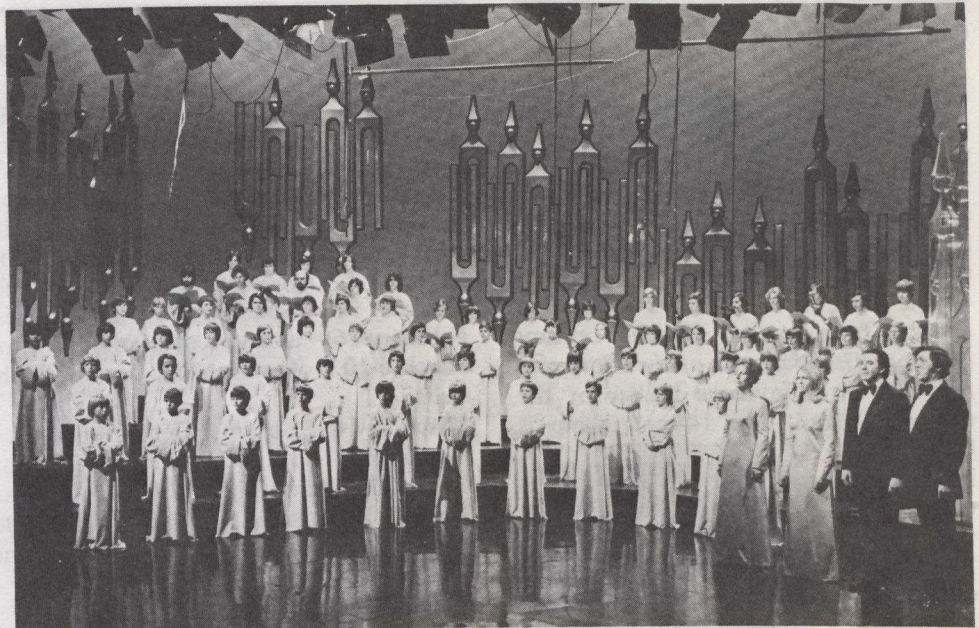


News of the arts

The little singers of Mount-Royal

Christmas mass at St. Joseph's Oratory in Montreal has been sung every year since 1956 by Les Petits Chanteurs du Mont-Royal (The Little Singers of Mount-Royal). Founded by Rev. Léandre Brault, and directed by Rev. Rémi Legault, the Oratory's choir-school recruits boys in the third grade. As well as taking the regular school curriculum, the boys receive piano and choral lessons. Their repertoire ranges from Renaissance music to contemporary and folk tunes.

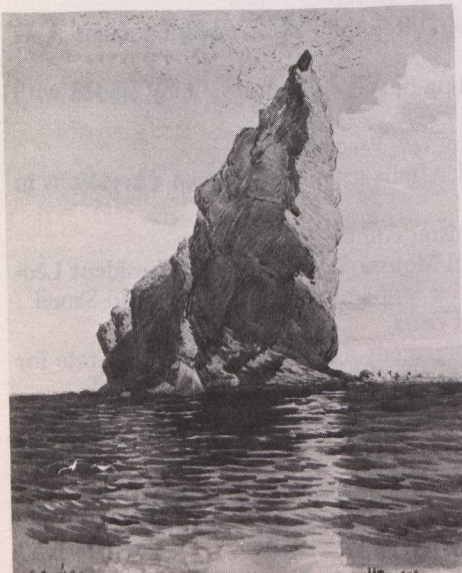
Les Petits Chanteurs have given several live concerts, and radio and television broadcasts across Canada and abroad. In 1967, they participated in the "Christmas of the World" performance held in Orly, France. Les Petits Chanteurs have also entertained audiences in New York City, Springfield, Mass. and Utica, N.Y.



Les Petits Chanteurs, seen in concert (above), have made eight recordings.

Landscape art at National Gallery

Stimulated by the opening of the West, with the building of the railroad in the 1880s, Canada's artists painted images of the rivers, mountain passes, and the wilderness. To illustrate the burgeoning interest in the national landscape during the latter half of the nineteenth century, the National Gallery of Canada has opened a major exhibition, "Our own country Canada": *Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890*.



The Percé Rock by J.A. Fraser.

"Although the artists represented (such as Allan Edson, John Fraser, Lucius O'Brien, and Frederick Verner) never formed a 'group' or school, they often were associated closely with one another, and all responded to the vision of an expanding nation," points out Dennis Reid, the National Gallery's curator of Post-Confederation Art, who has prepared both the exhibition and the 384-page catalogue. Three German-born artists — Otto Jacobi, William Raphael and Adolph Vogt — who worked in Montreal in the 1860s are included, as well as two Americans, Albert Bearstadt and Robert Duncanson, who worked periodically in Canada. Many others were immigrants, several from Scotland.

The first painting to enter the National Gallery's collection in 1880, *Sunrise on the Saguenay* by Lucius O'Brien (first president of the Royal Canadian Academy) is a key work in the exhibition. Queen Elizabeth has loaned another O'Brien oil, *View from the King's Bastion, Quebec* (1881).

Photographs loaned from the Norman Photographic Archives, McCord Museum in Montreal form an integral part of the display and are "milestones" of the developing art interest of the day, around which the exhibition was organized. Three major events in Canadian art history marked the ambitions of professional artists in Canada during this time: the Society of Canadian Artists was

founded in 1867 in Montreal; the Ontario Society of Artists was created in 1872 in Toronto; and the Royal Canadian Academy was established in 1880 in association with the National Gallery of Canada.

After closing in Ottawa January 7, the exhibition will be sent on tour to Winnipeg, Vancouver, Toronto and Montreal.

Arts brief

Brian Macdonald, choreographer of this season's Stratford production of *Candide*, recently choreographed a major ballet for the National Ballet of Cuba. The ballet, a prologue to the story of Othello set to Bach's *Third and Fourth Suite for Orchestra*, opened during the International Festival of Ballet in Havana, November 4 to 19. Mr. Macdonald was also invited to create a *pas de deux* for Alicia Alonso, which is called *Adieu*, set to a Tchaikovsky song arranged by Arensky.

Pat Martin-Bates, associate professor of print-making and drawing at the University of Victoria, was awarded the Kuturstyre Pris from the culture commune of Norway at the fourth Norwegian International Graphic Biennale recently. The award was presented for her black and silver perforated embossing with lithography and metal collage, called *A Question of Mandalas for Love and Peace*.