

Woman	Tune	Commentary	Quotes, Refs and Links
About the webinar		<p>Welcome! The webinar will be available as a recorded video immediately via the same link you used to register here. We will also share it via the Hypatia Trust and Cornish Trad websites and social media. Longer playlists will be available on YouTube and Spotify.</p> <p>Chat on the right of your screen. If you want to ask questions via audio...?</p>	<p>Women of Cornish Music Project: https://hypatia-trust.org.uk/women-of-cornish-music</p>
Intro	<p>Nos Lowen by Skillywidden (https://youtu.be/kZgoMpZuDfw)</p>	<p>Nos Lowen. A representation of Cornish Trad today. Addictive, mesmerising, emotional, diverse, it's home, it's us. How did we get here?</p> <p>What is Cornish traditional music? The tunes and songs enjoyed by the community for their own sake, mainly vernacular or non-religious in nature, played by folk for other folk. I am searching for the women who have shaped the identity of Cornish traditional music we recognise today, situated in the modern Celtic traditional music family in very much a living tradition that I now find myself part of. These sometimes include tunes and songs found elsewhere, but made our own and adopted into the tradition.</p> <p>Today I only have the opportunity to introduce some key examples and make very general comments about history, music and change. I acknowledge the many women whose names have been lost, or who published anonymously or under male names. My tale of Cornish traditional music is very much one of continuity and recreation. We will touch on some ideas around 'revival' but these concepts will have to wait for a future webinar!</p>	<p>This is what Mike O'Connor says,</p> <p>"The Cornish repertoire is so diverse in form, origin and influence, as to make unlikely the existence of any single identifying characteristic. But it can be argued that the Cornish repertoire together comprises a unique cultural profile. There are Cornish 'fingerprints' in many areas of the Duchy's social music. The pervasive rhythm of the furry dances, the easy grace of the dance tunes (when played at traditional tempi) and beautiful modal song and psalm tunes, often with asymmetrical phrase lengths, may all be considered Cornish."</p> <p>See also: What does Cornish music sound like? https://cornishtrad.com/live-</p>

				music/what-does-cornish-music-sound-like/
	Context		The period we will be covering starts roughly in the 18th century up to the present day . It is important to remember Cornwall's historical context for most of this time, as outward facing, open to international contacts along the Atlantic seaboard and beyond, and for the most part, its people making their own entertainment including music, song and dance.	
	Sources		Our sources have come from a variety of places , from published collections of tunes and songs, newspapers, archives and interviews. Throughout the webinar I will mention the names of collectors, authors, websites and publications, a full list will be available on my blog cornishtrad.com . I will also be featuring music from different artists, by their kind permission. Especially in these precarious times for writers, creative people and musicians, do consider supporting them by buying their books and CDs where available.	
1.	Frances Prideaux-Brune	Mrs Wollaston's Minuet.	<p><i>From Pride of Prideaux by Mike O'Connor (fiddle) and Barbara Griggs (harp)</i></p> <p>Mike O'Connor has pioneered modern musical manuscript research in Cornwall over the last few decades, locating and making available hundreds of tunes from the late 17th to 19th centuries. Some of these music books are in private collections, making their availability to musicians and researchers all the more precious.</p> <p>Names and titles include:</p> <p>John Giddy of Kea Morval MSS nr Looe Book of Frances Prideaux-Brune John Old of Par, dancing master</p>	<p>Mike O' Connor, <i>Ilow Kernow. Music in Cornish Culture</i>. Part One: History Analysis, Reference (Fifth Edition), 2018 (in process). Known as 'IK5'</p> <p>>> Part Two. Music.</p> <p>Mike O'Connor, 'Dance tunes from Cornwall', <i>English Dance Society Newsletter</i>, Summer 2009, pp. 12-13. http://www.lyngham.co.uk/catalogue.html</p>

