

mee boaldyn - may 2013

WORLD FIDDLE DAY

Unsuspecting shoppers in Strand Shopping Centre may have a big surprise on Saturday 18 May, when they find themselves surrounded by fiddles galore and a medley of lively Manx tunes! To celebrate 'World Fiddle Day', the Manx Heritage Foundation is inviting fiddle players of all ages and abilities to take part in the first 'Manx music flash mob' to be staged in the Isle of Man.

Players of any member of the violin family, including viola, 'cello, double bass, hardanger and viola da gamba, are welcome to meet at 1.30pm in Unit 6 (downstairs on the right where ELC once was) of the Strand Shopping Centre to take part.

The set of tunes will be led by David Kilgallon and will consist of Peter O'Tavy, Three Little Boats (Bm) and Car y Phoosee (three times each). The sheet music can be downloaded from www.manxmusic.com along with transposed versions for other clefs and simplified parts for beginners.

Violin players of all ages and abilities are then invited to stay on from 2pm for free traditional

music workshops in Unit 6 with two of the Island's leading players and composers, Katie Lawrence and David Kilgallon.

World Fiddle Day events are happening all over the world, including Ireland, Holland, Cuba, Canada and the USA.

To be part of this exciting event in the Isle of Man, just turn up with your fiddle or contact Dr Chloe Woolley for more information:

[manxmusicspecialist\(AT\)mhf.org.im](mailto:manxmusicspecialist(AT)mhf.org.im)

Schedule:

1.30pm Meet in Unit 6, Strand Shopping Centre (downstairs) for instructions!

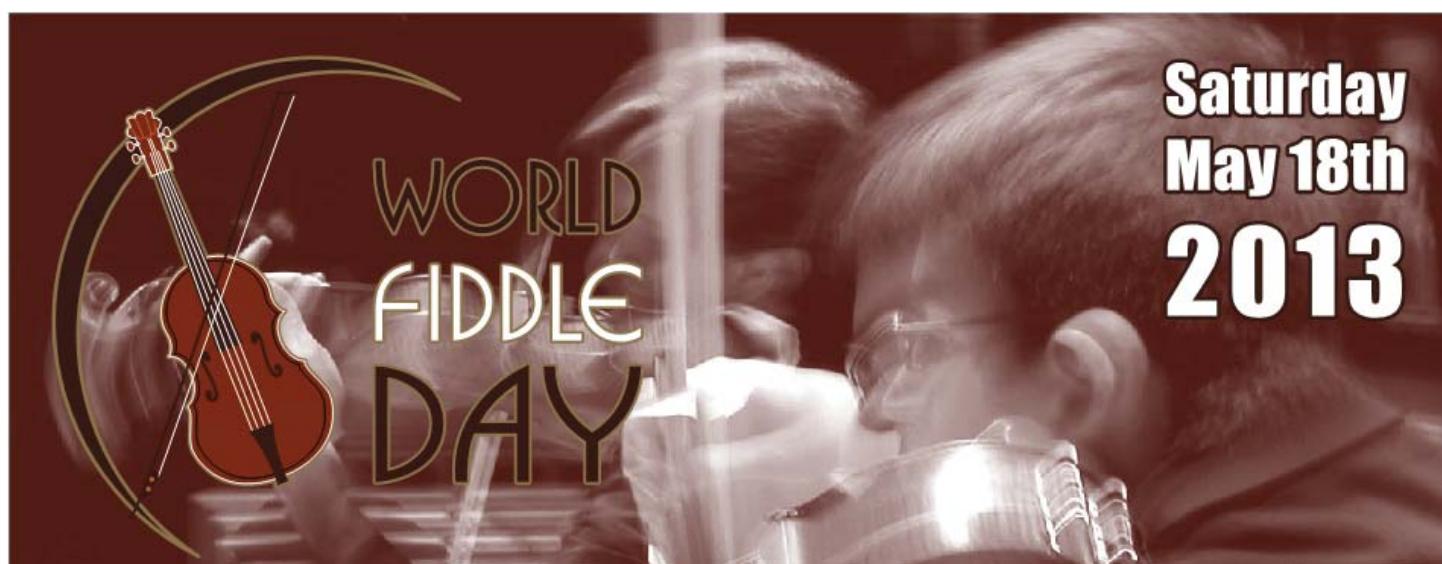
1.45pm Flash mob led by David Kilgallon

2.00pm Intermediate to advanced fiddle class – learn tunes from the composers Katie Lawrence and David Kilgallon

2.30pm Beginners Manx fiddle class – for newcomers to Manx music and violin playing

3.00pm Fiddle Orchestra – Manx trad tunes for all abilities

3.30pm Mini-performance for shoppers



NAMA award nominations by 24 May: www.gov.im/lib/news/education/nominationsinvit5.xml

SHENNAGHYS JIU 2013 WAS A SNOW STORMING SUCCESS!

BY JUAN GARRETT



As often is the case for all festival committees, the final few days of preparation for a festival is making sure that all the little bits and pieces that need to be organised are in fact in place to ensure everything runs smoothly. Often someone has a cautionary glance at the weather, largely for the wind forecast to make sure that there are no significant delays to the boat. This year's worries were however slightly more concerning and went from, "She'll be right!" to "Stop talking about it!" In the end even the most pessimistic views on the weather came to fruition and we were left wondering on what type of festival, if any, could take place. This was made worse on the opening day, as the weather did indeed deteriorate so significantly that all education venues had to be cancelled and our opening concert abandoned!

Such, however, is the spirit of Shennaghys Jiu that even when things become difficult, people rally together and formulate plans and alternatives and indeed that was the case that day. We managed to scrape together enough of a sound system and microphones etc that it was decided that even without the concert we could indeed hold the opening ceilidh, albeit with reduced group participation! The night turned out to be a success and although numbers were affected, takings behind the bar were only £100 down on previous years! The committee would like to express its thanks to all who answered the call for help, and for all those brave souls who faced the weather and turned up to support the festival in what can only be described as horrendous conditions.

