

KIAULL MANNINAGH JIU

MANX MUSIC TODAY

Toshiaght Arree 2022 February

MANX MUSIC TODAY

CULTURE VANNIN 40th anniversary grant FUNDING OPPORTUNITY...

Culture Vannin have created a new fund to award an additional £40,000 in grants relating to Manx culture. This is YOUR chance to make something special for the Isle of Man this year!

This is a part of the Culture Vannin [Manx Heritage Foundation] 40th anniversary celebrations, where they are looking to support bigger ideas, especially those that embrace innovation and change, with some element of online delivery or reporting, ideally within 2022.

Applications can be made for a grant of either £2,500 or £5,000 for a project relating to the Isle of Man and its people in one of the following areas:

- (1) Archaeology;
- (2) History and law;
- (3) Industrial development;
- (4) Language and literature;
- (5) Architecture;
- (6) Music, folklore and folk dance;
- (7) Arts and crafts;
- (8) Natural history and ecology



These 40th anniversary grants are separate from CV's ordinary grants scheme, so there has never been a better time to make your big idea happen and help make the Isle of Man an even better place!

Watch interview with Dr Breesha Maddrell, Director of Culture Vannin and Paul Moulton from Isle of Man TV: <https://youtu.be/rQCTgvRLzMs>

Main page: <https://culturevannin.im/resources/culture-vannin-40-704193/>

Grants: <https://culturevannin.im/fundingawards/grants/40th-anniversary-grants/>

News item: <https://culturevannin.im/news/celebrating-our-40th-anniversary-705875/>

pic - Ny Fennee musicians performing at Festival Interceltique de Lorient 2015]

In this month's edition...

- *Shennaghys Jiu is back!*
- *TRIP's new album*
- *The Horbury Concertinas*





Shennaghys Jiu is back!!

With dates now fixed for 1st -3rd of April, Shennaghys Jiu are looking forward to this year's festival. They're working hard behind the scenes to welcome you all back with a festival full of music, dance and language with a friendly, family atmosphere.

Friday 1st April – Evening: Concert and Family Ceilidh at Masonic Hall Ramsey

Saturday 2nd April – Outdoor performances at the Ramsey Courthouse (from 10am), Evening: Concert and Ceilidh at Masonic Hall Ramsey

Sunday 3rd April – Afternoon: Concert at Peel Centenary Centre, Evening: Concert and Ceilidh at Masonic Hall Ramsey

Visiting guests are from Ireland, Cornwall, Galicia and Scotland, including a very special guest act which will be announced very soon!

Watch out for some exciting news over the coming 2 weeks.

www.facebook.com/shennaghys.jiu



The Family Library in Douglas are looking for musical acts to perform at their new monthly 'Shout Out' community lectures and music evenings. If you are interested in performing, get in touch with Sue Jolly:

sue.jolly@familylibrary.im
or tel. 640650

Ayres & Braces - A folk musical by Dilys Sowrey and friends

Ayres and Braces is a Folk/Country Musical, which has been written by well-known local entertainer, Dilys Sowrey. She has based the show on her mother, Joan Kaighin (nee Skinner)'s family life in Bride during the first half of the 20th Century. It includes 7 original songs and also variations on four traditional Manx songs.

Inspiration for this 'musical presentation' has come from The Bride Methodist Sunday School Ledger, which was begun in 1923 and in which Dilys still writes, as Secretary of the Sunday School, today! It is a fascinating document of village life, and one of the earliest entries details the Wedding celebration of her grandparents, who were both involved with the life of the Chapel. She has referenced entries made

in this document, researched her family and other characters at The i Museum, and asked elderly members of family and community to share their memories with her, in the forming of the musical. An original poem written by her grandmother, was discovered whilst clearing the family house and affords a touching first-hand account of the harshness of being a farmer's wife. Christine Bregazzi will recite this poem, whilst Paul Rogers plays a haunting minor key version of The Manx Wedding on his fiddle. The musical will feature all actors and musicians gathering around the kitchen table, which is the hub of every farmhouse, and as was the way in the Skinner household, each character will play other characters as they act out memories from the past. The show will begin in 1921, when her great grandfather sailed over to the Island for his last position as a lighthouse keeper, at the Point of Ayre.

Dilys was inspired by the stories her mother used to tell, and these would be peppered with anecdotes, capturing the voices of characters and the hardships and joys of farming life, during a period of austerity; before tractors, water on tap, central heating and electricity. A character who was often mentioned, was Tom Henny, the postman (Thomas, Henry Corlett) – a genial, gregarious character. He walked around the lanes of Bride in every kind of season, relaying news of births and deaths and everything in between! He is to be played by Paul Watterson – star of many Young Farmers' concerts. This period of history, lying as it does, after The Great War and then, during the Second World War and its aftermath, is a very interesting period to look back on. The resilience shown by all members of the family: – father, battle scared and affected by the poisonous gas that was used against his regiment during WW1; mother, forced by



convention, to give up her teaching career in Stranraer and then, at Bride School, to become, without any prior experience, a farmer's wife; four daughters who had to fulfil their many chores each day – was great. Experienced local actors and singers, Jenny Derbyshire and Lexi Forbes will ably play the daughters, joined by Dilys and her young granddaughter Eliza Whipp.

Joan was the eldest of the four daughters and was a clever child, who won many competitions in the local paper and performed in concerts across the north of the island. Unfortunately, she developed Scarlet Fever at the age of ten and missed some vital work at Bride School, which resulted in her failing her Scholarship exam.



At that time, children who failed the exam either had to become labourers, or their parents would have to pay for them to attend school. My mother had to become a farm labourer, and was always very proud of the fact that people said she 'did the work of two men'. However, she remained disappointed until the end of her life, that she didn't get the chances her sisters got, to develop her education, and there is a sense of that pathos imbued with her determination to do her best in everything, throughout the musical.

Throughout her years as a farm labourer, Joan ploughed with the farm horses, struggled with learning to drive a tractor, worked with a local farmer's wife, to prepare food on Mill days and was one of the founder members of the Northern Young Farmers Club.

