



# ANTEMUS

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## Twelfth Annual Colloquium at Saint-Benoît-du-Lac

By Claude Lebuais

English translation by Rachelle Chiasson-Taylor



*External view of the Abbey.*

I have often wondered if the emotions that pilgrims experience when the bell tower of Saint James of Compostella appears before them are like my own emotions at the sight of the abbey of Saint-Benoît-du-Lac, with its square bell tower and characteristic pointed copper roof, suddenly appearing on the horizon. What an enchanting setting for the Twelfth Annual Colloquium of the Gregorian Institute of Canada!

*How I love the neumes,  
Their mysterious stenography,  
Or the square notes on a four-line staff  
Like a game of snakes and ladders*

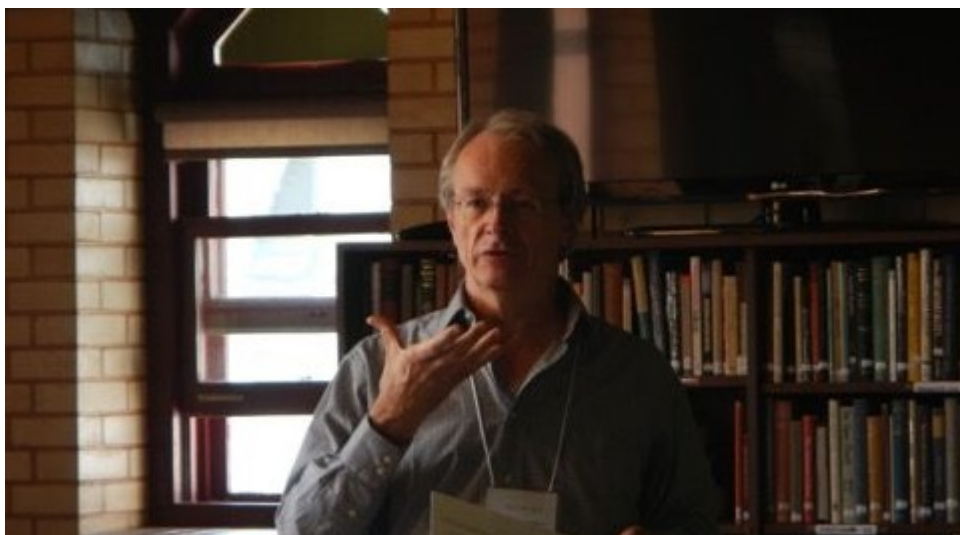
It is August 2017. The heat and sun are ever-present. Colloquium participants are greeted in the hushed softness of the late afternoon light... Everything falls into place, thanks to the devoted attention and preparation of the event organizers.

This meeting promises to be rich in things to do: workshops, monastic offices, conference papers, and meals succeed one another, seamlessly over three days. And on the fourth day, participants will not rest: they will sing together at Saint-Patrice de Magog Church.

*How beautiful are the neumes  
With their square and diamond-shaped forms  
Mora dots  
Quilismas, stems, and custos*

Because all participants were found to possess good chant practices, it was decided that everyone would gather in Jean-Pascal Ollivry's more advanced training workshop, rather than hold Gregorian chant initiation training for a separate group.

*Your names are like images  
pes torculus salicus  
pressus climacus scandicus  
clivis virga strata*



*Jean-Pascal Ollivry conducting during one of his workshops.*

Mr. Ollivry's workshops were always agreeable, calm, and instructive. A founding member of the Choeur grégorien de Paris, a singer in the Estonian ensemble Vox clamantis, and a translator of Estonian literary works, this master exudes the modesty of the great. He knows what he is singing. The interpretation of Gregorian chant requires subtleness and attentive listening to others. Adept at reading between the lines, Mr. Ollivry guided us with tact and devoted attention through a dense forest of neumes.

*Articled continued on **page 6**.*

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## **An interview with William Oates, founder and Honorary member of IGC/GIC**

**By William Renwick**

*William Renwick: When did you first develop an interest in chant?*

William Oates: I am not sure that I can really answer that question. It's not something I could say I became aware of. My mother once told me that at the age of three my favourite music was the opera Carmen. I assume from that

that I was exposed to chant at a time before I can remember. The first time I sang a lot of chant was when I joined the choir of St. Mary Magdalene Church in Toronto in 1991.

*WR: What is your primary interest in Gregorian Chant?*

WO: My primary interest in Gregorian Chant is within a liturgy; not concert performance but liturgical performance.

*WR: Do you perform chant regularly?*

WO: Yes. Not as regularly as I would like, but that is because I would like to keep it within a liturgical setting, and because of the current state of things in the Catholic Church. Particularly in my parish there is not a lot of opportunity. I am planning to sing Tenebrae at my church one evening before Easter. When I sing as cantor at mass on Saturday night people don't sing along, particularly at communion, so I feel free to sing chant at that point. So there are occasional places during the year where I can sing chant; for example during Lent I will try to sing the Lent Prose before mass, and the sequence at Easter, and so forth. In addition I sing Lauds and Compline at home by myself. I sing the Office even though I am not part of a monastery.