It had been planned that Shennaghys Jiu 2013 was to be, in part, a dance based weekend and we were not let down by our visiting groups, who had managed to brave the elements on Friday. The Brim from Cornwall, Meini Gwirion, The Tarroo Marroo Ceilidh Band and Awry all contributed both excellent music, but also provided us with an array of ceilidh dances from around the Celtic World from Scotland, to Brittany and back to Mann. The success of holding the weekend at the Masonic Hall was confirmed on the arrival of The Kerry Dancers on Saturday, and despite missing a night due to cancelled flights that disappointment was short lived as their lively and well choreographed dance sets had everyone on the edge of their seats and raring to get involved in both the workshops and ceilidh that were scheduled for Saturday and Sunday nights.

The dance element of the weekend had certainly been a great success and had enabled many more adults and children to participate in the events than at any other years previously. It had also given those who had never experienced dances from Cornwall, Scotland, Wales and Ireland the experience to have a go, and the opportunity for those of us who grew up with the full range of Celtic countries represented at the Island during the summer to both reminisce and remember muscles we had forgotten existed!

The final night this year was left to the wide range of talent that we have on the Island, and with a return to Bar Logo, we were once again assured of a intimate but fantastic night of music and great company. The night again was a great success and enabled, solo acts of Adam Melvin and Juan Hendy to demonstrate their song writing skills and Malcolm Stitt to remind us of just how lucky we are to have such an accomplished and professional and talented musician living on our doorstep. We were also extremely lucky that the weather had improved slightly in the west of the Island and enabled Tree Cassyn, Scammylt and the Mollag Band to brave the roads and entertain us so excellently on the final night with a range of music from wonderfully played traditional music, to the exciting new sounds of Scammylt and their blends of trad and jazz to the final act of the night, The Mollag Band, who once again proved their reputation for providing fantastic music and song but also being young at heart. It really was a great way to end what had been a fantastic few days of music and dance.

Thanks must go to all our visiting musicians, but also to our local groups who braved the weather and roads to make the different venues. Thanks also to all those who turned out to watch and participate in the concerts and ceilidhs, without whose presence the festival would not have taken place.

Shennaghys Jiu would like once again to place on record their heart felt thanks to all our sponsors, in particular The Manx Heritage Foundation, The Isle of Man Arts Council, Ramsey Town Commissioners and Island Aggregates, without their continued support the festival could not take place.

Yn Feailley Pan-Cheltiagh Averil 2013

Hie yn 42oo eailley er cummal ayns Carlow voish yn nah dys y chiaghtoo laa Averil, raad va'n emshir braew, grianagh as feer feayr.

Ec yn'osley oikoil 'syn 'astyr beg va ardan mooar cheumooie ayns y phairk ta mygeayrt yn Cholleish as Laare Ellynyn G.B. Shaw. V'eh er y leeideilagh voish dagh cheer foaddey cainle vooar eddyr-Cheltiagh as shey biteyn cainley urree, voish cainle sloo nyn jeer hene. By ghoillee v'eh, agh speeideilagh ec y jersey, lurg ny oraidyn as roish jannoo voish dagh cheer. Shee bannee mee, va mee riojit! Agh er-lhiam dy row eh jeeaghyn mie dy liooar.

Yn laa er-giyn hie troor jin dys Halley yn Valley raad va oltaghey ayns onnor ny shey cheeraghyn Celtiagh. Va berreenyn beggey yindyssagh ayn – as arrane voish dagh cheer. Ghow Clare, Margaid as mish arrane er-nyn-son. 'Syn 'astyr beg va co-hirraghyn ny arranenyn tradishoonagh ry-chlashyn. Ren Marlene Hendy 'Arrane y Ven-vliaun' as 'Arrane Oie Vie' – va ny briwnyn coontey cha mie jeh'n choraa yindyssagh eck dy chossyn ee yn chied aundyr. Moylley as soylley jee. Va'n possan 'Falga' jannoo 'Sleityn Glassey'n Dhoon' as 'Scollag Aeg'. Ga dy row ny arranenyn mie, cha chossyn ad yn varriaght. Lurg ooilley shen va seshoonyn ayns thieyn – oast y valley derrey moghey 'sy voghrey.

Jerdein ren Jonee Fisher as David Kilgallon cloie 'sy cho-hirrey mooar dy 'eddyn yn 'Arrane Noa' bhare lesh ny briwnyn. Ga dy ren Jonee goaill arrane mie er bashtal cha chossyn ad yn varriaght. Chossyn yn Kernowagh aeg 'Benjad' eh son yn nah cheayrt, agh s'mie lhien foast 'Ny Jean Keayne', scruit liorish Dan Ntuabane as Jonee. Lurg yn cho-hirrey va ceili/ troyl/ fest noz eddyr ny Manninee/ Kernowee/ Britanee raad va ny jeantee cloie kiaull, goaill arrane as daunsin.

Hie kuse jin mygeayrt yn aird cheumoie jeh balley Carlow marish ny Bretnee ayns nyn marrooose moghrey Jeheiney gys ny garaghyn Altamont as, ga nagh row monney my-vlaa, v'eh slane feeu goll. Va currey kiaull ny coryn yindyssagh 'sy Voir-agglis 'syn 'astyr beg, eisht va 'Club ny Bretnee' ayn. Va cha whilleen dy Vretnee ayn, cha row reamys da sleih elley, myr dy kinjagh.

Ayns ny co-hirraghyn da coryn Jesarn, ren Caarjyn Cooidjagh g'entreil ayns three – as chossyn ad daa cheid aundyr, noi coryn voish Bretin, Nalbin, Nerin as Britaan Beg. Yindyssagh! Ta ooilley Vannin goaill moyrn assdaue.

