Life at the Lunenburg Folk Harbour Festival

One might think there would be nothing left to say about Lunenburg once you have seen her harbour bathed in the luminous light of a full moon. From my vantage point, high atop the hill across the water, the words of wandering minstrels upon the greying timbers of a singing wharf took to the wind and carried themselves to the balcony where I surveyed the settings of another Lunenburg Folk Harbor Festival, the 13th. God, I had never been here before soaking up the music, the way brown bread soaks up bean juice after a Saturday night supper. I came to clean my musical palate, to fill up on the food that feeds my soul, to lick the plate clean. Lunenburg has always had that ability to heal me. So I came with a folk in tow, not a folk to tell us it was time to wander on. Coming to a festival without scheduled performers or those of us who slipped off our new sandals and aired out our new blisters while Scotland met Quebec over Brigadoon Day, 1983, Delta Bilead, 483 Dover Ave., Trondy, Ont, N6P 1E9; <info@capcan.com>; <www.capcan.com>

by applause and the absolute delight of their rapidly expanding audience: the Battlefield Band joined forces with Quebec’s Bourque, Bernard et Lepage to sing their songs to the sky. Wasn’t long before they had the crowd up dancing a French-Canadian traditional dance. And all of this was free for those who dare to wander away from the maddening crowds. Never understood a word that they sang, but music made interpretation unnecessary. Smiles spoke volumes, and the evening rolled into the night until the street lights woke from a long day’s siesta to tell us it was time to wander on. Coming to a festival without advance tickets for each and every venue is a crapshoot at the best of times, but I hastened to wonder who had the better time that night, those listening to the 20-minute programs of the best of times, but I hastened to wonder who had the better time that night, those listening to the 20-minute programs of the scheduled performers or those of us who slipped off our new sandals and aired out our new blisters while Scotland met Quebec over Brigadoon Day, 1983, Delta Bilead, 483 Dover Ave., Trondy, Ont, N6P 1E9; <info@capcan.com>; <www.capcan.com>

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Reviews / Comptes rendus

Festival
The sun had been most unforgiving all weekend, holding us all hostage to bottled water, wine, and the unwritten merits of the sleeveless tank top. We took to the tent in droves and prayed for a breeze to dry the dampness that collected just under the hair—hostage to bottled water, wine, and the unwritten merits of the music. Beside me sat the most amazing 91-year-old lady I have most effectively. Me, a native New Brunswicker, had brought an verse enough in our residences to cover the vastness of Canada that none of us lived anywhere near the others, and we were di-

chairs side by side; strangers, but not for long, as we launched lists and unused envelopes, and started what will become a correspondence of friendship built on a foundation of love for traditional music.

These are the gifts of a Lunenburg Folk Harbor Festival: making friends out of strangers, touching people with a smile, and of course getting lost in the music, but no one thing of lesser importance than the other. We are all getting older. The men still brave enough to sport braided ponytails have hair the color of my grandfather's salt and pepper cap. The lion's share of the rest of the men's hairdos have seen more lustrous days; what they can't grow on their heads, they grow on their faces, but we don't care. We sport cotton shorts which have more creases in them by sundown than the crossed feet around our once-too-often-sun-kissed eyes, and we don't care because Lunenburg is about music and letting go and stepping inside a rhythm that starts out as some musician's but ends up becoming a part of yourself.

I would be remiss not mention some of the musical performers whose dedication and light-hearted approach to the weekend made it a most enjoyable experience for us all. From the absolutely contagious enthusiasm of Don Osborn, who not only lent his magnificent voice to every singalong to be found in Lunenburg, to the dry, crossed-armed wit of Jeff Davis, who could always be counted on to leave you smiling before he made you cry with his rendition of some long-lost old treasure of a song he had ressurected, lest it be lost for all time to eternity. And who could finish an evening finer than Fredericton's Modabo, with their stirring a capella version of Stan Rogers's "Northwest Passage" that left every little hair on your arms standing at attention.

We not only come to listen to good music, we come to sing, and, boy, did we sing! Long may our voices be carried by the salt spray as it blows out to sea ... where some sailor still sits on a burning ship, just waiting to be rescued.

