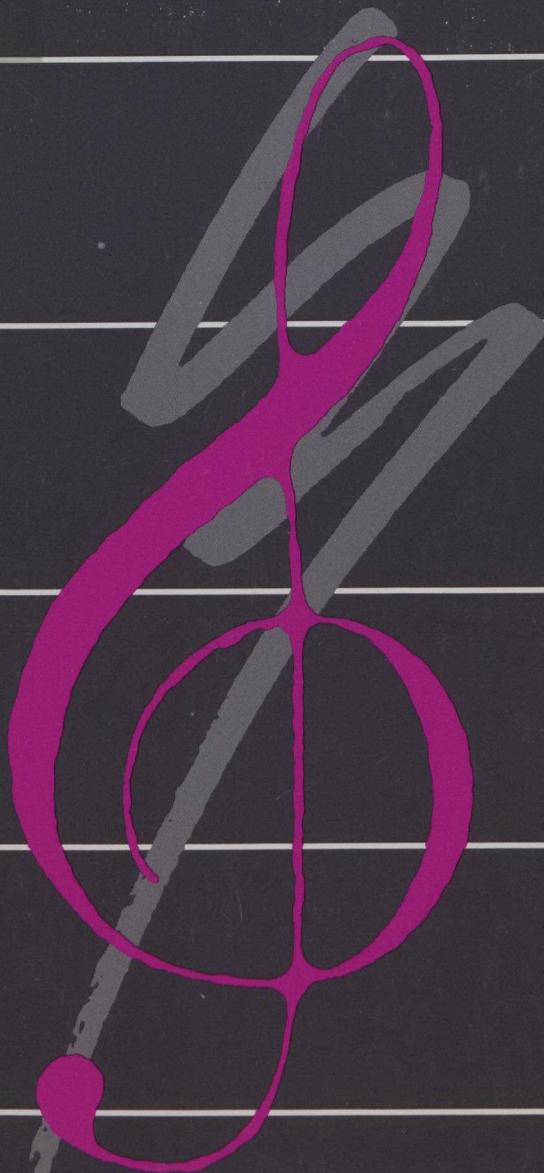


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# Classical music in Canada



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# Classical music in Canada

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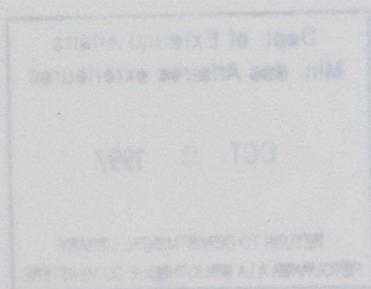
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## Part 1 – Roots of music in Canada

Canada's musical history dates from the migration of the Indians and Inuit across the Bering Strait, believed to be thousands of years ago. The original inhabitants, and the European fishermen and hunters who followed them, planted the seeds, but organized music – whether referred to as concert, classical, or serious – only came of age in the second half of this century.



*Canada's National Arts Centre, Ottawa.*

### **Inuit and Indians**

Contact with other cultures has dramatically transformed the lives of Canada's 22 000 Inuit over the past decades. The importance of their ancestral rites and customs declined, reviving only recently with the introduction of the Pan Arctic Games and other activities.

As part of this renewal of interest in the old traditions, the Elders are passing on to the younger generation the songs, dances, traditional games, and other musical expressions, some of which evolved from centuries of contact with Moravians and other Europeans. Conventional Inuit music is sung, usually in a monodic pattern, but sometimes polyphonic. When there is accompaniment, it is provided by rhythmic instruments. Unique to the Inuit are the women's "throat games". In

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this sonic creation, pairs of women face each other and rapidly interchange rhythmicized noises, combined with audible breathing. Occasionally a story underlies the games and a competitive spirit is often evident.

Indian folklore is less homogeneous. Although many tribes believe each song is the personal property of an individual, most of their traditions reflect the diversity of the four main geographical and cultural units across Canada. The art form characteristic of the Pacific Northwest Coast Indians is the totem pole. Each figure on these ancestral family trees had its own song. Whenever a chief acquired a new distinction through war or marriage, a figure or emblem was carved and a song conceived. The Athapaskans recognize two main classes of song: "happy" – dance songs sung to accompaniment of a drumbeat, and "sad" – slow, unaccompanied, and sung solo. The annual Sun Dance, a religious and social event lasting from two days to two weeks, is the most important ritual for the Plains Indians, while the Indians of eastern Canada celebrate the earth's cycles with eight major ceremonies held during the year.

Nobody seriously attempted to catalogue the music of the aboriginal peoples until the end of the 1800s, when Ernest Gagnon (1834-1915) published *Les Sauvages de l'Amérique et l'art musical*. Some years later, the anthropologist, ethnologist and folklorist, Marius Barbeau (1883-1969), undertook more scientific and exhaustive research. Both men also documented French Canadian folklore, with varying results.

## French folklore

Ernest Gagnon calculated that 100 songs constituted the whole heritage of French Canadian folklore. With the assistance of the National Museum of Man, Marius Barbeau managed to collect, within a relatively short time, a minimum of 10 000 melodies and texts. Further research added some 70 000 other versions.

