

Melbourne Welsh Male Choir

August Newsletter No 39

The choir continues to meet and rehearse weekly via Zoom and we continue to have the occasional invited guest (or guests) who have worked with us in the past.



Our first Zoom interview in July was with another Welsh couple **Aled and Eleri Edwards** from their 150-hectare farm near Cilycwm, Carmarthenshire, in West Wales. While Aled and Eleri haven't sung with our choir, they were in the audience at our St David's day concert this year and they both performed along with Erfyl Tomas Jones (a previous Zoom guest) at the Gymanfa Ganu organised by the Welsh Church at St Michael's Church in Collins Street the following day.

Bill Spawton opened by asking them about a Yew tree in Cilycwm reputed to be 1500 years old. Eleri said that while this was true, a similar tree near her home in the Conwy valley was twice as old.

The Edwards farm 70 pedigree Limousin beef cattle and 600 Welsh mountain sheep, which graze on the local mountains - courtesy of the Queen, as well as on the farm.

Questioned as to why they breed Limousin cattle, Aled said they had started off with a herd of Herefords but discovered the Limousin breed was much more profitable. The Edwards' Limousin stock are in high demand for breeding and semen. Aled is a former president of the International Limousin Conference and he told us that in this role, on a previous visit to Australia he visited a Limousin herd and discovered that one of the heifers he was shown was a daughter of his own prize bull.

COVID has caused the cancellation of the 2020 Welsh National Eisteddfod.

Both Aled and Eleri are Blue Riband winners at the Welsh National Eisteddfod. Aled won first in 1997, which is where he first met his wife to be, while Eleri won six years later.

Bill Spawton asked about the difference in dialect between Eleri coming from North Wales and Aled from the South. They agreed there definitely is a difference and demonstrated it in the pronunciation of the word "sidan". The major differences have been whittled down through the influence of Welsh TV channels and radio stations. Welsh is their first language and as well as being spoken at home they conduct about 95% of their business in Welsh and the remaining 5% in either English or French.

They have actually recorded a Welsh song which highlights the dialect difference in a similar way to the well-known "You say tomato and I say tomato...". The song is called *Dau fel ni*, which translates to *Two like us*. Incidentally the song was composed specifically for them by Eleri's sister in law - Ruth.

In addition to performing in duets and as a soloist, Aled also conducts the local community choir at Cilycwm. It is a true community choir with ages ranging from 10 to 70 years and includes a number of husband and wife couples. The choir practice sessions are conducted entirely in Welsh and they use a 'buddy' system for those members who are not as fluent as the first language speakers.

In response to a question from David Ashton-Smith, they indicated they know Jeff Howard (the composer of *Y Darlun*) very well since, in addition to being a “pocket genius”, he was the music director and pianist for their recent CD.

Questioned about the potential impact of BREXIT on them, as farmers, Aled said if there was a seamless agriculture deal with the European Union then there would not be too much change, otherwise it will definitely be much more difficult.

To finish the session, Aled and Eleri sang a beautiful duet – *Arglwydd Mawr* with the melody based on a composition by Mozart. We look forward to maintaining our friendship with this talented couple.

Our second Zoom interview on 22 July was with an old friend and former music director of our choir **Douglas Heywood OAM**. As many of our readers will know, Doug was our MD for five years from 2001 until 2006 and during that time he conducted us in concerts with such stars as Aled Jones and Judith Durham and many more as well as leading overseas tours to Canada (and Tasmania).

Well known to TV audiences for leading Channel 9’s *Carols by Candlelight* choir on Christmas Eve, Doug has also had a distinguished career leading the Camberwell Chorale and Camerata orchestra since 1975.

Doug has a number of things in common with David Ashton-Smith with both them starting out as baritones in Opera, in Doug’s case as principal baritone for the National Theatre Opera School singing such roles as Rigoletto, Marcello and Figaro.

David Ashton Smith welcomed Doug to the Zoom session and Doug responded by saying “I see the choir is still the same as when I led them - they still aren’t watching the conductor!”

During his tenure with the Melbourne Welsh, Doug was involved in the production of two of the choir’s CDs *Songs from the Heart* and the live recording of the concert with *Judith Durham*, the choir and the Camerata orchestra, at Hamer Hall.



