



# ANTEMUS

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## GIC's 13<sup>th</sup> Annual Colloquium at Huron University College

By Jonathan Marler



*St. John's Chapel, Huron University College*

The setting for the Thirteenth Annual Colloquium of the Gregorian Institute of Canada (GIC), at London, Ontario, was markedly different to that of the Twelfth at St. Benoît-du-Lac, Quebec. The Abbey of St. Benedict, surrounded by some of the most glorious countryside in the world, provides an incomparable setting for the singing of Gregorian chant. Despite the relatively dreary surroundings of London, Ontario, GIC pulled off a most enjoyable, educational and worthwhile four days, with the assistance of an engaging guest clinician, [Sven Edward Olbash](#) from San Francisco, and the participation of the Canadian Renaissance Music Summer School (CRMSS), led by [Greg Skidmore](#).

The CRMSS, coordinated by Kate Helsen, and the GIC combined chant and polyphony for both Vespers and the Mass at St. John's Chapel, Huron University College. The closing banquet featured improvised song and dance by both groups. In addition, many members of the GIC attended a glorious concert performed by the CRMSS at All Saints Anglican Church.

The in-residence accommodations at Huron University College were bleak, but I managed to find my way to The Grad Club of neighbouring Middlesex College, where there was plenty of good pub food and cheap beer. As I walked across the university campus, I reminisced about my days as a student at Bishop's University, spent visiting my brother, who died in 2017, when he was a student at Western, fifty years previously. It was an emotional and moving four days, enhanced by the singing of Gregorian Chant, under the incomparable direction of Mr. Olbash.

The highlight of the colloquium for myself was the presentation by Brandon Wild and the subsequent performance of The York Feast of St. Cecilia. Brandon, having just earned his undergraduate degree at McMaster and now a graduate student at the

University of Toronto, has made an extraordinary contribution to the GIC, through hundreds of hours spent transcribing The York Feast, editing the Cantemus, singing with the Hamilton Schola Cantorum and contributing his cheerful countenance to every event in which he participates.

And then there was Simon D. A. Paul, who appeared out of nowhere and enthralled us with his story of renting a house in the south of France and professionally recording the entire [Book of Psalms in Gregorian Chant](#).

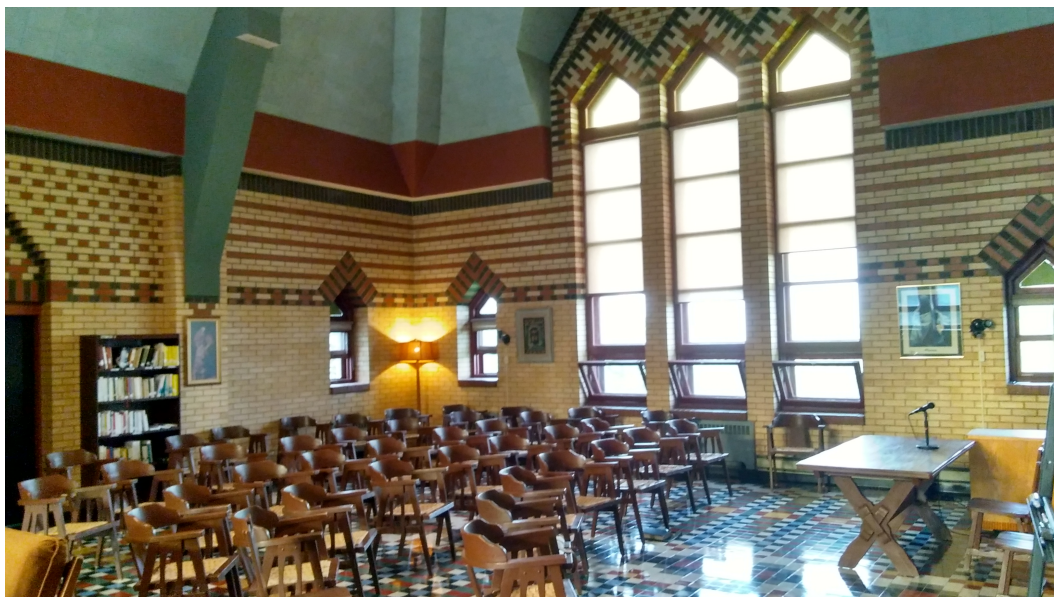
I am looking forward to returning to St-Benoît-du-Lac this summer and hope that many Ontarians will join William Renwick, William Oates, Brandon Wild, John-Mark Missio, and myself, to share in a magnificent experience with our Québec confrères.

