

**1999 Annual General Meeting  
Canadian Society for Traditional Music  
La Société canadienne pour les traditions musicales  
October 29-31, 1999, Mount Royal College, Calgary, Alberta**

**Mount Royal Hosts CSTM Conference  
Fozia Khan, Mount Royal Journalism Programme  
(Portions of this article appeared in the Mount Royal College Reflector November 5, 1999)**

Mount Royal College revived the past with music from different cultures in both a music festival and conference that it hosted on October 29 and 30 for the Canadian Traditional Music Society.

Students from Mount Royal College and academics from all over Canada gathered in the Jenkins Theater to sample historical songs and music, which created a window for many to experience the past.

"The music is so beautiful that it goes right through you," said a woman from the audience fascinated by the performances. Many commented that the music was live and interactive, and more significantly, that it helped build bridges cross-culturally.

"Members of the Society are interested in very different aspects and very different kinds of music," says Dr. George Lyon, organizer of the conference, and an English professor here at the College. Cape Breton mouth music, Chinese pipas, western Canadian ballads, contest fiddles, Québécois accordions, and Pakistani *kawalis* are just some of the musical forms heard and studied at the festival.

The conference began with a paper on the British folk music revival by Dr. David Gregory, a performance by the Calgary Chinese Orchestra, which featured some pieces using instruments that have a 2000-year-old tradition, and Canadian folk and popular songs by Calgarian Barry Luft, who accompanied himself

**The Calgary Chinese Orchestra  
Alan Thrasher, University of British Columbia**

Sharing the opening concert with singer Barry Luft was the Calgary Chinese Orchestra, directed by David Yin. The ensemble numbered close to 25 musicians, playing traditional instruments such as *dizi* (bamboo flute), *erhu* (2-stringed violin), *pipa* (pear-shaped lute) and several other types. The ensemble members were clearly from all walks of life, notably old-guard Cantonese musicians (some of whose families would have lived in Calgary since the building of the railroad), a few intermediate students in their early teens, and newly-arrived Hong Kong, Taiwan and mainland Chinese musicians—performers from differing cultural backgrounds. Holding this unlikely ensemble together with admirable skill was director David Yin, a professionally-trained conductor from Beijing.

on several instruments and drew the audience into song.

The Chinese Orchestra brought many surprises to those who are not specialists in this ancient music. One particular flute was traditionally only allowed to be played in front of Chinese emperors. The flautist played to the emperor on his knees, and fingers needed to be pointed away from the emperor. Playing the instrument improperly would result in losing one's head.

Despite this history, David Yin, the orchestra's leader, made an exception and played facing the audience; deep, sweet notes flowed from the flute, and the audience was left mesmerized.

Papers were presented on a variety of topics the following day. To name a couple: from the University of Alberta, Regula Qureshi talked about the sounds of Pakistani culture, Anne-Marie Desdouts, Université Laval, presented new points of view on Québécois song, and Marcia Ostashevska, York, discussed Ukrainian music.

"People who attended the conference from MRC got some new ideas about ways of reading culture," says Dr. Lyon.

The scholars who attended the conference will leave knowing that something significant happened at Mount Royal College, and this event will give Mount Royal College national recognition. The College's English Department has been involved in three conferences during the last 12 months, and is increasingly becoming more involved in this academic activity.

The program consisted of a mixture of just a few traditional pieces and a good number of mid-20<sup>th</sup> century concert-hall compositions. Representative of the traditional repertory was the delicate and introspective suite "Spring, river, flowers, moon and evening"; of the concert-hall repertory, the romantic and very popular melody from "The Butterfly Lovers." Had a Chinese audience been in attendance, they would have been humming along! For additional interest, Mr. Yin demonstrated an instrument he invented, the "double-tone flute"—a bamboo flute with two blowholes (one on each side of the nodal partition) capable of producing drones and simple harmonies. The concert was well received by the conference members in attendance.

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*I was in the early 1980s that I started noticing that the list of performers for supposedly folk music festivals were similar from Toronto to Vancouver. Interestingly, the Maritime festivals seem to have retained their regional and local character by remaining small.*

*Gregg J. Brunskill Bulletin 20.3&4 (September-December/septembre-décembre 1986)*

## Compte-rendu de la réunion générale annuelle de la Société canadienne pour les traditions musicales

31<sup>ème</sup> octobre, 1999, Mount Royal College, Calgary, Alberta

[PAA: proposé, appuyé, et adopté]

Présents: Mike Ballantyne, Jon Bartlett, Maureen Chafe, Pauline Greenhill, David Gregory, Rosaleen Gregory, Leslie Hall, Sherry Johnson, John Leeder, George Lyon, Daphne Rackstraw, Phil Thomas, Heather Sparling, Alan Thrasher, et 15 votes délégués.

PAA que la réunion se termine à 12 heures.

1. Agenda: PAA que l'on accepte l'agenda.

2. Compte-rendu: PAA que l'on accepte le compte-rendu de la réunion annuelle de 1998, dans la forme distribuée aux membres.

3. Rapports:

(i) Rapport du président (Leslie Hall) [rapport écrit ci-joint]

(ii) Rapport du trésorier (LaVern Wentz). Il n'y a pas eu de rapport formel. [Rapport du comptable reçu plus tard.]

PAA que la société remercie LaVern Wentz pour son travail de trésorier, et que l'on lui envoie une lettre sur ce point.

(iii) Rapport du secrétaire (John Leeder). Pas de rapport formel.

(iv) Rapport du service de livraison (Dave Foster) [rapport écrit ci-joint]

PAA que la société remercie Dave Foster pour sa production du nouveau catalogue.

(v) Rapport sur le site Web (Gord Sherret) [rapport écrit ci-joint]

(vi) Rapport de l'archiviste (Bill Sarjeant). Pas de rapport formel.

(vii) Rapport du comité du Bulletin (George Lyon, John Leeder) [rapport écrit ci-joint]

Discussion de la place du Bulletin dans l'effort pour rejoindre et regrouper les différents groupes dans la société.

(viii) Rapport du comité du Journal (Jay Rahn) [rapport écrit ci-joint]

PAA que la société remercie Jay pour ses années de service comme rédacteur du Journal.

PAA que l'on forme un comité, comprenant Allan Thrasher, David Gregory et Leslie Hall, avec le pouvoir de choisir d'autres membres, pour trouver un nouveau rédacteur-en-chef pour le Journal.

PAA que Dave Foster et Phil Thomas examinent la possibilité de présenter le Journal sous format électronique (Internet). On reconsidèrera la question s'il y a des implications financières.

