

We are pleased to bring you the 2011 issue of *Cantemus*, with news of recent activities and exciting plans for the months ahead. It has been my pleasure to serve as editor for three years, but because of other obligations the time has come to pass on the reins. Therefore the GIC is looking for a new editor to start late in 2011. Please contact Jean-Pierre Noiseux (jp.noiseux@sympatico.ca) or Bill Oates (bill.oates@gmail.com) if you are interested.

*Julia Armstrong, Editor*

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



Participants in the 5th Annual Colloquium in front of Sacré-Cœur Church, Chicoutimi

## A Reflection on the 5th Annual Colloquium

August 12-15, 2010 | Chicoutimi, Quebec

I have the privilege of teaching a seminar at my university entitled “Music and Spirituality,” which could easily be subtitled “ethnomusicology meets comparative religion.” The topics range from the ancient Hindu tradition of Vedic chanting to the canticles and hymns of Hildegard of Bingen, from the music of healing rituals conducted by Indonesian rainforest shamans to the spirituals and urban gospel music of the Afro-Americans churches, from the soothing chants of the Taizé community in France to the ecstatic Sufi music gatherings of the Indian subcontinent and Northern Africa. Without fail, the students tell me that it is Negro spirituals, the music of the Sufis and Gregorian



Interior of Chicoutimi Cathedral

chant that have the greatest spiritual and emotional impact on them. Why is this? Though I haven't any hard data on the subject, I hypothesize that there is a common element that connects these and, in fact, all living traditions of sacred music. In each case it is not merely the music itself nor the religious context in which it exists, but rather the fact that music is much more than a doorway through which we can catch fleeting glimpses of a distant divinity: potentially it's a channel through which the divine can be manifest in our midst right here and right now.

So what exactly does this mean? To worship in the here and now requires the involvement of three components of our existence – body, mind and spirit – and that each of these components is able to support and inform the other two. It is not difficult to see how the music of the Sufis and Afro-Americans involve the heart, the head and the body through their hypnotic pulsing rhythms



Gregorian choir Una Voce of Saguenay in concert

and heartfelt melodies. But the received tradition of Gregorian chant conjures up visual and aural images of the other-worldly sound of monks and nuns singing piously in a distant monastery. However, I would like to propose that the true essence of Gregorian chanting is not something to be overheard, but rather something that is quintessentially participatory in nature. At this level it ranks favourably with many other grounded meditation practices in terms of assisting the sacred nexus of the body, mind and spirit to be less fragmented and thus find wholeness and unit. And where this unity exists we find God.

The special advantage of this summer's colloquium was that the participants were invited to experience the meditation practice of Gregorian chanting through the singing of the divine office and choral Eucharist. Moreover, opportunities to experience "the sung prayer of the church" *in vivo* as corporate worship were balanced by study and practice *in vitro*. Through standing, sitting and singing together on a daily basis, we were invited to go beyond the exterior of our individual selves and unite on that deeper level of collective body, mind and spirit at which the word does indeed become flesh again and again, and that the divine spark within each could join in a single flame of God's presence. It is my sincere hope that in the future the Gregorian Institute of Canada will continue to hold such events that once again strive for the golden mean between the theoretical, the practical and the experiential aspects of this great living tradition of sacred music.

*Steven Morgan  
Rikkyo University, Tokyo, Japan*



Above: Our two honorary chairs, Mr. Yvon Gaudreault and Mrs. Gabrielle Gaudreault. Below: Schola Magdalena of Toronto in concert in the cathedral



# Hamilton Schola Cantorum

<http://www.humanities.mcmaster.ca/~renwick/hsc.htm>

Founded in 2008, Hamilton Schola Cantorum (HSC) is a non-denominational choir of men and women dedicated to the study of Gregorian chant and to its performance in concert and in liturgy. The HSC is sponsored by the Gregorian Institute of Canada under the direction of William Oates and William Renwick.

The choir has its roots in a performance of the music of Corpus Christi given at the Medieval Congress in Kalamazoo in the spring of 2007. Although that performance included singers from as far away as Chicoutimi, it was chiefly made up of William Renwick's former choir members in Hamilton.



Hamilton Schola Cantorum, directed by William Renwick (at left), in performance at Our Lady of Glastonbury Orthodox Church, Hamilton, Ontario

After returning home from the congress, William and William started looking for a venue to continue to sing chant. They discovered the Oratory of Our Lady of Glastonbury. Our Lady of Glastonbury Orthodox Church, at 390 Cannon Street East in Hamilton, Ontario, is the monastery chapel of Christ the Saviour Monastery (Christminster), which is a Benedictine Western rite monastery in the Russian Orthodox Church. In addition, Christminster uses the adjoining facilities, which include the monastic quarters, a scriptorium and refectory.

