

COMETH THE HOUR, COMETH THE MAN ...?

The Institution of the Cleveland Medal at the Manx Music Festival

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*The Cleveland Gold Medal
presented each year by the Manx
Society of Cleveland, Ohio,
U.S.A.*

Introduction

This year sees the 88th gold Medal reaching the Isle of Man from the Cleveland Manx Society to form the most prestigious prize in this Festival and in the Island's musical life. What were the origins of this unique and enduring link between the Isle of Man and Cleveland - the city once famed as 'home from home' for Manx emigrants where they could even find their native language spoken? More than 90 years have passed since the Guild Committee expressed

" their thanks to the Manx Societies of Cleveland (U.S.A.) for their kind thought and interest in the Festival and ... their handsome gift of £100, which has been invested for the purpose of producing this annual prize".

One local family has retained a memory of their kinsman, J. J. (Joe) Kelly "a true Manxman if there ever was one in the United States" which credits him with a decisive role in inaugurating the Medal.



Joseph James Kelly, builder of Cleveland, Ohio, sometime President of the Mona's Relief Society and Cleveland Manx Society. Born at Ballagick, Santon. Emigrated circa 1907 Died 1930. Douglas.

Research has confirmed the Kelly connection with the Cleveland Medal; in 1938, the memory was recalled of the "momentous day ... in the summer of 1922, [when] Joe Kelly and Edward Callister (Kena) as representatives from Cleveland, conferred with Willie Craine ... when he suggested something personally to be won outright each year, say, ... a Gold Medal. That is worth recording as history." Joe Kelly's obituary notice confirmed that he was "largely instrumental in establishing the famous Cleveland Medal".

While Joe was unmarried, his sisters' descendants are still to be found on the Island. His closest kin are members of the Allen and Quiggin families. Connections by marriage can be claimed by Cross and Watson relatives.

On behalf of Mr. Ken Bawden, (Chair), and the Committee of the Manx Competitive Music, Speech and Dance Festival (known colloquially as *The Guild*), research has been undertaken into the origin of the *Cleveland Medal* and some of its historical associations. The theme which has more-or-less intruded itself centres around a claim contained in a 1930 obituary¹, that a Manx-American who died in Douglas during the 'Homecoming that year, Mr Joseph James Kelly, was 'largely instrumental in establishing the famous Cleveland Medal'. So this paper essentially examines this suggestion.

Most of the detail of the circumstances surrounding the initiation of the medal in 1923 appears to have previously receded beyond the reach of living memory. Perhaps as an indirect result, the recent *magnum opus* of Manx historical biography, Dollin Kelly's *New*

¹ [Kelly J. J.Obituary 1], 1930

*Manx Worthies*² throws little light on the question. The reputation of Miss M.L. Wood, "Mother of Manx Music" appears secure in musicologist Dr. Fenella Bazin's hands, while the long-serving secretary to the Guild Committee, Mrs. Florence Laughton, receives enthusiastic coverage in *Worthies* at the pen of her successor Joan Hinnigan. Later giants of the Manx musical scene, Douglas Buxton and Emily Christian feature appropriately in biographical tributes by current representatives of their families. The absence of Mrs Laughton's assistant and successor as Guild Secretary, W.A. (Willie) Craine; the talented Allen Quirk, first Cleveland Medal winner, and of course the mysterious figure of Joe Kelly, certainly suggested that the time was ripe for a little historical investigation, possibly followed by the restoration of forgotten reputations³.

Reference next to Martin Faragher's writings⁴, undertaken at the time of the Guild centenary, and which provide an admirable introduction to 100 years of festival history, yielded a number of useful leads; nevertheless his most detailed research embodied in *The Rise of a Musical Nation*, had been focussed on the period dominated by the 'two determined ladies'; Miss M.L. Wood and Mrs Laughton. The doctoral thesis submitted to the University of Durham by Dr. Amanda Griffin⁵, now available on-line, was the only piece of recent work which made any reference to Mr. Kelly, and he only appeared in the role of an officer of one of the Cleveland Manx societies, with no necessary implication that he played a crucial role in his own right.

The Origins of the Festival Movement

The earliest days of both the music festival and its parent the *Isle of Man Fine Arts and Industrial Guild* were comprehensively dealt with by Martin Faragher in his Antiquarian Society paper⁶. The origins of both organisations owed much to motives among the higher social classes seeking to improve the circumstances and aspirations of their social inferiors. Miss Mary Wakefield, often regarded as the founder of the music festival movement in Britain, is reported to have been of the view that "The role of the upper classes was not merely to govern their inferiors, but to "raise them always to the nearest level with themselves" ...⁷

The Special Classes

Before embarking on the account of the investigation into Cleveland Medal origins, it is necessary to explain the unexpected background to the *Special Solo Classes*. These, surprisingly, already existed, in one form or another, long before the Medal was instituted, and took time to evolve into what effectively became the preliminary stage of each year's Cleveland competition. Detailed examination of a collection of early Guild programmes provided most of the information which follows⁸.

