

CANADIAN COMPOSERS OF SACRED CHORAL MUSIC:
DR. GORDON ALBAN ADNAMS; MICHEL GUIMONT; DR. MATTHEW LARKIN; AND
JARED TOMLINSON

Natasha Lyne Walsh

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ABSTRACT

This dissertation offers a 75-year examination of contemporary (1950-2025) Canadian sacred choral music through the lens of four living composers: Dr. Gordon Alban Adnams; Michel Guimont; Dr. Matthew Larkin; and Jared Tomlinson. It aims to illuminate the intricate interplay between personal and cultural identities as expressed through their compositions, shedding light on how their Christian backgrounds have informed their artistic approaches. Through qualitative research methods utilizing interview transcripts and music scores, this study delves into the composers' perceptions of their own work and its place in the evolving landscape of sacred music in Canada. The investigation, informed by discourse analysis and music theory analysis with a focus on textual analysis, seeks to uncover the nuances of their creative processes and the broader denominational influences shaping Canadian sacred music. Drawing upon Benedict Anderson's theoretical framework of *imagined communities* (1983), this dissertation explores the notion of *imagined* sacred choral music *communities*, revealing ways in which cultural identity intersects with artistic and Christian expression. Christopher Small's concept of *musicking* (1998) is used as a secondary framework. Additionally, this exploration is situated within the scholarly discourse of Canadian music studies, incorporating perspectives primarily from scholar Dr. Mary Ingraham (Ingraham 2024 & 2022). Dr. Robin Elliott, another contemporary scholar in the field of musicology, also touches on this dissertation (Elliott 2024; Elliott and Smith 2010; Kallmann, Beckwith, and Elliott 2013; and Beckwith, et al. 1983). *Music in Canada: Capturing Landscape and Diversity* by Dr. Elaine Keillor (2006) further supplements this dissertation. This dissertation examines the complex relationship between individual creativity, cultural identity, and Christian tradition in contemporary sacred choral music in Canada. It seeks to show that composers self-fashion their identities through *musicking* Canadian sacred choral music in their *imagined communities*. Further, this dissertation maintains that these identities stem from traditional beliefs of their heritage and generation and are not necessarily a response to modernity. Since the 1960s and 1970s, significant changes in Christian liturgical music have been influenced by key developments such as the Second Vatican Council (1962-1965), the promulgation of the *Novus Ordo Missae* (New Order of the Mass) in 1969, increased ecumenicism, and the rise of the Praise-and-Worship movement. Using the sacred choral music of these composers as sites of cultural resistance, this dissertation investigates their defiance against the Praise-and-Worship Movement within Protestantism. A similar movement, sparked by the constitution *Sacrosanctum Concilium*, took place within Catholicism. These composers musick within fractured traditional Christian *imagined communities* within larger modern Christian *imagined communities*.

Keywords:

Anglican music; Canadian choral singing; Contemporary Canadian sacred choral music; Canadian church music; Canadian composers; Canadian history; Canadian musicology; Canadian nationalism; Canadian poetry; Catholic music; Christian music; Christopher Small; Congregational singing; Discourse analysis; Ecumenicism; European sacred music; Gregorian chant; Hymns and hymnody; *Imagined communities*; Liturgical music; Minimalism; *Musicking*; New Order of the Mass; Praise-and-Worship movement; Protestant music; Qualitative research; Second Vatican Council

Canadian creators:

Andrew Ager; Cori Martin; Donald Patriquin; Dr. Antoine Ouellette; Dr. Derek Holman; Dr. Gordon Alban Adnams; Dr. Howard Shore; Dr. Jacobus Kloppers; Dr. James Healey Willan; Dr. Mark Sirett; Dr. Matthew Larkin; Eleanor Daley; Emanuel Serra; Gabriel Moïse Charpentier; Group of Seven; Imant Raminsh; Jared Tomlinson; Jeremy Dutcher; Laura Hawley; Leonard Norman Cohen; Matthew Tran-Adams; Michel Guimont; Paul Halley; Ray Twomey; Raymond Daveluy; William Keith Rogers; Ruth Watson Henderson; Raymond Murray Schafer; Stephanie Martin; Sister Theresa Hucul, s.c.i.c.

DEDICATION

Dedicated to my father, Dr. Charles David Walsh.

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CHAPTER 1: INTRODUCTION & ORIENTATION

This dissertation offers a 75-year examination of contemporary¹ Canadian sacred choral music through the lens of four living composers: Dr. Gordon Alban Adnams, Michel Guimont, Dr. Matthew Larkin, and Jared Tomlinson. It aims to illuminate the intricate interplay between personal and cultural identities as expressed through their compositions, shedding light on how their Christian backgrounds have informed their artistic approaches. Through qualitative research methods² utilizing interview transcripts and music scores,³ this study delves into the composers' perceptions of their own work and its place in the evolving landscape of sacred music in Canada. The investigation, informed by discourse analysis and music theory analysis with a focus on textual analysis, seeks to uncover the nuances of their creative processes and the broader denominational influences shaping Canadian sacred music. Drawing upon Benedict Anderson's theoretical framework of *imagined communities* (1983), this dissertation explores the notion of *imagined* sacred choral music *communities*,⁴ revealing ways in which cultural identity intersects

¹ The term 'contemporary' in this case focuses on the 75-year period of 1950-2025 in relation to the lives of the composers in this study.

² One quantitative research method, word frequency analysis, is used. The dissertation largely uses qualitative research.

³ Sacred choral music works by the following Canadian composers are analyzed: Adnams; Gabriel Charpentier; Eleanor Daley; Raymond Daveluy; Guimont; Sister Theresa Hucul, s.c.i.c.; Laura Hawley; Ruth Watson Henderson; Dr. Derek Holman; Dr. Jacobus Kloppers; Larkin; Dr. Antoine Ouellette; Donald Patriquin; Imant Raminsh; William Rogers; Emanuel Serra; Tomlinson; Matthew Tran-Adams; and Ray Twomey.

⁴ Anderson's concept of '*imagined communities*' refers to the idea that nations are socially constructed entities. He argues that nations are not naturally occurring or fixed entities but are instead imagined by the people who perceive themselves as part of a particular community, often despite never meeting or interacting with most other members of that community. Anderson suggests that the sense of belonging to a nation is created through shared cultural symbols, such as flags, anthems, and historical narratives, which are disseminated through print media and other forms of communication. These shared symbols

with artistic and Christian expression. Identity is defined as “the fact of being, or feeling that you are, a particular type of person, organization, etc.; the qualities that make a person, organization, etc. different from others” (Cambridge University Press & Assessment 2025). Christopher Small’s concept of *musicking*⁵ (1998) is used as a secondary framework. Additionally, this exploration is situated within the scholarly discourse of Canadian music studies, incorporating perspectives primarily from scholar Dr. Mary Ingraham (Ingraham 2024 & 2022). Dr. Robin Elliott, another contemporary scholar in the field of musicology, also touches on this dissertation (Elliott 2024; Elliott and Smith 2010; Kallmann, Beckwith, and Elliott 2013; and Beckwith, et al. 1983). *Music in Canada: Capturing Landscape and Diversity* by Dr. Elaine Keillor (2006) further supplements this dissertation. This dissertation examines the complex relationship between individual creativity, cultural identity, and Christian tradition in contemporary sacred choral music in Canada. Creativity is defined as “the ability to produce or use original and unusual ideas” (Cambridge University Press & Assessment 2025). Tradition is defined as “a belief, principle, or way of acting that people in a particular society or group have continued to follow for a long time, or all of these beliefs, etc. in a particular society or group” (Cambridge

and narratives create a sense of solidarity and connection among people who identify as members of the same nation, even if they have never met each other. This concept highlights the role of collective imagination in the formation and maintenance of national identities, challenging the idea that nations are inherently natural or organic entities. Instead, Anderson argues that nations are imagined into existence through a process of cultural production and dissemination. (Anderson 1983)

⁵ Small’s concept of *musicking* refers to the act of engaging with music, not just as a passive listener or performer, but as an active participant in a social and cultural context. *Musicking* encompasses all activities related to music-making, including listening, performing, composing, dancing, and discussing music. It emphasizes the communal and participatory nature of music, highlighting its ability to create connections and meaning among individuals and within society. (Small 1998)

University Press & Assessment 2025). This dissertation seeks to show that composers self-fashion their identities through *musicking* Canadian sacred choral music in their *imagined communities*. Further, this dissertation maintains that these identities stem from traditional beliefs of their heritage and generation, and are not necessarily a response to modernity. Since the 1960s and 1970s, significant changes in Christian liturgical music have been influenced by key developments such as the Second Vatican Council (1962-1965), the promulgation of the *Novus Ordo Missae* (New Order of the Mass) in 1969, increased ecumenicism, and the rise of the Praise-and-Worship movement. Using the sacred choral music of these composers as sites of cultural resistance, this dissertation investigates their defiance against the Praise-and-Worship Movement⁶ within Protestantism. A similar movement, sparked by the constitution *Sacrosanctum Concilium*,⁷ took place within Catholicism.⁸ These composers *musick* within

⁶ The Praise-and-Worship Movement developed in the late 1960s and early 1970s within Protestant Christianity as a counter-cultural rejection of secular popular culture and rather adopted modern themes replacing them with Christian ones. The movement refused to accept the openness to recreational drug use, the sexual revolution, and much of the lyrical content in rock music. As a result, the movement incorporated popular rock sounds with Christian lyrical themes and intentionally elicited emotional responses to foster deeper spiritual connection among worshippers.

⁷ The Second Vatican Council produced *Sacrosanctum Concilium* (Constitution on the Sacred Liturgy) in 1963 which significantly altered the regulations on and expectations of liturgical sacred music in the Catholic Church. The primary development was the encouraged participation of the lay congregation whereas the prior tradition reserved participation exclusively to clergy, religious, and trained musicians; this change meant that new sacred music compositions needed to be much simpler, in keys where average voice ranges sit, and with few ornaments. Another change implemented the use of vernacular languages to replace or add to universal Latin language use. Modern musical styles and use of a variety of instruments were encouraged instead of relying on traditional Gregorian chant and organ only. New forms of liturgical music were created at this time including folk Masses.

⁸ The result of this shift is addressed in Sharp's "Sacred Music Publication in the Second Half of the 20th Century" (2019).

fractured traditional Christian *imagined communities* within larger modern Christian *imagined communities*.

PURPOSE

The purpose of this study is to present four composer vignettes that shape communities in Canada through sacred choral music. While the research involving individual creativity, cultural identity, and Christian tradition within contemporary Canadian communities (Adnams 2018; Berg 1985; Diamond & Hoefnagels 2012; Feyen 2007; Gordon 2023; MacIsaac 2018; and Morgan 2017) is robust, there is a gap in the current research as a result of the declining number of Canadians who identify as Christian. Although there is a current body of research highlighting the themes of individual creativity, cultural identity, and Christian tradition within contemporary Canadian communities, the research is combined with other themes. There are very few examples of research devoted exclusively to the dramatic changes in Western Christian sacred choral music communities in Canada since the mid-20th-century. Out of the research body that does exist, there are no examples that implement either Anderson's or Small's theories. This gap becomes even more pertinent in light of evolving demographics and cultural landscapes. A small group of scholars are actively contributing to the research of contemporary Canadian sacred choral music (Adnams 2018; Berg 1985; Diamond & Hoefnagels 2012; Feyen 2007; Gordon 2023; MacIsaac 2018; and Morgan 2017), though none of them purposefully address the Christian minority communities in Canada. This dissertation, examining the perspectives of four composers, will in part fill this gap.

By emphasizing four vignettes of contemporary composers, this dissertation allows for representation of various backgrounds within Christianity. While Christian communities in Canada are cultivated and unified in part through sacred choral music, the findings of this work

suggest that Canadian sacred choral music serves as an extension of heritage rather than a product solely influenced by modern circumstances. This understanding was gleaned through the exploration of broad research questions, facilitated by interview inquiries, and analysis of music scores. Four research questions were asked:

1. How has each composer's Christian and denominational background influenced their approach to composing sacred choral music, and to what extent do these approaches reflect broader Protestant denominational influences and Catholicism, within the specific context of Canadian sacred music?
2. How do the composers fashion their personal and cultural identities through their sacred choral works?
3. With a focus on the parallel same-age composers of this study (Adnams and Guimont), how do the composers perceive the evolution of sacred choral music in Canada from the time they began their careers to the present, particularly concerning societal changes in Christian practice?
4. Since the radical changes to liturgical music within both Catholicism and Protestantism of the late 1960s and early 1970s, tensions have existed within Christian and national identities worldwide. How do the composers reflect or resist the influence of the modern Canadian environment in their musical expression of the sacred?

By examining the ways in which these composers construct and fashion their own identities, this dissertation found that the composers are part of both faith and national communities. Further, there are instances where the composers intentionally set their identities apart from these communities, primarily evident in their resistance to the jettisoning of older traditions. There are liturgical bounds in which these composers must abide to have their works incorporated.

However, even within the current parameters, they each resist modernity and remain in tradition by using compositional methods which this dissertation outlines. The argument of this dissertation is that the sacred choral music of these composers, mainly Adnams' and Guimont's, serve as sites of cultural resistance against the Praise-and-Worship movement within Protestantism and *Sacrosanctum Concilium* within Catholicism since the late 1960s and early 1970s. These composers *musick* within fractured traditional Christian *imagined communities* within larger modern Christian *imagined communities*.

LITERATURE REVIEW

Historical musicology in North America is influenced by and framed within the interconnectedness of Canadian and American cultures, beliefs, systems, and economies. Christian *imagined communities* of sacred choral music are not often studied. There were few examples discovered that approached the research problem addressed in this dissertation, examining the changes to liturgical music within Protestantism and Catholicism since the implementation of the Praise-and-Worship Movement and *Sacrosanctum Concilium* of the 1960s and 1970s. Those scholars who engaged even slightly in this research area mainly participate from within Canada and the U.S. Discussions of Canadian composers of the genre of sacred choral music are often analyzed alongside U.S. composers. Conducting a literature review in this research arena required a similarly broad approach, integrating worldwide perspectives to fully grasp the nuances of Canadian sacred choral music. The findings fell into the following key intersecting domains. The category of Canadian composer biographies includes documentation and analysis of the lives and works of Canadian composers who have contributed to sacred choral music. The category of Canadian heritages involves exploration of the diverse cultural heritages that influence Canadian choral music, including Indigenous, French, British, and other

immigrant traditions. The category of Canadian literature and language involves investigations of how Canadian literature and linguistic diversity impact choral music compositions and performances. The category of conductor guides on Canadian choral music includes resources and manuals for conductors that focus on the performance and interpretation of Canadian choral works. The category of Canadian choral music education involves studies on the teaching and dissemination of choral music in Canada, including curriculum development and pedagogical approaches. The category of Canadian musicological studies involves research that delves into the broader musicological aspects of Canadian choral music, including theoretical, historical, and analytical perspectives. The study of Canadian sacred choral music is a multifaceted field that benefits from an inclusive and interdisciplinary approach, reflecting the complex cultural landscape of Canada and its connections to the wider world.

Formal academic study of Canadian sacred choral music began with the emergence of the field of musicology in the late 19th-century.⁹ In line with the establishment of music departments and programs at universities across Canada during the 20th-century, there were efforts to study and document music in Canada, including sacred music. Groundbreaking scholars of musicology in the unique area of Canadian sacred choral music include Keillor, Beckwith, and Kallman. The Canadian choral music repertoire encompasses both sacred and secular/social genres, often blurring the lines between them. It is essential to acknowledge that delving into Canadian music study involves substantial engagement with influences from the United States and beyond. Understanding Canadianism requires viewing Canada and the U.S. as interconnected entities,

⁹ Scholarly research on sacred choral music in Canada has roots dating back to early missionary records, often documenting music practices of Indigenous and early settler communities.

within the broader context of North America. This interconnectedness extends to cultures, beliefs, systems, and economies. A similar approach is necessary when conducting a literature review in this research domain, which also extends to worldwide perspectives. Patterns emerged across key research areas including Canadian composer biographies, Canadian heritages, Canadian literature and language, conductor guides on Canadian choral music, Canadian choral music education, and Canadian musicological studies.

As stated, a gap exists in the current research involving individual creativity, cultural identity, and Christian tradition within contemporary Canadian communities. There are links between these areas, especially between creativity and identity. The bodies of scholarship on both individual creativity and cultural identity are vast. A group of scholars have contributed to moving the conversation forward: Adnams 2018; Berg 1985; Diamond & Hoefnagels 2012; Feyen 2007; Gordon 2023; MacIsaac 2018; and Morgan 2017.

In his Ph.D. thesis, “The Experience of Congregational Singing: An Ethno-Phenomenological Approach” (2008), Adnams examines his stance against the Praise-and-Worship movement within the Baptist denomination. He conducted a case study at the Eldridge Baptist Church community, which is related to this dissertation but does not implement the theories of Anderson or Small, instead using an ethno-phenomenological model. However, Adnams does reference Small in discussing the Eldridge Baptist Church Worship Team leader’s practice of teaching the choir orally through CDs and DVDs. This method suggests that each successive performance will vary since it does not rely on a written score. Additionally, Adnams connects Small’s interpretation of authenticity to this choir. He observed that when traditional hymns and choruses were used, the written scores in the hymnal were strictly followed by both the organist and the congregation. Nevertheless, Adnams noted that the historical oral practices

ultimately overrode the written text for the majority, particularly in terms of pronunciation. This observation highlights the changes throughout Christian history, particularly regarding considerations of language and the use of the vernacular.

Berg's 1985 *From Russia with Music: A Study of Mennonite Choral Tradition in Canada* provides a historical account of the choral traditions of the Prussian-Russian Mennonite settlers in the Prairies. It focuses on the early establishment of choral music specific to this *imagined community* beginning in 1870 tracing its development until 1960. Notable choir schools, church choirs, musicians, vocal soloists, and conductors within this community are described. The research intersects with this dissertation in the decade of 1950 to 1960, as well as establishing a history of one Prairie choral community among several, connecting to the work of Dr. Melissa Morgan's dissertation on contemporary composers reflecting Prairie identity (2017).

Diamond & Hoefnagels' *Aboriginal music in contemporary Canada: echoes and exchanges* (2012) provides an encyclopedic overview of Indigenous music traditions in the contemporary context, describing how some traditions have remained, and others have transformed, and the way in which the music is taught and transmitted. Several sacred ceremonies and traditions of Indigenous nations are presented as *imagined communities*, intersecting with dance, art, and spirituality. Culture, identity, and tradition are interwoven into the narratives gained in part through interviews, relating to the structure of this dissertation.

Dr. Jesse Feyen's M.A. thesis "'Drawn into the Awesome Presence of God: The Toronto Mass Choir'" (2007), offers a detailed examination of the community regarding the Toronto Mass Choir, under the leadership of choir director Karen Burke and executive producer Oswald Burke. Feyen's thesis employs an ethnographic theoretical framework, highlighting the uniqueness of Canadian gospel music due to the incorporation of Caribbean music elements.

Feyen identifies both modern and traditional factors as influential in the music performed by the choir, providing insight into the diverse influences shaping their musical style. Feyen also described African and European elements as impactful in their community. This is noteworthy insight as later in the data analysis it is revealed that the four interviewed composers draw from European influences in their compositions (although a unique factor of Canadian gospel music is the Caribbean-Canadian influence). The Christian Church is the meeting point of the Canadian and European cultures described by Adnams, Guimont, Larkin, and Tomlinson as well. In Feyen's historical overview of Gospel music, he made references to the Protestant Great Awakening of the 1730s, highlighting preacher Jonathan Edwards, and hymn writers George Whitefield, John and Charles Wesley, and Dr. Isaac Watts; and the Second Great Awakening of the 1780s, emphasizing pastor Richard Allen. These historical figures overlap in Adnams' dissertation and certainly influence the Anglican compositional styles of Adnams, Larkin, and Tomlinson. Feyen's analysis of the recorded repertoire of the Toronto Mass Choir served as a useful guide to model in the analysis of Canadian composers of sacred choral music. Furthermore, Feyen's thesis emphasizes how the choir and its audiences engage in collective musical experiences that reflect their Christian beliefs and values, fostering a sense of spirituality and community.

Gordon's *Called Upstairs: Moravian Inuit Music in Labrador* (2023) offers insight into an Inuit community in Northern Labrador that has maintained and preserved traditional sacred music dating to the late 18th-century. Through the blending of Moravian missionary music with Indigenous Inuit expression, a unique and complex musical tradition emerged within this cultural community, which continues to be practiced and celebrated to this day. Gordon's research sheds

light on the rich cultural heritage and ongoing resilience of the Inuit people in preserving their musical traditions amidst changing social agendas.

Dr. Elizabeth MacIsaac's "A Rich Musical Legacy from Québec: Baroque Motets of the Ursuline and Hôtel-Dieu Montasteries of New France" D.M.A. thesis (2018) presents a historical account (1639-1760) of the French Baroque style motet manuscript archives of the Ursuline and Hôtel-Dieu Monasteries of Québec. Additionally, the nuns musical and social activities are described to understand their *imagined community*. MacIsaac explains that Canada's "first sacred works for female voices," 160 motets were a "neglected part of Canada's musical heritage" due to the loss of the French territories to Britain and Spain. MacIsaac's research situates this dissertation in understanding French and British influences in contemporary sacred choral works, in relation to the heritages of the composers in this study.

Dr. Melissa Morgan's "Choral Art Music as a Reflection of Prairie Identity" D.M.A. dissertation (2017) presents a regional study that exists parallel to this dissertation. This project is complimentary to Morgan's composer case studies of the Prairies. Though not the main thrust, it focuses some attention on individual creativity, cultural identity, and Christian tradition. Her thesis seeks to address whether "choral music from the Prairies [can] be construed as reflecting the values and geographical texture of the region?" (ii) This shed light on an interview question asked of composers in this study, comparing Canadian landscape to sacred choral compositions. While Morgan's work includes the choral music genre as a whole and confined to the Prairies region, this dissertation concerns sacred choral music only, while maintaining a cross-country investigation. The contemporary composers Morgan focused on include: Andrew Balfour (b. 1967), T. Patrick Carrabré (b. 1958), David L. McIntyre (b. 1950), Elizabeth Raum (b. 1945),

Sid Robinovitch (b. 1942), and Paul Suchan (b. 1983). Of those listed, Morgan musically analyzed the following choral works, several with sacred connotations:

One Voice Praising (1982) anthem by McIntyre, set to Biblical Scripture;

Sound Prayer for Mother Earth (2005) Oratorio by Balfour, set to Cree story;

Wake the Grain (2013) Saskatchewan-themed piece by Suchan, set to poem “Russian Mennonites arrive at Rosthern, Saskatchewan – July 2, 1923” by Douglas Elves (Edmonton);

Sonora Boraëlis choral work by Robinovitch, set to texts in the Canadian Inuit language;

Ballad to Saskatchewan (1980) Saskatchewan theme song by Raum, set to text by Raum;

Promised Land (2006) piece by Carrabré, set to Biblical Scripture, excerpts from the journal of Anthony Henday, one of the first Hudson’s Bay explorers, and a small quote from the French fur trader La Vérendye.

An understanding of Canadian history in relation to heritage was necessary to grasp the current conversations with composers in this study. Specifically related to Guimont, “Roman Catholic Church Music in Québec” by Marie-claire Bouchard and Jean-Pierre Pinson (2014) was referenced. Similarly, J. Paul Green’s “Music from the Salvation Army” (The Canadian Encyclopedia 2013) was referenced specifically to understand Adnams’ perspective. Keillor’s *Music in Canada: Capturing Landscape and Diversity* (2006); Clifford Ford’s *Canada’s music: an historical survey* (1982); Beckwith, William Dendy, and Keith Campbell MacMillan’s *Contemporary Canadian Composers* (1975); Kallmann’s *A History of Music in Canada 1534-1914* (1960); Dr. Daniel Robert Laxer’s *Listening to the Fur Trade: Soundways and Music in the British North American Fur Trade, 1760-1840* (2022);¹⁰ and Sir Ernest MacMillan’s *Music in*

¹⁰ This thesis was particularly insightful when analyzing the interview of French-Canadian Guimont, as he references the St. Lawrence River as a major influence in his compositional process.

Canada (1955) provided a survey of Canadian music history though not quite to the present. Relevant specific sacred music histories of varying Christian backgrounds in Canada were navigated.

“Roman Catholic Church Music in Québec” by Marie-claire Bouchard and Jean-Pierre Pinson (2014) presents a recollection of Roman Catholic Church music in Québec segmented into periods characterized by obedience and disobedience (The Nascent Church) to the Vatican, loss of Catholic identity and vocations during English Protestant prominence (The Period of Submission), a revival of religious orders and Catholic culture (The Revival), the creation of the Church of Québec (The Church Triumphant), and the current decline (The Church Re-examined). This article is useful in contextualizing the personal experience and professional career of Guimont in Québec, particularly regarding the implementation of the National Council for Liturgical Music which emphasized advanced musicality, the unity of French-speaking Catholic regions in Canada, and served as a medium between the directors of music and liturgy between dioceses. The preservation of Gregorian chant is found within the traditions which remain active among monks and nuns at Saint-Benoît-du-Lac and Sainte-Marie-des-Deux-Montagnes, both in Québec. Connections between Guimont and contemporary Québécoise composer Dr. Antoine Ouellette are later drawn, as they both implement Gregorian chant structure in their compositions.

J. Paul Green’s “Music from the Salvation Army” (The Canadian Encyclopedia; 2013) offers a history of the Salvation Army/Armée du Salut in Canada since 1882. Hamilton, Kingston, and Toronto were the main hubs of band music by the Army to start. Choirs were later incorporated, accompanied by the bands. The lyrics were often set to popular tunes. Several Canadian choral composers contributed to Salvation Army collections in line with the expansion

of involvement to western Canada. The Salvation Army attracted English immigrants and became well known for their trained choral (songster brigades and singing companies) and band ensembles in most congregations. This reputation was noticeable beginning in the 1930s. This history is relevant to understanding Adnam's background and musical training. Particularly influential to his compositional choices is the Salvation Army's position in the 1960s. Counter to the changing music programming of other Protestant denominations, the Salvation Army insisted on selecting traditional band repertoire and hymns in their concerts and worship services, while continuing to incorporate popular secular tunes on a smaller scale. This compositional structure has remained with Adnams even though he identifies as an Anglican now.

Keillor's *Music in Canada: Capturing Landscape and Diversity* (2006) provides an entry into the history of Canadian music which contextualized research conducted in this study. The content of the book includes a historical overview of Canadian music, focusing on the various regions and communities that make up the country. There are several vignettes that demonstrate unique Canadian music-themed stories. This dissertation in part attempts to supplement those vignettes with the addition of four stories about contemporary composers with varied Christian backgrounds. The appendices and references are useful tools to connect this dissertation to Keillor's work. This dissertation extends Keillor's work, covering an 18-year gap since the 2006 one was published. Keillor's comprehensive book primarily builds upon the seminal musicological history conducted by Kallman in *A History of Music in Canada, 1534-1914* published in 1987. This is not to say that this current research continues the encyclopedic research of Kallman and Keillor in the same way. The narrative style of Kallman's book unpacks periods of Canadian history dating to the earliest records. Keillor's book overlaps with Kallman's in her first eight chapters. She more extensively studied Indigenous music through

fieldwork. Her approach is slightly different from Kallman's because she presents the subjects with vignettes woven into the narrative. When comparing this current research to Keillor's (and in context with Kallman's) it is specific to Canadian sacred choral music while Keillor's is a broad sweeping survey of Canadian music writ large. Some content of the later chapters in *Music in Canada: Capturing Landscape and Diversity* provide specialized groundwork for this current research including: Chapter Ten: Performers and Creators: 1945-1970; Chapter 11: "I Know an Old Lady: Modern Folk to Cancon Quotas;" and Chapter 12: "Refined Music in Canada and Abroad." The section "Canadian Music as Distinct"¹¹ (pp. 252-3) drives at the impetus for designing the current research questions of this study, looking at the process of composition rather than the outcome or sound. The compositional process is an example of *musicking*, and the sound is evidence of practice within the *imagined* sacred choral *communities* in Canada. Furthermore, the subsections in Chapter 14: "Space and Identity" (pp. 296-320) under "Landscape and Nature in Musical Expression" are useful in situating this current research. "Music Reflecting Canadian Space" discusses notions of Canadian nationalism as reflected by inspiration from landscape, notably in Québec. "Landscape Studies" discusses the fusion of musicology and landscape studies through the work of John Burke's *Musical Landscapes* (1983), relevant to the nature-themed questions in this study. "Defining a Canadian Sound in Space" offers three subsections applicable to the study of *musicking* communities: "Canadian Innovators," "Music of Cultural Communities," and "An Elusive Identity." This current research follows a similar model of presenting stories of composers within their *imagined communities*. It

¹¹ To a lesser degree, the sections "Postmodernism and Minimalism" and "Composers Choosing Canada for Its Eclecticism" in Chapter 12, and "The Second Wave of Singer-Songwriters" in Chapter 13 are also relevant in context with the research data of this study.

seeks to enrich the work already accomplished by Keillor by narrowing the focus to Christian communities and sacred choral music. Keillor covers a much wider swath of Canadian music and regions meant as an encyclopedia. In conducting this current research, the composers can fashion, in their own words, how these concepts of compositional process function within their communities and cultures.

Feyen's Ph.D. dissertation "'O Lead Us on, Thou Gentle Shepherd': A Historical and Musical Survey of Black Canadian Sacred and Gospel Music in Ontario" (2013), provides context for understanding the history of Black Canadian sacred and gospel music in Canada since the 1780s, focusing on a significant gap between 1860 and 2013. Feyen's research offers insights into the Ontario Black Canadian gospel music scene and its *musicking* communities, particularly examining the pivotal shift in the 1960s and 1970s. It explores how the style evolved before, during, and after this transformative period. The focus on Protestant denominational communities since the 1960s involves: (Black) Seventh-day Adventist Church; Black Canadian Church; Zion Church; (Black) Pentecostal; Church of God in Christ; Church of God; Church of God of Prophecy; New Testament Church of God; British Methodist Episcopal; African Methodist Episcopal; Wesleyan Methodist Church; Pilgrim Holiness Church; and Wesleyan. Adnams noted that he draws inspiration through Methodism. The singing of Wesleyan hymns from the Holiness tradition is a commonality that unites Protestant denominations and, perhaps surprisingly, Catholics. Feyen's dissertation supplements the history of sacred choral music communities in Canada.

Dr. Sophie Anne Edwards' M.A. thesis, "La cloche: passage and place" (2008), although not related to musicology, offers valuable insights that intersect with the themes of this dissertation. Edwards explores the relationship between the landscape and narrative in the La

Cloche area of Northeastern Ontario. Specifically, her portrayal of the Group of Seven artists and their connection to the La Cloche passage in a sacred manner provides a context for understanding the influence of visual art on musical compositions. The work of the Group of Seven, with its emphasis on capturing the natural beauty and spiritual essence of the Canadian landscape, can be seen as influential in shaping musical compositions that seek to evoke similar themes and emotions. Edward's exploration of the sacred nature of the La Cloche passage offers a lens through which to understand the artistic inspiration drawn from the landscape by both visual artists and musicians alike. While not specifically referencing *imagined communities*, this thesis demonstrates the Group of Seven as fostering an *imagined community* who reveres Canadian landscape as artistically portrayed through the paint medium.

Canadian heritages and places were a key area of research in this study to situate the composers' backgrounds within a diverse landscape. Canadian composer biographies provided pertinent context for comparing relevant careers and experiences, highlighting influences from heritages and places. These titles supplement the current research; however, their association is limited. While much of the research from this biographical category describes the composers' individual creativity, it does not discuss their cultural identity and Christian tradition within contemporary Canadian communities.¹²

Beckwith's autobiography *Unheard of: Memoirs of a Canadian Composer* (Wilfrid Laurier Press 2012) is a useful tool for tracking his professional career and musicological output, aligned with the contemporary composers in this study. The role of his ancestry on his musical

¹² There is an exception to this statement as *Healey Willan: Life and Music* (1997) does in fact touch on this dissertation. Willan is arguably the most influential Canadian composer of sacred music, including choral works. His extensive catalogue included choral settings to meet the varying Christian liturgical needs of many Masses and services.

compositions is evident. Although Beckwith's relevant literature¹³ provides valuable insights into recent decades of Canadian composers, his studies have a broader scope that incorporates various religious perspectives and includes instrumental music alongside choral works.

"From Page to Performance Through Pedagogy: The Choral Legacy of Nancy Telfer" D.M.A. thesis (2018) by Dr. Tracy Wei Wen Wong provides an account of Telfer's career and involvement in choral pedagogy. This seminal work connects Telfer's pedagogical materials to her choral compositions. Although Telfer has significantly contributed to the Canadian choral canon, her compositions are for concert performance and pedagogy, rather than for liturgical use. It is, however, useful to remain aware of contemporary Canadian choral composers.

"The Significance of Leonard Jacob Enns Through Analyses of Selected Choral Compositions" D.M.A. dissertation (2015) by Dr. Rendell A. James is a study devoted to conducting analyses of selected compositions: *God was a child curled up*; *Missa Brevis*; *Most Glorious Lord of Lyfe*; and *Te Deum Brevis*. James' dissertation builds on the dissertation model of Enns' "The Sacred Choral Music of Harry Somers: An Analytical Study" (1983). The compositional style of Somers is similar to that of Guimont, in their approaches to linear and vertical writing. This study confirms the trend of a number of choral D.M.A. dissertations and theses about composers (contemporary and historical). There is little in the way of examining contemporary Canadian composers of sacred choral music from a philosophical perspective, as this dissertation seeks to accomplish.

¹³ "Composers in Toronto and Montréal" (U of Toronto Quarterly, vol 26, Oct 1956); "What every U.S. musician should know about contemporary Canadian music" (Mcan, 29, final issue 1970); *Contemporary Canadian Composers* (Toronto 1975); *Weinzweig: Essays on His Life and Music* (2011); *Mapping Canada's Music: Selected Writings of Helmut Kallmann* (co-ed. Robin Elliott; Wilfrid Laurier Press; 2012); and several article entries about individual Canadian composers on the Canadian Encyclopedia.

Rensink-Hoff's article, "The Life and Works of Four Female Canadian Choral Composers" in *Choral Journal* (2015), provides insights into the careers and musical output of Kathleen Allan, Dr. Ramona Luengen, Stephanie Martin, and Sarah Quartel. Through case studies and interviews with these composers, Rensink-Hoff weaves a narrative that explores their artistic journeys, creative processes, and the influence of their Canadian identities on their work. The article focuses on a selection of choral works by these composers, many of which are considered Christian sacred music, such as Allan's *In Paradisum* and "The Close and Holy Darkness," Quartel's *Snow Angel*, and S. Martin's "Hear My Prayer." Luengen set the piece "How the Blossoms are Falling" to Canadian poetry by Joy Kogawa. Additionally, the article mentions several other notable female Canadian composers, providing an overview of the distinct voices shaping the Canadian choral landscape. The primary aim of the article is to highlight the achievements and contributions of these female composers; it does not explicitly delve into discussions of resistance to modernity within *imagined* sacred choral *communities* in Canada. However, the article's focus on exploring the identities and creative output of these composers contributes to a broader understanding of contemporary Canadian choral music and the diverse perspectives shaping it.

"Women's Choral Music: The Compositional Styles and Significance of Four Contemporary Female Composers" D.M.A. disquisition (2008) by Dr. Charlette Lucille Moe includes an examination of Daley. Moe connects Daley's influence to Dr. James Healey Willan, among others. Of Daley's catalogue, Moe examined *Sunny Bank* (2006) and *The Last Rose* (2003). Having background information on the career and compositions of Daley was useful in analyzing Adnams' relation to her choral music.

Healey Willan: Life and Music (1997) by Dr. F.R.C. Clarke provided historical details about Willan's major impact on Christian sacred music in Canada and many other countries, particularly in the choral realm. This connects to this dissertation because Willan's influence still strongly exists in sacred choral music communities across Canada.

"The Choral-Orchestral Works of Stephen Chatman" D.M.A. thesis (2021) by Dr. Trevor Michael Dearham includes a literature review, a Library and Archives Canada examination, detailed analyses for two major Chatman works accompanied by conductor's guides, and interview analysis with Chatman and others who are connected to him. It is useful to have insight into a Canadian choral music composer who has contributed to the sacred genre.

Sonic Mosaics: Conversations with Composers (2009) by Dr. Paul Steenhuisen served as a model for eliciting responses from the four composers in this study. The collection is comprised of interviews with thirty-two contemporary music composers from 2001-2004. The content is broadly focused on musical thoughts while this study is focused on sacred choral music. Not all of the composers included in Steenhuisen's book have composed sacred music or choral music.

Sir Ernest MacMillan: the importance of being Canadian (1994) by Alice Best and Ezra Schabas presents MacMillan's life, career, and significant contributions to Canadian music and culture. Comparing MacMillan to the four composers in this study is useful because MacMillan was adamant about his Canadian national identity, and its impacts on his leadership decisions are evident. MacMillan was dedicated to establishing a distinct Canadian musical identity, making him a valuable example for examining how other composers navigate and express their identities within the larger national Canadian community.

Specific to Adnams' compositional influence, Dr. Christopher Joseph Pezzarello's "'You Have Sweetened Your Word:' Sincerity and Prayer in Leonard Cohen's *Book of Mercy*" M.A. thesis (1997) provided background into a text of significance to him. Additionally, Östman's work (2018) expanded on Adnams' association with pragmatism. Explicit to Guimont's compositional influence, the 1978 translation of Père Joseph Gelineau's work *Demain la liturgie: essai sur l'évolution des assemblées chrétiennes* (1976) translated to English by Dinah Livingstone, was helpful in understanding Père Gelineau's influence on Guimont. Comerford's study (2001) expanded on the Jesuit influence in modern genres of sacred music, aligning with Guimont's influences. Dr. Jane Anderson's work (2016) applies to Guimont's identity regarding innovative Catholicism and the human condition. Kaell's approach to sacredness in contemporary Québec (2017) further sheds light on Guimont's influences. Tomlinson's experience is contextualized by Greig's history of the Church of Saint Mary Magdalene (1990). The perspectives of the four composers, particularly from Protestant denominational backgrounds (Adnams, Larkin, and Tomlinson) were better articulated through the lens of Jonathan Dueck's *Congregational Music, Conflict and Community* (2017). Troeger (2013) was also a helpful source in examining practices within church music composing, regarding the treatment of music as prayer.

Several conductor's guides to Canadian composers were useful in deeply understanding particular pieces. Dr. Mark Brendon Ramsay's "A Conductor's Guide to Tenor/Bass Choral Music by Canadian Composers" D.M.A. thesis (2018) analyzes one hundred selected works for tenor/bass ensembles by Canadian composers, from both secular and sacred repertoire. The examination offers insight into many Canadian choral composers including those who overlap in this dissertation: Daley (b. 1955); Henderson (b. 1932); S. Martin (b. 1962); Donald Patriquin

(b. 1938);; Imant Raminsh (b. 1943);; Dr. Mark Sirett (b. 1952);; and Willan (1880-1968). The selected choral pieces by the composers featured text set to music, much of it is Canadian poetry, folk songs, letters, and diaries.¹⁴

Other text sources include American, Chinese, English, French, German, Iranian, Norwegian, and Spanish poetry and folk songs, and biblical scripture and liturgy (Masses, *Liber Usualis*, Book of Lamentations, and Cantic of the Virgin Mary). Conductor's guides to four selected works are presented: "When You Are Old" by S. Martin, "Dans les chantiers" by Sirett, "I am not yours" by Chatman, and "A un hombre de gran nariz" by Steven Webb.

Dr. Andrew James Robinette's "An Analysis of and Conductor's Guide to Eleanor Daley's *Requiem*" D.M.A. thesis (2013) provided a detailed analysis of Daley's *Requiem*. This thesis was especially useful when considering the musical and textual analysis of movement four, "In Remembrance," since Adnams references this in his interview. Robinette's interview with Daley provided a glimpse of the composer's personality and compositional style.

Dr. Ryan J. Hebert's "A Conductor's Study of Ruth Watson Henderson's *Voices of the Earth*" D.M.A. monograph (2006) offered a close look at one of Henderson's choral works. Additionally, it points significantly to Henderson's *Missa Brevis*, commissioned in 1974 by The Festival Singers of Canada. This is useful information as *Missa Brevis* by Henderson is among the analyzed sacred choral works later in this dissertation.

¹⁴ These authors include: Mark Callanan, Bliss Carman, Leonard Enns, Louis Fréchette, Stephen Hatfield, E. Pauline Johnson, Connie Kaldor, Archibald Lampman, Andrew Lane, Cecilia Livingston, John McCrae, Lucy Maud Montgomery, Émile Nelligan, Jason Noble, Marjorie Pickthall, Al Pittman, E.J. Pratt, Dr. Mark Sirett, Duncan Campbell Scott, Robert Service, Owen Steele, Tobin Stokes, Justin Zadorsky.

North American historical musicology is shaped by the cultural and systemic ties between Canada and the U.S. sacred choral music, particularly within Christian *imagined communities*, remains underexplored. This dissertation in part addresses a gap in the literature by examining changes in Protestant and Catholic liturgical music since the 1960s to 1970s Praise-and-Worship Movement and *Sacrosanctum Concilium*. Few scholars have approached this topic, and most are based in Canada or the U.S. A broad, international literature review was necessary to understand the nuances of Canadian sacred choral music. Key findings fall into six categories: Canadian composer biographies; cultural heritages; literature and language; conductor resources; choral music education; and musicological studies. The field is complex and benefits from an inclusive, interdisciplinary approach that reflects Canada's diverse cultural and spiritual landscape and worldwide connections.

METHODOLOGY

In this study, two distinct methodologies were employed: discourse analysis, falling under the umbrella of qualitative research, and music theory analysis, specifically focused on textual analysis. The choice of discourse analysis allowed for an exploration of the language and communication patterns within sacred choral music communities, while music theory analysis facilitated a focused examination of textual elements within musical compositions. To answer the research questions, the process of interviewing was selected as the primary method of data collection to align with the narrative style of Keillor's case study storytelling. This approach creatively presents snapshots of *imagined communities* formed in Canada through sacred choral music, capturing the nuances of communal experiences and cultural identities. The interview transcripts were analyzed primarily through the strategies of word frequency analysis, intertextuality, and metaphorical analysis. The music scores were analyzed through music theory

with an emphasis on textual analysis. The results of the two analyses are joined for a fulsome vignette of the four composers. Additionally, 15 other sacred choral works of Canadian composers were analyzed in the same way (on a smaller scale) to emphasize the discussion of *imagined communities musicking* together and inspired by heritage rather than environment.

This dissertation is musicological qualitative research informed by Creswell and Poth (2013). Qualitative methodology is the most appropriate research to outline the argument of this dissertation¹⁵ because of its application of interpretive or theoretical frameworks to examine research problems that explore the meanings that individuals or groups assign to a social or human issue. In this case, the research problem explores the identities self-fashioned by the composers within their *imagined communities*. The research in this study proves that the sacred choral works and self-created identities of the composers serve as artifacts of opposition to the modern states of Protestantism and Catholicism in the larger Christian community. This is deduced by data analysis that established patterns which trace to traditional Christian practices. This dissertation, which serves as a report, represents the voices of the participants, demonstrates the reflexivity of the researcher, offers a complex interpretation of the problem, and contributes to the literature. The principal investigator of this doctoral study began with an assumption that there was a research gap about contemporary Canadian composers of sacred choral music. As an experienced chorister the principal investigator was able to meet the people under study in a natural setting. The interviews serve as raw data and they are analyzed using discourse analysis,

¹⁵ The argument of this dissertation is that the sacred choral music of these composers, mainly Adnams' and Guimont's, serve as sites of cultural resistance against the Praise-and-Worship Movement within Protestantism and *Sacrosanctum Concilium* within Catholicism since the late 1960s and early 1970s. These composers *musick* within fractured traditional Christian *imagined communities* within larger modern Christian *imagined communities*.

supplemented by musical analysis of sacred choral works. The major analysis of this dissertation comes from transcriptions of interviews with the composers. The interviewees represent three regions out of six,¹⁶ providing personal stories that draw attention to what Canadians deem sacred and illustrate how Canadian composers express these sacred beliefs in choral works and through their compositional processes. The data analysis was treated from an insider perspective, which allowed for established patterns and themes to emerge. As a contribution to the research literature in this field, these composers helped foster an understanding of their music and compositional processes, as well as provided historical biographical data. Examples and musical analysis from their repertoire are included to deepen this knowledge.

Creswell and Poth identified the five phases of qualitative research (illustrated in Figure I), which took place for this study from 2016 until early 2023.

¹⁶ The Canadian Music Centre regional model is used to define locations positioned in Canada. The regions include Atlantic, British Columbia, National, Ontario, Prairie, and Québec.