One visit with the abbot, Fr. James, was enough to get things started, and the choir had found a warm welcome and spiritual home. Although the choir remains non-denominational, it is nourished by the consistent generous hospitality of the monks of the Oratory, several of whom are members. HSC now meets on Tuesdays at 7:00 p.m. at the Oratory. In turn, the HSC is delighted to have sung at the annual Christmas Eve mass at the Oratory for the past few years.

Currently the HSC sings Gregorian Tridentine Mass at St. Mary's Church, 146 Park Street North, Hamilton at 2:30 p.m. on the first and third Sundays of the month, and at St. Lawrence Church, 475 Mary Street North, Hamilton at 2:30 p.m. on the fifth Sunday of the month. The Schola uses the *Liber Usualis* for these regular Sunday masses. The HSC sings the ordinary as appointed for the season or feast, together with Credo I or Credo III, and the propers according to the Sunday or feast.

The HSC has also been regularly invited to sing at several parishes in the Hamilton area, including Holy Rosary in Burlington and St. Patrick's in Hamilton. The singers have also participated in the annual Cranmer Conference in Dunnville. For these special performances, the choir uses a variety of musical sources and, from time to time, even incorporates polyphony!

The choir's most recent event was a performance of the Music for the Feast of St. Thomas Becket according to the Use of Sarum on his Feast Day, the fourth day of Christmas. This was chiefly a re-performance of much of the music sung last spring by a joint GIC choir at Kalamazoo. Being able to work with William Renwick's Sarum project and bring that music to life is certainly a wonderful opportunity for the HSC. If ever the HSC were to record, Sarum chant surely would be the central repertoire.



*Hamilton Schola Cantorum is pleased to sing at services and in concert in southern Ontario. Contact [renwick@mcmaster.ca](mailto:renwick@mcmaster.ca) for more details.*



The Sanctuary of Notre-Dame-de-la-Consolata Church, Montreal

## 4th Journées grégoriennes of Montreal June 3-5, 2011

The Gregorian Institute of Canada welcomes all chant lovers to the 4th Journées grégoriennes of Montreal, June 3 to 5, 2011, at Notre-Dame-de-la-Consolata Church (corner of Jean-Talon East and Papineau).

Throughout the weekend, chant beginners as well as experienced choristers will be able to participate in several workshops led by Jean-Pierre Noiseux and Martin Quesnel. These workshops will include Saturday Lauds for the 6th week of Easter, and chants of the Mass for the Ascension of the Lord, which will be solemnly celebrated on Sunday as our closing event.

On Saturday June 4 at 8:00 pm, Schola Saint Grégoire of Montreal will perform a public concert for the Ascension, including rarely heard chants.

Registration fees are \$30; students and seniors \$20. GIC members will receive a \$10 rebate. Participants will be invited to fill out a pre-registration form available from the GIC website: [www.gregorian.ca](http://www.gregorian.ca). Website visitors will also be able to follow all program updates.

Contact: [journeesgregoriennes@gmail.com](mailto:journeesgregoriennes@gmail.com); 514-880-9712.

## Proceedings of the 4th Annual Colloquium, August 13-16, 2009, Hamilton, Ontario

In August 2009, the Gregorian Institute of Canada held its 4th Annual Colloquium in Hamilton, Ontario. This was the first time a GIC colloquium incorporated both practical and scholarly engagements with plainchant. The proceedings from this conference have recently been published by the Institute of Medieval Music as *Les Traditions du Plain-chant Occidental/Traditions in Western Plainchant* (Ottawa: Institute of Medieval Music, 2010). Edited by Pascale Duhamel and Barbara Swanson, the collection includes the work of eleven authors, including the plenary address by Joseph Dyer on the origins of the *Antiphonale Missarum*; papers on the office of St. Thomas Becket, post-Tridentine chant, and chant transmission; and the Exhibition Catalogue for the conference exhibit “Chant in Colonial Canada,” including numerous images from 17th- and 18th-century chant books. A wonderful record of the conference, it contains invaluable contributions to chant scholarship and performance practice. To purchase a copy of this volume, visit [www.medievalmusic.ca](http://www.medievalmusic.ca).

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# Schola Magdalena News

Last summer, Toronto's Schola Magdalena was invited to participate in the filming of a classical music video for Paulus Productions, in conjunction with BravoFACTS. Paul Russell of Paulus Productions is a parishioner at St. Mary Magdalene's, Toronto, where we are based, and was captivated by the short five-voice composition "Alleluia" by Stephanie Martin (recorded on Schola Magdalena's first CD). Director Daniel Hill envisioned the look and theme of the video, and it was filmed at the Church of St. Mary Magdalene during a 14-hour day in late July 2010, with nature scenes shot in Algonquin Park another day. The video will air on the television channel Bravo!, appearing with other classical music videos as filler between programs. For photos from the day of filming and for more information, see <http://www.scholamagdalena.ca/our-bravo-video.html>.

