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The Gregorian Institute of Canada (GIC) undertakes research and education to promote the study and performance of Gregorian and other Western chant repertoire in Canada. GIC is a not-for-profit corporation licensed and authorized to provide official tax receipts for donations in support of its mission. Founded in 2004, GIC is a non-denominational association affiliated with the School of the Arts, McMaster University, Hamilton, ON.



Salzennes Antiphonal, 1554, folio 2r, The Annunciation, Saint Mary's University, Halifax, Nova Scotia (Photo: Judith E. Dietz)

GIC Sixth Annual Colloquium - Halifax 2011 Chant: Old and New

The sixth annual colloquium of the Gregorian Institute of Canada met this summer at Dalhousie University, in Halifax, Nova Scotia. With the theme of the colloquium drawing its inspiration from the Salzennes Antiphonal, a 16th-century Cistercian chant book originally from the Namur region in Belgium and now owned by Saint Mary's University in Halifax, the four-day weekend was packed with workshops and papers.

Even before the attendees started arriving on the Thursday morning, members of the University of King's College Chapel Choir, music director Paul Halley, members of the executive of the Gregorian Institute, and our four student helpers (Maria, Meredith, Katrina and Ryan) were all filmed by a small crew from CBC television, capturing the last-minute rehearsing, stuffing of conference bags, poster making, photocopying and mad dashes up and down the hall. Making the national CBC news augured well for the rest of the conference.

The colloquium had many highlights for me, beginning with the opening evening with an inspiring session led by singer and pedagogue extraordinaire, Susan Hellauer, from the internationally renowned early music ensemble, Anonymous 4, and the singing of *Compline* in the sculpture court of the Dalhousie Arts Centre.

To highlight the Salzennes Antiphonal, Friday featured a stand-alone session on the manuscript itself, with a joint paper by Judith E. Dietz from the Art Gallery of Nova Scotia and Sherry Guild from the Canadian Conservation Institute, presenting some of the exciting results of several years of study of the Antiphonal as an historical artefact. The manuscript - produced by hand in the age of print - has a special connection with Halifax. As Dietz demonstrated, the manuscript was likely brought to Halifax in the nineteenth century by Bishop William Walsh as one of many religious objects he purchased for his 'mission' in the New World. In the 1970s the book was found in the attic of the Archbishop's residence and donated to the then Catholic Saint Mary's University. It was virtually ignored until a decade ago when Dietz began working on the manuscript to secure a provenance culminating in a successful application to have the manuscript studied scientifically (pigments identified etc.) and restored by the Canadian Conservation Institute in Ottawa.

To further highlight the Antiphonal, on Friday evening some of its music was performed beautifully by five-time Grammy-winning composer, conductor and performer, Paul Halley and members of his University of King's College (Halifax) Chapel Choir. The program featured music from the Antiphonal for St. Hubert, St. Roch, and for Mary, complemented by other 'late' chant by 12th-century composer, Hildegard of Bingen, and her fellow Benedictine, the 11th-century Hermannus Contractus.

Colloquium report continued:

We also enjoyed several works of polyphony, 16th-century motets by the Franco-Flemish composer, Orlande de Lassus (also known as Orlando di Lasso). The three featured motets were all included in Lassus's very first collection of music to be published, in a volume printed by Tylman Susato in Antwerp—just 90 kilometers away from the Abbey of Salzinnes—in 1555, the very year that the Salzinnes Antiphonal was completed in manuscript. Much to everyone's delight, the city of Halifax showed great enthusiasm for chant, with 250-300 people attending the concert.

To help contextualize the Antiphonal, papers and sessions addressed various issues related to the manuscript through the conference theme—Chant: Old and New. Papers addressed topics such as the tracing of old repertoires in newer collections (Hoefener, Maiello, and Gattozzi); 'late' chant repertoires (Swanson, Bennett, Saucier, Helsen, and Parcianello); the reception of medieval chant in the early-modern and modern era (Smith and Bain); old assumptions and new methodologies (Yampolsky, Morrissey, Helsen, Lacoste, and Macrae); and European chant books found in North America (Dietz, Guild, and Sewright). The scholarly sessions were complemented by a series of three further workshops by Susan Hellauer, including one on the music of late chant composer Hildegard of Bingen; by a session on the Messe Bordeloise, from a Quebecois chant book from the late eighteenth century (Noiseux); and on chant in contemporary liturgical practice (Hall and Malton). Participants—scholars and practitioners together (including a dedicated local chant group), and chapel choir members—also rehearsed over the course of the colloquium with William Renwick on the music for a medieval Sarum Mass, culminating in a liturgical service led by Father Gary Thorne at the Chapel of the University of King's College on Sunday morning.