² Kelly D. (Ed.), 2006

³ Biographical information concerning Messrs. J. D. Looney, and his half-brother W. A. Craine (neither of whom appears in NMW) is readily located in the Manx Quarterly, and newspapers listed in the Sources.

⁴ Faragher, 1992 a & 1992 b

⁵ Griffin, 2006

⁶ Faragher, 1992a

⁷ Quoted in Hodgkins, 2004, 3.

⁸ Writers' collection. Unattributed references to programmed Guild events 1904-1925 are drawn from this source

Founded in 1892, by 1905, the Manx festival had already expanded to fill three days of activities (on March 21st to 23rd) at The Palace. Although there were classes for violin and piano soloists, the programme was largely vocal in its focus, with 14 choral classes and 14 for individual singers. These included six for adult soloists (equivalent to the later 'open classes') covering the usual voice categories, each of which was provided with £1 first prize and 10 s for second prize. Additionally, *Special Competitions*, open only to "prize winners of former years" were already scheduled for tenors, mezzos and most prestigiously this year for baritone/bass. The winner of the latter was expected to perform as soloist alongside a professional singer (Madame Annie Radford) and the vocal adjudicator Mr. George H. Gregory (tenor) at the Thursday evening concert for the combined choirs, which was the climax of the festival. This included a performance of the first part of Haydn's oratorio *The Seasons*, conducted by R. H. Wilson, the choral adjudicator for the Festival.

It has to be appreciated that in these early days, the Festival Concert at the conclusion of proceedings was intended as the focus of activities. Sir Edward Elgar made this clear in his famous 'Somewhere further North' letter which he wrote to Canon Gorton, organiser of the Morecambe Festival: "It cannot be too strongly insisted upon that the artistic climax of your Festival must be the "Combined Piece" for choirs and orchestra'. Elgar suggested Brahms's *Song of Destiny*⁹, a major choral work with orchestra, as suitably improving fare for performance on such an occasion.¹⁰

The 1908 programme for the Manx festival again provided six open classes, alongside four special competitions (sopranos and mezzos, and basses and baritones competing in merged classes). This time, these were open to "first and second prize winners in any of the solo classes (i.e. in previous years), and gold medallists". First prizes of £2 were awarded in each special class; overall there were 19 appropriately qualified entrants taking part. These early prizes represented a significant level of value: in terms of purchasing power, £2 at that time has a present-day equivalent of around £210¹¹ In terms of prestige, the equivalent is even higher. Sadly for later competitors, the prize for winning a special class remained static¹² in money terms until the early 1970s. Since then, these monetary prizes have disappeared altogether.

In 1909 there were again four special classes. The winning bass or baritone, and the winning soprano or mezzo took part in the Thursday evening concert, singing their test piece. The contralto soloist was a professional, Miss Mildred Jones.

By 1911, it was established that each voice had a separate special class, concentrated on Tuesday evening. The winning tenor and baritone performed alongside the professional contralto at the Thursday evening concert. 1912 was the 'Coming of Age Festival', there were six special classes, the winning tenor (Horace Grey) sang the solo *Onaway! Awake beloved!* in a concert performance of the fashionable cantata *Hiawatha's Wedding Feast* by Coleridge-Taylor, conducted by Vaughan Williams. The winning baritone also sang *his* test as a concert-piece.

On reflecting on the somewhat convoluted history of the early Special Classes, it therefore seems that they emerged as much to play a part in the arrangements for the choral concert, as

⁹ (*Schicksalslied*, Op. 54.)

¹⁰ Hodgkins, 2004, 49.

¹¹ According to web-site <http://www.thisismoney.co.uk> accessed 28th Feb 2015.

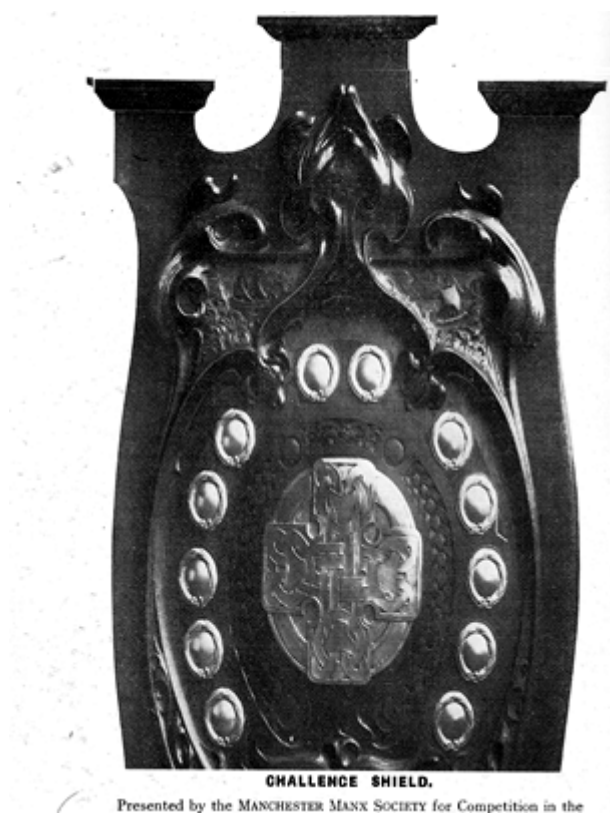
¹² Except for 1922, as to which, see below.

to offer more challenging test pieces for competitors who had already proved themselves as capable singers; the test pieces in fact often being chosen from the cantata or other work due to be performed at the concert. While the special classes had clearly become an established part of the festival, there was never any suggestion of a further round of competition between the winners.

