

mee vayrnt - march 2013

A plethora of performers for Shennaghys Jiu 2013!

Shennaghys Jiu Celtic Youth Festival has been fixed for 22-25 March. The festival has a new website which is currently being updated but we're pleased to be able to tell you about some of the visiting performers from Ireland, Scotland, Wales and Cornwall.

Meini Gwirion is a group of musicians and dancers from Wales Featuring fiddle, cello, recorders, whistles, mandolin, Welsh and other bagpipes, they are experienced tymphath callers and teachers

The Brim are Jamie Toms (guitar) and Alan Pengelly (accordion) and together they showcase Cornish music at its best. Using their own very distinguished styles of playing, they play an eclectic mix of both contemporary and traditional Cornish music including their own compositions.'

Kerry Dances Ireland is an exciting, action packed, high kicking, highly entertaining Irish Dance Show featuring the finest Irish music song and dance. The performers are aged from 7 to 50 and many are Champion Irish Dancers and All Ireland champions. The performers have been featured on TV & Radio at home and abroad. All are deeply rooted in the Irish Traditions of their native homeland.

Highly Flung is a group of dancers aged between 20-26 from Edinburgh, formed out of the Christine Wilson Highland Dancers. With lots of familiar faces, the band consists of a mix of Celtic musicians from the Isle of Man, Scotland and Cornwall.

www.shennaghysjiu.com



Shennaghys Jiu Programme

Thursday 21st March

7.00 pm Official Opening (invitation only)

Friday 22nd March

Visiting groups to perform at local schools.

Friday 22nd March

7.00 pm Family Concert at Scoill Ree Gorree, Ramsey

Featuring: Share na Veg, Bee er dty Hwoaie, Dhoon School. Ny Fennee, Erika Kelly & Malcolm Stitt, Highly Flung

Admission Adults £3.00 Children £1.50

8.30 pm Family Ceilidh at the Masonic Hall, Ramsey

Featuring: Yn Tarroo Marroo Ceili Band, Kerry Dancers, Manx Ceilidh

Admission: Free with stub from Scoill Ree Gorree.

Admission: Adults £5.00 (without stub) Children £3.00 (without stub)

Saturday 23rd March

11.00 am Bree Trad Youth Session, Mitre Hotel, Ramsey (all welcome!)

12.00 noon Music in the Pub, Mitre Hotel, Ramsey

Featuring: Manx and visiting musicians

3.30 pm Cornish Dance Workshop, Masonic Hall, Ramsey

4.30 pm Scottish Dance Workshop, Masonic Hall, Ramsey

7.15 pm Concert & Celtic Ceilidh: Masonic Hall.

Featuring: Concert – Tree Cassyn, Meini Gwirion, The Brim

Ceilidh – The Brim, Scottish, Kerry Dancers

Admission: Adults £5.00 Children £3.00

Sunday 24th March

3.30 pm Welsh Dance Workshop, Masonic Hall, Ramsey

4.30 pm Irish Dance Workshop, Masonic Hall, Ramsey

7.15 pm Concert and Celtic Ceilidh at the Masonic Hall Ramsey

Featuring: Concert – Ballacottier Primary School, Becky Hurst & Alasdair Paul, Scottish Ceilidh – Meini Gwirion, Kerry Dancers, Manx Ceilidh

Admission: Adults £5.00 Children £3.00

Monday 25th March

12.00 noon Music in the Pub. Trafalgar Hotel, Ramsey

8.00 pm Bands Night, BarLogo

Featuring: Mollag Band, Scammylt, Grass Roots, Adam Melvin, Juan Hendy

Admission £5.00

www.shennaghysjiu.com

~ SESSIONS ~

THURS 8pm Singing session at The Royal, Ramsey

FRI 8.30pm Tynwald Inn, St. Johns FRI 9pm Irish at The Mitre, Ramsey

Shoh Slaynt open mic (1st Fri of month), 8.15pm, The Crosby Pub

Last FRI of month 9pm, Kiaull as Gaelg, Albert, Port St Mary

SAT 10pm Manx at The White House, Peel

Manx Music University Roadshow

by Chloë Woolley

Talented trio 'Barrule' took Manx music to hundreds of new ears on a recent tour of UK universities and colleges which offer traditional music tuition.

Organised by Dr Chloë Woolley, Manx Music Specialist for the Manx Heritage Foundation, the aim of the roadshow was to introduce Manx music to a wider audience through a series of workshops and concerts which would encourage traditional music students to add Manx music to their repertoire, stimulate research and develop links with the Isle of Man.