All four girls attended Bride School, and there will be a lively choreographed song demonstrating various aspects of school life at that time (1930/40's): Gathering round the coal fire on a chilly morning; the farmers' sons bringing in rabbits they had shot for the school inspector; children's games – "Wolf, Wolf come over!" etc; the Headmaster, John Caesar Christian, a well-respected man.

There will also be a scene showing a chapel event – The Easter Monday Concert, where a member of Jack Hilton's band, from London, wowed the crowd playing his trumpet. He was an airman who was stationed here during the war, and lodged with my mother's family. The event is detailed in the newspaper of the time. The forms of entertainment were many and varied and always seemed to feature hilarious characters.

Even the time where Dilys' mother and father, first met is documented in the Chapel book! He was singing at an event and he altered the words of 'Mountains of Mourne' to sing –

"So, I'll wait for that wild rose, who's waiting for me, where the ditches of Cranstal sweep down to the sea!" Paul Costain is taking part and will sing one of my father's old favourites – The Pride of Port le Murra.

The musical draws to a close as the people gathered round the kitchen table, decide to put the record player on and listen to a recording of Norman Kaighin singing 'That God is Great' and this will be accompanied by a display of photographs which will be shown behind the scene on the screen, as the characters pass around photographs between themselves.

The show was initially scheduled to be performed at The Centenary Centre in Peel on Friday 25 February, but has proved so popular that they are holding a further performance on Saturday 26 February, for which tickets can be obtained from the Centenary Centre www.centenarycentre.com Celtic Gold, Thompson Travel and Shakti Man. **More info:**

www.facebook.com/Ayres-Braces-A-folk-musical-by-Dilys-Sowrey-and-friends-102706792314546

Padjer Oie'll Vreeshey

St Bridget's Eve Prayer

by Annie Kissack, 2022

"It's Oie'll Vreeshey, St Bridget's Eve tonight [31st January] and here's a poem I wrote with some of the associated stories and Manx traditions in mind. I first heard about her from Mona Douglas":

**Breeshey, swift traveller of oceans,
in the south here, your name is given
to a bird of the rocky shore;
Bridjeen, the long-beaked oyster-catcher,
bright in beak and eye
high-stepping through all our shallow waters
prising apart the secrets
of the tight-knit shell.**

**Breeshey, eternal midwife of the spring,
they say you helped to bring Christ to birth
on a green morning of birds;
that you held Mary's head and smoothed it
and as she cried her birthing agonies,
you sang the struggling infant out
into the wider body of this world.**

**Breeshey, aged traveller of the roads
and shadowed places,
we have lit a candle.
Your bed of reeds is freshly strewn,
the barn is swept, the table laid,
the door lies open.
Breeshey, though you are bent and broken,
come to our house tonight.**

**Vreeshey, Vreeshey, tar gys my hie
tar gys y thie aym noght
O foshil jee yn dorrys da Breeshey
lhig da Breeshey cheet stiagh.**

Annie is a poet and musician from the Isle of Man. In 2018 she became the fifth Manx Bard. A fluent Manx speaker, she takes much of her inspiration from the landscape, history and folklore of the Isle of Man. She has composed and arranged a plethora of Manx Gaelic songs and is the conductor of Manx Gaelic choir, Caarjyn Coidjagh.

www.facebook.com/anniekissackpoetry

L'aal Breeshey: <https://culturevannin.im/manxfolklore/laal-breeshey-469776/>

Manx Music Quiz 7

Kiaull yn Theay 'yellow book' Special

test your knowledge of this Manx music essential! >

1. What does Kiaull yn Theay mean?

- a) Manx music today
- b) Music of the folk (people)
- c) Music and dance
- d) Cup of tea

2. When was Kiaull yn Theay first published?

- a) 1974
- b) 1976
- c) 1978
- d) 1980

3. What is the song "Arrane Queeyl Nieuwee" about?

- a) Sheep
- b) Snakes
- c) Spinning
- d) Snow

4. "Eisht as Nish" was collected from Mr Thomas Wynter. Where was he from?

- a) Ramsey
- b) Jurby
- c) Sulby
- d) Andreas

5. Which song starts with the lyrics, "Nish lhisagh shin yn feailley shoh...?"

- a) Oikan ayns Bethlehem
- b) Arrane Saveenagh
- c) Arrane Sooree
- d) O Ven Aeg Ven Aalin Aeg

6. The dance Peter O'Tavy is a test of inebriation! Which pub was it associated with?

- a) The White House, Peel
- b) The Trafalgar, Ramsey
- c) The Trafalgar, Douglas
- d) The Colby Inn

7. Where did the witch, Berree Dhone live?

- a) Maughold
- b) Regaby
- c) Santon
- d) Glen Maye

8. Which dance is performed to "Myr Hooyll ee magh Moghrey Laa Boaldyn"?

- a) Dance for Five
- b) Shooyl Inneenyn
- c) Ben Rein y Voaldyn
- d) Purt Cubbley

9. What was singer Tom Kermode's nickname?

- a) Tom the Dipper
- b) Thom Keekagh
- c) Bwoie Doal
- d) Hey Boy

10. What is the tune "Clean Suggane" also known as?

- a) Invocation to St Bridget
- b) Smuggler's Lullaby
- c) Washing Song
- d) Sea Invocation



EXTRA NIGHT ADDED, DUE TO POPULAR DEMAND

FRI, 25 & SAT, 26 FEBRUARY

7.30 PM

PEEL CENTENARY CENTRE

AYRES & BRACES

A FOLK MUSICAL BY DILYS SOWREY AND FRIENDS



TICKETS £10

Culture
VANNIN

TICKETS AVAILABLE WWW.CENTENARYCENTRE.COM, CELTIC GOLD, SHAKTI MAN,
CORLETT'S JEWELLERS, DOUGLAS, THOMPSON TRAVEL, PORT ERIN

Family Bingo Night

FRIDAY 25TH FEBRUARY



Cash Prizes

including

£100 Jackpot

St. Paul's Hall, Ramsey

7.30 p.m.

Free Admission



The battle is on to find the best young band on the Island!

Sunday 13th March 6:30pm, Peel Centenary Centre

Senior (secondary school age)

Junior (primary school age)

Senior Prize—£500

Junior Prize—£300

Best original song prize—£100

Plus chances to record in a professional recording studio!

