

equivalents of Vaughan Williams, de Falla or Bartok by their use of local folk-materials, or of Respighi and Sibelius by their evocation of the local landscape. These tendencies are, in fact, illustrated regularly, from Leo Smith's adaptations of West Coast Indian songs in the 1930s to Harry Somers's research on Newfoundland and Nova Scotia songs in the Sixties and Seventies, and from Champagne's *Symphonie gaspésienne* (1945) to the *Boréal* of François Morel (1964).

Themes from Canadian history have inspired many musical works. The martyrdom of the Jesuit missionaries in the seventeenth century was treated by two very different composers - Healey Willan in his setting of the long dramatic poem *Brébeuf and his Brethren* by E.J. Pratt (1930) and R. Murray Schafer in his *Brébeuf* (1959), written for baritone and orchestra round seventeenth-century texts. Schafer's orchestral imagination creates an instrumental pattern based on a sound that is quintessentially Canadian - the cracking of the ice on the rivers and lakes during the spring thaw, the season of Father Brébeuf's long voyage on foot from Quebec to the Huronia mission. The positive public response to Somers's opera *Louis Riel* (1967) is partly accounted for by the appeal of a gripping political subject (the story of a visionary hanged as a traitor in the 1880s but largely ex-

nerated by recent research), a subject, moreover, extraordinarily well suited to operatic treatment. Satirical comment on the Canadian social scene - which eventually takes on historical character as it shows us how we behaved once - is a characteristic of such stage works of Gabriel Charpentier as *An English Lesson*.

Music also has strong affinities with Canadian literature and art. Serge Garant has set Eskimo folk-poems and Bruce Mather has created a series of works based on poems by Saint-Denys Garneau. Barbara Pentland has collaborated with Dorothy Livesay; Norma Beecroft has taken Leonard Cohen's works as texts. Similarly, the paintings of Lauren Harris and Emily Carr have evoked neo-impressionist responses from Harry Freedman, Morel's *L'Etoile noire* is a vivid orchestral reminder of the canvas of that name by Paul-Emile Borduas in the Montreal Fine Arts Museum and Derek Healey's *Arctic Images* were inspired by a series of prints by Eskimo artists.

Many works - perhaps most of those in the repertory - are essentially abstract, and free from attachment to local environment or culture. Among these some archetypal ways of writing have now and then emerged. Two examples are the quirky, off-centre and spare-textured