



# Irish Arts Minnesota

October  
2023  
Deireadh  
Fómhair

41<sup>st</sup> Year, Issue No. 10

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

## Irish Arts MN invites collaboration between Irish and non-Irish performance groups in honor of St. Patrick's Day 2024.

As we have since 2019, Irish Arts MN would like to include a cross-cultural component in programming for its St. Patrick's Day festivities at Landmark Center March 16 and 17, 2024.

Immigration and diversity are topics that have been receiving an increasing amount of attention in recent days, not all of which has been positive or progressive. From the middle of the 19th century to the early 20th century, Irish immigrants frequently encountered prejudice and discrimination as they attempted to adapt to American culture and society. Now, all too often, their descendants are seeing other races and ethnicities being treated in a similarly prejudicial manner.

Irish Arts MN believes that exposure to the music, dance, and customs of groups other than one's own can help bridge gaps, foster understanding, and promote mutual respect. To that end, the IAM is hereby *challenging* Irish and non-Irish organizations alike to seek out and collaborate with one another in order to create a "performance piece" that can be presented on the Main Stage at the Landmark Center on March 16 and/or March 17.

Previous presentations have included a collaboration between Irish musicians and African drumming (CUMAR), a collaboration between Irish dancers and Bollywood-style dancers, a melding of Irish and Brazilian music (Paddy goes to Rio), and a comparison of Irish dance and clogging.

Complete information on the challenge and proposal requirements are available on the IAM website - [irishartsmn.org/programs-events/grants-awards/](http://irishartsmn.org/programs-events/grants-awards/)

Please note:

- Written proposals are due by 11:59 pm on **Nov. 15, 2023**
- Proposals must involve an Irish and a non-Irish collaborator (individual or group)
- Proposals must include a clear description of the performance
- Proposals must clearly identify the roles of the participants
- Performances must be 15 to 30 minutes in length

Performances will be scheduled at IAM's St. Patrick's Day festivities at Landmark Center. A \$1500 honorarium is included

Questions? Contact IAM at [info@IrishArtsMN.org](mailto:info@IrishArtsMN.org).

## Musician Continues Her Musical Journey

By Jan Casey

Musician Kate Durbin, of St. Paul, is drawn to playing traditional music for more than one reason; she enjoys the music, and she values the relationship between the music and community. Kate tells us, “Some of my most meaningful memories are simply playing music with other local musicians – many of which I now get to call my friends.” Kate began playing Irish traditional music when she studied tin whistle as a college student studying ethnomusicology. When she moved to the Twin Cities, she began attending sessions and continued her study of the tin whistle at the Center for Irish Music (CIM), then picked up flute and later began learning concertina. Kate is using her Educational Grant to help with the purchase of her own concertina.

As an adult student, Kate is aware that “there is literally no end to a traditional Irish musician’s learning.” She shares “Somehow after years of study and playing, I still learn something new at each session I attend: a session etiquette, a new friend, the list goes on.” This is one of the reasons that Kate tells us that she has “continued to intentionally invest in developing my own skills and active participation in the local traditional Irish music community.”

Kate came to her interest in concertina through her participation in local traditional sessions. While concertina isn’t common in this area, Kate tells us that she is drawn to the instrument because “I love its characteristic sound and that it has a broad, new set of ways to ornament a tune.” Like many musicians who take on a new instrument, Kate tells us that she has “found it energizing to play tunes I’ve known for years in new, fresh ways adding harmonies, chords, and even octaves – techniques and ornaments that simply aren’t possible with a whistle or flute.” Her recommender tells us that Kate is impressive in “how quickly she has progressed on the concertina, especially since the instrument has a steep learning curve.”

Kate is an active member of the local Irish community at sessions as well as both a student and parent of students at the Center for Irish Music. She has also introduced her young family to the fun of IAM’s St. Patrick’s Day Celebration and Irish Fair. Kate has played a significant role in supporting the Center for Irish Music as project manager for the Celtic Cuties Songbook project, then shifting her focus to managing the recent expansion project at CIM.

