

KIAULL MANNINAGH JIU

Mee Averil 2021 April

MANX MUSIC TODAY

Share na Veg – Over 45 years of Manx music

'Share na Veg' has been an important centre of traditional music in the Isle of Man for over 45 years, and a new short film about the young Ramsey music group has just been released by Culture Vannin.

Created in the mid 1970s by Albert Road School teacher Mike Boulton RBV, the Manx folk group known as Share na Veg (Manx for 'better than nothing'!) was originally called Mooinjer Veggey (little people). Over the past four decades, hundreds of students have played with the school group, and stemming from Mike's enthusiasm, and encouragement of Manx music and the language, bands such as Mactullagh Vannin, Bee er dty Hwoaie and Paitchyn



Vannin have since emerged. The interest he sparked has also remained with many of his former pupils who have gone on to assist with Share na Veg or lead their own school groups, and Mike's contribution to Manx culture was acknowledged in 1996 when he was awarded the prestigious Reih Bleeaney Vanannan. Although Mike retired from teaching in 1998, he has continued to dedicate most of his mornings to visiting Bunscoill Rhumsaa to teach new generations of young people Manx music.

This mini documentary has fly on the wall scenes from a typical daily practice, where dozens of whistle players and harpists gather to play under the patient guidance of Mike. As a Manx music group open to anyone at Bunscoill Rhumsaa, the group has inspired decades of young people in the North to fall in love with music and their own cultural heritage of the Isle of Man. Mike has always been a keen supporter of the Guild and Manx Folk Awards, and Share na Veg perform for festivals and community events all over the Island. It is also partly due to Mike and his students that the Isle of Man currently enjoys a vibrant harp revolution, as evidenced by the likes of award-winning musician Mera Royle who discovered the harp whilst playing in Share na Veg and later excelled under the tuition of professional musician Rachel Hair who teaches young harpists for Culture Vannin.

Watch the film here: <https://youtu.be/Ehtk32JhKFw>

This film was created with thanks to the staff and pupils of Bunscoill Rhumsaa; and Mera Royle for use of her 'Graih Foalsey' from her Ballaglass Set. Viewers will enjoy listening to Mike reflect on the past 45 years spent leading the group and they will experience a glimpse of the friendly "come and try" environment in which Share na Veg has thrived for so long.

In this month's edition...

- *NAMA Nominations invited*
- *Interview with New York Manx band, Fyn*
- *Easter Flitter Dance traditions*

Culture
VANNIN



Watch Share na Veg perform "Graih Foalsey" & "Barrel of Herring" in the 2017 Manx Folk Awards:
https://youtu.be/_EG7Jzw0IsA

Manx singer and Scottish harpist in a competition to receive matched funding for new duo album

Manx Gaelic singer Ruth Kegglin is delighted to be collaborating with acclaimed Scottish harpist Rachel Hair to crowdfund and record a new duo album celebrating the cultural and musical links between the Isle of Man and Scotland. The duo are thrilled to have been selected to be part of a 'crowdmatrix' initiative between Creative Scotland and the organisation, Crowdfunder. They are up against 19 other creative projects to compete for matched-funding for their album, in a race against time! The crowdfunder started on Monday 22 March, but there's still time to support the duo, if you would like to pre-order an album.

The songs on Ruth and Rachel's album will be predominantly in the Manx language and will feature a blend of traditional, well-known repertoire, and contemporary compositions by Manx writers. These will complement instrumental sets specially chosen to represent the mutual passion and respect that both musicians have for each other's nations and cultures.



Rachel is widely regarded as one of the world's finest exponents of Scottish harp (clarsach) playing, and has released five critically acclaimed albums, published four harp books and has toured throughout Europe, the USA, Japan and New Zealand. She is also a world-renowned teacher. In turn, Ruth has released two critically-acclaimed solo albums in Manx, alongside an intergaelic album together with Scottish musician and broadcaster Mary Ann Kennedy and Irish sean-nós singer and musician Eoghan Ó Ceannabháin, as well as albums with her band a'Nish, with whom she was awarded the Trophée Loic Raison at the world-famous Festival Interceltique de Lorient. Ruth splits her time between a performing career and her role as Manx Language Development Officer for Culture Vannin, a role in which she works to support and promote the Manx language within the community as well as internationally. Manx Gaelic has seen an upsurge of interest in recent years and is one of the Island's success stories, both nationally and internationally.

Rachel and Ruth met some years ago through Rachel's work teaching Manx harp. Rachel's involvement in the islands musical community, along with her engagement to a local Manx musician, has seen her develop great passion for its music, leading her to be often referred to as an 'honourable Manxie.' In turn, Ruth has a strong connection to Scotland through family links, prior musical projects, and

spending her childhood listening to Scottish Gaelic singers, inspiring her to sing in Manx. As a new duo, Ruth and Rachel have already performed as part of Yn Chruinnaght Interceltic Festival on the Isle of Man and at the Edinburgh International Harp Festival.

Whilst the Covid-19 pandemic has cleared musicians' diaries of touring and live performances, it has meant Rachel and Ruth have finally been able to schedule in an album recording. The album will be recorded on the Isle of Man later this year and mixed and mastered in Scotland, providing much-needed employment for creatives in both nations.

The duo are grateful to have received some funding from the Isle of Man Arts Council to help them on their journey towards making the album a reality, but are thrilled at the prospect to engage with their audience through the Crowdfunder while having the chance to be awarded additional funds by Creative Scotland. Rachel and Ruth will use the funds raised to cover costs in recording, mixing, mastering and physical production of the album.

Supporters of the Crowdfunder will be able to pre-order digital and physical copies of the album ahead of its release date, and access other opportunities including one-to-one lessons with Rachel or Ruth, tune compositions, and house/zoom concerts.

Ruth Keggins said:

"Rachel and I are grateful to the Isle of Man Arts Council and Creative Scotland for supporting us in our venture to create a duo album celebrating the links between Scotland and the Isle of Man. The fact that we can crowdfund and be in with the chance to receive extra funding from Creative Scotland means that we can finally put into reality our recording plans for the album we have been working towards."

The Crowdfunder launched on Monday 22 March at 9am, and the link is:

<https://www.crowdfunder.co.uk/rachelandruth>

Photo credit p.1: Mark Falconer



RACHEL HAIR & RUTH KEGGIN

Scottish Harp & Manx Song



Album Crowdfunder open now for pledges & rewards:

[crowdfunder.co.uk/rachelandruth](https://www.crowdfunder.co.uk/rachelandruth)

New lease of life for Guild trophy

The Guild has named a silver trophy, originally presented in 1910, after its newly appointed vice president Eleanor Shimmin BEM.

Eleanor has been associated with the Manx Music Festival for most of her life, having competed in the singing and piano classes as a young woman before gaining a scholarship to The Royal Academy of Music.

She has won three Cleveland medals, been a festival accompanist for 25 years, and a committee member for more than 30 years and taught 'countless' pupils how to sing and play piano.

The old trophy, which now has a new base and engraving, should have been presented to the first winner of the 'American Art Song' class in the 2021 event. However it will now be introduced in 2022 following the cancellation of this year's Guild due to the pandemic.

IOM Newspapers article: www.iomtoday.co.im/article.cfm?id=60616

The Manx Fiddle Orchestra is coming - be a part of it!

We're delighted that the mighty musician, composer & teacher, Katie Lawrence, has agreed to stage the Island's first Manx Fiddle Orchestra, with their sights on a special performance in late July as part of Celtic Gathering Isle of Man - Yn Chruinnaght.

Dr Chloe Woolley, Manx Music Development Officer for Culture Vannin, explained the concept:

“We thought it would be fun to gather all of the Island's violinists together to perform a medley of favourite Manx tunes arranged and conducted by Katie. In Scotland, these massed fiddle groups are quite common and festival goers to Yn Chruinnaght in the 1990s may remember clapping along to big visiting groups such as the Strathspey Fiddlers and Fochabers Fiddlers! Katie and I both thought that it's about time we tried something similar with Manx music, as we know there are lots of excellent players here in the Isle of Man”.



Katie is well known in musical circles in the Isle of Man, and has plenty of experience of performing, teaching, composing and conducting large groups. As a fiddle player, she has played Manx traditional music since childhood, performing with Paitchyn Vannin, The Ballaghs, Scammylt, The Fecktones, Fo'n Chrackan and most recently as a trio with her sister Kirsty and brother Mark. She is a regular in the orchestra pit for many of the Gaiety Theatre shows, and occasionally plays with the Isle of Man Symphony Orchestra.

The Manx Fiddle Orchestra is open to violinists and viola players of all ages and abilities, but players will need to be fairly competent on their instrument and willing to memorise the music. No experience of Manx traditional music is required and there will be easier parts for those who haven't been playing very long.

Sheet music and audio files will be provided for practising at home and there will be several group rehearsals in the run up to the big premiere!