The Saturday of the colloquium brought two further highlights for me: Margot Fassler, award-winning author and editor of four books and countless articles, who was recently appointed the Keough-Hesburgh Professor of Music History and Liturgy at the University of Notre Dame, gave an energetic and rousing plenary address on her Alleluia Project in the early afternoon, and at 6:45 p.m. we all boarded a bus on a glorious, sunny evening, sang a stirring version of medieval hymn and Acadian national anthem, Ave maris stella (transcribed in this case from the Salzinnes Antiphonal), and headed out to the south shore, for our banquet dinner overlooking a tiny and beautiful harbour in Hubbards, Nova Scotia. As my husband said on Facebook: "You've never really heard plainchant till you've heard it on a school bus headed to a lobster supper."

Jennifer Bain, Dalhousie University



Colloque attendees singing the office (Photo A. Macrae)



University of King's College Chapel Choir, (Photo A. Macrae)



Colloque attendees lobster dinner (Photo W. Renwick)

Replacement on GIC Board of Directors

GIC would like to welcome Christopher S. Morrissey as new member of the Board of Directors. He will replace David Hall who has been on the Board since 2007. Many thanks to David!

Christopher lives in Langley, British Columbia, and is an Assistant Professor of Philosophy at Redeemer Pacific College. He specializes in the Latin philosophy of Thomas Aquinas. His current research interest is Global Semiotics. Christopher also teaches medieval ecclesiastical Latin.



Christopher Morrissey and William Oates (Photo V. Chen)

Cantemus: New Format, New Editor

From now on, the GIC bulletin Cantemus will be published primarily in electronic form. Not only will this considerably reduce printing costs, but it will also allow us to increase the number of issues per year and widen distribution, while giving us more flexibility with respect to quantity of information. Although it will still be possible to print off copies of Cantemus for those rare GIC members who might not subscribe to internet, upon request for institutional members, and for special events such as concerts, workshops, and colloquia, Cantemus now becomes first and foremost an electronic publication. By the same token, we will also cease to disseminate our Newsletter, previously sent to members 3 or 4 times a year.

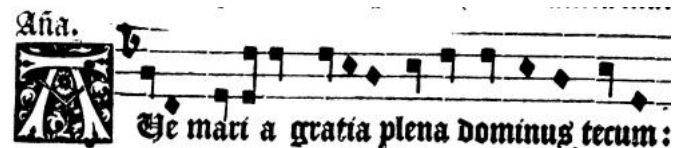
These fresh developments also coincide with a new arrival: we are very pleased to welcome our temporary Cantemus editor, William Oates, to whom we are very grateful for taking on the responsibilities associated with the position, and to warmly thank our outgoing editor Julia Armstrong, who has been at the helm of Cantemus for the last four years.

The mandate of Cantemus is to report on the activities of GIC members, and to provide information to members about all aspects of Gregorian chant as it is practiced in Canada and internationally. Our publication will attain its objectives more effectively if you provide us with your news; we cordially invite you to do so by writing to us at igc.gic@gmail.com.

Happy Reading!

Sarum Rite Publication Gets New Home

When you search google for Sarum chant one of the new sites listed is www.sarum-chant.ca. This is the new home for the Sarum Chant publications being published by our own Dr. William Renwick.



The Sarum Rite is now published in two English Editions. The Performing Edition conforms to the text-style of the Book of Common Prayer and the King James Bible. The Performing Edition facilitates performance by streamlining the rubrics, and by reorganizing the material where appropriate. The Scholarly Edition conforms to the text-style of the Challoner-Douay-Rheims Bible, which follows the Vulgate, and follows the same order as the Latin edition.

Montréal Gets a New Choir - Chœur grégorien de Montréal

A brand-new Gregorian chant choir has started up in Montreal under the leadership of Jean-Pierre Noiseux. By offering Gregorian chant training to amateur singers in the Montreal region, the new choir fulfills a much-needed role. The Chœur grégorien de Montréal is open to everyone, men or women, who wish to learn and practice Gregorian chant. Since September 2011, some fifteen enthusiasts meet every two weeks, to work not only on Gregorian melodies, but also on the fundamentals of performing chant, such as breathing, attentive listening, Latin pronunciation, reading of neumes, the rules of psalmody and those of Gregorian rhythm, etc...

For more information or to join the Chœur grégorien de Montréal, please contact via e-mail: cgregmont@gmail.com.

New Book by GIC member Dr. Neil Moran

"The Origins of Western Notation" Revised and translated by Neil Moran was recently published by Peter Lang Publishing Group.

