The University of British Columbia's Committee for Medieval Studies presents
Le Comité des études médiévales de l'Université de Colombie-Britannique présente

Chant and Culture/Plain-chant et culture

8th Annual Colloquium of the Gregorian Institute of Canada
8e colloque annuel de l'Institut grégorien du Canada

August 6-9, 2013, University of British Columbia, Vancouver, BC
6 au 9 août 2013 à l'Université de Colombie-Britannique, Vancouver, C-B

THE UNIVERSITY OF BRITISH COLUMBIA
UBCMS
COMMITTEE FOR MEDIEVAL STUDIES

IGC
Institut grégorien du Canada
Gregorian Institute of Canada

Organizing Committee/Comité organisateur

Jennifer Bain
Michel Gammon
Christopher S. Morrissey
Jean-Pierre Noiseux
William Oates
Chantal Phan
Barbara Swanson
Janet Youngdahl

Local Coordination/Coordination locale

Chief Coordinator/Coordonnatrice en chef: Chantal Phan
Technician/Technicien: Dorian Simonneaux
Volunteers/Bénévoles: Nicolas Krusek, Jackson Palmer-Phan, Tonia Ramogida, Josiane Ruggeri, Dorian Simonneaux

---

Acknowledgments/Remerciements

For their financial contributions the Gregorian Institute of Canada thanks the following UBC sponsors/L'Institut grégorien du Canada remercie les composantes suivantes de UBC pour leurs contributions financières:

The Faculty of Arts, Humanities and Social Sciences Grant Program
The Department of French, Hispanic and Italian Studies
The History Department
The Medieval Studies Committee

For their in-kind contributions, the Gregorian Institute of Canada thanks:
Pour leur soutien logistique, l'Institut grégorien du Canada remercie:

Corpus Christi College
The School of Music (UBC)
The Dept. of French, Hispanic and Italian Studies (UBC)
Early Music Vancouver

The Gregorian Institute of Canada would also like to thank:
L'Institut grégorien du Canada voudrait également remercier:

Fr. Mark Hagemoen (Director of Corpus Christi College)
Fr. Rob Allore
Fr. William Ashley
Mark Donnelly and Members of the Schola of Holy Family Parish

Practical Information/Informations pratiques (en anglais seulement)..... 3

Schedule/Horaire 5

Abstracts/Résumés analytiques 12

Compline for the Feast of Transfiguration/Complies de la fête de la Transfiguration 31

Wednesday Lauds/Laudes du mercredi 40

Thursday Lauds(St. Dominic)/Laudes du jeudi (St-Dominique) 57

Friday Vespers/Vêpres du Vendredi 74

Practical Information/Informations pratiques

Transportation

Arriving by bus (99-B UBC express, 44 UBC express, 43 UBC express, 41 UBC, 33 UBC, 25 UBC): Get off at UBC Loop (last stop).
Gage Towers: you'll see the huge towers across the street.
Conference Centre Suites: low-rise to the right of Gage Towers.
Carey Centre, walk 5 minutes (follow signs).
Marine Drive Residence and Pacific Spirit Hostel: walk 15 min. (follow signs) or take minibus C20.
***Don't come into campus with buses 4, 14, 17, which are very slow and go to another loop.**

You can't get a taxi from a bus loop. If you want to arrive by taxi, take it from the airport (rate $32-$35), or from Broadway-City Hall station (Canada Line station).
Yellow Cab: 604-681-1111

If lost, call Chantal at 778-319-2591.

Emergency numbers:
Campus Security: 604-822-2222 (or just 2-2222 from campus phones).
Ambulance, fire, police, on or off-campus: 911

Conference location

All sessions will take place on UBC campus:

St. John's College
2111 Lower Mall
Room used (Sequentia workshops): Fairmont Social Lounge

Corpus Christi College – St. Mark's College and St Mark's Chapel
5935 Iona Drive, in the North-East corner of UBC campus
Rooms used at Corpus Christi: Oliver Room, Music Room, Plato's Cave (café), St Mark's Chapel

Buchanan Tower
1873 East Mall
Room used: 826 (8th floor)
Walk from Corpus Christi: 10 min.

School of Music
6361 Memorial Rd.
Room used: Gessler Hall
Walk from Corpus Christi: 15-20 min.

Banquet

Restaurant: Banana Leaf in Kitsilano, 3005 W. Broadway (1 block West of Macdonald)
***Do not go to the other Banana Leaf, at 950 W. Broadway**
Contacts: restaurant 604-836-8888; or Chantal's cell 778-319-2591
Driving time: 15 min. Please notify Chantal Phan if you are driving and can take some people. Some drivers leave from Carey Centre at 7:30, incl. Nicolas Krusek.
Bus ride: 25 min. (99-B to Macdonald St.). Several leaders leave UBC School of Music at
7:00, incl. Jackson Palmer-Phan
If sharing cabs from Carey Centre or Marine Drive Residence, call cabs at 7:15.
Yellow Cab: 604-681-1111

On-Campus Food Outlets

See: http://www.food.ubc.ca/locations-and-hours

Schedule/Horaire

Monday, August 5/Mardi 5 août

9:30-13:00 Pre-Conference Workshop I/Atelier pré-colloque I: Option to audit Early Music Vancouver Session with Benjamin Bagby. *N.B. Space is limited. Please notify at igc.gic@gmail.com to indicate your interest by July 15.* /Possibilité d'assister comme auditeur à une séance de Early Music Vancouver animée par Benjamin Bagby. *N.B. Le nombre de places étant limité, prière de confirmer votre intérêt avant le 15 juillet en écrivant à igc.gic@gmail.com.* – Fairmont Social Lounge, St. John's College, 2111 Lower Mall

Tuesday, August 6/Mardi 6 août

9:30-11:30 Pre-Conference Workshop II/Atelier pré-colloque II: Option to audit Early Music Vancouver Session with Benjamin Bagby. *N.B. Space is limited. Please notify at igc.gic@gmail.com to indicate your interest by July 15.* /Possibilité d'assister comme auditeur à une séance de Early Music Vancouver animée par Benjamin Bagby. *N.B. Le nombre de places étant limité, prière de confirmer votre intérêt avant le 15 juillet en écrivant à igc.gic@gmail.com.* – Fairmont Social Lounge, St. John's College, 2111 Lower Mall

10:00-13:00 Registration/Inscription – Corpus Christi, 5935 Iona Drive, Music Room

12:00-13:00 Lunch (provided)/Déjeuner (fourni) – Corpus Christi Plato's Cave

13:00-13:15 Opening Remarks/Mot de bienvenue: Janet Giltrow (Acting Dean of Arts, UBC) – Corpus Christi Oliver Room

13:15-13:45 Opening paper/Communication d'ouverture: Wolodymyr Smishkewych (University of Limerick, Ireland – Member of Ensemble Sequentia): "A 'Fach' System for Singing Chant and Medieval Song? Range, Tessitura, Voice Type and Other Practical Considerations for Singers and Ensemble Directors" – Corpus Christi Oliver Room

Session Chair/Présidente: Janet Youngdahl (University of Lethbridge)

14:00-15:30 Workshop 1/Atelier 1: William Mahrt (Stanford University): The order and role of the Psalms in the Divine Office (including rehearsal for the Lauds of Wednesday/incluant une répétition des Laudes du mercredi) – Corpus Christi St. Mark's Chapel

Session Chair/Présidente: Barbara Swanson (Case Western Reserve University)

14:00-15:30 Papers/Communications - Session I: Ancient Chant /Séance I: Plain-chant ancien – Corpus Christi Oliver Room

- Ted Krasnicki (St Pius X Centre, Montreal)
  "The Carolingian Cultural Renascence and the Formation of Gregorian Chant: Allegory and Symbolism"
- Armin Karim (Case Western Reserve University)
  "The Meaning of the Trisagion in East and West"
- Christoph Weyer (Freie Universität Berlin)
  "Codex Ms. D1 – Witness of an old neume dialect"

Session Chair/Président: Gernot Wieland (English, UBC)

15:30-16:00 Coffee break/Pause-café – Corpus Christi Plato's Cave

16:00-17:00 Workshop 2/Atelier 2: Jean-Pierre Noiseux (Schola Saint Grégoire de Montréal): Compline for the Feast of Transfiguration/Complies de la Fête de la Transfiguration – Corpus Christi St. Mark's Chapel

Session Chair/Présidente: Barbara Swanson (Case Western Reserve University)

16:00-17:00 Papers/Communications - Session II: Sources /Séance II: Sources – Corpus Christi Oliver Room

- James Blasina (Harvard University)
  "Liturgy, Cultic Culture, and the Crusades: Examining the Early Dissemination of the Offices for St. Katherine of Alexandria"
- Alejandro Selin (Independent Scholar / Chercheur indépendant)
  "Songs of the Pilgrims: The Cultural Footprint of Gregorian Chant in Santiago de Compostela"

Session Chair/Présidente: Chantal Phan (French, Hispanic and Italian Studies, UBC)

17:00 Dinner on one's own/Dîner libre

20:00-20:30 Compline of the Transfiguration (Monastic Rite, Schema B)/Complies de la Transfiguration (Rit monastique, Schéma B) – Corpus Christi St. Mark's Chapel

Coordinator/Coordonnatrice: Barbara Swanson (Case Western Reserve University)

Wednesday, August 7/Mercredi 7 août

9:00-9:20 Lauds, Feria III (Roman - Ordinary Form-OF)/Laudes, Feria III (Forme ordinaire-FO - rit romain) – Corpus Christi St. Mark's Chapel

Coordinator/Coordonnatrice: Barbara Swanson (Case Western Reserve University)

9:30-10:30 Registration/Inscription – Corpus Christi St. Mark's Chapel and/et Buchanan Tower room 826/salle 826

9:30-10:30 Workshop 3/Atelier 3: William Mahrt (Stanford University): The role of antiphons in the Divine Office (including rehearsal for the Lauds of Thursday/incluant une répétition des Laudes du jeudi) – Corpus Christi St. Mark's Chapel

Session Chair/Président: Jean-Pierre Noiseux (Schola Saint Grégoire de Montréal)

9:30-10:30 Papers/Communications - Session III: Gregorian Chant and Polyphonie/ Séance III: Chant grégorien et polyphonie – Buchanan Tower room 826/salle 826

- Solomon Guhl-Miller (Rutgers University)
  "What the Study of Chant can teach us about Early Polyphony: New Directions in Research on the Construction of Notre Dame Organum"
- Caroline Joré-Garrigues (Université Paris – Sorbonne)
  "Monodie et polyphonie liturgique: une relation symbiotique? Le missel ms. 94 et la Messe de Toulouse"

Session Chair/Président: J. Evan Kreider (Emeritus, Music; former Assoc. Dean of Arts, UBC)

10:30-10:45 Refreshments/Rafraîchissements – Corpus Christi Plato's Cave and/et Buchanan Tower room 826/salle 826

10:45-11:45 Workshop 4/Atelier 4: William Mahrt (Stanford University): The role of memory in the singing of the Divine Office (including rehearsal for the Vespers of Friday/incluant une répétition des Vêpres du vendredi) – Corpus Christi St. Mark's Chapel

Session Chair/Présidente: Janet Youngdahl (University of Lethbridge)

10:45-11:45 Papers/Communications - Session IV: Chant in the Renaissance/ Séance IX: Plain-chant durant la Renaissance – Buchanan Tower room 826/salle 826

- Alanna Ropchock (Case Western Reserve University)
  "How 'Pange lingua' survived the Lutheran Reformation"
- Tamaki Makino (Independent Scholar / Chercheur indépendant)
  "Gregorian Paraphrases of Thomas Tallis"

Session Chair/Présidente: Deborah Kauffman (Music, Univ. of Northern Colorado)

Break/Pause

12:00-12:45 **Keynote Address/Conférence plénière: William Renwick (McMaster University): The Medieval Sarum Chant Project: Past-Present-Future – Buchanan Tower, room 826/salle 826**

Session Chair/Présidente: Gaby Pailer, Head, Central, Eastern and Northern European Studies; and Acting Head, French, Hispanic and Italian Studies, UBC

NO SESSIONS WEDNESDAY AFTERNOON/
AUCUNE SÉANCE LE MERCREDI APRÈS-MIDI

19:30 Concert (Not included in Colloquium registration fees/Non-compris dans les frais d'inscription au colloque): Handel's *Israel in Egypt*, presented by/présenté par Early Music Vancouver, Chan Centre for the Performing Arts at UBC, 6265 Crescent Road, UBC Campus

Thursday, August 8/Jeudi 8 août

9:00-9:20 Lauds, Feria IV – St Dominic (Roman OF)/ Laudes, Feria IV – S. Dominique (FO rit romain) – Corpus Christi St. Mark's Chapel

Coordinator/Coordonnateur: Jean-Pierre Noiseux

9:30-10:30 Registration/Inscription – Corpus Christi Music Room

9:30-10:30 Workshop 5/Atelier 5: William Renwick (McMaster University): How Did They Sing Chant at Salisbury? Music for the Office – Corpus Christi Music Room

Session Chair/Présidente: Janet Youngdahl (University of Lethbridge)

9:30-10:30 Papers/Communications - Session V: Chant in the Early Italian Baroque/Séance V: Plain-chant au début de la période baroque en Italie – Corpus Christi Oliver Room

- Barbara Swanson (Case Western Reserve University)
  "Sacred Models: Plainchant Psalmody in Peri's 'Euridice'"
- Walter Kreyszig (University of Saskatchewan)
  "William Mahrt's Notion of Gregorian Chant as a Polyphonic Fundamentum: Gregorio Allegri's 'Miserere' (1638)"

Session Chair/Président: Brandon Konoval (Music, UBC)

10:30-11:00 Coffee break/Pause-café – Corpus Christi Plato's Cave

11:00-12:00 Workshop 6/Atelier 6: William Renwick (McMaster University): How Did They Sing Chant at Salisbury? Music for the Mass – Corpus Christi Music Room

Session Chair/Présidente: Janet Youngdahl (University of Lethbridge)

11:00-12:00 Papers/Communications - Session VI: Chant in the 17th Century/ Séance VI: Le plain-chant au XVIIe siècle – Corpus Christi Oliver Room

- Marianne Gillion (University of Manchester)
  "Early Modern Plainchant as an Expression of Cultural Change: An Examination of the Eighth Mode Tracts"
- Deborah Kauffman (University of Northern Colorado)
  "À l'usage de ma soeur: The Plainchant Repertory of Saint-Cyr as Represented in F-Vm Mm.55"

Session Chair/Présidente: Arlene Sindelar (History, UBC)

12:00-14:30 Lunch on one's own/Déjeuner libre

14:30-16:00 Workshop 7/Atelier 7: Janet Youngdahl (University of Lethbridge): Hildegard and her Contemporaries – Corpus Christi St. Mark's Chapel

Session Chair/Présidente: Barbara Swanson (Case Western Reserve University)

14:30-15:30 Papers/Communications - Session VII: Editing/Séance VII: Questions d'édition – Corpus Christi Oliver Room

- Matthew Peattie (University of Cincinnati)
  "Modern Performing Editions of Medieval Neumatic Notation: Challenges of Representation and Translation"
- Jean-Pierre Noiseux (Independent Scholar / Chercheur indépendant)
  "Dom Pothier et Hildegarde de Bingen: De l'inédit et de l'inachevé"

Session Chair/Président: Alexander Fisher (Music, UBC)

16:00-17:30 Free Time/Temps libre

17:30-18:30 **Keynote Address/Conférence plénière: William Mahrt (Stanford University): Jubilare sine Verbis: The Liturgical Role of Melisma in Gregorian Chant.** – Gessler Hall, School of Music

Session Chair/Président: John Roeder (Acting Director, School of Music, UBC)

20:00 Banquet: ***Banana Leaf in Kitsilano*** – 3005 W. Broadway

Friday, August 9/Vendredi 9 août

09:30-10:30 Registration – Corpus Christi Music Room

09:30-10:30 Workshop 8/Atelier 8: Janet Joungdahl (University of Lethbridge): Singing the Sequence – Corpus Christi St. Mark's Chapel

Session Chair/Présidente: Barbara Swanson (Case Western Reserve University)

9:00-10:30 Papers/Communications – Session VIII: Philosophical Angles/Séance VIII: Approches philosophiques – Corpus Christi Oliver Room

- Marianna Ritchey (Lewis and Clark College)
  "Day of Wrath: The 'Dies irae' 's Haunting of Western Musical Culture"
- Christopher Morrissey (Trinity Western University)
  "The Poetry of Gregorian Chant"
- John Paul Dominic Brodeur (Independent Scholar / Chercheur indépendant)
  "Catholic Identity and Gregorian Chant"

Session Chair: Ted Krasnicki (St Pius X Centre, Montreal)

10:30-11:00 Coffee Break – Corpus Christi Plato's Cave

11:00-12:00 GIC Annual General Meeting/Assemblée générale annuelle de l'IGC – Corpus Christi Oliver Room

12:00-14:30 Lunch on one's own/Déjeuner libre

14:30-15:45 Workshop 9/Atelier 9: Mark Donnelly (Holy Family Parish, Vancouver): Isaac's Communiones from the ***Choralis Constantinus*** for Use in the Mass Today – Corpus Christi St. Mark's Chapel

Session Chair/Présidente: Janet Youngdahl (University of Lethbridge)

14:45-15:45 Papers/Communications - Session IX: Gregorian Chant in Organ Music/Séance IX: Chant grégorien et musique pour orgue – Corpus Christi Room Oliver

- Joel Bacon (Colorado State University)
  "Gregorian Chant as a Foundation for Organ Pedagogy"
- Jennifer Donelson (Nova Southeastern University)
  "The Cultural Blossoming of the 20th –c. Chant Revival: Gregorian Chant in Charles Tournemire's 'L'Orgue mystique'

Session Chair/Président: William Renwick (McMaster University)

15:45-16:00 Break/Pause

16:00-16:30 Vespers, Feria V (Roman OF)/Vespres Feria IV (FO rit romain) – Corpus Christi St. Mark's Chapel

Coordinator/Coordonnatrice: Janet Youngdahl (University of Lethbridge)

16:30 Dinner on one's own/Dîner libre

20:00 Concert (Not included in Colloquium registration fees/Non-compris dans les frais d'inscription au colloque): Early Music Vancouver presents/présente: *The*

Unknown 'Carmina Burana', Ensemble Sequentia, (pre-concert talk at 19:15 with Matthew White), Roy Barnett Recital Hall, UBC School of Music, 6361 Memorial Road, UBC Campus

End of Conference/Fin du colloque

ABSTRACTS/RÉSUMÉS

Opening Lecture/Conférence inaugurale — Oliver Room

Chair/Présidente: Janet Youngdahl, University of Lethbridge, Lethbridge (AB)

A "Fach" System for singing chant and mediæval song? Range, Tessitura, Voice Type and Other Practical Considerations for Singers and Ensemble Directors

Wolodymyr Smishkewych, University of Limerick, Limerick, Ireland

Much of the extant scholarship surrounding the singing *per se* of plainchant and mediæval song centers on the stylistic or interpretive performance practice of these repertoires, for example, the interpretation of semiological signs, the concept of rhythm, text, and chant's liturgical role vis-à-vis modern concertized performances. With few exceptions, investigation of the *physical act* of singing plainchant and mediæval song repertoire, in the present day, has generally remained outside of the parameters of both chant scholarship and voice performance/pedagogy studies. While recent (and some not-so-recent) scholarship in historical vocal performance has dealt primarily with elements such as style, ornamentation, and improvisation, practical singing considerations such as vocal range and *tessitura* have mostly been the territory of current vocal pedagogy studies that maintain a firm connection with the post-17th-century *bel canto* art repertoires, avoiding, for the most part, repertoires from before the Renaissance. In addition, within chant studies the concepts of *tenor* and *ambitus* have generally been limited to a discussion of traits related to modal or melodic characteristics, and less so the specific physical acts of singing which relate to optimum vocal use within the repertoire of a specific genre. The present study will suggest that performers and teachers of plainchant and mediæval song should explore and incorporate practical concepts relating to *tessitura* and range.

Workshop 1/Atelier 1 — St. Mark's Chapel

Chair/Présidente: Barbara Swanson, Case Western Reserve University, Cleveland, Ohio

The order and role of the Psalms in the Divine Office

William Mahrt, Stanford University, Stanford, California

This workshop will include rehearsal for the Lauds of Wednesday.

Session I/Séance I — Oliver Room

Chair/Président: Gernot Wieland, English, UBC

"The Carolingian Cultural Renascence and the Formation of Gregorian Chant: Allegory and Symbolism"

Ted Krasnicki, St Pius X Centre, Montréal (QC)

The Carolingian renaissance of the 8th and 9th centuries restored high culture to the Frankish Empire through education. It encompassed all disciplines, including the arts. The visual arts educated through narrative representations that incorporated allegory and symbolism, devices which were liberally employed in all the humanities. Gregorian chant took its definitive form during this renaissance. Liturgical chant was the elite art-music of the time and certainly would have been influenced by the use of allegory and symbolism.

It is unthinkable that chant was merely a branch of mathematics, albeit producing sweet sounds. So I would like to show that Gregorian chant, corresponding to the Carolingian visual arts, employs these devices to "educate" the singer and listener alike, utilizing musical techniques to reiterate or support the theology that derives from the sung text. For example:

a) little melodic motives serve as musical "words" to express theological ideas,
b) intra-chant melodic associations deliver an exegesis of the text,
c) textual highlighting with melodies using hierarchic and syntactical accentuation illustrates the theological importance of certain words in the text,
d) and musical "narrations" inspire Augustinian passions of the soul in the participants.

These educated Frankish artists, mostly clerics, meditated musically on the sacred texts by using musical forms analogous to the devices which were used in the visual arts and literature. I will conclude by considering how this Carolingian model of Gregorian chant could serve to inspire a renaissance of "liturgical culture" today.

The Meaning of the Trisagion in East and West

Armin Karim, PhD Candidate, Musicology, Case Western Reserve University, Cleveland, Ohio

This paper seeks to highlight the cultural influence of the Eastern rites on the Western rites through an investigation of the Trisagion chant in the Early Middle Ages. While the meaning of the chant in Constantinople and Antioch began to ossify as Trinitarian and Christological, respectively, following the Council of Chalcedon (451), commentary was nonetheless unified early on in framing the Trisagion as standard of orthodoxy, a safeguard against heresy, and an earthly manifestation of heavenly worship. Outside of these two urban centers, in Egypt, Persia, Gaul, and Hispania, a more fluid conception of the chant persisted, spinning out visions of a judging, saving, and, often, crucified Christ. The fluidity of meaning here is apparent in the varied uses and tropings of the Trisagion in the Gallican and Old Hispanic liturgies, and it provides a rich context for the decision of the late-Carolingian liturgists to add the Trisagion to the Adoration of the Cross ceremony in the mid-9th century. Comparative analysis of the Good Friday chants in the Carolingian and Aquitainian repertoires, finally, with particular attention to the *Popule meus* verses, brings into relief the accumulated meaning of the bilingual Good Friday

Trisagion chant in the Carolingian Empire with respect to the Eastern Christian Empire it strove to emulate and equal.

The Codex Ms D1 – Witness of palaeofrankish neumes
Christoph Weyer, Freie Universität Berlin , Berlin, Germany (via Skype)

Codex Ms D1 is the oldest written witness of the liturgy practiced at the *Kanonissenstift* in Essen, which survived the big fire of 946. Today it is therefore one of the most significant Codices of the university and state library of Düsseldorf. This liturgical accumulative-manuscript contains two text corpora. On the inner corpora there is a gregorio-hadrianic sacramentary. This is the oldest part in Ms D1, and is datable between the months of January 868 and December 872 because it mentions a pope and an emperor. The remaining free places in the codex are taken by a second text corpus – an antiphonary, written 126 years later, that contains "palaeo-frankish neumes" on 19 pages. Why were the proper texts added after such long period of time and why were the
neumes added?

The question why there are neumes in the codex is not easy to answer: Since the entries were not finished, the codex is not usable for practical singing. The juxtaposed entries of two hands allow the supposition that the codex was used for educational reasons. This would imply the codex was no longer used in the liturgy. But why then did the neume writer use such an old, obsolete, and undifferentiated dialect?

Workshop 2/Atelier 2 St. Mark's Chapel

Chair/Présidente: Barbara Swanson, Case Western Reserve University, Cleveland, Ohio

Compline for the Feast of Transfiguration
Jean-Pierre Noiseux, Schola Saint Grégoire de Montréal (QC)

Rehearsal of the Office of Compline, for the Feast of Transfiguration (Monastic Rite, Schema B).

Session II/Séance II Oliver Room

Chair/Présidente: Chantal Phan, French, Hispanic and Italian Studies, UBC

Liturgy, Cultic Culture, and the Crusades: Examining the Early Dissemination of the Offices for St. Katherine of Alexandria
James Blasina, Harvard University, Cambridge, Massachusetts

This paper presents a comprehensive study of the medieval offices for the feast of St. Katherine of Alexandria, and through liturgical and codicological analysis, argues that the Crusades and participant individuals played a critical role in the transmission of the cult across the Mediterranean and within Europe. A figure of particular interest is Ermengarde of Anjou, who retired to the Royal Abbey of Fontevrault after temporarily residing at the court of her brother, King Fulk of Jerusalem. Manuscript evidence suggests that St. Katherine was revered at Fontevrault earlier than at surrounding institutions; I argue that Ermengarde introduced the Katherine liturgy there after having encountered it in the Crusader kingdom. A close reading of the office reveals a strong emphasis on women's education, public debate, and personal agency—themes with which Ermengarde herself may have identified.

However, this study further complicates the identification of the earliest Katherine office, which, according to Orderic Vitalis, was composed by Ainard, a monk at Holy Trinity, Rouen. David Hiley (2012) has proposed that the office in Naples, Bib. Naz. XIII.G.24 is likely Ainard's office. The Fontevrault liturgy, found in BNF lat. 13223, and the office in BNF n.a.l. 1083 (Duclair) must also be considered, since they contain modally ordered offices that appear to be foundational to two of the three chant families which I identify.

