



# Irish Arts Minnesota

August  
2022  
Lúnasa

40<sup>th</sup> Year, Issue No. 7

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.

## IAM Irish Arts Minnesota

*By Bridget Dinter*

Thank you for everyone who made it out to our celebration on Saturday, July 30<sup>th</sup> at the Celtic Junction! We are pleased to announce the next chapter in our evolution as an organization with the launch of our new name and brand- Irish Arts Minnesota.

As our community has continued to grow and change, our mission has grown with it. Irish Arts Minnesota better reflects our support for the greater breadth of Irish arts in Minnesota, including performing arts, visual arts, and educational programs. We look forward to continuing to serve the Minnesota Irish Community for another 40 years and counting!

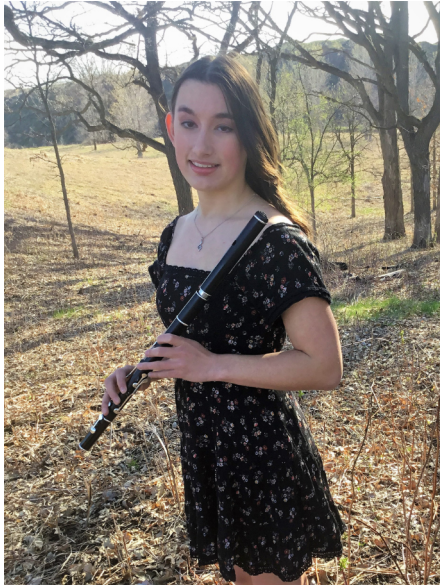
The celebration was a great success. Attendees mingled and learned about the change as we listened to great music from Brian, Norah, and Eric (**Name of their group and or last names?**), enjoyed a showcase of grant recipient talents, and enjoyed BBQ fare and atmosphere. A great thank you as well to Rince Na Chroi for showing off Irish dancing skills!

Continue to stay tuned as we embrace our new name and continued identity in supporting Irish Arts in Minnesota- a refreshed website and other materials to come.

## Pictures from Event.

## Young Musician Dreams of Ireland

By Jan Casey



Musician Katya Roberts, 14, of Bayport has grown up surrounded by traditional Irish music. Katya was primed to love the music, coming as she does from a family who enjoys it. (Katya has heard the music at home as long as she can remember plus Katya's dad plays Irish bouzouki and sometimes accompanies her on whistle). Katya's first experience actually playing was as a kindergartener through a summer camp experience at the Center for Irish Music, where she was introduced to the tin whistle "and loved it."

Katya has continued to study with the Center for Irish Music, playing tin whistle and later adding Irish flute. Katya has been dedicated to her study of the Irish flute through private lessons and as a member of the Center's Advance Youth Ensemble. Her recommender tells us that she is a "diligent student who really works the details that many miss." Her recommender comments that most recently, Katya "has spent much time learning new articulation techniques, triplets, using the third octave and rhythm."

Katya's love of the music has been enhanced by the Irish musicians who have influenced her over the years. She mentions that Joanie Madden is one of her favorite whistle players. Katya tells us that she "inspired me when I was a second grader when I saw her in a Cherish the Ladies concert at the Ordway and met her afterwards when she called me 'Whistle Girl.'" And Katya has been influenced by Conal O'Grada, studying with him on-line during the pandemic. Katya also tells us that she is inspired by the senior flute students at CIM including Adrienne O'Shea (her first whistle teacher) and Carmen Pasquerella, "who inspires me with her amazing flute slow airs."

Katya participated in the Midwest Fleadh in 2019, earning her way to compete in the All-Ireland Fleadh Cheoil in Drogheda in 2019. She enjoyed the experience, including taking classes in whistle in Scoil Éigse, the weeklong summer classes taught by master artists, as well as "going to sessions, busking in the streets, learning lots of new tunes from really amazing whistle players, and learning about the Irish culture and seeing where the tunes came from." Her enjoyment made her want to return this year.

