what is apparently a museum exhibit featuring traditional instruments and scores. Sources are listed for all the cuts, as are texts of the vocals. The musical treatments are avowedly varied, ranging from traditional to somewhat "dressed up," often taking the form of adding instrumental accompaniment to what would have been vocal-only music. While this can grate on the ear of a purist who wants to hear tradition, the liner notes make it abundantly clear what is traditional and what is not.

I particularly welcome this recording since it is a small beginning at recapturing the Canadian tradition in shaped-note hymnody. The resurgence of interest in this musical style that has been going on for the last 20+ years across North America has to date depended mostly on the Sacred Harp tradition. This has descended to us as both a written tradition and a decidedly oral tradition kept alive in the southern US. Some (few, happily) purists occasionally sneer at northern—especially New England—attempts to resurrect their own traditions. These folks believe that any continuing oral tradition in northern regions succumbed to the "better music boys" starting in the 1840s, and believe modern revivals of it are composed of equal parts academic snobbery and cultural theft. However, the present recording, along with those by Nova Scotia’s Elastic Millenium Choir, reminds us that shaped-note singing was alive and well throughout 19th-Century Canada, and indeed has continued in some communities to this day. The rediscovery and popularization of these books and people can only enrich the "revival."

One exception, though: the rendering of "How Firm a Foundation" is "straight traditional," according to the liner notes. It sounds like my worst nightmares of a bad church choir, with enough vibrato in all parts to make it hard to tell if they’re singing in harmony, or indeed in tune. I’ll take the older "hard" sound associated with the Maritime and Appalachian voices any day—even if the vibrato represents the current style of a singing community—the oral tradition!

Along with these recordings, Ian Bell has compiled a thin book, 29 Selections from the Sacred Harmony, published in 1838, at the height of the shaped-note style’s popularity. Many of the tunes Bell selects were written in Ontario. They are mostly undated, but have the feel of tunes composed close to the publication date. Many are in three-part harmony. Rumour has it that in the late 19th Century some altos threatened to stop cooking for the singing gatherings unless they were given their own parts! An early manifestation of the women’s rights movement? While this story is apocryphal, alto parts did indeed become more common late in the last century. The tune book predates that movement. It will be fun to sing from.

In sum, these are three tapes and a book to be applauded by lovers of rural and traditional music. Each appeals to a different audience. Each is somewhat internally variable in polish and style, but this does not detract from an overall positive evaluation. This reviewer would recommend all of them.

—Mryka Hall-Boyer
Calgary, Alberta

Canadian Folk Festival Directory

As a space-saving measure, we are no longer listing events which are obviously concert series or one-time concerts, even where they call themselves "festivals." Check the sources at the beginning of each province’s listing for information on these sorts of happenings, or further information on festivals we’ve listed.

As always, please help us make this directory as complete and accurate as possible. Festivals sometimes have address or personnel changes, and we lose touch; if you know of existing festivals that we’re not in contact with, or new events that we don’t know about yet, please send us a mailing address for them (unfortunately we don’t have a budget for numerous long distance phone calls) and any other information you may have. Help us spread the word!

ALBERTA

Dept. of Economic Development & Tourism, 307 Legislature Bldg.,
Edmonton, Alta. T5K 2R6

Albera Arts Festivals Assn., 601 - 10136 100 St. NW, Edmonton,
Alta. T5J 0P1; 1-888-878-3378; <arftest@compuserart.ab.ca>
<www.discoveralberta.com/artfest>

February 6 to 8, 1998
CANADA’S COWBOY FESTIVAL. Convention Centre, Calgary
Annual since 1993
Karen Mansor, 120 9th Ave. SE, Calgary, Alta. T2G 0P3

MONTANA

Travel Manitoba, 700 155 Carlton St., Winnipeg, Man. R3C 3H8
1-800-665-0040, ext. 425; <http://www.gov.mb.ca/Travel-Manitoba>