Musical-liturgical sources are the largest extant body of evidence for medieval devotion to St. Katherine of Alexandria, but have not been incorporated into broader studies of this widespread cult. A refined account of the cult's diffusion has therefore remained elusive. This study expands our knowledge of the early growth and dissemination of the cult of St. Katherine as evinced by liturgical practice, and sheds light on a little-known early St. Katherine devotee who may have given impetus to this cultural transmission.

Songs of the Pilgrims: The Cultural Footprint of Gregorian Chant in Santiago de Compostela

Alejandro Selin, Independent Scholar/Chercheur indépendant, Hialeah, Florida

The Codex Calixtinus of the twelfth century, whose first tome comprises texts and music for the liturgies of Saint James celebrated at Santiago de Compostela, bears witness to the cultural flowering wrought by Gregorian chant in the lives of western Christians of the Middle Ages. The tropes, polyphonic settings, and other pieces recorded in the Codex bespeak the embellishments to the liturgical celebrations at Saint James's shrine occasioned by the foregoing three centuries of pilgrimage from throughout the continent. The Codex's collection of liturgical music is a testament to Gregorian chant's rôle, not only as a cultural achievement in itself, but as a cultural fountainhead in the civilization of mediæval Europe.

Workshop 3/Atelier 3 St. Mark's Chapel

Chair/Président: Jean-Pierre Noiseux, Schola Saint Grégoire de Montréal

The role of antiphons in the Divine Office

William Mahrt, Stanford University, Stanford, California

This workshop will include rehearsal for the Lauds of Thursday.

Session III/Séance III Buchanan Tower: room826/salle 826

Chair/Président: J. Evan Kreider, Emeritus, Music, former Assoc. Dean of Arts, UBC

What the Study of Chant can teach us about Early Polyphony: New Directions in Research on the Construction of Notre Dame Organum

Solomon Guhl-Miller, Rutgers University, New Brunswick, New Jersey

William Mahrt's thesis on the structure and organization of chant and its close connection to the structure and organization of the early polyphonic repertoires has gone largely unnoticed, both by scholars of chant and by scholars of organum. Yet over the course of the past twenty years these fields have been moving ever closer to each other as each field engages with the notion of oral/aural components and memory in their respective transmissions. This paper will examine several aspects of this connection including: 1.) the application of Treitler's concept of structural "crossing points," as discussed in his seminal article "Homer and Gregory: The Transmission of Epic Poetry and Plainchant" to explain similarities within the organum repertoire; 2.) the common use of semi-fixed melodic units akin to John of Garland's rhetorical colore in the melodic construction of chant and organum; and 3.) the wide-spread ligature inconsistencies between sources of the same chant and the same organum which are otherwise either exactly or nearly the same melodically, and what this mixture of consistency and inconsistency may tell us about how rhythm ought to be applied in both repertories.

In making these examinations, this paper will call upon the recent work of Karp, Hornby, Cullin, Mascarenas, and Roth-Burnette who have all been instrumental in moving these repertoires closer together, and will include descriptions of further steps to be taken in both fields which will continue to illuminate our understanding of both.

Monodie et polyphonie liturgique: une relation symbiotique? Le missel ms. 94 et la Messe de Toulouse

Caroline Joré-Garrigues, Université Paris – Sorbonne, Paris, France

Trop souvent observées au travers de filtres anachroniques (style de composition, vision par trop verticale…) et séparées de tout contexte liturgique, les premières productions polyphoniques de

l'ordinaire n'ont que peu été réinvesties des préoccupations contemporaines à leur composition. Plusieurs générations de commentateurs s'accordent à gratifier ces ouvrages avant tout liturgiques d'une valeur éminemment emphatique.

Si l'on s'en tient dans un premier temps à une approche codicologique, l'examen de la messe de Toulouse dans la perspective de son support manuscrit nous offre de nouvelles clés de compréhension. La relation symbiotique existant entre eux offre un exemple tout à fait représentatif de l'usage médiéval de la polyphonie liturgique dans son aspect purement fonctionnel et d'embellissement. Cette relation intime, presque impudique, entre contenu monodique du missel et ajout polyphonique prend alors une nouvelle dimension. Pourquoi dès lors ne pas observer l'ouvrage polyphonique comme issu et non simplement juxtaposé à la pratique monodique ? L'observation de leurs qualités modales, par exemple, entendues notamment dans leurs acceptions formulaire et mélodique, semble avoir été négligée.

Sur un autre point également la Messe de Toulouse semble s'offrir en exemple : elle est formée de deux pièces tropées aisément identifiées comme telles puisque logogènes. Pourquoi séparer ce phénomène de tropisation, ici appliqué à une polyphonie, de son contexte monodique alors même que sa pratique en est issue ? Par extension, si l'on s'attachait à considérer la polyphonie liturgique ni plus ni moins comme un trope mélogène par superposition, certains des problèmes actuels de classification s'en trouveraient ou résolus ou obsolètes.

(English)

Too often observed through anachronistic filters (i.e. compositional style, a conception that seems unduly 'vertical'...) and separated from any liturgical context, the first polyphonic versions of the Ordinary have been insufficiently examined in relation to preoccupations that existed at the time they were composed. Several generations of commentators have endowed these works with an eminently emphatic value, when in fact they were first and foremost liturgical.

From a purely codicological point of view, the Toulouse Mass, along with the manuscript that transmits it, offers new keys to its interpretation. I argue that the symbiotic relation between the musical work and the document exemplifies purely functional and ornamental uses of medieval liturgical polyphony. This close - shall we say, intimate - connection between the missal's monophonic contents and polyphonic additions then takes on a different dimension. Why not consider polyphonic composition as stemming from monophonic practice rather than being simply juxtaposed to it? Their modal characteristics, for example, as heard notably in their formulaic and melodic acceptations, have not been studied thoroughly.

The Toulouse Mass also seems to posit itself as an example in another way: It is made up of two troped pieces, easily identified as such because they are 'text-inducing'. Why separate this phenomenon of tropisation - here applied to polyphony - from the monophonic context which its practice actually comes from? Furthermore, if polyphony could be considered, precisely, as a

'melody-inducing' trope by superposition, some current classification issues would be resolved or would become obsolete. (Trad. Chantal Phan)

Workshop 4/Atelier 4

St. Mark's Chapel

Session Chair/Présidente: Janet Youngdahl, University of Lethbridge, Lethbridge (AB)

The role of memory in the singing of the Divine Office

William Mahrt, Stanford University, Stanford, California

This workshop will include rehearsal for the Vespers of Friday.

Session IV/Séance IV

Buchanan Tower: room826/salle 826

Chair/Présidente: Deborah Kauffman, Music, University of Northern Colorado, Greeley, Colorado

How 'Pange lingua' survived the Lutheran Reformation

Alanna Ropchock, Case Western Reserve University, Cleveland, Ohio

The Corpus Christi hymn Pange lingua, though it was performed during medieval Catholic Eucharistic rituals and expresses the distinctly Catholic doctrine of transubstantiation, nevertheless endured in the liturgical music of the early Lutherans. Whereas other Gregorian chants were adapted and used as melodies for the new chorale genre, Pange lingua found a place in the Lutheran repertoire through polyphonic settings of it and Josquin's renowned paraphrase mass, the Missa Pange lingua. Thomas Aquinas had composed Pange lingua in the thirteenth century for the office of Corpus Christi, and the hymn had been sung ever since in Corpus Christi processions and during periods of Eucharistic adoration, all of which became especially popular in Germany in the decades leading up to the Lutheran Reformation. Although Martin Luther believed that Christ was physically present in the Eucharist, he rejected the doctrine of transubstantiation and excessive veneration of the Eucharist. Consequently, Lutherans removed Corpus Christi from their liturgical calendar. Why, then, did Lutherans allow the text and melody of Pange lingua to survive in their liturgical music collections despite its connections to a feast they did not celebrate and a Eucharistic theology they opposed? In this paper, I will suggest some possible answers by examining several examples of polyphonic Pange lingua settings and Missa Pange lingua sources which belonged to Lutheran communities.

Gregorian Paraphrases of Thomas Tallis

Tamaki Makino, Independent Scholar/Chercheur indépendant, Chiba, Japan

Thomas Tallis (1505-1585) is a composer and musician, of the Chapel Royal of England in the 1500's. He used Cantus firmus in his works. He was active in the Reformation of England, and used paraphrases of the Gregorian chant in not only Catholic liturgical music but also Anglican liturgical music. In his English liturgical works, words of The First and Second Book of Common Prayer were used, and there are paraphrases of Gregorian chant. The Anglican church did not prohibit Catholic musical material.

There are works for both Catholics and Anglicans in Tallis' production; they each have their own style. I researched both English and Latin works in the Henrician (-1547) and Edwardian (1547-1553) periods, and in both languages these works have Gregorian paraphrases. In the Latin Magnificat by Tallis, cantus firmus is sung by both soloist (priest) and chorus (choir). Cantus firmus is a main axis of the work, and is sung throughout the work, from beginning to end. In another work, two cantus firmus melodies are sung by two voices at the same time. Also in the English works, Gregorian chant often appears. For example, one section of the chant melody can suddenly make an appearance in the middle of a work.

Keynote Address/Conférence plénière

Buchanan Tower: room826/salle 826

Chair/Présidente: Gaby Pailer, Head, Central, Eastern and Northern European Studies; and Acting Head, French, Hispanic and Italian Studies, UBC

The Medieval Sarum Chant Project: Past-Present-Future

William Renwick, McMaster University, Hamilton (ON)

The Sarum Chant Project (sarum-chant.ca) has been in development since 2006. The object of this paper is to report on the progress of the project, its original intentions, its development, the various issues that have arisen over the past six years, and the goals that are being set for the future.

The project began with the object of preparing a scholarly and performing edition of the text of the Sarum Breviary together with the music of the Sarum Antiphonale. As a scholarly edition it claims to be the first modern edition of a historical chant repertory (as opposed to the modern performing editions without scholarly apparatus prepared by the monks of Solesmes, for example).

Among the interesting issues that have developed over the course of the project, one particular challenge is dealing with variants within the texts themselves, and the goal of arriving at a definitive reading. Another is the question of supplying material where musical lacunae appear in the Sanctorale. A further question is the extent to which the variants contained in secondary manuscripts and prints should be incorporated into the work.

A further topic of interest is the manner in which the project has expanded from its original objectives in several ways. First came the decision to expand the work to encompass the entire Sarum liturgical corpus of Office, Mass, Procession, and occasional offices and blessings. Then it was decided to expand the scope of the project to encompass an English translation and musical setting of the whole.

As the project has expanded it has embraced a growing number of advisors, readers, assistants, translators, proof-readers, etc. The conclusion of the paper will detail the plan and timetable for completion of the project. Powerpoint examples will illustrate the salient issues arising in this project.

(Français)

Le projet sur le chant de Sarum (sarum-chant.ca) a débuté en 2006. Cette conférence décrira les objectifs poursuivis à l'origine du projet, les développements subséquents, les différents problèmes rencontrés ou les questions soulevées durant les 6 dernières années et enfin, les objectifs à atteindre pour l'avenir.

Au départ, il s'agissait de préparer une édition critique, pouvant servir aux interprètes, des textes du Bréviaire de Sarum en même temps que de la musique de l'Antiphonaire de Sarum. Cette édition se veut la première édition moderne, dotée d'un appareil critique, d'un répertoire historique de plain-chant (contrairement aux autres éditions modernes, comme par exemple celles préparées par les moines de Solesmes, qui ne comportent pas d'appareil critique.)

L'un des défis les plus intéressants rencontrés au fil des ans fut celui du traitement des variantes de texte afin d'en arriver à une leçon définitive. Une autre difficulté fut de palier les lacunes musicales du Sanctoral. Enfin, il a fallu décider s'il fallait ou non intégrer à l'édition les variantes contenues dans les manuscrits marginaux et les imprimés.

Il est par ailleurs intéressant d'observer comment le projet a pu prendre de l'ampleur par rapport aux objectifs initiaux, et ce de plusieurs façons. En premier lieu, il fut décidé d'étendre le répertoire à tout le corpus liturgique de Sarum (offices, messes, processions, messes et offices pour circonstances diverses et bénédictions). Une seconde décision importante fut celle d'élargir le projet en y incluant, pour l'ensemble du corpus, une adaptation des mélodies à une traduction anglaise des textes d'origine. À noter également que, au fur et à mesure que le projet prenait de

l'ampleur, le nombre de collaborateurs (conseillers, lecteurs, assistants, traducteurs, réviseurs, etc.) n'a cessé d'augmenter.

En conclusion, le plan de travail et l'échéancier devant mener à l'achèvement du projet seront dévoilés. Une présentation PowerPoint illustrera les caractéristiques principales du projet. (Trad. J.P. Noiseux)

Workshop 5/Atelier 5 Music Room

Chair/Présidente: Janet Youngdahl, University of Lethbridge, Lethbridge (AB)

How Did They Sing Chant at Salisbury? Music for the Office
William Renwick, McMaster University, Hamilton (ON)

This workshop compares examples of Sarum chant for the Office with the familiar chants found in the standard publications of Solesmes. Participants will develop an understanding of the distinctiveness of the medieval Sarum chant through singing representative examples of each.

Session V/Séance V Oliver Room

Chair/Président: Brandon Konoval, Music, UBC

Sacred Models: Plainchant Psalmody in Peri's 'Euridice'
Barbara Swanson, Case Western Reserve University, Cleveland, Ohio

Gregorian chant and opera might seem unlikely companions: the one has been sung in churches for over a thousand years; the other is a secular entertainment that has been sung in some of the grandest theatres worldwide since the 17th century. At the turn of the 17th century, however, the line between chant and opera may not have been so distinct. Examining Jacopo Peri's music for the first surviving opera, Euridice, shows that Peri used psalm tones as a model for his "recitative." In the famous passage sung by Dafne, "Per quel vago boschetto," for example, Peri directly quotes numerous psalm tones, modifying them to greater or lesser extent depending on the affective character of the narrative. Peri's use of chant as a model for the new speech-like song makes sense when we consider that Peri was an active church musician in Florence and would have been steeped in the culture of chant that pervaded church liturgies even in the 17th century. Creating the new idiom of speech-like song was indeed a musical puzzle for composers of early opera and monody. Proposing chant as a model for this important musical idiom is a new contribution to the ongoing dialogue about musical culture at the turn of the 17th century.

William Mahrt's Notion of Gregorian Chant as a Polyphonic Fundamentum: Gregorio Allegri's 'Miserere' (1638)

Walter Kreyszig, University of Saskatchewan, Saskatoon (SK)

The significance of Gregorian chant, as William Mahrt contests in his pathbreaking book *The Musical Shape of the Liturgy* (Richmond, Virginia, 2012) has profoundly shaped the unfolding of polyphony, even outside the realm of music of the Middle Ages and the Renaissance, the principal focus of the study, as Mahrt himself correctly alludes to in passing. As we move further away from the pre-1600 era of modality, fewer examples from the literature provide a vivid testimony to Mahrt's claim. Nowhere is the indebtedness to the Gregorian chant tradition more readily and fully apparent than in the polyphonic setting of the *Miserere mei Deus* (1638) by Gregorio Allegri. His setting of Psalm 50, composed for the most solemn days of Holy Week, was destined for *a cappella* performance in the *Cappella pontificia sistina*. Thoroughly focussed on the *alternatim practice*, with the Gregorian chant tradition prominently displayed in both monophonic and polyphonic passages, Allegri, primarily in his emulation of the imitative counterpoint of Palestrina, captures the richness of the Gregorian chant tradition in his embracing of the formulaic psalm tone recitation with the *initium*, *recitatio, mediatio*, and *terminatio*, and in his meticulous adoption of the diacritical marks as an aid to proper pronunciation, and the polyphonic traditions of the *stile antico* in his reliance on the *fauxbourdon* and *falsobordone* combined with the rich plethora of voice progressions, such as regular and chain suspensions and special cadence formulas, such as the Landini cadence and leading tome cadence — what on the whole amounts to an unparalleled listening experience to this particular work in the acoustically vibrant space cherished by some of the most prominent listeners, among them Goethe, Mendelssohn-Bartholdy, and W.A. Mozart.

Workshop 6/Atelier 6 Music Room

Chair/Présidente: Janet Youngdahl, University of Lethbridge, Lethbridge (AB)

How Did They Sing Chant at Salisbury? Music for the Mass

William Renwick, McMaster University, Hamilton (ON)

This workshop compares examples of Sarum chant for the Mass with the familiar chants found in the standard publications of Solesmes. Participants will develop an understanding of the distinctiveness of the medieval Sarum chant through singing representative examples of each.

Session VI/Séance VI Oliver Room

Chair/Présidente: Arlene Sindelar, History, UBC

Early Modern Plainchant as an Expression of Cultural Change: An Examination of the Eighth Mode Tracts

Marianne Gillion, University of Manchester, Manchester, UK

The sixteenth and seventeenth centuries were a time of great religious and cultural change as the effects of the Reformation swept throughout Europe. The official Catholic response to these events, expressed in the decrees and pronouncements of the Council of Trent (held in various sessions between 1545 and 1563), would have far reaching effects on theology, liturgy, and the arts. Changes to the liturgy, published and promulgated in the revised breviary (1568) and missal (1570) necessitated equivalent changes to the plainchant contained in antiphoners, psalters, and graduals. Thus, the revision of plainchant in Italian printed graduals took a decisive turn in the final quarter of the sixteenth century, as editors sought to align the chants with current theoretical, aesthetic and liturgical standards. Their editorial approach is highlighted in a particularly fascinating way in the eighth mode tracts. Scholars have long agreed that these are composed from a core group of melodic phrases, which act both as unifying structures and as carriers of meaning. However the sometimes drastic revisions of Early Modern editors have the potential to impair the framework of the chant and to distort the melodic meaning carried by the phrases. An examination of tracts in sixteenth and seventeenth century prints by Giunta, Gardano, Medici, and Ciera will shed light on how the editors combined tradition with innovation as they revised the chants in accordance with the changing religious culture.

À l'usage de ma soeur: The Plainchant Repertory of Saint-Cyr as Represented in F-Vm Mm.55

Deborah Kauffman, University of Northern Colorado, Greeley, Colorado

The small volume in the Bibliothèque municipale of Versailles (Manuscrit musical 55), "Chants de la Maison de St. Louis 1708", was created for the personal use of the Dames of Saint-Cyr, women who taught at the famous school for daughters of impoverished French nobility founded by Madame de Maintenon, second wife of Louis XIV. The volume's contents represent the liturgical repertory composed for Saint-Cyr by Guillaume-Gabriel Nivers within the important but often denigrated genre of plain-chant musical.

Inscriptions reveal the identity of the book's users—Madame du Pérou (who served several terms as superior of the institution) and Madame de Longueville—and the year when it changed hands: 1748, the year of Madame du Pérou's death.

The contents demonstrate both continuity and change in the institution's plainchant repertory: pages from the first published ceremonial for Saint-Cyr—Offices divins (1686)—are bound with manuscript pages recording changes made between 1686 and 1708. Later insertions were made of motets by Louis-Nicolas Clérambault, who was responsible for the publication of the second published ceremonial for Saint-Cyr, Chants et motets (1733).

The volume represents a midway point in the liturgy between the two published ceremonials, transmitting the core of the plainchant from the earlier publication, while expanding and contracting the repertory through the addition of certain mass propers and the elimination of one feast. The volume and its contents testify to the longevity and the flexibility of traditions at the Maison royale, as they were handed down from one generation to the next.

Workshop 7/Atelier 7 St. Mark's Chapel

Chair/Président: Barbara Swanson, Case Western Reserve University, Cleveland, Ohio

Hildegard and her Contemporaries

Janet Youngdahl, University of Lethbridge, Lethbridge (AB)

The workshop "Hildegard and her contemporaries" will offer participants the chance to sing works by Hildegard, Hermannus, and Bruno of Toul. The workshop will offer the chance to sing from fascimiles and modern transcriptions, with the goal of singing some of the more elaborate chants composed during the 11th and 12th centuries.

Session VII/Séance VII Oliver Room

Chair/Président: Alexander Fisher, Music, UBC

Modern Performing Editions of Medieval Neumatic Notation: Challenges of Representation and Translation

Matthew Peattie, University of Cincinnati, Cincinnati, Ohio

This paper discusses the creation of a performing edition of Gregorian chant in medieval neumatic notation and presents examples from two very different sources of the Gregorian repertory – a Gradual from Benevento in fully heightened, pitch specific notation (Benevento, Biblioteca capitolare MS 34, late 12th century), and an early tenth century Gradual in unheightened 'nuance rich' notation (Laon, Bibliothèque municipale MS 239). The manuscript from Benevento presents a clear record of pitch, and this presentation focuses on details of typography and editorial process related to this important south Italian notation. The manuscript from Laon introduces a seemingly intractable editorial problem. On one hand the notation transmits a rich world of performance directions – indications of relative length, as well as symbols representing vocality and expression. On the other, it fails to provide the most basic information that singers normally expect from chant notation – the relative pitch of the neumes on the diatonic gamut. The notation of Laon 239 was conceived to complement and interact with memory, not to replace it. This edition dispenses with prescriptive pitch specific notation altogether, and presents the unheightened notation in the context in which it was conceived – as an adjunct to aural learning. This presentation highlights the conceptual and methodological

challenges related to creating the edition, and provides practical examples of how each of these neumatic notations can be used as guides to performance and learning. I focus on what each of these notations can, and cannot tell us about the performance of medieval chant, and introduce the tools necessary to begin to interpret the scores.

Dom Pothier et Hildegarde de Bingen: De l'inédit et de l'inachevé

Jean-Pierre Noiseux, Independent Scholar/Chercheur indépendant, Montréal (QC)

Lorsqu'en octobre 1878, à la demande du cardinal Jean-Baptiste Pitra, dom Joseph Pothier se rend à Wiesbaden, il entreprend de réaliser un fac-similé des chants composés par Hildegarde de Bingen et consignés dans le célèbre *Riesencodex*. Il fait d'abord une copie-calque des neumes, selon une méthode qu'il avait déjà employée pour copier d'autres manuscrits de chant. Mais il renonce à compléter le fac-similé sur place et se met à recopier les neumes, à main levée cette fois, dans un cahier ligné. Ce cahier existe toujours et est conservé à la bibliothèque de l'abbaye de Saint-Wandrille (France). Quant à la copie-calque inachevée, elle semblait être perdue jusqu'à ce qu'on la retrouve récemment dans une armoire de la salle des beaux-arts du monastère normand.

Des éléments de la correspondance entre le cardinal Pitra et dom Pothier nous montrent que le cardinal souhaitait inclure dans son projet de publication des œuvres complètes de Hildegarde, les chants qu'elle composa, notés en neumes, avec une transcription en notation carrée et une analyse de dom Pothier. Malgré l'insistance du cardinal, dom Pothier ne lui enverra jamais ce travail. Plus tard, dom Pothier publiera dans la *Revue du chant grégorien* quelques-uns des chants copiés à Wiesbaden, dont le *Kyrie* de Hildegarde.

Dom Pothier complétera une « Messe de sainte Hildegarde » en ajoutant une adaptation de l'hymne *Gloria in excelsis Deo* sur la mélodie de l'antienne *O magne Pater*, ainsi qu'un *Sanctus* et un *Agnus Dei*, tous deux inédits jusqu'à présent et adaptés sur le répons *Ave Maria* de la sainte.

(English)

In October of 1878, when at the request of Cardinal Jean-Baptiste Pitra, Dom Joseph Pothier traveled to Wiesbaden, he started the production of a facsimile of chant melodies by Hildegard of Bingen, found in the famous Riesencodex. First he made a traced copy of the neumes, using a technique he has previously applied to other chant manuscripts. However he then abandoned the idea of completing the entire facsimile on-site and instead began to copy the neumes in freehand, in a ruled notebook. This latter document is extant at the Abbey of St-Wandrille (Normandy, France). The traced copy was thought lost, until it was recently rediscovered at the same monastery, in a cabinet of the room of fine arts.

Correspondance exchanged between Cardinal Pitra and Dom Pothier shows that, in his publication of Hildegard's complete works, the Cardinal wished to include her chant melodies in neumatic notation, with a transcription in square notation, as well as a critical analysis by Dom Pothier. Despite the Cardinal's insistance, Dom Pothier never sent him the completed project. Dom Pothier later published some of the chant melodies he had copied in Wiesbaden, among them Hildegard's *Kyrie*, in *La Revue du chant grégorien*.

Dom Pothier completed a 'St.Hildegard Mass' by adding an adaptation of the *Gloria in excelsis Deo* hymn on Hildegard's *O magne Pater* antiphon melody, as well as a *Sanctus* and an *Agnus Dei*, both based on the saint's *Ave Maria* responsory, and both remain unpublished to this day. (Trad. Chantal Phan)

Keynote Address/Conférence plénière

Gessler Hall, School of Music

Chair/Président: John Roeder, Acting Director, School of Music, UBC

Jubilare sine Verbis: The Liturgical Role of Melisma in Gregorian Chant

William Mahrt, Stanford University, California

From the earliest descriptions of sacred music, melismatic singing—Jubilare sine verbis—has had a significant place. Yet in each genre of Gregorian chant—e.g., introit, alleluia, psalm antiphon, office responsory, etc.—melisma has its own distinct and characteristic role. This lecture will describe the differences between the genres and illustrate how they correspond to the differing liturgical functions of the pieces, both between the Divine Office and the Mass, and within each of these. The lecture will be illustrated by sung examples and will be accessible to a non-specialist audience.

