

KIAULL MANNINAGH JIU

Mee ny Nollick 2020 December

MANX MUSIC TODAY

Kiaull Cooyl – Manx backing tracks

A new musical adventure has been released by Culture Vannin called 'Kiaull Cooyl' – an album of specially composed backing tracks for musicians of all abilities to enjoy improvising over.

During the lockdown, Manx musicians, Rory Murphy and David Kilgallon, were selected to compose these brand new tracks for one of Culture Vannin's #Treisht2020 projects. Between them, Rory and David produced eight musical tracks which can be used for jamming along to at home, as backing tracks for live performances, or downloaded and incorporated into not-for-profit recordings.

Dr Chloë Woolley, Manx Music Development Officer for Culture Vannin, managed the project and said; "Rory and Dave used their own musical backgrounds to bring some really innovative ideas to the project and so you can hear a wide variety of styles, ranging from pop to folk. There are funky jigs and reels that may appeal more to instrumentalists, alongside reggae vibes and contemplative film-like soundscapes that singers might feel inspired to write lyrics to."

Rory Murphy is very experienced at composing incidental music and backing tracks, and he produces royalty-free tracks as Paint Music Production on Audio Jungle. David Kilgallon is well-known in the Isle of Man as a composer and also as a fiddle player, organist and keyboard player with bands such as Mec Lir and King Chiaullee.

The new music tracks are published online on Culture Vannin's BandCamp and SoundCloud pages. Individuals are welcome to download and incorporate the music into their own non-commercial (non-monetised) tracks which credit the composer and Culture Vannin. Any other rights or usage from third parties must to be negotiated with the composers and Culture Vannin.

Chloë added; "The magical thing about these tracks is that they are there purely to inspire musical expression. We can't wait to hear what creatives come up with!"

Culture Vannin would love to hear from any musicians who record themselves using the tracks, so please email manxmusic@culturevannin.im or tag Culture Vannin #kiaullcooyl in tweets and Facebook posts.

Rory Murphy: <https://audiojungle.net/user/paintmusicproduction>

David Kilgallon: <https://davidkilgallon.com/>

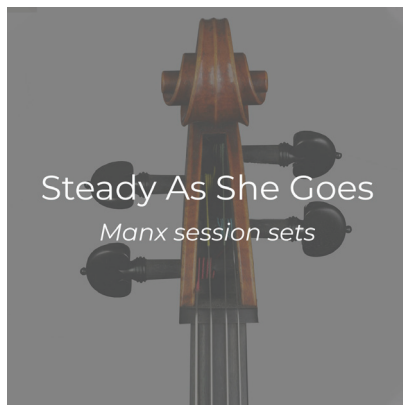
Hear the music here: <https://culturevannin.bandcamp.com/album/kiaull-cooyl>

In this month's edition...

- *HUNT THE WREN*
- *The White Boys*
- *New Christmas Songs*

Culture
VANNIN





Steady as She Goes: Manx Session Sets

If you've always wanted to join in at a Manx music session or play along with the band at a Manx ceili, then there is now a handy new resource available from Culture Vannin.

Dubbed "Steady as she goes: Manx Session Sets", some of the most popular Manx tunes have been brought together in a collection of sets, along with audio demonstrations performed at a steady tempo.

Manx Music Development Officer, Dr Chloë Woolley, saw the opportunity to commission the recordings during the Covid-19 lockdown, and husband and wife duo David and Laura Rowles were tasked with

performing the music on guitar and fiddle. Chloë said;

"David and Laura Rowles are well known music teachers on the Island, with years of experience playing Manx music, so they were ideally placed to record the tunes for us. A lot of learners or newcomers to Manx music are shy of joining in with the sessions when the tunes are being played at full throttle, and so there was a call for an aid to learning tunes and practising at home. The chords are straightforward to follow and there is a whistle version with finger numbers available too".

Aimed at budding folk musicians of all ages, the sets are groups of tunes chosen to easily be played together. Popular Manx jigs and reels like Three Little Boats, Creg Willy Syl, Mylecharaine's March and Car Juan Nan, are linked with slower airs such as Arrane ny Niece and Arrane y Chlean. There are also must-know session songs to sing along with, including Birlinn Ghorree Chrovan, Hunt the Wren and Hop tu Naa.

Sheet music and audio tracks can be accessed on www.manxmusic.com/learn_page_144681.html or Bandcamp: <https://culturevannin.bandcamp.com/album/steady-as-she-goes-manx-session-sets>



NEW MANX WHISTLE TUTORIALS

A series of short music lessons by one of the Isle of Man's leading musicians, Beccy Hurst who teaches some traditional and modernized Manx tunes on the whistle.

Tunes include:

- Down by the Green Bushes (jig)
- Kyndagh rish ny dangeryn jeh'n keayn
- Juan y Jaggad Keeir (polka)
- Hush! My babe lie still and slumber

See this month's KMJ Transcription of the month for Beccy's adaptations of "Juan y Jaggad Keeir" and "Down by the Green Bushes"

Watch them all here and download the sheet music:

www.culturevannin.im/watchlisten/videos/whistle-lessons-by-beccy-hurst-654273/

Kiaull Cooyl, Beccy Hurst tutorials and Steady as she goes are all Culture Vannin #treisht2020 projects. Manx Gaelic for 'Hope', a range of 'Treisht' projects were produced by professional artists through the lockdown:

<https://www.culturevannin.im/resources/treisht-2020-projects-647532/>



200 YEARS OF THE MONA MELODIES

Mandy Griffin and Frank Woolley performed all 13 songs and piano pieces from the 1820 publication of *The Mona Melodies* in a special commemorative event hosted by His Excellency The Lieutenant Governor and Lady Gozney at Government House and filmed by Culture Vannin (20th November).

Bob Carswell RBV gave a background to the 200 year old book which is very rare and was the first publication of Manx music.

The filmed performance and songs will be released by Culture Vannin in the not too distant future...

THE MONA MELODIES.
A Collection of
ANCIENT & ORIGINAL AIRS
of the Isle of Man.

ARRANGED FOR THE VOICE,
with a *Piano Forte*, accompaniment.

BY AN AMATEUR,

The Words by M. J. B.

Dedicated by Permission, To Her Royal Highness

THE DUCHESS OF KENT,

By Her Royal Highness's Grateful

and Devoted Humble Servant.

C. ST. GEORGE.

Price 8/-

*London, Published at Mitchell's Musical Library & Instrument Warehouse,
159, New Bond St. (opposite Clifford St.) & 23, Southampton Row, Russell Square.*



Ellan Vannin Pipes & Drums, Skeddán Jiarg Manx dancers and others provided entertainment at the Christmas lights switch-on & market in Peel at the weekend (28 Nov). *photo credit: Val Caine*

Until the Manxmen are driven away

The Selected Poems of Paul Lebedzinski



An evening of poetry, music & song, celebrating the life and work of one of the Isle of Man's greatest poets

FRIDAY 4 DECEMBER

7pm, in the Function Room or The Mitre Hotel, Ramsey
25 years after Paul Lebedzinski's untimely death, his work
is being published in book form for the first time by Culture
Vannin:

'Until the Manxmen are driven away: The selected poems of
Paul Lebedzinski'

To celebrate the book's release we are hosting a relaxed
evening similar to the sort of events at which Paul himself
first read his poems in the 1980s and early 90s.
Expect readings from Paul's work, others' poetry, songs and
Manx tunes.

The mic will be open & you are welcome to take part.

Free & open to all.

More information about the book:

www.culturevannin.im/news/a-favourite-manx-poet-in-print-at-last-654592/

LOCAL CRAFTS · WOOD FIRED PIZZA · FESTIVE DRINKS · LIVE ENTERTAINMENT

THE DOG'S NOLLI



NOON TO 11PM



FIND US AT EAST QUAY, PEEL

EVERY FRIDAY, SATURDAY AND SUNDAY THROUGHOUT DECEMBER

Join the Black Dog Oven and Foraging Vintners, for the ultimate winter pop-up! Acoustic musicians, entertainment, local artisan market, family friendly, dogs welcome. Visit Dog's Nolllick on [f](#) for daily details.



