

mee luanistyn - august 2013

SCAMMYLT, CAARJYN COOIDJAGH AND DAVID KILGALLON & RUSSELL GILMOUR AT FESTIVAL INTERCELTIQUE DE LORIENT, BRITTANY, AUGUST 2013

Scammylt, Caarjyn Cooidjagh and David Kilgallon & Russell Gilmour will represent the Isle of Man at Europe's largest Celtic festival - Festival Interceltique de Lorient, supported by an Isle of Man pavilion, run by Peter Skelly with support from MHF. The festival attracts a staggering 800,000 visitors over ten days. The Isle of Man is one of eight nations honoured alongside the Celtic diaspora. 2013 is the year of Asturias.

Scammylt are a relatively new trio consisting of Russell Cowin (double bass), Mike Reaney (guitar) and Katie Lawrence (fiddle). Russell and Katie are perhaps better known to those in trad circles, but Mike is a relative newcomer to the scene. Scammylt have supported Boys of the Lough and Guidewires at Yn Chruinnaght and, represented the Island at Speyfest in 2012. The trio play a combination of traditional and Katie's own tunes. They are influenced not only by some of the more modern traditional bands, but also by a wide variety of genres, including jazz. They will have their debut EP on sale at the festival.

Caarjyn Cooidjagh perform a selection of traditional and contemporary Manx songs in Manx Gaelic, arranged by the group's talented director, Annie Kissack. Ten adults will be joined by young singers, Magnus and Fergus Cain, to perform in the Eglise Saint Louis, Espace Marine and Enclos du Port.

Russell Gilmour and David Kilgallon bring something different to the festival - the jubilant sound of trumpet and organ. Both accomplished musicians originally from the Isle of Man, Russell is a natural trumpet specialist and skilled cornetto player who regularly performs around the world with some of the finest period instrument ensembles. David is a multi instrumentalist and specialist composer, he is also one of the driving forces behind winners of the Festival Interceltique de Lorient Trophee de Musique 2008, King Chiallee. At FIL last year, the duo performed a vibrant mix of Manx and Breton traditional music. Since then, their experimental project has developed to include music from all over the Celtic World, Norway and Sweden culminating in what promises to be a unique and rich blend of traditional and classical music. They have performed on the Island at St Thomas' Church, at Yn Chruinnaght and in various other ensembles and will have a 3 track demo for sale at the festival.

www.festival-interceltique.com

Caarjyn Cooidjagh's track, Mish as y Keayn, has been chosen to feature on Keltia Musique's official CD for the festival.

More details here: <http://keltiamusique.com/l-annee-des-asturies.html>



OH WHAT A LOVELY FESTIVAL YN CHRUINNAGHT IS!

If you weren't there, we can only tell you how good it was! Supported by IOM Arts Council, MHF, Manx Telecom and the Manx Lottery Trust, Yn Chruinnaght 2013 was a cracker! With schools and community outreach, free events and ticketed gigs and dance events, there was a heady mix of all things Celtic. More info on our Facebook page and our website:

www.ynchruinnaght.com



Isla Callister-Wafer receiving the Manx Inspirations Yn Chruinnaght award 2013



Val Caine photos of Lisa Jen from 9Bach and Kevin Henderson from Boys of the Lough, who wowed audiences at the Centenary Centre

TYNWALD FAIR DAY



Tynwald Fair Day was as busy as ever for Manx performers. With dancers and musicians everywhere, the Massed Manx Dance, the Dirk Dance, dance workshop from Fiona McArdle, Bree busking, Tree Cassyn performing amongst so many others, it was a wonderful celebration of Manx culture for our national day.



~ SESSIONS ~

THURS 8pm Singing session at The Britannia, Ramsey
Tynwald Inn CLOSED for refurbishment over summer

FRI 9pm Irish at The Mitre, Ramsey

Shoh Slaynt open mic (1st Fri of month), 8.15pm, The Crosby Pub

Last FRI of month 9pm, Kiaull as Gaelg, Albert, Port St Mary

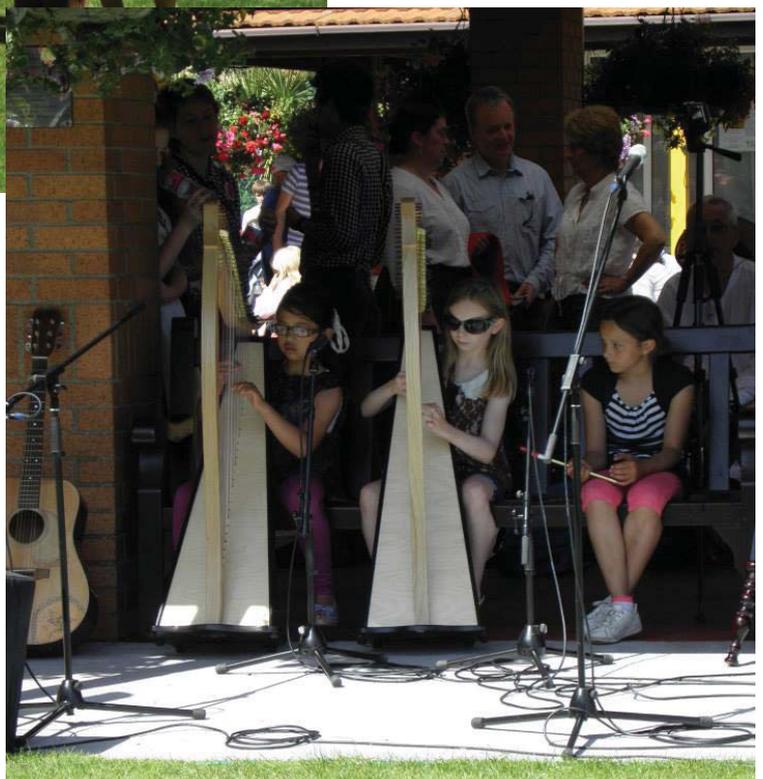
SAT 10pm Manx at The White House, Peel

MOORAGH PARK DISPLAYS



Great harp playing from some pupils of Mike Boulton and Rachel Hair!