(Français)

Dès les plus anciens textes décrivant la musique sacrée, on constate que le chant mélismatique–Jubilare sine verbis–occupe une place importante. Toutefois, le mélisme jouera un rôle particulier dans chacun des genres de pièces de chant grégorien: introïts, alléluias, antiennes de psaume, répons de l'office, etc. Cette conférence montrera ce qui distingue ces différents genres de chant et comment ils correspondent à une fonction spécifique selon le type de liturgie auquel ils appartiennent (office divin ou messe) ou à l'intérieur même d'un type liturgique. L'exposé sera illustré par des exemples chantés et sera accessible à un auditoire non-spécialiste. (Trad. J.P. Noiseux)

Workshop 8/Atelier 8

St. Mark's Chapel

Chair/Présidente: Barbara Swanson, Case Western Reserve University, Cleveland, Ohio

Singing the Sequence
Janet Youngdahl, University of Lethbridge, Lethbridge (AB)

Because of their use of repetition, sequences are an ideal way to learn chant quickly and easily. In the workshop "Singing the Sequence", participants will gain experience in learning chant by rote, as well as through the use of notation. Sequences from a variety of sources will be explored and taught.

Session VIII/Séance VIII

Oliver Room

Chair/Président: Ted Krasnicki, St Pius X Centre, Montreal (QC)

Day of Wrath: The 'Dies irae' 's Haunting of Western Musical Culture
Marianna Ritchey, Lewis and Clark College, Portland, Oregon

Possibly the most famous (or infamous) aspect of Berlioz's *Symphonie Fantastique* (1830) is the re-fashioned thirteenth-century *dies irae* plainchant that intrudes abruptly into the symphony's fifth movement. The *dies irae* has always been the most disturbing section of the requiem mass text, describing the terrible punishment that will befall the souls of the dead on Judgment Day, and musical settings of the requiem have reflected this terror. The original *dies irae* tune, however, fell into disuse when polyphonic requiems emerged in the fifteenth century. When Berlioz used it to such great effect in *Symphonie Fantastique* several centuries later, it was thus fittingly revived as a symbol of Gothic—that is to say, mythically medieval and terrifying—religiosity. Berlioz's reanimation of the *dies irae* instigated a veritable fad for the tune that spanned the rest of the nineteenth century, appearing in compositions by Liszt, Rachmaninoff, and several others, ultimately making the jump to the twentieth century and beyond via many terrifying film soundtracks. The melody of the *dies irae* has itself become a ghost—a revenant used to aurally symbolize tropes of antiquity, religious terror, and death. In this paper I will discuss melody as a cultural signifier by examining manifestations (explicit as well as ambiguous) of the *dies irae* in Western music after 1830.

Poetry and Gregorian Chant
Christopher Morrissey, Trinity Western University, Langley (BC)

The recent development of *modeling systems theory* (MST) within the field of semiotics, expressed most concisely in a highly suggestive book by Thomas A. Sebeok and Marcel Danesi, is a theoretical advance of indispensable service to musicology. Modeling systems theory can clarify what is at stake in the theoretical achievement of Alfred Schutz's phenomenological analysis of musical experience. Unlike Husserl, whose "passive synthesis of identification" fails to fully embrace the root function of biology in musical experience, the semiotic significance of

Schutz's work is that, just as MST is superior to a mere semiology, so too Schutz's work is crypto-semiotic in the way it embraces the embodied root of musical experience. Schutz, using Husserl's own terminology against him, describes this root experience as "polythetic" and not "monothetic". For this reason, Schutz is best understood as a crypto-semiotician, because his insights are entirely compatible with the fully explicit semiotic achievement of MST. This paper explores this observation of Schutz about music and poetry: "the meaning context of music is not related to a conceptual scheme. A poem, for instance, may *also* have a conceptual content, and this, of course, may be grasped monothetically. I can tell in one or two sentences the story ... But in so far as the poetical meaning ... surpasses the conceptual meaning – that is, in so far as it *is* poetry – I can only bring it before my mind by reciting or reading it from beginning to end."

Catholic Identity and Gregorian Chant

John Paul Dominic Brodeur, Independent Scholar/Chercheur indépendant, Steubenville, Ohio

Building upon the important claim in *Tra le Sollecitudini* that Gregorian Chant "has always been regarded as the supreme model for sacred music," and St. Pius X's own rule – that "the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes and the more out of harmony it is with that supreme model, the less worthy it is of the temple" – I explore the technical aspects of Gregorian Chant in order to arrive at its most defining attributes. After briefly contrasting these attributes with those of other, more common musical genres, I elucidate the resultant theological significance which these attributes contain in their relationship to liturgical practice, with a particular focus on ecclesiological implications. With special consideration for the unity which a "supreme model" affords liturgical music in producing a universal standard for the most accurate liturgical expression – and thus, the most precise portrayal of Christ's own character as the liturgy's primary agent – I seek to illustrate the role which music plays in forming a universal Catholic identity. I conclude by examining the Second Vatican Council's desire that a congregation not only be familiar with Gregorian Chant, but that it also take part in the singing. I assert that "a genuine Catholic identity is naturally formed when Christians regularly sing Gregorian Chant in the liturgy. Likewise, Catholic identity is impoverished and diversified whenever Gregorian Chant is either abandoned in the liturgy or exclusively relegated to the choir."

Workshop 9/Atelier 9

St. Mark's Chapel

Chair/Présidente: Janet Youngdahl, University of Lethbridge, Lethbridge (AB)

Isaac's Communiones from the *Choralis Constantinus* for Use in the Mass Today

Mark Donnelly, Holy Family Parish, Vancouver (BC)

Session IX/Séance IX

Oliver Room

Chair/Président: William Renwick, McMaster University, Hamilton (ON)

Gregorian Chant as a Foundation for Organ Pedagogy

Joel Bacon, Colorado State University, Fort Collins, Colorado

Organ students and pedagogues today have a variety of method books from which to choose. Most, however, are similar in presenting an eclectic mix of graded repertoire, from simple chorale-based works of German baroque composers, to toccatas in the French symphonic style. In contrast, organ study in previous centuries was characterized by an approach centered on liturgical practice rather than the execution of literature. Organists in 16th century Spain began their study by playing and improvising versets for the Office, as the pieces by Antonio de Cabezòn written specifically for "beginners" attest. In 19th century France, where chant was often accompanied, harmonization in the Gregorian modes became an important component of organ study. Indeed, the importance of chant as the foundation for a comprehensive study of the organ is reflected in the title of one of the most influential of all organ method books, *Ecole d'orgue, basée sur le plain-chant romain,* published in 1862 by Jacques Lemmens.

This paper will explore how Gregorian chant and its practice have influenced the teaching and study of the organ. By drawing examples from a variety of historical environments, it aims to show how a common culture of chant has often produced similar pedagogical ends.

The Cultural Blossoming of the 20th –c. Chant Revival: Gregorian Chant in Charles Tournemire's 'L'Orgue mystique'

Jennifer Donelson, Nova Southeastern University, Fort Lauderdale, Florida

The fifty-one offices of Charles Tournemire's *L'Orgue Mystique* contain (with the exception of the office for Holy Saturday) five organ pieces based on proximate chants in the Mass or related chants of the Office. Intended to be played in the context of an entirely sung liturgy employing the Gregorian propers, this monumental organ cycle embodied the hopes of contemporary musicians associated with the early 20th-century revival of Gregorian chant, who aspired both to truly liturgical music based on a profound understanding of the chants of the liturgy and to the regular singing of the Gregorian propers at Mass. In this ideal setting, *L'Orgue Mystique* serves as a sort of instrumental trope on the chants, giving a musical exegesis on the mysteries contained in each chant.

One sees Tournemire's work eschewing the bombastic *Sorties* and virtuosic *Offertoires* of his contemporaries in favor of a contemplative exploration of the chants of the liturgy, forming a sort of musical counterpart to Dom Guéranger's pious meditations on the texts of the liturgy contained in his *L'Année Liturgique*, a work which served as Tournemire's liturgical pedagogue in the compositional process. One also sees in Tournemire the tension between modernity and

tradition common to musical genres which find their basis in chant. At times the modal chants are embedded in modal harmonies, lending an eternal sound to the composition; at other times chromaticism incarnates the chants, embodying the eternal within the temporal and material appeal of sensual harmonies.

Liturgia Horarum

Ad Completorium

Mardi 6 août: Fête de la Transfiguration

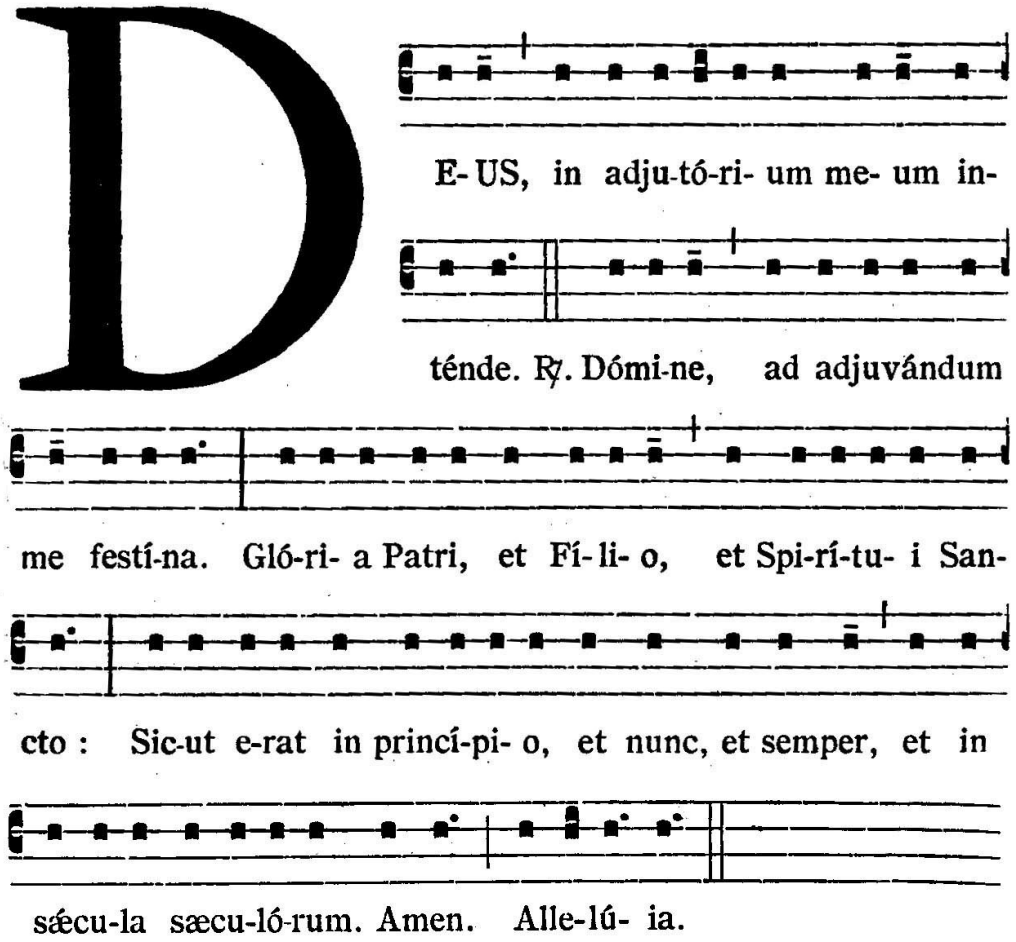
Wednesday, August 6th: Feast of the Transfiguration

Huitième colloque annuel de l'Institut Grégorien du Canada
6 au 10 août 2013
Université de Colombie-Britannique

Eighth Annual
Colloquium of the Gregorian Institute of Canada
August 6-10, 2013
University of British Columbia

Préparé par/Prepared by Jean-Pierre Noiseux
Révisé par/Revised by Michel Gammon
Institut Grégorien du Canada

✠



Après un bref examen de conscience on recite:
After a brief examen of the conscience, we recite:

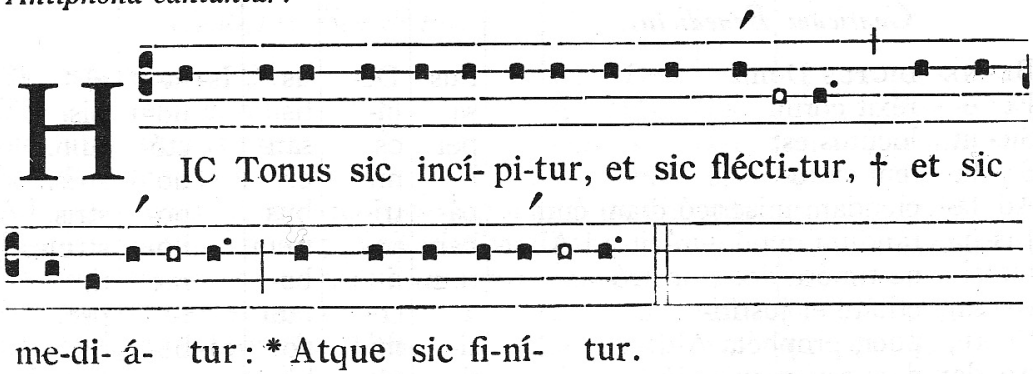
Confíteor Deo omnipoténti et vobis, fratres,
quia peccávi nimis
cogitatióne, verbo, ópere, et omissióne:
mea culpa, mea culpa, mea máxima culpa.
Ideo precor beátam Maríam semper Vírginem,
omnes Angelos et Sanctos,
et vos, fratres, oráre pro me
ad Dóminum Deum nostrum.

V/. Misereátur nostri omnípotens Deus et, dimíssis peccátis nostris, perdúcat nos ad vitam ætérnam. R/. Amen

Ton pour la psalmodie et le cantique
Psalm tone for psalmody and canticle

3. *Tonus in Directum.*

Tonus in directum usurpatur pro omnibus quibuslibet Psalmis qui sine Antiphona cantantur.



Mediatio unico accentu constat cum duabus notulis præparationis; terminatio vero fit recta ac protracta voce.

Psalmus 4

Cum invocárem, exaudívit me Deus iustí*tiæ* **me**æ. *
In tribulatióne dilatásti mihi;
mise*rére* **me**i *
et exáudi oratiónem meam.
Fílii hóminum, úsquequo *gravi* **cor**de? *
Ut quid dilígitis vanitátem et quæritis mendácium?
Et scitóte quóniam mirificávit Dóminus *sanctum* **su**um; *
Dóminus exáudiet, cum clamávero ad eum.
Irascímini et nolíte pec**cá**re; †
loquímini in cór*dibus* **ves**tris, *
in cubílibus vestris et conquiéscite.
Sacrificáte sacrífici*um iu***stí**tiæ *
et speráte in Dómino.
Multi dicunt: «Quis osténdit *nobis* **bo**na?». *
Leva in signum super nos lumen vultus tui, Dómine !
Maiórem dedísti lætítiam in *corde* **me**o, *
quam cum multiplicántur fruméntum et vinum eórum.
In pace in idípsum dórmiam et *requi***és**cam, *
quóniam tu, Dómine, singuláriter in spe constituísti me.
Glória Pa*tri*, *et* **Fí**lio, *
et Spirítui Sancto.

Sicut erat in princípio, et *nunc et* **sem**per *
et in sæcula sæculórum. Amen.

Psalmus 90

Qui hábitat in protectió*ne Al***tí**ssimi, *
sub umbra Omnipoténtis commorábitur.
Dicet **Dó**mino† :
Refúgium meum et forti*túdo* **me**a *
Deus meus sperábo in eum.
Quóniam ipse liberávit te de láque*o ve***nán**tium, *
et a verbo malígno.
Alis suis obumbrábit **ti**bi, †
et sub pennas ei*us con***fú**gies. *
Scutum et loríca véritas eius:
Non timébis a timóre noctúrno, a sagítta volánte in **di**e, †
a peste perambulán*te in* **té**nebris, *
ab extermínio vastánte in merídie.
Cadent a látere tuo **mil**le†
et decem míllia a *dextris* **tu**is: *
ad te autem non appropinquábit.
Verúmtamen óculis tuis con*side***rá**bis: *
et retributiónem peccatórum vidébis.
Quóniam tu es, Dómine, refú*gium* **me**um: *
Altíssimum posuísti habitáculum tuum.
Non accédet *ad te* **mal**um: *
et flagéllum non appropinquábit tabernáculo tuo.
Quóniam angelis suis man*dábit* **de** te: *
ut custódiant te in ómnibus viis tuis.
In mání*bus por***tá**bunt te: *
ne forte offéndas ad lápidem pedem tuum.
Super áspidem et basilíscum *ambu***lá**bis: *
et conculcábis leónem et dracónem.
Quóniam mihi adhésit, libe*rábo* **e**um: *
suscípiam eum quóniam cognóvit nomen meum.

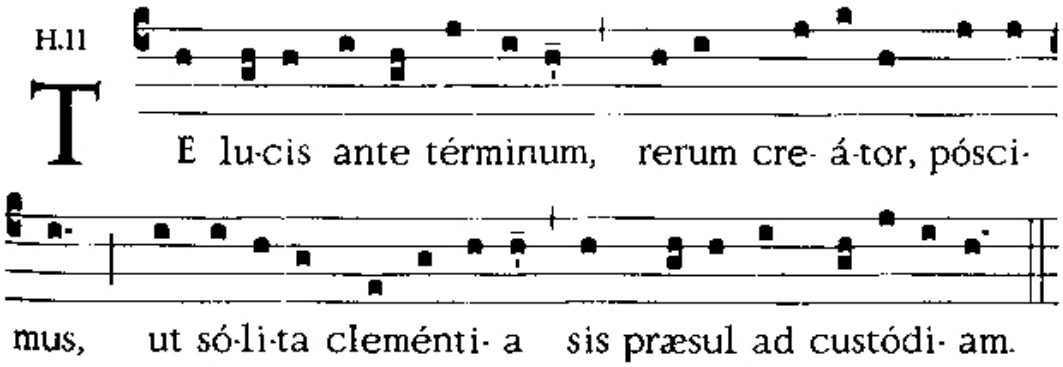
Clamábit ad me, et ego exáudiam **e**um : †
cum ipso sum in tribu*lati***ó**ne, *
erípiam eum et glorificábo eum.
Longitúdine diérum rep*lébo* **e**um: *
et osténdam illi salutáre meum.
Glória Pa*tri*, *et* **Fí**lio, *
et Spirítui Sancto.

Sicut erat in princípio, et *nunc, et* **sem**per, *
et in sæcula sæculórum. Amen.

Psalmus 133

Ecce benedícite Dóminum, omnes *servi* **Dó**mini, *
qui statis in domo Dómini per noctes.
Extóllite manus vestras ad *sanctu***á**rium *
et benedícite Dóminum.
Benedícat te Dómi*nus ex* **Si**on, *
qui fecit cælum et terram.
Glória Pa*tri*, *et* **Fí**lio, *
et Spirítui Sancto.
Sicut erat in princípio, et *nunc, et* **sem**per, *
et in sæcula sæculórum. Amen.

Hymnus (in festis)



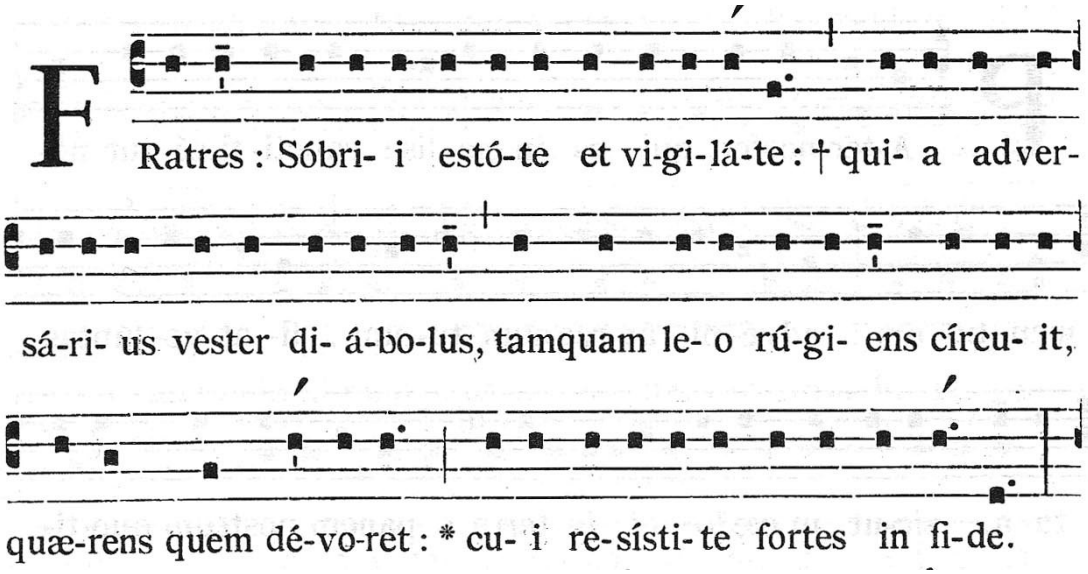
[2]Te corda nostra sómnient,
te per sopórem séntiant,
tuámque semper glóriam
vicína luce cóncinant.

[3]Vitam salúbrem tríbue,
nostrum calórem réfice,
tætram noctis calíginem
tua colústret cláritas.

[4]Præsta, Pater omnípotens
per Iesum Christum Dóminum,
qui tecum in perpétuum
regnat cum Sancto Spíritu

Capitulum

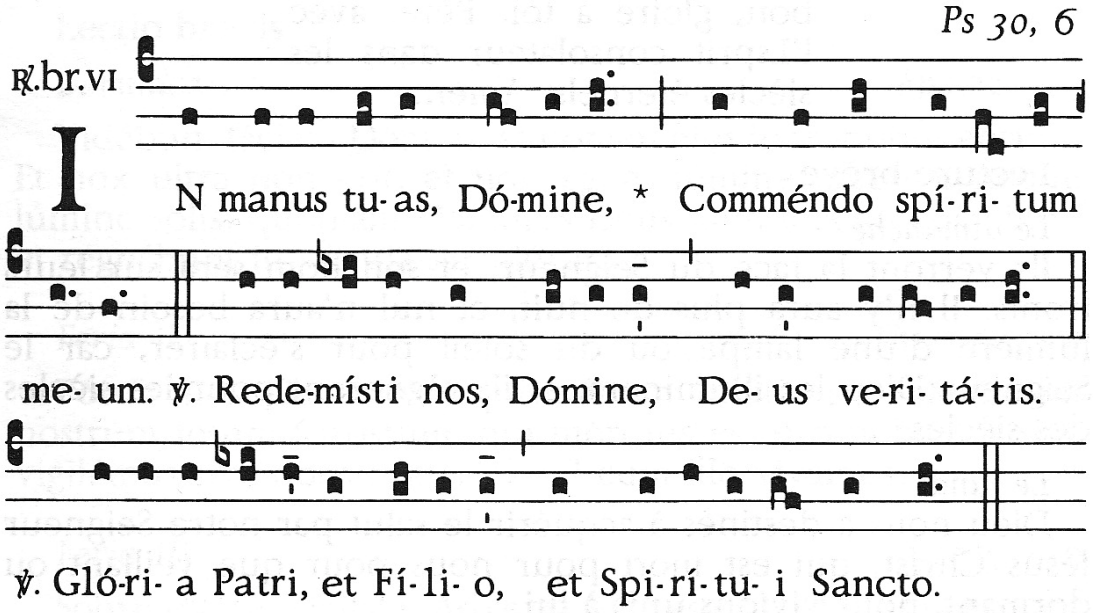
Tonus



Feria III *1 Petr. 5, 8-9a*

Sóbrii estóte, vigiláte. Adversárius vester Diábolus tamquam leo rúgiens círcuit quærens quem dévoret. Cui resístite fortes fide.

