mewn ffermdy'n llawn offerynnau nid nepell o Ddinbych y Pysgod. Gadawodd yn ddeunaw oed i deithio'r byd â'i ffidil ar ei chefn, ond mae cerddoriaeth yr ynys hon yn agos at ei chalon o hyd.

Mae Christine yn gerddor eclecticig. Ar hyn o bryd mae hi'n gweithio ar brosiect theatr yn ymwneud ag adar a newid hinsoddol. Mae hi hefyd yn chwarae mewn grŵp dawns anarco-pync, mewn deuawd â'r gantores Katherine Myles, â'r grŵp gwerin fernhill, ac â band swing. Meddai Christine:

Roeddwn i'n paratoi ar gyfer y recordiad yn ystod fy hoff adeg o'r flwyddyn, wrth i'r haf ildio i'r hydref. Roeddwn i'n meddwl cryn dipyn am dro tymhorau byd natur ac fe ddes i o hyd i stori am newid tymhorol ynghudd mewn dwy gerdd ddienw o'r unfed ganrif ar bymtheg. Fel mae'n digwydd, roedden nhw wedi'u cyfansoddi yn yr un mydr â fy hoff alaw ar hyn o bryd. Dw i'n ddyledus i Daniel Huws am fy helpu i ddehongli'r cerddi.

9. Llio Rhydderch and Tomos Williams - Bedd f'anwlyd (My Lover's Grave)

LLIO RHYDDERCH, TRIPLE HARP; TOMOS WILLIAMS, TRUMPET

Llio was born near Bangor, and brought up on a farm where music and poetry were as much a part of the daily routine as milking. Visiting musicians and poets as well as her own father, a poet and singer, gave her a thorough grounding in *y pethe* (literally: the things). *Y pethe* refers to all things cultural but especially poetry and music. The BBC would regularly record live music and poetry gatherings at the farm for their radio broadcast "Noson Lawen" in the 1930s, '40s, and '50s. Through her teachers Llio directly traces her musical lineage back

through two separate harp traditions, as far as the 14th century. But for her and her creative vision, music is for now, and for the future.

Tomos is from Aberystwyth. He plays with fernhill as well as leading his own jazz/folk band, Burum. He first met Llio several years ago, but in March 2008 Burum worked on a collaboration with Llio, where the seeds for this recording were sown. He says, *After spending my youth looking across the Atlantic for inspiration, I'm now finding that source much closer to home.*



9. Llio Rhydderch a Tomos Williams - Bedd f'anwlyd

LLIO RHYDDERCH, TELYN DEIRES; TOMOS WILLIAMS, TRWMPED

Ganwyd Llio ger Bangor a'i magu ar fferm lle roedd cerddoriaeth a barddoniaeth yn rhan mor ddefodol o fywyd bob dydd â'r godro. Derbyniodd addysg drylwyr yn y pethe gan gerddorion a beirdd ddeuai i ymweld â'r fferm a chan ei thad hefyd, oedd yn fardd a chanwr. Deuai'r BBC i'r fferm yn rheolaidd i recordio rhaglenni radio "Noson Lawen". Trwy'i hathrawon, gall Llio hel ei hachau cerddorol yn ôl trwy ddau draddodiad telyn gwahanol i'r bedwaredd ganrif ar ddeg. Ond mae ei gweledigaeth gerddorol yn perthyn yn ddigamsyniol i'r presennol ac i'r dyfodol.

Mae Tomos yn enedigol o Aberystwyth. Mae e'n chwarae gyda fernhill yn ogystal ag arwain ei grŵp jazz/gwerin ei hun, Burum. Daeth i adnabod Llio rhai blynyddoedd yn ôl ond heuwyd hadau'r recordiad hwn yn mis Mawrth 2008 pan weithiodd Burum a Llio ar brosiect ar y cyd. Dywed Tomos:

Ar ôl treulio fy ieuenctid yn chwilio ysbrydoliaeth y tu hwnt i Fôr Iwerydd, dw i'n dod o hyd i'r ysbrydoliaeth honno ar stepen y drws erbyn hyn.