Kate will use her Educational Grant to purchase her own intermediate concertina. Kate is making a significant investment in a quality concertina. Kate’s recommender reminds us that a cheap concertina “is physically harder to play; they are less efficient with their air usage, they are stiffer to push in and out, and their sloppy action makes ornaments (so crucial to Irish music) nearly impossible.” Making the move to a quality intermediate instrument will allow Kate “to blossom on a concertina that is worthy of her playing.”

Irish Arts Minnesota is delighted to help this dedicated musician continue to expand her skills and enjoyment of the music.



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



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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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## 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.

For two years now, we have asked for help from the community to develop a design and had a great response to the challenge. Dancer **Ava Motl**'s striking design was selected in 2022 and **Maddie Bitzer** designed our 2023 shirt. We would love to do it again!

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.

Complete rules are posted on the IAM website – [www.irishartsmn.org](http://www.irishartsmn.org).

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



## The Gaelic Corner- By Will Kenny

As we slide into autumn, we can bid a not very fond farewell to a scorching, parched summer. We rarely managed to put together anything you would call a rainy day, or even a day of drizzle. I can't remember the last time I woke up to find it "raining cats and dogs."



As we say, "It's a dog's life," meaning that you have a hard, miserable time of it. But if you are lucky, *Tá saol an mhadra bháin agat*, "You have the life of the white dog," The white dog's life, for some reason, is a cozy, comfortable one.

Of course, even if I did awake to a heavy storm, there wouldn't actually be any cats and dogs falling from the sky! We have countless sayings and expressions built around cats and dogs. Sometimes English and Irish versions are quite close, sometimes not.

Consider that "raining cat and dogs" expression. The Irish version is *Tá sé ag cur sceana gréasaí*, "It's putting out shoemakers' knives," no animals involved!

On the other hand, our English saying that "curiosity killed the cat" is quite literally translated as *fiosracht a mharaigh an cat*. And when you say, "Love me, love my dog," you're pretty close to the Irish version: *An té a bhuaileadh mo mhadra bhuaileadh sé mé féin*, "Whoever would beat my dog would beat me myself."

Of course, there are often minor, intriguing differences between the two languages. In English we say, "While the cat's away the mice will play." The Irish mice sound like they have more fun: *Nuair a bhíonn an cat ar amuigh bíonn an luch ag rince*, "When the cat is out the mice are dancing."

Dancing figures in another saying where the two languages are close, but not identical. We say, "It's hard to teach an old dog new tricks." The Irish say, *Is deacair damhsa a chur roimh sheanmhadra*, "It is hard to teach an old dog to dance."

And then there is the charming thought that "There is more than one way to skin a cat." The Irish version, *Is iomaí bealach le cat a mharú seachas é a thachtadh le him*, tells us "There is many a way to kill a cat besides choking it with butter."

Dogs commonly figure in expressions referring to how one is treated. I could say, *Níl meas madra acu om*, "They have less respect for me than they would for a dog." Or you might complain, *Thug siad bail na madraí orm*, "They gave me to dog's treatment," that is, they abused you. But we could up that ante by adding another animal: *Thug siad íde na muc is na madraí dom*, "They gave me the abuse of the pig and the dog."

Now, we all run into people who are rather cranky and liable to dish out abuse. They can make you as nervous as "a cat on a hot tin roof," or *ar nós cat ar ghrídeall*, "like a cat on a griddle." You might want to avoid saying anything that will set them off. That means *gan 'cat dubh' ná 'cat bán' a rá leo*, not to say "black cat" or "white cat" to them." Once you set them off, "the fat is in the fire," *Tá an madra marbh* ("the dog is dead").

Of course, people are more likely to treat you badly if they are confident you can't do anything about it. They may think themselves brave for speaking out, but *Is teann gach madra ag a dhoras féin*, "every dog is brave in his own doorway."

Our advice? Don't let people impose upon you, that is, *Ná lig do chnámh leis an madra*, "Don't let the dog take your bone."

