

jerrey geuree - january 2013

WE'LL HUNT THE WREN SAYS... JUST ABOUT EVERYONE!



Many thanks to Fiona McArdle, Alistair Sutherland, Chloe Woolley, Valerie Caine and Heather Hall for photos from Douglas, Sulby, Port St Mary, St Johns and Ramsey. A record 89 people turned out in Port St Mary according to Caroline Helps - crikey!



ARRANE SON MANNIN

Come and listen to the competition entries for the song which will represent the Isle of Man in the Pan-Celtic Song Contest in Carlow, Ireland in April.

There'll also be extra entertainment from the entrants as well as from Manx choirs, Caarjyn Coidjagh and Cliogaree Twoaie.

Organised by Fiona McArdle, the event is completely free. Prize money for the winning song in Manx comes from the Manx Heritage Foundation and is £300 this year - definitely worth entering!

If you're thinking about writing a song for next year, it's never too soon to get in touch - pop along to the concert and have a chat with Fiona, who can help you find a translator and assist with pronunciation if necessary.

Concert & New Song Competition

Arrane son Mannin

Peel Masonic Hall

Friday 11 January

8pm

Caarjyn Coidjagh

Cliogaree Twoaie

Banjagh

Matt Creer and Ruth Keggin

Laura and Dave Rowles

Free Admission (to numbers' limit)



CONGRATULATIONS TO PERREE BANE DANCERS WHO CELEBRATED THEIR 30TH ANNIVERSARY IN DECEMBER AT THEIR CHRISTMAS PARTY IN BALLASALLA.

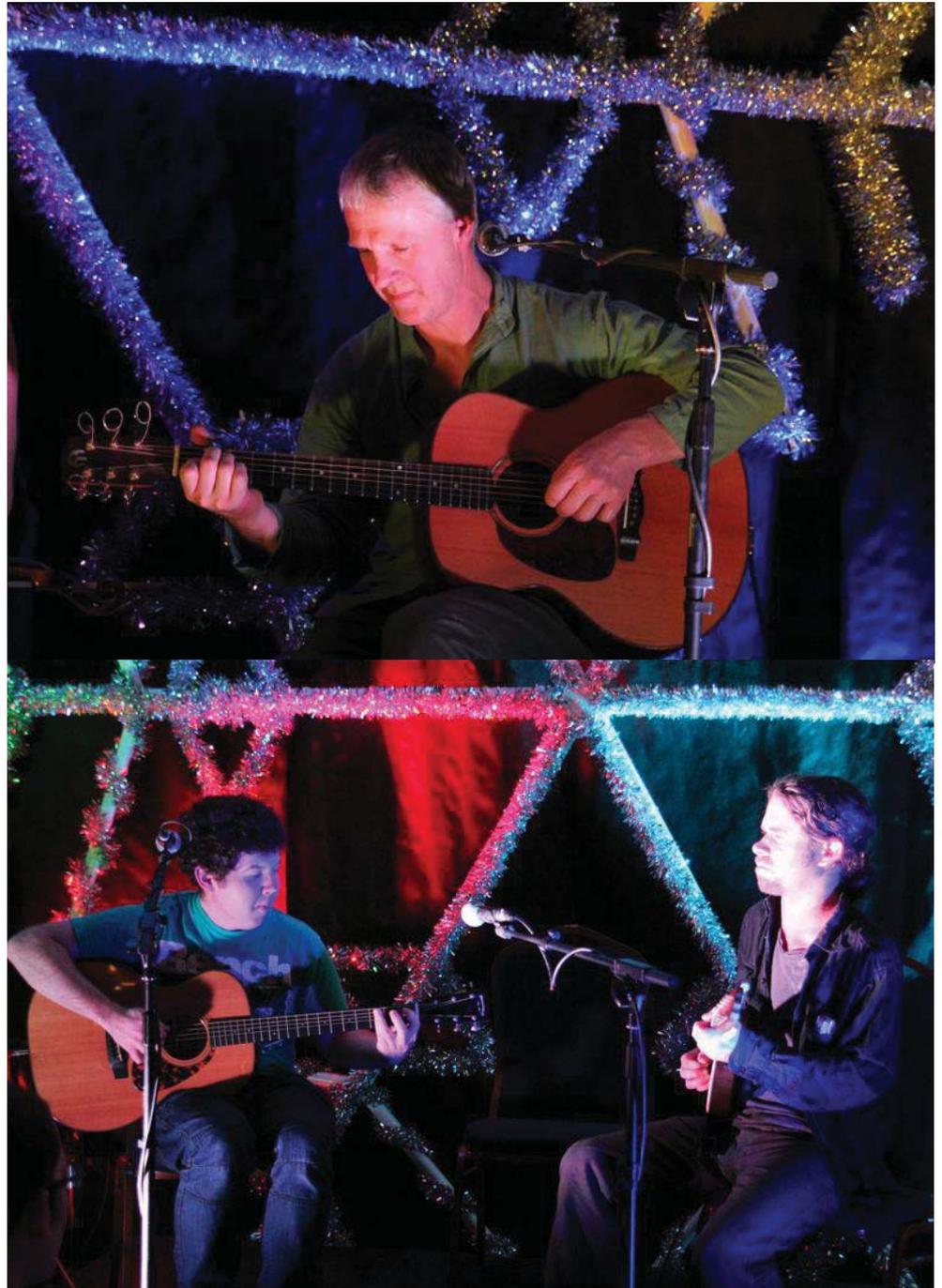
PICTURED HERE IS ONE OF THE ORIGINAL MEMBERS WHO IS NOW THE CHOREOGRAPHER FOR THE GROUP (AND A GREAT TEACHER TOO), CAROL HAYES.