More information & link to music: www.manxmusic.com/news_story_666893.html

If you are interested in being a part of history with the first ever outing of the Manx Fiddle Orchestra, contact Chloe Woolley at: manxmusic@culturevannin.im

Gura mie eu, Isle of Man Newspapers, for the picture here - their excellent write-up of the story is available here: <http://www.iomtoday.co.im/article.cfm?id=61082>

MANX VIRTUAL MUSIC COMPETITION

An online music competition has been created to celebrate the amazing musical talent of the young people of the Isle of Man. And there are own choice classes for Manx solo instrumental and Gaelic song! Due to an extremely uncertain year, many concerts, music competitions, festivals and exams have been postponed or cancelled on the Isle of Man. Many music students have been preparing pieces for the past year, and haven't been able to showcase them, so organisers are planning an online music competition during TT week for all of the Island's children (preschool up to age 18). All of the classes will be adjudicated by specialist external adjudicators, and there will be some great prizes on offer. All you have to do to enter is record yourself playing, and send it in!

So how's it all going to work?

Once organisers have received all the entries they will create a montage video of all the performances within a class. These videos will be sent to external adjudicators, who will provide everyone with a constructive crit sheet, and choose a winner and 2nd place for each class. There will be no marks given. On the day of the competition there will be a schedule of when each class is happening, and the montage video will be posted on our YouTube channel and shared to the Facebook page at the scheduled time. After a short period, the adjudication will be posted, along with videos of the winning entries.

There will be cash prizes for each class (£20 1st prize and £5 2nd prize), and a trophy for the competitor who most impressed the adjudicator in each key stage. All competitors will receive a certificate. After the competition, they hope to organise a concert to showcase all the winners.

More info: www.facebook.com/mvmciom/

or email mvmc2021@gmail.com

Please fill in a registration form:

https://drive.google.com/file/d/1P7-2LNTqZouarirMlipmGJE08uzsrHvn/view?fbclid=IwAR2QQQQH_Q70mks7qcFRAXWCGUTsEot2-zm52oWtqhqWSkS-67hNqvVQpew

PTO for Syllabus >>

Important Dates!



Monday 29th March – entries open

Monday 3rd May – solo and duet entries close

Monday 17th May – ensemble entries close

Monday 7th June – preschool and key stage 1 competition

Tuesday 8th June – key stage 2 competition

Wednesday 9th June – key stage 3 competition

Wednesday 10th June – key stage 4 competition

For an entry form and some guidelines on how to film and submit your performance please email mvmc2021@gmail.com

Please let us know if you would like copies of our child protection and data protection policy



MVMC Syllabus

Preschool – own choice, maximum of 2 minutes

P-1 – vocal solo

P-2 – instrumental solo

Key Stage 1 (reception-year 2) – own choice, maximum of 3 minutes

KS1-1 – vocal solo

KS1-2 – piano solo

KS1-3 – bowed strings solo

KS1-4 – plucked strings solo (including harp, guitar and bass)

KS1-5 – woodwind solo (including recorder and penny whistle)

KS1-6 – brass solo

KS1-7 – percussion/drum kit solo

KS1-8 – instrumental duet

KS1-9 – Instrumental solo – Manx music

KS1-10 – Vocal solo – Manx Gaelic

Key Stage 2 (year 3-6) – own choice, maximum of 3 minutes

KS2-1 – vocal solo

KS2-2 – piano solo

KS2-3 – bowed strings solo

KS2-4 – plucked strings solo (including harp, guitar and bass)

KS2-5 – woodwind solo (including recorder and penny whistle)

KS2-6 – brass solo

KS2-7 – percussion/drum kit solo

KS2-8 – instrumental duet

KS2-9 – Instrumental solo – Manx music

KS2-10 – Vocal solo – Manx Gaelic

Key Stage 3 (years 7-9) – own choice, maximum of 5 minutes

KS3-1 – vocal solo

KS3-2 – piano solo

KS3-3 – bowed strings solo

KS3-4 – plucked strings solo (including harp, guitar and bass)

KS3-5 – woodwind solo (including recorder and penny whistle)

KS3-6 – brass solo

KS3-7 – percussion/drum kit solo

KS3-8 – instrumental duet

KS3-9 – Instrumental solo – Manx music

KS3-10 – Vocal solo – Manx Gaelic

Key Stage 4/5 (years 10-13) – own choice, maximum of 5 minutes

KS4/5-1 – vocal solo

KS4/5-2 – piano solo

KS4/5-3 – bowed strings solo

KS4/5-4 – plucked strings solo (including harp, guitar and bass)

KS4/5-5 – woodwind solo (including recorder and penny whistle)

KS4/5-6 – brass solo

KS4/5-7 – percussion/drum kit solo

KS4/5-8 – instrumental duet

KS4/5-9 – Instrumental solo – Manx music

KS4/5-10 – Vocal solo – Manx Gaelic

Ensemble classes – own choice, maximum of 10 minutes

Primary – any combination of vocal and/or instrumental

Secondary – any combination of vocal and/or instrumental

For an entry form and some guidelines on how to film and submit your performance please email mvmc2021@gmail.com



A small group of dancers from **Perree Bane** performed "Moirrey My Cainle" and a few other dances at Malew parish church on Sunday 7th February to celebrate Candlemas.

Carol Hayes explained: "This has become something of a tradition for us as for the past few years Perree Bane has danced at Malew church for their Harvest and Candlemas services. It is very special to have this link to the community and to keep these traditions alive."

The Bunscoil Ghaelgagh community choir Un Chorraa stay busy over lockdown

The choir had intended to spend their Friday after-school rehearsals preparing for Spring concerts, but it soon became clear that these were unlikely to be happening.

Nevertheless, families have got together via the magic of video conferencing to learn new songs and practise existing repertoire.

Conductor Aalin Clague said;

"It's been lovely to see (unfortunately it only works if everyone's on mute so I don't get to hear) families and individuals joining in with energetic warm ups, body percussion, attempted harmonies and lots of actions and dancing along!

I'm really looking forward to putting it all together when we can physically meet up again.

We have a facebook page where I post quick recordings of different parts after rehearsals so that people can catch up.

If anyone is interested in singing with us but can't make rehearsals (usually 3.30 on a Friday at the Bunscoil) it would probably be feasible if you kept up to date with our facebook page - Un Chorraa":

www.facebook.com/groups/541164476483422



ISLE OF MAN
Laa Jannoo Kiaull
JUNE 21

MAKE MUSIC DAY!!

LAA JANNOO KIAULL MONDAY 21 JUNE

Make Music Day will take place around the world (in 125 countries) on 21 June!

If you would like to get involved, email Isle of Man representative Chloe Woolley: manxmusic@culturevannin.im

Loads of inspirational ideas and toolkits here:

<https://makemusicday.co.uk/>

Join LAA JANNOO KIAULL The Isle of Man's Make Music Day
Facebook page: www.facebook.com/makemusicdayIOM/



“The Ellyn Festival”

Organisers are excited to announce “The Ellyn Festival”; a summer charity arts festival on the Isle of Man.

The festival will celebrate the Island's many talents, such as music, drama, poetry and dance; whilst raising vital funds for two remarkable charities, *Isle Listen* and *Mind*.

Do you want the chance to perform at one of the Island’s most beautiful venues? All you need is a passion for what you do and a love for performing.

The Ellyn Festival is looking for all types of performers from poets, musicians, actors, singers, dancers and everything in-between. Whether you are new to performing or a professional, this festival is for celebrating the wealth of talent the Isle of Man has to offer!

Save the date - 10th July 2021! <https://www.facebook.com/TheEllynFestival.IOM>

Click the link to register your interests in being a part of The Ellyn Festival:

<https://forms.gle/1qbHsPQuwayoyQDg8>

Celebrating Women in the Arts: Isla Callister

Isla Callister is a Manx musician and Gaelic speaker working as a freelance musician between Glasgow and the Isle of Man. Isla is a fiddle player raised on the rich culture and music from the island, and has developed her own unique sound that reflects her strong connection to her native language, music and home.

Read Q&A with Isla:

www.iomarts.com/news/celebrating-women-in-the-arts--isla-callister

NAMA NOMINATIONS SOUGHT

Young people who have made an outstanding contribution to Manx culture and island life in 2020/21 will be recognised this summer by the North American Manx Association.

The North American Manx Awards cover a range of subjects including Manx language, music and art and are largely focussed on children under the age of 18.



Other awards will celebrate people who have made an outstanding contribution to Manx culture and their community and those who have overcome a disability to make a difference.

Nominations are now open and can be downloaded <https://www.gov.im/competitions> obtained by emailing cpd.bookings@sch.im or by calling Frances Cowin or Shelley Moffitt on 693830/693836.

The deadline for nominations is Friday May 7 and the winners will receive a specially minted medal at the Tynwald building in Douglas on Friday July 9

Education, Sport and Culture Minister Dr Alex Allinson said: 'It has been a tough year for everyone and these awards are a great way to recognise the endeavours and achievements of our young people and their contribution to Island life and Manx culture.'

Enterprise Minister Laurence Skelly, who has previously been the President of the North American Association, will present two awards for students of the Manx language.

