

toshiaght arree - february 2013

## Banjagh to represent the Isle of Man at Pan-Celtic Festival in Carlow

New band Banjagh - made up of songwriters Jonee Fisher and Daniel Ntuibane and David Kilgallon on the keys - were triumphant at the Arrane son Mannin competition held at Peel Masonic Hall at the beginning of January.

The group won £300 prize money from the Manx Heritage Foundation and the opportunity to represent the Isle of Man at the Pan Celtic Festival in Carlow, Ireland, in April. Their winning song is entitled Ny Jean Keayney (Don't Cry).

The three winners are pictured here with adjudicators Bob Carswell RBV and Dr

Chloe Woolley. The evening also included musical entertainment by both of the Island's Manx Gaelic choirs, Cliogaree Twoaie and Caarjyn Coodjagh, Laura and David Rowles (past winners of Arrane son Mannin) and duo Ruth Keggins and Matt Creer., who sang in Manx and English.

Fiona McArdle organised the competition and event and compered the evening bilingually.

For more about the Pan-Celtic Festival, see: [www.panceltic.ie](http://www.panceltic.ie)



## Shennaghys Jiu dates announced: 22-25 March 2013

Shennaghys Jiu Celtic Youth Festival has been fixed for 22-25 March. The festival has a new website which is currently being updated and has already secured the phenomenal Highly Flung musicians and dancers from Scotland. More details online as they appear...

[www.shennaghysjiu.com](http://www.shennaghysjiu.com)

# ROBERT CORTEEN CARSWELL RBV

The Island's most prestigious annual award for culture, the **Reih Bleeaney Vanannan**, has been awarded to Bob Carswell for his outstanding contribution to many areas of Manx culture.

The award was presented by the Chairman of the Manx Heritage Foundation, the Hon Phil Gawne MHK who outlined the extraordinary breadth of Bob's interest in Manx culture. He was described as one of the most knowledgeable and modest of men; a skilled poet, songwriter and translator, a fine musician, singer, and historian. Through his work in broadcasting and education he has made his deep understanding of Manx culture, language and history accessible to a wide audience.

He has been involved in writing and broadcasting in Manx since the 1970s and in providing books and rhymes for Manx language playgroups from 1983. Since 2006 he has been working to

develop Manx language resources for the Bunscoill Ghaelgagh and for DEC's Unnid Gaelgagh (Manx Language Unit).

His songs have been arranged and recorded by the Mollag Band, Caarjyn Coojdjagh and Barrule and he has been commissioned to write new songs for primary schools. He has danced with the Manx Folk Dance Society, Bock Yuan Fannee and Bock Bane and continues to play music at sessions and with the Calor Gas Ceilidh Band. He has long been involved in organising festivals like Yn Chruinnaght and the Cooish – on a volunteer basis and involving a considerable amount of his personal time. He is a member of the Gaelic Broadcasting Committee and is one of the most important voices in broadcasting as far as Manx culture is concerned – his programmes for Manx Radio include *Claare ny Gael*, *Traa dy Liooar* and *Shiaght Laa*. He has worked

extensively on projects such as *Caarjyn as Fennee* (children's cartoons) and to produce YouTube broadcasts on aspects of culture.

As part of his award, Bob was asked to nominate a Manx cultural group who would receive a donation of £500 from the Manx Heritage Foundation to further their work. He chose to give the donation to Moinjer Veggey who run the Bunscoill Ghaelgagh at St Johns.

Bob's wife, Linda, and two of his three sons, Eben and Gilno, attended the ceremony in St Bridget's Chapel on the Nunnery site.

*The Reih Bleeaney Vanannan - Manannan's Choice of the Year - is an annual award made by the Manx Heritage Foundation to the person or group who has made the most outstanding contribution to Manx culture. Inspired by Manxman Mr Stephen Quayle of Kidderminster, it is the natural successor to the Ellynyn ny Gael Mananan Trophy. The new trophy was awarded for the first time in 1987.*



## MANX SOPRANO GAINS HER MASTERS WITH DISTINCTION

Manx soprano, Kate Rotheroe, recently graduated with a Masters in Performance with Distinction from the University of Leeds. As part of her year, she performed a concert of Manx music at Wakefield Cathedral. Kate contacted the MHF Manx Music Development Team, who talked her through the range of manuscripts and possibilities. With help from a small choir of friends, *Mona Melodies* (1820) and *Coraa* (2011), Kate put together a programme which included songs in Manx and English, arranged by Annie Kissack, Frank Woolley, Vaughan Williams and J E Quayle. The concert was captured on film and we are hoping that tracks from it can be shared at some point.

