

Reviews

Books

Philip V. Bohlman. *The Music of European Nationalism, Cultural Identity and Modern History*: Abc Clio Publishing Group: World Music Series, Santa Barbara, California, 2004. ISBN 1-57607-270-3.

Under the aegis and general editorship of Michael Bakan, this is the third volume in what is fast becoming a most impressive and ongoing series: Abc Clio's World Music Series, designed to bring the world of international music, regional, national, and global, to the enjoyment and understanding of the general reading public and the non-specialist in comparative ethnomusicology. Previous volumes in the series have dealt with the traditional music of South Africa's indigenous peoples and the gamelon orchestras and traditions of Indonesia; forthcoming volumes will center on the musical traditions of northeastern Brazil and the realm of Celtic music from both traditional and contemporary perspectives.

In this current volume, noted cultural historian and musicologist Philip Bohlman investigates a unique topic: the relationship between the rise of the modern nation state and the parallel phenomenon of modern nationalism and the growth of national and nationalistic musical genres across Europe from ancient times to the present era. Read this extraordinary volume and learn, for example, that as early as 1778-9 a book entitled *Voices of the People in Songs* was published under the authorship of Johann Gottfried Herder. This book, according to Bohlman, was the first ever to discuss the relationship between music and modern nationalism in Europe and throughout the world.

Bohlman's investigation takes the reader on a remarkable musical journey both in time and place: from the remote mountain valleys of northern Italy's South Tyrol to the equally remote Carpathian mountains of Rumania to the Karelian borderlands between Russia and Finland, and thence to actual seats of imperial and economic power such as Vienna at the end of the nineteenth and beginning of the twentieth centuries, a place which was also a center of musical and cultural significance in the Europe of the day. The journey also takes the reader from the dim remoteness of prehistorical antiquity to such modern musical manifestations as the annual Eurovision Song Contest which has been a part of the European musical landscape since 1956. Whether it is the music of nation and empire or that of nationless folk such as the Saami of northern Scandinavia, the

Romany and Jewish communities of eastern Europe, or the Catalans of Spain, Bohlman looks at the complexities of various musical genre developments, from traditional folk music to choral development and the compositions of national composers whose artistry brought pride and a heightened sense of national identity to numerous peoples all across Europe – a process that has been going on for at least two centuries and proceeds apace in this very millennium.

Even a simple Finnish country doctor named Elias Lonrot helped foster national spirit through his collecting of ancient runic song-verse which would become the inspiration for publishing Finland's great epic, the *Kalevala*, thus aiding in restoring pride in Finland's ancient heritage during that country's long occupation by Czarist Russia before World War I.

Perhaps the story of one particular national song can best illustrate the complexities that have accrued to musical development across Europe in the past five centuries in the context of the rising modern nation state. One of the most popular national songs of the nineteenth century was a piece entitled "Das Deutschlandlied", part of whose melodic line would surface as a portion of Haydn's Quartet No. 77. The song itself was based on a text by the Silesian poet, August Heinrich Hoffman von Fallersleben, who took a traditional Croatian melody that at the time was quite popular at the court of a minor Hungarian nobleman. That court was located in the predominantly Jewish town of Eisenstaadt, itself located in the often turbulent border region between Austria and Hungary known as Burgenland; eventually the song would again surface to become the official national anthem of the Austro-Hungarian Empire until its defeat and dismemberment after World War I, after which it would once more reappear in Germany and become that country's national anthem, better known to the world through its first line: "Deutschland, Deutschland Über Alles", with all the negative and sinister baggage it would acquire during the twelve years of Hitler's Third Reich.

Even though this is not a volume designed for specialists in ethnomusicological history, there is nonetheless a great deal of scholarship, including a most extensive bibliography together with appended discography and filmography, plus a very helpful glossary of musical and other related terms used in the text, and a series of notes and commentaries accompanying the compact disc that is a part of this excellent volume.

