

mee houney - november 2012

STUNNING MANX AND SCOTTISH GAELIC PERFORMANCES AT THIS YEAR'S COOISH FESTIVAL

This year's Cooish Manx and Inter-Gaelic Festival had a wonderfully relaxed feel, with Manx music at every turn. Not only was there a packed session in the Manx Gaeltacht that is the Albert, Purt le Moirrey, but there was busking outside Douglas Post Office and very fine support acts for the Cooish gig in the Centenary Centre in Peel. Supporting the wonderful Scottish duo MacMaster/Hay were two new groups. The first stemmed from Paul Rogers' Club Kiaull at QEII High School and showcased the very fine talents of young singers, fiddle and whistle players Isla Callister-Wafer and Doona Lambden, with Paul Rogers supporting them brilliantly on guitar. They were followed by a new partnership - Ruth Keggins and Matt Creer - taking a mix of Manx Gaelic songs and self-penned material.

Ruth also took time to teach Manx songs to visiting lecturer Dr Emily McEwan-Fujita from Nova Scotia, who was keen to take a lot of Manx song in the form of Skeelal, Caarjyn Cooidjagh, Staa, Cliogaree Twoaie and Brian Stowell (just to mention a few!) home with her.

The Cooish is a great way for people to share Gaelic culture and to swap ideas. It's also a great time to chat away in our beloved chengey ny mayrey - the Manx Gaelic language.



More info on
www.learnmanx.com

*Fab photos of PCC gig by Andi Howland for MHF...
other not such glam photos by KMJ :)*



JENN BUTTERWORTH AND EUAN BURTON TEACHING SCOTTISH TUNES TO BREE STUDENTS BEFORE THEIR GIG WITH THE RACHEL HAIR TRIO IN THE CENTENARY CENTRE IN PEEL ON 6 OCTOBER



Jenn and Euan taught Scottish tunes by ear such as:

Buntata Sgadan
The Famous Bridge
Cota Mor Ealisaid
Nusa

For more info about Bree see
www.manxmusic.com/education.html



The new Manx harp ensemble, Claasagh, supported the Rachel Hair Trio. The young harpers are taught by Rachel Hair for the Manx Heritage Foundation each month. They made their debut performance at Yn Chruinnaght 2012 and delighted the audience in Peel with wonderful tunes and arrangements.



LEARN MANX DANCING WITH PERREE BANE
6 WEEKS OF LESSONS AT £3 A WEEK AND THEN A CEILIDH TO
CELEBRATE OUR 30TH BIRTHDAY

STARTS SUNDAY 4TH NOVEMBER 7PM-8PM

BALLASALLA VILLAGE
HALL, MILL ROAD,
BALLASALLA

JUST COME ALONG -
ALL WELCOME!

WE WOULD LOVE TO
SEE MUSICIANS
AS WELL

PHONE CAROLINE
HELPS 467751 /
833208 FOR MORE
DETAILS IF NEEDED



GIENSE
LAA RUGGYREE



PERREE BANE WOULD LIKE TO INVITE YOU
TO JOIN THEM

FOR THEIR 30TH BIRTHDAY PARTY

SUNDAY 16TH DECEMBER.....7PM

BALLASALLA VILLAGE HALL, MILL ROAD

BRING A PLATE OF FOOD TO SHARE AND YOUR OWN DRINK
MUSICIANS, BRING YOUR OWN INSTRUMENTS!!

Manx dancing in Massachusetts

Four Manx dances performed in
New England, October 6, 2012 by
And Sometimes Y!

www.youtube.com/watch?v=YnLj9LdcsD8&feature=youtu.be

Gorse Sticks

Mylecharane's March

White Boys

Eunyssagh Vona

This video comes from Tom
Hutcheson, who learnt dances
from Carol Hayes and Perree Bane.



DIG UP THOSE BONES!

Saturday 3rd and Sunday 4th November will see the Isle of Man host its first trombone extravaganza - THE GREAT BIG FAT MANX TROMBONE FESTIVAL with THE BLACK DYKE TROMBONE QUARTET!

