AN TINNE

A musical journey of recognition and reconciliation
with Skye Gaelic singer Anne Martin and friends

SUMMER 2022

WWW.SEALL.CO.UK
Imagine if the most precious thing you owned was a metal chain

In a cupboard in a farmhouse in Victoria Australia is a hook and a chain
  It is heavy, and once held a cooking pot over a peat fire
Potatoes boiled up, mutton on a good day, whelks when times were hard
  Feeding the family, barely
It came from Greaulainn in Trotternish north Skye
They were so starved, they would not have made the journey but for being kept back and fattened up like beasts for market
They took a bible and a slabhraidh across the ocean
  They were given land – they took land
They took land – they were given land
  Terra Nullius
They worked – they survived
And their children and their children
  Links in a chain
from Greaulainn

John White
Welcome to An Tinne (pronounced An Cheen-ya), an inspirational Gaelic song project led by SEALL and Skye Gaelic singer Anne Martin connecting a collection of Trotternish songs, stories and objects across the centuries between Scotland and Australia.

A weekend of concerts in August, guided walks to cleared villages on Skye and Raasay in June and July and a series of poems, talks and a good old-fashioned strùpag will form the An Tinne programme throughout the summer.

The project is Supported by EventScotland as part of the Year of Stories 2022, Creative Scotland, Bòrd na Gàidhlig and the British Council.

An Tinne tells the real story of one Skye family’s journey from their Kilmuir croft to Australia during the Highland Clearances of the mid-19th century. It is an intrinsically Gaelic story and highlights not only the uniqueness of the cultural heritage of one of the Highland’s Gaelic bastions but also the language’s ability to survive through adversity and time.

This programme lays out the events over the summer and the remarkable story behind An Tinne told through the voices of a Skye singer and an Australian family.

We invite everyone to join us for this wonderful celebration of the people, place and language that make this iconic part of the Highlands so significant and distinct.

We look forward to welcoming you.

The SEALL Team
ABOUT AN TINNE

Anne Martin at her home in Kilmuir
Photo: Alistair Jackson
An Tinne explores the connection between a cooking pot chain and hook (an slabhraidh - pronounced slowree) which moved to Australia with a family forced from their homes during the 19th century Highland Clearances. They left the township of Greaulainn in Kilmuir, now an abandoned village of roofless houses and tumbledown walls. In 1852 Donald and Anne MacPherson boarded the Priscilla at the Liverpool docks. The ship was bound for Geelong, Victoria, where they hoped to create a new life.

The MacPhersons survived and made a home in Victoria, the slabhraidh having been passed down through the generations is a constant reminder of their forebears’ journey. Recent visits by family to both sides of the world forge the unbreakable link between people, land and language.

Anne said: “I met Stuart MacPherson by complete chance when I was singing at the Port Fairy Folk Festival in Victoria in 2007. He just happened to tell me that his people were from Skye and it just so happened that his people were not just from Skye but from the abandoned village behind my property!

“Stuart told me about the family heirloom, the slabhraidh, which was taken from Greaulainn by his ancestors all the way to Australia and passed down through the generations to end up with him on his farm, along with the bible. To the family, the hook is a poignant reminder of their journey to the other side of the world.”

The story of the slabhraidh has provided a source of inspiration for new work from Gaelic speakers, modern Australian and First Nation Artists and will be showcased in three live concerts on the Isles of Skye and Raasay. The project also reimagines a collection of Trotternish songs (mainly written by women), gathered by Catriona Douglas in the 1930s. Some of this manuscript will be reworked by a collaboration of female musicians during Taigh nan Òran (The Song House) - a four-day residency prior to the live performances.