Closing date for entries: Friday 18th February

Email iombotb@gmail.com for a registration form

We are grateful for the generous support of the Soundcheck Charity



ARTS
COUNCIL

Meet the Arts Team

ATHOLL ROOM
PEEL CENTENARY CENTRE
2ND FEBRUARY 5-7PM



Perree Bane will performing the dance Moirrey ny Cainle at 3pm on Sunday 6th February at Malew Church

**THE MANX MUSIC
SPEECH & DANCE
Festival**
It's that time of year again!

THE SYLLABUS IS OUT!

Free of charge from shops around the Island or on line at www.manxmusicfestival.org

in association with
dandara
award-winning property

The Manx Music, Speech & Dance Festival
AKA *The Guild* ~ 23-30 April

Deadline for entries: 5th Feb

Pick one up a syllabus in local shops or

www.manxmusicfestival.org/assets/520bc24fbe/Manx-Music-Festival-2022-Syllabus.pdf

Enter <https://entries.manxmusicfestival.org/>

or paper form: https://entries.manxmusicfestival.org/files/MMF_Entry_Form.pdf

Funding

ISLE OF MAN ARTS COUNCIL

11TH FEBRUARY 2022

GRANTS | TRAVEL GRANTS | UNDERWRITING | IOMARTS.COM

Aundyryn Kiaull-Theay Vannin

MANX FOLK AWARDS
20 - 24th March 2022

The 2022 set pieces for choirs & recitation are themed around

Manx folklore, nature
and animals

Check out the syllabus:

www.manxmusic.com/education_page_92025.html

Entries close Fri 4th February

Manx Folk Awards



UNESCO Biosphere Isle of Man is inviting individuals and organisations to take part in a series of Island wide sustainable picnics between April and September known as The Biosphere Bee Community Picnic 2022. *Why not take instruments or voices to your nearest park on the 21st June and have a jam for Make Music Day!?*

More info: www.biosphere.im/our-projects/biosphere-bee

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TRIP



A DROP FOR NEPTUNE

Glasgow based Celtic band TRIP have released their debut album!! Featuring Manx fiddle player Isla Callister, the band are one of the most popular young bands on the Scottish trad scene.

The new album 'A Drop for Neptune' has a Manx twist throughout - Isla has self-penned tune, "Mean Fouyir", song "Turning Rides", "For Marie" and the Manx trad tune, "Hie mee Stiagh".

BUY the album:

www.trip-music.com/

TRIP had a fabulous gig at Celtic Connections in Glasgow last week - check them out:

<https://fb.watch/aUKREiraq/>



As part of Culture Vannin's 40th anniversary celebrations, we'd like to produce

Kiaull yn Theay 5!

If you have any Manx Gaelic songs or tunes you'd like to contribute, please email Chloe: manxmusic@culturevannin.im

Harrish y Cheayn - Across the Sea



Mec Lir had a sell-out gig at Celtic Connections last week! And they'll be one of the headline acts at Festival Interceltique de Lorient this August!

PREMIERS NOMS D'ARTISTES

Miossec Rura Michael McGoldrick Band **L-R** Cerys Hafana
The Moorings Mox **Gaëtan Roussel** Noon Mec Lir
Flook Only Boys Aloud Karan Casey Bagad de Lann-Bihoué
Cécile Corbel Grande Parade des Nations Celtes **Imar**
Plantec Celtic Odysée Cerezal
Brian Finnegan Elephant Sessions
Fiandola

Année des Asturies



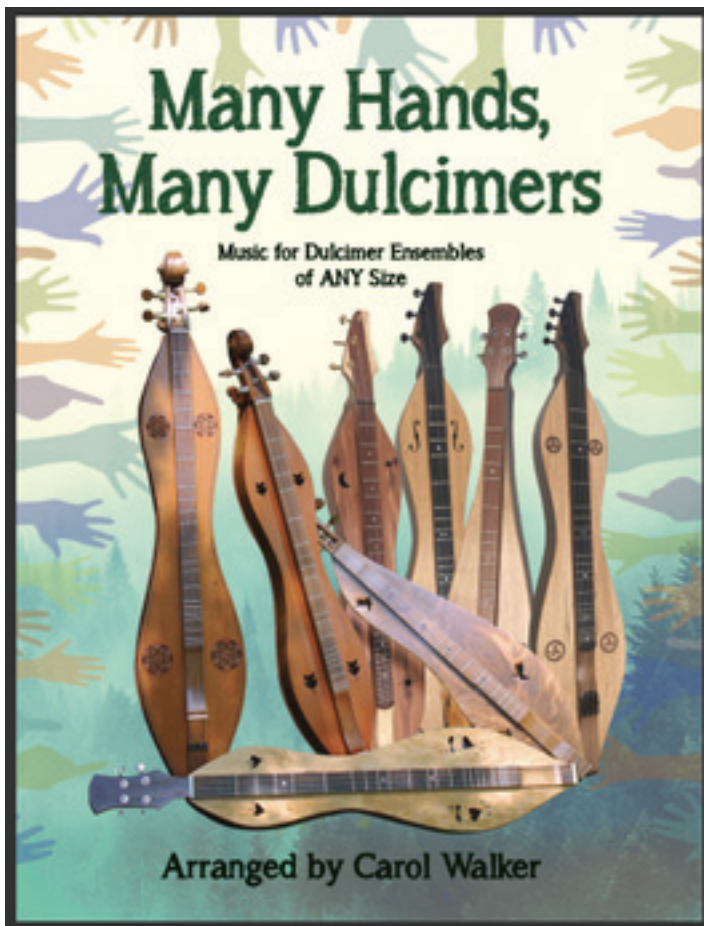
5-14
AÛT
2022



Festival
INTERCELTIQUE
Lorient

festival-interceltique.bzh #interceltique22

For updates & news on Manx music & dance, follow
www.facebook.com/groups/manxmusicanddance



<< USA dulcimer specialist Carol Walker has brought out a new book for dulcimer ensembles, and the 10 arrangements include Manx melody, "Alas! the Horse has Gone" [Ta'n Bock, Aboo! Ersooyl]:

www.musicladycarol.com/many-hands-many-dulcimers.html

Spotted on Spotify!

