



FOLKLIFE QUARTERLY'S
FT pages



Jul
2015

p40

Folklife Traditions ♦ Traddodiadau Bymyd Gwerin

FQ's FOLKLIFE TRADITIONS PAGES

Our aims include stimulating a wider interest in folk studies & folk culture: the FT pages

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 - The next deadline is Aug 20 for Oct 1
 - Regular FT contributors receive free Folklife Membership @ symbol denotes Folklife Members

Folklife Studies & Societies: News items & Diary

• **Saturday 10th October:** The English Folk Dance & Song Society's bi-annual **Folk Song Conference** at Cecil Sharp House, 2 Regents Park Road, London NW1 7AY. 10am - 5pm

Please note a change since first announced: the Conference will now take place on Saturday only. The morning session will include a variety of papers as usual, and we still have a few slots to fill.

The afternoon will be devoted to a round-table open seminar. Members of an invited panel will be asked to give short presentations, and the questions raised will then be open for discussion by the whole conference. The theme will be:

'Folk' and 'traditional' song has never existed in a cultural vacuum. Which other categories, genres, styles or musics should we be looking at to understand our field?

The main focus will be on England, up to 1945.

Contact: Steve Roud (sroud@btinternet.com) or David Atkinson (david.atkinson@zen.co.uk) ® Steve Roud

FT home page ~ <http://www.folklife.org.uk/ft.html> **

For details of our online archive ~ Stimulating a wider interest in folk studies & folk culture ~ A comprehensive index, by issue and by subject/author; Links to individual FT issues, published in e-magazine format.

** or go to www.folklife.org.uk and then to [FT](#) link

FOLKLIFE TRADITIONS PAGES: contributors.

We are regularly indebted to **Doc Rowe** for his list & pictures, to **Roy & Leslie Adkins** for articles, to **Charles Menteith** and **Gwilym Davies** for songs & notes; and to other Members, and to others, from time to time, as listed in FT.

And in memory of **Roy Palmer**, a generous contributor for over 30 years, from August 1983 in FQ's predecessor, the *Somers' Broadsheet*.

FT header artwork: © our logo, Chris Beaumont; and morris dancers © Annie Jones; from *The Roots Of Welsh Border Morris* (Dave Jones)

Folklife Traditions: Publications

Please first consult Eds as to what is appropriate to publicise here.

Up to 200 words per CD or book, more if advertising, your heading, & your order details, are not counted in word limits.

Musical Traditions: 24 MT Records' downloads now online



(left) Ken Langsbury's *Stories CD, And Then It Happened!* MTDL548

24 page booklet, 17 tracks, 63 mins.

As well as the usual CDs and booklets in DVD cases, we are now providing a new downloadable format for MT Records' releases, which contain the complete (and updated) booklet text from the original 300 Series albums, with all the songs/tunes available as links to complete MP3 recordings from within the text.

Downloads of single CDs are £2.00, double CDs are £4.00, 3-CD Sets are £6.00

And there's the facility to pay more than these

low prices if you should wish to!

Each Download comprises a ZIP file containing one or more HTML files, a 'sound' folder and a 'graphics' folder. They can be un-ZIP-ed into a single destination (folder) on your device, and run from there.

The first 24 MTDL600 Series downloads are now available via the **Downloads** page on the MT Records website. Have a look for more information - and maybe you'd like to buy one!

More will be following shortly: the eight further 300 Series releases up to 2013's *The Willett Family*; all the 100, 200, 400 and 500 Series releases; and the four CD-ROMs. The four 2014 releases will be added next year.

Enjoy!

® Rod Stradling

• **Musical Traditions Records**, with on-line credit/debit card purchasing at: www.mtrecords.co.uk

• **Musical Traditions Internet Magazine** at: www.mustrad.org.uk

• 1 Castle Street, Stroud, Glos GL5 2HP, rod@mustrad.org.uk, 01453 759475, mobile: 0793 099 1641

DIRECTORY ~ QUARTERLY UPDATES

Our full DIRECTORY is online ~ go to <http://issuu.com/folklife>, then click on 'ONLINE DIRECTORY' picture

- for Lists 7-9, Folklife Traditions, Membership (£15 a year) is most welcome, but not required so additional entries are most welcome, our format is below

- 1st-LINE SUMMARY CATEGORY • region, county • NAME • contact name & tel., website
- MORE INFO? - It's up to you, entirely optional - you can always send in just 1st-line above, and add more later
 - ✉ Further contact details, could include: name, phone, mobile, address, email.
 - ⊕ Description, up to 40 words.

List 7: FOLKLIFE SOCIETIES (Associations, Trusts, Organisations)

A.1 FOLK MUSIC, SONG & DANCE SOCIETIES, NATIONAL new entry

England ❖ WORKERS' MUSIC ASSOCIATION Chair: Anne Schuman 020 8699 1933 [no website]

✉ 240 Perry Rise, Forest Hill, London, SE23 2QT. Email anne.schuman@btinternet.com

⊕ Encourages the social, as opposed to the individualistic approach to the arts; has direct contacts with National and Local Trade Union organisations, has affiliates from choirs and bands across the country, and runs a successful Summer School every August.

List 8: FOLKLIFE STUDIES & INSTITUTIONS - no updates this issue

List 9: SEASONAL LOCAL CELEBRATIONS for this quarter - updates included in the listings in this issue



❖ LIST 7: FOLK LIFE SOCIETIES Associations, Trusts, Organisations ❖ I-LINE SUMMARY LISTINGS ❖

- **SUMMARIES:** The 1st line of detailed entries in our ONLINE DIRECTORY, updated quarterly on <http://issuu.com/folklife> (deadline: as FQ)
 • Below, we list only confirmed entries: ® = Members, ❖ = others. Supporting our work by Membership (£15 a year) is most welcome.
 • The ONLINE DIRECTORY includes other listings researched by us (eg name + website), but yet not confirmed by that organisation

GENERAL: A1-A2

• Societies that include both folk music and song, or combine folk music, song, and dance

A.1 GENERAL FOLK-ARTS SOCIETIES. 1, NATIONAL

Canada ❖	The CANADIAN SOCIETY FOR TRADITIONAL MUSIC / La SOCIÉTÉ CANADIENNE POUR LES TRADITIONS MUSICALES	□ www.yorku.ca/cstm
Cymru/Wales	® BYWYD GWERIN (Welsh Folklife)	Sam ac Eleanor Simmons 01684 561378 □ www.bywyd-gwerin.cymru
	® trac Music Traditions Wales/Traddodiadau Cerdd Cymru	Blanche Rowen 02920 318863 □ www.trac-cymru.org
England	® ENGLISH FOLK SONG & DANCE SOCIETY (EFDSS)	Office 020 7485 2206 □ www.efdss.org
	❖ FOLK CAMPS	Office 0208 1232136 □ www.folkcamp.co.uk
	❖ WORKERS' MUSIC ASSOCIATION	Chair: Anne Schuman 020 8699 1933 □ [no website]
England & Wales	® FOLKLIFE	Sam & Eleanor Simmons .. 01684 561378 □ www.folklife.org.uk
Mannin / Isle of Man	❖ MANX HERITAGE FOUNDATION MUSIC DEVELOPMENT TEAM	 □ www.manxmusic.com

A.2 GENERAL FOLK-ARTS SOCIETIES. 2, REGIONAL & LOCAL

England: East	~ Suf./nearby ❖ SUFFOLK FOLK	Mary Humphreys, Chair	 □ www.suffolkfolk.co.uk
England: Midlands (East Midlands & West Midlands)			
~ Midlands	® TRADITIONAL ARTS TEAM	Pam Bishop	 0121 247 3856 □ www.tradartsteam.co.uk
~ W. Mids	® WEST MIDLANDS FOLK FEDERATION (WMFF)	Geoffrey Johnson	 0121 360 7468 □ www.wmff.org.uk
England: North (North-East, North-West, Yorkshire)			
~ N.-West	❖ FOLKUS	Alan Bell	 01253 872317 □ www.folkus.co.uk
~ Gtr Man	® TAMESIDE FOLK ASSOCIATION (TFA)	Mike Riley	 0161 366 7326 □ no website
England: South (South-East, South-West)			
~ Devon	® DEVON FOLK	Colin Andrews	 01363 877216 □ www.devonfolk.co.uk
~ Glos	® GLOSFOLK	Peter Cripps, Chairman	 01452 780401 □ www.glosfolk.org.uk
~ Hfds	® THE MUSIC POOL	Rob Strawnson	 01432 278118 □ www.musicpool.org.uk
~ S.-East	❖ SOUTH EAST FOLK ARTS NETWORK (SEFAN)	Penny Allen, General Manager	 01273 541453 □ www.sefan.org.uk
~ South	® SOUTHERN COUNTIES' FOLK FEDERATION (SCoFF)	.....	..... □ www.scoff.org.uk
~ Devon	® WREN MUSIC	Main office	 01837 53754 □ www.wrenmusic.co.uk