Asked about his history, Doug said that he started his musical career as a chorister in Hamilton before moving to Melbourne where he elected to sing at Christ Church South Yarra (which is where he first discovered the joys of Bach from organist Leonard Fullard).

His secondary education was at Williamstown High School until year 10 when he left to join the PMG (he was an inch too short to join the Police - which was his first choice!).

He joined the National Theatre Opera School and worked at the PMG by day and sang by night. During this time, he also completed his matriculation and got a bachelor’s degree majoring in music and education. He later went on to lecture in music at Melbourne University.

Doug indicated that the choice to major in education was one of the best decisions he’d made since he finds that teaching kids is a pure joy. David recalled an anecdote about Doug, where one of his pupils at Norwood High School is reputed to have said to Doug - “Sir, stop messing about and get on with the lesson!” which is indicative of the friendly banter which goes on when Doug is teaching.

Doug has also been a respected adjudicator, but that role has not been without its challenges. He recalled adjudicating at an Eisteddfod in South Australia covering everything from choirs, pianists and soloists, where he started at 9:00 a.m. Saturday and finished at 2:00 a.m. on Sunday morning!

Doug took over the Camberwell Chorale from Dr Herman Schildberger in 1977 and has been their conductor ever since. Needing an orchestra to present major choral works, Doug formed the Camerata

orchestra soon after. He also formed the Victorian Concert Choir in 1983 with over 300 voices to perform large scale choral works at the then Victorian Concert Hall.

Doug recalled that, in order to hire the hall initially, all choristers contributed \$10 which was sufficient (at that time) to cover the cost. They performed Mendelssohn's *Elijah* with a guest artist - baritone Jonathan Summers. The profits from that concert enabled the VCC to continue for the next 17 years! David Ashton-Smith recalled singing with the VCC in their 10th annual concert in Bach's *Magnificat*.

Asked about how the Chorale and the Camerata are doing in these COVID 19 times, Doug said they are having 90-minute Zoom sessions similar to ours, where he is endeavouring to give the members a deeper understanding of the history of choral music.

Asked about his role with *Carols by Candlelight*, Doug recalled taking over the role of choir master 33 years ago from Max Thompson, whose Maroondah Singers had provided the choral backing before Doug brought in the Camberwell Chorale members. Doug was told he could take over the rest of the rehearsal and also the live to air show! He has been doing so ever since. Doug is not sure whether *Carols by Candlelight* will be able to go ahead in 2020 but, if it does, then rehearsals will begin as usual in 3rd week in November with four choir-only rehearsals followed by two on-site rehearsals with soloists at the Myer Music Bowl.

In response to questions from the choir members, Doug confirmed that his problems with having a heavy accelerator pedal foot are still continuing!

Asked about his 1962 MG sports car, Doug said that due to marriage commitments it was long gone.

Doug confirmed that his son, Thomas (an internationally famous organist - who has appeared with the choir in a concert at the Melbourne Town Hall) - was hard at work both transcribing all of Beethoven symphonies and recording (35) CDs and DVDs on the Melbourne Town Hall organ, as well as a permanent teaching at Haileybury and occasionally in Warrnambool - just another kid with a passion for music!

In addition to his role with the Camberwell Chorale and Camerata orchestra plus teaching, Doug has found time to conduct a small choir of people in Williamstown suffering from Parkinson's disease. It is a role he relishes because of the joy it brings to the members. It is just as well that he has a musically talented wife - Alex, to back him up.

Doug finished off the session by showing us his latest production, a beautifully leather bound 1300-page book of his father's war time letters, which he has been compiling, transcribing and referencing (in his spare time!) for the past ten years or so. Truly a labour of love and typical of the man. Peter Rees, a well-known Australian author was so impressed with Doug's effort that he is writing a book based on this diary as his main source. It will be published by Harper Collins - so watch out for it.