—Sheree Gillcrist
Hampton, New Brunswick

Recordings


Ken Hamm's new CD is strictly solo, and in this day of phony unplugged performances of all kinds (when was the last time you saw somebody who didn't stick a wire into the rectum of his long-suffering guitar? and did you get a chance to notice how nice it sounded when they clicked the amp off while they tuned?), he plays several guitars with no discernible amplification whatsoever.*

The album's title is a bit misleading. Along with those lovely photos of Ken Hamm's steel-bodied National (which legend says he found in a prairie granary!), it suggests that all the songs are accompanied by that resonphonic instrument, but at least one cut is played on a 12-string, and several feature some sort of standard six. However, I assume that the cuts were recorded in real time with no or minimal overdubbing. Hamm sounds like he was having a lot of fun.

The oddest thing about the recording is the presence of several items he's recorded before: "Can't Judge A Book/Who Do You Love," "Pony Boy," "Shake It and Break It," "Duncan and Brady," "When You Got A Good Friend," and, if memory serves (I could be wrong), "Come On In My Kitchen." There are a couple that sound to me to be quite improved: "Shake It and Break It," especially, is much better the 1979 version (on his I.P. Ken Hamm and Friends), which I remem-

ber as rather anemic, and the new version of "When You Got A Good Friend" is little short of spectacular. The older version (on the 1988 cassette Floodtide, reviewed in 25.4) wasn't bad, but in this performance, both vocal and guitar show how much time Hamm has devoted to his music in the last ten years.

But I'm not sure why he recorded the Bo Diddley medley again or "Pony Boy." (In fact, to be honest, I'm not sure why he recorded them in the first place, but everybody's got their de gustibus, don't they?) (The inclusion of "Seventh Son" is also a bit of a mystery—it seems to me that he may have done this one before, as well, but, then, it's hard to think of anyone short of Pavarotti who hasn't done it, and I long ago ceased to wonder why.) (While I'm being grouchy and parenthetical, let me add that I'm glad that no one else but Dylan ever recorded "From A Buick 6," and I'm not particularly thrilled to hear it now.)

Looking back at that list of complaints (and Bill Sarjeant's comment on the perhaps excessive length of CDs a couple of issues back did cross my mind), it occurs to me that generally I find Hamm more successful with lighter hearted, rural material than with the pounding urban blues and rhythm and blues which he so obviously loves. Singers who lack the powerful voices of Muddy Waters or Howling Wolf often have to resort to some fairly thin histrionics: I'm afraid that Hamm falls in this...
category, but I want to add that it's been a long time since my copy of Bo Diddley's Greatest Hits was on the turntable, so he's not the only one who doesn't thrill me with bombastics. A similar problem seems to me to plague the accompanying; attempting to approach the insistence of a heavily amplified ensemble, Hamm's accompanying will sometimes, to my ears, merely sound strident. I'm sure that there are people who disagree with me about this, so I might add that I personally have, over the years, lost interest in some of the more macho aspects of blues music.

I'm not the first person to note that learning a vocal idiom is a great deal more difficult than learning an instrumental one. Like those of many (though not all) young blues singers from the 60s, Hamm's voice has matured a great deal. Still, there are times when I think Hamm doesn't quite strike the right note. Pronouncing bourgeois as BOOOshwah in Lead Belly's blues of that title, for instance, seems to me just a little too arch. Lead Belly's pronunciation was rather closer to the English, if not the French, standard, and I really see no reason to exaggerate it.

I also feel that he too often chooses a lower register to complete a melodic phrase, almost as if he doesn't trust his voice. If you've ever heard Bruce Cockburn's version of "Silent Night," you may recall an occasion when he drops an octave because he cannot hit the high note. Bob Dylan has, of course, made a career out of stretching a voice beyond its natural capacity. Ken Hamm's voice sounds to me like a stronger instrument than Dylan's (don't say it!), and I sometimes wish he would roll with it a little more. I hear it as particularly suited to gently raggy songs like "Candyman Blues," "When You've Got A Good Friend," and his own "Fishing Grounds." I'd say that his long suit is playfulness, not intensity.

Hamm really is a fine guitarist. When I looked at the play-list and saw yet another version of Bukka White's "Poor Boy," I almost reacted the way I did to Bo Diddley and "Seventh Son," but once it was on, I was happy to listen to it again and again. And the brief fantasia on Robert Wilkins's "Prodigal Son" is practically worth the price of admission.

Galvanized! also includes versions of warhorses like John Hurt's "Candyman Blues" and Robert Johnson's "From Four Until Late" that really are original. "Candyman," especially, teases the listener, playing on the original rhythms but not (usually) quite quoting them.