MOYLLEY AS SOYLLEY DA PERREE BANE!

A MIGHTY MOLLAG GHENNAL!

photos Bob Fennell

WITH A FANTASTIC TINSEL BEDECKED STAGE, THE MOLLAG BAND'S ANNUAL MOLLAG GHENNAL WAS ANOTHER SELL-OUT. WONDERFUL PERFORMANCES CAME FROM SCAMMYLT, RUTH KEGGIN & MIKE REANEY, THE KILGALLONS, THE FELLOWSHIP OF THE STRINGS, BARRULE, THE LOOSE CREW, THE MOLLAG BAND AND STRENGYN FOR WHOM IT WAS ALMOST A FAREWELL GIG AS GUITARIST MATTY KELLY LEFT THE ISLAND TO PURSUE STUDIES IN LONDON AT THE BEGINNING OF 2013. AIGH VIE, MATTY!



**MANX FOLK AWARDS - SYLLABUS NOW ONLINE:
CLOSING DATE FOR ENTRIES 8 FEBRUARY**

[HTTPS://WWW2.SCH.IM/GROUPS/MANXCURRICULUM/WIKI/
BFB2F/DEC_MANX_FOLK_AWARDS_AUNDYRYN_KIAULL_THEAY_
VANNIN_2013.HTML](https://www2.sch.im/groups/manxcriculum/wiki/bfb2f/dec_manx_folk_awards_aundyryn_kiaull_theay_vannin_2013.html)

18-20 MARCH 2013

Bree raise funds for Crossroads Care with Manx tunes

Manx youth music group Bree entertained shoppers in the Strand Shopping Centre during the run-up to Christmas with some lively Manx jigs and reels and folky Christmas carols. The talented young musicians raised £60 with their busking which they have donated to Crossroads Care. Bree meet once a month for informal Manx music-making and is open to musicians aged 10 - 18. The trad youth movement has a new promo video - check it out on YouTube:

<https://www.youtube.com/watch?v=nC7KWqiy5as>



News from the top of Barrule

Barrule were on BBC Radio 3 on Mary Ann Kennedy's programme on 28 December - featuring the singing of Greg Joughin on the band's arrangement of 'She Lhong Honnick Mee'.

Later this month, the Manx trio will be travelling throughout Scotland and North East England on a 'university roadshow'. Organised by the Manx Heritage Foundation, Barrule will take Manx music to the traditional music students at Plockton High School, Lews Castle College on Benbecula, Sabhal Mòr Ostaig on Skye, Edinburgh University and Newcastle University through a series of concerts and workshops. Chloe Woolley will be joining them in Newcastle to deliver a lecture on Manx music.

www.barruletrio.com

Feddan Manx whistle course completed in five more schools

Children at Arbory, Jurby, Foxdale, Manor Park and Braddan primary schools have been learning to play the tin whistle through the medium of Manx music! In just six weekly lessons, whole classes were taught how to play the folk instrument by Dr Chloë Woolley through a course called *Feddan* (Manx Gaelic for whistle). It is the third year that the course has been rolled out in schools via the Music Service's Primary Music Initiative, and it has proved a popular way for children to try out an instrument for the first time, whilst learning about local culture and the Manx language. The *Feddan* course was designed by Chloë as part of her role as Manx Music Specialist for the Manx Heritage Foundation.