And about the accompanying CD a word or two should be said, for in its own way this recording is as extraordinary as the book itself. As Bohlman himself states, the recording was made and included to give a

general overview of the wide and truly diverse variety of musical styles and genres that come under the umbrella of European national music. The recording includes thirty-seven items, approximately eighty minutes of musical sounds and vocal and instrumental images, from the most traditional folk music to polished orchestral pieces, all however mirroring the national musics of various nations and peoples, from the powerless to the powerful. The selections cover seven broad musical categories: the music of epic literature, wedding and dance music, the music of central Europe, of the Carpathian region of eastern Europe, of religious pilgrimage, of stateless peoples, and national anthems and dances of Empire. Some of the most intriguing selections include: a jig medley recorded by the contemporary Celtic group Annish and taken from the O'Neill Irish music collection published in Chicago in 1913; a 1905 archival recording from Karelia in eastern Finland featuring a fragment of song based on the Finnish epic *Kalleva*; a Finnish wedding song as performed by the female ensemble Vartina; a song of mourning from the Roma traditions of the Carpathian mountains; two hymns from the Albanian-speaking Arbereshe of southern Italy; and, perhaps the most intriguing piece of all, a World War I recording of a group of soldiers singing the Austro-Hungarian national anthem, the "Emperor's Hymn", simultaneously in four languages – German, Hungarian, Czech and Polish. Whether it is a living guslar recorded in Chicago in 2003 performing a section of a Serbian epic, a Chenoucca song from a Jewish community in eastern Europe, a song sung by pilgrims travelling to the shrine of Santiago de Compostella in northwest Spain, or Bela Bartok violin variations reflecting the traditional music of both Hungarians and Rumanians within Transylvania, this recording in its diversity perfectly complements Bohlman's impressive book-length study.

Robert Rodriguez, New York City

Kira van Deusen. *Singing Tale, Healing Drum: Shamans and Storytellers of Turkic Siberia*. Montreal: McGill-Queen's University Press, 2005.

When mentioning the current storytelling revival and the contemporary storytelling scene in Canada, one name that can never be left out of the mix is that of western Canadian storyteller extraordinary Kira van Deusen. She majored in Russian literature during her years at college, and this specialization helped her greatly as her professional career unfolded. Her chance discovery, in a Russian bookstore in San Francisco, of a book of traditional tales from Siberia was another solid step in determining where her life

journey would take her. Still another vital step would be taken when a friend introduced her to the exotic world of Tuvan throat singing in the early 1990s. As it happened, she would travel with, interpret for, perform with and host the musical ensemble known as Huun Huur Tu during several tours of North America and Europe in the early 1990s. In 1993 and 1994 she traveled to Chukotka in remote northeastern Siberia to study and observe the shamanic and storytelling traditions of the indigenous Chulchie and Yupic inhabitants, which resulted in her first book, *The Raven and the Rock*, published in 1999. Between 1993 and 1997 she would make further journeys to the Amur River region straddling the border between Russia and China, to learn first hand the traditions and practices of female shamans and storytellers among the indigenous Nanai, Olchi, Nivkg and Udegei peoples, and this resulted in her second book, *The Flying Tiger*, published in 2001.

Singing Tale, Healing Drum is her third major work, and was the result of six extraordinary journeys, between 1993 and 2002, to southern Siberia, in particular two small republics, Tuva and Khakassia, to study the storytelling and shamanic practices of their Turkic inhabitants. Of the two republics, Tuva seems to be more familiar to Westerners, first because it seems to be a favourite place of those collecting rare stamps, and second because of the Western fascination with the complex musical overtones employed in the art of throat singing, as exemplified by such musical groups as the above-mentioned Huun Huur Tu, with whom van Deusen interacted for nearly two years. According to van Deusen, it is generally agreed that Tuva and Khakassia were the original homelands of the Turkic peoples whose languages are currently spoken from Turkey in the west all the way to the Arctic regions of Russia and Northern Siberia today. Since medieval times, both Tuva and Khakassia have been dominated by foreign powers and influences, including Mongol, Chinese and, since czarist times, Russia. Even after 1917, Russian Communist domination held both republics in an iron grip which severely impacted on their traditional cultures and way of life. The legacy of Russian control over the land, people and culture has been quite pronounced, even after the fall of Soviet Communism in the 1990s, and the people of both areas have had to contend with the often negative and uncertain results of post-Soviet life and its influences upon the lives of the indigenous folk and their attempts to keep and revive their traditional cultural ways.