February 13 to 22, 1997
FESTIVAL DU VOYAGEUR. St Boniface/Winnipeg

February 13 to 22, 1998
CANA MANITOBA

Annual since 1969
Normand Gouneau, 768 Taché Ave., Winnipeg, Man. R2H 2C4
Bus.: (204) 237-7692; Fax: 233-7357;
E-mail: <voyageur@festivalsvoyageur.mb.ca>
Website: <http://www.festivalsvoyageur.mb.ca>

*Celebrates the voyageur and fur trade era; activities include more than 400 shows, international snow sculpture competition and exhibit, arts and crafts, board gaming, fiddling and jiggling contest, historic fort and interpretation, and the Grand Rendez-Vous on the Boulevard, a winter street party hosting more than 15,000 people.

ONTARIO

Ontario Canada Tourism, 1-800-ONTARIO (668-2746);<www.ontario-canada.com>

Ontario Council of Folk Festivals, P.O. Box 882, Peterborough,
Ont. K9J 7A2

*Canadian Folk Music BULLETIN 31.3/4 (1997) ...55
January 1, 1998
HOGMANAY (SCOTTISH NEW YEAR). Hutchinson House Museum, Peterborough (705) 743-9710
Includes pipe and fiddle music and Highland dance.

January 25, 1998
ROBBIE BURNS DAY. MacKenzie House, Toronto (416) 392-0615
Traditional Scottish ceilidh with Scottish dancing.

February 1998 (weekends)
KUUMBA: JAMBALAYA JUMP UP! Harbourfront Centre, Toronto (416) 973-3000
Part of African Heritage Month, this festival features southern Mardi Gras, Caribbean and African traditions in music, dance, costumes, food and film.

February 6 and 7, 1997
LUNAR CHINESE NEW YEAR FESTIVAL OF THE ARTS.

PRINCE EDWARD ISLAND

QUEBEC

December 14, 1997
JOURNÉE FOLKLOIRE. Salle communautaire, Ste-Jeanne d'Arc
Daniel Lefebvre (418) 275-4488

December 14, 1997
JOURNÉE FOLKLOIRE. Centre socio-culturel, St-Ambroise
Monique Chiasson (418) 548-4476

December 14 and 29, 1997
DANSES TRADITIONNELLES DU QUÉBEC. St-Hubert
(514) 676-6704, 442-2998

December 20, 1997
LES VEILLÉES DU PLATEAU. Salle communautaire, Ste-Jeanne d'Arc
Louise De Grandpré (514) 273-0880; Fax: 273-9727

YUKON TERRITORY

February 1998 FROSTBITER MUSIC FESTIVAL. Whitehorse

CAMS AND COURSES

February 27-28 and March 1, 1998
MUSIC AT MEADOWLAWN. Bowen Island, B.C.
Twice yearly since 1995
Lois Meyers-Carter, Box K-13, Bowen Island, B.C. V9N 1G0
Res.: (604) 947-2440; Fax: 947-2449
Email: <cm@frostbite.ca>
**"Music at Meadowlawn" is a weekend of warm hospitality, good food, lively music and great instruction from a master fiddler noted for mastery of a particular genre. Registration is limited to 24. Tuition includes billeting and all meals. Fees: $125 CDN, $110 US; early bird rates available. Billeting available for 16: B&B fees $65 to $120 CDN.^

October 1998
MUSIC AT MEADOWLAWN. Bowen Island, B.C. See February above.

A few days later, (Richard) Johnson phoned [Tim] Rogers to say that he had arranged an album audition for Rogers with Arpad Joo, conductor of the Calgary Philharmonic. Within two days, Rogers, along with fellow Calgary singer Barry Laft, were singing songs like Wilf Carter's "Hobo's Song to the Mountains" to Joo, who sat, head back, eyes closed, his face a mask of silent concentration. "Zero affect," as Rogers later put it. After four numbers, Joo sat up, beaming, and said he loved the songs and would recommend them to Joe Sefel, owner of a small record company bearing his name that specialized in classical music. (The resulting album, Songs of the Iron Trail, is currently available on cassette; inquire with the Society's Mail Order Service.)


Giri Laser Bulletin 17.4 (October/octobre 1983)