		<p>William Allen of St Ives Gregory Tom of St Ervan Mary Boger's scrap book</p> <p>Frances Prideaux-Brune of Padstow 1788 - 1804.</p> <p>MS book of dance tunes. Minuets and country dances arranged for piano and possibly one other melody instrument. Nationally known tunes together with ones probably written by Frances or friends to celebrate colleagues or family members. Started when the family was in Bath but completed in Padstow [music travelling] popularity of Scots tunes. She owned possibly one of earliest pianos in Cornwall, 1788 by Longman and Boderip. (IK5i, p. 98)</p> <p>Other women of the 18th century: The Morval MSS and Ann Little. From the private archive of the Carew Pole family - originally owned by Buller family of Morval House near Looe. Tunes and songs from c.1740-1770. One song is dated 1767 and is named for a certain Ann Little and highlights parish harmony singing. O'Connor speculates that Ann and her friends were taught by an itinerant singing master called Peter Quiller.</p> <p>Mary Boger's book</p> <p>Private collection, 'Aunt Mary's scrap book' with two pages of music associated with Boger Family of Wolsdon House, Antony. Handwritten tunes <i>Money in Both Pockets, Maj. Ditcham 17th Regiment</i> (with dances) and <i>Miss Ann? Blake's Farewell</i>. Plus printed editions of wider known tunes e.g. from Thomson's <i>Compleat Collection of 200 Dances</i> v.4 c1780.</p>	<p>CD: Pride of Place. Country Dance Music from the Manuscript Book of Frances Prideaux-Brune, 1788. Mike O'Connor (violin) and Barbara Griggs (harp)</p>
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2.	Mary Gilbert	<p>Nine Brave Boys (Covath, O'Connor) From 1:41</p>	<p>Women the subject of ballads There was a widow all forlorn. Need a separate webinar to look at all the women that are the subjects of Cornish tunes!</p> <p>Nine Brave Boys is also known as the Flowers of the Valley.</p> <p>Women as communicators Mary Gilbert took it down from a version sung by Thomas Williams an old man of 90 who d. 1881.</p> <p>Sabine Baring-Gould is one of the best known of the 19th century song and tune collectors. A number of his informants or communicators were women who were able to recall tunes and words sung by their fathers, grandfathers, mothers and grandmothers. Published editions are found in copies of <i>Songs of the West</i>, first published in 1893, then heavily revised in the early 20th century following the blossoming of interest in folk music.</p> <p>Dunstan's women, Lyver Canow Kernewek-Cornish Song Book, 1929</p> <p>Several women as acknowledged as sources for remembering songs:</p>	<p>IK5i</p> <p>CD: Covath. The Lost Music of Cornwall. Mike O'Connor.</p> <p>Sabine Baring Gould, Songs of the West (various editions).</p> <p>Sabine Baring-Gould Manuscript Collection (SBG/1/2/397). Accessed: Vaughan Williams Memorial Library: https://www.vwml.org/record/SBG/1/2/397</p> <p>https://www.vwml.org/record/CJS2/10/217</p> <p>Ralph Dunstan, <i>Lyver Canow Kernewek. Cornish Song Book</i>, 1929.</p>

			<p>P. 42-43. Merlin the Diviner, first sung by Mrs Radburne Fuller of Perranporth at a meeting of the RIC, Truro, 6 Dec 1927. Described as a Breton incantation.</p> <p>P. 45. The Old May-Day Carol. Similar to the Old Waits Carol, verses sung by Dunstan's wife's mother and grandmother of the Treloar family of Helston.</p> <p>p. 50. Lovely Nancy [the many Nancies of folk songs] Dunstan believed to be the young lady mentioned in Hunt's Romances of the West of England.</p>	
3.		<p>God's Dear Son/An Dufunyans [the awakening] (O'Connor, Covath)</p>	<p>Hymn or carol called God's Dear Son, published by Davies Gilbert in 1822 and 1823. A religious tune that gets adopted into the tradition, gets a new name in Cornish and continues its life as a trad tune.</p> <p>O'Connor comments the line "Let us say that Christmas day is <i>still</i> the best day in the year." The word "still" perhaps implies that some were opposed to the celebration of Christmas and may suggest those words were written mid-17th century when Puritan opposition to Christmas celebration was widespread but not yet enshrined in legislation. (IK5i, p. 82)</p> <p>West Gallery music and chapel bands. Important bridge between secular and religious music. Local musicians wrote settings of hymns, psalms and anthems, Local place names sometimes used for titles of hymn tunes. One manuscript book identified as that of Miss Harris, Tregorrick Methodist Chapel, c. 1890. Musicians played in social as well as religious contexts (IK5i, p. 113).</p>	