The 1913 festival saw further significant change; entry into the six special classes was now limited to winners of previous years 'opens'. The classes were spread over Tuesday and Wednesday evenings, no link now being provided with the Thursday concert, which featured professional soprano and baritone soloists. Effectively the special classes had now reached the classic form which provided the springboard for the future Cleveland competition. The same precedent was followed in 1914, the Festival highlight being a performance by the combined choirs and Mr Harry Woods' orchestra of *The Banner of St. George*, conducted by Sir Edward Elgar, again without any local amateur soloists.

The same pattern continued through the War up to 1921, when the *Examiner* ran a competition for the best suggestions to improve the festival¹³. Arthur Dick (a 'special' soloist) was the winner, revealing controversy as to the style of test pieces, and the value of hiring professional soloists for the choral concert. It was felt that fees would be better spent in enhancing the class prize money.

Guild Involvement by the Manx Societies



Left:- The Manchester Challenge Shield presented to the Guild in 1908 by the Manchester Manx Society for competition between village choirs. Designed by Frank S. Graves, who was also responsible for the long-lived programme cover in the same arts and crafts style (Source - Guild programme, 1911).

¹³ Faragher, 1992b, 35.

As the festival became an established event in the Manx calendar, a close relationship developed between the music festival and the patriotic Manx Society movement. The initial form taken by their support was in the presentation of a series of magnificent trophies, of which the Manchester Shield was the first. The Manchester Manx Society was also responsible for the award of a series of gold and silver medals to individuals who had given service to the Manx people. Mrs Laughton was the recipient of a silver medal in 1912 and Miss M. L. Wood was awarded one at the Guild Concert in 1919¹⁴. Further trophies (presented by Manx Societies and well-to-do ex-patriots) were showered on the choral classes¹⁵. The Liverpool and Manchester Challenge Shields, and the Collard Cup were each illustrated with full-page half-tone plates in the 1909 programme, while the Vancouver Shield and Lowey Silver Challenge Cup were similarly featured in 1911. The Transvaal Shield also arrived before the First World War.

The involvement of the Manx Societies in the Guild must have been inspired by sentiments rather different from those which had motivated the founders of the festival movement. Perhaps it was a sign of the success of the initial 'improving' or educational impulse, which had helped raise a generation of Manx choristers trained in the 'tonic sol-fa' method, of which Miss Wood was a great proponent¹⁶. W.A. Craine wrote in 1924¹⁷ "The large and generous recognition accorded to the festival by the Manx societies, both at home and abroad, has contributed in no small degree to the hold it has on the public". A little more is said about this later, stemming from the circumstances of the Cleveland medal initiation.

Joan Hinnigan's researches established¹⁸ that the World Manx Association was formed in 1911 "largely at the instance of Mrs Laughton and a handful of her associates... then she and her ... comrade, Mr Craine breathed into that organisation a fine fervour of enthusiasm". The WMA was intended as an umbrella organisation, uniting the world-wide scatter of societies which had sprung up independently. At the crucial period, the association was presided over not by the Governor, but by Leigh Goldie-Taubman of the Nunnery, who probably approached as close as anyone ever did to being both a Manxman and one of the landed gentry. The WMA magazine *Ellan Vannin*, (under his editorship), has proved to be a valuable source for this research.

From Prize Donors to Subscribers

None of the individual singing classes at the Guild had been provided with a trophy in the pre-war era, although from time to time medals had been awarded, including gold and silver ones as well as the commoner bronze types. The situation regarding monetary prizes for individuals was rather more complex than might be expected.

Martin Faragher's paper clearly identified the gulf which then existed between the 'Carriage Folk' who dominated the two committees, and the generality of choir members, who were drawn from working class and lower-middle class backgrounds. Of course there is a danger of over-simplification, and an important role was played by professionals such as schoolmasters. There were also successful entrepreneurial individuals who were bettering

¹⁴ Faragher, 1992b, 24-32

¹⁵ Craine, 1924

¹⁶ Bazin, 2006, 471

¹⁷ Craine, 1924, 72

¹⁸ Hinnigan, 2006

themselves and moving upwards socially at this time. Martin, for example, had considerable insight into the niche occupied by a *cadre* of such female boarding-house proprietors. A major economic crisis, too, which was not so far in the past, had resulted from the collapse of a leading local bank¹⁹, involving a loss of status and wealth by a sizeable section of the community. The point should be made that before old age pensions or private pension plans became generally available, it was only individuals of some means who realistically had the opportunity to become involved with committees of this type.