Professional musicians Tom Callister (fiddle), Jamie Smith (accordion) and Adam Rhodes (bouzouki) of Barrule are rapidly making a name for themselves as an exciting 'trad power trio' and their workshops and concerts went down a storm on their mini-tour of Scotland and North-East England.

Barrule performed at the National Centre of Excellence in Traditional Music in Plockton, Lews Castle College on Benbecula (University of Highlands and Islands) where they "painted wonderful pictures of Isle of Man place and tradition with their dynamically colourful and sometimes hypnotic arrangements", the Scottish Gaelic college Sabhal Mòr Ostaig on the Isle of Skye, the School of Celtic and Scottish Studies at Edinburgh University, and finally to students on the traditional music degree course at Newcastle University where they were assured "there will be a lot more Manx tunes heard in the North-East now!"

Dr Woolley, whose PhD was on the 'Revival of Manx Traditional Music', joined the trio at Edinburgh and Newcastle to give a lecture on the history of the Island's music, and each institution received a donation of music books, CDs and DVDs from the Manx Heritage Foundation.

For taste of what Barrule got up to on their tour, the band has put together a medley of their workshops on YouTube: www.youtube.com/watch?v=NNWyrmoXQk

Barrule have already gained a loyal following at home in the Isle of Man, including 900 Manx schoolchildren who saw them perform at an educational concert at the Gaiety Theatre during last year's Yn Chruinnaght Inter-Celtic festival.

Next for Barrule are gigs in Wales and Belgium. Their debut album is exclusively available in the Isle of Man and from the band's website, but it will be officially launched worldwide this Spring.

www.barruletrio.com

Right: Barrule's Tom Callister, Jamie Smith and Adam Rhodes with Anna Wendy Stevenson - Programme Leader for Applied Music at Lews Castle College, Benbecula

Below: Barrule Manx music workshop at Newcastle University



Manx music and dance training sessions for teachers

Two bumper training days of Manx music and dance were held for Isle of Man teachers in January. Organised by Chloë Woolley (MHF) and Jo Callister (DEC), the half day 'continuous professional development' sessions were designed to help teachers introduce or enhance elements of Manx culture in the classroom and encourage participation in the annual Manx Folk Awards (18-20 March).

Carol Hayes from Perree Bane dance group started with a fantastic workshop on Manx dancing, where she taught newcomers some old and new dances and suggested ideas for simplifying them for children. Breesha Maddrell then led an afternoon of 'Singing Manx Songs with Confidence', which focused on how to use straightforward Manx Gaelic songs in a variety of ways in the classroom. The next day started with a 'whistle-stop' crash course on the Manx tin whistle using the scheme of work 'Feddan' which was designed by Chloe Woolley for the Music Service's Primary Music Initiative. The teachers left equipped with resources to try whole-class teaching of the whistle themselves.

The final CPD was designed for teachers who already play a classical instrument which is also associated with folk music. Everyone took part in a basic bodhran lesson with Russell Cowin before embarking on some traditional techniques on fiddle with David Kilgallon, guitar with Malcolm Stitt or whistle with Jo Callister. The session finished with everyone playing a very impressive rendition of Graih Foalsey and Cum y Shenn Oanrey Cheh.

If you would like any information on workshops or training sessions from the Manx Music Development Team, please get in touch...



Manx representation at the Pan-Celtic Festival in Carlow 2-7 April

Winners of Arrane son Mannin, Banjagh, will represent the Isle of Man at the Pan-Celtic Festival in Carlow, Ireland at the beginning of April. They won £300 prize money from the Manx Heritage Foundation earlier in the year with their song, Ny Jean Keayney (Don't Cry). With travel assistance from the IOM Arts Council, they will take part in concerts and in the Pan-Celtic Song Competition.

Also travelling to Carlow with assistance from the Manx Heritage Foundation and their own fundraising is Manx Gaelic unaccompanied choir, Caarjyn Coojdjagh. The choir will also take part in competitions and concerts, and, as many members are instrumentalists, will help provide music for ceilidhs and sessions.

Pictured right is singer-songwriter from Banjagh, Jonee Fisher.

www.panceltic.ie



MANX FOLK DANCE PARTY SPRING PARTY

BALLABEG PARISH HALL (CLOSE TO "PARVILLE")

SATURDAY 13TH APRIL 2013 AT 8PM

DANCING/FAITH SUPPER/ RAFFLE

MEMBER £1 NON-MEMBERS £2.50

NOT JUST MANX DANCING, IT'S FOR ALL ABILITIES
EVEYONE WELCOME

YOUNG MUSICIAN OF MANN COMPETITION

DEADLINE FOR ENTRIES 4 OCTOBER

The Erin Arts Centre is pleased to announce that the 2013 Young Musician of Mann Competition will now be held later on this year

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

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

Competitors should contact the Erin Arts Centre for an Entry Form either Via

Email: information@erinartscentre.com

Tel: 835858

The closing date for entry is Friday 4th October 2013

[The event is postponed from March/June]

Weekend artisan markets looking for performers!

