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An Introduction to Welsh Solo Vocal Repertoire

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INTRODUCTION

“THE LAND OF SONG.” The *London Illustrated* first christened Wales with this nickname in 1873 when the United Choir of South Wales won the Challenge Cup at Crystal Palace.¹ The name stuck, not without reason. Singing has been, and remains, an important part of Welsh culture, in the form of folk song, choral music, or art song.² Perhaps best known outside Wales are the male voice choirs that developed in the coalmining communities in South Wales. Likely less known are the hymn tunes still employed by Protestant denominations that came out of the nonconformist (non-Anglican) Welsh church.³ And finally, almost entirely unknown outside Wales is the rich volume of art song composed in Wales since the late nineteenth century. This article aims to bring a portion of this art song repertoire to wider attention and make it accessible to performers, teachers, and audiences beyond Wales.

While it is true that song and singing have long been an integral part of Welsh culture, there is debate as to whether there is anything identifiably “Welsh” in Welsh vocal music beyond language and a shared nationality among composers. The debate over what constitutes a “national” sound in music has been contested in many forums over many years.⁴ Does a Welsh sound really exist, and, if so, can we point to specific musical features that define this sound? Or is the idea of a Welsh sound a social construct created simply through the knowledge that a composer is Welsh? It is outside the purview of this investigation to resolve that long-standing philosophic and musicological debate. Indeed, rather than aiming to define musical sounds as inherently Welsh and making that the basis for exploration, the premise here is that, due to Wales’s historical and political position in Europe, this music has been underexplored and underperformed.

One of the reasons that Welsh music has been largely ignored outside Wales is understandable: The Welsh language can feel like a barrier, even for those living in the United Kingdom with comparatively easy access to Welsh speakers. But a more insidious reason, intimately tied to the idea of national identity, can also be identified. In her 1977 dissertation, N. E. Werner argued that Welsh music, in particular Welsh language music associated with the folk tradition, was considered parochial both inside and outside Wales. She suggests that singers and listeners beyond the Welsh nation therefore may have felt less inclination to explore the repertoire.⁵ If this sentiment is still

true, it is a great loss to music, as it excludes from further exploration an important *oeuvre* of repertoire.

This article seeks to remedy this loss by introducing readers to the vast Welsh art song repertoire. It will outline Welsh art song's musical, thematic, and stylistic diversity, and recommend it as another rich source of European vocal music. My hope is that by giving readers an introduction to selected Welsh art song composers and their works, after having offered a resource with which to explore the language,⁶ this repertoire may gain more awareness, accessibility, and popularity.

A BRIEF HISTORY OF MUSIC IN WALES

The first reference to Welsh music was made in the sixth century and described two separate genres: sacred and melodic church music, and secular and declamatory bardic singing.⁷ Sources around this time also described the crucial and hierarchic role that music played in said bardic tradition.⁸ In the twelfth century, Giraldus de Barri documented a Norman tour of the British Isles in which he offered the first deep description of Welsh music. He reported hearing myriad folk songs, confirmed the importance of the harp, *crwth* (a 6-stringed bowed lyre), and pipes, described the complex structure of some of the aristocratic music he heard, and documented the part singing used in Welsh group song.⁹ Until the nineteenth century, music in Wales was mostly an oral tradition, but the 1613 Robert ap Huw manuscript verifies that there was an indigenous method for notating music in tablature form as well.¹⁰ The manuscript offers signs that Welsh music used unique tunings and modes, advanced systems of homophony and polyphony, and formulaic, almost serial harmonic progressions.¹¹

A series of political events starting in the early sixteenth century drew Wales closer to England and began to change the cultural landscape of this small nation. Among those events were the Acts of Union (1535–1542) that made Wales a part of the Kingdom of England, the Industrial Revolution and the discovery of natural resources such as coal that brought an influx of English entrepreneurs, and the 1847 “Affair of the Blue Books” in which the Welsh were deemed uneducated and the language blamed and subsequently outlawed. As the language began to decline, so did the unique bardic tradition and the music that went with it. Conversely,

as the connection with England (and thus Europe) grew, a new interest in European music blossomed. Nonconformist Welsh churches began performing major German oratorios such as *Elijah* and *The Creation*, and a new notation system (Tonic Sol-Fa) developed specifically to aid in this.¹²

