

Canadian Folk Music

Musique folklorique canadienne



Laura Ellestad

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From the Editor

A fiftieth birthday can trigger all manner of responses: reflection on one's accomplishments, nostalgia for the past, excitement for what the future holds. I imagine we all share these feelings in thinking about *Canadian Folk Music's* legacy upon the occasion of its 50th birthday. The magazine, like the music it addresses, has been through myriad stages, and adapted to the ever-changing landscape of Canadian traditional music. The authors, performers, researchers, and enthusiasts in conversation across *CFM's* many pages have shown us that the music is a vital, living force that helps us understand who we are.

I feel fortunate to have had only a small role in the magazine's history; taking on the weight of its legacy was both intimidating and invigorating when I stepped in as Editor in 2011. Over the course of my time here, I've not only learned much about the editing process, I've also forged long-lasting, meaningful relationships with the authors I've had the opportunity to work with. The editing process is an often difficult, time-consuming process, forming a unique sort of intimacy between editor and author as sometimes emotionally charged debates transpire over the words we use to express ourselves. I'll be forever grateful for what I've learned from the talented authors I worked with.

As such, I decided that the 50th anniversary issue, and my last as Editor, should feature authors with whom I have worked in the past, as a celebration of their contributions to *CFM* over the years. I commissioned the articles found here, hoping to showcase the breadth of experience and knowledge of *CSTM's* membership. Glenn Patterson opens the issue with an engaging, in-depth investigation of the songs dedicated to Wilbert Coffin, whose prosecution and death in the 1950s left a Gaspé community shattered.

We continue with a discussion from Janice Tulk on university residence expressive culture, a journey with Bruno Deschênes into the world of the shakuhachi, and a conversation with Hardanger fiddler Laura Ellestad, a Canadian now studying and performing in Norway.

I'd like to take this opportunity to express my deepest thanks to John Leeder, who has two feature articles in this issue, and who as Reviews Editor, Proofreader, and regular contributor, guided and supported me consistently throughout my time as Editor. I cannot thank him enough for all he has done for the magazine and *CSTM* at large.

With much appreciation to you, our readers, I sign off as Editor, and look forward to hearing from you down the road.

Gillian Turnbull, Editor

Canadian Folk Music is published two times a year: spring and fall.

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