THE DOG'S NOLLI

4th - 20th DECEMBER 2020
Live Music



Friday 4th December
SHEDMEN ACOUSTIC SET
ARON HARWOOD

Friday 11th December
EOIN MOLYNEUX

Saturday 5th December
ALICE DUDLEY
KIZZIE PUZZAR

Saturday 12th December
TBC

Sunday 6th December
THE CHRIS WINCHESTER
ACOUSTIC DUO

Sunday 13th December
MATT KELLY
BRIAN BROUGH

Friday 18th December
BALLAGHS ACOUSTIC
SAM & ELIZABETH

Saturday 19th December
HAN-FX

Peel White Boys & Skeddan Jiarg 4pm

Sunday 20th December
BISKEE BRISHT



LIVE MUSIC FROM 8PM

Old Water Authority Yard, East Quay, Peel

Monthly 
Arts & Culture

MUSIC NIGHTS


Corrin Hall Peel
Friday 18th December
Doors @ 18:30 Show @ 19:00
Performances by Perree Bane & The Mollag Band

Tickets available from
 @IsleofManPavilion
 Adults £5 Under 16s £2
<https://www.ticketsource.co.uk/event-management-solutions/t-mpodnj>



Event Management Solutions **Culture VANNIN**

THE FRIENDS OF JURBY CHURCH



CANDLELIGHT CAROL CONCERT

9 DECEMBER 7.00 P.M.

Followed by mince pies and hot drinks

All proceeds to Jurby Church repairs

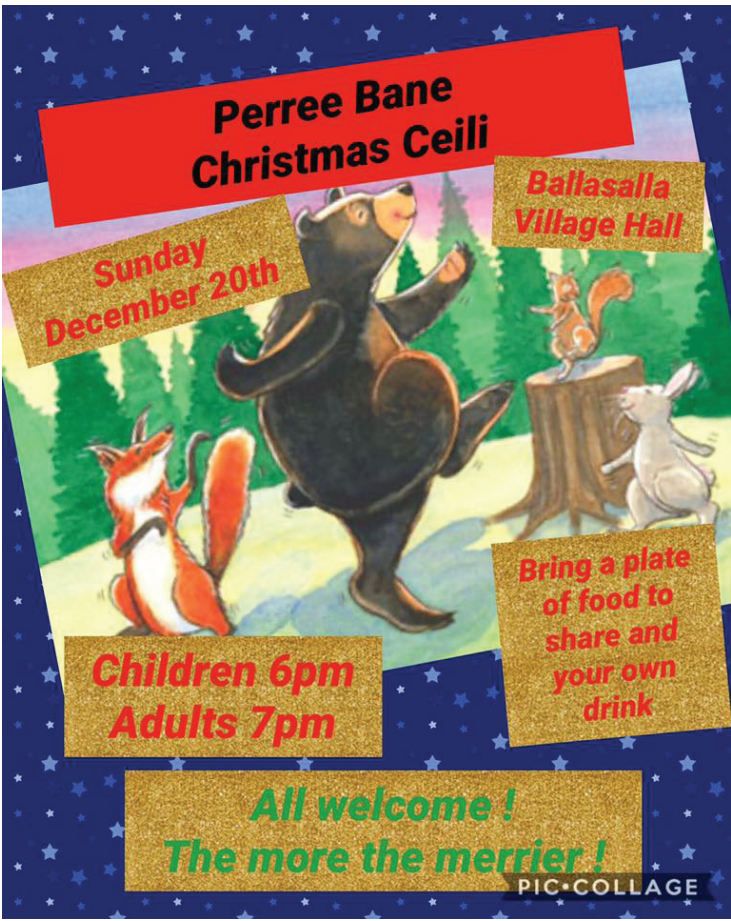
Contact: Sandra Kerrison Tel.898003 jurbychurch.friends@gmail.com

MONTHLY MUSIC NIGHT Tickets: Adults £5 - U16s £2 www.ticketsource.co.uk/event-management-solutions
www.facebook.com/IsleofManPavilion/ Or available on the door.

Perree Bane Christmas Ceili

Sunday December 20th

Ballasalla Village Hall



Children 6pm Adults 7pm

Bring a plate of food to share and your own drink

All welcome ! The more the merrier !

PIC•COLLAGE



LESH SHEE AS GRAIH

Friday 11th December
St Ninians Church

The Ballacottier School Choir.
The Jeff Jepson Band. Truman Falls.
7pm. Tickets £10. Available from www.jeffjepson.co.uk
All proceeds to www.graih.org.im

kiuill manninagh jiu 12/20 culture vannin

Hunt the Wren 2020

Join the 'wren-boys' all over the Island in celebrating this ancient custom through song, music and dance! [no wrens are actually harmed!]

RAMSEY - meet outside St Paul's Church at 10.30am.

ST JOHNS - meet at 10.30am in the Arboretum car park.

PORT ST MARY - meet at 10am in the Scoill Phurt-le-Moirrey car park.

TBC WILLASTON - meet at 10.30am Willaston School Car Park (opp. Manor Pub).

More information: www.culturevannin.im/manxfolklore/hunt-the-wren-469497/

After Hunting the Wren, head for the Cammag match on Tynwald Fairfield and no doubt there will be a trad music session in the Tynwald Inn!

Here's "Hunt the Wren" being performed at the session in 2018:

<https://vimeo.com/380293593>

Hunt the Wren.
(Sung by itinerant singers on St. Stephen's Day, December 26th.)
selected from Manx Society's Publications, Vol. XVI.

Hunt The Wren

Meet Scoill Phurt Le Moirrey
10am 26th December

Dancing around the Port and tunes in The Albert at noon.

All welcome, complete beginners very welcome!

PIC-COLLAGE

Hunt the Wren in Douglas
Saturday 26th December 2020



Start opposite the Woodbourne Hotel

10.15 for 10.30

Finish by Midday

Musicians, Dancers and Singers
and Friends – all welcome

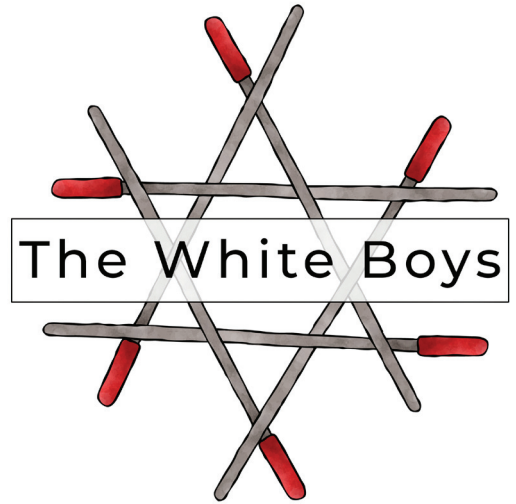
Please bring your own hand sanitiser and/or wear gloves!



Manx Gaelic choir Clogaree Twoaie will be carol singing around Ramsey, 11.30am.

Meet outside Courthouse on Sat 5th December.

All welcome to join in!



The Southern Whiteboys performances

Saturday 5th December: Port Erin Railway Station at 1pm. Then heading to Douglas for a few hours.

Monday 7th December: King of Egypt version of the play at 7.30pm in the Arbory Parish Hall Ballabeg.

Saturday 12th December: Colby Methodist church hall at 11am for another King of Egypt version.

Saturday 19th: Purt Le Moirrey at 10am, Purt Chiarn at 10.30, Balley Cashtal 11.15, Doolish 12.30 - 3, then Purt ny hInshey about 4pm.

All money will go to Moonjer Veggy.

