

Nicholas Goldschmidt; public performances by its students have earned warm critical and popular approval.

Much music is being composed in Canada to-day, reflecting in its variety a mixed cultural tradition and a keen awareness of modern trends in Europe and America. The music of John Weinzwieg, Eldon Rathburn, Barbara Pentland, Louis Applebaum, Alexander Brott, Maurice Blackburn, Robert Fleming, and several others reveals such an awareness; and their work contrasts with that of such composers as Claude Champagne and Hector Gratton, who suggest an older and less experimental musical tradition.

Writing

Canadian writers, both in French and in English, have won prominence not only within Canada but also abroad. Literature of merit in the English language began to appear early in the nineteenth century. One of the first North American humorists was a Canadian—Thomas Haliburton. His satirical *Sam Slick of Slickville*, and, later in the nineteenth century, the historical romances of Kirby, Mrs. Leprohon and Sir Gilbert Parker, marked the debut of Canadian fiction in English. These works, however, were more the reflection of foreign traditions than genuinely Canadian.

Strongly rooted in Canada was the poetry written by an eminent group of lyricists toward the end of the nineteenth century: Charles G. D. Roberts, Archibald Lampman, Bliss Carman and Duncan Campbell Scott, who sang the praises of Canadian nature. More homely and simple was the writing of William Drummond, who found his subject matter in the rural communities of the Lower St. Lawrence. The lusty frontier ballads of Robert Service, the most famous of which is *The Shooting of Dan McGrew*, reflected another aspect of pioneer Canada. The contemporary work of E. J. Pratt—*Brébeuf and his Brethren*, *Dunkirk*, and *Behind the Log*, for example—reveals an imaginative handling of the epic form in a vigorous modern idiom.

Canadian poetry to-day is no longer regional in inspiration, and is more varied in both personal impression and social content. A stimulating originality in thought and style marks the work of such writers as Dorothy Livesay, A. M. Klein, A. J. M. Smith, P. K. Page, Earle Birney, and many others. Robert Finch and Douglas LePan express a sensitive lyric spirit in forms of careful, almost classic, artistry; while, in *The Strait of Anian*, Earle Birney combines experiment in ancient modes with a social consciousness of universal implication.

Stephen Leacock made an important contribution to the humorous literature of the language. His *Sunshine Sketches of a Little Town* is read and enjoyed throughout the world. Paul G. Hiebert's recent *Sarah Binks* is in this tradition of comedy and

satire. The *Jalna* series of Mazo de la Roche and the novels of Frederick Philip Grove and Morley Callaghan have brought honour to Canadian letters. Many Canadian historians have been able to combine a mastery of detailed research with a genuine talent for literary expression. This can be seen in such books as G. M. Wrong's *The Canadians*, D. G. Creighton's *Dominion of the North*, A. R. M. Lower's *From Colony to Nation*, and Bruce Hutchison's *The Unknown Country*.

Hugh MacLennan's *Barometer Rising* and *Two Solitudes*, W. O. Mitchell's *Who Has Seen the Wind*, Bertram Brooker's *The Robber*, E. A. McCourt's *Music at the Close*, and A. J. Elliot's *The Aging Nymph*, in their variety of theme and psychological insight, suggest the energy and skill with which the art of the novel is currently being developed by Canadians writing in English.

The modern French literary tradition in Canada was founded by Octave Crémazie, a poet, and François-Xavier Garneau, an historian. They were followed by a group of writers in Quebec City, who gathered around those two leaders and Louis Fréchette, and came to be known as "L'Ecole Littéraire de Québec". At the turn of the century, Montreal became the center of another group of poets.

Eugene Kash, Conductor of Ottawa's children's concerts, discusses the score with his audience.