I'm not sure that this is the Ken Hamm disc to get if you don't have any others; I'd probably start with the 1995 Eagle Rock Road, which offers more variety of song types (including Hamm originals—he's a good songwriter, you know) and accompaniment (several tracks feature small ensembles). I myself have taped my favorites and given the disc to my wife (who owns the only CD player in the house). But there's some really good stuff here.

---GWL

*By the way, before you pull out all the tired old craperoo about Luddites and dinosaurs, I happen to like electric guitars very much, thank you. I was in the cheering crowd in Austin, 1965, when Bob Dylan and the Crackers (AKA Hawks, AKA Band) played the first gig where they weren't booed; I listened to the Beatles before Sgt Pepper; I got credentials out the yingyang. I like electric guitars, and I like acoustic guitars, but I'm getting real tired of words that don't mean anything, thanks in large measure to multinational greed & miseducation.


Ecology, environment, biodiversity and pollution weren't words I used as I was growing up, but they are now in common use, especially in elementary school classes. Chris McKhool has centred this collection of songs around the ecology theme, and gives the younger listeners something to think about at the same time as they enjoy the songs. Students in Grade 6 (in Alberta) go through an environmental theme in Science, and they may also be fortunate enough to work toward the first four keys of the "Earthkeepers" program in an outdoor school setting. The themes here range from taking care of the land and the importance of trees, through pollution and garbage, the importance of lakes, rivers, streams and clean water, to bicycle safety. The vocabulary used will reinforce that of the Science lessons.

I remember an episode of Happy Days in which The Fonz used song and rhyme to learn the necessary information to pass an exam. If only more songs like these had been around to make the learning of school subjects more interesting than just sitting and listening!

Many of the CD tracks have children singing choruses or echoes, and may use a familiar tune (e.g., "Alouette"). The songs are not overwhelmed by instruments, but kept to those used in sing-a-longs, with only a few embellishments. The musical styles are varied (folk, pop worldbeat and rap), and on the whole deliver the ecological message in a clever manner. The lyrics are enclosed.

The CD comes with Parents' Choice Foundation approval, and Chris also has available a teacher's guide for school performances.

---Dave Foster
Calgary, Alberta

Due to a last-minute computer problem, a number of reviews which we’d planned to include had to be held over until next issue. So look for a mot of reviews next time! --JL
Nouveautés des disques au Canada français

par Donald Deschênes

Durant ces derniers mois, j’ai reçu de nombreux disques compacts en provenance du Québec et de France. Il s’agit de très belles productions. Ces dernières années, nous assistons au Québec à un renouveau significatif de la performance folklorique, que ce soit en ce qui concerne le conte, la chanson ou la musique. Jeunes, enthousiastes et créatifs, de nouveaux musiciens et chanteurs font leur apparition sur la scène québécoise. De même, de nombreux groupes, la plupart excellents, voient le jour dans différents coins du Québec. Je vous présente leurs plus récentes productions.

Cent ans de musique traditionnelle québécoise.

Première époque—1900 à 1940, d’après les recherches de Gabriel Labbé (ensemble de 2 disques compacts). Transit, TRCF 9404/05. Interdisc Distribution Inc. 27, rue Louis-Joseph-Doucet, Lanoria (Québec), J0K 1EO

En 1995, Gabriel Labbé publiait un ouvrage intitulé Musiciens traditionnels du Québec (1920-1993) (Montréal, VLB Éditeur). La parution de cette recherche fouillée et considérable a amené la réalisation de deux importants projets, soit la production par la Chaîne culturelle FM de Radio-Canada, sous la réalisation de Lorraine Chalifoux, de quatre séries radio-phoniques de 10 émissions sur un siècle de musique folklorique québécoise, de même que la production de 4 disques doubles et «ainsi sauver de l’oubli l’une des meilleures parts de notre patrimoine québécois».


Tess LeBlanc. Tess. TESSCD-0698. Tess LeBlanc, C.P. 8044, Val-Béair (Québec), G3K 1A0. Courriel: <tesselblanc@hotmail.com>

Il y a de ces musiques, dès la première écoute, vont vous chercher à la pointe de l’émotion et vous envoûtent littéralement. Voilà un disque qui m’a conquis. Tess LeBlanc est native de Moncton, d’un père d’origine acadienne et d’une mère irlandaise. Elle est issue d’une famille de musiciens et de chanteurs; elle-même a beaucoup chanté dans les chorales et étudié la danse. D’une voix fluide et limpide, toute en arabe, elle interprète des chansons folkloriques acadiennes, irlandaises et gaéliques. Elle a pour complices les musiciens québécois de l’heure, Régent Archambault à la contrebasse et Denis Fréchette au piano de La Bottine Souriante, le violoneux Éric Favreau, le guitariste Paul Marchand, Liette Remon à la clarinette et aux différents types de violons. Elle s’est adjoint de nombreux autres collaborateurs, dont son père Len, la belle voix de basse, qui interprète avec elle quelques pièces particulièrement réussies, comme dans la très belle ballade «Westering Home».