Well done to Juan Garrett who stumbled across this version of "Ramsey Town" performed by The Band of the Royal Hong Kong Police!

<https://tinyurl.com/y9zjw79u>

Isla Callister of Trip and Mec Lir performed at this year's Celtic Connections, and Manx musicians Tom Callister and Adam Rhodes also starred alongside some of Scotland's finest in gigs around Glasgow.

Isla was also featured in a special concert called The New Tradition: Rejuvenation. Her composition was inspired by Teeval, a figure in Manx folklore.

It was a downsized festival this year due to changing regulations and covid restrictions, but thankfully much of it is available to watch online!

Digital passes will give audiences from around the world access to more than 12 hours of exclusive performances available to watch from Wednesday 26th January.

www.celticconnections.com

**MAKE
MUSIC**

ISLE OF MAN
Laa Jannoo Kiaull
JUNE 21

Youtube corner

Make Music Day on 21st June takes place in 125 countries, live and online & this year is the 40th anniversary!

Created locally, shared globally – connecting people to the world's largest DIY festival of music. Events are free to attend and take part in.

<https://makemusicday.co.uk> www.makemusicday.org

WATCH the 2021 highlights featuring Manx youth group Bree in the Global Folk Challenge who were paired with Sheffield Folk Factory who played Manx tune, "Juan Jaggad Keir": <https://youtu.be/14GnRsPn0JU>

RESEARCH NEWS

Manx Singers and the BBC by Maurice Powell

This is the first in an occasional series of articles about popular Manx singers who, for various reasons, chose not to develop their careers beyond the Isle of Man, but were nevertheless heard on the radio from time to time performing traditional Manx songs together with popular songs and arias from the worlds of opera, operetta and oratorio.

‘Our May’

May Clague, ‘One of the finest voices the Island has ever produced’, and arguably ‘Manxland’s favourite soprano’ throughout the 1920s and ‘30s, possessed a ‘glorious soprano voice’ and could have enjoyed a career as a concert artiste, ‘but was content to use her rare gift in bringing joy to the people in her own native Island’. Long after she had retired many still recalled her singing *The Pipes of Pan* from *Monckton’s The Arcadians* in her palmy days* ‘. . . delivered with real charm in a voice of unusual clarity, (with) a beautiful tone across a fine range’.

* *Mona’s Herald* 30.07.46.

She was born Mary Louise Clague on 9th February 1890, the eldest of three daughters of William Joseph (a butcher) and Margaret Louisa Clague in Onchan. Her mother was a respectable pianist; her grandfather, a singer ‘who sang all day as he followed the plough’; an uncle, Thomas Clague, was ‘a fine tenor’ and gold medallist at the Manx Music Festival.

May’s youthful talent was first noticed by Mr Fielding, the headmaster at Murray’s Road School, and a neighbour, who gave May her first singing lessons before she was ten years old. The first song she sang in public was a setting of Tennyson’s *Song of the Brook*. She was a lifetime pupil of Bella Cannell.*

* The three Cannell sisters were well known in Island musical circles. Bella, a medallist of the Royal Academy of Music, was a highly respected teacher of voice production and singing, choir trainer and conductor; Lizzie Cannell, LRAM, a piano teacher, and Miss E. Cannell, a violin, banjo and mandoline teacher. Their pupils’ concerts were a part of the Island’s concert calendar for many years.

The earliest reference to May in the local newspapers came in 1903 when she gave a recitation at a concert in Agneash Primitive Methodist Chapel. In 1906 her name appears twice after she sang at a St. Matthew’s Mutual Improvement Society entertainment, and later when she sang Frank L. Moir’s *Down the Vale* at a St. Matthew’s tea concert.

The earliest reference to May in the local newspapers was in 1903 when she was first revealed as a young talent to watch in 1910 when she was placed 1st in the Special Soprano Class at the Manx Music Festival (with 59 marks, only 1 mark below the maximum), in a performance of Ketélbey’s *Heart’s Awakening* which impressed the adjudicator Mr John Ivimey - the organist of Dulwich College, London - by displaying ‘rather more brilliance’ than her fellow contestant. The following year she was again placed 1st in the same class (with 58 marks), which led the same adjudicator to compliment her on an ‘excellent performance’ with the ‘spirit of the song fully realised’. May was also placed 1st in the soprano and alto, and the soprano and tenor duet classes, and appeared in the Festival Concert.

That same year ‘the youthful and brilliant Douglas soprano’ took part in the Jubilee Carnival Music Festival and won 1st prize with Edward German’s *Oh! Love that Rulest* with a performance which drew the following comments from the adjudicator Dr. W. G. McNaught: ‘. . . her interpretation was fresh and bright (and) she sang intelligently and with a beautiful, glorious, refreshing young voice . . . I think we have discovered the Manx nightingale’.*

READ FULL ARTICLE: <https://tinyurl.com/yc67msfv>



The Horburys - Three Generations of Concertina Players

By Ian Radcliffe 2022

February 6th will probably pass much like any other day on the Isle of Man, however it is 'World Concertina Day, a celebration the 220th anniversary of the birth of Charles Wheatstone the creator of the English Concertina. Today there are probably no more than a dozen concertina players active on the island, but at one time it was a popular instrument seen regularly in the theatres and town and village halls. One family of regular performers were the Horbury's who entertained across the island from around 1918 through to 1958.

Their story begins with Jim Horbury of Macclesfield (Leader of a 27 strong concertina band¹) enlisting for service in World War 1 in around 1915. Being an 'older' (about 39) recruit, he was posted as part of the R.D.C. to guard Knockaloe Internment Camp. There he became a member of the Knockaloe Garrison Band. Private Horbury made his first recorded public appearance at a sale and concert in aid of the war effort in Peel, in February 1918². Further performances quickly followed such as one held in the Peel Centenary Hall (in aid of St Dunstan's Hostel for blinded servicemen) where we are afforded a glimpse in to the music played. The pieces noted were: 'Light Cavalry Overture', 'The Bells', Bohemian Girl' and Entry of the Gladiators'³. The hall was described as 'uncomfortably overcrowded' due to the enthusiastic committee selling more tickets than there was room for!

