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.

IMDA Honors John McCormick

“IMDA Honors” is the IMDA’s program for recognizing a lifetime of excellence in and service to the Twin Cities Irish community. The 2016 IMDA Honors recipient, bagpiper and accordion player and teacher John McCormick, is recognized for his contributions to Irish traditional music in the Twin Cities and across the Midwest.

For many years, John as served as director and pipe major for the Brian Boru Irish Pipe Band. 2014 IMDA Honoree Laura MacKenzie shared this perspective on the special nature of the Brian Boru Irish Pipe Band:

“Their repertoire, being Irish based, and much of it derived from song melodies, is unique. Due to the leadership of John (and now another member of the family, Patrick), this band repertoire has remained very Irish, and their style of playing is so lyrical and lovely, without the very pointed edge typical of most Highland pipe bands.” John’s leadership of the Band has included teaching dozens and dozens of hopeful pipers, for free, over the decades.

John plays with the traditional band Barra, along with Dave Cammack, Paul Garding and Amy Shaw. His bandmates tell us that he has been the “engine driving the tunes” since the beginning of the band. John also plays with the bands Capitan Kaliber (with Mary Vanorny, Bob Douglas, Amy Shaw and Patsy O’Brien) and Tiller Black (with Kevin Brown, Paul Donnelly and Mark Donovan). And John teaches C#/D button accordion at the Center for Irish Music.

John’s devotion to traditional music is nowhere more evident than in his participation in the regular traditional Irish music sessions around the Twin Cities. He has grown into a heart and soul member of the traditional session community.

Saturday evening, November 19, will be an evening of music and fellowship honoring this very special friend. 2006 IMDA Educational Grant Recipient Patrick McCormick will serve as MC for the program, which will include performances by many of John’s friends. Musicians are encouraged to bring their instruments and join John in the great session and céilí that will create the second half of the evening.

Join us at the Celtic Junction Arts Center, 836 Prior Ave. N, St. Paul, beginning at 7 PM. Bring a dessert to share and help the IMDA honor a very special friend. $10 donation is requested at the door, with proceeds going to the IMDA’s Educational Grant Program.
On November 19th, the IMDA honors John McCormick. To mark this occasion I’ve chosen a tune from one of the old C#/D accordion players, Gene Kelly. Gene, not to be confused with the tap dancer of “Singin’ in the Rain” fame, was born in Castlecomer, Co. Kilkenny in 1909 and immigrated to New York in 1927. He had grown up playing the one-row melodeon, but by the 1930s he was playing in Irish dance halls all over New York, and his old melodeon was unsuitable for the music being played in the dance bands working those halls. So he shelled out $375, no small sum at the time, for a two-row accordion in C# and D. Gene’s approach to the accordion could be described as extended melodeon style, meaning that he played mostly on the D row, using the C# row mainly for any notes missing from the D row, and making sparing use of the bass buttons. Rather than seeing this as an unfortunate limitation, folklorist Mick Moloney commented, “The bass accompaniment plays very little part in this style and in fact Gene admits that his use of the bass notes is totally haphazard. Yet the very ‘incorrectness’ of the bass adds a vitality and charm to Gene’s playing which radically distinguishes it from the more advanced B-C accordion which is now overwhelmingly favoured by Irish players.”

I think John and Gene would have got on well if the two had met. For one thing, they could have chatted about their Baldoni and Walters boxes. For another, when a demand rose for a more Americanized style of music, Gene flatly refused to play it. As he explained in a 1978 interview, “…the playing got scarce because most of the bars… started going into the American side of music. And that threw a lot of us guys who were just doing the ceili music, it threw us out of business… We could play the jigs and reels but [we] couldn’t play the American style that they wanted. And if you had to make a dollar, you had to play the American style. I gave up. I wouldn’t be bothered. I was losing out on my traditional music which I loved and I figured, it’s not worth it, I have a good [day] job with the city so I can play to me own satisfaction. Play what the hell I liked and if we had a few parties or something like that no one would pay me for it. Fine, I’ll play the ceili music and that will be it” (as quoted in Mick Moloney’s dissertation, Irish Music in America: Continuity and Change).