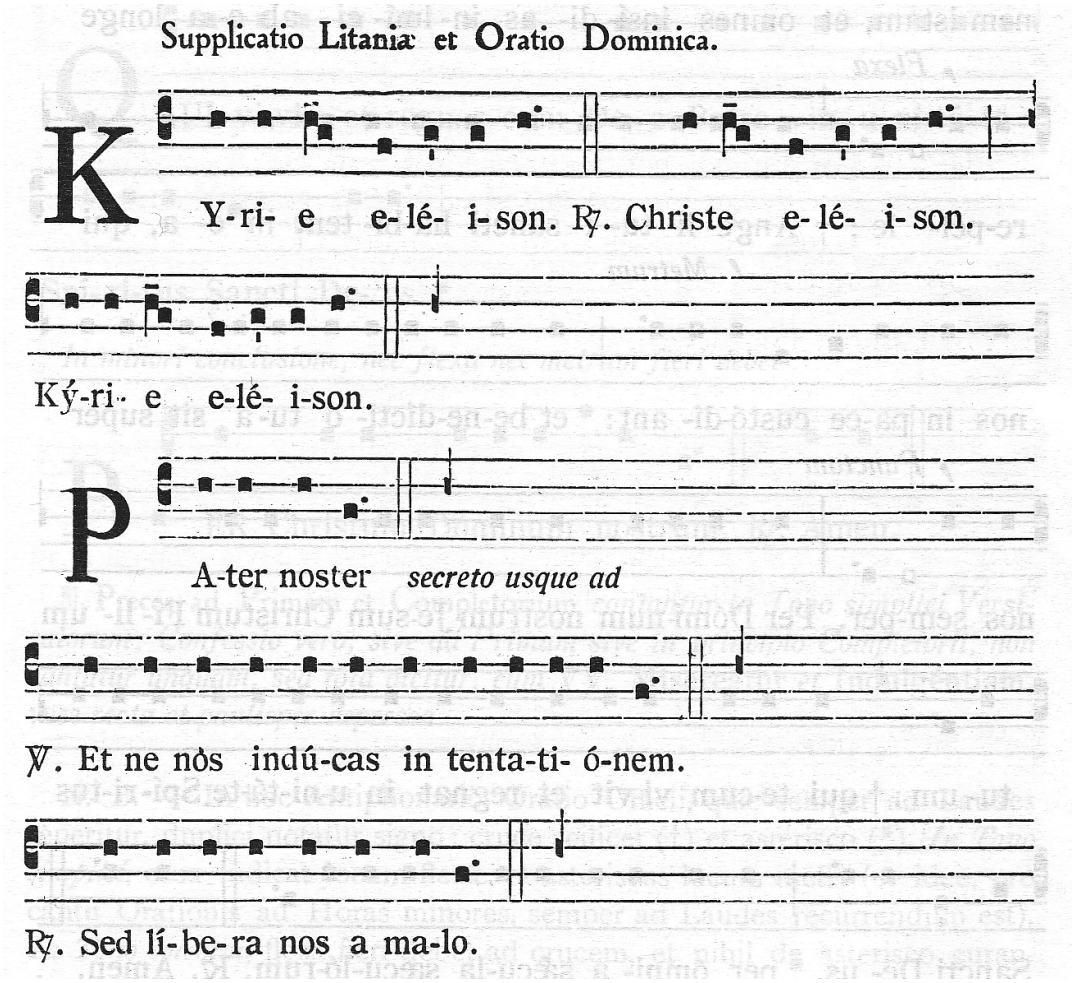
Responsorium breve



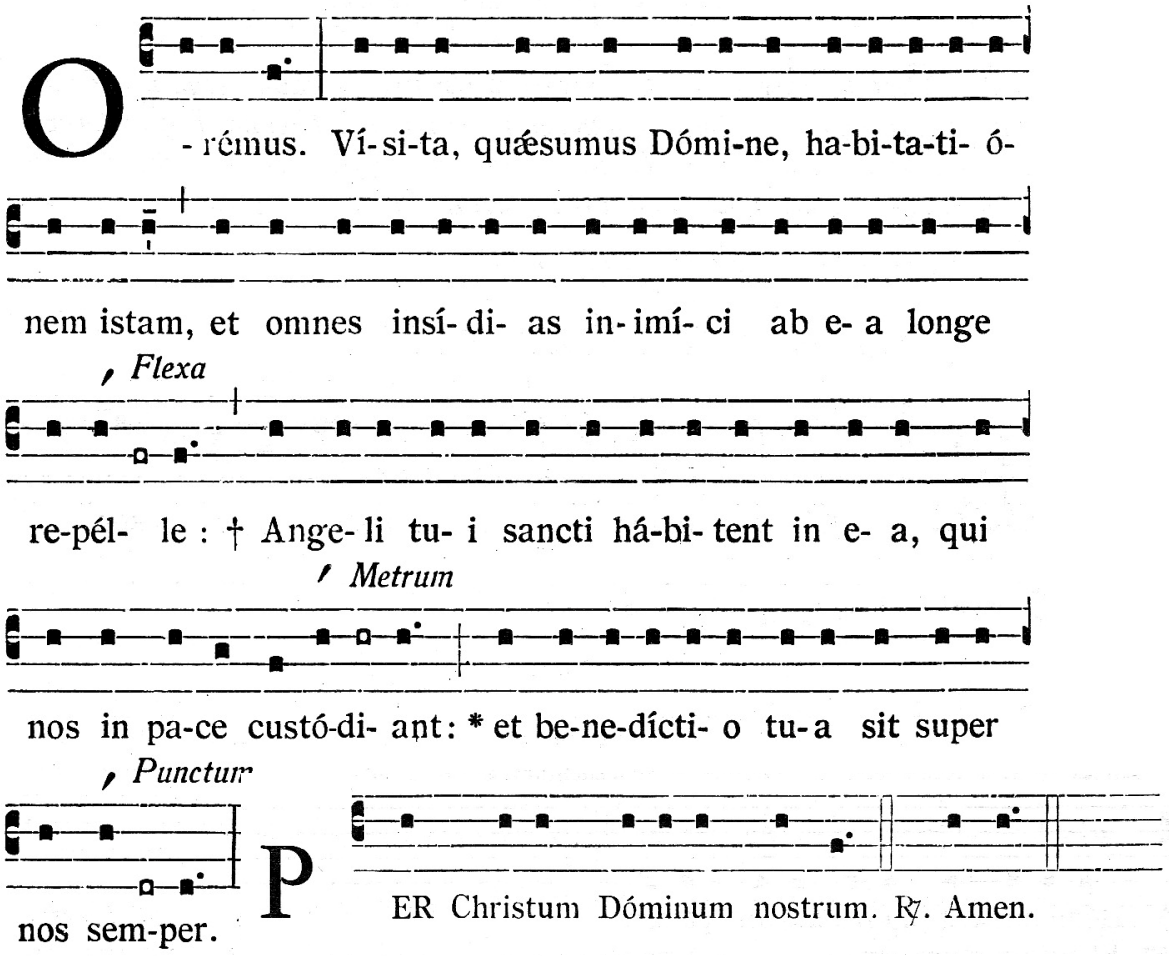
CANTICUM Lc 2, 29-32

✠ **N**UNC dimíttis servum *tuum*, **Dó**mine, *
secúndum verbum tuum in pace,
quia vidérunt ó*culi* **me**i, *
salutáre tuum,
*quod pa***rá**sti *
ante fáciem ómnium populórum,
lumen ad revelati*ónem* **gén**tium *
et glóriam plebis tuæ Israel.
Glória Pa*tri*, *et* **Fí**lio, *
et Spirítui Sancto.
Sicut erat in princípio, et *nunc, et* **sem**per, *
et in sæcula sæculórum. Amen.

Oratio conclusiva



Tonus



Célébrant : Oremus.

Feria III

Noctem istam, quæsumus, Dómine, benígnus illúmina, † et ita fac in pace nos tuos fámulos *obdormíre*, * ut læti ad novi diéi claritátem in tuo nómine suscitémur. Per Christum.

Deinde dicitur, etiam a solo, benedictio :

V/. Noctem quiétam et fi*nem per*féctum * concédat nobis Dóminus omnípotens. R/. Amen.

V/. Dívinum auxílium máneat semper nobíscum.
R/. Et cum frátribus nostris abséntibus. Amen.

V/. Fidélium ánimæ per misericórdiam Dei requiéscant in pace.
R/. Amen.

Ant. I

S Al- ve, * Re-gí- na, ma-ter mi- se-ri-córdi- æ :

Vi- ta, dulcé- do, et spes nostra, sal- ve. Ad te

clamá-mus, éxsu- les, fí- li- i He-væ. Ad te suspi-rá-

mus, geméntes et flentes in hac lacrimá-rum val-le.

E- ia ergo, Advo-cá- ta nostra, il-los tu- os mi-se-

ri-cór-des ó-cu-los ad nos convér- te. Et Je-sum, be-

ne-dí- ctum fructum ventris tu- i, no- bis post hoc exsí-

lí- um osténde : O cle- mens : O pi- a : O

dulcis * Virgo Ma- rí- a.

Liturgia Horarum

Ad Laudes

Mercredi le 7 août: 18e semaine du temps ordinaire (psautier semaine II, vert)

Wednesday, August 7th: 18th week in Ordinary Time (psalter week II, green)

Huitième colloque annuel de l'Institut Grégorien du Canada
6 au 10 août 2013
Université de Colombie-Britannique

Eighth Annual
Colloquium of the Gregorian Institute of Canada
August 6-10, 2013
University of British Columbia

Préparé par/Prepared by Michel Gammon
Révisé par/Revised by Jean-Pierre Noiseux
Institut Grégorien du Canada

Introduction

La Liturgie des Heures emprunte à l'antique tradition juive la coutume de chanter les psaumes le matin et le soir. Dans les premiers siècles de l'ère chrétienne, suivant les pères du désert qui psalmodiaient toute la journée, la vie monastique cristalisa une liturgie qui marquait les différents moments de la nuit et du jour. Parmi les plus anciens schémas pour la Liturgie des Heures se trouve celui qui fut élaboré par saint Benoît au VIe siècle. L'office de Laudes est l'office de l'aube, qui suivait immédiatement la longue vigile de la nuit. Au fil des siècles, la Liturgie des Heures des séculiers a subi plusieurs réformes, les deux plus récentes et les plus marquantes étant la réforme de Saint Pie X en 1910 et, à la suite deuxième Concile du Vatican, celle de 1970. Pour l'office d'aujourd'hui, nous avons choisi, tel que le permettent les rubriques, d'employer le psaume 94 à l'Invitatoire, le psaume d'invitatoire *par excellence*, conservé tant dans la tradition monastique que séculière et ce, depuis l'époque de Saint Benoît.

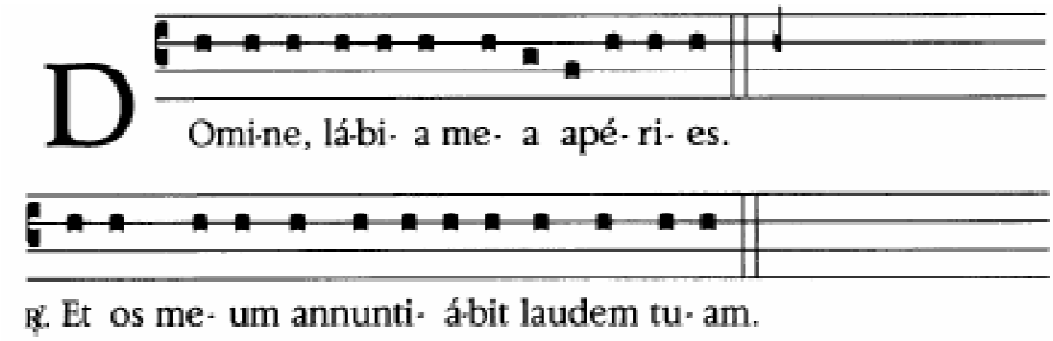
Michel Gammon

*

The Liturgy of the Hours was inspired by the ancient Jewish tradition of praying the psalms every morning and evening. In the first centuries of the Christian era, following the example of the Desert Fathers who recited the psalms all day long, monastics developed a liturgy that would mark the different parts of the night and day. Among the most ancient designs of the Liturgy of the Hours is the one described by Saint Benedict in the sixth century, in which the office of Lauds marks daybreak, immediately following the long nocturnal vigil. Over the centuries, the secular version of the Liturgy of the Hours underwent many reforms, the most recent and radical one being Saint Pius X's in 1910, and the reforms that followed the Second Vatican Council in 1970. For today's office of Lauds, we chose the option to use Ps. 94(95) as invitatory, the invitatory psalm "par excellence" that has been the traditional invitatory for both monastic and secular offices since the time of St. Benedict.

Michel Gammon

Invitatorium/Invitatoire/Invitatory



Répété trois fois en faisant un signe de croix avec notre pouce droit sur nos lèvres la première fois /Repeated three times, while tracing a sign of the cross on one's lips using the right thumb the first time

Ps. 94 (recto-tono)

(Chantre/cantor)
Ant. *Adorémus Dóminum, quóniam ipse fecit nos.*

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Veníte, exsultémus Dómino ;
iubilémus Deo salutári nostro.
Præoccupémus fáciem eius in confessióne
et in psalmis iubilémus ei.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Quóniam Deus magnus Dóminus
et rex magnus super omnes deos.
Quia in manu eius sunt profúnda terræ,
et altitúdines móntium ipsíus sunt.
Quóniam ipsíus est mare, et ipse fecit illud,
et siccam manus eius formavérunt.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Veníte, adorémus et procidámus
et génua flectámus ante Dóminum, qui fecit nos,
quia ipse est Deus noster,
et nos pópulus páscuæ eius et oves manus eius.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Utinam hódie vocem eius audiátis :
« Nolíte obduráre corda vestra,
sicut in Meríba secúndum diem Massa in desérto,
ubi tentavérunt me patres vestri :
probavérunt me, etsi vidérunt ópera mea.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

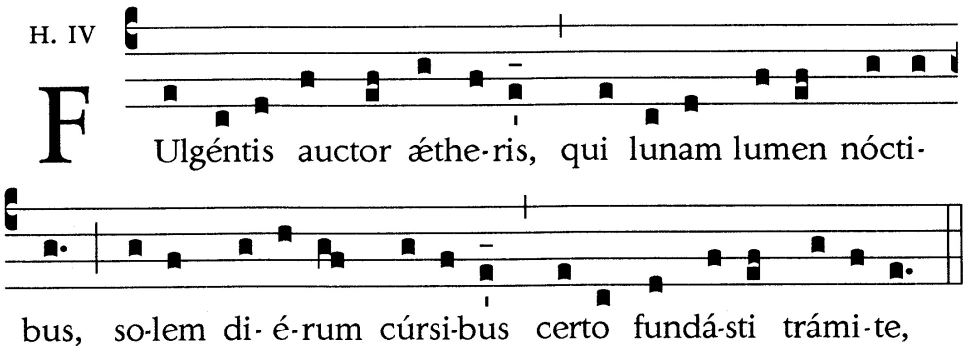
(Chantre/cantor)
Quadragínta annis tæduit me generatiónis illíus,
et dixi : Pópulus errántium corde sunt isti.
Et ipsi non cognovérunt vias meas;
ídeo iurávi in ira mea :
Non introíbunt in réquiem meam ».

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Glória Patri, et Fílio, *
et Spirítui Sancto.
Sicut erat in princípio, et nunc et semper *
et in sæcula sæculórum. Amen.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

Hymnus



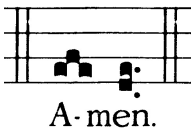
Nox atra iam depéllitur,
mundi nitor renáscitur,
novúsque iam mentis vigor
dulces in actus érigit.

Laudes sonáre iam tuas
dies relátus ádmonet,
vultúsque cæli blándior
nostra serénat péctora.

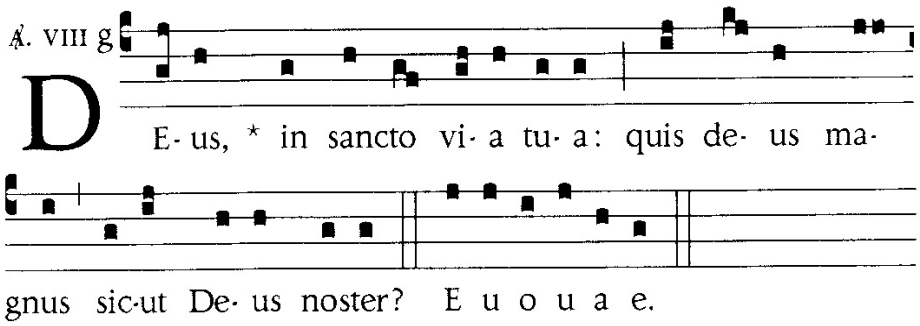
Vitémus omne lúbricum,
declínet prava spíritus,
vitam facta non ínquinent,
linguam culpa non ímplicet;

Sed, sol diem dum cónficit,
fides profúnda férveat,
spes ad promíssa próvocet,
Christo coniúngat cáritas.

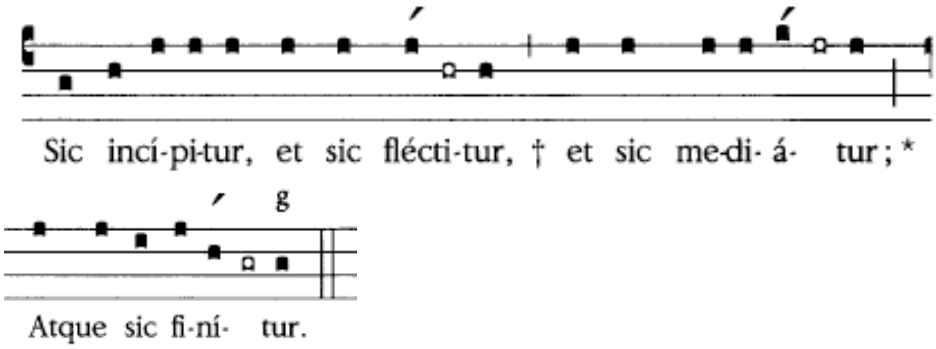
Præsta, Pater piíssime,
Patríque compar Unice,
cum Spíritu Paráclito
regnans per omne sæculum. Amen.



Ant. 1



TONUS VIII



Psalmus 76

Voce mea ad Dóminum cla**má**vi ; *
voce mea ad Deum, et in*téndit* **mi**hi.
In die tribulatiónis meæ Deum exqui**sí**vi, †
manus meæ nocte ex**pán**sæ sunt *
et non *fati***gán**tur.
Rénuit consolári ánima **me**a ; †
memor sum Dei et inge**mís**co, *
exérceor, et déficit spí*ritus* **me**us.

Vígiles tenuísti pálpebras óculi **me**i ; *
turbátus sum et non *sum lo***cú**tus.
Cogitávi dies an**tí**quos *
et annos ætérnos in *mente* **há**bui.
Meditátus sum nocte cum corde **me**o *
et exercitábar, et scopébam spí*ritum* **me**um.

Numquid in ætérnum proíciet **De**us, *
aut non appónet ut complacíti*or sit* **ad**huc?

Aut defíciet in finem misericórdia **su**a, *
cessábit verbum a generatióne in gene*rati***ó**nem ?

Aut obliviscétur miseréri **De**us, *
aut continébit in ira sua misericór*dias* **su**as ?

Et dixi : « Hoc vulnus **me**um, *
mutátio déxte*ræ Ex***cél***si ».
Memor ero óperum **Dó**mini, *
memor ero ab inítio mirabíli*um tu***ó**rum.
Et meditábor in ómnibus opéribus **tu**is *
et in adinventiónibus tuis *exer***cé**bor.

Deus, in sancto via **tu**a ; *
quis deus magnus sicut *Deus* **nos**ter ?
Tu es Deus, qui facis mira**bí**lia, *
notam fecísti in pópulis vir*tútem* **tu**am.
Redemísti in bráchio tuo pópulum **tu**um, *
fílios Ia*cob et* **Io**seph.

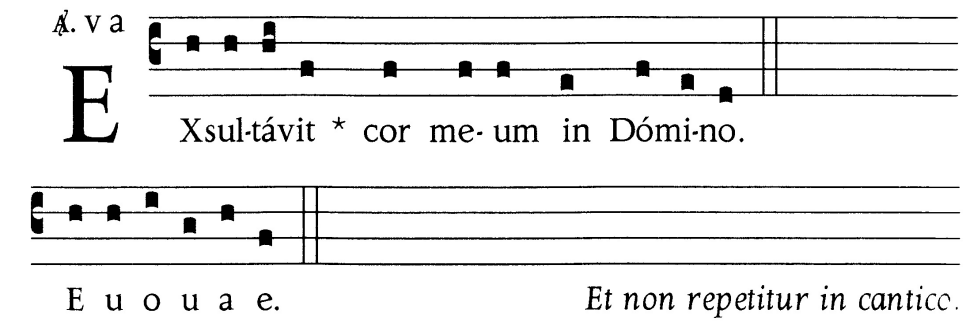
Vidérunt te aquæ, **De**us, †
vidérunt te aquæ et dolu**é**runt ; *
étenim commótæ *sunt a***bý**ssi.
Effudérunt aquas **nú**bila, †
vocem dedérunt **nu**bes, *
étenim sagíttæ *tuæ* **trán**seunt.
Vox tonítrui tui in **ro**ta ; †
illuxérunt coruscatiónes tuæ orbi **ter**ræ, *
commóta est et contré*muit* **ter**ra.

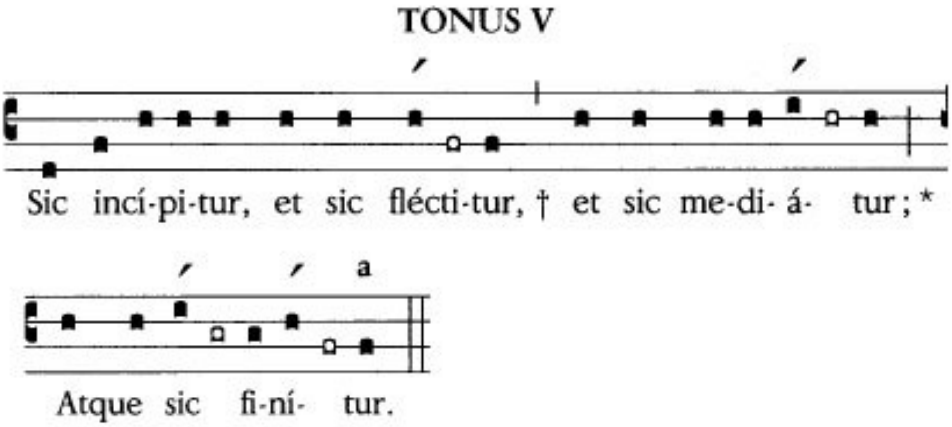
In mari via tua et sémitæ tuæ in aquis **mul**tis ; *
et vestígia tua non *cogno***scún**tur.
Deduxísti sicut oves pópulum **tu**um *
in manu Móy*si et* **A**aron.

Glória Patri, et **Fí**lio, *
et Spirí*tui* **Sanc**to.
Sicut erat in princípio, et nunc et semper *
et in sæcula sæculórum. Amen.

Ant. 1 Deus, in sancto via tua : quis Deus magnus sicut Deus noster ?

Ant. 2





Canticum 1 *Sam 2, 1-10*

[Exsultávit cor meum in Dómino,]
exaltátum est cornu meum in **De**o **me**o ;
dilatátum est os meum super inimícos **me**os, *
quóniam lætáta sum in salu**tá**ri **tu**o.

Non est sanctus ut est **Dó**minus ; †
neque enim est álius **ex**tra te, *
et non est fortis sicut **De**us **nos**ter.
Nolíte multiplicáre loqui sublímia glori**án**tes. *
Recédant supérba de **o**re **ves**tro,
quia Deus scientiárum Dómi**nus** est, *
et ab eo ponderántur **ac**ti**ó**nes.

Arcus fórtium con**frác**tus est, *
et infírmi ac**cínc**ti sunt **ró**bore.
Saturáti prius pro pane se loca**vé**runt, *
et famélici non e**gué**runt **ám**plius.
Stérilis péperit **plú**rimos,*
et, quæ multos habébat fíli**os**, e**már**cuit.

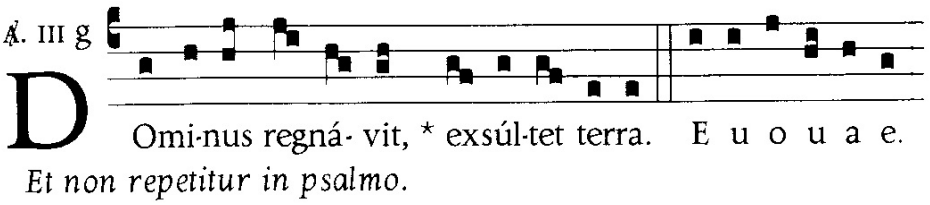
Dóminus mortíficat et vi**ví**ficat, *
dedúcit ad inférnum **et** re**dú**cit.
Dóminus páuperem facit et **di**tat, *
humíli**at** et **súb**levat ;
súscitat de púlvere e**gé**num *
et de stércore **é**levat **páu**perem,
ut sédeat cum prin**cí**pibus *
et sólium **ló**riæ **té**neat.
Dómini enim sunt cárdines **ter**ræ, *
et pósuit super **e**os **or**bem.

Pedes sanctórum suórum ser**vá**bit, †
et ímpii in ténebris conti**cé**scent, *
quia non in fortitúdine sua robo**rá**bi**tur** vir.
Dóminus cónteret adversários **su**os ; *
super ipsos in **cæ**lis to**ná**bit.
Dóminus iudicábit fines **ter**ræ †
et dabit impérium regi **su**o*
et sublimábit cornu **chris**ti **su**i.

Glória Patri, et **Fí**lio, *
et Spi**rí**tui **Sanc**to.
Sicut erat in princípio, et nunc et **sem**per *
et in sæcula sæcu**ló**rum. **A**men.

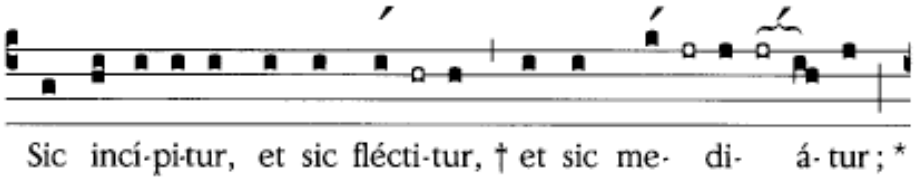
Ant. 2 Exsultávit cor meum in Dómino.

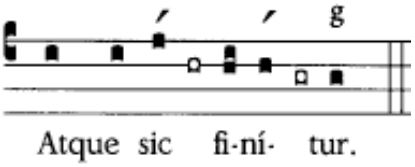
Ant. 3



Et non repetitur in psalmo.

TONUS III





Psalmus 96

[Dóminus regnávit ! Exsúltet terra,]
  læténtur **ín**sulæ **mul**tæ.
Nubes et calígo in cir**cú**itu **e**ius, *
  iustítia et iudícium firmaméntum **se**dis **e**ius.
Ignis ante **ip**sum præ**cé**det *
  et inflammábit in circúitu ini**mí**cos **e**ius.
Illustrárunt fúlgura eius **or**bem **ter**ræ : *
  vidit et con**tré**muit **ter**ra.
Montes sicut cera fluxérunt a **fá**cie **Dó**mini, *
  a fácie Dómini **om**nis **ter**ra.
Annuntiavérunt cæli ius**tí**tiam **e**ius,*
  et vidérunt omnes pópuli **glór**iam **e**ius.

Confundántur omnes, qui adórant sculp**tí**lia †
et qui gloriántur in simu**lá**cris **su**is. *
  Adoráte eum, omnes **án**geli **e**ius.
Audívit et lætáta est **Si**on, †
et exsultavérunt **fí**liæ **Iu**dæ *
  propter iudícia **tu**a, **Dó**mine.

Quóniam tu Dóminus, Altíssimus super **om**nem **ter**ram, *
  nimis exaltátus es super **om**nes **de**os.