During this turbulence, a deep connection to the language and traditional music remained, but composers began experimenting with European-style composition. Church choirs and male voice choirs connected with coal miner associations flourished, as did the accompanying sacred and secular music. Composers also began writing art music, though the quality of these initial forays was fairly low (as was much Victorian parlor music of the time).¹³ Over time, three distinct but overlapping branches of vocal music began to emerge, each with a different relationship to the idea of Welshness and historically Welsh music: traditional folk song, choral music, and solo art song. Composers such as Morfydd Owen began to incorporate folk tunes into their art songs, while composers like Joseph Parry eschewed folk music but wrote famous hymn tunes such as *Myfanwy* and *Aberystwyth* in addition to dozens of art songs.¹⁴ Each of the three branches informed the other, and while the principal musical aesthetic in choral music and art song was European, folk music continued to influence both and remained an important part of Welsh culture.

STYLISTIC ATTRIBUTES OF WELSH VOCAL MUSIC

Since the focus of this article is art song, the vast Welsh choral tradition will be set aside to be celebrated by others. A brief word, however, about traditional Welsh folk song is needed to understand the development of art song.

Several studies have been undertaken over last century to discern whether any distinct musical characteristics of Welsh folk music exist. In 1905, Robert Bryan declared that traditional Welsh melodies were generally diatonic and nonmodal, mostly in ABA form, and didn't use much mixed meter or syncopated rhythms.¹⁵ A more thorough exploration in 1968 of 400 melodies collected by the Folk Song Society between 1909 and 1948, however, contradicted some of these conclusions.¹⁶ In this study, Crossley-Holland found that only two-thirds of

the scales were diatonic (the others being wide interval scales), and of these diatonic scales, around one-eighth used dorian or other modal scales, while the rest used major or various minor modes. He found that three-fourths of the melodies analyzed used no chromaticism, and that the remainder juxtaposed modes, used limited modulation, and employed occasional chromatic tones. In her 2009 analysis, Bright also found frequent use of mixed meter and syncopated rhythms especially in duple meters. She also discovered that folk music was predominantly strophic rather than in ABA form.¹⁷

A natural next step for scholars has been to assess whether some musical elements in Welsh folk song are also found in Welsh art song, creating a connection between the traditions and giving Welsh art song clearer roots. Werner argues, however, that due to the different spheres in which folk and art music were used, the systematic and structural repression of the Welsh language and its associated music, and the lack of education in folk music that most modern composers receive, art song in Wales has little musical connection to the folk tradition that came before.¹⁸ When a connection does exist, it is not on an detailed musical level, but appears through the use of quotation or the arrangement of folk tunes, the setting of the Welsh language and its natural inflections, or a subconscious rhythmic structure that comes from a Welsh poetic form named *cynghanedd*.¹⁹ Werner found, after interviewing a dozen contemporary Welsh composers, that many of them claimed there was nothing musically “Welsh” about their compositions, but that there was an indescribable quality connected to temperament, language, and landscape that defined their music as Welsh. Regardless of whether art song has clear roots in folk song, folk song still has pride of place in Welsh culture as evidenced by its continual appearance in public schools, *Eisteddfodau* (national arts festivals), and in concert arrangements by “art music” composers.

Composers have dealt with the tension between “Welsh” and “European” stylistic inputs to their art music in different ways. Some have chosen to set exclusively Welsh language texts, while others have found inspiration in both Welsh and English texts. Some unabashedly have embraced Europeanism and have left behind all thoughts of a Welsh musical approach. Others admit that there is a “Welshness” to their style, but claim it to be unconscious. And still others overtly

grapple with their musical identity in their compositions. The myriad ways that the issue of identity is dealt with does not undermine the idea of Welsh music; indeed, the opposite is true. Wales’s history as an internally colonized nation has meant that a modern Welsh identity lies along a spectrum from historically Welsh (as distinct from English) to European.²⁰ As all good music does, Welsh vocal music mirrors that diversity.