Don't be "bamboozled" either. To try to bamboozle people is oddly translated by *ag cur madraí i bhfuinneoga*, which means "putting dogs in the windows."

It's all enough to drive you to drink. But don't overdo it, or you'll come home in the wee hours "looking like something the cat dragged in." You'll look even worse in Irish: *cosúil le rud a tharraingeodh an cat isteach lá fliuch*, that is, "something the cat would drag in on a rainy, wet day."

And for that hangover? "The hair of the dog that bit you" is a popular prescription. The equivalent in Irish is *leigheas na póite é a ól arís*, "the cure of excessive drink is to drink again." But then, *Tá a fhios sin ag madraí an bhaile*, "every dog in the village knows that!"

Some of us in Gaeltacht Minnesota are indeed *seanmhadraí* (old dogs), but this lovely language always makes us feel like dancing. Learn more about us at [www.gaelminn.org](http://www.gaelminn.org).

*Ar mhaithe leis féin a bhíonn an cat ag crónán*  
"A cat purrs for its own benefit"

## TUNE OF THE MONTH

### O'Connor's

*polka*



The musical score for "O'Connor's" is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The suggested chords are: G, G/B, am, C, G, G/B, am, D, D, G, G, am, G/B, em, em/D, C, G, am, G/B, am, D, D, G.

This lively polka, which can be found in our 2020 Common Tunes, was introduced to students at the Minnesota Irish Music Weekend Trad Immersion Camp in 2019 by Seán Gavin. Though transcribed here in the key of G-major, this tune is sometimes played in D-major at local sessions.

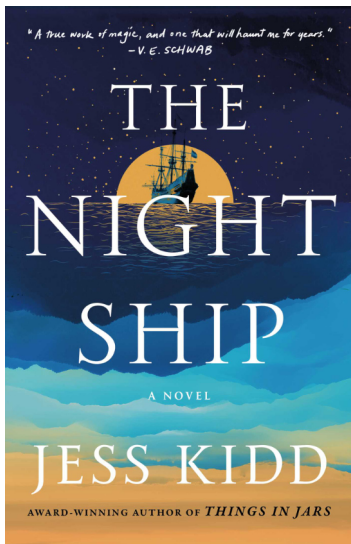
Respectfully submitted by Rosa Wells on behalf of the Center for Irish Music (CIM), a traditional Irish music school based in St. Paul, located inside the Celtic Junction Arts Center. We publish a tune each month with dots (sheet music), suggested chords and some basic background information including 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](http://www.centerforirishmusic.org)



836 Prior Ave North, St. Paul MN 55104

## An Leabhragan (The Bookcase)

**The Night Ship**— Jess Kidd— *Simon and Schuster 2022*



Irish author Jess Kidd has become well known for her deft storytelling, weaving outliers' tales of estrangement and (sometimes) reconciliation with magical realism and history. In her latest novel, she draws parallels between two nine-year-olds. The first is a well-born young Dutch girl, Mayken, on her way in 1629 to join her merchant father in the Spice Islands following the death of her mother. The second is Gil, orphaned and sent to live in 1989 with his grandfather, a fisherman living on an island off the coast of Western Australia. The two children, separated by 360 years, have the island in common: Mayken's ship *Batavia* crashed off its coast in 1629 and its survivors made their way to its shore, living or dying under harsh conditions and the autocratic rule of the ship's second-in-command. The shipwreck and the fate of the crew, passengers and officers is an actual historical event, well documented through testimony, trials, and punishment of the mutineers turned murderers; the novel fills in the characters and narrative of their ordeal.

The modern child, orphan Gil in 1989 is no less a castaway: his mother, dead by either suicide, overdose, or both, made sensational tabloid headlines and her son Gil is infamous – and shunned – by the time he is sent as a last resort to his taciturn old grandfather who would just as soon as not be burdened with an emotionally scarred kid. The islanders, clannish, superstitious, and unwelcoming, view Gil as bad luck and his grandfather's family

cursed by an unnamed event in the past. The fishermen's families have drawn battle lines; a large, cruel, and feral family, the Ropers, on one side; Gil's grandfather and his allies on the other. Gil's arrival is the spark to a barely concealed war between the two sides.