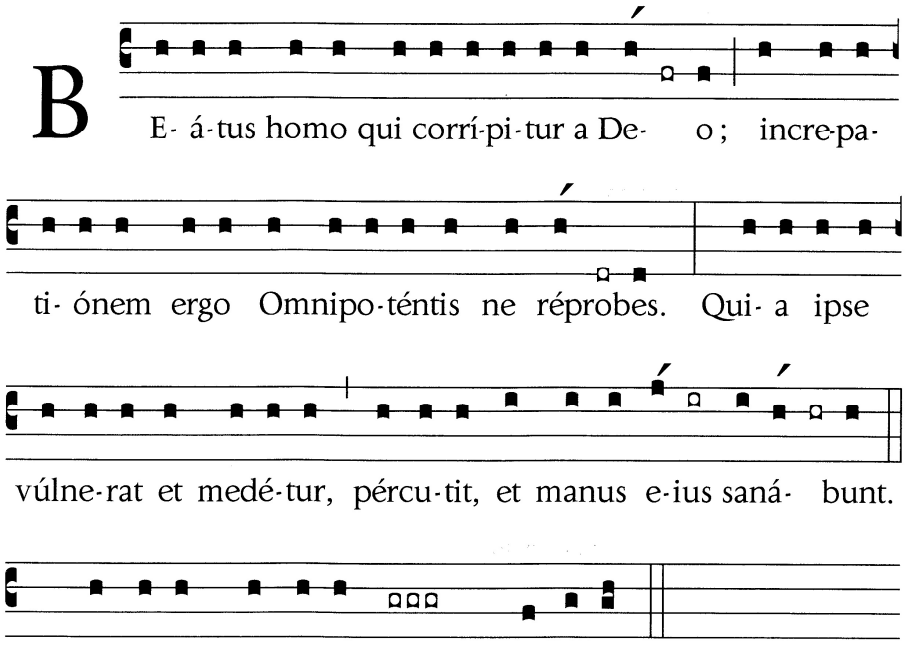
Qui dilígitis Dóminum, odíte **ma**lum ; †
custódit ipse ánimas san**któ**rum su**ó**rum, *
  de manu peccatóris libe**rá**bit **e**os.
Lux **or**ta est **ius**to, *
  et rectis **cor**de læ**tí**tia.
Lætámini, **ius**ti, in **Dó**mino *
  et confitémini memóriæ sancti**tá**tis **e**ius.

Glória **Pa**tri, et **Fí**lio, *
  et Spi**rí**tui **Sanc**to.
Sicut erat in princípio, et **nunc** et **sem**per *
  et in sæcula sæcu**ló**rum. **A**men.

Ant. 3 Dóminus regnávit, exsúltet terra.

Lectio brevis

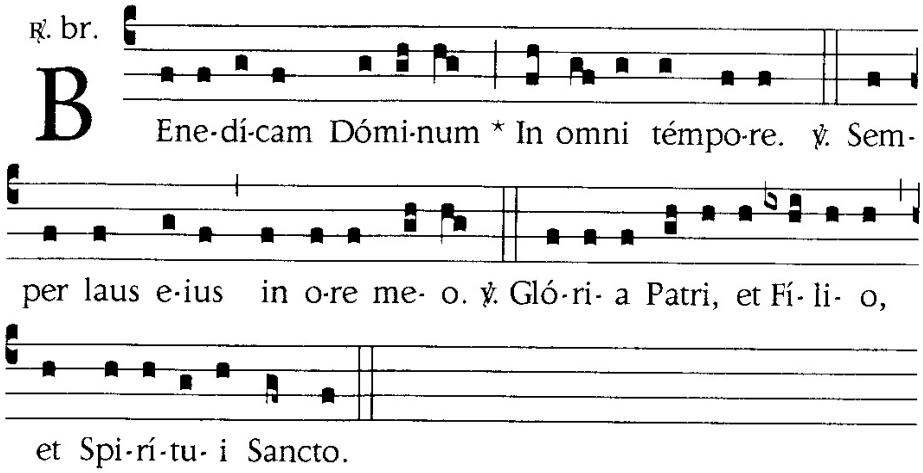
Tonus lectio brevis



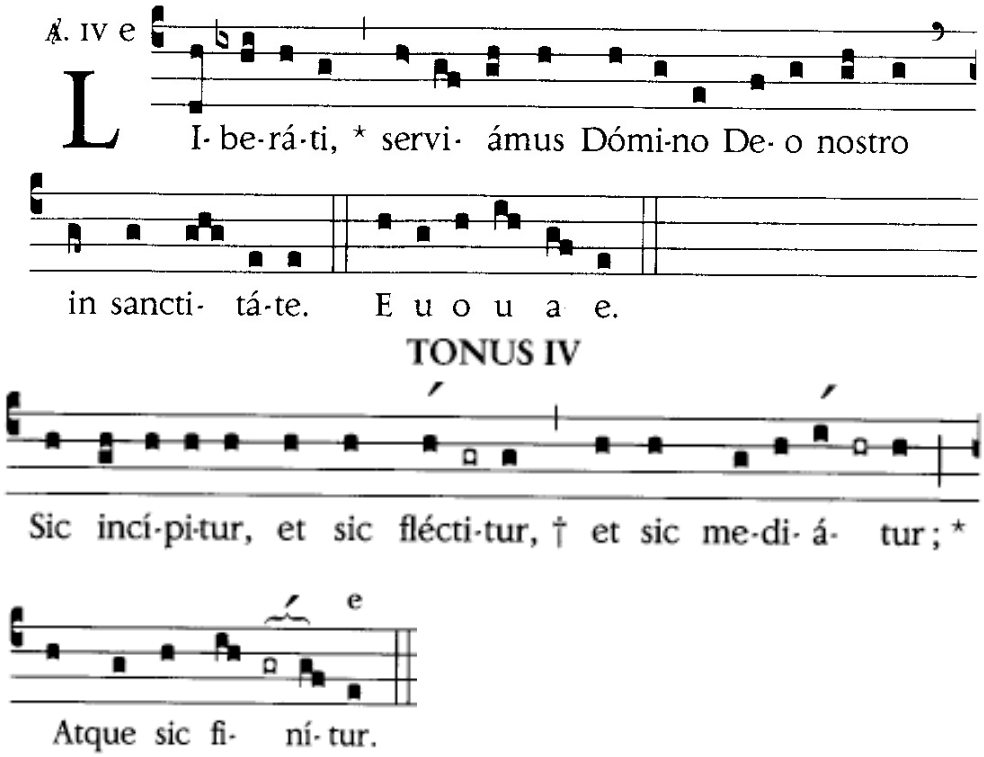
Flexa et punctum unico accentu melodico constant, interrogatio nullo respectu habito ad accentum. Conclusio cum duplici accentu proponitur ad libitum. Sed conclusionem ut punctum cantare licet.

Rom 8, 35. 37

Quis nos separábit a *caritá*te Christi ? Tribulátio an angústia an persecútio an fames an núditas an perículum *an* **glá**dius ? Sed in his ómnibus supervíncimus *per eum*, **qui** dilé**x**it nos.



Ant ad Benedictus



Canticum Evangelicum *Lc 1, 68-79*

*Bene*dictus + Dóminus *Deus* **Is**rael, *
quia visitávit et fecit redemptió*nem plebi* **su**æ
*et e*réxit cornu sa*lútis* **no**bis *
in domo David *púeri* **su**i,
sicut locútus est per *os sanc***tó**rum, *
qui a sæculo sunt, pro*phetárum* **e**ius,
*salú*tem ex ini*mícis* **nos**tris *
et de manu ómni*um, qui o***dé**runt nos ;
*ad fa*ciéndam misericórdiam cum pá*tribus* **nos**tris *
et memorári testaménti *sui* **sanc**ti,
*iusiu*rándum, quod iurávit
[ad Abraham *patrem* **nos**trum, *
da*túrum se* **no**bis,
*ut si*ne timóre, de manu inimicórum *libe***rá**ti, *
ser*viámus* **il**li
*in sanc*titáte et iustítia *coram* **ip**so *
ómnibus *diébus* **nos**tris.

Et tu, puer, prophéta Altíssi*mi vo***cá**beris : *
præíbis enim ante fáciem Dómini
[paráre *vias* **e**ius,

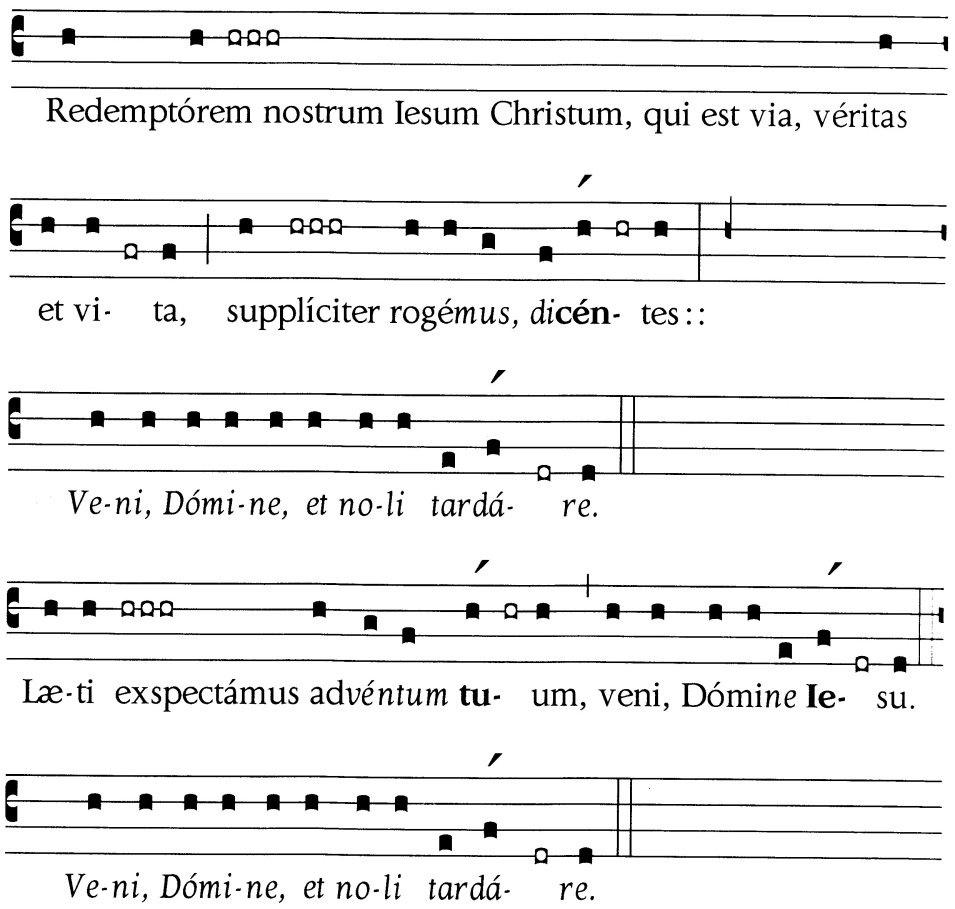
*ad dan*dam sciéntiam salútis *plebi* **e**ius *
in remissiónem pecca*tórum e***ó***rum,
*per vís*cera misericórdiæ *Dei* **nos**tri, *
in quibus visitábit nos ó*riens ex* **al**to,
*illu*mináre his, qui in ténebris
[et in umbra *mortis* **se**dent *
ad dirigéndos pedes nostros *in viam* **pa**cis.

*Glór*ia Pa*tri, et* **Fí**lio, *
et Spi*rítui* **Sanc**to.
Sicut erat in princípio, et *nunc et* **sem**per *
et in sæcula sæ*culórum.* **A**men.

Preces

Tonus preces

DE CANTU INTERCESSIONUM



(Président/Presider) V./ Benedíctus Deus salvátor noster, qui usque ad consummatiónem sæculi se ómnibus diébus cum Ecclésia sua mansúrum pro**mí**sit. † Ideo ei grátias agén*tes cla***mé**mus :

R./Mane nobís*cum*, **Dó**mine.

(Président/Presider) V./ Mane nobíscum, Dómine, *toto* **di**e,
—numquam declínet a nobis sol grátiæ **tu**æ.

R./Mane nobís*cum*, **Dó**mine.

(Président/Presider) V./ Hunc diem tibi tamquam oblatiónem *conse***crá**mus,
—dum nos nihil pravi factúros aut probatúros pol*li***cé**mur.

R./Mane nobís*cum*, **Dó**mine.

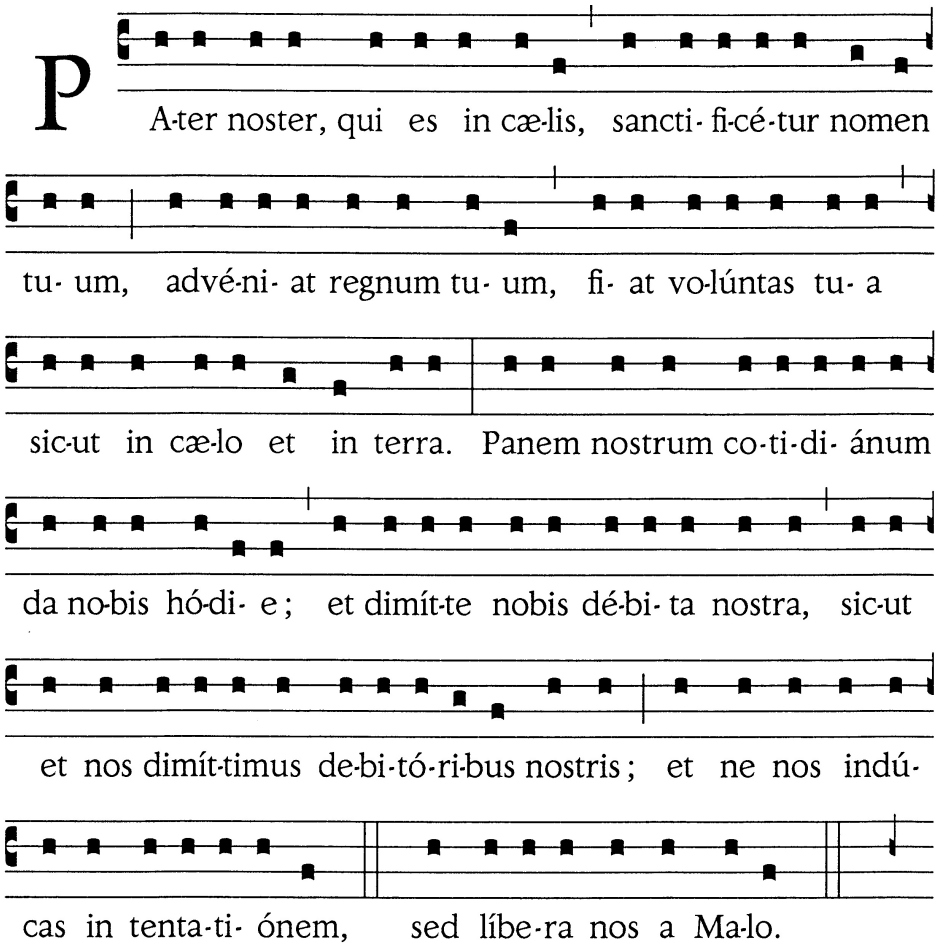
(Président/Presider) V./ Fac, Dómine, ut donum lucis hic totus di*es e***vá**dat,
—ut simus sal terræ et *lux* **mun**di.

R./Mane nobís*cum*, **Dó**mine.

(Président/Presider) V./ Spíritus Sancti tui cáritas dírigat corda et lá*bia* **nos**tra,
—ut in tua iustítia semper et laude ma*ne***á**mus.

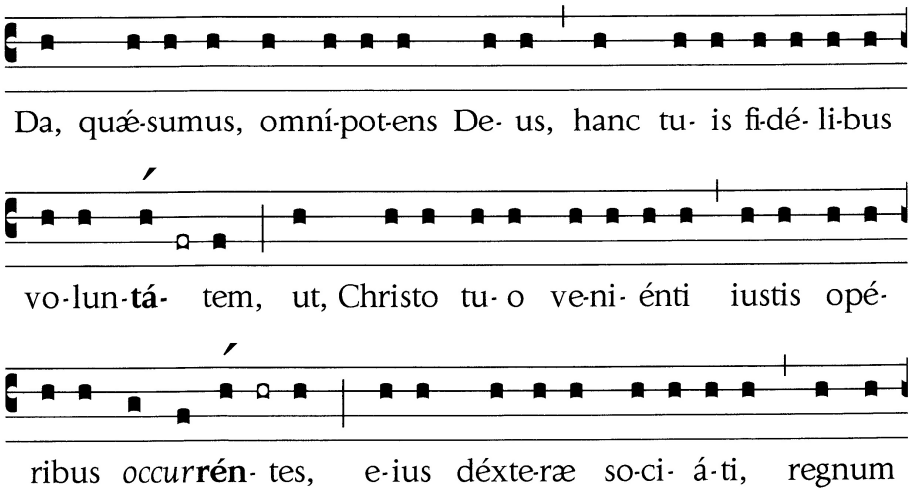
R./Mane nobís*cum*, **Dó**mine.

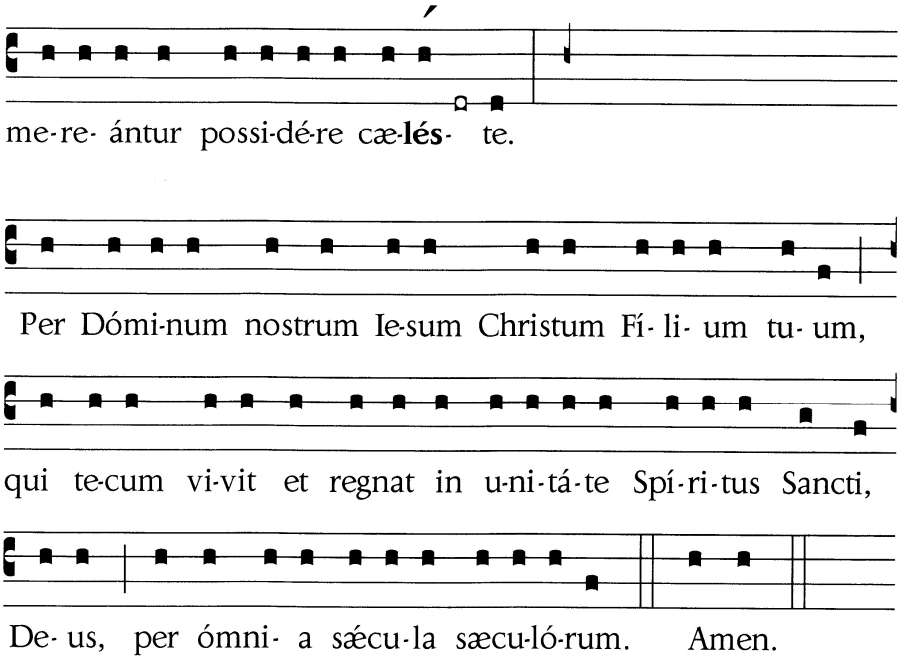
Pater Noster



Oratio

Tonus





*Président/Presider * :*

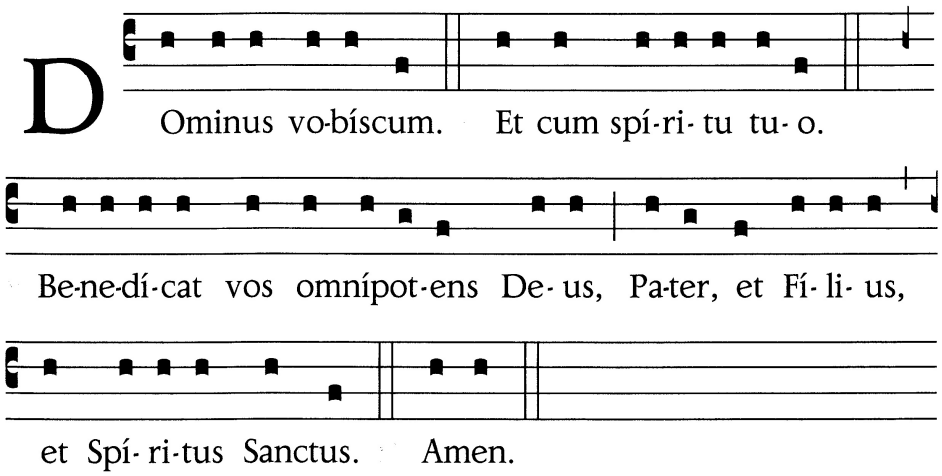
Emítte, quæsumus, Dómine, in corda nostra tui lúminis clari**tá**tem, † ut in via mandatórum tuórum iúgiter *ambu***lán**tes,* nihil umquam patiámur er**ró**ris. Per Dóminum nostrum Iesum Christum Fílium **tu**um, † qui tecum vivit et regnat in unitáte Spirítus *Sancti* **De**us, * per ómnia sæcula sæcu**ló**rum. *(tous/all)* R./ Amen.

**Chantre, si l'assemblée n'est pas présidée par un prêtre ou un diacre/Cantor if the assembly is not presided by a priest or deacon.*

Ad ritum conclusionis

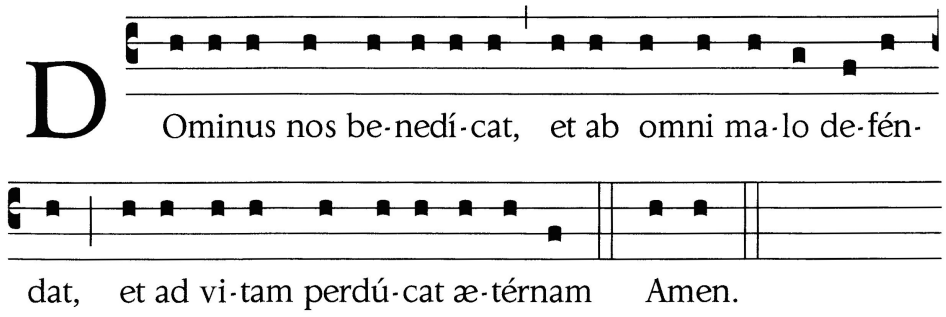
Lorsque la célébration est présidée par un prêtre ou un diacre/ When the celebration is presided by a priest or deacon:

Tonus ferialis

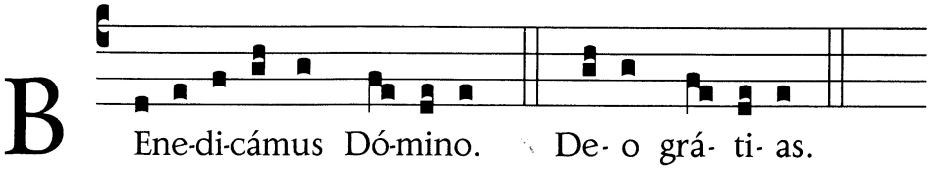


En récitation privée ou en assemblée qui n'est pas présidée par un prêtre ou diacre/ In private recitation or in an assembly not presided by a priest or deacon:

Absente sacerdote vel diacono, sic concluditur :



Ad dimissionem



Liturgia Horarum

Ad Laudes

Jeudi le 8 août: Saint Dominique, prêtre (Commun des pasteurs; psautier semaine II, blanc)

Thursday, August 8th: Saint Dominic, priest (Common of pastors, psalter week II, white)

Huitième colloque annuel de l'Institut Grégorien du Canada
6 au 10 août 2013
Université de Colombie-Britannique

Eighth Annual
Colloquium of the Gregorian Institute of Canada
August 6-10, 2013
University of British Columbia

Préparé par/Prepared by Michel Gammon
Révisé par/Revised by Jean-Pierre Noiseux
Institut Grégorien du Canada/Gregorian Institute of Canada

Introduction

La Liturgie des Heures emprunte à l'antique tradition juive la coutume de chanter les psaumes le matin et le soir. Dans les premiers siècles de l'ère chrétienne, suivant les pères du désert qui psalmodiaient toute la journée, la vie monastique cristalisa une liturgie qui marquait les différents moments de la nuit et du jour. Parmi les plus anciens schémas pour la Liturgie des Heures se trouve celui qui fut élaboré par saint Benoît au VIe siècle. L'office de Laudes est l'office de l'aube, qui suivait immédiatement la longue vigile de la nuit. Au fil des siècles, la Liturgie des Heures des séculiers a subi plusieurs réformes, les deux plus récentes et les plus marquantes étant la réforme de Saint Pie X en 1910 et, à la suite deuxième Concile du Vatican, celle de 1970. Pour l'office d'aujourd'hui, mémoire de Saint Dominique, nous avons choisi, tel que le permettent les rubriques, d'employer le psaume 94 à l'Invitatoire, le psaume d'invitatoire *par excellence*, conservé tant dans la tradition monastique que séculière et ce, depuis l'époque de Saint Benoît.

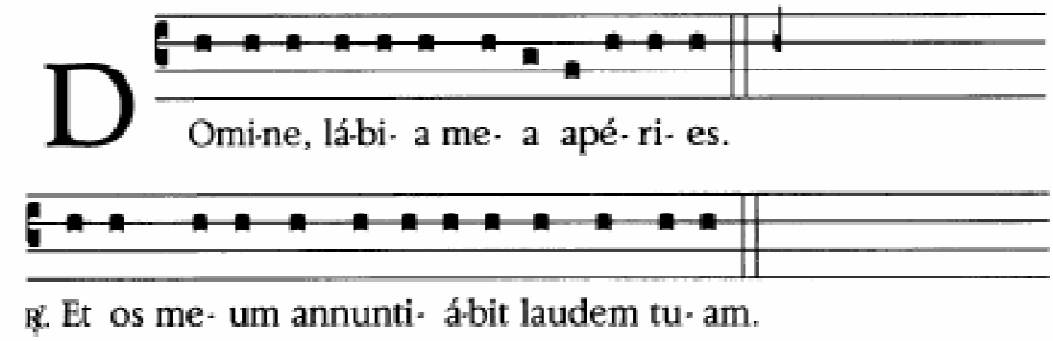
Michel Gammon

*

The Liturgy of the Hours was inspired by the ancient Jewish tradition of praying the psalms every morning and evening. In the first centuries of the Christian era, following the example of the Desert Fathers who recited the psalms all day long, monastics developed a liturgy that would mark the different parts of the night and day. Among the most ancient designs of the Liturgy of the Hours is the one described by Saint Benedict in the sixth century, in which the office of Lauds marks daybreak, immediately following the long nocturnal vigil. Over the centuries, the secular version of the Liturgy of the Hours underwent many reforms, the most recent and radical one being Saint Pius X's in 1910, and the reforms that followed the Second Vatican Council in 1970. For today's office of Lauds, on the memorial of St Dominic, we chose the option to use Ps. 94(95) as invitatory, the invitatory psalm "par excellence" that has been the traditional invitatory for both monastic and secular offices since the time of St. Benedict.