Upcoming Events

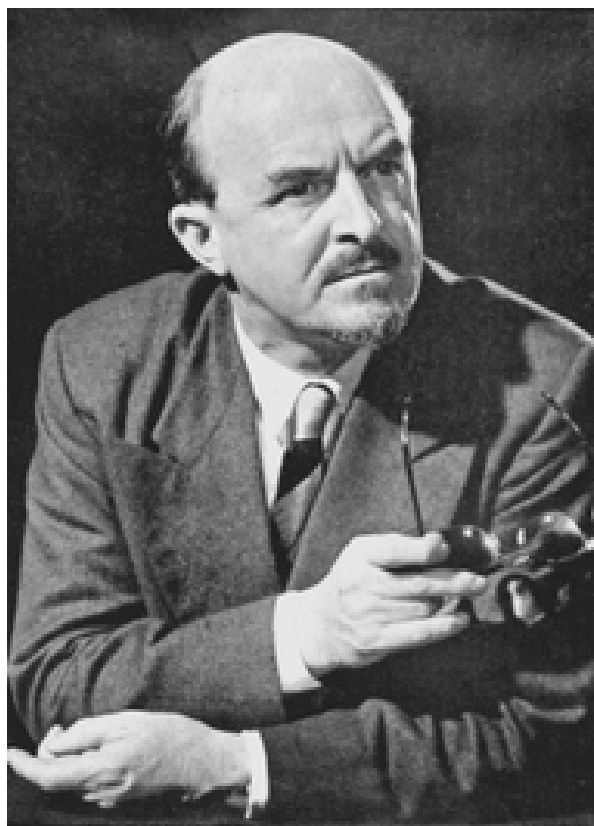
While the choir is unable to perform for some time, we still plan to hold our annual *Singer of the Year* competition.

Since we anticipate (due to the social distancing constraints) we will not be able to hear the contestants in our normal rehearsal rooms for the elimination heats or in concert (usually at MLC) for the finals, we are inviting competitors to submit their own videos, to be evaluated by our judges who will determine which three singers should be in the final. We will then hold (and record to video) the finals, which we hope may be able to be performed live, at Federation Estate, albeit (due to social distancing requirements) before a restricted audience, possibly judges only.

Entries will close on 21st August with the competitors' videos being adjudicated by 29th August. The final will be held (hopefully live) on 20th September 2020 and the entire performance will subsequently be streamed, for all to see, via YouTube and Facebook.

The prize money may be somewhat less than in previous years but will still be substantial. If you would like to assist with donations to this worthy cause please submit your donation to the Choir's bank account BSB 663000 Account Number 153569611, all donations will be acknowledged and are tax deductible.

Prospective competitors should contact **Alan Stevenson** (0403 271 468), who continues to be the competition administrator while questions relating to the recording and other technical matters should be addressed to **Will Morton** (0404 092 212) who is responsible for the technology.



The stories behind some of our Welsh songs, composers and arrangers

A musician whose arranging skills for four-part male harmony and orchestrations to support large choirs were almost as important as his composing skills was ***Mansel Thomas OBE***.

Our choir has used his orchestrations for performances with the Australian Pops and Camerata orchestras in some of our major concerts.

Mansel Thomas was born in Pontygwaith, near Tylorstown in the Rhondda Fach, Glamorgan, 12 June 1909. His father, a keen amateur musician and the precentor at Hermon Welsh Baptist Chapel, Pontygwaith, was well-known locally as a choral conductor. He encouraged his son's music studies, especially when the young boy's remarkable talents became increasingly evident.

These outstanding musical gifts were recognized further when, as a pupil at Porth County School, Mansel Thomas was awarded the Rhondda Scholarship which he took up at the Royal

Academy of Music in London at the early age of 16. Under the wing of composer Benjamin Dale, he enjoyed a brilliant studentship, winning a number of prestigious awards and prizes, and graduating in 1930 with an external Durham B.Mus. degree.

He then spent 5 years as a freelance musician in London, notably as a composer, conductor and répétiteur. In 1934 he conducted the London Symphony Orchestra in his "*Theme and Variations*" at the Neath National Eisteddfod, and this gift for orchestration was to become a considerable aspect of his prowess during his years at the BBC, as was his remarkable inclination for song writing and choral composition not only in this early period but throughout his composing career.