Phase 1	The Researcher as a Multicultural Subject. What perspectives and experiences do you bring to your research?
Phase 2	Philosophical Assumptions and Interpretive Frameworks. How do your beliefs guide your actions as a researcher?
Phase 3	Research Strategies and Approaches. How do your philosophical and theoretical frameworks inform your choice of research approaches?
Phase 4	Methods of Collection and Analysis. In what ways does your research approach influence the methods used for data collection and analysis?
Phase 5	The Art, Practice, and Politics of Interpretation and Evaluation. What contributes to your decisions related to rigor, inferences, and use of findings?

FIGURE 1: FIVE PHASES OF QUALITATIVE RESEARCH

Phase 1 during the dissertation proposal design involved an exploration of familiar territory within the realm of musicology. The researcher delved into various research areas such as sacred Christian music (both Catholic and Protestant), choral music, and Canadian music. Drawing from personal experience as a seasoned chorister, the researcher was attuned to the nuanced

tensions between modernity and tradition prevalent within Christian communities, particularly in how these tensions manifest in choral compositions.

In Phase 2, which also unfolded during the dissertation proposal design, the researcher recognized that schisms, reformations, and denominational dynamics have historically given rise to new religious communities,¹⁷ while others have remained steadfast in their traditions for centuries.¹⁸ With a keen interest in exploring a pivotal era in Christian history, particularly the transformative period of the 1960s and 1970s, the researcher aimed to investigate how this period of upheaval has left enduring imprints on sacred choral music, impacting both Catholic and Protestant traditions. The researcher, a Canadian-American of European heritage and a Catholic convert from Protestantism,¹⁹ was drawn to this study through the transformative effects of the Second Vatican Council. Residing in Canada, she explores how individual creativity, cultural identity, and Christian tradition intersect in contemporary Canadian sacred choral music. Her experience as a *musicking* chorister within a variety of *imagined communities* provides unique insight into the vignettes and informs her interpretation of the research findings. The researcher acknowledges that it is almost impossible to conduct a study without some degree of research bias. In collaboration with her committee, the researcher has remained committed to upholding integrity and ethics throughout the investigation.

¹⁷ The Global Methodist Church separated from the United Methodist Church in 2022 and is the newest Protestant denomination.

¹⁸ The Byzantine rite has existed in the Eastern Orthodox Church and the Western Christian Church since the founding of the early Christian Church among the apostles. The Latin rite (Tridentine Mass or the Extraordinary Form of the Roman Rite) has existed since the Council of Trent in the 16th-century.

¹⁹ The researcher was baptized in the Free Methodist denomination and attended Free and United Methodist and Anglican (Church of England) churches prior to converting to Catholicism as a young adult.

Phase 3 was also conducted during the dissertation proposal design and received validation during the subsequent data collection stage. It was determined that exploring the theoretical frameworks of Anderson's concept of *imagined communities* and Small's concept of *musicking* would provide insights into the impacts of cultural changes within Christian communities since the 1960s and 1970s.

During Phase 4, it was concluded that the research argument was most effectively applied through interviews with composers and discourse analysis, complemented by analysis of music scores. This approach was chosen because engaging with members of Christian communities necessitated informal conversations in natural settings where both the researcher and participants could communicate in an emergent manner, fostering spontaneous and meaningful dialogue. In Phase 5, the researcher identified the specific tools for analyzing the interview and music score data. Notably, recurring words emerged in the interviews, prompting the implementation of word frequency analysis. Additionally, all four participants referenced relevant texts during their interviews, which prompted an examination of intertextuality to better understand their discourse. Similarly, themes of metaphors in speech were prevalent in the interviews, leading to the decision to incorporate metaphorical analysis.

This qualitative research was primarily informed by the principles outlined in *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* by John W. Creswell and Cheryl N. Poth (2016). Creswell and Poth provide a comprehensive overview of qualitative inquiry and research design. The main sources consulted for developing the approach to discourse analysis were: *Undertaking Discourse Analysis for Social Research* (2016) by Kevin C. Dunn and Iver B. Neumann; *The Oxford Handbook of Qualitative Research* (2020) edited by Patricia Leavy; and *The Routledge Handbook of Discourse Analysis* (2012) edited by James Paul

Gee and Michael Handford. These three resources elaborated on the tools necessary to articulate the research findings most efficiently. This dissertation identifies the perceived communities of the composers of Canadian sacred choral music through discourse analysis. In Leavy's handbook, two articles were particularly in line with the discourse analysis for this dissertation. The first was "Conversation analysis" by Steven E. Clayman and Virginia Teas Gill. The second was "Metaphor in spoken discourse" by Lynne Cameron. These articles presented examples of how to implement discourse analysis in action, which were applied to the interviews in this study.

Discourse analysis was employed to understand and interpret the interview data results. Dunn and Neumann further outline key points of discourse analysis: the importance of language in discourses; that discourses are structured and relational; that discourses are open-ended and incomplete (emergent); that discourses underscore links between knowledge and power; and that discourses are linked to practice (systems). (2-3) Discourse analysis falls under the umbrella of qualitative research because of the heavy reliance on text. Discourse analysis allows for the process of realizing meaning to understand thoughts and actions. The discourse analysis of the four interviewed composers identifies each of their 'subject positions.'

The methodology for this dissertation was constructed using the following scholarly sources as precedents: Elliott (2024); Ingraham (2024); Gordon (2023); Ingraham (2022); Kallmann, Beckwith, and Elliott (2013); Elliott and Smith (2010); and Beckwith, et al. (1983).

Elliott's initiative (2024), *The Institute for Music in Canada*, offers a fresh and accessible approach to cultivating the study of music in Canada. By designing a website supported by the University of Toronto, Elliott provides a platform showcasing Canadian composers and their works in a casual blog style that delivers scholarly content in an approachable format. This

innovative approach not only promotes Canadian music but also makes it more accessible to a wider audience, including students, scholars, and music enthusiasts. By combining scholarly content with casual blogging style, *The Institute for Music in Canada* bridges the gap between academia and the public, making Canadian music more engaging and relatable to a broader audience. Furthermore, by using a digital platform, Elliott ensures that *The Institute for Music in Canada* can reach a worldwide audience, further promoting Canadian music on international scale. Elliott's initiative represents a forward-thinking approach to music scholarship, leveraging digital technology to promote and celebrate Canadian composers and their contributions to the world of music. This tool was helpful in assisting this dissertation not only for the content and to discover choral communities, but also as a motivating force in promoting Canadian music. *The Institute for Music in Canada* (2024), was developed by Elliott and is hosted by the Faculty of Music at the University of Toronto since 2016. The IMC mission is "Promoting, supporting, and producing research and creativity in all areas of Canadian music studies by an inclusive and diverse representation of Canadian scholars and musicians, including historically underrepresented voices." Among podcast episodes, book reviews, and concert promotions, one of the primary aims is to provide obituary publications for famous Canadian composers,²⁰ enriched with musicological insights. Although not all composers featured in the database composed sacred choral works, they are significant in understanding the broader landscape of composers studied here. These composers operate within a relatively small network, especially compared to the U.S., and they influence each other while working within the same framework.

²⁰ Since the website was launched in 2016, recent tributes include: Carl Morey (1934-2018; Ontario); Victor Feldbrill (1924-2020; Ontario); Ezra Schabas (1924-2020; Ontario); Schafer (1933-2021; Ontario); and John Beckwith (1927-2022; Ontario).

Ingraham's initiative (2024), *Resounding Culture*, offers a similar resource as Elliott (2024). It is a multimedia web portal which gives access to exploring the histories of music and music-making in Canada. This database is categorized in thematic areas which provide insights into *musicking* Christian communities of sacred choral music in Canada. The primary themes for finding relevant material connecting to this dissertation were in "Cultures & Encounters" and in using search tags like 'community,' 'heritage,' 'choir,' 'devotional music,' 'sacred,' 'Catholic,' 'Christianity,' 'songs,' 'chants,' and 'organ.' Many of the results yielded musical scores, which were useful in retracing sacred choral history through primary sources in various Canadian communities.

Gordon (2023) uses an ethnomusicological theoretical framework to examine the musical traditions of the Moravian Inuit community in Labrador, looking not only to the musical aspects but factoring in the cultural, social, and historical contexts in which the music exists. Focusing on a specific cultural community within a particular geographic region necessitates drawing on the fields of anthropology, sociology, and cultural studies as well. While this dissertation relies on a musicological theoretical framework rather than an ethnomusicological one, it acknowledges the valuable insights gained from Gordon's approach.

Ingraham's *Listening to Intercultural Encounters in Canadian Music* (2022) discusses music as a vehicle for intercultural exchanges within Canada. The chapter centres around various cultural backgrounds which connect through music, forming new blended cultural identities. A similar thread in this dissertation is Ingraham's historical contextualization and case studies. Ingraham draws connections to the early development of Canadian music with influences from Indigenous music traditions, European classical music, and immigrant community contributions. By providing case studies of different intercultural music projects in Canada, Ingraham links

modern sounds to their rooted influences. While there are similarities in structure between this dissertation and Ingraham's 2022 work, her scope is broader as she discusses several diverse communities in Canada. In contrast, this dissertation focuses on a smaller community of traditional Christian composers in Canada.

Although a comprehensive book which provides a survey of Canadian music history, there are elements from Kallmann, Beckwith, and Elliott's *Mapping Canada's Music: Selected Writings on Helmut Kallmann* (2013) that influence this dissertation. Understanding Kallmann's legacy and his extensive contribution to Canadian music history through his documenting of musical traditions, institutions, and significant figures in Canada provides a thorough historical record. While this book captures diverse musical traditions in Canada and presents a larger scope than what is practically applied to this dissertation, the discussions of the influence of European traditions on the works and lives of Canadian composers provided insights related to the composers studied in this dissertation. The 2013 book also points to key Canadian musical institutions that promote and preserve Canadian music, which is relevant for understanding the context within which these composers operated.

Elliott and Smith's *Music Traditions, Cultures, and Contexts* (2010) uses theoretical frameworks primarily from the fields of musicology, ethnomusicology, and cultural studies to present a comprehensive examination of diverse music traditions. The studies, compiled in essays, span various historical periods and explore interactions between cultures across the world. While the scope of this comprehensive text is broader than the focus of this dissertation, similar to *Mapping Canada's Music: Selected Writings of Helmut Kallmann* (2013) by Kallmann, Beckwith, and Elliott it provides a valuable framework for interpreting Christian musical communities from a musicological perspective. Additionally, *Music Traditions*,

Cultures, and Contexts explores the social and cultural impacts on musical communities, offering insights into how these influences shape musical practices and traditions. This comparison is useful for understanding the composers studied in this dissertation, as they exemplify resistance to modern influences, highlighting how traditional elements persist or adapt in contemporary settings.

The Canadian Musical Heritage=Le Patrimoine Musical Canadien (1983) by Beckwith and others is a monumental, bilingual collection of Canadian musical scores that exemplifies a comprehensive picture of Canadian musical history. It encapsulates an array of musical works, representing the traditions and influences that have shaped Canada's sound. By curating selections from both official languages, it reflects the country's major heritages. Situating the composers' works from this dissertation in context of the 1983 collection was informative in connecting the traditional inclinations of the contemporary works. This collection provided valuable insights into how historical and cultural contexts influenced the composers' works and emphasizing their resistance to modern changes.

The data collection component of the research involved conducting four one-hour-long interviews. In total, nine composers were invited to participate in the study between October 2020 to February 2022. Each composer was addressed individually and confidentially, and identities and involvement of other participants or potential participants remained undisclosed; this kept the interviews unbiased. There was a lot of back-and-forth informal conversation at this stage. The potential participants had questions and wanted to understand what was expected of them. After a participant demonstrated interest in the project, an invitation letter was delivered to formally outline the process. The template invitation letter is available in Appendix B. Two interview invitations were sent in October of 2020, five in November of 2020 (including to

Adnams, Guimont, Larkin, and Tomlinson), one in March of 2021, and one in February of 2022 (see Figure II).

Invitee	Date invitation sent
Anonymous #1	October 2020
Anonymous #2	October 2020
Adnams	November 2020
Guimont	November 2020
Larkin	November 2020
Tomlinson	November 2020
Anonymous #3	November 2020
Anonymous #4	March 2021
Anonymous #5	February 2022

FIGURE 2: DATA COLLECTION PARTICIPATION INVITATION DETAILS

Out of the nine composers contacted, six agreed to an interview, two did not respond, and one declined. The identities of the composers who did not participate in interviews are not revealed and no associated information is attached to these parties. The research findings are not contingent upon specific participation. The value of discourse analysis in qualitative research does not hinge on which participants are involved. It is meant to highlight a small sample of stories and is not meant to serve as an all-encompassing, finalized document. Under any set of different circumstances, the participants involved, and responses elicited would differ from those presented here. By maintaining a small group of interviewees, it allows ample space for an extensive examination of four contemporary composers.

After an agreement with four composers was reached and each received a personalized version of the invitation letter, an informed consent form was sent, and an attempt was made to establish an interview date. Four Canadian composers were interviewed between November 2020 to September 2021, in no certain order, depending on scheduling availability. The first interview was with Adnams of Sherwood Park, Alberta and took place on November 17, 2020, over a Zoom video conference call. Secondly, Tomlinson of Toronto, Ontario on December 4, 2020, was interviewed by phone call. The third interview occurred over two separate phone calls with Larkin of Southern Ontario on December 8 & 9, 2020. Lastly, Guimont of the Ottawa Valley Region was interviewed by Zoom video conference call on September 2, 2021 (see Figure III).

Composer (Region)	Composer's Primary Location(s) in Canada	Date of Interview(s)	Interview Type	Interview Duration
Adnams (Prairies & Ontario)	Sherwood Park (Edmonton), AB Toronto, ON <i>(formerly)</i>	November 17, 2020	Zoom video conference call	1 hour, 3 minutes
Tomlinson (Ontario)	Toronto, ON	December 4, 2020	Phone call	57 minutes

Composer (Region)	Composer's Primary Location(s) in Canada	Date of Interview(s)	Interview Type	Interview Duration
Larkin (National, Ontario, & British Columbia)	Ottawa, ON <i>(currently)</i> . Toronto and Kingston, ON; Victoria, BC <i>(formerly)</i>	December 8 & 9, 2020	Phone calls	1 hour, 17 minutes
Guimont (National & Québec)	Ottawa, ON <i>(currently)</i> . Gatineau (Hull), QC and Northern QC <i>(formerly)</i>	September 2, 2021	Zoom video conference call	1 hour, 5 minutes

FIGURE 3: DATA COLLECTION DETAILS

Audio recordings of each interview and video recordings of the Zoom conference calls with both Adnams and Guimont were captured and securely stored, and all of the interviews were transcribed in full. The flow of each interview was unique and so the interview questions were asked in different order. In some cases, certain questions were not asked because they were

sufficiently answered in another response, or they were established as irrelevant or unanswerable by the interviewee(s).

Questions asked of the four composers described above are provided in Appendix A. These smaller questions helped to answer the larger research questions. Questions were not provided to participants in advance of the interviews; they were asked at the time of the interview to allow for the most spontaneous and natural responses. The elicited responses guided the flow of the questions asked. The discourse analysis captured in Chapter Three highlights the important responses received to the questions. Some questions did not yield fruitful results and/or were inconsequential to the research. The four participants were not asked the “Modified Questions”²¹ as they are all either Canadian-born citizens (or in the case of Larkin, arrived in Canada as a young child and prior to his composing career).

THEORETICAL FRAMEWORK

This dissertation was analyzed through Anderson’s seminal *imagined communities* theoretical framework. Anderson initially introduced this concept to analyze nationalism in *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983). In this dissertation, the notion of *imagined communities* in Canada is seen in a more subtle way. Considering nationalism in a Canadian context, these research findings present that the composers exemplify heritage identities, not nationalistic ones, *imagined* out of their sacred choral music *communities*. While these *imagined communities* are formed in part with influence from nationalism stemming from which the European countries the composers descended (or in the case of Larkin, immigrated from), the *imagined communities* are the product of and

²¹ This set of questions was designed as part of the interview template to incite a response from a Canadian immigrant composer in the event someone in this position responded to the interview invitation.

inspiration for the sacred choral music compositions and not nationalism. The composers in this study fashion their own identities within their *imagined communities*. They largely compose their music for Christian communities with whom they might not know or interact. Their approach to clinging to traditional liturgical elements while functioning in modern bounds create *imagined communities*. The composers are aware that their own and other Christian communities program their music in church services, liturgies, and Masses. There is a common, unspoken understanding which connects these *imagined communities*. This underscores the significance of heritage identities over nationalistic ones. These composers deliberately effort to preserve traditional liturgical elements in their music while operating within modern contexts. This tension between tradition and modernity contributes to the formation of *imagined communities*, where composers and participants share a collective understanding and appreciation for sacred choral music within the context of Christian worship.

The groundbreaking work in the field of musicology produced by Small in *Musicking: The Meanings of Performing and Listening* (1998) pairs well with Anderson's framework in this study. In conjunction with Small's exploration of music-making as a verb in social and cultural dimensions and Anderson's examination of *imagined communities* through national identities, the two perspectives complement each other in making meaning of the complexities between musical practices and identities. Joining the insights from different scholars and perspectives demonstrates a relevant approach to analyzing Canadian sacred choral music within its broader socio-cultural context. In *imagined Canadian sacred choral music communities*, compositions are often inspired through the act of singing together and with a unified understanding of doctrine which unifies the group. Both Anderson's and Small's theories assist in clarifying examples of this action as described in the composers' interviews.

Engelhardt's "Congregation and Chorality: Fluidity and Distinction in the Voicing of Religious Community" in *Studying Congregational Music* (Routledge 2021, 140-155) broadly connects the experiences of the composers in this study. Engelhardt examines various religious communities and their congregational singing practices. He describes how "chorality" reinforces the bonds within these communities by supporting collective worship. He explains that choral singing fosters a sense of unity and shared identity among participants, making it a significant communal practice. This article is particularly relevant to this dissertation because the composers in this study write sacred choral music with intentionality, engaging in a spiritual act of self-fashioning identities shared within their *imagined communities*. Just as Engelhardt discusses the role of chorality in reinforcing communal bonds and shared identity, the composers' music similarly aims to create and sustain *imagined communities* through shared musical and spiritual experiences. Their compositions serve not only as artistic expressions but also as vehicles for fostering and reinforcing the cultural and spiritual cohesion of their Christian communities.

CHAPTER OVERVIEW

This dissertation is segmented into five chapters and an appendices section, detailed below.

Chapter 1: Introduction and Orientation

Chapter One serves as an introductory framework, articulating this dissertation's research objectives. It delves into the intricate dimensions of Canadian sacred choral music, nuancing the complex interplay between individual creativity, cultural identity, and Christian tradition within the contemporary Canadian context. Chapter One conducts a review of relevant literature and elucidates the methodology employed in this dissertation. It provides an overview of qualitative research methodologies, discourse analysis, music theory analysis, and textual analysis,

interpreting their roles in crafting portraits of Canadian composers. Additionally, it delineates the two theoretical frameworks guiding the study: Anderson's notion of *imagined communities* and Small's concept of *musicking*, which serve as organizing structures for the gathered data.

Chapter 2: Historical Overview of Canadian Sacred Choral Music

Chapter Two serves as a historical survey of Canadian sacred choral music, contextualizing it within the contemporary issues addressed in the dissertation. This chapter explores how the historical evolution of Canadian sacred choral music informs the ways in which the past intersects with the present. Guiding readers through the multifaceted landscape of Canadian sacred choral music, the chapter focuses on the Christian music scene in Canada. Additionally, it describes Canadian sacred choral compositions, and the texts selected. Emphasizing the use of Canadian poetry in addition to the Catholic Roman Rite Liturgy, Anglican Book of Common Prayer Services, and the Holy Bible, this dissertation addresses the various aspects of Canadian sacred choral music, from its historical and religious contexts to its use of Canadian poetry and its relationship with Canadian culture. Evidence of Canadian nationalism is noted.

Chapter 3: Composers' Interviews

Chapter Three includes quotes from the interview transcripts from the four composers (Adnams, Guimont, Larkin, and Tomlinson) examined through the lens of discourse analysis. Each composer is assessed separately, overall patterns, similarities, and differences are discussed to address the research questions. The data points to heritage and generation as the driving factors for *musicking* in *imagined* sacred choral *communities*. While there exist strong parallels between Adnams and Guimont, doctrinal differences in Christian backgrounds led to varied approaches to compositional processes. Ultimately, making music in communion with their communities

deeply connected these composers with their heritage and age-group and vitalized their compositions.

Chapter 4: Sacred choral works

Chapter Four offers in-depth musical analyses of sacred choral compositions by each of the four composers: *Good Friday* by Adnams (2021); *Mass for a Servant Church: Revised Order of Mass 2010* by Guimont (2010); *Adam Lay Ybounden* by Larkin (1996); and *Mass of St. Mary Magdalene* by Tomlinson (2014). These analyses provide detailed examinations of the musical structures, textual choices, and thematic elements present in each composition. Furthermore, the chapter analyzes relevant sacred choral works by other Canadian composers, complementing the research findings regarding the role of heritage and generation in *imagined* sacred choral music *communities*. Similar to Chapter Three, this section explores overall patterns, similarities, and differences among the compositions to address the research questions. Common themes investigated in these analyses include the rationale behind text selection choices, preferences for modern or historical Canadian poetry, usage of English poetry versus Latin Mass settings, and the alignment of writing structures with musical gestures. Additionally, the chapter delves into the technique of text painting as a compositional device and explores its implications within the realm of music theory analysis.

Chapter 5: Conclusion and Further Research

Chapter Five offers a summary of the examination of contemporary Canadian sacred choral music through the lens of four living composers (Adnams, Guimont, Larkin, and Tomlinson). It ties together several themes articulated throughout the previous four chapters, illuminating the intricate interplay between personal and cultural identities as expressed through the four composers' compositions. The influence of their Christian backgrounds and how they have

informed their artistic approaches are refined in simpler statements. The methodology and theoretical frameworks employed throughout the research investigation are explained again and their usefulness in arriving at conclusive understandings is presented.

Appendices

The appendices include logistical forms for research participation including the template invitation letter, the sample informed consent form, and the interview template. Additionally, the appendices include original Canadian poetry set to music, and access to music recordings, music scores, and rehearsal tracks, studied in this dissertation. Finally, a glossary of relevant terms is available.

CHAPTER 2: HISTORICAL SURVEY OF CANADIAN SACRED CHORAL MUSIC SINCE 1950

The purpose of this chapter is to contextualize the current state of Canadian sacred choral music and the main composers contributing to this genre's repertoire. It is important to retrace the 75-year history of population, religion, and sacred choral music in Canada since 1950. Sacred choral music has been evident since the creation of the Dominion of Canada in 1867 and extends far before that date. Indigenous peoples have sacred music traditions that predate this range of scope by thousands of years, reflecting their rich cultural and spiritual heritage. Settlers and immigrants brought with them sacred choral traditions of religious devotion and worship of God, which have significantly shaped the Canadian sacred choral landscape. The evolution of Canadian sacred choral music is intricately tied to the cultural and religious shifts that occurred during the 1960s and 1970s. These decades were marked by significant changes in the Christian liturgical landscape, reflecting broader social transformations. Composers who were active during this period were profoundly influenced by the Second Vatican Council (1962-1965), which introduced substantial liturgical reforms. The impact of these reforms on the composition of sacred music was considerable, leading to a departure from traditional forms and an embrace of contemporary styles and texts. Some composers resisted these changes and remained steadfast in their adherence to traditional liturgical music practices, mirroring the resistance seen in Québec following figures like Archbishop Marcel François Marie Joseph Lefebvre (1905-1991; France) and the subsequent schism of the Society of St. Pius X (SSPX) in 1970. Another example of this is found among some Anglican and Anglo-Catholic congregations in Ontario that preferred to retain traditional worship practices. While introducing the multiculturalism of Canadian sacred choral music, the chapter categorically focuses on the Christian music scene in Canada. Although the composers described are drawn from the seven living generations, the

central focus is on the composers who were most impacted by the changes in Christian sacred music in the 1960s and 1970s and the effect on compositions since 1950. This chapter explores how the historical evolution of Canadian sacred choral music informs and intersects with the findings and discussions resulting from the methodology and theoretical analysis conducted in the research.

Population and religious landscape since 1950

In 1950, Canada's religious landscape was overwhelmingly Christian, with Roman Catholics and Protestants making up most of the population. (Noll 2006, 245-273) Other religious groups and non-religious individuals constituted an exceedingly small portion of the population, reflecting the demographic and cultural influences of European settlement and immigration patterns at the time. The data from Statistics Canada in 2021 starkly contrasts with that of Canada in 1950, when there were about 14 million people recorded in the country. In 2021, the population of Canada was reported to have increased to nearly 37 million people.

Sacred music has been central to centuries of people in Canada, coming from a variety of religions, ethnicities, cultures, and influences. From 2017-2019, Statistics Canada identified that the population aged 15 and older consisted of: 63.2% Christian, 26.3% No religion or secular perspectives, 3.7% Muslim,²² 1.7% Hindu, 1.4% Buddhist, 1.4% Sikh, 1.2% Other religious and spiritual traditions, and 1.0% Jewish. There is a clear progression of the predominant Christian religious affiliation tapering off following the turn of the second millennium, with minority

²² However, Islam religion does not classify sacred music. The chanting and other sounds created during worship are considered prayer. It recognizes specific forms of vocal expression used in religious practices (Tajweed, Call to Prayer, and Nasheed), which are distinct from music for entertainment.

religious affiliations increasing and a growing number of citizens reporting no religious affiliation (Statistics Canada 2021).²³

In terms of the growing ethnic backgrounds in the country, the 2021 Census found over 450 ethnic or cultural origins reported. The top origins reported by Canada's population were 'Canadian (alone or with other origins)' (5.7 million people), 'English' (5.3 million), 'Irish' (4.4 million), 'Scottish' (4.4 million) and 'French' (4.0 million). The Census further elaborated that racialized groups in Canada are all experiencing growth. In 2021, South Asian (7.1%),²⁴ Chinese (4.7%), and Black (4.3%)²⁵ people together represented 16.1% of Canada's total population (Statistics Canada 2021).

The prominent religious group in Canada in 1950 was Roman Catholic, primarily due to the significant Francophone population in Québec and other provinces. Roman Catholics made up a substantial portion of the Canadian population, and Québec was the stronghold of Catholicism. The second-largest religious affiliation in Canada in 1950 was Protestant Christianity. The most populous denominations included Anglican, United Church of Canada, Presbyterian, Baptist, and Methodist. Although the Protestant population was represented across the country, the strongest presence was found in the Anglophone provinces. Other pockets of

²³ "In 2021, over 19.3 million people reported a Christian religion, representing just over half of the Canadian population (53.3%). However, this proportion is down from 67.3% in 2011 and 77.1% in 2001. Approximately 12.6 million people, or more than one-third of Canada's population, reported having no religious affiliation. The proportion of this population has more than doubled in 20 years, going from 16.5% in 2001 to 34.6% in 2021. While small, the proportion of Canada's population who reported being Muslim, Hindu or Sikh has more than doubled in 20 years. From 2001 to 2021, these shares rose from 2.0% to 4.9% for Muslims, from 1.0% to 2.3% for Hindus and from 0.9% to 2.1% for Sikhs." (Statistics Canada 2021)

²⁴ Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka.

²⁵ The Caribbean and sub-Saharan Africa.

Christian denominations were represented, such as Eastern Orthodox, Mennonites, and evangelical groups. There were very few adherents of non-Christian religions in Canada at that time. Judaism was a small minority represented mainly in Montréal and Toronto. In urban areas, small numbers of Muslims, Hindus, Buddhists, and Sikhs could be found. Compared to later decades, an exceptionally small number of people identified as non-religious or secular, as the concept of secularism and non-religious identity was not embraced. Anderson provides an example of the beliefs of the *imagined Christian community* in the introduction to his *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. He explains that while Christians once hoped for a world where every person is Christian, they have learned to embrace the era in history where a pluralism of religions exist. Therefore, in a multi-religious Canada at the end of the first quarter of the 21st-century, the relatively small number of those actively practicing their Christian faith and producing sacred choral music now find themselves part of communities that are dwindling in size and influence. (1983, 7)

Religious affiliation by heritage since 1950

Anderson discusses the concept of *imagined communities* and how they are deeply connected to their cultural and religious roots. He highlights that major sacral cultures, regardless of the specific religion, often perceive themselves as central and superior to others. This idea is exemplified by various religious communities such as the Ummah Islam, Christendom, the Buddhist world, the Middle Kingdom, and Confucianism. He points out that these communities view themselves as the pinnacle of cultural and spiritual life, placing themselves at the centre of their imagined world. (Anderson 1983, 12-13) These ideas can help us understand the religious transformation of Canada. Historically, Canada was predominantly influenced by European-rooted Christianity, shaping its cultural and social landscape. However, contemporary Canada

has evolved into a multicultural, multireligious, and largely secular society. This shift mirrors the broader concept of *imagined communities*, where the cultural and religious centre has diversified, reflecting a more inclusive and varied national identity. In 1950 Canada, the largest heritage group was of British origin, including those with English, Scottish, Irish, and Welsh ancestry. This group was dominant due to the significant immigration from the British Isles throughout the 19th- and early 20th-centuries. The second-largest heritage group was of French origin, located primarily in Québec but also present in Ontario, New Brunswick, and Manitoba. French Canadians (Canadiens), descended from the early French settlers of New France. Other European heritages were represented including Germans,²⁶ Ukrainians,²⁷ Italians,²⁸ Dutch,²⁹ Scandinavians,³⁰ and Eastern Europeans.³¹ Heritage does not determine religious preference; however, longstanding cultural influences significantly impact the sacred practices of demographic groups. When heritage populations are religiously inclined, the trends often align with the following categories:

British origin

- ❖ England: Predominantly Protestant Christianity (Anglicanism: The Church of England), followed by Catholicism, then Methodism and Baptist denominations. Secondary

²⁶ Mainly in Ontario, the Prairies, and parts of the Maritimes.

²⁷ Mainly in the Prairies.

²⁸ Mainly in Toronto and Montréal.

²⁹ The Dutch settled in both urban and rural areas and largely contributed to the agricultural sector.

³⁰ Mainly in the Prairies and British Columbia.

³¹ Mainly in the Prairies and in Toronto, Hamilton, and Montréal.

religious affiliations include Islam, Hinduism, Sikhism, Judaism, Buddhism, Modern Paganism, and Baha'i Faith, and a growing interest in Shamanism.

- ❖ Northern Ireland: Mainly Catholicism, followed by Protestant Christianity (Presbyterian: Presbyterian Church in Ireland), Church of Ireland, Methodist Church in Ireland, and other Christian-related denominations. Secondary religions include Hinduism, Sikhism, Islam, Buddhism, and Judaism.
- ❖ Republic of Ireland: Predominantly Catholicism, followed by Protestant Christianity (Anglican: Church of Ireland), Presbyterian Church in Ireland, and Methodist Church in Ireland. Secondary religions include Orthodox Christianity, Hinduism, and Islam.
- ❖ Scotland: Mainly Protestant Christianity (Presbyterian: Church of Scotland), followed by Catholicism and Scottish Episcopal Church. Secondary religions include Islam, Hinduism, Buddhism, Sikhism, Modern Paganism, and Baha'i Faith.

French origin

- ❖ France: Predominantly Catholicism, followed by Protestant Christianity, Eastern Orthodoxy, and Armenian Orthodoxy. Secondary religions include Islam, Judaism, Buddhism, Hinduism, and Sikhism.

South Asian origin (Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka)

- ❖ Predominantly Hinduism, followed by Islam, Sikhism, Jainism, and Zoroastrianism. Secondary religions include Christianity.

Chinese origin

- ❖ Predominantly Chinese folk religion (a combination of Buddhism, Taoism, and Confucianism), followed by Buddhism and Taoism. Secondary religions include Catholicism, Protestant Christianity, and Islam.

Caribbean³² origin

- ❖ Predominantly Christianity, followed by Hinduism, Islam, Judaism, Rastafarianism, Buddhism, Chinese folk religion, Baha'i Faith, Jainism, Sikhism, Kerebatinan, Traditional African religions, Yoruba (Trinidad Òrìṣà), and Afro-American religions (Santería, Palo, Umbanda, Brujería, Hoodoo, Candomblé, Quimbanda, Orisha, Xangô de Recife, Xangô de Nordeste, Comfa, Espiritismo, Santo Daime, Obeah, Abakuá, Kumina, Winti, Sanse, Cuban Vodú, Dominican Vodú, Louisiana Voodoo, Haitian Vodou, and Vodun).

Sub-Saharan African³³ origin

- ❖ Predominantly Christianity, followed by Islam. Secondary religions include Traditional African religions (Santería, Vodun, and Candomblé), Henotheism, and San religion.

³² Anguilla, Antigua and Barbuda, Aruba, The Bahamas, Barbados, Bay Islands Department, Belize, Bocas del Toro Province, Bonaire, British Virgin Islands, Cayman Islands, Cuba, Curaçao, Dominica, Dominican Republic, Federal Dependencies of Venezuela, French Guiana, Grenada, Guadeloupe, Guna Yala, Guyana, Haiti, Jamaica, Martinique, Montserrat, Navassa Island, Nueva Esparta, Puerto Rico, Quintana Roo, Saba, San Andrés and Providencia, Saint Barthélemy, Saint Kitts and Nevis, Saint Lucia, Saint Martin, Saint Vincent and the Grenadines, Sint Eustatius, Sint Maarten, Suriname, Trinidad and Tobago, Turks and Caicos Islands, and U.S. Virgin Islands.

³³ Angola, Burundi, Democratic Republic of the Congo, Cameroon, Central African Republic, Chad, Republic of the Congo, Equatorial Guinea, Gabon, Kenya, Nigeria, Rwanda, São Tomé and Príncipe, Tanzania, Uganda, Sudan, South Sudan, Djibouti, Eritrea, Ethiopia, Somalia, Botswana, Comoros, Lesotho, Madagascar, Malawi, Mauritius, Mozambique, Namibia, Seychelles, South Africa, Eswatini, Zambia, Zimbabwe, Benin, Mali, Burkina Faso, Cape Verde, Ivory Coast, Gambia, Ghana, Guinea, Guinea-Bissau, Liberia, Mauritania, Niger, Sierra Leone, and Togo.

Japanese origin

- ❖ Predominantly Shinto and Buddhism (combined or independently), followed by Catholicism. Secondary religions include Islam, Baha'i Faith, Judaism, Hinduism, Sikhism, Jainism, Happy Science, Ryukyuan religion, Ainu folk religion, Chinese folk religion, Taoism, and Confucianism.

Filipino origin

- ❖ Predominantly Catholicism, followed by Protestant Christianity (Philippine Independent Church, Iglesia ni Cristo, Jehovah's Witnesses, Seventh-day Adventist Church, Apostolic Catholic Church, United Church of Christ in the Philippines, Members Church of God International, and Pentecostal). Secondary religions include Islam, Indian religions (Hinduism, Jainism, Buddhism, and Sikhism), and Indigenous Philippine folk religions.

By 2021, the population and religious landscape of Canada had diversified significantly. The country had grown to nearly 37 million people, and while Christianity remained the most common religious affiliation, there was a notable increase in minority religious affiliations and growing number of citizens reporting no religious affiliation. This shift reflects broader social and cultural changes, including increased immigration from diverse parts of the world and a growing acceptance of secular and non-religious identities.

Sacred choral music in Canada: Catholicism

Anderson describes the truth-languages attached to religions within their culturally rooted *imagined communities*. In Catholicism, Latin is the truth-language of the Church³⁴ yet choosing Latin or a vernacular language for the Mass has long been disputed, allowing for the precedents

³⁴ Greek language was not chosen as the truth-language of the Church as it remained a living language, whereas Latin language died.

of the Vatican II Council and Englishmen as Popes. (1983, 14-15) Once held as the only sacred language of the Church, Latin has become level with the vernacular languages. Tracing history, the printing press gave way for the widespread inclusion of other languages in Christian worship. (18)

Before the Second Vatican Council, Catholic liturgical music in Canada, as elsewhere, was heavily influenced by the motu proprio *Tra le sollecitudini* of Pope St. Pius X in 1903.³⁵ This document promoted the use of Gregorian chant and Renaissance polyphony, elevating advanced compositions sung by the skillful musicians and choirs. Such music was often complex, requiring a prominent level of musical training and often limiting active participation by the congregation. The experience of the Mass was more observatory for the laity, who listened to the intricate musical offerings for trained choirs. (McKinnon 2000, 356-374) Two crucial documents released following the Second Vatican Council meeting significantly altered the liturgical music of the Mass to the present day: the *Sacrosanctum Concilium* (Constitution on the Sacred Liturgy) promulgated by Pope St. Paul VI in 1963, and the *Musicam sacram* (Instruction on Music In The Liturgy) from the Sacred Congregation for Rites in 1967. These documents aimed to foster greater active participation of the faithful in the liturgy, emphasizing the importance of congregational singing and the use of the vernacular language in the Mass.

In Canada, these reforms had a profound impact on Catholic sacred choral music. Composers began to create new liturgical music that was simpler and more accessible, allowing for greater congregational participation. This led to a flourishing of new compositions and musical settings for the Mass, often incorporating elements of Canadian culture and languages.

³⁵ Interestingly, Pope St. Pius X issued the document in Italian rather than Latin, perhaps setting the stage for the language reforms of the Second Vatican Council decades later.

The shift towards simpler compositions also created opportunities for lay musicians to participate more fully in the musical life of the Church. Parish choirs became more inclusive, and the use of instruments such as guitars and pianos became more common whereas before they were forbidden. While the reforms encouraged new developments, there was also continuity with the past. Traditional forms of sacred music, such as Gregorian chant and Renaissance polyphony, were still valued and used in some churches, particularly in more solemn liturgical celebrations. The balance between tradition and innovation became a hallmark of Catholic liturgical music in the post-Vatican II era. These changes led to a more diverse and participatory worship approach to sacred choral music in Canadian Catholic churches. The emphasis on congregational singing and the incorporation of local languages and cultures helped to create a more inclusive and engaging liturgical experience for the faithful, whereas previously, the experience was more observatory for the laity, who were passive listeners to the intricate musical offering of trained choirs.

Composers with Catholic backgrounds are influenced by liturgical texts, texts by the patristic Church fathers, traditional Catholic themes, and changing influences in compositions. With the ending of the papacy of His Holiness Pope Pius XII at his death in 1958, the Second Vatican Council was quickly established under Pope St. John XXIII, who reigned until 1963. Pope St. Paul VI closed the Vatican II Council in 1965 and promulgated the *Novus Ordo Missae*,³⁶ significantly modified the calendar, and modified the Roman Missal.

³⁶ Prior to the introduction of Pope St. Paul VI's New Mass in 1969, the Roman Catholic Mass had not been significantly altered since the Council of Trent in the 16th-century. Specifically, the Tridentine Mass, established by Pope St. Pius V's *Missale Romanum* in 1570, was the standard liturgical reform for 400 years. This happened during the Counter-Reformation, or "Catholic Reformation" period spanning from 1545-1648. This period marks the Catholic Church's response to the Protestant Reformation, aimed at reforming internal practices and

A series of reforms followed which, in addition to audible changes, visually altered the sacred rituals and thus relaxed the reverence in churches. Under Pope Bd. John Paul I, who ruled only for 33 days and died suddenly, the papal coronation was abolished and was instead replaced with the Byzantine rite papal inauguration. Contemporary Catholic composers have either lived through or have only known these radical changes to sacred music in the liturgies.

Sacred choral music in Canada: Protestant Christianity

Anderson traces the origins of Protestantism to printing sacred materials in the vernacular. The liturgy in the Anglican Church has also undergone contemporary changes tailing Catholicism, going back to the Reformation and Counter-Reformation. (1983, 40) Anderson goes as far as to claim that competitors of the Latin language in the Church added to the demise of the *imagined community* of Christendom at large. (42) There is obviously ongoing division in Christianity since the formation of Protestantism. (Burkholder et al. 2019, 228-252) Where there was once a large, *imagined community* of Christians, there now exists denominational *imagined communities*. The Praise-and-Worship movement within the Anglican Church is part of a larger trend in many Christian denominations emerging in the 1960s, which emphasizes contemporary music and a more informal style of worship. This movement within denominations is one example of an *imagined community*.

In 1980 the *Alternative Service Book* (ASB) was introduced by the Church of England as an alternative to the 1662 *Book of Common Prayer* (BCP). It reflected changes in liturgy and worship to make them more accessible and relevant to contemporary congregations. The ASB used contemporary English, moving away from the Shakesperean, 17th-century language of the

countering Protestant influence. The Roman Missal was standardized in 1570, following the Council of Trent's reforms (1545-1563).

BCP. New musical settings for the new liturgies were included including for Holy Communion, Morning and Evening Prayer, Baptism, Marriage, and other services, offering more variety and flexibility. The ASB encouraged the use of contemporary hymns and worship songs alongside traditional hymns, reflecting a broader musical repertoire. Greater flexibility was provided in the choice of music, allowing congregations to adapt services to their local context and preferences. Some *imagined communities* within the Canadian Anglo-Catholic style of church music resisted the adaptation of such changes. As Keillor emphasized, Willan's appointment as organist-choirmaster of St. Mary Magdalene in Toronto from 1921 until his death 1968 was hugely impactful and promoted the traditional sacred choral styles. (2006, 180 & 394n24)

The ASB promoted active participation of the congregation in singing, moving away from the more performance-oriented approach of earlier times. The use of responsorial psalms became more common as a result of the ASB publication, involving the congregation in the singing of psalms. The ASB provided guidelines for the use of different liturgical texts and music according to the church calendar, encouraging seasonal variations in worship. The ASB marked a significant shift towards modernization and inclusivity in Anglican worship, aiming to make services more understandable and engaging for contemporary congregations. The changes in liturgical music and texts reflected broader trends in the church towards renewal and adaptation to the needs of the time. In 2000, *Common Worship* was introduced in the Church of England, providing a spectrum of contemporary liturgical resources while retaining the 1662 BCP for those who preferred traditional liturgies and forms. Each Anglican province has the authority to revise and adapt the BCP to suit its local context, leading to a diversity of versions that reflect the theological, cultural, and linguistic differences within the worldwide Anglican community.

(Hayes 2004, 114-142)

Some Anglican provinces have continued to revise their liturgical texts to address issues like gender-inclusive language, same-sex marriages, and other contemporary concerns. (Hayes 2004, 166-202) Significant texts of composers with Protestant backgrounds include hymns, biblical translations, Old English plays and poetry, and writings by Protestant reformers. They are influenced by and founded in the integration of vernacular hymnody, scriptural themes, and historical Protestant narratives.

SEVEN LIVING GENERATIONS

The four composers of this study draw from various Christian and denominational backgrounds. These individual backgrounds influence their compositional approaches. The compositions reflect the *imagined communities* of the composers by the way they experienced worship practices, the literature they read, the conversations in which they engaged, and the techniques they absorbed and practiced. The sacred choral works of these composers are not merely artistic expressions but also manifestations of their personal and cultural identities. The connection between their individual beliefs and experiences results in compositions which mirror their unique journeys. These works are infused with the composers' interpretations of sacred texts and their reflections on spiritual themes. This creates a musical dialogue between their internal beliefs and the external influences of their cultural environments. The modern Canadian environment has had a profound influence on the expression of the sacred through music. Composers integrate elements of Canada's multicultural contexts into their sacred works, reflecting themes of inclusivity, diversity, social justice, and community. This integration often results in innovative musical forms that blend traditional sacred music with contemporary sounds and techniques, offering a unique voice to Canadian sacred music. Conversely, there are pockets

of resistance to the modern Canadian environment's influence on sacred music. Some composers and communities strive to preserve traditional liturgical forms and practices, viewing them as essential to maintaining the authenticity and integrity of their worship experiences. This resistance can be seen as a countermovement that seeks to uphold the sacredness and solemnity of liturgical music against the perceived encroachments of modernity and secularization. As the country became increasingly urban, it has also broadened its musical offerings, and poetry has extended itself in many directions, whereas, in the 19th-century, Canada was more sparsely populated, less diverse, and avenues for creative output more limited.

In the preliminary stages of research, it was believed that the composers' regions in Canada would impact the details of the sacred choral music compositions. It was subsequently discovered, however, that the geographic location of the composers had less influence than the decade of their birth on these outcomes. The data indicates that the key factor in determining the details of such compositions is based on the generation of the composer. Yet one important geographic factor remains influential: the region of Québec is predominately Franco-Catholic while the region of Ontario, at least historically, Anglo-Protestant. Large events in the history of Christianity like revivals, church unions and schisms, and ecumenical councils affected the output of sacred choral music within Canada. Initially, the principal investigator believed it was important to vary the participant data to incorporate several regions across Canada. In the later stages of research, however, it was determined that while the geographical variables were not without consequence, it was necessary to supplement the study by incorporating participants from various generations regardless of their region in Canada. A search was performed through the Canadian League of Composers, the Canadian Encyclopedia, the Canadian Music Centre, the Choral Canada, and the Cypress Choral Music composer databases. The results were isolated to

demonstrate choral composers who composed Christian sacred choral music from the seven living generations: Greatest Generation (1901-1927); Silent Generation (1928-1945); Baby Boom Generation (1946-1964); Gen X (1965-1980); Millennial Generation (1981-1996); Gen Z (1997-2010); and Gen Alpha (2011-present). The criteria for inclusion in the results was that the composer has written at least one sacred choral work suitable for Christian liturgy, either Catholic or Protestant. The four composers in these vignettes are placed in context of their generations and compared with other Canadian composers.