SPECIFIC: A3-A6

• Societies that cover solely folk music OR song OR dance

A.3 CERDD DANT SOCIETIES

❖ CYMDEITHAS CERDD DANT CYMRU	Delyth Vaughan (Administrator)	01341 423 072	□ www.cerdd-dant.org
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A.4 FOLK SONG SOCIETIES

❖ CYMDEITHAS ALAWON GWERIN CYMRU / The Welsh Folk-Song Society	Dr Rhiannon Ifans (Hon.Sec)	01970 828719	□ www.canugwerin.com
❖ PEDLARS PACK	Moderator: Steve Roud	.....	□ http://groups.yahoo.com/group/Pedlars_Pack
❖ TRADSONG	Moderator: Johnny Adams	.....	□ http://launch.groups.yahoo.com/group/Tradsong
❖ TRADITIONAL SONG FORUM	Secretary: Martin Graebe	01285 651104	□ www.tradsong.org
❖ YORKSHIRE GARLAND GROUP	.....	.....	□ www.yorkshirefolksong.net
❖ WORKERS' MUSIC ASSOCIATION	Chair: Anne Schuman	020 8699 1933	□ [no website]

A.5 FOLK MUSIC SOCIETIES

❖ CLERA, The Society for the Traditional Instruments of Wales	Meurig Williams (Membership Secretary)	.....	□ www.clera.org
® DULCIMER WORLD CONGRESS	Sally Whytehead	01527 64229	□ http://dulcimer.world.congress.co.uk
® NONSUCH DULCIMER CLUB	Sally Whytehead	01527 64229	□ http://dulcimer.org.uk
® TRADTUNES	Moderator: Johnny Adams	.....	□ http://launch.groups.yahoo.com/group/tradtunes
❖ THE VILLAGE MUSIC PROJECT	Project Director: John Adams	.....	□ www.village-music-project.org.uk

A.6. FOLK DANCE SOCIETIES

For local dance groups, morris sides, etc., please see our "Member Performers"

® The CORNISH DANCE SOCIETY	Merv Davey (Chairman)	01208 831642	□ www.cornishdance.com
❖ CYMDEITHAS GENEDLAETHOL DAWNS WERIN CYMRU / WELSH NATIONAL FOLK DANCE SOCIETY			□ http://dawnsio.com
❖ WILTSHIRE FOLK ASSOCIATION (WFA)	Geoff Elwell	01225 703650	□ www.wiltfolkassoc.webspace.virginmedia.com

SPECIFIC: A7-A15

• Societies covering Folklife activities other than the above

A.7. FOLK DRAMA SOCIETIES

❖ TRADITIONAL DRAMA RESEARCH GROUP			□ www.folkplay.info
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A.8 FOLKLORE SOCIETIES

❖ AMERICAN FOLKLORE SOCIETY		614 / 292-4715	□ www.afsnet.org
® The FOLKLORE SOCIETY	.....	020 7862 8564	□ www.folklore-society.com
❖ NORTHERN EARTH	John Billingsley, Editor	.....	□ www.northernearth.co.uk
® TALKING FOLKLORE	Moderator: Steve Roud	.....	□ http://groups.yahoo.com/group/TalkingFolklore

○ A.9 Storytelling Societies, A.10 Oral History Societies, no confirmed entries

A.11 LANGUAGE & DIALECT SOCIETIES Arranged alphabetically: 1. by Country or Region, 2. within Country or Region, by name.

• ELLAN VANNIN / ISLE OF MAN	❖ YN CHESHAGHT GHAILCKAGH (The Manx Gaelic Society)	.....	□ www.ycg.iofm.net
• ENGLAND	❖ LAKELAND DIALECT SOCIETY	.....	□ www.lakelanddialectsociety.org
	❖ YORKSHIRE DIALECT SOCIETY	.....	□ www.yorkshiredialectsociety.org.uk
• KERNOW / CORNWALL	® CORNISH LANGUAGE PARTNERSHIP	General Enquiries 01872 323497	□ www.magakernow.org.uk
• Airlann / Éire / Ireland, Alba / Scotland, Cymru / Wales, no confirmed entries; additional unconfirmed entries, eg info from web, in our online Directory			

A.12 FOLK LIFE SOCIETIES (general and specific)

❖ PEARLY SOCIETY	Carole Jolly	0208 778 8670	□ www.pearlysociety.co.uk
❖ The SOCIETY for FOLK LIFE STUDIES (SFLS)	.....	.....	□ www.folklifestudies.org.uk

❖ see also our bilingual website ~ www.bywyd-gwerin.cymru ❖

❖ Welsh-language Folklife Traditions ❖ articles and bilingual listings ❖

The Irish Girl, sung by Henry Corbet of Snowhill

3

1. As I walked out one mor - ning gay Down by the ri - - ver side, I
ga - zed all a - - round me An I - - rish girl I spied: So
red and ro - sy was her cheeks And coal - black was her hair and so
cost - - ly was the robes of white My I - - rish girl did wear.

Variants, bar 3

(i) (ii)

- | | |
|---|---|
| <p>2. Her shoes were of the Spanish black
All spangled round with dew.
She wrung her hands and tore her hair,
Crying: Alas, what shall I do?
I'm going home, I'm going home,
I'm going home, said she.
Why will you go a-roving,
And spite your dear Polly?</p> | <p>4. I wish I was at Exeter
All seated on the grass
With a quart of wine all in my hand
And on my knee a lass.
I'd call for liquor merrily
And pay before I go,
And roll her in my arms once more
Let the wind blow high or low.</p> |
| <p>3. I wish I was a butterfly,
I'd fly to my love's breast;
I wish I was a linnet,
I'd sing to the Lord to rest;
I wish I was a nightingale,
I'd sing to the morning clear;
I'd sit and sing to my Polly,
The girl I love so dear.</p> | |

Source: Henry Corbet (61) Snowhill, Collected Cecil Sharp 9 April 1909 ~ Notes on next page

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Single Gloucester from Gloucestershire Traditions

The Single Gloucester aims to make all of the folk songs and tunes collected in Gloucestershire available on the internet in an easy to use form. Together these will form over 1000 items ranging from the popular carol – The Holly and The Ivy, collected in Chipping Campden in 1909, to rare and unpublished recordings that until now lie hidden in distant archives.

Each song will be available in several formats – PDF, ABC, MIDI and mp3, making it easy for anyone to learn whether or not they can read music.

More information on <http://gloucestershiretraditions.co.uk/single-gloucester>

We welcome researched songs and tunes for our 'FOLKLIFE TRADITIONS' pages

FOLKLIFE is a non-profit group of volunteers, publishing FOLKLIFE QUARTERLY, including its FT pages, and online BYWYD GWERIN CYFEIRIADUR. Free membership of FOLKLIFE is offered to regular FT contributors. www.folklife.org.uk, www.bywyd-gwerin.cymru



Stow Fair, sung by Thomas Lanchbury of Wyck Rissington

Tom Pearce, Tom Pearce, lend me your old mare, who(a), ho ho hi yo - - Tom

yo - - Tom Pearce, Tom Pearce, lend me your old mare, with Bill Brewer, Jack Ste-ward, Jerry

Haw-kins, Dick Jo-seph, Har-ry Hill-op, Tom Bow-ling, Dick Chap-man, Ben Pax-wain, with your

Un-cle Tom Gob-lin and all - - with your Un-cle Tom Gob-lin and all.

2. Tom Pearce's old mare has gone to the fair (3 times)
3. When will Tom Pearce's old mare return?
4. Tom Pearce's old mare is tumbled down dead.
5. Tom Pearce's old mare is going to be buried.

Source: Sung by Thomas Lanchbury of Wyck Rissington. Collected by Harry Albino, October 1928.

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The singer, Thomas Lanchbury (1865-1934), was born in Wyck Rissington and lived all his life there. By profession he was a cowman. As well as a singer, he was a bellringer and he sang several songs to the collector Harry Albino, including this local version of Widecombe Fair. In fact. Versions of this song were known in various forms all over southern England, not just Devon. Albino called the song "Stow Fair" although his transcription does not actually mention Stow.

Another song from the "Single Gloucester" project, see <http://gloucestershiretraditions.co.uk/single-gloucester>

Contributed by Gwilym Davies © 2015

The Irish Girl, sung by Henry Corbet of Snowhill (previous page) - notes

Charles Menteith writes:

I have been involved since last August with the Gloucestershire Traditions project [see next page], and this song, among others, caught my attention.