Mansel Thomas joined the BBC in Cardiff in 1936 as music assistant and deputy conductor of the newly formed BBC Welsh Orchestra. Following war service in the Royal Army Service Corps, 1943-46, he resumed his BBC duties, but as Principal Conductor of the orchestra, and in 1950 he was appointed Head of Music, BBC Wales. These were formative years and broadcasts of Welsh music increased in frequency and quality under his professional scrutiny.

Though he himself never ceased to find some time to compose and arrange, nevertheless the increasing scale of his BBC commitments - and the onset of television introduced yet another dimension - did not allow him the amount of time for composition which he always wanted. Consequently, in 1965 he decided to take early retirement in order to devote himself to composition. He and his wife, Megan, moved to a 16th century cottage in rural north Gwent where he produced what is probably the most important corpus of his work, especially in both vocal and choral spheres. He was able to compose freely and also respond to commissions, including a choral suite "*Rhapsody for a Prince*" for the Royal Investiture of 1969.

Mansel Thomas was one of the most important and influential musicians of his generation in Wales. Famous throughout the Principality (and far beyond it) as composer, conductor and adjudicator, he was for many years the BBC's principal music representative for Wales and was able to encourage and promote, with characteristic generosity, the early career of many composers and performers who

have since become celebrities. He himself wrote a large and varied range of music - solo vocal, choral (mixed, female, male, and children's voices), instrumental (solo and chamber), band and orchestral. He was equally at home in sacred and secular fields but expressed himself more naturally and spontaneously in works of short and medium duration than in extended forms, such as oratorio, opera and symphony. His composing career spanned almost 60 years.

His first notable composition - *Daffodils/Cennin Aur* - was written in the mid/late 1920s specially for the newly formed Pendyrus Male Choir which rehearsed next to his home in Tylorstown. In addition to *Daffodils* there are TTBB settings of Welsh hymn tunes and Welsh airs such as *Llanfair, Llef* and *Fantasia on Welsh Airs* and the fine original works. Also, a wide range of inspired works for SATB - part-songs and Welsh traditional melody arrangements such as *Ar lan y môr* and *Ar hyd y nos*.

All his compositions reveal the consummate skill and care in his writing for amateur as well as professional performers and notably for children and young people in instrumental as well as vocal repertoire.

Chorister Profile - Phil Wallens – Bass

I was born at the Aloha Private Hospital in Parramatta, NSW, on 21 February 1945. My father told the story of how they couldn't decide on a name for me until he looked out the window and literally saw a sign: 'Phillip Street', which was named after the first governor of New South Wales, Governor Sir Arthur Phillip and so I became Phillip!



As a small boy, I lived in an extended family situation on our family poultry farm at Castle Hill, on what was then the rural outskirts of Sydney. My grandparents, along with my mother, her sister and brother, immigrated from South Wales during the 1920s. They came from Gorseinon, near Swansea. I guess they were escaping the terror of the coal mines to come to Australia. My grandfather died from the effect of coal dust on his lungs.

Each Sunday night we would travel in our old Chevrolet car to the Welsh Church in Elizabeth Street in Sydney. And there of course we'd sing the old Welsh hymns and folksongs. At a very early age that Welsh music seeped into my bones. When I joined the Melbourne Welsh, many years later, I could easily recall the first verse and chorus of *Calon Lan*.

I attended high school in Parramatta and played a lot of rugby. I clawed my way into the first-grade side where we played with more enthusiasm than ability. I went on to study Surveying at the University of New South Wales and it took me just one year to decide that it wasn't my passion in life. I changed direction to study

Agronomy (Soil Science) at Hawkesbury Agricultural College, Richmond. This was three years of a live-in situation, where I made life-long friends. Rugby was a religion (but we did study a bit of agriculture, of course). We played in the NSW 2nd Division.

It was during this time I met Megan (my life-long partner), who was training in Sydney to be a state registered nurse. This brought another Megan into in my life, as my sister is also Megan.

The Vietnam War was being fought while I was at Hawkesbury and I was conscripted for National Service. Subsequently, at the end of college, I spent two years in the Australian Army, where I gained a commission in the Infantry Corp at the Officers' Training Unit, Scheyville. Megan and I married during this time and we have enjoyed nearly 54 years of wedded bliss and harmony since.