Alternating chapters between 1629 and 1989, we see Mayken and other survivors fighting for survival and against the injustice of the self-appointed murderous second mate. Among the cruelty and mayhem are acts of kindness and collaboration among the passengers. Likewise in 1989, Gil and his grandfather find allies and help in unexpected places as their enemies seek to drive them off the island. Over all the stories there is a supernatural atmosphere. The modern islanders are certain a girl they call Little May (Mayken) haunts the island and influences the storms and tides, dooming some fishermen and saving others. In Mayken's own time, a shadowy shapeshifting monster is glimpsed now and again, spreading a miasma of evil and disaster, seemingly causing the shipwreck of the *Batavia*. In both modern and old times, evil is palpable and unnegotiable, occurring in the hearts and deeds of flesh-and-blood men, not monsters.

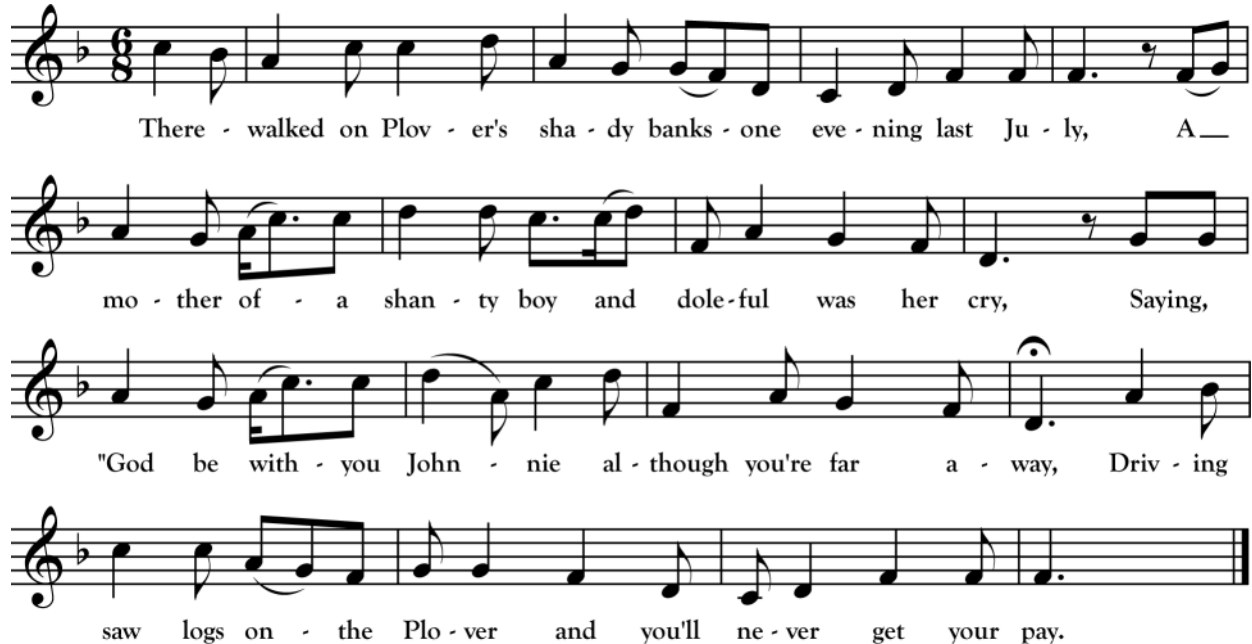
The fine art of storytelling has always been a gift of the Irish, and this author learned how to craft a tale at her granny's knee in County Mayo. Jess Kidd does not disappoint in her latest offering. Now that the nights become colder and we snuggle into our reading chairs with hot tea and a riveting book, *The Night Ship* takes its place as a good shiver on a cold night. Enjoy your autumnal tales!