The event will open with Saturday pm workshops led by Brett Baker and his Black Dyke Trombone Quartet, followed by an evening of fun with a trombonists open mic / social session at Northern Lights Community Centre, Ramsey. Sunday will see a late morning rehearsal followed by a lunchtime recital featuring The Black Dyke Trombone Quartet, Ramsey Town Band, and of course! The Great Big Fat Manx Trombone Choir! The event will be polished off with a post concert Manx Cream Tea included in the ticket price for everyone!

The event is intended to both celebrate and promote the trombone – a fantastic and incredibly versatile instrument that is at home in an orchestra as it is in a jazz band or even folk music! In a world where the trombone is becoming increasingly 'endangered', this is also a chance to celebrate the Island's wealth of trombonists – an off shoot of our brass band tradition.

Organisers Jackie Morrey-Grace and Peter Cannell state "All trombone players of Mann and beyond are welcome – young, old, inbetween - from the absolute beginner to the seasoned pro. We really want this to be a great success and our intention is bring everyone together for a weekend of fun, perhaps flushing out some old trombonists and maybe even creating some new ones!" Other brass players who can grab a trombone for the weekend are also welcome of course as the workshops will cover many technical challenges!

The event has received strong and generous support so far, from the British Trombone Society and the Black Dyke Quartet to the Isle of Man Arts Council. Jackie states, "We have also had wonderful support from the people at Warwick Music Supplies who have kindly donated 2 pbones (plastic beginner trombones) for us to competition off and to Times illustrator, David Lyttleton who created our little logo and mascot 'Viking Tom Bone'. We are so grateful to everyone involved so far for their kindness and enthusiasm".

For more information, festival and Sunday recital tickets, or to order hats and T-shirts featuring our logo, please contact the organisers at register@manxtrombonefestival.org or message them on Facebook at 'The Great Big Fat Trombone Festival'. "Don't blow it! Be part of this exciting event and contact us now!" Tickets for the whole festival cost £25 per adult, £12.50 per student in full time education, with extra subsidies for BTS members. Tickets to the Sunday concert cost £14 per adult, £7 per child under 14. All these tickets include a post concert Manx Cream Tea. Contact: register@manxtrombonefestival.org

Friday night session celebrates 25 years!

Leila Kneale and Robin Boyle from Phynnoderree organised a wonderful reunion session at the Tynwald Inn, St Johns on Friday 19 October. With faces from over the years, the tunes rolled on and on.

Leila and Robin extended a warm welcome to everyone and reminded people that they were there every Friday if they wanted to have a tune.

Fiddle player and artist Heather Hall also launched her lovely new Manx music themed notelets which are available from the session. With a mixture of etchings and colourful graphics, they celebrate Manx music wonderfully.

Photos:
Andi Howland for MHF



Music making in the Isle of Man

*Feuillaghey kiaulleeaght ayns Mannin.
Jeant lesh cooney argidoil voish
Undinys Eiraght Vannin.*



Produced with funding from
The Manx Heritage Foundation

Artwork by Heather Design. The Net Left. Feel





BREE OCTOBER HOP TU NAA WORKSHOP WEEKEND

Bree celebrated Hop tu naa with its 7th annual weekend of music, dance and drama workshops at Douglas Youth Arts Centre on Kensington Road.

Taking the traditional songs, dance and stories of Hop tu naa as inspiration, the talented youngsters worked with Bree tutors to produce a very creative concert at the end of the weekend.

As well as performances from three new folk groups, Moot Reesht, The Weird Frogs and The Spooky Singers, the programme also included a new song called "Clock Strikes Twelve", a play about Jinny the Witch, compositions in the Manx idiom and a fantastic new dance for four called "The Accident" (Y Drogh Haghyrt).

The concert ended with an all-singing, all-dancing and all-playing rendition of Hop tu naa!