10. Cass Meurig and Nial Cain - Caru yn y coed (Courting in the Woods) /
Cerdd y gog lwydilas (Cuckoo's Song) / Lliw lili ymysg y drain (Lily among the Thorns)

CASS MEURIG, VOCALS AND FIDDLE; NIAL CAIN, GUITAR

Cass grew up in Yorkshire playing tunes and singing with her parents and sisters. She moved to Gwynedd in 1997 to write a PhD on the 18th-century fiddler John Thomas, and later published an edition of his tune book. Since then, she has played and recorded with folk groups Pigyn Clust and fernhill, learned to play the *crwth* (ancient bowed lyre), and is raising a family.

Nial grew up in Deiniolen. He became interested in playing music in his teens, initially tin whistle, but at the age of fifteen constructed his own guitar and taught himself to play. After moving to Newcastle to study, he met and was taught fiddle by Forster Charlton. Ten years ago he moved back home and found his interest in his local folk music tradition rekindled.

Nial and Cass are neighbours. Of their music she says, *We aim for the conversational, the intimate, a dialogue between old friends. Coming from the stark beauty of the mountains surrounding us and the warmth of shared music around a fireside, our songs, tunes, and compositions respect the tradition and are played from the heart.*



10. Cass Meurig a Nial Cain - Caru yn y coed / Cerdd y gog lwydilas / Lliw lili ymysg y drain

CASS MEURIG, LLAIS A FFIDIL; NIAL CAIN, GITÂR

Magwyd Cass yn Sir Efrog a dechreuodd ganu a chwarae'r ffidil gyda'i rhieni a'i chwiorydd. Symudodd i Wynedd yn 1997 i gwblhau PhD ar y ffidilwr o'r ddeunawfed ganrif, John Thomas. Arweiniodd y gwaith hwnnw at gyhoeddi argraffiad o'i lyfr tonau. Ers hynny mae hi wedi chwarae a recordio gyda'r grwpiau gwerin Pigyn Clust a fernhill, wedi dysgu chwarae'r *crwth*, a magu teulu.

Magwyd Nial yn Neiniolen. Dechreuodd ei ddiddordeb mewn cerddoriaeth yn ystod ei arddegau, pan ddysgodd ganu'r chwiban. Yn bymtheg oed, adeiladodd ei gitâr ei hun a dysgu chwarae. Ar ôl symud i Newcastle i astudio, cyfarfu â Forster Charlton a dysgu canu'r ffidil. Ddeng mlynedd yn ôl symudodd yn ôl adre' ac adnewyddu'i ddiddordeb yn y traddodiad gwerin lleol.

Mae Nial a Cass yn gymdogion. Wrth sôn am ei cherddoriaeth, dywed Cass:

R'yn n'n ceisio creu awyrgylch sgysiol, deialog rhwng hen ffrindiau. Mae ein halawon a'n cyfansoddiadau yn parchu'r traddodiad. Maent yn dod o'r galon ac yn deillio hefyd o brydferthwch amrwd y mynyddoedd o'n cwmpas a chynhesrwydd y profiad cyffredin o greu cerddoriaeth.



11. Jo Cooper and Elin Lloyd - Y gŵr a'i farch (The Man and His Steed) / If You Do Not Love Me, Go Climb a Tree

JO COOPER, FIDDLE; ELIN LLOYD, HARP

Jo and Elin met at the weekly music session in the Drovers, in Carmarthen, halfway between their hometowns. Jo was born and brought up in the west, near Tenby, in a musical family (Christine Cooper is her sister), and Elin in the east, in Llantrisant. Music has always been, and always will be, they say, a massive part of their lives.