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

If you want more information, take a look at their Facebook page Manx Artisan Markets. If you are interested in performing please drop Peter Young an email detailing what type of performance you do and when you are available:

eventsolutions@manx.net



Barrule and Perree Bane at Cwlwm Celtaidd

cwlwmceltaidd.co.uk

Manx dancers Perree Bane make their by now almost annual pilgrimage to the Porthcawl Celtic Festival of Wales this month. This year they're joined by Manx trad power trio, Barrule.

The festival line-up includes acts from all over the Celtic world, including Jamie Smith's Mabon, The Hennessy's, Bridgend Male Voice Choir, Dawnsywyr Talog, Colum Sands and Sarah McQuaid.



**TalisMann Promotions presents
The Kelly Session Weekend
8-10 March 2013**

For full details, contact Mark Armstrong on talismann@manx.net

Friday 8 March

5.30 pm Language Workshop in Northern Lights in Ramsey with the Kelly's Cellars

Desy also has a degree in Irish Language and Literature and is qualified as an Irish teacher. The others are all fluent in Irish Gaelic too. The workshop will comprise Irish and local Manx speakers and details are available from Northern Lights itself.

Kelly's Cellars at the Mitre, Ramsey

Carl is putting on an Irish Stew and should you wish to go then please contact the Mitre direct (813045) to reserve a table £12 per person (from the Mitre)

Saturday, 9 March

– The Kelly's Cellars Session – Port St Mary Town Hall

Doors open at 7.30 p.m. for an 8.00 p.m. start

Tickets - £10 from Quine & Cubbon, Thompson Travel & Peter Norris Music

Alternatively contact Mark Armstrong direct on 498789

Bring your own drinks

Sunday 10 March

– The Railway Restaurant, Douglas (tbc)

from 12 noon lunchtime session for local trad musicians and the Kelly's

TalisMann Promotions
The Kelly's Cellars Session
Port St Mary Town Hall
Saturday 9th March 2013, 8pm (Doors 7:30pm)



A bit of Craic from Ireland – the original and best from the oldest licensed premises in the heart of Belfast - Kelly's Cellars, the home of Traditional Irish Music.

Kelly's has agreed to release the best of the best from their resident musicians to come to the Isle of Man the weekend before St Patrick's Day.

Sláinte

£10 (£5 under 14s)

Tickets available from Quine & Cubbon , Thompson Travel and Peter Norris Music or by phone (498789) Bring Your Own Drinks

Manx-Norwegian song and fiddle collaboration

At the beginning of February, fiddle player Tom Callister and singer Ruth Keggin travelled to Voss in Western Norway to begin a musical exchange with two Norwegian traditional musicians – Erlend Apneseth and Margit Myhr. Funded by the Manx Heritage Foundation, the aim of the visit was to share, explore and arrange fiddle and vocal music from both traditions. Below is a short account of their trip, told by Ruth:

On our first morning in Norway, Tom and I left the Bergen Hostel ready to start our journey to Voss. Our first challenge was to locate the train station. Leisurely walking turned into hurried dashing after Tom turned the map I was 'reading' the right-way up and suggested we walk in the other direction. From then on, Tom's navigational skills were trusted implicitly.

Two hours later we began work at the Ole Bull Akademiet in Voss, where Erlend and Margit are BA students. The OBA, affiliated with the Grieg Institute at the University of Bergen, is one of only three establishments in Norway where it is possible to study Norwegian folk music at Bachelor degree level. We firstly presented Margit and Erlend with copies of *Kiaull yn Theay 1 and 2* books, donated by the Manx Heritage Foundation, and then the four of us split into pairs in which to work.

Margit began by teaching me Hallings and Springars – songs which, like the Scottish *puirt à beul*, are highly rhythmic, and can be used to accompany dancing. Some of the dance songs used lyrics, while others used meaningless vocables. The act of singing vocables is called 'tralling' and is comparable with Irish liling, although Norwegians tend to use more rounded 'ooh' sounds, which are produced further forward in the mouth. The two of us also shared lullabies and songs with common themes: love, nature, occasionally weaving both Norwegian and Manx melodies together. The languages of the songs proved to be little barrier, and good progress was made: we found that our voices blended well and we highly enjoyed singing together.