The scope of this dissertation allowed for an auxiliary exploration of 15 additional Canadian composers beyond the four from the vignettes. The total group of 19 composers were drawn from the Greatest Generation, the Silent Generation, the Baby Boom Generation, Gen X, and Millennial Generation. A sampling was not taken from Gen Z and Gen Alpha as the maximum age within these groups is 27. The findings of the historical research are detailed in the charts below. First, the Christian sacred choral composers are categorized by generation. Then, they are categorized based on the texts to which they have set their sacred choral music. The most striking pattern observed was that since the Baby Boom Generation, composers who write sacred choral music decrease with each subsequent generation. The correlation is that the Baby Boom Generation straddled major changes in Christian history: the Vatican II Council and its outcomes and the shift toward the Praise-and-Worship Movement in Protestantism. A total of 327 contemporary composers of sacred choral music are known. Seven composers were identified from the Greatest Generation, 66 were identified from the Silent Generation, 166 composers were identified from the Baby Boom Generation, 56 composers were identified from Gen X, 27 composers were identified from the Millennial Generation, five composers were

identified from Gen Z, and there were no composers identified from Gen Alpha.³⁷ 11 composers were born in the 1920s, 32 composers were born in the 1930s, 58 composers were born in the 1940s, 84 composers were born in the 1950s, 76 composers were born in the 1960s, 31 composers were born in the 1970s, 20 composers were born in the 1980s, 14 composers were born in the 1990s, and one composer was born in the 2000s.

Historical Contextualizing of Composers: Adnams

Adnams is a composer with Protestant denominational backgrounds in the Salvation Army, Baptist, and evangelical churches. He blends jazz and big band genres with Reformation hymnody and gospel into modern Anglican liturgy. The eclectic mix showcases a fusion of popular and sacred musical elements. Adnams mentioned several texts throughout his discourse. Some of them were discussed as texts which he or other composers have set to music or plans to in the future. These texts include the New International Version (NIV) of the Holy Bible, poetry of George Matheson influenced by the King James Version (KJV) of the Holy Bible, anonymous poems by a friend, and *Book of Prose* and *The Book of Mercy* (1984)³⁸ by Cohen (1934-2016; Québec). Dr. Donald Hustad was profoundly impactful in Adnams' career. Adnams cited Hustad's *Jubilate! Church Music in the Evangelical Tradition* (1981) as a primary scholarly text. Various Canadian music scores were mentioned by Adnams, to situate and compare his works among them: *The Llandovery Castle* by S. Martin (b. 1962; Ontario); *Canoe* by Henderson (b.

³⁷ The maximum age possible in this generation is 13.

³⁸ This publication of Cohen was viewed as "a radical shift for Cohen, from the ironic distance that is characteristic of his earlier work to the heartfelt sincerity in this volume. In *Book of Mercy* the line between literary and personal sincerity is blurred; the voice of the psalmist is closely aligned with Cohen's own voice." (Pezzarello 12) "As a volume of sincere prayer, *Book of Mercy* stands firmly within a Judaeo-Christian tradition of prayer and contains elements of both Jewish and Christian mysticism." (31)

1932; Ontario); “The Log Driver’s Song” by Wade Hemsworth (1916-2002; Ontario); *Music for wilderness lake: for 12 trombones* by R. Murray Schafer (1933-2020; Ontario); *Requiem* (“In Remembrance”) by Daley (b. 1955; Ontario); *Thou shall know him when he comes* by Sirett; and the catalogues of Sarah McLachlan (b. 1968; Atlantic), Bryan Adams (b. 1959; Ontario), and Glenn Gould (b. 1932; Ontario). Two music publishing houses were mentioned for their catalogues, the Canadian Cypress Choral Music, and American J.W. Pepper & Son. Adnams referenced legal documents including: the American Bill of Rights (1789); Canadian Charter of Rights and Freedoms (1982); and the Canadian Broadcasting Act/Loi sur la radiodiffusion (1991). Adnams drew from the works of European composers J.S. Bach, Buxtehude, Handel, and Beethoven. He referenced the script work of Canadian John Candy on *Saturday Night Live*, as many of the writers of his time on the show were also Canadian, and of Canadian Alex Trebek as he was a prominent radio and television personality.

Historical Contextualizing of Composers: Guimont

Composer Guimont, with his Catholic background, is known for integrating the Latin Mass into his modern works. He uses traditional liturgical texts in contemporary settings, reflecting continuity with historical Catholic practice. Guimont mentioned several texts of influence throughout his interview. Some of the focus he placed on his own compositions referencing his inclusion in the following hymnals: *Lectionary Psalms* (Worship, 4th ed.: The Revised Grail Psalms 2012), *Lectionary Psalms* (Gather, 3rd ed. The Revised Grails Psalms 2011), *d’une même voix* (Conférence des Évêques Catholiques du Canada 2002), *The Catholic Book of Worship III* (Canadian Conference of Catholic Bishops 1994), and *The Presbyterian Hymnal* (Westminster/John Knox Press 1990). Guimont has an extensive catalogue. He highlighted his collaboration with French Père Gelineau in discussing *Psalms for the Revised Common*

Lectionary (International Committee on English in the Liturgy, Inc. 1998)³⁹ and *Lectionary Psalms* (Gregorian Institute of America 1998; French ed. 1994). He also referenced his settings of American Sister Delores Dufner's texts, particularly *Amen to the Body of Christ: Eight Songs for the Communion Procession* (Gregorian Institute of America 2008). Guimont's three settings of the *Ubi Caritas* text were a source of personal accomplishment: G-9946 & G-8234 *Ubi Caritas* (Gregorian Institute of America 2019, 2013, & 2005). Citing that he has published many Mass settings, Guimont notably reflected on *Mass for a Servant Church* (International Committee on English in the Liturgy, Inc. 2010).

Guimont's depiction of the change from entirely celebrating the universal Mass in Latin to the vernacular is in line with Père Gelineau's insight in the translation of « Demain la liturgie: essai sur l'évolution des assemblées chrétiennes » ("The Liturgy Today and Tomorrow"). Like Guimont, Père Gelineau adapted to the liturgical changes in his sacred choral compositions while recognizing that a new rite had replaced the Roman Rite practiced for centuries. Under the papacy of Pope Bd. Benedict XVI from 2005-2013, Guimont encountered further changes which were implemented on the first Sunday of Advent, November 27, 2011. In 2010, the Catholic Church implemented significant changes to the English translation of the Roman Missal which provides the liturgical text used in Mass. The new translation followed the principles of *Liturgiam authenticam* (Authentic Liturgy), a 2001 Vatican document that called for greater fidelity to the Latin original. The document was issued by the Congregation for Divine Worship and the Discipline of the Sacraments. The English translation work was conducted by the International Commission on English (ICEL). The French translation work was conducted by the

³⁹ This psalter includes versions for Liturgical Years A, B, and C for each psalm.

Commission Episcopale Francophone pour les Traductions Liturgiques (CEFTL).⁴⁰ These changes were aimed at bringing the vernacular translations more closely in line with the original Latin text. These necessitated major revisions of Guimont's English and French liturgical works and instilled a new set of protocols to follow going forward. The following textual changes were implemented:

- ❖ The Nicene Creed: The phrase "We believe" was changed to "I believe" to reflect the Latin *Credo* (Creed).
- ❖ The Gloria: The text was rephrased to more closely match the Latin, resulting in phrases like "Glory to God in the highest, and on earth peace to people of good will" instead of "Glory to God in the highest, and peace to his people on earth."
- ❖ The *Sanctus* (Holy): The phrase "Holy, Holy, Holy Lord, God of power and might" was changed to "Holy, Holy, Holy Lord God of hosts."
- ❖ New liturgical texts: Collects (opening prayers), prefaces, and other prayers that were either newly translated or restored from previous editions.

Guimont chose to compose a new English Mass in 2010 in anticipation of these changes. *Mass for a Servant Church* (2010) is later analyzed.

Historical Contextualizing of Composers: Larkin

Larkin is a composer with an Anglican background who focuses on the Anglican choral tradition and classical literary sources. He emphasizes boys' and mixed choral traditions, Shakespearean poetry, and old forms of organ music. This integration of literary and musical traditions highlights the Anglican heritage. Throughout the interview with

⁴⁰ The Francophone Episcopal Commission for Liturgical Translations includes representatives from various French-speaking countries and regions, including France, Belgium, Switzerland, Canada, and African countries where French is widely spoken.

Larkin, he made reference to a variety of texts including the Bible, more specifically the Book of Ecclesiastes and the New Testament. Part of that discussion involved translation and poetic differences between the King James Version and the Myles Coverdale Version. Larkin quoted a passage from chapter 44 of Sirach. This chapter was famously set by Ralph Vaughan Williams, who inspired Larkin and is likely the reason this text resonates with him and is in his memory. The fact that Larkin references KJV and Myles Coverdale Version solidifies his theological background. Myles Coverdale was an English ecclesiastical reformer and created the first complete English translation of the entire Bible in 1535. The KJV was published as an English translation of the Bible for the Church of England in 1611. As an Anglican Protestant Christian, it makes sense that Larkin traces back his biblical references to English reformers. He made reference to musical scores and catalogues as well, such as Shostakovich's *Symphony no. V* and *Symphony no. IX* ("*Leningrad*" *Symphony*), and Bach's organ works.

Historical Contextualizing of Composers: Tomlinson

Tomlinson is a composer with Protestant denominational background in evangelicalism. He bridges the Catholic and Anglican traditions within a Protestant Anglo-Catholic framework. Anglo-Catholic⁴¹ is a denominational worship style within Protestant Anglicanism. One of his works follows the Catholic Traditional Latin Mass structure, which emphasizes strong choral skill, and is rooted in Reformation hymn style. Tomlinson referenced S. Martin's *Winter Nights*

⁴¹ This is an order separate from the Anglican Ordinariate within the Catholic Church, established by Pope Bd. Benedict XVI in 2009 under the apostolic constitution *Anglicanorum Coetibus*. In the Anglican Ordinariate, a distinct form of liturgy is used that incorporates Anglican traditions. The *Divine Worship* missal was approved in 2015, which includes elements of the Anglican liturgical heritage within the Roman Rite.

cantata as an inspiration. This work includes five movements: I. Cold Is the Night; II. Loud Rings the Frozen Earth; III. Christmas Cattle; IV. Ring Out, Wild Bells; and V. Now Winter Nights Enlarge. S. Martin describes it as “scored for strings, keyboard, and percussion (yes, just like Benjamin Britten’s *Saint Nicolas*)⁴² SATB choir and tenor soloist. The poetry is from various sources,⁴³ but I’ll admit my favourite poem was written by my sister Cori Martin [1959-2023; Ontario & U.S.]. It’s called ‘Christmas Cattle.’” (Martin 2011) The lineage of Tomlinson’s influence is demonstrated here, drawing from Anglican choral tradition through S. Martin and Edward Benjamin Britten,⁴⁴ and the overarching Willan authority. Text is drawn from U.K. heritage where music of the Church of England is influential. Tomlinson cited Gregorian chants and Renaissance polyphony as the main sacred choral music he appreciates and having major impact on his compositions. When discussing contemporary North American choral composers, he named Willan as the primary leader in his mind, closely followed by Dr. Howard Shore (b. 1946; Ontario) and his score for *The Lord of the Rings*, and Schafer for his environmental soundscape work. This was accentuated by a deep appreciation for the work of Jeremy Dutcher (b. 1990; Wolastoqiyik, Tobique First Nation). Tomlinson often referenced his connection to Canadian landscape and love of the Rouge Hill forests in Lambton County, at times lamenting about their lack of preservation. This “elegiac tone is an Anglo-Saxon attitude” as expressed by

⁴² *Saint Nicolas*, Op. 42 cantata (1948) for tenor soloist, boys, mixed choir, strings, piano duet, organ, and percussion composed by Benjamin Britten (1913-1976; England) and set to text by Eric Crozier (1914-1994; England).

⁴³ James Thomson (1700-1748; Scotland and England); Lord Tennyson Alfred (1809-1892; England); and Thomas Campion (1567-1620; England).

⁴⁴ Tomlinson adheres to Britten’s “Holy Triangle of composer, performer, and listener.” This theory indicates that those listening to live music are as involved as those creating the music, and without listeners to hear the composition performed it does not exist.

Jeremy Hooker in Robinson's 1983 thesis "A Local Habitation: The Sense of Place in Contemporary British Poetry." (2)⁴⁵

Greatest Generation (1901-1927)

The oldest living generation is the Greatest Generation (1901-1927). The second oldest living generation is the Silent Generation (1928-1945). During these two periods, Christian liturgical music adhered strictly to traditional practices. In both Catholic and Protestant contexts, sacred music was clearly defined, with minimal deviation from established norms. Sacred choral music involved well-defined roles in rituals and worship, often resistant to external or non-traditional influences.

The Greatest Generation composers of sacred choral music typically reflect traditional Christian themes in their compositions, especially in their early compositions before 1958. Three composers were selected from the known Greatest Generation composers of sacred choral music to analyze: Charpentier (1925-2019; Québec); Raymond Daveluy (1926-2016; Québec); and William Rogers (b. 1921; National). The works analyzed are Charpentier's *Messe I* (1952), Daveluy's *Cantate pour une Première Messe* (1954), and Roger's *Two Christmas Carols* (1950).

Howard Cable (1920-2016; Ontario)

Charpentier (1925-2019; Québec)

Daveluy (1926-2016; Québec)

Sister Rosemonde Deck, CSJ (unknown; Ontario)

⁴⁵ Tomlinson embodied such qualities in his speech and in discussing which poetry sources he draws from: "...stress on actual localities, concern with observation and detail, the use of landscape as a source of nourishment, and the investigation of the complex relationship between place and the thoughts and feelings of the narrator." (2) Tomlinson's appreciation for *They that go down to the sea in ships* parallels a British poem "To the Sea" by Philip Larkin recalling visits to the seaside in Blackpool, Morecambe, Scarborough, and Bridlington.

Quenten Doolittle (1925-2018; Prairie)

George Fiala (1922-2017; Québec)

Rogers (b. 1921; National)

Post WWI (1919-1960)

Whereas Pre-WWI there was a great deal of sacred music, following WWI, there was a secularization that began to emerge in the majority population of North America, which happened rapidly. This phenomenon is reflected in the Christian churches, as seen in the Ecumenical movement (the United Church of Canada was formed through the merger of most of the congregations belonging to the Methodist Episcopal, Presbyterian, Congregational Union of Ontario and Québec, and the Evangelical United Brethren Church).

The 20th-century was a watershed in the history of Canada; the mindset was increasingly secular. The implementing of Vatican II in the 1960s transformed Roman Catholic Mass structure, making it much more accessible to the average layperson than prior and the music changed to a form that was decidedly less formal. Christian churches continually mirrored the ongoing changes in society. Urbanization was promoting new choral compositions, both secular and sacred. At the same time, many compositions were still written in rural areas where composers continued the tradition of composing orally. As a result of colonization and the Residential School system, Indigenous Nations lost much of their own cultural heritage. This is not to say that there was a sacred Canada and then a secular Canada, but that the abundance of poetry and choral settings in the following years made secularity more normative than ever before.

During this time, female composers and poets gained a stronger presence in Canadian music. One example is Violet Louise Archer (1913-2000; Québec), who composed several

sacred choral pieces, including the setting of *Songs of Summer and Fall* and *Reflections* to the poetry of David Carter (b.1934; Prairie). One of the most well-known Canadian poets, Lucy Maude Montgomery (1874-1942; Atlantic), was raised a Presbyterian Christian and married a Presbyterian minister. This influence is evident in the themes and values reflected in her writing. Emily Walker (1991; Ontario), of the Association of Canadian Women Composers, recently set Montgomery's prayerful poem "I Asked of God" for choir.⁴⁶ Leo Marchildon (b. 1962; Ontario) moved to Charlottetown, Prince Edward Island to compose his musical *The Nine Lives of L.M. Montgomery*, which includes chorus parts set to Montgomery's journal entries and poems.

Another example of sacred poetry from this time period living on into the new millennium is seen in the revival of poetry by Al Purdy (1918-2000; Ontario). In 2017, Al Purdy's memorial choir, Command Performance Choir in Prince Edward County, Ontario, performed the world premiere of James Wright's (b. 1966; National) sacred choral work entitled "Sleep Softly, Spirit of the Earth," set to Al Purdy's poetry.⁴⁷

Silent Generation (1928-1945)

The Silent Generation composers of sacred choral music were teenagers and young adults when they witnessed the modern trends enter the music of the Christian Church. Such changes involved the use of more instruments in accompaniment, use of the vernacular languages instead of Latin, increased use of technology, less formal and poetic Scriptural interpretation, formation of worship bands, greater involvement of the congregation, and less emphasis on the choir. Even

⁴⁶ It was performed by Juno-nominated group, the Canadian Chamber Choir, in 2013, under conductor, Julia Davids (b. 1972; London, Ontario).

⁴⁷ Founded by Al Purdy (1918-2000; Ontario) in 1988.

more so than the following Baby Boom Generation, they absorbed traditional Christian influences in their compositional style. There is still evidence of experimentation in their compositions in line with the changes of the church. Six composers were selected from the Silent Generation's composers of sacred choral music: Henderson (b. 1932; Ontario); Dr. Derek Holman (1931-2019; Ontario); Dr. Jacobus Kloppers (b. 1937; Prairie); Patriquin (b. 1938; Québec); Raminsh (b. 1943; British Columbia); and Ray Twomey (1938-2019; Prairie). The works analyzed are Henderson's *Missa brevis* (1976, revised 2005), Holman's *The Niagara Mass* (1975), Kloppers' *Gloria Deo Mass* (1988), Patriquin's *Titanic Requiem* (1996), Raminsh's *Mary had a baby* (1979), and Twomey's *Pater Noster* (1962). Keillor (2006) notes "outstanding choral compositions of the 1970s" including Holman and Raminsh (p. 254). Keillor traces Raminsh's inspiration to his life experiences in his works, including growing up in Latvia, working as a naturalist in the Canadian National Parks, conducting and performing, and identifying as an Orthodox Christian. (2006, 254)

Jean Anderson-Wuensch (b. 1939; Ontario)

Raffi Armenian (b. 1942; Québec)

Michael Conway Baker (b. 1937; British Columbia)

Dean Blair (b. 1932; British Columbia)

Wolfgang Bottenberg (1930-2018; Québec)

Joy (Chisholm) Brown (b. 1934; Québec)

Walter Buczynski (b. 1933; Ontario)

Lloyd Burritt (b. 1940; British Columbia)

John Butler (b. 1944; Ontario)

(Harold) Barrie Cabena (b. 1933; Ontario)

Bruce Carlson (b. 1944; Prairie)

Dr. Donald Cook (b. 1937; Atlantic)

Clifford Crawley (1929-2016; Atlantic)

Allan Crossman (b. 1942; Québec)

Victor Davies (b. 1939; Ontario)

James Duff (b. 1941; Atlantic)

Stephen Eisenhower (b. 1941; National)

James Fankhauser (b. 1939; British Columbia)

Dennis Farrell (b. 1940; Atlantic)

Alfred Fisher (1942-2016; Ontario)

Pierrette Froment-Savoie (b. 1942; Québec)

Marc Gagné (b. 1939; Québec)

Alain Gagnon (1938-2017; Québec)

Albert Greer (b. 1937; Ontario)

Ronald Hannah (b. 1945; British Columbia)

Jens Hanson (1936-2024; Ontario)

Steven Hardy (unknown; Ontario)

Derek Healey (b. 1936; Ontario)

Henderson (b. 1932; Ontario)

Richard Henninger (b. 1944; Ontario)

Sydney Hodgkinson (1934-2021; Ontario)

Holman (1931-2019; Ontario)

Pierick Houdy (1929-2021; Québec)

Terry Hurrell (unknown; Atlantic)

David Keane (1943-2017; Ontario)

Kloppers (b. 1937; Prairie)

Alfred Kunz (1929-2019; Ontario)

Anne Lauber (b. 1943; Québec)

France Levasseur-Ouimet (b. 1944; Prairie)

Gail Lund (b. 1939; British Columbia)

Leila Lustig (b. 1944; British Columbia)

Paul McIntyre (1931-2020; Ontario)

Alan Moberg (b. 1941; British Columbia)

Diane Morgan Morley (b. 1929; British Columbia)

James Neff (b. 1934; Prairie)

Kenneth (Hugh) Nichols (1936-2021; Prairie)

G. Nicholson (b. 1942; Prairie)

Patriquin (b. 1938; Québec)

Paul Pedersen (b. 1935; Ontario)

Monte Pishny-Floyd (b. 1941; Prairie)

Michael Purves-Smith (1945-2018; Ontario)

Raminsh (b. 1943; British Columbia)

Miles Ramsay (b. 1941; British Columbia)

Massimo Rossi (1933-2024; Québec)

Robert Rýker (b. 1938; National)

Karen Rymal (b. 1945; Ontario)

Raoul Sosa (b. 1939; Québec)
Judy Specht (b. 1943; British Columbia)
Roberta Stephen (1931-2021; Prairie)
Twomey (1938-2019; Prairie)
William Wallace (b. 1933; Ontario)
David Warrack (b. 1945; Ontario)
Jon Washburn (b. 1942; British Columbia)
Charles Wilson (1931-2019; Ontario)
Mary Lynne Whyte (unknown; Ontario)
Stewart Wilkinson (unknown; Prairie)

The composers of the Silent Generation began to program performances of sacred choral music originally intended for worship alone. For the scope of this dissertation, only those composers who wrote sacred choral music intended to facilitate Christian worship are included. Whereas in Catholicism, the sacred choral music is essential to perform the ritual of the Holy Sacrifice of the Mass, concert programming of a “mass” has less sacred connotation attached to it. The same is exemplified in requiem and oratorio performances that are not transferable for liturgical purposes.⁴⁸ Similarly in Protestant traditions, cantatas are an example of a type of sacred work that are sometimes programmed as concert repertoire and not necessarily intended for liturgical settings. There is an abundant repertoire of choral music with Christian themes written for the stage, which addressing is beyond the scope of this study.

⁴⁸ For one example, Ian Cusson (b. 1981; Ontario) plans to release the oratorio *The Criminal Prosecution and Capital Punishment of Animals* in 2026, which presumably is not set to scripture of the Holy Bible.

Baby Boom Generation (1946-1964)

The Baby Boom Generation (1946-1964) ushered in an era of incorporating secular music in sacred worship spaces. This marked a significant departure from previous norms, introducing secular themes into sacred music. Some composers began to experiment with New Age and modern pagan themes. This integration of diverse spiritual themes reflected the broader cultural movements in the 1960s and 1970s, such as the countercultural revolution. Following the Vatican II Council, there was a shift towards ecumenism, leading to a blending of traditions. This Council encouraged greater unity among Christian denominations and allowed for the incorporation of various spiritual elements into Christian rituals. Particularly in regard to Catholicism, increased permissibility of instruments allowed in Mass and allowing laymen in the Sanctuary to perform were new as a result of Vatican II Council rules.⁴⁹ Since the ratification of the Roman Missal at the Council of Trent, there had been 400 years of continuous sacred music protocol within the Catholic Church. Not even hymns were allowed to be sung within the Holy Sacrifice of the Mass. Following Vatican II Council changes, sacred music permitted and encouraged new sacred music compositions with a variety of instrumental accompaniment and relaxed rules about their inclusion in the Mass.

While some composers of this generation continued to write liturgical music, there was a large trend to program concert choral music. Toronto was an especially popular city for this. A wave of Ontario composers, mainly hailing from Anglican backgrounds, wrote an abundance of secular choral music in addition to or instead of liturgical music. Assessing the compositional

⁴⁹ One example of this more relaxed approach is evidenced by Howard Alexander's *You are a Priest Forever* 2012 composition for SSATB choir, organ, and brass quintet. This piece was commissioned by Rev. Doug Burns for the celebration of his 60th anniversary of his ordination and was premiered by the choir of the Parish of St. Lawrence. This piece could have been performed outside of Mass or as a Communion antiphon during Mass.

output from the Baby Boom Generation reveals the shifts within Christian sacred choral music from traditional to progressive. This generation is particularly helpful in demonstrating these changes as many of them were children before Vatican II Council implementations and the rise of the Praise-and-Worship movement. Their lives track with the changes and their music demonstrates experimentation in some cases and resistance to those changes in other cases. Six composers were selected from the group of known Baby Boomer composers of sacred choral music to analyze: Adnams (b. 1950; Prairie), Guimont (b. 1950; National), and Larkin (b. 1964; National), three central focuses of this study; Daley (b. 1955; Ontario); Sister Hucul (c. 1950; Atlantic); and Ouellette (b. 1960; Québec). The pieces analyzed are Adnams' *Good Friday* (2021), Guimont's *Mass for a Servant Church* (2010), Larkin's *Adam Lay Ybounden* (1996), Daley's *Requiem* (1995), Sister Hucul's *My Father Has Blessed You* (1985), and Ouellette's *L'Amour de Joseph et Marie* (1999).

Adnams (b. 1950)

Andrew Ager (b. 1963; Ontario)

Howard Alexander (b. 1950; Ontario)

Peter Allen (b. 1952; British Columbia)

John Gordon Armstrong (b. 1952; Ontario)

Louis-Herman Asselin (b. 1946; Québec)

Dietrich Bartel (b. 1953; Prairie)

Robert Bauer (b. 1950; Atlantic)

Ronald Beckett (b. 1953; Atlantic)

D. Geoffrey Bell (b. 1956; unknown)

Thomas Bell (b. 1966; Ontario)

Joanne Elligsen Bender (b. 1961; Ontario)

Esther Beresford-Muravyeva (b. 1962; Prairie)

Peter Berring (b. 1954; British Columbia)

Diane Berry (b. 1959; British Columbia)

Jane Best (b. 1959; Ontario)

Allan Bevan (b. 1951; Ontario)

Gerda Blok-Wilson (b. 1953; British Columbia)

Owen Bloomfield (unknown; Ontario)

Henry Boon (b. 1953; Ontario)

Alastair Boyd (b. 1957; Ontario)

Stephen Brown (b. 1948; British Columbia)

John Burge (b. 1961; Ontario)

Claudel Callender (b. 1961; Québec)

Carrabré (b. 1958; British Columbia)

Craig Cassils (b. 1953; Prairie)

Chan Ka Nin (b. 1949; Ontario)

Chatman (b. 1950; British Columbia)

Paul Chappel (b. 1963; Ontario)

Derrick Christian (unknown; British Columbia)

Graham Coles (b. 1948; Ontario)

Cheryl Cooney (b. 1953; Prairies)

Erin Craig (unknown; Prairie)

Paul Crawford (b. 1947; British Columbia)

Daley (b. 1955; Ontario)

Janet Danielson (b. 1950; British Columbia)

Joy DeCoursey-Porter (b. 1951; unknown)

Lonnie Delisle (unknown; British Columbia)

Denis Dion (b. 1961; Québec)

Laurie Duncan (b. 1956; Prairie)

Martha Hill Duncan (b. 1955; Ontario)

Tomas Dusatko (b. 1952; Ontario)

Colin Eatock (b. 1958; Ontario)

Malcolm V. Edwards (b. 1944; Prairie)

Dr. Elizabeth Ekholm (b. 1950; Québec)

Dr. Leonard Enns (b. 1948; Ontario)

Joanna Estelle (Storoschuk) (b. 1950; National)

Gary Ewer (b. 1959; Atlantic)

Nicholas Fairbank (b. 1956; British Columbia)

Franklin Famme (b. 1952; Ontario)

James Fast (b. 1962; Prairie)

Jacques Faubert (b. 1952; Québec)

David Spencer Fawcett (b. 1952; Ontario)

Ruben Federizon (b. 1953; British Columbia)

Daniel Foley (b. 1952; Ontario)

Clifford Ford (b. 1947; Ontario)

Bev Foster (b. 1959; Ontario)

Patty Gartshore (b. 1947; Ontario)

Steven Gellman (b. 1947; Ontario)

William George (b. 1958; British Columbia)

Brian “Hoot” Gibson (b. 1949; British Columbia)

Stewart Grant (b. 1948; Québec)

John Greer (b. 1954; Ontario)

Estanislau (Stan) Nogueira Gubiotti (b. 1962; British Columbia)

Guimont (b. 1950; National)

Elizabeth Hackett (b. 1963; Ontario)

Paul Halley (b. 1952; National)

Corlynn Hanney (b. 1961; British Columbia)

James Harley (b. 1959; Ontario)

Christos Hatzis (b. 1953; Ontario)

Ed Henderson (b. 1952; British Columbia)

Byron Hermann (b. 1954; Atlantic)

Michael Horwood (b. 1947; Prairie)

Robert Houghton (b. 1960; Ontario)

An-Lun Huang (b. 1949; Ontario)

Robert Ingari (b. 1962; Québec)

John-Paul Jackson (b. 1946; British Columbia)

Alexander Jacobchuk (b. 1952; Ontario)

Jan Jarvlepp (b. 1953; Ontario)

Robin John King (b. 1964; Prairie)

Michael Kositsky (b. 1954; British Columbia)

William Kraushaar (b. 1964; Québec)

John Laing (b. 1950; Ontario)

Rupert Lang (b. 1948; British Columbia)

Susan Lapp (b. 1953; Ontario)

Larkin (b. 1964; National)

Rachel Laurin (1961-2023; Québec)

Sylvaine Leblond Martin (b. 1956; Québec)

Brent Lee (b. 1964; Ontario)

Tom Leighton (b. 1961; Ontario)

Beverly Lewis (b. 1962; Ontario)

Dr. Harris Loewen (b. 1953; Prairie)

Luengen (b. 1960; British Columbia)

David Machell (b. 1953; Ontario)

David MacIntyre (b. 1952; British Columbia)

Scott Macmillan (b. 1955; Atlantic)

Réjean Marois (b. 1954; British Columbia)

J.D. Martin (b. 1947; National)

S. Martin (b. 1962; Ontario)

Pierre Massie (b. 1963; National)

Roderick McAvoy (unknown; Ontario)

Eldon McBride (unknown; British Columbia)

David McConnachie (b. 1953; Ontario)

David McIntyre (b. 1950; Prairie)⁵⁰
Michael A. McKay (b. 1960; Prairie)
Michael Mikulin (unknown; British Columbia)
Victor Mio (b. 1961; Ontario)
Anne Mizen (b. 1947; Ontario)
Marjan Mozetich (b. 1948; Ontario)
Colleen Muriel (b. 1956; Ontario)
Kelly-Marie Murphy (b. 1964; National)
Michael Murray (b. 1960; British Columbia)
Dr. Larry Nickel (b. 1952; British Columbia)
Peter Nikiforuk (b. 1956; Ontario)
Bryn Nixon (unknown; British Columbia)
Marc O'Reilly (b. 1954; Québec)
Ouellette (b. 1960; Québec)
Jan Overduin (b. 1945; Ontario)
Michael Parker (1948-2017; Atlantic)
David Passmore (b. 1954; Ontario)
Alain Payette (b. 1953; Québec)
Bonnie Penfound (b. 1955; Ontario)
Bruce Pennycook (b. 1949; Ontario)
Anita Perry (b. 1960; British Columbia)

⁵⁰ David McIntyre (b. 1950; Prairie) is spelled similarly to David MacIntyre (b. 1952; British Columbia). They are separate individuals.

Barry Peters (b. 1957; Ontario)

Randolph Peters (b. 1959; Prairie)

Erica Phare-Bergh (b. 1965; Prairie)

Gail Poulsen (b. 1950; Ontario)

Jonathan Quick (b. 1963; British Columbia)

David Rain (b. 1952; National)

Scott Reimer (b. 1959; Prairie)

George (Geordie) Roberts (b. 1956; British Columbia)

James Rolfe (b. 1961; Ontario)

David Rosborough (b. 1962; British Columbia)

Penny Rosten (unknown; Prairie)

Michael Rudman (b. 1951; Ontario)

Marie-Claire Saindon (b. 1945; Québec)

Joanna Schwarz (b. 1951; British Columbia)

Brian Sexton (b. 1953; Ontario)

Evgeny Shcherbakov (b. 1958; British Columbia)

Petros Shoujounian (b. 1957; Québec)

Sirett (b. 1952; Ontario)

Jana Skarecky (b. 1957; Ontario)

Peter Skoggard (b. 1953; Ontario)

Ron Smail (unknown; British Columbia)

Janet Smiley (b. 1955; British Columbia)

Robbie Smith (1963-2019; Atlantic)

Michael Snelgrove (b. 1962; Atlantic)
Dr. David Squires (b. 1957; British Columbia)
Brent Straughan (b. 1946; British Columbia)
Brian Tate (b. 1963; British Columbia)
Keith Tedman (b. 1947; British Columbia)
Nancy Telfer (b. 1950; Ontario)
Peter-Anthony Togni (b. 1959; Atlantic)
Susan Toman (b. 1962; National)
Owen Underhill (b. 1954; British Columbia)
Catalin Ursu (b. 1960; British Columbia)
Bert Van der Hoek (unknown; Ontario)
Russell Wallace (b. 1957; St'at'imc and Lil'wat Nation)
Jon Washburn (b. 1942; British Columbia)
Graeme Wearmouth (unknown; Territories)
Patrick Wedd (b. 1948; Québec)
Harold Wevers (b. 1949; Ontario)
John Wiens (unknown; Ontario)
Zachary Windus (unknown; National)
Rhonda Steffey Woodward (unknown; unknown)

Evolution of Christian sacred choral music in Canada since 1950

Since the mid-20th-century, sacred choral music in Canada has undergone significant transformations. The post-1950 era saw an increasing diversification in the styles and influences within sacred music, reflecting broader changes in Canadian society. This period marked a shift

from strictly traditional, European-rooted liturgical music to a more eclectic mix. The new sound incorporated various cultural elements, innovations in musical techniques, and response to contemporary social issues. The evolution of sacred choral music in Canada is a byproduct of the country's evolving identity, both religiously and culturally.

Sacred Choral Music in Canada: Protestant Christianity's Response to Rock and Roll Music (1950s-1960s)

Evangelical churches incorporated Contemporary Christian Music (CCM or Christian pop), a genre created in the 1950s-1960s as a Christian response to rock and roll music. It has deep ties to the Jesus movement revival and was initially referred to as Jesus music. Since its creation assorted styles have formed under the CCM umbrella ranging from Christian hip-hop, to punk, metal, and later Christian punk and hardcore. While in line with the musical styles of the times, the lyrics are seen as countercultural to secular themes. (McDowell 2013) Vocal and choral music is central to evangelical CCM. It is heavily influenced by and incorporates gospel music traditions, wealthy with vocal harmonizations, embellishments, and modulations.

Within evangelicalism, a movement known as Fundamentalism arose, characterized by revivalism and strict self-denial. (Melton, et al 2022) A notable leader in this movement was Rev. Billy Graham, known for his evangelistic crusades (through the late-1940s to 2005) branded by the Billy Graham Crusade Choir. A primary philosophy of fundamentalist music is that it influences the emotions of listeners and must be composed to match the Scriptural reference accordingly.

Protestant liturgical music also underwent substantial changes during the 1960s and 1970s. These decades were characterized by a move towards more informal and inclusive worship styles, influenced by broader cultural shifts such as the civil rights movement and the

countercultural ethos. Protestant denominations began to embrace contemporary music styles, including folk, rock, and gospel, in their worship services. This era saw the birth of the “Praise-and-Worship” movement, which sought to create more emotive and participatory worship experiences through music that resonated with the everyday lives of congregants.

Gen X (1965-1980)

Gen X (1965-1980) composers inherited the openness introduced by the Baby Boom Generation. They further developed this trend, blending Christian liturgical music with New Age⁵¹ spirituality and modern pagan⁵² themes. This generation continued to embrace the inclusion of diverse spiritual elements in their compositions, reflecting a more integrated and inclusive approach to spirituality and religion in music. Compositions from Gen X often reflect a synthesis of Christian, New Age, and modern pagan themes, creating a more fluid and open-ended spiritual expression compared to the rigid structures of earlier generations. The Baby Boom Generation introduced secular themes and some of the composers of the generation implemented New Age and modern pagan themes. This open-ended and blended concept was passed down to Gen X. The notion of composing Christian liturgical music alongside New Age and modern pagan music was rare or non-existent among composers of the Silent Generation and the Greatest Generation. In Christianity, prior to the liturgical impacts following the Vatican II Council, the Christian rituals and sacred music involved were clearly defined in Catholicism and

⁵¹ New Age spirituality emphasizes personal transformation, inner divinity, and harmony with the world. It draws from spiritual practices and beliefs from Eastern mysticism, Hinduism, Buddhism, metaphysics, naturalism, astrology, occultism, and science fiction.

⁵² Modern paganism draws on pre-Christian beliefs and practices of ancient Europe and surrounding areas. There are several types of neo-paganism including Wicca, Heathenism, Reconstructionist, and Eclectic.

Protestantism. When ecumenicism became the standard in the 1960s and 1970s, Christian rituals were permitted to include New Age spirituality, modern paganism, and Protestants and Catholics cooperated and drew from one another's traditions like never before. (Hayes 2011, 124-147)

Two composers were selected from the group of known Gen X composers of sacred choral music to analyze: Tran-Adams (b. 1977; Ontario) and Serra (b. 1969; Atlantic). Tran-Adams' work *Salve Regina: Our Lady of Knock* (2008) and Serra's work *Pater Noster* (2019) are analyzed.

Kirklan Adsett (b. 1970)

Kati Agócs (b. 1975; Ontario)

Dr. Paul A. Aitken (b. 1970; Atlantic)

Mike Appelboom (b. 1972; British Columbia)

Dr. Nadezhda Averina (b. 1967; Ontario)

Robert Andrew Baker (b. 1970; Ontario)

Andrew Balfour (b. 1967; Fisher River Cree Nation)

Ian William Bevell (b. 1970; Ontario)

James Bicigo (b. 1965; Prairie)

Jérôme Blais (b. 1965; Atlantic)

Dr. Benjamin Bolden (b. 1971; Ontario)

William Brown (b. 1974; Ontario)

Liova Bueno (b. 1976; Québec)

Timothy Corlis (b. 1977; Ontario)

Jean-Charles Côté (b. 1972; Québec)

Georgina Craig (b. 1967; British Columbia)

Rebekah Cummings (1980-2019; Ontario)

Brian Current (b. 1972; Ontario)

Sam Dabrusin (unknown; British Columbia)

Carolynne Davy (b. 1971; Ontario)

Kimberley Denis (b. 1976; Prairie)

Christine Donkin (b. 1976; Prairie)

Christopher Ducasse (b. 1967; National)

Bruno Dufresne (b. 1964; Québec)

Jeff Enns (b. 1972; Ontario)

Chris Fortin (b. 1973; Ontario)

Paul Frehner (b. 1969; Ontario)

Kristopher Fulton (b. 1978; British Columbia)

Craig Galbraith (b. 1975; British Columbia)

Allan Gilliland (b. 1965; Prairie)

Elias Haddad (b. 1976; Ontario)

Andy Hillhouse (b. 1970; Ontario)

Benjamin Keast (unknown; Ontario)

Dr. Graeme Langager (b. 1966; British Columbia)

Justin Lapierre (b. 1979; National)

Carmine Lappano (b. 1977; Ontario)

Elise Letourneau (b. 1967; National)

Allison Lupton (b. 1971; unknown)

Don Macdonald (b. 1966; British Columbia)

Jason Noble (b. 1980; Québec)

Jordan Nobles (b. 1969; British Columbia)

Tawnie Olson (b. 1974; Prairie)

Norbert Palej (b. 1977; Ontario)

Emmanuel Serra (b. 1969; Atlantic)

Bruce Sled (b. 1975; British Columbia)

Jeff Smallman (b. 1965; Ontario)

Tobin Stokes (b. 1966; British Columbia)

Larry Strachan (b. 1970; Prairie)

Evelyn Stroobach (b. 1965; Ontario)

Karen Sunabacka (b. 1975; Prairie)

Tran-Adams (b. 1977; Ontario)

C. Tresham (b. 1974; Québec)

Dean Wedel (b. 1968; British Columbia)

Neil Weisensel (b. 1965; British Columbia)

James K. Wright (b. 1966; National)

Dr. Andrew Zinck (b. 1965; Atlantic)

Millennial Generation (1981-1996)

Unlike the generations of their parents, Baby Boomers and Gen Xers, Millennials are less drawn to traditions. At the forefront of concern for this generation are personal identity, social justice, and an openness to discovering individual meaning. In general, it is rare for Millennials to associate with formal religions, they pursue flexible careers, are savvy with technology, prioritize individual growth, and avoid or delay traditional marriage and family life.

(Reimer 2023, 167-172)

The group of Millennial composers who engage with sacred choral music is insignificant compared to previous living generations. Of those listed below, many of the composers also write secular choral music and very few prioritize liturgical themes. As was the case in their parents' generations, modern pagan themes are blended with Christian ones in many instances. Two composers were selected from the group of known Millennial composers of sacred choral music to analyze: Tomlinson (b. 1990) and Hawley (b. 1982; Prairie). Tomlinson is one of the four composers focused on in this study. His interview and work *Mass of St. Mary Magdalene* (2014) are examined. Hawley's *Mary called it an angel* (2020) is analyzed as well. The piece has not yet premiered.

Allan (b. 1989; Atlantic)

David Archer (b. 1985; British Columbia)

Stuart Beatch (b. 1991; Prairie)

Dominique Beauséjour-Ostiguy (b. 1994; Québec)

Dr. Matthew Emery (b. 1991; Ontario)

Dr. Alexandra Fol (b. 1981; Québec)

Benjamin Gabbay (b. 1995; Ontario)

Wendell Glick (b. 1986; Ontario)

Christopher Goddard (b. 1986; Québec)

Massimo Guida (b. 1990; Ontario)

Hawley (b. 1982; Prairie)

Jamie Hillman (b. 1982; Ontario)

Joannie Ing (b. 1983; Ontario)

Sarah Jaysmith (b. 1981; British Columbia)

Aaron Jensen (b. 1982; Ontario)

Ryan LaRue (b. 1994; Ontario)

GiUng Lee (b. 1984; Québec)

Darius Lim (b. 1986; Ontario)

Cecilia Livingston (b. 1984; Ontario)

Luis Peña Laguna (b. 1983; Québec)

Kaitlyn C. Martin (b. 1990; unknown)

Patrick Murray (b. 1990; Ontario)

Kathryn Parrotta (b. 1981; Prairie)

Quartel (b. 1982; unknown)

Tomlinson (b. 1990; Ontario)

John Vooys (b. 1988; Prairie)

Emily Walker (b. 1991; Ontario)

Gen Z (1997-2010)

Even more so than the Millennial Generation, Gen Z has shown a greater dispassion toward sacred choral music composition. In general, this generation has truly little understanding of traditional Christian themes. Their parents, ranging from Millennials to Baby Boomers, were already generations moving away from formal and organized religion participation, passing on this apathy. The quintet of composers listed below is additionally small because Gen Z composers have not had a large opportunity to develop their careers. The youngest of the generation have not yet reached adulthood.

Emile Deedes-Vincke (b. 1999; British Columbia)

Sean Gerard Desmond (b. 1999; Atlantic)

Emily Green (b. 2001; National)

Tate Pumfrey (b. 1998; Ontario)

Kento Stratford (b. 1997; Ontario)

Selections organized by composition year

Anderson describes Christianity as a faith which relies on imagined visual and aural concepts. He notes that Christ and Mary were easier to conceptualize in Medieval times as the dress and chanting were closer to what their *imagined* Christian communities looked, sounded, and worshipped like. (1983, 22-23) In the 21st-century, these two holy figures are difficult to place in modern communities. Small describes formal dress and stylized behaviour as significant to the music to which it is attached. (1998, 66) In the Catholic Church, the visual changes to the liturgy which occurred following the Second Vatican Council contributed to the *musicking* experience of all involved. Because the formal dress and stylized behaviour became overall more relaxed, the music followed suit. In many churches, organs were stripped down or removed entirely, the ornate high altars were replaced with plain altars facing the congregation, and priests wore less elaborate vestments. Keillor points to the 1970s and 1980s as a period that reflected postmodernist ideas, as demonstrated in combining older traditions with modern elements. (2006, 255) Written in these decades, postmodern themes are present in Holman's *The Niagara Mass* (1975), Henderson's *Missa brevis* (1976), Raminsh's *Mary had a baby* (1979), Sister Hucul's *My Father Has Blessed You* (1985), and Klopper's *Gloria Deo Mass* (1988). Certain themes are evident in decades sampled in this study; the compositions appear in the chart below in reverse chronological order.