Katya is using her grant to help with travel expenses for the *Fleadh Cheoil na hÉireann* in Mullingar Co. Westmeath, Ireland this August. Attending the Fleadh will allow Katya to attend Scoil Éigse – this time with a focus on Irish flute - as well as the other festivities of the Fleadh Cheoil, including concerts, sessions as well as the competitions.

The Irish Music and Dance Association is delighted to help this dedicated musician continue to expand his skills and enjoyment of the music.

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

## The Gaelic Corner- By Will Kenny

How fickle our climate seems to be these days, at least in regard to moisture! Here in the Twin Cities we have a "drought," *triomach* (from *tirim* meaning "dry"). Last year the *triomach* was in the northern part of the state, where this year *triomach* has been replaced by *fliuchlach*, very wet weather (from *fliuch*, "wet"). Indeed, they've gone from *tirim* to *tuilte*, from "dry" to "floods," perhaps the effects of *athrú aeráide*, "change of climate."



Rain, of course, is something we associate with Ireland. Given how universal and frequent rainy weather is Ireland, it is a bit odd that different regions use different words for "rain". I tend to use *báisteach*, as I favor the western dialect. *Báisteach* is also used in An Rinn (Ring) in Waterford, but in most of Munster (Cork, Kerry, Dingle) you'll hear *fearthainn*, which is also used widely in Donegal. (Mayo is a transitional area where both words might be heard.)

While you might think it odd that such a basic word would vary across these regions, vocabulary differences are common among the dialects. As a good Minnesotan, think of it as the difference between "pop" and "soda", or between a "casserole" and the proper term, "hot dish."

Sticking with *báisteach* for simplicity, that word can be both the noun for "rain" and the verbal form "raining", but it cannot be used as a typical conjugated verb in the form of, "it rains", "it rained yesterday" and so on. We say either, *Tá se ag báisteach*, "It is raining", or *Tá sé ag cur báistí*, "It is putting rain." In fact, sometimes people will just say, "It is putting" (*Tá sé ag cur*) and the "rain" part of it will be understood.

If we're only getting drizzle, we might call that a *brádán báistí*. This phrase is another reminder that those accents (known as "fadas", literally "longs") are very important in Irish. After all, you could leave the first accent out and write *brádán báistí*, which would mean "a salmon of rain".

And if we're talking about a very light "drizzle," almost a mist, we would call it *ceobhrán*. As *ceo* is the word for "fog," *ceobhrán* kind of suggests just one step up from fog.

On the other end of the scale, there are several options for "pelting rain." You might say it's *ag greadadh báistí*, *greadadh* being the word used when you give someone a "thrashing." *Lascadh báistí* is a similar phrase for heavy rain, in this case "lashing" or "flogging" rain.

You might also say *ag clagarnach báistí*, *clagarnach* being a word used to express "noisy clatter". When you get that kind of rain, you hear *clagarnach ar an díon*, the "pelting of the rain on the roof."

As you might expect, there are the usual words for "shower" (*cith*) vs. "downpour" (*bailc*, for one). "It never rains but it pours" comes out as, *Nuair a thagann cith tagann bailc*, "When a shower comes, a downpour comes."

Of course, the rain we associate most closely with Ireland is *an bháisteach bhog*, the "soft rain."

By the way, when we say, *Tá báisteach air*, which literally means, "There's rain on it," it doesn't mean that anything is wet. It means that there is an appearance of rain on the day or the weather, that it looks like rain is coming.

And if you don't like it when "it's raining cats and dogs," things could be worse. In Irish, the corresponding expression is, *Tá sé ag caitheamh sceana gréasaí*, "It is throwing shoemaker's knives"! Compared to that, getting bonked by the occasional falling cat doesn't seem so bad.

Rain or shine, *ar shoineann ná ar dhoineann*, we continue to plug away at the language at Gaeltacht Minnesota. Check us out at [www.gaelminn.org](http://www.gaelminn.org).