(ix) Rapport du secrétaire pour le recrutement (James Prescott) [rapport écrit ci-joint]

PAA que l'on accepte tous les rapports précédents, en attendant le rapport du trésorier.

4. L'Assemblée annuelle pour l'an 2000.

PAA que l'assemblée annuelle pour l'an 2000 ait lieu à Toronto, du 3 au 5 novembre, en association avec la conférence "Toronto 2000: Musical Intersections."

L'université Athabasca et la Vancouver Folk Song Society ont offert leurs services pour présenter la réunion de l'an 2001. On suggéra aussi que l'on cherche un site dans les provinces atlantiques.

PAA que le conseil d'administration soit autorisé pour choisir un site pour l'assemblée annuelle de l'an 2001.

5. L'Avenir de la société:

PAA que l'on forme un comité pour initier le développement d'une rente annuelle pour aider la société dans l'exercice de ses fonctions, sous la co-direction de David Warren (côté administratif) et Mike Ballantyne (appel de capital). Ce comité, en coopération avec le conseil administratif, fixera des objectifs pour trouver des fonds, selon les besoins à satisfaire.

Alan Thrasher s'est prêté volontaire pour écrire une lettre au Ministre de la culture pour demander la formation d'un centre pour la préservation et la promotion de l'expression de la culture traditionnelle, basé sur un modèle français, et aussi pour examiner la disponibilité des subventions pour les conférences savantes.

Mike Ballantyne s'est prêté volontaire pour étudier les fonds disponibles de la province de l'Alberta, et aussi la possibilité d'engager quelqu'un pour occuper le poste de directeur exécutif, et pour trouver des fonds.

6. Élections:

Les personnes suivantes ont été élues (sujettes à leur acceptation, dans le cas des personnes qui n'étaient pas présentes).

Présidente: Leslie Hall

Vice-présidents: Donald Deschênes, Mike Ballantyne

Secrétaire: John Leeder

Trésorier: James Prescott (James Prescott accepta le poste de trésorier, à condition de ne pas être tenu à fournir aussi les services de comptabilité.)

Directeurs: Maureen Chafe, Anne-Marie Desdouits, Beverley Diamond, Dave Foster, David Gregory, Alan Kirby, Yves le Guével, Peter Narváez, Regula Qureshi, Murray Shoolbraid, Heather Sparling, Phil Thomas, Alan Thrasher, David Warren

Postes ex officio:

Ancienne présidente: Judith Cohen

Directeurs (rédacteurs du Bulletin): George W. Lyon, John Leeder

Directeurs (rédacteur du Journal): vacant

7. Constitution: Rien à considérer.

8. Autres affaires:

PAA que les rédacteurs du Bulletin continuent dans leurs postes.

PAA que l'archiviste continue dans son poste (sujet à son acceptation).

PAA que l'on forme un comité pour la promotion, sous la direction de Jon Bartlett, et composé des membres Phil Thomas, Maureen Chafe et Alan Thrasher, avec le pouvoir de choisir d'autres membres.

PAA que l'on nomme Phil Thomas Président honorifique de la société.

PAA que Vera Johnson, John Leeder et Bill Sarjeant soient nommés membres honorifiques perpétuels de la société.

9. Ajournement: PAA que la réunion soit terminée.

## Minutes of the 1999 Annual General Meeting of the Canadian Society for Traditional Music

October 21, 1999, Mount Royal College, Calgary, Alberta

[MSC: Moved, Seconded, Carried]

In attendance: Mike Ballantyne, Jon Bartlett, Maureen Chafe, Pauline Greenhill, David Gregory, Rosaleen Gregory, Leslie Hall, Sherry Johnson, John Leeder, George Lyon, Daphne Rackstraw, Phil Thomas, Heather Sparling, Alan Thrasher, 15 proxies

MSC: that the meeting end at 12:00 noon.

1. Agenda: MSC that the agenda be approved.

2. Minutes: MSC that the minutes of the 1998 Annual General Meeting be adopted as distributed.

3. Reports:

(i) President (Leslie Hall) [written report attached]

(ii) Treasurer (LaVern Wentz) No formal report. [accountant's report received later]

MSC that CSTM express its thanks to LaVern Wentz for his service as treasurer, and that a letter be sent to this effect.

- (ii) Secretary (John Leeder) No formal report.
- (iv) Mail Order Service (Dave Foster) [written report attached]  
MSC that CSTM express its thanks to Dave Foster for his achievement in producing the new Mail Order Service catalogue.
- (v) Website (Gord Sherret) [written report attached]
- (vi) Archivist (Bill Sarjeant) [written report attached]
- (vii) Bulletin (George Lyon, John Leeder) [written report attached]  
Some discussion occurred of the Bulletin's role in bridging the gap between the various constituencies in CSTM.
- (viii) Journal (Jay Rahn) [written report attached]  
MSC that CSTM express thanks to Jay for his years of service as Journal editor.  
MSC that a committee be struck, including Allan Thrasher, David Gregory and Leslie Hall, with power to co-opt, to search for a new editor-in-chief for the Journal.  
MSC that Dave Foster and Phil Thomas investigate the opportunity to place the Journal on-line with ACAP, with the issue to be revisited if there are financial requirements.
- (ix) Membership Secretary (James Prescott) [written report attached]  
MSC that the foregoing reports all be accepted, pending receipt of the Treasurer's report.
4. Next Year's AGM: MSC that that Annual General Meeting for 2000 take place in Toronto, November 3 to 5, in conjunction with the Toronto 2000 conference.  
Both Athabasca University and the Vancouver Folk Song Society offered to host the 2001 meeting; also it was suggested that a site in Atlantic Canada be sought.  
MSC that the board be authorized to select a site for the 2001 Annual General Meeting.

#### 5. The Future of the Society:

MSC that a committee be struck to initiate an annuity to assist the Society in the conduct of its business, co-chaired by David Warren (administrative) and Mike Ballantyne (fundraising). The committee will, in consultation with the Board, set the fundraising target, based upon a schedule of activities to be funded by this annuity.  
Alan Thrasher volunteered to draft a letter to the Minister of Culture

advocating the formation of a centre for the preservation and promotion of traditional expressive culture on the French model, and also to investigate the availability of the Grant for Occasional Scholarly Conferences.  
Mike Ballantyne volunteered to investigate the availability of funding from the province of Alberta, as well as the possibility of engaging a professional fundraiser or executive director.