I have found it in the EFDSS library collection on a number of broadsides, among them **Such's Song Mart**, 123 Union Street, Borough London, "Hawkers Supplied", who quotes two other verses, also common in the oral tradition:

"The last time I saw my love, he seemed to be in pain
With chilling grief and anguish, his heart was broke in twain;
There's many a man that's worse than he, so why should I complain?
Oh! Love it is a killing thing, did you ever feel the pain?"

I wish my love was a red rose, & in the garden grew,
And I to be the gardener, to her I would prove true;
There's not a month throughout the year, but my love would renew,
With lilies I would garnish her, Sweet William, Thyme, and Rue."

In most versions verse 3 line 4 is:

"I'd sing my love to rest"

which makes more sense and is more in line with the sentiments in the rest of the song.

Although far from Ireland, Exeter features in most broadside versions, though many collected versions name "Dublin town". Bebington, of Manchester, not unnaturally prints "I wish I was in Manchester". His last two lines of verse 4 are:

"We'll roll along the seas brave boys,
let the wind blow high or low."

which makes more sense of the importance of the high or low wind.

Contributed by Charles Menteith © 2015



Flashback to 2004: Phyllis and Merêd outside their cottage, Afallon – Sain had just released the double-CD of Merêd's songs. Photo © Mick Tems

Merêd: let's celebrate the legacy that he left

Meredydd Evans, born December 9, 1919, died February 21, 2015

The great Welsh icon, Dr Meredydd Evans - masterful folk singer, Welsh language activist who campaigned for non-violent and peaceful direct action, Doctor of Philosophy, folksong collector, head of the BBC's Welsh light entertainments, writer, editor, historian - died on February 21, 2015 after a short illness at the age of 95. We had come back from The Gathering traditional festival in County Kerry, Ireland, and were saddened to hear the bad news. The Sain record company and *trac* (the all-Wales folk development organisation) both said that Wales had lost the mainspring of the nation's folk tradition.

Known to everybody as Merêd, he was a notable performer of the rich treasure trove of folk music written in the Welsh language. His award-winning recordings of his own unaccompanied folk songs and his published editions in collaboration with his American-born wife and professional singer, **Phyllis Kinney**, have helped to preserve Welsh musical legacy and promote it world-wide. In 2004, Sain released a double-CD tribute compilation of Merêd delivering 50 folk songs, including the 1962 Delyse recording of *A Concert Of Welsh Folk Songs*, with Phyllis and Russian harpist Maria Korchinska ("Tradition dressed up to suit the audience", according to Phyllis), four tracks previously recorded on the Sain album *Canu Werin*, and the landmark collection, 28 folksongs which were first released in 1977 on Sain C756. In addition, *trac* published a book and accompanying CD of 23 traditional folksongs entitled *Ffylantin-twl*, taken from the Merêd and Phyllis collection and edited by Robin Huw Bowen. The CD featured many well-known traditional artists, including **Arfon Gwilym, Dafydd Idris, Greg Lynn, Gwenan Gibbard, Huw Roberts, Linda Griffiths, Idne Denman, Siân James and Stephen Rees**. The book and CD were launched to a full house at the Vale Of Glamorgan National Eisteddfod, with Robin and all the musicians singing live.

Phyllis said: "The traditional songs of Wales have been very important to him - in singing them, in hearing others sing them, and in talking about them in lecture halls, on the radio, or in small groups of other folksong enthusiasts."

Merêd was born in the village of Llanegryn, near the coast in southern Merionethshire, the 11th child in the family. His love of Welsh folk song can be attributed to three women; his mother, who always sang and was a rich tradition-bearer; Mrs Enid Parry, who aroused Merêd's interest in folksong when he was a student at the University College of North Wales; and Phyllis, who passed on to Merêd her knowledge of folk songs from many different countries.

His mother learned folksongs from a foreman farmer and passed them down to Merêd. In an interview with the Smithsonian Institution, he said: "My mother sang constantly - it was the thing to do, to sit around the table, in front of the fire, and sing. My sister had a lovely voice - she was terrific. All my four sisters went to London to work as cooks, as maids and so on, and they were all lost to Wales. Four people from one

small village, and we were just one family - but it was very common."

When Merêd was three or four years old, he heard his mother singing '*Si Hwi Hwi*', a slave-mother's lullaby which came from the pen of a Welshman from Ffestiniog, who lived in the 19th century. The poet emigrated to the States, where he went to work in the slate quarries in Vermont and became involved in the anti-slavery campaign. As a revered and respected folk-singer and collector of Welsh songs, Merêd sang it on stage at the Smithsonian Institution in Washington; the song's message rang down through the ages to the 20th-century American audience, just as alive and vibrant as it used to be.

When Merêd was young, the whole family moved north to Tanygrisiau to work in the quarries at Blaenau Ffestiniog. "My father would have killed me rather than let me work in the quarries - but I wanted to work in the quarries," he said. "All my friends were working in the quarries - it was natural, you know." A school-leaver at 14, he started preparing for the Calvinistic Methodist ministry. When Merêd was just 17, his father died of 'the dust'.

Merêd took the decision to campaign for the Welsh language: "In the 1930s, in the Great Depression in America and over here, I didn't worry about the Welsh language, because it was okay in my community. I didn't see the threatening forces, which were there; the influences here were primarily English, but naturally, why not? We had been living right next to the most powerful language in the world. The political power of one language is frightening.

"Once I left my home community, going outside and so on, I had to take a look back at myself; and you began to realise that there were pressures that threatened your very existence. You had to struggle consciously for your identity - not because your culture is better than anyone else's, or that your culture is any greater. That's not it. It just happens to be yours. You make sense of your life in terms of that culture, and it is that basic.

"I think the idea that speaking one language will solve problems is baloney. People quarrel in one language. We can be just as stupid in one language as we are in many, and we can be just as aggressive, just as selfish - we can also be just as kind. We should celebrate the success of a huge variety of cultures."

A convinced pacifist, Merêd faced a military tribunal in World War II. He was registered as a conscientious objector and was granted unconditional exemption by a tribunal early in 1940, on the grounds of his religious beliefs. He said in 2009: "I maintain my Christian beliefs more than ever with these wars which occur today. The creation of the atomic bomb and weapons like that mean you wouldn't have a world war, but global destruction. There's nothing that could justify that.

"I know there are people who believe in war as a way to sort out problems, that it's the best choice of a bad lot, and I respect their opinion. They have the right to believe it, but I can't agree."

The war years saw him gaining a First in Philosophy, and he was appointed Tutor in Philosophy and Political Theory at Coleg Harlech in 1947 and worked there until the 1950s, following up as assistant editor of the Welsh newspaper *Y Cymro*.

When Phyllis was a musical student, her imagination was fired by her brilliant teacher, a Welshman called Gomer Llewelyn Jones. "I'm from Pontiac, Detroit," she said. "I'd never heard of Wales." Phyllis learned to love the Welsh language. She came to Wales when she was in an opera company, met Merêd, who was by now working for the BBC, and subsequently married. Their daughter, Eluned, was born a year later.

Phyllis was getting a lot of work from the BBC, but America still beckoned. The family went to the States, where Merêd entered Princeton University, graduated with a Ph.D in Philosophy and got a job as an Instructor in Philosophy at Boston.

Merêd loved folksong and was always singing at parties. He and Phyllis were inseparable - they often performed together at events. By now, Merêd had a considerable reputation, and Mo Asch recorded him for Smithsonian Folkways (the great Mo said: "I can't understand a word, but I like it.") The New York Times awarded Merêd's LP, *Welsh Folk Songs*, in the top ten of the year. Much later, when Merêd and Phyllis had settled in Anglesey, the legendary US radio presenter Studs Terkel, an avid fan, rang. He had journeyed to Britain to interview two famous people - Merêd and Bertrand Russell!

Merêd was a senior figure in *Cymdeithas yr Iaith Gymraeg* (the Welsh Language Society) and a life-long advocate of non-violent revolutionary



Merêd: let's celebrate the legacy that he left

means to promote the interests of Welsh speakers. In 1979, Merêd along with two fellow academics, Ned Thomas and Pennar Davies, was sentenced by the Carmarthen assizes for breaking into the Pencarreg television transmitter in the campaign which would lead to the establishment of the Welsh language broadcasting channel, **S4C**. Merêd was again in court again in 1999, after refusing to pay his TV licence, stating there had been a decrease in the amount of Welsh-language broadcasting in the last ten years. In March, 2014, he backed further peaceful demonstrations by *Cymdeithas yr Iaith Gymraeg* following protests in Aberystwyth.