*Rud a choigilt faoi choinne na coise tinne*  
"To put something aside against a sick leg", that is,  
"To save something for a rainy day"

## TUNE OF THE MONTH

### A Night At The Fair

*jig*



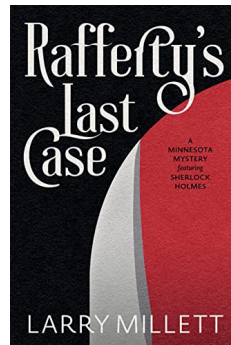
This jig is from the Two Tap Trio album *Night at the Fair*. Brian Miller offered this info about the tune: “When I was living in Cork City in 2005-06, my housemate Jeanne Chirdon (great banjo player from Cleveland) and I used to meet up with a local box player named Ray O’Brien for tunes and tea once a week in our house. ‘A Night at the Fair’ was one that Ray played every week. At the time, Ray was co-leading a regular session in Clonakilty with the great fiddle player Séamus Creagh who recorded the jig with flute player Hammy Hamilton on the album ‘It’s No Secret’.”

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)



## On Leabhragan (The Bookcase)

Rafferty's Last Case — Larry Millett — *University of Minnesota Press*



Fans of Larry Millett's historical mysteries pairing Sherlock Holmes and Saint Paul saloonkeeper Shadwell Rafferty are in for a final treat: the last in the series of this enjoyable run. Author Larry Millett had been planning to kill off Shad Rafferty for a while: after all, the irascible and shrewd Irish-American is in his late eighties by now, and Prohibition (the year is 1928) has caused Shad to close his saloon and only take on a few detecting cases here and there. When Rafferty is discovered murdered in his Ryan Hotel apartment, it is clear to his friends and associates that the Saint Paul Police is in no hurry to solve the case; indeed, the bent copper assigned to the case, bull-necked Jackson Grimshaw, is one of the likeliest suspects. Sherlock Holmes and Dr. Watson are wrapping up a lecture tour in Chicago and arrive in time for Rafferty's funeral, deciding, of course, to prolong their stay in America long enough to solve the murder of one of their best friends and associates. To solve Rafferty's murder, Holmes and Watson must first solve the murder in the last case Rafferty was working on: Daniel St Aubin, notorious man-about-town and blackmailer of highly-placed Saint Paulites, was found dead of a gunshot wound in the alley beyond the Ryan Hotel, and Holmes believes his old friend Rafferty had nearly cracked the case.

So, whodunit? There are five suspects, each more colorful than the last: The Monsignor and rector of St Paul's Cathedral; a poet/social climber living in a hideous mansion on Summit Avenue; the mayor of Saint Paul, who's not above doing deals with criminals and looking the other way at corruption in the police department; his chief advisor/ fixer; and the afore-mentioned bully policeman. Alternating between Holmes and Watson's detecting and flashbacks outlining Rafferty's progress of solving the St. Aubin murder, we see a full picture of the activities leading up to Holmes and Watson's arrival on the scene. Along the way, Holmes discovers more murders made to look like suicides, corruption and scandal at the highest levels of church and government, and a bunch of covered-up crimes and parties guilty of all sorts of things, at least one of them guilty of murder. It's a delicious chase through Saint Paul in the late 1920s, packed with historical detail and colorful characters. Bravo, Mr. Millett; Shadwell Rafferty gets the heroic send-off he deserves. After you've read this one, go back in the stacks and discover the other great Rafferty/ Holmes collaborations (my favorite is *The Ice Palace Murders*, but there are plenty more). Find a porch swing and a glass of lemonade. Summer doesn't get more fun than this.

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

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

*By Brian Miller*

### Never Go Back On The Poor



In this wor·ld of sor·row of toil and re·gret, There are scenes I would glad·ly pass  
o'er. But stern du·ty com·pels that each fact may be told, So through  
life we may check them the more; Is it right that a man who has  
well earned his pay, On the pipes by the sweat of his brow, Should  
wait like a beg·gar on green day by day, Or else home in hun·ger to  
go? Don't show a·ny fa·vor to friend or to foe, The beg·gar or  
prince at your door; If you al·ways do right you will get your re·  
ward But ne·ver go back on the poor.

In this world of sorrow, of toil and regret, there are scenes I  
would gladly pass o'er,  
But stern duty compels that each fact must be told, so through  
life we may check them the more;  
Is it right that a man who has well earned his pay, on the pipes  
by the sweat of his brow,  
Should wait like a beggar on green day by day, or else home in  
hunger to go?  
Don't show any favor to friend or to foe, the beggar or prince at  
your door;  
If you always do right you will get your reward, but never go  
back on the poor.