Jonathan Marler  
Oakville, Ontario

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## Colloquium 2019: Hispanic Plainchant at the Abbey of Saint-Benoît-du-Lac

By Brandon Wild



*The library of the Abbey of Saint-Benoît-du-Lac where the Colloquium workshops will take place*

The GIC's 2019 Colloquium returns to the Abbey of Saint-Benoît-du-Lac and will take place between August 8-11, 2019. The focus will be Hispanic chant, from the most ancient repertoire preserved in medieval manuscripts to the many attempts at revival from the 15th century onwards.

Workshops will be conducted by Juan Carlos Asensio Palacios, Director of the Schola Antiqua of Madrid and a renowned musicologist. Mr. Asensio served as Professor of Musicology at the Royal Conservatory in Salamanca, Spain, and currently holds a professorship at both Barcelona's Escola Superior de Música and Madrid's Royal Conservatory. Additional details of his biography can be found [here](#). His workshops will guide the Colloquium participants through the history of Hispanic chant, its sources, and modern revival.

The Colloquium will conclude with a concert of Hispanic chant and organ presented in the abbatial church of Saint-Benoît-du-Lac. Under the direction of Mr. Asensio, participants will present the fruit of the work they have accomplished over the course of the weekend. Dom Richard Gagné, organist and Choirmaster at the Abbey, will improvise at the organ on chants performed by Colloquium participants.

More information and registration can be found at the [Colloquium 2019 website](#).

Brandon Wild  
Vineland, Ontario

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## **Sarum Vespers and Compline**

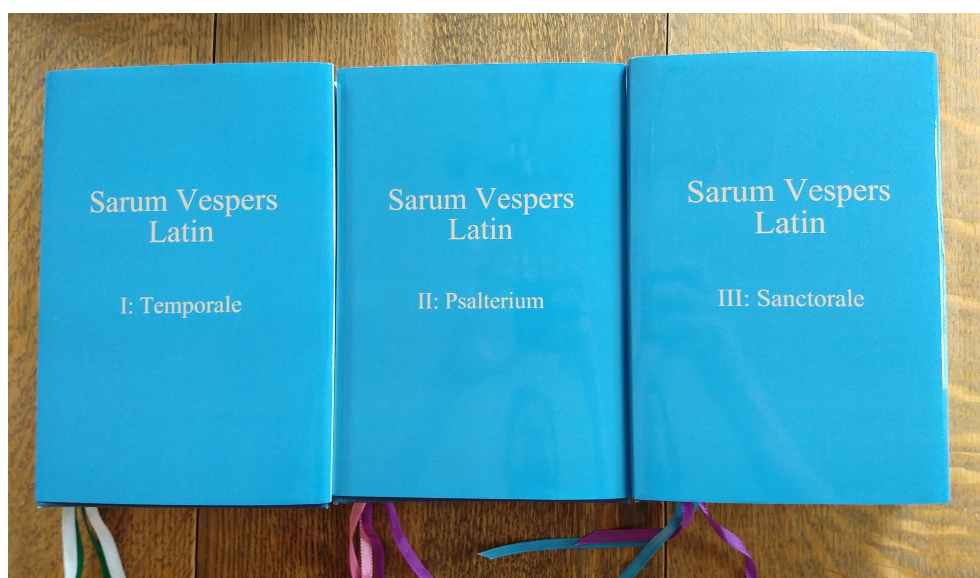
**By William Renwick**

Under the imprint of the GIC, I have recently published six volumes of Sarum chant. The first three volumes, published in 2018, comprise Sarum Compline, in the original Latin, the English style of the Book of Common Prayer, and the English style of the Douay-Rheims Bible. Each of these small volumes contains the entire office of Compline, which in the Sarum Use has variable components throughout the year.

The next three volumes, published in 2019, comprise the Sarum office of Vespers in the original Latin. Volume I, *Temporale*, contains all the proper music and texts for Vespers throughout the year and for the Feast of the Dedication of the Church. Among the highlights of this volume are the special processional chants in Christmastide and the processional psalms at Easter.

Volume II, *Psalterium*, contains all the ordinary music and texts for Vespers, including the psalms with ferial antiphons, Vespers of the Blessed Virgin, Vigils of the Dead, the Common of Saints, and the Common Tones.

The Sarum Use includes weekly commemorations of the St. of the Place, and of St. Thomas Becket when accommodated by the Kalendar. The Commemorations of St. Osmund and of St. Chad which appear in Volume II serve as examples of the Commemoration of the St. of the Place.