Michel Gammon

Invitatorium/Invitatoire/Invitatory



Répété trois fois en faisant un signe de croix avec notre pouce droit sur nos lèvres la première fois /Repeated three times, while tracing a sign of the cross on one's lips using the right thumb the first time

Ps. 94 (recto-tono)

(Chantre/cantor)
Ant. *Adorémus Dóminum, quóniam ipse fecit nos.*

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Veníte, exsultémus Dómino ;
iubilémus Deo salutári nostro.
Præoccupémus fáciem eius in confessióne
et in psalmis iubilémus ei.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Quóniam Deus magnus Dóminus
et rex magnus super omnes deos.
Quia in manu eius sunt profúnda terræ,
et altitúdines móntium ipsíus sunt.
Quóniam ipsíus est mare, et ipse fecit illud,
et siccam manus eius formavérunt.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Veníte, adorémus et procidámus
et génua flectámus ante Dóminum, qui fecit nos,
quia ipse est Deus noster,
et nos pópulus páscuæ eius et oves manus eius.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Utinam hódie vocem eius audiátis :
« Nolíte obduráre corda vestra,
sicut in Meríba secúndum diem Massa in desérto,
ubi tentavérunt me patres vestri :
probavérunt me, etsi vidérunt ópera mea.

R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Quadragínta annis tæduit me generatiónis illíus,
et dixi : Pópulus errántium corde sunt isti.
Et ipsi non cognovérunt vias meas;
ídeo iurávi in ira mea :
Non introíbunt in réquiem meam ».

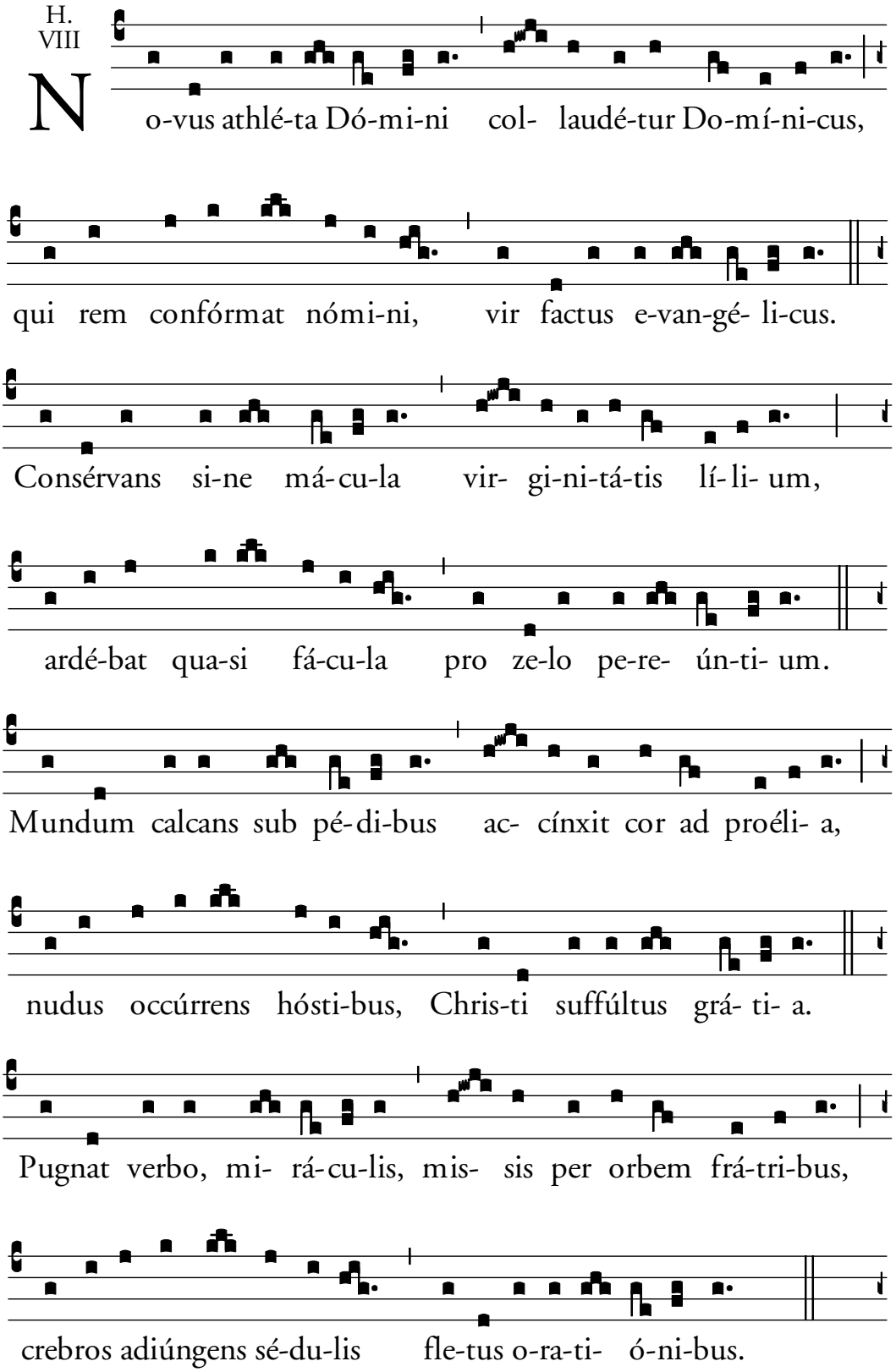
R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

(Chantre/cantor)
Glória Patri, et Fílio, *
et Spirítui Sancto.
Sicut erat in princípio, et nunc et semper *
et in sæcula sæculórum. Amen.

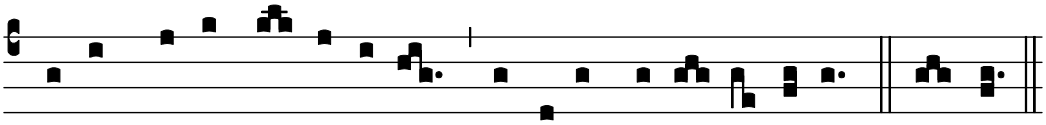
R./ *Adorémus Dóminum, quóniam ipse fecit nos.*

Hymnus

H.
VIII

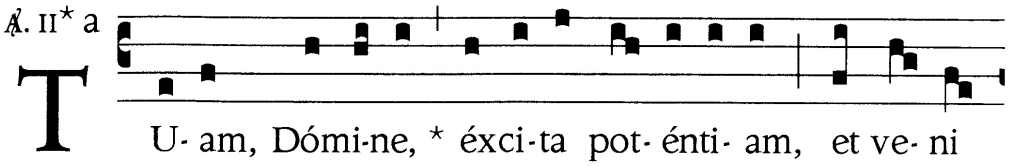


Sit tri-no De[o] et símpli-ci laus, honor, de-cus, gló-ri- a,

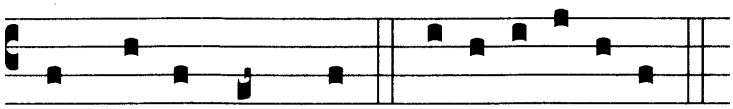


qui nos pre-ce Do-mí-ni-ci du-cat ad cæ-li gáudi- a. A-men.

Ant. 1

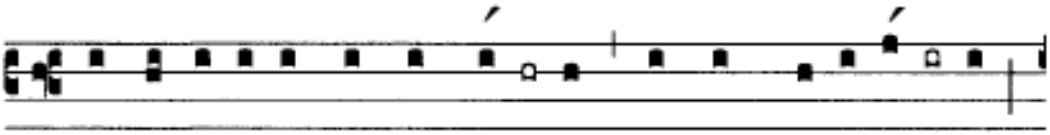


U- am, Dómi-ne, * éxci-ta pot- énti- am, et ve- ni

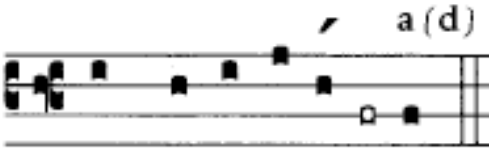


ad salvándum nos. E u o u a e.

TONUS II*



Sic incí-pi-tur, et sic flécti-tur, † et sic me-di- á- tur; *



Atque sic fi-ní- tur.

Psalmus 79

*Qui pa*scis Isra*el, in*téndе, *
qui dedúcis vel*ut ovem* **Io**seph.
Qui sedes super chéru*bim, ef***fúl**ge *
coram Ephraim, Bénia*min et Ma***nás**se.

Excita poténtiam tu*am et* **ve**ni, *
ut sal*vos fáci***as*** nos.

De*us, con***vér**te nos, *
illústra fáciem tuam, *et salvi* **é**rimus.

Dómine De*us vir***tú**tum, *
quoúsque irascéris super oratiónem *pópuli* **tu**i ?
Cibásti nos pane *lacri***má**rum *
et potum dedísti nobis in lácri*mis copi***ó**se.
Posuísti nos in contradictiónem vi*cínis* **nos**tris, *
et inimíci nostri *subsanna***vé**runt nos.

Deus virtú*tum, con***vér**te nos, *
illústra fáciem tuam, *et salvi* **é**rimus.

Víneam de Ægýpto *transtu***lís**ti, *
eiecísti gentes et *plantásti* **e**am.
Purgásti locum in cons*péctu* **e**ius, *
plantásti radíces eius, et *implévit* **ter**ram.
Opérti sunt montes *umbra* **e**ius *
et ramis e*ius cedri* **De**i ;
exténdit pálmites suos us*que ad* **ma**re *
et usque ad Flumen pro*págines* **su**as.

Ut quid destruxísti macé*riam* **e**ius, *
et vindémiant eam omnes, qui prætergre*diúntur* **vi**am ?
Exterminávit eam a*per de* **sil**va, *
et singuláris ferus de*pástus est* **e**am.

Deus virtú*tum, con***vér**tere, *
réspice de cælo et vide et vísita *víneam* **is**tam.

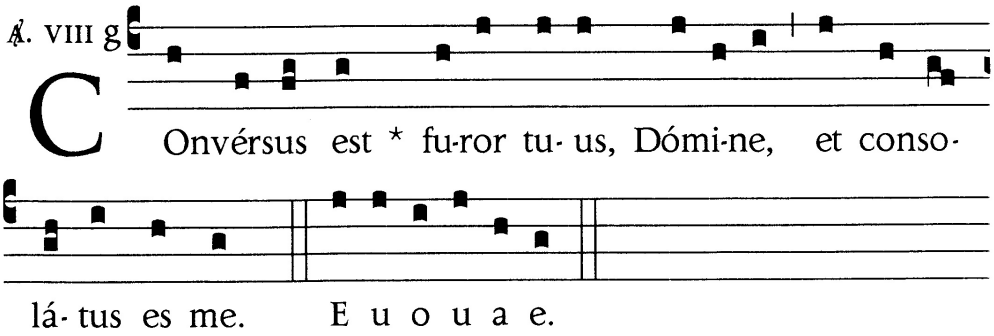
Et prótege eam, quam plantávit déx*tera* **tu**a, *
et super fílium hóminis, quem con*firmásti* **ti**bi.
Incénsa est igni *et suf***fós**sa ; *
ab increpatióne vultus *tui pe***rí**bunt.
Fiat manus tua super virum déx*teræ* **tu**æ, *
super fílium hóminis, quem con*firmásti* **ti**bi.
Et non discedémus a te, vi*vifi***cá**bis nos, *
et nomen tu*um invo***cá**bimus.

Dómine Deus virtú*tum, con***vér**te nos *
et illústra fáciem tuam, *et salvi* **é**rimus.

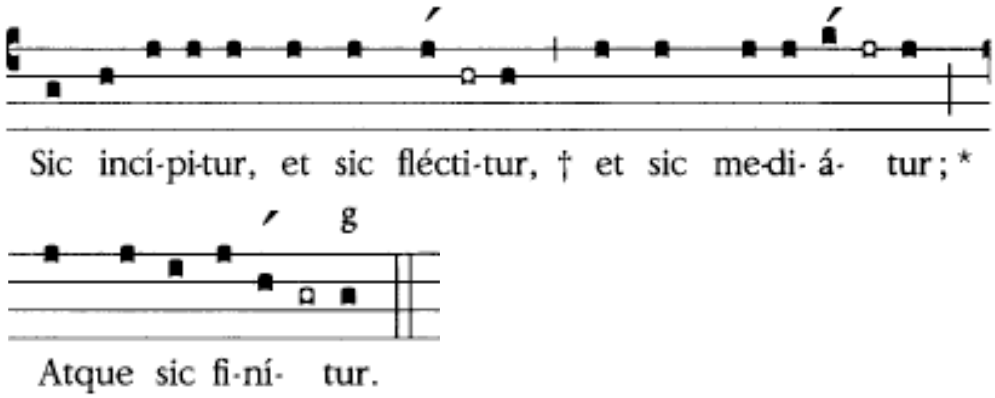
Glória Pa*tri, et* **Fí**lio, *
et Spi*rítui* **Sanc**to.
Sicut erat in princípio, et *nunc et* **sem**per *
et in sæcula sæ*culórum*. **A**men.

Ant. 1 Tuam, Dómine, éxcita poténtiam, et veni ad salvándum nos.

Ant. 2



TONUS VIII



Canticum *Is 12, 1-6*

*Confi*tébor tibi, Dómine, quóniam cum irátus eras **mi**hi, *
convérsus est furor tuus, et conso*látus* **es** me.
Ecce Deus salútis **me**æ ; *
fiduciáliter agam et *non ti***mé**bo,
quia fortitúdo mea et laus mea **Dó**minus, *
et factus est mihi *in sa***lú**tem.

Et hauriétis aquas in **gáu**dio *
de fónti*bus sa***lú**tis.

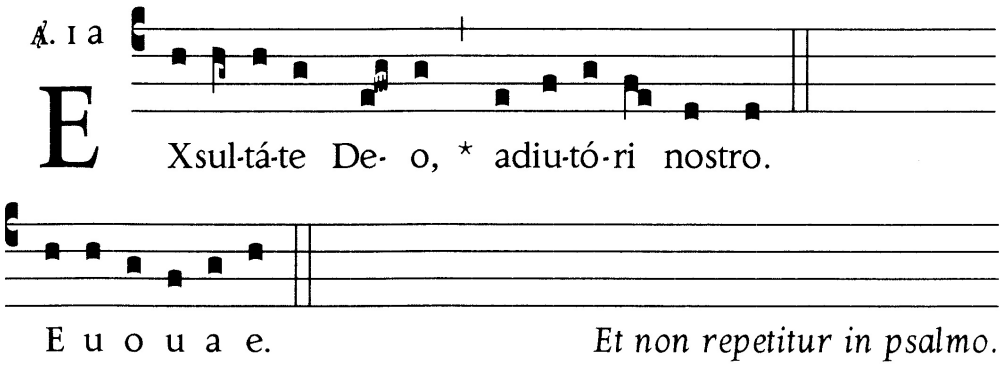
Et dicétis in die **illa** : *
« Confitémini Dómino et invocáte *nomen* **e**ius,

notas fácite in pópulis adinventiónes **e**ius ; *
mementóte quóniam excélsum est *nomen* **e**ius.
Cantáte Dómino, quóniam magnífice **fe**cit ; *
notum sit hoc in uni*vérsa* **terr**a.
Exsúlta et lauda, quæ hábitas in **Si**on, *
quia magnus in médio tui *Sanctus* **Is**rael ».

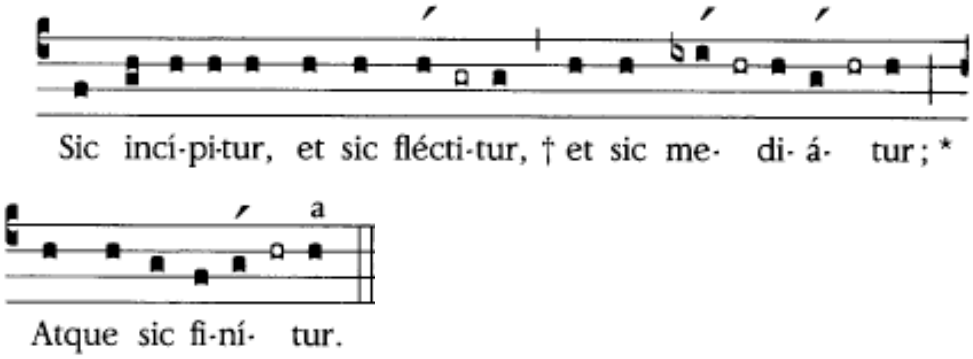
Glória Patri, et **Fí**lio, *
et Spirí*tui* **Sanc**to.
Sicut erat in princípio, et nunc et **sem**per *
et in sæcula sæcu*lórum*. **A**men.

Ant. 2 Convérsus est furor tuus, Dómine, et consolátus es me.

Ant. 3



TONUS I



Psalmus 80

[Exsultáte Deo adiutóri nostro,]
iubiláte *Deo* **Ia**cob.
Súmite psalmum et **da**te **tým**panum, *
psaltérium iucún*dum cum* **cí**thara.
Bucináte in neo**mé**nia **tu**ba, *
in die plenæ lunæ, in sollemni*táte* **nos**tra.

Quia præcéptum in **Is**ra**el** est, *
et iudícium *Deo* **Ia**cob.
Testimónium in Ioseph pósuit **il**lud, †
cum exíret de **ter**ra Æ**gýp**ti ; *
sermónem, quem non nóve*ram, au***dí**vi :

« Divérti ab onéribus **dor**sum **e**ius ; *
manus eius a cóphino *reces***sé**runt.
In tribulatióne invocásti me et libe**rá**vi te, †
exaudívi te in abscóndito **tem**pes**tá**tis, *
probávi te apud a*quam Me***rí**ba.

Audi, pópulus meus, et **con**tes**tá**bor te ; *
Israel, útinam *áudi***as** me !
Non erit in te deus **a**li**é**nus, *
neque adorábis de*um ex***trá**neum.
Ego enim sum Dóminus Deus **tu**us, †
qui edúxi te de **ter**ra Æ**gýp**ti ; *
diláta os tuum, et im*plébo* **il**lud.

Et non audívit pópulus meus **vo**cem **me**am, *
et Israel non in*téndit* **mi**hi.
Et dimísi eos secúndum durítiam **cor**dis e**ó**rum, *
ibunt in adinventió*nibus* **su**is.

Si pópulus **me**us au**dís**set me, *
Israel si in viis meis *ambu***lás**set !
In brevi inimícos eórum hu**mi**li**á**ssem *
et super tribulántes eos misíssem *manum* **me**am.

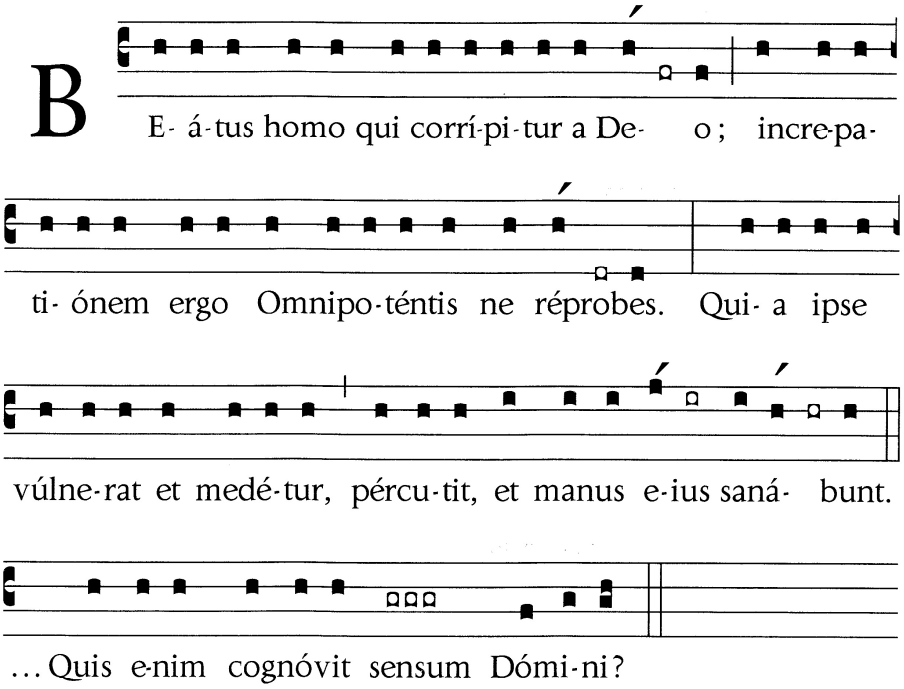
Inimíci Dómini blandi**rén**tur **e**i, *
et esset sors eó*rum in* **sæ**cula ;
et cibárem eos ex ádi**pe** fru**mén**ti*
et de petra melle satu*rárem* **e**os».

Glória **Pa**tri, et **Fí**lio, *
et Spirí*tui* **Sanc**to.
Sicut erat in princípio, et **nunc** et **sem**per *
et in sæcula sæcu*lórum*. **A**men.

Ant. 3 Exsultáte Deo adiutóri nostro.

Lectio brevis

Tonus lectio brevis



Flexa et punctum unico accentu melodico constant, interrogatio nullo respectu habito ad accentum. Conclusio cum duplici accentu proponitur ad libitum. Sed conclusionem ut punctum cantare licet.

1 Petr 5, 1-4
Senióres, qui in vobis sunt, óbsecro, consénior et testis Christi passi**ó**num, † qui et eius, quæ in futúro revelánda est, glóriæ communi**cá**tor : † Páscite, qui est in vobis, gregem Dei, providéntes non coácto sed spontánee secúndum **De**um, † neque turpis lucri grátia sed voluntárie, neque ut dominántes in cleris sed formæ facti **gre**gis. Et cum apparúerit Princeps pastórum, percipiétis immarcescíbilem *glóri***æ** co**ró**nam.

℟. br.

S Uper te, Ie-rú-salem, * Constí- tu- i custó-des. ℣. Di-

e ac nocte non ta-cé-bunt prædi-cá- re nomen Dó-mi- ni.

℣. Gló-ri- a Pa-tri, et Fí- li- o, et Spi-rí-tu- i Sancto.

Ant. ad Benedictus

℣. 1 g

B E- á- tus * iste sanctus, qui confí-sus est in

Dómi-no, præ-di-cá-vit præcéptum Dómi-ni, consti-tú-tus

est in monte sancto e-ius. E u o u a e.

TONUS I

Sic incí-pi-tur, et sic flécti-tur, † et sic me- di- á- tur; *

g

Atque sic fi-ní- tur.

Canticum Evangelicum *Lc 1, 68-79*

*Bene*díctus **+** Dóminus **De**us **Is**rael, *
quia visitávit et fecit redemptiónem *plebi* **su**æ
*et e*réxit cornu sa**lú**tis **no**bis *
in domo David pú*eri* **su**i,
sicut locútus est per **os** sanc**tó**rum, *
qui a sæculo sunt, prophe*tárum* **e**ius,
*salú*tem ex ini**mí**cis **nos**tris *
et de manu ómnium, *qui o***dé**runt nos ;
*ad fa*ciéndam misericórdiam cum **pá**tribus **nos**tris *
et memorári testaménti *sui* **sanc**ti,
*iusiu*rándum, quod iurávit
[ad Abraham **pa**trem **nos**trum, *
datú*rum se* **no**bis,
*ut si*ne timóre, de manu inimicórum **li**be**rá**ti, *
servi*ámus* **il**li
*in sanc*titáte et iustítia **co**ram **ip**so *
ómnibus di*ébus* **nos**tris.

Et tu, puer, prophéta Altíssi**mi** vo**cá**beris : *
præibis enim ante fáciem Dómini
[paráre *vias* **e**ius,
*ad dan*dam sciéntiam salútis **ple**bi **e**ius *
in remissiónem peccató*rum e***ó**rum,
*per vís*cera misericórdiæ **De**i **nos**tri, *
in quibus visitábit nos óri*ens ex* **al**to,

*illu*mináre his, qui in ténebris
[et in umbra **mor**tis **se**dent *
ad dirigéndos pedes nostros in *viam* **pa**cis.