Throughout the summer, there will also be a series of walks by musicians to cleared villages on Skye and Raasay, allowing the opportunity to explore stories from this remarkable land and its people.
THE PERFORMANCES

TUESDAY 2 AUGUST

KILMUIR HALL
7.30pm Gaelic strùpag

THURSDAY 4 AUGUST

SABHAL MÒR OSTAIG, MAIN HALL, SLEAT
6pm Voyage of the Hector, John Sommerville
7.15pm Reception
8.15pm An Tinne Performance * Evening bar

FRIDAY 5 AUGUST

SKYE GATHERING HALL, PORTREE
7.30pm An Tinne Performance BYOB

SATURDAY 6 AUGUST

MINGINISH HALL, PORTNALONG
7.30pm An Tinne Performance BYOB

TICKETS www.seall.co.uk/events
All concerts: Adult £16; Concession £8; Under 11 Free
Tuesday evening Strùpag: Pay what you think

* The concert at Sabhal Mòr Ostaig will be livestreamed and may contain crowdshots. Should any member of the audience not wish to be included in the footage or have a child in the audience, please let a member of staff know before the event begins.
The An Tinne project culminates at the beginning of August with three live performances, the first of which will be livestreamed across the world.

The new music from Stòras Catriona will be launched at a special event in Sabhal Mòr Ostaig on Thursday 4 August.

The evening begins with a concert by accordionist and Treacherous Orchestra front man John Sommerville and his short course students. John will present his suite of music inspired by the voyage of the Hector. In early July 1773, 207 passengers, mainly from Lochbroom in Wester Ross, boarded the ship in the small Scottish village of Ullapool.

The ship finally came to port in the town of Pictou, Nova Scotia in mid-September. The landing was several weeks later than planned. The journey between the two ports was one of great drama, hardship and suffering, but the passengers had remarkable strength of spirit and optimism for their future. The Voyage of the Hector is a fitting prelude to the An Tinne story and this performance will take place in the main hall at 6pm.

There then follows a reception at 7.15pm to which all An Tinne ticket holders are welcome. This is a chance to mingle with the artists and enjoy a celebration drink and nibbles before the concert starts at 8.15pm. Bar available throughout the evening.

The music, stories and celebration of our cultural connections through Catriona Douglas’ collection of songs will be performed by the An Tinne artists - Anne Martin, Anna Murray, Hannah Moule, Ingrid Henderson and Anna Wendy Stevenson with guest artist Gerda Stevenson.

Audiences will be treated to a selection of the songs from Catriona’s collection, reworked and reimagined by the artists in the Song House, and will also hear for the first time new songs, inspired by An Tinne, written by The Maes and Gerda Stevenson.

Two more performances of An Tinne in Portree (5 August) and Minginish (6 August) will then take place and all are invited to the friendly social strùpag in Kilmuir Hall on the evening of Tuesday 2 August with music, tea, cake and craic.
**THE WALKS**

**SUNDAY 5 JUNE**

**EWAN ROBERTSON**

10am Boreraig

A good path but walking a good distance away from habitation
Start Point: Cill Chriosd Carpark
Distance: 12km

**SUNDAY 19 JUNE**

**ANGUS MACKENZIE**

10am Rigg

Shorter walk with no defined path over rough terrain
Start Point: Pull off A855 3Km north of Storr car park
Distance: 4 km

**SATURDAY 25 JUNE**

**ANNE MARTIN**

10.50am North Fears, Raasay

Explore North Fears with Raasay Primary School
Short walk over rough terrain
Start Point: Raasay Ferry Terminal (transport by bus to start of walk)
Distance: 2 km

**SATURDAY 2 JUNE**

**DANIEL CULLEN**

12pm Scorrybreac

A good trail but with some steeper rocky path sections
Start Point: Somerled Square, Portree
Distance: 5km
SATURDAY 16 JULY

INNES WATSON

10am Loch Sligachan
“The Tryst of Slig”

A defined but rough path with some small burn crossings
Start Point Sligachan Hotel Seumas’ Bar car park (nearest the bus stop off A87)
Distance: 12Km
(or 6Km if lift arranged)

SATURDAY 30 JULY

HECTOR MACINNES

10am Leitir Fura

Good path but walking away from habitation
Start Point: Carpark for Leitir Fura Walk (signposted from main A851 Sleat Road)
Distance: 8Km

FOR FULL DETAILS OF ALL WALKS WITH THE ARTISTS VISIT WWW.SEALL.CO.UK/AN-TINNE
TICKETS: GENERAL ADMISSION £10 | CHILD £5 FROM WWW.SEALL.CO.UK/EVENTS

All walks are led by one of our performers but overseen by staff from Whitewave: Skye’s Outdoor Centre based in Kilmuir.