C’est un disque remarquable par ses rythmes roulants et enroulés—Tess est une danseuse et une gigueuse remarquable, et ça se sent—et ses très beaux arrangements tout en nuances, en douceur et en subtilité, même si elle n’hésite pas, à l’occasion, à faire quelques pièces à cappella. On sent qu’elle a mis beaucoup de soin à constituer ce répertoire chaleureux de ballades, de complaintes, de chansons à réponddre et de chansons enfantines même. Elle réussit à créer une heureuse jonction, en parfaite harmonie, entre les différentes traditions présentes dans les Maritimes, comme peu ont su le faire avant elle. C’est un disque qui, je l’espère ardemment, devrait faire une fort belle carrière.

Liette Remon ... un p’tit air de famille. Liette Remon, 170, rue Bigaouette, Québec (Québec), G1K 4L4; (418) 529-1724. Courriel: <leeremon@qbc.clic.net>

Liette Remon est originaire de Petit-Pabos, près de Grande-Rivière, sur la côte sud de la Gaspésie, sur les bords de la Baie des Chaleurs. Dans cette famille, comme dans bien d’autres, on est musiciens de père en fils, et même de mère en fille, génération après génération. De connaissance avec sa soeur aînée Lina à la réalisation, Liette Remon interprète le répertoire familial et ainsi en assure, d’une certaine façon, la pérennité. La plupart des pièces sont interprétées au violon seul, ou avec un minimum d’arrangements, de façon à mettre l’accent sur la mélodie et à la laisser voyer d’elle-même. Pour cette jeune violoneuse, le défì était de retrouver et de rendre la spontanéité du jeu de son père. Pour retrouver la nostalgie familiale, «La Ratatouille», une petite pièce endiablée que son père leur interprétait pour les faire rire, enfants, est interprétée beaucoup plus lentement, avec une certaine majesté même, jusqu’à en faire une véritable marche écosnoise.

Tout au long de la réalisation de ce disque, on a fait en sorte de rester près des émotions et des souvenirs, de retrouver l’enfance sise au plus profond de l’être. Et on y arrive. C’est une musique qui fleure le large et le golémon, qui a la couleur du temps et du ciel bleu, qui sonne comme les rires des dimanches après-midi sur la véranda et des veillées de noces dans les cuisines débordantes de danseurs et de jigueurs. Elle est interprétée avec brio et entrain par Liette Remon, une jeune artiste aux multiples possibilités qui n’a pas fini d’étonner et de faire parler d’elle.
Éric Favreau et Mario Landry. Reel à 2: Violon traditionnel québécois/Traditional Quebec Fiddle Music. Éric Favreau, 420, rue Chabot, Québec (Québec) G1M 1L5.

Ce disque est l'œuvre du travail de deux jeunes violonistes de talent, Mario Landry et Éric Favreau. Ils nous offrent un répertoire varié de musique traditionnelle québécoise pour la danse tout à fait remarquable, agrémenté de quelques compositions d'Éric Favreau. C'est un disque, aux arrangements discrets et habiles, fait sans prétention, mais avec un goût sûr et une maîtrise parfaite du violon. Ils sont accompagnés d'excellents musiciens: Paul Marchand à la guitare, Réjean Brunet au piano et à la contrebasse, Tess LeBlanc au tambour à maïloche et Pierre Chartrand aux os.

Jean-François Bélanger. Cap-aux-Sorcièrs. Transit, TRCD-9502. Interdisc Distribution Inc. 27, rue Louis-Joseph-Doucet, Lanoraie (Québec), J0K 1EO.

Voici un disque qui ne laisse pas indifférent. Accompagné des meilleurs musiciens québécois et multi-instrumentiste lui-même, Jean-François Bélanger nous offre 24 compositions d'inspiration fortement traditionnelle. De belle façon, sa musique côtoie les musiques les plus diverses, que ce soit le folklore irlandais, le rock, le jazz, le raga indien, la musique médiévale, le classique et ce, avec une maturité et un savoir-faire remarquables. Le plaisir de l'écoute est double: tout en découvrant un univers musical nouveau, on a en même temps l'impression d'être bercé par les plus beaux airs de notre enfance. Un pièce comme «Le Château de Malahide» ferait une merveilleuse musique de film, tant elle suggère de belles images.


