

Cyflwyniad

Ym mlwyddyn trichanmlwyddiant geni John Parry, pleser o'r mwyaf yw cyhoeddi casgliad o amrywiadau ar ddeuddeg o geinciau telyn Cymru gan un o delynorion mwyaf nodedig ein cenedl. Fe'i penodwyd yn delynor teuluol i Syr Watkin Williams Wynn o stâd Wynnstay ger Rhiwabon, swydd a roddodd iddo amlygrwydd arbennig yng Nghymru a thu hwnt; ac er mor nodedig ei yrfa fel telynor, mae'n dyled yn fawr iddo am gyhoeddi tair cyfrol o gerddoriaeth rhwng 1742 a 1781, sef *Antient British Music* yn 1742 (y casgliad cyntaf o geinciau telyn Cymreig i'w cyhoeddi erioedd); *A Collection of Welsh, English and Scotch Airs with New Variations* yn 1761 *A British Harmony* yn 1781. Mae'r deuddeg cainc a ddewisais i'r casgliad hwn wedi'u cymryd o ddwy o'r cyfrolau arbennig yma ac fe nodir isod yn union pa gyfrol y cyhoeddwyd pob un yn wreiddiol. Fe sylwch fy mod wedi nodi teitlau'r alawon fel yr ydym yn eu hadnabod heddiw, yn ogystal â'r teitlau a nodwyd gan John Parry.

I hwyluso perfformiadau ohonynt, rwyf wedi ychwanegu awgrymiadau byseddu, brawddegau a lliwio, yn ogystal â chyfarwyddiadau tempo. Er iddynt yn wreiddiol gael eu hysgrifennu ar gyfer y delyn deires, rwyf wedi nodi newidiadau pedalau i annog perfformiadau ohonynt ar y delyn bedal. Nodwyd yn y cynnwys y rhai sy'n berffaith i'r delyn Geltaidd neu yn bosibl gyda mân newidiadau.

Mae fy niolch yn fawr i staff Amgueddfa Werin Cymru a'r Llyfyrgeall Genedlaethol am fy nghynorthwyo i ddarganfod y deunydd, ac hefyd i fy nghyn athrawes, Ann Griffiths, am ddarparu nodiadau llawn gwybodaeth diddorol ar eich cyfer.

Meinir Heulyn

Introduction

In this tercentenary year of the birth of John Parry, it is a great pleasure to publish this collection of variations on twelve Welsh harp tunes by one of Wales' most notable harpists. John Parry enjoyed the patronage of Sir Watkin Williams Wynn of Wynnstay near Ruabon, having been taken into full employment as his domestic harper. As a result he became one of the most famous 18th century harpists, remembered not only as a talented performer but also for publishing three volumes of harp music between 1742 and 1781. They are *Antient British Music*, published in 1742, (the first complete collection of Welsh harp airs ever to be published); *A Collection of Welsh, English and Scotch Airs with New Variations*, published in 1781 and *British Harmony*, published in 1781. The twelve harp tunes which I have chosen for this collection are taken from two of these volumes, details of which are noted below.

To facilitate modern performance I have suggested fingerings, phrase markings and tempo markings. Even though this music was composed originally for the triple harp, I have added pedal markings to encourage performances on the pedal harp, noting in the contents page those pieces which are suitable, with some adaptation, for Celtic harp.

I am indebted to the staff of the Welsh Folk Museum and The National Library of Wales for their advice on finding the source materials; also, to my former teacher, Ann Griffiths, for preparing the most informative and interesting notes for this publication.

Meinir Heulyn

A Collection of Welsh, English and Scotch Airs with New Variations, 1761

Meillionen (Sir Watkin's Delight)
Sweet Richard
Morfa Rhuddlan (Rhydlan Marsh)
Y Gadlys (Of Noble Race Was Shenkin)

British Harmony, 1781

Toriad y Dydd (Torried y Dydd)
Nôs Calan
Calenig
Breuddwyd y Frenhines
Syr Harri Ddu (Sir Harry Ddû)
Dynwared yr Eos
Megan a Gollodd ei Gardas
Glan Meddwdod Mwy

JOHN PARRY – PARRI DDALL (1710-1782)