SELECTED REPERTOIRE AND COMPOSERS

Introductory Repertoire: Folk Song Arrangements

Singers searching for an introduction to solo Welsh vocal music may wish to begin with folk song arrangements. A number of composers have taken traditional melodies and arranged them in creative and engaging ways, much in the vein of Britten’s *Folk Song Arrangements* or Copland’s *Old American Songs*. Perhaps the most famous is Mansel Thomas, who arranged approximately 25 traditional songs for voice and piano. Most appear in both high and low keys, with many also having orchestration, chamber, and/or choral arrangements. Some, such as “Lisa lân” (Pure Lisa, F_4-F_5/E_4-E_5)²¹ and “Migldi magldi” (G_4-F_5/F_4-E_5) have fairly straightforward arrangements, while others such as “Ar lan y môr” (On the sea shore, F_4-F_5/E_4-E_5), “Y ferch o blwy Penderyn” (The girl from Penderyn, F_4-F_5/D_4-D_5), and “Can y melinydd” (Song of the miller, D_4-E_5/C_4-D_5) are more creative, using unexpected harmonies and changing textures. Morfydd Owen arranged several traditional melodies, including her famous setting of the Welsh favorite “Suo Gân” (Lullaby). Later composers Dilys Elwyn-Edwards and Alun Hoddinott also arranged a select number of traditional melodies for voice and piano. Elwyn-Edwards’s “Y glomen” (The Seagull, F_4-G_5) and “Y deryn du” (The black bird, D_4-D_5) are delightful and accessible beginner pieces, while Hoddinott’s *Six Welsh Folk Songs* (E_4-G_5) offer a somewhat more cerebral approach. A number of published collections of folk songs that were compiled and edited by composers such as Granville Bantock, Brindley Richards, and even Ludwig van Beethoven and Joseph Haydn, also exist, and while musicologically interesting, they offer less artistic and creative arrangements and are thus not always appropriate for stage performance.

Morfydd Llwyn Owen (1891–1918)

Though she lived only until the age of 26, Morfydd Llwyn Owen was a force to be reckoned with in Welsh music. An original desire to study Russian folk music was stymied by the outbreak of World War I, so Owen turned instead to the Welsh ethnomusicologist Ruth Lewis and began a deep investigation into the folk song of her native land. This scholarship greatly influenced her original works.²² Of her 180 compositions, which include orchestral, choral, and chamber works, her 78 songs are considered her most important contributions. Studying at the Royal Academy of Music in London, she was very conscious and proud of her Welsh heritage and by 1912 was adding her middle name “Llwyn” to her letters and manuscripts to highlight this fact.²³ It’s interesting to note, however, that she rarely expressed her heritage through the setting of Welsh language texts, preferring instead to write in English.

An easy and engaging first foray into Owen’s songs is “Spring,” set to the text of William Blake (C₄-F₅/B₃-E₅). It is a song frequently assigned at youth *Eisteddfodau* (in its Welsh translation) and its folk-like and playful melody accompanies a surprisingly complicated piano part to create the joy and rush of spring. Another of her more accessible songs is “The land of hush-a-bye,” with text by J. J. Cadwaladr (Gwalia,²⁴ C₄-G₅). Its sweet melody and hymn-like piano accompaniment perfectly create the lullaby described in the text. Songs appropriate for the intermediate singer include “God made a lovely Garden” (Mable Spence, D₄-G₅) which has a musical aesthetic similar to a Quilter song,²⁵ and “The slumber song of the Madonna” (Alfred Noyes, C₄-A₅), which offers a broad and dramatic melody along with an opportunity for intense emotional expression. One of her only Welsh language songs has become her most famous: “Gweddi y pechadur” (The Sinner’s Prayer, C₄-A₅). Originally written for organ accompaniment (though easily performed on piano) and with a sacred text by Welsh minister Thomas William, it is a dramatic and intense cry for forgiveness that requires vocal skill, expansive breath support, and expressive maturity.