In April, 2007, the University of Wales published a volume for Merêd and Phyllis, "a fully bilingual collection of critical essays on various aspects of Welsh song and traditional music by Wales' leading experts and musicologists to celebrate their contribution not only to Welsh traditional music but to the very culture and language of Wales."

In 2012, Merêd appeared on Gai Toms' album, *Bethel*, on which he sang 'Cân y Dewis'.

In 2013, he was awarded 'Tywysydd' ('Guide') in the first ever Parêd Gŵyl Dewi Aberystwyth (St David's Day Parade) for his services to Wales and the Welsh language.

Merêd and Phyllis settled in the remote village of Cwmystwyth, Ceredigion, in a cottage named Afallon. S4C Authority Chairman Huw Jones paid him this tribute: "Merêd was probably the first Welsh language pop star. With his velvety voice, his catchy songs and good looks, he charmed a generation in the 40s and 50s as a member of Triawd y Coleg. But he was much more than that. As a TV producer and then head of entertainment at BBC Wales, he felt passionately the need for popular programmes which would appeal across the nation, and he knew what was needed to make them happen."

"Later, as a tireless campaigner, he provided inspiration and leadership in the campaign which led to the setting up of S4C, and he was a firm but courteous critic of the subsequent efforts of Welsh broadcasters to reach their goals. With his ground-breaking work, alongside his wife Phyllis, in popularising Welsh folk-songs and as a respected academic philosopher and teacher, he was a unique, significant and much-loved figure in the cultural life of Wales."

© Mick Tems

Mick Tems is Cymru/Wales correspondent for Folklife Quarterly and produces FolkWales Online Magazine

★ This article is on our Welsh Traditions website, www.bywyd-gwerin.cymru



Folklife Studies & Societies: News items & Diary • Workers' Music Association

Folklife Societies: Diary, Talks & Conferences



® The Folklore Society: News and Forthcoming

• More details of FLS events: <http://folklore-society.com/events>

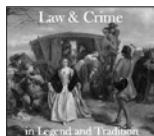
Wed. 1 July: "Photography, Folklore and Some Confusions", a talk by Sara Hannant and

Doc Rowe. 6-7pm at the Warburg Institute, Woburn Square, London WC1H 0AB. To book, contact thefolkloresociety@gmail.com



5-6 Sept.: "Law and Crime in Legend and Tradition",

The 10th *Legendary Weekend* of the Folklore Society at the Town Hall, Huntingdon. Proposals for papers and presentations to be sent to: Jeremy Harte, Borne Hall, Spring Street, Ewell, Surrey KT17 1UF. For enquires contact bhallmuseum@gmail.com or 02083941734.



Thu. 8 Oct., 'Folklore and Religion in Republican Turkey: Thoughts from Çatalhöyük and the Konya Plain', 6-7pm. A Folklore Society lecture by David Shankland (Royal Anthropological Institute) at The Warburg Institute, address above.



Fri. 16 Oct., **Folklore and Anthropology: A One-Day Symposium**, at The Royal Anthropological Institute, 50 Fitzroy Street, London W1T 5BT. Organised jointly by The Folklore Society and The Royal Anthropological Society.

Folklife Studies

Roy Palmer's audio archive at the British Library [BL]

Last issue, we had the sad news of the passing of folk researcher Roy Palmer, a contributor for over 30 years (see obituaries last issue by Steve Roud and Martin Graebe).

Dr Janet Topp Fargion (Lead Curator, World and Traditional Music, British Library) has reminded members of the Tradsong Yahoo group that **Roy Palmer's audio archive is housed at the British Library and digital versions are available for listening on BL Sounds website at: <http://sounds.bl.uk/World-and-traditional-music/Roy-Palmer-collection>**

www.bl.uk/wtm Blog: <http://britishlibrary.typepad.co.uk/music>

BL's 'Save our Sounds' receives Heritage Lottery Fund funding

In May 2015, the Heritage Lottery Fund announced that the **British Library** is to receive funding of £9.5 million to help save the nation's sounds and open them up online for everyone to hear.

Save our Sounds is BL's programme to preserve the nation's sound heritage, under threat, both from physical degradation and as the means of playing them disappear from production. Global archival consensus is that we have approximately 15 years in which to save our sound collections by digitising them before they become unreadable and are effectively lost.



Workers' Music Association

Founder and Past President - Alan Bush

President - John Jordan

Honorary Vice-Presidents: Martyn Brabbins, Phil Hargreaves, Joan Horrocks, Susie Meszeros, Michael Nyman, Leon Rosselson, Peggy Seeger.

Chair: Anne Schuman, 240 Perry Rise, Forest Hill, London, SE23 2QT.

Telephone: 020 8699 1933. Email anne.schuman@btinternet.com

The Association came into being in 1936, when a number of choirs in the London Labour Choral Union and Co-operative Musical Associations (then embracing some 44 choirs and five orchestras) came together to 'co-ordinate workers' musical activity'. Their need was music which reflected the world outlook of their members and the means to create and perform such music.

The Objects of the Association are to provide opportunities and means for people to develop their musical instincts and tastes and to improve the level of their musical understanding as a result of their own strivings and experiences, rather than accept uncritically standards set by commercial or other interests.

It sets out to encourage the composition and performances of music which expresses the ideals and aims of humanity for a betterment of society where social justice is seen as being the norm. It believes further that genuine art has in the past moved people to work towards these aims and will continue to do so in the future.

The WMA

- 1) Encourages the social, as opposed to the individualistic approach to the arts
- 2) Concerns itself with **all** popular manifestations of the art of music, as an earnest attempt by the people to express themselves
- 3) Maintains an interest in musical activity at all levels of development

Today the Association has direct contacts with National and Local Trade Union organisations, has affiliates from choirs and bands in London and the provinces and runs a successful **Summer School** [⇒ *WORKSHOPS DIARY*] every August. Its London choir, the **WMA Singers**, is well known to progressive audiences in London and the Home Counties.

★ Note from Eds.:

WMA added to our *Folklife Societies* list, ⇒ **DIRECTORY UPDATES**, p40

[Google 'save our sounds BL' - Ed.]

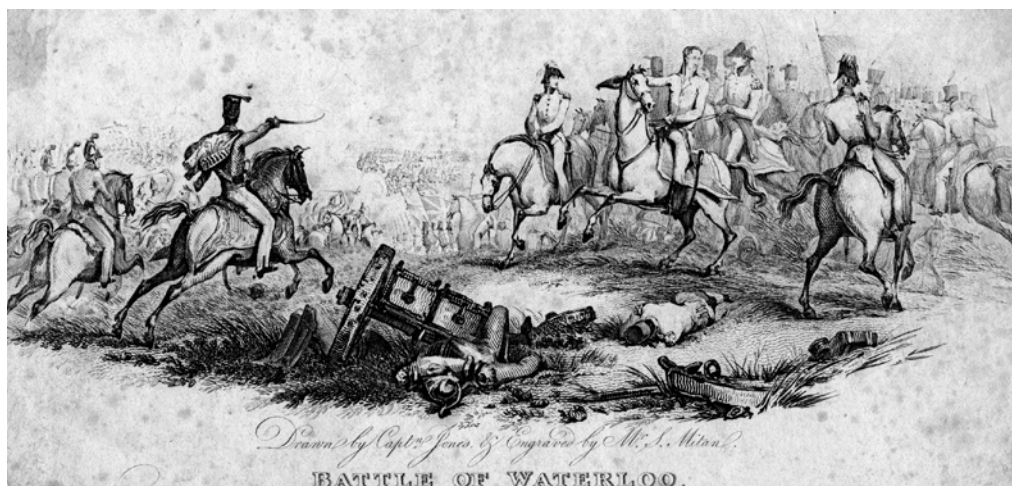


A Propaganda Lullaby

by

Roy & Lesley Adkins

Print published in 1816 of Wellington (shown bareheaded) at Waterloo



You can barely move this year without stumbling into an anniversary, one of which is the defeat of Napoleon Bonaparte 200 years ago at the Battle of Waterloo. A song with a long history, generally known as 'Naughty Baby' (Roud no. 20649), was recently recorded by Fay Hield and the Hurricane Party on the album *Orfeo*. Usually referred to as a nursery rhyme or lullaby, it has three or four verses that depict the dreaded Napoleon with words more likely to keep a child awake or induce nightmares than lull it into a calm sleep.

The song has an older origin, back to Oliver Cromwell as the terrifying villain, but it gained a new lease of life in the Napoleonic wars of the early 19th century. During the aftermath of the French Revolution, Napoleon had used his position as an army officer to seize control in France. By 1803, when France had resumed war with Britain after a brief period of peace, he was the focus of British enmity and attracted all kinds of adverse propaganda, from satirical prints to disparaging songs and rhymes.