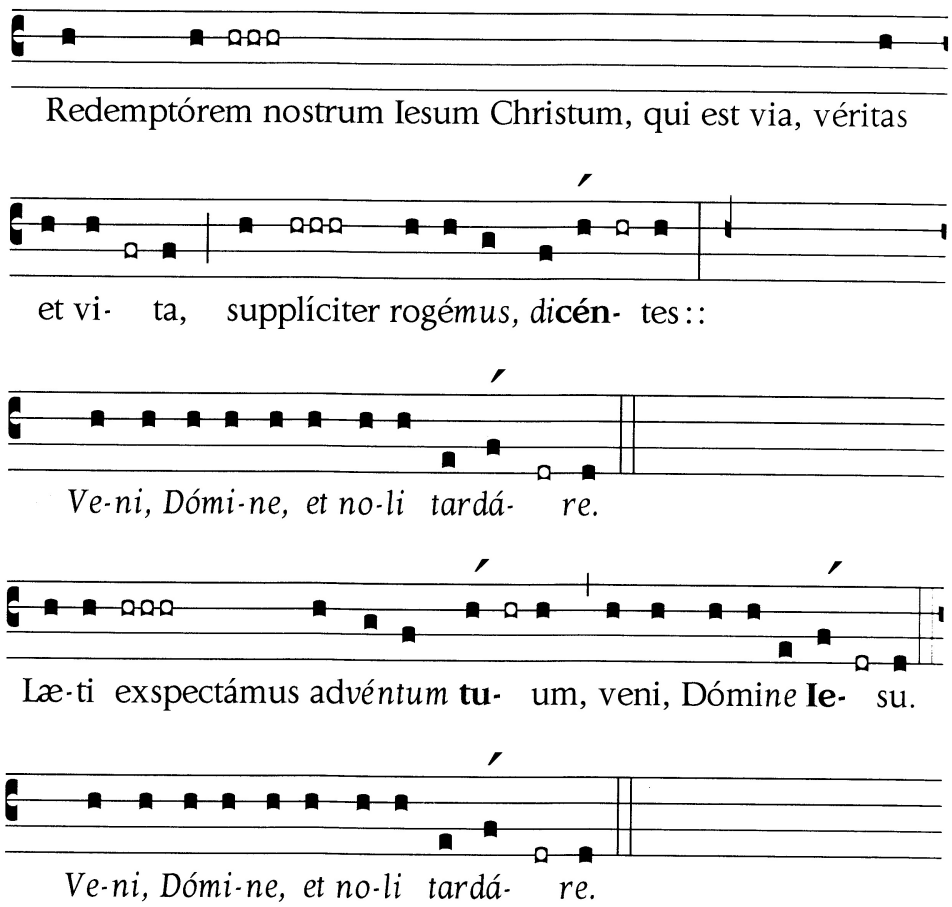
*Glór*ia **Pa**tri, et **Fí**lio, *
et Spirí*tui* **Sanc**to.
Sicut erat in princípio, et **nunc** et **sem**per *
et in sæcula sæcu*lórum*. **A**men.

Ant. ad Benedictus Beátus iste sanctus, qui confísus est in Dómino, prædicávit præcéptum Dómini, contitútus est in monte sancto eius.

Preces

Tonus preces

DE CANTU INTERCESSIONUM



(Président/Presider) V./ Christum, pro homínibus pontíficem constitútum in iis quæ sunt ad **De**um, † dignis láudibus celebrémus, humíliter *depre***cán**tes :

R./Salvum fac pópulum tu*um*, **Dó**mine.

(Président/Presider) V./ Qui Ecclésiam tuam per sanctos et exímios rectóres mirabíliter *illus***trás**ti,
—fac ut christiáni eódem semper lætificéntur *splen***dó**re.

R./Salvum fac pópulum tu*um*, **Dó**mine.

(Président/Presider) V./ Qui, cum sancti te pastóres sicut Móyses orárent, pópuli peccáta *dimi***sís**ti,
—per intercessiónem eórum Ecclésiam tuam contínua purificatióne *sanc***tí**fica.

R./Salvum fac pópulum tu*um*, **Dó**mine.

(Président/Presider) V./ Qui sanctos tuos unxísti in médio fratrum et Spíritum tuum in illos *dire***xí**sti,

—reple Spíritu Sancto omnes pópuli tui *rec***tó**res.

R./Salvum fac pópulum tu*um*, **Dó**mine.

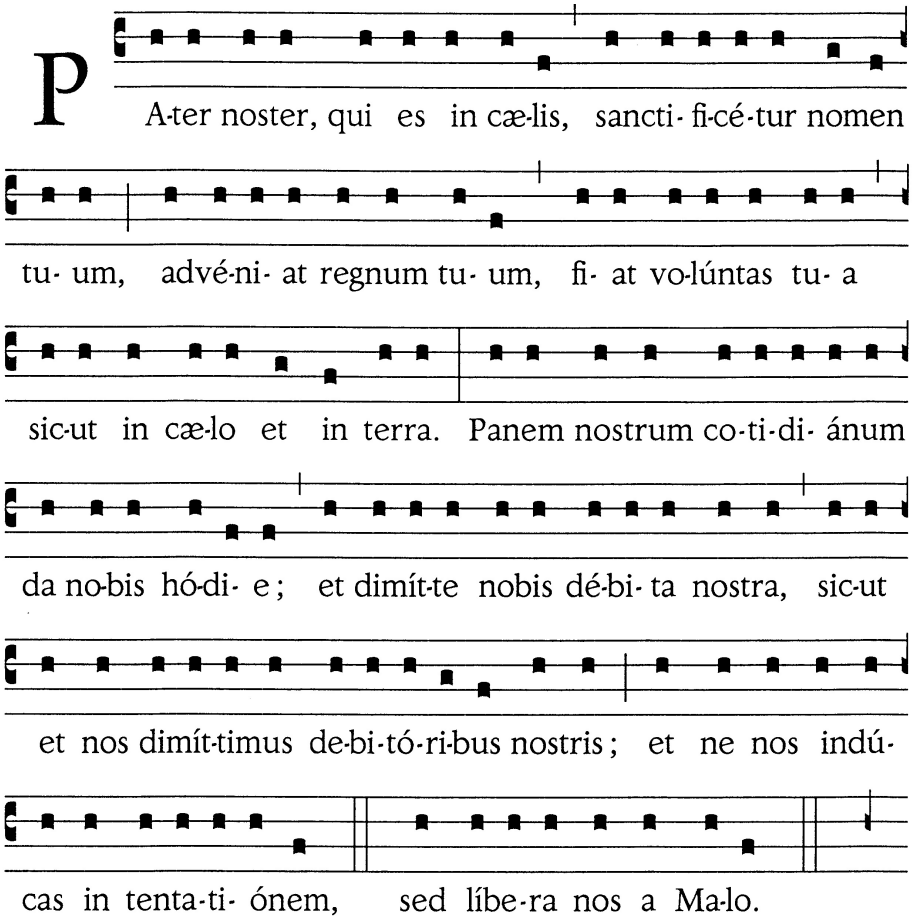
(Président/Presider) V./ Qui pastórum sanctórum ipse posséssio *exsti***tí**sti,
—tríbue nullum ex iis, quos sánguine acquisísti, sine te *ma***né**re.

R./Salvum fac pópulum tu*um*, **Dó**mine.

(Président/Presider) V./ Qui, per Ecclésiæ pastóres, vitam ætérnam óvibus tuis præstas, ne rápiat eas quisquam de *manu* **tu**a,
—salva defúnctos, pro quibus ánimam tuam po*su***í**sti.

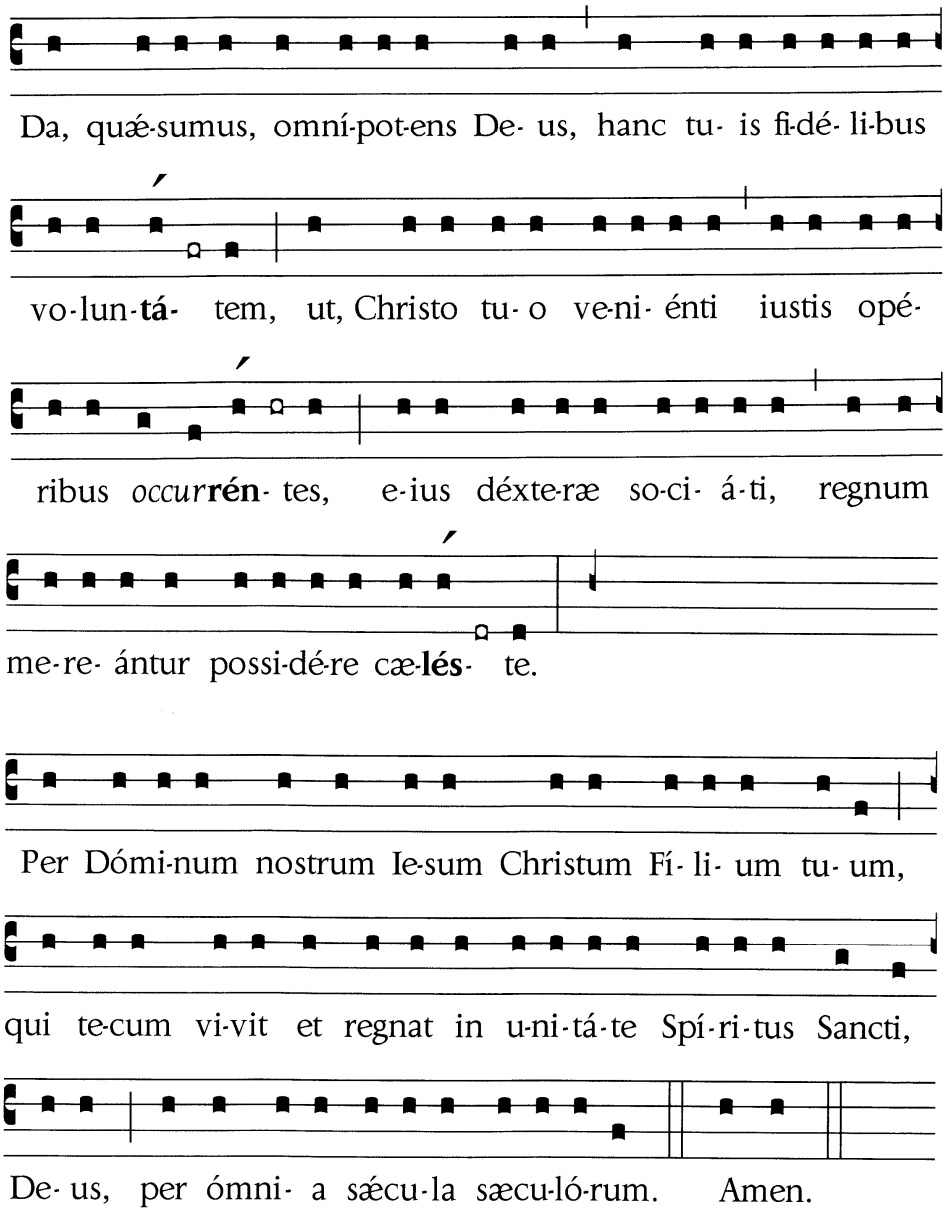
R./Salvum fac pópulum tu*um*, **Dó**mine.

Pater noster



Oratio

Tonus



*Président/Presider * :*

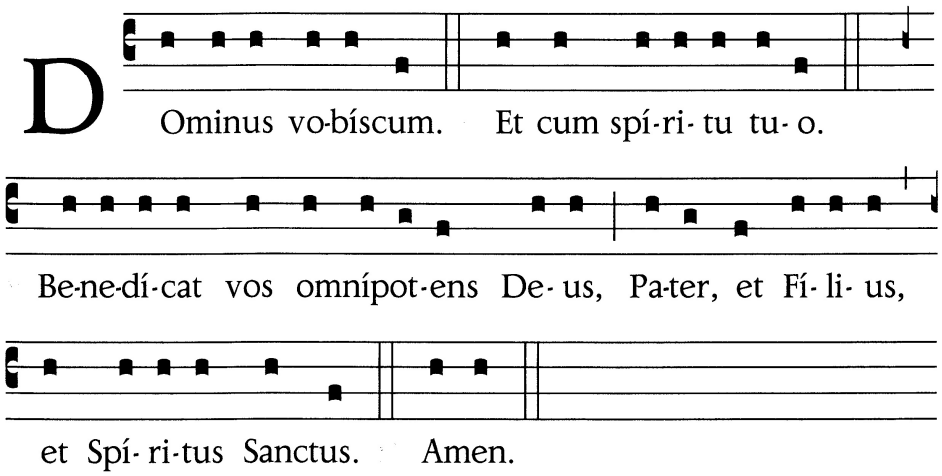
Adiuvet Ecclésiam tuam, **Dó**mine, † beátus Domínicus méritis et doctrínis, atque pro nobis efficiátur piíssimus *inter***vén**tor, * qui tuæ veritátis éxstitit prædicátor e**xí**mius. Per Dóminum nostrum Iesum Christum Fílium **tu**um, † qui tecum vivit et regnat in unitáte Spirítus *Sancti* **De**us, * per ómnia sæcula sæcu**ló**rum. † *(tous/all)* R./ Amen.

**Chantre, si l'assemblée n'est pas présidée par un prêtre ou un diacre/Cantor if the assembly is not presided by a priest or deacon.*

Ad ritum conclusionis

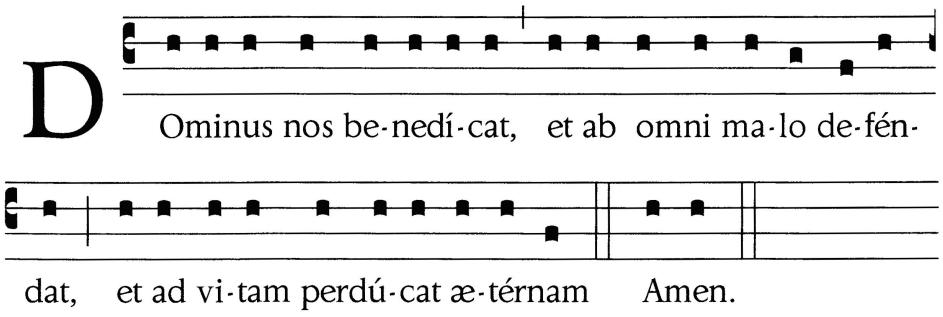
Lorsque la célébration est présidée par un prêtre ou un diacre/ When the celebration is presided by a priest or deacon:

Tonus ferialis

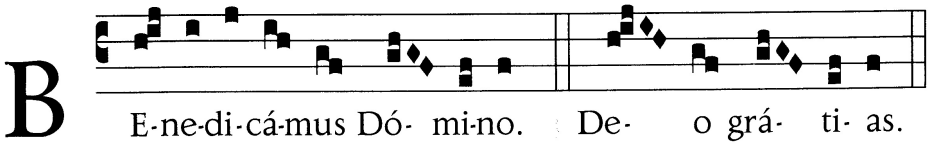


En récitation privée ou en assemblée qui n'est pas présidée par un prêtre ou diacre/ In private recitation or in an assembly not presided by a priest or deacon:

Absente sacerdote vel diacono, sic concluditur :



Ad dimissionem



Liturgia Horarum

Ad Vesperas

Vendredi le 9 août: 18e semaine du temps ordinaire (psautier semaine II, vert)

Friday, august 9th: 18th week in Ordinary Time (psalter week II, green)

Huitième colloque annuel de l'Institut Grégorien du Canada
6 au 10 août 2013
Université de Colombie-Britannique

Eighth Annual
Colloquium of the Gregorian Institute of Canada
August 6-10, 2013
University of British Columbia

Préparé par/Prepared by Michel Gammon
Révisé par/Revised by Jean-Pierre Noiseux
Institut Grégorien du Canada/Gregorian Institute of Canada

Introduction

Le mot Vêpres nous vient du latin vespera qui signifie « soir ». L'office de Vêpres marque donc la fin de la journée de travail et la transition entre le jour et le soir. Dans la plus antique tradition monastique, selon la Règle de saint Benoît, cet office devait être célébré de manière à ce que « tout se fasse à la clarté du jour ». Donc, avant l'invention de temps à intervalles fixes et selon l'endroit et la saison, l'heure des Vêpres pouvait varier entre 16 heures et environ 19 heures ; dans la liturgie moderne, les Vêpres peuvent être célébrées après 16 heures. Dans l'antique tradition, l'office de Vêpres précédait le rituel de l'allumage des lampes pour le soir. Aux grandes fêtes du Seigneur et aux solennités, les Vêpres de la veille marquent le début de la journée liturgique de la fête, suivant en cela la tradition juive selon laquelle le Sabbat commence la veille, au coucher du soleil. Mais pour la célébration d'aujourd'hui, il s'agit d'une férie du temps ordinaire, donc des Vêpres de la férie du jour même. Et comme il est maintenant de coutume depuis la rénovation de l'Office, aux Vêpres, la dernière invocation des intercessions fait toujours mémoire des fidèles défunts.

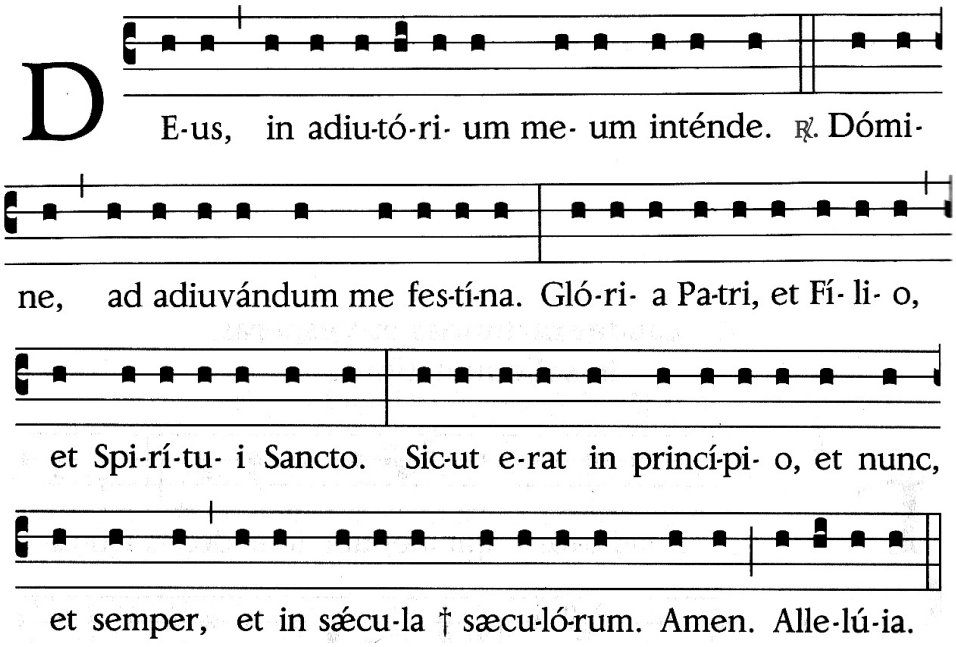
Michel Gammon

*

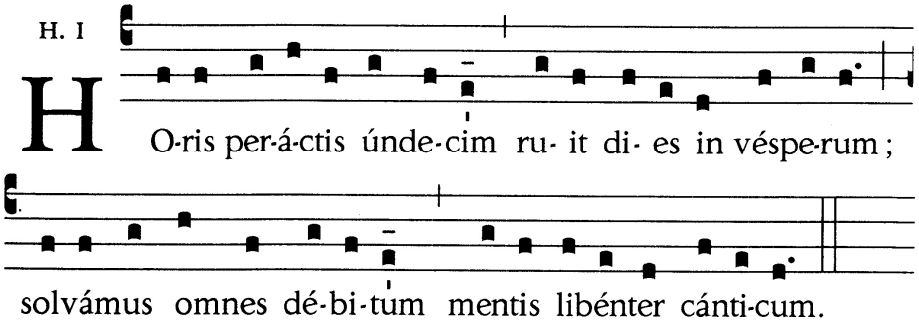
The word “Vespers” comes from the Latin “vespera”, which means “evening”. The office of Vespers (sometimes called “Evensong”) thus marks the end of the workday and the transition from day to evening. In the most ancient monastic tradition following the Rule of Saint Benedict, Vespers was to be celebrated at an hour when “everything could be done by daylight”. Thus before the invention of fixed-interval time, depending on location and season, Vespers could be celebrated anytime between 4 pm and approximately 7 pm. Today, Vespers can be celebrated simply after 4 pm. In ancient traditions, Vespers was followed by the ritual of the lighting of the lamps; and following the ancient Jewish custom to begin the Sabbath at sundown on the eve, on major feasts of the Lord and solemnities, Vespers of the eve marks the beginning of the liturgical day of the feast. Today, however, Vespers occurs on ordinary weekdays of Ordinary Time, and therefore is celebrated as the Vespers of the day. Finally, since the renovation of the Divine Office, the last intercession of Vespers is always dedicated to the memory of the deceased faithful.

Michel Gammon

Ad ritum initialem



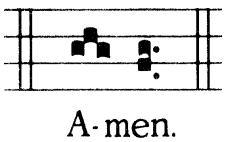
Hymnus



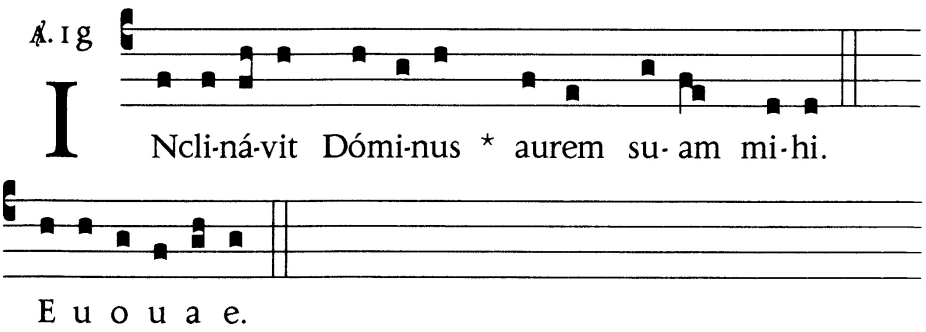
Labor diúrnus tránsiit
quo, Christe, nos condúxeras;
da iam colónis víneæ
promíssa dona glóriæ.

Mercéde quos nunc ádvocas,
quos ad futúrum múneras,
nos in labóre ádiuva
et post labórem récrea.

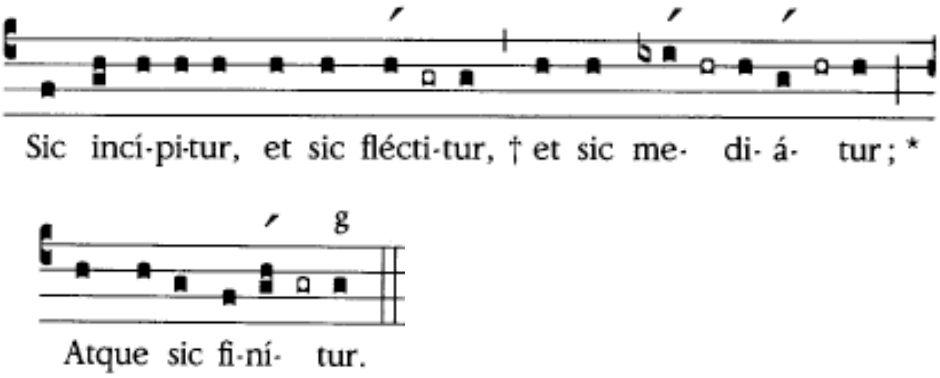
Sit, Christe, rex piíssime,
tibi Patríque glória
cum Spíritu Paráclito,
in sempitérna sæcula. Amen.



Ant. 1



TONUS I



Psalmus 114

Diléxi, quóniam e**xáu**dit **Dó**minus *
vocem deprecati*ónis* **me**æ.
Quia inclinávit aurem **su**am **mi**hi, *
cum in diébus meis *invo***cá**bam.

Circumdedérunt me **fu**nes **mor**tis, *
et angústiæ inférni *inve***né**runt me.
Tribulatiónem et dolórem in**vé**ni †
et nomen Dómini **in**vo**cá**bam : *
« O Dómine, líbera á*nimam* **me**am ».

Miséricors Dómi**nus** et **ius**tus, *
et Deus noster *mise***ré**tur.
Custódiens **pár**vulos **Dó**minus ; *
humiliátus sum, et sal*vum me* **fá**ciet.

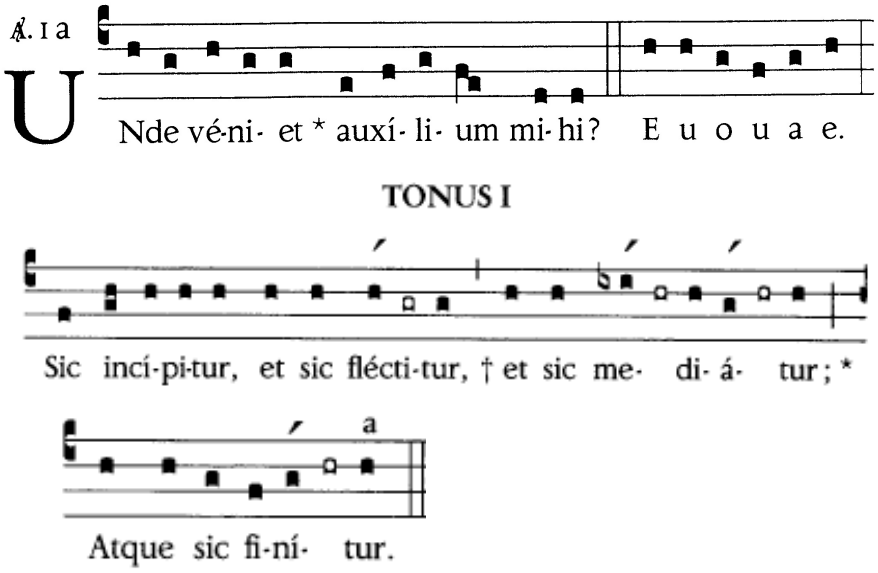
Convértere, ánima mea, in **ré**quiem **tu**am, *
quia Dóminus bene*fécit* **ti**bi ;

quia erípuit ánimam meam de **mor**te, †
óculos **me**os a **lá**crimis, *
pedes me*os a* **lap**su.
Ambulábo **co**ram **Dó**mino *
in regió*ne vi***vó**rum.

Glória **Pa**tri, et **Fí**lio, *
et Spirí*tui* **Sanc**to.
Sicut erat in princípio, et **nunc** et **sem**per *
et in sæcula sæcu*lórum*. **A**men.

Ant. 1 Inclinávit Dóminus aurem suam mihi.

Ant. 2



Psalmus 120

*Levá*bo óculos **me**os in **mon**tes : *
unde véniet auxí*lium* **mi**hi?
Auxílium **me**um a **Dó**mino, *
qui fecit cæ*lum et* **ter**ram.