#### 6. Elections:

The following persons were elected (subject to acceptance, in the case of members not in attendance):

President: Leslie Hall

Vice-Presidents: Donald Dêschènes, Mike Ballantyne

Secretary: John Leeder

Treasurer: James Prescott (A condition of James Prescott's acceptance of the Treasurer position was that he not be expected to follow Lavern Wentz's practice of donating accountant services.)

Directors: Maureen Chafe, Anne-Marie Desdouts, Beverley Diamond, Dave Foster, David Gregory, Alan Kirby, Yves le Guével, Peter Narváez, Regula Qureshi, Murray Shoolbraid, Heather Sparling, Phil Thomas, Alan Thrasher, David Warren

#### Ex officio positions:

Past President: Judith Cohen

Directors (Bulletin Editors): George W. Lyon, John Leeder

Director (Journal Editor): vacant

#### 7. Constitution: No business.

#### 8. Other Business:

MSC that the Bulletin editors be reappointed.

MSC that the Archivist be reappointed (subject to acceptance).

MSC that a Promotional Committee be struck, chaired by Jon Bartlett, including Phil Thomas, Maureen Chafe and Alan Thrasher, with power to co-opt.

MSC that Phil Thomas be appointed Honorary President of the Society.

MSC that Vera Johnson, John Leeder and Bill Sarjeant be appointed Honorary Life Members of the Society.

#### 9. Adjournment:

MSC that the meeting be adjourned.

## President's Report

We still have the on-going problem of financial insecurity. This past year, we were turned down for two grant proposals: I applied for a special Canada Council millennium fund grant for our 2000 AGM meeting/concert and Jay Rahn applied for an Ontario Arts Council grant for the Journal. However, John Leeder was successful in getting funding from SOCAN for the Bulletin. If anyone has any suggestions or ideas for funding, please let me or one of the Board members know so that we can act immediately.

In other matters, all of the materials Jay Rahn, Skye Morrison and myself collected from Edith Fowke's home, which the Society has held in trust for the past year, have been shipped to the Univer-

sity of Calgary, after negotiations and consultation with their Archivist, Apollonia Steele. Future scholars who wish to have access to Edith's materials will be able to use this valuable material. Regarding the Journal, one of the articles which appeared in the last issue, "A City 'waiting for the sunrise': Toronto in Song and Sound" by Michael Doucet, will be given coverage on CBC radio in Toronto as part of a special millennium series.

As many of you know, our next AGM will be part of the special millennium meeting in Toronto from Nov. 1-5, 2000. Our sessions are scheduled from Friday, Nov. 3 to Sun. Nov. 5, but we are eligible to attend any of the other sessions. There will be one registration fee for everyone (not fina-

lized as yet), and as I noted at last year's AGM, it will be more expensive than our usual fee. Please note that there will be an early deadline for paper proposals (March 31, 2000, for CSTM), as the joint program for all 15 societies must go to the printer in June.

Finally, I would like to thank George Lyon for his exceptional organization of this meeting, and Mount Royal College, Faculty of Arts and Department of Humanities, for their generous financial support. It has been an excellent meeting, and we are grateful to everyone who volunteered their time towards making it a success.

—Leslie Hall

## Report of the Journal Editor

The most pressing development concerning the Journal consists in my decision not to continue as Editor. My main reason consists in accumulated obligations, both personal and professional. I am more than happy to transfer to the incoming Editor materials that would help with the next issue. I must

thank George Lyon and John Leeder very much for the care and speed with which they organized and carried out the printing, binding and mailing. If there is a real savings to be had printing and distributing the Journal with the Bulletin, I believe it is the best way to proceed for the foreseeable future.

Just as the final pages were about to be sent to Calgary, the Ontario Arts Council informed its previous grantees of its new, detailed mandate concerning periodical subsidy. Periodicals like the Journal are now explicitly disqualified from future OAC grants according to at least two of the new

criteria. All the same, the Bulletin might well qualify, and I have sent John Leeder the relevant material. This year I also updated the Journal's documentation for the Modern Language Association.

An incoming Editor might continue the practice of abstracting and keywording Journal articles

from RILM, which began a year ago. This would be a most important form of publicity for the Journal and Society and of potentially great use to scholars who study traditional music.

I had forgotten that my stint as Editor and Co-Editor of the Journal goes back ten years, and my earlier work as Associate Editor, English, to

1984. My main advice to an incoming Editor would be two complete two projects I had hoped to undertake: expand in even greater breadth and depth the publicity the Journal already has in the Society's website, and issue an internet version of the Journal parallel with its printed form.

—Jay Rahn

### Bulletin Co-Editor's Report

A look at the Bulletin's situation at the end of this fiscal year, as compared to last year's, shows how far we've come from the desperate conditions at that time. Yet a glance at the "snapshot" as of this week demonstrates that we can't get overconfident.

On the plus side, it was private donations and AGM proceeds which got us through the short term crisis of last fall; then the grant from The SOCAN Foundation, received in March, let us get our feet under us. (It was a luxury to be able to pay the printer immediately on receipt of their invoice, for once!) We will receive another SOCAN grant this coming year, but for \$1000 rather than \$1500. We should see some increase in revenue from memberships as well, as the existing members will be renewing at the new rates. Also, apparently the Ontario Arts Council's programs, while no longer accommodating the Journal, may be suitable for the Bulletin; preparation of an application to that body

is a project for the near future.

We saved an estimated \$425 by mailing the Journal and the Bulletin at the same time in September, and I would estimate \$100 or so on the printing (based on last year's Journal printing cost prorated to this year's page count). Some fundraising initiatives in the Calgary area have proved successful (e.g., Pine Grove camping weekend; sale of coupon books; George's benefit house concert). If lots of members undertook similar grassroots fundraising projects in their regions, it would help us to breathe somewhat easier.

We also need to thank everyone who made donations, including a couple of individuals who were extremely generous, far beyond the call of duty. (But remember that your donations are tax-deductible, so some of the amount comes back to you.)

There I go again, talking about finances in my report and leaving the content to George.\* As I said

last year, we can still use lots of volunteers: writers, reviewers, fundraisers, translators/abstracters (especially English-to-French), local correspondents, people to help collect information for the Festival Directory, music transcribers, an advertising manager.... the list goes on. An organization operated entirely by volunteers is in a fragile position, in that key people get tired, or have lifestyle changes, and there may or may not be understudies waiting in the wings to step into their roles. I'm not saying George and I are running out of steam, but we won't be here forever—thinking ahead never hurts. Some people came out of the woodwork in response to our appeal last year, but there's room for lots more.

