

The mission of Irish Arts Minnesota is to support and promote Irish music, dance, and other cultural traditions to ensure their continuation.

Irish Arts Minnesota Honors Jan Casey – What a night!

The Irish Arts Minnesota (IAM) Honors evenings are a lovely tradition. The opportunity to recognize the special people who “keep the fires burning”, helping to ensure that Irish music and dance continue to thrive in our community. IAM Honors Jan Casey on September 22 was a perfect example of the community coming out to celebrate one of our own.

Jan has been an active volunteer for many years, engaged with a large collection of Irish organizations and serving on the boards of several of them.

The evening at the Celtic Junction Arts Center began with time for socializing as many friends warmly greeted the honoree and each other, accompanied by traditional music from Dunquin. As has become the tradition, our honoree was escorted into the hall by a bagpiper – Educational Grant recipient Patrick McCormick.

Mistress of Ceremonies Julia Rogers and IAM President Amber Ladany kicked things off with stories about Jan. They then shared a proclamation from St. Paul Mayor Melvin Carter declaring Sept. 23 as Jan Casey Day in St. Paul and enumerating Jan’s many contributions to the Center for Irish Music, Irish Fair of Minnesota, the Celtic Junction Arts Center, and IAM. In a telling moment, Julia and Amber invited anyone who had been booked, recruited, served a cup of tea or a beer, or worked with Jan to stand – the entire audience was standing!



Jan has played a significant role in planning entertainment for IAM’s St. Patrick’s Day festivities at Landmark Center, and she has many friends among local musicians and dance groups. The groups who performed over the course of the evening represented those friends beautifully:

- Legacy presented a beautiful set of specially selected songs and tunes, with brisk commentary from Kevin Carroll
- Rince na Chroi Irish Dancers charmed everyone with their fine steps and great energy, including some of their youngest dancers
- Dunquin delighted everyone with their beautiful music, including TWO tunes that Sherry Ladig has written in Jan’s honor – an air perfect for waltzing (Jan and Mike took full advantage) and a new Jan Casey jig
- Rupalai brought their unique traditional tunes, including the harp
- Dancer and 2023 Grant recipient Kinley Kennedy contributed the special magic of Irish dance
- Uilleann Piper and multiple Grant recipient Ryan Behnke thrilled Jan and everyone with tunes on this most Irish of instruments

Jan was thrilled to show off her very talented family, contributing in their own unique ways:

- Granddaughter Amelia danced with her friend Caterina
- Daughter Beth and husband Mike teamed up for *the Ballad of St. Anne’s Reel*
- Beth sang a special favorite song - *Caledonia*
- Son Brian presented a spellbinding soliloquy – *The Rebel* by Padraig Pearse
- Jan herself joined her fellow Center for Irish Music tin whistle students, performing with their teacher Kate Wade and Grant recipient Katya Roberts

Closing out the night, Mike Casey had a few more stories to share and IAM had a special gift for Jan – a piece of Ogham artwork depicting Music and Dance as well as more tin whistle classes.

It was a memorable evening, and the honoree was honored by having so many friends attend and kind words spoken.



Young Historian Delves into Food Traditions

By Jan Casey

Archivist (and musician) Ella Padden of Corcoran is a graduate student in the Master of Arts in Archives and Records Management program at University College Dublin (UCD) in Ireland.

Ella's journey in Irish culture began at an early age; her family shared stories of Irish folklore and legend and traditional music was an important part of family gatherings. Ella grew up playing Irish music on harp and tin whistle as a student at the Center for Irish Music. Irish music became a family endeavor, with Ella joining her brother and her dad playing together as Knotted Clover. The Padden family received an IAM Educational Grant several years ago to help with their music arrangements.

Ella's interest in History (her undergraduate focus), together with her long-time interest in Irish music and culture, seem a natural pathway to her graduate study. Her volunteer work at the Eoin McKiernan Library at the Celtic Junction helped Ella focus on Archives and Ireland for her graduate work. While at UCD, Ella has been an active member of the Traditional Music Society on campus and worked at the National Folklore Collection in Dublin.

Ella has found a way to merge her interest in historical archives with her love of cooking and Irish culture as a focus of her master's work. Ella tells us "Food is an aspect of culture that adapts as culture adapts; however, traditional food traditions and values still resonate from one generation to the next through Irish culture and its diaspora." She is also excited to delve into how "Irish food and culture play off of each other and can create an experience that builds community and communal memory."



Ella used her Educational Grant to help with travel and lodging expenses outside Dublin this past summer, as she interviewed food historians and archivists about traditional Irish foodways and looked for ways to explore formal food classes focused on traditional Irish practices. These interviews are critical to completing her thesis work. Ella also credits the support of Minnesota community members at CIM and CJAC for helping to "open new doors for me in Ireland and provided valuable perspectives."