This month’s tune comes from an LP of solo performances, recorded and produced by Mick Moloney, titled *Terry Teahan and Gene Kelly: Old Time Irish Music in America* (Topic Records, 1977; now available as a digital download). According to the notes, Gene learned this tune from the playing of a dance band led by Sean Hayes, originally from Co. Cork. Hayes’ band had many barndances, marches, and set pieces in its repertoire. More recently, a similar version of this tune was recorded by Dermy and Tara Diamond, with our own Dáithí Sproule on guitar, on their CD titled *Seanchairde* (2008). The Diamonds call this tune The Belle of the Ball (which was the fiddler James Morrison’s name for it) and they got it from accordion player Charlie Harris, who, to bring this full circle, is one of John McCormick’s favorite box players.

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Tune of the Month by Amy Shaw

Sean Hayes
Barndance


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The IMDA Board is:

President: Julia Rogers
Vice President: Jan Casey
Treasurer: Kathleen Rogers
Secretary: Jean Bergstrom
Board Members: John Concannon, Kevin Carroll, Kathie Luby

Editor: John Burns

IMDA Board Meetings are open to the membership.
The Board meets regularly on the first Tuesday of each month at 6:00 pm at the Dubliner Pub in St. Paul. Members are encouraged to verify the time and location shortly before, as meeting times and locations can change.

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Contact Information
E-mail: info@irishmusicanddanceassociation.org
Mail: Irish Music and Dance Association
400 Macalester Street
St. Paul MN 55105

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 20th of the preceding month.
Send to: editor@irishmusicanddanceassociation.org
Except for the accented vowels (á, é, etc.), all the other letters in the Irish alphabet appear in the English alphabet. But the reverse is not true. The English letters j, k, q, v, w, x, y, and z are not used in Irish except for borrowed words, such as x-gha for "x-ray."

Of those "missing" letters, k and q do not appear at all in Irish, even in words borrowed directly from English. That's because the sound they represent can be covered by the letter c in Irish, as the c is always "hard" in this language. That is, an Irish c always sounds like k and never like s. (But don't worry: I'm not the kind of nutty purist who refers to the famous basketball team as the Boston Keltics!)

As words move back and forth between English and Irish, then, c and k often replace one another. In its simplest form, the c replaces k in Irish spelling for words that are borrowed directly from English, giving us cic ("kick"), ceaig ("keg"), and stuff like cileagram ("kilogram"), cangarú ("kangaroo") and cailéideascóp ("kaleidoscope").

At the same time, original Irish words spelled with a c sometimes get a k in English. Caoineadh (pronounced rather like KWEEN-uh), the sometimes dramatic crying and "lamenting" that is part of traditional Irish culture, is what we know as "keening." And many personal and place names show this conversion when they are Anglicized: Giarán ("Kieran"), Ó Cilleáin ("Killian"), Ó Ceallaigh ("Kelly"), Cill Dara ("Kildare"), Cill Chaínnigh ("Kilkenny"), Cill Airne ("Killarney").

The letter q generally has a k sound in English, so the hard Irish c is used for these loan words as well. That means that "quorum" becomes cőram and "quota" becomes cuóta.

Sometimes this transition from one language to another produces odd effects. The k is silent at the beginning of some words in English, but the corresponding c in Irish will generally be pronounced. So when the English word "knitting" becomes the Irish word cniotáil, we hear both the k sound and the n sound at the beginning of the word, that is, we say that syllable "knit" the way we say the first syllable of the name "Knutson" around here.

And c and n combinations at the beginning of Irish words add another twist. In some parts of the country (mainly the South), the c and n sound are said just as they are spelled, you hear both letters. In much of Ireland, however, that n turns into an r when a word begins with cn-. So you might hear the word for "bone," cnáith, as "knawv" in Dingle, but as "krawv" in Conamara.

Thinking about Christmas yet? Pencil in Monday, December 19, for Gaeltacht Minnesota's annual Christmas Dinner. We'll have more details later in the month on our web site at www.gaelminn.org.

We are pleased to welcome new students to our Monday evening group. These students all completed our "Introduction to Irish Gaelic" class through St. Paul Community Education. The next opportunity for new students, with little or no previous experience with the language, to join our regular classes will be through our spring workshop. (If you already have some ability in Irish and want to join us, drop us a line at info@gaelminn.org.)

To stay informed about all our activities, keep an eye on www.gaelminn.org, where you can subscribe to our free monthly e-newsletter, the GaelMinn Gazette. Each issue has tips for studying Irish, along with announcements of our events.

