



A young member of the
Montreal Junior Symphony

Grands Ballets Canadiens were making extensive tours. The works of nearly 400 composers, most of them contemporary, had been catalogued. A new opera company had sprung up in Toronto and was providing a regular season with a repertoire of more than 20 operas. Singers such as Lois Marshall, Raoul Jobin, Pierrette Alarie, Léopold Simoneau and Maureen Forrester were gaining an international reputation comparable to that of Edward Johnson and Madame Albani, world-famous Canadian vocalists of earlier generations. Pianists such as Glenn Gould, and musicians such as Dr. Healy Willan, one of the world's great composers of sacred music, were winning acclaim in Europe and the United States. The Winnipeg Music Festival, with more than 20,000 contestants, was celebrating its forty-second birthday as one of the largest of its kind.

This musical growth is attributable partly to the increasing maturity in every section of Canadian life and partly to the arrival in Canada of composers and artists from other countries. Canadian music has for generations been largely derivative, but in recent years younger composers are breaking away from the twin traditions of French and English music to develop an idiom more truly native. Thus new Canadians such as Oscar Morawetz are enriching the musical life of Canada, while native-born composers such as Clermont Pépin, John Weinzweig, Barbara Pentland, Harry Somers, Alexander Brott, John Beckwith and Jean Coulthard-Adams are experimenting with new forms of musical expression. Behind them they have the English tradition in music expressed