In the following years Private Horbury performed at a wide range of events both civilian and those with military connections. It has not yet been ascertained when he was demobilised by the army, but it is likely that the camp management were flexible enough to allow him to perform beyond the confines of the camp, as by August of 1918 he was playing at the Gaiety Theatre alongside a two-act play⁴ and a number of other artists. By the end of 1918 Private Horbury was being billed as a 'concertina expert' and was part of the Knockaloe Concert Party that performed in Ramsey on 26 December 1918 where the Ramsey Courier described his performance as giving 'infinite pleasure to his listeners'⁵.

Jim Horbury had fallen in love with the island⁶ and he made it his home, bringing to the island his wife and son, also Jim who was born in 1902, to live in Onchan. Jim junior married, with the third generation Jim Horbury being born in 1926.

For many years Jim senior and Jim junior, performed at numerous events such as parochial tea parties, some held in small venues such as the Baldwin Young Men's Reading Room, and others in much larger ones like the Villa Marina. The title "Horbury's Comedy Co." also appears in the newspaper reviews⁷ as Jim senior is noted as humorous raconteur as well as musician. They also found regular employment as a novelty concertina act at the Grand Theatre, Douglas, (directed by Mr Buxton) as the island started to reopen as a tourist destination following the Great War⁸.



From 1925 to 1933 the duet were playing regularly in the Sunday Sacred Concerts held at Cunningham's Camp, with audiences of between 1,200 and 3,000 people⁹. They also performed at concerts around the island, where they were always greeted with enthusiastic audiences. They were the sole attraction at some events, but at many they shared the stage with numerous vocalists, and on one occasion a nurses' gymnastics display team¹⁰! The tunes played are usually not mentioned, but there are indications that they played popular songs of the day¹¹, no doubt accompanied by the audience singing along.

It is around this period that the Ballafesson Concertina Band¹² performed, a group of around six players connected with the Ballafesson Wesley Guild. This period also saw the death of Captain George Kelly, a singer and concertina player of note¹³, and the move to the island of Frank Ollums who played concertina and xylophone. Ollums was a professional musician and performed at a live broadcast by the BBC in 1932¹⁴ from Birkenhead.

In 1935 the youngest Jim makes his first public appearance aged 9, using a miniature concertina, at the Armistice show at the Palace Coliseum, reported in the Isle of Man Times under the headline 'Boy artiste's Great Reception'¹⁵. The three generation of Horbury's were the hit of the evening, eclipsing the performance of the new song by Haydn Wood - 'This Quiet Night'.

They performed regularly up to the start of World War Two, at which point the reporting of local events appears to be curtailed. Following the war there are few engagements noted in the newspapers through to 1950, and the eldest Jim passed away in 1948. A new wave of music was perhaps pushing the concertina to one side, and most appearances are given by 'Jim Horbury' (but which one?) rather than by the father and son duo. In January 1958 it was noted that the attendance at the Manx Tea and Concert in Port Erin, where part of the entertainment was provided by the Horburys, had been falling over the past four years¹⁶. The decline in population since the war, and the increasing ownership of televisions, probably also contributed to the demise or rethinking of the entertainment provided at many local events.

The middle Jim continued to live in the Isle of Man until his death in 1988. The youngest Jim married in 1960 and moved to Surrey, then Australia and finally settled in the United States where he passed away in 2008¹⁷.

Is now the time we should have a concertina playing revival on the island?

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- 1 Ramsey Chronicle, 5 February 1926, page 5.
 - 2 Peel City Guardian, 23 February 1918, page 5.
 - 3 Peel City Guardian, 27 April 1918, page 6.
 - 4 The play was 'Sons of Empire'. Isle of Man Times, 3 August 1918, page 7.
 - 5 Ramsey Courier, 3 January 1919, page 3.
 - 6 Personal correspondence with his great-grandson, December 2020.
 - 7 Isle of Man Times, 3 May 1919, page 5.
 - 8 Isle of Man Examiner, 13 September 1919, page 3.
 - 9 Drower, J. (2018), *Good Clean Fun*. (London, Scrudge Books). Page 116.
 - 10 Mona's Herald, 29 December 1931, page 1.
 - 11 Mona's Herald, 22 October 1930, page 3.
 - 12 Isle of Man Examiner, 31 January 1930, page 11.
 - 13 Isle of Man Examiner, 29 January 1932, page 8.
 - 14 Ramsey Courier, 15 January 1932, page 7.
 - 15 Isle of Man Times, 16 November 1935, page 4.
 - 16 Isle of Man Examiner, 16 January 1958, page 11.
 - 17 <https://www.legacy.com/us/obituaries/ctpost/name/james-horbury-obituary?pid=119525074>

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

1. Rinkaghyn Vannin ~ 1.15 Car y Phoosee

The earliest datable reference to this dance is its publication in 1953 in *Seven Manx Folk Dances: Set II*. The dance does not appear in any of Douglas' notebooks except in an un-datable notebook in which there is a fleeting reference to its not being the same as Peter O'Tavy, but a 'lively longways in which the whole company joined'. Stowell refers to Peter O'Tavy as Car ny Phoosee in the early 1930s sequence of photographs of the former dance and it is possible that Douglas wishes to distinguish between the two because of this. It would not seem unreasonable then that the dance was known of in the 1930s, although there is no concrete evidence for this.

There is no mention of when or where the dance was collected or whether it has been pieced together from fragments. The tune appears on the LP *Daunsey'n Theayagh Vannin* (1973) and a distinction made between Car y Phoosee and Peter O'Tavy, and the notes were re-published in 1983 in *Rinkaghyn Vannin*.

READ FULL THESIS:

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

WATCH Bree dancers perform Car y Phoosee (4'30")

<https://culturevannin.im/watchlisten/videos/bree-weekend-2020-655080/>



Folk dancing Villa Marina ca. 1959 Meryl Clague [Manx Nostalgia]

“SING DARK-EYED SUSAN FOR THE GIRLS” (1878)

In a satirical “letter” that appeared in the *Mona's Herald* in 1878, the context of which appears to be a veiled—or rather not so veiled at the time—attack on, it would seem, the Vicar of St German's, there is a mention of singing “Dark-eyed Susan for the girls.” This is a song known also as Black-Eyed Susan, Laws O28 & Roud 560, and it was written by John Gay and dates from 1733, one of the many such compositions that have passed over into the tradition and circulated by broadsides. The summary of the song is taken here from the *Ballad Index*: Susan boards a ship to seek William. He hears her voice and greets her on the deck, promising to be true wherever he goes. Susan bids a sad farewell as the ship prepares to leave. Standard fare it must be said for a folk song, but here an addition to English songs from broadsides known in the Island.