Bíonn súil le muir ach ní bhionn suil le cill
"There is hope from the sea, but not from the churchyard (cemetery)"

Will
IMDA Membership Drive

Have you ever attended (or performed at) a music or dance event at the Landmark Center in St. Paul on St. Patrick’s Day, or learned something about Irish traditions in the Workshop Tent at the annual Irish Fair of Minnesota? If so, you’ve seen the IMDA at work, because the IMDA plans, organizes and runs those activities. Have you ever attended an “IMDA Honors” event, recognizing the accomplishments of members of the local Irish community such as Tom Dahill, Laura Mackenzie, Erin Hart, and others? Do you know a student or performer whose interest in Irish culture has been fostered by an IMDA educational grant, or a dancer who has received an IMDA “Decade of Dance” award?

If your answer to any of the preceding questions was “yes,” would you like to do something to help the IMDA continue to offer such programs and services? We hope your answer to that question is also “yes!”

There’s a simple way that you can help. Demonstrate your support by becoming a member of the IMDA! The standard annual membership fee is just $20 for individuals, and $25 for families and corporate entities…although higher membership levels are available for those who want to be especially helpful! The IMDA is in currently in the process of simplifying its membership program by using January 1 as the start date (or renewal date) for all annual memberships. We’ll be conducting a membership drive in November and December, with the goal of signing up as many new members by January 1 as possible. To that end, during the next few weeks we’ll be initiating direct contacts with local musicians, bands, dancers, dance schools/groups, past IMDA volunteers, and others who have already indicated (in so many ways) their ongoing commitment to Irish music, dance and culture. Becoming a proud member of the IMDA would be yet another way for you to show your support for the local Irish community…and for an organization that has been “in the trenches” with you for more than 35 years.

So…if you are currently an IMDA member, we hope that you will plan to renew your membership on January 1. If you are not yet an IMDA member, please begin thinking about becoming one! More information about the membership process (and your membership options) will be provided during November and December on the IMDA’s website, and on our Facebook page, and in future IMDA newsletters, and via upcoming direct contacts with you and/or your group or organization. We hope that you’ll choose to join us, and that you’ll encourage others to do the same!

Support the Irish Music and Dance Association with your donation to the IMDA Educational Grant Program through Give to the Max 2016 on November 17. Help us encourage students of the traditional arts of Ireland to continue their studies. https://www.givemn.org/organization/Irish-Music-And-Dance-Association
IMDA DECADe OF DANCE AWARD

IMDA’s Decade of Dance Award recognizes the significant commitment that some students make to Irish Dance. The dancers who receive this award have studied Irish dance for at least 10 years; for most it represents the major portion of their young lives. They have shared a very special element of Irish culture with audiences in all kinds of settings from community festivals and concert halls to nursing homes and schools. Along the way, they delight audiences, make friends, and serve as delightful and engaging ambassadors for Irish culture to the greater community.

The awards are presented at IMDA’s Day of Irish Dance at Landmark Center. The dancers receive a personalized certificate and a special Decade of Dance medal.

An Irish dancer interested in receiving IMDA’s Decade of Dance Award must submit an application to be reviewed and approved by IMDA's Decade of Dance Award Committee.

The dancer must meet all of the following criteria:

♣ Participated in Irish Dance for 10 full years. Dancers applying for the award to be presented in March 2017 must have started studying Irish dance in the Fall of 2006 or before.
♣ A full year begins in the Fall and ends in the Spring (Summers are optional).
♣ A minimum of one (1) full year must be with a Twin Cities Irish dance school or performance group.
♣ Performed at least once at IMDA’s St. Patrick’s Day Irish Celebration or IMDA Day of Irish Dance.
♣ Injured dancers are still required to have attended classes during their recovery.
♣ Be recommended by an Irish Dance Instructor or Director from the Twin Cities.

The application deadline for 2017 is Dec. 1, 2016. Applications may be submitted electronically to DecadeofDance@IrishMusicandDanceAssociation.org or by U. S. mail to Jan Casey, 400 Macalester St., St. Paul, MN 55105. Applications will be reviewed by the committee to ensure each applicant meets the criteria guidelines above, and confirmation will be provided by February 1, 2017.


