

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 Tom Klein – What a night!

By Jan Casey



The IAM Honors evenings are a lovely tradition – the opportunity to recognize the very special people who “keep the fires burning” – helping to ensure that Irish music and dance continue to thrive in our community. IAM Honors Tom Klein on November 11 was a perfect example of the folks coming out to recognize a special member of our community.

The evening at the Celtic Junction Arts Center began with time for socializing as so many friends warmly greeted the honoree and each other. The guests enjoyed a special display of unique artwork from Tom honoring his uilleann pipes.

The program opened with bagpipers John McCormick (2016 IAM Honoree) and Patrick McCormick (IAM Educational Grant Recipient) escorting Tom into the hall, with Tom “marching along” while he played his uilleann pipes. Master of Ceremonies Nick Lethert delighted the audience with favorite memories. Tom took the stage with two of the bands he’s been a part of. First off was the McNordiques, featuring Tom on uilleann pipes plus Renee Vaughan on Nyckelharpa and Dan Newton on accordion. The second band was a bit of a throwback to earlier times, a reunion performance by the Clumsy Lovers with Tom plus Jode Dowling, Mag McDermott, Matt Wehling and Paul Wehling. (Missing was Laura MacKenzie – sadly Laura was sick.) It was great fun to see these musicians together again!

IAM Honors evenings are a means for Irish Arts Minnesota to help fund the IAM Educational Grant Program. So it was meaningful to have a performance by dancers from Eilis Academy of Irish Dance, directed by IAM Educational Grant recipient Liz Hinz.

There was additional focus on the uilleann pipes with a set of tunes from Chad McAnally on pipes with Rosa Wells on fiddle.

A very special addition to the evening was the gift for Tom of a new tune composed by Sherry Ladig, performed by Tom's friends. Sherry called the tune "The Gentleman Piper" and was delighted to have a rich ensemble of pipers to showcase the tune: Don Ladig and Iain Dove McAfee on small pipes, Patrick Maun, Chad McAnally and Ryan Behnke on uilleann pipes. Mary Vanorny and Rosa Wells played along on fiddle, and the group was completed by Sherry on piano.

The audience was pleased (and Tom a bit surprised) to find that Mayor Carter had proclaimed Nov. 11 Tom Klein Day in St. Paul, complete with lots of very good reasons to recognize Tom and his contributions. Irish Arts Minnesota also had a gift for Tom – a piece of Ogham artwork.

The evening finished with many friends joining Tom for a session stretching into the night. It was a memorable evening for a musician and teacher who has done so much to promote and encourage the playing of the uilleann pipes, both here in our community and beyond. Irish Arts Minnesota is grateful that so many friends came and filled the Celtic Junction with their affection and appreciation for the "Gentleman Piper."



## Musician and Dancer Hopes to Breathe New Life into a Family Treasure

By Jan Casey

Dancer and musician Danielle Enblom of Minneapolis is devoted to Irish traditional music and dance, including Irish step dance and sean-nós (old style) dance. Educated in Ireland in traditional Irish music and dance research, Danielle is a skilled teacher and performer. In addition to performing both locally and around the country, Danielle's project, The Step Collective, has been providing virtual resources for the local and broader community by bringing artists and masters together to share and teach.



Danielle was interested in a new direction – guitar accompaniment. She was amazed to discover that her great grandfather's guitar, a classic 1945 Gibson, was still in the family. Danielle tells us that this "particular model was the go-to instrument for American blues players in the 1940s" and while it's in need of repair, it has a beautiful sound. Danielle will use a portion of her grant to help with restoration. She tells us "I feel I have a responsibility to get this special instrument restored, and once it has been restored, I would be remiss not to be able to play it!" Danielle had studied and played a bit of guitar and is anxious to expand her skills as an accompanist. The remainder of her grant will fund additional lessons with two master guitarists, Brian Miller and Dáithí Sproule.



Danielle has set ambitious goals for herself. She plans to take advantage of lessons with outstanding teachers to build on her knowledge of traditional tunes and expand to playing guitar in local sessions. She intends to use the restored instrument to accompany the workshops and presentations that she does in her professional life.

Irish Arts Minnesota is delighted to help a dedicated musician to enhance her musical practice and broaden her skills.