These evolving circumstances are illustrated (in Guild terms) by the emergence of the body of festival subscribers. The organisers had early on secured the patronage of the aristocratic²⁰ Governor and wife; Lady Raglan was identified as the President in 1904, while Mrs Straton, the bishop's wife, was Vice-President. At this time other patrons were credited with the gift of specific prize money. For example in 1905, Mrs Kitto of Foxdale (the Mine-Captain's wife) donated all the prizes in the children's sight-singing class, totalling 22s. A Miss McKnight, FRCO, gave the second prize of 10s in the adult sight-singing. The first prize in the open soprano solo was donated by Sir James Gell, and this was repeated across the board. This system was still in operation in 1912, but must have been cumbersome. The prize-money for first place in the each special solo class, for example, was credited to a number of different donors. A summary list was published in each year in the programme, headed "Prize Donors", and running to hundreds of names by 1923. Entries ranging from the gift of a challenge banner, worth ten guineas, by the Raglans, to a donation of 5s by "X", a Peel resident, but with most donations being of one guinea or half a guinea. It will be apparent from the examples given here of equivalent values, that the real value of the donations received was at a substantially higher level than the average donation currently received.

Eventually the summary heading changed and by 1953 the prize donors had been re-named as subscribers. Moving into a more egalitarian era, the disclosure of the amounts given by individual donors eventually ceased. At the time of writing, the recent adoption of a new constitution involved the creation of a fresh status of "Friends of the Festival".

The Cleveland Manx Societies

Accessible accounts of the history of the Manx settlement in Ohio from the 1820s on, the formation of the three kindred Manx societies there, and the current status of the Manx-American community are already available.²¹ As effectively the focus of Manx-linked activities on the American continent, Cleveland also saw the founding of the North American Manx Association in August 1928, apparently at the joint initiative of "several leading Manxmen of Cleveland" and A.B. Crookall in the Isle of Man.²² Although taking senior place among the overseas Manx organisations, the Cleveland societies were not among the pre-war trophy-donors, possibly because they were by then being run principally by representatives of the second or third generations of the original families, whose ancestors had left the Island in the pre-Guild era.

¹⁹ Chappell, 1981

²⁰ Baron Raglan belonged to the Somerset family, headed by the Duke of Beaufort, his wife, Ethel Jemima Ponsonby was a daughter of the Earl of Bessborough.

²¹ Quirk; 2007 Mona's Relief Society 1 & 2

²² 75th Anniversary, 15; Kneale, 2006, 140..Whether either of the Kelly brothers was among these "leading Manxmen" will have to form the subject of a future research project.

The Advent of the Cleveland Medal - New Sources

In early sections, we traced the evolution of the Special Classes up to 1921. In 1922 the first indication is found of particular interest being shown by the Cleveland Manx Societies. They agreed to augment the £2 prizes for the special classes by a further £1 16s 8d²³". Mr Joe Kelly, then President of the Mona Relief Society, was apparently present at the Guild and no doubt attended the special classes all of which were held on the Wednesday; four of them in the evening. At the prize distribution (during the Thursday evening Choral Concert), memorial medallions commemorating the late J. D. Looney were presented by Governor Fry to the three qualifying conductors.

Shortly before the 1922 Festival, the Guild Secretary, Mr. W. A. Craine, disclosed that the Cleveland Manx were "considering a further gift of an undecided nature"²⁴. Martin Faragher had evidently seen the relevant press report, but we have to look to Amanda Griffin's thesis²⁵ for the detail;

The committee are also proud to have received £11 from the Manx Societies of Cleveland, which was added to the prizes in the special solo classes and welcome Mr J. J. Kelly, the President of the Mona Relief Society, Cleveland, to the Festival. He understood from Mr Kelly, that they intended doing something of a permanent character which would identify them with the festival for all time.

The following, appearing in the next year's programme (1923) represented the formal announcement of the donation of the medal itself to the music festival;

The Committee take this opportunity of expressing their thanks to the Manx Societies of Cleveland (U.S.A.) for their kind thought and interest in the Festival and acknowledge their handsome gift of £100, which has been invested for the purpose of producing this annual prize. The medal has been designed and made in Cleveland."²⁶

In his 1924 article, W.A. Craine recalled that

It was the Cleveland Manx Society who first thought of the brilliant idea of presenting something in the solo classes, and Mr John (sic) Kelly, son of the late ex- mayor, (Mr Alderman John Kelly) and Mr Collister (sic), late of Kenaa, Foxdale, who were visiting the Island in the fall of 1922, conferred with the Festival Executive, the outcome of which was the investment in Cleveland of £100 for a Gold Medal, to be given to the winner of a special competition open only to the winners of the six special Solo Classes of the year. This has proved of the greatest interest both

²³ Present-day equivalent value , to £3 16s 8d in 1922, according to web-site <http://www.thisismoney.co.uk>, (accessed 28th Feb 2015) is approximately £164. .