*WR: What was your original mission in founding GIC?*

WO: I had been singing chant regularly in Toronto, but when I moved to Hamilton there wasn't a lot of opportunity to sing chant in Hamilton. One influence was learning about the Gregorian Association in England; I thought that we could set up an organization similar to that in Canada, and do the sorts of things they did: they had a choir, and they would also go to parishes and try and provide workshops and so on. I thought it would be fun to do something similar here.

*WR: Did IGC/GIC develop as you anticipated?*

WO: Part of the growth is the consequence of finding who is interested in chant, and finding out what they are interested in doing. I had by then gone to Saint-Benoît-du-Lac and talked to Dom Carette, the Oblate Director. He suggested that I talk to another oblate, Jean-Pierre Noiseux; I contacted Jean-Pierre and we had coffee together in Montreal on my way back from Saint-Benoît-du-Lac; and he told me how keen he was to have a gathering to commemorate the centenary of the Graduale Romanum, and so that became the focus of a colloquium. Jean-Pierre took the lead in finding a place for us in Quebec city, and so that was our first Colloquium, in 2006. The Institute was started in 2004. I was taking a philosophy course at McMaster and while walking along the hall, I noticed a poster for people interested in singing chant to contact William Renwick. I think I made it to your office in less than 5 minutes to apply! Without your friendship I would not have taken the next step. At the time I had been singing in a choir at St. Luke's in Hamilton—they were happy to have us sing chant there. Two people were singing there, Peter Phoa and Michael Fox. I went up to Michael and Peter and asked if I could join them. And so the actual beginnings were with a small schola in Hamilton; Michael Fox, William Renwick and myself were the original directors for the Institute.

*WR: How did you approach the daunting task of creating an organization for a country as culturally diverse and geographically broad as Canada?*

WO: I think that as much as anything it was trial and error, but I wanted to try to set something up that would be Canadian. One of our primary ways of operating was to try to do everything in both languages, so the name is registered in French and English, and we have done the web site and pretty much everything else in both languages; we have tried to alternate between a French conference and an English conference.

*WR: How did you establish a membership base which included members throughout Canada?*

WO: A lot of that has been slow organic growth; we tried to move the conference location across Canada. We have now had conferences from Halifax to Vancouver with many places in between.

*WR: Could you share any special memories from past colloquiums?*

WO: We have had many great adventures; aside from our own colloquia, our trips with the IGC/GIC choir to

Kalamazoo have been quite memorable as well, and very interesting educationally; we have met lots of interesting scholars from around the world there. So that part has been a highlight. Within our own conferences we have had Juan Carlos Asensio from Spain, Philippe Lenoble, from France, and many others, so we have had some very interesting foreign presenters; that has been a nice way of expanding our Canadian perspective.

*WR: Has your perception of chant changed as a result of colloquiums?*

WO: Yes! Certainly I've learned a lot about diverse traditions of chant: Sarum, Old Spanish and so on, that I would not have known about otherwise. (*WR: and Beneventan.*) I learned quite a lot about that from one of our sessions in Kalamazoo.

*WR: Prior to GIC, what was the state of the chant community in Canada?*

WO: I would like to think that there is a bigger and more vibrant chant community than there was before. There were pockets before, but they didn't know about us and we didn't know about them.

*WR: Is GIC successfully addressing its original mission?*

WO: I guess the answer is yes... it's been around for 14 years, has had many colloquiums, many members, I think it has accomplished a lot.

*WR: What are your hopes for the future?*

WO: I would hope that the GIC was around another 14 years, doing colloquia, and providing a home for chant scholars and performers in Canada to get excited about chant.

*WR: Do you have a favourite story about IGC/GIC?*

WO: Two elements stand out in my mind. In our first colloquium part of the people coming were singers from St. Mary Magdalen in Toronto; they came down together, and they were supposed to be there at a certain time, but they didn't arrive on time; I had to spend my time missing the first part of the presentations, running to the front door of the convent to see if anyone was there, and back again; finally they showed up and I could enjoy the rest of the conference.

Certainly a highlight for me was the first mass; we started off with a procession, and it was very emotional for me, it was the first GIC mass, and there were people from across Canada in the Cathedral in Quebec City; that was a very emotional moment for me, that we had made it that far, and there was this beautiful mass taking place, with wonderful singers from Schola St. Gregoire in Montreal.

Another memory was the IGC/GIC choir going to Kalamazoo. We were there with Luca Ricossa and his amazing way of singing chant, idiosyncratic if you like but still quite enchanting; very striking and very musical; and seeing the renowned chant-scholar Joseph Dyer dashing into our session because he didn't want to miss the singing.



*William Oates rehearsing in Kalamazoo.*

One of the memorable things about the IGC/GIC conference in Ottawa was the inaugural performance of Schola Magdalena, which was a stunning performance with wonderful musicians singing chant together.

Perhaps the best part for me has been the opportunity to meet and sing with some fantastic musicians who have become very close friends. Memories such as these make IGC/GIC very special to me.



William Oates was made an honorary member of IGC/GIC at the Abbey of Saint-Benoît-du-Lac during the 12th IGC/GIC colloquium in August, 2017.

William Renwick  
Hamilton, ON.

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## 13<sup>th</sup> Annual Colloquium 2018

By Brandon Wild

The IGC/GIC's 13<sup>th</sup> Annual Colloquium will be taking place between May 31-June 3, 2018 at Huron College, Western University in London, Ontario. This year's colloquium will be conducted in conjunction with the Canadian Renaissance Music Summer School, which takes place between May 27-June 3, 2018.

