Lost Souls

The following members have moved within the last year, without leaving a forwarding address. The address listed is their last known whereabouts. If you know where they are now, please let us know.

Guylaine Beaudry, #11 - 3800 St. Kevin, Montreal, QC H3T 1H7
Heather Chubb-Way, #531, 216 86th Ave. SE, Calgary, Alta. T2H 2K5
Alice Cockcroft, 6208 Beaver Dam Way NE, Calgary, Alta. T2K 3W7
Eileen Condon, Box 8562, St. John’s, Nfld. A1B 3P2
Feldman & Assoc., 3rd Floor, 1534 West 2nd Ave., Vancouver, B.C. V6J 1H2
Dr. A.J. Fisher, Dept. of Music, Univ. of Alta., Edmonton, Alta. T6J 3M6
Paul Haggis, 2119 15th St. SW, Calgary, Alta. T2T 3Y9
Barbara Kwiatkowska, Box 2243, Beverly Hills, CA 90213, USA
Priscille Lafontaine, 335 de cedres, Charlemagne, QC J5Z 4Z8
Dorothy Leonard, 611B Michener Park, Edmonton Alta. T6H 5A1
Stuart Miller, #305, 410 1st Ave. NE, Calgary, Alta. T2E 0B4

Letters to the Editor

[If you write us letters but don’t want them to appear in print, please say so. We encourage lively discussion in this letter column, and will print any letters or portions thereof which say something which we feel makes comments of substance on anything pertaining to the Bulletin or to material published in it, or on topics of import to folk music in Canada or generally, unless we have instructions to the contrary. But why write it if you don’t want us to print it?]

[Not that anybody’s ever complained—it just seemed like a good idea to clear the air in advance!]

I enjoyed the issue [26:3], particularly the article about accordions [Wallace, "The Accordion—The People’s Instrument", p. 7]. My mother used to play one and I’ve always felt it was an underrated instrument capable of a lot more versatility than people give it credit for. I also find its music (and that of all free reed instruments) very evocative.

I really appreciated Michael Cooney’s comments, particularly what he said about Sing Out! being a magazine for watchers rather than doers.

Rika Ruebsaat
342 E. 8th Ave.
New Westminster
B.C. V3L 4K8

I produce a radio program in Nashville, Tennessee, which features singer-songwriter, modern and traditional folk, along with acoustic instrumental music. I’m constantly looking for new artists and material to feature on the
If you have a place for such an appeal in your publication, I would very much appreciate your help. CDs, albums, quality cassettes, even reel-to-reel tapes would be welcome. Nashville is obviously fertile ground for songwriters and players, so perhaps your readers would appreciate the exposure. Any submissions by artists should be sent to the address above. Thanks for any help you might be able to give the program.

Ray Johnstone
RR#1
Bonshaw P.E.I.
C0A 1C0

Michael Pollock replies that he agrees, but vibrato is used so much these days even in playing purporting to be traditional that he felt it was worth commenting on. -- J.L.

Thanks for your kind words about Rika and me [Cumulative Table of Contents 1982-89, Introduction, 25:4, p. 31]. A small point: Canada Folk Bulletin was never a "free-enterprise" magazine, in the generally accepted sense of the word. It was published by the Vancouver Folk Song Society (as was its predecessor, Come All Ye), and no-one was ever paid a penny — yet another of Canadian folk music's volunteer-run publications.

Jon Bartlett
342 East 8th Ave.
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Reviews/Comptes-rendus


Il s'agit d'un recueil de pièces de musique instrumentale composées par des musiciens contemporains. Les 24 premières pages sont consacrées à un survol rapide de l'histoire de la musique traditionnelle pour violon en Europe et en Amérique du nord, y compris quelques mots sur l'origine du violon, les genres et les auteurs des pièces que l'on trouve dans le livre. La partie centrale qui est la plus importante comprend les transcriptions musicales, et à la fin, les index des compositeurs et de leurs pièces, les index par titres, une bibliographie et une discographie permettent une utilisation facile du livre et sont une bonne source de références.

Il s'agit là d'une des publications les plus étendues sur le répertoire de musique instrumentale créé par des compositeurs canadiens contemporains, les recueils de ce genre portant, pour la plupart, sur les compositions de musiciens comme Don Messer ou Andy Dejarlis par exemple ou sur les pièces du répertoire de musiciens traditionnels parmi lesquelles on trouve des compositions personnelles comme La musique traditionnelle pour accordéon diatonique: Philippe Bruneau. Ce livre s'adresse à un large public et offre des textes et des transcriptions musicales accessibles à tous.

Ce livre a toutefois les qualités de ses défauts. Les transcriptions musicales sont d'une écriture...