Napoleon Bonaparte in a print published in 1815

One version of 'Naughty Baby', published in 1909 with three verses, was said to have been current in the wars and years later:

'Baby, baby, naughty baby,
Hush, you squalling thing, I say;
Hush your squalling, or it may be
Bonaparte will pass this way.

Baby, baby, he's a giant,
Tall and black as Rouen steeple;
And he dines and sups, rely on't,
Every day on naughty people.

Baby, baby, he will hear you,
As he passes by the house,
And he, limb from limb, will tear you,
Just as pussy tears a mouse.' (1)

There was good reason for such hatred and fear, because Napoleon was amassing a huge army and a flotilla of small vessels along the French coast, centred on Boulogne, in order to invade Britain. The key to success was a safe crossing of the English Channel, and as Napoleon

himself said, 'It is necessary for us to be masters of the sea for six hours only, and England will have ceased to exist'. (2) Many of the army camps on the French coast were visible from the cliffs of Dover, causing panic, particularly in southern England. This was deliberately whipped up to persuade men of fighting age to join the armed forces. One address to 'English Day Labourers' claimed that Napoleon 'gives his soldiers leave to ravish every woman or girl who comes in their way, and then - to cut her throat'. (3)

The most effective way to prevent the invasion was for the Royal Navy to constantly patrol the Channel and blockade enemy ports. Makeshift provisions for defence were also established, including an early warning system of fire beacons, but false alarms were inevitable. On 7th August 1803, Betsey Fremantle, wife of the naval captain Thomas Fremantle, was living in Portsmouth and recorded in her diary:

'Went to walk on the walls, where we were not a little surprised at seeing a great concourse of people on the beach, the yeomanry out, guns frequently fired, signals made, the telegraphes at work and many sails in sight. On enquiring I was told it was supposed the French were effecting a landing as numbers of the flat bottom boats were seen making towards the shore. This created a very great alarm ... I felt much alarmed myself, but as everything appeared quiet towards twelve o'clock, we went to bed in hopes some mistake created this great bustle.' (4)

The next day she learned that a fleet of coastal trading ships, becalmed on the far side of the Isle of Wight from Portsmouth, had been mistaken for a French fleet.

The new network of beacons gave even greater scope for false alarms, like one in Southampton a few months later:

'Last night about 12 o'clock, the drums beat to arms throughout this town, and the bugle horns sounded an alarm; when the several Corps of Cavalry, Loyal Forest Rangers, with numerous Southampton corps of Volunteer Infantry, assembled under arms with surprising promptitude and zeal in the High-street, occupying the whole extent of it, and to a considerable distance above the Bar. The Sea Fencibles, and every other officer and man serving His Majesty, were collected together, and ready for service within 40 minutes after the alarm was given. About half past one this morning, the troops being still under arms, were acquainted by the Commanding Officer, that ... the alarm had originated in a mistake. We very fairly presume, that the burning of a large brick-kiln had been mistaken for a neighbouring beacon being fired.' (5)

Martello towers were also built as coastal defences, but in the middle of 1805 Napoleon began to move his invasion army away from the coast to other conflicts. The defeat of the French and Spanish by Nelson at the Battle of Trafalgar on 21st October that year put paid to the invasion plans, but Napoleon remained a target for British propaganda up to and beyond his defeat by Wellington at Waterloo in June 1815.

For years afterwards, British newspapers and other sources claimed that the French also adopted the 'Naughty Baby' lullaby, with Wellington as their ogre. In 1828 the *Berkshire Chronicle* claimed to give a translation of part of their lullaby - similar to the three verses above:



'Baby, baby, naughty baby,
Hush, you squalling thing, I say;
Hush this instant, or it may be
WELLINGTON will come this way.

Baby, baby, he's a giant,
TALL AND BLACK as ROUEN STEEPLE;
Breakfasts, dines, and sups, rely on't,
Every day on naughty people.

Baby, baby, if he hear you,
As he gallops by the house,
Baby, limb from limb he'll tear you,
Just as pussy tears a mouse.' (6)

In its extensive coverage of Wellington's funeral in September 1852, the *Leeds Intelligencer* featured 'A French nursery rhyme', explaining that the French newspapers were being unkind to Wellington because their journalists harboured nursery memories of his name being used to frighten them to sleep. Three verses were then given 'of a nursery rhyme which is said to have been familiar in France thirty or forty years ago'. (7) This version (in English) was again very similar and included Wellington's name.

There seems to be no record of a French language of this nursery rhyme (many thanks to Alain Chappet for checking), and it is more likely that the name Wellington was used as British propaganda after he had evolved from being the hero of Waterloo into an old-fashioned

and unpopular politician. It might technically be a lullaby, but 'Naughty Baby' has proved a very useful form of propaganda' at various times in British history.

References

- (1) A.M. Broadley & R.G. Bartelot (1909) *Nelson's Hardy*, p.148; R. Adkins (2004) *Trafalgar*, p.6
- (2) H.F.B Wheeler & A.M. Broadley (1908) *Napoleon and the Invasion of England*, p.213; R & L Adkins (2006) *The War for All the Oceans*, p.134
- (3) *Gentleman's Magazine* 73 (1803), p.730; R. & L. Adkins (2006), p.134
- (4) A. Fremantle ed. (1935) *The Wynne Diaries 1789-1820*, p.348
- (5) *Morning Post* 12 January 1804
- (6) *Berkshire Chronicle* 2 February 1828. It was also published by the *London Standard* in January 1828, taken from the *Christmas Box* for 1828, an annual for children edited by T. Crofton Croker, where it was claimed that the words were heard sung by a nurse at Rouen
- (7) *Leeds Intelligencer* 25 September 1852

Roy and Lesley Adkins © 2015

Roy and Lesley Adkins are authors of several books on history and archaeology. Their latest book, *Eavesdropping on Jane Austen's England* (Jane Austen's England in the US), is now available in paperback. See www.adkinshistory.com.



Folklife Societies: EFDSS launches its Resource Bank

Free online folk resources now available as EFDSS launches its Resource Bank



A free online resource to encourage more people to learn and teach folk related music, dance, drama and other arts has been launched by the English Folk Dance and Song Society (EFDSS).

The charity has created its *Resource Bank* – which is freely available to anyone to browse at www.efdss.org/resourcebank – to encourage more people to learn about traditional music, dance, drama, other arts and customs.

The *Resource Bank's* vibrant and accessible guides to music, dance and culture will be of interest to anyone who wants to learn more about folk. It also includes an extensive range of learning materials, audio and video (for streaming or download) to be used in a range of subjects at different levels for teachers and educators.

The Resource Bank features three main components:

- **Beginners' Guides** – introductions to folk music, dance, song, drama, costume, customs and collectors
- **Resources and Teaching Tools** – a variety of resource packs, many with audio and video resources, for use in educational, and other informal learning settings.
- **Jargon Buster** – an easy reference guide for folk related terms and phrases.

The *Resource Bank* is the lasting legacy project of EFDSS' celebrated project, *The Full English*, which saw the digitisation of thousands of English folk manuscripts to create the world's largest free online searchable database from some of the country's most important folk music collections.

It also inspired a nationwide learning programme that has reached more than 13,000 people through workshops and learning events, including projects with 19 primary, secondary and special needs schools who developed their own projects inspired by material found in The Full English digital archive.

Rachel Elliott, EFDSS Education Director, said: "We create and manage diverse, high quality and imaginative projects working with folk material including music, dance, song, stories and crafts in a range of formal and informal learning settings including primary and secondary schools, with youth and community groups and adult learners.

"The *Resource Bank* aims to bring all the knowledge and resources that are developed as part of our education programme and to allow anyone anywhere in the world access to it.

"Sharing these resources will help us to safeguard the future of folk

arts by stimulating more understanding and participation in traditional folk arts by a new audience and a new generation."

Rachel added: "The *Resource Bank* was developed during *The Full English*. The folk artists and schools involved created such inspiring and innovative projects we knew we had to retain and share that with a wider audience."

A variety of resource packs are available giving practical examples of how to use folk arts in schools and community settings, with case studies and videos that bring the work to life.

The Resource Bank has already received positive reviews:

"The wealth of material available through EFDSS' Resource Bank is most welcome as both teachers and pupils discover and are inspired by the range and variety of folk traditions from these shores." **Karen Brock, Head of THAMES (Tower Hamlets Arts & Music Education Service)**

"Bristol Sings/Plays Music was lucky enough to work with EFDSS' The Full English Project and through the talented arrangements of Carolyn Robson, have created a Bristol Folk Song pack that can be used as a cross curricular teaching tool for schools, as well as a set of beautiful Bristol folk song arrangements in their own right to sing and be enjoyed. Folk music is relevant and hugely accessible for young people of all ages, and EFDSS has created an easy to use, inviting archive for us to celebrate this part of our regional musical heritage, in and outside of the classroom." **Laurie Stewart, Head of Vocal and Instrumental Strategy, Bristol Plays Music**

About The Full English

The Full English digital archive, which was developed by EFDSS, is the world's largest online free searchable database of more than 58,400 items from some of the country's most important folk music collections – including manuscripts, notes and letters.

