

mean foyir - september 2012

AUGUST SAW ONE OF THE LARGEST CONTINGENTS EVER TO REPRESENT THE ISLE OF MAN AT EUROPE'S BIGGEST CELTIC FESTIVAL - FESTIVAL INTERCELTIQUE DE LORIENT (FIL). WITH AROUND 800,000 VISITORS OVER 10 DAYS, FIL IS AN IMPORTANT MEETING PLACE FOR CULTURES AND FOR BUSINESS. THE IOM RUNS A PAVILION EACH YEAR TO PROMOTE MANX PRODUCE AND CULTURE AND TO SUPPORT PARTICIPATING GROUPS THROUGH A SHARED PERFORMANCE SPACE WITH THE NEIGHBOURING CORNISH PAVILION.

THIS MONTH'S KMJ FEATURES A SERIES OF REPORTS FROM AND ABOUT THE DIFFERENT PERFORMERS WHO FLEW THE MANX FLAG SO PROUDLY: NY FENNEE, RUTH KEGGIN & DAVE PEARCE, DAVID KILGALLON & RUSSELL GILMOUR, TURRYS & KATIE LAWRENCE, ALL SUPPORTED BY OFFICIAL IOM DELEGATE, AALISH MADDRELL.

Ny Fennee in Lorient

by Juan Garrett

Ny Fennee recently returned after representing the Isle of Man at the 42nd Festival Interceltique de Lorient and, although many of the group had attended in some capacity at previous festivals, this was indeed the first experience of a Celtic festival for many members of the group.

As this was going to be the largest representation Ny Fennee had taken to the festival, preparations began in earnest in May. Rehearsals were intensified and funding had to be raised towards travel in order to take the 28 members of the group to Plymouth. From there they boarded Brittany Ferries and were then the kind guests of the Festival Committee.

Once in Lorient, the weather, which had until that point been indifferent, was glorious and although threatened with rain on the day of the parade and again once during the week, it only amounted to one soggy half hour whilst performing at the Manx Pavilion at the Marina.

For many members of the group the highlight of the week had to be the parade. It was a chance to see other groups and witness the many colourful costumes on show, not least being presented with an opportunity to represent the Isle of Man and showcase our own colourful costumes. Ny Fennee certainly made an impact and had many photographers rushing to snap the impressive sight the group created.

Although it was to be the end of the week before the group had the opportunity to showcase their balanced programme of dances, the group could be seen regularly dancing at the Manx Pavilion or supporting Mactullagh Vannin or Barrule in their various gigs throughout the festival, including dancing at many community events such as Elderly People's Residences and hospitals.

Whilst the Grande Parade may have been the highlight for many, the Espace Marine Concert on the Friday was the reason for all the hard work and practice before and during the festival. Once again Ny



Fennee represented the Isle of Man proudly with a set of dances that showcased Manx Traditional Dance, from dances collated by Mona Douglas and Leighton Stowell, to newer dances written by Ny Fennee that maintain a style that is instantly recognizable as Manx.

Indeed the group's performance caught the eye of the show's director that day after their standing ovation, so much so that he wanted them to form the finale of the concert on the Saturday which was to showcase dancing from the Celtic World. Unfortunately, as the group had to leave on the Saturday Night, they instead performed at the beginning of the concert, but again wowed the audience with the spirit, style and grace that Ny Fennee and indeed the Manx has to offer.

All in all the group had a fantastic trip and again loved the opportunity to represent the Isle of Man on a big stage, showcasing what the Island continues to offer the Celtic Nations. It was a chance to meet up with old friends, witness at first hand that whilst only in a minority of people involved in traditional dancing here, they are part of a much bigger picture throughout the Celtic World. As such the group were able to make new friends, but also find a new sense of value in what they do on the Island in the continuation and promotion of our own culture.

Thanks must go once again to the organising committee for the invite and the opportunity to take part in such a prestigious festival and to our generous sponsors who helped.



Moving the mountain...Barrule storm Lorient!

Manx power trio, Barrule, hit Lorient like a storm, playing gigs in various combinations for the festival at a range of venues. The band also supported the Manx pavilion very heavily, showcasing Manx music and song to thousands and thousands of passers-by.