Mr Skelly, said: 'Recognising your heritage and culture gives a sense of unity and belonging. During these challenging times it is more important than ever we acknowledge our young people who have contributed so hugely within our island community.'

The categories are:

- Manx music
- Art and crafts that portray any aspect of Manx life or culture
- Manx language
- Outstanding contribution to Manx culture by a student under 18, over 18 & a group of under 25s
- Outstanding contribution to the community
- Overcoming disability to contribute to the community

The awards have been run each year since 1978, when the convention of the North American Manx Association assembled at Rocky River, Ohio, and resolved to spend \$1,000 on a project to commemorate the Millennium of Tynwald in 1979.

[photo - NAMA winners 2018]

Isle of Man Arts Council announces further Covid-19 Resilience Funding for creatives

To ensure organisations and individuals who contribute to the island's rich creative arts community are assisted during the third lockdown Covid-19 crisis, the Isle of Man Arts Council have once again announced an emergency resilience fund.

This funding will be made available on merit to anyone working or taking part in the creative industries, culture and arts communities on the Isle of Man and should be related to the Isle of Man Arts Council and Culture Vannin National Development Strategy for Culture and the Arts 2017-2027. The support will also continue to provide a creative legacy from the Covid-19 crisis and follows the well-received resilience funding successfully provided in 2020.

Applications for the funding are open to any individual or organisation in order to complete one of the following:

Venues or Organisations who have needed to adapt their services in order to continue operations either during or after lockdown. The aim on these projects will be to create new public channels to the arts and support business resilience for the organisations. Applicants will have to prove they meet strategy point SIX and one other strategy point.

Freelance Creatives undertaking personal projects using their professional skills. Applicants will have to prove they meet strategy point SIX and one other strategy point.

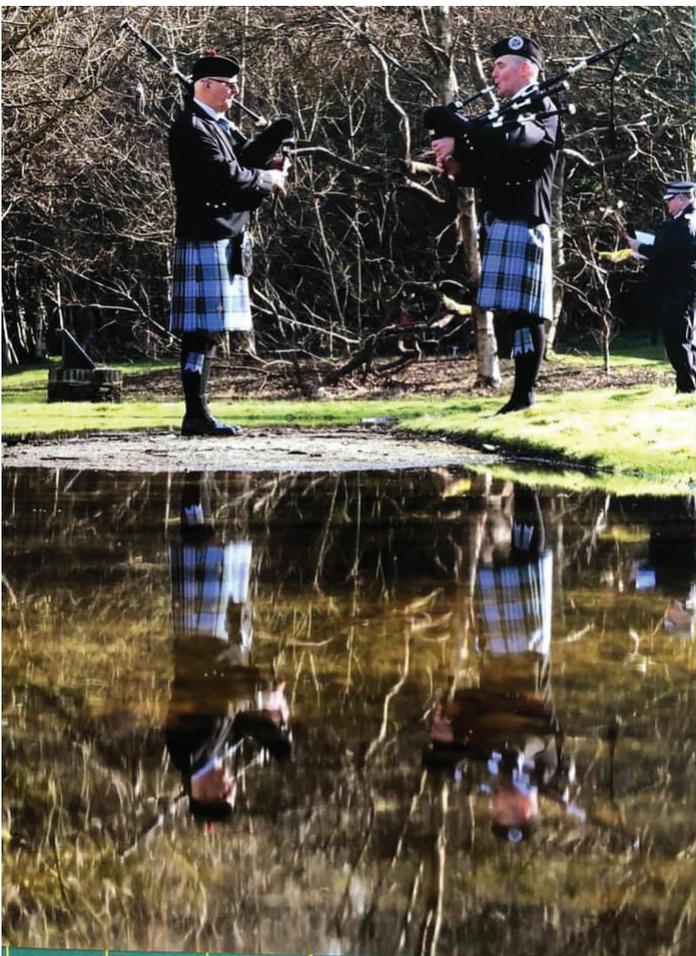
Projects intended for the island's community during national lockdown. Applicants will have to prove they meet strategy point FOUR and one other strategy point.

Applications are now open, closing at midnight on Friday 23rd April 2021 and can be submitted via the grant form on the Isle of Man Arts Council website:

www.iomarts.com/news/further-covid-19-resilience-funding-for-creatives

Shennaghys Jiu Re-visited

Unfortunately this year's festival was cancelled, but you can enjoy special times from previous festivals on www.facebook.com/shennaghys.jiu including "The Reeling Stones" from 2010!



'Pipers in Reflection'

<< Members of Ellan Vannin Pipes & Drums, playing at the Winterhill memorial in February

www.facebook.com/ellanvanninpipesanddrums

www.iomtoday.co.im/article.cfm?id=60806

SONGS OF PRAISE

7 years ago, Caarjyn Cooijagh and the Manx Folk Dance Society (amongst others!) were on Songs of Praise, and the programme is now on YouTube.

The Manx Folk Dance Society feature at 2 minutes 23 seconds, and Gaelic choir Caarjyn Caarjyn are on at 4 minutes 50, singing "Pader Colum Killey."

<https://youtu.be/QnRYt7MryJA>

Singer Christine Collister appears in Part 2 of the episode ca. 4m30

<https://youtu.be/uk-flR1FzYw>

A celebration of the Manx language and its sister Gaelic languages planned for June and July 2021

From 9 June to 9 July 2021, the Manx Language Network, Jeebin, will be encouraging everyone to celebrate the Manx language under the umbrella name 'Gaelg21' which simply means 'Manx21'. Jeebin is keen for everyone in both the language and wider community to be involved in hosting and participating in events and projects. If you're interested in becoming involved, we'd love you to get in touch by emailing: gaelg@culturevannin.im

We have tied the celebrations in with an international event called Colmcille1500, which focuses on St Columba and the Gaelic languages in Scotland, Ireland, Northern Ireland, Nova Scotia and the Isle of Man. There will be various themes for Colmcille1500 looking at his role as a saint, his relationship to Gaelic languages, his inspiration for heritage, art, as well as environmental issues: <https://colmcille.net/colmcille-1500/>

Manx Language Development Officer for Culture Vannin, Ruth Kegginn Gell, said:

"We have chosen June and July for Gaelg21 so that we can include Arbory Parish's Laa Columb Killey, St Columba's feast day, and Tynwald Day. We are planning a mix of online and real-life events (in line with any restrictions that may be in place at that time), ensuring that Manx speakers and supporters around the world can take part and can enjoy Gaelg21 to the full."

A schools programme called 'Manx Mysteries', run by the Department of Education, Sport and Culture, has already begun. Twelve of our Island primary schools have been invited to join in an island-wide quest to solve ancient enigmas and collaborate in creating some valuable memories.

Jo Callister, Advisory Teacher for the Manx Curriculum in the Department of Education, Sport and Culture said: "A number of generous organisations have offered time and energy, as well as unique gifts and services – including special envelopes with hidden messages, intriguing maps, celebratory anthologies of our language, and mechanical puzzles. There will be a special focus on traditions and the Manx language, and as the year progresses so will the quest!"

The Manx language is one of the Isle of Man's international success stories. Although relatively small in terms of number of speakers, its impact on worldwide efforts to protect and promote endangered and minority languages is huge. As a result of well-organised community-based initiatives coupled with targeted Isle of Man Government support, the Island is now looked to by many as an example of best practice.

Listen out for news of a song composed by Aalin Clague especially for Colmcille1500 - one of Culture Vannin's #Treisht2020 projects

A Manannan comic is coming !

The Isle of Man's first ruler, the great Celtic sea god Manannan, is all around us still in the Isle of Man, in place names (Manannan's Chair and others), sayings ("Manannan's Cloak" etc.), in our customs (with our rushes on South Barrule) and in our stories **and songs!!**

But now he is getting his own comic thanks to the ever-brilliant Bethany Grace Illustration. The 12-page A4 paperback comic will tell of the trials and tribulations of the Manannan, and it will be perfect for young people and those who like beautiful Manx things.

Available from 1 April (Covid permitting), this limited first edition of the Isle Of Folklore comic book series open for pre-orders now - get in quick or miss out!

<https://toadstoolcheeks.bigcartel.com/product/manannancomic>



New music in 'Lockdown'

Maurice Powell reviews *A Medley of Manx Melodies* by Charles Guard

This new work arose out of a conversation I had with Charles Guard at Milntown just before New Year at a soiree when the Mill Ensemble were performing. I had hastily transcribed three traditional Manx Songs from Harry Wood's *Manx Airs** for the concert and during an interval suggested to Charles that he might compose an original piece for wind quintet based on traditional Manx melodies. The onset of another 'lockdown' provided the ideal opportunity especially as Charles had long been considering a composition based on Manx melodies that have come to light since the publication of *Manx National Songs* in 1896.