Visit www.seall.co.uk/an-tinne/an-tinne-walks for full information, meeting times and places for individual walks. All walks require a reasonable level of fitness, strong footwear and suitable clothing for change in weather – waterproofs and spare layers. A packed lunch and snacks are also advisable on the longer walks. Under 18s must be accompanied by an adult. Spaces are limited to 16 people.

Tickets from www.seall.co.uk/events or on the day.

Please note, a podcast may be made of each walk which will be recorded on the day and uploaded to www.seall.co.uk
The most precious thing I own is a book
My friend looked at it last night and it gave her goose bumps
Handwritten nearly a hundred years ago, songs collected, words written down
when many weren’t
sol-fa, and a note with each passage—who it came from, a glimpse
56 songs
countless stories
endless links
My husband says I should wear cotton gloves when I touch it, it should be in a safe protected cabinet, archived and admired through glass
I take it to schools, I use it
It connects me to the song.
the people
It should be shared
Inspiration, a catalyst
Linking now and then

John White
Stòras Catriona (Catriona’s Stories) is a collection of songs gathered from the people of Trotternish, by Catriona Douglas during the 1930s and 40s in her role as Inspector of the Poor.

Catriona took the time to listen to the songs and stories, transcribing them in jotters, noting down the tune, the singer and some extra information with regards to content. Some have similarity to songs from other areas or collections, some are in common use and others are unique to the collection.

Their strength and connection lies in that they were all sung in the Trotternish peninsula and, combined, give an insight into a place as well as a time and culture.

Anne Martin said: “I have spent years dipping in and out of the collection bringing them alive in my repertoire and have deliberated on ways to ensure they have a future.

“The Gaelic song tradition is varied and rich but, while the tune tradition continues to grow, we have been slower to develop song.”

An archive of songs will be produced in a contemporary publication – using original material and additional notes on the contributors, their setting and their story.

One original book will itself become a unique piece of art which can be appropriately archived. Simpler facsimile copies will be made available, both digitally and physically.

Anne added: “As a great percentage of the material in the collection was taken down from women, the collector was a woman and, when growing up, I was surrounded by women who sang, it seems only correct that a project embracing this material continues through a majority of female conversation and collaboration.”
CHAPTER 2

FUASGLADH

Each song in the collection tells a story – maybe within the words of the song, perhaps through the voice of the singer or from the location of its rendition.

During this chapter of An Tinne musicians are introduced to some of the material, taking a physical journey to Skye and facilitating a sense of place while researching the song and its historical context.

The experience will be documented through audio, video and still photography to expand the live performances with visuals and other auditory experiences.

The project will culminate in a weekend of live and livestreamed in-person performances in Skye during the height of the visitor season.
The slabhraidh is a cooking pot chain taken from Greaulainn to Australia in the 19th century. A new work linking the Gàidhealtachd with Australia: the chain is a physical link to the past, of a culture and time, symbolic of the provision of food, but also of captivity.

The slabhraidh links the cultures of the Gàidhealtachd, White Australia and the Indigenous First Nation.

Using the slabhraidh and the conversations it inspires, artists from the three cultures have created new works, marking their connections and, continuing a journey of recognition and reconciliation.