From the wild waste of waters there came a death cry, as dashed  
on an iron bound shore,  
A noble ship struck in the darkness of night, and sank midst the  
tempest's loud roar;  
The captain asleep and the men of their post, with the coal and  
provision run short,

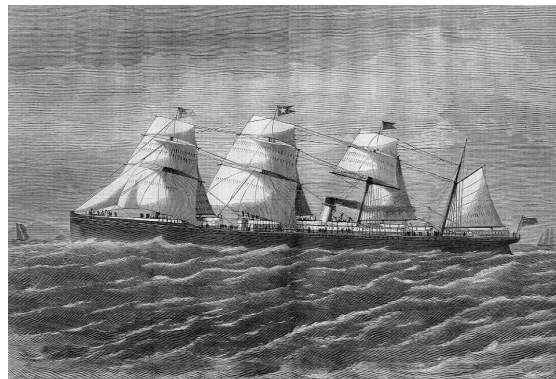
While the doomed ones they hoped for that bright Western land,  
which in sweet joyous dreams they had sought.  
Can it be such neglect shall by us be forgot, or that money will  
triumph once more?  
A good, willing hand, a stout branch and a rope, for those who  
go back on the poor!

When the divers went down 'neath the wreck for to search, for  
the bodies that lay far below,  
"It's nothing but a steerage," was oft the remark, as a ghastly  
corpse came up to view;  
As if only a steerage could shut out a soul, because poverty  
claimed him her own,  
As if dollars and dimes was the source of all worth, and the road  
to all good that is known.  
But the white star must change her color aloft, to blood red  
afloat and ashore,  
Till the steamer Atlantic is forgotten by time, with her cargo of  
unburied poor.

This month we have another song from the repertoire of Irish-Minnesotan Michael Dean. The song itself is fairly obscure but its moral is one found with some frequency in Dean's *Flying Cloud* songster. The 1922 book contains several songs encouraging sympathy for the plight of the poor, wayward and elderly. These include expressions of working class grief like "The Tramp's Lament" and "The Long Shoreman's Strike" and the tear jerking "She May Have Seen Better Days" about a girl huddled on the street in a big city who "was once someone's joy, cast aside like a toy." Dean also sang three songs specifically about elderly people cast out by their families to live out their days in the county almshouse: "Just Tell Them That You Saw Me," "I Told Them That I Saw You" (a response to the former) and "Over the Hills to the Poor House." Another song, "Jim Fisk," includes the repeating admonition to "never go back on the poor" like this month's song. Of all these, "Jim Fisk" seems to have been the most popular across the north woods. (This song is fascinating for its use of Fisk, a famous robber baron of the era, as an exemplar of ethical behavior—seemingly because he provided aid after the Great Chicago Fire and "did all his deeds, both the good and the bad, in the broad, open light of the day!")

Sentimental songs advocating charity and mercy for the poor were common and popular on late 19<sup>th</sup> century music hall stages and in oral tradition. They may have had a special resonance for Dean who no doubt met many the wayward son as a saloonkeeper in logging era Minnesota. Dean also owned a farm east of Hinckley that he sold to Pine County in 1905 to establish the county's first poor farm. Dean stayed on as the institution's manager for two years where he, again, would have met characters reminiscent of these songs.

The text of "Never Go Back on the Poor" appears in Wehman's song collection No. 11 published in 1886 with the note that it's tune is that of "Don't Put Your Foot on a Man When He's Down." I found sheet music for that song in the Lester Levy Sheet Music Collection online and adapted it to Dean's words above. The central story to this song, again used to evoke charity, is the 1873 wreck of the White Star Line passenger steam ship *Atlantic*. The *Atlantic* sunk off the coast of Nova Scotia and inspired other songs as well.



