

and evangelical songs, and parlour songs in the sentimental traditions of the successive periods. The more ambitious examples tend to be cantatas and oratorios such as the *Caïn* (1905) of Alexis Contant, or else operettas, from Joseph Quesnel's *Colas et Colinette* (1789) to Oscar Telgmann's *Leo, the Royal Cadet* (1889). A lively sense of the connection between music and everyday life in the late nineteenth century is provided by the cupola-shaped bandstand that dominates the park or public gardens in almost every Canadian community – and by the use of the term “opera house” for its central meeting-hall (only occasionally used for actual operas, though frequently for concerts by such celebrated visitors as Gottschalk, Vieuxtemps and Patti, or for performances by local choral societies).

Against this backdrop, composers of deeper sensitivity such as Calixa Lavallée, Guillaume Couture and Wesley Octavius Forsyth worked somewhat frustratedly, turning to Europe or the United States not only for the maintenance of professional standards but in search of simple recognition. They were in danger of embitterment from contact with what Quesnel had described years before a “L’ingrat canadien” – the culturally-shallow local audience. Lavallée departed for the U.S. (ironically, shortly after composing his most frequently-played piece, now the coun-

try's official anthem, *O Canada*), where he remained until his death. The pattern was repeated by the brilliant young Colin McPhee, who left to take up a U.S. career following the uncomprehending reception of his early piano concerto by a Toronto audience in the 1920s.

Meanwhile the musical climate had changed from the functionalism of earlier times. The twentieth century shows a gradual increase in the cultivation of concert music in Canada, greater institutionalization of musical performance and education, the rise of a Canadian musical industry (recording and broadcasting), accompanied by greater specialization of musical tasks – the appearance of performers who almost exclusively perform and composers who almost exclusively compose.

The performers attracted “world attention” (which meant, generally, the attention of Europe and the U.S.) sooner than the composers. In a largely free-enterprise period, concert tours were extensive and demanded the services of international managers. Emma Albani, Edward Johnson, Eva Gauthier, Raoul Jobin, Kathleen Parlow and Zara Nelsova were among those who achieved celebrity. Others, of a more recent generation, such as Jon Vickers, Huguette Tourangeau and Glenn Gould, followed a similar route to prominence and acclaim but did so in the new climate created by the policies