Jo says: *I believe every piece of music means different things to different listeners, and everyone will react in different ways. When I play, I think of the melody as an audio picture in my mind. Sometimes this becomes visual for me, and sometimes not. The melody is a flexible entity that flows and changes form inside me as it is played. I like to try to give each melody space to create its own voice, while I gently influence it and guide it in different directions through my own experience, desires, and playing style, and those of other musicians I am playing with.*

Elin says: *I like playing a traditional instrument and play songs that were first sung so long ago, but my main thing is the improvisation. It's the freedom, expression, and creativity. I'm playful with the tunes, carefully loving and layering them, taking them apart and working around them. Every piece is unique, never played the same twice.*



11. Jo Cooper a Elin Lloyd - Y gŵr a'i farch / If you do not love me, go climb a tree

JO COOPER, FFIDIL; ELIN LLOYD, TELYN

Cyfarfodd Jo ac Elin yn sesiwn wythnosol y Drovers, Caerfyrddin, hanner ffordd rhwng eu cartrefi. Ganwyd a magwyd Jo yn y gorllewin, ger Dinbych y Pysgod (mae hi'n chwaer i Christine Cooper), ac Elin yn y dwyrain, yn Llantrisant. Bu cerddoriaeth yn rhan bwysig o'u bywydau erioed, medden nhw, ac fe fydd wastad. Mae'n perthyn i'r syniad o ryddid. Dywed Jo:

Dw i'n credu bod pob darn o gerddoriaeth yn golygu pethau gwahanol i wrandawyr gwahanol ac mae pobl yn ymateb mewn gwahanol ffyrdd. Pan fydda i'n chwarae, dw i'n meddwl am y melodi fel delwedd sain yn fy meddwl. Weithiau, mae'r ddelwedd yn weledol, weithiau ddim. Mae'r alaw yn endid hyblyg sydd yn llifo ac yn newid oddi mewn i mi wrth iddi gael ei chwarae. Dw i'n ceisio creu lle i bob alaw gael ei llais ei hun; dw i'n dylanwadu arni ac yn ei harwain i gyfeiriadau gwahanol yn unol â fy mhrofiad, fy nyheadau a f'arddull i o chwarae ac arddull y cerddorion eraill.

Meddai Elin:

Dw i'n hoffi chwarae offeryn traddodiadol a chwarae caneuon a ganwyd am y tro cyntaf flynyddoedd maith yn ôl – ond dw i'n arbennig o hoff o fyrfyfyr. Mae hynny'n rhoi teimlad o ryddid i mi, a theimlad o gyfleu a chreu. Dw i'n hoffi trin yr alawon mewn ffordd chwareus, creu haenau a'u plethu nhw yn ei gilydd. Mae pob darn yn unigryw, yn wahanol bob tro y caiff ei chwarae.



12. Jem Hammond and Tom Scott - Y dyn meddw (The Drunkard) / Glân meddwdod mwyn (Sweet Mellow Drunkenness) / Coleg y Brifysgol Abertawe (University College Swansea) / Pibddawns gwŷr Wrecsam (The Men of Wrexham's Hornpipe)

JEM HAMMOND, FLUTE; TOM SCOTT, FLUTE

Jem and Tom are neighbours near the northern end of Offa's Dyke. Raised in Dorset, Devon, and Cornwall, Jem moved to Cardiff in 1977, then later to Wrexham. He took up the flute at age seventeen and has been involved in traditional music since university in Cardiff. He restores old wooden flutes. Tom was sixteen at the time of this recording. He's been playing flute for around two years, taught by Jem. He says:

I was interested in music since I was seven. I started playing piano more seriously when I was in secondary school but later realised that it wasn't really for me. I stumbled across a Mallorcan playing Irish music on a tin whistle and I decided I liked the look of it, found Jem in the Yellow Pages, and here I am today.