The results of this project will debut in performances on Skye from the 4 to the 6 of August 2022 featuring music, stories, and celebration of our cultural connections. Performances will be livestreamed from Skye to Australia and the rest of the World. For information on all performances, see pages 6 & 7.
“Conditions in the mid-19th century for the people in Kilmuir were becoming increasingly worse. In 1852, the London Government Emigration Officer said: ‘It is true to say that the swine in England are better fed and better housed than the poor of this Island.’ The commissioner had to turn down would-be emigrants because they were in no fit condition to travel, which was faced by the folks of Greaulainn at the same time.”

Catherine MacPhee, Skye and Lochalsh Archive Centre

Highland Clearances, Fuadaichean nan Gàidheal, refers to nearly a century of trauma and upheaval affecting the people of the Scottish Gàidhealtachd. As the region was increasingly absorbed into the British state between 1770 and 1850, its economy was opened up to market forces.

Many thousands of people left - or were forced to leave - their communities, whether displaced for sheep farms, relocated to the coast as fisherfolk or kelp workers, or else fleeing as economic migrants to the cities of the south, or to the empire overseas.

MORE ➔
“Eighteen months later [after landing in Victoria] at a Sale of Suburban Special and Country Lots, Donald and Anne’s names were written over a purchase of 80 acres outside of Geelong.... The land was promising, likely sold in the spring, it would have been covered in tall green native grasses with an ample supply of volcanic rock, perfect building materials for their stone home which would have been built in the style of the dwelling in Greaulainn. The community became known as the Scottish Settlement as the majority of those people were of Scottish descent.”

Stuart MacPherson, Geelong

With its fragile environment, beleaguered crofting system, and threatened language and culture, the modern Gàidhealtachd bears the stamp of the Clearances to this day. But Highland emigrants also left their mark on countries across the British Empire. Many made an immense contribution to their new homelands, through hard toil and with their rich heritage of song, poetry, music, and dance. But, ironically, there were many who also took part in oppressing, displacing, and clearing the indigenous people to whose lands they had fled.

Dr Domhnall Uilleam Stiùbhart
ANNE MARTIN

VARIOUSLY DESCRIBED AS “.. awesomely beautiful” and “percussively powerful”, Anne Martin brings the sound and tradition of her native Isle of Skye to the stage.

Born and brought up in Trotternish, Anne learned a wealth of her tradition from older neighbours and relatives and has been singing and researching Gaelic song since a child.

Having sung in America, Australia, Canada, Europe and India, she is equally at home performing at large festivals, concert halls, or small and intimate village halls and is sought-after as a tutor of Gaelic song, having run workshops in a wide variety of places from down town Philadelphia colleges to small Scottish island schools.

Anne makes good use of her knowledge and understanding of her cultural heritage, along with her passion for place and people of north Skye, which she brings to all her performances, lectures, courses and workshops.
ANNA MURRAY
Anna Murray is a piper, singer and actress from the Isle of Lewis, where she was brought up, steeped in Gaelic Language and Culture.

Anna has toured the world promoting the music and culture that is close to her heart.

She has recorded three solo albums and has featured on numerous compilations. Over the years she has presented and acted in many TV programmes including Machair, Dotaman and numerous documentaries for BBC Alba.

HANNAH MOULE
As the main architect of art-rock band the Moulettes, Hannah has toured the world, sharing studio with a varied roll-call of musicians.

She has created live and recorded scores for video, theatre and dance companies and loves learning from the intersection of disciplines and worlds. Her current project, Xenolalia: 55 pieces of music for five ensembles, comprises 11 songs about human communication, each one reimagined 5 ways, for Strings, Horns, A Cappella, Electric & Electronic ensembles.
INGRID HENDERSON
Involved in many aspects of traditional music, Ingrid is a Lochaber-based harper, pianist, composer and presenter. She has been described as a “musician of quite outstanding calibre, a virtuoso in terms of sensibility....”

Ingrid has over 30 years’ experience performing, teaching and recording traditional music appearing with the likes of Clier, Glenfinnan Cèilidh Band and in duos with Anne Martin, and with husband Iain MacFarlane.