²⁴ Faragher, 1992b, 35

²⁵ Isle of Man Times 22nd April 1922, quoted in Griffin, 2006, 168

²⁶ Present-day equivalent value, to £100 in 1923, according to web-site <http://www.thisismoney.co.uk>, is approximately £5000. U.K. Bank-Rate then was 3% (<http://www.theguardian.com/news>) suggesting the medal then cost around £3 (£150 present-day equivalent). All web-sites accessed 28th Feb 2015.

financially and otherwise to the Festival, and it is safe to say no other competition is so keenly listened to and attended on the Wednesday night, which makes the penultimate climax .

The Manx obituary of Joseph (Joe) James Kelly²⁷ partly corroborates and partly corrects some of Mr. Craine's recollections. It refers at some length to Kelly's parentage, early days in Man, emigration to Cleveland and involvement in the Manx societies there. The reason for his presence on the Island, and sad circumstances of his death while on his trip back were also mentioned. For our present purposes, the main interest lies in the claim about the Cleveland Medal;

He was also largely instrumental in establishing the famous Cleveland Medal at the Manx Music Festival. As a boy he had sung in choirs at the Guild, and he was always passionately fond of music. He was tender-hearted, straight as a die, and full of high spirits and the sense of comedy. It has been said of him 'Joe Kelly is a true Manxman, if there is one in the United States.

Further on, the account of Mr. Kelly's funeral discloses the attendance of Messrs Craine and Clague as official representatives of the Manx Music Festival on that occasion; this circumstance lending immediate colour to the claim for Kelly's involvement in the inauguration of the medal.

The Peel City Guardian for 23rd April 1938, contained what we would term a press release, anticipating the arrangements for the 47th Annual Guild, about to take place. That Mr Willie Craine would have had a hand in the drafting of the following seems almost inescapable. However he is given a role in this version which was not disclosed in his own earlier account, and for that we may have to thank the Palmer brothers, the *Guardian's* editors²⁸.

Then follows the Cleveland Test. It seems incredible that this is the 15th Gold Medal to be awarded by the Manx Societies of Cleveland, Ohio, and it was a momentous day when in the summer of 1922, Joe Kelly and Edward Callister (Kena) as representatives from Cleveland, conferred with Willie Craine on their wish to help in some way when he suggested something personally to be won outright each year, say, in a Gold Medal. That is worth recording as history.

A slightly different perspective emerges on the other side of the Atlantic, although the tendency for later accounts to perpetuate previous writings becomes noticeable;

Love of vocal music, combined with interest in the Manx Music Guild's influence on the Island's cultural life, inspired the Cleveland Manx to offer to provide a gold medal for the top soloist in each year's competition. A fund was raised, enabling the first medal to be sent in 1923. It was won by Allen Quirk of Douglas. Since then the medal has been provided regularly through the efforts of the Ladies' Auxiliary. It is

²⁷ Kelly J J. Obituary 1, 1930

²⁸ For the Peel City Guardian & Chronicle, SEE Cubbon, 1939, 1171.

the most coveted prize of the Guild, and the contest for it is highly exciting. During recent years, it has fallen to the lot of some Cleveland Manx lady visiting the Island to have the honour of presenting the "Cleveland Medal" during the concert program which climaxes the great Manx Music Festival²⁹

Dr. Amanda Griffin's thesis was largely concerned with the broad social implications of the music festival, however she did undertake a brief diversion to seek the 'origin of the medal'. She obtained the following response from Mona Haldeman, the then President of the Cleveland Manx Society;

I don't know why the decision was made to present the medal. All I know is that it started in 1923, and was meant to show the interest of the Cleveland Manx in the Isle of Man. Perhaps because the medallist was allowed to keep the medal it became the main prize at the festival. The first medals were gold, but now are merely gold plated. Some time after it was begun, it was taken over by the Ladies Auxiliary.

At the present, we are obliged to make the most of these conflicting published sources, as so far, no relevant contemporary documentary evidence such as minute books, correspondence or diaries has surfaced for the period. Some discrepancies emerge between Craine's 1924 account and the 1938 (Peel) version of events; the earlier not necessarily being the more accurate. For example, it was Mr Joe Kelly (1938 version) rather than Mr John Kelly (1924) who was presumably one of the delegates from Cleveland. The other delegate must have been a Mr Callister (1938) rather than Collister (1924) but that gentleman's Christian name cannot have been Edward as (according to the family gravestone³⁰ of the Callisters of Kena), the Edward in that family had passed away in 1919.

It must have been before the 1922 Festival that the "brilliant idea" of presenting "something in the solo classes" first emerged, however, this was apparently taken further later in the year when the crucial notion of presenting "something personally to be won outright ... say ... a gold medal" finally emerged.

The slightly mysterious hint given in April 1922 that the Cleveland Manx were "considering a further gift of an undecided nature", and the claim made in 1938 that the arrangements for the medal were suggested by Mr. Willie Craine are intriguing. The precise extent of Craine's influence behind the scenes in these negotiations is presently uncertain. We do not know officially whether he was acting at the Committee's direction or as a free agent, perhaps *à la Laughton*. The biographical sources lead us to suspect the latter.