Following my discharge from the Australian Army, I joined the NSW Department of Agriculture to refresh my Agronomy training. I worked at agricultural research stations in Yanco, Grafton and Tamworth, and in 1971 I was appointed as the District Agronomist at Inverell on the north west slopes of the New South Wales tablelands. We lived there for nine years during which time I completed a science degree through Macquarie University (which took six years via correspondence).

I gained enormous satisfaction from working directly with farmers, specialising in the broad acre production of staple crops such as wheat, barley, sorghum, sunflower and a range of other smaller crops. My particular interest was in helping the development of crop production methods designed around soil conservation and the long-term sustainability of soil resources.

During this time our two sons were born, and we bought our first house for \$11,000. I developed a passion for cycling and ended up in road competition events each weekend and our boys were involved from 5 years of age. This joy of cycling has stayed with me, although the speed involved has reduced over time.

Meanwhile, in 1980, at the age of 35, I developed early onset Midlife Crisis Syndrome. I wanted to get out of the cosy rut that we'd made for ourselves to experience the world beyond Australia. One day Megan found an advertisement in the Sydney Morning Herald for the position of Senior Lecturer in Soil Science at the Fiji College of Agriculture, Nausori, Fiji.

After one international phone call, I was appointed on a two-year contract. Two months later we'd packed up, and become the only Europeans living on the college's campus. It proved to be one of the best decisions of our lives. Our beloved Peugeot 404 travelled with us from Inverell to Fiji and then back to Australia 2 years later.

Teaching and working with young people of any society is the best way to strongly connect with their culture and their families. In Fiji, my students' villages were scattered all around the island, and the students lived in at the college. Some of them subsequently did work experience on the farms of friends around Inverell. The Fijians are wonderful warm people, and we were fortunate to have many enriching experiences around their country. Our boys greatly benefited from having their minds broadened at a young age. They attended the Suva International School, which took students from all corners of the world.

Whilst in Fiji, I followed my cycling passion and helped create the Fiji Amateur Wheelers - a cycling group of young fellows who sent a representative team (in thongs) to the 1982 Commonwealth games in Brisbane.

The time came to leave our beloved paradise and friends and return to Australia. In Brisbane, I was involved in the corporate agribusiness scene working for a major chemical company. I had a major involvement in developing the techniques which are now commonly used in the reduced tillage systems throughout Australia.

Moving from Brisbane to Melbourne in 1985, enabled Megan to return to her nursing career. The boys completed their secondary schooling at Trinity Grammar School and commenced tertiary studies.

Then came the "Call of the Wild" again. In 1995 I was offered the opportunity to take on the Team Leader role with one of the Australian overseas aid consulting companies. The role was to implement an Institutional Strengthening Project within Papua New Guinea's Department of Environment and Conservation. This was part of the aid inputs that Australia had been making since PNG gained independence in 1975.

Thus, leaving the 'children' behind, Megan and I moved out of home to live in Port Moresby, PNG. Megan was also offered a contract to manage a project and we made many special friends there from all around the world. Life had its challenges, we lived through curfews, military road-blocks, an attempted armed uprising by the PNG Army, and the ill-fated Sandline affair. But we also had the great privilege of being able to travel and work throughout the country. We developed a deep respect

for, and appreciation of, PNG's extraordinary diversity of cultures. As in Fiji, the people are wonderful, and the country is beautiful beyond belief. We co-owned a boat, and I took up scuba diving.

At the end of this time in PNG (July 1999), I was contracted by the same consulting company to take over the completion of an agricultural development project in China. This was the start of a fascinating five-year period of work in very two different parts of China.

For the first project, we were based in Xing Tai on the North China Plain about 450 km south of Beijing. For the second one, we were based in the town of Bayanhot, about 1500 km west of Beijing, and close to the eastern edge of the Gobi Desert. Our role involved working with Han and Mongolian people on desert rehabilitation and took us back and forth across the Gobi through some extraordinary landscapes. We left Alashan during the SARS outbreak in 2003.