In her own words and those of the people of Tuva and Khakassia, van Deusen introduces the reader to a strange and fascinating world. From simple herders to professional craftsmen, from

healers and diviners to epic singers, poets, storytellers and shamans, van Deusen presents an ancient and exotic world, almost impossible for a Western mind to comprehend. Both shamans and traditional storytellers have been conduits and bridges from this world into other realms where stories come alive, music sings itself into life, and living spirits, both good and otherwise, reign supreme and impact everyday life, sometimes to extremes. One must be very careful in telling stories, for to tell a tale improperly, to leave it unfinished or to not tell it all will lead to most dire consequences for teller and listeners alike, as evidenced by a tale such as "The Stingy Storyteller". Hear these marvellous tales and enter a world where proud heroes and heroines stride boldly across the vast steppes and forests in such tales as the Tuvan epic "Kan-Kys" or the Khakassian epic "Altyn Aryg". Here is a world where magic is the order of the day, incomparable horses who can fly give sage advice to bold heroes, proud and cruel khans rule the steppes, and even ordinary animals such as the shape-shifting red fox are not so ordinary in the final analysis. Because music, poetry and storytelling are inextricably interwoven with each other, many tales and narratives tell of the very origin of music and of specific instruments, in particular how the fiddle-like bowed igil came into being through the exploits of a humble orphan boy, Oskus Ool, who plays the same role as do Jack, Ivan, Ti-Jean and Hans in Western narrative traditions and folklore.

This is orality of the highest quality, musical, evocative, poetic and filled with imagery of a type rarely found anywhere. Through their own life tales as well as magical and wonder stories, van Deusen gives us a picture of peoples who have lived in concert with their land and its very spiritual nature and manifestation. She has also included such very helpful aids as a glossary of unfamiliar terms and names, a map of the region, important notes on the stories, and a list of further readings on the two republics, their history, and shamanic and storytelling traditions in general. This is a priceless gift that van Deusen has given to storytellers, story explorers and story lovers everywhere, through her own spell-binding words and those of the folk of Tuva and Khakassia, a gift that keeps on giving in its own special manner. The storytelling community is much better off for its existence.

Robert Rodriquez, New York City

Pete Seeger and Paul D. Jacobs. *Pete Seeger's Storytelling Book*. Harvest Books, A Division of Harcourt Publishers Inc., San Diego, California, 2000. ISBN 0-15-601311-5.

Simply to list Pete Seeger's musical accolades, accomplishments, credentials and plaudits would literally take forever and a Wednesday, so to speak. His impact upon the musical scene, both in the U.S. and around the world, has become the stuff of legend. Since the days of World War II to the present, Seeger's involvement and social activism in causes too numerous to mention have become as celebrated as his extraordinary musical career. This volume, produced with the help of the grandson of an old friend, focuses on yet another Seeger talent, that of a consummate storyteller and yarn-spinner. I can still vividly recall, as if it were yesterday, a Pete Seeger concert in the early 1960s where, with banjo accompaniment, he held his audience spellbound as he related such classic Seeger favorites as "The Foolish Frog", "The Cumberland Mountain Bear Chase", and the story for which Pete has become synonymous all these years, the South African tale of "Abiyoyo". I can also recall how Seeger held a crowd of storytelling buffs and story lovers in the palm of his hand as he demonstrated just what a master raconteur can do as a featured teller at one of the national storytelling festivals held each year in the tiny but historical town of Jonesboro, Tennessee.

And so, after all these years of holding audiences enthralled with his magical tales, why should not Pete Seeger finally give his legion of fans a book of these favorite and still wondrous narratives for folks of all ages, from three to one hundred and three, to treasure, enjoy and share with family and friends for many years to come? Seeger has divided his tales into six general categories: stories he first learned from his father, old tales freshly told anew, stories taken from songs, rounds and lullabies, tales from American history, stories created by Seeger himself, and a section entitled "story beginnings". Seeger is and always has been a master wordsmith, and each tale comes across in its own very magical and splendid way. It matters little whether Seeger is telling a contemporary original tale, a fable, either old or newly created, a world folktale, a Biblical story, a modern allegory, a tale based on actual history, or a cante-fable with musical interludes – each tale in this volume is its own special reward. My personal favorites are the tales found in those sections dealing with old stories told anew, tales derived from musical sources, and stories based on American history. Even such Seeger originals as "The Deaf Musicians", "The Magic Thinner", and "The Intelligent Lightbulbs" are narrative gems with the keen wit and modern insight that have become the hallmark of Seeger's talent with words.

Such is the skill Seeger manifests as a storyteller that even venerable chestnuts are retold in a fresh and innovative manner, and this volume is no exception.