He impressed his personality on "the Guild" as much as Mrs Laughton, who was his predecessor

... he was no committee man, it must have been sometimes with seven-eighths affection that his colleagues, for the sake of his enthusiasm, let him have his head.

²⁹ Mona's Relief Society 2, 13-14

³⁰ IOM Family History Society

See Newspaper references 1 - 3

Mr Craine's only son, Mr. W.R. Craine, was settled in London, and consequently no direct descendants have remained on the Island to help keep his memory or the precise details of his involvement in the genesis of the Cleveland Medal. Mrs F. A. Craine did her best by establishing a fund of £300 to endow the "Willie Craine Scholarship," to perpetuate her late husband's memory. This is still awarded annually to a promising tenor, the recipient being announced on Cleveland night³¹.

The idea of a gold medal was not really a novelty. If we review the previous history of the Guild, it will be recalled that gold medals had been awarded to singers in the special classes prior to 1908; the Manchester Manx Society had recently awarded medals for service to the Manx people, distributed at the 1919 Guild Concert, and Looney Memorial Medallions had been presented at the 1922 concert. Was not the real innovation in 1923 the idea of setting the six special class winners in competition against each other? A final could then be made the focus not of the established choral concert on Thursday evening, but of activities on Wednesday when the special classes were spread throughout the day, and the first "Cleveland Medal Test" was scheduled for 9.20 pm.

This formula was apparently successful, as reference to the programme for the following year shows substantially the same arrangements being maintained. Significantly, the 1924 programme indicates that "the 7pm trains on all lines will be delayed until 10pm specially for the Cleveland Test", while special M.E.R. cars were also being laid on to Laxey and Ramsey.

The Committee continued to tinker with arrangements for Wednesday evening; in 1925 a heavy slate of classes began with the open piano duets at 6.00 PM, followed by vocal quartets. Three of the special classes were fitted in, alongside the open baritone and open male voice choirs. They expected all these to have finished by 9.30 PM, which was the advertised commencement of the Cleveland Test.

Mr J. J. (Joe) Kelly, Builder, of Hough Ave., Cleveland Ohio c1882 - 1930

³¹ IOM Deeds Registry; Wills of William Arthur Craine, 1954, 12, and Florence Ann Craine, 1977, 517. Mrs Craine mentioned the scholarship in her will but apparently handed over the endowment before her death.



Joseph James (Joe) Kelly, who served terms as President of two of the Cleveland Manx Societies was a successful builder in Ohio. A very patriotic Manxman, Joe had been born on the Island, at Ballagick, Santon, and apprenticed to his uncle, William Kelly of that parish. He later emigrated to Cleveland, Ohio, as did his brother Arthur (Artie). Their mother, Mary Eleanor, died in 1926. Their father, after retiring, moved into Brunswick Road, Douglas and was elected to the Town Council. In due course he became an Alderman and was Mayor 1919 - 1921, dying later in the latter year. Joe Kelly was by all accounts a gifted and popular individual, dedicated to the interests of his fellow Manx-Americans, but also clearly remaining in close touch with events on the Isle of Man, and ready to extoll its beauties. "Full of fire and enthusiasm despite constant ill-health"³², "his patriotism, service and love

Above: Joseph James Kelly of Cleveland, Ohio. Instrumental in initiating the award of the Medal 1923

for his Island home was limited only by the frailties of his body"³³. He served a term as President of the Cleveland Manx Society itself, and two as President of the Mona's Relief Society.. During his second presidency, an annual "Tom Brown Night" was introduced to the society calendar, providing a social evening when members were entertained by readings from the works of T.E. Brown and the singing of Manx songs.

Music was, it seems, becoming more central to the activities of the Cleveland Manx societies during the 1920s, the Manx Choral Society being established by Joe Kelly's successor as President of the Relief Society, John Christian, in the 75th Anniversary Year of 1926. Later a madrigal quartet was formed as well. Joe himself was extremely fond of music, singing in choirs in the Guild in his early days.

As a migrant, he must have seen affairs on the Island from a rather different perspective than did most members of the Cleveland Manx societies, who were by this time second or third generation Manx-Americans. Many of them would have had other ethnic affiliations as well, although it was well-known that some families had continued to find their marriage partners within the Ohio Manx community, some even perpetuating the use of the Manx language there. Remaining a bachelor, Joe could, perhaps, have had more incentive than (say) a married man, to maintain strong links with his parents and siblings back on the Island. In the same way, as he prospered in business, he also acquired the means, and apparently the freedom to travel back for relatively frequent, and possibly extended visits.