Just some of the lovely pictures of the dancing and music at the Mooragh Park, organised by Yn Chruinnaght at the end of national week. Wonderful performances from Perree Bane, And Sometimes Y (American Manx, Sword and Morris Dancers), Bee er dty Hwoaie, Share na Veg and Ny Fennee



Old Mother Redcap's – Manx and garland dancers and musicians

Manx traditional music and dance are reaching a new audience in the city of Milton Keynes in Buckinghamshire. Here the ladies' Morris side The Old Mother Redcap's are dancing Manx dances as they have done since they were founded over thirty years ago. For many years, the side had no-one in any way connected with the Island, but now they have Val (née Karran) who hails from Port St Mary; Catherine, who lived for eleven years in Douglas; and Pam, who travels frequently to the Island to visit her daughter, a teacher in Ramsey.



A visit to the MFDS Anniversary Festival in 2011 was a wonderful opportunity for Old Mother Redcap's to see the experts in action and to learn some dances to extend their repertoire. In the last year, they have begun to showcase Daunse son Troor and Helg yn Dreean. On Midsummer Day, they danced out with

three other Morris sides in the centre of the new city, and needing a dance to invite everyone to join in, they revamped their wren pole with summer greenery, and taught Hunt the Wren – only six months too early (or late!) A great time was had by all. Old Mother Redcap's want to thank MFDS and Breesha and Chloë for their continued help and support.

by Val Lefrere

The group is pictured here dancing Eunyssagh Vona.

EDUCATION NEWS

Lots of Manx music featured in Marown Primary School's end of year concert last month (10 July). The school's new folk group performed lovely arrangements of the air Arrane Ben-Vlieaun followed by the lively Chanter's Tune, and Class 4 Feddan whistle students performed Smuggler's Lullaby, Cuckoo! And Bee dty Host. Well done to their teacher Jacqueline Shirtliff who is doing a wonderful job! (see photos)

In other news, PHAB celebrated national week with a Manx themed evening. Before tucking into their Manx cheese and bonnag, students from PHAB (Physically Handicapped & Able Bodied) youth club had a workshop with the Manx music development team. They learnt the Wool Winding Song, joined in with some lively dance tunes on percussion instruments and had a go at Step Dance and Hunt the Wren.





Cathy Clucas from MNH spotted this reference in the Journal of the Manx Museum, VOL III Nos 53 page 245 (Document number 190):

Headline: St. German's Prison for playing a fiddle on a Saturday night.1757 from Diocesan Register to the Rev, Robert Radcliffe Vicar general humble petition of John Cowle of Douglas. About fiddling on a Saturday night in a barn in Douglas possibly somewhere

behind where Government Offices are...upper hill side of Finch Road.

Article - SOCIAL GATHERING of MANKSMEN IN MANCHESTER

Publication: Mona's Herald; Date: 15 Jan 1873; Section: None; Page: 11

The article comments on mottoes in Manx hung around the room expressing loyalty to the Queen and best wishes to the Island and its people. Mylecharaine was sung, as were songs like Ellan Vannin and Lovely Mona. Of striking interest in the piece are poems by Mr Cowin and Mr Cowley.

The room was then cleared for dancing, which was kept up until the small hours in the morning.

The following is Mr Cowin's poem referred to above, and which was read during the evening :

Mr Moore, Tromode,
 Would have left his abode,
 And come with his friend, Ballavarran ;
 And Mr Farrant, H.K.,
 All on the same day,
 From his farm call'd Ballakillingan.

Sourced on

www.imuseum.im

Free access from within imuseum building or reading room or by subscription online with daily, weekly, monthly and yearly payment options.

Examples here courtesy Manx National Heritage

MFDS HOST DANCE GROUP FROM VISBY, SWEDEN

The Manx Folk Dance Society will host visiting dancers from Visby from the Gotland region of Sweden 9-13 August. They have planned lots of social events to share their dances, as well as visits to popular tourist destinations.

During their visit, they will give two public displays:

Saturday August 10th: Dance by Peel Lifeboat House with MFDS, 11am – noon

Monday August 12th: 12.30pm – 1pm Dance with MFDS in Granville Street, Douglas

1pm – 1.30pm Dance with MFDS in the Strand Shopping Centre



Barrule to go to WOMEX

The first of four MHF bursaries to assist attendance at high profile festivals has been claimed by Barrule, who will attend WOMEX 2013 in Cardiff this October.

If your Manx trad group wants to be considered for a bursary, get in touch with the Manx Music and Dance Development Team.

MANX MUSIC
NOT COME



Davy Knowles and Dan Chrisanthou picking up some tunebooks and CDs of Manx music from the MHF Music Team for a new project.

Davy has just been named Cultural Ambassador for Island of Culture: https://www2.sch.im/groups/decnews/wiki/10b04/Davy_Knowles_is_newest_Cultural_Ambassador_for_Island_of_Culture_.html

www.davyknowles.com

Rachel Hair teaching Manx tunes at Dinan Celtic Harp Festival

Rachel Hair was performing and teaching five harp workshops at the 35th "Rencontres International Harpe Celtique", the international Celtic Harp Festival in Dinan, Brittany last month.