Kate studied flute and voice with the Junior Royal Northern College of Music and studied French and Music at the University of Southampton. She is now training to be a Modern Languages teacher, but is still singing!

### Barrule Uni Tour - some photos from Sabhal Mòr Ostaig

Latha sònraichte math leis a chomhlan 'Barrule' a Eilean Mhannain an-diugh. Seo agaibh dealbh no dha bhon bhuth-obrach as dèidh an cuirm aca.

Fantastic day with the Manx band, 'Barrule'. Here's a couple of photos from the workshop after their lunchtime concert at Sabhal Mòr Ostaig on Skye.

More news from the MHF funded tour in next month's KMJ.



# MANX TRACKS RECORDED BY AMERICAN GROUP, NAVAN

President of Tynwald, Hon Clare Christian MLC, kindly sent two CDs into the office by American group, Navan, who performed at the North American Manx Convention when she was there last year.

Madam President gave the keynote address at the 51st NAMA convention in Wisconsin, commenting that it was "an excellent event with a varied and fascinating programme of lectures and visits which reflected Manx connections in the Platteville region where lead mining attracted a Manx community in the 1800s; the visit to the Laxey Cemetery, so far from Laxey here in the Island, was a moving and tangible reminder of Manx pioneers there."

Navan is committed to singing in all of the Celtic languages. The group is made up of friends Amy Curl, Paul Gorman, Elizabeth Simcock and Sheila Shigley. They say: "We sing in the Celtic languages to bring people songs that would not otherwise be heard, and in languages in which

many have an interest but few have an opportunity to hear or learn." Navan has released four CDs to date and two - *mairneas* (2003) and *òran nan tonn* (2011) - feature Manx tracks.

*mairneas* has three Manx songs:

Mairneas An Tiger (Marrinys y Tiger); Tá Mé 'Nois 'Caoineadh (Ta mee nish keayney); Amhrán Oích' Mhaith (Arrane Oie Vie)

*òran nan tonn* has one track: Gaoth de'n Aer (Geay jeh'n Aer)

Find out more about the group and purchase CDs online here: [www.navan.org](http://www.navan.org)

Full press release re President of Tynwald's visit: [www.tynwald.org.im/about/news/Pages/1259.aspx](http://www.tynwald.org.im/about/news/Pages/1259.aspx)



## Weekend artisan markets looking for performers!

Three weekend artisan markets in the Douglas Market Hall are being planned and there is the possibility of including a small performance space. There is no possibility of getting a fee, but there is the opportunity to busk and put out a collection bucket/hat/guitar case!

If you want more information have a look at their Facebook page Manx Artisan Markets and give them a like while you are there.

If you are interested in performing please drop Peter Young an email detailing what type of performance you do and when you are available: [eventsolutions@manx.net](mailto:eventsolutions@manx.net)

## MANX FOLK AWARDS - SYLLABUS NOW ONLINE: CLOSING DATE FOR ENTRIES 8 FEBRUARY

[HTTPS://WWW2.SCH.IM/GROUPS/MANXCURRICULUM/WIKI/BFB2F/DEC\\_MANX\\_FOLK\\_AWARDS\\_AUNDYRYN\\_KIAULL\\_THEAY\\_VANNIN\\_2013.HTML](https://www2.sch.im/groups/manxcriculum/wiki/bfb2f/dec_manx_folk_awards_aundyryn_kiaull_theay_vannin_2013.html)