Tom and Erlend found that the techniques involved in the fiddle traditions of each country were more complex than they had imagined, with contrasting bowing and ornamentation. Indeed, all of us found that the shapes of the melodies that we were learning were quite different to those in our own traditions, but we were enthralled by them. The four of us worked together to arrange songs with two fiddles providing rhythmic and harmonic accompaniment; this is quite conventional in Norwegian folk music.

All four of us had a great rapport personally and musically, and we found that our music-making hours, though numerous, passed far too quickly. Outside of work, there was enough time for us to go on a quick cable car trip to the top of a mountain, and Margit and Erlend kindly cooked for us one evening. There are plans to bring Margit and Erlend over in Autumn 2013 to continue the musical collaboration.



ISLAND *of* CULTURE

MANNIN ISLE OF MAN 2014

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

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

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

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

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

Application forms from:

Jan Cowan
Arts Development Officer and
Secretary to the Arts Council
Department of Community
Culture & Leisure
Illiam Dhone House
2 Circular Road
Douglas, Isle of Man IM1 1PG
Tel: 01624 694596
Fax: 01624 686709
Email: jan.cowan@gov.im
Web: www.iomarts.com



DAM Productions has produced some videos which sum up the ethos of Island of Culture. Check them out online - there will be more films in future:

Promo: <http://vimeo.com/59146773>

Full film: <https://vimeo.com/59115493>

“THE TUNES WERE MY ABSOLUTE PROPERTY” THE AFTERLIFE OF THE CLAGUE TUNEBOOKS

by Stephen Miller

In 1935, the *Journal of the Manx Museum* mentioned that “[f]our books in which are transcribed in Dr Clague’s own hand more than three hundred tunes collected by himself which are of special interest have been deposited in our Library.” It went on to add that:

These books were bequeathed by his widow to his intimate friend, the Ven. Archdeacon Kewley, who, being confident that it would be in accordance with the Doctor’s wishes, handed them over to Mr J.E. Quayle, B.Mus., who, having examined them very closely, says that while not all these tunes are Manx in their origin—many being so only by association—they do form the foundation upon which practically all later activities in the field rest.

Quayle went on to declare:

They are, he declares, a valuable contribution to the body of European Folk Music, and an imperishable monument to the memory of a great Manxman. In view of this, with the concurrence of the Archdeacon, Mr Quayle has deposited the books in the Library of the Museum.

Now the Manx National Heritage Library, the four tune books are to be found at MNHL, MS 448/1–3 A and MS 449 B. This note, certainly authored by William Cubbon, then the Director and Librarian of the Manx Museum, narrates an essentially *genealogical* afterlife of the Clague tune books. They pass first to his widow on Clague’s death in 1908, then on to the Rev, John Kewley in 1911, next given to J.E. Quayle at some unknown date, who later decided alongside Kewley to deposit them in the Manx Museum Library in 1935. However, as all the parties knew, there was another afterlife of the tune books, one that was not as straight forward as presented here, and one that had led to strife between all the parties involved.

Kewley was indeed a close personal friend to Clague as he wrote to Sophia Morrison in 1908, “I shall miss him very much indeed as I used to see a great deal of him. Only three days ago before his death he spent between 2 and 3 hours here with me.” He continued:

He has left an enormous quantity of Manx in the way of many scores of note books &c. I have been with Mrs Clague 5 or 6 days already sorting them out from among his papers. I fancy that some of them are practically ready for publication, but it will be some time before I shall be able to report on them.

Clague’s papers and his personal library passed to Kewley, and they were sizeable in the extreme as a letter from 1911 shows:

We had to take to our house, as far as I can judge, 6 or 7 tons of books & papers, & our house is only a small one. Consequently with books, papers & so many other things we scarcely have room to move among boxes, hampers, drawers & piles on the floors.

It was only in 1913, that Kewley was in a position to start literally shelving Clague’s library writing to G.W. Wood that “I completed the furnishing of the library 5 or 6 weeks ago, but I have not begun to put things in order. I wanted to know how your treasures were arranged & how far I could adopt your methods if allowed to do so.”

The understanding that Kewley would inherit Clague’s library and papers was informal, one between him and Clague’s widow, Margaret Eliza, as there is no provision made in her will about this. He later explained the position to Wood in a letter from 1917:

As you know, Mrs Clague left to me all the Doctor’s books and MSS. She was anxious that they should be dealt with according to the Doctor’s wishes, and she did not allow anyone to get any of the unpublished tunes. I knew how great regard he had for J.E. Quayle, B.Mus. and I told Q that he would be the first allowed to make use of them.