It features 19 collections of England's most important late Victorian and Edwardian folk collectors, which are freely available to browse and search online at www.vwml.org/thefullenglish project showcasing some of the most important archives in English folk music.

The Full English learning programme took place 2013 – 2014 and involved a series of study days, family, community and professional development events, as well as work with 19 schools who developed new curriculum-based projects inspired by material found in The Full English digital archive.

The Full English is supported by the National Lottery through the Heritage Lottery Fund, the National Folk Music Fund and The Folklore Society.

© English Folk Dance and Song Society (EFDSS)

Cecil Sharp House, 2 Regent's Park Rd, London NW1 7AY

❖ LIST 8: FOLKLIKE STUDIES & INSTITUTIONS ❖ I-LINE SUMMARY LISTINGS ❖

- **SUMMARIES:** The 1st line of detailed entries in our ONLINE DIRECTORY, updated quarterly on <http://issuu.com/folklife> (deadline: as FQ)
- **Below**, we list only **confirmed entries**: ® = **Members**, ❖ = **others**. Supporting our work by Membership (£15 a year) is most welcome.
- The **ONLINE DIRECTORY** includes **other listings researched by us** (eg name + website), **but yet not confirmed by that organisation**

Fs.1 FOLKLIKE STUDIES: RESEARCHERS AND AUTHORS

❖ DAVID HERRON	David Eckersley	01422 832460	❑ www.herronpublishing.co.uk
® DOC ROWE	Doc Rowe	07747 687734	❑ www.docrowe.org.uk
® GWILYM DAVIES	Gwilym Davies	01242 603094	❑ www.cmarge.demon.co.uk/gwilym
® MARTIN GRAEBE	Martin Graebe	01285 651104	❑ www.sbgssongs.org
® MIKE RILEY	Mike Riley	0161 366 7326	❑ (no website)
® ROY ADKINS	Roy Adkins	[please contact via website]	❑ www.adkinshistory.com
® STEVE ROUD	Steve Roud	01825 766751 / 07739 901998	❑ (no website)

Fs.2 FOLKLIKE STUDIES: LECTURERS AND SPEAKERS *see also List 2, Performers and List 5, Workshop Providers*

® DOC ROWE	Doc Rowe	07747 687734	❑ www.docrowe.org.uk
® GWILYM DAVIES	Gwilym Davies	01242 603094	❑ www.cmarge.demon.co.uk/gwilym
❖ JOHN ADAMS & CHRIS PARTINGTON	.....	.....	❑ www.village-music-project.org.uk
❖ JOHN BILLINGSLEY	John Billingsley	.....	❑ www.northerneath.co.uk
® MARTIN GRAEBE	Martin Graebe	01285 651104	❑ www.martinandshan.net

Fs.3 FOLKLIKE STUDIES: ARCHIVES (in specialist folklife or general archives) *listing where based, area of interest may be national, international, or local*
CYMRU / WALES

❖ THE ARCHIVE OF WELSH TRADITIONAL MUSIC	01248 382181	❑ www.bangor.ac.uk/music/research/welsh_music.php.en
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® THE MICK TEMS ARCHIVE OF TRADITIONAL ARTS	Mick Tems	01443 206689	❑ www.folkwales.org.uk/archive.html
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ENGLAND ❖ **THE ARCHIVES OF CULTURAL TRADITION** ❑ <http://www.shef.ac.uk/library/special/cectal>

❖ THE CHARLES PARKER ARCHIVE	Contact: Fiona Tait, Archivist	0121 303 4549	❑ www.birmingham.gov.uk/charlesparkerarchive
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® THE DOC ROWE COLLECTION ARCHIVE & Doc Rowe Collection Support Group	Access: please see note on website	❑ www.docrowe.org.uk
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® FOLKTRAX (the late Peter Kennedy's 'folktrax' website)		❑ www.folktrax-archive.org
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❖ WILTSHIRE COMMUNITY HISTORY: FOLK ARTS section		❑ http://history.wiltshire.gov.uk/community/folkintro.php
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USA ❖ **AMERICAN FOLKLIKE CENTER:** please see under **Fs.5, FOLKLIKE LIBRARIES**

Fs.4 FOLKLIKE STUDIES: MUSEUMS (in specialist folklife or general museums) *listing where based, area of interest may be national, international, or local*

○ Alba / Scotland, Cymru / Wales - none confirmed - unconfirmed listed on Online Directory as above		
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ENGLAND ❖ CAMBRIDGE & COUNTY FOLK MUSEUM	01223 355159	❑ www.folkmuseum.org.uk
❖ GLOUCESTER FOLK MUSEUM [pictured]	01452 396868	❑ www.gloucestermuseums.co.uk
❖ MUSEUM OF EAST ANGLIAN LIFE	01449 612229	❑ www.eastanglianlife.org.uk
❖ PITT RIVERS MUSEUM	01865 270927	❑ www.prm.ox.ac.uk



Fs.5 FOLKLIKE STUDIES: LIBRARIES (in specialist folklife or general archives); includes **Public/Community Libraries** that are Folklife Members

ENGLAND

Devon	® EXETER CENTRAL LIBRARY	01392 384217	❑ www.devon.gov.uk/libraries
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Website	® FOLKTRAX - please see under Fs.3, FOLKLIKE ARCHIVES		
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Somerset	® HALSWAY MANOR LIBRARY (Kennedy-Grant Memorial Library)	01984 618274	❑ www.halswaymanor.org.uk
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London	® VAUGHAN WILLIAMS MEMORIAL LIBRARY (EFDSS)	020 7485 2206	❑ http://library.efdss.org
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USA			
DC	❖ AMERICAN FOLKLIKE CENTER	(202) 707-5510	❑ www.loc.gov/folklife

○ **Fs.6 Academic Courses & Research** (undergraduate or higher level), no confirmed entries):

Fs.7 FOLKLIKE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES

Eng SE Sussex	® HOBGOBLIN RECORDS	01273 491456	❑ www.hobgoblinrecords.com
Eng SW Cornwall	❖ HURLER RECORDS Chris Ridley	01637 880394	❑ (no website)
Eng SW Glos	® MUSICAL TRADITIONS RECORDS Rod Stradling	01453 759475	❑ www.mtrecords.co.uk
Eng SW S Glos	® SAYDISC Gef Lucena	.....	❑ www.saydisc.com
Eng SW Devon	® WREN MUSIC Contact	01837 53754	❑ www.wrenmusic.co.uk



Fs.8 FOLKLIKE STUDIES: PRINT BOOK PUBLISHERS & BOOKSELLERS

Eng Cumbria	❖ BARRY MCKAY RARE BOOKS	Barry McKay	017683 52282	❑ www.barrymckayrarebooks.org
Eng S. Yorks	❖ COLLECTORS' FOLK BOOKS	Dave Eyre	0114 234 4044	❑ www.collectorsfolk.co.uk
Eng W. Yorks	❖ DAVID HERRON PUBLISHING	David Eckersley	01422 832460	❑ www.herronpublishing.co.uk
Eng S. Yorks	❖ HALLAMSHIRE TRADITIONS	Paul & Liz Davenport	07947 490 052	❑ www.hallamtrads.co.uk
Eng Somerset	® LANERCH PRESS & PUBLISHERS .....	.....	01278 781278	❑ www.lanerchpress.com
Eng Herefords	® LOGASTON PRESS .....	.....	01544 327344	❑ www.logastonpress.co.uk
Eng W. Sussex	❖ MICHAEL RAVEN PUBLICATIONS	Eve Raven	01903 872038	❑ www.michaelravenpublications.com
Eng Worcs	® 'The ROOTS OF WELSH BORDER MORRIS' (by Dave Jones) Annie Jones	.....	01885 490323	❑ (no website)



Fs.9 FOLKLIKE STUDIES: PRINT JOURNALS for FOLK MAGAZINES & LISTINGS (print & online), see list 3: SERVICES