MANX NATIONAL AIRS THE LOST WORK OF DEEMSTER J.F. GILL AND DOCTOR JOHN CLAGUE

by Stephen Miller

Many will be familiar with *Manx National Songs* (1896) and maybe, less so, with *Manx National Music* (1898), both the outcome of the collecting activities in the 1890s of the Gill Brothers, W.H. Gill and Deemster J.F. Gill, as well as Dr John Clague. Planned from the start, however, was a trilogy of publications, and the one that did not appear was *Manx National Airs*. Deemster Gill, when President of the Isle of Man Natural History and Antiquarian Society in his retiring address from 1897 outlined the aims of this publication:

The large and increasing amount of our material causes us still to pause, but we hope ere long to be in a position to publish the third section of our work (which in antiquarian importance is the first), consisting of all the melodies we have collected, with suitable notes, explanatory of their character, peculiarities, probable origin and so on, indicating too the localities in which they were found, and the names, ages, occupations, &c., of those from whom they were obtained, and whose knowledge of them was traditional.

Manx National Music (1898) contained an essay by W.H. Gill titled "Manx Music: A Sketch," where he mentioned "[t]he propriety of these restorations, or the contrary, can be tested when, in accordance with our original plan, the actual melodies as we found them shall have been published in a separate volume." This line must have galled his brother and Clague as they were both then well aware that Boosey's promise to publish *Manx National Airs* was a verbal one only and not the subject of a contract as was *Manx National Songs* and *Manx National Music*, and further, he was not going to follow up on it. In addition, Gill himself did not particularly wish to see it appear and here was paying lip service to the idea. The line quoted contains the problem that he had with the intention to publish "the actual melodies," namely that people would then see the nature and extent of his so-called "restorations."

W.H. Gill produced the test pieces for the Manx Music classes at The Guild, drawing on the material that both he and Clague had collected. However, as Clague wrote to Morrison in 1908, about one of Gill's arrangements:

He is a life long friend though I dislike too much 'Anglicanizing' as much as you do[.] But what can we do?

Mr A.W. Moores collection is less altered than Mr Gill.

On the reverse, she had written, "From Dr Clague—his last letter he died in Aug. 1908." One feels maybe a judgement being passed here on Gill, Clague's despair present in his last letter to her. There is, however, a later letter from Clague to her and again we can see his thoughts:

I beg leave to return Mr Gills 'Leaves'[.] I am glad he is helping you on the choice of pieces, Although I think there is some truth in what he writes I wish he would leave the Manx Music as it has come down to us. At least you and I should like it much better.

Edmund Goodwin was an even more trenchant critic, writing of one of Gill's test pieces, "The 'restoration' is so different from Clague's version as to be practically another tune." Gill later found out about Clague's opinion, writing in 1912, that "Dr Clague's 'gibe' about this or that being 'not Manx Music but Mr Gill's Music' is merely an echo of one of my hypercritical audience at one of my London lectures."

Returning to Boosey, his argument against publication of the melodies was stated at length in a letter from W.H. Gill to his brother written on Christmas Day, 1895:

As to the "M.S. Collection" itself, Boosey is exceedingly strong in his opinion that its publication either [*interlined even*] later on is a grave mistake. Not only will it show our hand as to the amount of our material but it will give hostile critics much opportunity of condemning our work—my "restorations" would be condemned just like Tom Moores have been and even Stanford's as Boosey knows—and it would be open to rival publishers and arrangements[rs] to evade infringement of copyright. With[ou]t the "material" nobody knows what is copyright & what isn't. This argument is to my mind irresistible & convincing.

There are two arguments here against publication: the issue of “restoration” and that of economic advantage; one feels that the first suited Gill, the second Boosey. Indeed, Gill was even more trenchant in a letter to his brother from January 1896:

Melodies D° D° and I sincerely hope I may not live to see it out for it will damn my musical reputation as Tom Moore’s work damned his! T.M. did only what Villier’s Stanford has just done—but Moore was only a poet and an Amateur—Stanford is the Cambridge Professor—I am nobody.

There is an irony that on that same Christmas Day in 1895, Clague was to write to the Deemster that:

I have discovered a new “mine” at Bradda.