Bee'n nah 'Eailley ayns Doire ayns shiaghtin y Chaisht 2014. Jeeagh-jee er www.panceltic.ie

Fiona McArdle 22.04.13

Fiona McArdle reports on the Pan-Celtic Festival in Carlow. As Manx delegate, she was invited to light a candle alongside representatives of all of the other Celtic nations at the opening ceremony, which was attended by Ireland's Minister for the Gaeltacht and the Islands, Dinny McGinley T.D.

Falga sang in the competitions and Marlene Hendy won first prize for her singing of two Manx songs.

Jonee Fisher and David Kilgallon represented the Island in the new song competition and gave a terrific performance. The competition was won by Benjad from Cornwall. Caarjyn Cooidjagh won two

choral trophies and the entire Manx contingent contributed to evenings of entertainment - performances and ceilis. Performers were supported by the IOM Arts Council and the Manx Heritage Foundation. Next year's festival will be in Derry in Easter week 2013.



MANX CHORAL SINGING HITS THE RIGHT NOTE IN CARLOW!



by Phil Gawne

Manx choir Caarjyn Cooidjagh swept to success in two out of three choral classes at the Pan-Celtic Festival in Carlow, Ireland at the beginning of April. The Manx group beat top choirs from Brittany, Wales, Ireland and Scotland, firmly placing Manx traditional music on the Celtic map.

Caarjyn Cooidjagh's victory on Saturday followed Manx success earlier in the week when Marlene Hendy won the traditional solo class with a stunning performance of Manx Gaelic songs.

Annie Kissack, musical director, composer and arranger of Caarjyn Cooidjagh's repertoire is delighted with her choir's achievement. "The Pan-Celtic Festival is the biggest competitive event for Celtic music and I am thrilled that Caarjyn Cooidjagh has been so successful. The choirs we were competing against are of an amazingly high standard and I am pleased that the Manx have been recognised at this level. We don't normally enter competitions so I'm really surprised but delighted with the outcome."

Annie first competed in a new song competition at the festival 40 years ago. Caarjyn Cooidjagh was praised for the technical competence, energy and passion of their performance.

Caarjyn Cooidjagh can be heard online here: www.manxmusic.com/performer_74543.html

Their cathedral performance in Carlow can be viewed here: <http://youtu.be/cQhGGcBEGIk>

David Kilgallon also performed his original composition Mannin Vooar: http://youtu.be/9_SDt7gPw
Caarjyn Cooidjagh thanks the Manx Heritage Foundation for financial support for the trip.

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WHERE THE WILD WAVES BREAK

A NEW SONG CYCLE BY ANDREW GRIFFITHS

AT THE LHEN ~ ISLAND DUSK ~ OCTOBER STORM ~ PEEL CATHEDRAL ~ WINDS OF SUMMER

Andrew Griffiths has recently been commissioned by MHF Music to write a song cycle. KMJ caught up with him to find out about his Manx connections, influences and, most importantly, those new compositions...

What is your connection with the Isle of Man?

My grandma was born in Bride, and went to Leeds to train to be a teacher. She met my grandad there and so stayed, though we have always returned to the island every Summer, and my dad would be back every school holiday when he was little. My grandma came from a very big family (her mother was a Moore from Maughold) and so most of my extended family are on the Island. I was at college in Manchester with organist Gareth Moore for four years and didn't know we were related until a couple of years after we left, so the connection seems to keep getting stronger! I do always feel in exile at home in Sheffield though, so try to 'come home' to the Isle of Man as much as I can. There's a spiritual connection to the place, particularly to the north, that I can't explain any other way.

What was your first introduction to Manx music?

I can't remember a time I didn't know 'Ellan Vannin' - my auntie had a music box that played it when I was very young and it was the first tune I remember playing by ear on the piano. We then had a cassette of many Manx tunes and my grandma would tell me the words, and explain why you 'hunt the wren' why the sheep were under the snow, etc. 'Ramsey Town' was a favourite for both of us, and the 'Manx Fisherman's Hymn', so eventually she bought me the first volume of the *Manx National Songbook*, and I played through it mostly on recorder, sometimes piano, though I couldn't yet use two hands! It was a very sepia-toned and nostalgic introduction to Manx music, and it was a good while before I discovered the likes of King Chiaullee and Barrule and saw how alive Manx music is, and how red-blooded it can be alongside the 'Pride of Purt le Murra' and 'Bells of Old Kirk Braddan' repertoire of my youth, which I do still love to wallow in from time to time!

When and why did you start learning Manx Gaelic?

Again, the fascination with learning Gaelg goes back to when I was very young, when I spent a whole week of a holiday pestering my dad to go to Bridge Bookshop and buy me *First Thousand Words in Manx*. I seem to remember there was a lot of going up to the window and staring at it!



Eventually he gave in (which wasn't like him - I'm sure my grandma had something to do with it!). I remember I just loved to see it on the street names (which is the only place you really could see it in those days. I've always found it a very beautiful language to read - the orthography is so attractive compared to the other Goidelic languages. There was a big heritage day at Cregneash one August (it usually fell the last weekend of our holiday) and I seem to remember it was actually on a bus that there was a display about the Gaelic (I assume at this distance of time it was YCG that set it up), and so when we got home I was given a copy of *First Lessons in Manx* to look at, which eventually came to me permanently, and I started learning from that, without any idea of how to say it - you just didn't have the access to recordings and other learners that the internet has brought. I then started a TCG by correspondence with Brian Stowell, that got put on the back-burner when GCSEs, then A-levels, then my degree got in the way! I'm still hoping to get that sorted out though.

Which Manx texts have you set in the past?

It was a long time before it occurred to me to bring anything Manx into what I do as a musician. Growing up, nobody at school had ever heard of the Isle of Man, and it was a kind of secret love going into college. It was getting harder and harder

knowing what to write next though, and so there was this whole side to my heritage that had been untapped, and I decided to let the Isle of Man 'in' and wrote a setting of the Magnificat in Gaelic, which was workshopped by the BBC Singers. It was a very unsuccessful piece and I can't stand to hear it anymore, but I'm still very grateful to Brian Stowell, who helped enormously by recording himself speaking the text slowly word by word, and then up to speed with that wonderful voice he has. I then set three T E Brown poems for mezzo-soprano and orchestra, and I don't think I've bettered them yet. His poetry allowed me to access something in me I never had before and the result was something wonderfully atmospheric - I still can't believe it's one of mine! The singer sang them again in the final of a competition in College and the conductor of the premiere wants a score so he can programme them again - I should really get that sorted!