With the coming of the industrial revolution and the proliferation of the media in Canada, folklore rapidly lost much of its popularity. Yet it never completely disappeared. Radio-Canada and the folklore archives at Laval University, Quebec, preserve and promote folklore, while some performers, such as singer La Bolduc (1894-1941), fiddler Ti-Jean Carignan (1916), chansonniers Gilles Vigneault (1928) and Edith Butler (1942) return to this traditional music as a source of inspiration.

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## English folklore

The most authentic expressions of English Canada's folkloric repertoire are heard in eastern Canada in the Atlantic provinces of Newfoundland, New Brunswick, Nova Scotia and Prince Edward Island. Traditional Scottish music, for instance, thrives in Cape Breton, Nova Scotia. The influx of immigrants to Newfoundland from famine-stricken Ireland in the 1840s left a rich Irish repertoire that continues to flourish. Alongside the English cultural heritage, Canadians and Americans devised their own folk music expressing their experiences. The cowboy's lonely lament created the Country and Western songs, still popular today.

## Other influences

The waves of immigrants arriving from eastern Europe and Asia before the 1900s enriched Canada's folkloric traditions. Today, 40 main cultures can be identified, each with its own music and dance. Various folk groups, including the Canadian Folk Music Society, sustain these traditions.



*The late Hugh LeCaine, Canadian physicist and composer, was a pioneer in the development of electronic music. One of his earliest inventions was the synthetic device called Electronic Sackbutt.*

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## Part 2 – Development of musical creativity

Probably the first original material created in Canada was a rendition of *Sacrae Familiae* in Gregorian style, written by Father Charles-Amador Martin towards the end of the seventeenth century. The other known piece produced before the nineteenth century was the opera *Colas et Colinette*, staged by Joseph Quesnel in Montreal on January 14, 1790.

The nineteenth century yielded a greater amount of original material. The most prolific of Canada's early composers was Calixa Lavallée (1842-91) who, at age 15, won first prize for both piano and coronet at a competition in New Orleans. He subsequently toured the Americas. After serving with the northern army in the American Civil War he returned to Canada to teach, perform and compose. But his dismay with the lack of support in Montreal spurred him to settle permanently in the United States. Just before his departure, he wrote the Canadian national anthem, *O Canada*. Some of his other accomplishments were studies for the piano, including *Le Papillon*, a piece retained for many years in the study repertoire of the Paris Conservatoire, and the successful operetta, *The Widow*.

Lavallée's battle against the provincialism of Montreal was taken up by a younger composer, Guillaume Couture (1851-1915). His acrid pen attacked the attitudes prevalent at that time. And through his many talents, producing such works as the impressive oratorio, *Jean le Précurseur*, he raised the musical standards of Montreal to an international level. Alexis Contant (1858-1918), one of Couture's students and later a teacher himself, composed two oratorios, *Caïn* and *Les deux âmes*, as well as a *Trio*, a piece still performed today.

From English Canada came W.O. Forsyth (1859-1937), who composed a large body of short and lyrical pieces.

### Twentieth century leaders

Four men, spanning two generations, loom large in the history of Canadian music. The first two, although from very different backgrounds and aesthetic viewpoints, played a similar pivotal role in the development of the art of composition in Canada – both through their work and through their teaching.

Healey Willan (1880-1968) emigrated from Britain in 1913 to accept a teaching position in Toronto. While teaching, he continued his sideline career as a church musician and composer. From his active pen flowed a generous catalogue of organ and choral music that greatly

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contributed to the quality of church music in Canada. Not all his compositions, however, were for the church. His secular works, with his own brand of romanticism, include the opera *Deirdre* (premiered in 1965), two symphonies and a piano concerto.

Willan's francophone counterpart, Claude Champagne (1891-1963), honed his compositional skills in Paris. After eight years of study, he returned to Montreal a fervent admirer of French music and culture, an admiration evident in his work. It is characteristically French both in its conciseness and stylistic direction. Nevertheless, Champagne never lost touch with his roots. The land and music of his own country inspired such pieces as *Danse villageoise* and *Symphonie gaspésienne*. In later years he reacted to newer musical techniques. The influence of 12-tone music (a scale of 12 notes as opposed to the traditional octave), is easily detected in *Altitude* (1959), a majestic musical description of the Canadian Rockies that also incorporates the *ondes Martenot* into the choral and orchestral forces. (The *ondes Martenot* is an electronic keyboard instrument introduced by Maurice Martenot in 1928.) Champagne, a much sought-after teacher, produced far fewer works than Willan.

The two other predominant figures in the twentieth century are notable not only for their creativity but also for their teaching and their involvement in social and cultural affairs.