			<p>Methodism has also become rooted in Cornish society by the mid-19th century. We see this in our sources on what music was played and who played it.</p> <p>By 1851, Cornwall has more declared Methodists than any other part of the British Isles. Secular music and dance may have been frowned upon but it still continued with a beautiful intermingling of religious tunes being adopted into the vernacular tradition.</p> <p>We can observe some of these social changes in the musical experiences of our women.</p> <p>Christmas always spanned the religious and the secular. Family performance. Mrs Bonham's fictional <i>Christmas in Cornwall 60 Years Ago</i>, 1898 describes the village of St Cadge = Cardgwith about 1837, family carol singing, mummers' play and West Gallery Band comprising bass viol, flageolet, clarionet, and great bassoon. >> <i>Return to this when we look at the persistence of local Christmas customs such as guise dancing.</i></p>	
4.		Royal Wedding, Hantergantio Quartet, 23 August 2018, Royal Cornwall Museum, Truro	<p>Royal Wedding, a mid-18th century processional recorded in the manuscripts of Morval House, near Looe. Another historical tune that has also been adapted to modern playing—a staple of the Penzance Cornish Session. You can hear the combination of violins, bassoon and clarinet. Woodwind instruments such as clarinet and bassoon continued to be favoured instruments in the Cornish musical tradition into the 20th century.</p> <p>(Upper class) women's diaries from the second third of the 19th century. We observe women as the organisers and hosts of parties and musical gatherings of the rich middle and upper (landowning) classes. (IK5i p. 122)</p>	

			<p>Caroline Augusta Edgcumbe, 3 Dec 1830. [Fox Talbot letters] “We had a very amusing soirée the other day at Lady Dudley Stuart’s; acting tableaux, singing, dancing.” Wrote</p> <p>Florence Gynn wrote from <i>Tregothnan House</i>:</p> <p>“This evening Mrs Fletcher sang again so well and then Uncle Evelyn told me to sing again which I did, and he said he liked it and my way of singing” 20 Feb 1884.</p> <p><i>Writing from Prideaux Place</i>: p. 122</p> <p>“This evening we had a great deal of music beginning with two toy symphonies and I performed on the triangle!” 25 Feb 1884.</p> <p>“Tonight we had a great deal of music. I have sung a great deal. My darling, I want to learn the Violin.” 26 Feb 1884.</p> <p>Cornish towns. In his description of 19th century town musicians O’Connor describes (p. 117) middle-class musicians, some mentioned by William Tuck in his <i>Reminiscences</i> [Camborne] 1880. One was a Mrs. Winn, mid-19th century from Fore Street, Camborne, played the harp. Mr Winn a solicitor played the hautboy (oboe), same household [husband and wife duo?].</p>	
5.	Philippa. The Daveys’ great-grandmother.	The Fly Cellar (Neil Davey, 1998), <i>Fooch!</i> 2002.	The Fly Cellar is the name of a tune composed by Neil Davey in response to the story of his great-grandmother who played the concertina at troyls in the fish cellars. The Fly cellar was the name of one of the cellars in Newquay.	CD and Book, Neil Davey, <i>Fooch!</i> (2002) Merv, Alison and Jowdy Davey, <i>Scot Dances, Troyls, Furrys and Tea Treats – The Cornish Dance</i>