Here are such well known stories as “Jonah and the Whale”, “Stone Soup”, “Foolish Hans”, “Dick Whittington and His Cat”, and “Abiyoyo”. Even though you may have heard them a hundred times, listen to Seeger retell them and you will swear you want to hear them ten times more. Seeger’s stories from America’s often turbulent history are a joy to read, if for no other reason than that often one will never be able to locate them in more mainstream or conventional history texts; do not bother to look for them there – in many cases you will not find them. This goes for such tales as the real story behind Lincoln’s Emancipation Proclamation, the attempt to make George Washington King of America, the down-rent conflict in east central New York during the early 1840s, and the Coal Creek rebellion in eastern Tennessee in the early 1890s. Here Seeger is in his element, telling tales of the struggles of common folks to attain justice and social equality, often against the backdrop of prejudice and hostility from bigots and oppressors on all sides and of all sorts, whether it be the African-American fight for civil rights or new American immigrants trying to find their own dream of equality for themselves and their loved ones.

When I think of the magic this book presents, several apt proverbs come to mind. A Tuscan proverb states: a story is not good unless something new is added to it. Seeger certainly manages to add new and wonderful elements, even to the oldest and most well known of tales. He skilfully connects the dots between old tales and problems or hardships facing people in a contemporary world filled with uncertainties, the spectre of rampant globalism, corporate irresponsibility and out-of-control technology. An old Turkish proverb says: the only thing better than finding a treasure is sharing it with others. This book is for everyone: storytellers, story lovers, story explorers, fans of Pete Seeger, family members and caregivers, classroom teachers, librarians, and all others who are involved with children or young folk who love to hear good stories. It is just the kind of book one would wish to have on that proverbial desert island. Perhaps the best way to sum it up is through another proverb, this one from Wales, which says: may you be given the gift of a bard, the added gift of song and story, and a heart filled with love, wisdom and understanding. If God does indeed love a good story (and it is said that he does), then the celestial folk are going hog wild over this latest Pete Seeger offering.

Robert Rodriquez, New York City

Recordings

Ball & Chain. *Bare Bones*. Moo 714.

Ball & Chain. *Trouble All The Time*. Moo 715.
Michael Ball & Jody Benjamin, 186 Bradley Ave.,
Vanier, Ont. K1L 7E2; <mj@ballandchain.ca>;
<www.ballandchain.ca>

Ottawa-based Ball & Chain have recorded two excellent CDs featuring the wonderful country-tinged singing of Jody Benjamin and the tasteful fiddling of Michael Ball. Their music is an eclectic mixture of C&W, Cajun and some originals. While there is a certain amount of traditional material on both discs, Ball & Chain's first love is old-time country songs, country classics by artists like Hank Williams, Webb Pierce, Roger Miller, George Jones and others. These are mostly hurtin' songs. Where some artists might be tempted to infuse these old songs with a bit of fashionable irony, Ball & Chain maintain an infectious love and respect for their material.

Bare Bones (2000) has a rather sparse sound, with only guitar and fiddle. As a result, the songs themselves take centre stage, and Jody sings her heart out. This really works! I'll admit I'm a sucker for a gal who can yodel, and Jody does a marvelous job on this disc, especially on "Loon on the Lake" and "Last Cowboy". Michael sings the lead on "Crow Black Chicken" and also contributes some nice bluesy fiddle. I especially liked his fiddle on the two Cajun tunes.

Trouble All The Time (2003) is even better. The sound is fuller, from the inclusion of two excellent musicians: Danny Artuso on pedal steel guitar, and Jordan Officier on electric guitar. This CD again reflects Ball & Chain's love of old-time country songs. There are three Hank Williams covers and three Webb Pierce songs. Songs like "Wondering" and "Don't Leave Me Darlin" seem a bit overly sentimental; however, the duo make up for it with a great version of Webb Pierce's "Freight Train Blues". A highlight for me is "You're Gonna Change or I'm Gonna Leave". If you've never heard this lesser-known Hank Williams song, it's worth the price of admission to hear Jody sing it. But for me this CD really shines when they turn Michael loose on some traditional Cajun fiddle tunes.

Overall, both these recordings are interesting and just plain fun, but if you want to buy only one, *Trouble All The Time* is my favourite. If you've never heard of Webb Pierce, Floyd Tillman or the Louvin Brothers, these recordings make an excellent introduction to the era. If you're already a fan, you'll love this music.

Stan Bennett, Kamloops, British Columbia

Blackstone. *Back in the Day: Live at Twenty-Nine Palms.* CR 6373. Canyon Records, 3131 West Clarendon Ave., Phoenix, AZ 85017, USA; <canyon@canyonrecords.com>; <www.canyonrecords.com>

Blackstone gets its name from a grandfather, in keeping with the Native American tradition of seeking inspiration from family members and ancestors. Their musical inspiration for this recording is different, though, because Blackstone looks to groups of the 1970s and 1980s. I was initially attracted to powwow through the recordings of the Red Earth and Badlands Singers of that era because of the nuanced melodies that result from use of their language, and I am pleased to note that Blackstone want to continue making song that is embedded in their Algonquian language. Although the titles of the songs are suggestive, a written summary of the song content would be useful, for surely song is one of the best ways to keep language alive.