The work is scored for the standard wind quintet of flute, oboe, clarinet (in A), horn (in F) and bassoon, and consists of eight Manx melodies woven seamlessly into an entertaining medley lasting around 10-12 minutes in performance. Charles himself has provided the following notes concerning the origin of each melody:

- *The Washing Song*. A traditional lullaby collected by Mona Douglas from James Kelly of Ballachrink, Lonan. He told her that he used to walk down by the farm stream in the early morning and hear 'Themselves' singing this song as they washed their babies'.
- *Lullaby of the Virgin Mary*. A traditional tune with Manx words added by H. P. Kelly, a former High Bailiff and promoter of the Manx language.
- *When Christ was Born*. A traditional Manx carol or 'Carvel' sung in Methodist chapels at Christmas.
- *When I Was Young and Strong*. A traditional Manx tune with modern Manx words.
- *The Flitter Dance*. A dance for couples traditionally performed on Good Friday when people went to the seashore to gather 'flitters' or limpets which they cooked over a fire made from flotsam and jetsam gathered on the beach.
- *Mylecharaine's Lament*. An imaginary conversation between Mylecharaine, a miser from the Curraghs, and his daughter regarding his meanness over her dowry.
- *Mylecharaine's March*. A major key dance-like version of the Lament which became a source of the Manx National Anthem.
- *Mona's Delight and the Fairies' Reel*. Two lively Manx dance tunes.

The writing for each instrument is thoroughly idiomatic with each instrument given opportunities to 'shine' as the melodies are skilfully and wittily shared amongst them. When generally available, the medley should enjoy a wide appeal among wind players who are looking for interesting repertoire with a colourful Manx flavour. The Mill Ensemble plan to give the work its premier as soon as the current 'slough of despond' has been negotiated.

* See Maurice Powell, *Harry Wood's Selection of Manx Melodies*, 2015, manxmusic.com

Rushen Silver Band - videos

Enjoy Ashley Cole's arrangement of "Ramsey Town", performed by Rushen Silver Band

<https://fb.watch/4BmfmtUMVy/>

"Mona's Delight" arranged by John Kinley

<https://fb.watch/4BkNkPaU8b/>

And the second movement of "Island Journey, Seven Kingdoms", composed and conducted by Alan Fernie: <https://fb.watch/4BmaQU2QwU/>

elliequaylemusic

Throughout lockdown, local composer Ellie Quayle set herself a 'song a day challenge'.

On Day 9 she used a Manx fairy tale as inspiration for **The Manx Mermaid's Song**:

<https://fb.watch/4xlyiNIJGS/>

Youtube corner!

Hear Manx lullaby "Little Red Bird" performed by Kindermusik:

<https://youtu.be/tvWO6pns-Fk>

Harrish y Cheayn - Across the Sea

Manx Music in the Big Apple

One day, when we are free to travel the world again, it is possible that you'll walk into a bar in New York and, in the corner, you'll hear someone playing traditional Manx music.

It is also possible that the guy playing the music will be Manx ex-pat Shane Kerwin, alongside the fellow members of his group Fyn.

Having formed in 2019, Fyn, a three-piece featuring Shane on the tin whistle and New Yorkers Mia Theodoratus on the Celtic Harp and fiddle player Heather Cole, specialise in playing the music from Shane's homeland, combining Manx traditional folk music with influences from the cultural melting pots of Brooklyn and the Bronx.

They released their second EP, Treisht, earlier this year, which features their reworked versions of three trad tunes.

Shane, who has dual Manx and American nationality from Mairead and Brian Kerwin, his American mother and Manx father, moved to New York in 2009 to follow a career in music after studying music at Drumtech in London.

Twelve years on, he still calls New York home and, after enjoying the popular and vibrant Irish music scene, decided to form his own group.

'I asked one musician friend if he knew a harpist and I put a message up on the New York City section of the website Craigslist,' said Shane.

'A couple days later I was talking to Mia and Heather. Heather was leading local Irish music sessions in Manhattan and busking on the subway between various studio work.

'Mia is from a more avant-garde and experimental music background, but she has also played traditional Irish music for the Irish Prime

Minister and Barack Obama and is a current Grammy nominee. She can basically do anything on the harp. 'Her dad was a traditional music scholar, so she knew about the Isle of Man from that.'

Shane himself grew up in a musical household. He joined the Manx Youth Orchestra, playing cello followed by percussion, and then played in various local bands before moving away.

'I never really played any traditional Manx music though, that all came from my mum,' he said.

'I think she might be the world's biggest fan of traditional Manx music and culture. She can't get enough of it.

'Growing up, my brother and I were at every Yn Chruinnaght, Ceilidh, lecture about something Manx in a freezing church or anything that involved Manx Gaelic, a fiddle or ideally both.

'Manx music feels like this extremely familiar part of my musical background but I basically ignored it when it came to any music I made, until now.'

Fyn's development has been hampered by the pandemic but Shane is keen to introduce Manx folk



music into the Gaelic music scene of New York and get playing to a wider and appreciative audience. 'Pre-pandemic you could hit the first jam-packed Irish music session at noon on a Sunday and end with the last one at 4am,' he said.

'I haven't come across any Manx music here at all, which is either a little sad or a huge opportunity for anyone who can knock out "Eunyssagh Vona" on demand.

'Americans have a real deep love of live music and anything from the old country and I think that demand and appreciation of Manx music will be sort of baked in to that.

'I feel like Fyn is right at the beginning,' he added.

'We've had to take a break from rehearsing recently because of new lockdowns, but we can still work on new arrangement ideas.

'I'd like to do a few live gigs before we record again, which is such a helpful part of the music making process, and it feels like we're close enough now to just hold out for it.

'I'm confident New Yorkers will fully embrace Manx music once they are hit with a live version of 'Three Little Boats', and haven't been in a pub for more than a year.'

More information can be found at www.fyn.band

Article by Mike Wade: <http://www.iomtoday.co.im/article.cfm?id=61094>

Manx fiddle player Isla Callister recently featured on BBC Alba's programme, Sruth, Series 1, Episode 3.

Isla joined Brìghde Chaimbeul for a set alongside Ríoghnach Connolly, Kathleen MacInnes, Mischa Macpherson and Innes White at the end of last year for brand new BBC ALBA & TG4 series 'Sruth'. Watch here:

www.bbc.co.uk/programmes/m000t33h?fbclid=IwAR24F1fnv4_Ne6k5on0DV33_9SyGyf2D5jr_I21Aa5HzaBzhGoUmyfGFlmM

Isla will be a guest on TARTAN TUNES this Sunday 4th April at 8pm. Tune in:

www.facebook.com/tartantunes/posts/241042527718813



The North American Manx Association Convention which was postponed from 2020 – the quad centennial of the landing of the Pilgrims at Plymouth Rock, USA – will now be held August 4-7th 2022.

Come and celebrate the first meeting of the Manx and the local Wampanoag Indians. Only NAMA members can attend, so don't forget to sign up for membership: www.namanx.org

BBC Scotland's Reflections

Rachel Hair and Adam Rhodes performed Manx tune, "Arrane y Chlean" on BBC Scotland's Reflections at the Quay last month.

20m, 10 sec: <https://www.bbc.co.uk/iplayer/episode/m000tc61/reflections-at-the-quay-14032021>

Manx trumpeter plays Bach concerto

Professional musician Russell Gilmour from the Manx trumpet/organ duo Chronicles features on a new recording of one of the 'most demanding pieces ever written for trumpet'.

Read all about Russell here:

www.iomtoday.co.im/article.cfm?id=61192



Edinburgh International Harp Festival: 9th-12th April 2021

www.harpfestival.co.uk

Young Manx harpists **Arabella Ayen** and **Lucy Gilmore** will be performing in a virtual 'New Generation' concert at the Edinburgh International Harp Festival at 1pm on Sunday the 11th April.

Book your free online ticket:

<https://tickets.harpfestival.co.uk/event/5986:202/>

Australian Celtic Festival

This year we are holding a series of Fringe events celebrating the Celtic nations of Ireland and Isle of Man at the Australian Standing Stones.

On Saturday 1st and Sunday 2nd May we'll be hosting a series of ticketed concert sessions in our entertainment precinct and a free market event around the stones.

There will also be a variety of events happening around town across multiple venues during the week of the Festival.

www.facebook.com/AustralianCelticFestival

<https://www.australiancelticfestival.com/>

The Queensland Manx Society Inc. has created a new FACEBOOK GROUP called 'Manx Aussies' for Austral-Manx and their friends, regardless of location. The society hope to utilise it as network that connects Australian based individuals and groups, as well as Manx Folk, Associations, and Societies all over the globe.



www.facebook.com/groups/manxaussies/

The Queensland Manx Facebook Group will continue to function, but will focus more on monthly newsletters, and information for members and friends of the Queensland Manx Society.



CASSAN: In a special mini-festival last month celebrating Irish and Manx Gaelic, Aalin Clague taught viewers some Manx songs, and fiddle player Isla Callister hosted a bonnag bake-off!

<https://www.facebook.com/boirche.iochtar>

Manx Music and Dance Facebook group have a sister group in Cornwall if anyone is interested in keeping up to date with what's going on:

www.facebook.com/groups/cornishmusicanddance

Folk Education Network

Whether you're a teacher, folk dance or music group leader, or an event organiser, Folk Education Network is a fantastic group to join. Formerly called The Folk Educators Group, they are celebrating its 10th Birthday with a new name: **Folk Education Network**.