INTERVIEW WITH DEREK CRELLIN

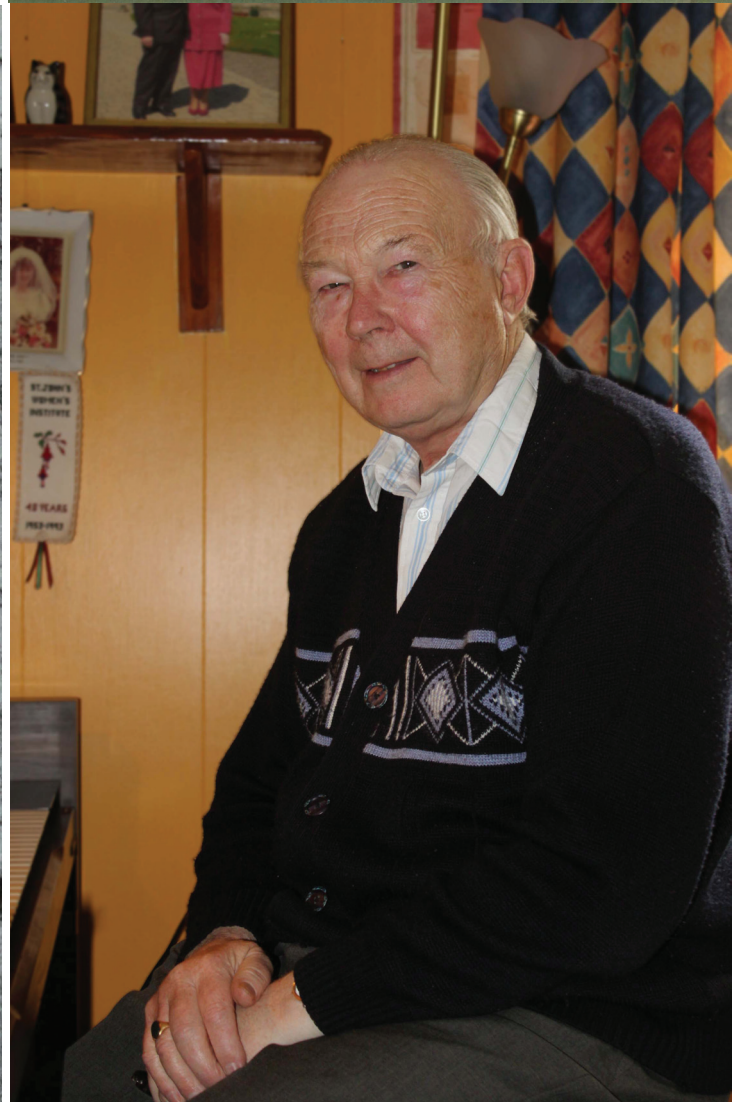
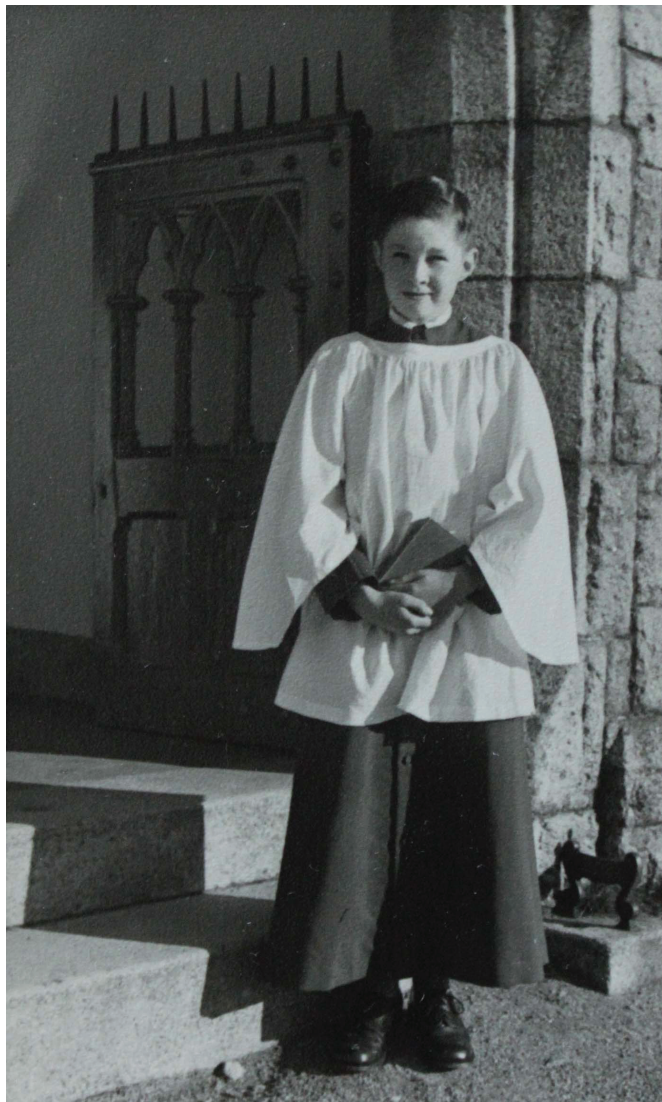
Derek Derek, the Tynwald Day organist for over 52 years, reflects on his life in St. John's and beyond.

Recently uncovered from the Culture Vannin archives, this oral history interview from 2012 includes a short performance by Derek of the Manx melody Gwendolen:

<https://tinyurl.com/svyaedzd>

Listen to the full oral history:

<https://tinyurl.com/5bed7prk>



MNH ARCHIVE DIGITISED RECORDINGS AVAILABLE

Work is underway to release new materials to Manx National Heritage's online collections providing world-wide digital access to even more of our amazing heritage.