Ella's recommender tells us that Ella's "commitment and passion for her work really stands out" and feels that Ella has "found her calling in archives, Irish history and folklore." We look forward to Ella sharing her findings in a presentation here in Minnesota when she returns.

Irish Arts Minnesota is delighted to help this dedicated young scholar in pursuing the field work that is so critical to her thesis.

Jan Casey serves on the IAM board and coordinates the IAM Educational Grant Program.



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Look for Irish Arts Minnesota on Give to the Max Day!



Irish Arts Minnesota (IAM) is delighted to participate in Give to the Max 2023. Gifts to Give to the Max 2023 will help Irish Arts Minnesota continue our Educational Grant Program. We hope that our friends will include IAM in your giving this year.

Each year, Irish Arts Minnesota solicits applications from members of our community who want to continue their study of Irish music or Irish dance or another of the traditional arts of Ireland. Since 2006, IAM has awarded grants to 74 students of all ages. Recipients include musicians, dancers, Irish language students, a costume designer and an archivist.

In that time, many of those recipients have continued to grow in their areas of study and continue to contribute to our community. For example, two of this year's grant recipients are students of 2007 grant recipient **Liz Hinz**, who directs *Eilís Academy of Irish Dance* in Anoka. 2022 grant recipient **Julia Ross** dances and teaches with *Rince na Gréine Irish Dance*, directed by 2013 grant recipient **Lauren Adams-Pelhal**. 2008 grant recipient **Brian Miller** is the librarian for the *Eoin McKiernan Library* at the *Celtic Junction Arts Center*. Uilleann piper **Ryan Behnke**, who received grants in 2019 and 2013, teaches at the *Center for Irish Music*.

Irish Arts Minnesota made Educational Grant to five recipients in 2023 (see on the following page):

- Musician **Kate Durbin**, St. Paul
- Dancer **Daisy Haney**, Zimmerman
- Musician **Will Johnson**, St. Paul
- Dancer **Kinley Kennedy**, Delano
- Archivist **Ella Padden**, Corcoran

Check out Irish Arts Minnesota on Give the Max 2023:

www.givemn.org/organization/Irish-Arts-Mn



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Kate Durbin



Will Johnson



Ella Padden



Daisy Haney



Kinley Kennedy



2023 Educational Grant Recipients

Check out Irish Arts Minnesota on Give the Max 2023:

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Decade of Dance Awards

[Decade of Dance Applications](https://www.IrishArtsMN.org)
[@IrishArtsMN.org](https://www.IrishArtsMN.org)



Applications are open for dancers who began Irish dance in September 2013 or earlier



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Cross Cultural Exchange Applications - **Deadline November 15**

Starting March 2018, Irish Arts Minnesota (IAM) added a new cross-cultural component to the programming for its Landmark Center activities on St. Patrick's Day weekend. Exposure to the music, dance, and customs of ethnic groups other than one's own can help bridge gaps, foster understanding, and promote mutual respect. The IAM Cross-Cultural Grant provides funding for unique, collaborative projects that showcase the rich traditions of communities the world over.

Written proposals regarding joint cross-cultural performance pieces will be accepted via email by IAM through 11:59 pm on November 15, 2023. Proposals and questions should be sent to info@irishartsmn.org.

The maximum award amount is \$1,500.

Details on the application process, including required forms, are available on the Irish Arts Minnesota website - www.IrishArtsMN.org.



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Calling all Artists! IAM Needs a new design for the Dancer T-Shirt!

Have a clever idea? Share it with Irish Arts Minnesota for our special edition Dancer T-Shirt. Sales of these t-shirts benefit IAM's Educational Grant Program and help to strengthen our local Irish dance community.

The contest is open to anyone regardless of age.

The Prize:

Bragging rights,
\$50 in cash,
And...

One of the t-shirts that you helped design!

As you think about this, please keep a couple of things in mind:

- Generally, our designs have been line drawings and graphics in one color on a colored shirt (colors are your selection).
- Please don't use copywritten graphics or images.
- Think about a design that has broad appeal across gender and age.

Please visit the [IAM Facebook page](#) to view complete rules and forms.

So put on your thinking cap and submit a design by Nov. 15, 2023.

The Gaelic Corner- By Will Kenny

When you are thirsty and order a soft drink, do you use proper English ("pop")? Or do you ask for "soda"?



You know there are regional differences in how we speak English. Minnesotans prefer "pop" and "hot dish" (and we won't even get into "Duck

Duck Grey Duck"). In our country, the most significant regional language differences are in pronunciation. Most of the vocabulary, and virtually all of the grammar, is the same across regions.