Cymru	❖ CANU GWERIN , Welsh Folk-Song Society	Dr Rhiannon Ifans (Hon. Sec)	01970 828719	❑ www.canugwerin.com
International ...	® FMJ (FOLK MUSIC JOURNAL)	EFDSS	020 7485 2206	❑ http://fmj.efdss.org
... and we are	® FOLKLIKE QUARTERLY: Folklife Traditions	Sam Simmons	01684 561378	❑ www.folklife.org.uk
.....	❖ NORTHERN EARTH	John Billingsley, editor	.....	❑ www.northerneath.co.uk



Fs.10 FOLKLIKE STUDIES: FOLKLIKE RESOURCES ONLINE: websites, and blogs with articles

Cymru / Wales (bilingual sites)

❖ ALAWON BANGOR	Traditional Melodies, from Manuscripts in Bangor University	❑ http://alawonbangor.wordpress.com
❖ CANEUON GWERIN	Exploring and showcasing folk songs from Wales	❑ http://caneuongwerin.wordpress.com
❖ CLERA	The Society for the Traditional Instruments of Wales	❑ www.sesiwn.com
❖ MEU CYMRU	Welsh Tunes and Songs blog	❑ www.meucymru.co.uk/music/alawchan.htm

England

® FOLKLIKE TRADITIONS: archive of FT articles from printed Folklife Quarterly	Sam Simmons	01684 561378	❑ www.folklife.org.uk/ft.html
® FOLKTRAX (archive site of the late Peter Kennedy's 'folktrax' website) .....	.....	.....	❑ www.folktrax-archive.org
® FOLKLIKE TRADITIONS online archive of articles etc (from Folklife Quarterly)	Sam Simmons	01684 561378	❑ http://issuu.com/traditions-uk
❖ FOLKOPEDIA .....	.....	.....	❑ http://folklopedia.efdss.org
❖ MUSICAL TRADITIONS INTERNET MAGAZINE	Rod Stradling, editor	01453 759475	❑ www.mustrad.org.uk
® The ROUD FOLKSONG INDEX	Steve Roud	.....	❑ http://library.efdss.org/cgi-bin/query.cgi?query=
® 'SONGS OF THE WEST', the Sabine Baring-Gould website	Martin Graebe	01285 651104	❑ www.sbgssongs.org
❖ The YORKSHIRE GARLAND GROUP .....	.....	.....	❑ www.yorkshirefolksong.net



Cymru: mae hys-bys dwyieithog ar ein gwefan

www.bywyd-gwerin.cymru

Wales: bilingual listings appear in our website

❖ 9: DATHLIADAU TYMHOROL ❖ 9: SEASONAL CELEBRATIONS ❖

From our *Bywyd Gwerin Cyfeiriadur* [Folklife Directory, Wales] ~ view online at www.bywyd-gwerin.cymru

Gorffennaf / July

Eisteddfod Gerddorol Gydwladol
International Musical Eisteddfod

Llangollen
Llangollen

Sir Ddinbych
Denbighshire

2015 7 -11 Gorffennaf
2015 7-11 July

Awst / August

Eisteddfod Genedlaethol Cymru
The National Eisteddfod Of Wales
Ras Cwragl
Coracle Race

Meifod
Meifod
Cilgerran
Cilgerran

Sir Drefaldwyn
Montgomeryshire
Sir Benfro
Pembrokeshire

2015 1-8 Awst
2015 1-8 August
2015 Dydd Sadwrn 22 Awst
2015 Saturday 22 August

The National Eisteddfod Of Wales

Montgomeryshire and Marches National Eisteddfod, Mathrafal Farm, Meifod. 1-8 August 2015

The Eisteddfod is one of the world's greatest cultural festivals, and brings together people from all ages and backgrounds to enjoy an eclectic mix of music, literature, dance, theatre, visual arts and much more. Held alternately in north and south Wales, the festival is also a two year long community project, bringing communities together, organising workshops for young people and providing opportunities for people to volunteer and learn new skills within their local area. The Eisteddfod exists to promote culture and the Welsh language, and includes hundreds of events and activities aimed at all ages and interests. The Eisteddfod has a long and varied history which can be traced back as far as 1176 (the modern day Eisteddfod began in 1861). Everyone is welcome at the Eisteddfod, whatever language they speak.



Y Tŷ Gwerin - The Folk House - at last year's Carmarthenshire National Eisteddfod was one of the highlights of the festival, with its varied activities, relaxed atmosphere and the beautiful setting of the yurt.

We are delighted to say that it will all return this year at the **Montgomeryshire and the Marches National Eisteddfod**, and this year's timetable is as interesting as ever, with plenty of events and activities to appeal to anyone interested in folk traditions and to attract those who are yet to sample one of our wonderful Welsh traditions.

Y Tŷ Gwerin is an important partnership between the **Eisteddfod**, **Trac**, **Clara**, and the **Welsh National Folk Dance Society**, and each of the partners will host a number of sessions during the week. Montgomeryshire and the Marches is well known as the region of the '**Plygain**' (Matins) and we'll enjoy a Plygain singing session with Roy Griffiths from folk group, **Plethyn**, on Sunday afternoon.

One of the region's most famous faces was **Nansi Richards, Telynores Maldwyn (The Harpist of Montgomeryshire)**, who did so much to promote the harp and the triple harp in particular. This year sees a number of presentations about her life, including the highlights of a show by children of the Tanat Valley on Saturday and the '**Cofio Nansi**' session on Monday, when we can enjoy a feast of memories, music and dance with **Robin Huw Bowen, Olwen Rees, Arfon Gwilym, Eiry Palfrey** and others.

The death of **Dr Meredydd Evans - Merêd** - [see article this issue] was a huge blow for Wales earlier this year, and his contribution to the folk traditions of Wales was enormous. We will pay tribute to him in two sessions at **Tŷ Gwerin** during the week. On Monday, **Gwilym Bowen Rhys** will perform an excerpt from '**Welsh Folk Songs**', one of the most important recordings in the folk field, released in 1954. Then, at lunchtime on Thursday, a tribute session, '**Cofio Merêd**', will be held with an hour of stories, memories, tributes and songs, as we reflect on his contribution to Wales. We will also pay tribute to him as part of the **Gwerin! gig** on Tuesday evening, when a number of folk artists will come together to perform on the Pavilion stage.



And following the success of the **Stomp Cerdd Dant** last year, **Dei Tomos** will try and keep everyone in order at this year's event, held at 17.30 on Thursday in the **Tŷ Gwerin**. All are welcome - but get there early - it was packed out last year!

The **Montgomeryshire and the Marches National Eisteddfod** is held at Meifod from 1-8 August. For more information go online - www.eisteddfod.org.uk.

- **Cerdd Dant** - the harpist plays a set melody (traditional or traditional style) & the singer waits for a few bars and then sings his or her words on a counter melody, ensuring that the main accents of the metre fall on the main accents of the harp melody: <http://cerdd-dant.org>
- '**Plygain**' (Matins) - community carols, for more on this tradition, see www.museumwales.ac.uk/277, and www.trac-cymru.org/en/traditions/plygain-carols



The Kiltarn Fiddlers: Tabitha is 2nd right, front row.

International Musical Eisteddfod

Llangollen, Denbighshire. Tuesday, July 7, to Sunday, July 12, 2015

Llangollen International Musical Eisteddfod is more than a renowned choral music festival. It is a celebration of music, dance, costume and culture from nations around the world. Embrace your talent, and bring it to the world stage for Llangollen 2014.

13-year-old Tabitha Beavitt composes fiddle piece for Eisteddfod

Tabitha, the granddaughter of one of Britain's most respected traditional violin makers has composed a fiddle piece that will be performed at this year's Llangollen International Musical Eisteddfod.

She has composed a reel (a piece of folk music that usually accompanies a dance), which her group the Kiltarn Fiddlers will play at the Eisteddfod.

Tabitha will be one of the youngest ever composers to perform their own work at the event and she said: "I'm a bit scared. It's a big event, and I'll be playing too, so it will be nerve-racking."

Nerves aside, she is beaming with pride to have her piece chosen for her group's International Eisteddfod set by her teacher, Alpha Munro.

Tabitha said: "It's amazing to think the little piece I wrote will be performed on such a large stage."

"It will be a great way for us to represent what young people can do."

Tabitha from the village of Milton in Easter Ross, in the Highlands, north of Inverness, has been playing since the age of seven.

She said: "I just really enjoy playing, it makes me happy, and I really do hope that I can extend that happiness to other people."

Eilir Owen Griffiths, Musical Director of the Eisteddfod, said: "Tabitha is a very talented young musician and from a great tradition of fiddle-playing in the Highlands of Scotland."

"It is very much part of the ethos of the Eisteddfod to encourage and foster young musical talent and so we're delighted that she and the Kiltarn Fiddlers are here and that they will be performing a piece which she has composed."

Tabitha was taught by her dad Nicky, and his father, Tabitha's granddad Alan, a musician renowned in classical and folk music circles for the quality of his handmade violins.