With two other Scottish harp tutors present, she decided to teach a mixture of Manx tunes including Car Juan Nan, Moirrey ny Cainle and Arrane y Chlean.

The photo is of the advanced teenage group, who Rachel first taught 4 years ago when there were kids!

"I'll see some of them in Lorient again which is exciting."

www.rachelhair.com



NAMA AWARDS

Each year, NAMA presents awards to under 25-year-olds who have excelled in their field. For each category, a silver medallion is specially minted.

Peter Kelly, President of the World Manx Association, and Stuart Dobson, Chief Executive Officer of the Department of Education and Children, judged nominations.

Tim Crookall MHK, Minister for Education and Children, welcomed guests to the awards ceremony at the Barrool Suite.

The award winners received their medallions from Jody Morey, President of the North American

Manx Association, who is paying an eight-day visit to the Island to coincide with Tynwald Day. Her great grandfather, John Beck, was from Laxey and emigrated to America in 1864.

Award winners included the following from trad music/dance circles:

Music: Daniel Ntuibane, 16, Ramsey Grammar School (nominated by his school)

Daniel is a music all-rounder who plays the clarinet, saxophone, guitar and penny whistle. He joined Mike Boulton's Share Na Veg group while at Albert Road Junior School and also belongs to the Manx Youth Orchestra and its 'wind' branch; Bee Er Dty Hwoaie and Cliogaree Twoaie. A song he wrote won the Manx original song category of the Arrane Son Mannin competition was runner-up in the Pan Celtic Competition.

Manx language: Voirrey Bethune, 16, Queen Elizabeth II High School (nominated by her school)

As a pupil at Bunscoil Ghaelgagh, Voirrey was already winning Manx speaking classes at Cruinnaght Aeg and she began voicing a part for a Manx drama, now out on DVD, continuing this at secondary school. Her success at Cruinnaght Aeg also continued at her current school and she won the reading at sight in Manx Gaelic class at the Manx Music Festival three years in a row. She gained an A* at GCSE Manx when just 12 and is sitting an A-level in Manx, alongside her GCSEs, this summer.

Manx culture (under 18): Daniel Quayle, 15, Ballakermeen High School (nominated by the Yn Chruinnaght Inter-Celtic Festival)

Daniel is an outstanding speaker of Manx, musician and composer. As a participant in the Bree traditional music movement, he plays at community events Island-wide. He recently researched the future of Manx language, culture and music for a talk he delivered to the International Celtic Congress, held in Cornwall. A talented filmmaker, he has plans to create a Manx soap opera.

Manx culture (group – under 25): Share na Veg, based at Scoill Ree Gorree (nominated by the school's Lucia Brammer)

The Manx music group founded and run by Mike Boulton practices before school starts and at every break and lunchtime. Older members encourage younger ones to improve their playing skills. The group and its musicians have won numerous prizes at the Manx Music Festival and other competitions and play in the community, at Christmastime and at the annual coffee morning for the League of Friends of Ramsey Cottage Hospital.

The Honourable Clare Christian, President of Tynwald, gave the vote of thanks to close the proceedings. Madam President said: 'Once again these young people have demonstrated their passion for Manx culture and their community. Their creativity abilities and community spirit are developing the ideals of these awards and making our traditional culture relevant in the 21st century.'

www.gov.im/education/ViewNews.gov?page=lib/news/education/nominationsinvit5.xml&menuid=11570



BARRULE AT WOMAD... *by Adam Rhodes*

After weeks of glorious sunshine throughout the UK, the weather forecast for last weekend was looking slightly dodgy, with rumour of thunder and rain on the way. That wasn't going to stop us though, with all manner of camping regalia, we were destined for Charlton Park in Wiltshire for the 31st WOMAD festival.

We were very lucky to have been asked to perform on the BBC Radio 3 stage, set in the beautiful arboretum of Charlton Park. It's a venue that myself and Jamie are quite familiar with, having

played there two years ago with Mabon, so we were very much looking forward to it! Wanting to put on a good show, we asked Greg Joughin to join us on vocals, and also had the pleasure of being joined by Manx dancers Grainne Joughin and Ali Caroon for a few sets, much to the audience's delight!

The crowd couldn't have been any warmer, they absolutely lapped up the music and dancing. The gig was also recorded for BBC

Radio 3, and a snippet was broadcast that evening, finishing the day's highlights show.

Unfortunately, Tom had to leave us to go and save his car, which had been abandoned in a garage in the highlands of Scotland somewhere. But we stayed on for the weekend, come rain or shine! Unfortunately there was quite a bit more rain than shine, but we soon got over that.

All in all, it was a very enjoyable weekend for us, not only as performers, but as visitors to one of the world's most respected World music festivals.

Check out our video here:

<http://youtu.be/nPNielwGFJE>

www.barruletrio.com

Ny Fennee were just some of the Manx performers at Peel Carnival - we love their newest recruit!

Thanks to Juan Garrett for the photo



Ellan Vannin Pipes & Drums band members attend Piping Course in Scotland

Two pipers from the Island's only pipe band recently attended an intensive week long course of instruction at The National Piping Centre (NPC) in Glasgow.

The NPC is now internationally recognised as the centre of excellence for the Great Highland Bagpipe and its music, and provides facilities and tuition of the very highest quality for students of the instrument.

The Centre is housed in a very grand looking former church building to the North of Glasgow city centre, and consists of a large auditorium, reference library, Museum of Piping, shop, conference facilities, hotel & restaurant.

However, it was to the labyrinth of rehearsal rooms housed in the basement of the building that our intrepid local pipers headed for five full days of instruction from some of the most experienced and talented pipers of the day.