*Ed Peterson, center, with his Gibson*

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

## The Gaelic Corner- By Will Kenny

What the H is going on with the Irish language? When you first begin to look at written Irish, whether as a student or, say, when you pull out an Irish-English dictionary to sort out some song lyrics, it seems like H is the most common letter in the Irish alphabet.



Look more closely and you'll realize that almost all of those H's are in the middle of words. In fact, the section of the Irish-English dictionary that lists words beginning with H is one of the shortest sections in the entire dictionary. And many of the words in that section are actually borrowings from English, like *hibrid* for "hybrid."

To add a final twist to the story of H, if you looked at a text printed in Irish in the early twentieth century, most of those H's would not be there. The ubiquity of H in modern Irish texts is partly a product of spelling reform and partly a consequence of grammar.

The key is that most H's are used to signal a sound change, and that change is in turn dependent on grammar. For instance, take the word for "boat," *bád*. If we want to refer to "my boat," we use *mo* to express "my" and then change *bád* to *bhád*: *mo bhád*. That H tells you that the *b* sound has changed to a *w* or *v* sound (depending on dialect).

If you looked at text printed 100 years ago or so, it would be in the old script or font, which you might have seen used here and there because it is different and attractive. The point is that in the old font, that sound change would have been indicated simply by placing a dot (called a *ponc*) over the *b* in *bád*. No H to be found ...

... until a major overhaul of the spelling systems was done (partly to make the language easier to learn). Besides eliminating a lot of silent letters in words, the reform included a transition from the old Gaelic font to the Roman typeface used by most of Western Europe. In addition to already being familiar from its use in English communications, coming into conformity with the Roman typeface saved printing costs, as any standard printer could be used with the new Irish.

But that meant no more *ponc*, or dot, to signal a sound change.

As it happens, the letter H was little used in the old spelling, so it was available to be used as a marker of sound changes. There are a number of consonants that change their sound in various grammatical situations, so there are plenty of places to

put that H marker in to reveal both the sound and the grammar of what is spoken. These H's are never pronounced themselves, they are just a signal, perhaps similar to the way the final E in "age" tells us that the G is pronounced like a J.

There are also situations where the H is added before vowels, due to grammar, and it is pronounced in these situations. Plurals preceded by the definite article ("the") get an H, as in *na hoileáin*, "the islands." Or if you are going "to Scotland," that comes out as *go hAlbain*, the H being prefixed by the preposition *go*.

There are many more situations where H is interjected by the grammar of the language. But that can present challenges to the new student, or to the individual who is just looking up a word from a song or a story. After all, you won't find *bhád* or *hoileáin* or *hAlbain* in the dictionary.

If you are turning to your Irish-English dictionary and not finding an entry that has H as its second letter, try removing the H and look again. Similarly, if you cannot find an entry for a word that begins with H, drop the H and look again.

At Gaeltacht Minnesota, we love the Irish language, H's and all.