Featured guest is Sven Edward Olbash, a multi-disciplinary artist with wide-ranging experience in performance and teaching. Sven will be leading chant workshops and practice sessions during the colloquium. His study of ninth and tenth century chant notation inspired him to form the medieval ensemble, *Euouae*. He is currently artistic director of the performance, education, and community outreach organization, *Lacuna Arts*. A detailed biography can be found here: <https://www.lacunaarts.org/artistic-director/>

Additionally, the colloquium will offer lectures given by chant scholars, and daily performances of the Offices of Lauds, Vespers, and Compline. The colloquium will conclude with a performance of the Mass of Corpus Christi.

Registration and additional information is available through the IGC/GIC website here:  
<http://www.gregorian.ca/wp/index.php/colloquium-2018/>

Brandon Wild  
Vineland, ON.

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## Twelfth Annual Colloquium at Saint-Benoît-du-Lac (Continued from page 1)

*An invitation to travel in sound,  
Coming from afar;  
You liken to the Orient  
As you do to Celtic mist*

Conference papers were highly enriching. Jean-Pierre Noiseux, who also served as chief organizer for this, the GIC's 2017 colloquium, told us the story of the very first recordings of Gregorian chant, illustrated with solid and abundant documentation. It was so interesting to learn that these recordings were not solely a European phenomenon: people from here also took part.

*Neumes, how I cherish you  
You tell my heart and soul  
Tales and recitatives  
Sad and melancholy  
But also joyful and alleluatic*

For his part, Dom Richard Gagné, chorus master and organist at the Abbey of Saint-Benoît-du-Lac, gave two conference talks centered on Dom Georges Mercure, the pioneering Canadian Gregorian chant specialist. With humour and a host of delicious anecdotes, these talks yielded a detailed account of the life of Dom Mercure, enriched by audio examples that were relevant and often amusing... A whole aspect of our past was revealed to us in all its human depth. We discovered in Dom Mercure a gifted, passionate, enterprising man, a leader who was sometimes authoritarian but always an ardent champion of Gregorian chant and an energetic pedagogue. Dom Gagné also presented to us some of Dom Mercure's teaching manuals, which we were able to examine.



*Dom Richard Gagné giving his lecture on Dom Georges Mercure.*

*In you I see  
A man walking on the shores of the Sea of Galilee  
Calling out to the fishermen  
Or a woman mourning her sacrificed child*

Throughout their stay at Saint-Benoît, participants had the opportunity to enjoy enthusiastic and fruitful conversation. How pleasing it was to exchange with people of passion who came from far and wide! We totaled thirty-seven neume-lovers from France (our workshop leader), the USA (New Jersey and Massachusetts), and Canada (Winnipeg, Hamilton, Toronto, Trois-Rivières, Saguenay, Quebec, the Eastern Townships, and Montreal). Thirty-seven individuals joining in quiet conversation in the magnificent, inviting library with its multicoloured bricks, or outside in the abbey's splendid natural surroundings.

*With you,  
I take up my pilgrim's staff once again,  
In search of the heart of the world  
And of my own heart*

This atmosphere of good-natured fellowship carried over to the Annual General Meeting, held on Saturday. GIC administrators gave us an account of the previous year, followed by the election of members of the Board of Directors.

*In you  
Lives the soul's breath  
Joy and peace  
And the peace of joy*

*In you  
Lives love of life  
And the life of love*

Finally, it was time for Sunday Mass. Strengthened by the abundance of riches garnered in the workshops, we embarked with enthusiasm aboard a vast Gothic wooden vessel: Saint-Patrice de Magog Church. With consummate skill, Mr. Jean-Pascal Ollivry conducted our ensemble of Colloquium participants, to the delight and satisfaction of the faithful assembled there.

*Soft and prayerful whisper  
Like glowing stones  
Chestnuts pulled from the fire of an interior forge  
You warm the house of being*

The Colloquium concluded in a spirit of fellowship and with a communal meal in the church's basement. Everyone expressed eagerness to come together again next year for the GIC colloquium in London, Ontario.

*Neumes  
Your cascading melismas  
Depict constellations  
A stellar dialect  
Music of the spheres*

*Neumes  
The hands that drew you  
Were felicitous and true*

*E u o u a e*

Claude Lebuis  
Montreal, QC.

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## **Taking Chant To The Public Square: Halifax's Schola Cantorum Turns Ten**

**By Harold Rennie**

Lovers of chant were having a field day last fall in Halifax, Nova Scotia.

In a single week at the end of September, Hendrik van Abelee (director of the exquisite Belgian plainchant group Psallentes), Inge Behrendt and Kate Helsen all gave workshops. The week culminated in a concert by Psallentes before a packed audience at St. Mary's Cathedral Basilica. A month later, Garth MacPhee, of St. George's Round Church, headed up a workshop of early sacred music, from chant to Tallis, that attracted 45 people.

Present at some of these events were members of Halifax's Holy Heart Schola Cantorum (HHSC). For them, the burst of interest in chant in Halifax was both encouraging and timely. The year 2017 marked a milestone for the choir, for it was ten years ago this past November that the first meeting of what would become the HHSC took place. A group of young men, most of whom knew each other from university, got together to practice music for a monthly votive Mass to the Sacred Heart being held at the cathedral, starting on the first Friday of Advent in 2007. The music for the Introit, the Kyrie, Alleluia, and Agnus Dei came from the 1961 Graduale and other sources.