Paul Davenport and Mark Cowley (Pipe Major and Pipe Sergeant respectively of the local band) spent five very busy days being put through their paces.

"We were both quite nervous to begin with" said Paul. "But the staff soon settled us down, and we were really too busy to have any time to worry". "What struck us straight away was just how busy the Centre is. From 8 am to 8 pm there is a constant stream of people coming and going for lessons, rehearsal, preparation for exams and contests and so on. The dozen or so full-time teaching staff are kept very busy".

Whilst getting plenty of instruction on their personal playing, Paul and Mark also spent a lot of time on instrument set-up and tuning in the pipe band context. Paul continues: "The Bagpipe is actually a very technical instrument to tune properly: three drone reeds with four tuning slides, and the chanter reed with nine notes, each of which should be individually tuned. There's a lot going on, and getting the balance just right on one instrument is hard enough, but then to apply that to a whole corps of pipers across the band is another step up again".

Mark added: "Unfortunately there a lot of very badly tuned sets of pipes being played, which can be where the instrument gets a bad name. If we want the Island's only band to sound at its



best, we need the skills and knowledge base to set the band up properly. Instrument maintenance and manipulation of the cane reeds is also very important".

"We have had a lot of input on how to run band rehearsal sessions as well" Mark commented, "so we are hoping that when we bring all this back to the band on the Island, we will be able to help improve the overall standards".

Paul and Mark were also fortunate to attend band practice with two of the top Grade 1 bands during their stay in Glasgow.

"Two of our Instructors were Chris Armstrong, Pipe Major of Scottish Power Pipe Band, and Glenn Brown, Pipe Sergeant at Shotts & Dykehead Pipe Band" said Paul. "They both kindly invited us along to an evening rehearsal with their bands, which were fantastic experiences".

Scottish Power are an up & coming band, tipped by many as potential World Champions very soon (see: www.scottishpowerpipeband.com); and Shotts & Dykehead have a fantastic tradition & history (see: www.shottspipeband.com).

"These guys are leagues ahead of us in skills and experience, but seeing how they set-up and play was a real insight and great help to us", added Mark.

After a week of hard work that included quite literally, blood, a lot of sweat, and very nearly some tears, Paul and Mark are now back on the Island, hoping to pass on their new found skills and experiences to their friends in the Island's only Pipe Band.

www.thepipingcentre.co.uk

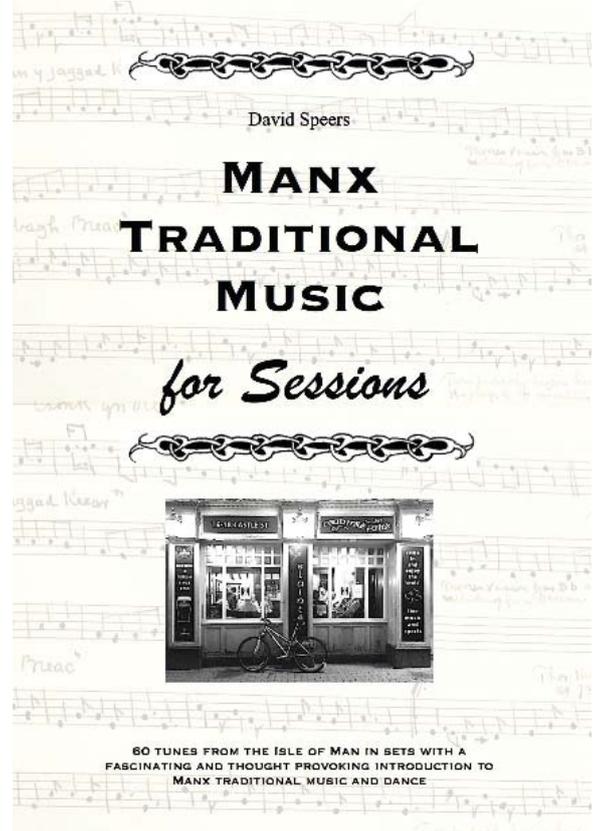
NEW BOOK BY DAVID SPEERS

Manx Traditional Music for Sessions is mainly aimed at musicians who want to play Manx traditional music in sessions, whether in the Island or elsewhere. It contains 60 tunes, mostly dance tunes in sets, with a few airs. The book is not just a tunebook. As well as the tunes, the book gives a detailed background of Manx traditional music and dance, where it has come from, how it has developed and how it is structured, plus discussions on the nature of traditional music and music sessions.

While in Ireland recently, David Speers delivered a copy to Crístóir Mac Cárthaigh, Archivist at the Irish National Folklore Collection at UCD Dublin. Crístóir had kindly given permission for an image of wren boys in Limerick, taken in 1947, to be used in the book to illustrate bodhrán playing, as well a tradition familiar to us in the Island.

The Manx archives at MNHL have also provided a wealth of material, which has been used in the book, as have the National Library of Scotland and the Bodleian Libraries, which provided some interesting connections between titles found in the Clague music manuscript books and ballad sheets published in 19th century Britain.

The book is priced at £12 and will be available at local bookshops or from the publisher, Callag Press: callagpress@yahoo.co.uk



Congratulations to Dr Laura Payne who graduated last month from the University of Liverpool, and to the soon to be Dr Cinzia Yates, who is just getting ready to submit the final version of her thesis after a successful viva at the University of Cardiff.