Après une vingtaine d'années à mener la barque de La Botte Souriante, il était grand temps pour Yves Lambert d'offrir à son public quelque chose de plus personnel, une parenté, un temps de repos qu'il prend dans sa bibliothèque et sur sa veranda. Derrière le gars de party, au rire gras, grand mangeur et bon vivant, on découvre l'individu Yves Lambert, plus posé, plus secret, un épicurien amateur de poésie: Beaudelaire, Rimbaud, Gaston Miron, Raymond Lévesque, un fin mélomane et un musicien/chanteur au seuil de la maturité. Yves Lambert nous convie à un voyage empreint d'humanisme et de conscience universelle.

On le voit, c'est un disque tout à fait personnel qui voyage entre le passé et le présent, entre différentes cultures musicales, poétiques et narratives, et qui s'écoute tout de souffle. Il faut le déguster par grappe, lentement, raison par raison. Pour cette aventure, il s'est associé à l'éthnomusicologue Sylvie Genest qui signe les arrangements et plusieurs musiques, tout à fait remarquables. À eux deux, ils ont construit un environnement sonores qui entraîne l'auditeur tant en Afrique qu’au Moyen Âge, tant dans la musique de Shubert que dans les sonorités de Malicorne. Ils ont réussi à faire se côtoyer une très vieille chanson à boire, «Usons librement de nos biens»—magnifiquement arrangée en passant—, et les poésie de Miron. Autant que les vacances de monsieur Hulot en 1953, celles de monsieur Lambert risque de laisser une souvenir impérissable au fond de l’âme.


Ce disque comprend 28 chants de marins en français, en anglais et en flamand, chanté à capella par de vigoureux gaillards à la voix forte. Le disque est accompagné d’un feuillet de 24 pages très bien documenté, abondamment illustré, contenant de nombreuses informations sur les chansons et leurs fonctions.

Québec et son patrimoine vivant. Livret bilingue (36 pages sans pagination) et disque compact. Centre de valorisation du patrimoine vivant, 310, boul. Langelier, bureau 241, Québec (Québec) G1K 5N3. Site Internet: <http://www.mcc.qc.ca/pamu/organism/cvpv.htm>

L’an dernier, le Centre de valorisation du patrimoine vivant a produit un très bel outil de promotion, de façon à faire connaître ses services et produits, de même que ses partenaires les plus précieux. Le livret présente des textes sur la patrimoine vivant, la chanson folklorique et ses origines; la musique traditionnelle, ses origines, ses instruments et sa diffusion; la danse traditionnelle, les formations, les danseurs et la gigue; les légendes de la ville de Québec comme la Dame blanche de la chute Montmorency et le Chien d’or; les métiers et les arts traditionnel, et les coutumes des fêtes traditionnels.

Pour accompagner ce livret, on a produit un disque compact fait simplement, contenant des contes et légendes, des chansons, des rondes enfantines et deux textes sur le patrimoine vivant. Cet ensemble forme un outil fort bien réalisé, qui permet de découvrir les ressources que recèle la région de Québec dans le domaine du patrimoine vivant.

Raynald Ouellet, Marten Alfred Hairup et Normand Legault. Mélodie. HIO5-97. Production HLO, 301 boul. Taché Est, Montmagny (Québec), G5V 3S3. Courriel: <nomleg@microtec.net>
Over the past few months I’ve received a number of lovely CDs from Quebec and France. These last few years have witnessed a rebirth of folk performance in Quebec, be it storytelling, song or instrumental music. Young, enthusiastic and creative musicians and singers have appeared on the scene, and numerous groups, for the most part excellent, are being born in various regions of Quebec. I would like to introduce you to their most recent works.

Cent ans de musique traditionnelle québécoise. Premiere époque—1900 à 1940, d’après les recherches de Gabriel Labbé (ensemble de 2 disques compacts). Transit, TRCF 9404/05. Interdisc Distribution Inc. 27, rue Louis-Joseph-Doucet, Lanoraie, QC J0K 1EO

In 1995 Gabriel Labbé published a work entitled Musiciens traditionnels du Québec (1920-1993) (Montreal, VLB Éditeur). The publication of this huge and detailed study led to the development of two important projects, four radio series of ten programs devoted to 100 years of traditional Québécois music, produced by Lorraine Chalifoux for the Radio-Canada FM network (French CBC), and the release of four sets of double compact disks "to save from oblivion one of the best portions of our Québécois heritage."