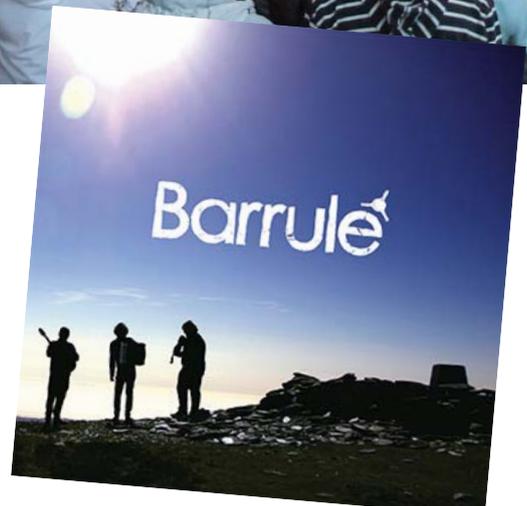
Barrule's debut CD flew off the racks in the pavilion and the band generated an excitable following who were captivated by their polished sets on fiddle, accordion and bouzouki. With Greg Joughin - guest vocalist on their CD - sadly not able to join them, Jamie showed just how much he had learnt from his father-in-law, singing songs in Manx and English with flair and finesse.

The band came home with an all too handy handful of prize money and more than a few bottles of Breton cider. More importantly, they came back having established themselves as the first professional band that the Isle of Man has seen - and a thoroughly excellent one at that.

**Barrule's new CD is available online here:
www.barruletrio.com/shop**

It is also available in Manx National Heritage shops on the Island - pick up your copy now!

Barrule will also be representing the IOM at Lowender Peran festival in Cornwall in October.



Sacred music in Eglise St Louis, Lorient

Through official delegate, Aalish Maddrell, David Kilgallon approached the festival with the idea for a joint concert between Manx and Breton musicians. Together with Russell Gilmour (trumpet), and Ruth Keggan (vocals/whistle) and Dave Pearce (guitar), David set about arranging a programme of music which would contrast well with the Breton choir chosen to perform alongside them.

The middle section of the programme was led by Manx Gaelic singer, Ruth Keggan, together with her Nish As Rish bandmate, Dave Pearce on guitar. She sang mainly religious songs - from carvals to new compositions - captivating the audience as she had done the previous year.

David used the opportunity to perform his own works for organ - two commissions from the Manx Heritage Foundation - which sounded fabulous on the rich sound of the St Louis organ. Joined by graduate of the RCM, Russell on trumpet, they put together new arrangements of traditional tunes including Mylecharane's March. Making full use of the acoustics and the balcony, the audience were bathed in glorious sound. The concert heralded a new stage in generating ideas for programming.



*with thanks to Caz Dougherty, Ny Fennee
& Aalish Maddrell for photos*

Nuit Interceltique

Ruth Keggan was invited to open the spectacle that is the Nuit Interceltique (previously known as the Nuit Magique) in the Stade du Moustoir in Lorient. The special evenings run almost every night of the festival and fetch some of the highest ticket prices as visitors are treated to a late night sample of musicians and dancers from all of the Celtic nations and a firework display. The event is projected onto huge screens at the back of a stadium and the atmosphere is electrifying! It is an honour to be chosen to sing the opening unaccompanied song - Ruth chose traditional love song 'Geay jeh'n aer' to set the mood for the event. One of the evenings was televised and an excerpt is available online here:

<http://www.youtube.com/watch?v=QcgQMh2RubA>



MANX GAELIC SINGER AND INSTRUMENTALIST,
RUTH KEGGAN, HAS A NEW WEBSITE:
[HTTP://RUTHKEGGAN.COM](http://RUTHKEGGAN.COM)

ARRANE SON MANNIN - GET WRITING!

Arrane son Mannin (a song to represent the Isle of Man) will be held in November/December 2012 and the winning group will go to the Pan-Celtic Festival in Carlow, Ireland, at Easter 2013.

Competition organiser, Fiona McArdle, suggests that now is a good time to start thinking about writing a new song - original lyrics and music - so that you have time to have it translated into Manx (translators can be found for you). For more details of the competition - which is open to any style of music - please contact Fiona on:

fmcardle@manx.net

Full details of the festival are available online:

www.panceltic.ie

Manx music in South Africa

Juan Wright of Sheean Prash recently received a request if he would grant permission for his transcription for brass quintet of the Manx National Anthem to be used in a Thanksgiving service as part of the Queen's Diamond Jubilee Celebrations in Johannesburg, South Africa on Saturday 15th September.

Kevin Smith is Chairman of the South African Manx Association and was delighted by Juan's agreement to include his brass parts for the Manx National Anthem in the service. "We have a very active Manx Association and they will be absolutely delighted to be able to sing the Manx National Anthem at the Service. We sing a fair amount of traditional Manx songs at our meetings during the year."

www.sheeanprash.com

Calling new Bree members...