18-20 MARCH 2013

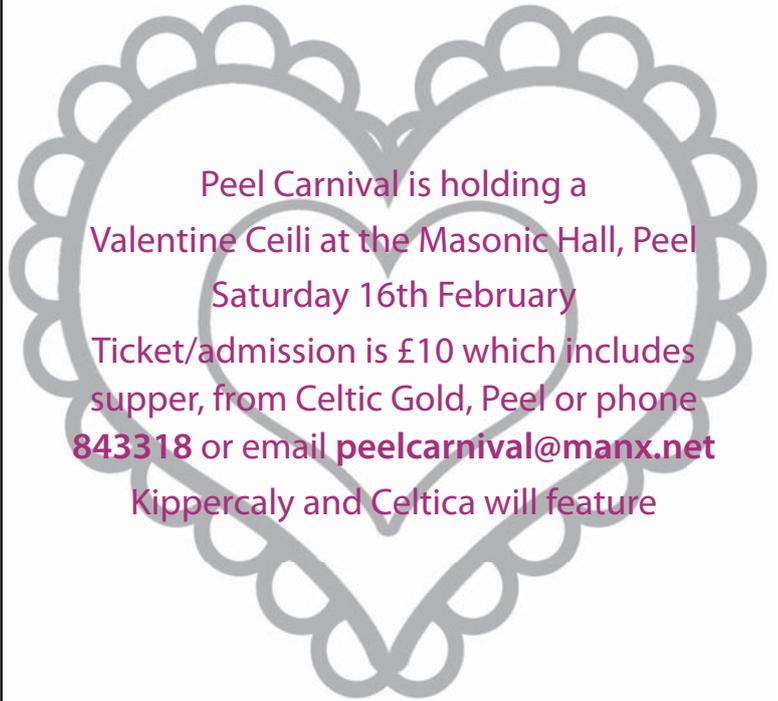
## MHF MUSIC & DANCE DEVELOPMENT - IDEAS FOR PROJECTS?

Here in the Manx Music Development office we are putting together our budget for 2013-14. Examples of our development work are contained in past editions of KMJ as well as online at [www.manxmusic.com](http://www.manxmusic.com)

As our work aims to support, resource and help development Manx music and dance circles, it's important that we hear from you if you have any ideas for projects for the coming financial year. What would you like more of, what do you need that doesn't already exist, what would help you promote, teach and perform?

Let us know as soon as you can by emailing either Breesha or Chloë at the addresses given at the end of the newsletter. Our budget is approved by the MHF board each March and we need to finalise the submission by the middle of February at the very latest.

*Get thinking! We'd love to hear from you!*



Peel Carnival is holding a  
Valentine Ceili at the Masonic Hall, Peel  
Saturday 16th February

Ticket/admission is £10 which includes  
supper, from Celtic Gold, Peel or phone  
843318 or email [peelcarnival@manx.net](mailto:peelcarnival@manx.net)

Kippercaly and Celtica will feature



## Manx Folk Dance Society Winter Term Beginners Classes

Onchan Methodist Church Hall  
Main Road Onchan

Tuesdays\* from 7.00 to 8.00pm  
commencing 15th January 2013

• **Everyone welcome** •

\* *Not 2nd Tuesdays in the month*

Lessons £20 for the term

More info. [www.manxfolkdance.org.uk](http://www.manxfolkdance.org.uk)

Contact: Tel. 624858 or [mfds@manx.net](mailto:mfds@manx.net)

A truly wonderful photo from Jiri Podobsky of MFDS of John Kaneen playing for the hunting the wren in Douglas in December 2012...

# Manx-Norwegian song and fiddle collaboration

This February, fiddle player Tom Callister and singer Ruth Keggins will travel to Voss in Western Norway to begin a musical exchange with two Norwegian traditional musicians. The collaborative project, which is being funded by the Manx Heritage Foundation, focuses upon Norwegian and Manx fiddle and vocal music; instruments which are central to the traditional music of both nations. The four musicians will spend a week together sharing tunes and songs from the Isle of Man and Norway, arranging them in ways that combine elements of both musical traditions.

Work will take place at the Ole Bull Akademiet in Voss (OBA). The OBA, affiliated with the Grieg Institute at the University of Bergen, is one of only three establishments in Norway where it is possible to study Norwegian folk music at Bachelor degree level. Ruth visited the Ole Bull Akademiet in Autumn 2009 while carrying out some research in Norway for her BA degree in Music. Her trip coincided with a Norwegian song workshop that was taking place at the Academy. It was at this workshop that Ruth forged links with some traditional singers who later acquainted her with Erlend Apneseth and Margit Myhr: the two musicians that she and Tom will begin to work with this February.

Erlend Apneseth is one of the top young Hardanger-fiddlers in Norway. After years performing folk music in competitions and concerts, latterly he has

become established in the contemporary/improvisational music scene, collaborating with dancers, musicians and poets. Erlend received the Grappa debutant award in 2012 and will release his debut-album in Autumn 2013. Margit Myhr hails from Hallingdal in Norway. She has been singing, dancing and playing the Hardanger fiddle since she was very young. She also plays the traditional instruments lyre and langeleik. For many years she has participated in concerts, projects and competitions and has become an established musician within Norway. Some of her performances have been televised and shown throughout Norway on NRK 1.