Eventually, the cathedral became the choir's long-term base for singing, first Compline, and then Vespers, on Sunday nights. But the Schola hasn't limited itself to that place and time. Under the able direction of Robert Bruce, it has sung the Mass at various parishes in the Archdiocese, sometimes accompanied on the organ by famed Canadian composer Peter Togni (whose son Luke was a founding member of the Schola!). Other occasions included the AGM of the Acadian Federation of Nova Scotia and Convocation services of Atlantic School of Theology. Readers of *Cantemus* who attended the Gregorian Institute of Canada's colloquium in Halifax in 2011 might recall hearing the men of the Schola singing the *Messe Bordelaise*, under the joint direction of Bruce and Jean-Pierre Noiseux.

Over the ten years of its existence, the choir has occasionally sought out unusual venues for chant, with the aim of bringing it to the attention of a wider audience. Yet it has maintained a delicate balance between chanting regularly and reverently in the service of the Church, on the one hand, and "performing" periodically, on the other.

Sometimes, a new venue takes the choir out of its comfort zone. For instance, ever since Epiphany 2016, the choir has sung the Anglican Use liturgy regularly at St. Bede, a small parish established under the Personal Ordinariate of the Chair of St. Peter. Singing Anglican hymns and propers was a major departure from the usual Gregorian repertoire, even though St. Bede's permits the HHSC to select Latin chants for appropriate parts of the Mass, such as Communion motets.

Similarly, in November 2016, the HHSC sang *Stella splendens*, a rousing pilgrim song from about 1399, to close the annual meeting of the Canadian Company of Pilgrims, Halifax chapter, an audience of about 150 people in the concert hall of Halifax's Central Library. While *Stella splendens* is not the sort of liturgical or devotional piece that the choir had traditionally sung, the occasion permitted the group to link its music with people who had walked the Camino.

In January 2017, the Schola participated for the first time in the annual Winter Tune-up of the Early Music Society of Nova Scotia. When its turn came (following the madrigals and the Baroque compositions), the choir stood up, and the notes of the psalm *In exitu Israel de Ægypto* resounded in the hall. Some curious members of the EMSNS came up afterwards to ask about "those square notes."

In October of 2017, the choir sang during Nocturne, Halifax's premier "art at night" cultural event. The selected chant was the Office for the Dead. "Art at night" would not normally be the most likely occasion to hear Gregorian Chant, but Halifax's Holy Heart Schola Cantorum was deliberately making the connection to "nocturne" as a part of the Liturgy of the Hours.

December 6, 2017 marked the centenary of the fateful Halifax Explosion of 1917. A number of public activities were organized in the months leading up to the anniversary, including an exhibit at a local church. Shortly after the exhibit opened, the choir reprised the Office for the Dead for a small but enthusiastic audience, surrounded by artifacts from the period. It was, as Robert Bruce later wrote to the choir, "a fitting sacrifice of praise offered for those who lost their lives in 1917."

Some would say that it was also a fitting way to mark the Schola's ten years of singing—and promoting—chant in Halifax.

Harold Rennie  
Halifax, NS.



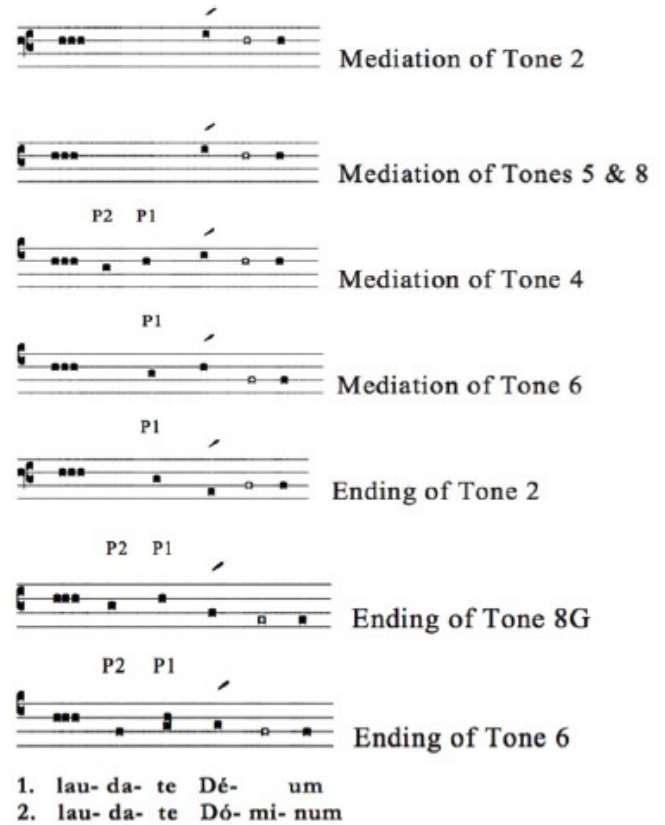
# Setting English Texts to the Simple Gregorian Psalm Tones

By Bruce E. Ford

The purpose of Gregorian chant recitation formulas (prayer tones, lesson tones, psalm tones) is to facilitate proper declamation of liturgical texts. Eugène Cardine, his colleagues, and their followers, through detailed explication of the earliest systems of chant notation, have shown that Gregorian chants of all styles are—first and foremost—vehicles for declamation of biblical and liturgical texts. While the declamatory character of florid chants may not be immediately obvious, the declamatory character of these simple recitation formulas is self-evident.