SONGS OF THE SEA CONCERT

by *Chloe Woolley*

There was a strong Manx theme in the music at Ramsey's National Week's Songs of the Sea concert too (3 July). Interspersed with tales of sea voyages to and from the Island and the story of the Manx built ship Euterpe (Star of India) from compère, David Fisher, the Cushag Choir's performance included the "Manx Vesper Hymn"; Jonee Fisher sang a selection of Manx Gaelic songs; David Kilgallon played some Manx airs and jigs on the fiddle, and a group of visiting disabled students called The Chadsgrove Buskers brought the house down with "Ramsey Town" and an Isle of Man-themed version of "Roll the Old Chariot Along" which featured Bushy's Beer and kippers!

“THE RESULTS ARE MOST INTERESTING” THE SOUND RECORDING PROGRAMME OF THE MANX LANGUAGE SOCIETY

by Stephen Miller, Vienna

In 1905, the *Peel City Guardian* reported that:

The Manx Language Society has decided to obtain gramophone records of the Manx language, as spoken by residents in various parts of the Island familiar with it, and for the purpose of procuring such records from people in the South, Mr R.A. Shortland and C.T. Cowell, jun[jio]r, went to Port Erin on Wednesday. A slight readjustment in the mechanism of the machine suggested itself to one of the young men, and an improvement was effected, with the result that some splendid specimens of Manx were recorded. Those who spoke in the gramophone were Mr and Mrs Moore, Mr Keggen (who is 84 years of age), and Mr Kneen; and the selections recited were the most part Biblical passages. A few hymns and verses of well-known songs were also sung. The results are most interesting.

Not only do we have yet more names to add to the collectors of Manx folk song, but more names of singers themselves. As regards the collectors, Charles T. Cowell was 18 years old, a schoolboy at the time of the 1901 census and living at home with his family at 4 Victoria Road in Douglas. Ramsey A. Shortland was 20, a stationer's assistant in 1901, again then living at home with his family at 22 Berkeley Street in Douglas. While Cowell was Manx-born, the Shortland family were all born in England. Evidently, they the pair were presumably members, and enthusiastic ones at that, of a Manx language learner class.

But what of the singers themselves? The Moores were Thomas, aged 68 in the 1901 census, a retired farmer living at Ballafesson with his wife Annie, aged 63. William Keggen, farming at Glendown was 79 years old, his wife Ann, 67. William Kneen was another retired farmer, aged 74, residing at Croit-e-Caley with his wife, Elizabeth, who was 83. All couples were bilingual in Manx and English.

Béla Vikár in December 1896 was the first person in Europe to record traditional music with the phonograph, making use of it because of his inability to notate music. Even those who could were to find it a difficult task as Vic Gammon has commented:

There can be no doubt that taking down songs by the pencil and paper method was an arduous business. It required the complete attention of the collector and the complete co-operation of the singer. It sometimes also required some sort of transaction between the collector and singer. It was best done by two collectors working together, one to take down the words, the other the tunes. Collectors usually preferred working in pairs but this was not always practical. The result of solo collecting was that songs were often incomplete, usually tunes were collected without full words but sometimes the reverse occurred.

P.W. Caine conveyed the difficulty of notating in the field in a letter to Morrison much later in 1914, commenting that “[t]aking down music in the Dorian mode is not so easy as it looks, & one is apt to lose the key, especially when the singer's voice has lost some of its pristine freshness.” This placed a limit on the amount of material that could be comfortably gathered in one session. Three tunes per session seems to have been the norm for Dr John Clague. His collaborators were the Gill brothers, Deemster J.F. Gill and W.H. Gill, the pair collecting in Man in 1895 and 1898. The latter's experience of notating in the field caused him to reflect in a letter from 1897 on “the enormous difficulty (if not impossibility) of getting an absolutely true first record.” The solution: “Next time I come over I will ‘fetch a compass.’ In other words I will bring a Phonograph.” There is no evidence that Gill did so—but if he had done so, then he would have been placed with Vikár as an innovator in field collecting techniques in Europe.

“A new ally has come to the cause in the form of an Edison Phonograph, whose function it is to preserve the Manx sounds as uttered by native speakers.” So reported Sophia Morrison, Secretary of the Manx Language Society, in her annual report for 1905. The balance sheet outlined the expenditure on this new found ally: £7 15s 0d on the phonograph itself, complete with an extra horn, stand, and basket, £1 16s 0d on blank records, and the sum of 12/- for repairs to the phonograph itself, perhaps damaged in transit to the Island.

The reference to “verses of well-known songs” in the *Peel City Guardian* piece raises the question as to where this recording session of 12 April 1905 sits with what is known of the history of sound recording of traditional song and music in the British Isles. It had been assumed that Percy Grainger was the first to collect in this manner, using a phonograph in Lincolnshire in 1906. It now known that he was preceded by Graham Peel and James Campbell McInnes who made recordings on the Isle of Syke and showed them to Lucy Broadwood in May 1905. However, at the *Feis Ceoil* held in Belfast in May 1897, “Saturday's

doings [...] ranged from 'the recording of unpublished Irish airs in the phonograph' to a 'country fiddlers' competition.' It is likely though that

According to Morrison's report to the Society in 1905, the phonograph had been used in the south and the west of the Island and "[t]he instrument is to go to Laxey and Ramsey within the next few weeks, and then come back to Douglas again." There was, however, a difficulty in collecting, and one that was not technical this time:

One difficulty in the way of obtaining the material which we want, has been, as I have found by experience, the unwillingness of our intensely earnest and religious peasantry to speak into the instrument such "boghtynid" [Manx, lit., 'rubbish'] as folk-stories and sayings and secular songs. They prefer that such a serious thing as a record which is to be handed down to posterity shall consist of Hymns, Scripture, or Carvals. One who knows them can understand the feeling, but, for the purposes of the M.L.S. more frivolity is to be desired.