What drew you to Mona Douglas' poetry?

Mona Douglas - to be honest I never knew she was a poet! It's a name you always see in the Songbook and such, so I was aware of her work on folk music, but I never knew there was such a body of poems. I guess I was attracted to her work because it wasn't T E Brown! I'd done what I could with him, I think, so needed something else. Her poetry isn't very conducive to song-setting - she's very fond of iambic pentameter, which is so difficult to get into musical phrases due to the length of its lines. When you sing a text it will take at least twice as long as it does to read it, so if you have long lines you have long phrases and nowhere to breathe! She's been a challenge I don't think I want to repeat too soon! I do love her way of seeing things, because she doesn't often see the obvious. There's a lovely poem I didn't use about the Spring, where rather than the new green trees, or the lambs you might usually write Spring poetry about, she talks about the grey sleet on the grey mountain, and then in the last couple of lines there's the yellow of the gorse. She doesn't look at Peel Castle and see the ruins, she sees the religious ceremony that used to happen there. That is a poem I have used. I think that there's a great universality about her poetry that makes it accessible to anyone who hasn't necessarily been to the Island, where as selecting T E Brown texts was a game of trying to avoid the Manx people doing Manx things and talking about them in a Manx way that would have a more specialised appeal to a more specific audience.

The song cycle is made up of five distinct songs – can you talk us through the moods you explore?

The challenge with starting any cycle is finding a dramatic line through the texts that doesn't pre-exist when a poet is working. These are all stand-alone poems that you can't just throw together and create a satisfying, cohesive experience for the audience. It's a concern of mine, even though this isn't opera, that the audience should be taken on a journey to justify their attention. With Mona Douglas, the unifying motifs seemed to be the sea and the wind, but that merely gives us a series of poems with the same theme. I hit upon the references she makes to the times of day, so the songs have been arranged to take us through a night on the Isle of Man. The first poem introduces us to the sea, the second and third are twilight and sunset. I then imagine the ghosts of Peel Castle coming to life in the night, before the dawn chorus of the next morning in the last poem. This made for a satisfying mix of moods as well. The movement of the sea in the first song contrasts with the bleak mist of the second, which is shattered by the storm in the third.

The songs were written with a particular singer in mind – tell us more...

Mandy Griffin was the singer that everyone unanimously agreed should sing the new songs, so I was given recordings of her and I asked about her voice in very basic terms: her range, favourite parts of her voice, etc. You then listen and try to build up an aural memory bank so that as you write you get an idea of what her vowels will sound like, and the qualities of her voice at each pitch. This is because each voice is so individual. When you write for an instrument you know, with the individual characteristics of each player aside, that each successive instrument that plays it will sound broadly the same. Every time you meet a new singer that process starts again. Mandy has a much fruitier sound to the mezzo I was previously used to writing for, and so this cycle sits higher in her range than I might have written before hearing her, because that's the part of her voice I like the best. Listening to recordings of her I also got a feel for where the changes in register occur for her voice. These aren't difficulties you want to avoid, because part of the marvel of a performance is the way a soloist navigates tricky moments, but you do want to be careful about the way you use the passaggio. There's great excitement in the holding of a note that could crack any moment, but they don't thank you for doing it too often!

You seem to enjoy working with texts – what's next?

I love working with texts - the human voice is what drives me, and it always feels missing when I'm writing something without singers. And it goes hand-in-hand with my love of language, and

probably informs my love of the theatre. For the Isle of Man I'm determined to do a Manx language opera, should a suitable subject and librettist be found. I'm open to offers! I would love to do something historical, and hear characters singing Gaelg because it's how they would have spoken, so not a mere translation of something. Something based on a clash of cultures with the Vikings, or the English in the Civil War would be very exciting. The fairy tales are wonderful too, and would lend themselves very well to a more-abstract treatment, like ballet, again using vocals. I'm on the hunt now for recordings of Manx music sung by the real Manx speakers we've lost. I don't know if such a thing exists, but it would be very interesting to hear the characteristics of sung Manx without the polishing you get from a transcription in *Kiaull yn Theay*.

The song cycle has just been completed and will be performed in the near future...watch this space!

About Andrew Griffiths

Andrew studied composition at the Royal Northern College of Music in Manchester, where he wrote new music for performance at festivals such as the Brahms and Schumann Fest, and a celebration of the works of Georgian composer Giya Kancheli. He was also commissioned to write a concert overture to celebrate the opening of the RNCM's new Oxford Road Wing, which was officially opened by the Duchess of Kent in the Summer of 2007.

In tandem with his musical studies, Andrew started a career in musical theatre in 2000, acting as rehearsal pianist and pit musician and later musical director and conductor on award-winning professional tours. He splits his time between musical theatre and composing.

www.andrew-griffiths.co.uk

New stamps & blue plaque pay tribute to Robin Gibb CBE

The wonderfully colourful, fascinating and showbiz life of singer and songwriter Robin Gibb CBE is celebrated through a new set of stamps reflecting on this legendary Manxman and coincides with the posthumous release of Robin's album *50 St Catherine's Drive* later this year.

