

KIAULL MANNINAGH JIU

manx music today

mee averil - april 2013



SHENNAGHYS
JIU
SNAPSHOTS
COURTESY OF
BOB FENNEL
& CAIRISTIONA
DOUGHERTY
- MORE FROM
THE FESTIVAL IN
NEXT MONTH'S
KMJ

WWW.SHENNAGHYSJIU.COM



BARRULE CHARITY DOWNLOAD

When KMJ went to press, over £5000 for farmers had already been raised by Manx trio, Barrule.

Barrule's website explains:

An 18th Century ballad, Ny Kirree fo Niaghtey ('The Sheep Under the Snow') records an incident much like the disaster currently affecting Manx farmers, as they fight to rescue their sheep and cattle from the heavy snows that have hit the island this week.

We have just recorded this very song, with Greg Joughin singing, for our debut album and for a limited time we are offering it as a free download here.

All we ask is that you donate an amount of your choosing and all proceeds will go to the Agricultural Benevolent Trust to support the farmers through a difficult and distressing period. In addition we'll also be donating 25% of CD sales made between Monday 25th March and Friday 12th April.

Graham Crowe, Chairman of the IOM Agricultural Benevolent Trust said:

"I would like to wish Barrule all the very best with their new album, and we are delighted that it's launch is also being used to raise some funds for the trust. All the work we do is very discreet and conducted in completely confidential manner, but we are very happy to be associated with events that can raise our profile at a time like this on the fund raising side".

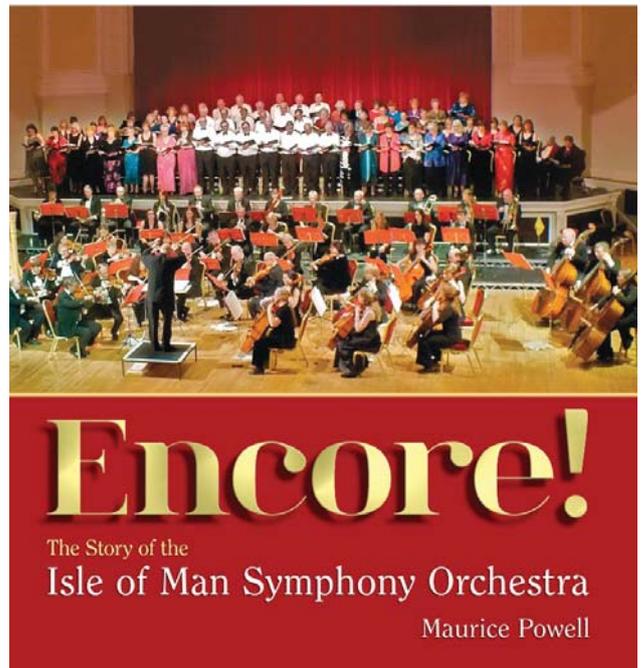
To donate, click on the following link! www.barruletrio.com/donate-download/



NEW BOOK ABOUT THE STORY OF THE IOM SYMPHONY ORCHESTRA

This new book by Maurice Powell charts the story of the amateur orchestras in the Isle of Man over the past two hundred years. In 1917, the first properly constituted amateur orchestra was formed, with regular rehearsals and a regular conductor, J E Quayle. Its successor survived for over 25 years under the guiding hand of Kathleen Rydings, one of the most important and influential Manx violin teachers, performers and musical directors to have lived and worked on the Island.

The book charts the development of the Manx Sinfonia from the Swarthmore Players through to the establishment of the Isle of Man Symphony Orchestra in 2005. Encore! is priced £15 and is available in selected bookshops, at IOMSO concerts and directly from the author: www.iomso.co.uk/encore.html



Encore! was produced with a grant from the Manx Heritage Foundation

~ SESSIONS ~

THURS 8pm Singing session at The Royal, Ramsey
FRI 8.30pm Tynwald Inn, St. Johns 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



FESTIVAL BURSARIES

MHF MUSIC IS OFFERING A LIMITED NUMBER OF £500 TRAVEL & ACCOMMODATION BURSARIES FOR MANX BANDS WHO SECURE A PLACE AT CELTIC CONNECTIONS, WOMEX OR A SIMILAR STATUS FESTIVAL.

FOR FULL DETAILS, PLEASE CONTACT BRESHA OR CHLOE AT THE USUAL ADDRESSES (LISTED AT THE END OF THE NEWSLETTER).