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

This situation was passed on to W.H. Gill by the Deemster, he mentioning in a letter from 28 January 1896, that:

His [ie, Clague] back is to the Wall & he was in his pocket some 30 or 40 new tunes principally from a blind man, w[hi]ch he says beat anything previously found. But pending this difference of opinion he will not let me see them. [...] The situation is critical So please try to devise something—or your work & ours will both suffer [...].

That Clague by the end of January had between thirty and forty tunes shows how fast he worked after discovering Kermode. On another tack, it is interesting that the few copy letters preserved amongst Deemster Gill’s papers deal with this dispute between the brothers.

There is a further irony here: Kermode was likely the only Manx folk singer whose entire repertoire has been recorded; Clague’s comment of collecting “three splendid old songs” shows the constraint of collecting in an time when pencil and paper was the medium of recording. Clague thereby worked with vigour with the aim of publication of this material at a time when Gill was (along with Boosey) spiking the very idea itself. That same letter from the Deemster contains the statement that “we on this side cannot consent to abandon the Melodies—they are peculiarly our part of the Work & when it was a question of Cost we agreed if necessary to pay for it—but both Mr Williams & Mr Boosey were willing to include it in the total Scheme. The difficulty must be faced & overcome.” We must now see Deemster Gill as a more active figure than has been assumed (see the phrase, “our part of the Work”); in other words, no mere bystander to the activities of his brother. Secondly, Clague as more than a song collector, being interested in the publication of the material he (and W.H. Gill) collected in a new editorial framework than before.

The question now arises as to how far to completion was *Manx National Airs*? With the loss of the Deemster’s letters to his brother, as well as the disappearance of the Clague archive (once held by the Reverend John Kewley), we have only the references in the letters from W.H. Gill to his brother to go on. Before the “showdown” between the brothers, a letter from October of 1895 shows that it was well advanced: “It seems to me you have the material already (I mean in the way of notes critical, histor[ica]l & topograp[hica]l.) As regards musical notes (beyond mere crotchets & quavers) I w[oul]d contribute my little quota; and there you are!”

Gill seemingly relaxed his attitude to *Manx National Airs* appearing, writing in 1897:

I wonder what is the latent phase of your cogitations and the Doctor’s as to the “Melodies.” I sometimes dream about it and think what a fine opportunity Moore missed of making a really interesting book. Even the folk lore of the book is disappointing to say nothing of the poverty of the musical subject matter.

There is still an edge here, the so-called “poverty of the musical subject matter” in A.W. Moore’s *Manx Music and Ballads* (1896) allowing the voice of “restoration” to be heard. However, there was a note of compromise:

As to my old objection of its showing up my “restorations” & other frauds there [*interlined* are] theoretical rather than real for I doubt whether any one would ever take the trouble of collating the raw material with the finished article. For all practical purposes the Piano Book [ie, *Manx National Music*] (whether it be good bad or indifferent) is certainly cert a clear and handy statement of the tunes such as those who may read and steal and hash up and do whatever they like with, and as few people like trouble the book will probably be adopted as the standard without question.

Later on though in the letter appears this assertion:

Then a question which greatly exercises my conscience both moral and musical is this. To what extent, if at all, may the melodies as we have them in M.S. be altered. They certainly will want musical editing and after our Editor's experience in "restoration" he will probably have to challenge the orthography of some of the tunes not excepting those of his own noting. This is a serious question considering the enormous difficulty (if not impossibility) of getting an absolutely first record.

Sophia Morrison once referred to Gill's own "mania for restoration." This is one of many statements he made on the topic.

The final question is, of course, the inevitable one—what happened to the manuscript of *Manx National Airs*? And not just the manuscript as such, but what about the field notes, the letters, the notes, and so on; in other words, the working papers behind the project itself. We simply do not know is the answer at present. One reasonable scenario is that the manuscript at least was given to Clague (or he asked for it) after Deemster Gill's death in 1899; after all, he was the co-editor and compiler of the material that lay behind the manuscript. It is of course possible, and maybe more likely, that he was the principal one of the pair working on it and not the Deemster, as he could read and notate music, unlike Deemster Gill. As a result, the manuscript was already in his hands.