With thirteen singers, Blackstone has a full sound and they mean business: the music is well rehearsed and there is lots of variety. For example, in "Old Queen Flag Song" the drums are soft and reverent, with the voices foregrounded. The next, "Victory Song", explodes with energy, i.e., whoops, calls, warbles and a long accelerando. In "Dances for the Elders" there are long ascending calls, and in many of the songs there is a variety of drum beats. The second to last song, "Enjoying a Way of Life", is pure enjoyment, and the recording fittingly ends with repetition of the word "Waskowetotehtan".

Lynn Whidden, Brandon, Manitoba

Rodney Brown and the Northern Roots Band. *The Big Lonely.* Starsilk Records, 347 Pearl St., Thunder Bay, Ont. P7B 1E9; <rodney@rodneybrown.ca>; <www.rodnebrown.ca>

To anyone who combines an interest in Canadian history with an interest in folk music, this CD is a must. Rodney Brown lives in Thunder Bay, part of which, Fort William, was once the Western headquarters of the Northwest Company in the fur trade days and, at the time, one of the most important places in Canada. That colourful past is forgotten by many nowadays; a visit to Old Fort William (touristy though it may be), and a listen to *The Big Lonely* will serve to partly redress that lack. Rodney has written a number of songs about the voyageur era, and combines them with a few instrumental tracks to try to capture the spirit of the time.

These are not songs *from* the epoch, but songs *about* the times, written by a modern songwriter. Music from that era would consist of a *cappella*

singing, with occasional fiddle. No drums or electric bass, let alone guitar, clawhammer banjo, Jew's harp, mandolin, mandocello, whistle and bodhran, all played by Rodney and the band on various tracks. Ian Tamblyn sits in on flute, drum, shaker and hammered dulcimer, other guests contribute accordion and bagpipes respectively on single tracks. The overall sound is more classic country folk with Celtic overtones. (I know, it's hard to find terms to pigeonhole music these days. Maybe that's all to the good...)

I confess that the musical anachronisms, especially the drums and bass, detract from the historical flavour of the CD for me, as do occasional verbal anachronistic expressions (e.g., "some kinda party at Boucher's canteen"). Most listeners likely would find this less of a distraction than I do. I would have liked to hear one unaccompanied voyageur song, and one old French tune on solo fiddle and clogging, just to pay tribute to the historical sound. However, Rodney's choice was to stick to the modern perspective, and it's hard to fault him for it.

Some songs deal with the love of the land and the fur trade culture ("The Big Lonely", "Voyageurs", "The Colonist Ball", "Boucher's Canteen"), some tell specific historical stories ("La Verendrye", "Map of Dreams" (about David Thompson), "Pemmican War"). My favourite, the bittersweet "All That Remains", evokes the neglected history of Fort William, the streets named for otherwise forgotten Northwesters (who knew that Norman Bethune's great-grandfather was a noted explorer?), the historic sites buried under railway yards, the ignored First Nations contribution to the trade ("hidden wives", "brothers who fed you and showed you the way"). "The Nor' Westers made the dream come true, a Canada from sea to sea." The melody, reminiscent of "The Salley Gardens", reflects the poignancy of the lyrics. Let's hope the song, and *The Big Lonely* CD as a whole, help us recall this important part of our past.

John Leeder, Calgary, Alberta

Frank Maher & The Mahers Bahers. *Maherulous!* BCD168. Borealis Recording Co., 225 Sterling Rd., Unit 19, Toronto, Ont. M6R 2B2; <info@borealisrecords.com>; <www.borealisrecords.com>

At long last, a recording that features the repertoire and brilliant melodeon playing of Newfoundland musical treasure Frank Maher! For anyone unfamiliar with Maher's background, he's a walking encyclopedia of Newfoundland traditional tunes, many of them learned as a child growing up in The Battery, the small, historic neighbourhood of St. John's perched on the rocks at the mouth of The

Narrows. This CD, Frank's first with his current band (aptly named "The Mahers Bahers"), features tunes learned from sources as diverse as Bridget (his mother), early 20th-century trad recording artists such as the Flanagan Brothers and the McNulty Family, and Frank's stint with such legendary Newfoundland bands as Figgy Duff and the Plankerdown Band.