—John Leeder

\* In fact, George was too busy with the conference to prepare any sort of report. In essence, the Bulletin is what it is, and I can only wish it were better.

—GWL

#### "Snapshot" as of October 26, 1999

<b>Assets:</b>	
Bank balance	\$1835.75
Stamps	4.00
Total	\$1839.75

<b>Debts:</b>	
Topline Printing (Bulletin)	\$1145.97
Topline Printing (Journal)	1153.46
Bulletin petty cash arrears (owed to JL)	33.39
ICTM membership arrears*	295.51
Outstanding cheques	433.50
Total	\$3061.83

\*Two years at \$100US/year.

#### Bulletin, &c., Finances September 1998 to August 1999

(with comparison to previous year)  
Activity of Bank Account 4404718, Canadian Imperial Bank of Commerce Branch 009, 309 -8 Avenue SW, Calgary, Alberta T2P 1C6

<b>Deposits</b>	1997-98	1998-99
<b>Memberships</b>		
Individual (old rate)	\$3080.00	2240.00
(new rate)	—	1275.00
Institutions (inc. US)		
(old rate)	1961.49	1918.65
(new rate)	—	385.00
Underemployed	630.00	690.00
Foreign exchange	198.94	274.60
Back/single issues	179.75	336.75
Overpayments	11.00	5.67
Donations		

& fundraising	2416.56	3440.95
Grant	—	1500.00
Bank charge		
repayment	—	4.50
AGM	—	1107.00
<b>Total deposits</b>	<b>\$8477.74</b>	<b>13178.12</b>
<b>Expenditures</b>	1997-98	1998-99
Transfers to petty cash	\$2500.00	3600.00
Transfers to Journal		
(Jay Rahn)	1200.00	617.37
Bank charges	72.00	77.25
Refunds & reimbursals	332.06	475.76
PO box rental	123.05	126.26
Filing fees (two years)	60.00	—
Printing (inc. letterhead)	4063.63	4015.22

"Branch Posted Cheque"	146.97	—
Accountant	—	1673.15*
Letters patent copy	—	10.00
NSF cheque	—	30.00
Website	—	110.00
Music notation program	—	100.00
AGM-related expenses	—	756.00

**Total expenditures** \$8497.71 11591.01

**Difference** (\$ 19.97) 1587.11

\*Covers three years' worth of statements; reimbursed by donations.

<b>Assets at End of Period:</b>	1997-98	1998-99
Bank balance	\$529.02	1928.13
Stamps	—	20.23
Unnegotiated VISA payments	15.00	45.00
Uncashed cheque	—	<u>20.00</u>
<b>Total</b>	<b>\$544.02</b>	<b>2013.36</b>

<b>Debts at End of Period:</b>		
Topline Printing (June Bulletin)	\$911.64	1052.88
Journal expenses (owed to Jay Rahn)	617.37	—
Bulletin petty cash arrears (owed to JL)	<u>977.29</u>	<u>3.04</u>
<b>Total</b>	<b>(\$2506.30)</b>	<b>(1055.92)</b>

<b>Difference between Assets and Debts:</b>	1997-98	1998-99
	(\$1962.28)	957.44

**Petty Cash Expenditures**  
(paid from petty cash—see "Transfers to petty cash" above)

Postage	\$2171.69	2536.77*
Supplies	123.61	50.26*
Phone	8.05	3.69
Courier (re grant application)	<u>28.58</u>	<u>38.03</u>
<b>Total</b>	<b>\$2331.93</b>	<b>2628.75</b>

\*some paid by cheque—included in "reimbursals" above



### Report on the Mail Order Service

It is almost two years since I assumed responsibility for the MOS and the preparation of the new print catalogue has consumed most of my time for the past 12 months. During the preparation approximately 180 new items have been listed while about 100 have been de-listed. The catalogue has been printed and is ready for preliminary distribution to members who wish to have a copy.

A duplicate copy of all listings was given to Gordon Sherret who has organised the catalogue on the web:

<<http://members.tripod.com/~sherretg/cstmhome.htm>>

and maybe these listings will suit members, rather than a print copy. Initially, copies of the catalogue will be sent to all Institutional members and then to others who request it.

I have invested a sum of my own money for purchase of stock, because I don't want to get too

deep into the consignment business. Also many of the artists have allowed me a 60-90 day payment period (and I feel it is important for them to get their payment) whereas commercial distributors want their money in 30 days.

Direct sales at some Calgary Folk Clubs by Gord and Jill Sherret provided a steady return and this was mainly due to having new items for sale.

All of the items I "inherited" for review have been evaluated and the performers contacted. My own visits to clubs and festivals have also garnered new items for listing. Since September 1, many others have arrived and await consideration.

I intend to produce a sheet to be included with the Bulletin, listing new items and those that are back in the catalogue. Gradually these will build themselves into a supplement which can be printed and added to the new catalogue.

Members will be able to tell after perusing the new catalogue that I have fairly eclectic tastes and sometimes the lines between folk, contemporary, blues, bluegrass have been blurred to accommodate various interests of the artists. I believe that if I stuck with only "traditional" music, I'd be out of a job because it all would have been catalogued long ago depending on an arbitrary cut-off date!

I now look forward to member support get the sales part of the MOS under-way, so thanks in anticipation.

Respectfully submitted,  
Dave Foster

### CSTM Mail Order Service Statement of Accounts

For the period September 1<sup>st</sup>, 1998 - August 31, 1999

<b>Bank account</b>		
Cash on hand:	\$675.73	
US account	149.95	
<b>Revenue</b>		
Sales	2607.00	
Loan (Personal)	<u>4500.00</u>	
	7107.00	7107.00
<b>Expenditure</b>		
Stock Purchase	6276.24	
Bank/Visa Charges	214.94	
Office Supplies/ Post Box rental	222.94	
Pay back portion of loan	62.00	
Commission-Direct Sales	<u>199.00</u>	
	\$6975.12	6975.12

<b>Accounts receivable—none</b>	
<b>Accounts payable</b>	
Loan:	4688.00
Stock received:	1743.00
Consignment:	296.00

<b>Assets</b>	
Stock: CDs	Qty: 725
Tapes	Qty: 810
Books	Qty: 153
Bookcases	
Computer	
LP records	
GST paid:	162.26

## Report of the CSTM Membership Secretary, 1999

Figures in this report are as of 1999 September 21. Most members who have not paid up beyond the end of 1998 have now been deleted. See Table 1.