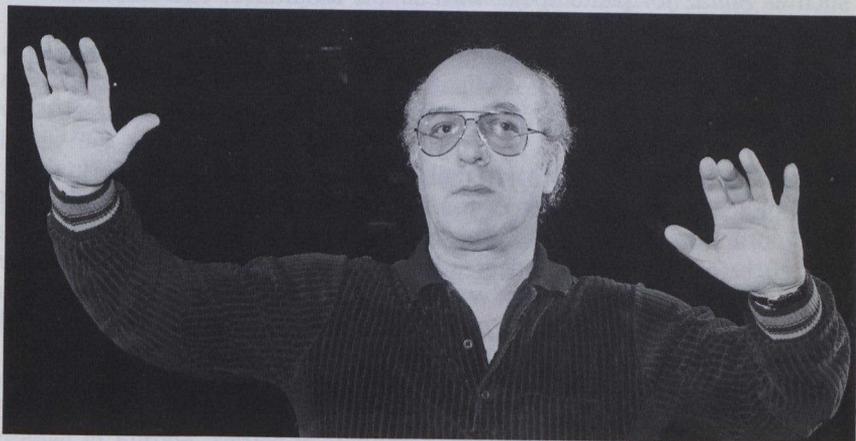
The first Canadian composer to embrace the 12-tone scale was John Weinzweig (1913) who introduced Toronto musicians and Canadian radio audiences to modern music. The most repeatedly played pieces in his large collection of work, which covers a spectrum of styles and formations, are his *Divertimenti* for small orchestras and various solo instruments. Composer John Beckwith says: "John Weinzweig's music is one of the cornerstones of our repertoire. It is also a distinctive, high-quality body of contemporary music by any standards I know of."

The pre-eminence of Weinzweig in Canadian music also stems from his role as teacher – some of the most important composers in English Canada studied under him – and promoter of the status of composers and their works. A driving force in the founding of the Canadian League of Composers and the Canadian Music Centre, Weinzweig also actively participated in Toronto's New Music Concerts and the Composers, Authors and Publishers Association of Canada (CAPAC).

Equally as impressive is the fertile and far-ranging career of Jean Papineau-Couture (1916). Energetic in the administration of most of the important musical associations in Canada, he was also dean of the music faculty at the University of Montreal and chairman of the Humanities Research Council of Canada.

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His writings reveal various influences. At first, he fell under the spell of works by Stravinsky. Later his inspiration came from the great trends in French music, and then from the compositions of Hindemith and Varèse. His diversified but firmly structured output exhibits a sensitivity rich in sound effects. Various *Pièces concertantes* (1957-63) and *Viole d'Amour* (1966) are good examples.



Serge Garant, composer, was a professor at the University of Montreal, a conductor of new music and a broadcaster. (Photo: André Tremblay)

### Quebec composers

The best-known and most often performed French Canadian composers abroad are Serge Garant (1929-86), Gilles Tremblay (1932) and Claude Vivier (1948-83).

Serge Garant, mostly self-taught, rapidly established himself not only as a composer but also as a popular professor at the University of Montreal, a respected conductor of new music, and an influential broadcaster. And, as co-founder and music director of the Société de musique contemporaine du Québec (1966), he considerably advanced the performance of new music and the shaping of musical taste. Among his compositions are three series: *Offrande I, II and III*, *Phrases I and II*, *Quintette* and *Chants d'Amour*.

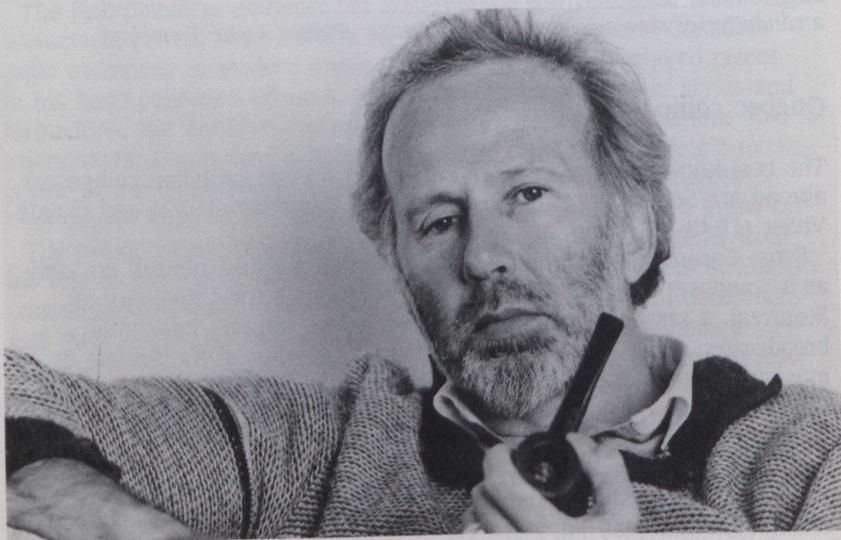
Gilles Tremblay studied under Quebec's musical patriarchs — Claude Champagne and Jean Papineau-Couture. In turn, he passed on his knowledge to younger composers at his classes at the Montreal Conservatory. Tremblay is an intellectual composer and his search for new sonorities and poetic symbolism inspired such pieces as *Fleuves* for orchestra, *Solstices* for four ensembles and *Oralléluiants* for soprano and eight players.

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Claude Vivier, like many of his contemporaries, looked for new foundations upon which to base his compositions. After studying with Gilles Tremblay and Karlheinz Stockhausen of Cologne, Vivier was attracted to Balinese music. His work is considered to be among the most appealing and powerful personal musical statements generated in Canada. His opera *Kopernikus* impresses by its grandeur, while works such as *Shiraz* for piano speak with simple assurance. The emotional *Wo bist du Licht* for soprano and orchestra reveals what this talented composer might have done had he not been killed in Paris in 1983.