Year 5 and 6 pupils at Foxdale Primary School (pictured right) thoroughly enjoyed the experience and they have already made a recording of themselves playing and singing Manx song 'Bee dty Host' to send to a school in Pakistan with whom they correspond.

To find out more about the Feddan course:
www.manxmusic.com/education_page_92028.html



A selection of seasonal gatherings around the Island which featured Manx music this Christmas. Just some of them here...

St Ninian's Lower School Folk Group played Hunt the Wren and Creg Willy Syl, and Foxdale School sang and played Arrane ny Niece in their carol services. Karen and John Elliot performed Lullaby of the Virgin Mary and Cold Blows the Night at the 'Wurlitzer Wednesday' lunchtime concert, followed by the Tynwald Singers who sang Miss ML Wood's 'Sing Soft and Low' and 'The Christmas Bell Song' by former MHK and MLC Cecil McFee.

Tynwald Singers pictured right



Louise Callister from Ny Fennee (*left*), performing at the Michael Players' Oie'll Verree for the Old Christmas (photo Valerie Caine)

Ny Fennee also organised a ceili for the Old Christmas, which featured guest performances from Amy Stoutt and Rachel Hair, Luke and Adam Melvin as well as hosts, Mactullagh Vannin and Ny Fennee themselves.



Clare Kilgallon conducting Cliogaree Twoaie Manx choir (*right*) at the Yn Cheshaght Ghailckagh Shirveish y Nollick at Peel Methodist Chapel.

Well done to organisers Peter Hayhurst and Julie Matthews for another successful event.

“THE PLOUGHMAN IN WIND-SWEPT FIELDS” THE FOLK SINGERS FOUND BY DR JOHN CLAGUE

by Stephen Miller, Vienna

In 1913, Sophia Morrison wrote that “[t]he Ven. Archdeacon of Mann has handed over to the Manx Language Society the highly interesting collection of Folk Airs left by the late Dr Clague.” Dr John Clague had died in 1908, and his library and personal papers passed to the Rev. John Kewley. Amongst them were the four tune books that Morrison claimed (falsely) that the Archdeacon later passed over to the MLS. She was also very clear about where the tunes came from:

The songs were heard by the Doctor and taken down by him as he went his rounds among the people, who loved him, and whom he loved. To him the old folks dwelling in lonely places in the mountains or on the wild sea-coast unsealed their lips, and so he rescued from oblivion many songs sung by mother to babe, by fisherman at sea, by the ploughman in wind-swept fields, from generation to generation.

Here we see Morrison’s own perception of the Manx singing community as represented by Clague’s collecting—one that was elderly, living in remote spots and by so isolated from the rest of the Island, and where the transmission of folk song is passed on orally from generation to generation. Moreover, Clague found these singers as he went his rounds as a doctor in Rushen sheading as T.H. Kelly recounted:

One day the doctor was on his way to attend a “Confinement” when he was side-tracked and delayed on hearing a Manx fiddler playing a tune new to the doctor. Doctor Clague arrived at his patient’s home to find that a healthy baby had already been born. On explaining what had delayed him the worthy doctor received a stern lecture from the patient’s mother on the possible dire consequences of getting his “doctoring” mixed up with his hobby—“music.”

It is difficult to know the truth of this statement as it has a sentimental and somewhat cloying tone that makes one suspicious of its veracity, however elaborated it may be. This anecdote was later expanded on by Mona Douglas:

There are many stories of his doings, for he was reckoned a “character” and folk were not afraid to laugh at him on occasion, or to criticise. One story tells how he was summoned to deliver a baby, but got caught up on his way by a fiddler in Cregneish [sic] who played a tune Clague had never heard before. He stayed to take it down—and when he arrived at his destination it was to hear the cry of the new-born child as he went up the stairs.