This view was not just confined to the "peasantry," one of the collectors, namely John Nelson, also shared this view. As Morrison wrote to Kneen in 1905, after having failed to encourage Nelson to produce some learning materials for the MLS:

I have done my best to persuade Nelson to give us some every day jig-jog yarns in homely Manx—but he looks upon that kind of work as just so much "boghtynid"—his one ambition being to translate Moody & Sankey. It is such a pity as we have so much of that wishy washy stuff in Manx—and of no real value."

After the end of the formal business of the meeting, a number of the recordings were played aloud to the meeting and "[a]mong the records put through were the following":

By Mr Edward Cubbon, Peel, a song "Neddy Hom Ruy"; by Mr W. Cashen, Peel, the Creed, the Lord's Prayer, Boxing the Compass; Mr Thos. Moore, Surby, Rushen, Corinthians, 13th Chapter, and song, the "Wreck of the Herring Fleet"; Mr Jack Cregeen, Peel, song, "Ec ny Fiddleryn"; Peel boys trained by Miss Morrison, song, "Hop-tu-naa"; Mr W. Kneen, Croit-e-Caley, Rushen, two hymns; Mr Wm. Cain, Glen Helen, "Mylechraine," and "Kirroo-fo Niaghtey"; Mr John Quirk, Peel, an original yarn about the fishing; Mr Caesar Cashen, Peel, two hymns; and also some miscellaneous renderings by Mr W. Cashen, tailor, Peel; altogether a very excellent and creditable series.

As can be seen, a mixture of sung and spoken items, with both secular and religious material recorded.

As regards the singers and reciters, William Cain was a gardener at Glen Helen, a waterfall attraction in the parish of German, living in at the hotel there. Aged 74, he was unmarried, and spoke Manx and English. Ceasar Cashin [sic] was a greengrocer, aged 46, living at 1 Castle Street in Peel with his wife, Elizabeth, 46, who spoke only English. His age suggests that his Manx was acquired later in life. Edward Cubbon was a milk dealer, 57, residing at 36 Douglas Street, Peel, with his wife and family. Ann Cubbon was 52 and spoke only English, as did their three children, aged from 8 to 19. William Cashen, aged 66, was the Custodian of Peel Castle, living with Susannah, his wife of 63, and their 27 year old son at 3 Marine Parade, Peel. The only Manx speaker was William Cashen himself. While the second William Cashen is described as a tailor, he is recorded in the 1901 census as a fisherman, aged then 66, and living with his wife Ellen, 60, at 3 Tynwald Road, Peel, both of them recorded as bilingual. (The spelling there is as Cashin.) John ("Jack") Cregeen was a mariner, 76, widowed and living with his daughter, Matilda, 36, at 19 Stanley Road, Peel. She spoke only English. John Quirk, aged 60, was a mariner and boarding house keeper living at "Tynwald House," 56 Marine Parade, Peel, with his wife, Honora, 63, and their four daughters. While their parents were bilingual, the siblings, ranging in age from 20 to 29, spoke only English. Quite why Morrison felt the need to "train" a group of Peel schoolchildren to sing "Hop-tu-naa" is unclear given the vitality of the custom as the *Peel City Guardian* attested to in 1911.

The Society's recording programme ran from 1904 until 1908 at the latest, judging from the purchasing of blank records listed in the yearly expenditure of the Society. Smaller numbers of records were bought over the years: £1 16s 0d was spent initially, followed by 11s 6d in the Report for 1906, (the 1907 Report never appeared), 8s 1d in 1908, and, finally, just 5s 6d in 1909. After the 1909 report, no further expenditure is listed, but recording activities were taking place as late as 1913, Morrison writing to Kneen in September of that year, "I am hoping you will be able to use the M.L.S. Phonograph during the winter."

This was announced in the annual report that year with further detail appearing in *Mannin*:

The Manx Language Society's phonograph is still hard at work. In the past it has stored up much of Manx song and speech, which otherwise might have been lost. Even should the spoken language die out altogether, which Heaven forefend, it will be possible for future generations to hear the pure old Manx enunciation. Mr Kneen will have the phonograph this winter at Port Erin.

This is puzzling, given that expenditure by the Society on blank records ends in 1909, after that year Morrison and the others must have carried on by paying out of their own pockets for some unknown reason. The minute books do not provide any background, but nor is there any mention in the surviving correspondence between the individuals involved as to any difficulty with the Society continuing to fund the purchasing of cylinders. On another tack, frustratingly there are no mentions of the phonograph in Morrison's annual reports as Secretary, save a mention in the 1906 report:

Before passing on to the social events of the past year, I must not forget to mention the work accomplished by an inanimate member of this Society. I mean the phonograph. Many most interesting records have been obtained from Manx speakers, and various paragraphs have appeared in the English Press commending the idea of thus preserving the native sounds, and quoting us as a good example. We hope that during the coming winter the phonograph will pay visits to those parts of the Island to which it has not yet been sent.

This is a further puzzle, as the annual reports cover in depth the activities of the Society.

The Rev. E.B. Savage in his 1905 Presidential Address to the MLS spoke of the phonograph in these terms: "Our phonograph will preserve the speech and accent of Manx people of this generation, from different parts of the Island." Given the eventual fate of the mls collection cylinders, the size and nature of which we can only guess at, the unintended irony here is that those recorded with the "new ally" outlived the cylinders themselves. The MLS phonograph itself survived and sits in a museum in Peel, the home town of Sophia Morrison, a mute testament to what is a remarkable episode in the early collecting and recording of Manx Gaelic.