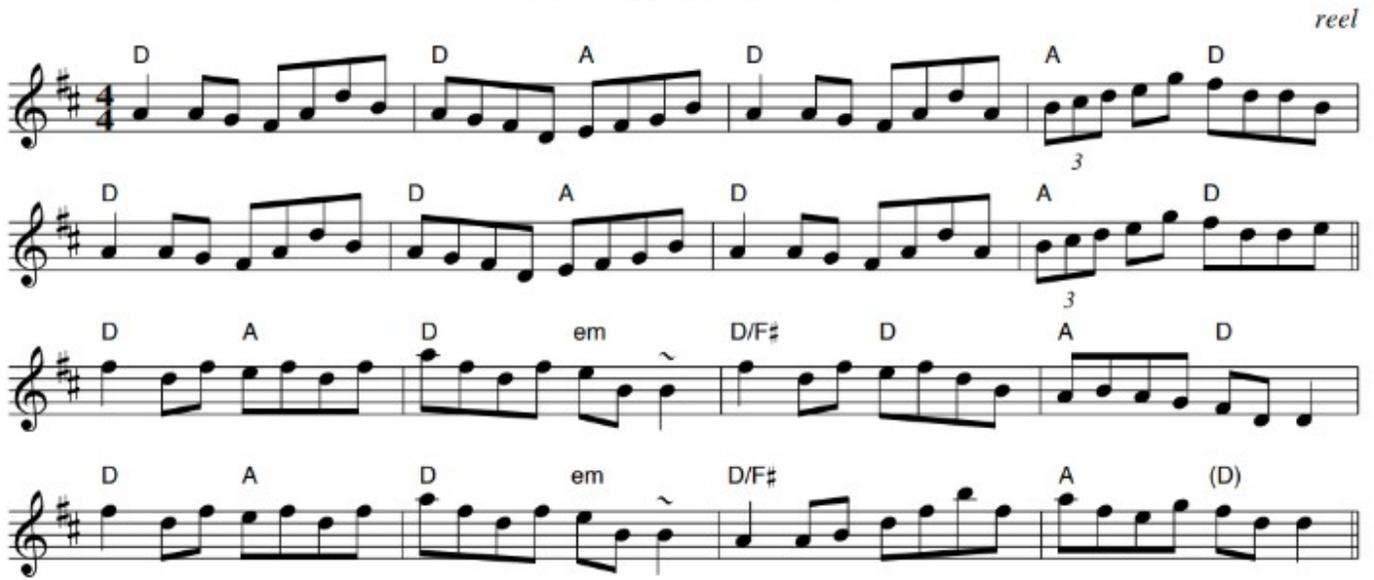
Like the rest of our community, we at Gaeltacht Minnesota were greatly saddened to hear of the passing of Martin McHugh. Marty was always generous with his time and tunes, playing at workshops, at fundraisers, and especially at our annual Christmas dinner. Pete Tritz, whom we were also sorry to lose recently, would bring Martin along with his squeeze box, the honorable Mr. McHugh's eyes twinkling like a mischievous old elf. He never hesitated to help us out, and he (and Pete) made all of these occasions so much more fun for everyone. We're all going to miss that, but our loss is Heaven's gain, and we bet they're still dancing away to the lively tunes on offer from their latest arrivals.

*Tús maith, leath na hoibre*  
"A good beginning is half the work"

## TUNE OF THE MONTH

### The Enchanted Lady

*reel*



The Bothy Band as well as the Kilfenora Ceili Band played this reel in a set along with The Holy Land and the two became a well loved pair of tunes. The Bothy Band only played together for about 4 years (1975-1979), but managed to have a significant impact on Irish music and their influence is still felt today. They made their debut in Dublin, and over the years, musicians in the band included Dónal Lunny, Tony MacMahon, Matt Molloy, piper Paddy Keenan, fiddlers Paddy Glackin, Tommy Peoples, and later Kevin Burke, as well as brother and sister pair Mícheál Ó Domhnaill and Tríona Ní Dhomhnaill, who had previously released one of the most important albums of Irish language songs with their trio Skara Brae (the third member of this group was CIM instructor Dáithí Sproule).

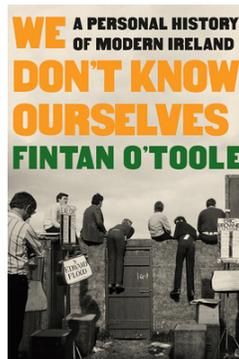
Respectfully submitted by Rosa Wells on behalf of the Center for Irish Music (CIM), a traditional Irish music school based in St. Paul, located inside the Celtic Junction Arts Center. We publish a tune each month with dots (sheet music), suggested chords and some basic background information including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

We Don't Know Ourselves — Fintan O'Toole — *W.W. Norton 2021*



Fintan O'Toole was born in 1958 into a working-class family living in a Dublin council estate. A journalist for the *Irish Times* and a professor at Princeton University, O'Toole reviews the year of his birth to the present to explore the dramatic changes in Ireland in the past six decades. Ireland now is not the Ireland he was born into, in politics, economy, religion and popular culture. His book is a thoughtful, intelligent look at Ireland, then and now.

As a child, O'Toole saw the first stirrings of cultural change. In the 1960s, American Westerns came to the new marvel in Irish sitting rooms: the television. With the introduction of American culture, Ireland's kids wanted to be part of an international popular culture, while still retaining their Irishness. The exodus of educated young people to other countries exposed a new generation to more liberal ideas and freedoms. Ireland was seeking membership in the European Economic Community, and American businesses were exploring Ireland's tax incentives and educated young workforce as a place to build new ventures.

Working against these forces for cultural change, the Catholic church wielded extraordinary power over its parishioners in midcentury Ireland, often abusing that power shamefully. Most Irish, young and old, identified themselves as Catholics and looked to the church's teachings for spiritual guidance. Although American businesses were eager to invest, many European nations still saw Ireland as backward, largely rural, and too religious. In addition, there were the volatile politics in Northern Ireland, ongoing violence, and corrupt politics at every level of government. But gradually, Ireland overcame these setbacks to change and become increasingly modern.