The formulas we shall consider here are the simple psalm tones historically associated with the Daily Office. These are all *accentual*. Accented syllables are set to certain notes of their cadences and unstressed syllables to others. Some cadences contain only one accent-bearing note, others two. “Preparatory” notes sometimes stand between the reciting note and the first accent-bearing note.

The simple psalm tones are designed to fit the accentual patterns that prevail in Latin. In these patterns **each accented syllable is followed by one or two unstressed syllables**. The cadences containing only one accent-bearing note take two forms, dependent upon the accentuation of the text. See the examples [right]:



Mediation of Tone 2

Mediation of Tones 5 & 8

P2 P1

Mediation of Tone 4

P1

Mediation of Tone 6

P1

Ending of Tone 2

P2 P1

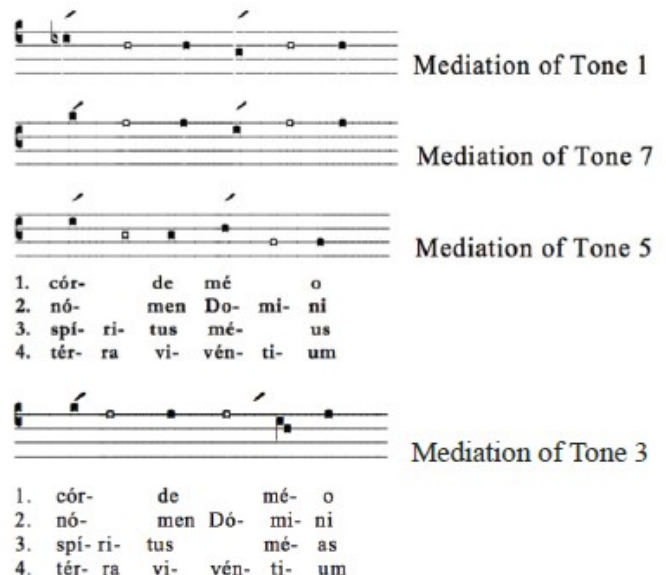
Ending of Tone 8G

P2 P1

Ending of Tone 6

1. lau-da-te Dé-um  
2. lau-da-te Dó-mi-num

The cadential formulas containing two accent-bearing syllables take one of four forms, depending upon the accentuation of the text:



Mediation of Tone 1

Mediation of Tone 7

Mediation of Tone 5

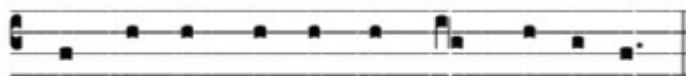
1. cór-de mé-o  
2. nó-men Dó-mi-ni  
3. spí-ri-tus mé-us  
4. tér-ra vi-vén-ti-um

Mediation of Tone 3

1. cór-de mé-o  
2. nó-men Dó-mi-ni  
3. spí-ri-tus mé-as  
4. tér-ra vi-vén-ti-um

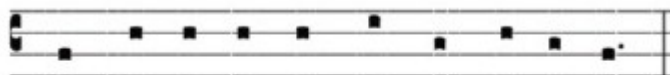
Accentuation of liturgical Latin prose is not *completely* regular, however. In a few Latin words, such as “adhuc,” an accent properly falls on the final syllable. Furthermore, throughout history some musicians have held that Hebrew words and phrases ought always to be accented on the final syllable (in accordance with the rules of Hebrew), and that final Latin monosyllables ought always to be accented.

Twentieth-century and twenty-first-century Latin chant books generally direct that irregularly-accented phrases be made to fit the standard formulas through disregard of their accentuation. Specimens of fully-notated psalm verses, lessons, prayers, etc. found in medieval manuscripts, however, reveal that musicians of the Middle Ages used these formulas with greater flexibility than the rules given in modern chant books allow. Cardine, in his *Beginning Studies in Gregorian Chant*, reproduces the following example from St. Gall 381:



quó-ni-am Dó-mi-nus spés é- ius est.

The rules given in modern books call for disregarding the accent on the important word “spes.” If these rules had been applied, the text would have been set thus:



quó-ni-am Dó-mi-nus spés é- ius est

—much to the detriment of good declamation.

Cardine writes:

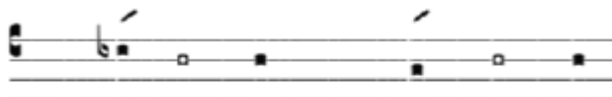
Even in the narrow genre of psalmodic cadences we see the Gregorianists of the true epoch going against their will. They dared to liberate themselves from the general rule when its application would have put both text and melody in too strong a conflict... Could we not act in a similar manner in like cases? It can be wished and even achieved only on *two conditions*

- that the adopted solution be, as in the given examples, altogether in conformity with the norms of the Gregorian composition,
- and that the unity and ease of execution do not suffer therefrom

In fact, it is especially the second point which justifies the simple and fixed rules: a soloist can be successful in pleasant adaptations if he possesses a true knowledge and a good technique; but can it ever be expected that a choir be capable of improvising as a group in order to solve the varied problems presented by the singing of the song? A particular case *noted with precision* and reserved to a soloist or a small group of well-trained singers such as the verse taken from the MS of St. Gall 381—does not offer any difficulty. But, unfortunately, one cannot generalize this usage. It is too complicated.