ANNA-WENDY STEVENSON
Anna-Wendy is the third generation in the Stevenson family line of composer/performers.

Her fiddling, reputed for its swing, drive and beautiful phrasing, has been honed through years of playing with an array of Scotland’s musicians. She has produced several albums and recorded on many, collaborating with artists including her late Grandfather Ronald Stevenson on Gowd and Silver, the Simon Bradley Trio, the Far Flung Collective, James Ross and Fine Friday.
THE ARTISTS: AUSTRALIA

THE MAES
The Maes (sisters Maggie and Elsie Rigby) grew up as the children of folk musicians, immersed in folk festivals, choir rehearsals and campfire sessions. This formative experience helped to shape two of Australian folk music’s most respected songwriters, singers and instrumentalists.

The sisters have been touring internationally for the past six years playing some of the world’s most prestigious roots music festivals.

RICHARD FRANKLAND
Richard J. Frankland MA is one of Australia’s most experienced Aboriginal singer/songwriters, authors and film makers. Born in Melbourne, but raised mostly on the coast in south-west Victoria, Richard is a proud Gunditjmara man who has worked as a soldier, fisherman, and field officer during the Royal Commission into Aboriginal Deaths in Custody.

An acclaimed musician, Richard has also written, directed and produced over 50 video, documentary and film projects.
THE WRITERS

PETER MACKAY
Peter Mackay / Pàdraig MacAoidh is a poet, lecturer and broadcaster. He has two collections of poems, Nàdur De and Gu Leòr and a pamphlet, From Another Island. He writes in Gàidhlig and English, and his work has been translated into a number of languages. His academic work includes This Strange Loneliness: Heaney’s Wordsworth (2021) and Sorley MacLean (2011); he is a Senior Lecturer in Literature at the University of St Andrews, and has been an AHRC / Radio 3 New Generation Thinker.

GERDA STEVENSON
Gerda Stevenson, is an award-winning writer, actor, director and singer-songwriter, working in theatre, television, radio, film, and opera, throughout Britain and abroad.

Her poetry, drama and prose have been widely published, staged and broadcast.

She has written extensively for BBC Radio 4 original plays, as well as dramatisations of classic Scottish novels. Her theatre productions and literary festival readings include venues in the Baltic, Trinidad, Italy, USA, UK and Ireland.
Since the potato harvest failed time and again and they were on the
erge of famine, emaciation, sickness,
since emigration would be cheaper than endurance, and Trevelyan had
learned more compassion in Scotland than Ireland,
since the link between MacDonald and Macleod and their people had
been broken years before
a plan was needed for the “redundant population” to find a “complete
and final remedy”.

Since gold was found in Ballarat, on the other side of Empire, and
shepherds had fled to the diggings,
corn was rotting in the ground, and there were twice as many sheep as
could be shorn,
since the Yorkshire factories were running low on wool and the whole
damned Empire ran on wool
since race science taught that the Celt was lazy, unfit for hard work, and
liked to emigrate in family groups:

Victoria herself gave £300, enough
to shift 30 families, and the lairds (under pressure) paid a third of the
expenses and Trevelyan
saw the opportunity offered by ships empty on the voyage home: “I
presume we will have
the benefit of anything we can make by receiving consignments of gold
on private account”.
Since they got their passage free they had to sell everything in advance
except the clothes they were wearing,
the food they had and - for some reason - the crook and links, Murdo
MacLeod’s chain,
the iron chain that paid off the smith’s debt and was strong enough to
move a hearth to the other side of the world,
and they left, with 300 others, on the Priscilla from Liverpool, 13th
October 1852.
Since they did not die, in those six months of nothing but living and
dying, cocooned in the sickness
of the Priscilla and the time-ticking of quarantine, of typhus or of
measles, unlike the dozens who did die -
half the people from St Kilda, their own two sons - they made it to a new
world. Geelong.
Djillong: the ross, the ness, the tongue - on another tongue, in a
language as old as the names of the hills

and since those hills, the land and their knowledge were taken from the
Gunaikurnai and the Wadawurrung
and the other tribes, and since it was permitted for MacMillan to kill
them as if they were not human,
there was space and land, plants and stones, debts to be paid yes, but a
life to be made
out of the plundered, blessed soil.