*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](mailto:ladig-dunquin@msn.com). Happy October reading!*

## Northwoods Songs: Irish Songs from Lumberjacks and Great Lakes Sailors

By Brian Miller

### Driving Saw-Logs on the Plover



There - walked on Plov - er's sha - dy banks - one eve - ning last Ju - ly, A —  
mo - ther of - a shan - ty boy and dole - ful was her cry, Saying,  
"God be with - you John - nie al - though you're far a - way, Driv - ing  
saw logs on - the Plo - ver and you'll ne - ver get your pay.

There walked on Plover's shady banks one evening last July,  
A mother of a shanty-boy, and doleful was her cry,  
Saying, "God be with you, Johnnie, although you're far away,  
Driving saw-logs on the Plover, and you'll never get your pay.

"Oh, Johnnie, I gave you schooling, I gave you a trade  
likewise.  
You need not been a shanty-boy had you taken my advice.  
You need not gone from your dear home to the forest far  
away,  
Driving saw-logs on the Plover, and you'll never get your  
pay."

"Why didn't you stay upon the farm and feed the ducks and  
hens,  
And drive the pigs and sheep each night and put them in their  
pens?  
Far better for you to help your dad to cut his corn and hay,  
Than to drive saw-logs on the Plover, and you'll never get  
your pay."

A log canoe came floating a-down the quiet stream.  
As peacefully it glided as some young lover's dream.  
A youth crept out upon the bank and thus to her did say,  
"Dear mother, I have jumped the game and I haven't got my  
pay."

"The boys called me a sucker and a son-of-a-gun to boot.  
I said to myself, O Johnnie, it is time for you to scoot.'  
I stole a canoe and I started upon my weary way,  
And now I have got home again -- but nary a cent of pay."

Now all young men take this advice: If e'er you wish to roam,  
Be sure and kiss your mothers before you leave your home.  
You had better work upon a farm for a half a dollar a day,  
Than to drive saw-logs on the Plover, and you'll never get your  
pay.



This month we have a rare instance of an old traditional song where we know the identity of its composer. “Driving Saw-Logs on the Plover” was written in 1873 by William Allen of Wausau, Wisconsin. William Bartlett, a local historian in Eau Claire, Wisconsin, knew Allen personally and connected him with song collector Franz Rickaby in the early 1920s. Thanks to notes and documents saved by Bartlett and Rickaby we know a lot about Allen, who put some of his songs out under the pseudonym “Shan T. Boy.”

Allen was born in 1843 in St. Stephen, New Brunswick just across the river from Calais, Maine. His parents were both immigrants from Ireland. The family moved to the western shores of Lake Michigan in 1855 where they lived first in Cedar River, Michigan in the Upper Peninsula and then Manitowoc, Wisconsin before heading inland to Wausau. After apprenticing with a timber cruiser near Green Bay, Allen returned to Wausau in 1868 (age 25) to begin a long career as a cruiser himself. Cruisers would roam the woods estimating the quantity and quality of trees for harvesting.

Allen’s work as a cruiser provided a context for singing and song writing. In a letter to Bartlett, he wrote “I had occasion to visit a great many logging camps in the course of each winter, and it was customary for me to sing for the lumber-jacks in lumber-jack style... .Several of my poems are sarcastic descriptions of characters and failings of our respectable (?) citizens, and I have been threatened with libel suits and shot-guns on several occasions.” “Driving Saw-Logs on the Plover” does not name any particular crooked boss but it certainly paints a grim picture of a shanty boy who, after enduring the labor and danger of a log drive, realizes his employer has no intention of paying him.

Allen based the song text and melody on a popular broadside ballad called “The Crimean War” or “As I Rode Down Through Irishtown” (see Northwoods Songs #10). It is a well worn melody in the Irish tradition. Ontario singer Bob McMahon had a nice twist on it when he sang it for Edith Fowke in 1959. I have blended McMahon’s melody with the melody and text given by Allen to Rickaby here.