The Irish language is a very different case. A few hundred years ago, when Irish was spoken from one end of the island to the other, you could travel just about anywhere and your Irish would be understood.

But as the number of Irish speakers dramatically declined, especially after the Famine, Irish speaking communities were reduced to small, isolated pockets, mostly in the rural West. In that isolation, the language evolved differently in different locations through a process reminiscent of Darwin's finches.

By the twentieth century, the language had settled down to three main dialects: Ulster (Donegal, Northern Ireland), Connacht (Connemara, Galway, the West), and Munster (Cork, Kerry, Dingle, the South). The differences among these three dialects are so significant that if you look at where things stood about 1950, speakers of different dialects were pretty much mutually unintelligible. Since the introduction of Irish language radio in the 1970s, followed by Irish language television, Irish speakers hear much more of all the dialects. As a result, cross-dialect communication is much improved.

So how do these dialects differ? They differ in how they sound, in the vocabulary they use, and even in basic grammar.

In English, you know that someone from Alabama sounds different from someone from Minnesota, who sounds different from someone from Long Island. When my kids were in grade school and we took them to Boston for the first time, they were fascinated by my conversation with the woman at the car rental counter. This was their first taste of an accent from outside of Minnesota and they didn't have a clue about what that woman was saying.

In Irish, just about the entire available vocabulary sounds different in different places. There is no "Standard Irish" from a

pronunciation standpoint. The Official Standard, used much in teaching, is only a grammar standard.

For example, *saol* ("life") sounds like "seal" in Galway but like "sail" in Cork. And in the phrase *aimsir bhog* ("soft weather"), the *bh* in that second word make a "w" sound in Connemara but a "v" sound in Dingle. Again, these large variations in how the sounds of Irish are rendered can make it very hard to understand someone from another dialect.

Then there are vocabulary differences. In English, we can find only a few amusing "pop" vs. "soda" examples. Even across countries, vocabulary is reasonably consistent. (Although when I tell my five-year-old granddaughter, who lives in Scotland, to "pull up your pants," she giggles. "Pants" are underwear in Scotland, I should refer to "trousers" instead.)

Irish dialects have many more vocabulary differences to challenge different communities. The three regions don't even use the same word for the language itself. Look up "Irish" in the dictionary and you'll find *Gaeilge*, which is both the standard form and what is used in the West. But in the North, you're more likely to hear *Gaeidhlic*. Meanwhile, no self-respecting Munster speaker would call it anything but *Gaolainn*.

And finally there is grammar. "Mutations" occur when the grammar of the situation provokes a change in a sound and in how that sound is spelled when written down. So we use *a carr* ("uh car") to express "her car" and *a gcarr* ("uh gar") to express "their car." The point is that the rules of grammar that drive these changes are actually different in the three dialects. Translate "The cat is in a box that is on the table" and the mutations reflect grammar differences among the three dialects:

Ulster: Tá cat sa **bhosca** atá ar an **bhord**.

Connacht: Tá cat sa **mbosca** atá ar an **mbord**.

Munster: Tá cat sa **bhosca** atá ar an **mbord**.

As you can see, dialects in Irish can be quite challenging, but they are also a lot of fun. When students reach a point where they want to pursue a particular dialect -- whether due to ancestry, or their favorite regions to visit, or just curiosity -- it only deepens their enjoyment of learning Irish.

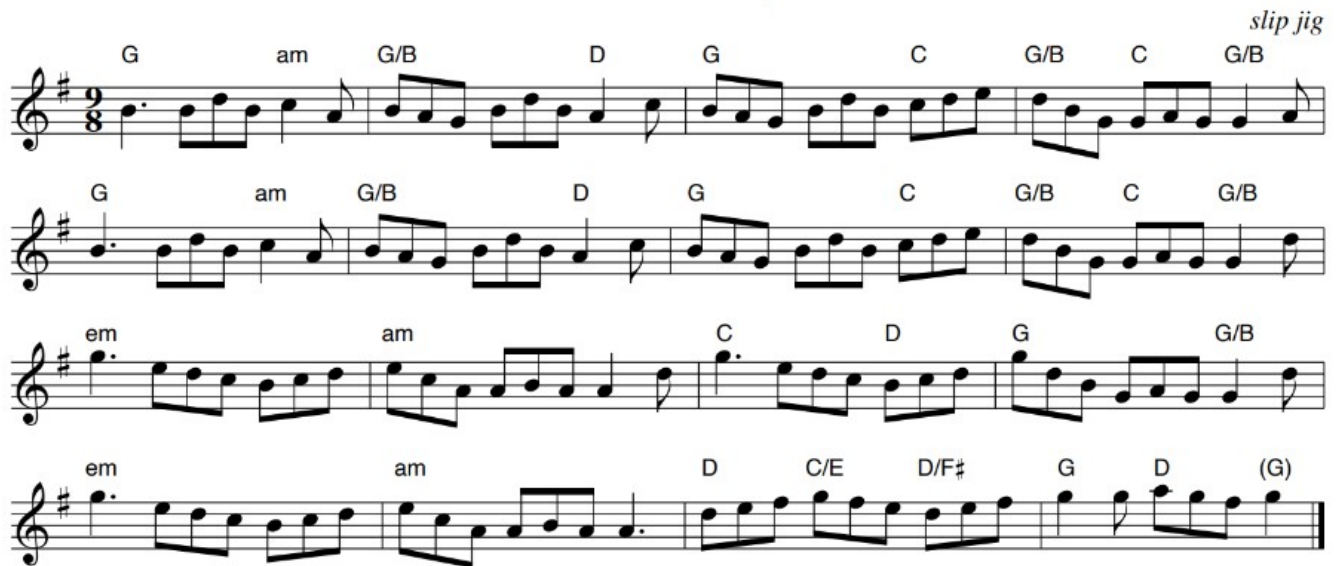
All dialects are welcome at Gaeiltacht Minnesota, but we'll admit that if you visit www.gaelminn.org, you may detect a western bias

