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Report on GIC Colloquium 2022

The Feast of St. Margaret: York and Sarum

By Brandon Wild

☛ The Gregorian Institute of Canada's Colloquium 2022 was held at St. Matthew on-the-Plains in Burlington, Ont. The event was held on July 19-20 to celebrate the Feast of St. Margaret according to the Uses of York and Sarum.

Colloquium 2022 was the first GIC event held since the COVID-19 virus prevented all public gatherings. Indeed, GIC's last event was Colloquium 2019, three years prior! The organizer's called Colloquium 2022 a "mini-festival", since it was planned to be smaller in scope than the typical GIC colloquium. The main goal was to spur a renaissance of GIC's activities in Canada.

On the first day, delegates convened in the church's parlour room in mid-afternoon for rehearsal of Vespers, Compline, and Mass. All rehearsals were led by William Renwick. During this rehearsal, there was discussion on the manner of psalm recitation: Should the choir try for an even quarter-note rhythm, or something more speech-like? Opinions were put forward, and in the end, it was decided that speech-like rhythm was preferred.

At 4:00 pm, with a tolling of the bell, everyone convened in the parlour room. From here the choir began its procession, *bini et bini* (two and two), into a make-shift quire. Chairs were assembled in front of the altar steps to mimic the usual set up in medieval churches: three rows of chairs on each side facing each other, aligned perpendicular to the altar, and one chair on each side facing the altar for the two rulers of the choir. Having sung through Vespers, Compline, and a devotional antiphon to St. Mary, the choir dispersed and took their meal privately.

A lecture followed at 7:00 pm, given by myself, comparing the Sarum and York feasts of St. Margaret. Having just sung through the York Vespers and Compline liturgy, my lecture presented an item-by-item comparison of these hours to that of Sarum. The main point of my lecture was the paradoxical "same-but-different" relationship that exists between these two uses.

Another rehearsal was then held for the music of the mass, and following that all delegates dispersed for the evening. ☛ *Continued on page 5.*

Dom Joseph Pothier (1835-1923), Pioneer of the Restoration of Gregorian Chant

By Jean-Pierre Noiseux

☛ In the dawning decades of the 19th century in France, the restoration of Gregorian melodies preserved in the earliest medieval manuscripts arose as a matter of urgent necessity. By the mid-1850s, Abbott Dom Prosper Guéranger, who had revived monastic life in Solesmes, decided to restore medieval liturgical monody using these primary chant sources. He entrusted this work to one of his monks, Dom Paul Jausions, who began by copying manuscripts held in the library of Angers, near Solesmes.

In early 1859, a young priest from the Vosges named Joseph Pothier entered Solesmes as a novice. He had already developed a marked interest in liturgical chant dating back to his childhood and extending into his seminary studies. Dom Guéranger soon noticed this inclination and asked the young monk to assist Dom Jausions in his work. The latter was also engaged in other projects unrelated to plainchant, and thus Dom Pothier's responsibilities grew. In 1865 and 1866, he made two trips to consult and copy the chant manuscripts in several French and Swiss libraries, and in 1869, another paleography project took him to Germany. At that time, he and Dom Jausions succeeded in obtaining the loan of several manuscripts, which facilitated their work. While Dom Jausions devoted himself mainly to the preparation of the Antiphonary of the Office, Dom Pothier was especially concerned with the restoration of the chants of the Antiphonary of the Mass: the Gradual. In 1870, Dom Jausions died prematurely during a trip to the United States. At that time, Dom Pothier had already completed his compilation of a Tonary, in six volumes, grouping by type and tone the restored chants of the Proper of the Mass. To some extent, this was the first draft of chants published in 1883 in the *Liber gradualis*, the first book of restored Gregorian chant. But before that, he had published *Les mélodies grégoriennes d'après la tradition* (1880), a work of huge impact in its time and still relevant in many respects.



Dom Joseph Pothier

During the rest of his career, Dom Pothier worked on the publication of other books of Gregorian chant, including the *Variæ preces* (1888), the *Liber antiphonarius* (1891), the *Processionale monasticum* (1893) and the *Liber responsorialis* (1895). To achieve this, he had the collaboration of several other monks, notably his younger brother Dom Alphonse Pothier, Dom Raphaël Andoyer and, later, his disciple and biographer, Dom Lucien David. From 1904 on, he presided over the Pontifical Commission responsible for editing books of liturgical chant, which led to the publication of the *Graduale romanum* (1908)—the famous “Vatican edition” of the Gradual, achieved not without difficulty—and the *Antiphonale romanum* (1912). After the latter publication, he retired amidst his community of the Monastery of Sant-Wandrille, of which he had been elected Abbot in 1898 and which lived in exile in Belgium since 1901. He died there in 1923 at the age of 88.