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*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](http://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

*Fair Winds and Following Seas* to fiddler **Kathleen Green** and her husband Tony, off on their Great Loop adventure, a year plus SLOW boat trip around the Eastern third of the U.S. You can follow them on their fascinating blog [dragonflyboating.blogspot.com/](http://dragonflyboating.blogspot.com/). Kathleen plays with *Lake Effect* and *the Twin Cities Ceili Band* and managed to find space on the boat for her fiddle and her concertina!

*Slán go fóill* – bye for now to **Jim McGowan**, off for new challenges with work in California. He promises to bring the music back “very little once in a while” and to keep making music in his new neighborhood. Best wishes with your new adventures. We’re already looking forward to St. Patrick’s Day!

*Thanks for all the great music* – farewell to **Bua. Seán Gavin, Brian Ó hAirt, Brian Miller, and Devin Shepherd** are saying farewell. They “sought to bring to life tunes from the O’Neill collection as pulled from the repertoires of local Chicago luminaries like Jimmy Keane, Tom Ennis, James Neary, Johnny McGreevy, Eleanor Kane, Kevin Henry, and more. As Bua disbands, they consider their final album, *Foscadh ón mBáisteach*, a parting gift to our wide-reaching community for the many years of support and engagement with the work.” It’s been a decade and a half as a band, sharing “some of our most cherished tunes, stories, and songs with audiences across North America.” We’ll miss you and are reassured to know that they will all continue to make beautiful music.

*Just one chance!* Check out the German group **Drowsy Maggie** Live in the Twin Cities at the *Dubliner* on Oct. 7. According to the *Dubliner* – “Growing up in the midst of hardrock bands makes you take to traditional music differently! Flashy sounds, big beats and original arrangements of traditional material... in short: Nú Trad!” Drowsy Maggie is Sebastian Zimmermann (vocals, fiddle), Alex Otto (accordion), and Thomas Gurke (guitar). The band includes Christoph Zimmermann (percussion) who will not be at the Dub. This is a fresh approach to the music from global Celtic regions such as the Balkans, Brittany, Ireland or Galicia in live vibrant sets and modern arrangements, using metal riffs or house-beats and thereby creating a unique blend of folk music to make the crowd dance! Thus, their two albums “Nú Trad” (2017) and “In Your High Honour” (2020) were also largely recorded in live-sessions. Check out more on the website at: [drowsymaggie.de](http://drowsymaggie.de)

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](mailto:admin@centerforirishmusic.org)

Or visit our website  
[www.centerforirishmusic.org](http://www.centerforirishmusic.org)



PRESERVING THE PAST  
FORGING THE FUTURE



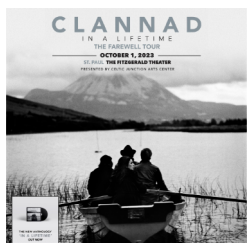
**JOHN DOYLE**  
**OCTOBER 14, 2023**  
**CELTIC JUNCTION**  
**ARTS CENTER**  
**FALL FUNDRAISER**

## Acclaimed Musician John Doyle to Headline Celtic Junction Arts Center's Fundraiser

The Celtic Junction Arts Center (CJAC) announces the distinguished musician, singer, and songwriter John Doyle as the featured artist at their annual fundraiser on October 14. This event will bring the audience an evening of melodies and songs in support of CJAC's mission and programs. The fundraiser begins at 6 p.m. and includes a cocktail hour, dinner, and performance by Doyle. Tickets are available at [celticjunction.org](http://celticjunction.org).

John Doyle's career spans genres and continents. Doyle has recorded and collaborated with musical luminaries like Liz Carroll, Karan Casey, Kate Rusby, Martin Hayes, and more. His signature guitar sound, songwriting skill, and singing style have left an indelible mark on contemporary Irish music.