Since the last report (October 1998), there have been 38 new individual memberships added. With deletions there has been a net change of minus 2. See Table 2. There were also 10 new institutional memberships added, for a net change of minus 4. See Table 3. The overall net change is minus 6. The total number of new memberships is within

the 45-50 range that we have been seeing for four of the past five years. This is about a 14% annual 'churn,' as membership turnover has lately been called.

The figures in this report are approximately comparable to last year's figures. I have not yet removed those who have only paid to the first quarter of 1999, in anticipation that new memberships plus late renewals between now and the AGM (but not including memberships sold at the AGM) will offset the 13 overdue subscriptions.

Comparing Tables 2 and 3 with the same tables from previous reports suggests that the Society has been maintaining its Canadian members (both individual and institutional) but gradually losing members from the USA and overseas. The long term membership trend is shown in Table 5 and the associated graph.

This report contains a new table, a summary of members with their post-secondary affiliation. See Table 4.

—James Prescott

Table 1: Paid Up Status

Year (Quarter)	Individuals	Institutions	Total
1998 (4th)	0	2	2
1998 (1st)	9	4	13
1999 (2nd)	25	0	25
1999 (3rd)	14	2	18
1999 (4th)	64	71	135
2000 (1st)	11	5	16
2000 (2nd)	7	1	8
2000 (3rd)	9	0	9
2000 (4th)	25	3	28
2001 (1st)	1	0	1
2001 (2nd)	6	0	6
2001 (4th)	5	1	6
2002 (4th)	1	0	1
Not invoiced	2	35	37
<b>TOTAL</b>	<b>179</b>	<b>124</b>	<b>303</b>

Table 2: Individual Memberships

Region	Number	Percentage
Newfoundland	9	5
Nova Scotia	2	1
P.E.I.	2	1
New Brunswick	3	2
Québec	12	7
Ontario	42	23
Manitoba	18	10
Saskatchewan	6	3
Alberta	43	24
British Columbia	23	13
N.W.T.	2	1
Yukon	0	0
U.S.A.	14	8
Other	3	2
<b>TOTAL</b>	<b>179</b>	<b>100</b>

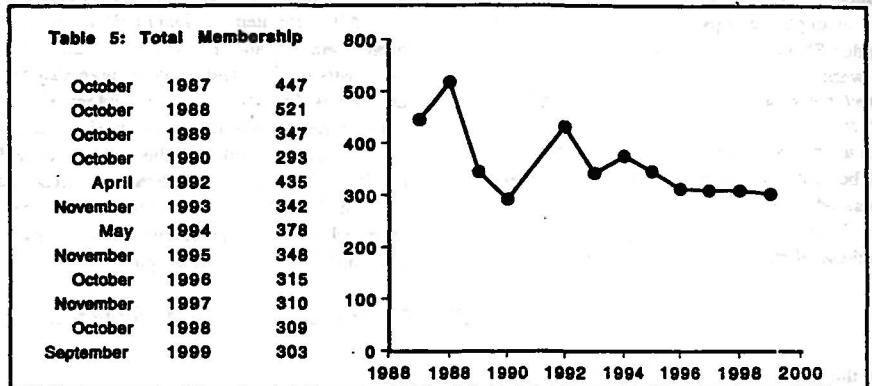
Table 3: Institutions

Region	Number	Percentage
Newfoundland	4	3
Nova Scotia	5	4
P.E.I.	0	0
New Brunswick	3	2
Québec	10	8
Ontario	28	23
Manitoba	3	2
Saskatchewan	3	2
Alberta	8	6
British Columbia	13	10
N.W.T.	2	2
Yukon	1	1
U.S.A.	29	23
Other	15	12
<b>TOTAL</b>	<b>124</b>	<b>98</b>

Table 4: Post-secondary affiliation

	Yes	None, or unknown
Institutions	50	74
Individual	46	80
Seniors	3	15
Students	23	0
Concession	0	12
<b>TOTAL</b>	<b>122</b>	<b>181</b>

Table 5: Total Membership



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*Bert the drummer had a scene on the drum and flashing lights, and I had the same on the banjo. It really looked nice, and in those days it cost very little to rig out like that.*

Ernie Yardley Bulletin 23.4 (Decembre/December 1989)

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*When humour joins with rhythm and music, and appears in song, its influence is irresistible, its charities are countless, it stirs the feelings to love, peace, friendship, as scarce any moral agent can.... Humour ... surprises you into compassion: you are laughing and disarmed, and suddenly forced into tears. I heard a humorous balladist not long since, a minstrel with wool on his head ... who performed a negro ballad that I confess moistened these spectacles in the most unexpected manner. They have gazed at dozens of tragedy-queens, dying on the stage, and expiring in appropriate blank verse, and I never wanted to wipe them. They have looked up, with deep respect be it said, at many scores of clergymen in pulpits, and without being dimmed; and behold a vagabond with a corked face and a banjo sings a little song, strikes a wild note which sets the whole heart thrilling with happy pity. Humour! humour is the mistress of tears....*

William Makepeace Thackeray (London, England, 1852) "Charity and Humour"

## Abstracts from the 1999 Conference

*Pauline Greenhill* (U Winnipeg): "Places She Knew Very Well": The Symbolic Economy of Women Travellers in Traditional Newfoundland Ballads

Drawing upon James Clifford's insight that "Good travel" (heroic, educational, scientific, adventurous, ennobling) is something men (should) do. Women are impeded from serious travel" (1992:105), I show that in ballads from Kenneth Peacock's Newfoundland collection (1965), men's travel generally seeks escape and/or adventure, whereas most women traverse familiar territory, or "places she knew very well." Rather than pursuing missions or voyages of discovery, women travel to accumulate—personal, cultural, or financial capital; objects (husbands, gold, etc.); sexual experiences. They are shoppers, not explorers. This gendered travel empowers ballad women to make choices for themselves, rather than being subject to fathers, brothers, husbands, and lovers.

