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The creative life for Polish-born Harry Freedman (1922) began with painting. At 13 he enrolled in the Winnipeg School of Art. Then jazz drew him into music. After starting on clarinet, he switched to English horn and for 25 years he played with the Toronto Symphony Orchestra. Elements of jazz are noticeable in some of his compositions and several derive from paintings. A scene of the Canadian Arctic motivated his *Tableau. Klee Wyck* was inspired by paintings by Emily Carr.

Except for short-term incidental employment – avoiding jobs that would sap his creative energy – Harry Somers (1925) earns his living entirely through composing. Internationally recognized, Somers wrote what is sometimes classified as Canada's most memorable opera, *Louis Riel*.

The commitment to achieve a Canadian voice through music makes John Beckwith (1927) a rarity among Canadian composers. In his persistent search of this theme he worked with Canadian poets and playwrights, such as Dennis Lee and Margaret Atwood. Over 25 years of collaboration with poet James Reaney produced his operas *Night Blooming Cereus* and *The Shivaree*.

The eclecticism of post-war Canadian composition was influenced mainly by immigrants fleeing the upheavals in their own country. Sophie-Carmen Eckhardt-Grammaté (1899-1974), born in Russia, trained in Europe, settled in Winnipeg in 1954 and became one of the dominant composers in the prairie provinces (Manitoba, Saskatchewan and Alberta).

The style of her complex works combines the characteristics of post-Wagnerian German lyricism and atonal expression.

Jean Coulthard (1908) ranks as the first west coast composer to gain international acknowledgment. *Song of the Sea* established her reputation. Her music is characterized by an integral lyricism and romanticism within a distinctively personal and contemporary framework.