THE ISLE OF MAN ARTS COUNCIL PRESENTS

MANX MUSIC & DANCE SUMMER SEASON

VILLA MARINA ARCADE, DOUGLAS
THURSDAYS IN JULY & AUGUST, 8-9.30pm

Enjoy some of the finest Manx traditional culture in a series of free concerts throughout July and August. You'll find everything from exciting dance groups like Perree Bane and the Manx Folk Dancers to dynamic young bands like Turrlys, Folk the System and Beccy & Ruby to established acts like harper Rachel Hair, laid-back jazz-tinged trio Scammylt, songsmiths The Mollag Band, Shoh Slaynt and flute-driven Skeel.



More info on bands on
www.manxmusic.com **FREE!**

JULY ~ JERREY SOUREE
4th Perree Bane + Turrlys
18th Manx Folk Dancers + Shoh Slaynt
25th Scammylt + Shoh Slaynt

AUGUST ~ MEE LUANISTYN
1st Ellan Vannin Pipes & Drums + Turrlys
8th Perree Bane dancers & musicians
15th Folk the System + Beccy & Ruby
22nd Rachel Hair + Perree Bane
29th The Mollag Band + Skeel

www.iomarts.com 

TRANSCRIPTION OF THE MONTH

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

The Farewell Reel

Katie Lawrence 2008

The musical score for 'The Farewell Reel' is written in 4/4 time and consists of six staves of music. The key signature has one flat (Bb). The chords and their positions are as follows:

- Staff 1: Gm7+2, Am7, Dm7, Gm7+2, Am7
- Staff 2: Bb7, Gm7+2, Am7, Dm7
- Staff 3: C, F, Gm7+2, Am7
- Staff 4: Dm7, Gm7+2, Am7, Bb7
- Staff 5: Gm7, Am7, Dm7, C
- Staff 6: 1. Am, 2. Am

This fab reel by fiddle player, Katie Lawrence, features on her trio Scammylt's new EP which has been made just in time for Lorient. More details about the EP in September's issue.



Caarjyn Coidjagh singing at the Abbey Church, Ballasalla, for the Flower Festival in national week. Their programme included poetry, dialect recitation and flute music as well as traditional and contemporary songs in Manx Gaelic.

HAPPY 100TH BIRTHDAY VILLA MARINA!

by Chloe Woolley

The Villa Marina celebrated its centenary last month (12 July) with a gala concert starring the Isle of Man Symphony Orchestra, Castle Rushen High School Wind Band, a selection of well known local singers and the current Young Musician of Mann, Illiam Quane.

Amongst a programme of music which reflected 100 years of the entertainment venue, there was plenty of Manx music. Mandy Griffin sang Florrie Forde's hits "Has anybody here seen Kelly?" and "Flanagan", followed by Haydn Wood's "Roses of Picardy". The IOM Symphony Orchestra performed JE Quayle's Fantasy-Overture "The Magic Isle" (see article by their conductor Maurice Powell, below), Geoff Nicks' "Saturday Special" and Haydn Wood's "A Manx Pastoral Scene" (from Manx Countryside Sketches). Compère Charles Guard gave a fascinating commentary and film show about the history of the Villa Marina and the concert concluded with his arrangement of the Manx National Anthem.

'THE MAGIC ISLE' by Maurice Powell

On Friday July 12th 2013, the Isle of Man Symphony Orchestra performed a Fantasy-Overture by John Edward Quayle (1869 -1957), a little-known Manx composer, that was last performed on July 8th 1946 by the BBC Northern Orchestra under Charles Groves, and broadcast from the YMCA, Manchester. I came across J E Quayle's name when researching for my recent book *ENCORE! The Story of the Isle of Man Symphony Orchestra*. Violinist and orchestra leader, pianist, organist and the conductor of the Douglas Amateur Orchestral Society from 1917 until 1926, his career was in the Rolls Office where in 1925, he ultimately achieved the position of Chief Clerk. I subsequently learned from his grandsons Ewan and Hugh Davidson, that, astonishingly, the autograph scores of four important orchestral works had survived and were virtually unknown today.

Two lovely miniatures are skilful arrangements for small orchestra of the Manx folk tunes 'O, what if the Fowler my Blackbird has taken', also known as 'Graith Foalsey' or 'False Love' (1932), and 'Ny Kirree fo niaghtey'. Both works have survived with orchestral parts in the composer's hand. 'The Magic Isle' is a far more ambitious piece of approximately 8 minutes duration, the autograph of which consists of sixty-two pages of 18 and 20 stave manuscript paper with extra staves added as necessary, with very few crossings out or alterations.

The work opens with an atmospheric *Andante quasi lento* evoking perhaps the Island shrouded in the Cloak of Manannan. The main *Allegro poco vivace* is based on the jaunty tune 'She answered me quite modestly' and recalls Vaughan Williams in the his 'Folk Song Suite' vein. The central, broad, lyrical theme of the work, which returns *maestoso* to usher in the final chorale-like peroration, is once again the folksong 'O, what if Fowler my Blackbird has taken'. Another, more agitated, war-like theme appears twice, perhaps evoking that turbulent period in Manx history when Orry was King and Viking longships menaced the Irish Sea. The earlier piece was probably the inspiration for the much more substantial work, which until more evidence is available, I tentatively date to the 1940s. 'The Magic Isle' is a well-crafted and deftly scored companion-piece to Haydn Wood's Manx-inspired overture and tone poems.