NB DEADLINES FOR INDIVIDUAL FESTIVAL/SHOWCASE APPLICATIONS ARE LOOMING!



YOUNG MUSICIAN OF MANN COMPETITION

The Erin Arts Centre is pleased to announce that the 2013 Young Musician of Mann Competition will now be held later on this year. The competition is for students of Grade 6 standard and above.

1st Round **Sunday 13th October** 2013 2:30pm at the Erin Arts Centre

FINAL **Sunday 10th November** 2013 2:30pm at the Erin Arts Centre

Entry form here: www.erinartscentre.com/assets/pdfs/ymomform.pdf

More info, email: information@erinartscentre.com or Tel: **835858**

Pictured above is Illiam Quane, who is the current holder of the title. Illiam is a pupil at RGS and a member of Ramsey Town Band and the Manx Youth Orchestra. He is a talented composer and plays with various other ensembles. In his spare time, he makes films with Kyle Withington...check his playing out on YouTube:

www.youtube.com/watch?v=IFVzzW3Gv9g&list=UU5R4mLiq4UrC9gtiCDkL56w&index=6

Closing date for entries: Friday 4th October 2013



DEC MANX FOLK AWARDS - RESULTS

The second Manx Folk Awards was held 18-20 March at the Douglas Youth Arts Centre in Kensington Road.

Over 400 primary and secondary children took part in 47 classes incorporating Manx music, dance, poetry and song. New this year was a category for the fiddle/viola - individuals and groups took part using the Fiddyl resources created by Laura Rowles for the Manx Heritage Foundation.

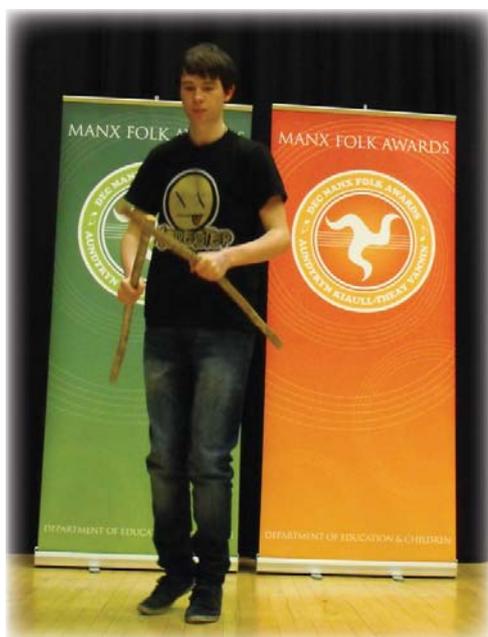
Once again this year the winning children received vouchers for Manx National Heritage site shops.

The awards were jointly organised by the Department of Education and Children, the Manx Heritage Foundation and Manx National Heritage.

Jo Callister, Advisory Teacher for the Manx Curriculum, said 'We would like to thank all the schools who took part in the competitions this week. Both the pupils and their teachers have worked very hard in such a short half term to pull everything together. Without all their hard work there wouldn't be any competitions. Many thanks also to the adjudicators who had the unenviable task of choosing the winners from such a high standard of competitors.'

Full results are online here:

https://www2.sch.im/groups/manxcurriculum/wiki/75b26/Results_and_Press_releases_from_2013.html



American Manx dancers are fundrasing for a trip to the IOM - can you help?!

And Sometimes Y, a Manx dancing team, is trying to visit the Isle of Man to connect with the culture and bring new dances back home.

The Manx, morris & sword youth folk dance team is based in the Pioneer Valley of Western Massachusetts. ASY performs dances from many traditions and cultures, but is most noted for Manx dancing. Manx group Perree Bane taught them to ASY's teacher David Nixon in 2009 and 2010.

If you feel you can help, donate via their kickstarter project:

www.kickstarter.com/projects/794688447/and-sometimes-y-visits-the-isle-of-man



BARRULE AT HOTHOUSE FESTIVAL AT HALSWAY MANOR

Barrule will be taking their spin on Manx music to Somerset for a one day folk festival showcasing some of the finest new acts.

Halsway Manor is a creative organisation that provides courses, events and activities for everyone interested in traditional folk music, dance and song, storytelling, folklore and arts and crafts. Set in 6 acres of grounds, the Manor has a warm friendly atmosphere, good food, a bar, a range of overnight accommodation and camping in the grounds. The Kennedy Grant Library contains thousands of books and recordings of folklore, customs, traditional folk music, dance and song - an excellent resource for research and study.

www.halswaymanor.org.uk

Tickets from £10 kids free!