The Peel Whiteboys performances

Saturday 19th December

11am Castletown Square

12pm Laxey square, New Road

1pm Ramsey, outside the Courthouse

3pm Peel, Michael Street

4pm Peel, The Dog's Nollick, East Quay, Peel





BREE'S CHARMING WORKSHOP WEEKEND

Join in the fun and watch Bree member's latest showcase concert at the end of the Bree weekend in October. There's a fishy reggae song, a play about the Lost Wife of Ballaleece, Manx dances and new compositions, and much more...

www.culturevannin.im/news/brees-charming-weekend-652425/

Christmas Creatives
An Advent Calendar With A Difference

ISLE OF MAN ARTS COUNCIL

Check out a new creation each day in the count-down to Christmas!!

www.iomarts.com

Arraneyn son Mannin
Jeeaghyn er-ash: a retrospective
Concert of some past winners
in Mann and Ireland
Saturday 9th January 2021
Peel Masonic Hall 7.30 start
Admission free (to hall capacity)
Raffle prizes welcome!
Enjoy listening to some great songs
- new and traditional!

?siht si enut xnaM tahw
WHAT IS THIS MANX TUNE?!!!
<https://youtu.be/nuT8j4MWLKU>

Youtube/Soundcloud/pdf corner!



Manx Christmas playlist:

<https://soundcloud.com/culture-vannin/sets/manx-christmas>

Download some festive Manx tunes to play:

www.manxmusic.com/media//Learn%20Tunes/CHRISTMAS%20MUSIC%20-%20Tunes.pdf

kiull noa



KIRREE FO NIAGHTEY - NEW VIDEO / NEW MUSIC FROM SCRAN

The Sheep under the Snow - a traditional Manx song, brilliantly re-invented by the mighty Scran. This was a creation of the Covid19 Lockdown in the Isle of Man, created by the members of the young Manx group themselves, and then woven together by Paul Rogers for Culture Vannin.

WATCH HERE: <https://youtu.be/GKfRQXuGNmc> <https://youtu.be/GKfRQXuGNmc>

More information about Scran: www.manxmusic.com/performer_465018.html

Scran's first album, 'Nane', is available to buy as a digital download here:

https://www.manxmusic.com/publication_552555.html

The lyrics to this traditional Manx song, with an English translation, is available here:

www.isle-of-man.com/manxnotebook/fulltext/mb1896/p186.htm

And read an article about the history of the song in the RESEARCH part of KMJ...



The release of Mec Lir's new album 'Livewire' is on the horizon... hear a teaser here:

https://fb.watch/20C8ocYc_I/

NEW Christmas EP *Lesh Shee as Graih!*

featuring

Once Upon a Wondrous Night

by the Ballacottier School Choir

Please Don't Get Me Anything

by The Jeff Jepson Band

Oie Sheeoil / Silent Night

Truman Falls with Ruth Keggan

With thanks to The Isle Of Man Arts Council and
Canada Life for their help and encouragement.

https://open.spotify.com/album/07mmxtwdVbGZ8EDHeh4LhS?si=_FinMSQIQkeA8BzJ8EKQaQ



www.amazon.co.uk/Lesh-Shee-As-Graih/dp/B08PB6XM3R/ref=sr_1_1?dchild=1&keywords=Lesh+Shee+As+Graih&qid=1606925335&s=dmusic&search-type=ss&sr=1-1



NEW CHRISTMAS HIT FROM BISKEE BRISHT!

Download '(Christmas) Maybe Next Year':

<https://biskeebriht.bandcamp.com/track/>

Or listen to it on your favourite streaming service:

<https://linktr.ee/biskeebriht>



Harrish y Cheayn - Across the Sea



Listen to Manx Christmas carol,
Oikan ayns Bethlehem sung in Jerriais!

<https://soundcloud.com/jerriais/lefant-a-bethlehem>

A band from Leeds have taken inspiration from the Dalby Spook, Gef the Mongoose!

Gef by Crake

from Enough Salt (For All Dogs) b/w Gef

<https://thankfolkforthat.com/new-release-crake-gef/>

Order: <https://sc.ffmpeg.to/crake>

<https://youtu.be/CAMvia9y9mA>

Manx Music Development Officer for Culture Vannin, Dr Chloe Woolley was a guest presenter alongside the Director of Festival Interceltique de Lorient, Lisardo Lombardia, earlier this week for UHI's MA Music Presentation Series on International Festivals and Celtic Connections:

Info about the course: www.uhi.ac.uk/en/courses/ma-music-and-the-environment/

Safeguarding - new resource page from EFDSS

At the English Folk Dance and Song Society we believe everyone participating in folk music, dance or other arts should be able to do so safely and without fear of oppression or abuse.

We work to promote best practice in safeguarding, to support those in the sector by signposting helpful sources of advice, and to facilitate honest discussion and positive action.

Anyone in a paid or voluntary leadership or organiser role within the folk arts has a duty of care towards people involved in their activity.

Please read our current Safeguarding Policy and our Safeguarding Guidelines for Online Learning, which are both on our Policies page. You are welcome to adapt them when creating safeguarding policies for your own activities, although bear in mind it is essential that each group or organisation creates its own policies based on its unique situation. All organisers need to ensure that their group or organization has its own safeguarding policy, which should be reviewed and updated annually.

A Code of Conduct, for your venue or activity, clearly displayed, shared, and implemented, is another important tool in challenging and eradicating abusive and oppressive behaviour. Read our Code of Conduct.

Another example is Music Industry Code of Practice which is a set of principles to tackle and prevent bullying, harassment, discrimination and other forms of inappropriate behaviour for all those working in the music sector. The English Folk Dance and Song Society, and many other music organisations, support and promote this.

For resources that may help young people and adults learn more about the complex area of Safeguarding, and how to take effective action to prevent and report concerns, go to:

www.efdss.org/safeguarding

RESEARCH NEWS

'Christmas Customs in Days Gone-by' by Sue Woolley.



When my father was young, in the early 1900s, he played in Peel Town Band. Early one Christmas morning the band congregated in Michael Street to play carols. After they had played a particularly rousing version of Good King Wenceslas, two ladies known as Aunty Min and Aunty Sal appeared at one of the upper windows. Aunty Min pushed up the sash window and beckoned to my father to come closer.

'Stanley', she whispered. 'Mother didn't sleep well last night. Here's sixpence. Would you kindly ask them to

move away?'

Nodding obediently and taking the coin, the mischievous youngster went up to the bandmaster and told him: 'They enjoyed King Wens'las so much, she's given us sixpence to play it again!'

That story reminds me of the noisy and irreverent bands of travelling performers who were very much a part of the Christmas scene in days gone by:

The White Boys acted out the story of St George & the Dragon. They were dressed in long white sleeveless coats decorated with coloured streamers, tinsel and evergreens and on their heads they wore high caps or turbans.

The Mollag Band, comprised of fishermen, had blackened faces and wore tall blue felt hats and old tail coats. They made an unholy racket with tin whistles, Jews-harps, tin-cans, and papered combs. They flourished and thumped mollags—inflated sheep's bladders. They performed a kind of twirling dance with high leaps, to their own singing of a wild dance-tune. They collected – or rather demanded – money and could appear quite menacing, especially to children. No wonder they were finally outlawed by the police.

On St Stephen's Day, it was the turn of the Wren Boys, who wore black suits and bowler hats, perhaps in imitation of pall-bearers. They carried a wren pole made from interlaced hoops, brightly decorated with ribbons and ivy, with a wren – sometimes a real one - suspended from the centre. They joined hands and danced round the pole to the accompaniment of a long, many-versed song telling the sad story of how the wren was hunted down on St Stephen's Day. It ends with the lines:

'The wren, the wren, the king of all birds, was caught St Stephen's Day in the furze. His body is little, his family is great, we'd ask you good people to give us a trate!'

The feathers were considered lucky, especially by seafarers who would ask for one and keep it all year.



Possan Mollag



All these activities were performed exclusively by men and boys - the women presumably being too busy with domestic duties for such frivolities!

For country people, Christmas meant a break from routine. They toiled hard all year, with little opportunity for rest and relaxation, but come December they looked forward to the Kegeesh Ommidjagh – Foolish Fortnight, which started on the shortest day, December 21st and continued right through to January 6th.

Throughout this period, only the absolute necessities such as milking and feeding the animals were carried out. Spinning wheels had to be put away, the making of nets ceased and no work of any kind was to be done until after Twelfth Night.