*The steam-ship Atlantic. Wood engraving published in Harper's Weekly, April 1873."*

*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





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## Irish Dancer Receives 2022 IMDA Educational Grant

*By Jan Casey*

The Irish Music and Dance Association is pleased to be able to make Educational Grants to promising students of the traditional arts of Ireland. Our July announcement mentioned 6 recipients for 2022 grants – but we only told you about five of them.

**Dancer Julia Ross** of Champlin studies with *Rince na Gréine Irish Dance*. Julia will use her grant for travel to Ireland for World Irish dance competition and to further her training an ODCRN certified dance instructor.

Look for more of Julia's story in future IMDA newsletters. And we will look forward to having Julia bring her new skills to a future IMDA event. IMDA is delighted to have this special group of people enriching our community as they continue to learn and grow.

*Jan serves on the IMDA Board and coordinates the IMDA Educational Grant Program.*



## Celtic Junction Concerts



**JigJam in Concert:** August 5 @ 8:00 pm - 9:30 pm. \$25 - \$28. Youth 18 and under receive free admission.

JigJam is a multi-award-winning quartet from the heart of the midlands in Ireland. Blending the best of traditional Irish music with bluegrass and Americana, their onstage energy and virtuosic musical ability have captivated audiences worldwide. We're so excited to host these lads again - they were fantastic in March. Don't miss them!



**Minnesota Scottish Fair Street Party:** August 6 @ 11:00 am - 10:00 pm. \$10 - \$20. Youth 18 and under receive free admission.

Join us for an in-person event at the Celtic Junction's outdoor stage. The afternoon will be booked with live events featuring musicians and performers followed by an evening of Ceilidh dancing with The Gunn Slingers. Music by Stephanie Claussen, Adrienne O'Shea, Dick Hensold & Guests, The Northerly Gales, and Mackenzie, Sutter & Sproule with Barry Foy. The Gunn Slingers kick off the ceilidh at 6 pm! Food, bar, and Scottish vendors on site.

## Celtic Junction Classes



Classes are now open for registration at the Celtic Junction Arts Center for the Fall 2022 quarter beginning in September. Take online courses in cooking, history, architecture, literature, Irish, drawing, and more! Browse courses in the departments of [Creative Arts and Wellness](#), [History & Literature](#), and [Irish](#). Enjoy college-quality programming for community audiences!

## Looking for Something Special at Irish Fair?

Irish Fair of Minnesota is just around the corner! There is loads of great music and dance on the schedule for Irish Fair 2022 – check it out at [www.IrishFair.com](http://www.IrishFair.com), so you can plan your days at the Fair.

### Special Events to Plan For:

**Native Dogs of Ireland at Irish Fair**– All Weekend on the North Side of the Pavilion.

Stop and visit with the dogs! Please note, not all breeds are in attendance everyday or at all times, but you are likely to catch a variety of the eight native breeds of Ireland, including the Gentle Giant – the Irish Wolfhound.

**Afternoon Tea at Irish Fair**– Saturday from 2-4pm in the Celtic Corner. <https://tickets.irishfair.com/tickets>

You are cordially invited to Afternoon Tea, a lovely mid-afternoon repast quite popular in Ireland, to be served in the Celtic Corner. Guests for Afternoon Tea will enjoy their own personal pot of hot Barry's Irish Tea and a selection of treats, served at their table on fine china. Enjoy traditional music from *Bundle & Go* and *Dunquin* with your tea. Tickets are \$20 per person and advance purchase is recommended as seating will be limited.

**Toasting Competition** – Saturday at 7 pm in the Guinness Pub Tent.

Bring your best toast. Prizes and fun. No need to pre-register.

**Catholic Mass** – Sunday at 10:15 am on the Belfast Stage.

Join in for the celebration of Mass.

### Especially for Families:

**Irish Fair's Wee Ones Parade** – Saturday and Sunday at 10:30 am.

Posters, signs, and creative dress up are encouraged. Starting lineup begins at the playground.

**Instrument Petting Zoo** – Sunday.

The kiddos can make their own music at the Center for Irish Music's Instrument Petting Zoo!