Hothouse Festival

Sat 6 | April 2013
12 noon till late!

A one-day folk festival for the next generation; showcasing the finest emerging and established young folk acts.

Moore, Moss, Rutter Radio 2 Young Folk Award winners 2011
Barrule Sam Brookes Hot Feet The Teacups
The Ballina Whalers Kitty Macfarlane
Ceilidh-Jo Rowe The Drystones

Plus... Songs from the Shed, silent disco, open mic stage, ceilidh, dance workshops. Food, bar, camping and B&B available. See website for info.

www.folkradio.co.uk

01984 618274
www.halswaymanor.org.uk

HALSWAY
MANOR

MANX MUSIC AND DANCE IDEAS FOR ISLAND OF CULTURE?

Have you got any BIG ideas for Island of Culture that you want help developing? If so, just drop Breesha an email on [mhfmusic\(AT\)mhf.org.im](mailto:mhfmusic(AT)mhf.org.im) Groups and individuals should use the application forms available from Jan Cowan (details below) but ideas for combined efforts can be focused through Breesha, as she's leading the Manx cultural strand as a member of IOM Arts Council as well as through her role at MHF.

Would you like a big showcase in a venue like the Gaiety, for example? Maybe you'd like a project to take Manx music and dance into new spaces? Would you like to work with different



artforms or groups? Have a think!

Island of Culture 2014 will be the largest cultural celebration in the history of the Isle of Man. Spread over twelve months, it is designed to celebrate the extensive and varied artistic and cultural life we enjoy here. It will give everyone in the Isle of Man a chance to be part of our rich cultural life and inspire creativity across all forms of culture, especially among young people.

Events during 2014 will be a chance for people to celebrate our Island of Culture through dance, music, theatre, the visual arts and literature, cultural festivals, film and digital innovation, and leave a lasting legacy for creativity and the arts on the Isle of Man.

If you/your organisation would like to be a part of this exciting event, please email Jan Cowan for an appropriate funding application form. It should be returned to the IOM Arts Council at the very latest three months before the date your event is scheduled to commence.

There are opportunities to work with local schools during 2014, too - the IOM Arts Council is looking for a really vibrant dynamic year with lots of community outreach.

It's your turn to get involved and make it your Island of Culture!

Application forms from:

Jan Cowan

Tel: 01624 694596 Fax: 01624 686709

Email: jan.cowan@gov.im Web: www.iomarts.com

Promo videos:

<http://vimeo.com/59146773>

<https://vimeo.com/59115493>

www.islandofculture.im

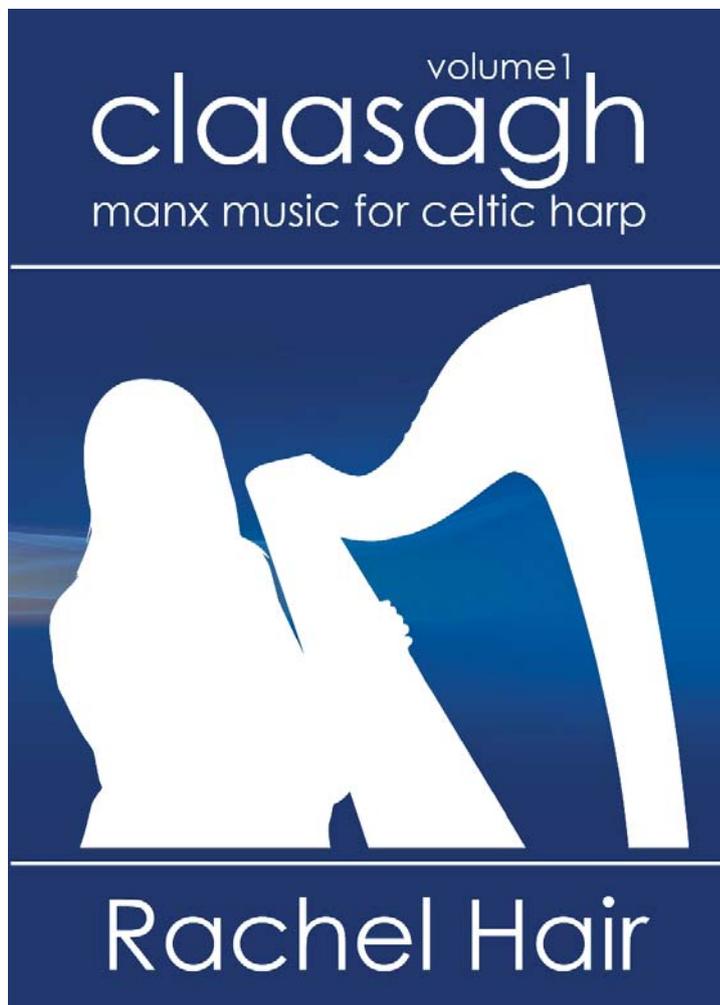
New harp book by Rachel Hair

Scottish harpist Rachel Hair must be one of the busiest people you could encounter. A first class Music Honours graduate and Alexander Stone Award winner, Rachel has a full programme of teaching, touring and recording. Somehow she also finds time to arrange and write tunes.

Claasagh Vol 1 is the third book that she's produced alongside her critically acclaimed three albums. Whereas the first two books concentrate on Scottish music (with some other Celtic music thrown in for good measure), this volume is dedicated to all things Manx.

With over twenty pupils on the Island, *Claasagh* will be a great resource to harp players of all ages and all around the world. It will be available in April and will be for sale from all good bookshops and online.

Keep your eyes on www.manxmusic.com for full details.



Nuala Kennedy Band at the Mananan Festival 20 June 2013



Photo: Louis Decarlo

Currently touring "Noble Stranger", her third solo release on Nashville's Compass Records Label, Nuala Kennedy is an Irish singer and flute player with hauntingly beautiful vocals, adventurous instrumentation, and an imaginative mix of influences. She thrilled audiences with her sensitivity and virtuosity at Yn Chruinnaght Festival in 2009 and returns to the Island for the Mananan Festival on Thursday 20th June at the Erin Arts Centre, Port Erin, 8pm. Her band will be joined by special guest, Appalachian singer A J Roach.

www.nualakennedy.com



Perree Bane in South Wales

by John Dowling

Perree Bane recently made what is becoming an annual visit to the Inter-Celtic Festival in Porthcawl, South Wales. (We must be doing something right!).

Friday was spent at local schools with outreach activities, including trying out the latest performance in front of an uncritical audience, but no Welsh cakes in the staff room this year!

All the activities were in the Grand Pavilion, an excellent venue with all facilities although it needs a goodly audience to make it feel busy; the event seemed blessed with the biggest crowds we've seen for quite a while.

The weather was quite benign for the street dancing, little wind so hats were worn successfully, we travelled around with some lady Morris dancers who were very good. Good appreciative crowds, although energetic dancing by your scribe occasioned elastic failure needing an emergency visit to a shop for some replacement under-rod.

More performances in the Grand Pavilion and a ceili called by the indefatigable Grainne Joughin; thanks also Grainne for the cracking Sharon's Jig that enlivened our set-piece performance.

The beach ceili was approached with misgivings with memories of sand-filled shoes and swiftly tiring legs; however, it was held on a concrete area below the promenade although it needed the Manx contingent of both musicians and dancers to get it going. No records broken here! It was cold and windy, but we soon got warm and dances from several Celtic countries were called before a general retreat to warmth and lunch.

Good journeys both ways and good crossings courtesy Steam Packet.

May thanks again to the organisers for the invitation, it was noticeable that every Celtic country except Galicia was represented, the Asturians particularly making their presence felt both on and off the stage, and the Irish who were SO enthusiastic! When not performing ourselves there were some wonderful musicians and dancers to enjoy. Even the caravans were warm! Truly a cracking festival.

Thanks are due to the very welcome support from IOM Arts Council which enabled otherwise impecunious performers to make the event which adds greatly to the spectacle.



“TAKING DOWN MUSIC IN THE DORIAN MODE IS NOT SO EASY AS IT LOOKS” P.W. CAINE (1887–1956) AND MANX FOLK SONG

by Stephen Miller

“Taking 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.” So wrote P.W. Caine in 1914 to Sophia Morrison, a figure who needs little introduction to us—however, who though is P.W. Caine and what was his contribution to the collecting and record–ing of Manx folk song? Morrison, a figure enthused by the Pan Celtic cause, was a charismatic figure who drew around her a circle of helpers that included, as we have already seen here, Cressy Dodd, and now P.W. Caine.