Now our top priority was to stay home, to be near our young grandchildren. Megan once more found an interesting job advertisement in the paper and we were contracted, as a couple, to set up and manage a five-star retirement village in Camberwell (Prospect Hill Village). We moved 64 separate residents into their new apartments and managed the complex until everything was running smoothly. Then we pulled the pin and moved to Warburton (where there is a fabulous rail trail).

During 2006, I was given the opportunity to return to northern China on a number of short-term contracts. These involved travelling to many provinces and training the local agricultural advisory staff in rural extension methods. This was part of the Chinese government's decollectivisation program for the agricultural sector. Over the period of a year, a colleague and I made seven separate trips to China. We worked as far west as Kashgar in the Uygher Autonomous Region of Xinjiang, close to the border of Afghanistan.

Then another colleague, who worked for Acciona Energy, asked me to take on the landowner liaison and negotiation part of their development of windfarms in Australia. I spent 10 years travelling throughout eastern Australia negotiating the long-term arrangements with farmers for development of windfarms on their land. That work continued through until 2018 when I concluded agreements with a group of farmers for a large solar energy development east of Bendigo. That project is in the process of gaining development approval.

Back in 2008, I joined the Melbourne Welsh after we heard their performance in Warburton's Art Centre. Apart from the enormous satisfaction gained from choir activities right here in Melbourne, I have been very fortunate to have had three wonderful overseas trips with the choir. Joining the Melbourne Welsh has been one of the most rewarding steps that I've taken in my life.

Megan and I have had several wonderful cycling trips in Europe, New Zealand and locally and I've maintained a passion for working with wood. I have a beautiful stock of Blackwood, which I'm slowly working through to make tables, serving platters and other items.

Right now, in July 2020, I'm in a rehabilitation hospital after extensive surgery on my spine (9 vertebrae now carry titanium embellishments). Given the restrictions caused by the coronavirus, I'm lucky to have had the operation when I did. It appears to have been successful, with an immediate cessation of the cruel acute nerve pain that I was suffering. Full recovery will take a long time and my life will have to change considerably. There is an element of excitement in this for me and I am looking forward to a completely new pain free view of the world.

Newer Choir Chorister Profile - Tony Meeuwsen - first tenor

Tony Meeuwsen was born in the Hague, Holland, in 1942, one of seven children. The family migrated to Australia in 1956.

Tony struggled in those early years since he was too young to work and found the new language difficult to master. He eventually began working on a dairy farm and made smallgoods as a sideline, which led to a butcher's apprenticeship.

After 13 years in this trade, he started a dinner suit hire service in Croydon. During this time, he met and married Marjorie and they settled in Ringwood and the birth of their two sons, Paul and Ross, ensued.



In 1988, Tony sold the business and took the family on a two-year camping trip around Australia.

Upon returning home, they bought into a Supportive Residential Service business.

They now have 2 beautiful granddaughters, and another grandchild is on the way.

Tony's hobbies include tonal painting, which he has taught, golf and travel.

He has been surrounded by music for most of his life in one form or another. At age 8 he joined the "Hollands Jongenskoor" - the Dutch Children's Choir - as a boy soprano and went on tour with them to Germany and Belgium. He remembers rehearsing 3 times a week and having to give up soccer, much to his father's disappointment.

In Australia he joined the Dutch Male and Ladies Chorale for a short while as a seventeen-year-old, but work commitments forced him to give this up.

Some health issues in later life saw him take up Hatha Yoga which involves yoga postures and breathing

exercises which help bring peace to the mind and body and also benefits his singing.

He has sung with "Arion", the German Male Choir, and for 20 years with the Melbourne Male Choir. He has also done solo work at various concerts, weddings and eisteddfods.

Communication

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Alternatively, they can subscribe via our website: www.melbournewelshchoir.com.au

We treat all information provided as confidential and our subscribers can opt out at any time.

We value your feedback so please write and let us know what you think of our performances, introduce us to your friends and tell us where and what you would like to see us perform in future concerts.

Would you like to hire the choir?

While we are unable to perform at present, we anticipate things will be back to normal in the new year.