		<p>Troyls. The book <i>Scoot Dances, Troyls, Furrys and Tea Treats</i> by Merv, Alison and Jowdy Davey—also leaders of the Cornish set dance revivals of the modern day.</p> <p>The book begins with a quote from the diary of Edward Veale, Merv Davey’s grandfather who lived in Newquay during the late 19th and into the 20th centuries. In his notebook he described a memory of attending an event he described as a ‘troyl’ in the Unity Fish Cellars in Newquay as a young boy in 1885. His mother, Philippa, and uncle Ed Murrish played the concertina that night, and “a man from Truro played the fiddle”. He remembered the event involving dancing, music, and feasting on roasted herring, with the fun going on “until the early hours of the morning” (p. 19)</p> <p>Troils were well-known to Margaret Courtenay writing in 1886: On following up the referent to Margaret Courtenay’s work, she says “Troil is Old-Cornish for a feast”</p> <p>In Edgar Rees’s tale <i>A Fisherwomen’s Festival, Old Cornwall</i>, 2, no. 8 (Oct 1940), p. 354, a description of a dance or troil following a successful fishing season was followed by a feast for those working the pilchard cellars, mainly women, after which there were games and dancing until the small hours, music being provided by a fiddler. (Also in S. Teague Husband, <i>Old Newquay</i>, 1920, p. 20).</p> <p>19th and early 20th century newspapers contain several descriptions of troils of various forms (Western Morning News, 3 Jan 1867):</p> <p>“fish troyl – a jollification after a good catch of fish.”</p>	<p><i>Tradition</i>, by (Francis Boutle: 1998) Margaret Courtenay’s <i>Cornish Feasts and Feasten Customs</i>, 1886).</p> <p>Troyls: Cornish celebrations: https://cornishtrad.com/research/troyls-cornish-celebrations/</p>
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6.	Mrs Rowse of Treesmill, near Par	Cock in Britches (Cornish Dance on YouTube: https://youtu.be/aC2Zw6XErfA)	<p>In the fields.</p> <p>Daveys, Scoot Dances, p. 66. Many women cited as transmitters of Cornish dances.</p> <p>Broom and broom stick dances. Male and female. Primarily remembered by women. Continued to be performed by 9th Truro Girl Guides p. 66. The one you see most often today is based on the Penzance Broom Dance contributed by Mrs Watts of Madron in 1980. p. 66. This broom dance is danced to a polka or hornpipe. One of the contributors was a Mr Martin of Morval in 1980 and remembered the tune Blue Bonnets p. 68.</p> <p>Cock in Britches is a song and a mimed dance. A mimed ladies solo dance mainly part of the Harvest celebrations or Guldize. Tells the story of the harvest verse by verse. The dancer used to wear an additional length of fabric in her skirt turning it into the wing for the chorus - <i>rarely seen today</i>. Pp. 70-71 (Scoots).</p>	<p><i>The weeds must go the corn to grow, So keep the paddle going Keep the paddle going, keep the paddle going, The weeds must go, the corn to grow So keep the paddle going.</i></p> <p>Scoot dances, Troyls</p> <p>IK5i</p> <p>Cornish Dance channel: Cock in Britches – Broomstick – Cam Kernewek: https://youtu.be/aC2Zw6XErfA</p>

			<p>No other examples of this tune have been found. Collected by the Daveys from Mrs Rowse of Treemill near Par in 1983, then 93 years old. Arthur Biddick of Boscastle also remembered his primary school teacher dancing it.</p> <p>After the old crying of the neck ceremony -- last neck of corn harvested, the Cock in Britches song began and the dance was done by a 'Weedin' Paddle' as a prop. Today it is usually just a broom handle (as in the video) as the original had a large spike attached to it to get to deep rooted weeds.</p> <p>The Daveys happened on this dance and tune because of Daphne du Maurier who also lived in that part of mid-Cornwall as Mrs Rowse. A friend of hers, Terry Jones, was involved in two of the dance groups, Ros Kelttek and Cam Kernewek.</p>	<p>Corollyn: https://www.youtube.com/watch?v=huSWL9E4Plc</p> <p>Catch up your heels, Jowdy Davey, 2nd ed. Coming out soon http://www.an-daras.com/An_Daras_Shop.html</p>
7.	Alison Davey and Kirstie Crewes	Tin Stamp (Cornish Dance channel: https://youtu.be/2fLs03TJBZU) from 0:50.	<p>Tin stamp dance - modern dance made by Alison Davey and Kirstie Crewes in 1988 as part of a folk play called <i>The Hard Rock Miner</i> for the dance group Cam Kernewek. (Scoots, p. 127).</p> <p>Combines most principal steps in Cornish scot dancing. Tune composed by Merv Davey.</p> <p>The Tin Stamp dance intended to emulate tin stamps, great oak beams that were used to crush ore in Cornish mines, and evoke the repetitive industrial sounds that would have dominated the lives of Bal Maidens; women and girls who worked above ground.</p> <p>[It also combines steps in other classic Cornish dances: Boscastle Breakdown, Lattapuch, Four Hand Reel and Mr Martins Reel.]</p>	<p>http://cornishdance.com</p> <p>Cornish Dance on YouTube: https://youtu.be/2fLs03TJBZU</p>