*Yves Le Guével* (U Laval): La facture d'accordéons au Québec: le patenté et l'expert

L'accordéon diatonique de type mélodéon est, avec le violon, un instrument fort populaire dans le monde de la musique folklorique québécoise. Depuis une trentaine d'années des facteurs d'accordéons sont apparus un peu partout dans la province. Ce fut d'abord le cas de Marcel Messervier, de Montmagny, puis de Marcel Desgagné de Jonquières, Gilles Paré de Trois-Rivières, Robert Boutet de Sainte-Christine-de-Portneuf, Réjean Simard de Châte-aux-Outardes, Sylvain Vézina de Montmagny, pour ne citer qu'eux. Parmi ces facteurs d'accordéons, une minorité opère à un niveau de production artisanale sous la forme de l'entreprise familiale, tandis qu'un grand nombre opèrent en solitaire à un niveau de production domestique. Parmi ces facteurs, trois types se dégagent: le facteur professionnel, le facteur expert et le facteur «patenté». Nous traiterons ici des deux derniers en prenant par exemple le cas de deux facteurs: Clément Breton, 50 ans, de Saint-Étienne-de-Lauzon et André Labonté, 65 ans, de Montmagny. Nous le verrons, des éléments communs les rapprochent, tels que la passion de l'instrument et la créativité mise en oeuvre dans la pratique de leurs, savoir-faire, à l'image de la confection d'outils particuliers par exemple. Cependant, ces deux types de facteurs d'accordéons se distinguent nettement l'un de l'autre. D'une part par la manière dont ils appréhendent l'instrument à fabriquer, et d'autre part par la maîtrise du sonore et l'utilisation des différents matériaux pour donner forme à leur instrument. De cette différence dans les façons de faire, naîtra un instrument à caractère purement prag-matique, c'est le cas du «patenté», ou un instru-ment haut de gamme alliant le fonctionnel et l'esthétique qui fait de ce dernier une véritable pièce d'art.

*Sherry Johnson* (York U): "If you want to win, you've got to play it like a man": Women Fiddler's Experiences at Fiddle Contests  
(See page 3 of this issue for the full text.)

*Sid and Linda Holt* (Gleichen, Alberta): "Equal Rights for All": Songs and Poems of the UFA

Community poetry is the work of ordinary men and women written for a specific social group. The numerous towns, villages, and rural communities of Alberta take great pride in their history and unique characteristics. Each has at least one individual who records local events in rhyme, from bridal showers to civic centennials. Their writings are to be found in local histories, club newsletters, small town newspapers and self-published editions. Specific groups such as cowboys, four-wheel drive clubs, trapper's associations and even more exotic organizations find poets in their ranks. These are the two streams of community poetry, the one being that of the civic or geographical entity, and the second including social, ethical, occupational and other specific identity groups.

Our collection of poetry from the United Farmers of Alberta came from UFA newspapers and journals and represents the synthesis of these streams, a specific group and the larger rural community. The UFA defined itself as an occupational group, but in the largely rural province of 1920 it also saw itself as the voice of the larger community. These were often recited or sung at meetings, conventions, and political rallies. In so far as the UFA represented a majority of rural Albertans, we may infer that the poems found in these journals represent the views of the majority of Albertans.

*Danica Clark* (U Alberta): Music and Place: From Ireland to Atlantic Canada

In the introduction to *Imagined Communities*, Benedict Anderson explains that nationalities are formed by cultural artifacts that once created, become modular, capable of being transported with varying degrees of self-consciousness, to a great variety of social terrains, to merge and be merged with a correspondingly wide variety of political and ideological constellations. (Anderson: 1991, 4) Such is the case for the folk music of Atlantic Canada. While it does exhibit similar characteristics to the Irish and Scottish folk musical traditions that were instrumental in forming it, it also displays other characteristics which are uniquely localized. This paper will examine Anderson's thesis in the Atlantic Canadian folk music tradition, in relation to its Irish predecessors, and in the context of an inflecting localization.

I will present this paper in two parts. The first part will examine the concept of "place" in Irish traditional folk music, in terms of song lyrics and performance venue. Much of this section will be based on my own fieldwork in the small town of Killyleagh, County Down, just outside of Belfast, Northern Ireland. The second part will examine the concept of "place" in the song lyrics and performance venues of Atlantic Canada. This section will be based on published scholarship, music recordings, as well as my own experience as a visitor to the area.

Being a professional singer, I will include in my presentation performances of folk song selec-

tions from both traditions, illustrating ways in which aspects of Irish traditional music are transformed in the context of Atlantic Canada.

Work Cited:

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983.

E. *David Gregory* (Athabasca U): The Making of a Collector: Peter Kennedy and English Traditional Music, 1922-1952

Peter Kennedy pioneered collecting folk-songs with a tape recorder in England and Wales. During much of the half-decade from 1947 to 1952, he was employed by the English Folk Dance and Song Society, but he was seconded to work part-time (and occasionally full-time) for the BBC, initially in Bristol and later in London, the Midlands and Northern Ireland. Kennedy began collecting traditional dance music in 1947 when he moved to Durham and assumed the post of North-East Regional Organiser for the EFDSS. His initial method was to learn dance music by ear from local fiddlers and melodeon players, subsequently writing down the melodies for publication in his *Fiddler's Tune Book* (1951). On moving to Bristol in late 1949 to work the BBC West Region, Kennedy acquired his own reel-to-reel tape recorder, a Scopaphony-Baird prototype. His first field-recordings, of Bristol shantyman Stanley Shade, date from February 1950.

Between early 1950 and the summer of 1952, Kennedy collected privately, mainly in the West Country, sometimes collaborating with his aunt, Maud Karpeles, who had worked closely with Cecil Sharp. During these years Kennedy also worked for the BBC as a freelance producer, making an important radio series titled *Village Barn Dance* that incorporated "on location" performances by traditional singers and musicians living in Cornwall, Devon, Somerset, Dorset, and Wiltshire. In the summer of 1952 he joined the newly created BBC Folk Music and Dialect Recording Scheme as a field-worker, sharing this task with Seamus Ennis and sometimes working with Sean O'Boyle. For the next five years, Kennedy travelled to different regions of the British Isles in order to record traditional songs, instrumental music, and dialect speech for the BBC record library. Many of Kennedy's field recordings were used in a highly influential BBC radio program, *As I Roved Out*, five series of which were broadcast between 1953 and 1958.

One aim of this paper is to examine the factors that stimulated Kennedy's interest in traditional English music and induced him to begin collecting in the late 1940s. A second is to trace Kennedy's activity as a collector during the half-decade between 1947 and 1952, and to indicate what he achieved despite an almost total lack of interest in what he was doing by either the BBC or the EFDSS in these years before the second Folk Revival. The third goal of the paper is to evaluate the merits and defects of this early pioneering work.