With two weeks of holiday ahead, there was much preparation to be done. Larders were stocked up with all sorts of provisions. The women got busy baking on a grand scale, making pies and bonnags, bunloaves and gingerbread. Homes were decked with holly and ivy, lamps lit and hearths glowed with a big sod of turf, the Manx equivalent of the Yule Log.

As well as family gatherings, it was a time for the community to come together. Barns were swept clean and decorated with evergreens. Every parish hired the services of a fiddler for the whole holiday. Mothers and fathers would walk long distances, often carrying youngsters on their backs, to join the communal festivities.

And on Christmas Eve, everyone flocked to the parish church for the Oie'll Verrey, the Eve of Mary service. The church was decked with holly and ivy (hollan as hibbin) and lit by candles. The service began with a hymn and a prayer. The parson then went home leaving the parish clerk to keep an eye on things. One after another, people would get up and sing or recite carvals, often of tremendous length, based on Old Testament themes of sin and repentance, death and judgment and the torments of Hell.

Boys would come armed with peashooters and take aim if a singer went on too long. When the big candle at the front of the church burnt down in its socket it was time to leave.

On the way home it was the custom to call in at the ale-house (thie oast) for a glass of spiced ale, Jough-y-Nollick. By the time the doors closed and the last customer was ushered out, the sun would be rising and it was Christmas morn.

Old Christmas Day, 5th January, was believed to be the true Christmas. It was said that at midnight on old Christmas Eve, bees could be heard humming praises, young bullocks knelt down in worship, and 'the myrrh' (Sweet Cicely) bloomed.

This was all a long time ago, but we who live in northern climes still need a mid-winter festival, where pagan traditions mingle with the Christmas story, to see us safely through this dark time of year. And we are maintaining our link with those who have gone before us when we gather together in church to sing carols and wish each other Nollick Ghennal as Blein Vie Noa.

Shee er Sheelnaue – a Merry Christmas and a Good New Year. Peace on Mankind.



THE DANCES - Excerpt from '...while the others did some capers': the Manx Traditional Dance revival 1929 to 1960:

1. Rinkaghyn Vannin

1.2 Flitter Daunse

The collection of this dance is at first complex in nature. Although related to traditions associated with Easter, the collection of this dance was a slow process over a number of years and is entangled with recollections of other games and dances.

The only strong dating evidence we have for the collection of this dance is in Douglas' paper of 1937 in which it is stated that this dance is incomplete. This paper associates the dance with Good Friday and a feast of limpets eaten on the shore. According to Douglas' source the remains of the limpets, cake and milk were thrown into the sea with a prayer or charm. A chain dance was then performed in the shape of an S to stamp out the embers of the fire. However, the dance could not be completed from this description. Later, in 1957, Douglas states that the dance has been completed thanks to the help of Mrs Radcliffe in Maughold who was able to demonstrate the steps. In this paper the dance is described as a ritual dance, although Douglas states that very little survives. However, rather fancifully, Douglas also posits that the dance links ancient Celtic ritual with modern custom – a supposition that has little to no evidence to back it up. This idea is also reiterated in another paper by Douglas 'Song and Dance in the Pattern of Old Manx Life' (MNHL 09545 Box 1) in which she again states that Flitter Daunse goes back to pre-Christian spring festivities and constitutes part of a pagan ritual.

A number of informants are referred to in relation to this dance. In a notebook titled Folklore Notebook: Dances full of notes on collected dances in Douglas' hand (MNHL 09545 Box 9) the first reference comes from Mrs Callow of Cardle Veg. Mrs Callow's recollections come from first hand experiences as a girl and it is from her that Douglas gets most of her information on the ritual held on the beach on Good Friday. Mrs Callow remembers a dance, but could give no other details than that it was danced in an S shape by couples. The 2nd reference in this notebook comes from Mrs Teare of Ballaugh. She says that the dance was an extension of the game 'Pancakes and Flitters' and was danced around 40 years ago. Douglas notes that the rhyme and dance are still well known by children and notes down the rhyme. Now there has evidently been some confusion cause here by the word 'Flitter'. The rhyme given to Douglas by Mrs Teare is the second half of the children's nursery rhyme 'Oranges and Lemons'. Once the bells have been named in the rhyme, the older version goes on to name the professions found in London. In one line 'Pancakes and Fritters' are mentions in relation to street side food sellers. This is backed up by a scrap of paper found within Douglas' notes (MNHL 09545 Box 7) in a folder marked 'dances'. Under the title 'Pancakes and Flitters' is the description of a dance or game in which two children make an arch and the other children run under it in single file chanting:

Pancakes and Flitters is the way of cantailers
I owe you two shillings, I'll pay you tomorrow;
Cur skillen, cur pingyn, cur argid son Caisht
As cha ver oo dou bee oo gheddyn dty vaash.
(Give a shilling, give pennies, give money for
Easter,
And if you don't give it to me you will die.)

The rhyme is striking similar in intention to Oranges and Lemons, and a similar game is played by children today. This game is evidently not related in any way to Flitter daunse, but has been included in notes and recollections due to a confusion between the words 'Flitter' and 'Fritter'. It does, however, go some way to illustrating that Douglas noted down all recollections relayed to her by her informants, even if they were tenuous or unrelated.



The final informant noted in Douglas' Folklore Notebook is an Ada Skillicorn who remembers the dance being performed on Dhoon head in approx 1900. Skillicorn took part in the dance herself and she was able to show Douglas the steps and movements. Douglas feels that it is a processional dance, although Skillicorn appears to be emphatic that the dance be danced in an S shape, which would tally with the first recollections of Mrs Callow. The dance as noted here is very similar to that which is danced today. However, during the simple sidings the 1st couples dance up and down the middle of the line while only the 2nd couples side, a variant that has not survived today.

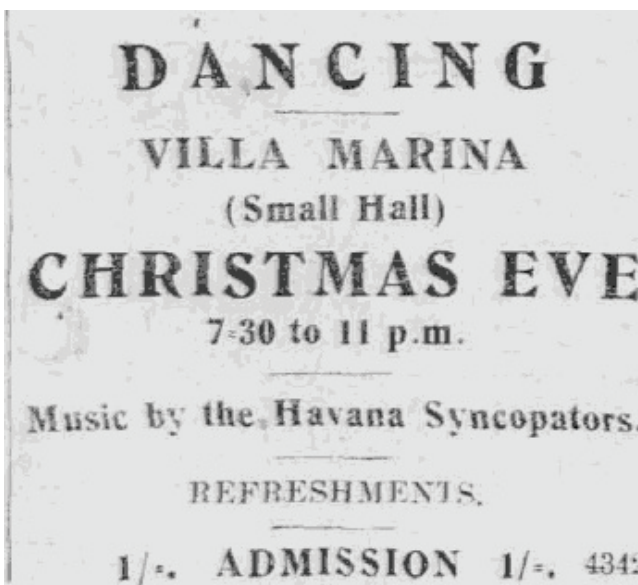
It would seem likely then that these notes were collected before and after 1937, although not before 1900 and not after 1957. The identity of Mrs Radcliffe remains a mystery though, as the final complete dance came from Skillicorn. This may be a simple case of mis-remembered information on Douglas' part. Or there is the possibility that the dance as danced today came from Radcliffe, with the simple siding steps being carried out by all couples. On a scrap of paper in Douglas' hand can be seen a set of notes for the dance as performed today (MNHL 09545 Box 7: Dances Folder). There it is described as a slow dance for as many as will.

The dance was not published until 1983 in Rinkaghyn Vannin in which Douglas states that the dance has a slightly unclear history, but it is related to a feast held on the beach and may have been to extinguish the embers at the end of the 'bally-hoo' on Good Friday after a tea of flitters or jacks. Again, due to its simple form Carswell (2004) feels that this dance is a realistic social dance.