Bree starts up again this winter term with an exciting calendar of Manx music events to take us up to Christmas. Young musicians in school years 6-13 are invited to join us at one of our forthcoming events and become a part of the ever-growing Bree Manx music youth movement. We'd prefer you to be fairly competent on your instrument, but no experience of Manx music is required! Singers and dancers are also welcome to join us for our big Bree weekend in October.

Each month we have an informal instrumental session where we play from the Bree Session Tune Book - this is usually held at Douglas Youth Arts Centre on a Saturday afternoon, but occasionally we take to the streets and busk! Once in a while we have workshops too - the main one being our annual October weekend at DYAC where young musicians, singers and dancers hone their skills and put on a wonderful performance for family and friends at the end. All activities are free.

FORTHCOMING BREE EVENTS 2012

- | | | |
|---------------------|-------------|---|
| Sat 8 September | 3 - 4.30pm | Bree session @ Douglas Youth Arts Centre |
| Sat 6 October | 3 - 4.30pm | Bree Scottish music workshop
with singer/guitarist Jenn Butterworth & double bassist Euan Burton @ Peel Centenary Centre |
| Sat 27 & Sun 28 Oct | 10am - 4pm | Bree 'Hop tu naa' 2 day workshop Weekend
(see application form at end of newsletter) @ DYAC |
| Sat 10 Nov | 3 - 4.30pm | Bree session @ DYAC |
| Sat 8 Dec | 2 - 3pm TBC | Bree Christmas Busking @ venue TBC |

The Bree Session mix 'n' match tune book is available to buy from the Manx Music Development Team for just £10. If you'd like to come along to Bree or buy a book, please contact Chloë:

manxmusicspecialist@mhf.org.im



THREE LEGS FESTIVAL

28 OCTOBER - 2 NOVEMBER 2012, DOUGLAS AND PEEL

The Isle of Man GuitarFest has now transformed into the Three Legs Festival. An indoor 'festival happening' of events, based at the Villa Marina Arcade in Douglas with two concerts at Peel Centenary Centre. Bringing together spoken word, singer-songwriters, guitars and other instruments, Three Legs Festival is simply all about excellent international talent and entertainment!

There'll be daytime workshops, lunchtime (free) and evening (paying) concerts, Hop tu Naa events and one special free daytime show for the very young (and very young at heart). Manx and island-based musicians will be involved throughout the week, supporting visiting acts, offering workshops and performing in songwriters' circles, "singarounds" and late night sessions.

Sunday 28 October – LAU www.lau-music.co.uk

Centenary Centre, Peel with support act Erika Kelly & Malcolm Stitt

BBC Radio 2 folk award winners, (best band, 2008, 2009, 2010) LAU are this generation's most inventive folk band - brilliant musicians, thrilling performers and free-thinking visionaries. This is a launch gig for their new album "Race The Loser" (out on Reveal Records October 1st), recorded in Scotland with American producer Tucker Martine (Sufjan Stevens, The Decemberists, R.E.M., Laura Veirs). The NME says of them: "unconventional and intricate, Lau are far from traditional". This is their first visit to the Isle of Man as a trio.

"Race The Loser" pushes Lau's complex, yet accessible sound, even further to the outer reaches of folk music whilst retaining all the strengths of the original acoustic trio (Kris Drever Vocals/Guitar, Martin Green Accordion, Aidan O'Rourke Fiddle).

Support from the very talented harpist Erika Kelly and outstanding guitarist Malcolm Stitt.

Monday 29 October – "Adventures Of A Waterboy" an evening with Mike Scott

Villa Marina Arcade, Douglas www.mikescottwaterboys.com

The Waterboys' frontman marks the launch of his memoir "Adventures Of A Waterboy" with an evening of readings from the book, followed by a short acoustic set with his colleague, fiddler Steve Wickham. The Waterboys are best known for classic songs like "The Whole Of The Moon" and ground-breaking albums including "This Is The Sea" and "Fisherman's Blues".

Mike's devastatingly honest and beautifully crafted memoir describes the adventures of a rock'n'roll seeker in quest of musical frontiers; it is serious, funny, profound, whimsical, revealing and enigmatic. Following his path through teenage punk bands, the success of The Waterboys and subsequent experiences in New York, Scotland's Findhorn community and beyond, Adventures Of A Waterboy doesn't so much unravel the myths surrounding Scott and The Waterboys; it blows them to smithereens. Don't miss this rare and candid encounter.