If so, then in that case it passed into the hands of the Rev. John Kewley, who acquired both Clague's library and manuscripts on his death in 1908. Clague had no orderly system for his personal papers and Kewley found a state of chaos at "Crofton," Clague's residence in Castletown when he went to retrieve them. Later, when A.G. Gilchrist was editing the Clague folk song collection for the *Journal of the Folk Song Society* (1924–26), Kewley on two occasions fished out what was evidently a large number of the original field notes. These have disappeared from sight as have the rest of Clague's papers save—fortuitously given the circumstances—a number of his notebooks and the four tune books containing the tunes collected by him in the 1890s when he was working alongside the Gill Brothers (all now in the Manx National Heritage Library). The remainder of Clague's papers are lost; Kewley died in 1941, and seemingly made no provision for the papers to pass to the then Manx Museum Library. They have gone and amongst them is likely the manuscript of *Manx National Airs*.

"[A] book rather for a folk Soc[iet]y publisher and than a music publisher. Such would be Boosey's objection" was W.H. Gill's comment on *Manx National Airs*; again, an ironic statement, as he was to be one of the founders of the Folk Song Society whose editorial requirements matched those of the Deemster and Doctor and not him. And then his comment about recording in the field:

This is a serious question considering the enormous difficulty (if not impossibility) of getting an absolutely true first record. Next time I come over I will "fetch a compass." In other words I will bring a Phonograph. But even then the thing would have to be translated into black & white and different translators would translate differently.

If published as planned, the editorial technique of *Manx National Airs* would have established Deemster Gill and Doctor John Clague as the founders of a new approach to the presentation of the materials of vernacular culture; sadly, its loss removes these figures from the record unless the manuscript can be found. There is no evidence that W.H. Gill ever collected with the phonograph—if so, he would then have joined Béla Vikar, the Hungarian folk song collector, as one of the pioneers of song collecting in Europe with the phonograph.

We have here a double loss for the Island, namely *Manx National Airs*, and a new technique of field recording. The former was one of action, the latter of denial. It fell to Sophia Morrison to follow in the footsteps of Vikar and to be the catalyst to sound record Manx folk songs, but there we have (again) a collection that is now lost. However, behind all of this lies W.H. Gill—"I am nobody," he once wrote. If only he had embraced the publication of *Manx National Airs* and seen through his "mania for restoration" he would have been someone to note.

Stephen Miller, Vienna

WMA Xmas decorations and basket weaving course with John Dog Callister

John Dog Callister is doing a course of basket weaving or making Xmas decorations soon at Kirk Michael Hall. The World Manx Association has asked him to do the Xmas Decoration course with adults and kids on 17 November at Kirk Michael Hall, 10am to 3pm. £25 for adults and half price for kids, but that includes all materials. Contact Angie Weimar on 458391 if you are interested.

The Isle & the Sea - new CD project by Nigel Brown (Scaanjoon)

The Isle & The Sea is a new music and art project from Nigel Brown. The music and art work produced has been inspired by the Isle of Man. The CD is instrumental, atmospheric and ambient and there's a limited edition art print with the first 100 copies. At the moment you can buy it in Studio 42 in PSM (with the art prints), Shakti Man in Ramsey or Peter Norris Music in Douglas. Find out more on Facebook:

<https://www.facebook.com/pages/The-Isle-The-Sea/114710455350895>

Track by Track Review

Choughs Over Cregneash: This track was inspired by a walk around Cregneash last year and watching a flock of choughs doing their acrobatics over the fields. The display lasted for about 10 minutes and was the perfect finish to the ramble. The music attempts to capture the gliding and grace of the birds. The best way to enjoy the tune is to go out for a wander past the Chasms and head on the track back to Cregneash. When you spot the choughs put the music on and watch the birds in action. Don't forget to keep your wits about you on all coastal paths.

Field Song #1: This track was inspired by the Fairy Bridge in Kewaigue; the band Heron who recorded their records outside and listening to Pink Floyd's Granchester Meadows. I particularly like the bird in the background, who decided to add some vocals to the song. It's a laid back acoustic sound track to the Manx countryside.