Dearmad bhean an tí ag an gcat
"The housewife's mistake goes to the cat"
(e.g., milk left out, food spilled, etc.)

TUNE OF THE MONTH

The Humours Of Derrycrossane

slip jig



Chords: G, am, G/B, D, G, C, G/B, C, G/B, G, am, G/B, D, G, C, G/B, C, G/B, em, am, C, D, G, G/B, em, am, D, C/E, D/F#, G, D, (G)

This slip jig is associated with piper Willie Clancy. In 1956 Seamus Ennis and Peter Kennedy recorded Clancy and fiddle player Bobby Casey in London playing together and solo, a recording which includes this delightful tune. Joey Abarta has a great version of it on his album *Swimming Against the Falls*. |

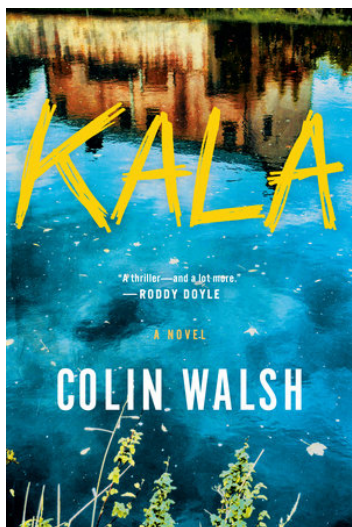
Respectfully submitted by Rosa Wells on behalf of the Center for Irish Music (CIM), a traditional Irish music school based in St. Paul, located inside the Celtic Junction Arts Center. We publish a tune each month with dots (sheet music), suggested chords and some basic background information including how CIM is connected to the tune. To hear a recording of the tunes or to print sheet music, go to the archive under 'resources' on the Center for Irish Music website: www.centerforirishmusic.org



836 Prior Ave North, St. Paul MN 55104

On Leabhragan (The Bookcase)

Kala— Colin Walsh— *Doubleday Books 2023*



In 2003 a group of teens in a small coastal Irish town form a tight bond in a seemingly endless summer. They have the run of Kinlough, a West coast beauty spot, and they dream of bright futures filled with music, writing, and other creative paths. But by the end of summer the leader of the pack, fearless and charismatic Kala, goes missing and her disappearance changes the direction of their lives, and the groups' relationships, forever.

Fifteen years later, the remaining friends return to Kinlough for a local wedding. Half of the group is gone. Kala of course, but also Aidan, whose shady-business family may have had something to do with Kala's disappearance. He takes his own life (guilt? complicity?). Aoife also has dropped off the map and avoids the remaining three: Helen, an investigative journalist now living in Canada; Joe, an internationally known rock star who lives in Los Angeles and who is famous for his songs about thwarted love and lost innocence. He had been Kala's boyfriend and an air of tragedy only adds to his fame. The trio is rounded out by sensible and caring Mush, the son who stayed home to help his mum run the local cafe. Over the past

fifteen years, the trio has thought and rethought about the tragedy that shaped their lives and overshadowed the town. In her role as journalist Helen has developed a nose for duplicity and cover-up. The more she mulls over the circumstances of that fateful summer, the more she sees patterns which suggest powerful men in Kinlough had reasons to silence an outspoken, brash rebel like Kala. Helen thinks Kala had discovered criminal activity in the town and was planning to disclose it to the authorities. Meanwhile the skeleton of a woman has been discovered in a secluded place, and two more teenage girls go missing. Will Joe, Mush, and Helen piece the puzzle together before someone else dies?