Ym 1710, ac i deulu di-freintiedig ym mhentreflan Bryn Cynan, Llŷn, y ganwyd John Parry, y bachgennyn dall oedd i ddod yn un o gerddorion amlycaf ei oes. Bu'n ddigon ffodus, yn ifanc iawn, i dderbyn nawdd - ac efallai hefyd y delyn a'i galluogodd i ennill bywoliaeth - gan deulu cefnog John Griffith, perchennog stâd gyfagos Cefn Amwlch. Mae'n debyg iddo aros yng Nghefn Amwlch tan tua 1734, cyn hwylio o Borthdinllaen i Ddulyn, lle clywyd ef yn canu'r delyn ym 1736. Erbyn diwedd y degawd roedd wedi ymsefydlu yn Llundain ers peth amser, gan ddod yn delynor i deulu Syr Watkin Williams-Wynn y cyntaf. Roedd Syr Watkin wedi etifeddu stâd enfawr Wynnstay ym 1719, ac fe deithiai John Parry o Lundain i Riwabon ac yn ôl pan symudai'r teulu o'r naill fan i'r llall.

Roedd bob amser yn ymwybodol o'i Gymreictod, ac fe symudai yng nghylchoedd Cymreig y ddinas yn ogystal â chylchoedd ei gyd-gerddorion soffistigedig, oedd yn cynnwys cyfansoddwyr enwog megis Arne a Handel. Daeth yn adnabyddus mewn byr o amser, ac yn Chwefror 1741 bu'n canu Consierto enwog Handel fel darn unigol yn Ystafell Gyngerdd Hickford yn Llundain. Flwyddyn yn ddiweddarach (gyda chymorth Cymro arall o'r enw Evan Williams) cyhoeddodd ei gyfrol gyntaf, sef *Antient British Music*, cyfrol amhrisiadwy oedd yn hanesyddol bwysig, oherwydd mai dyma'r tro cyntaf erioed i alawon Cymreig i'r delyn gael eu cofnodi a'u cyhoeddi. Yn ôl y flaen-ddalen, roedd yr alawon mor hen fel eu bod, ym marn y 'Dysgedigion', yn olion neu weddillion cerddoriaeth hynafol y Derwyddon. (*the Remains of the Music of the Ancient Druids*). Cynhwyswyd 24 'Aria', sef 24 o alawon Cymreig di-enw, heb deitlau. Roedd yr 24 Aria di-enw yn cynnwys alawon a dawnsiau megis, er enghraifft, Mwynen Môn, Sawdl y Fwch a Twll yn ei Boch - y math o enwau a ddisgrifiwyd yn ddiweddarach gan y bardd Thomas Gray fel 'enwau'n ddigon i'ch tagu' (*names enough to choke you*).

Yn yr un flwyddyn dyma gofnodi cyngerdd a roddwyd ganddo yn Leeds, pan fu'n canu darnau clasurol gan gyfansoddwyr poblogaidd y cyfnod, fel Corelli, Vivaldi, Geminiani a Handel, ond gan ychwanegu atynt alawon Cymreig, Saesneg ac Albanaid - yr oll gydag amrywiadau yn null 'clasurol' y cyfnod. Cyhoeddodd amryw ohonynt yn ei ail gyfrol printiedig, sef *A Collection of Welsh, English and Scotch Airs with new variations* a gyhoeddwyd ganddo ym 1761. O'r casgliad hwn y daw sawl darn a gynhwysir yn y gyfrol bresennol megis Sweet Richard, Morfa Rhuddlan a Meillionen, dawns a fuasai'n ffefryn mawr gan Syr Watkin y cyntaf.

Lladdwyd Syr Watkin fis Medi 1749 mewn damwain ar y maes hela. Dim ond chwe mis oed oedd ei unig fab, a ddaeth yn ddiweddarach yn Syr Watkin yr Ail, ond cadwodd John Parry ei swydd gyda'r teulu, gan dreulio mwy o amser na chynt yn Riwabon. Yno roedd ef pan fu farw Thomas Jones, telynor y brenin ym 1750, a Lewis Morris yn ceisio'i berswadio i ddod yn ôl i Lundain i geisio am y swydd; ond gwrthod ymgyrchu wnaeth John Parry ac arhosodd yn heddwch Wynnstay. Ys dywed Lewis Morris mewn cyfres o englynion a ganodd iddo ym 1755, "Mae'n byw'r Mab yn Rhiwfabon/ Lle mae Cymru'n dysgu ei dôn".