He went on to recount what had happened earlier in 1913:

One day, 5 Sept[emb]er 1913, Miss Morrison and “Cushag” came just as I was going from home. They suggested publishing some of the tunes in Mannin. I promised to consider this and I lent Miss M. 4 MS books to peruse and to make a list of such as had been published, as there were no marks on the MSS to shew what had appeared. Of course I meant to consider the others in conjunction with J. E. Q.

Kewley was certainly unprepared for what was then to transpire. Reading the second number of *Mannin* that year, he came across the statement that “[t]he Ven. Archdeacon of Mann has handed over to the Manx Language Society the highly interesting collection of Folk Airs left by the late Dr Clague.” His reaction was no doubt a predictable one: “I must say that I was amazed when I read Miss M’s report that I handed over the MSS to the M. L. S. I was furious over it.” He then came to the nub of the issue:

The tunes were my absolute property and I found that she had taken and retained copies of them and went on publishing them with[interlined out] consulting me at all about them. J.E. Q. thought that I had broken faith with him, and the position was unpleasant.

He went on to add “[o]f course, I could not do anything. She had the copies of the tunes. I could only grin & bear it. I do not know whether they are correctly copied or not.”

It was Edmund Goodwin who was to copy out the Clague tune books and Morrison certainly wasted no time, Goodwin writing the next day after she had borrowed the tune books from Kewley, “[i]t will be a great pleasure to me to copy out Dr Clague’s very interesting collection & do what I can with them. I shall return them as soon as possible.” Goodwin certainly set to work at once, writing on 10 September:

I have been spending every spare minute examining & copying Dr Clague’s grand collection of folk tunes. I am sending today four of them [interlined which took my fancy &] which may perhaps be suitable for your next number of *Mannin*. I have others also in hand & if you can spare the MSS books for another week or two I shall have most of the collection copied.

At the beginning of October he was still at work, “I am doing something at the copying of Dr Clague almost every day, but it will still be some little time before I have all finished.” It was to take him longer to copy out the material than he expected, as his letter from 7 December showed, “I hope to finish the copying of Dr Clague’s extensive collection of tunes soon. I am putting them in something of a connected order as to the subject of the songs—putting the sea-songs near one another &c.” His copying was seemingly finished by the end of the month as Morrison sent it on to John Curwen, the music publisher: “Herewith I enclose the late Dr Clague’s Collection of Manx Folk Airs. Will you kindly let me know whethir [sic] you would feel inclined to publish the MSS.” The reply from Curwen does not survive. There is no hint in Kewley’s correspondence that he ever learnt of this approach—in any case, the appearance of the tunes alone in *Mannin* was hard felt by him:

I have not looked at them in *Mannin*, and I suppose that I have finished with them now, & to a large extent with the M. L. S. too. I am a passive member only, and I fear that my interest in the Society is only a thing of the past. I cannot say anything about my grievance as Miss M. is gone, and she did splendid work.

Morrison died in 1917, and that threw into question the continued existence of *Mannin*, the small press magazine founded and edited by herself, and whose financial shortfall towards the end of its run was paid for out of her own pocket. Wood offered to take over its running, whereupon Kewley hearing of his approach wrote in reply:

I am very sorry indeed to hear of the rebuff you received in connection with your offer to run the M.L.S. magazine, but this is only in keeping with many other things. The Morrisons are only maintaining the family reputation, and I do not desire to have anything to do with or their magazine.

Evidently, Morrison’s actions still rankled with him and the whole Morrison family were thereby damned in his eyes.

Kewley, as seen, thought that Morrison’s actions were underhand (to say the least) but a letter sent to W.H. Gill in October 1913, gives something of her view on the matter:

When the Archdeacon gave me the MSS. he said that it was the late Mrs Clague’s wish that the Collection, if ever published, should be as Dr Clague left it—just the melody as jotted down in the cottage from the old Manx body who sang it to the doctor—he gives the name of each person who gave him a melody—we should also give the name just as Dr Clague does.

Being generous, one could say that she took Kewley’s words as *carte blanche* to do with she would with the Clague Collection—on the hand, she can be seen as being underhand in her actions with Kewley and more than dubious in claiming that he had gifted the tune books to the Manx Language Society and further so in seeking to publish them with Curwen without discussion even within the Society itself.

However, what she did needs to be seen in a wider context and then her actions can be better understood. In 1903, she wrote to Karl Roeder:

Mr Kermode has behaved very badly about your MS. I cannot understand how any person can be so culpably negligent with papers not his own. I am disappointed. I hoped some day to have read it, for I know its value from the thorough conciseness [sic] of your writings.