Returning to his letter from 1914, the first point of interest was his ability to notate music in the field, not an easy task as he acknowledged himself in the passage quoted. The second point and more major point is that he was personally field collecting in 1914, and so belonged to the second wave of collectors after those who emerged in the 1890s, the Gill Brothers, namely William Henry and John Frederick Gill, Dr John Clague, and A.W. Moore. It is evident from Caine’s letter that singers were still to be found in the Manx countryside and the question arises as to who he was collecting from in 1914, what he collected, and the wider range on a timescale of his activities.

The letter provides not only the name of a singer but also, remarkably, the names of another two collectors. As he wrote, “Is Bertie Corlett, or young Tonkins to see him about tunes?” As ever, but for the survival of this letter found amongst Morrison’s personal papers now deposited in the mnhl their names, as well as that of Caine himself for that matter, would not be known at all as collectors of Manx vernacular song. This singer is a “Mr Shimmin”:

As for words, he has a number of translations of popular songs from English to Manx—“The Farmer’s Boy,” “Poor Old Jeff,” & so on—which he would like to commit to paper. I could take that on, sometimes, though of course I’m not so keen on that sort of thing as on original matter. He gave me scraps of the translations & they certainly seemed faithful & smooth.

Evidently then, he is translating English songs into Manx and one must ask where they were being performed. Caine had seemingly pressed for him to perform at the Manx Music Festival, known better as the Guild:

He personally had no idea of singing at the Guild, but had thought he might sing at a local affair. But he had rather decided against it—the younger generation didn’t value these things, & would only ridicule them & his voice was gone, too, & they would laugh at that.

One would like to know just what Shimmin had in mind when he referred to “a local affair” and just how the material he had prepared would be received.

When A.G. Gilchrist was editing part of the Clague Collection for publication in the *Journal of the Folk-Song Society* between 1924–26, she included material from other collectors, amongst them Caine himself. The tune “Yn Mac Stroialtagh” (also known as “Arrane y Phelican”) had the annotation: “Sung by Mr W. Shimmin, Porter, Aged c. 60, Ramsey, 1910. Noted by P.W. Caine.” So we now have a fuller name for Shimmin, an awareness that Caine was collecting from him not only in 1914 but also earlier in 1910, and that Gilchrist both know of Caine but also had access to his collection.

He was modest about his own abilities in the field:

I’m not much good at writing out music, & what I have done now was a very laborious job, but I send you the old hymn-tune which I heard from Mr W. Kneen some years ago, & a couple that I got the other day from Mr Shimmin. The first two, in F, are all-right [*sic*], I know, but I’m uneasy about one or two notes in the one I have written in G. You might play it over & let me know if anything it strikes you as incorrect, will you?

Again, we have another name of a singer, a W[illiam?] Kneen from whom Caine had collected.

Caine was certainly drawn into Morrison’s circle, becoming involved with the setting of test pieces for the Manx Music Festival, better known as the Guild. This seemed to cause everyone to declare an opinion about W.H. Gill who produced the pieces for the competition. Caine was no exception:

I agree with you in wishing that he had not made it so “Englified,” but the variation is necessary, I think, for the different treatment of the different verses, & to redeems the air from monotony, & I suppose too, that Mr Gill had to keep one eye on his English public.

And again, "I'm afraid I can't see anything Dorian in this tune at all, but Mr Gill ought to know better than I." Finally, this somewhat damning comment:

"Have you noticed the liberty which Gill took with "My Ghraih ta gollish yn ghrian"? No wonder I was puzzled, when writing words for it, to make out what measure the original song had been written in!

It was the measure of "The Loss of the Herring Fleet." What it is when Gill has done with it, Gill only knows.

He was, however, in favour of Gill own original work: "I like Mr Gill's own compositions, though they are neither 'Manxy' or particularly original. But they'll sing well, & I'd like to see them taken up."

He was sufficient of a confidante to Morrison that he was given access to her copy of the Clague tune books:

I am grateful for the privilege of having seen this collection, & I only hope I have not inconvenienced you by having detained the books so long.

I have made a careful study of them, though I think I might have spared myself the trouble, for the collection has been edited & arranged with singular ability.

If the editor & arranger should happen to have been Miss Morrison, I am all the more happy to make the acknowledgement.

He came to appreciate two of the singers:

(By the way, let me salute the memory of Charles Clague.

I don't know who he was, but he had a marvellous ear for good sweet music. Tom Kermodé's range is much wider, but Clague's is select).

Charles Clague was in fact Dr John Clague's own cousin and worked for him as his coachman. Caine was also given access to other manuscripts in Morrison's hands, "[t]hanks for J.R. Moore's M.S. I like much of it very well."