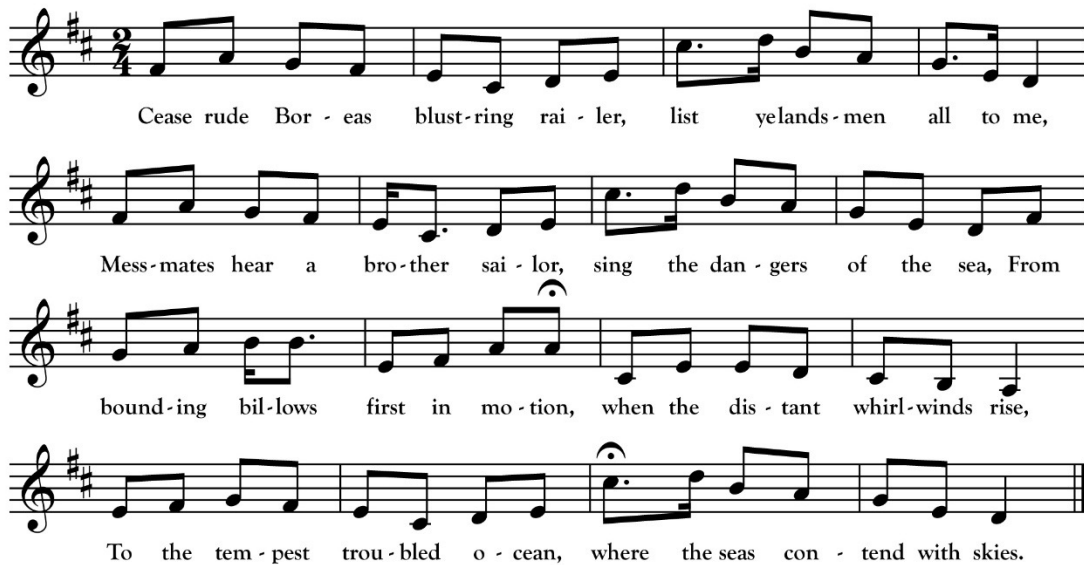
Told alternately from the viewpoints of 2003 and the present, *Kala* is a masterpiece of suspense and a tale of small-town secrets. That it is Colin Walsh's debut novel is all the more remarkable. Fans of Donna Leon and Tara French will want to keep their eye on this new author.

Sherry Ladig is a Saint Paul-based musician and a former reviewer for the Hungry Mind Bookstore's newsletter, Fodder. She welcomes recommendations for books of Irish, Irish-American or local interest to review, or---write a review yourself! Sherry may be reached at ladig-dunquin@msn.com. Happy November reading!

Northwoods Songs: Irish Songs from Lumberjacks and Great Lakes Sailors

By Brian Miller

The Storm at Sea



Cease rude Bor - eas blust - ring rai - ler, list ye lands - men all to me,
Mess - mates hear a bro - ther sai - lor, sing the dan - gers of the sea, From
bound - ing bil - lows first in mo - tion, when the dis - tant whirl - winds rise,
To the tem - pest trou - bled o - cean, where the seas con - tend with skies.

Cease rude Boreas blust'ring railer, list ye landsmen all to me,
Messmates hear a brother sailor, sing the dangers of the sea,
From bounding billows first in motion, when the distant whirlwinds rise,
To the tempest-troubled ocean, where the seas contend with skies.

Hark the boson hoarsely bawling, by top sailyards and halyards stand,
Down top gallants quick be hauling, man the top sail hand boys hand,
Now it freshens, set the braces, now the top sail sheets let go,
Luff boys luff don't make wry faces, up the top sail nimbly clew.

Lovers who on down beds sporting, fondly locked in beauty's arms,
Fresh enjoyments wonton courting, free from all but love's alarms,
Round us roars the tempest louder, think what fear each mind appalls,
Harder yet it yet blows harder, now again the boson calls.

The top sail yards point to the wind boys, see all clear to reef each course,
Let the fore sail go, don't mind boys, though the weather may prove worse,
Fore and aft the main sail sprit set, reef the mizzen see all clear,
Up and each preventer brace get, man the fore sail cheer lads cheer.

Now the dreadful thunder roaring, peal on peal continual crash,
On our heads fierce rainfall pouring, in our eyes blue lightning flash,
One wide water all around us, all above us one black sky,
Different deaths at once surround us, hark what means that dreadful cry?

"The fore mast's gone" cries every tongue out, o'er our lee twelve feet 'bove deck,
A leak beneath the chest tree's sprung out, call all hands to clear the wreck,
Quick the land yards cut in pieces, come, my hearts, be stout and bold,
Plum the well the leak increases, four foot water in the hold.