Whereupon the mother told him sternly, “I know well enough where thou have been, doctor—fiddling with John Jemmy, just fiddling—I’m thinking I’d best send for Mistress Clague next time, not for thee at all!”

So far as we know, Clague never collected in Cregneash and it is likely that the name of the village is here to add an element of “Manx colour.”

The wider question, however, arises as to whether these perceptions are accurate or not—in simple terms, did Clague ever collect on his rounds, and if so, was it then from “the ploughman in wind-swept fields”? The answer lies in the four tune books now deposited in the Manx National Heritage Library containing the tunes collected by Clague. A good number, though not all, have the name of the person from whom the tune was collected. So, what then does this say about the singing community that Clague found?

The first thing that must be said is that Clague was a poor documenter of his collecting and certainly so in comparison with the Gill Brothers. The latter careful noted the name and often age of the singer found as well as where the recording session took place and wrote down the names of others attending the recording session. It has been possible for that pair to reconstruct their day-by-day activities in their collecting tours of 1895 and 1898. Returning to Clague, the names of informants do appear in the tune books and (very) occasionally dates.

The singers for whom we have names are 32 in total. Of these, one was dead by the time of the 1891 Census, namely Henry Clague of Ballanorris, Clague’s own father who died in 1883. Of the 31 then left, all but two of them can be found in the census: James Connor, said to be a stone cutter, was not enumerated and as regards James Clague, there are two such individuals so named, both living in

Castletown, and no way to see which one was the singer for Clague. Turning to a breakdown by age, two were in their 80s, five in their 70s, eight in their 60s, ten in their 50s, two in their 40s, and two in their 30s. The eldest singer was Elizabeth Clague, aged 83, and Clague's own mother and the youngest was John Cubbon at 32 years old. Evidently, Clague has no notion of an age criteria for his collecting unlike the Gill Brothers who sought out the oldest possible singers.

Looking at the singers themselves, what is clear is how many of them are from Clague's own family as well as likely their friends: as seen, Clague's own mother (aged 83) and father from Ballanorris, then Charles (55) and Anne Clague (56) from Ballaclague itself, Charles Clague (36), his cousin and coachman, living in Castletown. Margaret Clague (63), living in Colby as a retired farmer's wife is likely either a grandmother or a great aunt to the Doctor. This leaves James Clague living in Castletown who may well turn out to be a relative. Moving away from the Clague family itself, we have living on Balladoole, George Moore (44), William Cannell (63), and Elizabeth Callister (76). And for Ballakeighan, across the road from Balladoole, was Isabella Kennaugh (77). These are well appointed quarterland farms: Ballanorris, Ballaclague, Balladoole, and Ballakeighan and all the singers here are enumerated as farmers or farmers' wives.

Who then are the remainder of the singers? John Ratcliffe (58) living at the Howe at an agricultural labourer; John Wesley Cleator (54) was a baker and residing in Peel; Flaxney Stowell (76) in Castletown was a builder and contractor; Elinor Costain (66) at Colby was a domestic servant; John Moore (52) from Mill Croft at Colby was a farmer; John Cubbon (69) from Cross y Caley was a fisherman as was Charles Faragher (62) of Cross Four Ways; William Kaye (65) in Port St Mary was a general labourer; Thomas Kneen (40) from the same place was a joiner; Jane Stowell (74) from Castletown kept house as did Jane Taylor (74) of Port St Mary; Joseph Crellin (50) was a lead miner at Colby (presumably working in the Ballacorkish mine); Ellen Creer (83) was living on her own means in Castletown; John Cubbon (61) from the same town was a marble mason; Thomas Kermode (65) from Bradda was a mariner; Thomas Cain (57) from Douglas was a musician; another John Cubbon (32) and one again from Castletown was a painter and decorator; Richard Qualtrough (56) was a shoemaker and the Parish Clerk for Rushen and living on the glebe there; two more shoemakers were Simpson Clucas (54) from Castletown and Edward Shimmin (76) at Ballasalla. Finally, James Connor, who cannot be found in the census, was noted by Clague as being a stone cutter. A closer look at these singers from the view point of residence shows the predominance of towns and villages from the south of the Island: Castletown, Port St Mary, Port Erin, Colby, and Ballasalla.

