

her mother and feels the need to honour her mother's brand of "Britishness," which she also recognizes in herself. Finally, although she loves her daughter unconditionally, Sutterfield experiences real "divisions" embodied in her infant daughter's unrelenting demands upon her mind and body that "besieged the very notion of self" and threaten to efface it (14).

Although this is primarily a personal text, it invokes a series of literary mothers. The writing and experience of women writers like the Brontes, Sylvia Plath, and Angela Carter provide a context for Sutterfield's own thoughts and experiences. Years of schooling did little to expand her understanding of motherhood and she lacked role models other than her own mother and the "litanies of self-denying, self mutilating saints, anchoresses, abbesses, nuns and holy women" (31). For Sutterfield, women writers elucidate the idea of motherhood and lead to the realization that the roles "of poet and mother were not so opposed" (111).

At the end of her memoir, Sutterfield suggests that she has come to accept her complex identity, but this reviewer detects a lingering tension. One wonders whether she has been able to achieve a fully integrated life as poet and mother.

Voices of Our Children: Stories of Music Education

Tatiana Bandurina.

Richmond, BC: Quintecco Educational Products, 2008.

Reviewed by Venus Prado

Prior to writing this review, I attended my sixth-grade niece's first music recital. That evening, I could not help but notice the excited anticipation of both spectators and performers. I, too, was looking forward to seeing the musical principles discussed in Tatiana Bandurina's *Voices of Our Children: Stories of Music Education* come alive. What I discovered, however, by evening's end surprised me.

While I was busy focusing on the spectators and performers, I did not realize that the person who would captivate and hold my interest throughout the evening would be my two-year old son Cameron. His delightful expressions throughout the evening transformed my musical experience into one of pure wonderment. Cameron engaged in loud clapping as the audience applauded. He shrieked with delight at appropriate, and several inappropriate, musical moments. When he finally escaped from his seat, midway through the concert, his body moved in sequence to the music as he ran up and down the stage ramp. Although Cameron was kicking and screaming as we left the

auditorium at the end of the concert, he showed great joy throughout most of the musical excursion.

What Cameron helped me discover is that I had missed the whole point of Bandurina's book. *Voices of Our Children* is not about spectators or performers. In fact, it is about the "interest" my two-year old son displayed at the concert. Cameron showed a deep interest in music which Bandurina discusses in great detail. As she states in her introduction, "the genesis of this book was prompted by my strong belief that a child's interest in music is the key to success in music education" (7). The stories told in conversational dialogue throughout Bandurina's book illustrate this concept. Readers are given numerous insightful tips to generate, maintain, and nourish the musical abilities of children.

Jessica, the leading voice throughout the book (and proud mother of Alexandra), seeks out the expertise of music school director Elizabeth McDonald, whom she meets on a playground one warm June day. In her quest for musical knowledge, guided by McDonald in conversations concerning musical nannies to forbidden fruit, Jessica discusses different musical figures. Motivating, uplifting, positive, and sometimes sad, the themes that emerge from the people met on this musical journey showcase the importance of parents in the musical lives of their children.

A former principal of a music school, Tatiana Bandurina's expertise in the field of musical training is evident throughout her work. Her inner strength and passion for music shape this important book.

Loving the Alien

Laurie Kruk.

Sudbury: Your Scrivener Press, 2006.

Reviewed by Sally Dear-Healey

In *Loving the Alien*, poet Laurie Kruk invites readers to both find and lose themselves in the paradoxical character of living and loss, nature and technology, the mundane and the magical.

The volume is divided into six sections: Loving the Alien, Vaudevillians of Time, Iceberg Rider, When Her Thighs Were Perfect, Personal Effects, and the Mother Robe. Each section offers a wide range of poems sure to appeal to the novice critic and poetry connoisseur alike. Kruk's ability to ground the reader in daily experience is uncanny. I identified with her feelings for a new lover, laughed outright at her comic rendering of a tube of toothpaste, shed a tear at "the sound of you, forgetting me," and dreamt wistfully of what it