### English composers

Toronto, the cultural centre of English Canada, attracts the majority of the English-speaking composers. Most train at the University of Toronto and its conservatory. One student who attended the university but left before finishing his degree is R. Murray Schafer (1937), who is widely praised for a variety of accomplishments. Theatre pieces such as *Ra* and *Apocalypse*, didactic compositions such as *Threnody* or *Train*, the straightforward lyrical works of *Adieu Robert Schumann*, and his contribution to acoustic ecology through *World Soundscape Project* display his multiplicity of talents. Europeans and people in the Americas admire him particularly for his teaching.



Composer Murray Schafer's work, which includes theatre pieces and lyrical compositions, is highly regarded at home and abroad. (Photo: Arcana Editions)

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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.

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## Part 3 – Performance in Canada

Inhabitants of the few settlements scattered across what made up Canada before the 1800s seldom saw a professional musician. Amateur musicians sometimes played to small groups. The nineteenth century heralded the beginning of tours by soloists and companies from Europe and the United States. Amateur musical societies sprang up. Almost every town or city claimed to have at least one, often organized and conducted by professional musicians.

### Orchestras

Today, over 80 orchestra ensembles of varying size and character are based in Canada. They range from the Montreal Symphony Orchestra, a group of some 100 musicians with a \$3-million budget to the Timmins Symphony Orchestra, almost entirely made up of amateur musicians.



*Andrew Davis, music director of the Toronto Symphony Orchestra. (Photo: Frank Harmantas)*



*Tafelmusik, a baroque orchestra, plays ancient music on period instruments.*



*The National Arts Centre Orchestra presents most of its concerts in Ottawa, but its frequent tours at home and abroad have earned it an excellent reputation.  
(Photo: Robert G. Ragsdale, F.R.P.S.)*

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Tafelmusik is another example. This Toronto orchestra presents exclusively ancient music on period instruments. Another group, the Orchestre des Jeunes du Québec, was formed as a transitional step for young music graduates to enter a full-time career. Guest conductors guide the 50 members.

More than half of the country's orchestras are located in Ontario, Canada's most populated province. Two of the best-known, both at home and abroad, are the Toronto Symphony and the National Arts Centre Orchestra in Ottawa — Canada's only fully subsidized orchestra.



*Mario Bernardi, founder of the National Arts Centre Orchestra, and its conductor until 1982, has an international career conducting opera in such places as London, New York and San Francisco.*

## Conductors

Canadian conductors are gradually distinguishing themselves. The highly esteemed Wilfrid Pelletier (1896-1982) enjoyed a fruitful career at the Metropolitan Opera in New York as well as in Canada. The sole Canadian conductor with an international career is Mario Bernardi (1930), who also made his name principally through opera. He regularly conducts Britain's national opera, the New York City Opera, and the San Francisco Opera. Bernardi, who founded the National Arts Centre Orchestra in 1969 and was its conductor until 1982, is music director of both the Calgary Philharmonic Orchestra and the CBC Radio Orchestra in Vancouver.

Among the many conductors now active in Canada, Boris Brott and Mario Duschenes are two who regularly involve themselves with concerts to acquaint children with orchestral music and set the groundwork for tomorrow's audiences.



Louis Quilico and Maureen Forrester in the Canadian première of *Cendrillon* by Jules Massenet. Behind them are Gabrielle Lavigne and Michèle Boucher. Maureen Forrester chairs the Canada Council (Photo: Fernand R. Leclair)

## Opera

Since the presentation in Montreal of Charles Dibdin's *The Padlock* in 1783 to the founding of what became the Canadian Opera Company in 1947, lyric theatre has known more downs than ups, with the healthy exception of Montreal in the later period. The Variétés Lyriques (1946-55), the Opera Guild (1941-69) and the Montreal Festival (1940-65) gave, at that time, this metropolis a greater share of music theatre activity than any other city.



Canadian tenor Jon Vickers looks on as Renata Scottò receives a floral tribute following their duet from *Otello* at a United Nations Day concert in New York. (UN PHOTO 148 167/saw Iwin)

Canadian singers, however, have sallied forth to reap international applause. Emma Albani (1847-1930), Edward Johnson (1878-1959), and Raoul Jobin (1906-74) have sung in all the great opera houses and festivals. Jon Vickers (1926), Louis Quilico (1925), Teresa Stratas (1938) and Maureen Forrester (1930) are more often heard abroad than in Canada. Younger singers on their way up include Claude Corbeil (1940), Nicole Lorange (1942), Allan Monk (1942) and Heather Thomson (1940).

Cities from Victoria to Quebec City enjoy opera seasons. Yet, only Toronto's Canadian Opera Company has resident singers, enabling it to stage activities parallel to its main season and to take special productions to smaller centres. However, L'Opéra de Montréal has an opera workshop which should provide it with a core company.

The companies offer three to seven different productions annually. In addition, Vancouver's Opera Piccola Canada, a training company, tours its chamber operas. The Guelph Spring Festival always features a chamber opera, either specially commissioned or else one relatively new to the repertoire. Comus Music Theatre in Toronto specializes in the presentation of new works, as does the Music Theatre Workshop at the Banff Centre School of Fine Arts.