Composition Year	Composition Title	Composer Name	Composer Generation	Composer Dates	Composer Region
2021	<i>Good Friday</i>	Adnams	Baby Boom	(b. 1950)	Prairie
2020	<i>Mary called it an angel</i>	Hawley	Millennial	(b. 1982)	Prairie
2019	<i>Pater Noster</i>	Serra	Gen X	(b. 1969)	Atlantic
2014	<i>Mass of St. Mary Magdalene</i>	Tomlinson	Millennial	(b. 1990)	Ontario
2010	<i>Mass for a Servant Church</i>	Guimont	Baby Boome	(b. 1950)	National
2008	<i>Salve Regina: Our Lady of Knock</i>	Tran-Adams	Gen X	(b. 1977)	Ontario
1999	<i>L'Amour de Joseph et Marie</i>	Ouellette	Baby Boom	(b. 1960)	Québec

Composition Year	Composition Title	Composer Name	Composer Generation	Composer Dates	Composer Region
1996	<i>Adam Lay Ybounden</i>	Larkin	Baby Boom	(b. 1964)	National
1996	<i>Titanic Requiem</i>	Patriquin	Silent	(b. 1938)	Québec
1995	<i>Requiem</i>	Daley	Baby Boom	(b. 1955)	Ontario
1988	<i>Gloria Deo Mass</i>	Kloppers	Silent	(b. 1937)	Prairies
1985	<i>My Father Has Blessed You</i>	Sister Hucul	Baby Boom	(c. 1950)	Atlantic
1979	<i>Mary had a baby</i>	Raminsh	Silent	(b. 1943)	British Columbia
1976, revised 2005	<i>Missa brevis</i>	Henderson	Silent	(b. 1932)	Ontario
1975	<i>The Niagara Mass</i>	Holman	Silent	(1931-2019)	Ontario
1962	<i>Pater Noster</i>	Twomey	Silent	(1938-2019)	Prairie

Composition Year	Composition Title	Composer Name	Composer Generation	Composer Dates	Composer Region
1954	<i>Cantate pour une Première Messe</i>	Daveluy	Greatest	(1926-2016)	Québec
1952	<i>Messe I</i>	Charpentier	Greatest	(1925-2019)	Québec
1950	<i>Two Christmas Carols</i>	Rogers	Greatest	(b. 1921)	National

FIGURE 4: COMPOSITION DETAILS

Composer Dates	Composer Name	Composer Generation	Composer Region	Composition Year	Composition Title
(b. 1990)	Tomlinson	Millennial	Ontario	2014	<i>Mass of St. Mary Magdalene</i>
(b. 1982)	Hawley	Millennial	Prairie	2020	<i>Mary called it an angel</i>
(b. 1977)	Tran-Adams	Gen X	Ontario	2008	<i>Salve Regina: Our Lady of Knock</i>

Composer Dates	Composer Name	Composer Generation	Composer Region	Composition Year	Composition Title
(b. 1969)	Serra	Gen X	Atlantic	2019	<i>Pater Noster</i>
(b. 1960)	Ouellette	Baby Boom	Québec	1999	<i>L'Amour de Joseph et Marie</i>
(b. 1964)	Larkin	Baby Boom	National	1996	<i>Adam Lay Ybounden</i>
(b. 1955)	Daley	Baby Boom	Ontario	1995	<i>Requiem</i>
(c. 1950)	Sister Hucul	Baby Boom	Atlantic	1985	<i>My Father Has Blessed You</i>
(b. 1950)	Adnams	Baby Boom	Prairie	2021	<i>Good Friday</i>
(b. 1950)	Guimont	Baby Boom	National	2010	<i>Mass for a Servant Church</i>
(b. 1943)	Raminsh	Silent	British Columbia	1979	<i>Mary had a baby</i>
(b. 1938)	Patriquin	Silent	Québec	1996	<i>Titanic Requiem</i>

Composer Dates	Composer Name	Composer Generation	Composer Region	Composition Year	Composition Title
(1938-2019)	Twomey	Silent	Prairie	1962	<i>Pater Noster</i>
(b. 1937)	Kloppers	Silent	Prairies	1988	<i>Gloria Deo Mass</i>
(b. 1932)	Henderson	Silent	Ontario	1976, revised 2005	<i>Missa brevis</i>
(1931-2019)	Holman	Silent	Ontario	1975	<i>The Niagara Mass</i>
(1926-2016)	Daveluy	Greatest	Québec	1954	<i>Cantate pour une Première Messe</i>
(1925-2019)	Charpentier	Greatest	Québec	1952	<i>Messe I</i>
(b. 1921)	Rogers	Greatest	National	1950	<i>Two Christmas Carols</i>

FIGURE 5: SELECTIONS ORGANIZED BY COMPOSER BIRTH ORDER

EVIDENCE OF CANADIAN NATIONALISM

Anderson claims that unisonance, that is singing or reciting poetry an experience of simultaneity, is the most effective means of connecting a community. He believes that the imagined sound embeds itself in history. Nationalism is a place where the country's religion(s) and country's chorus of ideals meet. (1983, 145) There is evidence of the fusion of nationalist and sacred

choral music. Canadian nationalism⁵³ flourished following the First and Second World Wars, but it has also struggled to compete against the forces of provincial identity, especially in Québec, and the influence of American culture and economic integration. (Smith 2013) Many argue that Canada lacks nationalism, that a unified national belief does not exist, or that any nationalism is reserved for a small group (university professors, publishers, writers, journalists, and artists). These sentiments exist because of Canadian loyalty to the British Crown, overshadowed by the U.S., Franco- and Anglophone internal division, Indigenous rights and issues, and lenient immigration policies. (Motyl 2001, 68-9)

For the sake of clarity, it is important to distinguish the terms ‘nationalism’ and ‘patriotism.’ Nationalism refers to a belief in upholding one’s nation above all others no matter the circumstances. (Kohn 2024) Patriotism is a subjective belief, a pride in one’s nation because of its circumstances, and is subject to waver.⁵⁴ Similarly, it is critical to identify the differences between ‘nationalism’ and ‘imperialism.’⁵⁵ This is at times a difficult nuance to grasp, as Canada is a member state of the Commonwealth of Nations (“British Commonwealth”). While nationalism describes an individual nation valued above all others, it is nearly impossible to consider Canada as a separate nation from the United Kingdom, previously the British Empire. Although, while Canada was initially supportive of its imperial connection to the British Empire

⁵³The Canadian Encyclopedia defines nationalism as “the doctrine or practice of promoting the collective interests of a national community or state above those of individuals, regions or other nations.”

⁵⁴ Some examples of patriotic Canadian songs include: « À la claire fontaine, » « Vive la Canadienne, » « Un Acadien errant » (an adaptation of the words of « Un Canadien errant » set to the Gregorian tune “Ave maris stella.”

⁵⁵ Imperialism is defined in Britannica Encyclopaedia as a political science “state policy, practice, or advocacy of extending power and dominion especially by direct territorial acquisition or by gaining political and economic control of other areas.” (2023)

following Confederation, this connection has waned over time. There is not a keen sense of unified nationalism in Canada. Rather, there are smaller *imagined communities* of collective religious and cultural beliefs. The four composers in this dissertation exemplify *imagined communities* in Canadian sacred choral music. Their works and self-fashioned identities are influenced by both the *imagined communities* (nationalisms) they align with and those they resist.

Québec nationalism

Before comparing Canadian nationalism with the nationalism found in other nations, it is necessary to understand that Francophone nationalism in Québec exists within Canada, which is often separate from the larger Canadian belief. Québec nationalism is driven by the survival of French-Canadian or Québécois heritage in Canada stemming from its origins as New France (later Lower Canada), the preservation of the French national language, and sometimes a sense of superiority over Anglophone British ideals. Initially established by Roman Catholic rule, Québec separated from the Roman Catholic Archdiocese of Québec during the 1960s Quiet Revolution. This notion goes hand in hand with the sweeping secularism across the country during and since this decade. Prime Minister Pierre Trudeau championed this separation of Church and state, toward a modernized Québec. (Motyl 2001, 546-7) Québec ultimately became a nation within a nation in 2006 under the Prime Minister Stephen Harper administration. When examining nationalism in Canada it is most accurate to view it in two independent camps, Canadian and Québécois.

Guimont has spent much of his career in bilingual Ottawa, directing choirs representing both national languages at Notre-Dame Cathedral Basilica. While he facilitates Masses and liturgies in English, his inclination leans toward the French language. Above all, he emphasizes

the use of Latin, which traces back to his Québécois heritage. During his childhood and early adulthood in Québec, the Tridentine Mass was still predominant. Before the Quiet Revolution of the mid-20th-century, attending Mass regularly was the cultural norm, and regions in the province were divided into parishes rather than municipalities.

With the implementation of Pope St. Paul VI's *Novus Ordo Missae*, which revised the form of the Mass through the 1969 apostolic constitution *Missale Romanum*, the vernacular was introduced, replacing the traditional Latin. As a result, Guimont heard French in Mass during his 20s. This certainly made an impression on him, as did the Latin from his youth. Guimont remains a faithful Catholic, which is counter-cultural to the trends that began in Québec at the time of the *Novus Ordo Missae*.

The *imagined community* for whom Guimont composes appreciates the echoes of the Tridentine Mass found in his choral works. This entails incorporating the Latin language in the traditional Mass parts (*Kyrie, Gloria, Sanctus, Agnus Dei*, and more rarely the *Credo* and *Pater Noster*), incorporating Gregorian chant, and primarily programming music for trained choirs, cantors, and organ. To remain relevant and employed as a Catholic composer, Guimont has made compromises, sometimes writing less advanced music to encourage congregational participation. Whereas in the Tridentine Mass, there is no option to sing new hymns, anthems, and antiphons, the *Novus Ordo* Mass encourages such compositions during the reception of Communion.

The entire formality of the Eucharist shifted as a result of the *Novus Ordo Missae* promulgation. In the old Latin rite, the Holy Sacrifice of the Mass was emphasized. The altar faced *ad orientum* (to the east), away from the congregation. The Eucharist was received by the faithful on the tongue, kneeling. In the New Mass, the altar faces the congregation, and the Eucharist is received in the hand, standing. Depending on the liturgical season, in the Tridentine

Mass, the Eucharist was distributed in silence or with advanced choral repertoire, and never with hymns. In the *Novus Ordo*, the Eucharist is distributed in silence, advanced choral repertoire, or familiar and accessible hymns.

Guimont has composed many works suitable for choir and/or the congregation to sing during Communion. This is an opportunity that would not have existed for him before the implementations of the Second Vatican Council. The Council's reforms transformed the liturgy, allowing for greater participation from the laity and the inclusion of new musical compositions within the Mass.

These reforms provided Guimont with the opportunity to compose music that not only honours traditional elements but also engages the congregation directly. His works for Communion often blend the heritage of Latin liturgical music with more accessible forms that invite participation, reflecting both his roots in the Tridentine tradition and the inclusive spirit of the *Novus Ordo Missae*. This blending of old and new allows him to remain relevant in contemporary liturgical settings while staying true to his music and cultural heritage.

CHAPTER 3: DATA ANALYSIS

This chapter includes a discourse analysis of interviews from Adnams, Guimont, Larkin, and Tomlinson using word frequency analysis, intertextuality, and metaphorical analysis. As previously stated, there is a gap in current research regarding individual creativity, cultural identity, and Christian tradition within contemporary Canadian communities. However, several scholars have contributed to advancing the conversation, including: Adnams 2018; Berg 1985; Diamond & Hoefnagels 2012; Feyen 2007; Gordon 2023; MacIsaac 2018; and Morgan 2017); as contextualized below.

Overall patterns, similarities, and differences are discussed to address the research questions. The data similarly pointed to heritage and generation as the driving factors for *musicking* in *imagined* sacred choral *communities*. There are strong parallels between Adnams and Guimont. Doctrinal differences in Christian backgrounds led to varied approaches to compositional processes. Ultimately, connecting with their roots was the reason for making this music in communion with their communities. As Small would likely confirm, *musicking* sacred choral music helps cultivate and unify Christian communities in Canada. (1998)

The findings of this chapter suggest that Canadian sacred choral music primarily serves as an extension of inherited traditions passed down through generations rather than a product of modern influence. This explains the reason some composers have resisted the liturgical music changes of the 1960s and 1970s, choosing instead to stay true to their ancestral attachment to sacred choral music.

The four composers interviewed for this dissertation come from diverse backgrounds yet share a common Canadian nationality. This chapter attempts to contextualize their individual

identities and the common themes drawn from the four discourses. Discourse analysis⁵⁶ was employed to understand and interpret the interview data results.

The following sections provide a selection of investigations informing this work, a biographical sketch of the four interviewed composers, followed by a discussion of factors that influenced their discourses: the composers' backgrounds, denominational experiences, and cultural experiences. Then, the interviews are considered using three types of discourse analyses: word frequency analysis, intertextuality, and metaphorical analysis to establish findings.

Word frequency analysis is a quantitative method used to examine how often specific words or phrases appear in a given text or set of interviews. This method allows researchers to identify recurring themes or patterns in language, which can be especially helpful in understanding how individuals or communities express particular ideas or values. By tracking the frequency of certain terms, we gain insight into the significance or emphasis placed on those concepts by the subjects. In this study, word frequency analysis helps illuminate how Canadian composers of sacred choral music articulate their religious identity, cultural heritage, and connection to Christian tradition.

Intertextuality is a qualitative method, used to examine different texts, ideas, and prominent voices connect with and build upon each other within a study. Through comparison of a given text or set of interviews, the researcher identifies patterns, themes, and references which link various references mentioned such as interviews, documents, literature, and cultural syntax. This process assists researchers in understanding how meanings are formed from these

⁵⁶ This study does not follow Foucauldian discourse analysis as outlined by Michel Foucault. It does not aim to identify power relationships in the field of sacred choral music in Canada. Such an examination would require a much larger sample group and a different set of interview questions.

connections, providing insights into the relationship between the subject's words, associations, and career actions. In this study, intertextuality helps demonstrate the ways in which Canadian composers of sacred choral music are linked in *imagined communities* and how they preserve their cultural heritage and religious identity.

Another qualitative research method, metaphorical analysis, is used to explore the metaphors subjects use in their language to gain insight into the meaning. Metaphors often reveal the way in which people believe in and learned about certain topics. By examining a given text or set of interviews, researchers can uncover hidden perspectives, emotions, and language not readily offered in daily conversations. The imagery that subjects choose to elicit help researchers read between the lines in forming a fulsome analysis of the subject's perspective. In this study, metaphorical analysis helps to shed light on compositional processes, religious and cultural identity, and community beliefs of Canadian composers of sacred choral music. This is often a private practice, which is made visible through this method.

SNAPSHOTS OF CHORAL MUSIC STUDIES IN CANADA

Adnams serves as a vignette of a composer working within the Canadian Baptist tradition, illustrating how he has responded to the broader liturgical music changes in evangelical worship services. He describes the blending of traditional and contemporary practices in the modern evangelical churches. Adnams notes practical changes that have emerged since the Praise-and-Worship movement of the 1960s and 1970s. These changes include shifting congregations away from singing with organ accompaniment toward the praise band setup, reading hymn lyrics from projection screens rather than hymnbooks, and a preference for pop genre style in place of hymnodic structures. However, Adnams acknowledges that there is a group, primarily Baby Boom Generation and older generations within the denomination, who

struggle to adapt to these worship changes. These two opposing forces within Eldridge Baptist Church provide a glimpse into the larger “worship war” happening in Protestant Christianity (2008).

Another case study, conducted by Feyen, on the Toronto Mass Choir in 2007 provides a contrasting approach to the historical musicology philosophical framework used in this study. The methodology employed an ethnographic theoretical framework specifically on Caribbean, African, and European music elements as incorporated into Canadian gospel music. Though not directly citing Small, the thesis emphasizes how the choir and its audiences engage in *musicizing*, fostering a sense of spirituality and community that reflects their Christian beliefs and values. This aligned with the vignettes of the *imagined* sacred choral *communities*, considering Larkin or Guimont conducting choir rehearsals in Ottawa featuring their own compositions, for example.

Tomlinson’s approach to composition, drawing on cultural influences such as the work of Wolastoqiyik artist Dutcher, reflects a nuanced engagement with heritage. Dutcher’s blend of Western classical music with Indigenous singing traditions serves as a model for Tomlinson, demonstrating how composers can honour their cultural roots while integrating broader musical elements. This approach aligns with Gordon’s 2023 case study on the fusion of Moravian missionary music with Inuit musical expressions. Gordon’s research emphasizes the impact of heritage and generational traditions on sacred choral music, particularly in how Moravian and Inuit composers draw on their respective cultural backgrounds to inform their musical narratives. Both Tomlinson and Gordon’s studies underscore the importance of cultural continuity and adaptation, showing how composers imbue their work with a sense of identity and communal values, central to sacred music traditions. The key difference between the two studies lies in their scope and historical context. While both are set in contemporary times, Gordon’s research

extends back to the late 18th-century, focusing on a single community in Northern Labrador. In contrast, this study examines a variety of communities across Canada from the 1950s onward. Despite these differences, Gordon's study was instrumental in shaping the understanding of geographic influence on sacred choral music in Canada. The initial hypothesis of the current study proposed that geographic location was a primary influence on sacred choral music in Canada, aligning with the insights from Gordon's research. Gordon's research suggested that regional factors significantly impact musical expression. However, the study's final analysis revealed that geographic location was not as pivotal as anticipated. Instead, other influences, such as heritage, cultural background, and community values, proved more impactful on the compositions. This suggests that while regional factors contribute to shaping sacred music, they do not necessarily define it.

Morgan's 2017 thesis on Prairie choral music provides a point of comparison for this study by examining how regional identity shapes Canadian choral music. Though her work is focused on Prairie choral identity without a philosophical framework like *musicking*, her research shared a common interest in how communities form and express values through music. Through qualitative methods, including interview with key figures in Prairie choral music, Morgan captures how the region's choral heritage embodies its values and physical surroundings. Initially, it was thought that Adnams may have been drawn to the Prairie region for retirement due to its unique choral identity and that might have influenced his compositions. However, this dissertation ultimately highlighted a broader perspective, revealing connections to *imagined communities* within the larger Canadian sacred choral tradition. Morgan's research discusses key themes in Canadian music, such as weather, geography, colonial history, and multiculturalism, drawing on scholars like MacMillan, Beckwith, Helmer, Kallmann, and

Keillor. Her study provides a historical survey of Canadian choral music and examines the impact of factors like the Canadian Music Centre, Centennial celebrations, and the Canadian Radio-Television Commission on the evolution of Canadian choral repertoire. This current research points to the significant liturgical changes in the 1960s and 1970s as the primary moving force of resistance or adaptation in sacred choral music compositions and decline in sacred choral music. Morgan attributes the decline in sacred choral music and the shift away from the British choral tradition to nationalistic efforts. Morgan's work also emphasizes the unique challenges faced by Prairie choral music, noting that the region was slower to adopt new musical trends compared to other parts of Canada. She concludes that religious beliefs, education, cultural voices, and Prairie landscapes have all shaped the region's choral heritage. Her thesis identifies Canadian music as a marginalized area of research, particularly within the context of Prairie choral compositions, and seeks to address this gap by supplementing limited resources on the subject from practical, educational, musical, and historical perspectives. This insight was useful when considering the composers in this dissertation who have careers primarily in the Ontario and National regions, where such hurdles are not as evident. Morgan's analysis of selected Prairie choral repertoire by Prairie composers provided a valuable framework that was used as a guide in analyzing Canadian composers of sacred choral music in this chapter. Her method of examining how regional identity and cultural influences is reflected in choral compositions helped shape the approach to understanding the sacred choral works within the broader context of Canadian music. By applying Morgan's analytical model, the research was able to draw parallels and contrasts between Prairie choral traditions and sacred choral music across Canada. This enriches the understanding of how geographical and cultural factors, and in this case, generational and heritage factors, influence musical expression.

Rensink-Hoff's 2015 article provides a case study of four female Canadian composers of sacred choral music, although the article emphasizes the significance of their work primarily based on their sex rather than focusing on their contributions to sacred choral music. The methodology employed includes biographical sketches, analysis of selected choral works, and references to other female Canadian choral composers for further investigation. This dissertation is significant in supporting female community *musicking* in choral music across Canada. Consideration was taken in this dissertation to ensure that there was similar representation, highlighting four female composers: Daley; Sister Hucul; Hawley; and Henderson. The article served as a foundational sample for expanding the dissertation-length research, which shares a crossover with Rensink-Hoff's work. The four composers featured in the article: Allan (b. 1989; Atlantic); Luengen (b. 1960; British Columbia); S. Martin (b. 1962; Ontario); and Quartel (b. 1982; unknown) have all composed sacred choral works and are included in this dissertation. Given the nature of the writing style, this historical musicology philosophical research integrates a comprehensive approach that includes literature review, methodology, historical contextualization, qualitative research, data analysis, music theory analysis, and further research suggestions. By building on Rensink-Hoff's methodology, the research deepens the exploration of sacred choral music by these composers, offering a more extensive examination of their contributions to Canadian choral music.

BIOGRAPHICAL SKETCHES

Adnams

Adnams lives with his wife Louise on the outskirts of Edmonton, in the hamlet of Sherwood Park, close to their children and grandchildren. Adnams spent much of his career in

higher education, serving as Adjunct Faculty at Tyndale University,⁵⁷ Associate Professor and co-Chair of the Music Department at Taylor University College and Seminary,⁵⁸ and Associate Professor at Redeemer University College,⁵⁹ amidst obtaining degrees from the University of Toronto (BMus in instrumental music education and MMus in choral music education) and the University of Alberta (PhD; “The Experience of Congregational Singing: An Ethno-Phenomenological Approach”).⁶⁰ He also served as Minister of Music⁶¹ at Forward Baptist Church (Toronto), Ellerslie Road Baptist Church (Edmonton), and MacNeil Baptist Church (Hamilton). Adnams conducted The Guelph Male Choir and Strata Vocal Ensemble (Hamilton). In the three cities which Adnams has called home (Toronto, Hamilton, and Edmonton), he has professionally established himself in professorial and Christian music ministry roles, while performing, conducting, and composing sacred choral music. Adnams credits his early musical training to his involvement in the Salvation Army, which notoriously produces fine choristers and brass players. He is a Board member of the Summer Institute of Church Music of The Anglican Church of Canada.⁶²

⁵⁷ Then Ontario Bible College, in Toronto.

⁵⁸ Private Baptist university and seminary in Edmonton.

⁵⁹ Christian liberal arts university in Hamilton.

⁶⁰ Additionally, he holds the Associate Diploma (ARCT) from the Royal Conservatory of Music in euphonium performance.

⁶¹ The title Minister of Music is used interchangeably with Director of Music. However, as Adnams commented in his interview, there was a colloquial shift in Protestant Christian denominations away from the title of Music Pastor to Worship Pastor, in line with the changes the Praise-and-Worship movement brought.

⁶² S. Martin was previously the Choral Director.

Adnams was born in 1950 in Toronto. His generation is the Baby Boom (1946-1964), born from either the Greatest Generation (1901-1927) or the Silent Generation (1928-1945). He has spent his life between the Prairies and Southern Ontario. Adnams experienced a burgeoning Toronto as a young boy, with excitement over the new Yonge subway line and Gardiner Expressway, and a growing skyline to illustrate the blossoming multicultural population. There were a variety of active Christian churches and Catholic parishes in the surrounding communities where he was raised that influenced the neighbours with whom he interacted. The Canadian culture was mainly comprised of European descendants in the urban centres. These people were more likely to attend church than people today and tended to organize their cultural lives to a greater degree around church services, events, and rites of passage. Simultaneously, since Adnams was located in one of the metropolitan cities in the country, he would have been aware of and influenced by ethnic minority cultures and the countries represented, mainly China (Chinese Communist Party repressed religion during this time), India (Hinduism), Jamaica (Christianity), and Russia (Orthodox). Although Adnams described his upbringing in the Salvation Army Church as rigid evangelicalism bordering on Fundamentalism, he could not have avoided the 1950s and 60s Toronto rock 'n' roll scene, which saw: Rompin' Ronnie Hawkins and The Hawks; Levon Helm, Robbie Robertson, and The Band; Elvis Presley, Bob Dylan, and Curley Bridges perform on Yonge Street. Nor could Adnams have resisted the folk scene in Yorkville which hosted Gordon Lightfoot, Joni Mitchell, Murray McLauchlan, Ian and Sylvia Tyson, and Neil Young. Forbidden from attending them, Adnams still closely followed the concerts which hosted Led Zeppelin; The Who; Jeff Beck; Blood, Sweat & Tears; Deep Purple; Muddy Waters; B.B. King; Grateful Dead; and Frank Zappa within the Masonic Temple, and John Lennon and the Plastic Ono Band featuring Eric Clapton at Varsity Stadium.

Adnams described his background as Christian stemming from the Wesleyan Holiness Movement in the Salvation Army Church. He discussed conservative and liberal tensions which affected this tradition as he entered adulthood. Adnams observed the American perspective of the Canadian Salvationism, which he indicated was deemed liberal in comparison to American Salvationism. This was evident to him in the U.S. as well as in Canada. He experienced a situation in Wilmore, Kentucky at Asbury Theological Seminary and College (now University) bringing the disparity to light in the Free Methodist compared to the United Methodist Church. He additionally distinguished the United Methodist Church from the United Church of Canada. Furthermore, Adnams is deeply impacted by the legacy of Dr. Donald Paul Hustad (1918-2013), who served a long career as professor at The Southern Baptist Theological Seminary in Louisville, Kentucky (among other Christian institutions), and as organist for the Rev. Billy Graham Crusades, along with George Beverly Shea.⁶³ Through the completion of his dissertation, Adnams experienced a shift away from evangelical movement and into what he described as post-evangelical. This move, he cited, was in large part from what he discovered in the process of completing his doctoral work. Adnams noted the shallow musical quality of the overpowering Praise-and-Worship movement within the evangelical churches as the deciding factor, with its “doctrinal ignorance.” (Adnams 2020) Since this decision, Adnams joined the Anglican Church of Canada, while maintaining connections with Baptist churches.

Guimont

Guimont is a single man without children. He describes himself as a seeker of beauty, of sacred music, of language – in nature, through laughter with friends, and within cathedrals. A

⁶³ (1909-2013; Ontario and U.S.)

choir director for decades, his primary passion is in composing, and secondarily, directing the ensembles who bring life to his compositions. Guimont is a psalmist. This is evidenced in his enormous catalogue of lectionary psalms for the Catholic⁶⁴ and Presbyterian Churches.⁶⁵ In addition to his Mass settings,⁶⁶ the compositions that were birthed from the mentorship from and collaboration with Père Gelineau (1920-2008; France)⁶⁷ are a source of great accomplishment for Guimont. His more recent partnership with Sister Delores Dufner resulted in one of his most popular compositions, *Amen to the Body of Christ: Eight Songs for the Communion Procession*. Guimont served on the selection committee for the *Catholic Book of Worship III* Canadian hymnal.⁶⁸ Since 1991, he has served as the Director of Music at Basilique-cathédrale Notre-

⁶⁴ Most are written in vernacular English. Guimont was commissioned to write them in French as well in *D'une même voix* by the Conférence des Évêques Catholiques du Canada.

⁶⁵ “Perhaps the most important characteristic of the new hymnals is their different styles in words and music, both different from older books and different from each other. *Psalms* always have been significant in the congregational song of historic liturgical Churches, and, since the Reformation, have wandered in and out of the repertoire of other groups. Now, once again, psalms are in vogue, at least among hymnal editors. The latest books encourage Episcopalians and Lutherans to chant them with a prose-like text, Roman Catholics and United Methodists to read or chat the verses with a sung congregational refrain, and Presbyterian and Reformed congregations (Christian Reformed, and Reformed Church in America) to sing them in traditional poetic form.” (Hustad 469)

⁶⁶ Guimont’s most well-known Mass setting in North America is *Mass for a Servant Church* (2012). This piece is musically analyzed in Chapter Four.

⁶⁷ Together, Guimont and Père Gelineau published *Psalms for the Revised Common Lectionary* and *Lectionary Psalms* both in 1998, which were later edited as *Lectionary Psalms* (The Revised Grail Psalms, 2012) and *Lectionary Psalms* (The Revised Grails Psalms, 2011).

⁶⁸ “The Episcopal Commission for Liturgy and the Sacraments (English Sector) established a committee of Catholic liturgical musicians (Hymnal Committee) from across Canada to develop the content of a new national hymnal. Chaired by Mr. Leo Marchildon from the Diocese of Charlottetown, the Committee’s choices for the hymnal were selected according to criteria established by the CCCB Guidelines for Liturgical Music (revised

Dame in Ottawa⁶⁹ and he was Director of Music of the University of Ottawa Choir. Guimont received his education in Montréal from Concordia University (psychology) and Université de Montréal (BMus and MMus in composition) and in the U.S. from Westminster Choir School of Rider University. He studied choral conducting with Wayne Riddell (1936-2022; Québec).⁷⁰ His works are popular throughout North America and he is called upon in the U.S. regularly for his liturgical expertise. Guimont also has a fondness for European culture and choral sound, which is reflected in his own compositions.

Guimont was born in 1950 in a Northern Québec mining town.⁷¹ In the year 2025, he is 75 years old. His generation is the Baby Boom (1946-1964), born from either the Greatest

2015), and Guidelines for Composers of Liturgical Music (2014). The hymnal selections were in turn reviewed by the National Council for Liturgical Music, a body of representatives from each region of Canada whom the Episcopal Commission for Liturgy and the Sacraments (English Sector) appoints as advisors on liturgical and sacred music.” (Canadian Conference of Catholic Bishops 2024) The Hymnal Committee members consisted of: Leo Marchildon (Diocese of Charlottetown), Chair; Gloria Gassi (Diocese of London); Guimont (Archdiocese of Ottawa) [now Archdiocese of Ottawa-Cornwall]; Lia O’Hara (Diocese of Calgary); Jackie Ray (Diocese of Victoria); Heather Reid (Archdiocese of Ottawa); Chirs Santillàn; and The Very Rev. Monsignor Murray Kroetsch, P.H., V.G. (Diocese of Hamilton), Consultant to the ECLS, the National Liturgy Office, and the Hymnal Committee.

⁶⁹ At the Cathedral, Guimont grew the music program to five choirs including: Schola, English, French, Women’s, and Children’s. There is a rotating group of professional cantors, and soloists and ensembles for weddings, funerals, and High Masses.

⁷⁰ Guimont also participated in master classes with Frieder Bernius (b. 1947; Germany), Founding Director of Kammerchor Stuttgart; and with Helmuth Rilling (b. 1933; Germany), Founder of Gächinger Kantorei, Bach-Collegium Stuttgart, Oregon Bach Festival, and Internationale Bachakademie Stuttgart.

⁷¹ Several mines have operated and some continue to operate in Québec, as early as 1863: Aldermac (1932-1943); Barvue (1952-1957); Beattie (1933-1956); Beaufor (1995-2001 & 2006-); Bevcon (1951-1965); Bloom Lake (2010-2014 & 2018-); Canadian Malartic (2011-); Capelton (1863-1907); Casa Beradi (2006-); Des Georges (1954-1991); East Sullivan (1949-1967); Eustis (1865-1939); Fire Lake (1976-); Francoeur (1988-2001); Gaspé Copper (1968-1999); Géant Dormant (1988-2011); Jeffrey (1879-); Kiena (2006-

Generation (1901-1927) or the Silent Generation (1928-1945). He has spent his life primarily in Ottawa and Montréal. Guimont was coming of age during the Quiet Revolution (Révolution tranquille; 1960s),⁷² which gave way to social and educational reform, particularly in changing the level of influence of the Catholic Church in the healthcare and public school systems; it was largely a move away from traditionalism and toward modernism and secularism. A Catholic from birth, Guimont was impacted also by the outcome of the Second Vatican Council meetings between 1962-1965. He was accustomed to the Tridentine Mass (Traditional Latin Mass) in place since 1570 and affirmed by the First Vatican Council (1869-1870),⁷³ and adapted to the *Novus Ordo Missae* (promulgated by Pope St. Paul VI in 1969). Approaching his twenties, this radical liturgical change impacted Guimont's experience at his local parish church as well as in his hometown community and post-secondary education in Montréal. Guimont was raised in a culture founded in tradition tied to France and ultimately the Vatican. As a boy, he knew how to recite the full Mass and prayers in Latin, memorized Gregorian chant, followed the traditional

2014 & 2016); Lac Bachelor (1982-1989 & 2015-2019); Lac d'Amiante du Canada (1958-2012); Lac Herbin (2008-2016); Lac Jeannine (1961-1976); Lac Tio (1976-); Langlois (1996-2001, 2007-2008, & 2012-2019); LaRonde (1988-); Manitou (1942-1994); Mont Wright (1974-); Mouska (1991-2014); Niobec (1976-); Persévérance (2008-2013?); Preissac Molybdénite A (1962-1971); Principale (1955-2008); Raglan (1997-); Sigma-Lamaque (1935-2002 & 2006-2007); Troilus (1997-2010).

⁷² “Note that Québec's Quiet Revolution occurred during the ‘roaring sixties.’ During that period, the Western world was in the throes of a cultural revolution — youth self-affirmation, the creation of new forms of music, liberalization of morals, etc. The Québécois joined the cultural revolution enthusiastically, and the success of the 1967 International and Universal Exposition in Montréal (Expo 67) reflected their openness to the world. In this context, a new Québec voice found expression. Freed of the traditional canons of French-Canadian culture, poets, novelists, singers and other artists shaped a new Québec and exerted a significant impact on the public at large.” (Linteau 2015)

⁷³ This Council met in response to the impending threat of the Kingdom of Italy and condemnation of rationalism, anarchism, communism, socialism, liberalism, materialism, modernism, naturalism, pantheism, and secularism.

liturgical calendar, adhered to Feast and Ferial days, and was well-acquainted with the sound of the organ because he attended the Latin Mass regularly. He knew Latin blessings over eggs, bread, water, and the home. He knew Marian hymns by rote such as the *Alma Redemptoris Mater* (Advent to Candlemas), *Ave Regina caelorum* (Candlemas to Holy Saturday), *Regina Caeli* (Paschaltide), and *Salve Regina* (Paschaltide to Advent). All of this was largely the cultural status quo among Guimont's generation in his geographical area. This was the foundation of Guimont's upbringing. However, following the outcomes of the Second Vatican Council, along with the increasing political and cultural shift to do away with tradition and embrace secularism, most of these standards stopped in Guimont's young adult life to the present. The implementation of the *Novus Ordo* Mass meant that the celebrations were said in the vernacular and Latin was no longer required (and in some instances discouraged). Additionally, more instruments were allowed in the sanctuary, and organs and choir lofts were scaled down. From a compositional perspective, there became an opportunity and need to revise and create new material for Mass. Whereas the Tridentine Mass was led by priests and skillful musicians who trained and studied the chanting and organ, the *Novus Ordo* Mass was designed to involve the untrained congregation in simple melodies and basic accompaniment.

In the backdrop of his youth and prominent during his blossoming adulthood in Montréal, Guimont was influenced by a lively and varied music scene. Classical music flourished by the artistry of Québécois musicians, specifically orchestral, operatic, and organ⁷⁴ music. Jazz was incredibly popular, emphasized through festivals and local bands and artists such as Oscar Peterson (1925-2007). Of course, the standard Québec folk style and remnants of high Catholic

⁷⁴ “The organ was always popular in Montréal owing to the presence of a large number of fine instruments, most of them built by Casavant.” (Potvin 2015)

Church music remained, while making way for new popular genres like disco. Like most metropolitan cities, Montréal is progressive and must have afforded a drastically distinct experience to Guimont than that he had had in his modest hometown. Guimont lived among many new immigrants to Canada including panethnic groups from Europe, Africa, Middle East, Latin America, South Asia, East Asia, and Southeast Asia.

Guimont and Adnams were born in the same year, and both lived their young adult lives somewhat parallel to the other. While Guimont focused on Catholic church music in Montréal, Adnams concentrated on Protestant music in Toronto.

Larkin

As a single man without children, Larkin has poured all of his energies into excelling as a top sacred musician in Canada. Originally from Oxford, England, Larkin has spent his life primarily in Victoria, B.C., Toronto, and Ottawa, Ontario. The bulk of his career involves sacred music, and he has toured a great deal in the U.S. and Europe. Over the decades he has appeared on prominent international classical recording labels, been featured as organist with elite Canadian and international ensembles and has directed and founded prestigious choirs of sacred music in Canada. He continues to sharpen his capacity as accompanist, arranger, composer, educator, recitalist, and recording artist. A Fellow of the Royal College of Organists, he currently serves St. Andrew's Presbyterian Church (Ottawa) as organist and directs the choir he founded in 2017, Caelis Academy Ensemble.⁷⁵ Before working with his Caelis Academy Ensemble, he founded and directed the Larkin Singers, and was Director of the Ottawa Choral Society and

⁷⁵ "...an institution that offers young choristers the opportunity to learn about and perform masterpieces of the cathedral and oratorio traditions, in a choral environment supported by professional adult singers and orchestral players." (Cypress Choral Music, "Matthew Larkin" 2023)

Anglican Chorale of Ottawa. He was previously the organ-choirmaster of several prominent Canadian Anglican churches: Christ Church Cathedral (Ottawa); Church of St. John the Divine (Victoria); St. James' Cathedral (Toronto); St. Matthew's Church (Ottawa); and St. Thomas's Church (Toronto). Larkin received his musical training from the Trinity College at the University of Toronto, where he was organ scholar, and the Royal College of Music in London, England.

Larkin's professional experiences centring in Ottawa, Toronto, and Victoria, have given way to robust opportunities in Europe and the U.S., where he has been welcomed in recitals, led his ensembles on tours, and attended the Royal College of Music in London. He was chosen as Organ Scholar of Trinity College at the University of Toronto and began his early studies at St. George's Cathedral in Kingston. Larkin spent periods living in the U.K. and the former U.S.S.R. Notable awards he has received include the Honorary Doctorate in Sacred Theology from Thorneloe University and the HM Queen Elizabeth II Diamond Jubilee Medal.⁷⁶ He is as comfortable in an Anglican cathedral as he is at home, whether behind the organ console, or in front of a choir and orchestral ensemble. In addition to his musical merits and ability to take risks, he is gifted in theology and history, owning a deep understanding of biblical interpretation and cultural heritages. He is hesitant to describe himself as a composer, although he has written a good deal of unpublished liturgical repertoire based on the musicians available and on the occasion for which the music is required,⁷⁷ and has published at least 20 sacred and secular choral works.⁷⁸ His private teacher while studying in Toronto, John Tuttle, can trace his

⁷⁶ This was offered for Larkin's honourable work with young singers.

⁷⁷ Adnams has developed quite the repertoire of "emergency compositions" himself in this same method.

⁷⁸ A published example of secular, however traditional, choral music by Larkin is "Take, O Take Those Lips Away" set to Shakespearean text from a song within the play

mentorship to a lineage of knighted British organists, one of whom is buried in St. George's Chapel of Windsor Castle and another who was organist at Westminster Abbey.

At age 60, Larkin remains active in his field in 2025. Born in 1964, on the cusp of Gen X (1965-1980), his generation is the Baby Boom Generation (1946-1964), born from either the Greatest Generation (1901-1927) or the Silent Generation (1928-1945). He is quite literally the youngest of the Baby Boom Generation (born in 1964) and although he technically falls in the same generation as Adnams and Guimont, Larkin likely associates with those in Gen X just as easily as in the Baby Boom Generation.

Tomlinson

Tomlinson has a young family in Toronto. He and his wife, Martha, an ordained clergywoman in the Anglican Church of Canada, recently welcomed their son, Lawrence. Tomlinson is a blossoming composer with a promising music career ahead of him. A graduate of York University, he excelled in composition and organ studies entering the Bachelor of Fine Arts program as a pianist. His private teacher was Prof. S. Martin, who encouraged Tomlinson to join her concert choir, Pax Christi Chorale,⁷⁹ as a singer for choral experience. Following in the historic Anglo-Catholic choral legacy of Willan⁸⁰ at the Anglican Church of St. Mary

Measure for Measure (1623). This piece is not easily accessible, however is available in the York University choral music library.

⁷⁹ S. Martin now holds Conductor Emeritus status with Pax Christi Chorale and Dr. Robert Loewen was the Founding Conductor. Dr. Elaine Choi is the current Artistic Director and Conductor, since 2022.

⁸⁰ Willan founded the St. Mary Magdalene Singers in 1939, which formed the two choirs of the Church known as the Ritual Choir and the Gallery Choir. Willan continued his work at SMM until his death in 1968. The organist-choirmaster role was taken up by Giles Bryant, then passed to Robert Hunter Bell, and Sir David Willcocks and Winston Webber for brief guest stints. S. Martin took the reigns from 2006-2012, retiring from the role upon the sudden tragic death of her organist husband, Bruce Kirkpatrick Hill (1964-2012). Bryant

Magdalene⁸¹ in Toronto, he submitted to and won the international competition for a new choral setting of the Mass of St. Mary Magdalene in honour of the Church's 125th anniversary in 2013. Tomlinson's setting is musically analyzed in chapter four. Shortly after this large accomplishment, he was commissioned by the Pax Christi Chorale⁸² to write *How sweet the moonlight sleeps*, which won the CBC Amateur Choir Competition. These notable successes in his twenties indicate that his Canadian repertoire is well received in the sacred and secular choral communities alike. Tomlinson has a penchant for Gregorian chant and Renaissance polyphony, which he enjoys participating in at his parish church, St. Bartholemew's in Regent Park. When not immersed in traditional sacred music, Tomlinson can be found under forests. Perhaps equivalent to his love of creating sacred choral music is his passion for trees. Tomlinson works as an independent consulting arborist as a fully insured ISA Certified and Tree Risk Assessment Qualified Arborist. Additionally, he is currently completing the master's degree in theological studies at the University of St. Michael's College. As an Anglican and an arborist, Tomlinson has a strong devotion to poetry and nature.

published the complete catalogue of Willan's works in 1982 through the National Library of Canada.

⁸¹ Larkin commented that "The Chair of St. Peter, Ordinariate of the Roman Catholic Church was an invitation extended to Anglicans who wanted to worship as part of the Catholic tradition by Pope Bd. Benedict XVI in 2010 and this created a wing of Anglicanism which was in fact Roman Catholic. Now, 100 years ago, places like St. Mary Magdelene, where Willan worked, would very much have had a lot in common with what is the Ordinariate today." (Larkin 2020)

⁸² It is important to point out the significant connection between the Pax Christi Chorale and Church of St. Mary Magdalene during the years when S. Martin was at the height of her sacred choral music career, serving as conductor of the Pax Christi Chorale and the organist-choirmaster of SMM. Tomlinson had the privilege of working as her apprentice essentially and was granted opportunities through S. Martin at these two pillars of sacred choral music in Toronto.

Tomlinson was born in 1990. In the year 2025, he is 35 years old. His generation is the Millennial Generation (1981-1996), born from either the Baby Boom Generation (1946-1964) or the Gen X (1965-1980). He has spent his life primarily in Toronto. Tomlinson is younger than the other subjects of this study and his language is much more sensitive compared to that of Adnams, Guimont, and Larkin. He described himself as a “white settler.” (Tomlinson 2020)

Tomlinson is from Lambton County, Ontario, which is connected to Michigan, U.S., and largely surrounded by water (Lake Huron to the north and St. Clair River to the south). Nature appreciation is evident in his conversational structure. He has a strong passion for Canadian nature, particularly in Southwestern Ontario, the Rouge Valley fields and windswept winter landscapes of Ontario and immerses himself in protected forests often. He draws inspiration for his sacred choral music particularly from trees.

Tomlinson indicated that he comes from an evangelical background and later gravitated to the Anglican Church of Canada. He described himself as middle-class and “pretty privileged.” (Tomlinson 2020) Tomlinson referred to himself as coming from the “Old Laurentian” heritage, meaning the Laurentian elite or Laurentian Consensus. This is a Canadian political term to describe the elites in Toronto, Ottawa, Montréal, and other cities along the St. Lawrence River or its watershed, who have largely influenced the direction of Canada since Confederation to the beginning of the Harper administration and beyond (Ibbitson 2011). Additionally, Tomlinson labeled himself “Massey-ist,” (2020) likely referring to the immigration timeline of his family lineage which happened throughout the prominence of the Massey family in Toronto (manufacturers of farm equipment, active patrons of the arts, supporters of Methodist Chautauquas at Lake Erie, benefactors of organs for several Methodist Chapels in Toronto,

creators of *Massey's Illustrated*, Massey Foundation built and endowed Massey College at University of Toronto).⁸³

He has affiliations with a number of Toronto churches: St. Bartholemew's Anglican Church in Regent Park, St. Thomas's Anglican Church (Huron Street), Anglican Church of St. Mary Magdelene, and Jarvis Street Baptist Church.