Save the date! Join us at the

IMDA Christmas Ceili

on Saturday, December 17, at The Celtic Junction!
IN CONCERT

BRASS LASSIE

Saturday, November 5, 2016
7:30 PM (doors open 7:00)
Opening set by Dáithí Sproule, Mary Vanorny & Laura MacKenzie

The Celtic Junction Arts Center
836 Prior Ave North, St. Paul, Minnesota

Flutes, whistles, pipes, voice: Laura MacKenzie
Fiddle, step dance: Danielle Enblom
Fiddle: Mary Vanorny
Trumpet, flugelhorn: Kate DeVoe Schumann
French horn: Tricia Lerohl

Trombone: Lauren Husting
Bass Trombone: Brooklynne Audette
Piano, oboe: Patrice Pakiz
Percussion: Billy Oehrlein
Bass: Enrique Toussaint

Tickets: $16 Advance/$20 at the door
Advance tickets online at vitalculture.com or by phone: 612-874-8892
Cash Bar

lauramackenzie.com
SimpleGifts 2016 Tour Schedule

15th Anniversary Tour

November 26, 7:30pm - Delano United Methodist Church, Delano MN
November 27, 7:00pm - Bethel Lutheran Church, Hudson WI
December 2, 7:30pm - Mount Olivet Lutheran Church of Plymouth, Plymouth MN
December 3, 7:30pm - Crossings at Carnegie, Zumbrota MN
December 4, 7:00pm - Lighthouse Theatre & Event Center, Albert Lea MN
December 9 - 10, 7:30pm - The Parkway Theater, Minneapolis MN
December 11, 6:00pm - Lakeville Area Arts Center, Lakeville MN
December 16 - 17, 7:30pm - St Stephen Lutheran Church, Bloomington MN
December 18, 7:00pm - St Michael's Lutheran Church, Roseville MN
December 21 - 23, 7:30pm - Marine Town Hall, Marine-On-St-Croix MN

With little or no media attention, SimpleGifts is arguably the most successful MN holiday-themed project celebrating exclusively traditional hymns and carols interpreted in modern arrangements. Fueled by grassroots fans since 2001, the 15th Annual SimpleGifts 2016 Holiday Tour includes over a dozen concerts between Thanksgiving and Christmas Eve in the Twin Cities metro or close proximity. The run includes two nights at the Historic Parkway Theater in Billy's childhood neighborhood of South Minneapolis. Music from the group's new CD for 2016 "Bare Bones and Beautiful Christmas" and previous five critically acclaimed releases will be featured. The ensemble's most recent CD, Wintergrace, is characterized by local music critic Jim Walsh:

"...one of the most elegant and listenable Christmas collections of this or any year — "WinterGrace" from the Billy McLaughlin-led local collective SimpleGifts"

With exceptional set and lighting design and an impeccable sound system, SimpleGifts puts community celebration ahead of commercialization - pulling the audience into the sublime side of traditional repertoire in a truly meaningful Christmas event. Expect modern arrangements with an old-world feel highlighting Billy’s signature acoustic guitar, angelic three-part harmony vocals, bagpipes, Celtic whistles, violin, piano and tasty atmospheric percussion.