Tom Callister needs little introduction; he performs with Barrule – representatives for the Isle of Man at the Festival Interceltique de Lorient 2012 – and is featured on 'Windblown'; the most recent album by Jamie Smith's Mabon. His skills as a performer and tunesmith are demonstrated on his forthcoming debut album, produced by the renowned Scottish musician Matheu Watson. Ruth Keggins represented the Isle of Man at the Festival Interceltique de Lorient 2012 opening the Nuits Interceltiques to audiences of up to 12,000 in the Stade du Moustoir – a spectacle that was televised by France 3. She sings and plays the flute and whistles with Nish As Rish who won the Trophee Loïc Raison for best new group at FIL 2011 in Brittany. She is currently working on trio material with a bassist and guitarist.

Keep an eye out for a report of Ruth and Tom's trip in next month's KMJ!



# “I PICKED UP A MOST BEAUTIFUL OLD MANX TUNE YESTERDAY”

**SOPHIA MORRISON (1859–1917)**

*by Stephen Miller, Vienna*

“I picked up a most beautiful old Manx tune yesterday in Sulby Glen. I should rather say that I discovered it, but Miss M.L. Wood is to take it down in black & white—the Manx words begin ‘Keayrt va mee aeg,’ [...]” So wrote Sophia Morrison (1859–1917) to J.J. Kneen in an undated letter but now known to have been composed on 14 March 1909. This introduces us to Morrison as folk song collector to add to her other activities for the Pan Celtic cause in the Island. And with the mention of the name of Miss M.L. Wood (1839–1925), we are, as ever, reminded that figures such as Morrison did not collect alone but were involved with a network of other individuals. Here, Wood’s task was to seemingly notate the tune found, Morrison seemingly unable (or perhaps not trusting herself) to take it down in staff notation. But what do we know at present of Morrison’s collecting activities, its nature and pattern?

The first point that needs to be made about her is that she did not just collect folk song, but folklore in the broadest sense as well, as she recounted to Karl Roeder in a letter from 1906: “I send you my notes on Charms & Charmers, Manx Dye Plants & Herbal Remedies.” These topics did not alone define her field of interest. This time in a letter from 1910: “[I]ast week I heard a legend about a silver cup stolen out of the ‘Fairy Hill,’ & put in Rushen Church.” From that same year, “I went to Laxey to have a cooish with the old weaver the day after I saw you at the Spooyt Vane.” This letter is addressed to Josephine Kermode, the Manx poet known better under her pen name of “Cushag.” Here we shift to another member of her circle and amongst whose family papers are preserved most of what is now extant of her folk song collecting. As ever, we face the fact that the majority of her collecting has not survived and that it is to her surviving letters that one must turn to in order to gain a sense of her work.

The mention of her cooish “with the old weaver” raises the issue of her ability both as a female (and an unmarried one at that) to collect in the field. As another contemporaneous female collector, namely Lucy Broadwood, wrote in a piece titled “On the Collecting of English Folk-Songs,” that appeared in the Proceedings of the Royal Musical Association for 1905:

There is something almost esoteric in this ballad singing! Perhaps it seems less esoteric to the privileged man-collector, who can make merry with songsters in the ale-house over pipes and parsnip wine, or hob-nob with the black sheep of the neighbourhood, whose songs are apt to be as primitive and wild as himself, only much more lovely.

Sabine Baring-Gould had earlier written in 1894, that in order to collect traditional song one must “put on an old coat and hat, and go on a tramp through England, lodging at little taverns, and associate with labourers in the green fields and over the tavern table, about the tavern fire.” This recalls an entry in George Borrow’s diary for 1855, of his visit to the Isle of Man seeking traditional Manx song and culture: “[Port Erin] [...] the public house fire; the dinner; the seat by the kitchen fire at evening; the tipsy fiddler; ‘Molly Charane’ [‘Mylecharane’]; [...]” This was evidently one world denied to the female collector; in any case, the influence of Methodism in the Island had likely removed the ale house from the social landscape.