Described as one of the best white soul voices ever, Robin Gibb is one of the Isle of Man's most famous citizens. Although worldly known as a member of the Bee Gees along with his two brothers, Robin also carved an impressive solo career. Starting with *Robin's Reign* in 1970, Robin created a distinctive body of work separate from the usually more famous Bee Gees recordings. Robin's last solo record, recorded in 2008/9 and due for release later this year, *50 St Catherine's Drive* was given that name by Robin to commemorate his first home on the Island. Douglas Borough Council unveiled a blue plaque at the address in his memory: www.manx.net/tv/mt-tv/isle-of-man-news-archive-search?query=robin+gibb

<http://iomstampsnews.com/2013/04/10/tribute-to-robin-gibb-cbe/>



"I ALSO RECEIVED JOHNSON'S CIRCULAR" THE PROSPECTUS FOR MANX BALLADS AND SONGS (1894)

by Stephen Miller

"My dear Deemster, I also received Johnson's circular by last night's post." So wrote Dr John Clague in a letter to Deemster J.F. Gill dated 13 December 1894. By circular was meant a prospectus, announcing A.W. Moore's intention to publish what was then titled *Manx Ballads and Songs* but which would eventually be issued as *Manx Ballads and Music* in 1896. Moore was seeking subscriptions to finance the publication rather than simply announcing that it was forthcoming. There is no surviving copy of the prospectus amongst the Deemster's personal papers now deposited in the MNHL. Presumably, given his own interest in Manx folk song, he was a subscriber but *Manx Ballads and Music* does not, unfortunately, contain a list of such names

denying us an insight into just who was in this period was sufficiently interested enough to sign up in advance of its publication. Fortunately, the mnhl has a number of copies of the prospectus found inserted into duplicate copies of *Manx Ballads and Music*. The prospectus was to have more of an impact than Moore ever imagined amongst the circle of collectors who emerged in the 1890s, namely Clague and the Gill Brothers.

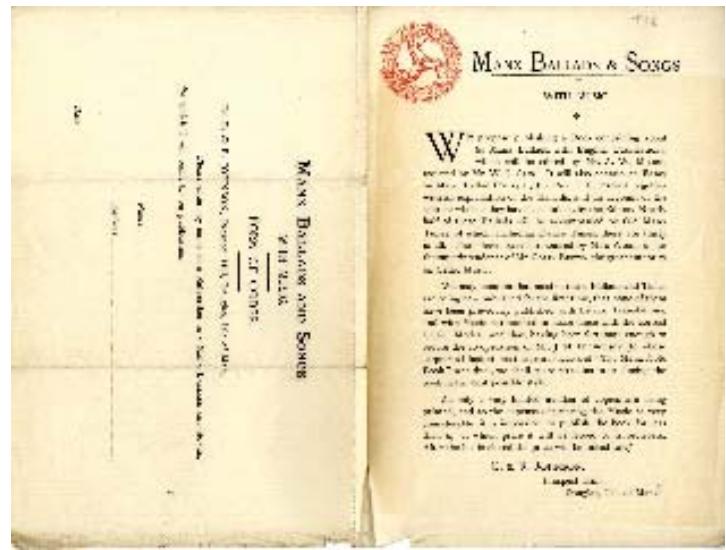
Moore had started work on the book as early as 1891, as a letter written to G.W. Wood that same year shows where he mentions that "I intend publishing the manx [sic] ballads shortly." It was not the length of time taken by Moore to collect and edit the material for *Manx Ballads and Music* that led to the book being published later in 1896—rather, it was Moore's choice of the Johnson Brothers in Douglas as printers that led to its delay. They were jobbing printers, more used to printing stationery than setting and binding a book and so a curious choice: there was also the issue of engraving the music plates, work that had to be sent off the Island. Revisions and corrections required them to be engraved afresh and so would contribute to the lengthy gestation of the book. Moore was to complain on several occasions to Wood about the tardiness of the Johnsons as seen here from September 1895:

As to the book of ballads I am in despair. It ought to have been issued months ago, but up to the present Johnson has only succeeded in printing 30 pages of it! He has quite surpassed himself in dilatoriness & I have really given the whole thing up. I have told him that I do not expect to live to see it through! This does not result from any want of pushing on my part. I send for proofs every day!

In November, "Johnson has succeeded in printing 40 pages of my Manx ballads in the course of a year!" And the next year, 1896: "My Manx ballads & tunes are progressing slowly. I hope it will be issued by July, but I doubt it!"

Clague's letter continued, "I was astonished to find that Moore has 30 pieces." This was a reference to the announcement in the prospectus that some sixty songs would appear and "[n]early half of these Ballads will be accompanied by Old Manx Tunes, of which, including Dance Tunes, there are thirty in all." Clague was surprised at the number of tunes that Moore had in his hands and the question arises to why this was so. He could not have been unaware that Moore had been collecting in the Island, though through a network of helpers, especially as Annie Gell, the daughter of the Attorney General, and a Castletown resident herself, was involved. His surprise seems not to be that Moore had access to tunes but that he had so many to hand—or rather, so many that he was willing to publish.

This leads to the question as to the size of his own collection at the time. That there was one in existence is shown by Moore seeking to gain access to it in 1891, using Wood's wife as a go-between: "I shall be anxious to hear if Mrs Wood succeeded in extracting the songs from Dr Clague," he wrote to her husband in September that year. She was not to be successful, Moore writing somewhat candidly, "Please also thank Mrs Wood for her gallant efforts on my behalf. If she has failed with Dr Clague I fear there is no



hope. It certainly seems a dog in the manger policy in his part, as he will never publish anything." A.P. Graves mentions that Clague had a collection to hand by as early as the mid-1870s. Graves was a schools inspector and found the Island was part of his area of inspection (somehow attached to the Manchester office) and on the occasion of his visit in 1875, he recalled that:

At Cronk y Voddy I first heard Manx songs sung in Manx by the school children, and that set me upon an inquiry into Manx Folk Music. I was informed that Dr Clague of Castletown had made a collection of it and to him I went, but without much satisfaction. Another musical enquirer, no less a one than ap Thomas, the famous Welsh harper, had induced the Doctor to lend him some of his precious airs with a view to producing them at his concerts. He lost them instead, much to Dr Clague's disgust, and the Doctor politely declined to venture another consignment of his country's airs into the hands of a foreigner.