For more information and TICKETS, go to: http://simplegiftsmusic.net/concerts.html
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| 1      | 7:30pm Pub Quiz  
Keegan’s Pub, Mpls | 9pm St. Dominic’s Trio  
Driftwood Char Bar, Mpls | 2 | 6pm Irish Brigade  
Half Time Rec, St. Paul | 6pm Irish Music Session  
Dubliner Pub, St. Paul | 11am Sherry & Don Ladig  
Community Hall, Taylors Falls |
|        |        |         |           | 7pm Irish Social Dance  
The Langer’s Ball  
Dubliner Pub, St. Paul | 7pm Irish Music Session  
J. Grundy’s Rueb ‘N’ Stein, Northfield | 7:30pm Bedlam  
Charlie’s Pub, Stillwater |
|        |        |         | 7:30pm Pub Quiz  
Merlins Rest, Mpls | 3 | 7pm Shindig: Irish Music Session  
Claddagh Pub, Maple Grove | 8pm Celtic Session  
Merlins Rest, Mpls | 7:30pm Bedlam  
The Celtic Junction, St. Paul |
| 7      | 6:30pm Pub Quiz  
Keegan’s Pub, Mpls | 7pm Irish Social Dance  
Dubliner Pub, St. Paul | 9 | 7:30pm Public  
Jolly Groggers  
Charlie’s Pub, Stillwater | 8pm Celtic Session  
Merlins Rest, Mpls | 7:30pm Bedlam  
The Celtic Junction, St. Paul |
| Noon: Traditional Music Session  
Kieran’s Pub, Mpls | 9pm Irish Music Session  
Dubliner Pub, St. Paul | 10 | Noon: Traditional Music Session  
Kieran’s Pub, Mpls | 9pm Irish Music Session  
Dubliner Pub, St. Paul | 7:30pm Jolly Groggers  
Charlie’s Pub, Stillwater |
| 4pm Learners Irish Session  
Kieran’s Pub, Mpls | 7:30pm Pub Quiz  
Keegan’s Pub, Mpls | 11 | Noon: Traditional Music Session  
Kieran’s Pub, Mpls | 8pm Celtic Session  
Merlins Rest, Mpls | 7:30pm The Eddies  
Dubliner Pub, St. Paul |
| 6pm Advanced Irish Music Session  
Kieran’s Pub, Mpls | 9pm St. Dominic’s Trio  
Driftwood Char Bar, Mpls | 12 | Noon: Traditional Music Session  
Kieran’s Pub, Mpls | 9:30pm The Tim  
Malloys  
Pub 112, Stillwater |
| 7:30pm Pub Quiz  
Merlins Rest, Mpls | 9pm Pub Quiz  
Dubliner Pub, St. Paul | 13 | Noon: Traditional Music Session  
Kieran’s Pub, Mpls | 9pm The Tim  
Malloys  
Pub 112, Stillwater |
| 7    | 7:30pm Pub Quiz  
Keegan’s Pub, Mpls | 7pm Irish Social Dance  
Dubliner Pub, St. Paul | 14 | 7:30pm Irish Music Session  
Dubliner Pub, St. Paul | 1:30pm Locklin Road Winery  
Cannon River  
Cannon River | 7pm IMDA Honors John McCormick  
The Celtic Junction, St. Paul |
| 7:30pm Pub Quiz  
Keegan’s Pub, Mpls | 7pm Irish Social Dance  
Dubliner Pub, St. Paul | 15 | 6:30pm Pub Quiz  
Keegan’s Pub, Mpls | 7pm Irish Music Session  
J. Grundy’s Rueb ‘N’ Stein, Northfield | 7:30pm Broken Spoke  
Charlie’s Pub, Stillwater |
| 7:30pm Pub Quiz  
Keegan’s Pub, Mpls | 8pm Irish Music Session  
Dubliner Pub, St. Paul | 16 | 7pm Irish Music Session  
J. Grundy’s Rueb ‘N’ Stein, Northfield | 8pm Celtic Session  
Merlins Rest, Mpls | 7:30pm Broken Spoke  
Charlie’s Pub, Stillwater |
| 7:30pm Pub Quiz  
Keegan’s Pub, Mpls | 9pm Irish Social Dance  
The Langer’s Ball  
Dubliner Pub, St. Paul | 17 | 7pm Shindig: Irish Music Session  
Claddagh Pub, Maple Grove | 9pm The Northerly Gales  
Dubliner Pub, St. Paul | 7:30pm Broken Spoke  
Charlie’s Pub, Stillwater |
| 9pm Irish Social Dance  
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Dubliner Pub, St. Paul | 7:30pm Pub Quiz  
Merlins Rest, Mpls | 18 | 8pm Irish Music Session  
Dubliner Pub, St. Paul | 9pm Irish Social Dance  
The Langer’s Ball  
Dubliner Pub, St. Paul | 7:30pm Broken Spoke  
Charlie’s Pub, Stillwater |
| 7pm Irish Music Session  
J. Grundy’s Rueb ‘N’ Stein, Northfield | 7pm Shindig: Irish Music Session  
Claddagh Pub, Maple Grove | 19 | Noon: Traditional Music Session  
Kieran’s Pub, Mpls | 9pm Bedlam  
Dubliner Pub, St. Paul | 7:30pm Broken Spoke  
Charlie’s Pub, Stillwater |
| 7pm Irish Music Session  
J. Grundy’s Rueb ‘N’ Stein, Northfield | 8pm Irish Music Session  
Dubliner Pub, St. Paul | | | | 7:30pm Willow Brae  
Hobgoblin Music, Red Wing |
| 8pm Irish Music Session  
Dubliner Pub, St. Paul | 9pm The Northerly Gales  
Dubliner Pub, St. Paul | | | | 9pm Bedlam  
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| 9pm Irish Social Dance  
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<td>7pm Pub Quiz</td>
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<td>7:30pm Pub Quiz</td>
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<td>7pm Irish Music Session</td>
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<td>J. Grundy’s Rueb ‘N’ Stein, Northfield</td>
<td>Dubliner Pub, St. Paul</td>
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<td>7:30pm Sister Tree</td>
<td>9pm Sister Tree</td>
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This is nearly a perfect novel. Imagine *Northern Exposure* meets *The Portrait of An Artist as a Young Man* and you have the story of Neawanaka, a small coastal Oregon town full of dreamers, artists, a talking crow, but most of all, full of stories. There are dozens of them: native people talking of love, war, and alliances with animals and spirits. There's Irishman Owen Cooney, grandson of The Hunger survivors, spinning ancient Irish myths to his son as the ghosts of his ancestors settle around his shoulders to hear the stories. There is a dying nun who rescued a crow and taught him human speech as his wing mended, an opera-loving policeman who keeps the peace as he sings bits of *La Bohème* to himself on his rounds, a native sculptor who reduces a series of huge logs to splinters as she battles the dark demons of depression. There's the Department of Public Works, two old guys who take their job title seriously: "public works", to them, include giving haircuts, delivering food or firewood to those in need, and literally smelling fear from a distance and rescuing people in distress. The town of Neawanaka is built on stories; all of them interconnect and their deep roots meet and join underground. And the words---oh, the glorious spill and shimmer and flash and shine of long rapturous passages of words for their own beautiful sounds and sakes. I loved this book. *Mink River* blends gritty life with magical realism, compelling narration and likeable characters. It celebrates all of it: the good, the bad, the rough and tumble of human life and experience. It may be, simply put, the best book I've reviewed for this column, and almost nobody seems to know about it, so check it out of your local library and give yourself a treat.