She went on to recount an experience of her own: Edmund Goodwin had written up material on Manx phonology (presumably as a guide to learners of the language) and “I gave the MS. to the Manx Language Society for publication. Our Peel Class guaranteed its cost. A literary committee was formed to discuss its merits.” No progress was ever reported and William Quayle, the Secretary of the mls, was unresponsive towards her demand that the manuscript be returned after a year’s deliberation. The upshot was one of action, though on Morrison’s own part:

Then when I went to Lonan to take it from Quayle, he coolly told me that the MS. had been sent into him by the Committee 6 months before, but that he thought it must be either lost or destroyed for he could not find the papers. I was “mad.” Occasions like these makes me feel inclined to “use language.” The MS. has never been returned. Mr Goodwin kept no copy, so it is irrevocably lost.

“My papers are so ‘mixed’ & scattered that my sort[in]g of them is almost hopeless.” So wrote W.H. Gill to

her in an undated letter. Later he was to seek to organise them and moreover to have them safeguarded after his death. And it was to be Morrison to whom he would look:

Thank you too for the honour you do me in asking me in the event of my surviving you—which I must remind you is only a possible, not by any means a certain contingency—to look after your Manx Music & papers. I doubt my power to undertake. Before I can answer definitely yes or no you must tell me exactly what you would wish me to do so.

This letter dates from 1911; that same year would see Karl Roeder dying, Morrison's mentor and amongst whose personal papers lay material collected by herself that she had sent to him for reading and copying. Roeder also had other material in his possession as she was to find out when calling upon his sister in Manchester as she recounted to J.J. Kneen: "By the way, I have called on Miss Roeder & she has given me a fat packet of Manx scraps—Faragher's of Cregneish letters to her brother, also four of F. Note Books, & letters from Hudson (weaver) Surby—letters of yours—two—& many others." This is the background to the copying of the Clague tune books: a concern over the very survival of such singular and vital material—best then copied for safety, and furthermore published for all to share.

In the end, some nineteen tunes from the Clague Collection were published in *Mannin*, serialised in six issues. Morrison's death in 1917, saw the closure of the magazine and the ending thereby of publication from the tune books. But this was not to be the end of the story. "I shall love to avail myself of your delightful offer to lend me Dr Clague's MS. collection. It is most kind, and I will take every care of the books while in possession [*interlined* of them.]" This was written by A.G. Gilchrist in 1916, and she would go on edit a substantial portion of the tune books for the *Journal of the Folk-Song Society* between 1924–26. It was due, of course, to Morrison that she had access to the Clague Collection in the first place. Kewley was involved in this editing venture; if Morrison still rankled with him presumably the chance to see Clague acknowledged in print in such a prestigious publication overcame any qualms he may have had in dealing with her proxy in the shape of Gilchrist.

The editing of the Clague material by Gilchrist was to lead to the recovery of more material relating to folk song from amongst the personal papers of Clague. "Since Part I appeared in *Journal* No. 28, a fortunate chance has led to the discovery of more Clague mss." In other words, Kewley had dug into the papers he had been passed in 1911, and brought up this material. She elaborated further in detail:

At the time when *Journal* No. 28 (Part I of this collection) was printed, it was believed that the words belonging to most of the tunes noted by Dr Clague were unhappily lost for ever. But last spring (1925), by a most fortunate accident Archdeacon Kewley discovered an old exercise-book, formerly in Dr Clague's possession, which had been used in preparing the catalogue of an Industrial and Art Loan Exhibition in Castletown, a number of pencilled fragments in Dr Clague's handwriting. These proved to be a the first verses and other fragments of most of the songs whose tunes the doctor had recorded separately in the mss. from which the selections in Part I were drawn.*"

The footnote added further that:

* Besides having the use of the fragments preserved in this note-book, I have still more recently had the opportunity of going through a batch of very rough early copies, in pencil, of many of the tunes; some of which are accompanied by the first verse, refrain, or other scrap of the text, in some cases by a title alternative to that given to the tune in the Clague mss. This has made it possible to eke out further the identification derived from the note-book.—a.g.g."

Where is this material now? Lost is the simple answer and but for Gilchrist publishing it there would now be no trace. Kewley died in 1941, and there is nothing known after this date of the whereabouts (or fate for that matter) of Clague's personal papers and library. By that date, the Clague tune books had passed to Quayle and (fortunately) on to the Manx Museum Library in 1935. It is still not clear why Quayle deposited them in the end, more than two decades after they had been somehow promised to him by Kewley for his own use and seemingly nothing done by him with them.