The Folk Education Network is for anyone involved or interested in folk education in any capacity – practitioner or organiser, or interested colleague from a related sphere, all are welcome to get involved! The friendly team at EFDSS organise free online training sessions and interesting discussions on all things relating to passing on traditions to others:

https://www.efdss.org/about-us/what-we-do/news/10274-announcing-the-folk-education-network?fbclid=IwAR156fn0I pD0D31s9woecmlxkzAQHTQ_IYsuvTzRB3ToBk2XhZ8iuoKJO

RESEARCH NEWS

Flitter Dance

Collecting flitters (limpets) is associated with Good Friday. The "Flitter Dance" was collected by Mona Douglas and restored as a workable dance by 1957 (Cinzia Curtis thesis 2006 - see KMJ Dec 2020).



Everything you need to know about flitters! www.culturevannin.im/manxfolklore/flitters-520943/

Music performed by Tom Callister (fiddle), Malcolm Stitt (guitar) and Cairistiona Dougherty (whistle):

<https://soundcloud.com/culture-vannin/flitter-dance?in=culture-vannin/sets/flitters>

Learn the dance <https://vimeo.com/335914712> & watch lego version of the dance! <https://vimeo.com/411584205>

Photo: Manx Folk Dance Society performing "Flitter Dance"

(Extract from) Isle of Man Ritual Dances By Mona Douglas, 1981

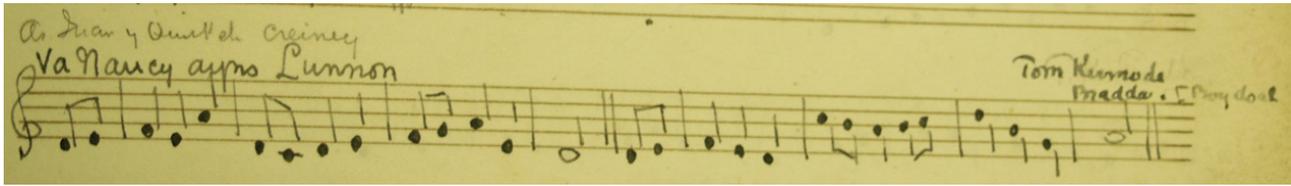
This article originally appeared in The Folklorist. https://sfdh.us/encyclopedia/isle_of_man_ritual_dances_douglas.html

Of this last dance I shall mention the Flitter Dance. Very little survives, but that little is interesting, partly because it employs a "stamping" step not found in any other of our dances, and is performed to a curious modal air, and partly because I think it links a very ancient Celtic ritual with a custom that still survives, quite strongly at any rate in the country districts of the island – that is, the custom of going to the nearest seashore on Good Friday to gather "flitters," or limpets, and often to cook and eat them at a picnic meal on the beach.

My first informant about the Flitter Dance and custom, Mrs. Callow of Maughold, said that when she was a child, the whole business used to be quite a ceremony. A fire was made of flotsam and jetsam ("mychurachan" was the Manx word she used) gathered on the beach, and cakes of barley meal were made and baked on it. They had to be made without the use of iron or steel, so neither a knife or a griddle could be used, and they were mixed and molded by hand and then baked in the hot ashes. The "flitters" were also baked there in their shells, and then everyone ate of them and of the cakes, and drank milk that had been brought to the party. After the meal, all of the food and drink remaining was cast into the sea with the words, "Gow shoh as banne shin!" (take this and bless us!). The fires were then put out, and everyone danced over the ashes in a chain of couples, this chain to wind to and fro in the shape of an "S." A Mrs. Teare of Ballaugh also remembered the cooking and eating of flitters and cakes on the shore and also the dance in the shape of an "S," but not the food being thrown into the sea afterwards, nor the spoken invocation. Later, I got a more detailed description of the dance, with a demonstration of the two steps used from another informant in Maughold, Mrs. Ratcliffe. One, a side-step, is found in several Manx dances, but the other "stamping" one, presumably used to stamp out any remaining live embers of the fires, is peculiar to this one dance.

“I SPENT MANY HAPPY HOURS IN WRITING THEM DOWN”

THOMAS KERMODE AND THE CLAGUE COLLECTION



On Christmas Day, 1895, Dr John Clague wrote to Deemster J.F. Gill, the letter here reproduced in full:

25 Dec 95 | Laa-yn-Ullic

My dear Deemster,

I have discovered a new “mine” at Bradda.

An old blind man—Tom Kermode by name, has given me three splendid old songs, and I think I shall be able to get three more yet. I have had three from old Fargher who gave me “Shannon Rea,” and he has another which I shall probably get this week.

Altogether I have eight or nine “new” songs since the “Girls of Balla-doole”—although the last named may be Scotch, it was certainly played by the Manx fiddlers, 70 or 80 years ago.

Wishing you and Mrs Gill, “Ullick gennal as Blein Vie Noa.”

I am | Yours faithfully | JClague

Note here the repeated mention of three songs being collected at a time. This shows up the work involved in taking down tunes when pencil and paper were the recording medium and how few were collected as a result in one session. This is a point to be returned to later.

Clague in his *Coinaghtyn Manninagh: Manx Reminiscences By the Late Dr John Clague*, the title a clue to its posthumous publication in 1911 after the author’s death in 1908, mentioned Thomas Kermode in the following terms:

“Tonight is the night” must be very old, for the tune is in the Dorian Mode. I took it down from the singing (voice) of Thomas Kermode, Bradda. He lost the sight of his eyes after smallpox when he was very little, and he was obliged to use his ears in place of his eyes. He had a wonderfully good memory, and he was good to sing, and he knew the Manx language very well. The greater part of the words and songs that I have are taken down from his singing, and I spent many happy hours in writing them down. Although he was blind, he continued at his work as a fisherman for many years. He had great intelligence, and I owe him a great deal for the knowledge he has given me of the life of the Manx at the beginning of the nineteenth century. He deserves this to preserve his memory.

“Blind from birth” was the comment in the 1891 census against his entry which enumerated him as being aged 65, born in Rushen, and living at Bradda, with his wife, Mary, 54 years old, born in Liverpool, England, together with their two children, William (12), and Edward (8), both born in Rushen. He is again listed in the earlier 1881 census as a fisherman. He died in 1901, and was interred in Rushen on 4 March 1901.

Clague wrote that “[t]he greater part of the words and songs that I have are taken down from his singing, and I spent many happy hours in writing them down.” The results of this can be seen in the Clague Collection, made up of the four tune books deposited at MNHL, MS 448/1–3 A & MS 449 B, where Kermode figures as the most recorded singer in the collection

with some forty-seven tunes to his name. “Tom Kermode by name, has given me three splendid old songs, and I think I shall be able to get three more yet.” So wrote Clague in his letter. He clearly did collect another three and then another three, and so on. This makes for a notional fifteen or sixteen visits to Kermode. The Clague Collection contains tunes only and not texts. However, sets of lyrics have been identified in a series of notebooks compiled by Clague (MS 450/1–24 A) and so some of the song texts might be recoverable. As ever, it is a moot point as to whether or not any of the other singers encountered by Clague could have furnished the same number of songs as did Kermode. With close on fifty songs, it is possible that Clague took down all that he knew and here there is the chance to see the repertoire in full of a Manx singer in the 1890s.

The “mine” that was Kermode had been discovered earlier in 1883, when John Strachan, and Father Richard Henebry, had visited the Island staying at Port Erin. “During that time we went about among the surrounding villages to see if we could discover any of the old folksongs or folktales of Man. For the most part our search was unsuccessful. The people have ceased to care for these things, and so they have fallen into oblivion.” The one singer they did find was Thomas Kermode and they recorded “Ec ny Fidderyn” from him. Strachan revisited the Island in 1895, to once again take down “Ec ny Fidderyn,” published later in the *Zeitschrift für celtische Philologie*. Henebry also returned alone where he came across Edward Faragher, who recounted his visit in an undated letter (1888?) to Karl Roeder. “I had A long talk in the summer with A Catholic Priest and he could read my manx writing very well and pronounce every word and understand it well ennough he told me he had been in the Island 6 years ago and had published some manx songs that he had learned from Tom Kermode in Bradda. blind Tom. but I neve come across any of them.”