DISCOURSE ANALYSIS

Intertextuality: Adnams

The texts that Adnams mentioned during his interview highlight his identity as a Baby Boomer with European and Anglo-Canadian heritage, deeply rooted in Protestant Christian traditions, specifically evangelicalism, Methodism, Baptist, and Anglicanism. The intertextuality in Adnams' work reflect influences that span religious, literary, legal, musical, and popular cultural texts. He discussed several texts that he or other composers have set to music, or plan to in the future, including the Holy Bible, anonymous poems by a friend, and Cohen's (1934-2016; Québec) *Book of Prose* and *The Book of Mercy* (1984). A key influence on Adnam's career is Dr. Donald Paul Hustad, particularly his work *Jubilate! Church Music in the Evangelical Tradition*, which Adnams cited as a primary scholarly text.

⁸³ Daniel Massey (1798-1856) founded the Massey Manufacturing Co in 1847; Daniel's son Hart Massey (1823-1896) is the namesake of the Hart House at the University of Toronto; Hart's son Charles (1848-1884) was the inspiration for Massey Music Hall, built in his memory, and founded the Massey Cornet Band; Hart's son Chester (1850-1926) presented the first carillon in North America to the Metropolitan United Church; Chester's son Charles "Vincent" (1887-1967) became the first Canadian-born Governor General, president of the Arts and Letter Club,⁸³ and chairman of the TSO Board and Commission on National Development in the Arts, Letters and Sciences (the Massey Commission); Chester's son Raymond (1896-1983) was a popular actor.

Adnams also mentioned various Canadian music scores to situate and compare his works among them: *The Llandoverly Castle* by S. Martin; *Canoe* by Henderson; “The Log Driver’s Song” by Wade Hemsworth (1916-2002; Ontario); *Music for wilderness lake: for 12 trombones* by Schafer; *Requiem* (“In Remembrance”) by Daley; and *Thou shall know him when he comes* by Sirett. He also referenced the catalogues of prominent Canadian musicians like Sarah McLachlan, Bryan Adams, and Glenn Gould. Additionally, he noted two music publishing houses: Canadian Cypress Choral Music and American J.W. Pepper & Son for their catalogues.

Adnams’ references extended beyond music to include significant legal documents like the American Bill of Rights (1789), the Canadian Charter of Rights and Freedoms (1982), and the Canadian Broadcasting Act/Loi sur la radiodiffusion (1991).

Intertextuality: Guimont

The texts that Guimont referenced during his interview reflect his identity as a Baby Boomer with European and Franco-Canadian heritage, deeply rooted in Catholicism. Throughout his discourse, Guimont incorporated several texts that are integral to his own compositions and the broader Catholic liturgical tradition. Through these intertextual references, Guimont’s work is shown to be deeply embedded in the Catholic liturgical tradition, reflecting his heritage and his commitment to contributing to the living tradition of sacred choral music.

He placed significant emphasis on his inclusion in various hymnals, such as: *Lectionary Psalms* (Worship, 4th ed.: The Revised Grail Psalms 2012); *Lectionary Psalms* (Gather, 3rd ed. The Revised Grails Psalms 2011); *D’une même voix* (Conférence des Évêques Catholiques du Canada 2002); *The Catholic Book of Worship III* (Canadian Conference of Catholic Bishops 1994); and *The Presbyterian Hymnal* (Westminster/John Knox Press 1990). These references not

only highlight his extensive catalogue but also underscore his significant contributions to contemporary liturgical music.

Guimont also discussed his collaboration with Père Gelineau, particularly in the creation of *Psalms for the Revised Common Lectionary* (International Committee on English in the Liturgy, Inc. 1998)⁸⁴ and *Lectionary Psalms* (Gregorian Institute of America 1998; French ed. 1994). This collaboration reflects his deep engagement with the liturgical reforms and translations that have shaped modern Catholic worship. Additionally, Guimont highlighted his settings of texts by Sister Delores Dufner, specifically *Amen to the Body of Christ: Eight Songs for the Communion Procession* (Gregorian Institute of America 2008).

A source of personal accomplishment for Guimont is his three settings of the *Ubi Caritas* text, published by the Gregorian Institute of America in 2019, 2013, and 2005 (G-9946 & G-8234). These works exemplify his ongoing dedication to sacred choral music and his ability to breathe new life into traditional liturgical texts.

Guimont also reflected on his many Mass settings, notably *Mass for a Servant Church* (International Committee on English in the Liturgy, Inc. 2010). His depiction of the shift from celebrating the universal Mass in Latin to the vernacular, a change initiated by the Second Vatican Council, aligns with Père Gelineau's insight in the translation of *Demain la liturgie: essai sur l'évolution des assemblées chrétiennes* (*The Liturgy Today and Tomorrow*). This translation illustrates Guimont's deep connection to the liturgical evolution within the Catholic Church and his role in shaping its musical expression.

Although many progressive liturgical reforms occurred within the Catholic Church following the Second Vatican Council, Pope Bd. Benedict XVI implemented a number of

⁸⁴ This Psalter includes versions for Liturgical Years A, B, and C for each psalm.

conservative models during his papacy between 2005 to 2013. His 2007 *Summorum Pontificum* allowed greater access to the Tridentine Mass again, emphasizing his “reform of the reform” papal approach. A subtle return to tradition was made with his papal decision to revert the vernacular psalm translations directly from Latin rather than poetic interpretations, instituted in 2010. Guimont claimed that this change issued by the Vatican led to a series of rewriting for him and caused the English and French poetry to suffer. Guimont had invested in writing poetry in both national languages based on the psalms which was married to his psalm tone compositions. With the decision made by Pope Bd. Benedict XVI, this collection of work was no longer acceptable for use in the Masses in its original form.

Intertextuality: Larkin

The texts that Larkin referenced during his interview reflect his identity as a Baby Boomer with European and Anglo-Canadian heritage, coupled with a strong appreciation for Eastern European culture. His Christian roots in Protestantism, particularly in Anglicanism, are evident throughout his discourse.

Larkin discussed several texts, including the Bible, with specific attention to the treatment of complex passages, like about the pantheon of saints in the Book of Ecclesiasticus⁸⁵. He explored the translation and poetic differences between the King James Version (1611) and the Myles Coverdale Version (1535), highlighting his engagement with scriptural texts and their

⁸⁵ “Let us now praise famous men, and our fathers that begat us.” (Ecclesiasticus 44:1, King James Version and Myles Coverdale Version)

impact on his work.⁸⁶ Larkin's commentary shed light on treatment of text in the Reformation and Counter-Reformation eras, which has significant modern implications on liturgies.⁸⁷

In addition to biblical texts, Larkin referenced musical scores and catalogues from Eastern European and European composers. Notably, he cited Dmitri Shostakovich's *Symphony no. V* and *Symphony no. IX* ("*Leningrad*" *Symphony*), and J.S. Bach's organ works. These references illustrate Larkin's deep appreciation for both Eastern European and Western classical traditions, reflecting his musical influences and the synthesis of these influences in his own compositions.

Intertextuality: Tomlinson

The texts Tomlinson referenced during his interview reflect his identity as a Millennial with European and Anglo-Canadian heritage, deeply rooted in Protestant Christian traditions, specifically evangelicalism and Anglicanism. His discourse reveals a strong connection to the British choral tradition and its influence on his work.

⁸⁶ The Coverdale Bible served as a foundation for subsequent English translations prior to the King James Version publication, including Matthew's Bible (1537), The Great Bible (1539), Taverner Version (1539), Geneva Bible (1560), The Bishops' Bible (1568), and Rheims New Testament (1582). (Daniell 2003)

⁸⁷ Until William Tyndale's unfinished English translation between 1526 and halted by his execution in 1530, and Martin Luther's German translation was published in full in 1534, St. Jerome's *Vulgate* Latin translation was the authority of translations from the original Hebrew (Old Testament) and Greek (New Testament). The 16th-and 17th-centuries were a watershed for ecumenical Christian scripture and liturgy language translations. As the main example, Catholic Fr. Gregory Martin's Douai-Rheims Catholic Bible, first published in 1582 (New Testament) and 1610 (Old Testament), was revised by Catholic Bishop Dr. Richard Challoner during 1749-1752, incorporating the style and diction of the Protestant King James Version and from the Protestant William Tyndale Version. (Arnovick and Kelly 2015)

Tomlinson mentioned S. Martin's *Winter Nights* cantata as a source of inspiration. S. Martin's work, scored for strings, keyboard and percussion, with poetry from various sources,⁸⁸ aligns with Tomlinson's appreciation for complex choral arrangements. He also cited Britten's⁸⁹ *Saint Nicolas*⁹⁰ SATB choir and tenor soloist work as an influential piece, underscoring a lineage of influence that connects through the Anglican British choral tradition to Tomlinson's own compositions. This tradition is further linked to the British-Canadian choral authority of Willan, with text drawn from English heritage where the Church of England has a significant presence.

Although Tomlinson did not specify particular titles, he noted his admiration for Gregorian chants and Renaissance polyphony, which he regards as foundational to sacred choral music and influential in his own work. When discussing contemporary North American choral composers, Tomlinson named Willan as a primary influence, alongside Shore (b. 1946; Ontario) for his score for *The Lord of the Rings*, and Schafer for his environmental soundscape compositions. Tomlinson also expressed deep appreciation for the work of Dutcher (b. 1990; Wolastoqiyik, Tobique First Nation).

Tomlinson discussed three of his own sacred choral works: *Mass for St. Mary Magdelene* (CP 1292); *How sweet the moonlight sleeps / How sleeps the moonlight?* (KH 045); and *Irish*

⁸⁸ James Thomson (1700-1748; Scotland and England); C. Martin (1959-2023; Ontario and U.S.); Lord Tennyson Alfred (1809-1892; England); and Thomas Campion (1567-1620; England).

⁸⁹ Tomlinson made note of Britten's "Holy Triangle of composer, performer, and listener." This theory indicates that those listening to live music are as involved as those creating the music, and without listeners to hear the composition performed it does not exist.

⁹⁰ *Saint Nicolas*, Op. 42 cantata (1948) for tenor soloist, boys, mixed choir, strings, piano duet, organ, and percussion composed by Britten (1913-1976; England) and set to text by Eric Crozier (1914-1994; England).

Blessing (KH 055). He alluded to various text sources of inspiration for sacred choral music, including biblical texts such as Psalm 107⁹¹ and Purcell's *They That Go Down to The Sea in Ships*. Tomlinson referenced the traditional proverb "Red sky at night, sailors' delight. Red sky at morning, sailors take warning," which also appears in Shakespeare's *Venus and Adonis*.⁹² This adage, ultimately rooted in biblical scripture (Matthew 16:2-3), reflects Tomlinson's engagement with both historical and contemporary textual sources.

Tomlinson's connection to Canadian landscape, particularly his love of the Rouge Hill forests in Lambton County, is evident in his work and personal reflections. His lamentation over their lack of preservation resonates with the "elegiac tone" described by Jeremy Hooker in Robinson's 1983 thesis. Tomlinson's connection to poetry sources, such as the British poem "To the Sea" by Philip Larkin, further illustrate his engagement with the broader literary and cultural context of his choral compositions.

Word frequency analysis

The transcripts of the interviews with each of the four composers were analyzed using a word cloud generator to identify the top ten most frequently used words in their discourses. The words are ranked according to their prominence, as illustrated in the chart below. The analysis of

⁹¹ The United States Conference of Catholic Bishops describe this Psalm as "A hymn inviting those who have been rescued by God to give praise (Ps. 107:1-3). Four archetypal Divine rescues are described, each ending in thanksgiving: from the sterile desert (Ps. 107:4-9), from imprisonment in gloom (Ps. 107:10-16), from mortal illness (Ps. 107:17-22), and from the angry sea (Ps. 107:23-32). The number four connotes totality, all the possible varieties of rescue. The same saving activity of God is shown in Israel's history (Ps. 107:33-41); whenever the people were endangered God rescued them. The last verses invite people to ponder the persistent saving acts of God (Ps 107:42-43)."

⁹² "Like a red morn that ever yet betokened, Wreck to the seaman, tempest to the field, Sorrow to the shepherds, woe unto the birds, Gusts and foul flaws to herdmen and to the herds."

the chart provides insights into the focal points and thematic concerns of each composer, reflecting their individual and collective emphases in their musical and textual expressions. The chart visually represents the frequency of these terms, highlighting commonalities and divergences in their discourses.

Word frequency ranking	Adnams	Guimont	Larkin	Tomlinson
1	Text	Text	Music	Music
2	Music	Music	Kind	Work
3	Composer	Composer	Composer	Piece
4	Choir	Melody	Canada	Responsibility
5	Kind	Psalter	Church	Text
6	Life	River ⁹³	Person	Canadian composer
7	Book	Concert	Sense	Case
8	Piece	Life	Choir	Kind
9	Listener	Song	Text	Poem
10	Value	Canada	Example	Canadian music

FIGURE 6: WORD FREQUENCY ANALYSIS

The comparison of the top ten most frequently used words in the interview transcripts of the four composers reveals notable similarities and differences related to generational and denominational influences trends, textual and musical priorities, geographical and generational attachment, unique terms and speech patterns, and literature and compositional influences.

⁹³ Guimont's metaphoric association with water is described at length in another section of this chapter.

Word Frequency Analysis: Generational and Denominational Trends

Adnams and Guimont, the older composers, both frequently used the word “text,” indicating a strong emphasis on textual elements in their work. For Adnams, this focus reflects his adherence to traditional Christian practices and textual rigidity, aligning with a Calvinist-like respect for scriptural texts, despite his openness to vernacular translations. Guimont similarly prioritizes text, integrating it into his daily meditation and compositional process. In contrast, Larkin and Tomlinson, the younger composers, used the word “music” as their most frequent term. For Larkin and Tomlinson, “music” ranks higher on their lists, with “text” appearing much lower (ninth for Larkin and fifth for Tomlinson). This shift suggests a generational preference towards musical elements over textual ones, reflecting a more modern and perhaps eclectic approach to composition.

Word Frequency Analysis: Textual and Musical Priorities

Adnams’ and Guimont’s focus on “text” aligns with their backgrounds and denominational practices. Adnams’ reference to the text settings of Daley’s “In Remembrance” and Guimont’s integration of text into his daily routine demonstrate their prioritization of textual content. Larkin’s open-minded approach to text selection and Tomlinson’s balance between Latin Mass texts, traditional poetry, and contemporary Canadian poetry show a more flexible approach to integrating text and music.

Word Frequency Analysis: Geographical and Generational Attachment

The word “Canada” appeared in different frequencies among the composers. It did not feature in Adnams’ top ten, appeared at position ten for Guimont, and ranked four for Larkin. For Tomlinson, it took positions six and ten as “Canadian composer” and “Canadian music,” respectively. This is an especially critical point, which indicates a growing generational

attachment to Canadian identity and a shift from a primary focus on European roots.

Tomlinson's emphasis on sacred choral music situated in North America contrasts with the other three composers' frequent references to European origins and Christian denominational histories.

Word Frequency Analysis: Unique Terms and Speech Patterns

Tomlinson's use of the word "responsibility" reflects a Millennial concern with carrying the legacy of previous generations, highlighting a generational theme of duty and accountability. Adnams' use of "value" underscores his commitment to expressing Christian values and morals throughout his work. Larkin's frequent mention of "sense" indicates his reliance on intuition and existential exploration, aligned with his theological background.

The word "kind" appeared at the rank of two for Larkin, five for Adnams, and eight for Tomlinson. Interestingly, the phrase "kind of" is used intergenerationally in their interviews. In every instance, the phrase was used to qualify or soften the subject of their conversation. Larkin provided a quote which materializing the concept of *musicking* sacred choral music in *imagined communities*:

...singing in choirs creates a kind of community that doesn't exist in any other form in that if you're in a community conversation of some kind. Yes, everybody's sort of talking (not necessarily all at the same time, otherwise it wouldn't be much of a conversation), but people are talking with one another and exchanging sounds and ideas. In singing, you've got to match pitches. Singing the same word at the same time, sing the same rhythm, breathe together (often according to your voice type, which says something about your physical self and how important that is as part of your contribution to what the group is trying to achieve). The sense of community (you could call it a team thing if you like), but I think community is a more beautiful word and that exists in orchestras, too,

obviously. But when you're singing, you are your own instrument. You're not singing through a violin or through a trumpet or through a piano. Everything that's happening is from you physically, from you expressively, and from you intellectually. And that is a unique kind of music making and that's a unique community and arguably the most intimate kind of community. Those are the things I would say are sacred about choral singing.

To Larkin, singing in the community of a choir is itself a sacred act. With that addition of sung sacred Christian text, it is a physical, mental, and spiritual community expression. The *imagined community* he places himself in and creates is what he describes as “the most intimate kind of community.”

Word Frequency Analysis: Literature and Compositional Influences

Specific literary terms like “book” (Adnams), “psalter” and “song” (Guimont), and “poem” (Tomlinson) align with their compositional approaches and preferred text sources. Common terms such as “composer,” “choir,” “piece,” and “melody” reflect typical dialogues of choral composers, while unique terms such as “value” and “sense” provide deeper insights into individual perspectives and influences.

Metaphorical Analysis: Guimont's Metaphors in Speech

Like the structure of the psalms, where metaphors convey profound meanings, Guimont employs metaphors in his speech that echo his compositional approach and philosophical outlook. Implications of the metaphors used in his interview are described below. These metaphors reveal not only Guimont's compositional philosophy but also his personal and professional journey, highlighting how metaphorical language enriches his expression and aligns with his musical and spiritual values.

- ❖ *The metaphor of sound amplification as creating a larger choir.*

Implication: This metaphor suggests that technology has the ability to enhance or expand the perception of musical performance, reflecting Guimont's understanding of the power of musical presentation.

- ❖ *Music as a journey and text as a vessel.*

Implication: This metaphor highlights Guimont's perspective on music as a personal exploration and the text as a starting point for his creative process.

- ❖ *Tabula rasa (blank slate) and creative ideas as dropping in.*

Implication: Guimont likens his compositional state to a blank slate, suggesting a pure, receptive mindset that allows inspiration to emerge naturally.

- ❖ *Insularity as a "little island."*

Implication: This metaphor conveys a sense of separation or isolation from the Canadian musical community, emphasizing Guimont's focus on international connections.

- ❖ *Dressing up music in distinctive styles.*

Implication: Guimont compares his compositional choices to dressing, suggesting versatility and adaptability in his music to fit several styles and contexts.

- ❖ *Translation challenges as a rewriting process.*

Implication: The metaphor reflects the struggle of maintaining poetic quality in translation, highlighting Guimont's concern with textual accuracy and its impact on musical composition.

- ❖ *Composition as a sacred gesture and mental creation as scribbling in the air.*

Implication: Guimont views composition as a spiritual practice requiring introspection and mental preparation, with a focus on the internal creative process before physical expression.

❖ *Music as evoking a location or ambiance (Notre-Dame Cathedral in Paris)*

Implication: This metaphor suggests that Guimont's music can evoke a specific cultural or historical setting, reflecting its sophisticated and evocative qualities.

❖ *Harmonies as movement of water or falls.*

Implication: Guimont uses the imagery of water to describe the fluidity and emotion in his musical harmonies, emphasizing the evocative and descriptive quality of his compositions.

❖ *Harmonic choices as adding colour to music.*

Implication: Guimont describes harmonic techniques as ways to add colour and texture to his compositions, reflecting the creative freedom in his approach to music.

❖ *The journey through complexity to simplicity.*

Implication: This metaphor conveys the evolution of understanding and mastery in music, suggesting that sincere appreciation of beauty comes through navigating and simplifying complexity.

This collection of 11 metaphorical phrases offers a profound glimpse into Guimont's world of sacred choral music, the Catholic Church, and its recently evolving liturgical practices. These phrases encapsulate stories of tradition, innovation, and personal connection to his faith and artistry.

Guimont's imagination and creativity are particularly evident in his references to French cultural influences, such as his admiration for Père Gelineau, Notre-Dame de Paris, Northern

Québec, and the impressionistic harmonies of Debussy.⁹⁴ These influences are woven into his compositions, reflecting his French heritage and his lifestyle in the sacred music tradition.

His use of the Latin term *tabula rasa* and his observations on the shifts in liturgical music, especially in response to the reforms of Pope Bd. Benedict XVI, reveal his deep engagement with the historical and spiritual dimensions of the Tridentine Mass. The Tridentine Mass, with its Latin rite, forms a backdrop to his reflections on the changes brought about by the *Novus Ordo Mass* since 1962. Guimont emphasizes the push towards a more literal translation of the Latin text in the vernacular Mass, indicating yet another shift from previous practices that allowed for poetic interpretation. This historical and liturgical awareness is crucial to understanding his approach to composition, which balances tradition with the demands of contemporary worship.

Guimont's profound connection to water, particularly the St. Lawrence River, also emerges as a recurring theme. The river, a symbol of life and movement, seems to inspire both his creative process and his musical expression. His frequent references to water, whether in his responsorial psalms or in his metaphors, suggest that bodies of water have played a significant role in his life, likely offering him moments of reflection and inspiration during his youth in Northern Québec, his time in Montréal, and his travels abroad.

In placing these phrases together, one can perceive the gentle and contemplative nature of Guimont's compositional process. His work is not just a product of technical skill but of a deeply personal and spiritual journey, influenced by his surroundings, his heritage, and his Christian

⁹⁴ In Guimont's mind, colourful music is associated with French Impressionism (1919-1929). Debussy (1862-1918) gave way for the artistic style to explode in classical music.

background. Through these metaphors, Guimont reveals a mind that is both rooted in tradition and open to the ongoing changes within the Catholic Church, seeking inspiration from the natural and spiritual worlds around him.

Metaphorical Analysis: Text Setting

The commitment to text is a unifying thread among all four composers discussed, despite their differing approaches and influences. Each of these composers place significant emphasis on the text in their compositional processes, particularly when setting biblical scripture, traditional literature, or poetry to music.

Larkin prefers choral music over instrumental compositions explicitly because it involves text. He described a process where the text drives the initial creative stages. This textual inspiration leads him through the technical mechanics of composition, culminating in the performance stage, where the music comes to life through the choir. Larkin's approach underscores his belief that the text is not merely a foundation but a vehicle that carries the music from his imagination to the choir's expression, creating a communion between the written word and the performed sound.

Similarly, Adnams prioritizes text in his compositions. For him, the text is so crucial that it dictates the musical choices, including the use of dissonance. His statement that "sacred music does not exist, only sacred text" reveals the depth of his conviction that the sanctity of a musical piece lies in its textual treatment rather than in the music itself. This viewpoint was illustrated by his reference to Henderson's text painting in *Canoe* and his critique of a perceived misalignment between text and music in Daley's *Requiem*, particularly in the movement "In Remembrance."

Tomlinson, like Larkin and Adnams, holds a strong commitment to the textual integrity, especially when setting biblical scripture to music. He draws inspiration from a diverse array of

texts, including the *Irish Blessing*, Shakespeare's *Merchant of Venice*, and poems by Gerard Manley Hopkins and Cori Martin. Tomlinson's approach reflects a careful balance between textual fidelity and musical creativity, aiming to honour the original meaning of the text while crafting a compelling musical experience.

While Adnams, Larkin, and Tomlinson all identify as non-minimalist composers, Guimont stands in contrast by embracing minimalism in his work. This divergence is notable as it reflects a deeper difference between Catholic and Anglican approaches to sacred music. Guimont's minimalist tendencies align with the Catholic tradition's emphasis on humility, simplicity, and the mortification of the body, as seen in the evangelical counsels of poverty, chastity, and obedience. In contrast, the Anglican tradition, with its different sacramental theology, emphasizes faith over works and does not require the same level of minimalism in its liturgical practices.

Metaphorical Analysis: Nature

Guimont and Larkin share an appreciation for the Canadian Group of Seven landscape painters, whose work has influenced their artistic sensibilities. For Guimont, the Group of Seven represents an accurate depiction of Canadiana and serves as a source of inspiration in his compositions. Larkin, while appreciative of their art, does not seem to draw the same level of influence from the Group's portrayal of the Canadian landscape. Instead, Larkin's focus remains on ensuring that his music adheres to the source material, avoiding the creation of an artificial sound that might detract from the integrity of the text.

The four composers each referenced Schafer in ways that reveal their generational mindsets and differing perspectives on Canadian identity and landscape.

Adnams has a direct personal connection to Schafer, having performed in Schafer's *Music for Wilderness Lake*, a piece that was originally part of Schafer's "World Soundscape Project." For Adnams, Schafer's work represents a unified concept of Canadian landscape, sound, and music. He views Schafer as someone who successfully captured the essence of the Canadian wilderness and connected it with the Canadian soundscape, creating a deeply meaningful and authentic representation of the country's natural environment through music. Adnams' reflection aligns with a more nostalgic and idealized view of Schafer's contributions, indicative of an older generational perspective that values the fusion of music with the natural landscape.

Tomlinson, while acknowledging the association between Schafer's work and the Canadian landscape, brings a more critical lens to the conversation. He sees Schafer as a figure who, while influential, may have been co-opted by governmental agendas rather than emerging solely as a grassroots composer. Tomlinson's interpretation adds a political dimension to Schafer's legacy, reflecting a more skeptical and perhaps disillusioned viewpoint that questions the purity of Schafer's intentions and the authenticity of his work in the context of Canadian culture.

Larkin takes a more middle-ground approach in his comments on Schafer, acknowledging his compositional process without the personal involvement of Adnams or the political critique of Tomlinson. Larkin's stance suggests a pragmatic view. He appreciates Schafer's work for what it is, without becoming too embroiled in the surrounding cultural or political debates. This perspective might reflect a generational shift toward a more individualistic approach to music appreciation, where personal taste takes precedence over broader cultural considerations. Larkin's willingness to continue appreciating music despite shifts in civil opinion

indicates a certain resilience or indifference to the changing cultural landscape, a trait that sets him apart from both the older and younger generations of composers.

Metaphorical Analysis: Differences in Christian Musical Practices

The metaphorical analysis of the four composers' reflections on Christian musical practices reveals underlying differences in Catholicism and Protestantism, and denominations within Protestantism. Additionally, individual approaches to sacred choral music are considerations.

Adnams expresses a strong aversion to the evangelical Praise-and-Worship movement, which he views as overly sentimental and self-focused. This distaste catalyzed his move toward the Anglican Church, where he found a more traditional and contemplative approach to sacred music that aligns with his own values. Adnams' metaphorical language, particularly his emphasis on the tension between words and music suggests a careful balancing act in his compositions, where music serves to elevate the text without overwhelming its meaning. His academic background and extensive research in musicology and theology reinforce this perspective, highlighting his commitment to a restrained, text-centric approach that avoids the emotional excesses he associates with evangelical music.

Like Adnams, Tomlinson was raised in the evangelical church but found his way to Anglicanism through a deepening engagement with sacred music. Writing a Mass served as a turning point for Tomlinson, allowing him to participate in a rich liturgical tradition rather than merely observing it as a cultural artifact. This metaphorical participation in tradition speaks to a broader theme of immersion and transformation, where Tomlinson's composition becomes a vehicle of spiritual and musical integration. His references to various sources of inspiration, from

Celtic text to Shakespearean poetry, further underscore his commitment to text as the foundation of his music, mirroring Adnams' focus on the primacy of the text.

Larkin, while remaining within the Anglican tradition, expresses concerns about the church's declining state, particularly the reduction of staff dedicated to maintaining the quality of sacred music. His metaphorical observation of the church's scaling down reflects a broader anxiety about the erosion of tradition and the impact this has on the musical and spiritual life of the church. Larkin's references to his mentors, such as John Tuttle and Alexander McCurdy Jr., further highlight his connection to a lineage of organists and composers deeply rooted in the Anglican tradition. This connection reinforces his commitment to upholding the standards of sacred music, even as he acknowledges the challenges facing the church today.

Guimont stands out among the four composers for his active participation in the North American Roman Catholic Cathedral Musicians conferences, a rare outreach effort among Canadian Catholic musicians who typically remain within their parish silos. His strong connection to Jesuit Père Gelineau, a key influence on his psalmody, reveals Guimont's deep roots in the Catholic tradition, particularly in the asymmetrical, chant-like style of Père Gelineau's psalm settings. Guimont's use of metaphorical language suggests a sense of isolation within the Canadian Catholic musical community. His outreach efforts, therefore, can be seen as an attempt to bridge these silos and bring a greater sense of unity and shared purpose to the Catholic Church's musical life in Canada.

Metaphorical Analysis: Mentorship and Influence

Each composer's reference to mentors or major influences reveals how their denominational affiliations have shaped their compositional styles and approaches to sacred choral music. Guimont's replication of Père Gelineau's style, Larkin's connection to Tuttle and

McCurdy, Tomlinson's inspiration from S. Martin and Willan, and Adnams' reverence for Hustad all point to the importance of mentorship and influences, *musicking*, in the transmission of sacred choral music traditions. These influences also reflect the broader denominational differences between Catholicism and Anglicanism, with each tradition fostering distinct approaches to sacred choral music composition.

CHAPTER 4: MUSICAL & TEXTUAL ANALYSES

The evolution of sacred choral music is deeply intertwined with the history of Christianity and its liturgical practices. From the early centuries, sacred music has served as a means of spiritual expression and communal worship. The Ordinary of the Mass, with its set structure of *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*, has been a central element of the Catholic liturgical tradition for centuries along with the Offices, providing a consistent framework for composers across different eras and cultures (Keillor 2006, 369).

During the Medieval period, Gregorian chant emerged as the dominant form of liturgical music, characterized by its monophonic, unaccompanied vocal lines. These chants were integral to the Mass and the Divine Office, setting the tone for worship and meditation (Nowacki 1985). The liturgical music of the Medieval Mass, particularly Gregorian chant, was largely codified by the *Schola Cantorum*, a choir school established in the late 7th-century. This choir school played a key role in preserving and standardizing chant repertoire.

The stability of liturgical music continued through the Middle Ages, with the development of polyphonic motets and other forms of sacred choral music (Brunner 1982). The Reformation, which began in the early 16th-century, had a profound impact on the development of sacred choral music, leading to significant changes that reflected the theological, cultural, and denominational shifts of the time. Different branches of Protestantism stemming from the three main trunks: Lutheranism, Anglicanism, and Calvinism,⁹⁵ developed their own distinctive musical traditions, each highlighting local aspects of worship and communal identity. The

⁹⁵ During the counter-Reformation, Huguenot settlers in Acadia and New France were forced to become Roman Catholics or worship in secret (Keillor 2006, 369). This stifling of Calvinism had lasting effects in French Canada especially, where Québec was overwhelmingly Catholic in population.

Counter-Reformation, particularly through the Council of Trent (1545-1563), further solidified the structure and use of sacred choral music within the Catholic Church, emphasizing clarity of text and devotion. Composers like Palestrina are often associated with this period, known for their polyphonic settings of the Mass that adhered to the principles laid out by the Council of Trent.

(Fellerer and Hadas 1953)

Before the Confederation of Canada, tune books and hymn books were commonly found in Canadian homes (Keillor 2006, 113). It was not until the promulgation of the *Novus Ordo* Mass in 1969, following the Second Vatican Council, that significant changes were made to the liturgical music of the Catholic Church. These reforms signified a departure from the centuries-old traditions that had shaped the Church's musical heritage, leading to new compositions and styles that reflected the contemporary needs and cultural contexts of worship. The transition from the traditional Latin Mass to the *Novus Ordo* Mass brought about a rethinking of how sacred choral music could serve the liturgy, leading to a diversity of musical expressions that continue to evolve today (Jeffery 1991). Protestantism, which traces its origins to the 16th-century Reformation, has indeed seen significant changes to its liturgical music over time, particularly with the advent of the Praise-and-Worship movement in the 1960s and 1970s. However, these changes, while impactful, are relatively recent compared to the longstanding historical tradition of the Catholic Church.

In this chapter, 19 works are analyzed that are intended and suitable for Christian worship. These works are presented in reverse chronological order of their composition dates, offering a historical musicological perspective. Analyses of the main four composers are supplemented by analyses of sacred choral music works of 15 additional contemporary Canadian composers

beyond the focused four composers of this study. Due to the limitations of this study, the following examples are cited but not in as great of detail. The works are analyzed in the order as follows:

- ❖ *Good Friday* by Adnams (2021)
- ❖ *Mary called it an angel* by Hawley (2020)
- ❖ *Pater Noster* by Serra (2019)
- ❖ *Mass of St. Mary Magdalene* by Tomlinson (2014)
- ❖ *Mass for a Servant Church* by Guimont (2010)
- ❖ *Salve Regina: Our Lady of Knock* by Tran-Adams (2008)
- ❖ *L'Amour de Joseph et Marie* by Ouellette (1999, revised 2024)
- ❖ *Adam Lay Ybounden* by Larkin (1996)
- ❖ *Titanic Requiem* by Patriquin (1996)
- ❖ *Requiem* by Daley (1995)
- ❖ *Gloria Deo Mass* by Kloppers (1988)
- ❖ *My Father Has Blessed You* by Sister Hucul (1985)
- ❖ *Mary had a baby* by Raminsh (1979)
- ❖ *Missa brevis* by Henderson (1976, revised 2005)
- ❖ *The Niagara Mass* by Holman (1975)
- ❖ *Pater Noster* by Twomey (1962)
- ❖ *Cantate pour une Première Messe* by Daveluy (1954)
- ❖ *Messe I* by Charpentier (1952)
- ❖ *Two Christmas Carols* by Rogers (1950)

Because of the ecumenicism encouraged during and since the Second Vatican Council, it is difficult to categorize differences between sacred choral works intended for Catholic worship and Protestant denominational worship. Since Vatican II Council, there has been a notable convergence in the styles and repertoire of sacred choral music across Christian traditions, blurring boundaries between Catholic and Protestant worship. The Council promoted greater unity among Christian denominations, encouraging a shared approach to worship and liturgy. This ecumenism has created a crossover in the use of sacred choral music between Catholic and Protestant churches. Many sacred choral works, particularly those composed after the Council, have been intentionally written to be inclusive and adaptable across different Christian traditions. This is evident in the widespread use of contemporary hymns, anthems, and motets that resonate with many traditions. Liturgical reforms in both Catholic and Protestant contexts have led to a broader acceptance of diverse musical styles, including those that were once distinct to a particular denomination. Given the shared theological themes and liturgical purposes, it can be challenging to categorize certain sacred choral works as strictly “Catholic” or “Protestant.” In this study, sacred choral works composed before the culmination of the Second Vatican Council include: *Two Christmas Carols* by Rogers (1950); *Messe I* by Charpentier (1952); *Cantate pour une Première Messe* by Daveluy (1954); and *Pater Noster* by Twomey (1962). The remainder of sacred choral works analyzed in this study were composed following the Vatican II Council. Music theory analysis is implemented to identify heritage and generational influences within the Christian sacred music genre; textual analysis is used to contextualize the recent historical evolution in sacred choral music.

The final component of this chapter analyzes the 19 choral selections as a group. According to the liturgical calendar, several of the works are suitable in all seasons for Masses or

services,⁹⁶ two are suitable for Requiem Masses or funeral services,⁹⁷ two are suitable for oratorio or liturgical drama performances,⁹⁸ several are specifically suitable for Holy Week or Paschaltide,⁹⁹ one is particularly suitable for the season of Pentecost,¹⁰⁰ one is suitable for Advent,¹⁰¹ and two are suitable for Christmastide.¹⁰²

This chapter was influenced by the methodology of two theses related to this study's analysis of 19 sacred choral works by Canadian composers. Specifically, chapter five of Feyen's thesis (2007) and chapter five of Morgan's thesis (2017) have informed this approach. Particularly, regarding analyzing musical styles, authorship, themes in the lyrics, and accompaniment, without focusing on harmonic analysis or conducting issues. Feyen's thesis (2007) provides a template for analyzing the recorded repertoire of the Toronto Mass Choir,¹⁰³ with an emphasis on musical styles, authorship, themes in the lyrics, and accompaniment. This influenced the structure and methodology of this analysis, focusing on text selections and accompaniment styles. Morgan's thesis (2017) offers a template for analyzing Prairie choral

⁹⁶ These works include: Serra (2019); Tomlinson (2014); Guimont (2010); Larkin (1996); Kloppers (1988); Sister Hucul (1985); Henderson (1976, revised 2005); Holman (1975); and Twomey (1962). The *Gloria* is omitted during Advent and Lent.

⁹⁷ These works include Patriquin (1996) and Daley (1995).

⁹⁸ These works include Ouellette (1999, revised 2024) and Patriquin (1996).

⁹⁹ These works include: Adnams (1996); Daveluy (1954) and Charpentier (1952).

¹⁰⁰ This work is by Tran-Adams (2008).

¹⁰¹ This work is by Hawley (2020).

¹⁰² These works include: Raminsh (1979) and Rogers (1950).

¹⁰³ The recorded repertoire of the Toronto Mass Choir is comprised of fifty-five tracks on five albums. (Feyen 2007, 124)

compositions,¹⁰⁴ focusing on musical and textual analysis, and interpretation of texts. This similarly influenced this study, with a focus on text selections and accompaniment styles.

Catholic Choral Music

Catholic choral music in Canada reflects both the rich heritage of the worldwide Catholic tradition and unique local influences. The traditional Medieval Gregorian chant and Renaissance polyphonic style did not waver in Canada through the Romantic period in Canada's formation (Keillor 2006, 48). Although every Protestant tradition borrows from the Catholic choral tradition, certain functions set apart Catholicism, specifically the Requiem Mass. There are many prominent sacred choral composers who composed for Catholic liturgies, spanning various historical periods and styles including: St. Hildegard von Bingen; des Prez; Palestrina; Vivaldi; J.S. Bach; Handel; Mozart; Verdi; Fauré; Duruflé; Messiaen; MacMillan; Rutter; and Saint-Saëns.

Major changes to Catholic choral music following the Second Vatican Council include: vernacular language use replacing or in addition to Latin, simple forms instead of complex polyphony, folk and popular music influences, choirs as supporting congregational singing, incorporation of local traditions, adoption of Protestant hymnody, use of modern instruments, less emphasis on organ, use of music technology, and themes aligning to the new calendar. Despite the widespread adoption of these changes, some parishes continue to resist the post-Vatican II reforms. These parishes may retain Latin and complex polyphony, continue using Gregorian chant, resist incorporating folk and popular music influences, separate choir pieces from congregational singing, reject local cultural adaptation, avoid adopting Protestant hymns,

¹⁰⁴ There are seven selected Prairie choral works analyzed.

exclude modern instruments and technology, consistent use of organ, and align their music choices with the old liturgical calendar.

Lutheran Choral Music

The Lutheran denomination in Canada, particularly among communities of German, Scandinavian, and Eastern European descent, has preserved a strong tradition of congregational singing and the use of chorales. Canadian Lutheran congregations emphasize traditional hymn singing with both choir and congregational participation, and many churches have established rich choral programs that continue to uphold this legacy. These hymns are often sung in four-part SATB harmonizations. Lutheran churches in Canada maintain choral programs, where choirs perform anthems, cantatas, passions, and other sacred choral works during worship services. These choirs often draw on the traditional Lutheran choral repertoire, performing pieces by significant composers such as Luther himself, J.S. Bach, Brahms, Shütz, Buxtehude, Pachelbel, Praetorius, Scheidt, and Schein. The organ plays a vital role in Lutheran worship, providing accompaniment for congregational singing and choral performances (Loewe 2013). The tradition of organ music in Lutheran churches is foundational, and many churches in Canada have well-maintained organs integral to the worship experience. Some regions with significant Lutheran populations, like the Prairies and parts of Ontario, host festivals and events that celebrate Lutheran choral music, often featuring choirs and musicians from local churches (Garratt 2009).

Traditional Lutheran choral music today involves four-part SATB harmonized settings suitable for every Sunday of the liturgical year. This practice allows for both congregational participation and more complex choral performances. The chorales used in Lutheran worship today come from various sources: adaptations of Gregorian chants, reformed and set to German texts to align with Lutheran theology; existing German devotional songs, adapted to bring

familiar melodies into the context of Lutheran worship; contrafactum, a technique setting new sacred texts to pre-existing secular melodies, making them accessible for congregational participation; and new compositions (Loewe 2013). Lutheran chorales are either polyphonic or monophonic. The polyphonic pieces are more advanced and typically performed by the choir, whereas the monophonic pieces invite congregational participation. Chorales are commonly accompanied by the organ, though they are also suitable as *a cappella* pieces. The rhythms in Lutheran chorales are usually simple, making the text easily understandable and singable by the congregation. The texts are often set to metric, rhymed, and strophic poetry, centred on scriptural themes.

(Brown 2005)

Major changes to Lutheran choral music during the Praise-and-Worship movement include: a shift from or blending of traditional Protestant hymnody to contemporary worship songs, influence of evangelical worship styles, use of modern instruments, less emphasis on organ, focus on congregational singing, simpler forms, introduction of praise bands, personal and emotional lyric expression, simpler texts, choirs as supportive of praise bands, development of worship leaders in place of choir director or music minister, use of music technology, and the influence of modern styles. Some Lutheran churches, categorized as confessional, maintain traditional worship practices, emphasizing the historic liturgy, traditional hymnody, the use of organ in services, and adherence to the vernacular and local traditions.

(Herl 2004)

Anglican Choral Music

The Anglican Church of Canada has a well-established musical tradition that draws heavily on the rich liturgical and choral heritage of the Church of England. Anglican cathedrals

and larger churches in Canada often maintain professional or semi-professional choirs that perform a wide repertoire, including Anglican anthems, service music, and setting of the daily offices. Boy choirs and training musicians for church services are common in the Anglican tradition (Keillor 2006, 84-85). Choral Evensong is a particularly important tradition in many Anglican churches, with services featuring traditional works by both historical and contemporary composers. Anglican hymnody remains a vital part of worship in Canada, with congregations often singing from hymnals that include both traditional and modern hymns. *The Book of Common Prayer* and the more recent *Book of Alternative Services* provide a liturgical framework for the musical worship. Prominent Anglican choral composers include Taverner, Tallis, Byrd, Purcell, Stanford, Vaughan Williams, Howells, Rutter, and Britten. Choral anthems are the most distinguishable output of Anglican music. Full anthems for unaccompanied choir in contrapuntal style, and verse anthems featuring one or more solo voices with organ or viol accompaniment alternating with passages for full choir doubled by instruments. Although most of the text set to music is English, there are also ample examples of Latin Masses and polyphonic motets in the Anglican Church.

(Le Huray 1980)

The template of major changes to Anglican choral music since the Praise-and-Worship movement models that of Lutheran churches. Protestant resistance to these changes reflect as an adherence to traditional sounds and practices in worship.

Calvinist Choral Music

Calvinist traditions, particularly among Reformed and Presbyterian communities in the United Church of Canada, have a distinct focus on simplicity and scriptural fidelity in their musical practices (Ng 2008, 204-246). In line with Calvinist traditions, some Reformed and

Presbyterian churches in Canada continue the practice of singing metrical psalms. These churches may use psalters that include traditional and contemporary settings of the psalms, often sung *a cappella* or with minimal accompaniment, monophonic and polyphonic. While historically more restrained in their musical practices, many Calvinist churches in Canada have adopted a broader range of hymnody over time, incorporating hymns that align with their *Sola Scriptura* adherence and integration of congregational participation. Today the organ is accepted in some Canadian Calvinist churches in a modest fashion, but many congregations continue to adhere to Calvin's strict principle of excluding instruments out of the worship experience. Prominent composers included in Calvinist liturgies include Bourgeois, Goudimel, J.S. Bach, Sweelinck, de Wael, and Andriessen.

The template of major changes to Calvinist choral music since the Praise-and-Worship movement models that of Lutheran and Anglican churches. Protestant resistance to these changes demonstrates a commitment to preserving traditional sounds and practices in worship. However, in this case, the changes to Calvinist choral music are more radical, given the strict history. Accordingly, many pockets of resistance exist within the denomination, found in the confessional and reformed traditionalists.

(MacDonald 2008, 168-203)

GROUP COMPARISONS

Regions

The findings of this study indicate that while regional location in Canada may not have a significant impact on the composition of sacred choral works, the heritage and generational background of composers play a more crucial role in shaping their creative output. This indicates that the historical and cultural context of a composer's heritage group significantly influences the

themes, styles, and traditions they draw upon in their compositions. This finding underscores the importance of understanding a composer's cultural background when analyzing their works, as it provides insight into the historical and cultural narratives that inform their music. The regional chart identifying the composers' locations is included because it is part of the foundational data of this dissertation. Initially, the primary investigator believed that *imagined communities* might exist in the geographical locations of the composers.