In August, the group was pleased to perform another successful concert at the GIC's annual colloquium in Chicoutimi (see page 3).

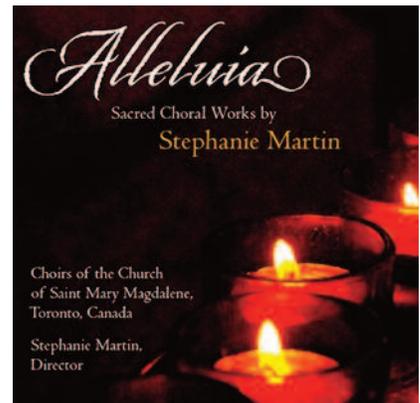
On November 20, the Bravo! video and a new CD were launched at the Church of St. Mary Magdalene. The CD, *Alleluia: Sacred Choral Works by Stephanie Martin*, features The Gallery Choir of the church, as well as Schola Magdalena and guests. For more about the recording and how to order or download, visit [www.scholamagdalena.ca](http://www.scholamagdalena.ca) and click on Recordings. While there, be sure to sign up for our mailing list, at the bottom of our home page.

Schola Magdalena is pleased to welcome alto Gillian Howard to the group, making us officially six members. To start the new year, the six of us presented the concert "Vespers of Saint Gertrude" at St. Mary Magdalene's on January 14. The concert theme was inspired by a visit that Janet Reid Nahabedian and Stephanie Martin had made in mid-November to the Abbey of St Hildegard in Rudesheim-Bingen, Germany, where they heard the nuns sing vespers on the Feast of St. Gertrude. Gertrude (1256-1301), like Hildegard of Bingen, was offered to God in a Benedictine monastery at a very young age, and also became an abbess, a mystic and a theologian. Read Janet's description of their visit and more about Gertrude on our website.

The next day, January 15, we headed to Stratford, Ontario, to repeat the concert at St. James' Anglican. The afternoon began with an introduction to singing chant – a workshop led by Stephanie Martin for about 50 people. The workshop was followed by a tea, then our concert at 4 pm, which was very well received. Afterward we were treated to a wonderful dinner at the home of one of the organizers before boarding the VIA train to return to Toronto.

The following two evenings, the group was back at St. Mary Magdalene's to record the concert repertoire for our second CD, which we look forward to launching in September. Watch our website for details.

*Julia Armstrong*



**VESPERS OF SAINT GERTRUDE**  
• GREGORIAN CHANT • HILDEGARD OF BINGEN • MEDIEVAL POLYPHONY •

**SATURDAY, JANUARY 15**  
2 PM | WORKSHOP LED BY STEPHANIE MARTIN & SCHOLA MAGDALENA  
3 PM | TEA & TREATS  
4 PM | CONCERT BY SIX-VOICE GROUP SCHOLA MAGDALENA OF TORONTO

WORKSHOP, TEA & CONCERT \$20  
CONCERT ONLY: SUGGESTED DONATION \$15

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The poster has a yellow background. On the left side, there is a medieval-style illustration of a nun in a brown habit, seated and playing a red organ. The text is in various colors (red, black, white) and fonts (serif, sans-serif, script).

GROUP PHOTO: ANDREW MACRAE

# Chant: Old and New

Sixth Annual Colloquium  
of the  
Gregorian Institute of Canada  
August 4-7, 2011

Dalhousie University | Halifax, Nova Scotia

The Gregorian Institute of Canada has focused from its inception on performance, providing a unique opportunity for scholars and performers from Canada and around the world to share and discuss their ideas, research and experience. This year's theme – Chant: Old and New – is inspired by a particular chant book that makes Halifax's Saint Mary's University its home: the *Salzinnes Antiphonal*, a 16th-century Cistercian manuscript from what is now the region of Namur in modern-day Belgium.

Some of the manuscript's musical riches will be presented in concert during the conference by five-time Grammy winning composer, conductor and performer **PAUL HALLEY** and members of his University of King's College (Halifax) Chapel Choir. **MARGOT FASSLER**, recently appointed the Keough-Hesburgh Professor of Music History and Liturgy at the University of Notre Dame, will give a plenary address, and **SUSAN HELLAUER** of Anonymous 4 fame will lead workshops in chant performance.



*Salzinnes Antiphonal*, 1544, folio 2r; The Annunciation, St. Mary's University, Halifax, Nova Scotia



*For further information, registration, and conference updates, please visit the Gregorian Institute of Canada website: [www.gregorian.ca](http://www.gregorian.ca).*

Hick's Building, Dalhousie University, Halifax