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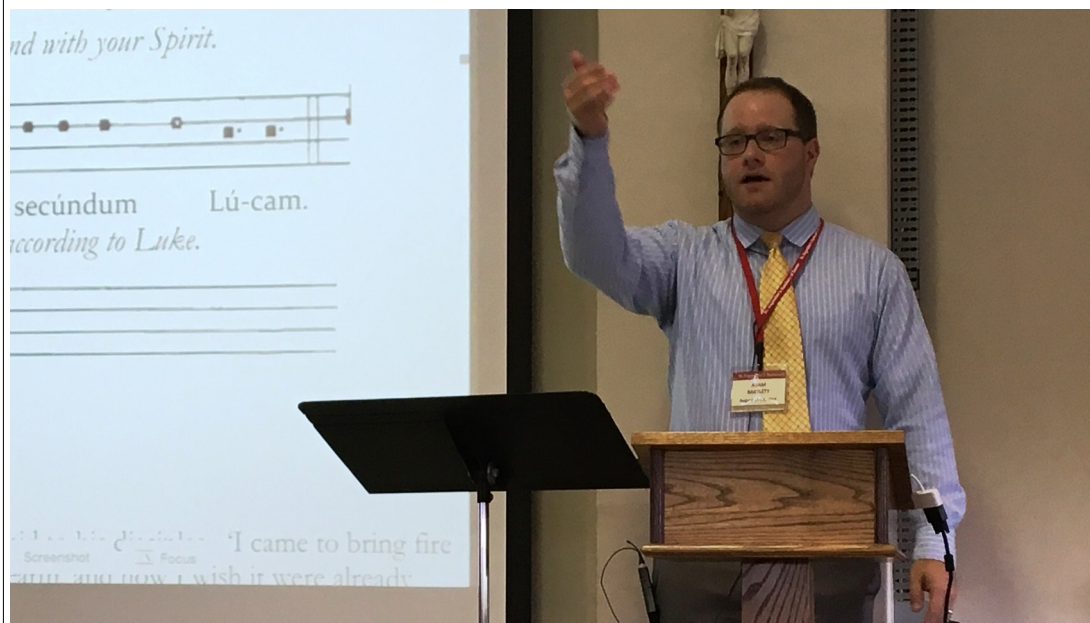
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GIC/IGC undertakes research and education to promote the study and performance of Gregorian and other Western chant repertoire in Canada. GIC is a not-for-profit corporation licensed and authorized to provide official tax receipts for donations in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

Toronto 2016 Report

Fifty-two devotees of Gregorian chant gathered for four days for the 2016 IGC/GIC Colloquium at the magnificent St. Augustine's Seminary on the Scarborough Bluffs, August 11-14. The conference included daily Lauds (Sarum), Vespers, and Compline (Modern Roman). Rehearsals were led by William Renwick and Jean-Pierre Noiseux.

Featured speaker, Adam Bartlett, led the group through the chants of the Mass, setting forth an interpretive approach based upon a three-fold priority of (1) text, (2) modal laws (based on the structural principles of Heinrich Schenker), and (3) neumatic semiology. We began with the simplest responses on the first day and worked up through the ordinary towards the most challenging chants of the Gradual and Offertory.



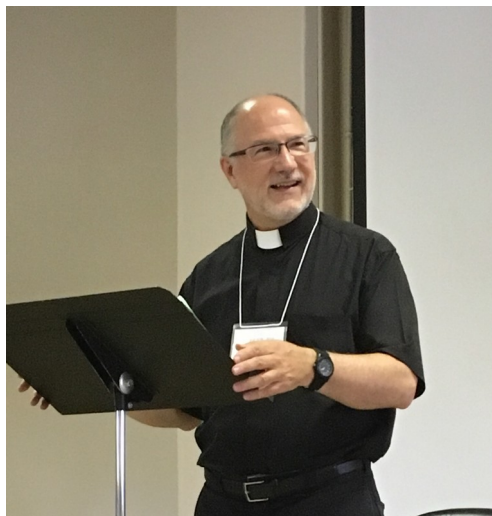
Adam Bartlett demonstrates the performance of a responsory

Friday evening featured a concert led by Peter Drobac and Katherine Hill, which explored a great diversity of eastern and western chant, in particular delving into unusual and less frequented chant items. A variety of drones and ancient instruments lent colour and richness to the magnificent acoustics of the chapel.

Paper sessions, organized by Kate Helsen, were in honour of Andrew Hughes, and took inspiration from his work. The paper sessions opened with a brief review of the life and work of Andrew Hughes by Dr. Helsen.