By Cinzia Curtis 2006

READ FULL THESIS:

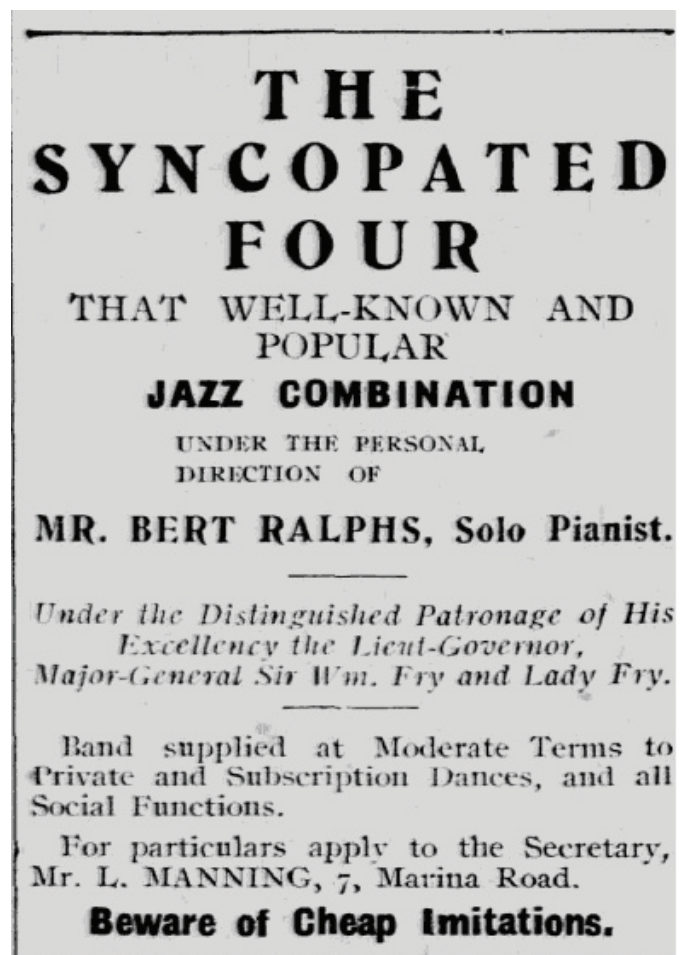
www.manxmusic.com/media/History%20photos/MANX%20DANCE%20THESIS%20Cinzia%20Curtis%202006.pdf



Thanks to Stephen Miller for these snippets from the past

Dancing Xmas eve 1924 12 20, Isle of Man Times

Syncopated Four: 1924 12 20, Isle of Man Times



Ny Kirree Fo Niaghtey

The ancient ballad 'Ny Kirree Fo Niaghtey' (Sheep under the Snow) was thought very highly of by some Manx people, and although recording a tragic episode of Island life, historically it ran a very close second to 'Mylecharaine' with its beautiful and expressive tune touching the hearts of many.

Over time there have been many versions of the song, but the core of the tale remains the same, recounting the heart-breaking but reportedly true story of the loss of innumerable sheep during an unexpected blizzard in the parish of Lonan during the late seventeenth century. Farmers were obliged to rely on local knowledge when it came to forecasting, but could easily be caught out by sudden changes in the weather.

This heartfelt lament is an emotional outpouring of despair, but the variance in detail, depending on which version you read, does cause confusion over the name of the farmer, the date of the tragedy, when the ballad was written and by whom. How many sheep died we'll never know, but some versions report that as many as two thousand sheep belonging to Raby Farm met their deaths. The farmer was reported to have taken to his bed owing to ill health and unable to attend to his sheep during that fateful blizzard. But who was the unfortunate farmer? Some versions of the song refer to him as 'Qualtrough Raby' (said to most likely be William Qualtrough of Raby Farm c.1660 – c.1685) but others say it was 'Nicholas Raby' (William's nephew Nicholas Kelly c.1695 – 1783) who later did live at Raby Farm. It was the custom to refer to farmers by the name of their farm.

First published in 'Mona Melodies' by John Barrow in 1820 (the son of Charles Barrow who was uncle to the novelist Charles Dickens and organist at St George's Church in Douglas) he fled to the Isle of Man to escape prosecution. A long list of subscribers included the names of John Dickens (the novelist's father) and other members of the Barrow family.

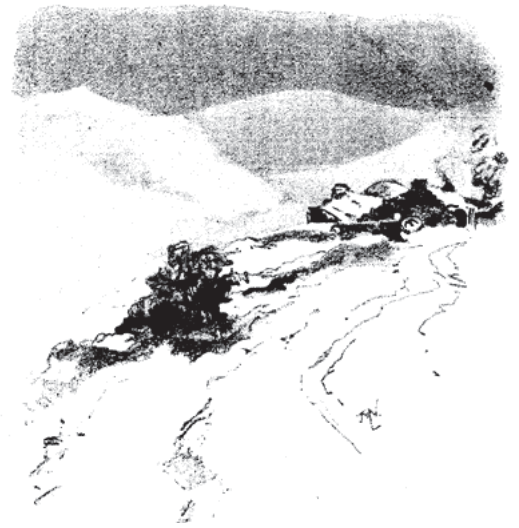
Celtic scholar and linguist George Broderick believes that the farmer referred to in the song must have been William Qualtrough. The song itself is said to derive from the late seventeenth, or early eighteenth centuries, which would predate Nicholas Kelly's time at the farm, but not that of William, the last of the Qualtroughs to hold the estate.

Oral tradition, however, needs to be treated with some caution, which may have been the view of William Harrison who edited 'Mona Miscellany' in 1869 who noted that there were several variations of the song.

William Kennish's recollections also give further tantalising glimpses into this oft repeated tale. He tells of the long probing-poles used by the shepherds in their desperate search, and the round 'breathing holes' formed by the heat of the animals' breath as they lay trapped in the snow. This had a dual purpose affording ventilation for the sheep and attracting the scent of the dog. The tradition remarked on here relates how the fated Nicholas Kelly was the owner of Baljean, Raby and Graanane estates in the parish of Lonan, a Member of the House of Keys and also the Captain of the Parish.

Kelly did not know how many sheep were in his flocks as they were known only by their shepherds' marks, but here we have some extraordinary additional information with reference to Kelly. A woman of the parish swore that Kelly had robbed her one night and he was taken to Castle Rushen to be tried for his crime. However, Kelly vociferously defended his corner, locating witnesses who confirmed that Kelly was enjoying the hospitality of a public house in Laxey at the time of the assault. The Deemster questioned how they could be so confident without a watch, or clock, but they responded that it was high-water. Later it was discovered that two Irishmen, apprehended in the area of Ballig in Kirk Michael, were guilty of the crime and duly executed. Unfortunately Kelly's defence costs were so great that he was forced to sell one of his estates to defray the cost, but in a curious twist of fate the purchaser's daughter married Kelly's son and the estates were later re-joined.

Well known Manx cultural field worker, Mona Douglas, collected an interesting oral account in 1929 from John Matt Mylchreest, living in the parish of Lonan. A shepherd crofter, he had his own remarkable



story to tell of living with his sister, Christian, on a small croft known as 'Thaloo Hogg'. Despite losing an arm in an accident whilst working on the construction of the Snaefell Mountain Railway, Mylchreest remained active and took care of himself until well into his eighties after his sister died. He was said to be a great storyteller with a number of songs and dances in his repertoire. He had worked for most of his life around Raby and for a time at Laggan Agneash, a croft at the foot of Snaefell. Mylchreest was well acquainted with the places referred to in the song and told how it was 'made on' Nicholas Colcheragh (a colloquial pronunciation of Qualtrough) before the Murrays (the Dukes of Atholl) came to Mann, by a young man living in Raby who was a wonderful singer and fiddler. It was said that after the great storm and the loss of his flock Raby also died.

By 1896, however, in A. W. Moore's 'Manx Ballads & Music' the story has been transformed and according to the Rev. John Quine, Vicar of Lonan, the song was composed as Nicholas Kelly lay in Castle Rushen accused of murdering 'a couple of old people who had a stocking' living on the slope of Snaefell. Upon the real murderers being discovered he was released without charge.

In that same year 'Manx National Songs' arranged by W. H. Gill promoted yet another version which indicated that all of the sheep were dead. A melodramatic flourish of the Victorian pen perhaps in spite of other versions suggesting that some did indeed survive.