It is, indeed, too complicated if (as the editors of modern Latin chant books suppose) choirs are to sing from **text without pointing symbols**. Fortunately, use of such symbols lessens the complexity, and notating the psalm verses in full eliminates it entirely.

The four accentual patterns that the simple psalm tones are designed to fit occur frequently in English:



- |          |          |      |          |
|----------|----------|------|----------|
| 1. mý    | sal-     | vá-  | tion     |
| 2. shóws | his      | hán- | di- work |
| 3. tále  | to an-   | óth- | er       |
| 4. líved | with in- | tég- | ri- ty   |

But five other patterns that are anomalous in Latin occur in English with great regularity:

5. Náme of the Lórd
6. wórds be-hínd your báck
7. greát Gód
8. greát mýstery
9. goód shépherd

Because accentual patterns that do not fit the standard formulas occur much more frequently in English than in Latin, the “Procrustean bed” approach to pointing impairs the declamation of English far more than it impairs the declamation of Latin. **If we do not adjust the psalm tones to make them fit English texts, we cannot set English texts to them without subverting their purpose.**

Contemporary musicians have composed new modal recitation formulas designed especially for English texts. Some who have experimented with these tones, however, find them less musically- satisfying than the Gregorian psalm tones. An effort to adjust the Gregorian psalm tones to the requirements of English diction, therefore, seems warranted. I have found that the difficulties involved are not insurmountable.

*Consistency* in handling the accentual patterns that are encountered regularly in English is key. As John Boe has observed,

The absence of set-form accentual “rules” makes it much harder to sing a repeated short melody... Each verse must be consciously learned separately—and re-learned ... There is no relying on how the melody *ought* to behave in relation to the accents of the text.

A set-form, on the other hand, once learned, is easy to retain. It sings itself. A set-form, by codifying and systematizing variations with a repeated pattern, utilizes men’s inclination toward habit and their preference for repeating a pattern of behaviour, whether physical or verbal. A set-form is akin to language in origin.”

Abundant evidence shows that at some times and in some places during the Middle Ages the final notes of the mediations in Psalm Tones 2, 4, 5, 6, and 8 were omitted in phrases where the final syllable was accented. “Abrupt mediations,” as they are called, can without any hesitation be used in setting English texts:

The image displays five musical staves, each representing a different psalm mediation tone. Each staff consists of a four-line red staff with a black clef on the left. The notes are represented by black square neumes. The text 'who can ascend the hill of the Lord? —' is written below each staff. The first staff is labeled 'Mediation Tone 2' and shows a melody that starts on a low note, rises to a higher note, and then falls. The second staff is labeled 'Mediation Tone 4' and shows a similar pattern. The third staff is labeled 'Mediation Tones 5 & 8' and shows a similar pattern. The fourth staff is labeled 'Mediation Tone 6' and shows a similar pattern. The fifth staff is labeled 'Mediation Tone 6' and shows a similar pattern. The text 'who can ascend the hill of the Lord? —' is written below each staff.

Mediation Tone 2

who can ascend the hill of the Lord? —

Mediation Tone 4

who can ascend the hill of the Lord? —

Mediation Tones 5 & 8

who can ascend the hill of the Lord? —

Mediation Tone 6

who can ascend the hill of the Lord? —

In the mediations of Tones 1 and 7, accented final syllables require more nuanced treatment.

Mediation Tone 7

Mediation Tone 1

pro-pi-ti-á-ti o-ést.  
per-se-quén-ti bus mé  
in the Náme of the Lórd

The customary treatment of Latin texts in which an accented final syllable is preceded by two unstressed syllables is entirely satisfactory.

Mediation Tone 7

Mediation Tone 1

mé-a lau-dá-bunt té  
words be-hind your báck

Here the final syllable loses its musical accent. Fortunately a slightly different form of these cadences, found in some manuscripts (e.g., the Sarum) places the epenthesis for the antepenultimate syllable on *re* rather than *mi* in Tone 7 and on *sol* rather than *la* in Tone 1. This arrangement of notes serves beautifully when both the antepenultimate and the final syllable are accented.

Mediation Tone 7

Mediation Tone 1

wórds be-hind your báck  
Gód him sélf is júdge  
Lórd and be dó-ing góod

This variant form of the cadence, unfortunately, does not fit texts in which the antepenultimate syllable is accented but the final syllable is not, because it places a false accent on the final syllable.