This must have been collected recently as Clague only returned to the Island in 1873, after completing his medical studies in London and living on the family farm at Ballanorris. The Clague Collection comprising of four tune books is now in the mnhl, but is poorly annotated as regards dates of collecting. Whether it incorporates or not the material in his hands in the 1870s is a moot point and one difficult to answer. That it contains material collected earlier than Clague's fieldwork at the time of his collaboration with the Gill Brothers is clear from tunes noted down from Henry Clague, his own father, who died in 1883. However, to date, we still do not have an idea as the size of Clague's collection in 1891, the year when Moore sought access, bar his own surprise from the size of that assembled by Moore that his was not perhaps that great in comparison.

What became *Manx National Songs* was planned in the summer of 1894, the outcome of a meeting between both of the Gill Brothers and Clague, as W.H. Gill recalled in 1898 in *Manx National Music*:

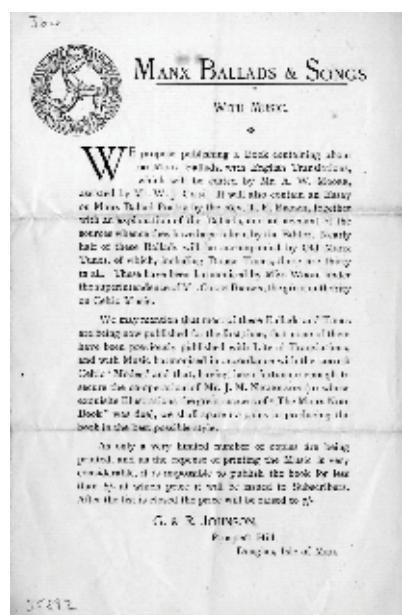
In the Summer of 1894 I was invited by my colleagues, as stated in the Preface, to help them in carrying out a project which had been formed many years ago and had since been often discussed by them, viz., to collect and preserve from the oblivion into which it was rapidly passing all that remained of the national music of the Isle of Man [...].

The question here is whether any collecting was ever intended or if the Clague Collection as then was would be the basis for any publication envisaged. W.H. Gill wrote in 1896 that "I had, at the outset, gone to the island in the hope of being able to gather for myself material at first-hand; but, alas, I was doomed to disappointment. Everybody said it was too late." As ever, the doom laden statement as regards the strength of vernacular culture followed (again, as ever) by the writer then being able to step in at the last minute and save what there was to be saved:

A subsequent visit to the island a few weeks ago [ie, 1895] has resulted in a success far exceeding my most sanguine expectations and in a very considerable addition to my original collection. With the assistance of my brother, and the kind cooperation of many local friends, we had the good fortune to interview in different parts of the Island quite a goodly number of old Manxmen of ages ranging from sixty-five to eighty-four, all more or less musically gifted and some of whom had in their younger days enjoyed a local reputation as singers in church, chapel, farmhouse or inn, as the case may be.

It was the Deemster himself who was behind the Gill Brothers going song collecting and not his brother, William Henry, despite what he wrote as above as a letter here shows—"Your last proposal ab[ou]t music hunting sounds charming. We must think it over." This closes the letter that W.H. Gill sent to his brother on 24 February 1895. We lack the letters from the Deemster so we cannot read exactly what it was that he was proposing and why which is the more interesting point. The Deemster had been sent names of singers as early as October 1894 by Clague. In a letter from March 1895, W.H. Gill wrote "I am hard at work hammering at the rest of the material in hand. Is there any chance of increasing it [unreadable] before M's book comes out?"

It is difficult it must be stated to see just what effect the prospectus for *Manx Ballads and Music* had on the Gill Brothers and Clague, if it was indeed behind the bout of field collecting that all three became involved in during 1895, and later on. The history of folk song collecting in the Island is a complex one: that the 1890s saw four principal organising collectors is remarkable given its size, let alone those that followed after in the shape of Sophia Morrison and her own circle.



In one way, the prospectus is a piece of printed ephemera, designed for a short life due to the specific nature of what lay behind its issuing. However, as seen here, it was to have an effect well beyond its purpose. It can also be used to raise questions such as the size of the Clague collection at the time of its circulation. Often more questions are raised than can be answered at present but that is part of the study of the collecting of vernacular culture in this period, answering what we can and laying down those questions that remain to be dealt with through further research.

We need to move beyond a history that sees the recording of Manx cultural expressive forms as a single and simple interaction between collector and informant—this is a limiting model and does not show other parties involved nor, and more crucially, the *interaction* between collectors themselves. For example, the shape of what was to become *Manx Ballads and Music* was due to the refusal of the Rev. T.E. Brown to produce texts in Anglo-Manx to sit alongside texts collected in Manx. It is suggested here that the simple issuing of a prospectus for *Manx Ballads and Songs* caused the Gill Brothers and Clague to embark on field collecting beyond their initial aims. “Meanwhile I am longing for another voyage of discovery in the Summer.” So wrote W.H. Gill in 1895, seeking to arrange a second tour of collecting in the Island that year, showing it is suggested here the impact that the prospectus for *Manx Ballads and Songs* had on him and his brother as well as Clague.

Scammylt, David Kilgallon and Caarjyn Cooidjagh to represent the Island in Lorient this August

Fiddle led trio, Scammylt, organist David Kilgallon and unaccompanied choir, Caarjyn Cooidjagh will all represent the Isle of Man in Lorient, Brittany, this August. If you’re interested in representing the Island in future years, you will need to apply with a press photograph, biography for the programme and recorded tracks. Email mhfmusic(AT)mhf.org.im for further details!



Bree at the Isle of Man Children's University Graduation

Bree students gave a mighty performance at the IOM Children’s University graduation ceremony in St German’s Cathedral last month. The young Manx musicians performed Yernagh Keoie, Arrane Saveenagh, Mullagh y Thie and Flitter Dance & Jig.

Bree Manx trad youth movement is one of the official learning destinations of the IOM Children’s University, so students up to the age of 14 can sign up for the extra-curricular scheme and bring along their ‘passport to learning’ and have it stamped at any Bree activity.