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The paper sessions offered a good cross-section of current chant research: detailed neumatic analysis (Emily Loeffler), issues of melodic citation and borrowing (Innocent Smith, William Renwick), corpus analysis and edition (William Renwick), and problems linked to fragments and notationless sources (Pascale Duhamel, Sylvain Margot, Helen Patterson). Andrew Hughes' legacy was evoked in a panel session: Kate Helsen on Hughes'



Fr. John-Mark Missio

concordance, Estelle Joubert on the Becket Project, Jennifer Bain on Cantus Ultimus, followed by a discussion with the audience about the difficulty of developing, housing and funding chant data bases. A paper by Barbara Swanson on the related Cantus Gradual Project was read in absentia. Many of these contributions were followed by stimulating critical discussion including constructive suggestions for further investigation.

Andrew Malton and Fr. John-Mark Missio gave thorough introductions to plainsong-based chants in English for both Mass and Office. These presentations helped to put recent developments in the liturgy into a historical and cultural perspective.

The Saturday evening banquet was a chance to share ideas and enjoy the excellent cuisine of St. Augustine's.

The Mass on Sunday was the Latin form of the Novus Ordo, which is rarely to be heard anywhere, with full ceremonial and entirely sung. Fr. John-Mark was the celebrant, Adam Bartlett the music director, and David Hall the organist. This mass certainly demonstrated the potential of the Novus Ordo to be celebrated in a way that reflects the cultural heritage of the western church.

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The Sarum Rite – Progress Report



The Sarum Rite (www.sarum-chant.ca), an edition of the entire corpus of this chant tradition stemming from Salisbury Cathedral, has been on-going now for ten years! Its original intent was to provide a scholarly component to complement the practical singing activities of GIC; its original scope was to be an edition of the Latin music and texts of the Sarum Office. This original project reached its conclusion in 2015 with the completion of the Sanctorale portion of the *Sarum Noted Breviary*.

In the meantime, due to many expressions of interest in the chant community, I was encouraged to develop an English translation of the Sarum Office. Publication began in 2010. This is a very demanding project: the *Sarum Noted Breviary* amounts to some 5000 pages—two and a half times the size of the *Liber Usualis*! Further, it was decided to produce the English Noted Breviary in two separate versions, the first as a performing version, and based on the linguistic style of the 'King James' Bible and the *Book of Common Prayer*, for use in churches of the Anglican tradition, and the second as a scholarly edition, based on the linguistic style of the 'Douay-Rheims' Bible and the *Roman Catholic Daily Missal*, 1962 (*example below*). As of the present date some 2000 pages of the performing edition and 700 pages of the scholarly edition have been published.

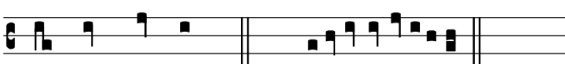

The completion of the Latin Breviary edition naturally pointed to the preparation of a Latin Sarum Noted Missal, which was begun in 2015. As of the present time Advent through to Passiontide of the Temporale have been published, as well as the Kyriale, the chants of the Ordinary of the Mass, amounting to some 800 pages. In addition, beginning in 2013, recordings of Sarum chants have been added to the site; they now number over 3000.

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A) *Post octavis epyphanie usque ad passionem Domini.*
AS:103, pl.E; 1519-P:13v, 14v; 1531-P:4v; 1531:64r.

5. Ant.
VII.ii.  3317.
 Nclí-na Dómi-ne. Ps. Exáudi Dómine.

B) *From the Octave of the Epiphany until Passion Sunday.*
Inclina Domine.

5. Ant.
VII.ii.   N- cline, O Lord. Ps. Hear the right.

C) *After the Octave of the Epiphany until the Passion of the Lord.*
Inclina Domine. AS:103, pl.E; 1519-P:13v, 14v; 1531-P:4v; 1531:64r.

5. Ant.
VII.ii.  3317.  N- cline thine ear. Ps. Hear, O Lord.

Comparison of the (A) Latin Breviary; (B) English Performing Breviary; and, (C) English Scholarly Breviary. Note the difference in translation of the performing edition versus the scholarly edition.

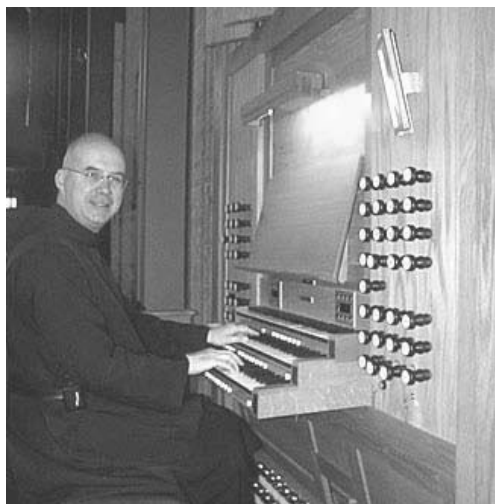
In the future I hope to see the completion of all these projects, as well as the publication of parallel English editions of the Sarum Missal. A further goal is both Latin and English editions of the very interesting and detailed Sarum Processional, containing the chants for special occasions.