Highlights of this recording include "The Goat", a set of four breathless tunes that originated in the recently resettled outport community of Harbour Deep, where "Running the Goat" was a well-known traditional set dance. There's also the "Super Jig Set", which is best described by the band as "Death by Jig". There are reels, waltzes, a strathspey and a hornpipe, and tunes from late Newfoundland fiddle icons Rufus Guichard and Emile Benoit, all played with Frank's trademark precision and drive.

In short, *Maherulous!* has it all, including a not-to-be-missed recitation of "Frank Maher's Famous Non-Rhyming Limerick" and a brief ditty or two for good measure. While Frank is definitely front and centre throughout most of the tracks, the rest of The Mahers Bahers deserve mention: Rick West's steady bodhran, Jean Hewson's inventive guitar accompaniment and, in particular, Christina Smith's violin, which follows the melodeon so tightly in places that it's impossible to distinguish between the two instruments. The playing all round is, no question, marvellous.

One last comment: the liner notes to this recording not only are informative and useful, they're as entertaining as the music itself. I'll end, as the notes do, with one of Frank's famous quotations, and one with which I heartily concur: "The world would be a better place if everyone was Frank Maher."

Jean Mills, Guelph, Ontario

Northern Cree and Friends. *Honoring Singers & Songmakers: Round Dance Songs Recorded "Live", vol. 3.* CR-6367. Canyon Records, 3131 West Clarendon Ave., Phoenix, AZ 85017, USA; <canyon@canyonrecords.com>; <www.canyonrecords.com>

Another fine recording by Northern Cree and Friends; the "friends" include Gordon McGilvery, who has his own recording of round dance songs. The enthusiasm of the singers is palpable, and it must have been a joy to dance to these songs back on a March night in 2003, at Louis Bull Reserve, Alberta.

In musical form, the round dance is much like powwow song, but in content the two genres are quite different. With their fractured English verses, round dances are often tongue-in-cheek. They have their roots in the late night social dances held after

the powwow. This was a time for youths to court their "sweethearts" and "honeys" with drum and song and verses such as:

I'll never leave you again
Don't worry baby
I'll always be your old man
("Old Man", #6)

Ah oh-oh darling
Please- love me
As I love- you
Hey ya hey ya hey ya
("Do You Love Me?" #9)

Round dances continue to gain in popularity across the northern prairie provinces. Everyone can participate in these fun, informal dances, and anyone who has a hand drum can join the drum group. Still, these songs show considerable group experimentation, such as accenting the tail so that it becomes chant-like ("Old Man", #6); and ending a song with a sudden pianissimo ("Straight", #2). Like powwow song, there are lots of cries and whoops, warbled notes, strong unison singing and drummed "applause".

Lynn Whidden, Brandon, Manitoba

Young Grey Horse. *Loyal to Tha Old Man: Pow-Wow Songs Recorded Live in Browning.* CR-6379. Canyon Records, 3131 West Clarendon Ave., Phoenix, AZ 85017, USA; <canyon@canyonrecords.com>; <www.canyonrecords.com>

Young Grey Horse lives on, although with only 7 of the original 11 members of the original group. This recording has almost 76 minutes of solid, no-frills powwow music. However, like many powwow songs recorded live, the lead singer needs to be better amplified, and it would be great to hear the jingle of the dresses ("Jingle Dress Song", #13), for this sound is part of the music.

The song titles are all traditional, for example, "Intertribal", "Grass Dance" and "Women's Fancy Dance", and the drum tempo is appropriate for each. In fact, the drumming is outstanding because of the light, dynamic bounce of the sticks, and the voices are well-tuned to the drum. All in all, good dancing music.

Lynn Whidden, Brandon, Manitoba

Various. *In Harmony's Way: A Celebration of Traditional Group Singing in the San Francisco Bay Area.* Steve Baughman, 1522 29th Ave., San Francisco, CA 94122, USA; <talltree1@aol.com>; <www.inharmonysway.com>

When I first heard this recording, I was transported back in time to 1963 and the release of a recording that was destined to be a folk music classic, the original *Golden Ring* album, issued by Sandy and Caroline Paton of Folk Legacy Recordings in Sharon, Connecticut. And the more I hear of *In Harmony's Way*, the more I'm convinced that it too will become a folk music classic in the years to come. The title of the recording says it all: this is indeed a musical celebration, documenting the art of group singing in multi-part harmony as currently taking place throughout the San Francisco Bay area. The project was conceived and undertaken by finger-picking guitar virtuoso Steve Baughman; he and seventeen other very talented singers take this grand journey into the art of a *cappella* singing, with all that it entails.