In 1916, he wrote to Morrison:

P.S.—Have just got your last note, as I was finishing this letter. I hunted up Callister, Ballachurry, without success, but I think I got on one or two other tracks.

I have seen Mrs Callister, Jurby, several times, but she has not as yet found the MS book she has. This is likely a book of carvals, this being an area of Caine's interest. He had earlier written on the topic for Mannin, edited by Morrison.

His letters to her also show her concern for her failing health towards the end of her life, "[...] & was sorry to hear of your continued ill-health. I do trust that you may be right again as speedily & completely as possible." This was written in 1916; she was die the next year and Caine was to put together the "In Memoriam" selection of memories that appeared in her honour in what was to be the final number of *Mannin*. There is a mention in one of his letters of Morrison's *protégé*, Mona Douglas: "I haven't seen Miss Douglas' little play, but Mr Cubbon has promised me a 'squint' of the MS. She's really a remarkably talented girl."

As seen, the Clague Collection was edited in part for publication in the Journal of the Folk-Song Society by A.G. Gilchrist in three numbers between 1924–26. Caine reviewed the first number in the *Isle of Man Examiner* in 1925, under the straightforward title of "The Songs of Mannin." The sub-title, however, introduced a note of despair: "COULDN'T THE POOR LITTLE ISLAND **EVER** ACHIEVE ORIGINALITY?" This was a common view, that the Island failed to manifest an original body of folk songs that were entirely and in some way "Manx." There was, however, consolation as Caine himself wrote in 1914 to Morrison, "[b]ut still, if we didn't create, we preserved, & that was worth doing."

But who did the preserving? As Caine wrote in his review:

A word ought to be said about the collection from which the airs presented and discussed by Miss Gilchrist have been taken. Throughout this volume it is invariably alluded to as "the Clague collection." As has been stated in the prefaces to "Manx National Songs" and "Manx National Music," both published by Mr W.H. Gill, the collectors were Dr John Clague, the "beloved physician" of Castletown, and Deemster J. Fred Gill.

He continued:

The lion's share of the work, undoubtedly, was done by Dr Clague, who had the *entrée* into hundreds of homes in the South of the Island, and who throughout his life made notes on all manner of Manx subjects, leaving behind him, as his friend the Archdeacon informed Miss Gilchrist, over thirty volumes of manuscript.

These "volumes" are now present in the Manx National Heritage Library as a series of twenty-four notebooks, a number of which contain song texts fortunately recognised as such by Professor George Broderick. Caine went on to mention the contribution of W.H. Gill:

There is a tendency to regard Mr W.H. Gill as a mere compiler and arranger, and it is obvious that he, being resided off the Island for the greater period of his long life, and being only able to visit his native land during vacations, had not the same opportunity for personal research as his colleagues; but it is nevertheless true that he himself visited the homes of well-known old singers like "Phillie the Desert" and "Blind Cain," and "Manx National Music" contains occasional airs which he seems to have acquired independently.

What Caine did not realise was *just* how many of the tunes that he had seen when having access to the copy the Clague tune books later passed on to Gilchrist were collected by the Gill Brothers, or, as Caine phrased it, "acquired independently." It was only with the release of Deemster Gill's own papers by the MNHL in 2000, that the full extent of the Gill Brothers' collecting could be seen and the recognition that material in the Clague tune books was drawn from their own collecting, though not noted by Clague as such. Clague remains a major collector but the Gill Brothers have come into their own light.

Caine was articulating a by now long held view (though one that he sought to modify) about the veracity of W.H. Gill's collecting, one that had surfaced in the very year in which *Manx National Songs* (1896) had appeared. That summer Gill had been out with a party consisting of the Rev. T.E. Brown and his daughters, Dora and Ethel, and others, walking from Maughold to Ballaglass for a picnic. As Dora herself was later to recall:

Mr Gill was a delightful guest. He was just bringing out his Manx Song Book and played to us beautifully in the summer twilight, which we found most soothing after our lengthy walk.

Many were the genuine old Manx tunes, but many we suspected of being his own compositions, such as: "Oh, what of the fowler, my blackbird hath taken." A very lovely song.

However, this tune had been taken down by Clague from the singing of Mrs Thomas Kennaugh of Ballakeighan in Arbory. He had subsequently sent it on to W.H. Gill as part of their collaboration in which they, in effect, "swapped" tunes. Nevertheless, it shows how early questions, or rather outright doubts, were being raised about the authenticity or otherwise of the material Gill was producing. What has come to general acceptance is that Clague was *the* collector and the Gill Brothers mere bystanders at best and exploiters at worst. Caine's comment was an attempt to temper that view, but it has the effect of showing how widespread the view had come to be accepted.