Of the music, Jem says: *[One of my] original objectives in arranging the set was to capitalise on the characteristic pearly sound that two flutes make together in a way reminiscent of classic flute duets by, for instance, Boismortier, Telemann, or Devienne, reflecting that the tradition has always interacted with classical music significantly.*



12. Jem Hammond a Tom Scott - Y dyn meddw / Glân meddwdod mwyn / Coleg y Brifysgol Abertawe / Pibddawns gwŷr Wrecsam

JEM HAMMOND, FFLIWT; TOM SCOTT, FFLIWT

Mae Jem a Tom yn gymdogion tua phen gogleddol Clawdd Offa. Wedi'i fagu yn Siroedd Dorset, Dyfnaint a Chernyw, symudodd Jem i Gaerdydd yn 1977 ac yna i Wrecsam. Dechreuodd ganu'r fflwt yn ddwy ar bymtheg oed ac mae e wedi ymwneud â cherddoriaeth draddodiadol ers ei gyfnod yn y brifysgol yng Nghaerdydd. Mae e'n atgyweirio hen fflwtiau pren.

Roedd Tom yn un ar bymtheg oed pan recordiwyd y trac hwn. Mae e'n chwarae'r fflwt ers rhyw ddwy flynedd, dan gyfarwyddyd ei athro, Jem. Meddai:

Dechreuais ymddiddori mewn cerddoriaeth tua saith oed. Dechreuais chwarae'r piano o ddifri pan oeddwn yn yr ysgol uwchradd ond sylweddolais ymhen ychydig nad hwnnw fyddai'n offer yn i mi. Digwyddais glywed rhywun o Mallorca'n chwarae cerddoriaeth Wyddelig ar chwiban tun a mwynhau hynny'n fawr. Ffeindiais i rif Jem yn y Yellow Pages a dyma fi heddiw.

Dywed Jem am y gerddoriaeth:

[Un o fy] amcanion gwreiddiol wrth drefnu'r set oedd ceisio manteisio ar sain nodweddiadol bêr dwy fflwt gyda'i gilydd, a hynny mewn ffordd fyddai'n galw i gof ddeuawdau fflwt clasurol gan gyfansoddwyr fel Boismortier, Telemann, Devienne, ayyb. Roeddwn i'n awyddus i adlewyrchu'r ffaith bod y traddodiad gwerin wedi ymwneud yn sylweddol â'r traddodiad clasurol dros y blynyddoedd.



13. Max Boyce, Christine Cooper, and Llio Rhydderch - Hiraeth (Longing)

MAX BOYCE, VOCALS; CHRISTINE COOPER, FIDDLE; LLIO RHYDDERCH, TRIPLE HARP

Max Boyce was born, raised, and still lives in Glynneath (Glyn Nedd). He says of this song, “*Hiraeth*” captures perfectly the yearning for one’s homeland or for something that has been lost. His father, a collier, was killed in a pit explosion days after Max’s birth. At age fifteen, Max went to work in the colliery himself for eight years. *It was always a love-hate relationship, he says. [The colliery] had a huge effect on communities, but the mines were a terrible place to work. However bad it could be, it was a way of life, it was the way it was then. Nobody wanted to work in those conditions, but there was no other work to be had.*

His love of poetry and his innate ability as a storyteller led him in the direction of folk songs and away from work underground. Gradually the stories became distinct from the songs, and his bittersweet comic narrative enabled him to travel the world telling stories and singing songs.

This collaboration with Llio and Christine grew directly out of the recording process. None had met before, but a generous musical warmth between the three, epitomising the common inheritance between the south, west, and north, manifested itself immediately.



13. Max Boyce, Christine Cooper a Llio Rhydderch - Hiraeth

MAX BOYCE, LLAIS; CHRISTINE COOPER, FFIDIL; LLIO RHYDDERCH, TELYN DEIRES

Cafodd Max Boyce ei eni a'i fagu — ac mae e'n byw o hyd — yng Nglyn Nedd. Meddai:

Mae'r gân “Hiraeth” yn mynegu i'r dim yr ing mae dyn yn teimlo wrth feddwl am ei gynefin ac am rhywbeth a gollwyd...