Anyone who is familiar with the current folk music scene in the Bay Area will recognize musical patterns. This is the kind of singing that one can regularly hear at the Summer Lodge during the San Francisco Folk Music Club's annual New Year's get-together at Camp Harmony; this is the kind of singing that one might hear at the regular Sunday night music gatherings at the Starry Plow Pub in Berkeley, under the auspices of Irish music maven Shay Black, also one of the participants in *In Harmony's Way*; this is the kind of singing that one might hear at the monthly chantey sings held at the Hyde Street Pier in San Francisco, also throughout the year.

And so, with voices happily raised in joyous song, these eighteen folks present a wonderful panorama of 22 traditional songs, 66 minutes of some of the best group singing one will find this or any side of a memorable songswap. As to the music, it is as varied as the singers themselves: here are songs from southern New Jersey, North Carolina and the mining camps of California during the fabulous gold rush; here are songs from England, Wales, Ireland and even as far afield as Liberia. As to the singers, anyone familiar with the Bay Area will recognize their names: Sylvia Herold, the trio known as Oak, Ash & Thorn, Riggy Rackin, Pamela Swan, Michael and Shay Black, Richard Adrianowicz, Holdstock & MacLeod, and Kim Hughes, to mention just a few of the more notable song-meisters.

The recording begins with a spirited rendering of the familiar "Fox Went Out on a Chase One Night", also known as "Daddy Fox", but done to a melody more familiarly connected with the traditional song "The Carrion Crow", with Sylvia Herold leading the way on this one. Later on in the recording, Herold gives us an even more beautiful musical gem with her version of a song warning of the pitfalls of love, "One April Morning", one of the real highlights of this joyous musical celebration.

Several other pieces deserve special mention, including: Shay Black's beautiful rowing song from the Aran Islands off the west coast of Ireland, "Oró Mo Bháidin"; Susan Frank singing the tender Irish love song "A for Apple"; Oak, Ash & Thorn's rousing agrarian anthem "Farmer's Toast"; Riggy Rackin's slow and beautiful chantey "Roll Boys, Roll"; and an unusual chantey from Wales sung in English, "Hob Y Deri Dando", rendered by chantey veterans Peter Kasin and Richard Adrianowicz in grand two-part harmony.

To reinforce these folks' musical cleverness and innovativeness, just listen to what they do, with Lani Herrmann in the lead, with the very familiar "Clementine", sung to an old hymn tune with several unusual verses thrown in for good measure. And then there is "Jongo", a song performed by Steve Baughman, who tells us that it is a traditional piece from the Bassa people of Liberia – but wait, there is more, because Baughman next tells us that in reality it might just as easily be a traditional sea chantey from Botswana. Folklore or fakelore, take your pick. The final selection is a rousing group rendering of "Let Union Be", with various duos and trios taking the lead on verses, both old and new, as added to with happy enthusiasm.

As I said at the beginning, I truly believe that this recording will become, like the original *Golden Ring*, a folk classic in its own way; this is what great group singing is all about; long may it live and never fade away. Baughman has more than hinted that there may be other recordings to come in the not too distant future, with more wonderful musical examples of Bay Area singing. I can hardly wait, but in the meantime, we have the first one, and this is as good as it gets.

Robert Rodriguez, New York City

A Peak in Darien

Some of these will be reviewed in upcoming issues; some are outside our purview, but are included as a courtesy to the people who sent them to us, and to inform our readers.

Books

Rev. Franceen Watson. *Andy De Jarlis: Master of Métis Melodies*. Métis Community Services, P.O. Box 8660, Victoria, B.C. V8W 3S2; <mail@metis.ca>; <www.métis.ca>; Rev. Franceen Watson, 3945 Lexington Ave., Victoria, B.C. V8N 5C1; <fkmwx@telus.net>

Recordings

Black Lodge. *More Kids' Pow-Wow Songs*. CR-6387. Canyon Records, 3131 West Clarendon Ave., Phoenix, AZ

85017, USA; <canyon@canyonrecords.com>;
<www.canyonrecords.com>

Susan Bond. *Until Now*. SBP111122. Small Bird Productions, Box 21103, Saskatoon, Sask. S7H 5N9; <sbh@sasktel.net>; <www.normwalker.com/musicians/susanbond.htm>