The paper will be based on the following

sources: two interviews with Peter Kennedy, an analysis of the information contained in Kennedy's publications (including *Fiddler's Tune Book* and *Folksongs of Britain and Ireland*), radio program scripts and broadcast logs held at the BBC Written Archives Centre (Caversham, Berks), BBC discs available through the National Sound Archives, and recordings by Kennedy included by Alan Lomax on two LP records in the series, *The Columbia World Library of Folk and Primitive Music* and *The Folk Songs of Britain*.

*Anne-Marie Desdouts* (U Laval): Essai sur l'«espace culturel» québécois (1920-1960) par l'étude d'un corpus de chansons.

L'idée a longtemps prévalu que la culture québécoise, «cousine» nord-américaine de la culture française, en était une copie presque conforme. L'étude d'un corpus de chansons (près de 1200) interprétées dans le centre et l'est du Québec entre 1920 et 1960 permet de corroborer ce que plusieurs recherches ethnographiques ont déjà souligné: 1) les racines de la culture populaire québécoise sont diverses, 2) les traits culturels ne coïncident pas avec les «régions administratives». Bien au contraire, l'«espace culturel» québécois est plutôt sensible au type d'habitat (rural ou urbain) et à la variable sociale.

*Brian Rusted* (U Calgary): *Country's Country: Locating the Place of Country & Western*

Contemporary entertainers from the Canadian Maritime Provinces that consciously locate themselves in the country and western tradition of performance are often marginalised by the industry and awards bodies. Yet these entertainers—Cindy Church, George Canyon, Julian Austin are recent examples—defy the dominant ethnic character of music from their region and yet offer renewed evidence that the Maritime region is a longstanding source of country and western entertainers. Performers such as Stompin' Tom Connors, Hank Snow, Wilf Carter (Montana Slim), and Bob Nolan suggest the stability and continuity of this region's contribution to music otherwise identified as "western."

The migrant flow of population between eastern and western Canada produced the epithet "salt water cowboys" and could provide a functional explanation of the presence of country and western music in the Maritime region. However, the situation raises questions about the character of tradition in a music popularly understood as regionally authentic (as "hillbilly" or as "western"). Postmodern formulations of cultural transmission stress the media's disruptive impact on the temporal and spatial character of regional traditions, and yet since the formative years of country music, performers and audiences alike have negotiated the disruptions of time and place. What sense of tradition then accommodates this placeless view of country? of the west?

Reflecting on the terms *tradition* and *place*, this paper discusses the integration of Hawaiian instrumentation in the country and western music of maritime performers. It will be argued that contemporary discussions about the globalization of

cultural commodities offers a framework for thinking about the spatial character of tradition in country and western music.

*Marica Ostashevska* (York U): *Identity Politics and Western Canadian Ukrainian Musics: Globalizing the Local or Localizing the Global?*

I propose an examination of how musicians in Western Canadian Ukrainian diasporic contexts use music to construct local sense of identity, Ukrainian-ness and nationhood, at the same time as participating in global systems of circulation. In this presentation, I will focus on the musics of two ensembles, the *Kubasonics* who are based in Edmonton, Alberta, and Alexis Kochan and the ensemble *Paris to Kyiv*, based in Winnipeg, Manitoba. Drawing on musical examples, ethnographic interviews, and a discussion of album art, I describe how these artists and the strategies they choose to create their musics are tied up with essentialized understandings of Ukrainian identity at the same time as they participate in transnational aesthetic value systems and cultural markets.

My experiences growing up as a Western Canadian Ukrainian, now living amongst Toronto's Ukrainian community, have afforded me unique understandings of how contemporary performances of Ukrainian-ness are part of present postcolonial re-definitions of nationhood. Globalization problematizes "nationhood" at the same time it allows for its re-creation. Theorists worry that globalizing processes threaten all of us will become one homogenous world culture.

However, this "post-modern condition," as it has been called, where we can choose what we want to be, choose from all kinds of music to make our own, also affords us freedoms we have not enjoyed before in history. Whatever we call it, we must look beyond simply its surface, to get at the nature of the power relations underpinning musical strategies. That is the premise of this work, which examines the musical production of two ensembles on a case by case basis.

*Jonathon Dueck* (U Alberta): *Questions for the Elders: Mennonite Music and Ethnography*

This paper will survey ethnomusicological literature concerning Mennonite music-making in Canada and place this literature in dialogue with a variety of ethnomusicological theories and practical approaches to ethnomusicological study.

The current body of literature on this subject, though small, is broad in terms of scholarly orientation: historical work concerning Mennonite hymn-singing, work on Low German folk song which draws primarily on cultural anthropology, and considerations of Mennonite professional music-making which use sociological methodology. The wider ethnomusicological literature is increasingly crossing disciplinary boundaries, and the theory which underlies this fluidity can suggest some ways to find coherent dialogue within the diverse body of literature concerning Mennonite music-making.

Since the vast majority of academic literature about Mennonite music-making is written by Mennonites, this paper will also reflect on what it means to study one's own musical culture. Ethnomusicol-

ogy as a discipline has struggled with this issue for some time, and this struggle can also suggest methodological directions for the study of Mennonite music by Mennonites.

My focus here is not to arrive at answers nor to dismiss current approaches to the subject area, but to discover what questions have been asked about Mennonite music-making and what questions remain to be asked. In this way, I hope to suggest directions for the study of Mennonite music-making in Canada.

*Heather Sparling* (York U): *Marketing Muck or Making Masterpieces? Promoting Mouth Music in Cape Breton, Nova Scotia*

Three months of fieldwork in Cape Breton, Nova Scotia, in 1998 revealed that while *puirt-a-beul* ("mouth music"; *puirt* is the plural, *port* the singular, form of the noun) are regularly performed by Cape Bretoners on the concert stage, in classrooms, at workshops, and on recordings, they are ignored or dismissed by others within the culture. This paper explores the reasons for *puirt-a-beul*'s selective marketability by framing *puirt-a-beul* as an "invented tradition" (Hobsbawm 1983). By examining *puirt-a-beul*'s lyrics and musical elements, how *puirt-a-beul* are programmed on recordings and at concerts, how they are framed musically, and how they are used as a cultural entry point, I will suggest some possible reasons why non-Gaels find *puirt-a-beul* so appealing and fluent speakers don't.

How marketable are *puirt-a-beul*? In 1994, Ashley MacIsaac—who hails from Cape Breton—make it big with his hit single, "Sleepy Maggie," which fuses traditional fiddling, 90s rock, and *puirt-a-beul*, sung by Mary Jane Lamond, who also lives in Cape Breton. In fact, the first single from Mary Jane Lamond's own recording, *Suas e!*, was also *puirt-a-beul*: "*Horo Ghoid Thu Nì-ghean*." When Willie Fraser, an elderly native Gaelic speaker, accompanied his own step dancing by singing *puirt-a-beul* at the 1998 Broad Cove variety concert, he was met by delighted cheering, whistling and clapping from the audience.