*Sarum Vespers Latin*



Volume III, Sanctorale, contains all the proper music and texts for Vespers of the Feasts of Saints throughout the year. Besides the usual saints' days, one will find offices for St. David, St. Chad, St. Alban, the Visitation, the Translation of St. Thomas, the Feast of Relics, the Translation of St. Osmund, St. Anne, Blessed Mary of the Snows, the Transfiguration, the Most Sweet Name of Jesus, St. Michael on Mount Tumba, the 11,000 Virgins, St. Edmund, the Translation of St. Chad, the Icon of the Saviour, and the Presentation of the Virgin.

In some instances the liturgical texts have come down to us but the original music is no longer extant. In such cases, for example the Feast of St. Chad, first vespers of Saint Osmund, the Icon of the Saviour, and the Presentation of the Virgin, I have adapted existing music from other chants so that the offices can now be sung.

All three volumes, which in total comprise more than 1000 pages, are required for the full performance of Sarum Vespers. These editions include a newly devised pointing system to aid in the singing of the psalms and canticles. A detailed explanation of this method appears at [sarum-chant.ca](http://sarum-chant.ca) under 'Companion/Companion to D', and scroll down to 'A New Method of Pointing the Psalms'.

Forthcoming volumes are planned for Matins, Lauds, and the Day Hours.

Ordering information for all these volumes appears at [sarum-chant.ca](http://sarum-chant.ca) under 'Books'. Proceeds from sales of these books support further development of the Sarum Rite project.

William Renwick  
Hamilton, Ontario

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## The York Feast of Saint Cecilia

By Brandon Wild

In the summer of 2017, I began a project to create a modern performing edition of the breviary of the Use of York. Having wildly misunderstood the size and scope of a *breviarium*—which I took to mean “brief”—I pared down my intended focus from that of an 800-page manuscript to just eight, representing the Feast of St. Cecilia.

The Use of York was an English variant of the Roman Rite. Localized at York Minster cathedral, it was prevalent throughout the Province of York and was the most used liturgy in England following the Sarum Rite (Use of Salisbury). Ultimately, the Use of York was supplanted by Sarum when Henry VIII united the English Church into a single form of liturgy. From the multitude of feasts available, I chose St. Cecilia because she is known today as the patroness of musicians. Her patronage stems from one of the lessons that recounts her wedding day: “while musical instruments were playing Cecilia sang to the Lord”.

The music was transcribed primarily from a facsimile of a manuscript contained in the Lambeth Palace Library ([WorldCat link](#)). Additional material was obtained from a digital copy of the York Antiphonal ([DIAMM link](#)). Both sources date from the 15th century.

While transcribing, I discovered a number of interesting variances between York and Sarum. Of particular note was something seemingly innocuous as a simple instruction regarding the performance of a versicle and response. It was indicated that a boy in a high register would sing the versicle, followed by the choir responding an octave lower. Such an instruction does not appear in Sarum. The terminations also feature subtle differences in melody. A transcription of the versicle and response from York and Sarum follows on the next page.

York:

Ÿ. Diffúsa est gráti-a in lábi-is tuis.

℞. Proptére-a benedíxit te Deus in etérnum.

Sarum:

Ÿ. Diffúsa est gráti-a in lábi-is tuis.

℞. Proptére-a benedíxit te Deus in etérnum.

*Comparing the versicle and response of the Use of York and the Sarum Rite*

However, my goal was a performance edition, and a performance edition is meaningless without performance! I am very grateful to my fellow chanters in the Hamilton Schola Cantorum (HSC). Their enthusiasm was a great motivation, for they learned the music much faster than I could transcribe! HSC gave three well-received performances: the first was at Holy Rosary Catholic Church in Burlington, Ont., November 22, 2017 (the actual date of St. Cecilia's feast); then at a special session of the International Congress on Medieval Studies at Western Michigan University in Kalamazoo, May 2018; and, finally, during GIC's Colloquium 2018.

The performance booklet for the [York Feast of St. Cecilia](#) is available freely online. Additionally, one will find two of my subsequent transcription projects, the York Tonale and the York Venitare, as well as more discussion comparing the music to the Sarum Rite.

Finally, I am especially thankful for the inestimable amount of encouragement and guidance offered by William Renwick during this project, and continuing into my further studies of the Use of York.

Brandon Wild  
Vineland, Ontario

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