



News from across Canada, from sea to sea to sea.

A glance at the popular Canadian media would convince the average person there is no traditional music happening in Canada.

It seems to me that some of the *really* important things that happen in life go on without the public scrutiny of the media. People fall in love, babies get born, loved ones die, and the media reports the latest parliamentary scandal. Millions of people do kind things and care for one another; a gruesome murder gets on the front page.

And everywhere across this land of ours people are making traditional music, far from the glare of the media spotlight. Often around the dining room or kitchen table - I think of a wondrous night in Charlottetown around publisher Laurie Brinklow's table with ballad singer Anita Best, folk musician Real Pelletier, poet Hugh MacDonald, storyteller Norma Cameron, and yours truly. Merrick Jarrett holds incredible singing sessions in his living room in Kitchener.

Clary Croft holds sing around events in Halifax. A group of ballad enthusiasts in Vancouver with Jon Bartlett have monthly meetings to sing and discuss the Child ballads. They are embarked on an ambitious project of creating 305 cassettes, each one devoted to one of the 305 Child ballads. (To ballad lovers, 305 is as sacred a number as 398.2 is to storytellers.)

Toronto's **The Ballad Project** presented a night of ballads and stories in a literary cafe. **Bill Serjeant**, **Paddy Tutty** *et al.* troop down into **Chris Lindgren's** basement in Saskatoon and make the rafters ring. **Dianne Cameron** holds house concerts in Sudbury; her daughter **Moir** does the same up in Yellowknife. In Saskatoon **Not a Love Song**, a group of women performers, sings at various gatherings.

And that's not to mention all the festivals, Celtic or otherwise, coffee houses, fiddle contests, song circles and gatherings that go on all the time. I think of **Jean Mills' Grand River Dulcimer Club** and the **Saskatoon Guitar Festival**. Toronto's **Tranzac Club** had traditional musicians **Kath Reid-Naiman** and **Arnie Naiman** open for some traditional musician named **Mike Seeger**, or something like that.

People flock to the annual **Music in the Woods** on Lake Rosseau to learn fiddle, dulcimer, finger-picking, step dancing, clawhammer, tin

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whistle, shape note singing, and other things traditional.

In other words, it's a rich scene for all its being seldom seen by media, and one that makes me believe that, for all its problems, and despite all its politicians, Canada is for real, now and for as long as I can see.

This column I see as a hugely important part of the *Bulletin*. I think we are all interested in the goings on of other lovers of traditional music, and I want these pages to reflect the diversity of these activities.

I am trying to assemble a roster of contributing editors from all parts of the country who will send me news of traditional music happenings in their area. My aim is to have at least one representative from each province and territory. I'm short a few: Nunavet, for example, so if you know of someone who would be a great contributing editor please let me know.

In the meantime, keep picking and singing.

From the President

I would like to begin by thanking two of our outstanding members, George Lyon and John Leeder, for their many years of service on behalf of the society and for faithfully producing the *Bulletin* for so many years. Their dedication and hard work has been remarkable, and we all owe them a tremendous debt for their efforts to promote traditional music in Canada.

Second, I would like to thank Lorne Brown for taking on the main responsibilities of the *Bulletin*. Lorne has already come up with some new ideas and innovations which you will see in this issue.

One of Lorne's ideas was to have the President write a brief column about his or her activities, so I'll try to be as brief as possible. I was very happy that CSTM participated in Toronto 2000: Musical Intersections, as this was the only time these 14 music societies have ever met together. (As a member of both the Local Arrangements Committee and the Program Committee for the overall conference, I can assure you that no one in their right mind would ever want to undertake something like this again!)

The conference had more than 3,500 registrants and I believe that CSTM presented panels, a concert and jam session of very high quality. The Society still needs new members and new financing. John Leeder has been very successful in obtaining funding for the *Bulletin*, but we are still on a shoestring budget. Please promote CSTM to your friends, colleagues and students and contact me or any Board member if you have ideas for potential funding.

In terms of my own musical interests, I continue to teach a variety of music courses at Ryerson University in Toronto, including world music, musicology and film music. I am also continuing my research with a team of nursing professors on the potential effects of music for people with breathing difficulties.

Leslie Hall