Returning to P.W. Caine himself, we can now see him in his own right as a collector of Manx folk song, but one whose collecting has sadly been lost. We know from him the names not only of singers but other collectors. His correspondence with Morrison shows him not only to be a member of her circle but drawn into the Pan Celtic *milieu* of the times. He wrote upon Manx folk song and provides us with an insight with the reputation of W.H. Gill at the time, one that we have now come to change.

Stephen Miller, Vienna 2013

**MANX FOLK DANCE PARTY
SPRING PARTY
BALLABEG PARISH HALL (CLOSE TO "PARVILLE")
SATURDAY 13TH APRIL 2013 AT 8PM
DANCING/FAITH SUPPER/ RAFFLE
MEMBER £1 NON-MEMBERS £2.50
NOT JUST MANX DANCING, IT'S FOR ALL ABILITIES
EVERYONE WELCOME**

TRANSCRIPTION OF THE MONTH

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

The Emigrant's Lament

as sung in the Coalfields of the Colorado Rocky Mountains (late 1800s)

. My Mother she stood on the Liverpool Dock with her handkerchief over her eyes:
And when the ship sailed out of the dock, it was then she began to cry:
You are going to a land far away my dear boy, and leaving your mother behind:
---you: And when you return to the land of your birth, There'll be no one to welcome you home.
Chorus: There'll be no one to welcome you home, my dear boy. There'll be no one to welcome you home:
---me: And when you return to the land of your birth, There'll be no one to welcome you home.

The words and tune of this song are as remembered by Keith Teare from a song his father, Dannie Teare, used to sing to him at home at Kerrowgarrow Farm on the Isle of Man. UK.

Dannie was recounting some of the stories he had heard in his youth from his own father, William George Teare of Sleau Whallian Farm.

This song came from the time in his life when Willie Teare had left the lead mines at Foxdale to spend some years mining coal in the Rocky Mountains of Colorado.

Willie had said that big strong men would cry like infants as they sat around in the evenings listening to songs like this one being sung.

Willie eventually returned to the Isle of Man and to Foxdale to farm and raise a family with his wife Mary (Cannell)



The Emigrant's Lament

Keith Teare sent the following in to the office:

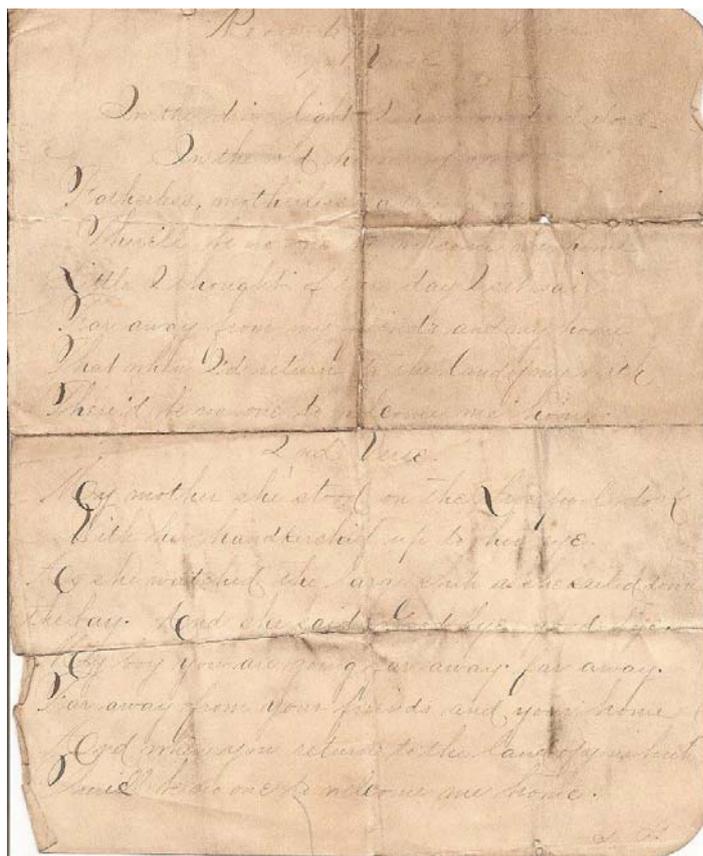
As promised I'm sending you the files relating to the song my father heard from my grandfather and which I eventually set down.