Returning to Morrison's passage, we can now see that there are few candidates amongst Clague's singers for the rôle of the "fisherman at sea" or as a "ploughman in wind-swept fields." Instead, Clague's collecting from his family and their friends shows the existence of a vernacular song tradition amongst the social élite of the southern farming community. His other singers show that the tradition is present in town as well as village and not just in the Manx countryside. The range and variety of activities carried on by singers (and not always completely captured by the census record) shows no correlation between occupation and singer. The age spread of singers shows the maintenance and active transmission of song in the Island. This was not of course what drove Clague in his collecting but thanks to that activity we can derive an insight into the singing community that, at least in the south of the Island, takes us away from a ruralist agenda about "the folk" and their songs. Finally, did Clague encounter these singers on his rounds? That remains an open question but this was a period in which a visit by the doctor was one you had to pay for and when any medicine prescribed had also to be purchased. It is more likely to be anecdotal rather than factual and another distortion of the pattern and method of Dr John Clague's collecting.

~ SESSIONS ~

THURS 8pm Singing session at The Royal, Ramsey
FRI 8.30pm Tynwald Inn, St. Johns FRI 9pm Irish at The Mitre, Ramsey
Folk at the Club (1st or 2nd Fri of month), 8pm, Peel Golf Club
Last FRI of month 9pm, Kiaull as Gaelg, Albert, Port St Mary
SAT 10pm Manx at The White House, Peel

TRANSCRIPTION OF THE MONTH

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

Spollagyn

Matt Kelly & Bree
27/10/12



The Ugly Turnip

Matt Kelly & Bree
27/10/12



BREE COMPOSERS – CESAR JOUGHIN, ROBIN GLEDHILL AND OWEN WILLIAMS - WITH TUTOR MATT KELLY, WHO DEVELOPED THESE TWO TUNES AT THE OCTOBER BREE WEEKEND AT DOUGLAS YOUTH ARTS CENTRE LAST AUTUMN.



Manx Folk Dance Society

Winter Term

Beginners Classes

**Onchan Methodist Church Hall
Main Road Onchan**

**Tuesdays* from 7.00 to 8.00pm
commencing 15th January 2013**

• Everyone welcome •

** Not 2nd Tuesdays in the month*

Lessons £20 for the term

More info. www.manxfolkdance.org.uk

Contact: Tel. 624858 or mfds@manx.net

Here's a tentative sol-fa transcription by Stephen Miller of
'Tune y Wheeyl Vooar' from a letter from Cressy Dodd to Sophia Morrison.

“TUNE-Y-WHEEYL-VOOAR”

Jig “Tune-y-wheeyl-vooar”

{ | s :- | l :- | s :s.f | m.r :d.,r |
{m.,f :m.,d | f :f.,r | m.,f: m.,r | d.,d :d.,r |
{m.,f :m.,d | f :f.,r | m.,f: m.,r | d.,d :d.,r |
{m.,f :m.,d | f :f.,r | m.,f: m.,r | d.,d :d ||

Mr Moore also sang it, once or twice as below, tho' generally the above was his air:—

{ | s :- | l :- | s :s.f | m.r :d |
{s.,l :s.,m | l :l.,f | s.,l : s.,f | m.,r :d |
{s.,l :s.,m | l :l.,f | s.,l : s.,f | m.,r :d |
{s.,l :s.,m | l :l.,f | s.,l : s.,f | m.,r :d ||

Source: Letter with attachment from Cressy Dodd to Sophia Morrison, , 26 April 1910, MNHL, MS 09495, Sophia Morrison Papers, Box 5. **Note:** The source for this tune was Joseph Philip Moore of Patrick (1845–1928), a fisherman from Patrick who lived next door to Knockaloe Moorar Primitive Methodist chapel.

Two new pieces to download

Local composer Frank Woolley was commissioned by the Manx Music Development Team to write pieces suitable for church services on the Isle of Man.

The Nunc Dimittus is set to the Manx melody 'Vel shuish ben aeg ny ben phoosee' and arranged for SATB and manual organ.

Rest is an original melody by Frank Woolley set to the contemplative poem by Manx poet T.E. Brown. It is arranged for unaccompanied SATB choir.