O'Toole posits the peculiar mindset of the Irish people at this transitional time: that of knowing/not knowing what was going on in church, government, and politics. (Noam Chomsky calls it telling yourself "necessary lies" in order to live with a situation.) The Irish saw the Catholic church as a moral beacon, while knowing about sexual abuse of children and the Magdalen laundries. So too everyone knew about massive kickbacks to politicians in the highest levels of government but saw it as the "cost of doing business". As long as the leaders seemed to be representing Ireland well at home and abroad, everyone looked the other way. Knowing/not knowing was the *modus operandi* Ireland practiced, in all areas of public and private life.

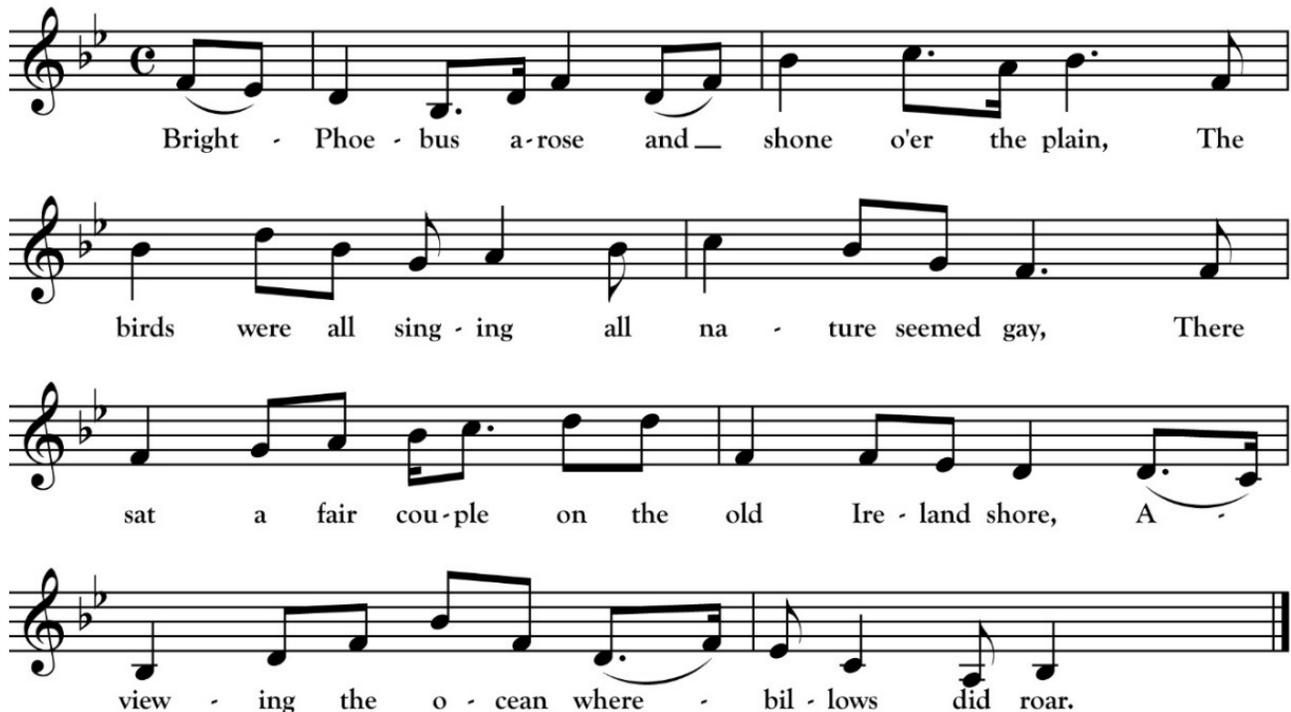
Yet things do change and Ireland gradually changed as well. O'Toole credits the Irish citizenry and a few principled politicians and churchmen for leading the charge, as well as foreign businesses insisting on more modern practices. Women led the causes of exposing sexual abuse in the church and changing second-class roles for women, as well as the right to contraception and abortion. Journalists and whistle-blowers exposed decades-old government corruption and scandal. Ireland's acceptance into international markets modernized its way of doing business. Piece by piece, Ireland went from being perceived as a cultural backwater to an open society, able to see itself for what it is and reconcile its strengths and faults. *We Don't Know Ourselves* deserves a place on the shelf of modern Irish history.