Considering the widespread appeal of *puirt-a-beul*, I was surprised to discover that a number of my consultants shrugged *puirt-a-beul* off, arguing that the lyrics cannot compare to those of more poetic song types, such as the *Oran Mòr* ("Great Songs") or even the milling songs. A number of Cape Bretoners insisted that I would not find a native Gaelic singer singing *puirt-a-beul* by choice. How is it that *puirt-a-beul* have become so successful outside Cape Breton Gaelic culture while remaining unsuccessful within it?

The very elements that make *puirt-a-beul* unpopular with fluent Gaelic speakers—their simple, repetitive lyrics and flashy musical qualities—are what make them accessible to the non-Gael. The fact that *puirt-a-beul* are devalued in Cape Breton Gaelic culture makes it easier for performers to fuse them with non-traditional musical elements—such as harmony and rock instrumentation—or to alter the musical form—without causing controversy within the culture. Here is the irony: the least culturally valued song type is the very song type which is being used to introduce outsiders to the culture.

Since *puirt-a-beul* bridges the fiddling tra-



dition, Gaelic song, Cape Breton step dancing, and Gaelic language together, it has become an important marketing tool, both for individual performers seeking national (or even international) exposure and for the culture in general. The popularity of this one song genre has resulted in a fascinating debate over the value of *puirt-a-beul* within the culture which will be described and explored in this paper.

*Dessislav Sabev* (U Laval): L'émergence du *pop-folk* après 1990 et les mutations post-communistes du discours traditionnel

La communication proposée part de la conception que la musique de chaque génération exprime des modes spécifiques de penser le monde environnant et touche les structures de l'imaginaire sociale. L'émergence du *pop-folk* après la chute du système communiste en Bulgarie exprime les transformations dans l'espace social. Basé sur des traditions musicales tziganes, turques et serbes, tous perçus comme marginales par rapport à la musique bulgare jusque 1990, le *pop-folk* entreprend une expansion remarquable: produit local de la périphérie au début, il envahit les gros centres urbains et la capitale elle-même pour renverser enfin le rapport à la culture dominante une revanche culturelle des minorités dans le contexte actuel bulgare et une réponse régionale à la globalisation.

Expression synchrétique de la dialectique post-communiste, la musique *pop-folk* reflète un changement profond des stratégies identitaires. Le sujet de la chanson ne se reconnaît plus dans la trajectoire collective chantée traditionnellement par le folklore. Transformant le discours musical et textuel de la chanson traditionnelle, il construit son propre récit individuel dans un nouveau contexte social. Ainsi, la musique *pop-folk* réussit à découvrir, à un mo-

ment spécifique de l'histoire sociale, un horizon eschatologique signifiant pour des groupes sociaux hétérogènes et considérables, s'avérant susceptible d'exprimer le changement profond des identités sociales.

*Jennifer Gregory* (U Alberta): Producing the Irish Traveling Musician: A Mode of Production Approach to Nineteenth-Century Music

This paper aims to give a brief view of the traveling musician in nineteenth-century Ireland using a mode of production approach. The focus is on those traveling musicians (including itinerant ballad singers and the dance master who often traveled with their own musicians) whose audience was primarily from the rural lower class (small farmers, farm labourers and landless labourers).

On one level traveling musicians will be examined just like any labourer concerned with obtaining their means of subsistence; they must be a part of a mode of production. Along with the forces of production (the tools and knowledge of their trade), the traveling musician is also engaged in specific social relations that are essential to his success or failure.

Larger modes of production and influences will be examined in their relation to the practices and the survival of these musicians. Economic concerns, such as a boom in Ireland's industry from 1745-1815, its de-industrialization, unemployment and migrant workers, are all attended to in relation to their impact on traveling musicians. The Great Famine, population variations, and changes in the fundamental social unit, are drastic factors that contribute to the eventual demise of these wandering professionals. Ireland's simultaneous state of being both feudal and capitalist is incorporated in viewing the practices of these musicians.

*Regula Qureshi* (U Alberta): Music, the State, and Islam: The Sound of Pakistani Culture

Among newly independent nations Pakistan was uniquely challenged with the task to forge and articulate a national cultural identity. This paper will identify five musical contests of negotiation on the terrain of music: 1) forging a strong national culture vs. articulating regional cultural diversity; 2) cultivating the Muslim heritage of South Asian classical music vs. the indigenous folk music traditions; 3) privileging religiously approved chant and recitation vs. secular music with instruments; 4) forging sonic connections with the Arab homeland of Islam vs. retaining South Asian styles; and, finally 5) forging a Pakistani voice within global popular music vs. cultivating an indigenously based Pakistani musical identity.

*Kathleen Warke* (U Alberta): Mapambio and Charismatic Lutherans: Performing Social Identity in Dar es Salaam, Tanzania

During the past two decades, the theological demographic of the Lutheran Church in Tanzania has undergone significant change. The charismatic (or evangelical) Christian movement has grown enormously worldwide, particularly in Africa, drawing believers from established, liturgical denominations. Until recently, charismatic converts typically left Lutheran congregations; currently, however, a thriving subculture of charismatic believers exist within most Lutheran churches in Dar es Salaam. In this paper I will examine how these charismatic Lutherans use music, specifically the call-and-response genre *mapambio*, to assert, maintain, and disseminate a unique social identity.

## 1999 Membership Survey

This is an informal survey based on members' responses to the questions on renewal forms. It's nowhere near scientific, but some interesting comparisons might be drawn, and earth-shaking trends spotted, by comparing the results with those of past years.

	1999	1998	1997	1996
Number of responses:	78	70	104	90
First Language: English	72 (92.3 %)	65 (92.8)	93 (89.0)	78 (86.7)
French	1 (1.3)	1 (1.4)	7 (6.7)	6 (6.7)
Other	6 (7.7)	4 (5.7)	4 (3.8)	8 (8.9)
Second Language:				
English	6 (7.7)	4 (5.7)	9 (8.7)	10 (11.1)
French	39 (50.0)	31 (44.3)	46 (44.2)	46 (51.1)
Other	10 (12.9)	9 (12.9)	13 (12.5)	14 (15.6)
Academic affiliation:	35 (44.9)	28 (40.0)	38 (36.5)	27 (30.0)