The first 100 sound recordings from 'Unlocking Our Sound Heritage' are now available to listen to on www.imuseum.im, with more to follow during 2022.

The recordings include James Karran talking about the Buggane Beast of Callou roaring down Spanish Head at the Sound and how fishermen at the start of the fishing season would fire a bottle of rum into Black Head Cave to bring them good luck. Here are some Manx music and dance related recordings from the archive:

White Boys play at Christmas performance by boys of Dhoon School

<https://tinyurl.com/z7jka5x9>

Interviews with Phillip Leighton Stowell about the White Boys

<https://tinyurl.com/55t5w2r9>

Manx Ballad Fin as Oshin in Manx Gaelic by H.P. Kelly B.A.

<https://tinyurl.com/49uah8z6>

“OLD TOMMY CRINGLE, WITH HIS VIOLIN” (1899)

I perceive one of your correspondents has raised a cry respecting the Christmas Waits, urging the abolition of these Dogberries. Like all mundane time-honoured customs—such as “the Whiteboys,” “Hop-tu-naa,” and “Hunt the Wren, boys,”—it is mutatis mutandis with them. In the thirties, old Tommy Cringle, with his violin—those good old days when King Billy reigned—was an institution within himself. He serenaded Douglas with his “saw sharpener,” announcing the “Glad tidings of great joy” and the “Mistletoe bow-wow-wow,” followed by a stentorian voice, howling like a fog-horn in thick weather, enumerating the entire members of the mansion he serenaded, your correspondent would have had cause to complain in those days, but with the generation then existing, it was “Custom must be indulged with custom; if not, custom will cry.” This was always the war-cry of the ancient Manx when their rulers attempted to deviate from an ancient usage. The midnight waits at Christmas is another Pagan adaptation of the Early Fathers, but there is no true Christian, after being roused from a sound sleep in the small hours of Christmas morning, that is not tempted to anathematise his disturbers by a torrent of something more impressive than expletives.

Who try to soothe the savage breast?

The Waits!

Who neatly break the nightly rest?

The Waits!

Who blare and bray at night's high noon,

And drive to drink the Man i' the Moon,

By playing old airs out of tune!

The Waits!

Pseud [signed “Buggane”]. “Waif and Stray Notes.” *Manx Sun* 30 December 1899: 3a–b.

“In the thirties, old Tommy Cringle, with his violin—those good old days when King Billy reigned—was an institution within himself.” All good things come to an end they say, and the Christmas Waits in the Island have certainly come to an end.

STEPHEN MILLER RBV

July 3, 1931 RADIO TIMES 17
July 5 DAVENTRY SUNDAY
 NATIONAL PROGRAMME

8.15-10.15 AM THE SERIAL, GARDENERS', Shipping Forecast
 10.15-11.00 AM THE SERIAL, GARDENERS', Shipping Forecast
 11.00-11.15 AM THE SERIAL, GARDENERS', Shipping Forecast
 11.15-11.30 AM THE SERIAL, GARDENERS', Shipping Forecast
 11.30-11.45 AM THE SERIAL, GARDENERS', Shipping Forecast
 11.45-12.00 PM THE SERIAL, GARDENERS', Shipping Forecast
 12.00-12.15 PM THE SERIAL, GARDENERS', Shipping Forecast
 12.15-12.30 PM THE SERIAL, GARDENERS', Shipping Forecast
 12.30-12.45 PM THE SERIAL, GARDENERS', Shipping Forecast
 12.45-1.00 PM THE SERIAL, GARDENERS', Shipping Forecast
 1.00-1.15 PM THE SERIAL, GARDENERS', Shipping Forecast
 1.15-1.30 PM THE SERIAL, GARDENERS', Shipping Forecast
 1.30-1.45 PM THE SERIAL, GARDENERS', Shipping Forecast
 1.45-2.00 PM THE SERIAL, GARDENERS', Shipping Forecast
 2.00-2.15 PM THE SERIAL, GARDENERS', Shipping Forecast
 2.15-2.30 PM THE SERIAL, GARDENERS', Shipping Forecast
 2.30-2.45 PM THE SERIAL, GARDENERS', Shipping Forecast
 2.45-3.00 PM THE SERIAL, GARDENERS', Shipping Forecast
 3.00-3.15 PM THE SERIAL, GARDENERS', Shipping Forecast
 3.15-3.30 PM THE SERIAL, GARDENERS', Shipping Forecast
 3.30-3.45 PM THE SERIAL, GARDENERS', Shipping Forecast
 3.45-4.00 PM THE SERIAL, GARDENERS', Shipping Forecast
 4.00-4.15 PM THE SERIAL, GARDENERS', Shipping Forecast
 4.15-4.30 PM THE SERIAL, GARDENERS', Shipping Forecast
 4.30-4.45 PM THE SERIAL, GARDENERS', Shipping Forecast
 4.45-5.00 PM THE SERIAL, GARDENERS', Shipping Forecast
 5.00-5.15 PM THE SERIAL, GARDENERS', Shipping Forecast
 5.15-5.30 PM THE SERIAL, GARDENERS', Shipping Forecast
 5.30-5.45 PM THE SERIAL, GARDENERS', Shipping Forecast
 5.45-6.00 PM THE SERIAL, GARDENERS', Shipping Forecast

6.05-6.15 English Elegance—II
 (Special Series)
 Presented by E. A. HARRISON and M. H. ALLEN
 A LARKIN and CO. OPERATORS SERVICE
 of
 The Certainty and Popularity of Talk in the Heat
 Presented by the Larkins and Co. Operators Service
 Mr. ROBERT HARRISON

7.55 A RELIGIOUS SERVICE
 Relayed from 1.10.30 Central, Business
 Order of Service
 Organ Voluntary (Organ) (Organ) in F. Minor
 Choral

8.20 "The News"
 Western Forecast, Central News Bulletin,
 Shipping Forecast
 Five feet, Central, at 8.25

