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### Meet the Directors

The November 1993 meeting was the first fully official Annual General Meeting in a while. We now have, once again, a fully functioning Board, with committed officers and directors, and some new perspectives on our future. We'd like to hear more from all CSMT/SCTM members: opinions, activities, interests—so we can use the time we put into our society most productively. Here we'd like to introduce several members of the Board in bios or brief notes; other directors will be introduced in future issues.

-JC

*President:* Judith Cohen: Coming from Montreal, I did undergraduate work in English and music at McGill and Concordia, and graduate work in medieval studies (MA) and ethnomusicology (PhD) at Université de Montréal. For the past few years, I've been working with SSHRC and Canada Council grants on research and performance of Sephardic music; teaching part-time, and performing solo and also with the Montreal Sephardic group Gerineldo. Over the past several years I've lectured, conducted research and performed in Israel, Spain, Morocco, Greece and Turkey, most recently in a stint as guest lecturer for the Hebrew University in Jerusalem.

*Vice-Présidente (francophone):* Monique Desroches: Depuis 1987, Monique est professeur agrégée en ethnomusicology à la Faculté de Musique de l'Université de Montréal (il y a une vingtaine d'étudiants gradués en ethno). Ses thèmes de recherche touchent les Antilles et les Mascareignes (Océan indien), et plus particulièrement, la musique indo-créole de ces deux régions. Plus récemment, elle a mis sur pied un laboratoire de plus de 400 instruments du monde, qui sert à l'animation de séminaires spécialisés, de sujets de recherches pour les étudiants, ainsi que de thématiques à des expositions temporaires. Monique est l'auteur de plusieurs articles; d'un livre sur les Instruments de Musique de la Martinique, et un autre, à paraître aux Presses de l'Université de Montréal, sur La Musique et le Sacré aux Antilles Françaises. Elle a aussi fait des disques (Musiques de l'Inde en Pays Créoles), et fait partie du groupe Contretemps.

*Vice-President (English-language):* George W. Lyon is a half-Ontario Orange-Lodge Proddy, half-Tex-Czech Papist agnostic, who repatriated to his father's nation during the Vietnam War (walking angrily, not running). He took BA and MA at the University of Texas (English and Folklore) in the late 60s, completing his PhD (dissertation topic: folk and popular verse of Alberta) in 1993. He would like to be a musician when he grows up and to that end has been studying the guitar and banjo and assorted other instruments for 31 years. He hopes to outgrow his sessional employment before he's old enough to retire. He would also appreciate more articles for the **Bulletin** from the membership at large.

*Secretary:* Paula Conlon: Paula recently graduated from the Université de Montréal with a PhD in musicology. Her dissertation: **Iglulik Inuit Drum-Dance Songs of the Northern Baffin Island Area: A Study of Their Structures**. She is presently working as the major researcher and programmer for the project **Annotated Bibliography of Amerindian Music in Canada** at the School for Studies in Art and Culture:

Music at Carleton University.

*Past President and Archivist:* William A.S. Sarjeant: Professor of Geological Sciences, University of Saskatchewan (Saskatoon). Bill was the last President under the CSMT's former name, Canadian Folk Music Society. He is an English-born Canadian who first played guitar and sang in a skiffle group at the University of Sheffield, and later switched to folk music. During a long association with the Nottingham Co-operative Folk Workshop, he learned to play the harmonica and to sing a capella (though not at the same time!) Presently, Bill sings, and plays harmonica, drum and spoons with the Prairie Higglers, an almost-20-year-old Saskatoon group of traditional musicians. Under his middle names, Anthony Swithin, Bill writes historical science-fantasy novels; he also writes detective and mystery fiction and propogates the theory, first advanced with Alan Bradley in their book *Ms. Holmes of Baker Street*, that Sherlock Holmes was a woman.

*Journal Co-Editor (with Edith Fowke):* Jay Rahn: Jay has just concluded a three-year term as Vice-President (English) and a year as Acting President of CSMT/SCTM. He continues as Co-editor, with Edith Fowke, of the Society's scholarly periodical, the *Canadian Folk Music Journal/Revue de musique folklorique canadienne*. His principal interest in the Society remains in the areas of animating, documenting and disseminating Canadian traditional music, e.g., through the *Journal* and the Society's conferences.