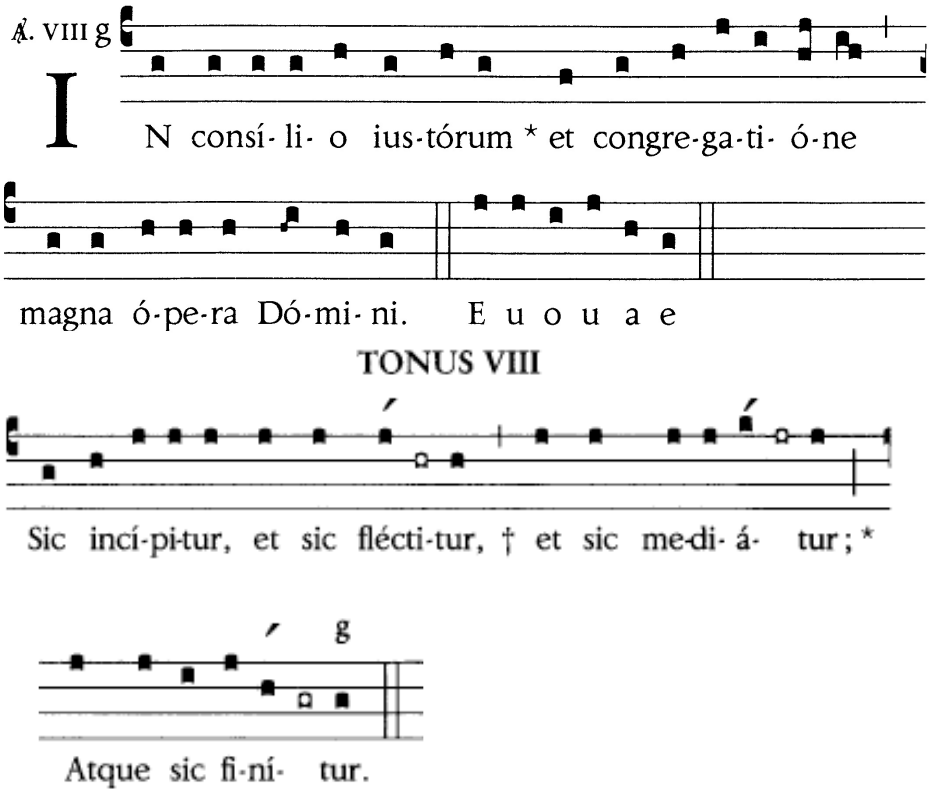
Non dabit in commotiónem **pe**dem **tu**um, *
neque dormitábit, *qui cus***tó**dit te.
Ecce non dormitábit **ne**que **dór**miet, *
qui cus*tódit* **Is**rael.

Dóminus cus**tó**dit te, †
Dóminus um**brá**culum **tu**um, *
ad manum déx*teram* **tu**am.
Per diem sol non per**cú**ti**et** te, *
neque lu*na per* **noc**tem.
Dóminus custódiet te ab **om**ni **ma**lo ; *
custódiet ánimam *tuam* **Dó**minus.
Dóminus custódiet intróitum tuum et **é**xitum **tu**um *
ex hoc nunc et us*que in* **sæ**culum.

Glória **Pa**tri, et **Fí**lio, *
et Spirí*tui* **Sanc**to.
Sicut erat in princípio, et **nunc** et **sem**per *
et in sæcula sæcu*lórum*. **A**men.

Ant. 2 Unde véniet auxílium mihi ?

Ant. 3



Canticum Ap 15, 3-4

Magna et mirabília ópera **tu**a, *
Dómine De*us om***ní**potens ;

iustæ et veræ viæ **tu**æ, *
Rex **gén**tium !

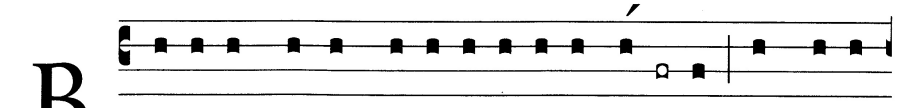
Quis non timébit, **Dó**mine, *
et glorificábit *nomen* **tu**um?
Quia solus **Sanc**tus, †
quóniam omnes gentes vénient
[et adorábunt in conspéctu **tu**o, *
quóniam iudícia tua ma*nifes***tá**ta sunt.

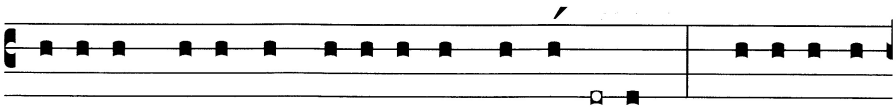
Glória Patri, et **Fí**lio, *
et Spirí*tui* **Sanc**to.
Sicut erat in princípio, et nunc et **sem**per *
et in sæcula sæcu*lórum*. **A**men.

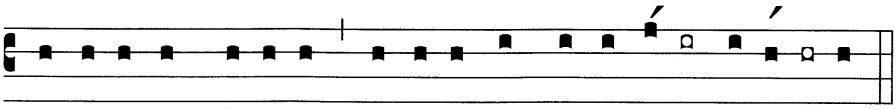
Ant. 3 In consílio iustórum et congregatióne magna ópera Dómini.

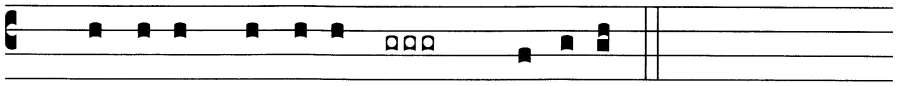
Lectio brevis

Tonus lectio brevis





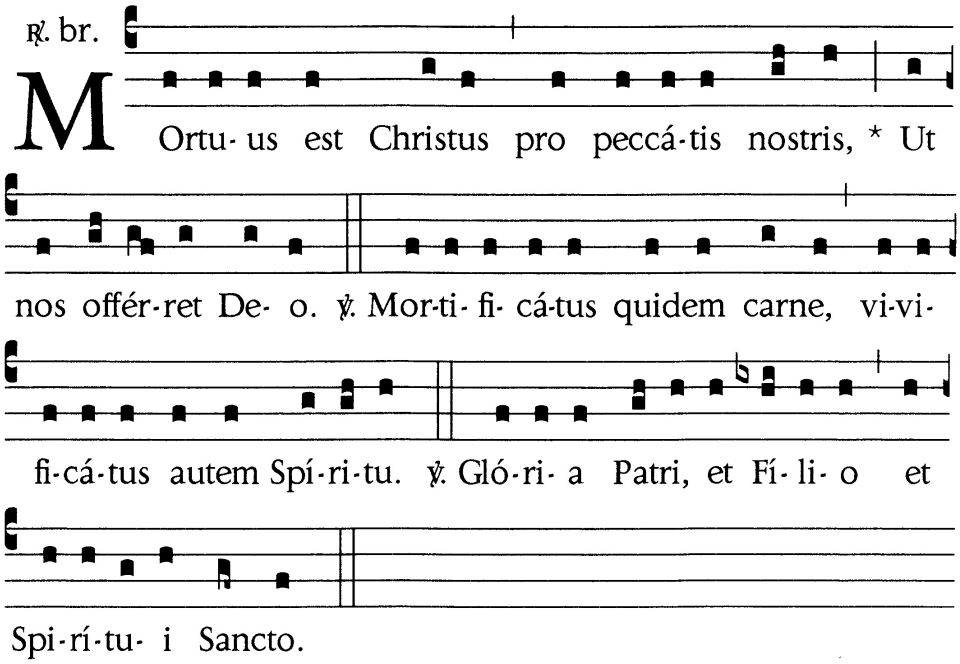




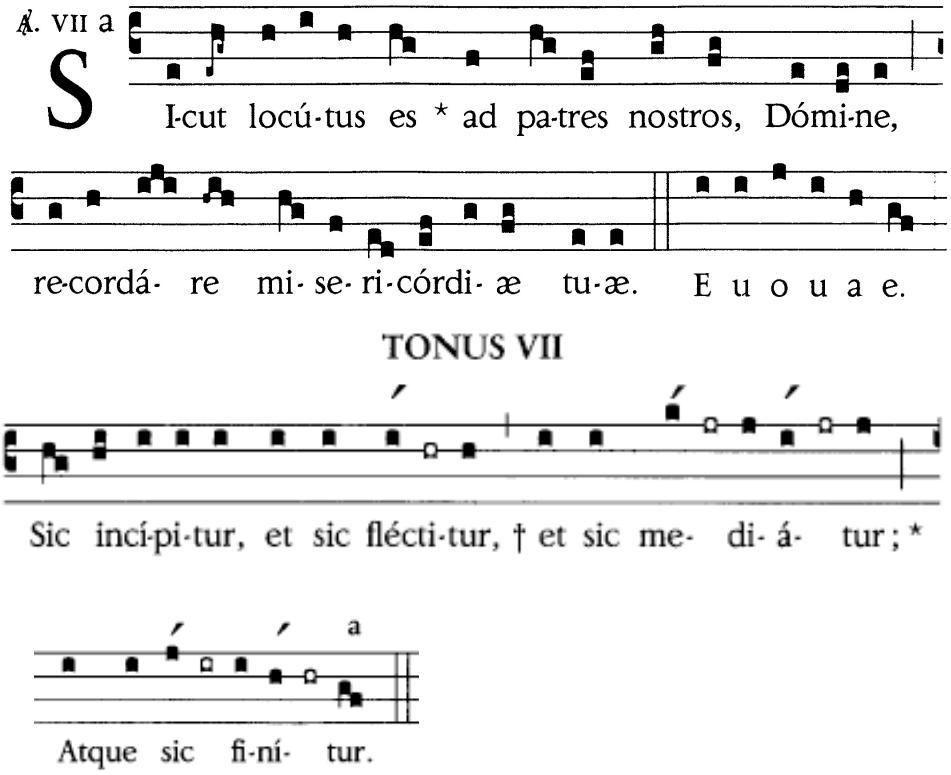
Flexa et punctum unico accentu melodico constant, interrogatio nullo respectu habito ad accentum. Conclusio cum duplici accentu proponitur ad libitum. Sed conclusionem ut punctum cantare licet.

1 Cor 2, 7-10a

Lóquimur Dei sapiéntiam in mystério, quæ abscóndita est, quam prædestinávit Deus ante sæcula in glóriam nostram, quam nemo príncipum huius sæculi cog**nó**vit ; † si enim cognovíssent, numquam Dóminum glóriæ crucifi**xís**sent. * Sed sicut **scrip**tum est : † Quod óculus non vidit, nec auris audívit, nec in cor hóminis ascéndit, quæ præparávit Deus his, qui díligunt **il**lum. * Nobis autem reve*lávit* **De**us per **Spí**ritum.



Ant. ad Magnificat



Canticum Evangelium *Lc 1, 46-55*

*Magní*ficat+ *
ánima **me**a **Dó**minum,
*et ex*sultávit **spí**ritus **me**us *
in Deo salva**tó**re **me**o,
quia respéxit humilitátem an**cíl**læ **su**æ. *
Ecce enim ex hoc be**á**tam me dicent
[omnes gene**ra**ti**ó**nes,
quia fecit mihi **ma**gna, qui **po**tens est, *
et sanctum **no**men **e**ius,
*et mi*sericórdia eius in progénies **et** pro**gé**nies *
ti**mén**tibus **e**um.

Fecit poténtiam in **brá**chio **su**o, *
dispérsit supérbos mente **cor**dis **su**i ;
*depó*suit po**tén**tes de **se**de *
et exal**tá**vit **hú**miles ;
*esu*riéntes im**plé**vit **bo**nis *
et dívites di**mí**sit i**ná**nes.

*Suscé*pit Israel **pú**erum **su**um, *
recordátus mi**se**ri**cór**diæ,

sicut locútus est ad **pat**res **nos**tros, *
Abraham et sémini **e**ius in **sæ**cula.

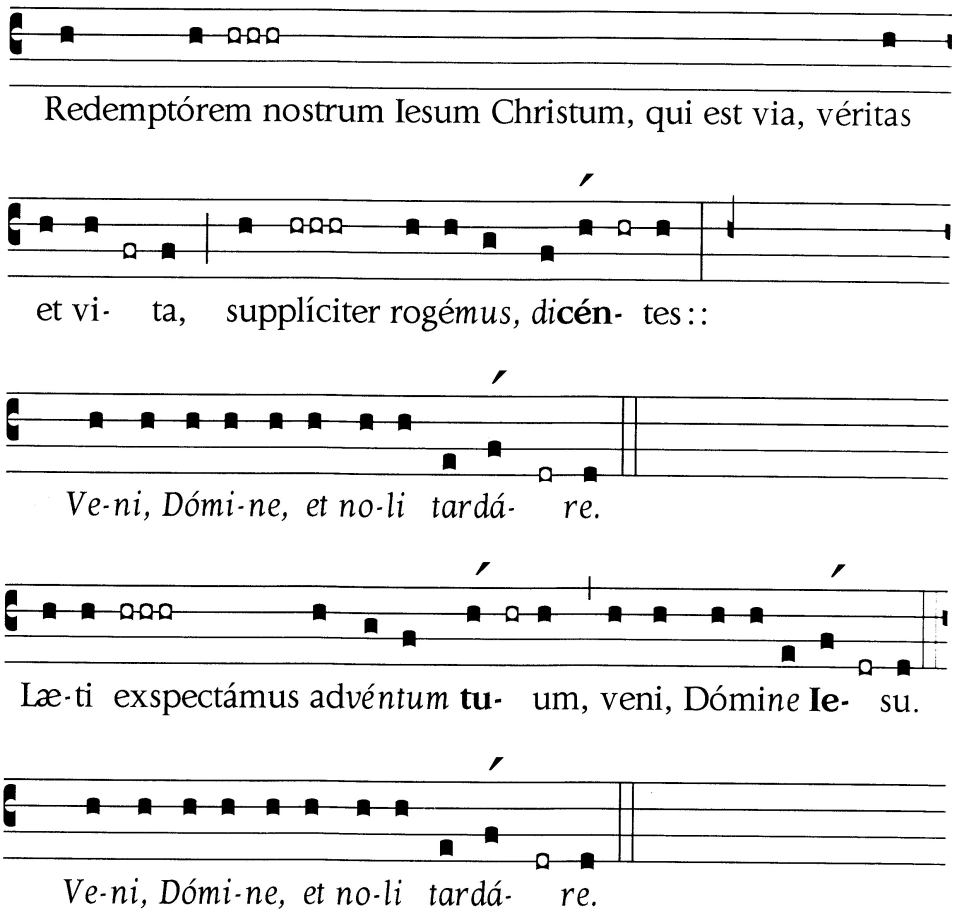
Glória **Pa**tri, et **Fí**lio, *
et Spi**rí**tui **Sancto**.
Sicut erat in princípio, et **nunc** et **sem**per *
et in sæcula sæcu**ló**rum. **A**men.

Ant. ad Magnificat Sicut locútus est ad patres nostros, Dómine, recordáre misericórdiæ tuæ.

Preces

Tonus preces

DE CANTU INTERCESSIONUM



(Président/Presider) V./Christum Dóminum benedicámus, qui lácrimas fléntium pius et miséricors abs**tér**sit, † eúmque amánter ac supplíciter *invo***cé**mus:

R./ Miserére pópuli tu*i*, **Dó**mine.

(Président/Presider) Christe Dómine, qui húmiles *conso***lá**ris,
—pone lácrimas páuperum in conspéc*tu* **tu**o.

R./ Miserére pópuli tu*i*, **Dó**mine.

(Président/Presider) Audi, miséricors Deus, gémitus *mori***én**tium,
—vísitet eos ángelus tuus atque *con***fór**tet.

R./ Miserére pópuli tu*i*, **Dó**mine.

(Président/Presider) Cognóscant éxsules cuncti providén*tiam* **tu**am,
—terréstri reddántur pátriæ et in cæléstem tan*dem in***tró**eant.

R./ Miserére pópuli tu*i*, **Dó**mine.

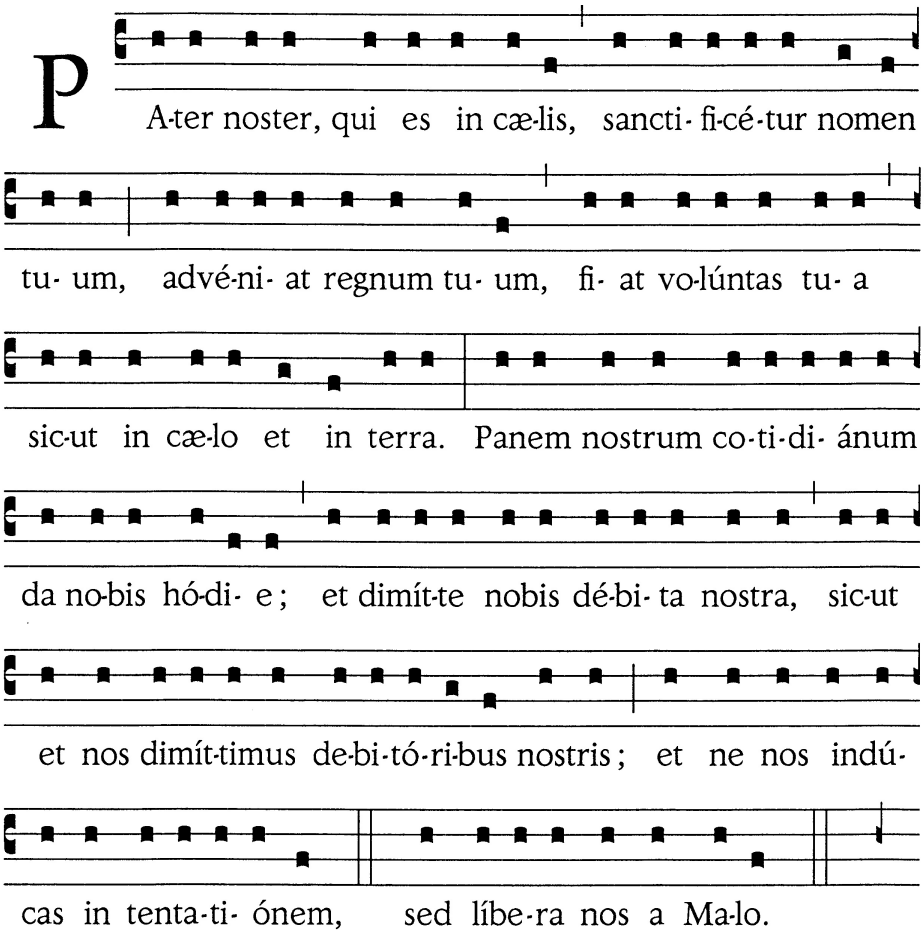
(Président/Presider) Qui mísere in peccáto versántur, tuo ce*dant a***mó**ri,
—et tibi ac tuæ reconciliéntur *Ec***clé**siæ.

R./ Miserére pópuli tu*i*, **Dó**mine.

(Président/Presider) Defúnctos fratres sal*va pro***pí**tius,
—ut plenam sortiántur redemptió*nem* **tu**am.

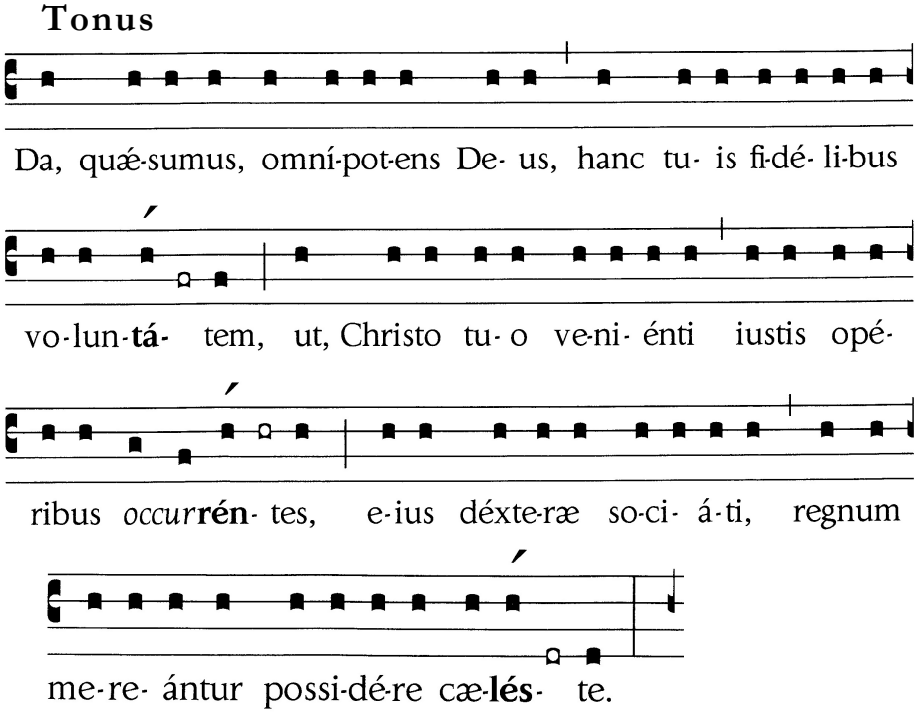
R./ Miserére pópuli tu*i*, **Dó**mine.

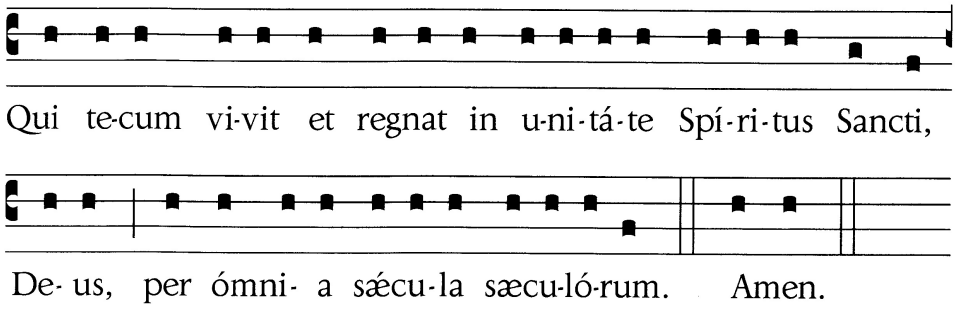
Pater Noster



Oratio

Tonus





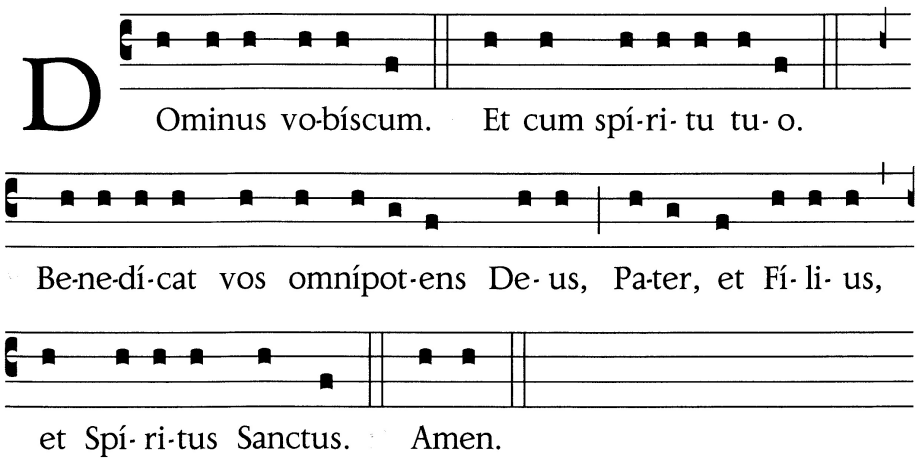
Président/Presider:

Deus, cuius ineffábilis sapiéntia in scándalo crucis mirabíliter declar**á**tur, † concéde nobis ita passiónis Fílii tui glóriam *contu***é**ri, * ut in cruce ipsíus numquam cessémus fiduciáliter glori**á**ri. Qui tecum vivit et regnat in unitáte Spirítus *Sancti* **De**us, per ómnia sæcula sæcu**ló**rum. *(tous/all)* R./ Amen.

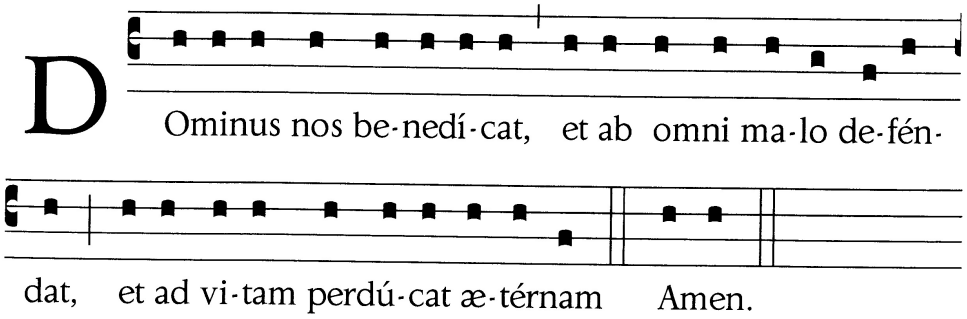
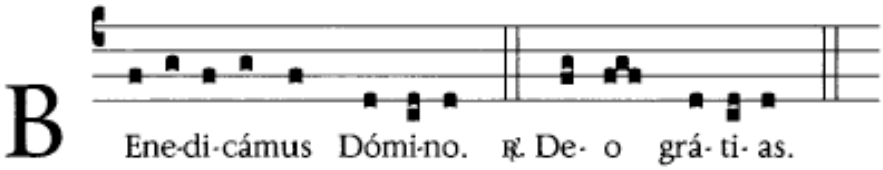
Ad ritum conclusionis

Lorsque la célébration est présidée par un prêtre ou un diacre/When the celebration is presided by a priest or deacon:

Tonus ferialis



En récitation privée ou en assemblée qui n'est pas présidée par un prêtre ou diacre/In private recitation or in an assembly not presided by a priest or deacon:



Ad dimissionem