Friday 2 November – O'Hooley & Tidow

Centenary Centre, Peel <http://ohooleyandtidow.com>

Belinda and Heidi Tidow met on the Huddersfield music scene and started songwriting and performing together in 2009. According to the Guardian "the weekend's best band" at the recent Cambridge Folk Festival (<http://tinyurl.com/OH-T-Guardian>), this duo's beautifully unusual songs touch on everything from dark folk tales, ecology and cross-dressing historical figures through to the invisibility of the elderly and the global economy. Their new album "The Fragile", which was released in February 2012, sees them touring with their irresistible blend of striking arrangements, sublime harmonies and cheeky Northern banter.

Tickets will go on sale from the Villa Gaiety's ticketing outlets from August 30th.

Tickets for the Peel Concerts will be available in due course from Celtic Gold and Peter Norris Music.

Find them on Twitter: @ThreeLegsFest

Brought to you by JonnoPromotions, supported by the IOM Arts Council and in association with Peter Norris Music



Cooish Manx and Inter-Gaelic Festival 7-13 October 2012

Claare shallidagh - provisional programme

Jedoonee 7 Sunday	Leaght Ned Maddrell marish Dr Emily McEwan-Fujita, St Johns Mill, 2pm (Ned Maddrell Lecture with Dr Emily McEwan-Fujita, Nova Scotia)
JeJune 8 Monday	Possan Gaelgagh, Café Laare 7-9pm (Manx speaking youth club event)
Jemayrt 9 Tuesday	Brastyl ec Patchwork, Purt le Moirrey, 7.30pm (Manx class at Patchwork, Port St Mary)
Jecrean 10 Wednesday	Leaght yn Ghaaue marish Peter Hayhurst, Nunnery Chapel, 7.30pm (Lecture in memory of the Gaau (in Manx) by Peter Hayhurst)
Jerdein 11 Thursday	Bee yn Chooish, Greens 7.30pm, £t.b.c. (Meal for Manx speakers and leaners)
Jeheiney 12 Friday	Kiaull yn Chooish marish Macmaster/Hay, Ynnyd Keead Blein, 8pm £10/£7 (Cooish concert from Macmaster/Hay, Scotland)
Jesarn 13 Saturday	laa-fysseree cheu-mooie yn oik-postagh ayns Doolish (feiny laa) (info day outside Douglas Post Office) Seshoon ec yn Ablet, 9pm (session at the Albert, PSM)

Tickets for the concert will be in the usual Centenary Centre outlets very soon. More info on the artists and speakers is available online here:

<http://www.myspace.com/macmasterhay>
<https://sites.google.com/site/mcewanfujita/>

The Cooish is supported by the Manx Heritage Foundation and local businesses.



Irish Set Dancing Classes

Social set dancing class starts Thursday 13th September

8 pm upstairs at Macbeths Pub, Victoria Street, Douglas

Beginners will be taught basic steps and movements in a fun environment

Keep fit - Have fun - Have a beer

Anyone interested in having a go at set dancing is welcome

Musicians also welcome to play for dancing or just have a tune

This is a social get together venue with dancing for any ability - beginners to experienced

Turn up and have a go

or just arrive for skeet and beer

THE WEEKEND STARTS ON THURSDAYS!!

For Further information call Dave Collister 457268

Manx music & dance at Galeforce Summer School

Gale Force Theatre School's Summer School was an unqualified success again this year, with a healthy injection of Manx music and dance from the MHF Manx Music Development Team. In its fifth year, the summer school this time took the theme of 'THE SEA' and water was certainly evident in their dance, in their song, in their scripts and in their poetry.

Manx Music Specialist, Dr Chloë Woolley, had prepared two sessions themed on the sea. Together with her colleague, Dr Breesha Maddrell, she taught Flitter Dance, a new, simplified version of Illiam y Thalheur dance, songs such as 'Noon as noal' (Row, row, row your boat), Birlinn Ghorree Chrovan, and Smugglers' Lullaby. As well as telling the youngsters the legends surrounding the Island's mythical first ruler, Manannan Mac y Lir, they also played tunes like 'The Tiger' and '3 little boats'.

Part of the week involved performances outside to visitors and locals - Port Erin Train Station provided the venue for the Wednesday. Chloe had cunningly adapted Annie Kissack's 'Ta mee gimman ayns my ghleashtan' (I'm driving my car) to make it train-worthy and the students added movement.

Barbara Gale said 'The staff at the station were wonderful, encouraging them to give an impromptu concert in the waiting room between trains arriving and departing, and hot tea, cakes, lollipops were in great supply, The students aged 4 to 17 sang/danced/played in both Manx and English for over 2 hours and finished their programme with the 'run-a-way train' song and locomotive engine 'Huddersfield' obliging with 'tooting her steam' in all the right places!

In their final Concert at the end of the week they were able to conclude a very busy week with songs/dance/poems/dance all connected with 'THE SEA'.