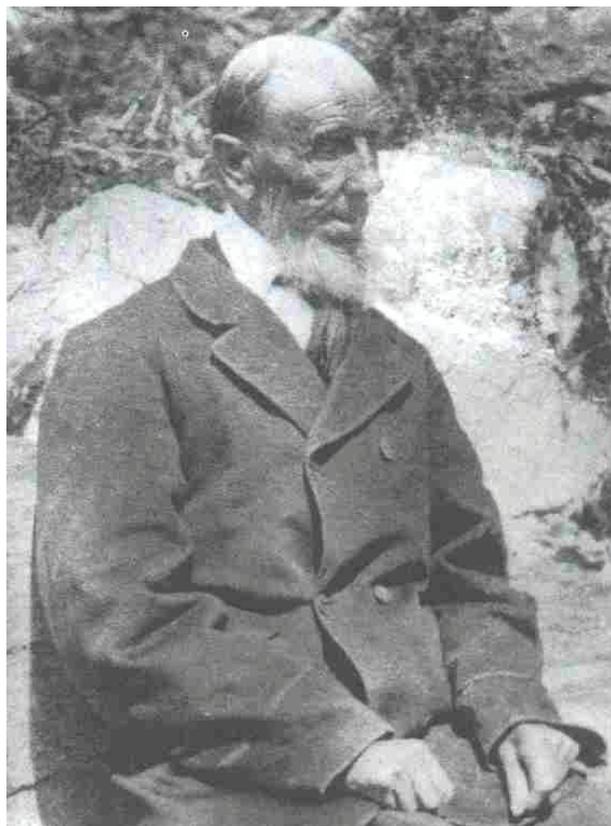
If Henebry ever published anything collected from the 1883 visit with Strachan then the piece remains to be found unless the letter dates from a later year and refers to the *ZcP* article by Strachan (in which case the date of Henebry’s first visit is out). Whatever the solution to this puzzle, Faragher is correct about Kermode’s songs, although the ones taken down by a different collector, that we are still to “come across any of them,” as they lie unedited in the Clague Collection.

STEPHEN MILLER RBV



<< Dr John Clague

Tom Kermode AKA
Bwoie Doal >>



Haydn Wood and the Isle of Man

a further selection from the Manx newspapers selected and annotated by Maurice Powell

Isle of Man Examiner, 6th January, 1928: Haydn Wood ‘on the wireless’. A report of a broadcast of a concert of music by the ‘Yorkshire-Manxman’, conducted by the composer, whom ‘we can justifiably claim as a Manxman’. The concert was broadcast from London via Daventry and Bournemouth, and then relayed through Hull, Leeds, Bradford, Nottingham and Plymouth. The radio reception was said to be ‘as good as could be wished for’. A potential audience of millions heard the overture *May Day*; the songs *A Brown Bird Singing* and *Bird of Love Divine* with a violin obligato played by the composer; *Variations on a Once Popular Humorous Song* for orchestra; seven further songs: *Ship o’ Mine*, *The Sea Road*, *Casey the Fiddler*, *Town and Country*, *I Think of You*, *My Sweet* and *It is Only a Tiny Garden*. The concert continued with the suite *Three Famous Pictures*, two short orchestral pieces *Heather Bells* and *Thistledown*, and concluded with *A Southern Rhapsody*, *Virginia* (1927) into which the tune *Swanee River* was woven.

Isle of Man Times, 21st January, 1928: Subscribers to a memorial to Mrs Laughton (a founder and hard-working Secretary of the Manx Music Festival) included Harry and Haydn Wood, who both donated 1 gn, as did Kathleen Rydings, the well-known violinist and teacher, and former pupil of both the Wood brothers.

Isle of Man Examiner, 30th March, 1928: The seventh annual concert given by members of the London Manx Society on 17th March at St. Bride’s Institute in the City of London. Haydn Wood, ‘as near Manx as makes no difference’, received an enthusiastic ovation.

Isle of Man Examiner, 20th July, 1928: Haydn Wood, ‘a Douglas lad’, appears at a Palace Sunday Concert on 22nd July devoted to his music. The programme was a long one and similar to the broadcast referred to above, with the exception of some additional songs: *The Call*, *June’s a Gypsy Pedlar*, *Butterfly*, *June is Here*, and the premier of a new song, *England*. Haydn played his own violin *Variations of The Carnival of Venice*; the Palace Grand Orchestra was conducted by Harry Wood. A full review of the event appeared in the Examiner on 27th July during which the reviewer wrote that Haydn Wood’s music was characterised by ‘elegance, authenticity, benignity and (displayed) a perfection all its own.’ He concluded: ‘His music does not plumb the depths . . . but he has imparted dreams to myriads of people, simple and cultured, without writing one cadence that would debase public taste’. This summation might well serve as a general description of the genre known as British Light Music, whose masters included Eric Coates, Ketelbey, Ronald Binge, Ernest Tomlinson, Robert Farnon and notably Haydn Wood himself.

Isle of Man Examiner, 3rd August, 1928: ‘It is interesting to note that a movement is afoot to try and arrange a Haydn Wood broadcast concert with the celebrated local singer Miss (May) Clague, soprano, as exponents of the famous composer’s works.’

LEIGHTON STOWELL & MANX DANCE

Collected writings compiled by Stephen Miller RBV (2018):

The Albert Road School Manx Folk Dancers in Photographs (1935)

www.manxmusic.com/media/History%20photos/Albert%20Road%20School%20Dancers%201935_S.PDF

Leighton Stowell: My Folk Dancing Days

- **Amusing Incidents Which have occurred in my Folk Dancing Days (1965)**

- **Folk Dancing in the Isle of Man (1965)**

www.manxmusic.com/media/History%20photos/Amusing%20Incidents_S.PDF

Philip Leighton Stowell: How I composed New Manx Dances (1972)

https://www.manxmusic.com/media/History%20photos/How%20I%20composed_S.PDF

More research articles on Manx music & dance: www.manxmusic.com/history_page_472864.html

THE DANCES - Excerpt from '...while the others did some capers': the Manx Traditional Dance revival 1929 to 1960:

1. Rinkaghyn Vannin ~ 1 1.6 Chyndaa yn Bwoailley

Chyndaa yn Bwoailley is a distinctive courting dance. Performed by one man and one woman the dance is easily recognisable by its re-enactment of an argument and subsequent reconciliation of two lovers, most evidently symbolised by the woman slapping the man across the face and later hugging and kissing him.

It is also the first dance to be published. In 1926, after an erroneous assertion by Gilchrist in JFSS in 1924 that the tune Chyndaa yn Bwoailley related to the Frog dance, the letter sent to Gilchrist by Douglas was published in the appendix of the final edition of the series (1928) and includes notes to the chorus of the dance, in which the lady slaps the man hard across the face.

Within Douglas' Folklore Notebook: Dances (MNHL 09545 Box 9) a full

description of the dance is given as danced today. The description is accompanied by a number of notes relating to the dance and its tune. In the first instance Douglas feels that Johnny Matey, whom she saw play the tune to dance at a Ballaugh Mheillea 20 years ago, probably learnt the tune from Gill placing the time of collection/ observation between 1896 and 1917; twenty years before 1937, the latest date likely for the first entries in the notebook. The second note states that this is the only traditional Manx dance still in recent usage, apart from a few jigs not commonly known. Douglas feels that it may have escaped the ban on dancing by Methodism due to its game like nature, and states that the dance was very raucous, danced by many couples at the same time, and often unrecognisable due to its energetic nature. In some cases the aim would appear to be to swing the woman off her feet in the arming movement. Douglas' notes are very explicit as to the origin of the dance and tune and where she collected them:



When I was small it used to be danced as one of the games in the ... after the Ballaragh Mheillea and the St. John's day tea party, but a good many years ago both it and other games were dropped and they had a sort of a concert instead and now I doubt if any of the young people or children could do it. Granny used to dance it as a girl and said it was always done then at weddings etc. and it was she who first taught it to me, but she was far more careful about steps and figures than the Ballaragh ones were, for very often there it became just a romp around and you hardly knew where you were in the dance. They sometimes had Johnny Matey up with his pipe to play for them but often someone just sang the tune and those not dancing clapped their hands for the beat. Granny used to do it to Hunt the Wren and other tunes; at the Ballaragh they had a special tune which Johnny said was the right one. Later I found that this was the tune Gill has for the Frog Dance, and I expect it was also used for that, but as its title is the name of this dance I should think this is the one it really belongs to. Dr. Clague has a different tune with the same title and the seems to give the points in the kicks better, but it is incomplete.

(Douglas: Folklore Notebook: Dances MNHL 09545 Box 9)

However, within the same paragraph Douglas refers to another person, N.C., whose identity is as yet unknown, who, on seeing the dance, tells Douglas that the dance is incorrect:

When I showed this dance to N.C. at the time when I was thinking of reviving it in Laxey as part of a village play, she said it must be a corrupt version because it seemed so ragged and also because it was quite wrong to do any pointing or kicking in a country dance. The 3rd figure she thought wrong and mixed up, and said it probably ought to be the one known as 'siding' which she showed us how to do. She also said that the stamping out to be a much lighter and prettier movement known as 'setting' and we altered the dance accordingly. I think it is as well, however, in this notebook to put down exactly as it was done traditionally; even if it is mixed up with jigs etc. it may be an interesting variant.

(Douglas: Folklore Notebook: Dances MNHL 09545 Box 9)

Thankfully, although Douglas is not best known for her scientific collecting, she thought to write down all that she had collected and not just the corrected version. Regardless of how tidied up the dance was, the overall structure and steps would appear to have been collected from observation at the beginning of the 20th century.