## Celtic Junction Events



**[Clannad at The Fitzgerald Theater, October 1 @ 8 - 10 pm, \\$55.00 - \\$35.00.](#)**

**Clannad - In A Lifetime: The Farewell Tour** is brought to you by First Avenue and Celtic Junction Arts Center.

With haunting melodies and mesmerizing vocals, Clannad's sound has reached millions worldwide. Embrace the legacy of these Celtic pioneers who fearlessly ventured into uncharted musical realms. Witness their ethereal presentation of traditional Irish songs as they bid a heartfelt farewell to the stage. Get [Tickets](#) from the Fitzgerald Theater.



**[Celtic Junction Arts Center Fall Fundraiser with John Doyle, October 14 @ 6 - 9:30 pm, \\$100.00.](#)**

Acclaimed musician, singer, and songwriter John Doyle is the guest artist for CJAC's annual fundraiser. This event promises an evening of resonant melodies and inspiring songs, all in support of CJAC's mission to celebrate, promote, and preserve Celtic cultural arts. The fundraiser includes a cocktail hour, dinner, and an unforgettable concert by John Doyle.



**[Mads Hansens Kapel in Concert, October 15 @ 6 - 8:00 pm, \\$20.00.](#)**

Danish Folk Magic! Feel the pulse of Mads Hansens Kapel, a dynamic Danish trad band known for their energetic, cheeky sound and impeccable fingerspitzengefühl. Don't miss their Minnesota debut!



**[Scott Keever Album Release Concert w/ Phil Heywood, October 21 @ 7 - 9:30 pm, \\$20.00.](#)**

Guitarist Scott Keever celebrates the release of his latest album, *Solo Guitar: Vol. 2*. A creative journey influenced by Americana, Celtic styles, and guitar legends like Bert Jansch and Jimmy Page, this album offers a blend of open tunings, electric jazz, resophonic sounds, and classical elements. From songs written three decades ago to those born during the pandemic, Scott's music is a testament to his evolving artistry. Sharing the stage with Scott is the prize-winning fingerstyle guitarist, Phil Heywood.



**[Samhain Céilí Dance, October 27 @ 6:30 - 9:00 pm, \\$10 at the door.](#)**

Join us for a Spirited Samhain! Enjoy the vibrant tradition of céilí dancing—a social dance deeply rooted in Irish culture (and beyond!). Don't worry if you're new to céilí, we've got you covered. Our friendly instructors will guide you through the steps and dances, making sure everyone can join in the fun.



**[The Buffalo Gals Reunion Concert, October 28 @ 7 - 9:00 pm, \\$20.00.](#)**

This all-women folk/country band, known for their recordings from 1999 to 2004, is reuniting for special appearances this season. The original lineup, featuring Cathy Mosher on lead vocals, Mary DuShane and Betsy Neil on fiddle, Maureen Mullen on guitar, along with Doug Lohman on bass, promises an evening filled with nostalgia. From vintage cowgirl yodeling to the soulful arrangements of Lucinda Williams, this show is a must-see!