Tutors included John Riley LRAM, Dr Breesha Maddrell, Dr Chloe Woolley, Paul Bradford, Jo Colgan, and Wendy Sutcliffe. Mrs Barbara Gale Founder/Director wanted to thank all her seniors, who, despite 'waiting with nervous anticipation' for their exam results, supported all the under 14's with great enthusiasm and fun, Moira Pain, Torin Lakeman, Katie Gudgeon, Katie Colgan and Lauren Harvey.



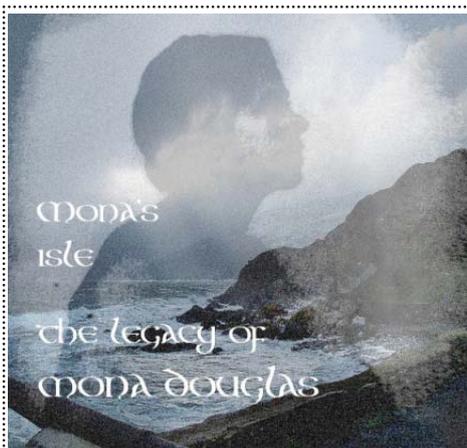
Mona Douglas Song-writing Project

Here's a picture of Clare Kilgallon, Annie Kissack, Greg Joughin and David Kilgallon hard at work at one of the Mona's Isle song-writing workshops. Dave McLean came up with the idea to celebrate the life and work of cultural revivalist and collector Mona Douglas in a special concert and a group of musicians and singers have been working on and off for a few months to prepare new songs, songs based on fragments collected by Mona, as well as settings of her poetry.

The concert on 22 September at the Centenary Centre will be free but tickets will need to be collected from the usual outlets in advance.

Cliogaree Twoaie and Caarjyn Coodjagh Manx choirs will also perform, as will dancers John Kilgallon, Rachel Clarkson and Paul Bradford.

Come along and celebrate with us!



Mona's Isle

A concert celebrating the life and work of
Mona Douglas

in music, dance and new original song

Centenary Centre, Peel

22 September, 7.30pm

Free tickets available from the usual outlets



Mannin Music is the exciting new project of David and Laura Rowles, and is a collaboration between some music teachers on the Isle of Man. The aim is to make finding a reputable music teacher easier by providing a central contact point for lessons in a number of different instruments. Currently lessons are being offered in piano, voice, violin, viola, flute, guitar, bass, drums, theory, GCSE/A level/IB tutoring, and also in recording and live sound engineering. Lessons are available in a number of different musical styles e.g. classical, folk/Celtic, rock and pop, musical theatre etc. It is also possible for students to gain qualifications through the ABRSM and Rock School exam boards. Mannin Music also plans to run a variety of different courses in the school holidays.

If you are interested in lessons, or would like to find out more about what is offered you can email info@manninmusic.com or phone **470248**. You can also find Mannin Music on Facebook, and keep an eye out for the new website: www.manninmusic.com – coming soon!

SUMMER SEASON COMES TO A CLOSE

PERREE BANE AND THE MOLLAG BAND GAVE GREAT PERFORMANCES TO ROUND OFF ANOTHER SUCCESSFUL SEASON OF MANX MUSIC AND DANCE AT THE VILLA ARCADE IN DOUGLAS, ORGANISED BY THE IOM ARTS COUNCIL OFFICE

PICTURED HERE:
PERREE BANE MANX DANCERS



New score for The Manxman from Stephen Horne

Extracts from press release from the British Film Institute

<http://www.bfi.org.uk/news/hitchcocks-manxman-announced-lff-archive-gala>

The BFI is pleased to announce that the grand finale of The Genius of Hitchcock project (June – October 2012) will be the BFI London Film Festival's Archive Gala screening, presented in association with The Krasner Fund for the BFI, of the world premiere of the BFI National Archive's new restoration of Hitchcock's *The Manxman* (1929).

This powerful love triangle set among the fishing community on the Isle of Man will be shown at The Empire, Leicester Square with a new score by Stephen Horne on 19 October 2012.

Clare Stewart, BFI Head of Exhibition & Artistic Director, BFI LFF said, "The *Manxman* as the BFI London Film Festival Archive Gala will be a fitting culmination to the BFI's extraordinary series of screenings of Hitchcock's newly restored silent films this summer. Critics and audiences alike have thrilled to see these films afresh, transformed by great new music and exciting settings. We are delighted to be showing *The Manxman* at The Empire, a cinema which Hitchcock knew, with an accompaniment from Stephen Horne, a hugely talented composer who is guaranteed to produce something worthy of the LFF's prestigious archive presentation.

