



Irish Music & Dance Association

June
2022
Meitheamh

40th Year, Issue No. 6

The mission of the Irish Music and Dance Association is to support and promote Irish music, dance, and other cultural traditions to insure their continuation.



Calling All IMDA Members

An evening to recognize and celebrate the outstanding contributions of some very special members of our Irish community – that's IMDA Honors. IMDA is anxious to bring this community event back in 2022! Over the years, IMDA has honored a wide range of very deserving community members – people who have helped to foster the rich Irish music, dance and cultural life of the Twin Cities that we all enjoy.

Previous IMDA Honorees include musicians Martin McHugh, Ann Heymann, Paddy O'Brien, Tom Dahill, Laura MacKenzie, John McCormick, and Bill Conlan, dancers Fred Kedney, Jenny Bach, Mary McNeive and Sheila Jordan, writers Lar Burke and Erin Hart, Irish language instructors Frank Joyce and Will Kenny, newspaper publisher Jim Brooks, and community leader and entrepreneur Kieran Folliard.

The IMDA Board would like to invite IMDA members to nominate candidates for IMDA Honors 2022. The recipient must be a living member of our Irish community who has made long term and significant contributions to our cultural life.

If you have someone in mind, please send along a note to Amber Ladany, IMDA President at amberladany34@gmail.com by June 30.

Please include as much background as possible – we want to hear the whole story.



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The Gaelic Corner- By Will Kenny

Want to hear a Minnesota joke? "Spring!"

After a roller-coaster winter, where we repeatedly swung from bitter cold to moderate temperatures, April was particularly cold and wet. May didn't look much better, but all of a sudden we had tornadoes, humidity, and temperatures soaring to 90 degrees!

When I talk to relatives and friends in other parts of the country, they often comment that the weather in Minnesota is "unbelievable."

I think it is safe to say that this recent weather has been *dochreidte*, or "incredible, hard to believe." *Dochreidte* is formed by adding the negating prefix *do-*, which indicates "hard or impossible to do," to a form that is rather like the past participle of a verb in English: *creidte*, "believed." Irish depends on an interesting series of prefixes to make the difference between "credible" and "incredible," and as we shall see in a moment, there's even a third prefix that adds an extra gradation of how "doable" that adjective is.

Anyway, you might think about *dochreidte* as more literally translating "cannot be believed." The opposite of that would be *sochreidte*, which means "easily believed" or "credible."

These prefixes are related to a more general, and very interesting, "d" vs. "s" situation in Irish. There are many pairs of words in which the one beginning with "d" is negative, while the one beginning with "s" is positive. *Dona* means "bad," but *sona* means "happy." Something *daor* is "expensive" rather than "free or cheap," which is *saor*. *Dorcha* means "dark." Its opposite, then, would be *sorcha*, meaning "light" or "bright." *Sorcha* is also a common Irish woman's first name.

Accordingly, something that is *dolasta* (from the verb *las*, "light or ignite") is "non-flammable," and someone who is *do-mharaithe* (from *maraigh*, "kill") is "immortal." Things that are *solasta* are "highly flammable," on the other hand, and someone who is *so-mharaithe* is definitely "mortal," and perhaps even "easy to kill."

And it is easy to influence or lead someone who is *soghluaiسته*, "easily moved." Change that "s" to a "d" and you have someone who is *doghluaiسته*, or "stubborn."



Hopefully, all of this is reasonably *soiléir* ("clear, obvious"). But perhaps I haven't explained this well and you find it quite *doiléir* ("obscure, vague").

Not all of these types of words come in pairs, of course. A *do-dhuine*, from *duine* or "person," is not an "unperson" of some kind, but rather an "inhuman" person, someone who is mean and uncaring. But there's no opposite word *so-dhuine*.

And there's a third gradation in this prefix system. If *do-* makes something hard or impossible, and *so-* makes it easy, *in-* just makes it possible. Something that is *dodhéanta* is "impossible (to do)." Something that is *sodhéanta* is "very easy to do." And something that is *indéanta* is simply "doable" or "possible to do." *Infillte*, from the verb *fill*, "to return or fold," is used in phrases like *cathaoir infhillte*, a "folding chair."

Sometimes there is little difference in the usage of the *so-* and *in-*versions. *Sochreidte* and *inchreidte* both basically mean "credible", and it would be rare to make a distinction between them. But in other instances, you get the feeling of degree of possibility associated with these prefixes.