Meirion Williams (1901–1976)

Known first as an organist and pianist and later as a composer of art songs, Meirion Williams is not as well

known as his output deserves, though upon his death he was christened the “Welsh Roger Quilter” by fellow composer Mansel Thomas.²⁶ He set the poetry of several important contemporaneous poets, including Crwys, Elfed, and Eifion Wyn, and in addition to sensitive text setting, his songs are known for their creative and challenging piano accompaniments.²⁷ Though he lived and worked in England as much as in Wales, he set almost exclusively Welsh language texts. Unlike Owen, however, his songs make little reference to folk song; they lie squarely within a late romantic aesthetic, at times hinting at early Strauss or Marx.

An excellent beginner song for a low voice singer is “Y llyn” (The Lake, A[#]₃-D₅), text by Caradog Prichard. One of his later songs, it has a beautiful lyric melody and straightforward piano part. “Gwynfyd” (Paradise, B^b₃-E₅), with text by Crwys, and “Pan ddaw’r nos” (When the Night Comes, E₄-F[#]₅), set to an Elfed poem, are among his most famous songs and are well suited to a more intermediate low voice singer. Both written in a late Romantic style, they employ lyric phrases with occasional dramatic outbursts and moderately difficult piano parts. On the higher side, “Mai” (May, Eifion Wyn, E₄-A₅) with its racing piano arpeggiations and lyric vocal line depicts the excitement of spring, and “Blodau ger y drws” (Flowers by the Door, John Evans, C₄-A₅) evokes both the harp and a hymn-like structure with its arpeggiated piano chords.

Mansel Thomas (1909–1986)

Mansel Thomas was Wales’s most influential musician of his generation, and he did much to further Welsh music both inside and outside the country. He served for many years as the principal conductor for the BBC Welsh National Orchestra and later assumed the position of Head of Music for BBC Wales, during which he oversaw increasing numbers of broadcasts and commissions of Welsh music.²⁸ He was also a beloved composer who, like Owen, took much inspiration from traditional Welsh music. His vast collection of folk song arrangements is still popular today, but he also composed numerous original art songs, mostly in Welsh, that are known for their excellent text settings, and diatonic yet creative accompaniments.²⁹ The Mansel Thomas Trust now manages his estate and expertly publicizes and publishes his music. Many of his songs appear in both low and high keys (as indicated below), and several appear with

orchestrations or arrangements for chamber ensemble or voice and harp.

A lovely introduction to the songs of Mansel Thomas is his *Caneuon y misoedd* (Songs of the Months, T. Llew Jones, D₄-F₅), a set of twelve songs, one for each month. These lyric and tonal pieces are intended for a young singer, not demanding in terms of range and vocalism. Among his most famous art songs are “Y môr” (The Sea, Wyn Williams, D^b₄-A₅/A₃-F₅), which captures the energy of the sea spectacularly, and “Y bardd” (The Poet, R. William Parry, E₄-F₅), which tenderly and beautifully expresses the grief and mourning of the text. “Y gwyllanod” (The Seagulls, J. Morris-Jones, E₄-A₅/C₄-F₅) and “Coeden afalau” (Apple Trees, T. Rowland Hughes, E₄-G₅) are also favorites, the former demonstrating almost impressionistic harmonic creativity, while the latter offers an excellent example of Thomas’s melodic skill.

Dilys Elwyn-Edwards (1918–2012)

Dilys Elwyn-Edwards is one for whom the idea of Welshness in music is complex. She composed almost exclusively for the voice, and her songs are considered among the best known Welsh art songs of the twentieth century.³⁰ Though she professed little conscious Welshness in her music, she admitted that a close relationship with folk song and her choice to set mostly Welsh language poetry gave her a reputation as a “Welsh” composer.³¹ Despite her own claim that there was nothing *musically* Welsh about her songs, her music does employ some features familiar to us from its folk music, such as the use of modality, syncopation, and strophic text setting. She also frequently changes meter and relies on melodic line rather than harmonic variety for expression. Regardless of whether a connection can be drawn between folk music and her art songs, she has become among the best known Welsh song composers, and her attractive and accessible music has found audiences around the nation.