I extend sincere thanks to the many scholars and performers from around the world who have supported and contributed to this work and have encouraged me in my endeavours. Special notice should be given to the work of Matthew Carver of Nashville, TN, who has prepared poetic translations of a large number of the metrical hymns and sequences, and John Hackney of Atlanta, GA, who has contributed a transliteration of the ‘Ordinale Sarisburiense’ BL Harley 1001.

I invite you to explore the many riches of the Sarum Rite at www.sarum-chant.ca.

William Renwick

A Saguenay Training Session in Gregorian Chant



Dom Richard Gagné seated at the organ of Saint-Benoît-du-Lac

Some twenty Gregorian chant lovers took part in a training session held at the monastery of the Servantes du Très-Saint-Sacrement in Chicoutimi, QC. The session was led by Dom Richard Gagné, Choirmaster at the Abbey of Saint-Benoît-du-Lac, and took place from Friday, September 30 to Sunday, October 2, 2016. It brought together members of the Una Voce Gregorian Choir from Saguenay (the event organizers), as well as five members of the group Les Neumes from Quebec City, and two participants from Montreal.

Basing his teaching on Dom Joseph Gajard’s historic recordings from the 1930s, during the weekend Dom Gagné guided participants in learning, practicing, and performing appropriate chant repertoire in preparation for the Mass that was celebrated October 2. The Mass was sung in the monastery chapel by all participants, directed by Dom Gagné and accompanied at the organ by M. Jean Côté, Director of Les Neumes and event collaborator.

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The weekend's programme also included a visit to the emblematic "little white house" that survived the flood which swept the region in 1996, as well as a guided tour of the Sacré-Cœur de Chicoutimi Church, classified as a patrimonial site. It is in this church that the Gregorian choir Una Voce, a mixed ensemble of 17 members, has regularly sung the Gregorian Mass once a month for almost a decade.

The weekend event received widespread publicity in the written press and in a report prepared for the October 2 evening news on Radio-Canada. Those who are interested in viewing the report are invited to visit the following web address: <http://ici.radio-canada.ca/nouvelle/806456/chant-gregorien-eglise-formation>

Michel Tremblay, *President, Chœur Grégorien Una Voce de Saguenay*

Translation: Rachelle Chiasson

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Vespers at the Church of St-Léon de Westmount

From the outset of the 2016-2017 liturgical year, a small group of chant enthusiasts, both men and women, have been singing the First Sunday Vespers with Gregorian chant under the musical guidance of Jean-Pierre Noiseux. These Vespers follow the Roman Ordinary Rite according to the Antiphonale Romanum II (2009) and take place at the Church of St-Léon de Westmount, situated at 4311 de Maisonneuve Blvd. West in Westmount (Montreal, QC, Atwater Metro).

Celebrations occur once every month on Saturdays after 5 p.m. Mass. Everyone is welcome!

2017 Winter-Spring Calendar:

February 4th: 5th Sunday in Ordinary Time

March 4th: 1st Sunday of Lent

April 8th: Palm and Passion Sunday

May 6th: 4th Sunday after Easter

June 3rd: Pentecost Sunday

Contact: josephblain@videotron.ca

Jean-Pierre Noiseux

Translation: Rachelle Chiasson



Church of St-Léon de Westmount

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Performance of the Translation of St. Osmund

The Schola of the Gregorian Institute of Canada was honoured to attend the International Congress on Medieval Studies at the University of Western Michigan May 12-15, 2016. We performed chant from the Sarum Rite Office in honour of Saint Osmund, the 11th century Bishop of Sarum (Salisbury). The core of the choir was the Hamilton Schola Cantorum under the very capable hands and direction of music professor Dr. William Renwick of McMaster University in Hamilton.

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We drove in caravan style to the University of Western Michigan. The trip, which should have been quite uneventful, was not without odd twists and turns. Our car in particular, with my husband and I driving in heavy rains, missed the turn-off which would have taken us to the university. Instead we made it all the way to Indiana before Elizabeth, one of the singers in the back seat, quietly pointed out that we had crossed into the state of Indiana. I mention 'quietly pointed out' because my husband, Fred, cannot tolerate back-seat drivers and he had told the assembled singers the rules of the road whilst he was driving. Fred was somewhat chagrined!