For more details on the Children’s University, see: www.iomcu.im



Sulby School's Manx awareness action group

Chloe and Breesha visited Sulby School last month to teach songs and dances to their Manx awareness action group. The children, aged between 6 and 11, enjoyed singing a round about the Moddey Dhoo from the Gow Ayrn Manx song pack, learnt to say the colours in Manx and tried out an easy version of the dance Illiam y Thalhear. Gow Ayrn can be viewed on the educational wiki: <https://www2.sch.im/groups/manxcurriculum/wiki/d4918/Music.html> If your school or social group would like a Manx music workshop from Chloe and Breesha, please get in touch with Chloe on manxmusicspecialist(AT)mhf.org.im

CONGRATULATIONS TO EVERYONE WHO HAS BEEN TAKING PART IN THE GUILD - AS THE FESTIVAL HASN'T YET FINISHED, A REPORT WILL FEATURE IN KMJ'S JUNE ISSUE!

BUNS & BUNTING A COFFEE MORNING WITH A TWIST

SATURDAY 25TH MAY 2013

10.30AM -12.30PM

ST JOHNS METHODIST HALL
MAIN ROAD, ST JOHNS

*enjoy tea, coffee and a chat
buy delicious homemade cakes
get crafty and make some bright
inter-Celtic bunting for the festival
listen to young Manx musicians!*

COME ALONG WITH THE FAMILY!

ADULTS £1 CHILDREN 50P

All proceeds will support the non-profit making ventures of Yn Chruinnagh Inter-Celtic Festival!



Claasagh - new Manx harp book by Rachel Hair

In last month's KMJ we mentioned a new Manx harp book and promised more details...here they are! Professional Celtic harpist Rachel Hair has just published *Claasagh*, which is Manx Gaelic for harp, a collection of 20 traditional tunes, arranged by Rachel for her students in the Isle of Man. For the past two years, Rachel has been giving monthly lessons in the Island, courtesy of the Manx Heritage Foundation, and she currently has 25 talented young students.

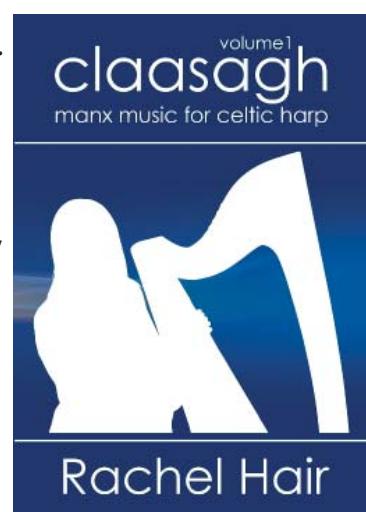
Charles Guard, harpist and Administrator of Manx Heritage Foundation, said:

We have been delighted that Rachel has been able to share her musical talent and special teaching skills with us on the Island and that as a result so many pupils here are now learning the harp.

Rachel's beautiful arrangements in *Claasagh* volume 1 range from elementary to advanced level, with well-known easier favourites such as "Smuggler's Lullaby" to a jazzy interpretation of "Car ny Ferrishyn", and so the book is a useful addition to any harpist's repertoire and a great introduction to the rich tradition of Manx music.

Based in Glasgow, Rachel Hair is "one of the UK's finest contemporary Celtic harpists and tunesmiths" [Songlines], with several tune books and critically acclaimed CDs to her name.

Published by March Hair Publications in association with Culture Vannin/Manx Heritage Foundation, *Claasagh* is currently for sale for £13 (inc. postage) through Rachel's website: www.rachelhair.com



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 Turrys, 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 Skeeal.



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

JULY ~ JERREY SOUREE

- 4th Perree Bane + Turrys
- 18th Manx Folk Dancers + Shoh Slaynt
- 25th Scammylt + Shoh Slaynt

AUGUST ~ MEE LUANISTYN

- 1st Ellan Vannin Pipes & Drums + Turrys
- 8th Perree Bane dancers & musicians
- 15th Folk the System + Beccy & Ruby
- 22nd Rachel Hair + Perree Bane
- 29th The Mollag Band + Skeeal

www.iomarts.com

isle of man
arts council

YOUNG AMERICAN MANX DANCERS RAISE OVER \$12,000

206 backers around the world helped And Sometimes Y raise a terrific \$12,395 so that they can visit the Isle of Man in July, take part in Tynwald Day celebrations and connect with the culture that they love so much.

They say:

Thank you, thank you, thank you! It feels amazing to know that there are people out there in the world who are willing to help make our dreams a reality...This fantastical, 'oh-we-should-do-that-it-would-be-really-cool' trip has just become tangible. We do still need to go further than \$10,000, though, so that all of our dancers can be financially able to go. The \$10,000 is expected to defray around half of the per person costs, but for some of our dancers, that is not enough to enable them to commit...You all are wonderful, generous people. Thank you so incredibly much. Love, ASY

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

ADRIAN PILGRIM MEMORIAL SERVICE

The life of Manx speaker and musician, Adrian Pilgrim, was celebrated in a special memorial service organised by Eileen Barratt on Friday 26 April at The Church of our Lady Star of the Sea in Ramsey. Adrian was a gifted linguist and musician, a scribe and teacher, so he touched many people's lives.

Early music friends played and sang, Thurston and Rosie performed Arrane Ghelby and Cur dty Vainney on whistle and harp, Emma Christian played Ny Kirree fo Niaghtey and Mylecharaine's March. Tributes came from Dr Brian Stowell RBV, Steve Rodan SHK, Pat Burgess and others. Pupils who had been taught by Pat Burgess at St John's School years ago and who had benefitted from Adrian's teaching of Manx and music - sometimes indirectly - gave fine performances: Aalin Clague sang Arrane Saveenagh and Mraane Kilkenny and Timmy Perry sang I'm a Native of Peel and The Foxdale Miner.