Undoubtedly, her most famous song—and likely Wales’s most famous art song of the twentieth century—is “Mae hiraeth yn y môr” (There’s Longing in the Sea) from her three-song set *Caneuon y tri aderyn* (Songs of the Three Birds, R. Williams Parry, D₄-A₅). The chordal piano accompaniment provides an undulating support system for the soaring and melodic vocal line, and together they capture the quintessentially

Welsh and almost untranslatable idea of *hiraeth* (longing for one’s homeland). Two other cycles, *Caneuon y tymhorau* (Songs of the Seasons, various poets, D₄-A^b₅) and *In Faëry* (Francis Ledwidge, D₄-A₅), also exemplify her style, offering some modality, constantly changing meters, and solidly melodic and approachable text settings. For the beginner student, “Merry Margaret” (F₄-F₅) is a declamatory and folk-like setting of a John Skelton poem, while her setting of Yeats’s “The Cloths of Heaven” (D₄-E₅) is tender, delicate, and evocative.

Alun Hoddinott (1929–2008)

If Elwyn-Edwards is considered the quintessential Welsh composer, Alun Hoddinott is considered far more European in his style and approach. Well known outside Wales, and proud of his heritage, he was instrumental in introducing a more modern style of music to Wales through the establishment of the Cardiff Festival of Twentieth Century Music, which brought Benjamin Britten and Oliver Messiaen, among other composers, to Wales.³² His very early style was neoclassical, but he quickly developed an individualistic approach that employed deep chromaticism, angular melodies, and complex rhythms.³³ He was later drawn to serialism and developed an original technique that allowed him to maintain tonality, or at least as a center of gravity, within a serial framework. Though he wrote prolifically for the voice (six operas and a host of choral music), small scale art songs were not his primary output. Most of his songs are set to English language poetry, and no hint of folk song can be found beyond the aforementioned folk song arrangements.

His demanding vocal lines and difficult harmonic structures make Hoddinott’s songs more suitable for the advanced singer. Most of his cycles are written for male voice, though several can easily be sung by women. “Landscapes: Ynys Mon” (Emyr Humphreys, E^b₄-A₅) offers a celebration of the North Wales landscape through declamatory vocal lines and a thick chromatic piano part that make for dramatic and evocative tableaux. *One must always have love* (various poets, D₄-A^b₅), his only cycle for soprano and piano, is chromatic throughout, though often sparse both in the vocal line and piano accompaniment. Among his only Welsh language art songs is “Tymhorau” (Seasons, Gwynn Thomas, B^b₂-F₄), which is also arranged for baritone

and string orchestra. It is somewhat richer in texture than *One must always have love*, and his frequent use of whole-tone scale creates a colorful harmonic tableau.

Rhian Samuel (b. 1944)

Due to the introductory nature of this article, only one living composer can be featured. Rhian Samuel is also the only composer addressed herein to have an international background, having studied, worked, and lived in the United States for many years. She frequently sets the poetry of female poets, such as Emily Dickinson, Elizabeth Bishop, and Anne Stevenson, and despite her Welsh speaking background, usually sets texts in English.³⁴ She has written almost equally for voice and piano as for voice and chamber ensemble, and while her early musical style was squarely modernist with often angular vocal lines and atonal harmonic settings, recent works have taken on a more melodic and post-tonal approach.³⁵ Consequently, most of her music is best suited for a more advanced singer.

Of her early works, one of the most endearing and enjoyable is “The Hare in the Moon” (A₃-C₆), a setting of a translated Japanese poem by Ryōkan for soprano and piano (though a version for soprano and chamber ensemble is also available). It involves both sung and spoken moments, contains angular vocal lines with large jumps, and requires excellent storytelling skills in order to fully capture the engaging narrative. Two recent sets from 2015 include *Wildflower Songbook* (Anne Stevenson, C₄-G₅) for mezzo soprano and piano, and *A swift and radiant morning* (Charles Hamilton Sorley, G₂-G₄) for baritone and piano. Both offer slightly more melodic vocal lines and somewhat more tonal approaches to harmony, though the storytelling and excellent text setting is as strong as ever. One of her only Welsh language sets is *Cerddi Hynafol* (Ancient Songs, C₄-G₅) for mezzo soprano and piano, set to anonymous ancient Welsh texts. They are quite thorny harmonically and require a mezzo with a powerful upper register, but are extremely expressive and effective.

