

staccato jabs of John Weinzweig's music of the 1950s (to which one finds responses by a number of other Toronto composers of that period, especially Somers and Freeman and late echoes even in Weinzweig's own works of the 1970s) and the energetic perpetual-motion machinery of a number of fast movements by Jean Papineau-Couture, Clermont Pépin, Pierre Mercure, Jacques Héту and others in the Montreal group during the late 1950s and early 1960s. Thus within our musical literature certain defining "aural thumbprints" can occasionally be detected that owe nothing to overt folk, historical or cultural borrowings. Perspective and study may well reveal more of these - for example, among the soft, mystical percussion works of Gilles Tremblay, Robert Aitken and others.

Two musical signposts of the 1970s appear in a large multi-media composition of Istvan Anhalt and an experiment made under Schafer's leadership. Anhalt's *La Tourangelle*, for prepared tapes, voices and instruments, is a quasi-documentary retelling of the inner struggles of Marie de l'Incarnation, the nun from Tours who became the founder of the Ursuline mission in mid-seventeenth century Quebec. The composer, himself a new Canadian, uses such a variety of sound resources as might perhaps only be brought together in modern Montreal. The

work's historical connections are both musical and strongly emotional. Schafer's "essay in sound", part of a documentary called *Vancouver Soundscape*, consists of a short tone-poem created from the juxtaposition of pretaped sounds of train and ship whistles, foghorns and other signals evocative of the Vancouver harbour area. Creatively slight, this sound collage well illustrates Schafer's feelings regarding the need for aural sensitivity to the environment and, by its range of responses (here haunting, there mockingly ironic), shows a "particularity" in the sounds - that is, some of them belong to Vancouver exclusively, and could be (Schafer is evidently saying) images for musical development.

But other new directions are more general - the attractions of mystic and religious themes that emerge in Tremblay, Schafer and Clifford Ford and the rather austere trend towards diatonicism in John Hawkins's newer pieces. These may eventually prove to be the Canadian archetypes of the late 1970s.