The song has stimulated others to bring the story to a wider audience, including adjudicator Dr James Lyon at the 1909 Manx Music Festival who used his own arrangement of 'Ny Kirree Fo Niaghtey' as part of a test for Manx Senior Choirs.

'Ny Kirree Fo Niaghtey' also caught the imagination of Annie G. Gilchrist who highlighted the ballad in the 'Journal of the Folk Song Society' in 1926. Although it was thought to be unknown outside of the Island, Gilchrist spotted its kinship with two neighbouring Scottish tunes which dealt with the vagaries of shepherds and their flocks. Gilchrist pondered on the likelihood that various forms of a tune were derived from a common original and used for various pastoral ballads current in Scotland and possibly the Isle of Man in the eighteenth century.

Centuries have passed since the song 'Ny Kirree Fo Niaghtey' first became popular, but its appeal remains and despite its plaintive story is loved by many people both on and off the Island, but whether we will ever truly find the origins of this sad tale may lie with the diligence of future researchers and academics.

Valerie Caine © March 2013 (Courtesy of Manx Life – winter issue 2012)

ARRANE GHELBY - LISTEN TO MONA DOUGLAS

<https://vimeo.com/360302321>

A unique recording 1974 recording of Mona Douglas RBV telling the Manx folktale of the mysterious boatman from the West, leading into the song itself, performed by Bernard Caine RBV and Charles Guard.

culturevannin.bandcamp.com/album/the-mona-douglas-manx-ceili-1974

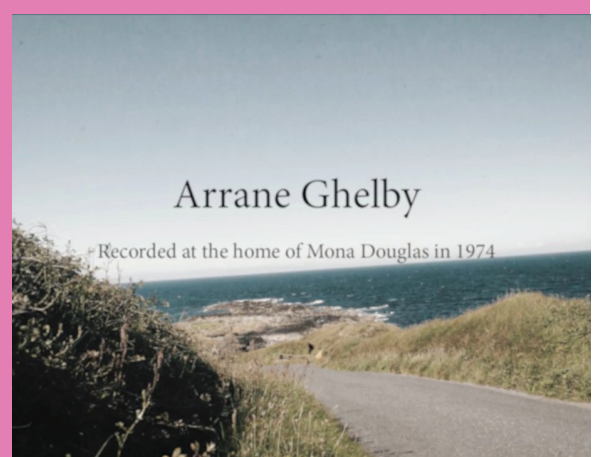
First published in 1913, the song was said to have been collected by a mysterious man who sailed to Dalby Shore (by Niarbyl) before sunset, who would never land, but stay in his boat singing this song. It was passed down through generations of Dalby people until it was printed in Sophia Morrison's 'Mannin' journal.

Mona Douglas, one of the most important figures in Manx cultural history, explains the song's collection at the start of this recording, made in her home in 1974.

The full recording, including this song and many others, is available for free download here:

culturevannin.bandcamp.com/album/the-mona-douglas-manx-ceili-1974

More about the recording which was donated to Culture Vannin by Wieky Beens from The Netherlands is available here: culturevannin.im/news_story_595379.html



DELEGATION FROM MANNIN ~ LORIENT 1976 ~ PART 3

THE EARLY DAYS - A PERSONAL PERSPECTIVE by Cristl Jerry

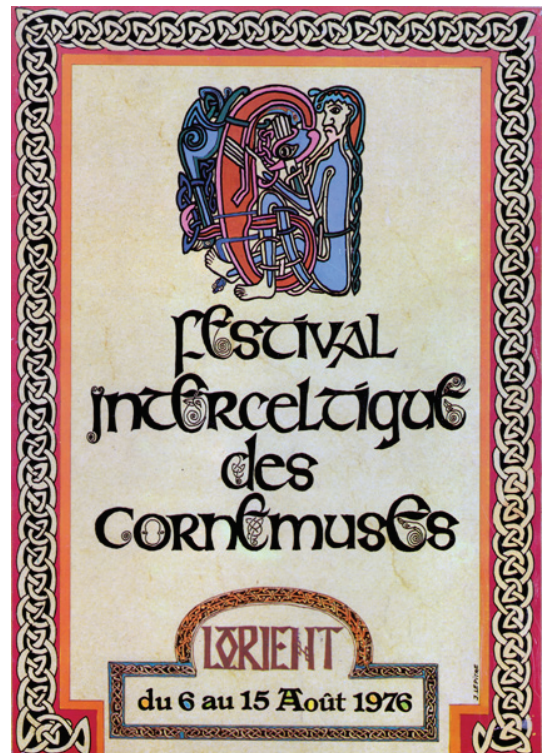
After such a very tiring journey, amazed as I was at children's fortitude throughout, I hoped we would all be in a fit state to do whatever was necessary to represent the Isle of Man in a favourable light. We felt it an important and onerous responsibility!

The heat of the day was beginning to calm down when at the end of our long journey we had finally arrived at the Palais de Congres. We were introduced to some of the festival organisers and were given some sort of passes and instruction to guard them with our lives. We had a meal in the large multi-purpose room, which was set out as a dining hall. This was the venue for us to attend if we wished to have meals provided by the festival. It was also a place to be available for the festival organisers to contact us. As the week progressed, the breakfast time meal was less and less well attended. This was mostly due to late night performances, Festou-Noz, the many other diversions and festivities available and most probably thick heads the following mornings!

I needed to make sure the young ones had breakfast, so went, almost religiously, each morning. It was the only meal without alcohol present! There was no point in taking tea, which consisted of jugs of not always very hot water and tea bags. They really don't know about tea do they!? Coffee was a better option, though tea would be my usual choice in another setting. All the meals for festival participants were made and served at the Palais de Congres and the kitchen staff did an amazing job considering the hundreds catered for, for three meals each day. Goodness knows how many meals were required on the day of the parade and when the bagad competitions were held, they employed many young students to serve at table and clear away. The kitchen also produced more food and drink for sale to the public attending festival events there. The town buildings still held a lot of heat during the evening, so we were pleased to be taken to one of the many residential schools where we would be staying. It seemed to us a strange arrangement, but Colin and Patrick had to go to a dormitory on another floor. Bridget, Kate and myself were on a females-only floor. I can honestly say I slept really well that night. Sheer exhaustion!

Next morning we were most surprised to see some burly chaps guarding the entrance to the shower block at the end of our dormitory. They were burly Galicians guarding their women folk. I think perhaps they were afraid some of the male population from another floor would make a nuisance of themselves. They were hardly likely to be in any danger amongst other females. In later years when we were bringing larger parties we insisted that our delegation were on the same floor. Updating the group/s on arrangements was a lot easier when we were reasonably nearby and there had been things stolen from the dorms in a previous year. Festival times would attract rogues and they eventually had to have people on permanent duty to ensure no unauthorised persons were able to enter the buildings where participants were staying.

We were introduced to the two people assigned to us and responsible to make sure we knew what and where we were supposed to be. Andreu and Monique were very kind and helpful and somehow got us to places where we would be performing or were required if it was some distance away. The events we most enjoyed doing were those in the suburbs in a community or sports hall. The local people were very appreciative and probably would not have been able to afford tickets for some of the big events in the centre of town. Andreu took us in his car to some of our venues and I think a friend or one of the journalists helped to get us all to venues. Other things we had to go to were receptions at the town hall and elsewhere and we also had journalists interviews and committee meetings to attend.



Our first really big audience was early on in the festival. It was an evening event in the football stadium with performances of items from pipe bands; Breton, Irish and Scottish, and dance groups. Ours was little more than a cameo appearance with just the six of us. We thought the least we should do would be to play something. "Arrane Ashoonagh Vannin" seemed the most appropriate choice under the circumstances - we had no prior warning of this. Fortunately Anne thought she could remember the words and scribbled them out for the rest of us. I'm not sure if the crowd on concrete steps were impressed or felt sorry for the little band of people from the smallest of Celtic nations, but we were greeted with uproarious applause! I took it as the former.