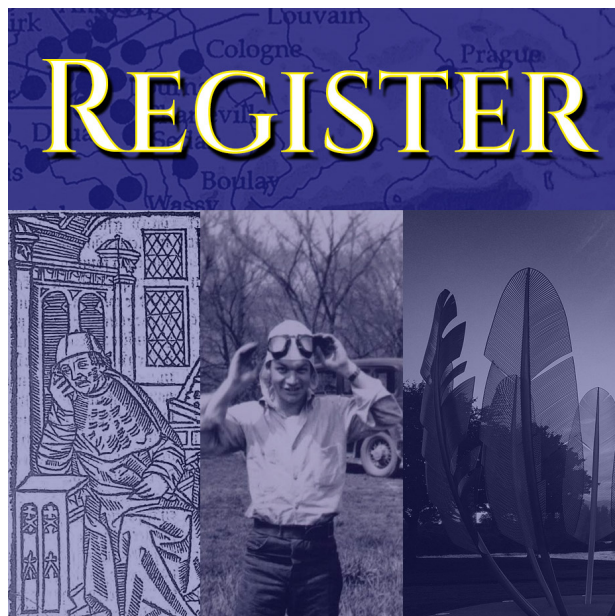
## Celtic Junction Classes

Celtic Junction Arts Center's fall quarter is here with a diverse array of 20 online and in-person classes, blending history, literature, mythology, Irish culture, and more. Explore the allure of Irish storytelling and mythology in captivating courses like ['Ireland's Ancient Gods'](#) and ['Irish Wise Woman - Biddy Early.'](#) Delve into the late 19th to 20th centuries with topics like ['Creative Ireland and Mystic India'](#) and ['Carl Jung and the Irish Writer.'](#) offering unique perspectives on spiritual and intellectual currents. Explore the evolution of Irish architecture, from [cottage](#) to [bungalow](#), and discover [Flannery O'Connor's profound 20th-century American Gothic short stories.](#)

We are excited to introduce a new offering for school-age youth: a series of engaging [LEGO® classes](#). Led by Brian Kelley, founder of Young Builders and Designers, these hands-on courses are designed to foster creativity and critical thinking in young minds.

Due to exceptional demand and our enduring commitment to the Irish language, we have added two additional Gael Linn courses - [Beginner Irish on Monday](#) evenings and [Intermediate Irish on Tuesday](#) evenings. These online courses start October 9th and 10th.

Dive into Irish cuisine in the hands-on cooking class ['Irish Brown Treacle Bread'](#), learn to read poetry aloud in the class ['Poetry in Performance,'](#) and unlock how to draw [Celtic knotwork](#). Whether you're into language, art, or history, our classes are designed to inspire. Join us on this lifelong learning journey by visiting [celticjunction.org/classes](#).



**LEGO® WORKSHOPS AT  
CELTIC JUNCTION ARTS CENTER**

Jam-packed Design and Build Sessions for School Age Youth

Oct 4, 5-6 pm Explore Building Basics  
Oct 11, 5-6 pm Build an Irish Cottage  
Oct 18, 5-6 pm Sculpt with LEGO®

In person at the Celtic Junction  
836 Prior Ave North, Saint Paul

Information and registration at [celticjunction.org/classes](#)



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## 2<sup>nd</sup> 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, October 10<sup>th</sup>, 2023  
 Tuesday, November 14<sup>th</sup>, 2023  
 Tuesday, December 12<sup>th</sup>, 2023

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

56 Brewing  
 3055 Columbia Ave. NE  
 Minneapolis, MN 55418

[56brewing.com](http://56brewing.com)





# Irish Arts Minnesota

October  
2023  
Deireadh  
Fómhair

41<sup>st</sup> Year, Issue No. 10

## 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:

Kris and Art Schackle

Irish Arts Minnesota thanks these musicians for their membership support:

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/](http://irishartsmn.org/resources/). It's very easy to use – just click on the band or dance school name to be connected to their website or Facebook Page.*



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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:Editor@irishartsmn.org)

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## 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

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**Questions? Comments? Contact Us!**

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

[www.irishartsmn.org](http://www.irishartsmn.org)



**Ceílí CORNER** By **Bhloscaidh O'Keane**  
Check [www.lomamor.org](http://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.

<b>Name:</b>	<b>Date:</b>
<b>Address:</b>	<b>How did you hear about us?</b>
<b>Membership Type (circle one)</b> Individual \$20 _____ Family \$25 _____  Band/Organization/Business \$25 _____ Name _____ <span style="float: right;">(Name of Band/Organization/Business)</span>	
<b>Interests (circle all that apply)</b> <div style="display: flex; justify-content: space-around; text-align: center;"> <span>Music</span> <span>Dance</span> <span>Theatre</span> <span>Language</span> <span>Volunteer</span> </div>	
<b>E-mail Address:</b> _____ <b>Phone Number:</b> _____ Your monthly newsletter is delivered electronically via e-mail. Please advise us at <a href="mailto:Info@irishartsmn.org">Info@irishartsmn.org</a> 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 ( <a href="http://www.irishartsmn.org">www.irishartsmn.org</a> ) to pay electronically.	