Region	Composer (details)
Atlantic	Serra (b. 1969; Gen X) Sister Hucul (c. 1950; Baby Boom)
British Columbia	Raminsh (b. 1943; Silent)
National	Guimont (b. 1950; Baby Boom) Larkin (b. 1964; Baby Boom) Rogers (b. 1921; Greatest)
Ontario	Daley (b. 1955; Baby Boom) Henderson (b. 1932; Silent) Holman (1931-2019; Silent) Tomlinson (b. 1990; Millennial) Tran-Adams (b. 1977; Gen X)

Region	Composer (details)
Prairie	Adnams (b. 1950; Baby Boom) Hawley (b. 1982; Millennial) Kloppers (b. 1937; Silent) Twomey (1938-2019; Silent)
Québec	Charpentier (1925-2019; Greatest) Daveluy (1926-2019; Greatest) Ouellette (b. 1960; Baby Boom) Patriquin (b. 1938; Silent)

FIGURE 7: REGIONS

Generations

In Chapter Two, it is elaborated that the history of the Christian Church has left a significant imprint on the compositions of the contemporary composers examined in this study. This influence becomes evident when comparing their works to those of previous generations. The contemporary composers not only inherit the rich liturgical and musical traditions of the Church but also reinterpret and incorporate modern elements in ways that reflect their unique cultural and historical contexts. The continuity and recent evolution of sacred choral music demonstrate how intertwined the Church's history is with the creative expressions of each generation, shaping both the content and style of contemporary compositions.

Generation	Composer (details)
Greatest Generation (1901-1927)	Charpentier (1925-2019; Québec) Daveluy (1926-2019; Québec) Rogers (b. 1921; National)
Silent Generation (1928-1945)	Henderson (b. 1932; Ontario) Holman (1931-2019; Ontario) Kloppers (b. 1937; Prairie) Patriquin (b. 1938; Québec) Raminsh (b. 1943; British Columbia) Twomey (1938-2019; Prairie)
Baby Boom Generation (1946-1964)	Adnams (b. 1950; Prairie) Daley (b. 1955; Ontario) Guimont (b. 1950; National) Sister Hucul (c. 1950; Atlantic) Larkin (b. 1964; National) Ouellette (b. 1960; Québec)
Gen X (1965-1980)	Serra (b. 1969; Atlantic) Tran-Adams (b. 1977; Ontario)
Millennial Generation (1981-1996)	Hawley (b. 1982; Prairie) Tomlinson (b. 1990; Ontario)

FIGURE 8: GENERATIONS

Liturgical Calendar Programming

Until 1970, the Catholic Church and traditional Protestant denominations adhered largely to the Tridentine Calendar. This structure includes two parts: the Proper of the Season and the Proper of the Saints. The Proper of the Season continues fluidly throughout the year with the Proper of the Saints inserted periodically in the flow. The Proper of the Season centres around the principal feast days of Christmas and Easter. The first part of the liturgical year, the Christmas Cycle (Mystery of the Incarnation), begins the liturgical year and includes the Season of Advent, Christmastide, and the Season After Epiphany.¹⁰⁵ The second part of the liturgical year, the Paschal Cycle (Mystery of the Redemption), ends the liturgical year and includes the Season of Lent, Paschaltide, and the Season After Pentecost. Antiphons or anthems to the Blessed Virgin Mary are appropriately permitted within the liturgical structure. Music selections align with the calendar. The Tridentine Mass follows the *Ordo Missae cum Populo* (Order of Mass). There are several sung Mass Ordinaries, which were recorded in the Medieval era, sustained in the Tridentine Mass today. In the 20th-century two Masses, drawing from a variety of these Medieval Ordinaries, were compiled to create alternate versions including: *Missa Jubilate Deo*¹⁰⁶ and *Missa Primitiva*.¹⁰⁷ These functional Ordinaries include the following Masses within the Tridentine liturgical calendar:

¹⁰⁵ The Season After Epiphany, in the Christmas Cycle begins the day after the Octave of Epiphany (January 14) and ends on Septuagesima Sunday.

¹⁰⁶ The *Kyrie* is taken from Mass XVI; the *Gloria* is taken from Mass VIII; the *Credo* used is Mode III; the *Sanctus* is taken from Mass XVIII; and the *Agnus Dei* is taken from Mass XVIII.

¹⁰⁷ The *Kyrie* is taken from Mass XVI; the *Gloria* is taken from Mass XV; the *Credo* used is Mode I; the *Sanctus* is taken from Mass XVIII; and the *Agnus Dei* is taken from Mass XVIII.

Latin Mass Ordinaries	Composition Era	Solemnity or Season of the Liturgical Year
<i>Missa Lux et origo</i> (Mass I)	Early Medieval	Paschaltide
<i>Missa Kyrie fons bonitatis</i> (Mass II/Mass XIII)	Early Medieval	Solemn Feasts
<i>Missa Cunctipotens Genitor Deus</i> (Mass IV)	Early Medieval	Ordinary Feasts
<i>Missa De Angelis</i> (Mass VIII)	Late Medieval	Ordinary Feasts
<i>Missa cum iubilo</i> (Mass IX)	High Medieval	Feasts of the Blessed Virgin
<i>Missa Orbis factor</i> (Mass XI)	High Medieval	Sundays throughout the year
<i>Missa in Tempus Adventus et Quadragesimae</i> (Mass XVII)	Early Medieval	Sundays of Advent & Lent
<i>Missa pro Defunctis</i> (Mass XVIII)/ <i>Missa Deus Genitor alme</i> (Mass XVIII)	High Medieval	Requiem Masses/Ferias of Advent & Lent, Vigils, & Ember & Rogation Days
<i>Asperges</i>	Early Medieval	Sundays at the Sprinkling of Holy Water Outside Paschaltide
<i>Vidi Aquam</i>	Early Medieval	Sundays at the Sprinkling of Holy Water in Paschaltide
<i>Missa Primitiva</i>	1958 (Pope Pius XII)	All year
<i>Missa Jubilate Deo</i>	1974 (Pope St. Paul VI)	All year

FIGURE 9: LITURGICAL CALENDAR PROGRAMMING

From Vespers of Saturday before first Sunday in Advent to the Purification inclusive, *Alma Redemptoris* is sung; from Compline on the Feast of the Purification until Maundy Thursday, exclusive, *Ave Regina Cælorum* is sung; from Compline on Holy Saturday till Trinity Eve, *Regina Cæli* is sung; and from First Vespers of Trinity Sunday to Advent, *Salve Regina* is sung. Hymns in honour of our Lord Jesus Christ in the Blessed Sacrament include: *Ave Verum*, *Adoro Te* (St. Thomas Aquinas), *Pange Lingua* (*Tantum Ergo*), *Sacris Solemnis* (*Panis Angelicus*), *Verbum Supernum* (*O Salutaris Hosita*), *O Sacrum Convivium*, *Adoremus in Aeternum*, and *Psalm 116*. Hymns in honour of the Blessed Virgin Mary include: *Inviolata*, *Tota Pulchra*, *Ave Maris Stella*, and *Benedictus Deus*. Vespers and Compline contain chants, hymns, and anthems from biblical scripture and devotions of the Saints.

Although some Catholic and Protestant churches maintain musical elements of the Tridentine calendar, many Christian groups have adopted new calendars. The new liturgical calendar follows the order of Advent, Christmas, Lent, Easter, and Ordinary Time seasons. The new structure is organized by yearly cycles of A, B, and C years rotating, with the intent of providing a wider selection of Scripture readings and thematic focus. Feasts are preserved, particularly those important to the local cultures. For example, Michaelmas, the feast of St. Michael and all angels, remains a steadfast tradition in Anglicanism. However, many of the feast and fasting days are no longer remembered today. A much greater variety of music programming is acceptable in the new calendar, including hymns throughout the Masses or services, when in previous tradition these were only permitted before or after the Holy Sacrifice of the Mass. Applicable to Mass settings, the *Gloria* and descants are omitted, and the use of the instrumental accompaniment is diminished or omitted, during the Season of Lent. These actions are done in

an effort to strip the music of embellishments out of repentance and preparation for the impending Passion of the Christ.

Remnants of the Medieval Latin Mass persist in Canadian sacred choral music, though Protestantism redefined the worship structure, shifting the focus from a sacrificial ritual to the Lord's Supper. Additionally, the revitalization of the *Novus Ordo* Mass within the Catholic Church significantly reduced the use of Gregorian chant and Renaissance polyphony. However, denominations rooted in Anglicanism and Lutheranism have retained elements of the florid choral style in their liturgical practices.

When assessing the genre of sacred choral music before and since the 1960s and 1970s, the most meaningful change observed is the shift from priest- or pastor-led sung liturgy to congregational-led sung liturgy. This transition reflects a trend toward greater congregational participation in worship in recent decades.

Language, Authorship of Text, and Accompaniment

The predominant language choice for the compositions studied is Latin, which is featured in the works by Serra, Tomlinson, Guimont, Patriquin, Daley, Henderson, Twomey, Hawley, Charpentier, and Tran-Adams. Following Latin, English emerges as a significant choice, with composers Tomlinson, Guimont, Patriquin, Daley, Kloppers, Sister Hucul, Holman, Hawley, Raminsh, Rogers, and Adnams opting to use this official national, vernacular language. French, also an official, vernacular language of Canada, is implemented by Ouellette, Sister Hucul, and Daveluy in their compositions. Reflecting Canada's multiculturalism, Spanish is used in Sister Hucul's composition, and Serra's work was originally composed in Korean.

Season	Composer	Title (Year)	Voicing	Language	Accompaniment
All year	Serra	<i>Pater Noster</i> (2019)	SSAATTBB	Latin	Strings, solo viola, solo French horn, & piano
All year ¹⁰⁸	Tomlinson	<i>Mass of St. Mary Magdalene</i> (2014)	SATB	Latin & English	<i>a cappella</i> or keyboard
All year	Guimont	<i>Mass for a Servant Church</i> (2010)	SATB, assembly, cantor, & presider	Latin & English	Organ Optional: bass quartet & timpani

¹⁰⁸ This Mass setting is especially suitable for use on the Feast of St. Mary Magdalen, Penitent, on July 22nd. However, in the Tridentine rite, the Proper of the Saints for St. Mary Magdalen, Penitent, is the only acceptable liturgy for the Feast.

Season	Composer	Title (Year)	Voicing	Language	Accompaniment
All year ¹⁰⁹	Ouellette	<i>L'Amour de Joseph et Marie</i> (1999, revised 2024)	SATB & soloists	French	Symphony orchestra
All year	Patriquin	<i>Titanic Requiem</i> (1996)	SATB & soprano solo	Latin & English	Piano
All year ¹¹⁰	Daley	<i>Requiem</i> (1995)	SATB, soprano solo, & baritone solo	Latin & English	<i>a cappella</i>
All year	Kloppers	<i>Gloria Deo Mass</i> (1998)	SATB & congregation	English	Keyboard Optional: flute & trumpet

¹⁰⁹ Like the performance note about Patriquin's work, Ouellette's work would likely not see a performance during Lent.

¹¹⁰ Unless included in a funeral Requiem Mass or service, a performance of this work would likely not happen during the Lenten season.

Season	Composer	Title (Year)	Voicing	Language	Accompaniment
All year	Sister Hucul	<i>My Father Has Blessed You</i> (1985)	Melody & descant	English, French, & Spanish	<i>a cappella</i>
All year	Henderson	<i>Missa brevis</i> (1976)	SSAATTBB	Latin	<i>a cappella</i>
All year	Holman	<i>The Niagara Mass</i> (1975)	Congregation & optional choir	English	Organ
All year	Twomey	<i>Pater Noster</i> (1962)	SATB	Latin	<i>a cappella</i>
Advent	Hawley	<i>Mary called it an angel</i> (2020)	SATB divisi	Latin & English	<i>a cappella</i>
Advent	Larkin	<i>Adam Lay Ybounden</i> (1995)	SSA	English	<i>a cappella</i>
Christmastide	Raminsh	<i>Mary had a baby</i> (1979)	TTBB & baritone solo	English	<i>a cappella</i>

Season	Composer	Title (Year)	Voicing	Language	Accompaniment
Paschaltide	Adnams	<i>Good Friday</i> (2021)	SAB	English	Piano
Paschaltide	Daveluy	<i>Cantate pour une Première Messe</i> (1954)	Solo tenor & male choir	French	Organ
Paschaltide	Charpentier	<i>Messe I</i> (1952)	Three equal voices	Latin	<i>a cappella</i>
After Pentecost	Tran- Adams	<i>Salve Regina: Our Lady of Knock</i> (2008)	SSAA	Latin	Flute &/or violin

FIGURE 10: LANGUAGE

Text sources chosen by the composers of this study primarily derive from the scriptures of the Holy Bible, as well as from Roman and Byzantine Catholic liturgical texts and Anglican liturgical texts. These sacred writings form the foundation of the compositions, reflecting the deep connection between the music and Christian traditions they serve. The reliance on these established liturgical and scriptural sources underscores the composers' commitment to creating works that resonate with the historical and cultural significance of their traditions. In addition to scriptural and liturgical texts, Canadian poetry served as a secondary text source for the compositions in this study. Notably, Adnams and Rogers wrote the texts for their own compositions, directly drawing from the Gospels. Wolfgang Kater's text for *Titanic Requiem* is

particularly poignant, resonating with Canadians whose ancestors undertook similar transatlantic journeys, though their voyages typically ended with more hopeful futures. This use of Canadian poetry enriches the compositions, adding layers of cultural and historical significance. Other sources for the compositions in this study include a 15th-century anonymous poem, contemporary spiritual works, and poetry from the U.S. Notably, Ouellette incorporated his personal meditations into his composition, adding a personal dimension to his work.

Text Source	Composition (Composer)	Author/Collection (Year)
Canadian Poetry	<i>Good Friday</i> (Adnams)	Adnams (2021)
	<i>L'Amour de Joseph et Marie</i> (Ouellette)	Ouellette (1999)
	<i>Titanic Requiem</i> (Patriquin)	Wolfgang Kater (1996)
	<i>Requiem, "Requiem aeternam I" & "Requiem aeternam II"</i> (Daley)	The Sound of the Birds (Carolyn Smart, 1992)
	<i>Mary called it an angel</i> (Hawley)	<i>Love Country</i> by Jeni Couzyn (1990)
	<i>My Father Has Blessed You</i> (Sister Hucul)	Sister Hucul (1985)

Text Source	Composition (Composer)	Author/Collection (Year)
Canadian poetry (cont'd)	<i>Two Christmas Carols</i> (Rogers)	<i>Gentle Mary & Peace on Earth</i> by Rogers (1950)
Holy Bible scripture/liturgical	<i>Mass for a Servant Church</i> (Guimont)	Roman Rite Sacred Liturgy approved by the International Commission on English in the Liturgy (ICEL, 2010)
	<i>Mass of St. Mary Magdalene</i> (Tomlinson)	<i>Book of Alternative Services</i> of the Anglican Church of Canada with the Revised Common Lectionary (1992)
	<i>Gloria Deo Mass</i> (Kloppers)	<i>Alternative Service Book</i> (1980)
	<i>Gloria Deo Mass</i> (Kloppers)	<i>Roman Missal</i> (ICEL, 1973)
	<i>The Niagara Mass</i> (Holman)	
	<i>L'Amour de Joseph et Marie</i> (Ouellette)	Genesis, Psalms, Song of Songs, Isaiah, the Gospels, & liturgical sources from the Christian West & East
	<i>Requiem</i> , "Out of the Deep" (Daley)	Psalm 130
	<i>My Father Has Blessed You</i> (Sister Hucul)	St. Matthew 25:34-40

<u>Text Source</u>	Composition (Composer)	Author/Collection (Year)
Holy Bible scripture/liturgical	<i>Mary had a baby</i> (Raminsh)	Spiritual based on the Gospels
	<i>Requiem, “And God Shall Wipe Away All Tears”</i> (Daley)	Revelation 21:3,4
	<i>Missa brevis</i> (Henderson)	<i>Missale Romanum</i> (Roman Missal in Latin, 1570)
	<i>Pater Noster</i> (Serra)	
	<i>Pater Noster</i> (Twomey)	
	<i>Salve Regina: Our Lady of Knock</i> (Tran-Adams)	
	<i>Gloria Deo Mass</i> (Kloppers)	
	<i>Titanic Requiem</i> (Patriquin)	

<u>Text Source</u>	<u>Composition (Composer)</u>	<u>Author/Collection (Year)</u>
Holy Bible scripture/liturgical	<i>Requiem</i> , “Requiem aeternam I;” “And God Shall Wipe Away All Tears;” & “In paradisum” (Daley)	<i>Missale Romanum</i> (Roman Missal in Latin, 1570)
	<i>Cantate pour une Première Messe</i> (Daveluy)	
	<i>Messe I</i> (Charpentier)	
	<i>Requiem</i> , “In paradisum” (Daley)	Russian Benediction
	<i>Requiem</i> , “And God Shall Wipe Away All Tears;” “I Heard a Voice from Heaven;” & “Thou Knowest, Lord” (Daley)	<i>Book of Common Prayer</i> (1662)
Other Sources	<i>Adam Lay Ybounden</i> (Larkin)	Anonymous (15 th -Century)
	<i>Requiem</i> , “In Remembrance” (Daley)	<i>Do Not Stand at My Grave and Weep</i> (Mary Elizabeth Frye, 1932)

<u>Text Source</u>	<u>Composition (Composer)</u>	<u>Author/Collection (Year)</u>
Other Sources	<i>L'Amour de Joseph et Marie</i> (Ouellette)	Contemporary spiritual works & Ouellette's meditation

FIGURE 11: AUTHORSHIP OF TEXT

Composer	Composition	<i>a cappella</i>	Organ	Piano	Strings	Brass	Woodwinds	Percussion
Adnams	<i>Good Friday</i> (2021)		✓	✓				
Hawley	<i>Mary called it an angel</i> (2020)	✓						
Serra	<i>Pater Noster</i> (2019)			✓	✓	✓		
Tomlinson	<i>Mass of St. Mary Magdalene</i> (2014)	✓						
Guimont	<i>Mass for a Servant Church</i> (2010)		✓			✓		✓

Composer	Composition	<i>a cappella</i>	Organ	Piano	Strings	Brass	Woodwinds	Percussion
Tran-Adams	<i>Salve Regina: Our Lady of Knock</i> (2008)				✓		✓	
Ouellette	<i>L'Amour de Joseph et Marie</i> (1999, revised 2024)			✓	✓	✓	✓	
Larkin	<i>Adam Lay Ybounden</i> (1996)	✓						
Patriquin	<i>Titanic Requiem</i> (1996)		✓	✓	✓			
Daley	<i>Requiem</i> (1995)	✓						
Kloppers	<i>Gloria Deo Mass</i> (1988)					✓	✓	
Sister Hucul	<i>My Father Has Blessed You</i> (1985)	✓						

Composer	Composition	<i>a cappella</i>	Organ	Piano	Strings	Brass	Woodwinds	Percussion
Raminsh	<i>Mary had a baby</i> (1979)	✓						
Henderson	<i>Missa brevis</i> (1976, revised 2005)	✓						
Holman	<i>The Niagara Mass</i> (1975)					✓		
Twomey	<i>Pater Noster</i> (1962)	✓						
Daveluy	<i>Cantate pour une Première Messe</i> (1954)		✓	✓				
Charpentier	<i>Messe I</i> (1952)	✓						
Rogers	<i>Two Christmas Carols</i> (1950)	✓						

FIGURE 12: ACCOMPANIMENT

GOOD FRIDAY BY ADNAMS (2021)

Good Friday by Adnams was published in 2021 by Cypress Choral Music, specifically for the “Songs for the Sanctuary: Music for the Church Choir” collection curated by Dr. Joy Berg. Berg’s commentary on the collection indicates that the selected works are suitable for the “smaller or less-advanced choir.” (2023) This solidifies the inclusion of Adnams’ piece in the collection as composed to adapt to the accessible nature of contemporary changes in worship

services. The concept for the composition began in Adnams' early adulthood. It was initially not written as a choral composition but for a solo voice, accompanied by bass fiddle, guitar, and piano¹¹¹ for a Good Friday worship service and for Communion services throughout the liturgical year. The style was originally folk and has been reconceived as a choral piece with jazz influence. Adnams' intention for the work has remained with an intimate and dramatic ending.

The choral work is written for SAB with piano or organ accompaniment. The duration is approximately three minutes and thirty-five seconds. The metre consistently remains in 2/2 although the tempo slightly modifies from $\text{♩}=60$ to the Adagio $\text{♩}=68$ instrumental coda without voices. Adnams' remarked that the conductor may choose to end the piece at the pregnant pause after the basses sing, "My God, my God, why have You gone?" for a shocking absent effect.

Alternatively, ending with the piano or organ coda as ending without voices could bring the work to a haunting end as well, with the indication for the choir members to bow their heads.

¹¹¹ The earliest performance of *Good Friday*, likely in the 1970s, was instrumentally accompanied by Adnams, his wife (then girlfriend), and his brother.

all choir members bow heads during this coda

85 Adagio ♩ = 68

Pno. *p* *mf*

8

90 rit. *p* *pp* *ppp*

The dramatic gesture indicated to choristers to bow their heads, as well as the intentional pauses and dynamic shifts, are reminiscent of traditional Passion oratorio styles (Smither 1977). This connection roots the piece in traditional Anglicanism. Adnams indicated that the coda section is meant to provide hope for the coming Resurrection on Easter Sunday. The passage contains a series of ascending intervals with steadily rolling triplets and standard eighth-notes in the bass line. The final chord contains open-fifth intervals without a third. These qualities seem to juxtapose imagery of the ground trembling at the Crucifixion and the sky opening for the Ascension, mysteries not yet solved.

The text is original poetry by Adnams.¹¹² He intended for the text to convey a realistic, unromanticized, “horrible, horrible” depiction of the Cross. He did not compose this piece as a solemn ballad, such as the Methodist “The Old Rugged Cross” or Calvinist “At the Cross”¹¹³

¹¹² *Good Friday* poem is available as Appendix D.

¹¹³ A portion of the verse melody of Isaac Watt’s “At the Cross” is quoted in Canada’s national anthem during the line « Il sait porter la croix! »

hymns. Those are the styles of hymns Adnams is used to hearing at Good Friday and Communion services. The bass voices in *Good Friday* function as different narrating voices. At one point they are the mocking men at the foot of the Cross singing, “You Son of God, save yourself. You King! Look at you now!” In another instance the basses take on the voice of Jesus Christ softly singing, “My God, my God, why have You gone?” Text painting is used throughout. One example is on the words “the scoffing crowd who spat the hate,” where the full choir and the piano all crescendo to a *forte* imitating an unruly crowd. In line with the quiet suffering Christ endured on the Cross, when the text describes His inner pain and humiliation, the dynamic markings are no louder than *mezzo-piano*. The piano begins the piece with repetitive and ample movement, however, by the end it slows to a dull halt. This progression can be viewed as the march toward death. The rests are intentional, and the choir might emulate their breaths as with the last ones taken by Christ. While maintaining the doctrinal beliefs to which Adnams adheres throughout the text, the accompaniment includes dissonant chords and instrumentation that contemporizes the work. However, it does not enter a category of repertoire suitable for worship bands, and in turn still serves as a choral work resistant to the changes stemming from the 1960s and 1970s.

MARY CALLED IT AN ANGEL BY HAWLEY (2020)

The music for *Mary Called it an angel* by Hawley is set to the contemporary poem “Love Country” from the collection *A Time to be Born*, published in 1981 by Jeni Couzyn. Originally from South Africa, Couzyn became a Canadian citizen in 1975. The poem is not explicitly a telling of the Nativity, but rather a story of the miracle of birth as experienced by parents. In her composer’s notes, Hawley indicates that the text helps to convey the humanness of the Nativity scene, encouraging a reverent connection to Mary.

Hawley references her desire to create an Schafer-ian soundscape through harmonic and phrasing techniques, allowing listeners to perceive the spiritual realm beyond the natural world. For the first 27 measures, the SATB choir repeats the word “love” on half notes built on perfect fourths, supporting the floating solo lines. The interval of the perfect fourth signifies perfect love and subtly echoes Mendelssohn’s 1842 *Wedding March*. Hawley aimed to evoke “warm, glowing harmonies...to create a loving cocoon that sort of mists tenderly around a tonal centre (2020).”

The Latin texts quoted in the work are from medieval hymns including: *Angelus ad virginem*; *Ave, maris stella*; and *Regina caeli, laetare*; as well as the *Ave, Maria* prayer. The soloist’s rhythm at “Ave, maris stella” in mm. 33-34 is reminiscent of the unmetered chant style of the original 9th-century plainchant.

(Hawley’s *Mary called it an angel*, 2020)



(*Ave, maris stella*, 9th-century)

Weaving together a contemporary feminist poem with a medieval homage to the Queen of Heaven, Hawley exemplifies how Millennial composers skillfully integrate modern texts with traditional and scriptural sources. This approach maintains a focus on the sacred Advent theme while embracing both the past and present.

When comparing this composition to *Two Christmas Carols* with original text by Rogers in 1950, Hawley's text choice seems much freer. Hawley does not name the Christ Child in her work. Rogers, adhering to the Anglican carol tradition, employs old English, and references the Christ Child as the Infant Jesus, sweet Jesu, and the Holy Child.

PATER NOSTER BY SERRA (2019)

Pater Noster is a choral piece composed by Serra within a larger work he entitled *Requiem pro Hostiis Corruptelae*. Although this work is set to the traditional Latin text of the *Pater Noster* prayer, this is a modern approach. For centuries, priests intoned the *Pater Noster*, and this was not a choral segment of the Tridentine Mass. The involvement of the laity in the Mass and in Christian worship services is revealed in varying contemporary versions of the Lord's Prayer in vernacular languages. This setting was originally composed in Korean and later as an English version. The use of the doubled choral SSAATTBB voices accompanied by strings, solo viola, solo French horn, and piano make for a dramatic rendition compared to the reserved *a cappella* priestly plainchant.

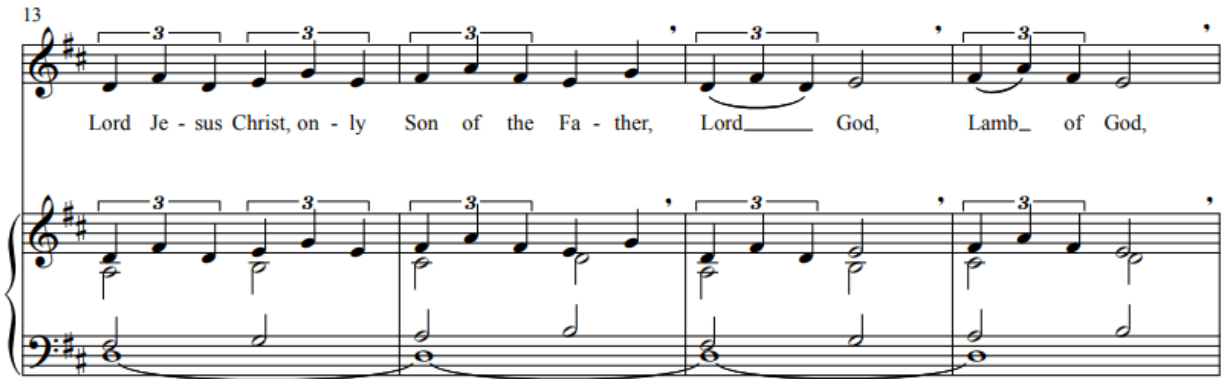
April of 2014. At the time, Serra was a permanent resident in Jeju and was outraged and impacted by the tragedy. The original version of the piece *Joonime Gido* (주님의 기도) was performed live for a memorial Mass in Jeju in 2017. The following year, *Requiem Missa Hostiis Corruptalae* included the piece, along with other Mass settings dedicated to contemporary victims. (Serra, 2019) This ambient and soulful piece embodies the collective sentiment of Gen X, often overshadowed by the dominant Baby Boom Generation, and reflects their experience of worldwide traumas and unrest. The wall of sound in this piece fulfills the generation's need to express their emotions vocally, rather than passively listening to the priest pray on their behalf.

MASS OF ST. MARY MAGDALENE BY TOMLINSON (2014)

Tomlinson's *Mass of St. Mary Magdalene* was published by Cypress Choral Music in 2014. It is written for SATB *a cappella*. It was originally composed as a competition entry in celebration of the 125th anniversary of St. Mary Magdalene Anglo-Catholic Church in Toronto. The publisher's notes include reference to the compositional influences of Willan and S. Martin, both music ministers at the historic church (2023). Willan brought the strong influence of the Oxford Movement with him to Toronto, emphasizing Renaissance and Gregorian chant in his compositions and programming for the church services (Keillor 2006, 394). Contrasting Guimont's text setting, Tomlinson chose the standard five-movement Latin Mass structure titles, although also written in English. The text for the setting is taken from the *Book of Alternative Services* (1992). This is an updated publication of the *Book of Common Prayer*, originally from the 16th-century, which has undergone many revisions.

The *Kyrie* movement is lengthy (34 measures) and goes through three closely-related key changes (D harmonic minor – D natural minor – D major – D harmonic minor – D natural minor – D harmonic minor), symbolizing the Trinity. The *Gloria* features a lot of triplet movement in

both the unison tutti and the solo sections. The triplet feel is often a technique used to exemplify the Trinity.



(Tomlinson's *Mass of St. Mary Magdalene, Gloria*, mm. 13-16, 2014)

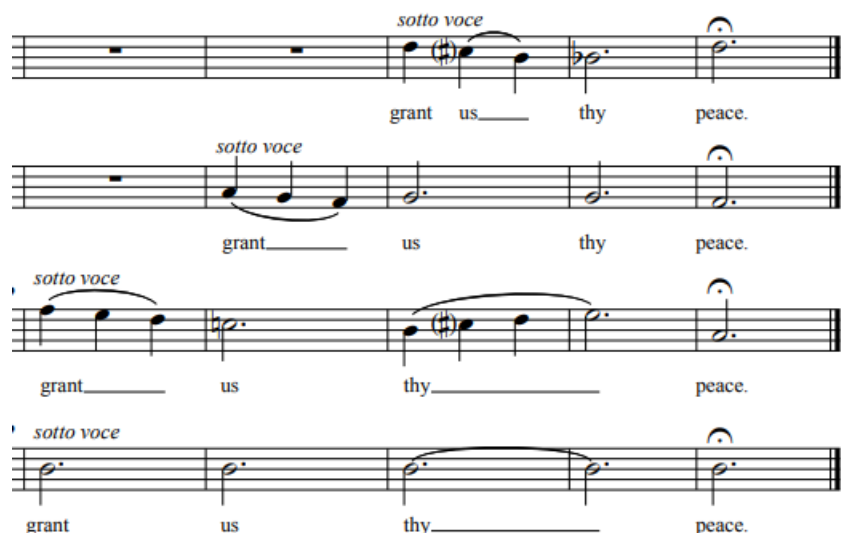
In the *Credo*, Tomlinson implements metre changes to paint the story embedded in the Apostle's Creed. The *Sanctus* and *Benedictus* movement is dynamically versatile, imitating the Christian calls to the Heavens with responses from the choir of angels. Tomlinson uses dovetailing from the bass foundation to the top voices at the entrance of *Angus Dei*, and again on "have mercy upon us" and "grant us thy peace." The text painting seems to imitate an air of grace following a peaceful dove's wings.

S. *p* that ta - kest a - way the
 A. *< mf* *p* O Lamb of God, that ta - kest a - way the
 T. *mp* *mf* *p* O Lamb of God, that ta - kest a - way the
 B. *p* *mf* *p* O Lamb of God, that ta - kest a - way the

(Tomlinson's *Mass of St. Mary Magdalene, Agnus Dei*, mm. 1-6, 2014)

S. *< mf* have mer - cy u - pon
 A. *mp* *mf* have mer - cy u - pon
 T. *p* *mf* have mer - cy u - pon

(Tomlinson's *Mass of St. Mary Magdalene, Agnus Dei*, mm. 9-12, 2014)



(Tomlinson's *Mass of St. Mary Magdalene, Agnus Dei*, mm. 30-34, 2014)

MASS FOR A SERVANT CHURCH BY GUIMONT (2010)

Mass for a Servant Church was composed by Guimont for the Revised Order of Mass in 2010.¹¹⁴ It is arranged for SATB choir, assembly (congregation), cantor, presider, and organ.

There is an option for brass quartet and timpani. The words were determined by ICEL as instructed by Pope Bd. Benedict XVI to return to a closer translation of the original Latin though in the vernacular English. By the end of Benedict XVI's reign, he took a more conservative approach and wished to limit the poetic liberties which abounded in the decades following the Vatican II Council. This setting was published with the approval of the Committee on Divine Worship, by the USCCB. Guimont similarly revised other Mass and liturgical settings at that time in both official Canadian languages, because of this papal decision.

¹¹⁴ The scores and recording used for the following musical analysis are the Choral/Accompaniment Edition (G-7851), Full Score Edition (G-7851FS1), and Compact Disc (G-7851CD). Other GIA Publications scores of this Mass include: Parts for Brass Quartet and Timpani (G-7851INST), Assembly Edition (G-7851A), and Presider Edition (G-7851P).

There is a flow to the key relationships between movements. The *Kyrie* movement is in D major, followed by either *Penitential Act – Form 1* in the parallel D minor or *Penitential Act – Form 2* in relative B minor. The *Penitential Act – Absolution* returns to D major as the mood is in line with the priest extending the desired mercy to the congregation.

♩ = 96

Trumpet (or C Instrument)

Cantor/Presider *mp*

S, A, Assembly *mp*

T, B *mp*

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son.

(Guimont's *Mass for a Servant Church*, *Kyrie*, mm. 1-4, 2010)

Cantor/Presider *mf*

All *mf*

Have mer - cy on us, O Lord. For we have sinned a - gainst you.

(Guimont's *Mass for a Servant Church*, *Penitential Act – Form 1*, mm. 1-5, 2010)

Cantor/Presider
mp freely

You were sent to heal the contrite of heart: Ky - ri - e, e - le - i - son.
Lord, have mer - cy.

mp freely

♩ = 76

(Guimont's *Mass for a Servant Church, Penitential Act – Form 2*, mm. 1-5, 2010)

All

A - men.

(Guimont's *Mass for a Servant Church, Penitential Act – Absolution*, mm. 4-5, 2010)

In the Mass setting *Glory to God*, the *Gloria* movement, typically extensive, features two key modulations. It begins in D major, the tonal centre of the Mass, then modulates up a minor third to F major before returning to D major. This ascent visually and sonically reflects the foreshadowing of Christ's Ascension into Heaven. The *Sanctus* (*Holy, Holy, Holy*) remains in D major, which is an unusual choice as it often carries a more mysterious tonality. The Memorial Acclamations (*We Proclaim Your Death, When We Eat This Bread, and Save Us, Savior of the World*)¹¹⁵ are all presented in D major. The *Doxology/Amen* also remains in D major, while the

¹¹⁵ Only one is sung and it is determined by the liturgical year.

Mass concludes in E minor with the *Agnus Dei (Lamb of God)*, symbolizing the sacrificial aspect of the Mass.

Depending on the involvement of the optional instruments and vocal descants, this can be a large undertaking for a conductor. Advanced familiarity with the Mass structure is crucial for an informed performance by the choir and orchestra. Guimont composes with the Notre-Dame Cathedral Basilica of Ottawa in mind. It is a large space with a choir loft to fit a powerful group of musicians.

SALVE REGINA: OUR LADY OF KNOCK BY TRAN-ADAMS (2008)

Tran-Adams' *Salve Regina: Our Lady of Knock* blends Christian history with cultural heritage. The composition is based on the Marian hymn *Salve Regina*, traditionally sung from Pentecost until Advent, and prayed at the closing of the Holy Rosary. This choice of text reflects the devotion of those who witnessed the 1879 apparition in Knock, Ireland, where they prayed the Holy Rosary in the rain for two hours in awe. The music, incorporating an original air and reel, evokes the apparition of the Blessed Virgin Mary, St. Joseph, and St. John the Evangelist.

The inclusion of violin and flute, key instruments in Celtic music, allows listeners to experience the spiritual and mysterious nature of the apparition through a traditional Irish folk style. Tran-Adams, drawing on his Catholic Irish roots, reflects the blend of Catholic and Anglican traditions within his family heritage, a shared experience among Canadians of European ancestry. In his composer's notes, Tran-Adams notes that Archbishop John Joseph Lynch of Toronto was among the first visitors to the site in the 1880s.

The opening air, performed on flute and/or violin, introduces the choral work with a slow, stately melody, enriched by lilting Celtic ornamentation. This musical phrasing sets a tone of nostalgia and reverence, paying homage to Irish cultural heritage. The score's typography,

distinctly Irish, further enhances its connection to cultural and historical roots. This combination of musical and visual elements immerses the listener in the spiritual and cultural atmosphere Tran-Adams aims to convey.



(Tran-Adams' *Salve Regina: Our Lady of Knock*, mm. 1-9, 2008)

L'AMOUR DE JOSEPH ET MARIE BY OUELLETTE (1999, REVISED 2024)

L'Amour de Joseph et Marie by Ouellette, originally composed in 1999, is experiencing a revival following recent updates. Ouellette revised the score in 2024, and the Société Philharmonique de Montréal will perform it on Good Friday in 2025 under the direction of conductor Pascal Côté. In correspondence with the principal investigator, Ouellette noted that the revisions include changes in dynamics, some altered notes, and notably, the addition of notes for the horns in the *Gloria* of the Nativity scene.¹¹⁶ The Oratorio is scored for SATB choir, five soloists (baritone, mezzo-soprano, male soprano, bass, and narrator), and symphony orchestra including percussion, electric piano, and strings.

¹¹⁶ « ... (je trouvais qu'il y avait comme des « trous » ici ou là dans ce passage) » Ouellette explained in an email to the principal investigator. (June 9, 2024)

At the turn of the century in 1999, many Canadians were engrossed in apocalyptic theories. Contrasting this trend, Ouellette chose to reflect on his French-Canadian Catholic upbringing by composing a substantial work in vernacular French to convey significant Christian themes.

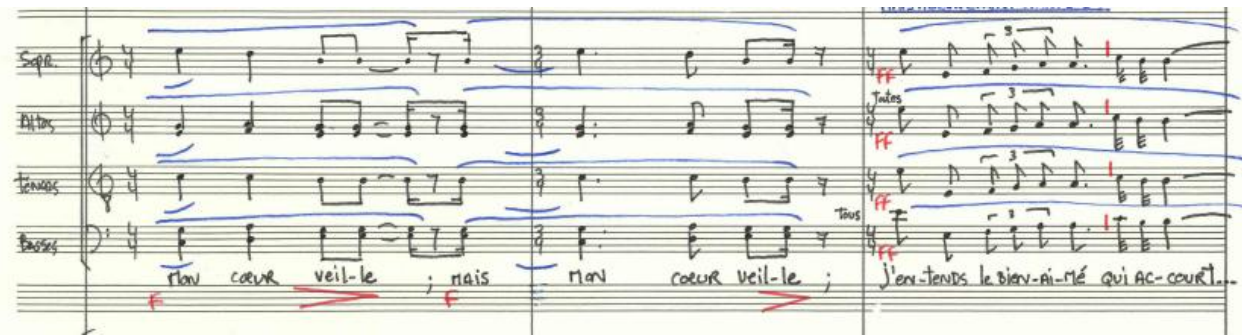
A recurring scripture throughout the work is from Song of Solomon 8:6: “set me as a seal upon thy heart, as a seal upon thy arm, for love is strong as death...” This is a commonly used in the Sacrament of Marriage in Catholic Masses and in marriage rituals in Protestant denominations. Ouellette uses this theme to depict the love between the Blessed Virgin Mary and her spouse, St. Joseph.

Ouellette took creative liberties to include aspects of the story not documented in Christian history. He imagined the death of St. Joseph, a concept not reflected in scripture nor historical records. Although the Marian Canticle of the *Magnificat* is the only quote of Mary in the Holy Bible, Ouellette included this text along with additional dialogue between Mary and St. Joseph.

Ouellette’s choice to feature a Psalmist soloist as the narrator and a prominent Archangel Gabriel soloist is unique compared to Protestant Passion Oratorios, where St. John the Evangelist or St. John of Patmos typically serves as the narrator. This poetic decision connects Old Testament prophecies with New Testament promises.

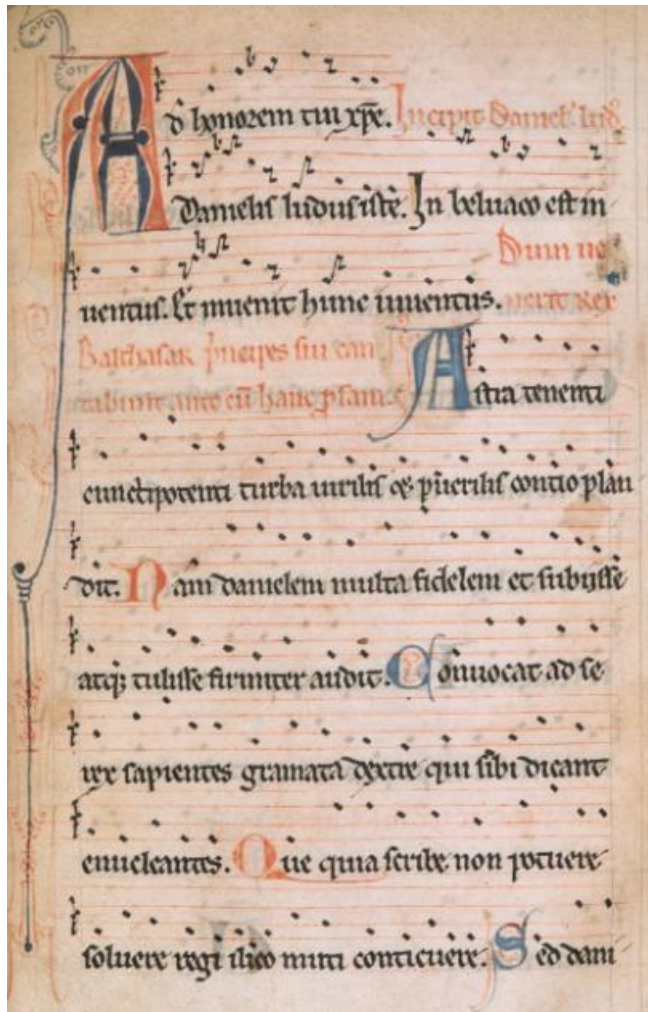
The structure of *L’Amour de Joseph et Marie* is inspired by French medieval liturgical dramas, particularly *Ludus Danielis* from 13th-century Beauvais, France. Both works share similarities, including poetic texts beyond the liturgy, the use of strings, flute, and percussion, and the inclusion of soloists such as a Herald Angel. In medieval liturgical dramas, all roles were typically performed by male clergy and choir (Smoldon 1965). This tradition influences

Ouellette's decision to cast the angel as a masculine soprano voice. While *Ludus Danielis* is written in Latin with largely monophonic choir parts and occasional organum and drone, *L'Amour de Joseph et Marie* is written in French with rhythmically identical choir parts and tonal harmony.



(Ouellette's *L'Amour de Joseph et Marie*, p. 38, 2024)

Visually, the scores exhibit remarkable similarities, despite that Ouellette's is written in Western notation and *Ludus Danielis* is presented in Gregorian chant form. Both utilize a colour palette reminiscent of medieval French artwork and Gregorian chant manuscripts from the 13th-century, featuring vibrant hues of blue, green, and red. Félix-Antoine Hamel of the Centre de musique canadienne au Québec informed the principal investigator that he revised Ouellette's score. He then personally delivered the revised colour manuscript to the CMC, leading to the publication of the first colourized score by the Canadian Music Centre.



(Ludus Danielis, 13th-century)

Handwritten musical score for "L'Amour de Joseph et Marie" by Ouellette, page 256. The score is for SSA choir and includes piano accompaniment. It features various musical notations such as notes, rests, and dynamic markings like "mp" and "f". There are also handwritten annotations in red and blue ink, including "tono Menier de 56" and "En seigneur des vœux sévères: O".

(Ouellette's *L'Amour de Joseph et Marie*, p. 256, 2024)

ADAM LAY YBOUNDEN BY LARKIN (1996)

Larkin's *Adam Lay Ybounden*, dedicated to his godson, Isaac Barss, in 1996, was published by Cypress Choral Music and is featured in the Elektra Women's Choir Series: Music for Accomplished Treble Choirs. Composed for SSA choir *a cappella*, this lamenting Advent carol is set to Old English. The 15th-century text includes the unique English spelling of "Deo

gracias” instead of the Latin “Deo gratias,” a common feature in medieval English carols (Robbins 1959).

Larkin chose female voices to convey this text, similar to Britten’s choice in his setting of the same text in “Deo Gracias,” part of *A Ceremony of Carols* (1942).¹¹⁷ The theme of the carol reflects on the original sin of Adam, with long melismatic passages on “ah” imitating moans of lamenting desperation, adhering to the English carol tradition.

The piece features three brief solo lines that lead into the hymn-like tutti sections. Influences from early English Anglican composers are evident in the precise text delivery and the energy maintained through long passages, regardless of the theme. Similarities can be seen in Byrd’s Christmas carol “An earthly tree – Cast off all doubtful care” from *Songs of sundrie natures...* which also features melismatic passages and full textures. Whereas that Byrd’s setting is composed for mixed choir and Larkin’s for treble voices, both works convey a similar passion vocally.