9.5 A Celtic Congress Programme
 Relayed from THE COLISEUM, DOUGLAS, ISLE
 OF MAN
 (From Manchester)
 THE PALACE ORCHESTRA
 Conducted by HARRY WOOD
 Manx Fishermen's Evening Hymn
 Irish Melodies..... Myddleton
 MEGAN THOMAS (Soprano)
 Welsh Songs:
 Tros y Mor..... }
 Titrwn Tatrwn..... } arr. Lloyd Williams
 Cob Malltraeth..... }
 Y Gelynen..... }
 Gwlad y Brynlan
 M. H. Griffiths
 ORCHESTRA
 Celtic Suite..... Foulds
 A Lament; The Call
 ADA MYLCHREEST (Contralto)
 Manx Songs:
 Berrey Dhome; Ushag Veg
 Ruy; Arrane Queel-
 Nieuill; Arrane my Mum-
 meryn; Graith my Chree
 arr. Arnold Foster
 ALEC MACRAE (Tenor)
 Scottish Songs:
 Tog Orm Mo Phion (Old
 Gaelic Lament)
 Traditional, arr. Ricketts
 Maighdeanan No. H-Airidh;
 Mo Nionag
 (Songs of the Hebrides)
 ORCHESTRA
 A Manx Rhapsody
 Haydn Wood
 MABEL RITCHIE (Contralto),
 Cornish and Breton Songs:
 Cornish Songs:
 Blejyow Myttyn A-Desqueth
 'ga Eth (The Morning Flowers
 display their Sweetness).... }
 (Cornish Translation by Druid } (Cornish Song
 Hall Wyn) } Book)
 Whek an Eos (The Sweet } Edited by
 Nightingale)..... } R. D. Bostock
 (Cornish Translation by Druid }
 Hall Wyn)
 Trelawny..... }
 (Translated by Henry Jenner)
 Breton Songs:
 Sous (Sône)..... }
 Ba Gouen (Ma Race).... } (Old Breton Songs)
 Ar Pillaober (The Rag- } arr. Paul Ladmiraul
 picker)..... }
 GABRIEL LAVELLE (Bass)
 Irish Songs:
 Mo Maire..... }
 Sean dun na ngall..... } Carl Hardebeck
 Pastheen Fionna..... } Milligan Fox
 ORCHESTRA
 Welsh Rhapsody (Men of Harlech)
 Edward German
 Ellan Vannin (Isle of Man) .. arr. Harry Wood

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 Edward German
 Ellan Vannin (Isle of Man) .. arr. Harry Wood

Manx songs included in a Celtic congress programme featured in the BBC Radio times July 1931

MICHAEL HERITAGE TRUST
 Treisht Eiraght Skyllay Maaly

A.G.M. and an illustrated talk by Fenella Bazin

Re-discovering the Island's Cultural Past

Monday, 7th February

Ebenezer Hall
 Main Road
 Kirk Michael
 7.30pm

Light refreshments - Everyone welcome!

email: michaelheritagetrust@gmail.com
 [Photo courtesy Manx National Heritage]

kiuill manninagh jiu 02/22 culture vannin

TRANSCRIPTION OF THE MONTH

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

The annual Big Bree Workshop Weekend, organised by Culture Vannin, is always a creative melting pot and a chance for young musicians to compose new music under the guidance of more experienced tutors. Here is a new tune written by the composing class of 2021 who took the well known Manx hymn, The Good Old Way, (or "Tra va Ruggit Creest" as it's more commonly known as in trad music circles) and transformed it into a jig! An easy note accompaniment is included.

Watch the Bree students play it here: <https://vimeo.com/644453381> (8'25")

Original hymn: <https://tinyurl.com/2p95aps5>

The Good Old Jig

By David Kilgallon &
Bree composition students 2021
based on The Good Old Way /
Tra va Ruggit Creest

The musical score for 'The Good Old Jig' is written in treble clef, 6/8 time, and the key of D major (two sharps). The score consists of seven staves of music. The first four staves contain the main melody with various chords indicated above the notes. The fifth and sixth staves are repeat sections with first and second endings. The seventh staff is a final ending section. The chords used are Em, G, Bm, D, and A.

CALENDAR

FEBRUARY

2nd Meet the IOM Arts Council team, Centenary Centre, Peel, 7-9pm

25th [Sold out] & 26th Ayres & Braces - a musical by Dilys Sowrey, Centenary Centre, Peel 7.30pm £10

19th Bree 'Folkie's Workshop/rehearsal for year 7+, Culture Vannin, 11am-3pm, manxmusic@culturevannin.im

MARCH

19th Braaid Eisteddfod <https://tinyurl.com/mpvc9s7p>

20th - 24th DESC Manx Folk Awards

APRIL

1st - 4th APRIL Shennaghys Jiu Celtic Festival

23rd - 30th The Guild, Villa Marina

MAY

14th A Manx Celebration - concert with Culture Vannin in collaboration with Cathedral IOM

JUNE

21st Laa Jannoo Kiaull / Make Music Day -worldwide!

JULY

5th Tynwald Day

25th – 31st Yn Chruinnaght Celtic Gathering

www.celticgathering.im

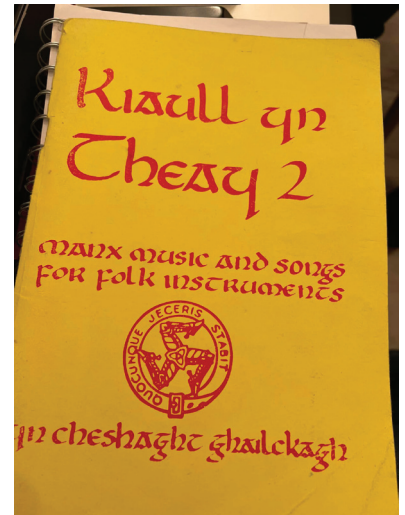
AUGUST

31st - 4th SEP Once, Gaiety Theatre

ANSWERS

MANX MUSIC QUIZ #7

1. b)
2. c)
3. c)
4. d)
5. a)
6. d)
7. a)
8. b)
9. c)
10. a)



BONUS QUESTION:

What is odd about this KTY 2 book cover?!
[Spotted by Katie Lawrence!]

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 O'Donnell's, 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, Kiaull 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

Stay up to date: www.facebook.com/TradMusicWeekendIsleofMan

~ 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