After turning around we finally arrived at the correct highway back in Michigan, only to be halted there because of an accident with a huge tractor-trailer on its side. The highway was at a standstill. Finally traffic began to move and our car made it to the outskirts of the University. Stopping for gas, an angel-student on a motorcycle, getting gas himself, took pity on our haggard faces and, being a student of Western Michigan University, he knew precisely where we were heading. He asked us to follow him, which we did, whilst Pat, another singer, pulled out \$20 bills to give to him for his troubles. This angel of mercy just nodded his helmet, pointed to our building, and off he went.

At precisely that moment we spotted Professor William's somewhat concerned face at the entry to the building. We made it, all five of us, in time for the 6:00 p.m. dress rehearsal. Hunger and exhaustion soon were forgotten when we spotted, Susan McKay, another singer, who led us to the rehearsal room. There we met two additional excellent singers who joined us from Iowa and Toronto for the performance. It was a beautiful moment in time rehearsing this inspiring music which comprised the Sarum Chant.

Our performance at Kanley Chapel, with its exquisite acoustics, especially for unaccompanied plainsong, was simply ethereal. We were transported as a choir by the beautiful music, which made us feel like the very clerks themselves who had performed this music 500 years ago. The stained glass windows, the attentive and responsive audience, the performance stage, and the beauty of the words and music took us to a level never before experienced by us. I believe that we all felt that St. Osmund's beautiful music had been brought back to life after 500 years of dormancy.



Kanley Chapel.

Photo Copyright 2010 Rachelle Damico

This performance of the Translation of St. Osmund was the first since the reformation, composed in honour of Saint Osmund who died in 1099. The Schola gave it our best for two hours of non-stop performance.

Closure to the evening was a fabulous dinner at a local bistro where we all broke into song.

Thank you Professor William Renwick for this experience!

Mary-Ellen Forsyth, *Hamilton Schola Cantorum*

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12th Annual Colloquium of the Gregorian Institute of Canada

The Institute is proud to announce that its 12th Annual Colloquium will take place between August 10-13, 2017 at the Benedictine Abbey of Saint-Benoît-du-Lac, QC (*pictured below*).

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The colloquium programme focuses on practical workshops in Gregorian chant directed by Jean Pascal Ollivry. Jean Pascal discovered Gregorian chant in 1974, and the same year became a founding member of the Chœur Grégorien de Paris. At the outset, he also sang with the Estonian ensemble Vox Clamantis, and over the years has given numerous training sessions in Gregorian chant in many countries, particularly in Norway. His approach applies to a range of abilities, from beginners to experienced choristers, or to convents.



The Benedictine Abbey of Saint-Benoît-du-Lac

Workshops for beginners led by Jean-Pierre Noiseux will also be offered.

Dom Richard Gagné, o.s.b., who currently serves as choirmaster at Saint-Benoît-du-Lac, will give a talk on the life and work of his predecessor, Dom Georges Mercure, o.s.b., and on historical recordings of Gregorian chant made between 1936 and 1948 with the monks under Dom Mercure’s direction.

The colloquium will conclude with the celebration of Sunday Mass in the church of Saint-Patrice in Magog, where chant will be performed by colloquium participants.

More details to come at www.gregorian.ca.

Jean-Pierre Noiseux
Translation: Rachelle Chiasson

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A Note of Introduction From a New Member

During the board meeting of last summer’s colloquium, a not so subtle hint was given that the board would be more than happy to welcome a new member in the form of a student representative. After the inevitable hush that

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generally follows such an announcement, it was motioned that I, Brandon Wild (the flustered volunteer behind the registration desk), be considered a candidate for the position. It was announced shortly afterwards that I was to be the board's newest member.

It is rather unexpected that my musical journey has brought me to plainchant. Since completing studies in jazz guitar at Mohawk College, I have been working towards my undergraduate degree in music cognition at McMaster University. Upon my first exposure to plainchant in a medieval music lecture, I was baffled at the immediate attraction I felt towards chant. As I continued to study chant, each question answered gave way to more curiosities. What is this bizarre notation? Why do so many chants end with Euouae? What is a psalm tone? Which ending do I use? How would the monks have known which notes to sing if it wasn't written down in complete form? Most recently I have begun, with much appreciated guidance from my professor Dr. William Renwick, a project involving the breviary from the Use of York.

I am grateful to be part of this diverse organization of chant enthusiasts and look forward to the exciting academic, cultural, spiritual opportunities this position will bring.

Brandon Wild, *student, McMaster University*

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Membership Registration

Become a member of the Gregorian Institute of Canada and support its mission. Individual and Institutional Memberships are available.

For information please visit www.gregorian.ca.