The verb *sin* means to "stretch" or "extend." (When you find people *sinte amach*, "stretched out," on the pub floor, it means they have drunk enough to fall on their faces.) Something *inshinte*, then, "can be stretched or extended." Something that is *soshinte*, though, is "easily stretched," which is why this word is used for "elastic."

By the way, learning Irish is definitely *indéanta*, "possible", although not necessarily *sodhéanta*, "easy to do." At Gaeltacht Minnesota, our enthusiasm for the language is *domhúchta*, "unquenchable" (*múch* = "extinguish," like a candle).

An tseoid is dofhála is í is áille
"The jewel that is the hardest to get is the most beautiful"



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TUNE OF THE MONTH

Drogheda Lasses reel

The musical notation consists of four staves of music in a 4/4 time signature. The key signature has one sharp (F#). The first staff has chords Em, Em, D, D, Em, Em, Bm, Em. The second staff has chords Em, Em, D, D, Bm, Bm, Bm, Em. The third staff has chords Em, Em, Bm, Em, Em, Em, Bm, Bm. The fourth staff has chords Em, Em, Bm, Bm, Em, G, followed by a first ending with Bm, Bm and a second ending with Bm, Bm. There are triplets indicated by a '3' below the notes in the third and fourth staves.

Last month many students from the Center for Irish Music traveled to St. Louis for the 2022 Midwest Fleadh Cheoil, a “festival of music” where musicians compete in dozens of categories for the opportunity to show their abilities and the chance to go on to the All-Ireland Fleadh Cheoil. The school is proud of all the young musicians who have participated over the years. This tune came up when CIM instructor Brian Miller taught it to a few of his students ahead of their trip to the All-Ireland Fleadh in 2018, which was hosted in the city of Drogheda, about 40-minutes north of Dublin.

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

www.IMDA-MN.org

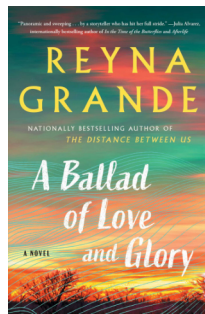


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On Leabhraán (The Bookcase)
A Ballad of Love and Glory — Reyna Grande
Simon & Schuster 2022



The Mexican-American War of 1846 has been called a war the United States doesn't remember and Mexico can't forget. During the turbulent decade of the 1840s, the U.S. Army marched South to annex nearly half of Mexico, taking what is now Texas, part of California, and other land. Mexico's army fought back but ultimately lost, outmanned and outgunned from all sides.

This story tells the conflict chiefly from the viewpoint of two people: Private John Riley, a real person documented in historical record, and a fictitious woman, Ximena Benitez y Catalán, a Mexican herbalist and healer. We know that John Riley was born in Clifden, County Galway and emigrated to America in the early 1840s to join the U.S. Army. At that time, over half the Army was comprised of immigrants from many countries, including Ireland. Their American-born officers often treated them with contempt, physical punishment, and worked them beyond reasonable limits. There was no chance for advancement for these poorer sons of Ireland.

When the United States invaded Mexico, the Irish recruits found they had much in common with the poor, Catholic Mexicans they were hired to kill. Thousands of soldiers deserted and joined the Mexican cause, where they were treated with respect. Private John Riley was promoted to Captain and helped form the *San Patricios*— St. Patrick's Battalion. They marched under the Mexican flag and their own green banner with the Harp of Ireland emblazoned on it, fighting bravely and skillfully alongside their Mexican allies. In Mexico, the *San Patricios* were considered heroes and martyrs; the U.S. Army called them traitors and deserters. When captured, they received special torture and punishment as well as execution by firing squad.

This novel weaves together the fate of John Riley and the Mexican healer Ximena, whose battlefield nursing skills provided medical care and compassion to the Mexican Army. John and Ximena come to realize that Ireland's quest for self-governance and freedom from Britain and Mexico's wish to be free of invading armies are the same impulse: to be able to rule independently. Together these two fighters attempt to forge a new future from the ruins of their old lives. Written with passion and historical veracity, this story of a turbulent time in history of Mexico and America is truly, *A Ballad of Love and Glory*.