Anyone who has attended our concerts at major venues such as the Melbourne Recital Centre, Ulumbarra Theatre Bendigo and the Melbourne Town Hall, will be aware that the choir has the skills, capability and contacts to produce and run high quality major events.

The choir is available for community, corporate and sporting events, dinners, anniversaries, weddings etc., So, if you require anything from a short rousing opening for a conference (say) to a full two-hour concert, with guest artists (if required), please contact **Colin Brown (0409 188 109)** or any committee member to discuss your needs. Please bear in mind that we're talking about a choir of up to 60 voices plus a professional accompanist and music director, so we provide great value for money.

Would you like to sponsor the choir?

As stated earlier we plan to run our *Singer of the Year* competition, despite having generated no income from our usual source i.e. concerts. Having a friendly sponsor makes our life much easier.

If you have a product or service which you believe might appeal to our audiences, then contact us and we will be delighted to feature your product or service in our marketing material and promotions.

The *Singer of the Year* competition has been running for 27 years and is open to singers under the age of 35, draws competitors from all parts of the state (and indeed sometimes interstate).

The number of winners and runners-up of this competition who have gone on to make careers on concert and opera stages worldwide is testament to the quality and significance of the event. In addition to awarding monetary prizes to the finalists, the choir provides them with opportunities to perform as guest artists in our concerts during the year.

All sponsors are acknowledged in our programs and publicity material and there is also the opportunity to be involved in the presentation ceremony on the night and, during normal times, in the elimination heats. For this year's event we plan to put the videos of the finals competition on **YouTube** so sponsors will have local and international exposure.

If you would like to be associated with this wonderful event or indeed any of our other prestigious concerts, please contact any member of the choir's committee and we will be delighted to work with you to get the best value out of your sponsorship.

In times like these, laughter is still the best medicine

Scotch with two drops of water

A lady goes to the bar on a cruise ship and orders a Scotch with two drops of water. As the bartender gives her the drink she says, "I'm on this cruise to celebrate my 80th birthday and it's today."

The bartender says, "Well, since it's your birthday, I'll buy you a drink. In fact, this one is on me." As the woman finishes her drink, the woman to her right says, "I would like to buy you a drink, too."

The old woman says, "Thank you. Bartender, I want a Scotch with two drops of water."

"Coming up," says the bartender.

As she finishes that drink, the man to her left says, "I would like to buy you one, too." The old woman says, "Thank you".

"Bartender, I want another Scotch with two drops of water."

"Coming right up," the bartender says. As he gives her the drink, he says, "Ma'am, I'm dying of curiosity. Why the Scotch with only two drops of water?"

The old woman replies, "Sonny, when you're my age, you've learned how to hold your liquor. Holding your water, however, is a whole other issue."

Faded Goods

Martyn Williams from Carmarthen, South Wales, was visiting London for the first time. He really wanted to buy a hat and the one he chose was priced at £20.

Martyn spoke to the shop assistant, "Back home in Carmarthen I could get a hat like this for only £5."

The assistant answered, "Well, sir, the thing is we have large shop window here, often in the sun, and when the hats fade we send them to places like Carmarthen. And by the way my wife comes from Carmarthen. You may have known her. She was Blodwyn Thomas, who lived at the bakery."

"Yes, I know her, boyo," replied Martyn smiling. "She was very pretty. I took her out many a time. But you know, when things get a bit faded in Carmarthen we send them to London."

Dyslexic Nurse

A doctor is doing his morning rounds with the ward nurse.

They come to the first bed where a man is laying half dead.

"Did you give this man two tablets every eight hours?" asks the doctor.

"Oh, no," replies the nurse. "I gave him eight tablets every two hours!"

At the next bed the next patient also appears half dead.

"Nurse, did you give this man one tablet every twelve hours?"

"Oops, I gave him twelve tablets every one hour," replies the nurse.

Unfortunately, at the next bed the patient is well and truly deceased, not an ounce of life.

“Nurse,” asks the doctor. “Did you prick his boil?”
“OH, MY GOODNESS!” replies the nurse.

We wish all our friends a safe and healthy time during this COVID-19 lock-down period and look forward to seeing you at our concerts in the not too distant future.

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