To mark the centenary of Dom Pothier's death and the 140th anniversary of the publication of the *Liber gradualis*, the [Abbey of Saint-Wandrille](#), in Normandy, will host a symposium from October 30 to November 1, 2023. Titled **The Restoration of Gregorian Chant—A Tribute to Dom Joseph Pothier (1835–1923)** and co-organized by the [Association Musicologie Médiévale](#), the event will focus not only on Dom Pothier and on his work: discussions of

aspects of the restoration of Gregorian repertoire past and present are also welcome. Corollary topics such as the socio-political context of the 19th and early 20th centuries, music paleography, and Gregorian chant performance practices may be addressed, as well, in a series of papers. The program will include an exhibition of documents related to the work of Dom Pothier. Call for papers is available at <https://gregorian-chant.ning.com/event/cfp-the-restoration-of-gregorian-chant-a-tribute-to-dom-joseph-po>. Registration procedures and all relevant details will be published in due course. 🌐

Christminster Monastery

By William Renwick

🌐 The origins of Christminster Monastery were in the Old Catholic Monastery of Our Lady of Mount Royal, which was founded in 1910 by Dom Augustine Harding near Chicago. In 1938, the community moved to Woodstock, New York. A devastating fire in 1948 forced the brethren to abandon the property and to disperse.

In 1958, Dom Augustine Whitfield was elected as the second abbot under the promise to continue the monastery's original mission of a restored Western monastic observance to its original pre-schismatic form. For several years, the monks of Mount Royal staffed a Western Rite chapel in the Russian Cathedral of St. Nicholas in Manhattan. In 1962, the community was received into the patriarchal Russian Orthodox Church. In 1975, under Abbot Augustine, the monastery was received into the Russian Orthodox Church Outside Russia (ROCOR).



Christminster (Hamilton)

In 1993, upon the retirement of Abbot Augustine, the former Prior of Mount Royal, Dom James Deschene, founded Christminster in Rhode Island with the blessing of Bishop Hilarion, to carry on the work of Western Rite Orthodoxy in the ROCOR Synod.

In the spring of 2008, Robert Sherwood (Deacon Polycarp), former parishioner at St. Mary Magdalene in Toronto, disillusioned about contemporary worship practices, invited the monks of Christminster to staff a small oratory, Our Lady of Glastonbury, that he established at 388 Cannon Street East. The facility had a small chapel, an adjoining common room, as well as private quarters that could accommodate four

monks. Across the street was a small house that the nun Mother Sophia lived in. Father Daniel joined them in 2010 from Pennsylvania. For about ten years this unique Canadian monastic community quietly lived out the fullness of the Benedictine rule of prayer as it was observed in the West before the Schism of 1054.

In 2008, William Oates and I were in the process of establishing the Hamilton Schola Cantorum to sing plainchant, and the monks welcomed us, providing a welcoming place for us to hold our practices on Tuesday evenings. After practice we had very jolly times with the monks, who graciously served us tea and cookies.

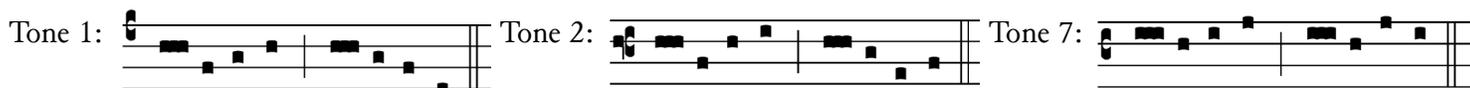
I occasionally attended mass and vespers at Christminster. Services were very reverent. There were several relics displayed on the altar. The mass followed the Anglo-Catholic rite, which is essentially the



Christminster (Hamilton)

traditional Western mass and canon, but with the Orthodox form of the creed, using an Ambrosian melody. Vespers followed the western Benedictine form, but in English, using the chants provided in the *Monastic Diurnal Noted*, a marvelous edition that had been prepared by Canon Winfred Douglas (1867-1944) in the first part of the twentieth century.

Anyone who has tried to sing antiphons and psalms in English is aware of the challenges of wedding the psalm tones to the English words. At Christminster the monks adopted the very practical solution devised by Dom Gregory Murray (1905-1992) and published in *Gregorian Psalm Tones for English Words* (1967). Dom Gregory's system is essentially a simplification of the traditional Gregorian system. It retains the eight psalm tones, one for each mode, but with two simplifications: first, the mediations and endings are always of exactly one accent with two preparatory beats; and second, each psalm tone is provided with only one ending which is used consistently for all antiphons in that mode. Each psalm tone ending is of three notes, as the following examples indicate:



The final note of each musical phrase marks the accent; any following unaccented syllables repeat the final note. Using Don Gregory's method, all of the psalms can be sung quite easily without any real need for pointing.

