

of the Canada Council, founded as a national cultural agency in 1957, and the various provincial arts councils that sprang up during the succeeding decade or so. In that new climate, Canadians acquired greater power over the shaping of their own culture, and came to appreciate professional standards and tastes more widely than before. The phrase "Canadian content" was much in use, as a result of percentage quotas imposed by the new regulatory body for broadcasting, the Canadian Radio-television and Telecommunications Commission.

As scholarships, prizes and commissions for new music became commoner, composers began to feel that they had a true place in the community. The fact that the Canadian League of Composers (founded in 1951) doubled its membership by 1960 and tripled it again by 1976 provides a measure of the surge of professional activity in the country. More than half its present members are associated with university music departments - the number of such departments having also increased in the past 25 years from about eight to over two dozen. The Canadian Music Centre, established in 1959, ministers to many of the practical needs of composers, and gives widespread publicity to their music.

Electronic music is one new field in the cultivating of which Canadians have played a leading role. As in the

spheres already mentioned, here too the climate offers a shift from sporadic private effort (the acoustic inventions of Hugh LeCaine in the late 1940s, the "musique-concrète" pieces of Serge Garant in the middle 1950s) to more institutionalized, grant-supported activity such as the formation of major research studios attached to university music departments during the late 1950s and early 1960s.

The year 1967 brought many of these developments into sharp focus as Canada celebrated the hundredth anniversary of Confederation. Government agencies, local organizations and independent groups commissioned performances and compositions; the repertory expanded swiftly and impressively, and the country's consciousness of its musical vitality was stimulated afresh.

Two more-recent broad changes are significant. One affects the performance of new music and the other the dissemination of information about composers and their works. In the period following the Second World War, the newly-celebrated soloists and conductors took occasional responsibility for playing while on tour (less often for recording) works by fellow Canadians. Even with the Canada Council's help and encouragement, however, the orchestras and the opera and ballet companies were reluctant to hazard the performance of new works of any