While o'er the ship wild waves are beating, we for wives and children mourn,
Alas, from hence there is no retreating, alas to them there is no return,
Still the leak is gaining on us, both chain pumps are choked below,
Heav'n have mercy here upon us! Only that can save us now.

O'er the lee beam lies the land boys, let the guns o'er board be thrown,
To the pumps come every hand, boys, see our mizzen mast is gone.
The leak we've found she cannot poor fast, we've lightened her a foot or more,
Up and rig a jury fore mast, she rights she rights, boys we're off shore,

Now once more on joys we're thinkin', since kind fortune spared our lives,
Come the can boys lets be drinkin', to our sweethearts and our wives.
Fill her up a bout ship wheel it, close to the lips a brimmer join,
Where's the tempest now who feels it? Now our dangers drown in wine.

This month's song comes from the repertoire of Reuben Waitstell Phillips (1850-1926) who sent its text to the "Old Songs That Men Have Sung" column of *Adventure Magazine* in March, 1924. "Old Songs" editor Robert Winslow Gordon later visited Phillips at his home in Chamberlain, Minnesota with his wax cylinder recording machine that same year but no recording of Phillips singing "The Storm at Sea" seems to have survived.

I found the above melody on a recording made in 1939 of singer John Campbell in Underhill, Vermont that is part of the (now digitized) Flanders Ballad Collection. Underhill is just east of Lake Champlain. Phillips grew up in Hopkinton, New York some 70 miles west of that lake. The text above is Phillips' with many spelling edits (I also filled in the last half of the 7th verse using the *Roundelay* book mentioned below).

Most of Phillips' songs are traceable to early 19th or 18th century balladry from England or Scotland that came to New England. "The Storm at Sea" fits this pattern. It appeared in several printed sources in England and Scotland in the 1800s. The song likely originated in the 1700s. For an early printing of the text that some scholars date to the 1780s, see page 125 of the digitized version of the book *Roundelay or the New Syren* on Google Books.

Northwoods Songs features a new song each month pulled from my research into old songs collected in the pine woods region that stretches from New Brunswick west through northern Minnesota. In the 1800s, a vibrant culture of singing and song-making developed in lumber camp bunkhouses and on Great Lakes ships. The repertoire and singing style were greatly influenced by Irish folk repertoire and singing styles. Many singers in the region had Irish background themselves.

Each installment of *Northwoods Songs* is also published online at www.evergreentrad.com. My hope is that others will learn some of these songs and make them their own as I have. -Brian Miller



Smidiríní*

(*Irish for 'Bits and Pieces')

by Copper Shannon

Comhghairdeas leo (Congratulations to) and Go raibh mile maith agaibh (thank you). The folks who left IAM Honors Jan Casey after the interval did not get to hear the special message that Jan had for several members of the audience. Jan and Irish Arts Minnesota expressed their appreciation to these people – those who make things happen:

- **Art and Kris Shackle** - For their long time and devoted service to IAM, Irish Fair, Center for Irish Music and Celtic Junction
- **Jo Ann Vano** – for her long time and devoted service to the Center for Irish Music, the Celtic Junction Arts Center
- **Mike Whalen** – for his devotion to teaching and encouraging Irish social dance
- **Maeve O'Mara and Liam O'Neill** – for their unflagging support and encouragement for all Irish activities in our community and for serving as the information hub!

Fair play to Cormac O'Se and his team at the Celtic Junction Arts Center for the continued expansion of offerings at the Celtic Junction and for the partnership with other venues (the Amsterdam Hall and Bar and 7th Street Entry) in presenting fresh and unique Irish offerings here in the Twin Cities. The [Celtic Junction website](#) has the scoop!

Good on ya to St. Dominic's Trio (and the Belfast Cowboys) in their ongoing fundraising efforts on behalf of *Foothold Twin Cities*. The mission of Foothold Twin Cities is to help families remain stable by providing a one-time payment to assist with an urgent need. 100% of every dollar donated goes directly to families in crisis. St. Dominic's Trio's standing Tuesday evening gig at the Driftwood Char Bar helps to keep people afloat of the program – and the need. Lend a hand if you can - www.footholdtwincities.org

Welcome back to the Great Northern Irish Pipers Club. They've been a bit quiet in the recent past – but a horde of pipers met recently, hosted by the *Center for Irish Music!*

Comhghairdeas le (Congratulations to) the Celtic Junction Arts Center for looking ahead! The Celtic Junction has announced its initial Youth Advisory Board. Ten amazing young adults who are already very involved in our Irish community will be helping to plan the future for our community treasure, including two IAM/IMDA Educational Grant recipients – **Adrienne O'Shea** and **Katya Roberts**.