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As for opera directors, Hermann Geiger-Torel (1907-76) gave up his academic studies for a career in the theatre, moving from Germany to Uruguay in 1943 to become chief staff director at the national opera. In 1948 he came to Canada where his combined theatre and music background made him a dominant force with the Canadian Opera Company and the Opera School at the University of Toronto. Another director, Irving Guttman (1928), a regular guest conductor throughout Canada and the United States, has been artistic director of the Edmonton, Winnipeg and Vancouver companies.

### **Choral music**

Choral music flourishes in Canada. Most small communities claim at least one choral group, excluding church and school choirs. In larger centres it is difficult to keep track of all the groups devoted to the practice of choral singing. Ethnic choirs, ensembles concentrating on folkloric music and others more oriented towards classical repertoire are just a sampling of the variety of musical styles. In major cities, large choirs specialize in presenting oratorios, masses and cantatas. Many collaborate with a local orchestra such as the Hamilton Bach Elgar Choir, the Ottawa Choral Society, the Vancouver Bach Choir, the Winnipeg Philharmonic Choir and, the most venerable, the Toronto Mendelssohn Choir. Canada's oldest-surviving mixed-voice choir, it began in 1894 and, under conductors Sir Ernest MacMillan and Elmer Iseler, has established a solid reputation both in Canada and elsewhere.

Augmenting these usually choral forces are full-time chamber groups comprising professional singers. The Tudor Singers (Montreal), the Elmer Iseler Singers (Toronto) and the Vancouver Chamber Choir routinely schedule concerts in their home cities, tour and broadcast on radio.

### **Chamber music**

In the past few years chamber music has blossomed everywhere in Canada, thanks to professional ensembles of superior quality. The Orford String Quartet, founded in 1965, draws praise from critics throughout the world for its repertoire of classical and commissioned new works. The quartet, which is associated with the University of Toronto, plays regularly with guest ensembles and soloists. Other professional groups are the Brunswick, the Vaghy and Purcell quartets.



*The Canadian Brass, accomplished musicians, add a touch of humour to their work and are popular wherever they perform.*

While orchestras frequently provide woodwind and brass quintets from within their ranks, two ensembles devote themselves exclusively to this repertoire. Through extensive international touring, the Canadian Brass and the York Winds have acquired devotees the world over. Le Quintette à vent du Québec and the Mount Royal Brass have also reached a high level of accomplishment.

The recent predilection by composers for percussion has fostered the popularity of this previously neglected family of instruments, particularly in Montreal with Les Percussions McGill, l'Atelier de Percussion of the University of Montreal, and Ré-Percussion. Since 1971, Toronto's Nexus Ensemble has been on numerous tours throughout the world.

Ancient music societies are also active, especially in Vancouver, Montreal and Toronto. Three stand out: Tafelmusik in Toronto, and Le Studio de Musique Ancienne and the Arion Ensemble in Montreal.

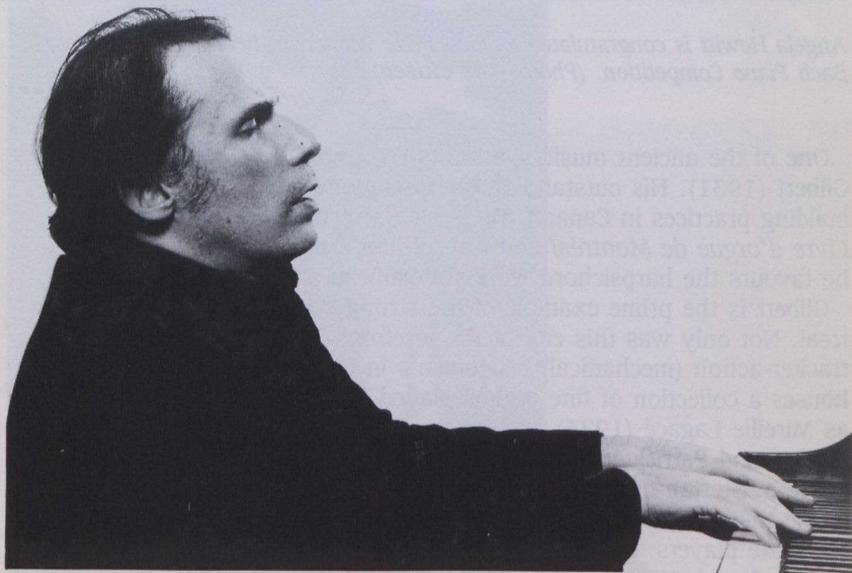
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## Soloists

Glenn Gould (1932-82) towers highest among Canadian instrumentalists. This celebrated and controversial pianist abandoned the concert stage in favour of recordings in the middle of an illustrious international career.

Simultaneously he pursued a role as an analyst of the music scene and as a broadcaster. His considerable output for Columbia, later CBS, constitutes a peerless monument to his originality. In particular, his renditions of Bach shed new light on the great master's keyboard works.

Over half a dozen Canadian pianists enjoy distinguished international careers. Angela Hewitt (1958) has won numerous awards, including First Prize in the 1985 International Bach Piano Competition, while the Beethoven renderings of Viennese-born Anton Kuerti (1938) are highly regarded. Silver medalist at the 1978 Tchaikowsky Competition was André Laplante (1949), and Louis Lortie (1959) earned First Prize at the Busoni Competition.