¹¹⁷ Britten studied a poetry book from Nova Scotia on board a Swedish cargo ship across the Atlantic to arrange the Christmas carols.

(Larkin's *Adam Lay Ybounden*, mm. 24-28, 1996)

(Byrd's *An earthly tree* – *Cast off all doubtful care*, mm. 48-51, 1610)

TITANIC REQUIEM BY PATRIQUIN (1996)

Titanic Requiem by Patriquin, composed in 1996, incorporates text sources from the *Requiem aeternam* Introit from the Requiem Mass and original poetry by Wolfgang Kantz. The large-scale work features a soprano solo, SATB choir, piano, string quartet, solo cello, and a low note source,¹¹⁸ which can include organ, pipe organ, synthesizer, or double bass. Patriquin aimed to replicate the ensemble of musicians that might have been aboard the ill-fated ship.

The piece includes quotations from two hymns: “Eternal Father” by William Whiting and “Autumn” by Barthélémon. Patriquin integrated these melodies into the instrumental accompaniment, as “Eternal Father” was sung during a church service on board the Sunday morning of the tragedy, and the French tune was purportedly sung with courage as the ship sank. Several scriptural texts are adapted to these melodies, although records do not specify which lyrics might have been sung. Patriquin chose to have the choir hum and improvise, stopping at designated measures, while the strings play a contemplative rendition.

¹¹⁸ “...which are at once a musical pedal and the drone of the Titanic’s mighty engines.” (Patriquin 2011)

(Measured tempo)
341 *Pensivo* ♩ = 66

V1 (Measured tempo) *mp* *Pensivo* ♩ = 66 *mf*

V2 (Measured tempo) *mp* *Pensivo* ♩ = 66 *mf*

Va (Measured tempo) *mp* *Pensivo* ♩ = 66 *mf*

Vc (Measured tempo) *mp* *Pensivo* ♩ = 66 *mf*

So Vc (Measured tempo) *mp* *Pensivo* ♩ = 66 *mf*

P (Measured tempo) *mp* *Pensivo* ♩ = 66 *mf*

Cb *mp col quartet*

(Patriquin's *Titanic Requiem*, mm. 341-345, 1996)

Autumn, 87.87 D

François Hippolyte Barthélemon, 1785

♩ = 100

(Barthélemon's *Autumn*, mm. 1-4, 1785)

The most recent prominent performance occurred in 2012, commemorating the 100th anniversary of the sinking of the Titanic. The Titanic sank in the North Atlantic Ocean, approximately 740 nautical kilometres from Newfoundland. This performance took place in the Basilica-Cathedral of St. John the Baptist in St. Johns, Newfoundland and Labrador, where many of the Titanic's casualties are buried in the cathedral's graveyard.

REQUIEM BY DALEY (1995)

Requiem by Daley was composed in 1995, is written for SATB choir *a cappella*, with soprano and baritone soloists. It was published by The Elmer Iseler Choral Series; H.W. Gray: Jubilate Archive Edition: Jubilate Music Group. The work comprises eight choral movements: "Requiem aeternam I;" "Out of the Deep;" "And God Shall Wipe Away All Tears;" "In Remembrance;" "I Heard a Voice from Heaven;" "Thou Knowest, Lord; Requiem aeternam II;" and "In paradisum." Daley incorporates a diverse range of texts, including contemporary Canadian poetry by Carolyn Smart, Psalms, Revelation, the *Missale Romanum*, Russian Benedictions, and the *Book of Common Prayer*. Similar to Patriquin's approach with *Titanic Requiem*, Daley uses the Requiem Mass structure as a performance model.

In "Requiem aeternam I," the choir's droning chant evokes a sense of Russian Orthodox mystery, while the soaring soprano solo, featuring poetry from *The Sound of the Birds* by Carolyn Smart (1992), blends traditional elements with modern culture.

13

stopped I held my breath, sus - pend - ed, I'd grow ac -

do - na e - is, Do - mi - ne, do - na e - is, Do - mi - ne,

do - na e - is, Do - mi - ne, do - na e - is, Do - mi - ne,

do - na e - is, Do - mi - ne, do - na e - is, Do - mi - ne,

(Daley's "Requiem aeternam I," *Requiem*, mm. 13-16, 1995)

The tone of "Out of the Deep" is significantly more uplifting compared to the sombre *De Profundis* mourning chant found in the *Missa pro Defunctis* (Requiem Mass). Daley's approach in the second movement begins boldly. It starts with a *mezzo-forte* entrance, then gradually pulls back, featuring a full choral texture at the end of the phrase.

39

(♩ = ca. 72)

mf 3 3 3 3

Alto

Out of the deep have I called un - to Thee, O

Bass

mf 3 3 3 3

Out of the deep have I called un - to Thee, O

(Daley's "Out of the Deep," *Requiem*, mm. 39-40, 1995)

41 *mp*

S Lord: hear my voice.

A Lord: _____

T *mp* Lord: hear my voice.

B Lord: _____

(Daley's "Out of the Deep," *Requiem*, mm. 41-42, 1995)

Though there are large leaps at emphatic portions of Psalm 130 (129) in the Requiem Mass, the movement is mostly solemn and stepwise.

II Ps. 129, 1. 2. 3. 4

VIII

D E pro-fún- dis * clamá- vi ad te, Dómi- ne :

Dómi- ne, exáu-di vo- cem

me- am. ∇. Fi- ant aures tu-

ae in- tendén- tes

in o- ra- ti- ó- nem ser- vi tu-

i. ∇. Si in- iqui-tá-tes ob- servá- ve- ris,

(*De profundis clamavi ad te, Domine, Missa pro Defunctis*)

Like many Toronto-based choral composers in the 1980s, Daley was familiar with Schafer's large-scale CBC-commissioned performance of *Apocalypse* in 1980, which was adapted from the book of Revelation. Schafer's composition inspired numerous Canadian works with Requiem and apocalyptic themes. Daley's third movement of *Requiem*, "And God Shall Wipe Away All Tears," scripturally aligns with Part I of *Apocalypse*, "John's Vision: Lament Over Babylon and Transition to the New Kingdom," signaling the end of Revelation.

The fourth movement, "In Remembrance," was originally written by Daley as a standalone piece in 1992. Its inclusion in the full *Requiem* underscores its ecumenical nature, as the full work spans texts in both Latin and contemporary English. The English poetic style of the

1932 text contrasts with the Old English language used in the fifth movement, “I Heard a Voice from Heaven,” which is drawn from the Burial Service of the 1662 *Book of Common Prayer*.

While the modern context often avoids the notion of death, Christian death is reverently honoured in the traditional Anglican rite.

4. In Remembrance

Do not stand at my grave and weep.
I am not there, I do not sleep.
I am a thousand winds that blow,
I am the diamond glint on snow,
I am the sunlight on ripened grain,
I am the gentle morning rain.
And when you wake in the morning's hush,
I am the sweet uplifting rush
of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there, I did not die.

5. I Heard A Voice From Heaven

I heard a voice from heaven saying unto me,
“Blessed are the dead who die in the Lord,
for they rest from their labours:
even so saith the spirit.”

(Daley's *Requiem*, 1995)

GLORIA DEO MASS BY KLOPPERS (1988)

Gloria Deo Mass by Kloppers, composed in 1988, is a Eucharistic setting for congregation and keyboard accompaniment, with optional SATB choir parts as well as flute and trumpet. Though unpublished, it is available through the Canadian Music Centre. Kloppers composed the piece in response to a 1987 competition by the Anglican Diocese of British Columbia. The setting is based on the new English texts used in Anglo-Catholic rites, which are also common in Anglican, Episcopal, and Roman Catholic worship.

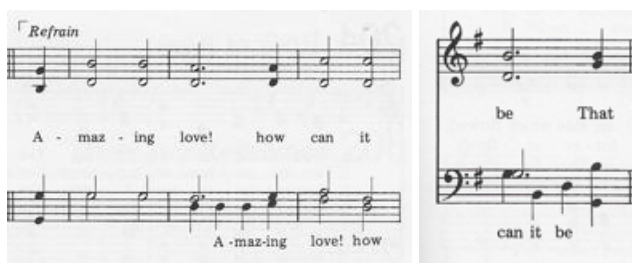
Kloppers' approach reflects the trend in 20th-century revisions of the *Book of Common Prayer*. Like Tomlinson, Kloppers opted to incorporate modernized texts into his setting, in contrast to Daley, who used the 17th-century version for greater blend of traditional and

contemporary elements. Kloppers identified the work as Anglo-Catholic, aligning his composition with the Christian musical identity of figures such as Tomlinson, S. Martin, and Willan.

A signature element of Anglican musical tradition appears in the *Sanctus* (*Holy, Holy, Holy Lord*) section. The female voices introduce the “God of power and might” followed by a delayed interjection from the male voices. This call-and-response pattern is reminiscent of the refrain in Charles Wesley’s hymn, *And Can it Be?* particularly on the line “Amazing love! how can it be.” Although Wesley was a key figure in the development of Methodism, he was raised in a devoutly Anglican household and maintained a connection to Anglican musical traditions throughout his life.



(Klopper’s *Gloria Deo Mass, Sanctus (Holy, Holy, Holy Lord*, p. 16, 1988)



(Charles Wesley’s *And Can It Be?* 1738)

MY FATHER HAS BLESSED YOU BY SISTER HUCUL (1985)

My Father Has Blessed You, composed by Sister Hucul in 1985, is as an *a cappella* Communion antiphon for choir and congregation. Published by the Sisters of Charity in Saint John, New Brunswick, the piece is a poetic interpretation of St. Matthew 25:34-40, presented in English, French, and Spanish. The work features a simple refrain and verses that return to this melody, making it accessible for congregational participation.

The composition aligns with a broader trend in Catholic parishes from the 1960s through the 1980s, which saw the rise of new and approachable Communion antiphons designed to engage the congregation. Many examples of this trend can be found in the 1980 Canadian hymnal *Catholic Book of Worship II*, which includes the following hymns used as Communion antiphons, such as:

- ❖ *Whatsoever You Do* (1980) by Willard F. Jabusch
- ❖ *Let Heaven Rejoice* (1972); *Be Not Afraid* (1975); *Sing to the Mountains* (1975); and *Praise God* (1976) by Bob Dufford, S.J.
- ❖ *Dwelling Place* (1976) and *For You Are my God* (1976) by John Foley, S.J.
- ❖ *You Are Near* (1971); *Like Cedars They Shall Stand* (1972); *Sing a New Song* (1972); and *Though the Mountains May Fall* (1975) and *Behold the Wood* (1976) by Dan Schutte, S.J.
- ❖ *Only in God* (1976) by John Foley, S.J.
- ❖ *A Child is Born* (1971); *Peace* (1971); and *Yahweh* (1972) by Gregory Norbet, O.S.B.
- ❖ *New Life* (1975) by Carey Landry
- ❖ *Glory to the Father* (1966) by Paul Quinlan
- ❖ *Gift of Finest Wheat* (1976) by Robert E. Kreutz

Two distinctive traits set *My Father Has Blessed You* apart from these similar antiphons. First, it features an optional descant in the refrain, and second, it includes Spanish verses. In contrast, the 1980 *Catholic Book of Worship II* primarily uses English, followed by Latin and French. Sister Hucul's decision to include Spanish likely reflects an evangelical outreach, in keeping with the worldwide mission of the Sisters of Charity.

ANTIPHON: 5/5/84

Descant D D E

melody:

Come____, my Fa____ther has blessed you____:

You are my fa____ce in the world____.

French Tu es mon vi____sa____ge dans le monde____.

Spanish er es mi ro____stro en el non____do____.

melody D D F#m

1. I am a stran____ger ____; you make me wel____come____:
2. I suf____fer sick____ness____; you are com____pas____sion____:
3. I am so need____y ____; you feed and clothe me ____:
4. I am dis____a____bled ____; you fos____ter free____dom____:
5. I seek di____rec____tion____; you lead me in ____ward____:

(Sister Hucul's *My Father Has Blessed You*, p. 20, 1985)



(Bob Dufford's *Be Not Afraid*, 1975)

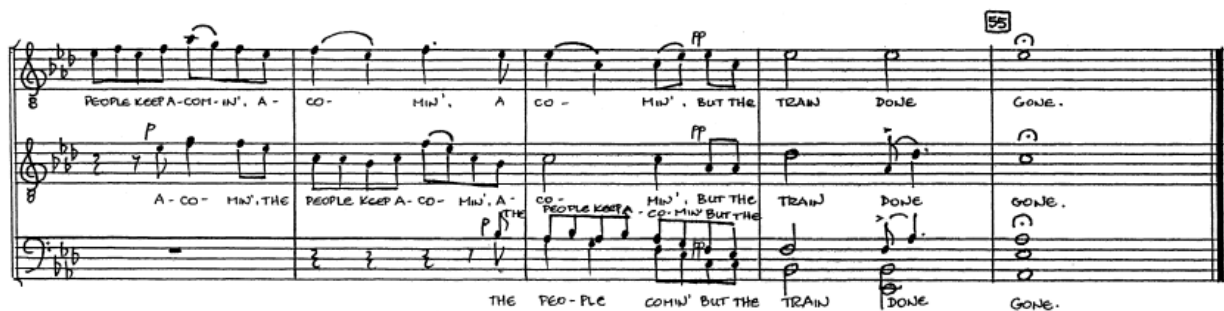
The inspiration for *My Father Has Blessed You* stems from a distinctly Canadian source. In her composer's notes, Sister Hucul credits her attendance at the 25th anniversary of the beatification of St. Marie-Marguerite d'Youville, founder of the Sisters of Charity of Montréal (the Grey Nuns), as the driving force behind the piece. St. d'Youville, the first native-born Canadian declared a saint, exemplified a life of charity. This echoes the Gospel passage Sister Hucul selected, which centres on living charitably in the spirit of St. Vincent de Paul, embodying "the face of Jesus in the world."

MARY HAD A BABY BY RAMINSH (1979)

In 1979, Raminsh arranged the traditional spiritual *Mary Had a Baby* for TTBB choir and baritone solo *a cappella*. The text, rooted in the Nativity story from the Gospels, remains unpublished and is available through the Canadian Music Centre. Typically, this spiritual features a soprano soloist who eagerly questions the details of the Saviour's birth, with the choir providing affirming responses. However, Raminsh altered the dynamics by featuring only male

voices. This choice may have been driven by a desire to create a fresh interpretation, possibly emphasizing St. Luke's account of the shepherds receiving the news from the angels or focusing on the Adoration of the Magi at Epiphany.

Raminsh's arrangement includes the line "People keep a-comin' an' the train done gone," sung by the tenors and basses. This is a line omitted in other well-known arrangements by Roland M. Carter, Bruce Saylor, and Rober Scandrett. This line, attributed to the collection of N.G.J. Ballanta-Taylor, contemporizes the narrative by referencing trains, likely evoking the Underground Railroad and symbolizing salvation through the Christ Child for those who have suffered.



(Raminsh's *Mary had a baby*, mm. 51-55, 1979)

The decision to keep the work *a cappella* aligns with the tradition of spirituals, where instruments were often scarce or inaccessible. This choice resonates with the Christian evangelical counsel of voluntary poverty, emphasizing simplicity and humility. The isolated vocal textures mirror the profound Kingship born in a lowly stable, where divine majesty is

revealed through humble means. No instrumental support is required to convey the depth and richness of the message.

MISSA BREVIS BY HENDERSON (1976, REVISED 2005)

Missa brevis by Henderson was composed in 1976 and revised in 2005 for SAATTBB choir *a cappella*. It was published by Gordon V. Thompson Ltd. and Hinshaw Music, Inc. At the time of its composition, Henderson was the accompanist for the Festival Singers, which led to her dedication of the work to the group and their conductor, Elmer Iseler. The piece follows the traditional *Missa Brevis* format, set in Latin and with Western harmonic structure.

The context in which Henderson chose to compose this work is noteworthy. Of the 35 *Missae Breves* composed in Canada since 1950, 14 were written by Willan for use at St. Mary Magdalene Church before his death in 1968. Since then, only two have been composed in the 21st-century. Composing a *Missa Brevis* in Ontario in the 1970s seemed to be a supported and fitting endeavour, with composers like Keith Bissell (1912-1992), Charles Wilson (1931-2019), Walter Buczynski (b. 1933), Frederick R. Clarke (1931-2009), Sydney Hodgkinson (1934-2021) following in Willan's footsteps, alongside Henderson.

Henderson's setting shares similarities with Willan's *Missae Breves* for the renowned Anglo-Catholic church, particularly in omitting the long *Credo* text. While Willan's influence is evident, Henderson expanded beyond his typical SSA, SATB, or SSATB configurations by composing for a nine-voice SAATTBB choir, pushing the boundaries of the traditional format.

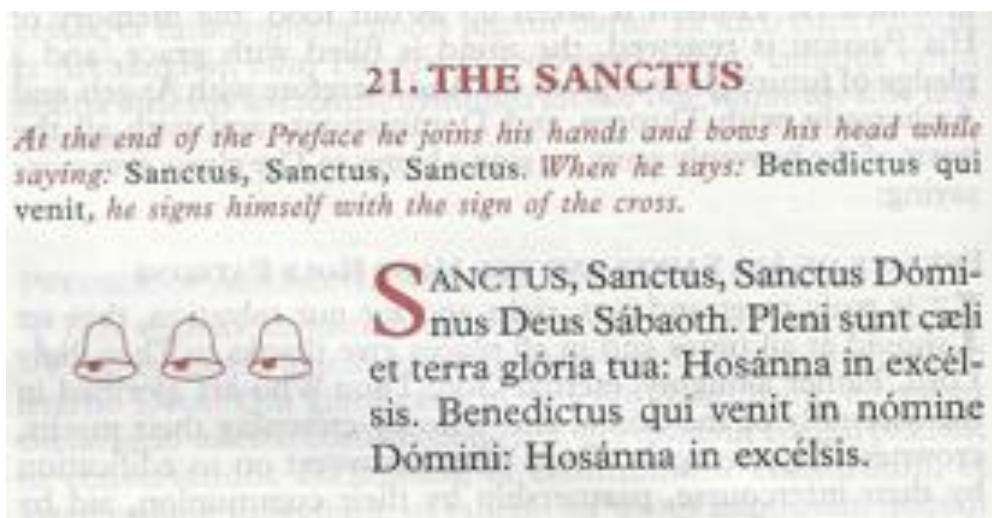
THE NIAGARA MASS BY HOLMAN (1975)

The *Niagara Mass* was composed by Holman in 1975 for unison chorus and keyboard accompaniment, with an optional descant and brass, and was published by Gordon V. Thompson

Ltd. The piece was commissioned by the Diocese of Niagara, funded by a grant from the Ontario Arts Council, to commemorate the Diocese's Centenary.

This Mass setting exemplifies the blending of the chorus and congregation in unison, a practice that encourages congregational participation. The text is in English, though the titles of the movements remain in Latin.

A notable feature is the optional brass introduction at the *Sanctus*, a reflection of the instrumental allowances permitted by the *Novus Ordo*. In contrast, Tridentine Mass traditionally calls for the faithful to kneel and chant the *Sanctus* quietly while the altar bell is rung. Incorporating brass into the sanctuary is a bold departure from the solemnity of the Holy Sacrifice of the Mass, where the use of brass instruments was historically forbidden.



(*Roman Catholic Daily Missal*, p. 882, 1962)



(Holman's *Niagara Mass*, mm. 66-67, 1975)

CHORAL WORKS FROM 1950-1962

Four choral works were selected for analysis to represent the genre before the implementation of the Vatican II reforms and prior to the rise of the Praise-and-Worship movement. These include *Pater Noster* by Twomey (1962), *Cantate pour une Première Messe* by Daveluy (1954), *Messe I* by Charpentier (1952), and *Two Christmas Carols* by Rogers (1950).

A key takeaway from analyzing these works is that sacred choral composers of this decade tailored their music to suit the activities and preferences of the audiences. In 1950s Canada, church attendance was significantly higher than today, and recreational activities often centred around family events, frequently involving concerts or musical participation. These events, whether liturgical or recreational, were predominately sacred in nature. Additionally, no new compositions were incorporated into the Tridentine Mass outside of its established medieval structure.

While the works of Twomey, Daveluy, and Charpentier draw from the titles and themes of the Tridentine Mass, they were not intended for use within the Mass itself. Instead, these

pieces were designed for performances with liturgical themes. Rogers' carols, *Gentle Mary* and *Peace on Earth*, feature original poetry and are written in a madrigal styled, reflective of the Anglican tradition, using an Old English vernacular.

CHAPTER 5: CONCLUSION & SUGGESTED FURTHER RESEARCH

This dissertation explored the 75-year contemporary period of Canadian sacred choral music (1950-2025) through the works of four living composers: Adnams, Guimont, Larkin, and Tomlinson. It examined the interplay between personal and cultural identities reflected in their compositions and how Christian backgrounds shape their artistic approaches. Utilizing qualitative research methods, including interview transcripts and music scores, this study analyzed the composers' perceptions of their work and the evolving landscape of sacred choral music in Canada. The research also included an analysis of choral works by 15 additional Canadian composers: Charpentier, Daley, Daveluy, Sister Hucul, Hawley, Henderson, Holman, Kloppers, Ouellette, Patriquin, Raminsh, Rogers, Serra, Tran-Adams, and Twomey. This broader examination helped illustrate how these composers respond and adapt to liturgical changes since the 1960s and 1970s, including the Second Vatican Council, the promulgation of the *Novus Ordo Missae* in 1969, increased ecumenicism, and the rise of the Praise-and-Worship movement.

Methodology and Theoretical Frameworks

1. At the outset of this study, four major research questions were formulated to guide the investigation into contemporary Canadian sacred choral music: How has each composer's Christian and denominational background influenced their approach to composing sacred choral music, and to what extent do these approaches reflect broader Protestant denominational influences and Catholicism, within the specific context of Canadian sacred music?
2. How do composers fashion their personal and cultural identities through their sacred choral works?

3. With a focus on the parallel same-age composers of this study (Adnams and Guimont), how do the composers perceive the evolution of sacred choral music in Canada from the time they began their careers to the present, particularly concerning societal changes in Christian practice?
4. Since the radical changes to liturgical music within both Catholicism and Protestantism of the late 1960s and early 1970s, tensions have existed within Christian and national identities worldwide. How do the composers reflect or resist the influence of the modern Canadian environment in their musical expression of the sacred?

Using qualitative research methodology, specifically discourse analysis and music analysis, the study assessed the four research questions through interviews with and musical analysis of choral works by the four focal composers. Discourse analysis techniques included word frequency analysis, intertextuality, and metaphorical analysis. Music analysis was conducted using music theory analysis, with a primary focus on textual analysis.

This dissertation utilized Anderson's seminal concept of *imagined communities*, as introduced in *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983), to analyze the contemporary landscape of Canadian sacred choral music. While Anderson's framework initially addressed nationalism, this study adapts it to explore how the notion of *imagined communities* is demonstrated in a contemporary Canadian context, specifically within sacred choral music.

The findings reveal that the four composers embody heritage identities rather than nationalistic ones within their musical communities. Although the composers' heritage is influenced by the nationalism of their European countries of descent or immigration (as in the case of Larkin), the *imagined communities* they create are rooted in their sacred choral music and

not in nationalism per se. These communities are shaped by the composers' desire to reflect their cultural and Christian identities in their music.

The composers craft their musical identities within these *imagined communities*, often for Christian audiences they may not personally know. Their work involves maintaining traditional liturgical elements while adapting to contemporary contexts, which contributes to the formation of these *imagined communities*. These communities are connected through a shared, albeit implicit, understanding and appreciation for sacred choral music in Christian worship.

The research underscores that heritage identities play a more significant role than nationalistic influences in shaping these *imagined communities*. The tension between preserving traditional liturgical practices and engaging with modern contexts highlights the dynamic nature of these communities, where a common respect for sacred choral music and its role in worship binds composers, choirs, and congregations together.

The seminal work by Small in *Musicking: The Meanings of Performing and Listening* (1998) complements Anderson's theoretical framework in this study. Small's exploration of music-making as an active, dynamic process within social and cultural dimensions paired effectively with Anderson's examination of *imagined communities* through personal and cultural heritage identities. Together, these perspectives provided a nuanced understanding of the connection between musical practices and identities within communities.

Small's concept of *musicking* emphasized music as a verb that involves performing and listening within specific social contexts. This approach aligns with Anderson's idea of *imagined communities*, where identities are formed and expressed through collective experiences, such as choral singing as Christian worship. By integrating these two theories, the study revealed how

Canadian sacred choral music functions within *imagined communities*, where compositions are inspired by shared acts of singing and a unified understanding of doctrine.

Initially, the principal investigator anticipated that geographic location would play a significant role in addressing the research questions. However, the outcome of the study revealed that the composers' regional backgrounds did not substantially influence the compositions analyzed. Instead, generational and heritage factors emerged as the primary influences on how the composers engaged with their *imagined communities*.

The discourse analysis applied to the interview transcript data indicated a variety of results including: generational and denominational trends; textual and musical priorities; geographical and generational attachment; unique terms and speech patterns; literature and compositional influences; metaphors in speech; authorship of text; nature influences;¹¹⁹ differences in Christian musical practices; and mentorship and influence.

The musical analysis applied to the selected compositions of the study indicated a variety of results including: influences and structure from primarily Catholic and Anglican choral music,¹²⁰ and also Lutheran and Calvinist choral music; insignificant regional influences; generational influences pertaining to liturgical calendar programming, language, accompaniment, and authorship of text.

U.K. Origin

¹¹⁹ The artwork of the Group of Seven, Schafer's *World Soundscape Project*, St. Lawrence River, and birch trees were mentioned among inspirations or observations in compositional processes.

¹²⁰ Influences from U.S. and European cultures were described by the four interviewed composers involving the following figures: Sister Delores Dufner, Sir Edward Elgar, Ēriks Ešenvalds, Père Gelineau, Henryk Mikołaj Górecki, Rev. Billy Graham and the Crusade Choir, Dr. Donald Paul Hustad, Tavener, Swedish Radio Choir, and Eric Whitacre.

Composers of U.K. origin¹²¹ in the study include: Adnams; Daley; Hawley; Henderson; Holman; Sister Hucul; Larkin; Rogers; Tomlinson; Tran-Adams; and Twomey. The use of texts from *The Book of Common Prayer* and *Missale Romanum*, displays a deep connection to Anglican and Catholic practices.

Adnams' dramatic Passion piece traces to the early oratorio style. Hawley draws on the English Carol tradition, like Rogers, and incorporates ancient Latin prayers. Tomlinson's *Mass of St. Mary Magdalene* so distinctly categorizes his heritage in the Anglo-Catholic tradition, and in the British-Canadian sphere of influence by S. Martin and Willan.

Similarly to the Marian devotion found in France at the site of major apparitions, Irish Catholic communities have a cultural devotion to Our Lady of Knock, where hymns and sung prayers are offered in chorus. This homage is expressed in Tran-Adams work.

Instruments used in worship by composers of U.K. heritage are incorporated in musical examples in this study including: organ, piano, trumpet, violin, guitar, and flute. The *a cappella* tradition, reflected in the compositions of several British composers, emphasizes a certain purity in sacred choral music, aligning with a historical practice while adapting to modern contexts.

French Origin

The composers who come from French origin include: Guimont; Ouellette; Patriquin; Daveluy; and Charpentier. The country of France is literally devoted to Our Lady, historically very Catholic until recent decades. Two famous Marian apparitions are said to have occurred throughout its history, Our Lady of Lourdes (1858) and Our Lady of La Salette (1846). The music of the Tridentine Mass beginning in the Medieval period provided a foundation of shared choral singing until the liturgical changes of the 1960s and 1970s. France and Canada share this

¹²¹ England, Northern Ireland, Republic of Ireland, and Scotland.

musical history with canonized French-Canadian saints,¹²² who participated in the very same Mass of the Ages.

Although the Mass presented by Guimont in this study is in English, he exemplifies his French heritage by leading the all-French choir at the French Mass of Basilique-Cathédrale Notre-Dame-d'Ottawa in the nation's capital bordering Québec, and by shouting « on y va! » to the Anglophone choristers when they fall behind in his bilingual rehearsals. Much of Guimont's catalogue includes settings of French texts and bilingual Mass settings for Canada, including his publications included in the *d'une même voix* Canadian hymnal.

Ouellette's oratorio, set entirely in French, highlights the patron saint of Canada, St. Joseph, and honors his French Marian devotion by featuring the *Magnificat* text. Drawing from medieval French tradition, Ouellette imitated the liturgical drama style in his work. Charpentier's *a cappella* composition and Daveluy's organ accompaniment demonstrates honouring historical practices.

Other European Origins: Italian, Dutch, and Eastern European

Serra, of Italian origin, is an exception to this trend as he chose to set the text initially in Korean given his location at the time of composing. However, his choice to set The Lord's Prayer, a universal Christian text, connects Serra to his Italian heritage. This connection highlights the longstanding Catholic tradition in the country. The instrumental accompaniment for Serra's work includes viola, cello, double bass, piano, and French horn. The full

¹²² St. Marguerite Bourgeoys (1620-1700); St. Kateri Tekakwitha (1656-1680, first Indigenous saint); St. Marie de l'Incarnation (1599-1672); St. François de Laval (1623-1708); St. Isaac Jogues (1608-1646); St. Jean de Brébeuf (1593-1649); St. Charles Garnier (1606-1649); St. Antoine Daniel (1600-1648); St. Gabriel Lalemant (1610-1649); St. Noël Chabanel (1613-1649); St. René Goupil (1608-1642); St. Jean de La Lande (1620-1646); St. Marie-Clément Staub (1876-1936); and St. Br. André (1845-1937). The first Canadian-born saint comes from French heritage, St. Marie-Marguerite d'Youville (1701-1771).

accompaniment of the ancient Latin prayer indicates Serra's heritage influence in a contemporary fashion. Dutch Kloppers' optional instrumentation and Latvian Raminsh's *a cappella* style demonstrate contemporary interpretations of sacred choral music.

Generational Influences

Adnams, Larkin, Guimont, and Tomlinson expressed their generational Christian values in Anglicanism and Catholicism and how they relate to their sacred choral works. The older generation, Adnams and Guimont, remarked about strict adherence to the Scriptural text, while the focus on the music was prioritized by the younger generation of Larkin and Tomlinson. The youngest composer of the study, Tomlinson expressed a heightened sensitivity and awareness of cultural factors.

Although there are many examples of resistance to modern liturgical changes in the compositions studied, each subsequent generation of composers demonstrates a gradual movement away from traditional sacred choral music. These changes are expressed primarily through text selections, language, accompaniment, and congregational accessibility. Liturgical changes implemented in the 1960s and 1970s are especially noticed in later compositions as composers remained active in the sacred choral music genre. Canadian cultural influences include the popularity of choral music in Ontario in the 1970s; the worldwide experimentation of Mass settings from the 1970s through the 1990s; an interest in poetry;¹²³ and a clinging to traditional Oratorio in Québec against the Quiet Revolution.

The Millennial Generation and Gen Z generations tend to demonstrate an apathy toward religion in general. Identified Christians of these generations already involves a small group and

¹²³ The Canadian poets discussed involved: Adnams, Cohen, Jeni Couzyn, Wolfgang Kater, C. Martin, Rogers, and Carolyn Smart.

of those, they do not attend Church regularly, if at all; they are not regularly exposed to the Christian music, art, and writing of the generations before them.

Influence of Christian Backgrounds

Baby Boomer Adnams embodies a unique blended Protestant identity, having navigated various denominations (Salvation Army, Methodism, Baptist, and Anglican). His *Good Friday* work reflects the influence of Lutheran Passion Oratorios, incorporating Wesleyan call-and-response hymn traditions from his British roots. His rejection of the Praise-and-Worship movement underscores a commitment to traditional Western harmony, with the incorporation of jazz and big band styles.

Baby Boomer Guimont, shaped by Québec's Quiet Revolution and the *Novus Ordo Missae* reforms, represents the most dramatic cultural shift in this group. Raised in the Tridentine Mass but composing during the rise of the New Mass, Guimont explores Scriptural interpretation in both English and French, reflecting his exposure to both Catholic and broader Canadian multicultural identities. His participation in the reformed liturgy, more than his *Mass for a Servant Church* composition, embodies his engagement with modern Catholicism.

Young Baby Boomer Larkin, steadfast in his Anglican identity, holds strong ties to Old English vernacular settings and the choral tradition, despite generational pressures toward modernism. His adherence to classical Anglican forms positions him as an outlier in a shifting sacred music scene, as demonstrated in his composition *Adam Lay Ybounden*.

Tomlinson, a Millennial initially rooted in evangelicalism but later drawn to Anglicanism, creates sacred music despite generational uninterest in traditional forms. His use of the *Book of Alternative Services* for the *Mass of St. Mary Magdalene* shows the influence of his

evangelical upbringing, while his choice to program Old English poetry reflects a personal connection to historic Anglican practices.

This dissertation enhances the understanding of Canadian sacred choral music by highlighting the relationship between individual creativity, cultural identity, and Christian tradition. It offers insights into how Canadian composers navigate their musical practices within their *imagined communities*, whether denominational, cultural, or national.

By situating their works in the context of broader historical and cultural influences, the dissertation offers insights into how these composers contribute to the evolving tradition of sacred choral music in Canada. This dissertation also contributes to Canadian music studies, shedding light on how sacred music serves as a medium for both individual artistic expression and collective identity formation in a multicultural and multireligious country.

Suggested Further Research

This dissertation provides a foundation for a range of future research directions. From an educational standpoint, it serves as a valuable resource for programming Canadian sacred choral works, learning about Canadian composers, poets, and history, and accessing sacred Canadiana, with a focus on the years 1950-2025.

A variety of areas have the capacity for deepening in specific directions. Key suggestions include:

- ❖ **Post-Vatican II Impact on Canadian Catholic Sacred Music:** Investigate how the Second Vatican Council and the subsequent *Novus Ordo Missae* influenced Catholic sacred music in Canada. This could include an examination of how composers adapted to new liturgical norms, such as using vernacular languages instead of Latin, and how these changes impacted the composition, performance, and reception of sacred choral music.

- ❖ **Expanding Interviews and Vignettes:** A wealth of living Canadian composers of sacred choral music awaits further exploration. Conducting interviews with these composers could replicate the study's style and offer new insights into their creative processes, inspirations, and connections to both sacred and Canadian traditions. This approach would build a more complete understanding of sacred choral composition in contemporary Canada.
- ❖ **Focused Regional or Demographic Studies:** Rather than taking a broad, survey-style approach, a more focused study could examine specific regions or age demographics to gain a closer look at sacred choral music practices in localized contexts. This would potentially reveal unique trends tied to geography, culture, and generational shifts in worship practices.
- ❖ **Exploring Genre-Specific Repertoires:** A study focusing on a particular genre of sacred choral music, such as Canadian Oratorios, could expand awareness of the national repertoire and bring to light lesser-known composers. This would enhance the visibility of Canadian contributions to worldwide sacred music traditions.
- ❖ **Non-Christian Composers:** Research could extend beyond the current focus to investigate composers from diverse religious and spiritual backgrounds prominently represented in Canada, such as spirituality, Hinduism, Sikhism, Buddhism, or Judaism.
- ❖ **Christian Composers from Various Ethnic Backgrounds:** Research could extend beyond the current focus to investigate composers from diverse ethnic backgrounds prominently represented in Canada, such as South Asian, Chinese, Caribbean, and Sub-Saharan African, Japanese, and Filipino origins.

- ❖ Textual Analysis of Composers' Sacred Choral Works: An analysis of how composers choose texts for their choral works, particularly comparing early and recent compositions, could map trends in liturgical changes and personal evolution over time. For example, a study of a composer like Holman, whose complete catalogue includes church music such as canticles, hymns, anthems, motets, carols, and other sacred songs, could provide insights into how text selection interacts with changing worship practices.
- ❖ Cataloguing and Archiving Canadian Sacred Choral Music: Not all composers included in this study have fully compiled catalogues. A future research direction could involve working on completing catalogues of lesser-known composers, archiving their works for greater academic and public access. This would preserve their contributions to sacred music for future generations and serve as a resource for further scholarly analysis.
- ❖ Comparative Studies of Collaboration and Inspiration: Another fruitful direction would involve examining the influence of collaboration among composers. Adnams and Tomlinson encouraged the use of Canadian poetry, Larkin promoted the preservation of sacred choral music, and Guimont engaged internationally to elevate Canadian sacred music. A comparative study could analyze how these shared inspirations and collective efforts shape the broader landscape of Canadian sacred music.

Canadian Composers of Sacred Choral Music: Adnams, Guimont, Larkin, and Tomlinson

Sacred traditional artists, those responsible for creating, sharing, and preserving the sacred, often draw collective inspiration from *musicking* in their *imagined communities*. Adnams and Tomlinson both urged fellow Canadian composers to incorporate Canadian poetry more deliberately when commissioned for new works. This emphasis on local literary sources reflects a desire to root sacred music in the country's cultural and artistic heritage. Larkin, a steadfast

proponent of traditional sacred choral music, encourages other composers to continue writing and promoting tradition forms, ensuring the preservation of liturgical and choral traditions amidst modern shifts in worship practices. Guimont, known for his connections in both Canada and the U.S., actively engages with American composers to elevate Canadian sacred choral music on the international stage. By fostering cross-border collaborations, he seeks to position Canadian sacred music as an equal and influential force within the broader North American sacred music tradition. Together, these efforts represent a collective call for Canadian sacred choral composers to work together, *musicking* in their *imagined communities* to preserve heritage and the traditions of their ancestors.

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APPENDIX A: PARTICIPATION INVITATION LETTER TEMPLATE



Department of Music

Natasha Walsh,
PhD (candidate), MMus
374 ACE BUILDING
4700 KEELE STREET
TORONTO ON
CANADA M3J 1P3
T 647.323.4197
nwalsh@yorku.ca
www.yorku.ca

[Date]

[Composer Name
Composer Job Title
Composer Current Location]

Research Number: 2018-133

Dear [Composer Name]:

I hope you are well, despite the challenges of the pandemic. [Personal note]. I want to invite you to participate in my York University doctoral research in Musicology. My dissertation is titled "Canadian Composers of Sacred Choral Music." My research aims to decipher the qualities that make contemporary sacred choral music significant among several Canadian regions, by compiling stories from Canadian sacred choral music composers, performers, and leaders. This inclusive investigation will present sacred Canadian beliefs as expressed through choral music. I am conducting a select few interviews with contemporary Canadian composers to gather qualitative, narrative data.

Data will be collected through interviews of approximately 60 minutes by phone. The interviews of participants are conducted exclusively by me, the lead researcher. Participants will be asked to consent to having their interview audio recorded by the lead researcher for purposes of accuracy in compiling data collected over the course of the study. The interview will attempt to address what is sacred to Canadians, understanding how individual composers view their compositions as Canadian, and how Canadian choral composers express musically the sacred beliefs of Canadians. The aim of the interviews is to understand how Canadian sacred choral music is enhanced through use of Canadian poetry by examining choral texts. Additionally, I intend to discover if Canadian composers of sacred choral music are inspired by Canadian nature, what regional Canadian landscapes are represented, and what elements of Canadian nature are held sacred throughout choral music.

Following the one-hour phone conversation, I ask permission to follow-up with you by phone and/or email. If at any time throughout this process you wish to pause, postpone, or terminate your involvement, you may feel entirely free to do so with no consequences from the lead researcher or York University. There is no obligation for you to participate in this project. Your involvement is voluntary.

Should you agree to participate in the research project I will provide a detailed consent form for your approval. In a narrative study of this nature, participants consent to reveal their identities and for me to use any background information available on them, such as publications (written and compositions), articles, and correspondence.

Participants in the research study can benefit from inclusion in the first research project to [join](#) several Canadian narratives about sacred choral music, representing a broad cross section of Canada from different regions and backgrounds.

Thank you for your consideration, and I look forward to your response.

Yours sincerely,



Natasha Walsh



APPENDIX B: PARTICIPATION INFORMED CONSENT FORM TEMPLATE

Informed Consent Form

Date: November 10, 2020

Study Name: Canadian composers of sacred choral music

Researcher: Natasha Walsh
212-90 Atkinson Rd.
Toronto, ON M3J 2S5
nlwalsh@yorku.ca

Purpose of the Research:

My research aims to decipher the qualities that make contemporary sacred choral music significant among several Canadian regions by compiling stories from Canadian sacred choral music composers, performers, and leaders. This inclusive investigation will present snapshots of sacred Canadian beliefs as expressed through choral music.

What You Will Be Asked to Do in the Research:

I will interview you, asking questions that will address what is sacred to Canadians, understanding how individual composers see their own compositions as being Canadian, and how Canadian choral composers express sacred beliefs of Canadians. Through our conversation, I aim to understand how Canadian sacred choral music is enhanced through use of Canadian poetry by examining choral texts. Additionally, I intend to discover if Canadian composers of sacred choral music are inspired by Canadian nature, what regional Canadian landscapes are represented, and what elements of Canadian nature are held sacred throughout choral music.

Depending on your level of interest and involvement in this project, I ask for an hour of your time to conduct each interview. Some people may wish to participate in a few rounds of interviews, while others may only wish to contribute an hour.

Risks and Discomforts:

As a result from participation in this research, there is the potential for emotional discomfort. I may ask questions about personal music compositional writing style, personal beliefs, personal experiences, personal history, and cultural dynamics.

If at any time throughout this process you wish to pause, postpone, or terminate your involvement, you may feel entirely free to do so with no consequences. There is no obligation for you to participate in this project. Your involvement is voluntary.

Benefits of the Research and Benefits to You:

A major component of my research will come from interview transcriptions from interviews with Canadian composers and others. The interviewees will represent several Canadian regions, providing personal stories that draw attention to what Canadians deem sacred and illustrate how Canadian composers express these sacred beliefs in choral works. Canadian composers that I interview will be able to help me understand their music and compositional processes, as well as provide historical biographical data.

This is the first research project to join several Canadian narratives about sacred choral music, representing a broad cross-section of Canada from different regions and backgrounds. The value of personal stories in research for ethnographic inquiry into musical experience is crucial. The intention of my research is not to prove that there is a global Canadian sacred belief and distinct compositional style, but rather, to present several different Canadian microhistories and compositions to help shape a larger understanding, enabling further discovery into choral communities across the country.

Voluntary Participation and Withdrawal:

Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to volunteer, to stop participating, or to refuse to answer particular questions will not influence the interview, the nature of our professional and personal relationship, or the nature of your relationship with York

University either now, or in the future. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality:

Unless you choose otherwise, the interview transcript and recording will be associated with identifying information. All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research.

The data will be collected by handwritten notes transferred to my computer and audio recordings made on my computer. Your data will be safely stored on my password-protected computer server and only research team members Michael Coghlan, Mark Chambers, and Scott McLaren will have access to this information.

After the study, the data will be removed from my computer and archived onto an external hard-drive stored securely in my office cabinet. Confidentiality will be provided to the fullest extent possible by law.

The data collected in this research project may be used – in an anonymized form – by members of the research team in subsequent research investigations exploring similar lines of inquiry. Such projects will still undergo ethics review by the HPRC, our institutional REB. Any secondary use of anonymized data by the research team will be treated with the same degree of confidentiality and anonymity as in the original research project.

Questions About the Research?

If you have questions about the research in general or about your role in the study, please feel free to contact Natasha Walsh either by telephone at 647.323.4197 or by e-mail at nlwalsh@yorku.ca. This research has received ethics review and approval by the Human Participants Review Sub-Committee, York University's Ethics Review Board, and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, Kaneff Tower, York University (telephone at 416.736.5914 or e-mail at ore@yorku.ca).

Legal Rights and Signatures:

I, _____, consent to participate in *Canadian composers of sacred choral music* conducted by Natasha Walsh. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature _____
Participant

Date _____

Signature _____
Principal Investigator

Date _____

Additional consent (please check)

- ☐ To waive anonymity
- ☐ To use data for future research purposes
- ☐ To agree to be audio-recorded

Signature _____
Participant

Date _____

Signature _____
Principal Investigator

Date _____

APPENDIX C: PARTICIPATION INTERVIEW QUESTIONS TEMPLATE

Draft Interview Template

Date: DD/MM/YYYY

Study Name: Canadian composers of sacred choral music

Researcher: Natasha Walsh
212-90 Atkinson Rd.
Toronto, ON M3J 2S5
nlk@yorku.ca

Questions to Musical Composer:

1. What value(s) do you express in your choral music?
2. Do you feel that your personal value(s), or what you hold sacred, is accurately represented in some or all your choral music?
3. Do you think that you represent value(s) of a certain region and/or demographic within Canada? If so, do you share those values personally, or simply reflect them in your music?
4. Are there certain elements within your music that are meant to sound Canadian and/or represent sacred elements of Canada?
5. Can you point to specific choral works that exemplify sacred Canadian values, values of a certain Canadian region and/or demographic, and/or your own personal values?
6. Do you view the act of composition itself as a sacred personal act?
7. As a Canadian composer, do you feel that you have a role to present the collected value(s) of a group of Canadians, or Canadians in general? If so, does this sentiment exist in all your choral compositions, or just some?
8. What Canadian poetry, if any, have you used in your choral works?
9. Are any of your choral works inspired by Canadian nature and landscape?
10. What elements of Canadian nature and landscape, if any, are held sacred throughout your choral music?
11. If there are soundscapes of Canadian nature and landscape present in your choral works, are specific regions of Canada represented? If so, why did you select those regions?