			<p>The video shows a later performance as part of the Festival Interceltique de Lorient, Brittany in 2015.</p> <p>Two leading proponents of Cornish set dancing and Cornish Dance Society. As well as researching, publishing, encouraging and promoting Cornish traditional dancing, Alison and Kirstie led the interpretation of traditional Cornish dances for today, including translating movements and feet positions, use of ‘scoots’ (the characteristic taps on dancers’ shoes) and collected and adapted many of the tunes that accompany those dances.</p> <p>Jowdy Davey is continuing in her family’s footsteps – literally and is working on a new second edition of the Cornish dance tutor: <i>Catch up your heels</i>, out soon. Check out the An-Daras website.</p>	
8.	Mary Kelynack	Mary Kelynack’s Polka Fools Rock, Ansome Little Place	<p><i>Mary Kelenyks from the album Ansome Little Place by Fools Rock, Redruth.</i></p> <p>The tune was interpreted from a fragment of the music found in a miscellaneous box of music related ephemera at the Courtney Library, Royal Institution of Cornwall in Truro. It is imprinted nearly invisibly on the reverse of a portrait of Mary Callinack/Kelynack by Merv Davey.</p> <p>We found a full copy of the music in the National Library of Australia, a piano dance tune by Henry W. Goodban who also wrote other polkas for 19th century dance halls.</p> <p>The original story/fable of Mary Kelynack was reported in the <i>Illustrated London News</i> and the portrait from the cover of the music by Henry W. Goodban</p>	<p>Merv Davey, <i>Hengan</i>, 1983, p. 51.</p> <p>Discovering Mary Kelynack’s Polka, https://cornishtrad.com/research/discovering-mary-kelynacks-polka/</p>

			<p>Mary Kelynack or Callinack was from the Penzance, Paul or Newlyn fishing community. She achieved fame by walking from Lands End to London for the Great Exhibition of London in 1851—at the age of 75-86 depending on what you read. She was noted at the time for this incredible feat of determination to make sure that Cornish fishing folk were remembered and recognised as part of the exhibition or to exhibit her traditional fishwife’s costume as the Queen wanted to see it or to give the Queen a turbot. There are all sorts of variations of her story, as all good folk stories accrue over time: that she was noticed by Queen Victoria and Prince Albert, had tea with the Lord Mayor.</p> <p>Polka. Popular dance throughout Europe. Cornwall no stranger to adopted the latest fashions and also making them their own.</p>	
9.	Katie Moss/ Mary Trefusis	Helston Furry (Mr Dangar’s Trio, Tintagel, Boscastle Breakdown LP)	<p>The Furry. Cornwall’s most distinctive communal dance.</p> <p>The Daveys describe the furry being a simple processional dance for mixed couples performed on fair and feast days (Cornish <i>fer</i> being origin of <i>furry</i>). The most famous of these and probably the most internationally recognised Cornish tune is Helston Furry which Davey dates to 1790 from an edition of the <i>Gentleman’s Magazine</i> p. 15. [In 1823 Davies Gilbert already describes the Helstone Forey as being an Ancient Specimen of Celtic music].</p> <p>Katie Moss incorporated the tune into her piece, ‘The Floral Dance’ in 1911. Since then the Furry Dance also becomes known as the Floral Dance. P. 15. And it is her music that makes this tune so internationally recognised in the very many versions that have been released.</p>	<p>Daveys, <i>Scots</i></p> <p>O’Connor, IK5i</p> <p>Dunstan, Lyver Canow Kernewek</p>