FURTHER RESOURCES

Since the establishment of the Welsh Folk Song Society in 1906, scholars and musicians in Wales have been diligent about documenting, supporting, and promoting

Welsh Music, and a number of organizations still exist for this purpose. The Welsh Folk Song Society continues to this day and in addition to its annual journal, publishes collections of Welsh folk songs.³⁶ The Welsh Music Guild, established in 1954 to promote contemporary Welsh music, publishes a bilingual journal, *Welsh Music*, as well as scores by member composers, and Bangor University’s Centre for Advanced Welsh Music Studies also publishes a bilingual journal, *Welsh Music History*.³⁷

Among the best resources for further study in the digital age is Tŷ Cerdd–Music Centre Wales.³⁸ It is a nonprofit organization devoted to the promotion and celebration of Welsh music and offers access to printed and digital scores, original manuscripts, recordings, and recording services, as well as grants and commissions, educational materials, and more. Their publishing house has been reissuing out of print or difficult to obtain music, and their effort to digitize their collection makes it easier than ever for musicians outside of the country to obtain these scores. Another excellent resource for sheet music and CDs is Cerdd Ystwyth, a brick and mortar music shop in Aberswyth that has an easily searchable online database of Welsh music and ships abroad at reasonable rates.³⁹

For the more scholarly reader, the National Library of Wales’s Welsh Music Archive has a vast collection of printed scores, manuscripts, recordings, journals, books, and more.⁴⁰ While its digitized library is still in its early stages, much can be gained by a visit to the beautiful campus in Aberystwyth. The National Museum of Wales also has a digitized collection of archival field recordings of Welsh folk song.⁴¹

One of the unfortunate aspects of Welsh music publishing is that songs and sets have traditionally been printed singly rather than as a collection. To this day, few collections of songs by individual composers exist. However, individual pieces can be obtained from the following publishers: Cardiff University Press, Curiad, Gwynn, the Mansel Thomas Trust, Oriana, Oxford University Press, Steiner & Bell, Tŷ Cerdd, and many more. Original editions by the now defunct Hughes & Sons and Snell & Sons can still be found, but publishers such as Tŷ Cerdd have also re-released these works.

CONCLUSION

Since the late nineteenth century, Wales has offered a rich wellspring of solo vocal music for all levels in myr-

iad styles. Creative arrangements of simple folk songs abound, as do both Romantic and modern art songs. While there are plenty of accessible songs in English, the companion article “Singing in Welsh: A Guide to Lyric Diction” (*Journal of Singing* 76, no. 5) with its introduction to the Welsh language will make approaching Welsh language pieces in their original form a little less daunting. The digital age has made accessing scores and recordings of this music much easier, and it is my hope that with some introductory knowledge, easy accessibility, and appropriate resources, Welsh art song will gain its proper place in the echelons of European art music.