lived with in- tég-ri-ty  
shóws his hán-di-work

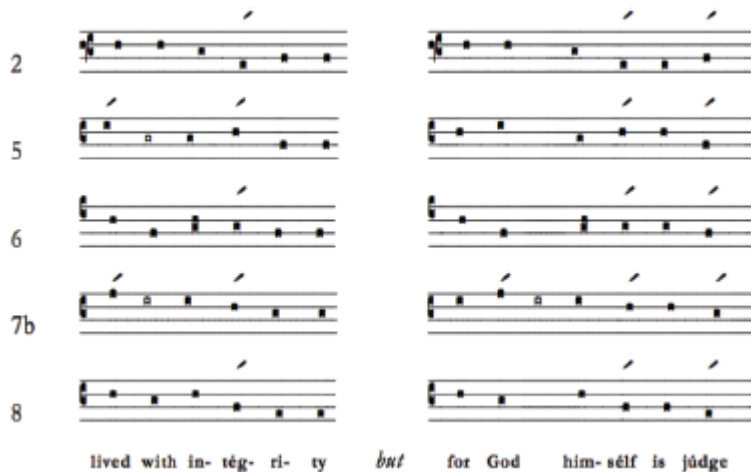
To facilitate good English declamation we need to employ **both** forms of this and similar cadential formulas—the first for accentual pattern #4 and the second for pattern #6.

The same principle obtains with respect to the final cadence of Tone “4A.” This tone, which undoubtedly antedates the development of the eight-mode system, is “anaphoral chant,” such as is used in the Roman Missal for the institution narrative and for the Mozarabic Lord’s Prayer. Variants of its melody are used in the *Te Deum*, sections of which some believe to have originally been part of an anaphora. In the ending of this psalm tone, as given in modern books, the epenthesis is placed on *mi*, but where the formula is used in other contexts, such as the Institution Narrative in the Eucharistic Prayers, the epenthesis is often placed on *sol*. When the final accent falls on

the antepenultimate syllable, the epenthesis ought to be placed on *mi*, but when the final syllable is accented, and only one unstressed syllable precedes it, the epenthesis is best placed on *sol*.



We can advantageously introduce similar variations in the final cadences of Tones 2, 5, 6, 7b, and 8.

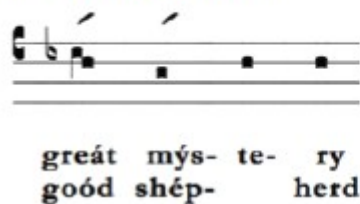


The example cited by Cardine, and mentioned earlier in this article,

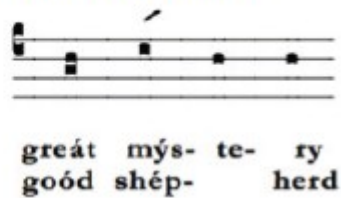


illustrates the use of syneresis to accommodate neighbouring accented syllables. Because neighbouring syllables are accented more often in English than in Latin, syneresis must be used more often with English texts. These examples illustrate advantageous employment of syneresis:

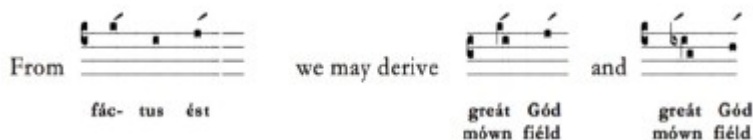
Mediant cadence, Tone 1:



Mediant cadence, Tone 4:



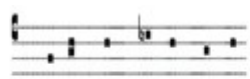

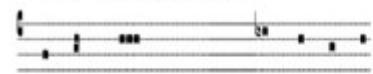
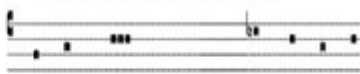
Satisfactorily accommodating accentual pattern #7 (greát Gód) at the mediations of Tones 1 and 7 requires a degree of innovation from which many may demur. In the Sarum form of Tone 7, however, we find a variant from which we can forge a variant of our own:



The more strictly-syllabic intonations of Sarum Psalm Tones 1, 3, 4, 6, and 7 accord better with English texts than those of the corresponding Vatican edition psalm tones.