It was in 1927 that the first of the "Great Homecomings" took place³⁴. Joe took part in the next (1930) Manx Homecoming, which he seems to have helped to organise, as the acting

³² 75th Anniversary, 13

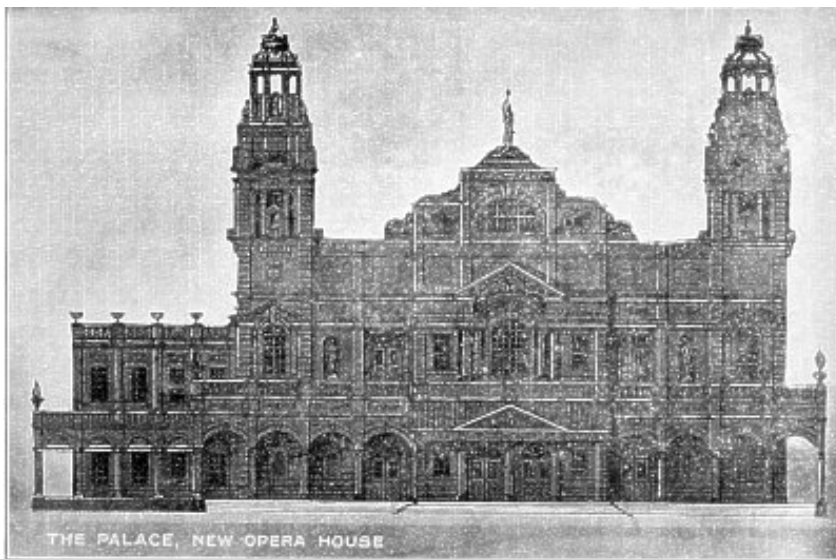
³³ J.J. Kelly Obituary 2, 1930

³⁴ Kneale, 2006, 141

secretary to NAMA, in place of his brother, Artie, who did not come to the Island on that occasion. Joe was not enjoying the best of health, but his stomach disorder was not believed to be life-threatening. Having stayed on after the event, He died here shortly after Tynwald Day 1930, being buried in the Borough Cemetery. His funeral was attended by the Presidents of NAMA and the WMA. The Mayor and Town Clerk were present, as was Ramsey Moore, Attorney-General. The Manx Music Festival was represented by Messrs W.A. Craine and W.L. Clague, underlining the important connection we have uncovered. A large number of Home-comers, still on the Island attended the funeral.

A Word about Venues

For most present-day Guild attendees, it is easy to forget that from around 1905 until the late 1950s, the Guild was from preference held at the Palace³⁵. Owned by the Palace & Derby Castle Co. Ltd., the complex spread over the former grounds of the Castle Mona, with a variety of venues, necessary, in the first place, to accommodate the original Fine Arts and Industrial Guild exhibition with its associated concert and classes. On 16th July 1920, the Palace Ballroom was destroyed by fire, and the next Guild was held mainly in the Villa Marina, where the competitions were held on the Monday, Tuesday and Wednesday, while Thursday's classes, given over to Choirs, and held in the Palace Coliseum. The war-time activities at the north end of the Promenade put the Palace out of bounds, meaning the war-time festivals had to move to the Villa Marina and Gaiety theatre.



The Palace Coliseum was an opera house, opened July 21st, 1913. It cost £11,000 and seated 3000 to 3,500 persons, The size of the auditorium was 200 ft by 90 ft. The building was demolished in 1965 to make room for the new hotel and casino.

³⁵ In the early days, the name *Villa Marina* still referred to a substantial private home standing in its extensive gardens.



The 'White Palace' ballroom was built in one year, replacing one burned down July 13, 1920. It had a capacity of 6,000, being 200 feet long and 100 feet wide. There were galleries all round, widening opposite the stage, where there was a link with the Coliseum. Later called the 'Lido' & demolished 1994.



The Royal Hall, Villa Marina was opened on 19th July, 1913. An octagonal Hall 100 feet in diameter, it had a maximum height of 66 feet. After closure for refurbishment, it reopened 2004. Present seating capacity is; 450 circle, 464 tiered stalls, 600 dance floor

The present association of the Festival with Villa Marina apparently began in 1948 when the “reading room” was used to house the more junior instrumental and singing classes and the more intimate of the adult classes such as the lieder. For ten years use was made of the Palace Coliseum, the Villa Marina and the Gaiety in varying combinations, (the latter for drama competitions) until the Villa became the permanent home of the festival in 1958.

Ramifications of the Cleveland Test

The inauguration of the Cleveland Medal can, perhaps, be seen as symptomatic of a change in emphasis, away from domination by large choral forces, and towards the present primacy of individual competition. The same period has seen the disappearance of the old class-based social matrix, and the growth of what Amanda Griffin has discussed as the “festival society”. This was conceived as a meritocratic construct in which attendees temporarily assume special identities based on the roles they perform; their organisational responsibility, or the level of their attainment as performers. Individuals' everyday roles (whether relatively exalted ones in the judiciary, parliament, or civil service, or lower profile ones elsewhere) sink into the background.

All this has taken a long time to come about, for example by 1949 the only "genre" class, was that for Lieder, where in a reflection of the Cleveland process, six open classes performed set pieces; the respective winners competing against each other on the Wednesday evening for the F. M. Cubbon Rose Bowl. By 1956 the Oratorio and Operatic classes had also entered the programme, respective winners being decided at separate finals spread between Cleveland night and the surviving Annual Festival Concert on the Thursday evening. The winners received the Noah Moore Trophy and the W Allen Quirk Cup respectively. By 1962 the Annual Festival Concert with presentation of prizes by the Lieutenant Governor, was no more. Presentation of prizes was transferred to the Children's Festival Concert on Saturday evening. On the other hand, the Light Operatic and [international] Folk Song classes had come into being, the winner of the former receiving the Manx Ladies Choir Trophy.