Our 'Encore Choir' Concert, of which Elaine Christian is the conductor, is planning to give the song its first hearing at Union Mills on May 13th. Geoff Collier, a member of the Choir, has kindly offered to be the soloist.

I've written a background explaining the origins of the song and how it grew from one verse and chorus to now having five verses.

A scan of the original faded paper that drove Mary Ward Utterback to try to learn more about the song is among the attachments. (picture right). Pam Duchars has arranged it for the choir.

Verse 1 and the Chorus came from Willie Teare recalling life in the Colorado coal mines in the 1890s. Lines for Verses 2, 3 & 4 were discovered on a faded brown paper among Mary Ward Utterback's old family letters. Verse 5 used the words Mary Ward Utterback wrote herself to celebrate her reunion with her cousins.



1. My Mother she stood on the Liverpool dock, with her handkerchief over her eyes.
And when the ship sailed out of the dock, it was then she began to cry.
You are going to a land far away my dear boy, and leaving your mother behind you.
And when you return to the land of your birth, there'll be no one to welcome you home.

Chorus:

*There'll be no one to welcome you home, my dear boy.
There'll be no one to welcome you home.
And when you return to the land of your birth,
There'll be no one to welcome you home.*

2. There's a dear little cot, and it stands on the hill, in my homeland far over the sea.
This dear little cot; it stands all alone, and it sheltered my mother and me.
But now just a stranger, I live far away; far away from those friends and my home;
And if I return to the land of my birth, there'll be no one to welcome me home
3. In thought I have often wandered alone, alone near that house of my birth.
How little I cared on the day I set sail and left all my friends there at home,
And now I'm alone, I recall what she said; there'll be no one to welcome you home.
And when you return to the land of your birth, there'll be no one to welcome you home.
4. The years hurried by and the emigrants died, so few would return to their Isle;
But they talked and they sang of their home o'er the sea with many a tear and a smile.
Their children remembered these stories of home, in lands all over the earth;
But should they return to the land of their birth, they may find themselves standing alone,
5. More decades roll by; new children try to establish their links with the past;
Letters and tales, records and mails – Yes, mem'ries were blending at last;
As family joined family, new cousins, too; no longer strangers afar,
I found myself back in that land of their birth 'There was Someone to Welcome me Home'!

CALENDAR

April

1st-6th Tree Cassyn and Daniel Quayle representing the Island at the International Celtic Congress, Bodmin, Cornwall www.celticcongresscornwall.co.uk/events.html

2nd-7th Banjagh and Caarjyn Coidjagh representing the Island at the Pan-Celtic Festival, Carlow, Ireland www.panceltic.ie

13th MFDS party, Ballabeg Parish Hall, 8pm
27th-4th May Manx Music Festival (the Guild) www.manxmusicfestival.org

May

1st-4th Manx Music Festival continues

June

16th-29th Mananan Festival, Erin Arts Centre, Port Erin www.erinartscentre.com

20th Nuala Kennedy Band with Appalachian Singer A. J. Roach at Mananan Festival, Erin Arts Centre, Port Erin, 8pm

29th & 30th Port St Mary Queenie Festival (details tbc) <http://queeniefestival.com>

July

17th-21st Yn Chruinnaght Inter-Celtic Festival www.ynchruinnaght.com

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

www.manxmusic.com

Culture Vannin - the new name for the Manx Heritage Foundation

Over the next few months, we'll be changing our identity to Culture Vannin. Here's a sneak preview:

Culture VANNIN

VILLA MARINA CENTENARY

The Villa Marina is 100 years old this year - check out this report online: www.manx.net/tv/mt-tv/watch/54034/villa-marina-100-years-old

Dawn Maddrell, General Manager for Villa Marina and Gaiety Theatre said: 'This is a huge milestone in what has been a rich and entertaining history; a history that will be celebrated with an exhibition in the Villa Marina Gallery from June 2013. The exhibition will document the Villa Marina taking the viewer on a journey through the decades with some wonderful archive images. The centenary celebrations will also mirror the grand opening day in 1913 with a gala orchestral concert on Friday 12 July 2013, performed by the Isle of Man Symphony Orchestra featuring music from every decade. This is followed on the Saturday by a concert with the Manx Youth Band and their special guests the world renowned Fodens Brass Band.



www.villagaiety.com

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For information on Manx music & dance contact:

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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