These first two disks gather together some 46 recordings released during the '20s and '30's on the Starr, Victor and Columbia labels. Some of the best musicians of the era are included: Alfred Montmarquette, Joseph Plante and Joseph Latour on accordion, Joseph Allard, Fortunat Malouin, Jos Bouchard and Willie Ringuette on violin, Adélard Saint-Louis and Henri Lacroix on harmonica, just to name a few. It is quite striking to rediscover such a wide variety of musicians from a common tradition in one collection, on one disk. A rare feast is offered to us here. A very well documented 16-page booklet rounds out the set. To add to the pleasure of music lovers, the CD collection is offered in a solid maple case.

Tess LeBlanc. Tess. TESSCD-0698. Tess LeBlanc, PO 8044 Val-Bélair, QC G3K 1AO; E-mail: <tessleblanc@hotmail.com>

There is music that seeks you out and literally enchants you from the first time you hear it. This disk has conquered me. Tess LeBlanc is a native of Moncton; her father is Acadian, her mother Irish. She is the product of a family of musicians and singers, has considerable experience singing in choirs and has studied dance. She stitches together Acadian, Irish and Gaelic folk songs with a voice that is clear and fluid. Her accompaniments are current Québécois musical sensations, bassist Régent Archambault and pianist Denis Frèchette from La Bottine Souriante, Éric Favreau on violin, Paul Marchand on guitar and Liette Remon on clarinet and a variety of strings. She's joined by numerous other contributors, among them her father, Len, who lends his beautiful bass voice to a number of particularly successful pieces, such as the very lovely ballad "Westering Home."

This disk is made remarkable by its rolling and coiling rhythms—Tess is a remarkable dancer and jigger, and this can be felt in the music—and by its very lovely and subtly nuanced arrangements, although she doesn’t hesitate on occasion to perform certain pieces a cappella. One senses that she took great care in building this warm collection of ballads, laments, response songs, and even children’s songs. She succeeds in a way that few others have been able to before her in creating a pleasurable and perfectly harmonious connection between the various traditions present in the Maritimes. This is a disk that I fervently hope will launch a wonderful career.
Liette Remon...un p'tit air de famille. Liette Remon, 170, rue Baigaouette, Québec, QC G1K 4L4; (418) 529-1724; <leermon@qbc.clic.net>

Liette Remon is a native of Petit-Pabos, a town of the southern Gaspé near Grande-Rivièrè on the shore of the Baie des Chaleurs. In her family, as in many others, music is passed from father to son, mother to daughter, generation upon generation. With the co-operation of her elder sister, Lina, who produced the disk, Liette Remon interprets her family repertoire, and in so doing in a way ensures its lineage. Most of the pieces are performed on solo violin or with minimal accompaniment in order to emphasize the melody and let it soar on its own. The challenge for this young violinist was to recapture and render the spontaneity of the playing of her father. "La Ratatouille," a devilish little piece which her father played for his children to make them laugh, is here performed much more slowly, with a certain majesty, even, almost in the style of a Scottish march.

Throughout the production of this disk, attempts were made to stay close to emotions and memories, to rediscover the child deep within us. And that goal is reached. This is music imbued with the seashore, coloured blue like time and the heavens, music that rings like the laughter of Sunday afternoons spent on the porch, and wedding parties in kitchens overflowing with dancers and jiggers. Liette Remon, a young artist with a bright future who will continue to surprise and be the topic of conversation, performs the music with brilliance and spirit.

Éric Favreau and Mario Landry. Reel a 2: Violon traditionnel québécois/Traditional Quebec fiddle Music. Éric Favreau, 420, rue Chabot, Québec, QC G1M 1L5

This disk is the fruit of the labour of two very talented violinists, Mario Landry and Éric Favreau. They offer us a repertoire of truly remarkable traditional Québécois dance music, enhanced by a few of Éric Favreau's compositions. This is a disk of unassuming and skillful arrangements, performed without pretension, self-assured and with perfect mastery of the violin.

They are accompanied by excellent musicians: Paul Marchand on guitar, Réjean Brunet on piano and bass, Tess LeBlanc on percussion and Pierre Chartrand on bones.

