

Canadian Folk Music

Musique folklorique canadienne



Emilie Clepper

Special Issue on Ontario and Québec

An Interview with John Showman

Fiddling in Anglo-Gaspesian Villages

Japanese *Taiko* Ensemble Nagata Shachu

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From the Editor

Many of us are in the midst of researching and writing about Canadian traditional music. While that work is always the focus of this magazine, sometimes important regions and traditions are a bit elusive, depending on the nature of our contributors' work.

With that in mind, I decided to make the 2013-14 publication year all about regions of Canada, some of which are deserving of concerted attention here. I sent out a call to our membership and beyond, and have received a great number of submissions on the East Coast, the North, Quebec, and the Western provinces. This year of *Canadian Folk Music/Musique folklorique canadienne* is one of the most diverse in terms of regions and musical traditions. This issue, we'll visit Quebec and Ontario.

Front and centre is fiddling. It seems we can't get enough of the fiddle; the instrument permeates many of our regional folk traditions. Thomas Grant Richardson opens this issue with his interview with Foggy Hogtown Boys and Lonesome Ace fiddler John Showman, investigating the varied traditions that inform Showman's playing. Glenn Patterson extends the discussion of the instrument in his wonderful ethnographic exploration of music-making in the Gaspé Peninsula.

Yet this region's diversity is also a highlight of the Winter issue: Jada Watson looks at how singer-songwriter Emilie Clepper merges the two musical influences of her Quebec and Texas roots, while Heidi Chan takes readers through her experience playing with Toronto *taiko* group Nagata Shachu. Jada is also the focus of this edition's Graduate Student Profile: she researches country music and Alberta singer Corb Lund.

John Leeder reviews Ian Bell's record, *Forget Me Not When Far Away* in this issue; he has partnered with Paul Swoger-Ruston to give us two transcriptions from that album. "Bonnie Boy" and "The Bentley" can be found on pages 33 and 35. John also returns with highlights from past issues in "Treasure from Our Archives".

I would like to take this opportunity to thank Jon Kertzer and Lorna Arndt for their administrative support through the folkwaysAlive! office, and wish them all the best as they move on to their next endeavours. Thank you for your tireless work in sending *Canadian Folk Music* out to all of our members.

Gillian Turnbull, Editor

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