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

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The HiBs
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Irish Music &
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Northwoods Songs: Irish Songs from Lumberjacks and Great Lakes Sailors
By Brian Miller

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 Irish singing styles. Many singers in the region had Irish background themselves.

Each installment of Northwoods Songs is also published online at www.evergreentrad.com along with a video of me singing the song of the month. My hope is that others will learn some of these songs and make them their own as I have. -Brian Miller

THE HUNTERS DEATH

Slowly

Ye hunters brave and bold I pray attend,

To this relation hear what I have seen,

Twas of a hunter bold, Twill make your blood run cold,

To hear the story told, How he suffered there.

Ye hunters brave and bold I pray attend
As people settled round on hill and dale
To this relation hear what I have seen
No ven’son to be found his hunting failed
’Twas of a hunter bold
He went in forty nine
’Twill make your blood run cold
Towards the northern line
To hear the story told
It was his hull design
How he suffered there.

To hunt when he was young was his delight
And now comes on the day that was his last
And when to manhood grown his favorite
Old Boris [Boreas?] blew away an awful blast
To hunt the fallow deer
It both rain hale and snow
The roe buck and the bear
The stormy winds did blow
The turkey coon and hair
They chilled his nature so
With smaller game.
Poor man was lost.
Irish Music &
Dance Association

All in the drifting snow laid himself down
No further could he go there he was found
His powder so complete
Was strewed from head to feet
That the vermin might not eat
His body there.

You’d wish to know his name and where he’s from
And of what stock he came and where he’s born
He’s of as noble a race
As any in the place
His name ’twas John Lomace
Born in Westfield.

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We stay on the hunting theme this month with a wonderfully obscure and fascinating song from the repertoire of Reuben W. Phillips of Akeley, Minnesota. “The Hunter’s Death” was one of 22 handwritten song texts Phillips sent to collector Robert W. Gordon in March 1924. Upon receiving the songs from Phillips, Gordon was drawn to “The Hunter’s Death” in particular for its “peculiar stanza form.” He published the song’s text in the August 20, 1924 edition of his pulp magazine column “Old Songs That Men Have Sung” calling it “a curious little song, particularly in its use of the short but effective line without rime at the end of each stanza.” Soon after, Gordon hauled his Edison cylinder recording machine from Berkeley, California to Akeley to record Phillips singing the song himself (you can now hear this recording online at the Minnesota Folksong Collection website). Gordon remembered the song several years later when fellow song-catcher Joanna Colcord sent him another song collected in Vermont called “The Damsel’s Tragedy” with much the same form:

Indulgent parents dear I pray attend
To this relation hear which I have penned
A deeper tragedy
You never knew, for why?
A mother’s cruelty
Ruined her son.