Nicky, 44, a plumber by trade and violin player in his spare time, said: "We were very impressed, from a very early age, at how quickly she picks things up, a lot of folk music is learned by ear and she seems to be able to do it naturally."

The piece that the Kiltarn Fiddlers will play at the International Eisteddfod is called **Stac Pollaidh** (pronounced "stack polly"), and is named after a mountain in the Scottish highlands.

She says she was inspired after a walk up the mountain, near where her granddad lives.

The Kiltarn Fiddlers are about to record Tabitha's tune, to be included on a CD of their repertoire.

This year's Eisteddfod features a star-studded lineup which includes Britain's most popular tenor, chart-topping **Alfie Boe**, who will sing songs from the Musicals at the Thursday evening concert.

It is one of the highlights of another packed week which will include appearances by songwriting legend **Burt Bacharach**, harpist **Catrin Finch**, **Rufus Wainwright** and reggae stars **UB40**.

To book tickets and for more details on the 2015 festival go to the website at www.international-eisteddfod.co.uk



Photo © Jim Parham 2016

Report on Minehead May Day 2016

The Minehead May Day celebrations took place from 30th April, warning night, welcoming in the summer at 6 am at White Cross on 1st May and visiting the town and outlying areas including Alcombe and Dunster, with respect shown to Sundays, and resuming on Monday 4th for the **Booty Night** - when there is much revelry acknowledging fertility rights, and throughout remembering legends of scaring away the Vikings, commemorating a lost boat in the harbour, and maybe a protest against the loss of the cow charity - hence the cow's tail. The tradition dates back before 1795 when a record in Dunster Castle shows this. https://www.youtube.com/watch?v=v42wPFbeuTw&feature=em-upload_owner 2015_05_04 Sailors Horse Bootie

Here is a photograph of the Minehead Traditional Sailor's Horse dancing at Halsway Manor, invited there to entertain and inform three schools, Stogumber, Old Cleve and Crowcombe to keep the next generation well informed. <https://www.youtube.com/watch?v=m7YZIFEvEC4&feature=youtu.be> 2015_05_01 Sailors Horse at Halsway.

This horse also has two colts, which gave youngsters in Alcombe the great fun of carrying the horse and dancing to the music - a traditional tune based on **Sailor's Joy** which is played throughout the weekend with the fine musicianship of members of **The Wren Trust** and other stalwarts.

Thanks go to local hostelries, including The Quay Inn, Minehead, The Luttrell Arms in Dunster and Pebbles Wine Bar in Watchet for their hospitality.

Best wishes

Eileen Ann Moore & Jim Parham, <http://www.acornfolkclub.co.uk>

Folklife Studies & Societies: News items & Diary

Project Gutenberg

Lewis Jones posts various forums with information about old books of interest now available on www.gutenberg.org as free e-books. So here's 3 - thanks to Lewis.

- John Ashton (1882) "Chap-books of the Eighteenth Century" www.gutenberg.org/ebooks/48800
- Joseph Strutt (1845) "The Sports and Pastimes of the People of England" 140 engravings. www.gutenberg.org/ebooks/48983
- Curiosities of Street Literature (1871) www.gutenberg.org/ebooks/49128

Traditional Song Forum

On 21 November 2015, we have pencilled in a meeting in Hull which is being put together by Steve Gardham and Paul Davenport. This is an interesting area, not only for traditional song, but also for the important role that Hull played in the Folk Song Revival. And the meeting will fall shortly before Hull assumes the role of UK City of Culture 2017.

Martin Graebe (Secretary) www.tradsong.org

NEXT ISSUE ~ 1ST OCT
DEADLINE ~ 20TH AUG

DO JOIN US - IT'S ONLY £15 A YEAR



above, & left:

ABBOTS BROMLEY HORN DANCE Abbots Bromley Staffs 1st Monday after 1st Sunday after 4 Sept.

All listings © Doc Rowe *except any in italics*. All photos © Doc Rowe unless otherwise credited

JULY

HORSE FAIR	Seamer	Yorks	July
KILBURN FEAST - MOCK MAYOR & MAYORESS	Kilburn	Yorks	July
RUSHBEARING	Gt. Musgrave & Ambleside	Cumbria	First Saturday in July
GRAND WARDMOTE OF WOODMEN OF ARDEN	Meridan	Warks	July/August
ORANGE PARADES	various	N. Ireland	12th July
VINTNERS STREET SWEEPING to St James Garlickhythe church	London		2nd Wednesday July
HOLSWORTHY PRETTY MAIDS	Holsworthy	Devon	2nd Wednesday in July
JOHN KNILL CEREMONY	St Ives	Cornwall	25 July (every 5 yrs) 2016
HONITON FAIR	Honiton	Devon	Tu. before Wed. after 19th Jul
ITALIAN FESTIVAL	Clerkenwell	London	3rd Sunday in July
SWAN UPPING	The Thames	various	Usually third week in July
DOGGETS COAT AND BADGE RACE	London Bridge to Chelsea	London	Late July

LISTINGS UNDERLINED = see photos

AUGUST

GOOSEBERRY CONTEST	Egton Bridge	N. Yorks	First Tuesday in August
ROSE QUEEN CEREMONY	Little Beck	N. Yorks	First Tuesday in August
FEAST OF ST WILFRID	Ripon	N. Yorks	First Saturday in August
KNIGHTHOOD OF OLD GREEN	Southampton	Hants	1st full week in August
RUSHBEARING	Grasmere	Cumbria	Saturday near 5th August
<u>THE BURRY MAN</u>	South Queensferry	Lothian	2nd Friday in August
BURNING THE BATTLE	West Witton	Yorks	Saturday near 24th August
NOTTING HILL CARNIVAL	Notting Hill	London	Bank Holiday Sat to Mon
FOOTBALL IN THE RIVER	Bourton-on-the-Water	Glos	Bank Holiday Monday

❖ Bill Pullen reports: for over 100 years, on [what is now] August Bank Holiday Monday, Bourton-on-the-Water, Glos., had "Football In The River (Windrush)" - not mass participation but organised by Bourton Rovers Football Club (1st play 2nds or 2 mixed teams) to benefit themselves and local charities; it is run alongside a Fete on the Green and draws huge crowds.

www.soglos.com/sport-outdoor/28383/Bourton-Football-in-the-River

EYAM PLAGUE SUNDAY	Eyam	Derbys	Last Sunday in August
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SEPTEMBER

ST GILES FAIR	Oxford	Oxford	Mon+Tue of 1st full week in Sept
<u>ABBOTS BROMLEY HORN DANCE</u>	Abbots Bromley	Staffs	Mon after 1st Sun after 4th Sept
SHERIFF'S RIDE	Lichfield	Staffs	Saturday nr 8th Sept.
WIDECOMBE FAIR	Widcombe	Devon	2nd Tuesday in September
CHURCH CLIPPING	Painswick	Glos	Sunday nearest 19th Sept
BLUECOAT MARCH	City of London	London	21st September or near
<u>THE LONDON PEARLY KINGS & QUEENS SOCIETY COSTERMONGERS HARVEST FESTIVAL PARADE SERVICE</u>			
Last Sun in Sept			

❖ Carole Jolly writes - We have two events: the first is on the last Sunday in September - this is a very big event with over twenty Mayors from all over London and home counties, Country dancing, maypole dancing, marching bands, donkeys and carts and many other things. It starts at Guildhall Yard from 1.00pm, after the entertainment there is a parade down to St Mary Le Bow Church in Cheapside for the Harvest Festival service and all produce goes to the Whitechapel Mission. The other event is at St Paul's Church, Covent Garden on the 2nd Sunday of October which is the 14th this year, it starts from 10.00am when we all gather outside the church then the service starts at 11.00am, All the produce is sent to St Martin's homeless centre. Our website is www.pearlysociety.co.uk

DAILY OR WEEKLY

RIPON HORN BLOWER	Ripon	N. Yorks	Daily
CEREMONY OF THE KEYS	Tower of London	London	Daily
WAYFARERS DOLE	Winchester	Hants	Daily
FARTHING BUNDLES	Bow	London	Rarely held
JOHN SAYER CHARITY	Woodbridge	Suffolk	Every Saturday



left, and 2 photos above:
THE BURRY MAN
South Queensferry, Lothian
2nd Fri. in Aug.

We are very grateful to Doc for generously providing such detailed listings & photos.

❖ www.folklife.org.uk
❖ see also our other website
www.bywyd-gwerin.cymru for more
details of Folklife Traditions Wales

The Doc Rowe Collection Support Group

has been set up to support the Archive of Doc's unique collection.

See: www.docrowe.org.uk