In a later publication of dances composed by Stowell in 1981, Stowell states that this was one of the dances taught to the Albert Road School Team in preparation for the visit of the EFDS in 1929.

In correspondence from Arnold Foster in 1931, however, the authenticity of the tune is brought into question. Foster cannot use the tune as it has been added to by Gill in Manx National Music (1898) and it would be against copyright. However, Douglas has already stated that her informant learnt the tune from Gill (MNHL 09545 Box 21). The dance, with the tune, was finally published in 5 Manx Folk Dances: Set I in 1936 by Stainer & Bell almost exactly as it is danced now.

Further dating evidence is then given in Douglas 1937. In this paper she states that the tune was noted from a Lonan Fiddler, John Faragher, whom we can only assume to be Johnny Matey who performed the tune for the Ballaragh Mheilleas, who must have learnt it from Manx National Music, which at that time had been around for fifteen years, putting the time of collection at 1913. Douglas, however, seems to want to hang on to the idea of oral tradition and communication and is careful to state that the musician could not have learnt it from the music, but must have learnt it by ear from someone else. She also states that it is sometimes performed to the tune Hunt the Wren and that the Gaelic title was given by Gill, it usually being referred to only as 'the Courting Dance' and that the true air must have been lost as the original of the tune now used fits the Frog Dance much better, also implying that this dance is very familiar to Douglas.

In subsequent papers the dance is described as 'our courting dance' implying that it is unique to the Isle of Man and the only courting dance (MNHL 09545 Box 5, Rushen Internment Camp Demonstration: 1940) and later as a country dance, although it is not a set dance, and one of the three most characteristic Manx dances (MNHL 09545 Box 5, Misc. MSS) and finally, in a paper on Ceremonial Folk Song and Mumming on the Isle of Man almost identical to the usual type of English country dance, except for the slapping bit. Evidently with more experience Douglas realised that it was not quite as unique as she originally thought.

The dance then appears in many collections relating to Manx dance. In a small collection printed by the MFDS (MNHL 09545 Box 30) the dance is described as it is known today with the assertion that the arms should be held out to the side at shoulder height, the first time this instruction appears. The tune also appears in the LP Daunsey Theayagh Vannin (1973) and is described as a courting dance for two. The courtship ritual is described as most characteristic, although there is no mention of the slap. The dance finally appears in Rinkaghyn Vannin in 1983 with no notes other than that Douglas was responsible for its collection.

It would seem likely that this dance was collected in its entirety and then additions, changes and corrections made to it along the way by other performers, dancers and teachers allowing for the small amount of evolution that has taken place over time. However, if Douglas' notes are correct, the dance was collected in approximately 1913 and is still danced in the same way today. At the time of re-emergence of the dance in the 1930s the dance was in danger of being forgotten. It is worth noting that, in some dance groups at least, the raucous nature of the dance and the attempt to swing the lady off her feet have naturally crept back in!

By Cinzia Curtis 2006

READ FULL THESIS:

www.manxmusic.com/media/History%20photos/MANX%20DANCE%20THESIS%20Cinzia%20Curtis%202006.pdf

Learn "Chyndaa yn Bwoailley": <https://youtu.be/3tDVNZiZyi0>

Watch the dance being performed by Grainne Joughin & John Kilgallon: <https://youtu.be/Pgk6sJ8m6Oc>
and by the young dancers from Skeddan Jiarg: <https://youtu.be/NIXMYPcQdbw>

“THERE WAS SINGING GALORE OF CAROLS, HYMNS ANTHEMS”

THE OIE’L VERREY AT CARDLE CHAPEL (1903)

The oiel verrey, which was to have been held in Cardle Chapel on Friday, the 9th inst., was postponed, owing to the inclemency of the weather, until Friday of last week. On that day the chapel was well filled, and practically the oiel verrey was the event of the season. Mr Thomas Christian, of Ramsey, conducted the service and gave an address in Manx, which was very eagerly listened to by the audience, and was very much appreciated by those present who understood Manx. Mr and Mrs Killey, of Ramsey, sang a piece in Manx, which was well rendered and highly appreciated. Mr Nelson, of Ramsey, also sang an old Methodist hymn in Manx, the audience joining in the chorus in English. This embraced the Manx portion of the service, with the exception of a casual remark by Mr Christian, in Manx. In English, there was singing galore of carols, hymns, anthems, and Sankey’s songs. The following choirs took part—The Agneash Choir, the Ballajora Choir, the Ballinen Choir, together with the chapel choir. The greatest treat was the singing of a youth from Ramsey, named Evan Butler. With his rich, mellow, and musical voice he delighted the audience twice. His singing carries both power and appeal. It is to be hoped that the good people connected with Cardle will continue to get up Manx services. It would be an improvement and an advantage to the congregation if a programme could be arranged for future oiel verrey services.

“[Maughold] Oiel Verrey at Cardle.” *Isle of Man Examiner* 24 January 1903: 7e.

“[O]wing to the inclemency of the weather,” a situation familiar to anyone attempting to hold events in the Island, and not just in the winter months.... Postponed until another week was the Oie’l Verrey held at Cardle Chapel in January 1903. The Oie’l Verrey now “the event of the season” for those in Maughold who worshipped at the chapel, but with the *carvals* now long gone as well as the parched peas for that matter. The evening now drew upon choirs from other chapels and also from outside of the parish. The use of Manx features here, but only just.

STEPHEN MILLER RBV



“The Ballashammag Choir” which provided the concert at Port St. Mary Mount Tabor Manx tea and concert. Mr A. Moore, M.H.K. (on left in back row), was chairman. [Photo: Lawrence Studios]

The Ballashammag Choir 1953

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Organ Builder, Piano-Forte Maker,
 And Importer of every description of
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 10, *ATHOLL STREET, DOUGLAS.*

RESPECTFULLY announces to the Clergy
 Geatry and Public of the Island, that he has
 just received from the various London makers, a
 valuable assortment of **MUSICAL INSTRU-**
MENTS, of a quality that he can with confidence
 recommend, viz.: — Piano-fortes, Sax-horns, Corno-
 peons, Clarionets, Concertinas (English and
 German), Accordians, Concert Flutes, in Ebony
 Cocoa, and Boxwood, with Sterling and German
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 do.; Flageolets do. (the head to alter into Octave
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 Reeds, Mouth Pieces, Scales, Tutors, and every
 article connected with the Trade.

Organs for Church, Chapel, or Chamber, con-
 stantly on sale, and built to suit all climates. Piano
 Fortes made on the Premises, particularly adapted
 or the Isle of Man climate.

Organs, Piano-fortes, and every description of
 Musical Instruments tuned and repaired

An In-door Apprentice wanted.

<< **MUSICAL INSTRUMENTS**

Sandra Caley sent in this advert which shows the types of musical instruments sold by her ancestors back in 1859.

Sandra told KMJ: "Daniel Minay (my Gt Gt Grandad) was a church organ builder. He came here on a short business trip in 1847 and married Elizabeth Kneale in 1850. I don't know when he opened the shop in Athol Street but it was only until his death in 1860".

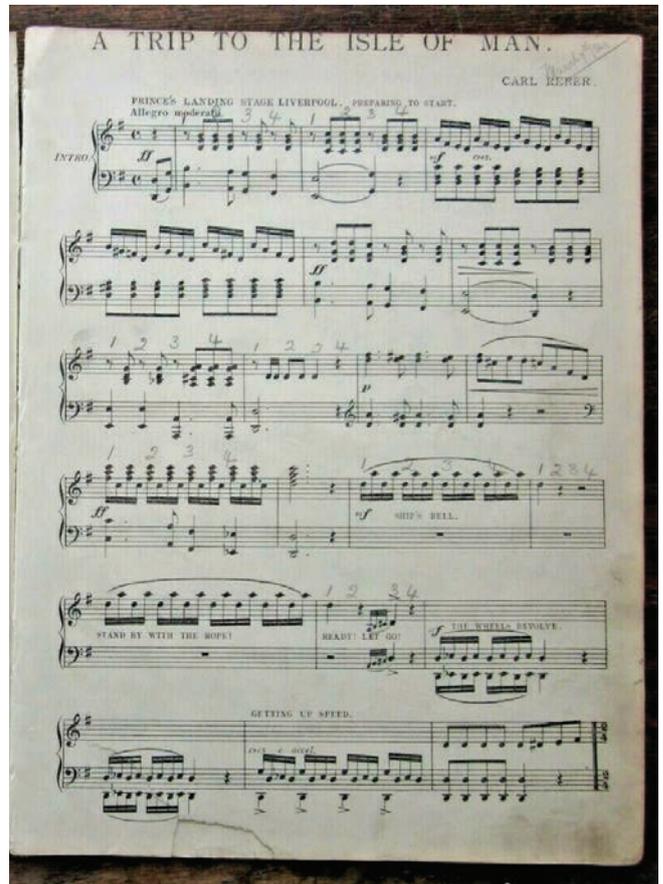
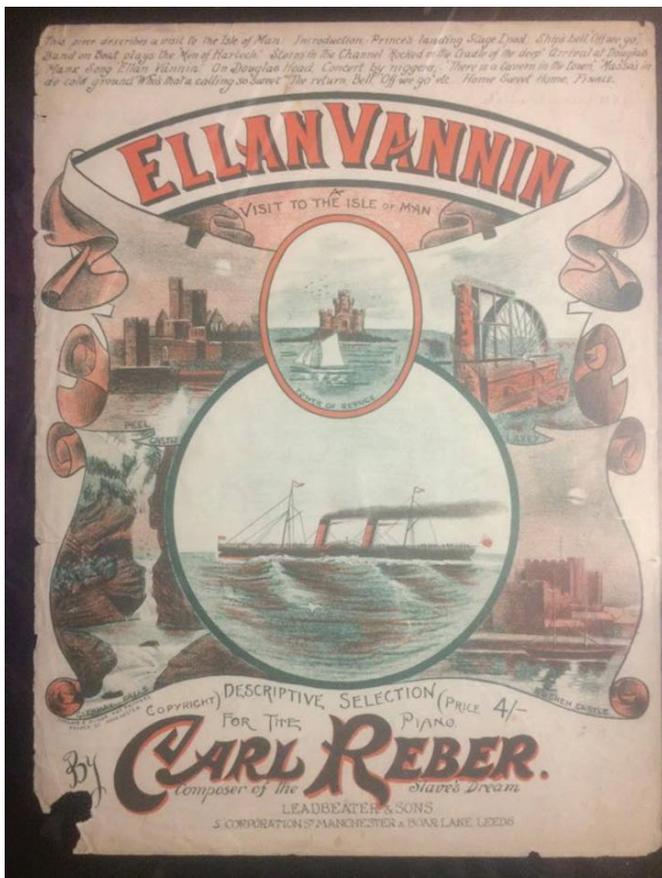
Isle of Man Weekly Advertising Circular, 13 Oct 1859.

