

in order to help research workers from a particular region to meet and determine their own priorities.

In furthering the aim set out in the Act of assisting developing regions in building up their own research capacities and the innovative skills of their people, the Centre has not launched a large technical assistance program of Canadian experts, although it has financed half-a-dozen advisers working abroad. Instead, a small number of senior staff have travelled widely to help grantees formulate the technical details of their projects.

Another feature of the administrative structure stressed in the report is the decentralization of specialist staff from the Ottawa headquarters to universities and institutes across Canada and abroad, where they may remain close to their field of specialization. Also, regional offices are being set up in Africa, Asia and Latin America.

The IDRC, at present totally financed by the Canadian Government, makes an annual report to Parliament through the Secretary of State for External Affairs. Its 21-member Board of Governors is headed by former Prime Minister Lester B. Pearson as Chairman, and there are ten other Canadian governors. Among the non-Canadian governors, six are from developing countries. The President of the International Development Research Centre is Dr. W. David Hopper.

CANADA'S MUSICAL HERITAGE

For many years, church music and folk songs were the chief types of music in Canada. Cantatas were written for national events and concerts given by the local choir, aided perhaps by a visiting celebrity, were among the great occasions of the year. Confederation brought the demand for a national song and of the many written two have won lasting popularity: *The Maple Leaf Forever* (1867) by Alexander Muir and *O Canada* (1880) by Calixa Lavallée. Popular music was provided by the *coureurs des bois* and the habitants. The outstanding creators of authentic Canadian folk songs were the voyageurs, whose creative spirit was evident in the adaptation of some of the old-country songs to the new environment and in the invention of new songs. Canada has long been an importer in the grand concert field and the Canadian concert-goer has learned to expect to hear the world's most outstanding performers.

By the mid-1880s, opera as an art form had gained acceptance in Canada with productions in Quebec, Montreal and Toronto. During the latter half of the century, touring companies from the United States and abroad began visiting Canada. By the end of the century, nearly every Canadian city, large and small, had what was referred to as an opera house. However, they bore little resemblance to the European houses and seldom, if ever, was grand opera staged in them. The first attempt to produce grand

opera on a large scale was in Montreal in 1910, and additional performances were given in Toronto, Rochester, Quebec and Ottawa. A second season was presented the following year. Although an artistic success, both seasons showed such severe financial losses that the project had to be abandoned. The next important venture was the successful staging of *Hansel and Gretel* by a newly-created Toronto company in 1928. The efforts of this company persisted until curtailed by the Second World War.

Ballet is a relatively new art form in Canada and began its growth only in the 1930s, when two distinguished teachers extended their activities to include dance groups made up of their pupils - the Volkoff Canadian Ballet was established in 1938 and the Winnipeg Ballet in 1939. These two companies, although amateur in status, dominated the domestic ballet scene for the next ten years and gave numerous performances in many Canadian cities.

A DIVERSE FOLKLORE

Canada has a rich folklore, or rather several folklores. The effort is to preserve the mosaic rather than the melting-pot tradition. Folk-music and folk-dancing in Canada are as varied as the different origins of the population. In addition to the folk arts of the Indians and Eskimos, people of many nationalities have brought their music and dances here, all distinctive of the countries from which they came. At the annual Mariposa Folk Festival, now held in Toronto, singers, instrumentalists and songs of every type are represented.

Native Indian dances have been performed since earliest known times. All the principal events of life were portrayed ritually and the dance was the chief expression. The dances were performed to the chanting of one or more persons or the beating of a drum. In the dances of the West Coast Indians, drama and religion were as closely linked as they were in feudal Europe. Some of the Indian dances invoked the world of the supernatural and called for the painting of faces and wearing of elaborate regalia and grotesque masks. With skilful staging, giant totemic animals and birds manifested themselves. The greatest of all the rituals and festivals of the plains was the Sun Dance. There were also snake dances, war dances and, in Alberta, rain dances are still held in June. In the traditional dance of the Eskimos, those taking part perform individually, chanting as they dance. The dancer frequently provides his own sound by using a wooden mallet to strike the edge of an enormous drum which he carries.

The songs of the Canadian Indian constitute both the oldest and the most divergent repertory of Canadian folk-music. They are interesting not only because of their mythical and linguistic content but also because of their unusual musical idioms. (*The foregoing article is one of a series reprinted from the July/August issue of the Canadian Imperial Bank of Commerce Commercial Letter.*)