The whole town of Lorient including cafes, streets, shops had a general air of festivity with flags of the participating nations and it attracted many tourists. It was initially conceived as a bagpipe festival. I suspect the idea had developed from the monumental work done by Polig Monjarret, musician, collector of Breton melodies and creator of the Bagad Breton - the name adopted for a band composed of bombardas (a small, loud, reeded instrument) together with the Scottish piob mhor, sometimes referred to as highland bagpipes, and drums. The French government had conscription to national service in those days. All self respecting Bretons signed up to the navy, where they were able to learn instruments for the bagads and would be able to play Breton music. The finals of band competitions are held at the festival and are taken very seriously by the many bagads from all over Brittany - competition is very fierce. Anyone attending Lorient will attest to the sound of the bands and the tuning rituals that would go on day and sometimes night too, especially following these competitions.

The real star of year 1976 was the famous Breton musician, Alan Stivell. He had made his name as a harper, singer and composer specialising in Breton and other Celtic music. Galician dancing groups accompanied by their own bagpipe band (mouth blown, but very different from the Scottish pipes) and a choir were there. I had a feeling it might have been the first year for the Galicians. A large contingent of 150 from Scotland were there and brought a huge collection of different whisky types for a special tasting which was a feature that year. Not what I wanted to do in the middle and heat of the day. Plenty of others who were invited didn't seem to mind however!

There were many other events too - Breton wrestling, golf tournaments, art exhibitions, concerts, and much more. Of course the first Sunday was dedicated to the huge parade through the streets - all the visiting delegations as well as many Breton bands and dancers, so spectacular, with the many Breton dance groups wearing their many different regional styles of traditional costume, was, and I'm sure still is, a sight to behold! Most took the time to stop and perform a spectacular dance demonstration for a minute or two. The huge watching crowds had a real spectacle of sight and sound. It lasted about two hours from the start and finished at the Palais de Congres in those days.

This was a huge festival then and has grown much bigger in subsequent years. Bands of all types, choirs, dancers, with performances all around in the streets of the town, in marquees, concert halls, on outside staging at the fishing port and more venues in other parts of Brittany too. One year we did a day trip to St. Malo to perform at the Cathedral. That was about five hours return travel in those days.

Of course it was a great experience for us all that first year and I have no idea why we took it on for so many years. Somehow you get caught up in it and feel you are trusted to find what truly represents the Island's cultural best, and at the same time to encourage local groups and individuals to realise that what we have is worthy and we should be proud to present to the rest of the world. Understandably, it took Anne (Kissack) a long time before she would leave the Island to anywhere remotely as distant as Lorient. The travel was really tough and the climate so extreme. I remember thinking with dread about that first expedition of the couple of days it would take to reach Dublin on our return journey. Then we would still have five more hours on the Irish Sea to reach home. Somehow, the return journey didn't seem quite as bad - but then it always seems quicker when you're going home! The only time we went by plane from Dublin was the last time Colin and I went in 1995 to celebrate the 25th anniversary of the Lorient Festival Interceltique as it had become. This time we actually stayed in a Lorient hotel for the first time, like all the other delegation organisers always did. That was a real treat!

By Cristl Jerry 2020

A NEWLY-FOUND PHOTOGRAPH OF THE WHITE BOYS



The photograph above was recently noticed by James Franklin of Culture Vannin in *The Manxman*, a short-lived small format magazine that was published in the Island in the 1970s, where it appears as an illustration to an article titled “A Victorian Christmas” published in Number 7 (1976–77). The photograph has the simple caption, “The White Boys perform the legend of St George and the Dragon.” In the text itself, the White Boys receive just a brief mention and written in passing in a single sentence: “And later on, the White Boys would arrive in their weird and wonderful costumes to give their version of ‘St George and the Dragon,’ the traditional mummers’ play.” There is a disconnect between the rare prize of the photograph itself and the content of the piece which is standard fare.

Turning to the photograph itself, five of the seven individuals are dressed as one would expect the White Boys to be dressed, namely in white. As a check, posting the photograph to the Master Mummers Facebook group has not to date brought back any identification with an English mumming troupe, and so we can be certain that this is indeed the White Boys from the Island who are featured here.

Of the many questions, the first one is, inevitably, its date. The first figure on the left, a female, is wearing a pair of Mary Janes, and the popularity of that shoe amongst children points at least to the 1930s as a possible date (when the photograph is colourised she is sporting a pink pair of socks). The cloche hat that she is wearing was a style that was current in the 1920s, and into the early 1930s, again helping to narrow the date of the photograph to those decades. Broadly speaking then, the date is the interwar years. She is dressed all in white, as are the other three on the back row, all four of them brandishing a wooden sword. The three males are wearing wondrously elaborate headdresses and two of them are wearing a decorated sash across their chests, similar to the decorations on the headdresses, each though on a different shoulder. The figure on the far right has a jacket different to the other three with what appears

to be ribbons running down its face. The remaining three in the front row are dressed differently, as befits them playing different characters in the play. The two on the left and right are attired in working clothes, the former tie-less and sporting a frock coat and waistcoat, the latter in collar and tie and wearing a tunic-style jacket and both have on their heads top hats. The one on the left has a mock beard and the right-hand figure, incidentally the second young female in the photograph, is carrying a sweeping brush. This leaves the final member of the group in the middle of the row, dressed in white and wearing a hat of the same colour as well, and attired in a patterned dressing gown or house coat and also holding a bladder on a stick.

Next comes the question as to the characters being played here. Those with the swords are clearly the Saints or Princes of the mumming play (there are other names as well for those character rôles), and on the front row, from left to right, there is the Doctor (though without his bag), the Fool (suggested), and Devil Doubt. To date, there are seven play texts recorded as performed by the White Boys, with dates varying from 1832 to 1983. The issue here is in mapping the characters here onto one of these texts and as that is not possible they are performing an unrecorded text. This is not unexpected as names of characters outside of those named in the recorded play texts have been collected. As regards other questions, there is no clue as to where in the Island the photograph was taken given that the background is vegetation only and so idea where these performers were active. And, as a final question here, the occasion on which it was taken. Looking at the newspapers in this period there are references to the White Boys performing at various events and further work combined with that essential research tool—serendipity—is called for with the hope that further can be learnt about the photograph.

STEPHEN MILLER RBV

For the article in *The Manxman*, see Mary Blackburn, “A Victorian Christmas,” *The Manxman*, 7 (1976–77), 37–42, with the photograph and text found on 41. For the White Boys in general, see Stephen Miller, “Who wants to see the White Boys act?” *The Mumming Play in the Isle of Man: A Compendium of Sources* (Onchan: Chiollagh Books, 2010). Earlier, Stephen Miller, “‘Here comes I that never came yet.’ The Castletown White Boys,” *The “Town Clark’s” Castletown*, ed. Lady Eva Wilson, Castletown Heritage: Occasional Papers, No. 2 (Castletown: Castletown Heritage, 2009) 95–97. For the play texts extracted from Miller (2010), see Stephen Miller, “Enter St Denis and St George.” *The White Boys Play Texts* (Onchan: Chiollagh Books for Culture Vannin, 2018).



FIND OUT MORE ABOUT
THIS OLD TRADITION AND
WATCH FILMS OF THE PLAY:
[www.culturevannin.im/
manxfolklore/the-white-
boys-505782/](http://www.culturevannin.im/manxfolklore/the-white-boys-505782/)

Haydn Wood and the Isle of Man, a chronology from the Isle of Man newspapers

Compiled, edited and annotated by Maurice Powell

Extracts from the Manx newspapers

Isle of Man Examiner, 27th December, 1899: Christmas morning Service at St. Matthews' Church, Douglas,* accompanied by an orchestra conducted by Harry Wood. Haydn Wood was among the violinists, and J. T. Wood (no relation) played the cornet.

* The 'new' St. Matthews Church was built on the North Quay site of the Black Lion Hotel, the first home of the Wood family when they moved to the Island in 1885-6.