It must also be said that to a considerable extent the original earnest, 'self-improvement' aspect of the competitions is nowadays outweighed by the reality that for most adult competitors, their participation is a voluntary, leisure activity. For children and young people, the festival retains an important educational function, and for the most gifted, a route into the worlds of academe or professional music or drama.

Another corollary of the genesis of the 'Medal' was what might be termed the 'institution of Cleveland (finals) Night', which became a highlight of the Manx calendar. Willie Craine admitted that the Medal had "proved of the greatest interest both financially and otherwise to the Festival" and thus coyly brought into the open what has, perhaps, been the secret history of the Cleveland Medal - namely fundraising potential. Without further research, it is not all that easy to establish which parts of proceedings took place in the Palace itself i.e. the White Palace or Ballroom. It appears that in the 1920s, the Thursday night concert was taking place in the Coliseum because there is reference to seating in the circle and promenade which presumably related to the accommodation there. Other competitions must have been held in the ballroom and with its enormous capacity, a full house there would indeed result in a very significant influx of funds for the Guild. Even the Coliseum with a minimum capacity of 3000 represented £150 in ticket sales at 1 shilling each.

The evening of the Cleveland Medal Final long remained a separate event from the choral concert. It gathered its own momentum and attracted audience members from all over the Island catered for by the special transport arrangements already noted. Even after the Second World War, a unique sense of occasion still prevailed:

*This annual gathering, most important to the Manx character, is looked forward to eagerly. There is no doubt to its popularity. It is one of the few things to have survived the war, and today, one would imagine, is stronger in public imagination than ever ... One of the great attractions of the Manx Music Festival is its social side. One meets people there that one hasn't seen for such a long time and the exchange of greetings and good wishes with one's friends is always a happy one ...*³⁶

³⁶ Isle of Man Times, 10th May 1947 quoted in Griffin, 2006, 175

Quantitative source material is not all that plentiful but The Isle of Man Times article from 1947 suggests that numbers attending Cleveland Night were probably still in the 3,000 range.

*Nearly 3000 people enjoyed some of the finest festival singing in the Island for years ... It was in the real old pre-war festival spirit with a crowded concert hall, bright lights and a stream of waiting cars and charabancs stretching along the promenade*³⁷

The final move to the Villa Marina meant that such a crowd could no longer be accommodated. Now, while still retaining its importance for members of the Guild 'community', the wider appeal of the evening has faded, and recently the Government subsidised Gaiety Theatre was offering the alternative entertainment of a musical theatre show in direct competition with the Guild and Cleveland Night. The apparently falling number of seats filled in the Royal Hall for the climax of the week's activities is felt to be an indicator of decline. Morbid comparison with the fate of other festivals such as Blackpool's³⁷ may be triggered.

Conclusions

At the start of this paper, we referred to a theme which more-or-less intruded itself and centred on the claim contained in Joe Kelly's obituary, that he was 'largely instrumental in establishing the famous Cleveland Medal'. Although we have not so far discovered new contemporary documentary evidence bearing on this question, the printed sources available point to primary involvement by Messrs. Kelly and Craine. Obviously the fundraising side must have been J. J. Kelly's responsibility, while it may be suspected that the idea of the competition between special class winners may have originated with W. A. Craine. Perhaps the possibility was already in the air as, after all, many of those involved with the Guild had attended other competing festivals, notably in the north of England

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³⁷ Blackpool Gazette, 11th November 2013. The 2013 Festival, the 112th, was the last. While it maintained its established venue of the Winter Gardens, the Blackpool Festival was seen as a frankly more prestigious rival to the Manx one. The writer competed there just once as a boy soprano, although his teacher the late Gladys Skillicorn attended regularly with a Manx party, being indeed a winner of a Blackpool Silver Rose-bowl as well as a Cleveland Medal.

cheerful assistance. Finally, to closer members of his family; His great-grandparents Thomas and Eliza Quine of Ballachrink, East Baldwin, for attending the Guild between 1904 and 1925, retaining so many programmes, and then concealing them in a handle-less drawer under the meal-chest where they would be found some 50 years later! His sister, Guild Committee-member Linda Harding, and brother Graham Crowe (Committee member and triple Medal-winner) for reviewing the draft of this article and discussing the contents. Finally his parents, the late Ruby (née Clague) and `Kenyon Crowe, long-time competitors³⁸ and subscribers, for introducing him to the festival at an early age³⁹, and encouraging participation in due course.

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³⁸ And in Ruby's case, Cleveland finalist.

³⁹ The writer's tenuous claim to an indirect connection with the subject-matter of this paper rests on the following:- he was 'on the way' at the time of the 1958 festival, when his parents sang (as soprano and bass winners) in the duet final on 'Cleveland Night'. The writer and his brother sang together as duettists in the same final on Centenary Cleveland night 1994, in their parents' presence.

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