NOTES

1. Paul Carr, “National Identity Versus Commerce: An Analysis of Opportunities and Limitations within the Welsh Music Scene for Composers and Performing Musicians,” *Popular Music History* 5, no. 3 (December 2010): 267.
2. Indeed, a number of Grove articles on the composers discussed here make it very clear that a Welsh composer’s natural wheelhouse is vocal music. In the entry for Rhian Samuel, for instance, Grove claims that “Samuel’s understanding of vocal genres betokens her Welsh background,” while the entry for Mansel Thomas says, “That most of his early compositions were vocal, with Welsh the principal language, reflected the influence of the musical culture of the Welsh valleys.” Stephen Banfield and Marie Fitzpatrick, “Samuel, Rhian,” *Grove Music Online, Oxford Music Online*, Oxford University Press; <https://doi.org/10.1093/gmo/9781561592630.article.45960> (accessed December 1, 2018); Terence Gilmore-James, “Thomas, Mansel (Treharne),” *Grove Music Online, Oxford Music Online*, Oxford University Press; <https://doi.org/10.1093/gmo/9781561592630.article.27866> (accessed November 24, 2018).
3. For example, the tune “Hyfrydol” is usually set to the text of “Come thou long expected Jesus,” “Nos Galan” provides the melody to the famous Christmas carol “Deck the Halls,” and the tune “Aberystwyth” now serves as the melody for both the Tanzanian and Zambian national anthems. Alun Luff, “The Welsh Hymn Tune,” in Raymond Glover, ed., *The Hymnal 1982 Companion*, Vol. I (New York: Church Publishing Inc., 1990), 310–318.
4. See, for example, Tomi Mäkelä, ed., *Music and Nationalism in the 20th Century Great Britain and Finland* (Hamburg: von Bockel Verlag, 1997).
5. N. E. Werner, “Twentieth Century Musical Composition in Wales and its Relationship with Traditional Welsh Music” (MA dissertation, University of Wales, Cardiff, 1977), 6.
6. See Rachel Schutz, “Singing in Welsh: A Guide to Lyric Diction,” *Journal of Singing* 76, no. 5 (May/June 2020): 567–578.
7. Phyllis Kinney, *Welsh Traditional Music* (Cardiff: University of Wales Press, 2001), 1.
8. *Ibid.*, 2.
9. *Ibid.*, 4–6.
10. *Ibid.*, 8–10.
11. *Ibid.*; Christopher Macklin, “Cross-Cultural Perspectives on Secular Vocal Performance in Early Wales,” *Journal of the Royal Musical Association* 134, no. 2 (November 2009): 172–175.
12. Grace Williams, “How Welsh is Welsh music?,” *Welsh Music* 4, no. 4 (Summer 1973): 8.
13. *Ibid.*
14. Kimberly J. Bright, “The History and Importance of Welsh Art Song: The Soprano Repertoire of Dilys Elwyn-Edwards” (MM dissertation, Bowling Green State University, 2009), 13.
15. Robert Bryan, “The Melodies of Wales,” *The Transactions of the Honourable Society of Cymmrodorion* Session 1904–5 (1905): 57–73.
16. Peter Crossley-Holland, “The Tonal Limits of Welsh Folk Song,” *Cylchgrawn Cymdeithas Alawon Gwerin Cymru/ Journal of the Welsh Folk-Song Society* 5, no. 2 (1968): 46–73.
17. Bright, 19–22.
18. Werner, 4–9.
19. *Ibid.*, 15–17.
20. D. Balsom, “The Three-Wales Model,” in John Osmond, ed., *The National Question Again: Welsh Political Identity in the 1980s* (Llandysul: Gomer Press, 1985), 1–17.
21. Title translation (when applicable), poet name, and vocal ranges are given for each piece. Vocal ranges are indicated in the clef in which the pieces are written. If multiple keys are published, both are indicated, with high voice preceding low voice. Voice part (soprano, mezzo soprano, tenor, or baritone) are indicated only if expressly done so by the composer.
22. Rhian Davies, “Owen [Llwyn-Owen], Morfydd,” *Grove Music Online, Oxford Music Online*, Oxford University Press; <https://doi.org/10.1093/gmo/9781561592630.article.45643> (accessed November 21, 2018).
23. Laura Seddon, *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century* (London: Ashgate Publishing, 2013); https://www.google.com/books/edition/British_Women_Composers_and_Instrumental/AEmiAgAAQBAJ?hl=en&gbpv=0.