		<p>Lady Mary Trefusis. A founder and leader of folk music in the early 20th century. She also helped develop the English Folk Dance Society (now the English Folk Dance and Song Society). There is a room named for her at Cecil Sharp House in London, their HQ.</p> <p>In 1919, Mary Trefusis had established a major Music Competition in Cornwall, and also a Cornish Folk Dance Society. She led the Cornwall Branch of the EFDS when it formed in 1920.</p> <p>On 26 June 1920 the first Folk Dance Festival in Cornwall was held at Penzance. A Festival was organized at St Austell in 1921, and at festivals in 1922 at Penzance and Liskeard, 950 and 1,050 dancers respectively participated.</p> <p>Mary was the accompanist at these festivals. At the 1922 County Folk Dance festival held on St. Clare cricket field Penzance Col. and Lady Trefusis were guests of honour, a Mrs. Kennedy (perhaps Helen Kennedy of the EFDS) was judge, and the furry dance was a highlight.</p> <p>The band included fiddlers and a piano.</p> <p>On 14 June 1931 over a thousand dancers attended the county folk dance festival in Falmouth.</p> <p>These mass dance festivals were held in Launceston, Camborne, St. Austell and Hayle, but they died out in the 1960s.</p> <p>The collecting and documentary work done by the Daveys and others suggest that much of what was considered traditional or</p>	
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			<p>habitual co-existed and adapted with that which was described as 'revival'.</p> <p>Katherine Jenner. Contemporary with Mary Trefusis and also Henry Jenner, her husband.</p> <p>Apart from her part in the raising awareness of a separate Cornish Celtic identity since the turn of the 20th century, she was a talented and celebrated poet. She gave Ralph Dunstan permission to use her poems, 'The Boats of Sennen' (p. 63) and 'A Grey Day' (p. 64) in the <i>Cornish Song Book</i>, 1929.</p> <p>The Boats of Sennen is also known as the Cornish Fisher-Girl's Song. Set to music in February 1928, an example of the verse goes like:</p> <p>"The corn is in the shock, And the fish are on the rock, And the merry boats go dancing out of Whitesand Bay, I hear the hue's cry, And I see the dappled sky, And it minds me of the days that are long gone away." Also features in Katherine Stansfield's novel, <i>The Visitor</i>, 2013.</p>	
10.	Phoebe Nance	Can Palores (Keur Heb Hanow, July 2019, Morrab Library)	<p>Can Palores or the Song of the Chough was written by Robert Morton Nance, like Jenner, key players in the Cornish Celtic revival of the 1910s to early 1930s. This was also the period that Ralph Dunstan compiles his two volumes of Cornish traditional carols, songs and tunes.</p> <p>The words appeared in Morton Nance's dual-language play <i>An Balores</i> (The Chough) published in 1932. A metaphor for the Cornish language revival and its importance to the identity and confidence of Cornish people.</p>	<p>Can Palores – Song of the Chough: https://cornishtrad.com/lectures-and-talks/can-palores-song-of-the-chough/</p> <p>For music is good everywhere and always: https://cornishtrad.com/research/fo</p>

			<p>1932 is an important year as the first Celtic Congress in Cornwall was held in Truro, at the Royal Institution of Cornwall. As part of the programme a concert was held where the play <i>An Balores</i> was performed. A description of the event in the <i>Western Morning News</i>, of 17 September 1932 contains an article by a correspondent called Cornishwoman.</p> <p>Phoebe Nance, daughter of RMN is reported to have performed in the play—perhaps she also sang the song? And maybe she was the ‘Cornishwoman’ reporter for the newspaper? We know she was a fluent Cornish speaker and a significant leader of the early years of the Gorsedh which had been established in 1928—her bardic name was Morwenol or Sea Swallow. She was also a talented violinist. Nance (later Procter) gave some rousing speeches in Cornish, some of which were published by the papers:</p> <p>“For music is good everywhere and always.”</p> <p>The tune to the song was rediscovered last year while we were researching in the collections of the Morrab Library in Penzance. It was arranged by Ralph Dunstan.</p>	<p>r-music-is-good-everywhere-and-always/</p>
11.	Madron lady	<p>Turkey Rhubarb (Tros an Treys on Soundcloud: https://soundcloud.com/trosantreys/nancevallen-turkey-rhubarb#t=1:11) (Madron Guise Dancers, interview</p>	<p>Turkey Rhubarb, a tune that has been adopted for dancing and the performance of old customs such as Christmas-time <i>guise dancing</i> in west Cornwall.</p> <p>Let’s hear one of the Madron guise dancers speaking with Ted Gundry in the 1970s:</p> <p>“That’s a local tune my son, peculiar to Madron”</p>	

