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contributed to the quality of church music in Canada. Not all his compositions, however, were for the church. His secular works, with his own brand of romanticism, include the opera *Deirdre* (premiered in 1965), two symphonies and a piano concerto.

Willan's francophone counterpart, Claude Champagne (1891-1963), honed his compositional skills in Paris. After eight years of study, he returned to Montreal a fervent admirer of French music and culture, an admiration evident in his work. It is characteristically French both in its conciseness and stylistic direction. Nevertheless, Champagne never lost touch with his roots. The land and music of his own country inspired such pieces as *Danse villageoise* and *Symphonie gaspésienne*. In later years he reacted to newer musical techniques. The influence of 12-tone music (a scale of 12 notes as opposed to the traditional octave), is easily detected in *Altitude* (1959), a majestic musical description of the Canadian Rockies that also incorporates the *ondes Martenot* into the choral and orchestral forces. (The *ondes Martenot* is an electronic keyboard instrument introduced by Maurice Martenot in 1928.) Champagne, a much sought-after teacher, produced far fewer works than Willan.

The two other predominant figures in the twentieth century are notable not only for their creativity but also for their teaching and their involvement in social and cultural affairs.

The first Canadian composer to embrace the 12-tone scale was John Weinzweig (1913) who introduced Toronto musicians and Canadian radio audiences to modern music. The most repeatedly played pieces in his large collection of work, which covers a spectrum of styles and formations, are his *Divertimenti* for small orchestras and various solo instruments. Composer John Beckwith says: "John Weinzweig's music is one of the cornerstones of our repertoire. It is also a distinctive, high-quality body of contemporary music by any standards I know of."

The pre-eminence of Weinzweig in Canadian music also stems from his role as teacher – some of the most important composers in English Canada studied under him – and promoter of the status of composers and their works. A driving force in the founding of the Canadian League of Composers and the Canadian Music Centre, Weinzweig also actively participated in Toronto's New Music Concerts and the Composers, Authors and Publishers Association of Canada (CAPAC).

Equally as impressive is the fertile and far-ranging career of Jean Papineau-Couture (1916). Energetic in the administration of most of the important musical associations in Canada, he was also dean of the music faculty at the University of Montreal and chairman of the Humanities Research Council of Canada.