Lladdwyd ei dad, oedd yn löwr, mewn ffrwydrad yn y pwll glo ddiwrnodau'n unig ar ôl i Max gael ei eni. Yn bymtheg oed, aeth Max i weithio yn y pwll glo ei hun a threuliodd wyth mlynedd dan ddaear.

Roedd fy mherthynas â'r gwaith yn un o gariad a chasineb. Cafodd y pyllau effaith enfawr ar gymunedau ac roedden nhw'n lleoedd ofnadwy i weithio. Ond er mor anodd oedd yr amgylchiadau gwaith, roedd y pyllau'n ffordd o fyw bryd hynny. Doedd neb eisiau gweithio yn y fath gyflyrau ond doedd yna ddim gwaith arall i'w gael.

Arweiniodd ei ddawn gynhenid fel storiwr a'i gariad at farddoniaeth at ddiddordeb mewn canu gwerin, a gyrfa y tu hwnt i'r pwll. O dipyn i beth, gwahanodd y straeon a'r caneuon a, fel cyfarwydd chwerw-felys, teithiodd y byd yn canu'i ganeuon ac adrodd ei straeon.

Deilliodd y recordiad gyda Llio a Christine o'r broses recordio'n benodol. Doedd yr un o'r tri wedi cwrdd â'i gilydd cyn hynny ond fe ddatblygodd cynhesrwydd cerddorol rhwng y tri o'r dechrau oll, wrth i'w cynhysgaeth ddiwyllianol gyffredin ddod i'r amlwg.

14. Julie Murphy, Sille Ilves, and Martin Leamon - Lisa Lan, Ffoles Llantrisant (Beautiful Lisa, Girl from Llantrisant)

JULIE MURPHY, VOCALS; SILLE ILVES, VOCALS AND FIDDLE; MARTIN LEAMON, GUITAR

Julie, Martin, and Sille live close to each other, and many music and song sessions in their kitchens have passed unrecorded. *Blodeugerdd* addresses this state of affairs.

Julie was born in London to a Lancashire family. She left art college in 1982 to make her home in the Rhymni valley, eventually moving west to the Teifi valley. Julie says:

I married into another culture, and the songs were initially a way into the language. Over time they have become a big part of my vocabulary as a creative artist and connect me even more closely to my neighbours and the landscape we share.

This piece is made of two songs. The first is an intense love song from the point of view of a young man, and the second a much lighter song from a young girl's perspective. The narrative connects these two people in a conversation. They're old songs, but when I'm singing them, it feels to me like it's happening now.

Martin hails from the Gower peninsula, near Swansea. He says of his approach, *As I see it, the music is drawn from a wide time frame where tastes, fashions, and attitudes changed markedly. This has left a varied legacy of melodic modes. I'm in the happy position where I can pick and choose what I wish to play and not be bound by conventions that existed in the past.*

Sille is from Karksi-Nuia, Viljandimaa, in the south of Estonia, and has lived near Swansea since 2002. She says, *I love the freedom of being a foreigner. The music feels fresh to me, and I think I approach it differently. I like the magic of a language I don't speak — its rhythms and phrasings are in the music; I use my fiddle as my translator.*



14. Julie Murphy, Sille Ilves, Martin Leamon - Lisa Lan, Ffoles Llantrisant

JULIE MURPHY, LLAIS; SILLE ILVES, LLAIS A FFIDIL; MARTIN LEAMON, GITAR

Mae Julie, Martin a Sille'n byw nid nepell o'i gilydd ac wedi chwarae yng ngheginau'i gilydd sawl gwaith heb recordio erioed — tan nawr.