Although an untypical Hitchcock work, *The Manxman* succeeds brilliantly on its own terms and features superlative performances from Hitchcock favourites, Malcolm Keen, Carl Brisson and the luminescent Anny Ondra.

Stephen Horne has been associated with the BFI for over 20 years and is an internationally renowned accompanist to silent films and a composer in his own right. His involvement with The Genius of Hitchcock began when he performed a partially improvised score at the world premiere screening of the BFI's new restoration of *The Ring* at the Cannes Film Festival in May to great acclaim, playing piano, flute, accordion and percussion. He will also play a musical accompaniment to Hitchcock's *Easy Virtue* in the autumn for screenings at BFI Southbank.

The Genius of Hitchcock is the biggest ever project undertaken by the BFI. *The Manxman* is the last of nine new restorations of Alfred Hitchcock's surviving silent films to be presented with new music, part of a series of spectacular events, launched as part of the Cultural Olympiad. The project continues through August into October with a complete retrospective at BFI Southbank, many international guests and a nationwide release of *The Lodger* in cinemas. Now in the final stage of the campaign, there is still a chance for anyone who would like to help ensure all nine of Hitchcock's surviving silent films can be restored to make a donation by visiting www.bfi.org.uk/saveafilm.

The restoration and presentation of *The Manxman* has been generously supported by Daniel & Joanna Friel, Ronald T Shedlo, and an anonymous donor. Additional funding provided by Deluxe 142.

Stephen Horne has already been in touch with the MHF Manx Music Team for ideas for the new score.

"AN INQUIRY INTO MANX FOLK MUSIC" A.P. GRAVES AND MANX NATIONAL SONGS by Stephen Miller

Manx National Songs was published in 1896, and whilst W.H. Gill was the principal architect of its form and contents, an important rôle was played by A.P. Graves. He may now be better known as the father of Robert Graves, of *I, Claudius* fame as well as *The White Goddess*, but in his own time he was a populariser of Irish song, most notably producing "Father O'Flynn."

In 1875, Graves found himself appointed as an assistant Schools Inspector in Manchester and that for the purposes of inspection the Isle of Man was curiously attached to that district, rather than to Liverpool as might have been expected. As inspector, he visited the Island twice, the first time in June 1875, and then later in 1878. In 1875, "[a]t 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."

As part of his enquiry, "I was informed that Dr Clague of Castletown had made a collection of it and to him I went, but without much satisfaction." Apparently, Clague had earlier lent part of his collection to Thomas ap Thomas (1829–1913), a Welsh harper, who had subsequently lost them, "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." Clague then evidently had a collection of some sort although its size at that date is unknown. Without Graves' comment this early collecting by Clague would be unknown—the date places Clague in the forefront of song collecting not just in the Island but also in the British Isles. He was to gain something of a "second wind" with Deemster J.F. Gill's proposal in October 1894 that he work together with him and his brother on what was later to be *Manx National Songs* (1896).

After initial fieldwork in 1895, W.H. Gill began work on what was to emerge as *Manx National Songs* the year after. The initial publisher was to be Joseph Williams of London but a meeting with Graves that year was to change the project in more ways than one. That summer Gill had made the acquaintance of Graves, who was then the Secretary of the Irish Literary Society. Invited to visit him at his house in Wimbledon in London, Gill discovered of Graves that "[h]e was closely connected with the Island and some of our people notably Hugh's and Amelia's family." "He confessed to me that he had entertained an ambition to write words for Manx tunes, that when in the Island he had projected collecting Manx Music, and that he had hoped to get the Doctor's Collection from him!!"

Gill's idea had been to issue a series of song books with Williams, the original Manx airs harmonised for the pianoforte and so a parlour room songster in effect, but with the Manx colour coming in the form of new texts essentially composed afresh by the Rev. T.E. Brown. That same letter mentioning his meeting with Graves (the exact date is unknown but must be close to the composition of the letter) mentioned two crucial matters: his date that same day with Williams and a recent letter received from Brown.