BELOW:

"Ellan Vannin, a Visit to the Isle of Man" composed by Carl Reber

A topographical music sheet with views of the Island depicted on the cover, artist unknown.

Described as "A Descriptive Selection for the Piano", the piece incorporates scenes such as "Off we go", a storm, the band playing Men of Harlech, and the Manx tune "Ellan Vannin". ca. 1900



Milky Way are to rebrand in Manx!

From Culture Vannin -

We are delighted to announce that we are working with Milky Way on a marketing campaign that will see limited edition chocolate bars rebranded in Manx.

Expect the 'Raad Mooar Ree Gorree' bar in autumn 2021!

We've teamed up with Milky Way as a part of a larger marketing campaign of theirs which is making the chocolate bars available through a series of minoritized European languages, highlighting both the importance of and the brand's commitment to celebrating culture and identity.

We are delighted that one of the languages chosen is Manx, for a very good reason.

We were contacted last year after the marketing team at their European Head Office in the Netherlands came across the story of the Isle of Man's unusual name for the Milky Way.

As many will know, when King Orry first landed on the Isle of Man, he came to the Lhen, where he was met by some Manx people who asked where he had come from. He pointed to the stars and explained that that was how he had come. Ever since then, the Milky Way has been known in Manx as 'Raad Mooar Ree Gorree.'

Ruth Keggin Gell, Manx Language Development Officer at Culture Vannin says:

"This is an amazing project to be working on. It is something which we can all celebrate and feel proud of. Whether you are a speaker of Manx or not, that the language of the Isle of Man is to stand on this sort of a platform is something we can all take enormous pride in."



Betje Dwaas, Director of Marketing, Milky Way Europe, says:

"Language is always something more than mere communication; it has roots, reaching down into the history, stories and meanings of a people and what it is to be who we are. We are delighted at Milky Way Europe to be working with the Manx community to help celebrate that in the Isle of Man."

The story of King Orry came to the attention of the company thanks to a the song, *Birlinn Ghorree Chrovan*, which tells the story of King Orry's arrival in the Isle of Man, which was a surprise popular hit in the Netherlands in 2018 when it was recorded by the band, Allemaal Leugens. The song's popularity saw the band put out a limited-run clothing range with the Manx king's figure on, which can be found in some of the leading Dutch high street shops today.

Further details about the Milky Bar campaign will be released over the coming months, including designs (which are looking amazing!), but we are very pleased to finally be able to announce this amazing project on the horizon.

PTO for the sheet music for Birlinn Ghorree Chrovan >>

TRANSCRIPTION OF THE MONTH

see www.manxmusic.com for more printable pieces of Manx music

Well, of course it is the 1st of April!! Did you really fall for that story?! ha ha

If you'd like to learn Birlinn Ghorree Chrovan song, there is pronunciation help, full demonstration of the song and piano accompaniment audio here:

www.culturevannin.im/watchlisten/audioarchive/ree-ny-marrey-manx-song-instructions/

Birlinn Ghorree Chrovan

Hebridean Trad.
Manx words by
D. Fargher, B. Stowell
& G. Broderick

O vans ny ho - van O, Hir-ree O sy ho - van;
O vans ny ho - van O, Bir - linn Ghor-ree Chro - van.

Chorus/Co-chiaull

*O Vans ny hovan O,
Hirree O sy hovan;
O vans ny hovan O
Birlinn Ghorree Chrovan.*

1. Kiert ayns lhing ny loghlynee
Haink nyn Ree gys Mannin
Teesyn mooiryn freayne roie
Birlinn Gorree Chrovan.
2. Datt ny tonnyn, heid yn gheay
Ghow yn skimme aggle;
Agh va fer as daanys ayn,
Hie yn Ree dy stiurey.
3. Daag ad Eeley er nyn gooyl
Shiaull' my yiass gy Mannin;
Eeanlee marrey, raunyn roie,
Birlinn Ghorree Chrovan.
4. Hrog ad seose yn shiaull mooar mean,
Hum ny maidjyn tappee -
Gour e vullee er y cheayn,
Cosney'n Kione ny hAarey.
5. Stiagh gy Balley Rhumsaa hie
Birlinn Ghorree Chrovan;
Ooillee dooiny er y traie
Haink dy oltagh' Gorree.
6. Jeeagh er Raad Mooar Ghorree heose -
Cryss smoo gial 'sy tuinney,
Cowrey da ny Manninee
Reiltys Ghorree Chrovan.

CALENDAR

APRIL

11th Arabella Ayen & Lucy Gilmore, 1pm
EIH www.harpfestival.co.uk

MAY

2nd Oie Voaldyn, Peel TBC
8th Manx Fiddle Orchestra rehearsal

JUNE

5th Manx Fiddle Orchestra rehearsal
9th - 9th July Gaelg21 Manx Langage Month
21st Laa Jannoo Kiaull - Make Music Day

JULY

5th Tynwald Day
16th - 18th I'm Douglas Live
19th - 25th Yn Chruinnaght Celtic Gathering
www.celticgathering.im
23rd - 25th Dark Horse Festival [sold out]

For updates & news, follow

www.facebook.com/groups/manxmusicanddance for updates

Sailors Shelter Summer Concerts, Peel

Organisers are seeking volunteer performers for the following dates:

12th May, 9th June, 23rd June, 14th July, 4th August.
Each spot is about 35 mins. Contact Paul via Shoh Slaynt:

www.facebook.com/shoh.slaynt

"I'm Douglas Live"

NEW DATES!

Friday 16th and Sunday 18th July.
20 Douglas venues are now involved.

If you wish to be included as a performer, contact Luis Villalon Gimenez at

dtdcm@douglas.gov.im

Celtic Congress - Mannin Branch

Boaldyn Concert

~ Fri 14th May CANCELLED ~

YN CHRUINNAGHT CELTIC GATHERING

19th - 25th July 2021

Festival line-up and tickets coming soon!

www.celticgathering.im

www.ynchruinnaght.com

Please send in dates so that we can publicise events here & online:

www.manxmusic.com

~ SESSIONS ~

TUES 8pm Singaround at The Manor, Douglas
WED 8.30pm Trad Session at O'Donnell's, Douglas
THURS 8pm Singing session at The Mitre, Ramsey
FRI 8pm Trad session at The Mitre, Ramsey
FRI 8pm Trad session at the Colby Glen
Last **FRI** of month 9pm, Kiaull as Gaelg, Albert, Port St Mary
First **SUN** of month 12.30pm Trad session in Laxey Sailing Club
Third **SUN** of month 12.30pm Trad session in Ginger Hall, Sulby

~ SESSIONS ~

culture vannin

For information on Manx music & dance contact:
Manx Music Development Officer **Dr Chloë Woolley**: chloe@culturevannin.im
www.manxmusic.com

Call: Chloë: 01624 694758 (answerphone)
or write to: Culture Vannin, PO Box 1986, Douglas, Isle of Man IM99 1SR

Written and edited by Chloë Woolley for Culture Vannin
The Editor welcomes submissions but reserves the right to edit for style and space
PRESS: please feel free to pick up articles without named authors to spread the word about Manx culture