The wider issue of social boundaries does arise in her letters, as here: “I [ie, Mrs V. Christian] have never yet met you, but Miss Kermode has promised to introduce us to eachother [sic] at the next opportunity.” When J.J. Kneen was interested in Manx plant names in Gaelic, she mentioned that he should contact Percy Ralfe at the branch of the Isle of Man Bank in Castletown, adding in her letter that “if you do not know him, I should be pleased to give you a letter of introduction.” Returning to J.R. Moore, who was “the old weaver” mentioned earlier, one wonders if the attraction of folk song and folklore collection for her was not just the gathering in of a perceived passing Manx vernacular culture, but also entry into what was for her a new social space itself through encountering those tradition bearers themselves.

And meet them she did. Amongst her papers, in what survives of her collecting on the topic of folk medicine, one of her notebooks has over forty names in it, a remarkable testament to her documentation of her sources let alone the material collected from them. In 1903, W. Boyd Hawkins wrote to her that:

I am fascinated by the lore of the Island, which I hope you will not allow to pass away without record. All the fragments should be collected so that nothing be lost. You can do this quietly in Peel—without publishing for the present—I fear, that, if you publish, the old people will not tell you anything!

When passing on her material on folk healing to Roeder she requested of him that “I will ask you please not to publish the names of any of the givers of the prescriptions & charms, though I have put them down for the sake of remembering them.” Informants then were not for her the anonymous possessors of

a vernacular culture, “the folk” as many would come to see them, but individuals in their own right whose identities she sought to record for posterity.

“At present I am staying at Dalby for a week or so & am going on to the South.” This undated letter to A.W. Moore has her staying at “Ballacallin House,” presumably what is better known now as the (former) Ballacallin Hotel. It may seem curious to us now at this time that for someone with a house in Peel that they go off and stay at Dalby a bare few miles away but nevertheless the letter has the value of showing us Morrison basing herself in such a place in order to collect folklore and folk song and giving herself a week as well in which to gather in material. The time there could be linked with her writing that “I met on South Barrule a family pulling ling, for winter firing [...]” from one member of which she collected folk cures and charms. In all these ventures there was, however, the Manx weather to ever contend with: “We [ie, Sophia Morrison and Emily Joughin?] spent a day with Cushag [ie, Josephine Kermode] last week, & had arranged for a tramp to Dalby, but the rain, it raineth every day.” Dalby was not the only place we know that Morrison stayed at in order to collect as a letter to Kneen shows: “I considerably added to my collection while staying at Sulby last week—& I almost succeeded in gathering enough material for a chapter on ‘Children’s Games.’” Again, further evidence for her wider interest in expressive forms of Manx vernacular culture, here the folklore of children.

An important site of that culture for her was to become the village of Cregneash, her interest there through her friendship with Roeder whose principal informant in his own collecting activities was Edward Faragher (‘Neddy Beg Hom Ruy’) lived there for most of his life before moving to England to live with his son. As William Albert Faragher write to her in 1910:

I was rather surprised to receive your letter. I have heard your name mentioned several times by my Father, and Mr Roeder has referred to you in his correspondence with me.

She had never met Edward Faragher as she confided in a letter to Roeder upon hearing of his death in 1908:

I read in Saturday’s ‘Times’ a short memoir of Mr Ed Faragher. I am indeed grieved to learn of his death. I much regret that I never had the pleasure of knowing him personally—I have called twice to see him in my rare visits to Port Erin, but I am sorry to say that both times he was out.

This adds, as ever, to the history of collecting vernacular culture, the missed opportunity of an encounter between collector and informant. She did, however, go on to stay at Cregneash and recounted at length her time there in a letter to Josephine Kermode in 1911:

I made many pleasant acquaintanceships at Cregneish. I send two “snaps” of some—the old couple are 60 years married—she is 79, he is 84. Like your Nessy they feel sorry for people who have to live in cities “among favers & durts.” Neither can read nor write. They have, I think the youngest, kindly blue eyes, I have ever seen. The photo gives no idea of the charming colouring of their thatched cottage with its wealth of golden shrubs & bright spring flowers. The other “snap” is of a grand-neice of Ned Faragher the Manx poet. She lives in his cottage—is a particularly nice young woman with lovely soft black eyes & hair. She has eight bonny sons—the eldest not nine years—those who could speak said the Lord’s prayer in Manx for me.