Isle of Man Times, 21st December, 1901: Thursday 19th December. Douglas School Children's Concert at the Grand Theatre. Haydn Wood plays in Harry Wood's orchestra, but does not perform a solo.

Manx Sun, 20th December, 1902: Douglas Choral Union presented Gilbert and Sullivan's *The Gondoliers* for four nights at the Gaiety Theatre, St. Stephen's Night, 29th December, and 1st and 2nd January. Seventeen principals, a choir of seventy, a full orchestra led by Harry Wood with Haydn Wood (home for the holidays from the Royal College of Music) in the violin section. The conductor was F. C. Poulter.*

* See Maurice Powell, Frederick Charles Poulter in *Manx Musical Worthies*, manxmusic.com.

Isle of Man Examiner, 20th December, 1902: Grand Gymnastic Display and Concert at King William's College. The orchestra consisted of Miss M. L. Wood, * harmonium, and four violinists. Harry Wood, Haydn Wood, Grace Pleignier and J. E. Quayle.*

* The famed 'Mother of Manx Music', but no relation to the family of Haydn Wood.

* See Maurice Powell, J. E. Quayle in *Manx Musical Worthies*, manxmusic.com

Manx Sun, 3rd January 1903: Extracts from a review of the Musical Service at St. Matthew's Church on Christmas Day in Miss M. L. Wood's 'Musical Notes', and give some idea of the attitude to music in churches on the Island at that period:

'Mr Harry Woods' band (in which both Haydn and Daniel Wood* played) was a great feature on Christmas Day and makes one think what a great loss it is that fiddles and other instruments have been turned out of the church (in favour of the organ gradually throughout the nineteenth century).'

'It ought to be remembered that these musical services ARE SERVICES and not concerts . . . the (vocal) soloists should never stand facing the congregation as on a concert platform . . . the spirit of reverence will be shown if they simply remain in their places in the choir . . .'

Miss Wood recollected a time when 'the old village string bands' were relegated to the galleries in the West end of the church 'instead of blocking up the East end of our churches and chancel aisles . . . with organs and harmoniums . . .'

* Daniel Wood was a virtuoso flautist, principal flute of the first London Symphony Orchestra and a member of the King's Private Band.

Hunting birds in December through Manx song, music and dance

Our feathered friends appear frequently in Manx folklore, but December see two birds celebrated through song, music and dance.

One of the oldest and most curious customs in the Isle of Man happened on Laa'l Catreoney (St. Catherine's Day) on the 6th of December. Associated with Colby Fair in Arbory, "St Catherine's Hen" was killed and men would carry the bird in a procession to the song, "Kiark Catreoney Marroo" before giving it a mock funeral. In English, the lyrics went: "Catherine's hen is dead, You take the head, And I'll take the feet, And we'll put her under the ground." The feathers



were taken for luck and the feet and head buried, before the rest of the hen was cooked and eaten, along with plenty of 'jough' (ale) to wash it down!

Later in the month, St Stephen's Day (26th) then witnesses "Hunt the Wren" (Shelg yn Drean) - a long-standing tradition popular in communities all around the Island. Traditionally, young men hunted the tiny wren and its dead body was paraded in a decorated bush to a song, which commonly began; "We'll hunt the wren, says Robin the Bobbin..." Feathers were again taken for luck, and the boys would go from house to house collecting money. The wren was finally buried with a mock funeral.

There are several theories why the wren was hunted. One story tells of a beautiful enchantress called Tehi Tegi who lured Manxmen to their deaths. After being banished from the Island by the mythical ruler Manannan, she was allowed to return just once a year in the form of the wren, with the condition that the men of the Island could take revenge by hunting her down with sticks and stones.

The circular dance for Hunt the Wren is an essential part of the annual community event nowadays, but, of course, the wren in the bush is not real. Accounts of the dance stem back to 1845 when Joseph Train noted that after the wren's funeral, the party "formed a circle and danced to music which they had provided for the occasion."

All being well, there will be several community groups out 'hunting the wren' this St Stephen's Day, so look out for it happening in the streets near you. The dance is simple to learn and although there are many verses to the song, it's handy to learn the final refrain:

"The wren, the wren, the king of all birds,
St Stephen's Day, was caught in the furze,
Although he is little, his family's great.
We pray you good people to give us a trate!"

Dr Chloë Woolley, Culture Vannin

The article is available to be enjoyed on the Isle of Man Newspapers' website.

This article links to the series of traditional Manx music arranged for guitar being released as a free download and video lesson.

KIARK CATREENEY MARROO: <https://vimeo.com/371286837>

More information is available here.

<https://www.culturevannin.im/watchlisten/videos/manx-guitar-lessons-606045/>

There is further information about both calendar customs on www.culturevannin.im

TRANSCRIPTION OF THE MONTH

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

Two of the whistle tunes taught by Beccy Hurst for Culture Vannin's series of Manx music tutorials:
www.culturevannin.im/watchlisten/videos/whistle-lessons-by-beccy-hurst-654273/

Juan y Jaggad Keeir (Polka)

Manx Trad.
Adapted by Beccy Hurst

Musical notation for the polka 'Juan y Jaggad Keeir'. The piece is in 2/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff is the main melody. The second and third staves show two different first endings (1. and 2.) for the first four measures. The fourth and fifth staves show the second ending, which concludes the piece with a double bar line and repeat dots.

Down by the Green Bushes (Jig)

Manx Trad.
Adapted by Beccy Hurst

Musical notation for the jig 'Down by the Green Bushes'. The piece is in 6/8 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff is the main melody. The second and fourth staves show two different first endings (1. and 2.) for the first four measures. The third staff shows the second ending, which concludes the piece with a double bar line and repeat dots.

CALENDAR

DECEMBER

4th Caarjyn Coidjagh at Onchan Methodist Church in aid of ME Support

4th Launch of Paul Lebedzinski poetry, Mitre Hotel, Ramsey, 7pm

4th – 20th Fri/Sat/Sun Manx bands and dancers at the Dog's Nollick, East Quay, Peel

5th Cliogaree Twoaie carol singing in Ramsey, 11.30am

5 – 19th Saturdays (and Mon 9th) – The White Boys – various location (see p.9)

6th Nollick Ghennal Manx carol workshop, House of Manannan, 2pm Book online

6th Perree Bane Beg at Southlands Residential Home

9th Candlelight Carol Service with guest soloists, Jurby Church, 7pm

10th Bunscoil Ghaelgagh Carol Service, St Johns Church, 6pm

11th Manannan's Winterfest, Gaiety Theatre, 7.30pm

11th Lesh Shee as Griah, St Ninian's Church

12th Caarjyn Coidjagh Christmas busking at Tynwald Mills, 2pm - all singers are very welcome to join us.

13th Caarjyn Coidjagh, Malew Church, 3pm

18th Mollag Band & Perree Bane, Corrin Hall, Peel 7pm, £5

20th Perree Bane Christmas Ceili

NOLLICK GHENNAL AS BLEIN VIE NOA!



26th Hunt the Wren, Island-wide

JANUARY 2021

Blein Vie Noa!

3rd, Yn Cheshaght Ghailckagh Christmas service, Dalby 3pm

9th Arraneyn son Mannin, Peel Masonic, 7.30pm, free

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

www.manxmusic.com

~ SESSIONS ~

TUES 8pm Singaround at The Manor, Douglas

WED 8.30pm Trad Session at the Saddle, Douglas

THURS 8pm Singing session at The Mitre, Ramsey

FRI 8pm Trad session at The Mitre, Ramsey

FRI 8pm Trad session at the Colby Glen

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

First **SUN** of month 12.30pm Trad session in Laxey Sailing Club

Third **SUN** of month 12.30pm Trad session in Ginger Hall, Sulby

~ SESSIONS ~

culture vannin

For information on Manx music & dance contact:
Manx Music Development Officer **Dr Chloë Woolley**: chloe@culturevannin.im
www.manxmusic.com

Call: Chloë: 01624 694758 (answerphone)
or write to: Culture Vannin, PO Box 1986, Douglas, Isle of Man IM99 1SR

Written and edited by Chloë Woolley for Culture Vannin
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