It is evident that the Murray psalm tones were devised in conjunction with the liturgical revisions of Vatican II, and they were certainly taken up by some Roman Catholic monastic groups. But they proved suitable for the monks of Christminster as well. This system allowed them to sing the daily office with the ancient antiphons, in English. For those that are interested in further information on the topic of psalm chanting in English, a discussion of various approaches to the adaptation of the English Psalter to chant appears in Peter Julian Lynch, "Sing a New Song: The Forging of a New Monastic Musical Voice in Post-Vatican II Australia", Ph.D. diss. University of Tasmania, 2019.

The monks certainly adopted some of the typical twentieth-century chant practices: they always sang the full antiphon before and after the psalm(s) or canticle. They never sang neumas at the end of antiphons.

From what I can gather, the regular monastic schedule at Christminster included Matins in private; Lauds and Angelus at 7:00 am, followed by Prime, Chapter, and Terce; Angelus and Sext at the noon hour; None, Angelus, and Vespers in the late afternoon; and Compline at 9pm. On Sundays and feasts, Mass was at 10:00 am.

We in the Hamilton Schola Cantorum were pleased to be associated with this group. Over the years on many occasions we joined them for the Midnight Mass of Christmas, which according to the Julian Calendar that they followed, fell on January 7. This was a wonderful occasion. The music consisted of:

- a) The proper chants of Midnight Mass in Latin, from the *Liber Usualis*.
- b) The ordinary chants, also in Latin, from the *Liber Usualis*, except the special Ambrosian Credo.
- c) The singing of the Martyrology for Christmas Day
- d) The sequence, "Letabundus", in English.
- e) Several of the great Christmas hymns, including "Adeste fideles" in Latin; "O little town of Bethlehem", using the traditional English melody arranged by Ralph Vaughan Williams; and "Silent Night", with the beautiful descant by Gerre Hancock.

Dom Deschene gave the most beautiful homilies at Christmas, always focusing on the humility of God in the child Jesus.

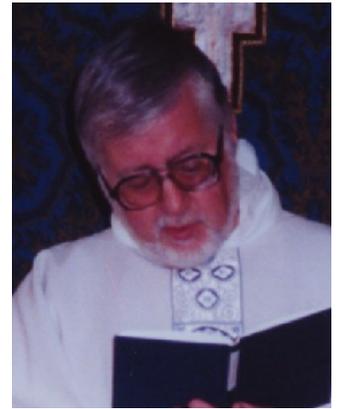
Father Joseph, who was also a very gentle soul, joined with the GIC choir for one of our several performances at the annual International Congress on Medieval Studies, in Kalamazoo.

Upon the sudden death of Deacon Robert Sherwood in June 2011, the monks were forced to give up their buildings in Hamilton. However, in 2013, through the generosity of Rev. Peter Goodrich, Archbishop of the Independent Anglican Church, the monks were able to relocate to the Church of St. George in Niagara Falls, New York, which had a vacant rectory attached to it. On one memorable occasion a group of us headed down from Hamilton to Niagara Falls in the midst of severe winter weather. The American border crossing agent found it hard to believe that we were headed to Niagara Falls to sing midnight mass in a snowstorm!

In 2013, following the adoption of several resolutions by ROCOR to limit the use of the Western Rite, Christminster disassociated with ROCOR and returned to the Orthodox Archdiocese of America.

As it does, old age crept up on the monks. Fr. Joseph died in 2014, and Fr. James died in 2020. Christminster was no more ...

Requiescant in pace. Lux eterna luceat eis. Amen. ☩



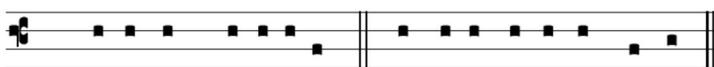
Dom James Deschene

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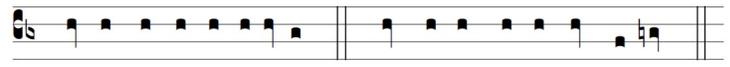
☩ Early next morning, the bell tolled again at 7:00 am, and delegates convened to celebrate the hours of Matins and Lauds. Now all liturgy was according to the Use of Sarum. With a short break after Lauds, the day hours commenced, beginning with Prime and Chapter. Like the make-shift quire that had been set up, an effort was made to make our location resemble the medieval reality. At Chapter, the choir processed from the sanctuary into the make-shift “Chapter House” (in reality, just the parlour room). Terce and Sext followed, and after another short break, Mass and None. Meals were then taken again in private.