Lament for A Whale: My Grandfather Hague told me that when he was a boy he walked from Port Erin to Langness to see the whale washed up on the beach. I believe the skeleton is now in the Manx Museum in Douglas. The music is intended to be a Celtic lament for this huge beast of the sea, punctuated with some harp which always reminds me of the ebb and flow of the waves.

Creaky Trees: I recorded this in a plantation and it took a while to find some suitably creaky trees. The idea first came to me after a walk through Ohio plantation on a wet and windy day last year. The place was suitably creepy and I pictured a music box playing in the background to add more atmosphere. The best way to enjoy this song is to listen to it in the woods at night, after watching a jumpy horror film.

Rain Raga: This is a short guitar track inspired by the kind of veil that comes over you on a grey and rainy day. The music tries to capture that mood where there is nothing on the TV; its grey, muggy and rainy and you don't feel like venturing out. Probably the best way to enjoy this track is to play it in a conservatory on a rainy Sunday; the rain will then sound in Stereo.

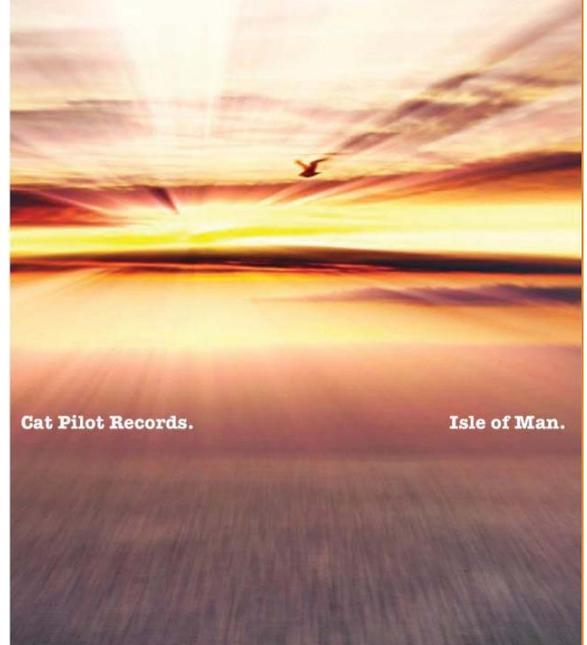
Fleshwick Soundscape: This track is based around an outdoor recording of the Sea at Fleshwick on a particularly nice March day this year. The music is an attempt to improvise around the seascape and reflect the beauty of the waves. It can be best enjoyed by playing the song in your car from the parking area at Fleshwick. I would use the term parking area loosely as its more of a turning point for cars.

The Cat's Whiskers: I originally was working on an acoustic blues piece when my cat knocked the recorder off the amp and wiped all I had recorded. being slightly angry I switched to electric guitar and re recorded the song and called it the Cat's Whiskers in tribute to my cat's help. Best listened to with a purring cat on your lap.

The Isle & The Sea: This was conceived during a walk around Scarlett last year, as a song about the sea and the land being lovers, meeting when the tides dictated. I started on some lyrics, but liked the tune so much I wanted to record it as a piece on its own. This is another track that might benefit from listening to during a coastal walk; stopping for a few minutes to watch the sea and land interacting.

Not a Breath of Wind: The track was written in my garden on a still sunny afternoon. It followed a night of rain/wind and was conceived as being a thank you for bringing stillness after such a bad slot of weather. I added the bells as a sign that the land was ringing out the changes, telling people that the storm had passed. I think this is a track to listen to in a peaceful grove, garden etc. thinking of new beginnings and not dwelling on what's been and gone.

The Isle & The Sea.



Port St Mary Lantern Making Workshops

Sponsored by the IOM Arts Council



Saturday 8 December & Sunday 9 December

At **Scoil Phurt Le Moirrey**

10:00am –4:00pm

These workshops are free of charge.

Please ensure that children under the age of 12 are accompanied by an adult.