Since they made it through migration and death, stony land, fertile land,
Gallipoli and gas and death,
through the long generations, the links of the chain are still pulling, still
taking the weight,
year on year, family on family, people on people, those links baked in
soil-splitting Victorian sun
as they were above the fire in Greaulainn, humming with the heat of
each hand that has touched them.

PETER MACKAY
THURSDAY 4 AUGUST

SABHAL MÒR OSTAIG, MAIN HALL
6pm
VOYAGE OF THE HECTOR, JOHN SOMMERVILLE

In 2014, Feis Rois commissioned musician John Somerville to write a new suite of music inspired by the voyage of The Hector. The story of The Hector is one of human endeavour and hardship. John has composed 40-minutes of music which tells the story of this remarkable voyage in eight movements and will perform this suite with Sabhal Mòr Ostaig short course students.

TICKETS www.seall.co.uk/events
Adult £16; Conc 1 £14; Conc 2 £8; Seasons & Under 11 Free

THURSDAY 18 AUGUST

AN CRÙBH
7.30pm
SONGS FROM THE LAST PAGE
WITH DEIRDRE GRAHAM AND GARETH WILLIAMS

A musical celebration of Scottish writers and the world of stories created by Edinburgh-based composer and songwriter Gareth Williams and featuring Skye Gaelic singer Deirdre Graham

TICKETS www.seall.co.uk/events
Adult £16; Conc 1 £14; Conc 2 £8; Seasons & Under 11 Free
SAFETY FIRST
As we move cautiously towards a post-Covid recovery, the safety of our audiences, performers, volunteers and staff remain our paramount concern and we will continue to put in place practices and protocols to ensure the safety and wellbeing of all throughout our events. Group bubble requests will be honoured.

YEAR OF STORIES
Scotland’s Year of Stories 2022 will spotlight, celebrate and promote the wealth of stories inspired by, written, or created in Scotland. From icons of literature to local tales, Scotland’s Year of Stories encourages locals and visitors to experience a diversity of voices, take part in events and explore the places, people and cultures connected to all forms of our stories, past and present. Join the conversation using #YS2022 and #TalesOfScotland.

TICKETS
We have a paperless ticket policy. Tickets are available pre-paid in digital format online. Entry to the event is by name or ticket number. We will have a list of every ticketholder, so there is no need to turn up with a printed ticket. Simply give your name or ticket number to the front of house staff to gain entry into the hall. In the unlikely event there are spare tickets available at the desk, these will be allocated on a first come, first served basis.

REFUNDS
Cancellation by SEALL
In the event of cancellation of an event by SEALL, a full refund will be issued to ticket holders.

Cancellation by ticket holder
Should you find your circumstances change and you do have to cancel your booking, please do so as soon as possible. In the event of cancellation by the ticket holder within 12 hours of the start of the event, no refund will be issued.

OUR ENVIRONMENT
We ask our audiences to please be aware of the environment. If you are bringing snacks or drinks to a venue, please use reusable receptacles and take all your litter home. Please consider car sharing. We have a car share Facebook page to help with this: https://www.facebook.com/groups/384451925527056
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Celebrate Scotland’s Year of Stories in 2022

Walk in the footsteps of our iconic authors and learn how Scotland’s people and places have inspired them. Explore the castles, cities and landscapes that light up our TV and cinema screens. Visit our local attractions to uncover the tales and legends that make each of our communities so distinctive. From unforgettable encounters with nature to tour guides’ tales, Scotland’s wealth of stories are yours to uncover.

Find out more at visitscotland.com/year-of-stories

Share your story using #TalesOfScotland