Jean-François Bélanger. Cap-aux-Sorciers. Transit TRCD-9502. Interdisc Distribution Inc. 27, rue Louis-Joseph-Doucet, Lanoraie, QC J0K 1EO.

This is a disk that does not leave the listener feeling indifferent. Accompanied by some of the best Québécois musicians, multi-instrumentalist Jean-François Bélanger offers us 24 compositions with a strong traditional inspiration. His music deftly blends such diverse styles as Irish folk, rock, jazz, Indian raga, medieval music and classical, all with remarkable maturity and savoir-faire. The pleasure of listening is doubled: while discovering a new musical universe, we have at the same time the impression of being lulled by the most beautiful tunes of our childhood. A piece like "Le Château de Malahide" would work marvellously well in a film score; it evokes beautiful images.


After 20 years at the helm of La Bottine Souriante, it was about time for Yves Lambert to offer his public something more personal, a digression, a time of rest spent in his study or on his porch. Behind the party animal, the coarse laugh, the hearty appetite and the jovial fellow, we discover Yves Lambert the individual, more calm, more reserved, a fond devotee of poetry: Beaudelaire, Rimbaud, Gaston Miron, Raymond Lévesque, a fine musical connoisseur and a musician/singer on the threshold of maturity. Yves Lambert invites us on a journey full of humanism and universal consciousness.

This is clearly a very personal disk that journeys between past and present, between different musical cultures, poetic and narrative, a disk that can be listened to in one sitting. As with a cluster of grapes, you have to savour this disk slowly, bit by bit. For this musical adventure he is joined by the ethnomusicologist Sylvie Genest, who penned the arrangements and several remarkable tunes. Between them they have constructed a resonant environment that carries the listener away as much to Africa as to the Middle Ages, as much to Schubert's music as to the tones of Malicorne. They have succeeded in bringing together a very old drinking song, "Usons librement de nos biens" (arranged magnificently, by the way) and the poetry of Miron. As much as the holidays of Mr. Hulot in 1953, those of Mr. Lambert are likely to leave an imperishable memory at the heart of the listener's soul.

Terre-Neuvas et Islandais. Chants de la Grande peche—Anthologie des chansons de mer—Chasse-Maree/ArMen—Volume 7. SCM 033. La Chasse-Maree, Abri du Marin, 27177 Douarnenez, Cedex, France; <chasse-maree.armen@wanadoo.fr>

Since 1981, the Chasse-Maree has published disks and books on the songs of the sea, sailors and traditional navigation of France. These disks are a most beautiful testimony to the revival and strength of the French oral tradition, particularly in Brittany, Normandy and the whole Atlantic coast. This testimony is even more significant now that the French high-seas fishery is, as in Canada, an industry whose future is very much in doubt. These songs tell of a rough trade, "the great trade," as it was known not so long ago, that of the fishers on the Grand Banks of Newfoundland.

This disk includes 28 sailors' songs in French, English and Flemish, sung a cappella by strong-voiced, vigorous fellows. A well-documented, abundantly illustrated 24-page booklet accompanies the disk, containing ample information on the songs and their purpose.
Last year the Centre de Valorisation du Patrimoine Vivant produced a very lovely promotional tool to publicize its services and products as well as its most precious partners. The booklet presents texts on the living heritage; folksinging and its origins; traditional music, its origins, tools and distribution; traditional dance, steps, dancers and jigs; legends of Quebec City, like the "White Lady of Montmorency Falls" and the "Golden Dog"; traditional trades and crafts; and the customs of traditional holidays.

To accompany the booklet they have produced a simply-constructed CD containing stories and legends, songs, children’s dances and two texts on the living heritage. This set forms a well-produced, useful tool that permits the discovery of the hidden resources of Quebec in the field of living heritage.

Raynald Ouellet, Marten Alfred Heirup and Normand Legault. Mélodie. HI05-97. Production HLO, 301 boul. Taché Est, Montmagny, QC G5V 3S3; <nomleg@microtec.net>

This disc brings together three excellent musicians: Raynald Ouellet, accordionist, a member in the '80s of the group Érigé, now director of the Carrefour mondial de l’accordéon and the Économusée de l’accordéon in Montmagny, to the east of Quebec City. Marten Alfred Heirup is a guitarist and Danish radio host. He is also a composer of film music and columnist for the magazine Folk Music. Normand Legault is an expert in traditional dance and jigs: dancer, teacher and choreographer.