The lantern walk will take place on **Wednesday 19 December** at 6pm from the school to the Carol Service at Living Hope Church.

Many thanks

Caroline Helps 467751/833208





The Manx Heritage Foundation
Reih Bleeaney Vanannan Trophy
CULTURAL AWARD

Nominations sought for 2012

The Reih Bleeaney Vanannan Trophy is awarded on an annual basis (subject to nominations of an acceptable standard) to the person, persons, or group whom the Committee acknowledge as having provided the greatest contribution to the Island's Cultural Heritage.

Nominations are being sought in relation to 2012.

Nominations must be submitted on the appropriate form which can be obtained from The Administrator, Manx Heritage Foundation, PO Box 1986, Douglas, Isle of Man, or from the website www.manxheritage.org/award

Completed forms should be returned to the Administrator no later than Friday, 30th November 2012.

The winner of the award will be invited to name a Manx cultural cause which will receive a donation of £500 from the Foundation and they will receive a further £500 themselves.

Past winners have included Maureen Costain Richards, Mona Douglas, Colin Jerry, Revd Robert Thomson, Mike Boulton, Leslie Quirk, Fred Radcliffe, Allan Skillan, Tony Hopson, Walter Clarke, Marshall Cubbon, Frank Cowin, Leslie Quirk, Juan Crellin, Y Vunskoill Ghaelgagh, Dollin Kelly, Dr Brian Stowell, Robert Farrer, Joan Caine, Dr Fenella Bazin and The Manx Folk Dance Society.

Further particulars of the award and nomination system may be obtained from the Administrator, telephone **676169** or by emailing manxheritage@manx.net

~ 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

CALUM STEWART HEIKKI BOURGAULT



www.calumheikki.com

nouvel album disponible

SCOILL REE GORREE
TUESDAY 6TH NOVEMBER
7.45 PM

(DOORS OPEN 7.15 PM)

Admission: Adults £8.00

Children £5.00

Fab Scottish-Breton duo Stewart/Bourgault will be making a special trip to the Island this month to showcase tracks from their latest album.

A leading instrumentalist in Contemporary Traditional, British Isles, European and World music, Calum Stewart is establishing a unique style along his way, the sound of his Wooden Flute being fundamental to this.

Coming from a new generation of Breton musicians, Heikki Bourgault's traditional yet modern, unique interpretations, push the limits of the open tuned guitar.

Evading time zones to play hide and seek with multiple natures : Traditional roots re-surfacing.

Calum is a friend of Shennaghys Jiu - he has performed at the festival for many years - and the gig is in Scoill Ree Gorree in Ramsey on Tuesday 6 November at 7.45pm. Tickets are £8 or £5 for children - get them on the door or contact Juan Garrett on:

[j.garrett\(AT\)reegorree.sch.im](mailto:j.garrett(AT)reegorree.sch.im)
who will hold them for you.

www.calumheikki.com

CONGRATULATIONS TO LAURA ROWLES WHO SUCCESSFULLY DEFENDED HER PHD THESIS AT VIVA VOCE LAST MONTH. LAURA'S THESIS IS ENTITLED 'THE IDENTITY OF THE FIDDLERS OF THE ISLE OF MAN IN THE TWENTY-FIRST CENTURY' AND SHE WILL VERY SOON BECOME DR LAURA PAYNE WHEN SHE GRADUATES FROM THE UNIVERSITY OF LIVERPOOL LATER IN THE ACADEMIC YEAR.

'In search of Manannan' is now in French!

After Barrule's success at the Lorient festival, someone has only gone and translated Greg Joughin's song into French! The cover is by duo Scattered Lands! Barrule say 'Thanks to Blandine for sharing this with us, c'est fantastique!'