But what then of Edmund Goodwin's copy of the Clague tune books? At first, this seems straightforward, the Manx National Heritage Library possessing four sets of photocopies seemingly corresponding to each of the four Clague tune books. This is not so—they are, in fact, partial transcripts and so the issue is raised as to the whereabouts now of the full copy made by Goodwin. As Gilchrist wrote in 1924:

The Clague Collection, as I have received it, consists of 315 tunes and variants. [...] In 1913 the publication of selections from the tunes still unprinted was begun in *Mannin*, the half-yearly journal of the Manx Language Society, and in 1916 the editor, Miss Sophia Morrison, with whom I had been corresponding on the subject of Manx music and folklore, asked me to assist her in the [xiii] further selection of the most characteristic and valuable airs, lending me a copy of the manuscript for the purpose.

We know from examining the Clague tune books at MNHL, MS 448/1–3 A and MS 449 B that this count is correct showing that she indeed had access to a complete copy of the collection; incidentally, it also shows Gilchrist's editorial fidelity, "[t]he Clague Collection, *as I have received it* [...]" (emphasis here),

showing an awareness of the possibility that further material was potentially to hand, as indeed she was to find out was the case.

Goodwin's complete copy of the Clague tune books is now lost—hopefully, one could write misplaced—but what does its copying tell us? Firstly, from Kewley's reaction, that those involved in the Pan Celtic movement in the Island were not a harmonious group of individuals, egos becoming involved in the relationships between each of them. That this should be so should not be really surprising to us—whilst they can be seen to share the same goal, namely the recording of a passing Manx vernacular culture, that alone did not make them personable to each other. Secondly, what of Morrison's copying (or, rather, one organised by her) of the Clague tune books, the theme of the piece here? Due to her efforts, a copy was passed to Gilchrist, who was then sufficiently motivated to edit the Clague Collection over a remarkable three numbers of the *Journal of the Folk-Song Society*, giving a visibility to both Clague and Manx vernacular song culture never enjoyed before or since and one outside of the Island itself. The editorial process itself drew out more manuscripts from amongst Clague's personal papers, material now lost.

One must wonder what would have happened if Quayle had not deposited the Clague tune books as he did in 1935. Without the full Goodwin transcript, now missing, we would have had to rely solely on the Gilchrist edition of the material, augmented as seen by extra material produced by Kewley, and now lost. Whilst Goodwin's work is not locatable at present, we must acknowledge the effort of Sophia Morrison and Josephine Kermode in gaining access to the Clague tune books and having a copy made of them. Did the appearance of the Gilchrist edition of the Clague Collection later led to the deposit of the original manuscripts themselves? This is unclear as there is over a decade to deal with between their appearance in print and the handing over of the originals and so any connection at present does seem weak.

"There is no copyright of National Music [...]," wrote Clague in 1907. He was here referring to Boosey's demands for royalty payments if test pieces for the Manx Guild were taken from *Manx National Songs* (1896) or *Manx National Music* (1898). This notion of the ownership of the material of vernacular culture was ironically echoed by Kewley's letter from 1917 with regard to Clague's own collection: "[t]he tunes were my absolute property [...]." Not so, according to Morrison; the tunes belonged to all and, moreover, she would use *Mannin* to that end, to publish Clague's own collecting for those who were interested.

Morrison's copying of the Clague tune books was in the end neither underhand nor duplicitous—it can (and should) be seen as a perfectly necessary act, a safeguarding of the record of Manx vernacular culture as against the loss that she had already witnessed of other papers and manuscripts. And as regards her announcement that Kewley had handed over the tune books to the Manx Language Society, one cannot but admire her, in the forcing of his hand over the issue against his will. That she was mischievous is undeniable—and that adds to her strength of character. Whilst the Pan Celtic movement opened up a space for females such as Morrison to participate in, the boundary of gender still remained; one, however, that she was more than willing to disregard, as Kewley found out to his cost, she being neither decorous nor feminine as expected of the time. At the end of the day, Kewley did nothing to safeguard those papers that he received from Dr John Clague; Morrison, however, did so. And therein lies the difference between the pair.

LOOK OUT FOR STOLEN INSTRUMENTS

MANX MUSICIANS TOMAS CALLISTER AND ADAM RHODES WERE HIT BY A ROBBERY IN THE SEEMINGLY SLEEPY VILLAGE OF ESCRICK IN YORKSHIRE. AROUND £10,000 WORTH OF EQUIPMENT - INCLUDING INSTRUMENTS - WAS STOLEN.