What of the meeting with Williams? Gill was now having second thoughts about publishing with Williams (he sent with the letter a lengthy memo that the Deemster did not fortunately return and so it is amongst his papers) and sought a delay in deciding what to do with him. And what of Brown? This was more the crucial issue:

I wrote to Brown appealing for help in the matter of words. For 3 weeks no reply. Then I wrote again making a still stronger appeal which drew from him the enclosed letter. (which please return as well as the Williams memo)

The letter was not returned and so we have Brown's answer. He replied to Gill on the 19 September 1895, having just returned from Ireland, "absorbed in Keltodom, oblivious, lost," as he put it. He was, however, straight to the point in his letter. "But the more I think of your request the more I see the



impossibility. Look here! This is the way it is." He was to continue:
 An adequate libretto for the dear old melodies? I cannot, I dare not. I can imagine no mood or [unreadable] the conditions. Tom Moore and his prettinesses, his prettinesses, simply terrify me. The Atmosphere of the Drawing-room? No, no! it won't do.
 Incidentally, A.W. Moore had also once badgered Brown in the same manner; it was Brown's refusal to work with either of the pair that was to effect the format of both Manx National Songs and Moore's Manx Ballads and Music issued that same year.
 There was a solution: the upshot of the meeting with Graves was that he agreed to supply words for six songs, making up one part of the songbook. But Graves was to have a more lasting effect than Gill could ever have foreseen, as it was due to him that he was to become involved (and, moreover, entangled) with the Boosey brothers for as long as he was to live.
 Gill wrote again to his brother again mentioning his second thoughts about publishing with Williams: When I reflected on the amount of midnight oil and the absolute surrender of all other employments to this one for twelve months continuously & the work still only in the rough; when I thought of the intrinsic worth of the material and of the inherent profit in the market to be got by others I began to think myself a great patriot but also a great fool."
 He then came across Graves again and "when I told him of what we proposed he was utterly amazed and asked if I was mad." Gill continued:
 Then he argued (very likely wide awake to his own interest & the chances of sharing in the plunder) what a splendid "find" it was and how foolish to give it away when one might honestly sell it, and to give it away too all at once.
 He pointed Gill towards Boosey who "commanded the market by means of his Ballad concerts, and so on." The upshot of this meeting with Graves was that Gill "went home quite convinced that I was a fool." Due to the influence of Graves, Gill met with the Boosey brothers on 18 October 1895. Discussing the likely market for what Gill had on offer, Boosey reasoned "by analogy putting the case in the form of a Proportion sum." Boosey's English, Scottish, Irish, and Welsh collections sold in the ratio of 10 to 5 to 2 to 1, "and [he] inferred from this what might be the expected numerical result representing the I[sle] of Man!" Nevertheless, they were interested, "[t]he principal interest from his point of view is centered in the Songs and their success will depend on the words. This greatly surprised me but we must defer to his opinion on this point."
 At the end of the month, Boosey had made an offer, one that Clague agreed ought to be accepted as soon as possible:
 I have just got home at 2. a.m. this morning and consequently cannot enter much into detail. I think you have done exceedingly well, and I should accept Boosey Bros terms at once. I am quite sure we can never do better. The "Committee" is unanimous.
 Gill was to mislead both his brother and Clague about what had been agreed with the Boosey brothers. The latter two thought that the format for their plan of publication was three-part: what was to become Manx National Songs (1896), essentially, as seen, a songster; Manx National Music (1898), a series of pianoforte arrangements only; and Manx National Airs, the tunes as originally collected in the field with extensive notes and commentary. The pair were to later find the first two were the subject of formal contracts, the third a verbal promise only and one that Boosey was later not willing to uphold. This was to divide both the Gill Brothers as well as Clague with W.H. Gill.
 In October 1895, Gill wrote to the Deemster, "Inexorable Fate has brought me into contact with Graves & his Crew. Now you seem to regard this as a regrettable or at least a dangerous experience." At the time, neither of them knew just how "regrettable" this would become but this "dangerous experience" started with one Alfred Percival Graves.

~ 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

TRANSCRIPTION OF THE MONTH

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

The Fisherboats of Mann

by Marlene Hendy
and performed
by Mychuracan 1993

Freely

Light the wind with fire, feel its icy breath burning your
flesh alive. Hoist the top-sail higher and we'll
sail on the breeze like the wings of a bird.

Moderato

Heave and ho with us, take the strain with us, hauling nets together. 1. From
2. 'Tis
3. To
north, south, east and west, the fish-er-boats are coming. In
well that we recall the days when such a sight was common. As
all who now are gathered here, we sing this happy chorus. And
silence scanning the far horizon's span. The
off to seek the herring grounds, both near and far from land. By
drink a toast to all who sail, we offer you this hand. Your
mist it melts, the haze has cleared, Man-nan lifts his mantle. Once
dark to reap the harvest where fish-es dance by moon-light. And
fish-ing smacks and lug-gers all, safe home-ward be re-pair-ing. Next
north, south, welcome the fish-er-boats of Mann.
home once more, re- turning, the fish-er-boats of Mann.
year, to Peel re- turning, the fish-er-boats of Mann.