*Celebrated pianist Glenn Gould, who died at the age of 50, was recognized internationally as a great interpreter of Bach. He abandoned the concert stage in favour of recording.*



Angela Hewitt is congratulated as First Prize winner of the 1985 International Bach Piano Competition. (Photo: *The Citizen*)

One of the ancient music specialists recognized abroad is Kenneth Gilbert (1931). His outstanding interpretations have influenced organ-building practices in Canada. He is also a respected teacher, editor of *Livre d'orgue de Montréal* and a recording artist. For his many records, he favours the harpsichord works of Rameau and Bach.

Gilbert is the prime example of the strong school of organists in Montreal. Not only was this city at the forefront in the rediscovery of tracker-action (mechanical) instruments in North America, it also houses a collection of fine organs played by sensitive musicians such as Mireille Lagacé (1935) and Réjean Poirier (1950). Hugh McLean (1930) and Patrick Wedd (1948) are top organists in English Canada.

The mastering of string instruments takes years of arduous practice. While the schools of music in Canada have supplied its orchestras with adequate players, few soloists have emerged from the ranks. Violinist Steven Staryk (1932), former concertmaster of Britain's Royal Philharmonic Orchestra (at age 24 he was the youngest ever hired), the Concertgebouw of Amsterdam and the Chicago Symphony Orchestra, now leads the Toronto Symphony while actively engaged in a solo recording career. Since moving to Canada in 1952, Polish-born violinist Ida Haendel (1924) has continued her intercontinental career.

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Distinguished in wind instruments are composer-flautist Robert Aitken (1939) who has taught in the Scandinavian countries, clarinetist James Campbell (1949) and George Zuckerman (1927), the first foreign bassoonist invited to perform in the USSR.

Some singers prefer a career more oriented towards concerts than opera. Falling into this category are Lois Marshall (1924), who began as a soprano then switched in the mid-1970s to mezzo, and mezzo Catherine Robbin (1950), Caplet award winner at the 1978 Concours international de chant de Paris.

Summer festivals, where many soloists perform, have extended the Canadian concert season. And those in Banff (Alberta), Shawnigan (British Columbia), Orford and Lanaudière (Quebec) endow the country with special summer fare as do an increasing number of festivals in the major cities.



*Widely acclaimed cellist Ofra Harney is one of Canada's most successful recording artists in the classical music field.*

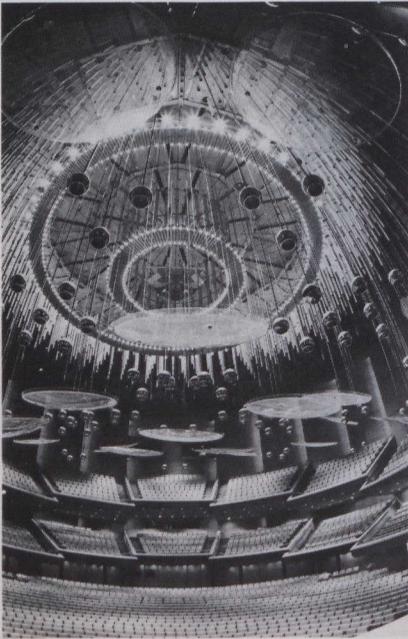
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## Patrons

In common with many other countries, the performing arts in Canada are seldom financially self-sufficient. A complex support system has evolved, combining the three levels of government as well as the private sector.

Three organizations, the Canada Council, the Ontario Arts Council and both networks of the Canadian Broadcasting Corporation (CBC), commission some 150 new works annually. These pieces are mainly performed by partly subsidized orchestras whose repertoire must contain at least 10 per cent Canadian works and by the CBC through live and studio concerts given by hired ensembles, or by its own radio orchestras.

The single largest employer and promoter of musical talent is the CBC. On its English and French radio networks – the television networks present only a limited amount of concert music – Canadians from Newfoundland to British Columbia and through the Yukon and Northwest Territories hear the accomplishments of Canada's composers and performers recorded in studio and in public performances. The overseas broadcast service of the CBC, Radio-Canada International, airs the works of Canadian artists, while the Department of External Affairs facilitates tours to other countries.



*Interior of the Roy Thomson Hall, Toronto, which opened in 1982.*

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Various chamber music groups include pieces by Canadian composers in their tours at home and abroad. Many amateur and professional choirs also perform works written by Canadians. The most difficult or more esoteric new works are usually performed by societies devoted to contemporary music. The three senior are the Société de musique contemporaine du Québec (1966), Toronto's New Music Concerts (1971) and the Vancouver New Music Society (1972). Also, specialized ensembles such as Comus Music Theatre of Canada, Nexus or the Glass Orchestra, and others present new music.

### Record companies

CBC Enterprises, the marketing arm of the CBC, is classified as the largest recording company in Canada except for some multinationals. Decca-London is responsible for recording the Montreal Symphony Orchestra's prize-winning performances under Charles Dutoit.

Within their limited budgets, smaller labels such as Marquis Records, Alpec, Waterloo and McGill University Records feature Canadian performers as often as possible. Melbourne and Centrediscs confine their recording exclusively to renditions by Canadian composers.