The previous year (1910) she had written to Kermode that “[w]hen in Douglas on Monday seeing my sister off, I left Synge’s Plays with her—I am so thankful I am not living in Douglas—that town is in possession of the tripper.” The mention of Synge is interesting here, not just in her acquaintance with his works, but the possibility that his book *The Aran Islands* was an influence in her seeking to reside at Cregneash, to live there for a time at least amongst a passing culture expressed through the Manx Gaelic language in a similar setting as did Synge with Irish.

“I must apologise for not answering your query about a plant which you enclosed in your last letter, but my eyes were bad at the time—an attack of inflammation so I put your plant & letter aside for a time & lost the plant.” Morrison was to suffer in her later years from both problems with her eyesight and her hearing and was frequently hospitalised for the former. In 1916, when Morrison was in Noble’s Hospital in Douglas, Florence Quine, then a schoolgirl at Santan School, wrote to tell her in a neat and charming child’s hand that “you will be glad to hear I have won a Scholarship to the Higher Grade School Douglas.” She further added:

I am so sorry to hear you have been in Hospital I hope you will soon be quite well again for the schoolmaster Mr Lace tells us scholars how much you have done for the Manx Language and there is no one to do this work so well[.]

The feeling of the rôle that Morrison played in the Manx and Pan Celtic Revival is best summed up by J.J. Kneen, a fellow stalwart, who commented in a letter to William Cubbon in the previous year of 1915: “If we had not Miss Morrison at the wheel, I am afraid our ship would have foundered long ago. I only

hope that she may be long spared to carry on her labour of love." She was not to be spared long after this letter, dying as she did in 1917.

There is still much to be learnt about Sophia Morrison as, although the contents of her personal papers have been examined, they still hold a lot of secrets. She is one of those female figures thrown up by Modernity, the world of folklore and folk song collecting allowing her access to an intellectual life and it is also the force of modernity that points up the passing of vernacular cultures and the call for them to be recorded. Added to this was the Pan Celtic aspect of her activities and the situating of the Island in a wider Celtic sphere, one that looked west to Ireland and no longer east to England. To better situate Morrison's life and activities is to place her both in a Manx and thereby Celtic and Irish world—to see her as simply an insular figure, in the best meaning of that term, is to limit her. *Stephen Miller, Vienna*

## TRANSCRIPTION OF THE MONTH

see [www.manxmusic.com](http://www.manxmusic.com) for more printable pieces of Manx music

### Cronnane

Annie Kissack



1. Ta jishag er y cheayn / As dorraghey yn oie

Co-chiaull/chorus: Saveen my villish, Lhiannoo villish, Lhiannoo my chree.

2. Nish s'feayr ta'n gheay oie sheidey / Dy beagh ee agh ec shee.

3. Dy Leah hig jishag thie / As bee eh tooillit as skee

4. My vees yn lhong ayns gaue / Ver ad nyn dreisht ayns Jee

5. Ta Jee ayns flaunys heose / Freayll arrey er dagh nhee.

THIS BEAUTIFUL SONG IS BY ANNIE KISSACK. IT'S SUNG BY A MOTHER TO HER CHILD, TELLING HER/HIM TO SLEEP WELL BECAUSE GOD WILL BE LOOKING AFTER HER HUSBAND OUT AT SEA IN THE STORM.

IT APPEARS ON CAARJYN COOIDJAGH'S FIRST CD WHICH SHARES THE NAME OF THE SONG.

CRONNANE MEANS SO MANY THINGS IN MANX: HUMMING, DRONING, BABBLING, PURRING AND WHIRRING!

### ~ SESSIONS ~

THURS 8pm Singing session at The Royal, Ramsey  
FRI 8.30pm Tynwald Inn, St. Johns      FRI 9pm Irish at The Mitre, Ramsey  
Folk at the Club (1st or 2nd Fri of month), 8pm, Peel Golf Club  
Last FRI of month 9pm, Kiaull as Gaelg, Albert, Port St Mary  
SAT 10pm Manx at The White House, Peel

*Ellan Vannin Pipes & Drums are looking for*

# DRUMMERS

Fancy trying out for the marching snare drum, or the flourishing tenor?



The Island's only bagpipe band is looking for recruits to swell the ranks of the present drum corps

Ideally you will have some previous experience on the drum, although not necessarily in a pipe band. Beginners will also be very welcome to try out on the sticks and pad.