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



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Northwoods Songs: Irish Songs from Lumberjacks and Great Lakes Sailors

By Brian Miller

The Arkansaw Nabby

Come lis - ten to my sto - ry and I'll tell you in my chant, [Oh -]
It's the la - men - ta - tion - of an I - rish em - i - grant, Who
late - ly crossed the o - cean and mis - for - tune ne - ver saw, Till he
worked up - on the rail - road in the State of Ar - kan - saw.

Come listen to my story and I'll tell you in my chant
It's the lamentation of an Irish emigrant,
Who lately crossed the ocean and misfortune never saw,
'Till he worked upon the railroad in the State of Arkansaw.

When I landed in St. Louis I'd ten dollars and no more,
I read the daily papers until both me eyes were sore;
I was looking for advertisements until at length I saw
Five hundred men were wanted in the State of Arkansaw.

Oh, how me heart it bounded when I read the joyful news,
Straightway then I started for the raging Billie Hughes;
Says he, "Hand me five dollars and a ticket you will draw
That will take you to the railroad in the State of Arkansaw.

I handed him the money, but it gave me soul a shock,
And soon was safely landed in the city of Little Rock;
There was not a man in all that land that would extend to me
his paw,
And say, "You're heartily welcome to the State of Arkansaw."

I wandered 'round the depot, I rambled up and down,
I fell in with a man catcher and he said his name was Brown;
He says "You are a stranger and you're looking rather raw,
On yonder hill is me big hotel, it's the best in Arkansaw."

Then I followed my conductor up to the very place,
Where poverty was depicted in his dirty, brockey face;
His bread was corn dodger and his mate I couldn't chaw,
And fifty cents he charged for it in the State of Arkansaw.

Then I shouldered up my turkey, hungry as a shark,
Traveling along the road that leads to the Ozarks;
It would melt your heart with pity as I trudged along the
track,
To see those dirty bummers with their turkeys on their backs.
Such sights of dirty bummers I'm sure you never saw
As worked upon the railroad in the State of Arkansaw.

I am sick and tired of railroading and I think I'll give it o'et,
I'll lay the pick and shovel down and I'll railroad no more;
I'll go out in the Indian nation and I'll marry me there a
squaw,
And I'll bid adieu to railroading and the State of Arkansaw.



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“Navy,” from “navigational engineer,” was a common 19th century term for a railroad worker. Singer Michael Dean, the source of the text above, had many connections to the railroad and railroad work. Dean tended bar for years at saloons that catered to railroad workers in Hinckley, Minnesota. His older brother James was a lifelong conductor for the Milwaukee Road based in Milwaukee and older brother Charles worked for the Milwaukee Road in Minnesota and South Dakota based out of Minneapolis. According to *The History of South Dakota, Vol. 2* by Doane Robinson, Charles Dean helped build the Chicago, Milwaukee and St. Paul railroad from Glencoe, MN to Aberdeen, SD from 1879-1881.



Railroad section gang in Crow Wing County, Minnesota circa 1910. Courtesy Crow Wing County Historical Society

Dean’s songster, *The Flying Cloud*, includes four lyrics about railroad workers: “Jerry Go Oil the Car,” “The Grave of the Section Hand,” “O’Shaughanese” and “The Arkansaw Navy.” A fifth, “To Work Upon the Railroad” appears among the 1924 wax cylinder recordings of Dean singing.

Since Dean’s melody for “The Arkansaw Navy” is unknown, I used a melody sung by Newfoundland singer Paddy Duggan as recorded by MacEdward Leach and available online. The song was likely North American in origin and it appears in many collections from the US. Interestingly, an Irish version does appear in Sam Henry’s *Songs of the People*. Henry’s informant was Jack McBride of Kilmore, Co. Antrim who learned it from a sailor.

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





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Upcoming musical events at the Celtic Junction



a musical fundraiser, hosted by Natalie Nowytski

Musicians for Ukraine

June 4 @ 2:00 pm - 5:00 pm. \$20

A benefit concert featuring Dean Magraw & Richard Kriehn, Turkish ensemble Makam Baklava, and finally, Mother Banjo. Hosted by Ukrainian American musician Natalie Nowytski. All proceeds from the evening go to Stand With Ukraine MN, an initiative by the Ukrainian Community in Minnesota to ensure aid dollars are sent to the most needed areas of Ukraine.



Colm Broderick & Patrick Finley in Concert

June 4 @ 7:30 pm - 9:30 pm. \$20

All-Ireland champions on their instruments, Colm and Patrick focus on creating a refreshingly traditional style of music on the pipes and fiddle.