**Li'l Spud Spoon and Potato Run**– Saturday Afternoon in Croke Park.

Kids age 2 – 12 can join the Li'l Spud Spoon and Potato Run and hang out afterwards with the native Irish dogs





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## Smidiríní\*

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

*Comhghairdeas le (Congratulations to)* and best wishes all the dedicated musicians who are traveling to Ireland for the *Fleadh Cheoil na hÉireann* in Mullingar Co. Westmeath, Ireland (lovingly known as the All Ireland). Among the many from Minnesota making their way to the world's largest annual celebration of Irish music, language, song and dance are a number of IMDA Educational Grant recipients. The theme for this year's celebration is "The Homecoming," which seems especially appropriate as the event had been interrupted by the global pandemic. May everyone enjoy the opportunities to learn, make music, make new friends and savor in the time together.

*Comhghairdeas léi (Congratulations)* and Best Wishes to **Hannah Flowers** on her new recording Hall-Gate House. Join Hannah for a CD Release Party for the new album on September 16 at the Celtic Junction Arts Center.

*Great News! More Great Music on the Way!* **Dorain** has finished recording for their new album releasing this Fall! If you want a bit of a preview, you'll be able to hear Dorain at Irish Fair of Minnesota on Saturday, Aug. 13.

*Comhghairdeas le (Congratulations to)* the stalwart members of the Brian Boru Irish Pipe Band, celebrating their 60<sup>th</sup> Anniversary! The Brian Boru Irish Pipe Band was established in 1962 to preserve and advance Celtic piping, drumming and dancing. Over the years, the Brian Boru Band has become a fixture in our community – always on hand to make any celebration more exciting. Join the Band for a 60<sup>th</sup> Anniversary Party on Saturday, August 27 from 4 to 8 pm. on the outdoor stage at the Celtic Junction Arts Center.

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



## Remembering Pete Tritz

Our friend **Pete Tritz** has passed away. A man of many interests, Pete was best known to all of us in the Irish community as a member of various music groups – Tara Hill, the Reverend Brothers ....

Pete's wife **Cindy** shared this on Facebook:

"Pete passed away July 1st from pancreatic cancer. Next time you read a book; listen to good music; hear a pun; watch the Twins play baseball; drink a beer or whisky think of Pete and enjoy. Thank you to everyone for their love and support over the years and especially during his cancer."

Here are some memories from some of Pete's many friends:

From **Sheila Jordan**:

"Pete was a wonderful tour guide on our 1986 Mooncoin tour of Ireland. One day, when a number of people had to relieve themselves he indicated how critical it was to not wait in responding to the call of nature. He shared that Tycho Brahe had died of a busted bladder because he delayed. Mooncoiners could then be seen scattering into the hills."

From **Sherry and Don Ladig**:

"Our best memory of Pete was our wedding day decades ago. We had very little money, so we had potluck reception lunch and a wedding dance with a volunteer band and callers. Pete rounded up a group of musicians on short notice and organized an afternoon of music, dancing and merriment. And in addition to that great gift, he and Cindy gave us a wedding present of a beautiful handmade salad bowl which we use to this day. We have never met a person as good-natured and generous. We will miss Pete greatly."

From **Laura MacKenzie**:

"I knew Pete through our wonderful Irish music and dance community. We first met when so many of us were learning together in the late 70's. This was just one part of his life, and I can imagine it must have been very rewarding to work with Pete during his long tenure at the League of Minnesota Cities. We know he was well-loved there too."





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## *Knowing Pete through Irish music...*

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Along with others, we were both part of that swirl of excitement in a time period a few decades ago, when so many were learning Irish music and dance, some learning the two at once. We did not have formal programs, schools or teachers. But we did have the likes of Martin McHugh for the tunes and the craic, Florence Hart for getting a fledgling group started with Irish dance steps, and Mike Whalen who somehow figured out all the ceili dances and knit the whole scene together. Peter Tritz was right at the center of all this excitement - sessions, legendary parties, ceilis and gigs. Here is a special note about Pete as a player of Irish music – he truly listened to everyone around him. Some folks might think a major point of playing in a session or at a ceili is to “hear myself”. Not Pete – an impeccable player, he listened to his session and ceili colleagues, becoming one with the music, fitting in perfectly and never trying to be at a higher volume than the next player. Pete was also deeply knowledgeable about other genres of music, and both he and Cindy were always supportive of friends who worked in contexts outside traditional Irish music. He was also an organizer. Pete was the co-producer behind many of the famous ceilis that have occurred up in Duluth over time. And a brave ceili player as well – one season it was just Pete, myself and Dean Magraw playing for dancing in Duluth, calling ourselves at the time ‘The Cauld Wind Ceilidh Band’. This was Pete’s original idea, after the ‘cauld wind pipes’ I was learning. He supported my efforts, and I was ever grateful for his encouragement.