<http://soundcloud.com/barruletrio/la-recherche-de-manannan>

www.barruletrio.com

St. Ninian's High School Community Council

Yuletide Market

Come and join us for a *Manx* themed Christmas
celebration at our new Lower School site



St. Ninian's Lower School,
Bemahague site, Onchan
Friday 7th December 2012
6.30pm - 8.30pm
Admission: Adults-£1 Children-50p



*Bree will be performing from 7-8pm
If you're free, come along and help us out!*

TRANSCRIPTION OF THE MONTH

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

The Days After

Cairistiona Dougherty 2011

Musical score for 'The Days After' in G major, 4/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff includes a repeat sign with first and second endings. The fourth staff continues the melody. The fifth staff has a first ending bracket above it. The sixth staff has a second ending bracket above it and ends with a double bar line.

This great little tune is by whistle player and singer Caz Dougherty, who is currently studying at Edge Hill University near Liverpool. Caz plays and sings with Turrys and The Reeling Stones.

FANCY GIVING BUSKING A TRY? THEN WHY NOT CALL GILL ANDERSON, TOWN CENTRE MANAGER ON 696304 OR EMAIL **GANDERSON@DOUGLAS.ORG.IM**

IN ADDITION TO MUSICIANS, THEY'D LIKE TO ENCOURAGE PEOPLE WITH OTHER SKILLS TO BUSK, FOR EXAMPLE JUGGLERS, CIRCUS ACTS, DANCERS, POETS, MAGICIANS, ARTISTS (PAVEMENT ART/PORTRAITS/CARICATURES ETC.), MIME ARTISTS, ACTORS, OPERA SINGERS, ACROBATS, ANIMAL TRAINERS, COMEDIANS.

THE LICENCES ARE FREE (CURRENTLY) AND BUSKERS CAN BUSK EITHER FOR THEIR OWN POCKET OR IN AID OF CHARITY.

CALENDAR

November

2nd O'Hooley and Tidow at the Three Legs Festival, Centenary Centre, Peel, 8pm, £15

2nd Music at the Club, Peel Golf Club, 8pm

3rd Hop tu Naa Kiaull as Gaelg, Albert, Port St Mary, 9ish FREE (bring your moots!)

6th Scottish Breton duo Stewart/Bourgault at Scoill Ree Gorree, Ramsey, 7.45pm £8/£5 see newsletter for details

11th Castletown Met Silver Band at Remembrance Sunday services, Castletown and Peel

17th Barrule at Scots Fiddle Festival, Queen's Hall, Edinburgh, 4pm www.scotsfiddlefestival.com

19th Robin Ward (Celtic and classical harp) at Ramsey Music Society, West Building, RGS, 7.45pm £10 on the door

December

1st A taste of Christmas (music and food) with Caarjyn Coodjagh, Charles Guard and others at St James' Church, Dalby, 7.30pm. Tickets £12.50 from Ginny Doyle 844031

2nd Castletown Met Silver Band at St Barbara's Day Parade/Service, St Thomas' Church, Douglas

7th Bree at St Ninian's Lower School Christmas Fayre (Bemahague), 7pm

7th Music at the Club, Peel Golf Club, 8pm

8th Bree busking in Douglas, Strand Shopping Centre, Douglas, 2-3pm

16th Caarjyn Coodjagh at Malew Church, 6.30pm

16th Perree Bane party and faith supper, Ballasalla Village Hall, 7pm FREE

26th Hunt the Wren around the Island (usually Port St Mary, Ramsey and St Johns)

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

*Special Hop tu Naa
session halfway*

*between the old and new
calendars this*

Saturday 3 Nov

at the Albert, PSM

*from gish...musicians,
Manx speakers, in fact,
everyone welcome!*

November's Music at the Club Friday 2nd, Peel Golf Club 8pm - 11.15pm

Admission £2 (to cover costs)

After the really wonderful session last month, Paul Reynolds wants to thank those folk who came along, and those who sang and played. It was quite exceptional.

The lineup is complete for the 2nd, with the feature group being "Blue Steel" featuring Pete Woodman.

Paul says "We also have Geoff Kerrison, Paul Cringle and Ann-Marie, Joe Hanlon and John Cowin. December's Club will now be an acoustic "Come - All - Ye" session.

People can perform a couple of songs at a time without using the gear."

Just turn up on Friday 7th December!

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