O Riwabon, ac ym 1781, blwyddyn cyn iddo farw, y cyhoeddwyd trydydd casgliad John Parry, sef *British Harmony/Being a Collection of/Antient Welsh Airs/ The traditional Remains of those/originally sung/ by the/ Bards of Wales/ and now first published with some additional Variations/ By John Parry/ Inscribed with all due Esteem and Gratitude to Sir Watkin Williams Wynn Bart.* Prin iawn yw'r casgliad gwreiddiol, a gwyd o beth yw gweld argraffu'r darnau am y tro cyntaf yng nghylchoedd Alaw, ac wrth hynny yn rhoi trysorfa newydd o ddarnau bendigedig yn nwylo telynorion y tî ifanc.

Ann Griffiths

JOHN PARRY – BLIND PARRY (1710-1782)

Born in the tiny hamlet of Bryn Cynan, near Nefyn on the Llŷn peninsula, the young blind boy from an underprivileged background became one of the most distinguished musicians of his day. John Parry's first sponsors were the Griffiths family of the nearby Cefn Amwlch estate. John Griffiths had inherited the estate in 1714-1715, and it must have been he who became John Parry's first patron, and who possibly provided him with the harp which would enable him to earn a living. Today the nearby harbour of Porthdinllaen is of very minor importance, but in Parry's day it was a vital and thriving seaport, with important goods and passenger links to all destinations – Ireland, in particular, being only sixty miles away. John Parry is known to have played in Dublin in 1736, but before the end of the decade he was in London, and had become harpist to Sir Watkin Williams Wynn. Sir Watkin had inherited the enormous Wynnstay estate in 1719, and when the family moved back and forth between the London house and Ruabon, John Parry would go with them.

Very much aware of his Welsh heritage, in London he moved in the city's vibrant Welsh society, while his professional musical contemporaries included famous composers such as Arne, and most especially, Handel. He soon became very well known, and in February 1741 he played a solo version of Handel's famous concerto (Op.4 no.6) in London's Hickford's Great Room.

The next year (with another Welshman, Evan Williams, as his amanuensis), he published his first, and quite remarkable collection of Welsh music under the title *Antient (sic) British music*. This was a ground-breaking conservational undertaking of historical importance, because this was the very first instance of specifically Welsh music being recorded, transcribed and published. According to the title-page, *Antient British Music* was '*A collection of tunes never before published and supposed, by the Learned, to be the Remains of the Music of the Antient Druids*'.

It contained 24 Arias, Welsh tunes published without titles, but subsequently identified as being, for instance, *Mwynen Môn*, *Sawdl y Fuwch* and *Twll yn ei Boch* – the kind of titles described later by the poet Thomas Gray as having 'names enough to choke you'.

That same year we hear of John Parry giving a concert in Leeds, when he played classical pieces by popular composers of the day, such as Corelli, Vivaldi, Geminiani and Handel, adding to them Welsh, English and Scots Airs – all of which he played 'with variations' in the classical style of the period. Some of these were included in his second printed volume, '*A Collection of Welsh, English and Scotch Airs with new variations*' which he published in 1761. Several pieces from this collection are published in the present volume, including Sweet Richard, Morfa Rhuddlan and Meillionen – a dance which was a particular favourite of Sir Watkin's, and known also as Sir Watkin's Delight.

In September 1749, as the result of a hunting accident, Sir Watkin died. His son, later to become Sir Watkin Williams Wynn II, was only six months old, but John Parry remained in the family's employ, but spending more time than before in Ruabon. Thomas Jones, the King's harpist, died in 1750, and John Parry was at Ruabon when Lewis Morris wrote trying to persuade him to 'race to London like a hare' to take Jones's place; but John Parry refused to be persuaded, preferring to remain in the peace of Wynnstay. As the same Lewis Morris stated in a series of *eglynion* (verses) addressed to Parry in 1755, "*Mae'n byw'r Mab yn Rhiwfabon/ Lle mae Cymru'n dysgu ei dôn*" (The man lives in Ruabon, where Wales learns his melodies).

It was from Ruabon, in 1781, a year before he died, that John Parry published his third collection - *British Harmony/ Being a Collection of/ Antient Welsh Airs/ The traditional Remains of those/ originally sung/ by the/ Bards of Wales/ and now first published with some additional Variations/ By John Parry/ Inscribed with all due Esteem and Gratitude to Sir Watkin Williams Wynn Bart*. The original publication is very rare, and it is wonderful to be able to find these virtually unknown pieces published for the first time in Alaw's new collection. In so doing, Alaw has been able to place a veritable golden treasury of traditional Welsh harp music in the hands of the young harpists of today.

Ann Griffiths