*Directors:*

*Mike Ballantyne:* Mike was born in England in 1943 and raised in Devonshire and Essex. He joined the Royal Navy at the age of 15 and became a diver. In 1973 he came to Canada, and he is now a print maker in Cobble Hill, on Vancouver Island. His time is, however, divided between art—25%—and studies and performances in folk music and folklore—75%. He is Vice President of the Cowichan Folk Guild and a founding member of the Guild and the Islands Folk Festival.

*Donald Deschênes:* Natif de Cap-Chat, en Gaspésie, Donald Deschênes détient un baccalauréat et une maîtrise en Arts et traditions populaires ed l'Université Laval. Pendant plusieurs années, avec la folkloriste Charlotte Cormier, il a présenté dans de nombreux festivals et en milieu scolaire des ateliers d'initiation à la chanson traditionnelle. On leur doit la Semaine acadienne au Folklife Centre à Expo '86. Donald a enseigné à l'Université de Moncton, a oeuvré en développement culturel et communautaire, en promotion des métiers d'art et en gestion d'organismes culturels au Nouveau-Brunswick et à l'Île-du-Prince-Édouard. Depuis l'été '93, il est directeur général du Centre franco-ontarien de folklore à Sudbury, Ontario. Il a à son actif du recueil de chansons traditionnelles, *C'était la plus jolie des filles* (Montréal. Les Quinze. 1982. 240 p.). un microsillon Ma

*mie tant blanche*, Charlotte Cormier et Donald Deschênes (CEA-1001, Moncton, 1984) et de très nombreux articles en folklore et ethnologie. Il a également contribué et participé à la rédaction de plus de vingt-cinq ouvrages, principalement sur la tradition orale acadienne.

*Elaine Keillor:* Elaine (PhD, University of Toronto) is Assistant Director for Music at the School for Studies in Art and Culture, Carleton University, Ottawa. She teaches courses in Canadian music, ethnomusicology and specialized performance topics; and active performer on piano and harpsichord, Elaine has played premières of works by Canadian composers throughout Europe and North America. Elaine also serves as principal investigator for the Canadian Musical Heritage Society and, besides her publications through this work, has published numerous articles for the *Encyclopedia of Music in Canada* and several professional journals.

*John Leeder:* I was raised in Inglewood, Ontario. My father played numerous old time instruments, mostly stringed, my mother knew many songs, some of which some people might call "folk songs", and I grew up listening to Edith Fowke's radio shows, Allan Mills, local old time fiddlers, and such like. The '60s folk scene in Toronto played a large part in my escaping from university without a degree. Spending six years in Huntsville, Ontario, I learned to play the banjo (non-standard melodic clawhammer style, I guess you'd call it, or perhaps "Leeder style"), from which I never recovered. Moving to Calgary in 1974, I got involved in the local folk scene just as it was starting its growth spurt. I helped run the Rocky Mountain Folk Club for 11½ years, organized concerts with Buck Dancer's Choice and Friends, and played in several local groups. Nowadays I'm an occasional performer, occasional songwriter and tunesmith, enthusiastic if unskilled contra dancer, and festival volunteer, but mostly a living room picker and singer, which I think is more important than the other stuff. I joined the Canadian Folk Music Society in 1980, and have been on the board of CFMS and CSMT since 1982, as Secretary, President and now as a Director. I have been on the *Bulletin* staff since 1985, as News Editor, Editor, Reviews Editor and now as Co-editor with George Lyon. I also wear the hat of Membership Co-secretary along with James Prescott. I make my living editing law textbooks.

*David A.E. Spalding:* David is a performer, writer and heritage consultant who lives on Pender Island, B.C. For 20 years he and Andrea Spalding have performed as Brandywine, sharing traditional and original songs and stories across western Canada in live performance, and more widely through many TV and radio appearances, including their national children's show *Storytime* that ran for four years in the early '80s. The group has been featured on two recordings, *Breakfast with Brandywine* and *The Most Beautiful Kite in the World*. David has had a 20-year professional museum career in the U.K. and Canada, and

has subsequently been involved in planning many heritage facilities in western Canada, and spent three years as Executive Director of the B.C. Museums Association. He writes extensively on science, heritage and folk music, and

his latest book, **Dinosaur Hunters**, has been published in Canada and the U.S. David has had two previous terms on the board of the Canadian Folk Music Society, and has contributed to the **Bulletin and Journal**.