Any composers interested in future commissions should contact the MMDT at either of the addresses at the end of the newsletter together with examples of previous work.

The new works will be available shortly at www.manxmusic.com/learn.html

Rest

T.E. BrownJ.F. Woolley

The musical score is written for SATB choir. It begins with a tempo marking of 'Quite slow' and a quarter note equal to 40. The score is divided into four systems, each with a measure number (1, 5, 9, 13). The lyrics are: '1. O heav'n - ly Rest, Come from thy home_ a - bove, Sink on soft wings of love In - to my breast. Rest, heav'n - ly Rest, Drear is the world_ to me, Oh how I long_ for thee, Sweet ang - el guest!'. The score includes dynamic markings such as *p* and *mp*.

**OIE'LL VERREE
TRADITIONAL MANX CONCERT**

ARBORY PARISH HALL

AT
7.30PM



ADMISSION
£5

**SATURDAY
12TH JANUARY**

**FEATURING MANX MUSIC,
DRAMA, SONG AND HUMOUR**

SPECIAL GUESTS - MICHAEL PLAYERS

CAARJYN COOIDJAGH ^{and} PHIL GAWNE & GUESTS

SUPPER INCLUDED!

ALL PROCEEDS IN AID OF SOUTHERN BEFRIENDERS

Printed in the United Kingdom

This somewhat ghostly image is telling you there's another chance to see the Michael Players perform their annual dialect play, hear Caarjyn Coidjagh singing and hear why Phil Gawne MHK loves crackers so much - yes, it's the Ballabeg Oie'll Verree on Saturday 12th January at Arbory Parish Hall in Ballabeg. Tickets £5 on the door (includes supper!)

CALENDAR

January

2nd Iliam Dhone commemorations - Hango Hill, Malew Church and the Viking usually - from 2pm

4th Ny Fennee present Giense Shenn Laa y Nolluck, Ramsey Masonic Hall, 7.30pm

5th Michael Players dialect play and oie'll verree, Ebenezer Hall, Kirk Michael, 7.30pm, tickets in advance as it's usually crammed full! (see press for details)

6th Yn Cheshaght Ghailckagh (Manx Language Society) Shirveish y Nolluck (Xmas service in Manx). Peel Methodist Church, Athol Street, 3pm ALL WELCOME

11th Arrane son Mannin competition, Peel Masonic Hall, 8pm FREE

12th Bree trad youth music session, Douglas Youth Arts Centre, 3pm FREE

12th Ballabeg Oie'll Verree featuring Manx music, drama, song and humour. Special guests are The Michael Players. Supper included, Arbory Parish Hall, 7.30pm, £5 in aid of Southern Befrienders

15th MFDS classes - Manx dancing for beginners - start, Onchan Methodist Church Hall, 7pm (see poster in KMJ with full details)

February

8th Closing date for Manx Folk Awards

9th Bree trad youth music session, Douglas Youth Arts Centre, 3pm FREE

March

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

18th-20th Manx Folk Awards

22nd-25th Shennaghys Jiu Celtic Youth Festival www.shennaghysjiu.com

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



Wren boys and girls in Port St Mary dancing 'Cur shaghey yn geurey'

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

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

A charity function in aid of "Grace Third World Fund".

It will be at Peel Golf Club again on Saturday 16th March from 8pm to 11pm.

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

Lots of fun is guaranteed with plenty of Irish singalong songs. Organiser, Paul Reynolds, says, "We sold out the big room completely last year, so if you want to be sure you can pre order tickets from me

by email. You can then pick up the tickets from any of our future gigs, or we will keep them on the door for you on the night."

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

manx heritage foundation ~ undinys eiraght vannin

For information on Manx music & dance contact:

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

Manx Music Specialist **Dr Chloë Woolley**: manxmusicspecialist@mhf.org.im

www.manxmusic.com

Call: Breesha: 01624 695784 or Chloë: 01624 695787

or write to: MHF Music Team, The Stable Building, The University Centre, Old Castletown Road, Douglas, Isle of Man IM2 1QB



Written and edited by Breesha Maddrell for the Manx Heritage Foundation

The Editor welcomes submissions but reserves the right to edit for style and space

PRESS: please feel free to pick up articles without named authors to spread the word about Manx culture