Adrian's own composition 'Manx Blessing' was sung by Fiona McArdle, Margaid Bird and Clare Kilgallon and Dr Fenella Bazin RBV led the congregation in the singing of his hymn Exaltemus Crucem.

Manx Gaelic, Latin, Esperanto and Anglo-Saxon were all to be heard. Caarjyn Cooidjagh sang Annie Kissack's arrangements and settings in Manx of Bannaght Colum Killey, Cur my ner, ta Jee my haualtys and Mannin Veg Veen and the evening ended with the congregational hymn 'To be a Pilgrim'.

Donations in Adrian's memory can be made by contacting Eileen Barratt on 466568



Adrian John Pilgrim
(1948-2013)

TRANSCRIPTION OF THE MONTH

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

Tappaghyn Jiargey

Manx trad; Mona Melodies/Moore Collection



Ylow tappaghyn jiargey, as rybbanyn "green",

My Vetsy veg villish, my vees oo lhiam-pene,

Co-chiaull: Robin y Ree, Robin y Ree,

Ridlan aboo, aban, fal dy ridlan, Robin y Ree, Robin y Ree.

Yiow tappaghyn jiargey, as rybbanyn ghoo,

Bee oo Ven-Rein y Voaldyn, shen foddee oo loo.

Co-chiaull: Robin y Ree...

O Vetsy veg villish, Nee oo brishey my chree;

Ta'd gra d'el oo taorit, lesh Robin y Ree.

Co-chiaull: Robin y Ree...

*Thinking about May songs,
we thought it high time that
Tappaghyn Jiargey or Red Top
Knots be shared. The second
verse says that you will be the
Queen of the May!*

CALL FOR ACTORS, SINGERS, MUSICIANS, CARPENTERS, COSTUME-MAKERS, TEA-MAKERS AND DRIVERS!!

One of the major events being organised by the Arts Council as part of our Island of Culture 2014 celebrations, is Manx Passion, The Mysteries by Christopher Denys.

This will be a community project to stage a passion play at various locations on the island during April 2014. It needs actors, singers, musicians, carpenters, costume-makers, tea-makers, drivers etc, and a big, big crowd of willing participants.

If you want to get involved or find out more, come along to the Passion Launch Evening at The Studio Theatre, Ballakermeen High School on Friday, May 10th at 7.30pm to meet Director, Jan Palmer Sayer; Assistant Director, Chris Maybury; Jane Short, Musical Director; Derek Palmer, Stage Manager and Michael Lees, Production Co-ordinator. You don't need to bring anything but your enthusiasm.

If you can't make this date but want to find out more, please email manxpassion(AT)manx.net or jan.cowan(AT)gov.im. For more information on Island of Culture, visit



CALENDAR

May

- 1st-4th Manx Music Festival continues
 6th Ny Fennee/Tarroo Maroo at 3Legs World Record Attempt, Douglas Beach, 1.30-2pm FREE www.threelags.im
 6th Woodland Folk in the Glen, Ballaglass Glen, 2.13pm FREE (see below right for info)
 18th IOM World Fiddle Day, Strand Shopping Centre, Douglas, from 1.30pm
 23rd Kathryn Roberts & Sean Lakeman, Centenary Centre, Peel, 8pm £15
 25th Yn Chruinnagh Buns and Bunting coffee morning with music from Bree, St Johns Methodist Hall, 10.30am £1 on the door

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 £15
 22nd Barrule at the Centenary Centre, Peel, £10 from usual outlets or on door
 28th-30th Port St Mary Queenie Festival (details tbc) including a ceili on Friday 28th <http://queeniefestival.com>
 29th Yn Chruinnagh pre-festival bands night, 8pm, venue tbc

July

- 5th Tynwald Fair Day
 6th Yn Chruinnagh in the Mooragh Park with outdoor displays from Manx dancers and musicians, 2-4pm FREE
 17th-21st Yn Chruinnagh Inter-Celtic Festival, events in Peel www.yncruihnagh.com

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

ADVERTISING OPPORTUNITY!



Yn Chruinnagh

INTER-CELTIC FESTIVAL

17-21 JULY 2013

Programme advertising rates & sizes

The programme for this year's festival will be an A6 booklet, professionally designed and printed in colour.

We aim to give away 1,500 copies of the programme leading up to and during the festival.

Full Page Advert
 105mm x 148mm
 plus 3mm bleed
 or
 95mm x 138mm boxed

Advertising Rates (no VAT)
Full Page £75
Half Page £40

Half Page Landscape Advert
 95mm x 65mm

Please supply artwork as a high resolution (300dpi) JPG, PDF, TIFF or EPS colour image at the correct size to the dimensions given here. Any type must be converted to outlines.

Artwork Deadline
 Bookings for advertising space must be made by **30 April 2013**
 Artwork must reach us no later than **6 May 2013**

Payment

We will invoice you by email. All cheques made payable to **Yn Chruinnagh**.

Contact

Email yncruihnagh@manx.net with any further queries, to book your space and to submit your electronic artwork.

www.yncruihnagh.com

Woodland Folk in the Glen, Monday 6th May

A great afternoon out in Ballaglass Glen, which starts at 2.15pm. at the car park Look out for the Woodland folk who are usually hiding! Why not come dressed as a fairy , gnome, imp, elf or other woodland creature and join in the fancy dress competition. Older members may just wish to enjoy the bluebells (we hope!), have a walk in the glen and watch the fun. Activities include Mooinjer Veggey Games, Fairy Fishing, a Story Teller, Wee Beastie Hunting, and more. Teas at the Cottage at 3.15pm. Everyone is welcome; bring your friends! For extra adventure, why not come on the tram to Cornaa – 1.40pm from Ramsey return at 5.00pm. Phone 452673 to check, if the weather seems iffy.

manx heritage foundation ~ undinys eiraght vannin

For information on Manx music & dance contact:

Manx Music Development Officer **Dr Breesha Maddrell**: mhfmusic@mhf.org.im
 Manx Music Specialist **Dr Chloë Woolley**: manxmusicspecialist@mhf.org.im

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