OF PARTICULAR NOTE IS ADAM'S NIGEL FORSTER GUITAR BOUZOUKI - IT IS A DISTINCTIVE INSTRUMENT, SO PLEASE LOOK OUT FOR PEOPLE TRYING TO SELL IT ONLINE IN PARTICULAR.

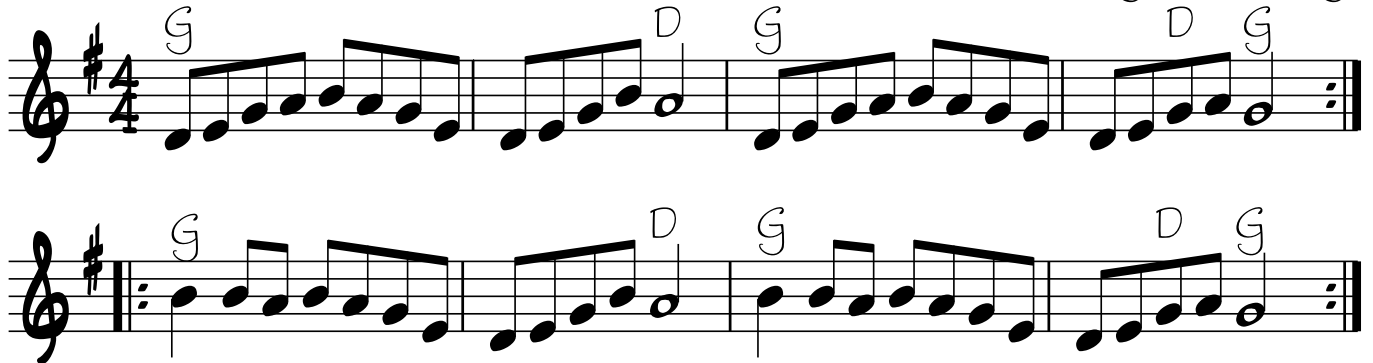
WWW.BBC.CO.UK/NEWS/UK-ENGLAND-21600347

TRANSCRIPTION OF THE MONTH

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

Nelson's Tonic

Peddyr Cubberley



WE THOUGHT YOU MIGHT LIKE TO PLAY ALONG WITH THIS PENTATONIC TUNE BY PEDDYR CUBBERLEY WHILE YOU'RE WATCHING THE BARRULE VIDEO OF THEIR WORKSHOPS - ENJOY!

WWW.YOUTUBE.COM/WATCH?V=CBB0A9B7_ZG

Ellan Vannin Pipes & Drums are looking for

DRUMMERS

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



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

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

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

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

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

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

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

You can also visit our page on Facebook.

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

MANXAID
presents

IT'S SHOWTIME

Shearwater Suite
Palace Hotel
Thursday 14 March
7.30pm for 8pm



Featuring
Shoddy Waddy

and
Manx Cabaret



Tickets £7.50

call 331367

CALENDAR

March

3rd Young Musician of Mann first round, Erin Arts Centre, Port Erin, 2.30pm, £5 more information www.erinartscentre.com

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

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

22nd-25th Shennaghys Jiu Celtic Youth Festival www.shennaghysjiu.com (see main body of newsletter for full listing of events)

23rd Bree trad youth music session, Mitre Hotel, Ramsey, 11am-12ish

April

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

27th-4th May Manx Music Festival (the Guild) www.manxmusicfestival.org

June

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

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

July

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

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

The Manx Heritage Foundation considers grant applications at their meetings which are generally held every other month.

A board of members makes awards within the framework of the policy to further its aims and objectives. Grants and bursaries have been awarded to groups and individuals for a wide variety of purposes, including the support of festivals and exhibitions.

To apply for a grant, contact The Administrator at P.O. Box 1986, Douglas, Isle of Man. Telephone (01624) 624093 or email [manxheritage\(AT\)manx.net](mailto:manxheritage(AT)manx.net)

Application forms need to be submitted over a week in advance of the next meeting.

The next meeting is scheduled for 3rd May 2013.

For information about some of the main grants awarded since 2000, see the listing of grants at the end of each annual report or set of accounts:

www.manxheritage.org

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

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

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

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

Contact Paul Reynolds: 01624 842108 or [pauljan\(AT\)manx.net](mailto:pauljan(AT)manx.net)

manx heritage foundation ~ undinys eiraght vannin

For information on Manx music & dance contact:

Manx Music Development Officer **Dr Breesha Maddrell:** mhfmusic@mhf.org.im

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