24. Welsh poets frequently took, or were assigned, one-name pseudonyms.
25. Davies.
26. Mansel Thomas, "Meirion Williams (1901–1976): The Welsh Roger Quilter," *Welsh Music* 5, no. 5 (Spring 1977): 24–26.
27. Rhidian Griffiths, "Williams, Meirion (1901–1976, musician)," *Dictionary of Welsh Biography*; <https://biography.wales/article/s10-WILL-MEI-1901> (accessed November 21, 2018).
28. Terence Gilmore-James, "Thomas, Mansel Treharne (1909–1986), composer, conductor, BBC Wales Head of Music," *Dictionary of Welsh Biography*; [https://biography.wales/article/s8-THOM-TRE-1909?&query=mansel%20thomas&lang\[\]=en&sort=score&order=desc&rows=12&page=1](https://biography.wales/article/s8-THOM-TRE-1909?&query=mansel%20thomas&lang[]=en&sort=score&order=desc&rows=12&page=1) (accessed November 24, 2018).
29. Ibid.
30. Rhidian Griffiths, "Elwyn-Edwards, Dilys (1918–2012), composer," *Dictionary of Welsh Biography*; [https://biography.wales/article/s10-ELWY-DIL-1918?&query=dilys%20elwyn-edwards&lang\[\]=en&sort=score&order=desc&rows=12&page=1](https://biography.wales/article/s10-ELWY-DIL-1918?&query=dilys%20elwyn-edwards&lang[]=en&sort=score&order=desc&rows=12&page=1) (accessed November 24, 2018).
31. Werner, 105–107.
32. Geraint Lewis, "Hoddinott, Alun," *Grove Music Online*, *Oxford Music Online*, Oxford University Press; <https://doi.org/10.1093/gmo/9781561592630.article.13118> (accessed November 24, 2018).
33. Rhidian Griffiths, "Hoddinott, Alun (1929–2008), composer and teacher," *Dictionary of Welsh Biography*; [https://biography.wales/article/s10-HODD-ALU-1929?&query=alun%20hoddinott&lang\[\]=en&sort=score&order=desc&rows=12&page=1](https://biography.wales/article/s10-HODD-ALU-1929?&query=alun%20hoddinott&lang[]=en&sort=score&order=desc&rows=12&page=1) (accessed November 24, 2018).
34. Banfield & Fitzpatrick.
35. Ibid.
36. Welsh Folk Song Society; <http://www.canugwerin.com/en/index.php> (accessed December 1, 2018).
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Soprano **Rachel Schutz** is an active teacher and performer based in Ithaca, NY. An Assistant Professor of Voice at Ithaca College, she teaches applied voice, art song literature, and performance classes. In 2016 she won first place in the 44th NATS Artist Award Competition. A native of Wales and a Welsh-speaker, she holds degrees in both vocal performance and linguistics.

Dr. Schutz is a seasoned recitalist and concert singer and has been heard at Carnegie Hall's Stern, Weill, and Zankel Halls, the Ravinia, Ojai, Tanglewood, and Yellow Barn Festivals, with the Hawai'i and Riverside Symphony Orchestras, the Orchestra NOW, on the Dame Myra Hess Concert Series, with the Boston Pops Orchestra, and at venues around China, Taiwan, Korea, and Thailand. Dr. Schutz is also active in the opera house, having recently performed with Hawai'i Opera Theatre, Opera Ithaca, Opera Parallèle, Stockton Opera, and the Santa Fe Opera.

As an avid supporter of new music, she can be heard on *Elements*, an Albany Records album of contemporary American music, and has worked with many composers, including Phillip Glass, George Crumb, Milton Babbitt, Jonathan Dove, William Bolcom, Libby Larsen, John Musto, Brett Dean, and Augusta Read-Thomas.

Dr. Schutz holds BA and DMA degrees from Stony Brook University, an MM from Bard College, and an MA in Linguistics from the University of Hawai'i at Manoa. (www.rachelschutz.com)

Musicians wrestle everywhere—
All day—among the crowded air
I hear the silver strife—
And—waking—long before the morn—
Such transport breaks upon the town
I think it that "New Life"!

It is not Bird—it has no nest—
Nor "Band"—in brass and scarlet—drest—
Nor Tamborin—nor Man—
It is not Hymn from pulpit read—
The "Morning Stars" the Treble led
On Time's first Afternoon!

Some—say—it is "the Spheres"—at play!
Some say that bright Majority
Of vanished Dames—and Men!
Some—think it service in the place
Where we—with late—celestial face—
Please God—shall Ascertain!

"Musicians Wrestle Everywhere,"
Emily Dickinson