Given that both songs can be traced to Vermont, “The Damsel’s Tragedy” may have been the template for “The Hunter’s Death.”

Phillips told Gordon that “The Hunter’s Death” was composed in northern New York around 1849 in the vicinity of Hopkinton where Phillips himself was born. It was based on an actual man, John Lomace, who lived in the area. Westfield, Vermont is about 100 miles east of Hopkinton on the other side of Lake Champlain. Both towns are quite near the “northern line” where one crosses into Canada.

**Last month, I launched the Minnesota Folksong Challenge** ([www.minnesotafolksongcollection.org/minnesota-folksong-challenge](http://www.minnesotafolksongcollection.org/minnesota-folksong-challenge)). This is your chance to get involved in reviving the folksong heritage of Minnesota! Learn a song from the Minnesota Folksong Collection and post a video on Youtube of yourself singing it. Send me the link and I’ll add you to the growing collection of videos at [www.minnesotafolksongcollection.org](http://www.minnesotafolksongcollection.org)! St. Paul singer John Wenstrom took the Challenge and learned “The Hunter’s Death.” You can see John’s video at the Minnesota Folksong Collection site along with the new video of the Lost Forty doing our version of this song.
Smidirini*  
(*Irish for ‘Bits and Pieces’)  
By Copper Shannon

Comhghairdeas lenár gcairde a phós le gairid! (Congratulations to our friends who recently married!)  
Ciara Reynolds and Connor Luby were married recently in Prior Lake. Ciara dances and teaches with Mactir Academy of Irish Dance and is a former IMDA Board Member. Best wishes for a long and happy life together.

Deepest Sympathy to IMDA, Irish Fair and Center for Irish Music volunteer Siobhan Duggan and her husband musician Chad McAnally. Siobhan’s mother Donna O’Hare passed away recently in Traverse City, MI. Beannacht Dé ar a hanam. (God’s blessings on her soul.)

Our hearts go out to the family of Trish Englund, who passed away very recently. Trish (known as Irish Trish on Facebook) was the Commander who led the St. Paul Police team at Irish Fair in 2014 and 2015. Trish was a big fan of the Irish Fair and will be deeply missed by everyone involved with the Fair. Suaimhneas síoraí dá anam – Rest in peace.
Irish Céilí Dance:

Irish Dance Classes:
Céilí Dancing - Wednesday Nights

Dubliner Irish Pub - 2162 University Avenue in Saint Paul. Learn Irish dancing in a genuine Irish pub with a wooden floor that has known a whole lot of dancing feet. Steps and dances are taught by Paul McCluskey and Kirsten Koehler. Basic beginning steps are taught beginning at 7:00, with advanced lessons and dancing continuing until 9:30 PM. Year-round; no children, and must be of legal drinking age. Free.

Set Dancing - Tuesday Nights

Dubliner Irish Pub - 2162 University Avenue in Saint Paul. Set Dancing at 7:30 pm on the 2nd and 4th Tuesday of every month, music by the Twin Cities Ceili Band. The cost is $5 for the band, beginners welcome, for more information call Geri at the Dubliner (651)646-5551.

Check [www.lomamor.org](http://www.lomamor.org) for all up-to-date Irish folk dancing information.

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**Update on IMDA Membership**

The Irish Music and Dance Association would like to remind members of a change in policy regarding membership. Because of rising costs in printing and postage, the Irish Music and Dance Association asks that members who want to receive their newsletter by U S mail support the IMDA by contributing at least $35 a year. All members have the option of receiving their newsletter by e-mail for faster delivery and color photos! We welcome your financial support of the IMDA at any level and that support helps us continue our work to promote Irish music and dance in the Twin Cities and beyond. You may also become a newsletter-only member without making a financial contribution.

Whichever membership option you choose, we appreciate your support and look forward to seeing you at a concert or dance event soon!

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**Membership Form**

**Name:**

**Today’s Date:**

**Address:**

**Where did you hear about us?**

**Membership Type (circle one)**

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**Interests (circle all that apply)**

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<th>Volunteer</th>
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**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 at least $35 annually may receive their newsletter by U S Mail.

___ Request US Mail

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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

Revised 11/2013