Comhghairdeas léi (Congratulations) to Julia Ross who was named U21 Champion in the CRN North American Western Regional Championships. Julia received an IAM Educational Grant in 2022 and dances with *Rince na Gréine*

The Center for Irish Music – Come check us out at
The Celtic Junction Arts Center
836 Prior Avenue, St Paul MN

Please check the website for information on our full range of instruction in traditional Irish music, language, culture and fun.

For class schedule and other information call or email
651-815-0083 admin@centerforirishmusic.org

Or visit our website
www.centerforirishmusic.org

Celtic Junction Events

Celtic Junction Concerts



[Kevin Henderson and Neil Pearlman in Concert](#), Nov 3 @ 7:30 pm, \$20/\$25.

Join us for Shetland fiddle and American piano with the fantastic duo of Kevin Henderson and Neil Pearlman. Each is known for their high-energy, joyful, and fresh approach to their own tradition. Uniting two stand out voices in Scottish music today, this fiddle and piano duo is a transatlantic collaboration whose combined sound is fiery yet precise; moving from heart-wrenching airs to sparkling reels in the blink of an eye.



[Somehow Making Sense: An Evening with Boiled In Lead](#), Nov 10 @ 7:30 pm, \$25/\$30.

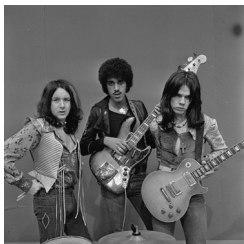
Boiled In Lead continue their 40th Anniversary celebration with an evening concert at Celtic Junction Arts Center. One should always expect the unexpected with BiL, so this will be a “full range” show from solo acoustic to extreme noise, with a few winter holiday selections. Guitar, bass, fiddle, and drums playing country music from many countries!

Celtic Junction Classes



[Fintan O’Toole’s *We Don’t Know Ourselves: A Personal History of Modern Ireland*](#), 5 Zoom Sessions: Mondays 8:00 - 9:15 pm. Nov 6 – Dec 4, \$125.

This is the key work for any serious understanding of contemporary Ireland and the dislocations and turbulence that have paradoxically shaped its current vibrant identity.



[A History of Irish Rock Music: 1960-1985](#), 4 Zoom Sessions: Mondays 6:30 - 7:45 pm. November 6 – 27, \$100.

The course will examine the performance styles, lyrical complexities, and overall stories of Phil Lynott and Thin Lizzy, The Boomtown Rats, Horslips, Van Morrison, U2, and Sinéad O’Connor.



[Irish Cooking: Leek and Potato Soup](#), 1 Zoom Session: Wednesday 2–3:15 pm. November 15, \$25.

Indulge in the warmth and luscious smells of this delectable leek and potato soup, whilst making it in your own kitchen with Shelagh Mullen as guide.



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2nd Tuesdays Monthly Irish Tune Session

Come if you can...Play what you know!

Join us at 56 Brewing for a tune session on the second Tuesday of every month.

See below for remaining dates in 2023!

Tuesday, November 14th, 2023

Tuesday, December 12th, 2023

Complimentary first beer for musicians -or- ½ price non-alcoholic drink.

56 Brewing
3055 Columbia Ave. NE
Minneapolis, MN 55418

56brewing.com



Siobhan George Takes Lead at Rince na Chroi



Siobhan George is the new owner and director of the Saint Paul-based Rince na Chroi Irish Dancers. George served as the school's interim director since February after Rince na Chroi's founder, Katie Stephens-Spangler, passed away following a battle with cancer.

Having competed at the national level, Siobhan first started dancing in Milwaukee with Trinity Academy of Irish Dance. Once she moved to St. Paul, she went on to dance with Scoil na dTri and Anam Mor. After taking a break from dance for a few years, George attended Irish Fair of Minnesota in 2009 and saw Rince na Chroi perform.

"From the moment they started their opening number," Siobhan reflected, "I was hooked. I then knew that my heart wasn't in dance because of the trophies, but for the love of Irish dance itself and truly being able to dance from the heart."

Siobhan joined Rince na Chroi in 2010 and started teaching in 2011 as a dance camp helper. Katie Stephens-Spangler then offered her an assistant instructor position the following fall. After promoting her to an instructor and senior instructor, Katie named her Assistant Director.

"To be able to watch Katie run a business from the age of 23, to becoming a wife, and then a mother, gave me the pillar in my life I never knew I needed," stated Siobhan, "Her support of her staff, family, and friends was unmatched, and I hope to be able to be half as thoughtful and kind as she was."

"I am so proud of Siobhan," stated Erin Stephens, sister of Katie Stephens-Spangler, "she is the perfect person to lead Rince na Chroi and continue Katie's legacy of teaching high-quality Irish dance while fostering a school community that truly is a family."

