Opinions et arguments contre un changement pour le nom anglais de la société

L'auteur explique pourquoi elle préfère conserver le nom anglais de la société (Canadian Society for Musical Traditions), plutôt que le nom proposé à la réunion annuelle en novembre 1993 (Canadian Society for Traditional Music). Elle oppose un changement de nom qui mettrait l'emphasis sur la musique traditionnelle plutôt que sur les traditions musicales. Le concept de traditions musicales est plus large que le concept de musique traditionnelle, et réflète mieux la diversité de traditions musicales au Canada. De plus, un autre changement de nom compliquerait la situation pour les bibliothèques et les institutions qui achètent le Bulletin. Aujourd'hui, ces institutions ont bien des soucis économiques et un autre changement de nom pourrait être fatal pour certains abonnements.

Pour conserver les liens de la société avec l'ancien nom et la musique folklorique, l'auteur nous suggère de marquer en caractères gras l'ancien nom de la société, et recommande aussi une figure de violoneux(se) (féminin pour illustrer le rôle des femmes dans la tradition orale), qui serait ajoutée au logo de l'Inuit avec le tambour. Ceci aiderait à conserver le lien entre la société et la musique folklorique sans perdre le bénéfice de l'ampleur accrue d'un nom qui met en relief les traditions musicales.

The Woods: An Experience of Music and Community

Thirteen years ago, when most folk festivals were striving to become better by getting bigger, a small group within the Mariposa Folk Foundation struck out in a different direction. They wanted to become better by getting smaller, more intimate, and more participatory. "Mariposa in the Woods" was a residential music and dance camp held just outside Toronto, where campers and performer/teachers came together for four days of classes, workshops, concerts, dances, special events and general fun built around sharing musical experiences.

Since 1982, this camp has been held every summer, and is now called simply "The Woods," as it has long been independent of the Mariposa organization. Over the years, many outstanding Canadian and American folk performers have shared their talents with campers. This summer's camp will be held August 4 to 9 on the campus of Lake Rosseau College (about 2½ hours' drive northwest of Toronto).

Participating staff includes James Keelaghan, who will teach songwriting and performance; Lorraine Lee Hammond, New England's "first lady of the dulcimer," who will teach (you guessed it!) dulcimer and "singing for the confidence-impaired," and Don Ross, an awesome fingerpicking guitarist, who will teach guitar and composition. For the dancers, Julie Young, an energetic and enthusiastic proponent of "urban clogging", will be keeping the dancers on their heels, while Bob Walser will call the evening dances and teach songs and dances of Brittany. Steve Fuller, one of Ontario's most popular and busiest dance fiddlers, will lead the dance band, ably assisted by special guest Kate Murphy on piano and an array of other instruments.

More information is available from The Woods Music and Dance Society, c/o Laskin, 18 Simpson Ave., Toronto, Ont. M4K 1A2; phone (416)-461-1864.

Sue Goldberg

The Inglewood [Ontario] station was the source of probably the first piped-in music which ever found its way into a railway station. Freddie Martin, the night operator in the early 1920s, used to fill in his spare time at the station, playing his fiddle. "Dixie" Ireland would bring in his bass fiddle, and Jack Ramsay joined them with his banjo. The trio invited the night operator at Allandale to tune in on their concerts, and soon, night operators from Toronto to North Bay were sending in requests for their favourite music.

Elizabeth A. Willmot, Meet Me at the Station, McBay Publications Inc., 70 Otonabee Drive, Kitchener, ON N2C 1L6

[This passage thrilled me when I came upon it by accident in a book about railway stations of Ontario. Not only is Inglewood my home village, but the men were people of my parents' generation whom I vaguely remember as a child—but I never knew they were musicians. —JL]

Bowery dances were only held in the summer. The men would build a plank floor. Then everyone would go to the bush to gather aspens. They cut down the ones about ten feet tall. They were fastened at the bottom and allowed to drape over towards the centre of the floor. That evening the dance would be in full swing with local talent providing the music.

Unattributed, Lanterns on the Prairie (Strome, Alberta)