General Questions:

1. What expressed values do you appreciate in choral music?
2. Are there certain Canadian choral music composers that you are fond of? If so, how do you relate to their music?
3. Do you feel that your personal value(s), or what you hold sacred, is represented in any Canadian choral music?
4. Do you think there are Canadian composers that represent the value(s) of a certain region and/or demographic within Canada well? If so, do you share those values personally, or simply appreciate them?
5. Are there elements in Canadian choral music that sound Canadian and/or represent sacred elements of Canada?
6. Can you point to specific choral works that exemplify sacred Canadian values, values of a certain Canadian region and/or demographic, and/or your own personal values?
7. Do you think that Canadian composers have a role to present the collected value(s) of a group of Canadians, or Canadians in general?
8. Do you value the use of Canadian poetry in Canadian choral works? Why or why not?
9. Do you value choral works inspired by Canadian nature and landscape?
10. Are there elements of Canadian nature and landscape that you hold sacred and appreciate when reflected in choral music?
11. What Canadian region(s) do you relate most to and value when represented in Canadian choral music?

APPENDIX D: ORIGINAL CANADIAN POETRY SET TO MUSIC

Good Friday by Adnams (2021)

The sun disappeared from the sky
the darkness enshrouded a dying man;
a degraded form
a public fool
a King – stripped of dignity

His eyes searched the darkness for love
His heart heard the laughter of mocking men;
“You Son of God, save yourself.
You king! – look at you now!”

His tears whispered undying love.
This blood spoke of life for the scoffing crowd
who spat the hate that hung him there to die.

Naked, bleeding, writing in pain,
He loved us (me)

He prayed “Forgive them”
even though we (I) nailed him there.

Helpless, abandoned, afraid

His tormented soul cried in agony;

“My God, my God, why have you gone?”

L'Amour de Joseph et Marie by Ouellette (1999)

1. La Recontre.

(Chœur) Joseph ! Voici Marie, ta bien-aimée !

Je dors,

je dors, mais mon cœur veille,

mais mon cœur veille.

J'entends la bien-aimée qui accourt...

(Air de Joseph, première strophe) Que tu es belle, ma bien-aimée :

que tu es belle ! Oh, Marie...

Tu es toute belle et sans tache aucune.

Dans ton élan, tu ressembles au palmier qui ondule sous le vent...

La courbe de tes flancs est comme un collier : œuvre des mains d'un artiste...

Que tes pieds sont beaux dans tes sandales !

Tes lèvres : un fil d'écarlate ;

ta voix : un vin exquis...

Ah ! Détourne de moi tes regards, car tu me fais perdre le sens ;

ma toute belle !

Ô Marie !

(Air de Joseph, deuxième strophe) Viens, Marie, viens !

Car l'hiver est passé, la pluie a cessé...

Sur notre terre, les fleurs s'ouvrent,

et déjà le figuier forme ses premiers fruits...

Voici le chant du rossignol :

la saison des gais refrains...

Viens, ma bien-aimée, ma toute belle : viens !

Pose-moi comme un sceau sur ton cœur,

car l'amour est fort comme la mort :

les grands fleuves ne pourront le submerger...

(Chœur) Marie ! Voici Joseph, ton bien-aimé !

Je dors.

Je dors, mais mon cœur veille :

mais mon cœur veille.

J'entends le bien-aimé qui accourt...

(Air de Marie, première strophe) Mon bien-aimé : que tu es frais et vermeil ! Oh, Joseph !

Ton nom est une huile qui s'épanche...

Chacune de tes joues est le parterre odorant d'un massif parfumé...

Tes mains sont des globes d'or garnis de pierres précieuses ;

ton torse d'ivoire ;

tes jambes : des colonnes d'albâtre...

Tout en toi n'est que charme !

Oui mon bien-aimé est moi à lui : ah...

Joseph, mon bien-aimé !

(Air de Marie, deuxième strophe) Viens, Joseph, viens !

Comme le pommier parmi les arbres d'un verger,

ainsi es tu parmi les jeunes hommes ;

à ton ombre désirée, je m'assoie...

Montre-moi ton visage ; fais-moi entendre ta voix...

Nos vignes sont en fleurs, et les lys couvrent nos champs...

Viens ! Entraîne-moi sur tes pas : courons !

Pose-moi comme un sceau sur ton cœur,

car l'amour est fort comme la mort...

Les grandes eaux ne pourront l'éteindre...

(Seconde danse chorale) Loué soit le Seigneur du haut des Cieux, par tous les Univers !

Loué soit le Seigneur par la lune, le soleil et la lumière !

Loué soit le Seigneur par le vent et le feu, neige et brouillard !

Loué soit le Seigneur par les montagnes, les arbres et toutes les bêtes !

Par les rois de la Terre ! Tous les peuples !

Jeunes gens, jeunes filles ! Les aînés, les enfants !

Terre entière ! Oh...

6. Mariage.

(Le psalmiste) Dans la paix d'En-Haut, nous Te louons et Te rendons grâce, Dieu de l'univers,
pour les merveilles de ton amour...

Car depuis le commencement du monde, l'Amour et la Vie ne cessent de s'unir
et de se féconder au souffle de Ton Esprit.

Tu as appelé par leur nom Marie et Joseph,
et Tu es la source de leur amour comme de tout amour.

Nous Te demandons maintenant à Toi, Dieu de l'Alliance,
de bénir Tes serviteurs que voici dans leur volonté droite et sans contrainte
de se prendre l'un l'autre pour époux.

Qu'en cherchant avant toutes choses le Royaume de Dieu et sa justice,
ils soient ensemble dans le monde des témoins de Ton amour.

Sois pour eux et pour nous tous un guide, Dieu de l'Histoire,
aujourd'hui, demain, en cette vie et jusque dans l'éternité. Amen.

10. Chant d'Amour 2.

(Marie) Tes yeux sont mes yeux, éternellement :
ton regard est mon regard, un regard pour contempler...

(Joseph) Tes lèvres sont mes lèvres, éternellement :
et ta voix est ma voix, une voix pour proclamer...

(Marie) Tes bras sont mes bras, éternellement :

et tes gestes sont mes gestes, des gestes pour notre tendresse...

(Joseph) Tes jambes sont mes jambes, éternellement :

et tes pas sont mes pas, des pas pour se trouver...

(Marie) Ton souffle est mon souffle, éternellement :

et ta vie est ma vie, une vie pour se donner...

(Joseph) Ton cœur est mon cœur, éternellement :

ton amour est mon amour, l'amour pour partager...

(Marie et les chœurs) Tes joies sont mes joies, éternellement :

et tes peines sont mes peines, joies et peines pour s'entraider...

(Joseph et les chœurs) Ta Terre est ma Terre, éternellement :

ton pays est mon pays, un pays pour te dire...

(Marie et Joseph) Je t'aime...

11. La Mort de Joseph

(Joseph) Heureux les Hommes dont Tu es la demeure :

des chemins s'ouvrent dans leur cœur...

Mon âme et ma chair sont comme un cri poussé vers Toi, Dieu vivant...

Aujourd'hui Seigneur, c'est entre Tes mains que je remets mon esprit...

Maintenant, ô Maître souverain,

Tu peux laisser ton serviteur s'en aller en paix selon Ta parole,

car mes yeux ont vus le salut que Tu préparais à la face du monde :

lumière qui se révèle aux nations et donne gloire à Ton peuple Israël.

Titanic Requiem by Wolfgang Kater¹²⁴ (1996) and traditional Requiem Mass Introit

(Chorus) *Requiem aeternam dona eis, Domine:*

Olympians, they called you, born of Abraham's plains,

Peened, forged and cast by Ulster's pride.

You, middle child, blessed with beloved grace,

Upheld your charges on smooth glassy seas,

(Chorus) *Et lux perpetua luceat eis.*

¹²⁴ "...musician, inventor, machinist, boilermaker, poet and instrument builder is McGill University's sole graduate in organology- the study of old instruments. Equally at home with a flute or blowtorch in his hands, when he is not making custom Ferrari fenders Mr. Kater is likely to be further delving into the demise of the Titanic, a subject which has consumed him for most of his life. Prior to his arrival at McGill, Mr. Kater studied architecture at the University of Toronto and started making scale models of the Titanic in an effort to find out just what caused the great ship to run into an iceberg and then sink so quickly. Many of his theories have been corroborated by recent discoveries. His text is an eloquent expression of sorrow mixed with warning that we must not blindly repeat our magnificent mistakes." (Patriquin 2011)

The snow of Moses pressed to stone,
Gently caressed your starboard flank,
Passing the bitter sponge by your lips,
Your clockwork Calvary commencing,
As you sank shrieking to the black abyss.

(Chorus) *Te decet hymnus in Sion et tibi redetur votum in Jerusalem:*

Fathom for soul you spiralled down,
To thunder softly into primordial mud,
For Challengers and all who have fallen
Out of sea or sky, forevermore,
Your shattered hull still points the way.

(Chorus) *Exaudi orationem meam,*

Rest in peace, oh my beloved,
Your still-born sister will comfort you,
On her side half a world away,
While Olympic bravely soldiers on,
To die dismantled on Scotland's shore.

(Chorus) *Ad te omnis caro veniet.*

Are we condemned on our marbled globe?
The warnings ring out crystal clear.

Ice-fields loom large in our dark night,
Yet we press on. Full Steam Ahead!
To meet our fate in that cold pink dawn.
(Chorus) *Requiem aeternam dona eis, Domine, Domine.*

The Sound of the Birds by Carolyn Smart (1992)

Each night I listened for your call,

when your call stopped

I held my breath, suspended,

I'd grown accustomed to a dialogue with

silence,

then wait for the sounds of night

you, dying,

and I but witness to the end

The stillness is a room I've moved into,

and you are not here,

you are gone

the dark heart of a night without song

Love Country (1990) by Jeni Couzyn

Now love is an arc-light

behind the skin,

light within the granite

that shows it transparent.

Mary called it an angel.

Threading whirling dust-motes

into a structure like a cathedral

hooking tapestries of cells

each to a sparkling terminal

and then you're solid in my arms

and then you gaze at me and smile

and then you brush my cheek

with your small hand.

My Father Has Blessed You (1985) by Sister Hucul

Come, my Father has blessed you:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I am a stranger; you make me welcome:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I am an outcast; you are respectful:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I suffer sickness; you are compassion:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I am in anguish; you stay beside me:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I am so needy; you feed and clothe me:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I am abandoned; you offer friendship:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I am disabled; you foster freedom:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I am discouraged; you bring refreshment:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I seek direction; you lead me inward:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

I am in turmoil; you teach me stillness:

You are my face in the world. / Tu es mon visage dans le monde. / er es mi rostro en el mundo.

Gentle Mary by Rogers (1950)

Gentle Mary rocks her child,

Infant Jesus meek and mild,

not a cradle for His bed,

but a manger in its stead.

Lullay lulloo lullabye.

The cattle are lowing, He makes no alarms;

He slumbers on in His Mother's arms;

sleep, sweet Jesu, nothing fear,

Thy Mother will hold Thee ever near.

Lullay lulloo lullabye.

Peace on Earth by Rogers (1950)

The Holy Child was born today,

Peace on earth, good will to men!

in a manger bed He lay,

Peace on earth, good will to men!

To teach us all His love to share,

to keep us in His loving care,

the Holy Child was born today;

Peace on earth, good will to men!

The Holy Child was born today,

Peace on earth, good will to men!

wrapped in swad'ling clothes He lay,

Peace on earth, good will to men!

To save us all from sin and strife,

to give us everlasting life,

the Holy Child was born today;

Peace on earth, good will to men!

APPENDIX E: ACCESS TO MUSIC RECORDINGS

- ❖ [*Good Friday* by Adnams \(2021\)](#)
- ❖ [*Mary called it an angel* by Hawley \(2020\)](#)
- ❖ [*Pater Noster* by Serra \(2019\)](#)
- ❖ [*Mass of St. Mary Magdalene* by Tomlinson \(2014\)](#)
- ❖ [*Mass for a Servant Church* by Guimont \(2010\)](#)
- ❖ [*Salve Regina: Our Lady of Knock* by Tran-Adams \(2008\)](#)
- ❖ [*Adam Lay Ybounden* by Larkin \(1996\)](#)
- ❖ [*Titanic Requiem* by Patriquin \(1996\)](#)
- ❖ [*Requiem* by Daley \(1995\)](#)
- ❖ [*Gloria Deo Mass* by Kloppers \(1988\)](#)
- ❖ [*Missa brevis* by Henderson \(1976, revised 2005\)](#)
- ❖ [*Pater Noster* by Twomey \(1962\)](#)

APPENDIX F: ACCESS TO MUSIC SCORES & REHEARSAL TRACKS

Due to copyright laws, only excerpts from the music scores are provided rather than the complete scores. Readers are encouraged to purchase and program the sacred choral works by the composers featured in this study to support Canadian sacred choral music. Details for accessing and purchasing the full music scores are provided below.

- ❖ *Good Friday* by Adnams (2021): Hard copy print and digital PDF score, and rehearsal MP3 tracks available for purchase at [Cypress Choral Music](#).
- ❖ *Mary called it an angel* by Hawley (2020): Digital PDF score available for purchase at [Laura Hawley](#) (rehearsal MIDI track available for free).
- ❖ *Pater Noster* by Serra (2019): Hard copy print score available for loan at [Canadian Music Centre](#) (free digital PDF perusal copy available); hard copy print score (reduction or full) and digital PDF score (reduction or full) available for purchase at [Canadian Music Centre Shop](#).
- ❖ *Mass of St. Mary Magdalene* by Tomlinson (2014): Hard copy print and digital PDF score, and rehearsal MP3 tracks available for purchase at [Cypress Choral Music](#).
- ❖ *Mass for a Servant Church* by Guimont (2010): Hard copy print and digital PDF score of full, choral/accompaniment edition, assembly edition, guitar edition, instrument edition, and presider edition, and rehearsal CD and MP3 tracks available for purchase at [GIA Music](#).
- ❖ *Salve Regina: Our Lady of Knock* by Tran-Adams (2008): Hard copy print score available for loan at [Canadian Music Centre](#) (free digital PDF perusal copy available); hard copy print (score and/or parts) and digital PDF score available for purchase at [Canadian Music Centre Shop](#).

- ❖ *L'Amour de Joseph et Marie* by Ouellette (1999, revised 2024): Hard copy print score available for loan at [Canadian Music Centre](#) (free digital PDF perusal copy available); hard copy print and digital PDF score available for purchase, and parts available for rent at [Canadian Music Centre Shop](#).
- ❖ *Adam Lay Ybounden* by Larkin (1996): Hard copy print and digital PDF score, and rehearsal MP3 tracks available for purchase at [Cypress Choral Music](#).
- ❖ *Titanic Requiem* by Patriquin (1996): Hard copy print score and digital PDF score of full, multiple full, single full, and piano/vocal, and CD available for purchase at [Donald Patriquin, composer](#).
- ❖ *Requiem* by Daley (1995): Hard copy print and digital PDF score available for purchase at [Jubilate Music Group](#) (free preview PDF pages and preview audio available).
- ❖ *Gloria Deo Mass* by Kloppers (1988): Hard copy print score available for loan at [Canadian Music Centre](#); hard copy print score and/or parts available for purchase at [Canadian Music Centre Shop](#).
- ❖ *My Father Has Blessed You* by Sister Hucul (1985): Contact the [Sisters of Charity of the Immaculate Conception](#) by email cpssc@sistersofcharityic.com for order information.
- ❖ *Mary had a baby* by Raminsh (1979): Hard copy print score available for loan at [Canadian Music Centre](#) (free digital PDF perusal copy available); hard copy print and digital PDF score available for purchase at [Canadian Music Centre Shop](#).
- ❖ *Missa brevis* by Henderson (1976, revised 2005): Hard copy print score available for loan at [Canadian Music Centre](#); hard copy print score available for purchase at [Hal Leonard](#).
- ❖ *The Niagara Mass* by Holman (1975): Hard copy print score available for loan at [Canadian Music Centre](#).

- ❖ *Pater Noster* by Twomey (1962): Hard copy print score available for loan at [Canadian Music Centre](#) (free digital PDF perusal copy available); hard copy print and digital PDF score available for purchase at [Canadian Music Centre Shop](#).
- ❖ *Cantate pour une Première Messe* by Daveluy (1954): Hard copy print score available for loan at [Canadian Music Centre](#) (free digital PDF perusal copy available); hard copy print and digital PDF (choral and full) score available for purchase at [Canadian Music Centre Shop](#).
- ❖ *Messe I* by Charpentier (1952): Hard copy print score available for loan at [Canadian Music Centre](#) (free digital PDF perusal copy available); hard copy print and digital PDF (choral and full) score available for purchase at [Canadian Music Centre Shop](#).
- ❖ *Two Christmas Carols* by Rogers (1950): Hard copy print score available for loan at [Canadian Music Centre](#) (free digital PDF perusal copy available); hard copy print and digital PDF score available for purchase at [Canadian Music Centre Shop](#).

GLOSSARY

a cappella (*It.*). | ‘In the church style,’ meaning that a piece of choral music is to be sung unaccompanied (or, if accompanied, that the instrument—probably an organ—should simply double the voice parts).

(Latham 2004)

accompaniment | The musical background for a principal part or parts. The accompaniment is usually instrumental; the relation between it and the principal part varies from the subordinate to an essential part of the texture or musical idea, notably in the 19th-century song.

(Latham 2004)

Agnus Dei (*Lat.*, ‘*Lamb of God*’). | Part of the Ordinary of the Mass, sung during the Breaking of the Bread.

(Latham 2004)

alto (*It.*, ‘*high*’). | **1.** The male alto has a range of some two octaves, from about F below middle C to the soprano *e*” or even *f*,” although it is rare to find a singer who can sing throughout this range with ease, some concentrating on the upper registers, others on the lower. The male alto is sometimes distinguished from the countertenor on the grounds that the former is a ‘natural’ high tenor, using the head voice with a powerful, even heroic sound, while the latter is produced as a falsetto, tending towards the lower part of the range and having a comparatively weak sound; but usually the two terms are interchangeable. **2.** A low-register female voice, properly referred to as

contralto. (In the standard choir grouping SATB, the A usually refers to the contralto part but can also denote the male-voice part.)

(Latham 2004)

Amen (*Heb.*, 'so be it'). | The terminal word of prayer in Jewish, Christian, and Muslim worship. It has been extended many times by composers into a lengthy composition. Shorter settings have been made for liturgical use.

(Latham 2004)

Anglican chant | A simple harmonized melody for singing the unmetrical texts, chiefly the psalms and the canticles, of Anglican services. The main principle of 'single' chants is that of the Gregorian tones: a short two-part melody is repeated to each verse of the text, the varying numbers of syllables in the different lines being accommodated by the flexible device of a reciting note at the opening of each line, while the succeeding notes are sung in time and (normally) take one syllable each. Chants accommodating two verses are called double chants. There are a few triple and quadruple chants, but they are rarely used. Early Anglican chants were adapted directly from Gregorian tones and resemble continental *falsobordone*. The number of chants sung in cathedrals and colleges proliferated after 1660, when the melody was moved from the tenor to the soprano.

(Latham 2004)

anthems, motets, psalms | the English-language protestant counterpart, and a derivation, of the Latin motet. Anthems (usually accompanied) and motets (usually unaccompanied) are choral

pieces sung during church services but are not a part of the prescribed liturgy or of the congregational music represented by hymns and responses. Like motets they are the province entirely of the music director and choir. Their function is partly decorative – eg, to dispel tedium and enhance contemplation during the collection of the offering – and partly provocative, useful at points of rest or suspension in the liturgy to engage the congregation’s religious imagination at the highest musical level. They encapsulate some of the finest poetry of the church in some of its most unfettered, succinct, and inspired music. If anthems and motets are a decoration of the service, the psalms in their basic use are fundamental to it, and their broad place in it is prescribed. In this prescribed use they are sung antiphonally or spoken responsorially. There is nothing, however, to prevent the setting of words of the psalms to music for use as anthems. Many psalms have been employed in concert settings of cantata proportions. The Book of Psalms in the oldest song (word) book in use.

(The Canadian Encyclopedia, Graham, et al. 2014)

antiphon | A liturgical chant sung as the refrain to the verses of a psalm. The word *antiphonon* is Greek, sometimes used to mean ‘octave.’ Antiphons were most often used in the Roman rite for the psalms of the Office (the largest groups being for the Matins, Lauds, and Vespers). They were also used at Mass, for the introit, offertory, and communion chants. There are two special categories of antiphons, not connected to a psalm and not usually simple in style: the antiphons of the Blessed Virgin Mary, sung daily at Compline from the 13th century; and processional antiphons, sung during religious processions, or at a place where a procession paused (a ‘station’).

(Latham 2004)

baritone | A male voice with a range between those of the bass and the tenor: roughly *A* to *g*, ' going up to *a**b*' or even *a*' in Italian and French opera. Until the early 19th-century the term was little used, and there was no formal distinction between the baritone and bass voices. The quality of a baritone voice may vary from dramatic, as required for Verdi and Wagner roles, to light and almost tenor-like, sometimes called 'baryton Martin' after the French opera singer Jean-Blaise Martin (1767-1837).
(Latham 2004)

Canadian composer | **1.** A composer holding documentation showing Canadian citizenship or landed immigrant status. **2.** A composer who has completed basic training in composition and has had a sufficient period of establishment as a practicing composer. A master's degree or equivalent in independent study is the normal level of education required. **3.** Completion of five or more original works that have been publicly presented by professional performers.
(Canadian Music Centre 2024, para. 3)

Canadian Music | Any music that has been composed by a Canadian. Canadian music includes Indigenous music as well as composed music which relates to Canada or is used possessively by Canadians.
(Beckwith 1992, 1-2)

canticle (from Lat. *canticulum*, dim. of *canticum*, 'song'). | A song or prayer (other than a psalm) derived from the Bible and used in the liturgical worship of Eastern and Western Christian Churches. The three canticles drawn from the New Testament used daily in the medieval and

modern offices of the Roman rite are the *Benedictus* (for which the *Jubilate* is sometimes substituted), the *Magnificat*, and the *Nunc dimittis*, at Lauds, Vespers, and Compline, respectively. The Book of Canticles is another name for the Song of Solomon.

(Latham 2004)

cantor | **1.** In modern Anglican and Roman Catholic usage, the singer who is charged with the duty of intoning the first words of psalms, antiphons, and hymns. Cantors, especially on feast days, often work in pairs at the desk in the middle of the choir. **2.** The leading singer in a synagogue.

(Latham 2004)

choir, chorus (Fr.: *choeur*; Ger.: *Chor*; It.: *coro*). | Both terms denote a body of singers performing as a group, normally, though not necessarily, in parts. The English language appears to be alone in perpetuating a useful distinction between ‘choir’ and ‘chorus.’ The latter is commonly used to denote larger groups of singers—especially amateur enthusiasts, but also professionals in the theatre and opera house. ‘Choir’ is applied mostly to smaller bodies of singers: to ecclesiastical groups, and to small, expert groups such as are often composed of professionals and called ‘chamber choirs.’ A mixed-voice choir (or chorus) is one of women and men; a male-voice choir is of men or boys and men; a double choir is one arranged in two groups.

(Latham 2004)

chorale (from Ger. *Choral*). | The strophic congregational hymn of the Protestant Church in Germany. The German term originally signified a plainchant melody sung chorally, but from the late 16th century its meaning was widened to include vernacular hymns. Strictly, the word ‘chorale’ implies both the text and the melody, but it is often used to describe the music alone—either a single-line melody or a fully harmonized version as in the four-part settings of J.S. Bach. Two main types of chorale book were published during the 16th century, one containing polyphonic settings for trained choirs, with the melody normally placed in the tenor voice, and the other with single-line melodies only, for congregations. The Thirty Years War fostered the composition of subjective, devotional chorales. During the 18th century harmonizations consisting of a melodic line with figured-bass accompaniment became standard. Chorale texts and melodies were the basis of many other genres.

(Latham 2004)

contralto (from It. *contra alto*, ‘against the alto,’ i.e. contrasting with the high voice; Ger.: *Alt*). | The lowest female voice, with a range of roughly *g* to *g*. ” It is characterized by a dark, rich tone-quality. In the 19th- and early 20th-centuries most female singers were described as either soprano or contralto, but from the mid-20th century ‘mezzo-soprano’ was increasingly used for lower female voices as the true, deep contralto became ever rarer.

(Latham 2004)

countertenor | The adult male voice with a range corresponding roughly to that of the female mezzo-soprano or contralto. It is usually produced by developing the falsetto register, though

occasionally it is a naturally very high, light tenor. Sometimes the term ‘male alto’ is used for the latter, but the terms are usually interchangeable.

(Latham 2004)

Credo (Lat., ‘I believe’). | Part of the Ordinary of the Roman Mass, sung between the Gospel and the offertory.

(Latham 2004)

Dies irae (Lat., ‘Day of wrath’). | The sequence of the Requiem Mass. It is normally included in choral and orchestral requiems, and the plainchant melody has been used in instrumental music for its inherent symbolism.

(Latham 2004)

Ecumenical | Encouraging the different Christian Churches to unite. Tending to support and encourage unity among different religions.

(Cambridge University Press & Assessment 2024)

Ecumenicism | The belief that different Christian Churches should unite. As the Second Vatican Council’s decree on ecumenicism noted, the Anglican Communion occupies a “special place” in relation to the Catholic church.

(Cambridge University Press & Assessment 2024)

Evangelist | The narrator in a Passion, who recounts the Gospel story either in plainchant or, as in most Passion settings from the mid-17th century onwards, in continuo-accompanied recitative. In 17th- and 18th-century German Passions (e.g. those of J.S. Bach), the part of the Evangelist was traditionally taken by a tenor.

(Latham 2004)

fauxbourdon | A technique of singing improvised polyphony, associated particularly with 15th-century Franco-Burgundian sacred music. It has many similarities to English faburden, but the derivation of either from the other has not been established, and there are significant differences between them. Fauxbourdon involved improvising a supplementary voice in parallel 4ths below a given voice (often a decorated plainchant). A third, composed, part would complete the texture. Like faburden, the technique of fauxbourdon was used as the starting point for more sophisticated compositions. Some fauxbourdon pieces survive side by side with alternative versions, where fully composed parts are provided in a place of the improvised line. Other compositions are written-out decorations of fauxbourdon. There were two ways of creating fauxbourdon by improvisation: by adding two voices above a cantus firmus, in 8-5 chords at the beginnings and ends of phrases and in 6-3 chords elsewhere; and by adding two voices below.

(Latham 2004)

Gloria in excelsis Deo (Lat., ‘Glory to God in the Highest’). | The Great(er) Doxology, an ancient hymn of Christian praise beginning with the words of the angelic host to the shepherds (Luke 2:14). Since the 8th century it has been a part of the Ordinary of the Roman Mass, sung between the Kyrie and the collect except in Advent and Lent, when it is omitted. After the

Reformation, vernacular versions were retained at the Eucharists of the Anglican and Lutheran Churches.

(Latham 2004)

Gospel hymn | The term ‘Gospel hymn’ refers to a type of hymn that became popular during the late nineteenth century. Gospel hymns were written by white composers, used for Evangelistic purposes and in the context of revivals, and drew stylistically from popular music practices of the day.

(Feyen 2013, 92)

gradual (from medieval Lat. *graduale*) | **1.** The liturgical book, used by the choir, containing the chants of the Mass. **2.** A responsorial chant, part of the Proper of the Mass, one of the chants between the readings; since the Second Vatican Council it is usually replaced by a longer text (a ‘responsorial psalm’). It is sometimes also known as *responsorium graduale*, or simply *graduale*, perhaps because it was performed on the steps (Lat.: *gradus*) leading to the altar. Graduals are among the most elaborate of all chants and are performed by soloists and choir in alternation.

(Latham 2004)

hymns, hymn tunes | Hymns are poetic in praise of God, meant to be sung communally either in church worship or in more informal groups. Starting in the late 18th century, text-content broadened to include not only praise but subjective religious feeling, whether of suffering or joy, as well as didactic themes, making some hymns almost like Bible lessons in verse. The term

‘tune’ denotes either the main melody to which a hymn is sung or, more usually, the harmonized setting of this melody – for three, or more generally four, vocal parts. The repertoire of tunes cultivated in Canada includes examples from Reformation chorales and psalters (French, German, Dutch, English, Scottish) and from 18th-, 19th-, and early 20th-century English and U.S. sources (with a sprinkling of Swiss, Russian, and German tunes, among others), to which a steady input of Indigenous contributions became added.

(The Canadian Encyclopedia, Beckwith and Osborne 2013)

hymn singing | The singing of hymns in Canada goes back to the 17th century when Récollet and Jesuit missionaries arrived from France to plant the Christian gospel in the new land. They employed the hymn not only as a vehicle of worship, but also as an evangelical tool, a means of spreading the faith. According to the *Jesuit Relations* their training must have been considerable, for they not only led the singing at worship, but they also instructed their converts on the best mode of singing. Antiphonal singing between men and women was employed frequently. Native melodies with a minimum of alteration supplemented French songs. Four-part singing at Québec in 1646 is documented. Accompaniment was provided by viols or violins brought from France and probably also by flutes and recorders. After the middle of the 17th century an organ was in use in Québec City to support the singing. Up to the time of the British era in Canada the singing of hymns was as a rule confined to religious instruction. Hymns were sung at Mass, but not by the congregation, whose participation was limited to certain liturgical responses.

(The Canadian Encyclopedia, Beckwith and Osborne 2013)

hymn texts, hymnology | Indigenous writing of hymn texts begins in the 17th century with 'Jesous Ahatonhia', more properly termed a carol. The hymns of the Nova Scotian 'New Light' preacher Henry Alline (1748-84) drew increased attention in the 1980s. David Willson, patriarch of the Children of Peace sect in mid-19th century Ontario, wrote over 1,400 hymn verses, some surviving only in manuscript, but at least 1,000 published in two volumes, without tunes. They have a clarity, sincerity, and found-poetry charm comparable to the naive painted banners of the sect's Temple. In 1827, William Bullock (1798-1874), an ordained clergyman of the Church of England, wrote 'We love the place, O God' and had it sung from manuscript at Trinity Bay in Newfoundland. It had to wait 27 years before it was published. Joseph Medlicott Scriven (1819-86) wrote a number of texts, among them the much-loved 'What a friend we have in Jesus'. The Rev Robert Murray (1832-1910) wrote the words for the well-known 'From ocean unto ocean,' while 'We hail thee now, O Jesu,' by The Rev Canon F.G. Scott (1861-1944) has also been widely used. Gena Branscombe wrote both words and music for 'Arms that have sheltered us,' adopted by the RCN in 1960. The 1908 *Book of Common Praise* (Anglican), with nearly 800 hymns, had 20 texts and nearly twice as many tunes by Canadian authors and composers. In *The Hymn Book* (1971) the proportion of Canadian content rose to approximately 10 per cent; again, composers appeared to have been more active than authors. (The Canadian Encyclopedia, Beckwith and Osborne 2013)

Jubilate (Lat., 'O be joyful'). | The 100th Psalm (in the Hebrew and English numbering; 99 in the Greek Old Testament and the Vulgate). In the *Book of Common Prayer*, it is provided as an alternative canticle to the *Benedictus* at Morning Prayer; in the Roman Office since the Second

Vatican Council and in the Anglican *Common Worship* it is an invitational alternative to the *Venite* and has been set by many composers.

(Latham 2004)

Kyrie eleison (Gk., ‘Lord, have mercy’). | An ancient acclamation adopted for use in Christian worship; it is part of the Ordinary of the Roman Mass between the introit and the Gloria, where it was supplied with Latin verses (abolished after the Council of Trent) and sung in alternation with ‘Christe eleison.’ By the 10th century a ninefold pattern of performance (‘Kyrie eleison’ three times, ‘Christe eleison’ three times, ‘Kyrie eleison’ three times) had become customary for the Roman Kyrie.

(Latham 2004)

Lamentations | The Lamentations of the prophet Jeremiah. Before the Second Vatican Council, readings from Jeremiah were sung at Matins during the week before Easter (known as ‘Tenebrae’); they had their own plainchant melodies and were often set polyphonically. The Greek word *Threni* is sometimes used.

(Latham 2004)

Magnificat (Lat.: ‘Magnificat anima mea,’ ‘My soul magnifies the Lord’) | The canticle of the Blessed Virgin Mary, Luke 1:46-55. It became a fixed element of Vespers in the medieval Roman rite, and, following the Protestant Reformation, passed into the evening offices of the Anglican and Lutheran Churches. Between the 15th and 17th centuries, Western composers set the *Magnificat* to polyphony more frequently than any other liturgical text outside the Mass

Ordinary. Anglican composers often set the *Magnificat* and *Nunc dimittis* together, either on their own or as part of a full service. During the Baroque and Classical periods, the text was the subject of large-scale choral works.

(Latham 2004)

Marian antiphon | One of the antiphons of the Blessed Virgin Mary, customarily sung as a devotion at the conclusion of Compline.

(Latham 2004)

Mass (Fr.: *messe*; Ger.: *Messe*; It.: *missa*; Lat.: *missa*) | The Eucharistic liturgy of the Roman Catholic Church. The various musical items belong either to the Ordinary, whose sections make up the musical entity normally referred to as a Mass and whose texts do not vary, or to the Proper, whose texts change according to the Church calendar. Table 1 sets out the sequence of events at High Mass; capital letters indicated the sections of the Ordinary and lower-case those of the Proper, while the portions intoned by the clergy are in parentheses.

Table 1

Mass of the Word

introit

KYRIE

GLORIA [except in Advent and Lent]

(collect)

(epistle [medieval usage]; Old Testament lesson [restored after Vatican II])

Gradual

(epistle [after Vatican II only])

alleluia [or, in penitential seasons, tract]

sequence [if appointed]

(Gospel)

CREDO

Mass of the Faithful

offertory

preface

SANCTUS/HOSANNA/BENEDICTUS/HOSANNA

(Pater noster)

AGNUS DEI

communion

(postcommunion)

ITE MISSA EST [or, in penitential seasons, BENEDICAMUS DOMINO; both are rarely set by composers]

(Latham 2004)

mezzo-soprano (It., ‘half-soprano’) | A female voice (or artificial male voice) with a range midway between those of the contralto and the soprano, roughly *a-a''* (often *b''*). The distinction between a female soprano and a mezzo-soprano (colloquially ‘mezzo’) became pronounced only in the early 19th century, when the castrato voice (of approximately the same range as the female

mezzo-soprano) rapidly became obsolete. A high mezzo-soprano is often similar to a dramatic or *spinto* soprano, and many roles can be sung by either. Occasionally a singer will describe herself as a mezzo-contralto, meaning a little lower in range than a mezzo-soprano.

(Latham 2004)

Missa (Lat., ‘Mass’) | The *missa solemnis* or ‘solemn Mass’ is the most elaborate type, appropriate to high ceremonial occasions and most often set by composers. The *Missa cantata* (‘sung Mass’) is practically the same as the *Missa solemnis* in that it is ‘sung’ or chanted, but it is given with less ceremonial. The *missa brevis* is distinguished from these by its less imposing musical setting rather than by any liturgical difference.

(Latham 2004)

Missa brevis (Lat., ‘short Mass’) | A short musical setting of the Ordinary of the Mass. This term applies variously to settings with textual omissions (e.g. Lutheran Masses consisting only of the Kyrie and Gloria), of relatively brief duration, or both, as in 15th-century Masses for the Ambrosian rite.

(Latham 2004)

national anthems | Hymns, marches, anthems, or fanfares used as patriotic symbols, like a national flag. They are played or sung at ceremonial and diplomatic occasions and at international sports events to salute winners.

(Latham 2004)

nationalism | Patriotism, which may be expressed in music by composers or by those who control performance. It often involves the conscious use of elements that can be recognized as belonging to one's own nation (or would-be nation), with the object of arousing patriotic feelings. In Western art music, nationalism reached its height during the 19th century. It was given impetus by the political movements for independence (e.g. folksong, folk dance, folk rhythms), nationalist composers based their operas and symphonic poems on subjects that reflected national life or history. Nationalism flourished especially in Bohemia, Hungary, Poland, Russia, and Scandinavia.

(Latham 2004)

Nunc dimittis (Lat., 'Now let [thy servant] depart') | The canticle of Simeon (Luke 2:29-32). It is sung at the Roman Catholic service of Compline and was taken over from that Office to be sung at Evensong in the Anglican Church, where composers frequently coupled it with the *Magnificat*, either as a self-contained work or as part of a full service.

(Latham 2004)

offertory (from Lat. *offertorium*) | The offering of Bread and Wine on the altar at a Christian Eucharist and, in the Roman rite, the chant sung to accompany this action. Gregorian and Old Roman offertories are melismatic responsorial chants, the majority taken from the psalms. Their music originally consisted of a refrain, the latter half of which (the *repetendum*) would be repeated after each of a series of solo verses (later suppressed). Renaissance musicians set offertories to freely composed polyphony; later generations often ignored the canonical texts or replaced them with instrumental works.

(Latham 2004)

Ordinary of the Mass | The sections of the Mass whose texts do not vary.

(Latham 2004)

Passion music | Settings to music of the account of Christ's Passion, as recorded in the four Gospels. The earliest were composed in the 16th century. Over time the genre evolved and expanded, reaching a culmination in the Passions of J.S. Bach.

(Latham 2004)

plainchant [plainsong] | The monophonic and, according to ancient tradition, unaccompanied music of Eastern and Western Christian liturgy. In its final form it was called Gregorian chant. The term derives from *cantus planus*, in contrast to *cantus figuratus* ('florid chant,' in which a counterpoint is added to the original melody) or *cantus mensuratus* ('measured chant,' i.e. with a regular rhythm). The plainchant repertory is by far the earliest and largest to have been codified from oral traditions. Each melody consists of a single unaccompanied vocal line, notated on a four-line staff using neumatic notation. The rhythm is free, following the prose of the psalm, prayer, etc. being chanted. Psalms chanted by a large community use simple melodic formulas, while those sung by soloists or trained choirs are more ornate. In antiphonal psalmody, as distinct from responsorial psalmody, the text is chanted by alternating groups with one or more refrains (*antiphona*) after each verse.

(Latham 2004)

plainchant Mass | Either a Mass in plainchant or a polyphonic Mass composition in which each movement is based on the corresponding item of the plainchant. The term is sometimes broadened to include a Mass using any item of plainchant as a cantus firmus.

(Latham 2004)

plenary Mass | An 'entire' Mass composition, i.e. one comprising both the Ordinary and the Proper of the Mass. Such a work is rarely composed (except in the case of the Requiem), for reasons of economy since the Proper varies for particular festivals and occasions whereas the Ordinary remains the same.

(Latham 2004)

Proper of the Mass | The sections of the Mass whose texts change according to the Church calendar.

(Latham 2004)

psalter | a volume containing the Book of Psalms, often with other devotional material bound in as well, such as a liturgical calendar and litany of the Saints. The Book of Psalms contains the bulk of the Divine Office of the Roman Catholic Church. The other books associated with it were the Lectionary, the Antiphonary, and Responsorial, and the Hymnary.

(Latham 2004)

Requiem Mass (Fr.: *Messe des morts*; Ger.: *Totenmesse*; It.: *Messa per i defunti*; Lat.: *Missa pro defunctis*) | The votive Mass for the dead of the Roman rite, the Tridentine version of which begins with the introit ‘Requiem aeternam dona eis Domine’ (‘Give them eternal rest, O Lord’). Its format is basically identical with that of the normal Latin Mass, but with the more joyful parts omitted (e.g. the Alleluia, which is replaced by a tract, and the Credo) and the long 13th-century sequence *Dies irae* (‘Day of wrath,’ suppressed after the Second Vatican Council) interpolated. Certain small changes occur in the text of some sections—for example, in the Agnus Dei the words ‘Dona eis requiem’ (‘Give them rest’) replace ‘Miserere nobis’ (‘Have mercy upon us’). Liturgically the Requiem Mass has its place at funerals and memorial services and on All Souls’ Day (2 November).

(Latham 2004)

responsorial psalmody | The ancient practice of performing a psalm text with a congregational or choral refrain after each verse.

(Latham 2004)

Sanctus (Lat., ‘Holy’) | An ancient hymn sung throughout the undivided Church, East and West. It is part of the Ordinary of the Roman Mass, sung during the Eucharistic prayer. In plainchant settings the Sanctus and Benedictus form a continuous whole, but in polyphonic settings and more recent compositions the Benedictus is usually a separate ‘movement.’

(Latham 2004)

SATB | Abbreviation for sopranos, altos, tenors, and basses, the most common combination of voices in a choir or chorus.

(Latham 2004)

service | In the Anglican communion, a more or less elaborate and continuous setting of the canticles for Morning Prayer or Evensong, or of certain parts of the Communion Service.

(Latham 2004)

soprano | The highest female (or artificial male) voice, with a range of roughly *b* to *c*'' (in high sopranos often to *f*''). The word derives from the Latin *superius*, the usual term for the highest voice in 15th-century polyphonic music. There are several types of soprano, of which the commonest are the 'coloratura soprano,' a light, high voice of great agility, 'lyric soprano,' the most common, with a warmer tone-quality and a slightly lower range; 'dramatic soprano,' with a heavier production throughout the range; and 'soprano spinto,' or 'soprano lirico spinto,' basically a lyric voice that is capable of more dramatic quality and a cutting edge at climaxes.

(Latham 2004)

spheres, music of the | Music thought by many medieval philosophers to be produced by the movements of the planets, either inaudible to the human ear or not involving sound at all, but nevertheless an all-pervading force in the universe. It was considered the highest form of music, itself interpreted in terms of mathematical proportion.

(Latham 2004)

spiritual | A religious folksong associated with revivalism in America from c.1740 to the end of the 19th century. The term is abbreviated from ‘spiritual songs.’ The spiritual became popular as concert music at the end of the 19th century.

(Latham 2004)

Te Deum laudamus (Lat., ‘We praise you, O God’) | The long hymn that constitutes the supreme expression of rejoicing in the Roman Catholic, Anglican, and other Christian Churches. In the Roman rite it occurs as the climax of the service of Matins on Sundays and festivals. Vernacular versions of the hymn were made by Luther and Cranmer. There are many important settings of it from the 16th to late 20th centuries.

(Latham 2004)

tenor (from Lat. *tenere*, ‘to hold’) | **1.** The term has had various meanings in connection with plainchant, of which the most common were a melodic formula, especially a psalm tone or its termination; the final or key note of a mode; and the characteristic note of recitation in a reciting tone. **2.** The highest male voice using normal voice production, with a range of roughly *c* (known as ‘tenor C’) to *b*’, or, in fine voices with good training, even high *c*” or *db*”. A tenor can be described as one of three broad types: light, lyric, and dramatic (**spinto*).

(Latham 2004)

Tridentine Mass | The Tridentine Mass is the old form of Mass that was authorised for use throughout the Roman Catholic Church from 1570 until it was replaced following the second Vatican Council in the 1960s. In a Tridentine Mass: everything is in Latin; the priest conducts

the liturgy facing East, leading the community who are behind him; everything happens strictly and precisely according to the rubrics (instructions); the congregation follows the Mass in private prayer and doesn't play an active part. Before the 1960s the Tridentine Mass was never called by that name; it was simply 'The Mass,' because there was no other sort of Mass. The final version of the Tridentine Mass was codified in 1570 by the Council of Trent, but some of the material in it is nearly 1,000 years older.

(BBC 2014)

tunes, tunebooks, hymnals | The history of Canadian printed collections, with music, of hymns and metrical psalms – traditionally the grassroots of the 'sacred music' repertoire – starts with Stephen Humbert's *Union Harmony* (Saint John, NB, 1801; later editions 1816, 1831, 1840). This is a substantial (over 300 pages) oblong-octavo volume resembling publications of U.S. composers of the Revolutionary era such as Swan, Read, Belknap, and Billings, each of whom in fact is represented in it by several tunes. Tunes from contemporaneous English sources are also found, and there are over two dozen original works by the compiler, Humbert (hymn tunes and anthems), who often approximates the angular harmonies of his colleagues in New England and sometimes adopts their 'fuguing tune' format, whereby a crudely to chordal treatment of the earlier lines. In his introductory 'Advertisement' to the 1816 edition Humbert defends this style. 'Gagetwon' and 'Singing school' (the latter to his own text) are examples. 'Halifax' with its dramatic changes of tempo and metre, and the graceful, wide-ranging 'Remembrance' well represent his non-fuguing practice.

(The Canadian Encyclopedia, Beckwith and Osborne 2013)