Originally from Milwaukee, WI, Siobhan attended Como Park Senior High School in St. Paul before pursuing a career in dance. She is also a licensed real estate agent for Edina Realty. Siobhan and her husband, Derwin, live in Minneapolis with their son, DJ. Derwin will share ownership duties and assist with the organization's finances and administration. They acquired ownership of the organization including its naming and artistic licensing in an undisclosed agreement with Katie's surviving husband, Jason Spangler.

Rince na Chroi (pronounced rink-a na cree and Gaelic for dance of the heart) was founded by national champion dancer Katie Stephens-Spangler in February 2003. The school's core purpose is to provide a positive and fun learning atmosphere while instilling a sense of belonging, school spirit, and confidence in every student. Rince na Chroi boasts over 150 dancers – one of the largest Irish dance schools in the upper Midwest – who average 100 performances a year including their annual From the Stage to Your Heart Irish Dance Show.

A portrait of Katie McMahon, a woman with long, wavy brown hair, smiling. She is wearing a brown fur collar and a colorful, patterned jacket. The background is a soft-focus outdoor scene with trees. The entire image is framed by a decorative blue Celtic knot border.

*Katie McMahon's
Celtic
Christmas*

*O'Shaughnessy Auditorium
Friday, Dec 8th at 7.30pm
Tickets: oshag.stkate.edu
651-690-6700*



Irish Arts Minnesota

November
2023
Samhain

41st Year, Issue No. 11

IAM Members

Members are reminded that IAM membership is renewable annually. If you haven't renewed for 2023, please do that today!

Irish Arts Minnesota thanks these new and renewing individual and family members for their support:

Dave McKenna

Irish Arts Minnesota thanks these donors for their financial support:

Harvey and Edy Fenster – to the IAM Educational Grant Program In honor of Jan Casey

Polly Baird and Mario Mere – to the IAM Educational Grant Program in honor of Jan Casey

Harriet Levy – to the IAM Educational Grant Program

Morien McBurnie – to the IAM Educational Grant Program

Amy Shaw – to the IAM Educational Grant Program in honor of Jan Casey

New and renewing supporting members receive the following:

- A one-year (January to December 2023) subscription to the IAM's monthly newsletter
- "Priority listing" for bands, organizations, pubs and businesses in our popular on-line Community Resources Directory, used by people who are seeking local Irish musicians, bands, dancers and entertainers for performances, ethnic festivals, and other events.*
- Public recognition in a "New or Renewed Members" section of future IAM newsletters and in related posts to the IAM web site and Facebook page.

**Note: The Community Resources List on the Irish Arts Minnesota website has been refreshed. Check it out at irishartsmn.org/resources/. It's very easy to use – just click on the band or dance school name to be connected*

www.irishartsmn.org



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Newsletter Submissions

We welcome our readers to submit articles of interest, news, and notices of events to be published in the newsletter. The deadline is the 18th of the preceding month.

Send to: Editor [@irishartsmn.org](mailto:info@irishartsmn.org)

IAM Board

President	Amber Ladany
Vice President	Jan Casey
Treasurer	Maureen Engelhardt
Secretary	Cindy Ladany
Newsletter Editor	Bridget Dinter
Board Member	Michele Berg
Board Member	Eileen Dahill
Board Member	Jody Dunlavey McDonough
Board Member	David Gardiner
Board Member	Laurelie MacKenzie

Questions? Comments? Contact Us!

[Info@irishartsmn.org](mailto:info@irishartsmn.org)

www.irishartsmn.org

Ceili CORNER By **Bhloscaidh O'Keane**
Check www.lomamor.org for all up-to-date Irish folk dancing information.



IAM Membership

Demonstrate your support of live Irish music, dance and cultural activities by becoming a member of Irish Arts Minnesota. Become a supporting member by making a financial contribution. Member bands, businesses and organizations receive priority listing in the IAM Community Resources List.

All IAM members receive the newsletter by e-mail.

Name: _____	Date: _____
Address: _____	How did you hear about us? _____
Membership Type (circle one) Individual \$20 _____ Family \$25 _____ Band/Organization/Business \$25 _____ Name _____ (Name of Band/Organization/Business)	
Interests (circle all that apply) <div style="display: flex; justify-content: space-around; text-align: center;"> Music Dance Theatre Language Volunteer </div>	
E-mail Address: _____ Phone Number: _____ Your monthly newsletter is delivered electronically via e-mail. Please advise us at Info@irishartsmn.org if your e-mail address changes.	
Tear out the above form and send it with a check made out to "IAM" to: The IAM Membership Coordinator c/o Jan Casey 400 Macalester St. St. Paul, MN 55105 Or visit the IAM website (www.irishartsmn.org) to pay electronically.	