After lunch, there was a rehearsal for Vespers and Compline. Now, delegates had the occasion to truly experience the similarities and differences between Sarum and York that had been discussed at my lecture the prior evening. It is amazing how quickly one can get used to a certain practice—some of the choir (myself especially included!) occasionally tripped on the descending minor third of the Sarum versicle tone, having become so quickly accustomed to the descending major second of the York tone (see below).



℣. Carnis re-surrecti-ónem. ℞. Et vi-tam e-térnam. Amen.

Sarum



℣. Carnis re-surrecti-ónem. ℞. Et vi-tam e-térnam amen.

York

After rehearsal, William Renwick presented his lecture, “The Liturgical Day in English Secular Cathedrals”, being a thorough investigation into the daily round at such institutions. Impressed upon the audience was the astounding amount of singing involved, which was nearly constant from 3:00 am until 1:00 pm, and also from 3:00 pm to 5:00 pm! Tables showed the coordination of the two choirs needed to perform this liturgy, and the various side-activities that were ever occurring. It was aptly concluded that “the cathedral was a hive of activity!”

After the lecture, the Annual General Meeting of GIC was held. According to the goal of spurring the renaissance of GIC activities in Canada, much of the discussion was concerned with ideas for future colloquia. Topics included: the possibility of providing amenities for virtual guests; future guest speakers to be invited; and, ideas for increased publicity.

With the meeting adjourned, the bell tolled a final time at 5:00 pm, when the choir convened for the hours of Vespers and Compline.

The Colloquium was brought to a close by a dinner across the street at West Plains Bistro with much joy, friendship, and conversation amidst delicious food and drink! But, of course, not without a nod to the reason we were assembled to celebrate—before and after our meal, we all arose and joined our voices once again, *recto tono*, to recite the appropriate meal-time blessings. 🍷

New Publication: *The Sarum Gradual Latin*

By William Renwick

🍷 In 2021, GIC published the *Sarum Gradual Latin* in three volumes. These are part of the continuing series of volumes of Sarum chant begun in 2018, which thus far includes *Sarum Compline*, *Sarum Vespers*, and the *Sarum Diurnal*.

Features of particular interest in the *Sarum Gradual* comprise the extensive series of sequences, the troped Kyries, and the offertory chant verses, which are normally sung on ferias (week-days), and are rarely to be met with in other traditions.

Volume I includes all the music of the Temporale. A considerable number of the summer and fall Alleluia chants are not commonly found in other repertoires. Proper sequences are included for Sundays in Advent, and for the great festive seasons of Christmas, Easter and Pentecost.

Volume II contains the Common of Saints and the Kyriale. Extensive rubrics indicate which melodies are to be used for the ordinary chants, unlike the groupings found in the *Graduale Romanum*. There is also a very extensive



Graduale ad consuetudinem Sarum.

🍷 *Dominica prima adventus Domini.*

Officium. VIII.



D te le-vá-vi * á-nimam me-am : De-us me- us

The Sarum Gradual Latin

¶ *In fine misse.*

In fine misse dicitur unum istorum cantuum pro dispositione diaconi vel sacerdos.

V. 
Ene-di-cá- mus Dó- mi-no.
[De- o grá- ti- as.]

V. 
- te missa est.
[De- o grá-ti- as.]

selection of melodies for “Ite missa est” and “Benedicamus Domino”. Also of interest is the “Preces in prostratione”, the Kneeling prayers, which were said directly before the “Pax Domini” on “kneeling days”, the ferias outside of Eastertide. The Sarum Use also includes the older melody for the Asperges, and the single traditional melody for Credo (Credo I of the *Graduale Romanum*).

Volume III includes the Sanctorale and the Votive masses. The Sanctorale contains a considerable number of proper sequences and a special selection of Alleluya chants to be used on feasts of saints within Eastertide. The chants

for the Feast of the Most Sweet Name of Jesus, August 7, were sung by the GIC delegates at our Colloquium 2011 in Halifax, Nova Scotia. Among the votive masses, ones of particular interest are the Mass of the Five Wounds, including an extensive tract, “Judica me Deus”, and an even longer sequence, “Cenam cum discipulis”; the feast of the Crown of the Lord; and the votive masses of Blessed Mary throughout the year.

These three volumes, together with Dickinson’s edition of the *Missale ad usum insignis et præclaræ ecclesiæ Sarum*, Burntisland: Pitlago, 1861-1883 (available freely at the [Internet Archive](http://www.internetarchive.org)), provide all the text and music required for the performance of the Sarum mass throughout the year.

The [Sarum Gradual Latin](http://www.sarum-gradual.com) is now available for purchase through the [sarum-chant.ca](http://www.sarum-chant.ca) website. All proceeds from the sale of books are used to further the research of GIC. ¶