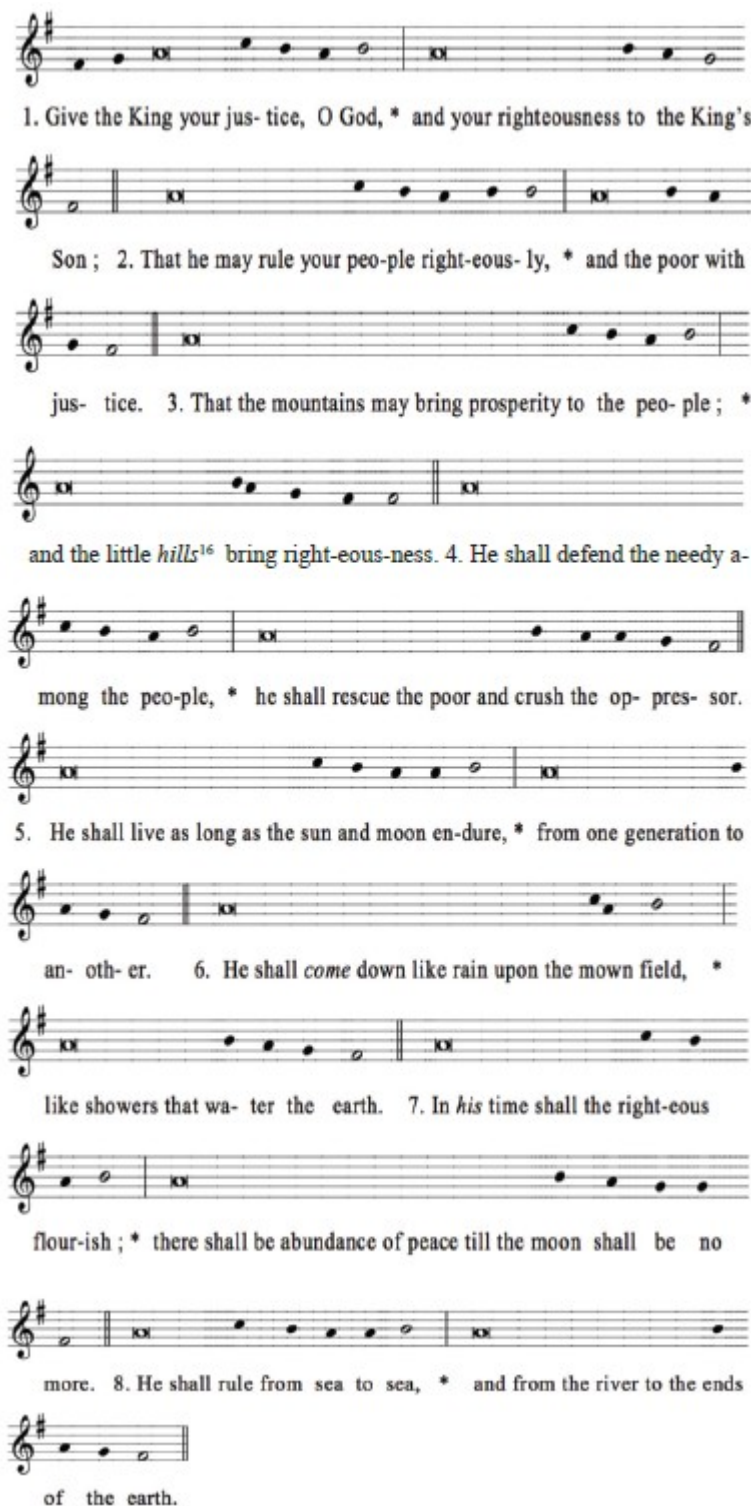
Compare:

	<i>with</i>	
E- vil shall slay the wick-ed		E- vil shall slay the wick-ed.
		
He shall defend the needy a-mong the peo-ple		He shall defend the needy a- mong the peo-ple

Objections to singing English psalms and canticles to Gregorian psalm tones lose their force when minor modifications are made to the pointing rules given in modern Latin chant books. The modifications suggested here all have some medieval precedent. When they are adopted, these psalm tones consistently fit English texts, enhancing their declamation.

### Psalm 72: 1-8

Set to Tone 7b in accordance with the suggestions above.



1. Give the King your jus- tice, O God, \* and your righteousness to the King's

Son ; 2. That he may rule your peo-ple right-eous- ly, \* and the poor with

jus- tice. 3. That the mountains may bring prosperity to the peo- ple ; \*

and the little *hills*<sup>16</sup> bring right-eous-ness. 4. He shall defend the needy a-

mong the peo-ple, \* he shall rescue the poor and crush the op- pres- sor.

5. He shall live as long as the sun and moon en-dure, \* from one generation to

an- oth- er. 6. He shall *come* down like rain upon the mown field, \*

like showers that wa- ter the earth. 7. In *his* time shall the right-eous

flour-ish ; \* there shall be abundance of peace till the moon shall be no

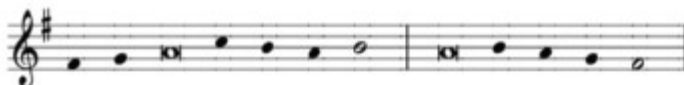
more. 8. He shall rule from sea to sea, \* and from the river to the ends

of the earth.

Notating the psalm in full (as above) saves much rehearsal time. Nevertheless, some prefer to rely on pointing symbols. To them I offer the following recommendations:

- Write out the psalm tone without epentheses.
- Use a circumflex or bracket to link cadential syllables that are to be sung to repeated notes.
- Underline the syllables to be sung to the notes of the intonation.
- Italicize accented syllables that must be protracted because they are immediately followed by other accented syllables.
- Use boldface type to indicate syneresis.
- Use a dash to indicate the omission of a cadential note.
- When accentual pattern #7 occurs at the mediant cadence of Tone 1 or 7, write out the special form of the cadence.

Here are the same verses, with pointing symbols added in accordance with these recommendations:



1 Give the King your | jus-tice, O God, \*  
and your righteousness | to the *King's* Son;

2 That he may rule your | peo-ple right-eous<sup>^</sup>ly \*  
and the | poor with justice;

3 That the mountains may bring prosperity | to the peo-ple, \*  
and the little *hills* | **bring** right-eous-<sup>^</sup>ness.

4 He shall defend the needy a- | mong the peo-ple; \*  
he shall rescue the poor and | crush the<sup>^</sup>op-pres-sor.

5 He shall live as long as the | sun and moon<sup>^</sup>en-dure, \*  
from one generation | to an-oth-er.

6 He shall come down like rain upon the| [mown field], \*  
like showers that | wa-ter the earth.



mówn field

7 In *his* time shall the | right-eous flour-ish; \*  
there shall be abundance of peace till the | moon shall be<sup>^</sup>no more.

8 He shall | rule from sea<sup>^</sup>to sea, \*  
and from the river to the | ends of the earth.

Bruce E. Ford

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