One of the best accordionists of his generation, Raynald Ouellet offers listeners a repertoire of music from his region, interpreted with a remarkable lightness and smoothness. He succeeds in combining brightness and sobriety. The most beautiful example of his talent is the daring version of "Money Musk," which shows an accomplished mastery of his instrument. Marten Alfred Heirup’s guitar playing and unusual arrangements are a surprise, rendering beautiful shimmering colours, sometimes strange and diverting. Normand Legault has a discreet presence, sometimes too discreet, but still effective.


Finally, I would like to alert you to a CD reissue. In 1992, the folklorist Marcel Bénéteau issued a cassette of 14 folk songs collected from the French-speaking people of southwestern Ontario. In this he had the assistance of the Société Radio-Canada (French CBC). At the insistence of his fans, these recordings, as well as six others, are now available on CD. A dynamic interpretation and an original repertory: two essential ingredients to make a true jewel.

All the discs mentioned above are available from the Centre de valorisation du patrimoine vivant, 310, boul. Langelier, bureau 241, Québec, QC G1K 5N3; (418) 647-1598; <cvry@videotron.ca>.

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**Canadian Folk Festival Directory**

Email and the Internet are playing a larger role than previously in collecting information for this directory. We prefer to communicate directly with festivals themselves, and would appreciate any help readers can give us in putting us in touch with festivals that deserve to be listed. We also collect as much information as possible from other sources, but the information provided varies widely depending on the source.

We are trying to cover mostly a six-month period with each issue, i.e., this issue covers December 1998 to May 1999, and the summer festivals will begin to show up in the March issue.

**ALBERTA**

- **Depts. of Economic Development & Tourism, 307 Legislateur Bldg., Edmonton, Alta. T2E 0J7**
- **Alberta Arts Festival Assn., 601 - 10136 100 St. NW, Edmonton, Alta. T5J 0P1; 1-888-878-3737; <artfesto@compuserve.com>**
- **<www.discoveralberta.com/artfesto>**

- **February 5 to 7, 1999:**
  - **CANADA’S COWBOY FESTIVAL.** Telus Convention Centre, Calgary. Jill Sloane, c/o Telus Convention Centre, 120 9th Ave. SE, Calgary, Alta. T2G 0P3
  - Bus.: (403) 261-6556; 1-800-822-2697; Fax: 261-8510
  - Email: <jills@telusconvention.com>;
  - Website: <www.calgary-convention.com>;
  - "A celebration of cowboy culture at its best through art, music, poetry and film. Canada’s Cowboy Festival is an annual event heading into its fifth year, saluting the Women of the West." Annual since 1995

- **May 24 to 29, 1999:**
  - **CALGARY INTERNATIONAL CHILDREN’S FESTIVAL.** In and around the Arts Centre, Calgary. Merilee Anns (Marketing Manager), 205 8th Ave. SE, Calgary, Alta. T2G 0K9
  - Bus.: (403) 204-7414; Fax: 204-7457
  - *An annual festival for families, celebrating music, mime, theatre, dance, puppetry, comedy and more, from around the world.* Annual since 1987

- **June 26, 1999:**
  - **WATER VALLEY TRADITIONAL CELTIC FOLK FESTIVAL.** Various venues in Water Valley. David W. Settles, c/o Fairview Studio, 7000C Parrell Rd. SE, Calgary, Alta. T2H 0T2
  - (403) 253-7882; Email: <settlesc@cafdvision.com>;

**BRITISH COLUMBIA**

- **Canadian Folk Music BULLETIN 32.4 (1998) ...35**

- **Tours British Columbia, 1117 Wharf St., Victoria, B.C. V8W 222; 1-800-663-6000**

- **May 15, 1999:**
  - **COMOX VALLEY HIGHLAND GAMES.** (250) 338-0630, 339-6444

- **May 16, 1999:**
  - **VICTORIA HIGHLAND GAMES.** Victoria (250) 658-2876, 478-4036

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**MANITOBA**

- **Travel Manitoba, 700-155 Carleton St., Winnipeg, Man. R3C 2H8; 1-800-665-0040, ext. 405;**

- **February 17 to 21, 1998:**
  - **FESTIVAL DU VOYAGEUR. St Boniface/Winnipeg.** Normand Gossneau, 768, 1172 Taché, Winnipeg, Man. R2H 2C4
  - Res.: (204) 273-7692; Bus.: 237-7692; Fax: 233-7576;