### Other media

Publications such as *Music Magazine*, *MUSICANADA*, and *Sonances*, along with *Opera Canada*, *Aria*, *Continuo* and other representative periodicals assist the promotional work of the CBC and recording companies. One publisher, the University of Toronto, prints an ever-increasing catalogue of books about Canadian music. It published the monumental *Encyclopedia of Music in Canada*, an indispensable tool for students and serious music lovers.

### Associations

Three organizations sustain musical activities and promote Canadian music at home and abroad. The Canadian Music Centre (1959) succeeded in having 1986 declared the International Year of Canadian Music by the world-wide network of Music Information Centres. To fulfil another part of its mandate, the Centre copies, reproduces and distributes the scores of 200 affiliates.

The Composers, Authors and Publishers Association of Canada (CAPAC) collects fees on behalf of its members and, along with the Performing Rights Organization of Canada (PRO Canada), promotes Canadian music through publications, competitions, concerts, records, and assistance for new music endeavours. Dozens of national, regional and local associations support the wide cross-section of musicians in Canada.

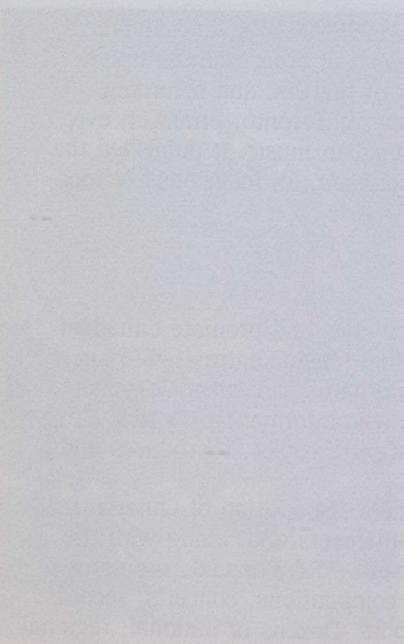
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## Conclusion

The maturation of classical music in Canada, and its growth beyond humble origins took over a century. But today Canadian music and exponents can be measured honourably against the best current expressions of the art and against its most respected practitioners.

Further information on any aspect of music discussed in this publication may be obtained from the Canadian Music Council, 36 Elgin Street, Ottawa, Ontario, Canada K1P 5K5.

Information regarding Canadian musical scores may be obtained from the Canadian Music Centre, 20 St. Joseph Street, Toronto, Ontario, Canada M4Y 1J9.