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

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

By Brian Miller

### Lady Leroy



Bright - Phoebus a-rose and shone o'er the plain, The  
birds were all sing - ing all na - ture seemed gay, There  
sat a fair cou - ple on the old Ire - land shore, A  
view - ing the o - cean where bil - lows did roar.

Bright Phoebus arose and shone o'er the plain,  
The birds were all singing, all nature seemed gay,  
There sat a fair couple, on the old Ireland shore,  
A-viewing the ocean where billows did roar.

“Fair Sally, fair Sally, the girl I adore,  
To go away and leave you, it grieves my heart sore,  
Your father is rich and is angry with me,  
And if I longer tarry, my ruin he'll be.

She dressed herself up in a suit of men's clothes,  
And to her old father disguised she did go,  
She purchased a vessel, paid down his demands,  
Little did he dream 'twas from his own daughter's hands.

She went to her true love and unto him did say,  
“Make haste and get ready, no time to delay,  
Make haste and get ready, let bright colors fly.”  
And over the ocean sailed the Lady Leroy.

And when her old father came this to understand,  
He swore his revenge on that worthy young man,

Saying, “My daughter Sally shall never be his wife,  
And for her disobedience, I'll take her sweet life.”

He went to his Captain and unto him did say,  
“Make haste and get ready, no time to delay,  
Make haste and get ready, let bright colors fly.”  
He'd sworn by his maker, he'd conquer or die.

They scarcely had sailed past a week or ten days,  
When wind from the southeast it blew a fine breeze,  
They saw a ship a-sailing, which filled them with joy,  
They hailed her and found 'twas the Lady Leroy.

They bade them return unto old Ireland's shore,  
Or broadsides of grapeshot among them they'd pour,  
But Sally's true lover he made this reply,  
“For the sake of fair Sally I'll conquer or die.”

Then broadside for broadside most furiously did pour,  
And louder than thunder, bright cannon did roar,  
At length the Irish beauty, she gained the victory,  
Hurrah for the sons of sweet liberty!

We close out 2022 with one more that was part of Michael Dean's repertoire. Dean printed his version of "The Lady Leroy" in his 1922 songster and sang it for collector Franz Rickaby in 1923 and, again the next year for collector Robert Winslow Gordon. From Rickaby's brief notes we know that Dean learned it from his mother Mary McMahon Dean (1821-1907) who emigrated to Smiths Falls, Ontario from County Mayo in about 1842 (later crossing into northern New York). Other family members knew the song as well. Dean told Rickaby that "all his folks sang it." You can hear and see Dean's version on the Minnesota Folksong Collection website at [minnesotafolksongcollection.org](http://minnesotafolksongcollection.org).

The Lady Leroy was collected in several parts of the United States and Canada and, while sifting through other versions this week, I fell in love with one collected in Springfield, Vermont from singer E.C. Beers. Beers was recorded in 1930 by Alice Brown and the recordings can be accessed on [archive.org](http://archive.org) as part of the Flanders Ballad Collection. The above is my own transcription of Beers' version based on the recording. Another transcription appears in the book *Vermont Folk-Songs and Ballads*. I was drawn to the twists and turns of Beers' melody which is quite different than other melodies I found in use for the song.

A recent book, *Bygone Ballads of Maine, Volume I* compiled by Julia Lane and Fred Gosbee has another unique version from Maine singer Carrie Grover with the closing line: "Here's a health to all fair maids; may they always go free!"

The only Irish source I found is Sam Henry's *Songs of the People* which has a version from the north of Ireland. More recent performers such as The Battlefield Band and Jimmy Crowley have recorded "The Lady Leroy" with a melody similar to what Dean sang here in Minnesota 100 years ago.

*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

*Comhghairdeas lenár gcairde a phós le gairid! (Congratulations to our friends who recently married!) Best wishes to T Lee and John McCormick who recently married. "May love and laughter light your days and warm your heart and home. May good and faithful friends be yours, wherever you may roam."*

*Beannacht Dé ar a hanam. (God's blessings on her soul.)* The lovely and spirited Gloria Lynch has passed away. Our heartfelt condolences to her husband Mike Lynch, her family, and her many friends.