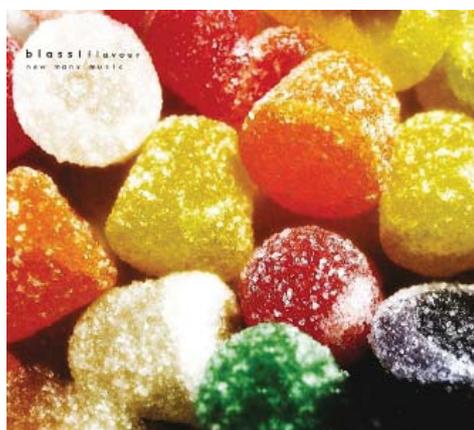
A new conductor's score and performing parts were produced for the Villa Marina 100th Anniversary Celebration Concert in July, with generous financial support from the Manx Heritage Foundation. Furthermore, as I write, the autograph score of a second larger-scale orchestral work has come to light – 'On Maughold Head', dating from the 1950s – which I hope to examine in a few weeks' time.

Two new CDs bursting with Manx music!

Two exciting new CDs from the Manx Heritage Foundation are finally in the shops! One is full of Manx song and the other has tracks from five up and coming young bands.

Sollys – which means ‘light’ – gathers together 30 songs in Manx Gaelic. Mainly unaccompanied, they show the range of material currently being sung – old words to new tunes, new words to new tunes as well as traditional material from the manuscript collections. Featuring fourteen well-known singers – Bob Carswell, Aalin Clague, Bill Corlett, Cairistiona Dougherty, David Fisher, Jonee Fisher, Hillary Gale, Phil Gawne, Sarah Hewson, Greg Joughin, Ruth Keggin, Clare Kilgallon, Annie Kissack, Julie Matthews and Caarjyn Coidjagh – the CD features solos, duets, trios and even one choral piece.

By way of contrast, **Blass** gives you a taste of two tracks from five previously unrecorded artists from the contemporary Manx trad scene. Favourites of the bands scene, guitar and mandolin duo Strengyn have finally laid down some of their fast and furious



tracks, and they are joined by award-winning Nish As Rish, whistle and guitar duo Beccy Hurst and Beki Collings, Amber Fiddle Award finalist Laura and Dave Rowles and The Reeling Stones. Ten dazzling tracks represent exciting new ideas which showcase the variety of the developing tradition. If you want somewhere to start with Manx music, this is it – a great mix of toe-tapping tunes and shimmering singing.

Chairman of the Manx Heritage Foundation, Phil Gawne MHK, is delighted with both CDs. “The incredibly high standard of Manx traditional music is very well demonstrated on these excellent new CDs. It is particularly pleasing to see a good mix of old and new talent on the CDs and the professional standards to which everyone has performed. Both CDs will make you proud of the Isle of Man and

proud of its traditional musicians and singers!”

Sollys and **Blass** are in the shops at the RRP of £10.

To find out more about Manx music, check out www.manxmusic.com

To find out more about the work of the Manx Heritage Foundation as a whole: www.manxheritage.org

DEEP SOUTH MUSIC FEST

7 Year Black Hole
 Borderline
 Broken Rooster
 Chris Gray
 Clara Barker
 Electric Railway
 Final Cut
 Freaky Stiltskin & The Hotrocks
 Hoodoo Nation
 John Callister
 Mannin Folk
 Mr Eliminator & The Deadly Vipers
 O@sis
 Southern Young Farmers
 The Barefoot Revolution
 The Birds & The Beards
 The Clown Calls For War
 The Fletcher Christian Mutiny
 The G.A.S.P
 The Mollag Band
 The Southern Audio Conspiracy
 Theresa McNulty

... and that's only part of it!

16-18 AUGUST

CALENDAR

August

1st Turrys and Peddyr Cubberley & Amy Stoutt, Villa Arcade, Douglas, 8pm FREE
2nd-11th Scammylt, Caarjyn Coidjagh, David Kilgallon and Russell Gilmour at Festival Interceltique Lorient, Brittany
www.festival-interceltique.com

8th Perree Bane dancers and musicians, Villa Arcade, Douglas, 8pm FREE

9th-13th MFDS host visiting dancers from Visby, Sweden. Public displays include:

10th: Dance by Peel Lifeboat House with MFDS, 11am-noon

12th: Dance with MFDS in Granville Street, Douglas, 12.30pm-1pm

Dance with MFDS in the Strand Shopping Centre, 1pm-1.30pm

15th Fellowship of the String and Beccy & Ruby, Villa Arcade, Douglas, 8pm FREE

16th-18th Deep South Music Festival, Stone Field, Port St Mary **MOLLAG BAND, PERREE BANE, MANNIN FOLK, MFDS among others**
Full details online: <https://www.facebook.com/DeepSouthMusicFestival>

22nd Rachel Hair and Perree Bane, Villa Arcade, Douglas, 8pm FREE

29th The Mollag Band and Skeeal, Villa Arcade, Douglas, 8pm FREE

September

14th Bree session, Douglas Youth Arts Centre, 3-4.30pm FREE

October

12th Bree session, Douglas Youth Arts Centre, 3-4.30pm FREE

November

2nd & 3rd Bree annual workshop weekend Douglas Youth Arts Centre, 10-4pm FREE but registration in advance is essential: manxmusicspecialist@mhf.org.im

Please send in dates so that we can publicise events here & online:
www.manxmusic.com

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manx heritage foundation ~ undinys eiraght vannin

For information on Manx music & dance contact:

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Manx Music Specialist **Dr Chloë Woolley:** manxmusicspecialist@mhf.org.im

www.manxmusic.com

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or write to: MHF Music Team, The Stable Building, The University Centre, Old Castletown Road, Douglas, Isle of Man IM2 1QB



Written and edited by Breesha Maddrell for the Manx Heritage Foundation

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