Bob Bossin. *The Roses on Annie's Table*. Nick 11. 2455 Islandsview, Gabriola Island, B.C. V0R 1X0; <bob@bossin.com>; <www.bossin.com>

The Cottars. *Made in Cape Breton*. COTT 001. Warner Music Canada Co., 3381 Steeles Ave. E, Suite 100, Toronto, Ont. M2H 3S7; The Cottars, Box 6222, Marion Bridge, N.S. B1K 3T8; <thecottars@thecottars.com>; <www.thecottars.com>

The Cottars. *On Fire!*. 41716. Warner Music Canada Co. (addresses above)

Richard Harrow. *Songs from the Musical Potts*. Richard Harrow, c/o Canada Disc & Tape, #7, 215 36th Ave. NE, Calgary, Alta. T2E 2L4; <rharrow@audiomastering.com>; <www.richardharrow.com>

William Horncloud. *Rabbit Dance Songs of the Lakota*. CR-6081. Canyon Traditional Treasures, c/o Canyon Records (address above)

The Kubasonics. *Big Beet Music*. KUBCD005. Rod Olstad, 10420 68th Ave., Edmonton, Alta. T6H 2A9; <www.kubasonics.com>

Suzie LeBlanc. *La mer jolie: Chants d'Acadie*. ATMA Records Inc., 9, place Cambrai, Outremont (Québec) H2V 1X4; <info@atmaclassique.com>; <www.atmaclassique.com>

Alexis MacIsaac. *Inspired*. 6223 Abbot St. W, Stittsville, Ont. K2S 1A9; <alexis@alexismacisaac.com>; <www.alexismacisaac.com>

Pius MacIsaac. *The Greatest Gift*. RR#3, Birch St., Mabou, N.S. B0E 1X0; <fiddle@bmts.com>; <www.piusmacisaac.ca>

McClellan, Robedeaux & Stoner. *For Our Loved Ones: Peyote Songs of the Native American Church*. CR-6397. Canyon Records (address above)

Pamela Morgan. *Ancestral Songs*. 6550-2. Amber Music Ltd., P.O. Box 1310, Topsail, NL A1W 2K1; <info@ambermusic.ca>; <www.ambermusic.ca>; <www.pamelamorgan.ca>

Nathan. *Jimson Weed*. Nathan Music Co., #643, 776 Corydon Ave., Winnipeg, Man. R3M 0Y1; <info@nathanmusic.ca>; <www.nathanmusic.ca>

Nathan. *Stranger*. NMC001. Nathan Music Co. (addresses above)

Scott Ring. *My Own Rocky Coast*. SRMORC2002. P.O. Box 275, Pouch Cove, NL A0A 3L0; <theravensflight@shaw.ca>

Ian Robb. *Jiig*. FAM 06. Fallen Angle Music, 285 Spencer St., Ottawa, Ont. K1Y 2R1; <ian@ianrobb.com>; <www.jiig.ca>

Algin Scabby Robe. *Along the Way: Round Dance Songs*. CR-6386. Canyon Records (address above)

Christina Smith & Jean Hewson. *Autumn Gale*. BCD170. Borealis Recording Co., 225 Sterling Rd., Unit 19, Toronto, Ont. M6R 2B2; <info@borealisrecords.com>; <www.borealisrecords.com>

Terry Tufts. *the better fight*. BCD 172. Borealis Recording Co. (address above)

Various. *Las Cuadrillas de Murcia*. Director de la Biblioteca Regional de Murcia, Avda. Juan Carlos I, 17, 30008 Murcia, Spain; <brmu@listas.carm.es>; <www.bibliotecaregional.carm.es>

Various. *Roots of Klezmer: The Lost Jewish Music of Moldavia*. Lost Trails, LLC, PMB 164, 335 Court St., Brooklyn, NY 11231, USA; <ssolow@mindspring.com>; <www.lostrails.com>

David Wilkie and Cowboy Celtic. *The Saloon Sessions: 10th Anniversary Instrumental Collection*. CFA 010. Centrefire Music, Box 868, Turner Valley, Alta. T0L 2A0; <centrefi@telus.net>; <www.cowboyceltic.com>

Update

The address for St-Pierre/Roussel's CD *Au delà de la Reel*, reviewed last issue (p. 42) is: Martin Roussel, 147, route du Fleuve est, Ste-Luce (Québec) G0K 1P0; email <contact@st-pierreroussel.com>

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