Instruction and practice is done in a friendly and relaxed atmosphere, 'around the table', moving onto the drum once the rudiments have been mastered.

The pipe band drum corps is responsible for supporting the piping with a solid rhythmic foundation and sense of pulse based on rudimentary patterns. A popular pattern in many scores is for the lead drummer to play a phrase, and the section to play in a forte response, all adding to the ensemble sound of the pipe band.

Flourishing tenor drummers use beaters on the end of long sticks, which are tied to the fingers. The beaters are flourished in coordinated movements, while striking the drum to add visual spectacle to the performance.

Band Rehearsals are held on a Tuesday evening from 7:30pm at Crosby Methodist Hall, Old School Road, Crosby (opposite the playground and playing fields), and established players and beginners are always welcomed.

If you need any further information, or just to have an informal chat, please telephone us on 316363 or send an e-mail to [evpd@manx.net](mailto:evpd@manx.net).

You can also visit our page on Facebook.

<https://www.facebook.com/pages/Ellan-Vannin-Pipes-Drums/229874043712013>

# CALENDAR

## February

3rd Irish session at Laxey Sailing Club, 12.30pm ALL WELCOME

8th Closing date for Manx Folk Awards

9th Bree trad youth music session, Douglas Youth Arts Centre, 3pm FREE

9th Manx Folk Dance Society Onchan party - dancing, faith supper and raffle, St Peter's Hall, Royal Ave, Onchan, 7.30-8pm start, £1 for members, £2.50 for non-members ALL WELCOME

16th Valentine's Ceili with the Kippercaly band and Celtica in aid of Peel Carnival, Peel Masonic Hall, tickets £10 (including supper) from Celtic Gold, Peel or 843318 or email peelcarnival@manx.net

## March

3rd Young Musician of Mann first round, Erin Arts Centre, Port Erin, 2.30pm, £5 more information [www.erinartscentre.com](http://www.erinartscentre.com)

16th Shoh Slaynt St Patrick's Night, Peel Golf Club, 8pm, tickets £12 (see details right)

18th-20th Manx Folk Awards, Douglas Youth Centre (daytime and evening)

22nd-25th Shennaghys Jiu Celtic Youth Festival [www.shennaghysjiu.com](http://www.shennaghysjiu.com)

## April

2nd-7th Banjagh and Caarjyn Coidjagh representing the Island at the Pan-Celtic Festival, Carlow, Ireland [www.panceltic.ie](http://www.panceltic.ie)

27th-4th May Manx Music Festival (the Guild) [www.manxmusicfestival.org](http://www.manxmusicfestival.org)

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

[www.manxmusic.com](http://www.manxmusic.com)

## June

16th-29th Mananan Festival, Erin Arts Centre, Port Erin [www.erinartscentre.com](http://www.erinartscentre.com)

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

## July

17th-21st Yn Chruinnaght Inter-Celtic Festival [www.ynchruinnaght.com](http://www.ynchruinnaght.com)

### MANX FOLK DANCE SOCIETY ONCHAN PARTY

SATURDAY 9TH FEBRUARY

ST PETER'S HALL

ROYAL AVENUE, ONCHAN

7.30-8PM START

DANCING/FAITH SUPPER/RAFFLE

MEMBERS £1

NON MEMBERS £2.50

EVERYONE WELCOME

### Shoh Slaynt will host a St Patrick's Night charity function 16th March

Tickets are on-sale now for Shoh Slaynt's annual "Paddy's Night"

A charity function in aid of "Grace Third World Fund", it will be held at Peel Golf Club on Saturday 16th March from 8pm to 11pm.

Tickets will be £12 and will include a hotpot supper and entertainment from "Shoh Slaynt" and "Celtica".

Contact Paul Reynolds: 01624 842108 or pauljan(AT)manx.net

## manx heritage foundation ~ undinys eiraght vannin

For information on Manx music & dance contact:

Manx Music Development Officer **Dr Breesha Maddrell:** [mhfmusic@mhf.org.im](mailto:mhfmusic@mhf.org.im)

Manx Music Specialist **Dr Chloë Woolley:** [manxmusicspecialist@mhf.org.im](mailto:manxmusicspecialist@mhf.org.im)

[www.manxmusic.com](http://www.manxmusic.com)

**Call:** Breesha: 01624 695784 or Chloë: 01624 695787

**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*