		with Ted Gundry up to 2:40)	Turkey rhubarb is a mazurka, common throughout Europe in the 19th and 20th c. The tune is known by many other different names including Patsy Heeny, Shoo the Donkey and Farther Murphy's Topcoat, found in Ireland and the USA. Another great example of a tune that travelled but very much made our own in the Cornish musical tradition, particularly that associated with festive customs.	
12.	Brenda Wootton	Delyow Syvy (https://youtu.be/5JXRKlTrH4c)	<p>Delyow Syvy / Delkiow Sevi / Strawberry Leaves / Where are you going? / Where be going pretty maid</p> <p>Maybe the oldest Cornish tune and song we know. The oldest version of the lyrics are in Cornish and date to 1698 now held at the British Library in the Gwavas MS. The tune that now goes with it was recorded by James Olver for Sabine Baring-Gould when he was collecting folk songs and was published by Inglis Gundry in <i>Canow Kernow</i> in 1966. This version of the tune wasn't published in the various editions of <i>Songs of the West</i>.</p> <p>For now, my reflection on Brenda Wootton's role in the story of Cornish traditional music is that her work as an international folk singer helped keep old Cornish songs refreshed, played and recorded—alongside new material created for her, particularly the songs in Kernewek written for her by Richard Gendall.</p> <p>Sung and made popular by Brenda Wootton—influenced the way people sing them today. Many of the old Cornish songs she sang came from Ralph Dunstan's second collection of tunes called <i>Cornish Dialect and Folk Songs</i>, 1932. The recordings of old songs included: The Old Grey Duck, Tom Bawcock's Eve, We Be or Whip the Cats, Maggie May and the Ringers of Egloshayle, amongst others.</p>	<p>MS excerpt with tune: Sabine Baring-Gould Manuscript Collection (SBG/3/1/789): Accessed: https://www.vwml.org/record/SBG/3/1/789</p> <p>Merv Davey, As is the manner and the custom PhD.</p> <p>Inglis Gundry, <i>Canow Kernow</i>, 1966.</p> <p>Ralph Dunstan, <i>Cornish Dialect and Folk Songs</i>, 1932.</p> <p>Sue Ellery-Hill, <i>Brenda. For the Love of Cornwall</i>, 2018.</p>

			<p>Brenda’s musical life spanned a very important period in this story because of the common belief that from WW2 to the 1970s traditions died and music was swallowed up by pop culture. Born in 1928, she was too young to notice the heady days of the Cornish Celtic cultural revival, but her feeling for Cornwall and the Cornish were never far from her musical purpose. By 1994 Cornish traditional music was already ably being taken up by younger women and men.</p>	
13.	Hilary Coleman & Frances Bennett	Interview	<p>Time for me to be quiet and play you some excerpts from my interview with two doyennes of Cornish traditional music, Hilary Coleman and Frances Bennett, on their roles in getting Cornish traditional music out to a wider audience through their bands and albums, through Nos Lowen events and composing tunes.</p> <p>20 mins Vision and revival 32 mins Professionalisation 36 mins Bagas Crowd 45 mins Kabm Pemp – Tunes 52 mins Oll an Gerriow 59 mins Perceptions 1:02 Attraction 1:06 Advice</p>	
14.	Conclusion	Egloshayle Ringers (Salt and Sky: https://youtu.be/5JXRKlTrH4c)	<p>Egloshayle Ringers by Lizzie Pridmore and Emma Packer as Salt and Sky. The hugely creative and talented all-women duo who brought such joy through the music they played and sang.</p> <p>To conclude the webinar:</p> <ul style="list-style-type: none"> • Continuity and recreation • Rooted in historical musical journey • Story of women in Cornish traditional music could easily stand up to being a history of Cornish traditional music 	

			<p>without needing to find and emphasise the women: they are there, visible, active</p> <ul style="list-style-type: none">• Living traditional that can trace its recreations back through women's memories and creativity• Enjoy the music, follow the links, read the books, buy the music and support contemporary artists.	
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