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Paddy Keenan in Concert

June 18 @ 7:30 pm - 9:30 pm. \$20

Uilleann piper Paddy Keenan, founding member of The Bothy Band and 2002 Gramam Ceoil Musician of the Year, is returning to the Celtic Junction for a solo concert.

Celtic Junction Arts Center Presents

The Unsung Hero

Starring
Michael Mellamphy
Written By David Gilna
Directed By Andy O'Reilly

Friday 24th June 2022
Celtic Junction Arts Center
636 Prior Ave. North, St. Paul, MN 55104
Ticket \$25 - \$28
www.celticjunction.org
Phone 612-703-2147

"One of the greatest untold love stories"
The Irish Times

"A Masterpiece"
The Sunday World

"A Gifted Playwright"
The Irish Independent

"The Unsung Hero," a play by David Gilna

June 24 @ 8:00 pm - 9:30 pm. \$25

The Unsung Hero is a love story from Easter week 1916 between Michael O'Rahilly (The O'Rahilly), the Co-Founder of The Irish Volunteers, and his wife Nancy O'Rahilly, Vice-president of the Cumann na mBan.



Byrne and Kelly in Concert

June 25 @ 7:30 pm - 9:30 pm. \$35-\$75

Celtic Thunder's Neil Byrne and Ryan Kelly are coming to CJAC for a night of music and storytelling. Byrne and Kelly sing dynamic vocal harmonies, seamlessly combining genres like traditional Irish and Americana to create a fresh, Celtic folk sound that has garnered comparisons to iconic folk-rock duos like Simon & Garfunkel and The Everly Brothers.



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Smidiríní*

(*Irish for 'Bits and Pieces')
by Copper Shannon

Comhghairdeas leis (Congratulations to) the Out of the Mist Celtic Theatre who have secured a spot in the 2022 Minnesota Fringe Festival. Out of the Mist will present a new Irish play "We Are The Sea" by Laura Lundgren Smith. The performances are Aug. 6 thru 14 at the Rarig Center at the U of M. Details on their website www.outofthemistceltictheatre.org.

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

Dedicated to Handing Down the Tradition



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IMDA Members and Donors

The Irish Music and Dance Association wishes to thank these members for their support:

Kelley Dinsmore
Niamh Mee and Family
Katya Roberts and Family
The Irish Rose

Members are reminded that IMDA membership is renewable annually. If you haven't renewed for 2022, please do that today!

New and renewing supporting members will receive the following:

- A one-year (January to December 2022) subscription to the IMDA's monthly email.
- "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 section of future IMDA newsletters and in related posts to the IMDA web site and Facebook page.

Looking for the IMDA Community Calendar?

The IMDA Community Calendar is your go-to place to find out what's happening in Irish music, dance, literature and cultural events in the Twin Cities and beyond.

Find it at www.imda-mn.org/calendar.

The calendar on our website is updated often – and is "searchable" for your favorite artist, venue or type of event. Check it out – and return often!

Questions? Comments? Contact Us!

info@irishmusicanddanceassociation.org

www.IMDA-MN.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@irishmusicanddanceassociation.org

IMDA Board

President	Amber Ladany
Vice President	Jan Casey
Treasurer	Maureen Engelhardt
Secretary	Cindy Ladany
Newsletter Editor	Bridget Dinter
Board Member	Michele Berg

Questions? Comments? Contact Us!

info@irishmusicanddanceassociation.org



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



IMDA Membership

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

All IMDA members receive the newsletter by e-mail.

Name:	Date:
Address:	How did you hear about us?
Membership Type (circle one) Individual \$20 _____ Family \$25 _____ by US Mail \$35 _____ Band/Organization/Business \$25 _____ Name _____ (Name of Band/Organization/Business)	
Interests (circle all that apply) Music Dance Theatre Language Volunteer	
E-mail Address: _____ Phone Number: _____ Your monthly newsletter is delivered electronically via e-mail. Please advise us at info@IrishMusicandDanceAssociation.org if your e-mail address changes .	
Supporting members who contribute \$35+ annually may receive their newsletter by U S Mail. ___ Request US Mail Tear out the above form and send it with a check made out to "IMDA" to: The IMDA Membership Coordinator c/o Jan Casey 400 Macalester St. St. Paul, MN 55105 Or visit the IMDA website (www.imda.org) to pay electronically.	

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