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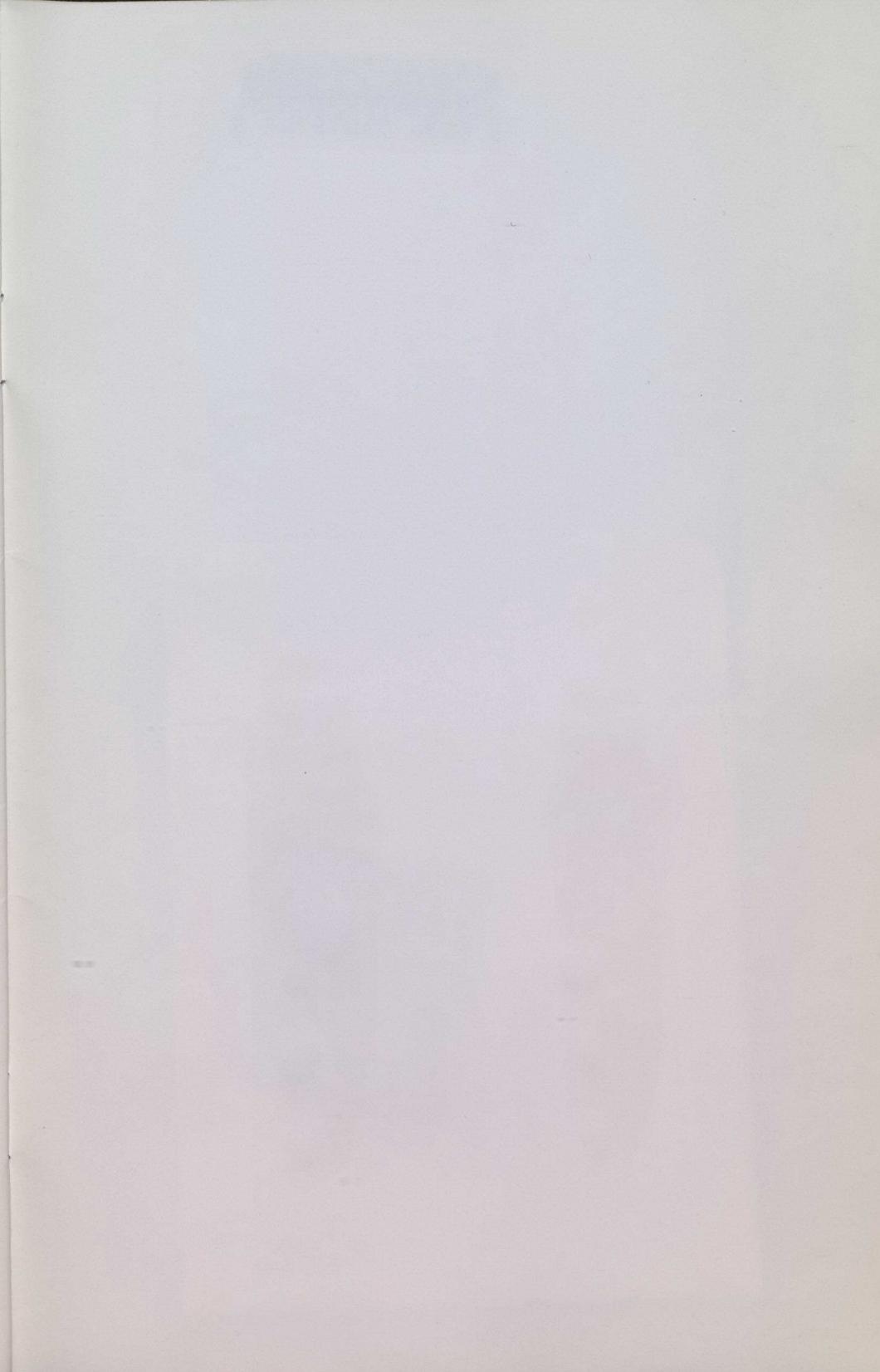
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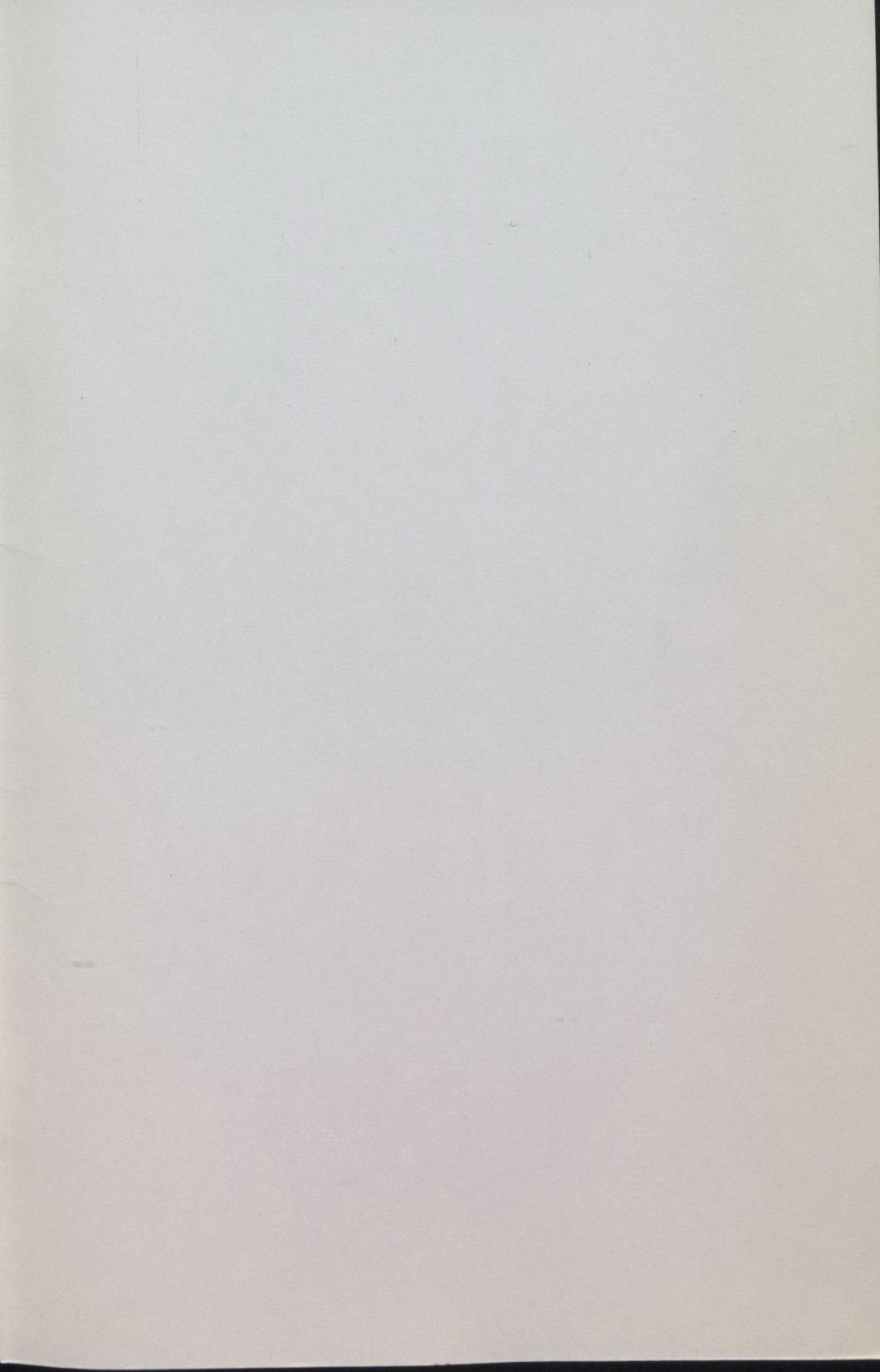


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