Words and music by Marlene Hendy (from Mannin Folk) and performed by Mychuracan, this song was composed in 1993 for the Peel Traditional Boat Festival. The song is featured on CDs *The Best That's In* (MHF 2001) and *When Loud the Storm/Manx Songs of the Sea* (RNLI 2008). The song has been transcribed here by Chloë Woolley.

CALENDAR

September

8th Bree traditional youth music session, Douglas Youth Arts Centre, 3pm

21st&22nd Manx music and dance at the IOM Food and Drink Festival, Nunnery grounds, Douglas from 10am

22nd Mona Douglas concert, Centenary Centre, Peel, 8pm free tickets from usual outlets nearer the time

October

6th Bree traditional youth music Scottish workshops (ALL WELCOME), Centenary Centre, Peel, 3pm

6th Rachel Hair Trio in concert with Claasagh in support, Centenary Centre, Peel, 7.30pm £10 from usual outlets

7th-13th Cooish Inter-Gaelic Festival - see newsletter for details www.learnmanx.com

17th-21st Barrule at Lowender Peran, Cornwall www.lowenderperan.co.uk

27th&28th Bree traditional youth music workshop weekend - see end of newsletter for the application form

28th Lau at the Three Legs Festival with Erika Kelly and Malcolm Stitt in support, Centenary Centre, Peel, time tbc

29th Mike Scott at the Three Legs Festival, Villa Marina Arcade, Douglas, 8pm £18 tickets from www.villagaiety.com (NB 6 for the price of 5 deal available)

November

2nd O'Hooley and Tidow at the Three Legs Festival, Centenary Centre, Peel, time tbc

December

8th Bree busking in Douglas, 2pm venue tbc

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

Rachel Hair Trio in concert - Saturday 6 October, Centenary Centre, Peel, 7.30pm



"One of the UK's finest contemporary Celtic harpists and tunesmiths" *Songlines*

"Nominated Folk Band of the Year" *Scots Trad Awards*

One of the leading bands on Scotland's vibrant folk scene, the Rachel Hair Trio, presents a sparkling blend of melodic harp mastery, rootsy songs and sophisticated rhythmical drive. Fronted by acclaimed harpist-composer Rachel Hair and featuring the much-in-demand singer-guitarist Jenn Butterworth and top Scottish double bassist Euan Burton, the group has honed a repertoire drawn from traditional, contemporary and international sources to create performances that crackle with character, passion, verve and joie de vivre.

Support is provided by "Claasagh" a group of young Manx harpers that Rachel tutors once a month on the island with the support of the Manx Heritage Foundation.

Tickets are £10 and will be available very soon from the usual Centenary Centre outlets

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:** manxmusicsspecialist@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

BREE OCT 2012 APPLICATION FORM

Name of Student.....
 School.....School year.....Age.....
 Address.....
 Contact tel. no. of parent/guardian.....

Tell us some more about your musical interest:

What instrument(s) you play:

Fiddle Mandolin Whistle Flute Singing
 Guitar Bodhrán Piano Harp Other

What else you are interested in:

Composing Song Writing Manx Dance Drama

How long have you played your instrument/s?

Have you passed any grade exams on your instrument/s? Yes/No

If so, specify grade/level..... Yes/No

Have you played Manx music before? Yes/No

Do you perform in a folk music or dance group in or out of school? Yes/No

If so, which group/s?

- ♫ Students will require their own instruments where applicable.*
- ♫ No experience of Manx music needed, but students are expected to be competent on their instrument and must be in school years 6 - 13.*
- ♫ Students will require a packed lunch or written permission to leave premises (U16).*
- ♫ Students are expected to attend the whole weekend, unless otherwise agreed.*
- ♫ Bree is a Children's University 'learning destination'.*

Please return this application form by Monday 15 October to:

Dr. Chloë Woolley, Manx Music Specialist,
 The Stable Building, The University Centre, Old Castletown Road, Douglas, IM2 1QB
FOR MORE INFO email: manxmusicspecialist@mhf.org.im or tel: 695787

Filming and photos may be taken during over the Bree weekend for future promotional use.
 Parents – please sign here if you object to your child appearing in photographs:



A spooky weekend of
 free Manx music workshops
 for young singers,
 musicians & dancers
 in school years 6 - 13

Saturday 27 & Sunday 28 October

10am – 4pm

Douglas Youth Arts Centre,
 Kensington Road, Douglas

Concert for family & friends Sunday at 3pm

FOR MORE INFO email: manxmusicspecialist@mhf.org.im or tel: 695787
 Organised by the Manx Heritage Foundation & the IOM Youth Service