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)

Dedicated to Handing Down the Tradition

## Leap into the holiday spirit with the Celtic Holiday Hooley!

Celebrate the holidays in Irish style with Celtic Holiday Hooley, the Irish music and dance spectacular showcasing the O'Shea Irish Dancers and the Celtic Junction Band with choreography and music direction by original *Riverdance* cast member Cormac O'Sé of Dublin. Seven evening and matinee shows take place between Dec 9th and Dec 17th at the Celtic Junction Arts Center in St. Paul. Tickets range from \$0 (youth 18 and under are free) to \$30 and are available at [celticjunction.org](http://celticjunction.org). This annual event is sure to become a family tradition!

A variety show for all ages, the Hooley features Irish music, sketches, stories, step dance, caroling, and brief guest appearances from some holiday characters. The Celtic Holiday Hooley is hosted by comedian Joshua Will and Natalie Nugent O'Shea. Musicians include three-time Live Ireland Awards "Best Vocalist of the Year" Norah Rendell; Todd Menton of band Boiled in Lead; multi-instrumentalist and singer Dennis Curley; fiddler Kelsey Gunn; guitarist Dean Magraw; and Cormac O Sé. The O'Shea Irish dancers include regional and national champions.





## Celtic Junction Events

### [A Cloggers Tale: The Fellowship of the Strings:](#)

**December 3 @ 2 pm and 5 pm. In-person at Celtic Junction Arts Center.**

**Admission at the door only. From \$0 to \$12.**

Kick off December with The Wild Goose Chase Cloggers and live band Chicken Sedan! The Wild Goose Chase Cloggers promote, sustain, and entertain with traditional Appalachian clogging.



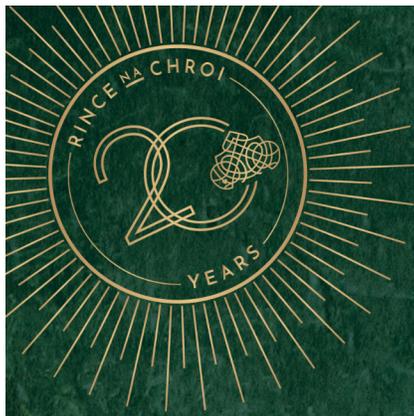
## Celtic Junction Classes

### [Irish Cooking: Mad Sweeney's Watercress Soufflé:](#)

**December 8 @ 6:30 - 7:45 pm CST. \$25. Online with Shelagh Mullen.**

Mad Sweeney was known for his love of the green and this soufflé will not disappoint. Although watercress may be hard to find this time of year, we will substitute spinach to create a lovely green (and cheesy) soufflé, perfect to accompany your Christmas roast.

## Rince Na Chroi Annual Irish Dance Show



Annual Irish Dance Show

# FROM THE STAGE TO YOUR HEART

Saturday, Feb. 18 at 7 p.m.

**TICKETS ON SALE NOW!**  
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Purchase your tickets online at

<https://oshag.stkate.edu/event/rince-na-chroi-irish-dancers-2023-from-the-stage-to-your-heart/>

## Rince Na Chroi Summer Dance Camp Registration

Registration for summer dance camp 2023 with the Rince na Chroi Irish Dancers is **NOW OPEN!**  
The earlier you register, the more you can save!

<https://rincenachroi.com/summer-dance-camp/>





# Irish Arts Minnesota

December  
2022  
Nollaig

40<sup>th</sup> Year, Issue No. 12

## IAM Members and Donors

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

Irish Arts Minnesota wishes to thank these new members for their support:

**Adam Taylor**

**New and renewing supporting members will receive the following:**

- A one-year (January to December 2022) subscription to the IAM's monthly email.
- Priority detailed 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 IAM newsletters and in related posts to the IAM web site and Facebook page.

### **Looking for the IAM Community Calendar?**

The IAM 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 <https://irishartsmn.org/events/>.

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@irishartsmn.org](mailto:Info@irishartsmn.org)  
[www.irishartsmn.org](http://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: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

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**Questions? Comments? Contact Us!**

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

**Ceili 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>
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<b>Address:</b>	<b>How did you hear about us?</b>
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**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@irishartsmn.org](mailto:Info@irishartsmn.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 IAMwebsite ([www.imda.org](http://www.imda.org)) to pay electronically.