Ganwyd Julie yn Llundain i deulu o Sir Gaerhirfryn. Ar ôl cyfnod yn fyfyrwr celf, ymgartrefodd yn 1982 yng Nghwm Rhymni ac wedi hynny yn Nyffryn Teifi. Meddai Julie:

Pan briodais i, fe'm hunwyd â diwylliant arall ac roedd y caneuon ar y dechrau yn ffordd i mewn i'r iaith. Dros amser, fe ddaethon nhw'n rhan sylweddol o fy ngeirfa artistig ac maent yn fy nghysyllt'n agosach fyth â fy nghymdogion a'r tir r'yn ni'n ei rannu.

Mae'r darn cyfansawdd hwn yn blethiad o ddwy gân. Mae'r un yn gân serch ddwys o safbwynt dyn ifanc a'r nall yn gân ysgafnach o lawer, o safbwynt merch ifanc. Maen nhw'n hen ganeuon ond, pan fyddai i'n eu canu, mae'n teimlo fel tasai popeth yn digwydd yr eiliad hon.

Mae Martin yn hanu o benrhyn Gŵyr ger Abertawe. Wrth sôn am ei ffordd o weithio, dywed:

Hyd y gwelaf i, mae'r gerddoriaeth yn tarddu o gyfnod estynedig pan welwyd newidiadau pellgyrhaeddol o ran chwaeth, ffasiwn ac agweddau. Canlyniad hyn yw amrywiaeth eang o ddulliau melodig. Dw i'n ffodus fy mod i'n gallu dewis a dethol fy neunydd heb fod yn gaeth i gonfensiynau'r gorffennol.

Daw Sille o Karksi-Nuia, Viljandimaa, yn neheubarth Estonia, a bu'n byw yn ardal Abertawe ers 2002. Mae hi'n dweud:

Dw i wrth fy modd â'r rhyddid sydd yn dod o fod yn ddieithryn yma. Mae'r gerddoriaeth yn teimlo'n ffres i mi ac yn fy marn i, mae f'agwedd i tuag ati'n wahanol. Dw i'n hoff iawn o'r hud sydd i iaith nad ydw i'n ei siarad — mae ei rhythmau a'i hymadroddion yn y gerddoriaeth; dw i'n defnyddio fy ffidil fel cyfieithydd.



Traditional Welsh music recordings:

fflach:tradd www.fflach.co.uk

Beautiful Jo www.bejo.co.uk

Bragod www.bragod.com

Disgyfrith www.yscolan.info

recordiau bos www.sianjames.co.uk

recordiau tant www.tantcymru.net

Sain www.sainwales.com

Saydisc www.saydisc.com

Steam Pie www.steampie.com

Teires www.teires.com

Taith www.taithrecords.co.uk

Various www.folkwales.org.uk/albums.html

Traditional Welsh music information and activities:

Celfyddydau Mari Arts www.folkwales.org.uk/index.html

Clara (The Society for the Traditional Instruments of Wales) www.clara.org

Cymdeithas Cerdd Dant www.cerdd-dant.org

Trac (Developing and promoting the music and dance traditions of Wales) www.trac-cymru.org

Welsh Folk Dance Society www.welshfolkdance.co.uk

Welsh Folk Song Society www.canugwerin.org

For more information about Wales go to www.wales.com



Mary Lloyd Jones, a native of Pontarfynach, is a well-established and popular artist in Wales. She has exhibited widely since the mid-1960s, in Wales, elsewhere in Britain, and internationally. Of her work she writes, *My aim is that my work should reflect my identity, my relationship with the land, an awareness of history, and the treasure of our literary and oral traditions.*

Mae Mary Lloyd Jones, sydd yn enedigol o Bontarfynach, yn un o'r merched cyntaf o'r cefndir hwn i gael gyrfa lwyddianus fel artist gweledol. Mae wedi arddangos yn helaeth ers canol y chwedegau, yng Nghymru, gweddill Prydain ac yn rhyngwladol. Meddai, *Mae fy ngwaith yn ceisio adlewyrchu fy hunaniaeth, fy mherthynas a'r tir, hanes, a'n trysor llenyddol a llafar.*

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