We all knew Pete as a generous, delightfully witty, worldly-wise, kind-hearted, music-full gentleman. May his memory continue to inspire us.”

### From **John McCormick:**

“I have great memories of Pete playing with Martin McHugh and John Winston. Years ago the trio had a gig at a bar in New Richmond Wisconsin around St Patrick's day. Marty invited me to tag along and bring my Highland bagpipes for fun.

It was one of those gigs where the band played several music sets while the patrons talked loudly amongst themselves and largely ignored the music. An all too common scenario. The band took a break and had me fire up the pipes. I played one short set and the crowd went crazy and cheered the whole time. Pete put his banjo away and came up to me with that little smile and said ‘now that's just not fair!’ I think that's the only time I ever heard him complain!

Pete was a great supporter of the music and he and Cindy would often show up and support the Irish community. It always gave me a warm feeling to see him there. There's no better man! We will all miss him.”

### From **Phil Platt:**

“From an early Pete & Cindy's New Year's Day Gathering. Pete was tuning his banjo. Someone cracked ‘It takes a village to tune a banjo.’ Much laughter. Then their son Philip queried, ‘A banjo can be tuned?’ Even more laughter.”

### From **John Winston:**

“I feel privileged to be able to say Peter Tritz was a friend, and band mate of mine. Amongst many other enviable attributes Pete was a great musician and a stalwart (often anonymous) supporter of the IMDA. Back many years when IMDA was foundering (and I was on the committee/board) he was always willing to come out and provided his talents for fund-raising, promotional events, and just good craic. His soft-spoken good nature, genteel touch on the banjo (and sizable repertoire of waltzes), and willingness to ‘chip in’ for the price of the hall (even though he was the band) can never be forgotten. All of us who knew, or even had the chance to interact with Pete are better off for it. He will be sorely missed, but I hope never forgotten by the Twin Cities Irish community.

And lest we forget, Pete probably paid more ‘pro bono’ gigs for IMDA than anyone! including Guinness and Ousters (all 3 times), and the early years of the (modern incarnation) of the Irish Fair.

It is not for nothing that Pete, a banjo player, was always a favorite amongst the dancers, especially at preventing me from raising the tempo above 1/2 the speed of sound...

God speed to your due reward Mr Tritz, and may you rest in peace, with a great sound track!!”

*Friends who were unable to attend the visitation will enjoy seeing the photos on the Willwersheid website - [willwersheid.com/tribute/details/273257/Peter-Tritz/obituary.html#tribute-start](http://willwersheid.com/tribute/details/273257/Peter-Tritz/obituary.html#tribute-start)*



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## IMDA Members and Donors

**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](http://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](mailto:info@irishmusicanddanceassociation.org)

[www.IMDA-MN.org](http://www.IMDA-MN.org)



# Irish Arts Minnesota

August  
2022  
Lúnasa

40<sup>th</sup> Year, Issue No. 7

## 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](mailto:editor@irishmusicanddanceassociation.org)

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## IMDA 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@irishmusicanddanceassociation.org](mailto:info@irishmusicanddanceassociation.org)

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

<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 _____ by US Mail \$35 _____ Band/Organization/Business \$25 _____ Name _____ (Name of Band/Organization/Business) <b>Interests (circle all that apply)</b> Music      Dance      Theatre      Language      Volunteer	
<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@IrishMusicandDanceAssociation.org">info@IrishMusicandDanceAssociation.org</a> 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 ( <a href="http://www.imda.org">www.imda.org</a> ) to pay electronically.	