Modern music notation developed out of the so-called square notation and this out of the Latin neumes. The question of where these neumes came from has long been the subject of scholarly debate. As the author demonstrated in his three-volume *Universale Neumenkunde* published in German in 1970, there is a very close relationship between the Paleo-Byzantine notation and the Latin neumes. Although the study aroused a great deal of dispute, more recent studies have revealed that the relevance of the *Neumenkunde* remains essentially unchallenged after 40 years. Those path-breaking research results on the relationship of the Greek and Latin notational systems are now available for the first time in a completely revised and augmented English translation.

Constantin Floros is a professor emeritus of musicology at the University of Hamburg and a prolific writer on diverse subjects. He was the first researcher who systematically examined, compared and decoded the oldest Byzantine, Slavic and Latin neumatic notations.

Neil K. Moran is the author of numerous studies on European cultural history in Antiquity and the Middle Ages. His books are of fundamental importance for those interested in the Ordinary chants of the Byzantine rite and for the iconography of church singers in the Middle Ages.

Review of Book

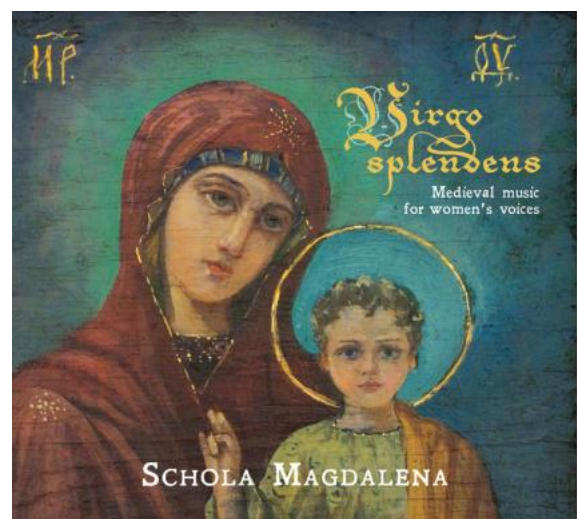
«(Floros') work, while not giving the last word in the domain of semiology, could today certainly again be the point of departure for productive developments, both in the domain of Byzantine music as well as in the area of Gregorian chant.» (Luca Basilio Ricossa)

GIC returns to Kalamazoo

In May of 2012 the GIC will return to Kalamazoo (<http://www.wmich.edu/medieval/congress/>); but in a different format. In order to avoid overlapping with sessions given by Musicology at Kalamazoo we have joined forces. They graciously agreed to host our session entitled Regional Musical Practices. That session will include papers from three scholars who will be familiar to those who attended our Halifax Colloquium:

"The Sarum Mass for the Ascension", William Renwick;
"Beneventan Chant and the Feast of the Ascension in the Middle Ages", Bibiana Gattozzi;
and "Dominican Mass Chants for the Ascension", Br. Innocent Smith, o.p..

The session will also include a performance, lead by our own Jean-Pierre Noiseux, which will attempt to bring these papers to life.



CD Launch by Member

Schola Magdalena is pleased to announce the release of a second CD, "Virgo Splendens". Recorded in the glorious acoustic of the Church of Saint Mary Magdalene, Toronto, "Virgo Splendens" is a beautiful collection of medieval music for women's voices, featuring chant by Hildegard of Bingen, polyphony by Guillaume Dufay, John Dunstable, and others, as well as Gregorian chant. Many of the works come from the rich array of music dedicated to the Virgin Mary, including plainchant Marian anthems and an intricate polyphonic setting of the Magnificat.

The CD was launched with a concert and wine and cheese reception on September 24, 2011, at the Church of Saint Mary Magdalene, where Schola Magdalena is an ensemble-in-residence.

To order Virgo Splendens (\$20 plus shipping and handling), email info@scholamagdalena.ca or visit www.scholamagdalena.ca to download the recording via CD Baby.

More photos from the Colloquium in Halifax!



Susan Hellauer Teaching (Photo V. Chen)



Br. Smith OP and Fr Missio (Photo V. Chen)

COLLOQUE 2012!!!!

GIC 7th Annual Colloquium

Montreal (QC), August 16-19, 2012

Montreal will host the 7th annual colloquium of the Gregorian Institute of Canada from August 16 to 19, 2012, at the Centre de créativité du Gesù, as well as in the magnificent Gesù Church (<http://www.legesu.com/>).

Program will include chant workshops, led by **Philippe Lenoble**, Director of the Choeur grégorien du Mans (France), as well as lectures and liturgical offices.

A gala concert of French baroque plain-chant will be performed by the singers of the **Schola Saint Grégoire of Montreal**, accompanied by a serpent and ophicleide player.

Colloquium will end with the celebration of a mass in the ordinary form, completely sung in Latin. For updates, please visit regularly the GIC website (<http://www.gregorian.ca/>).



Gesù Church, (Photo Gesù)