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Report on Colloquium 2023

By Thomas Power

☞ The annual conference of the Gregorian Institute of Canada was hosted by St. George's Reformed Episcopal, Hamilton, ON, July 24-25, 2023. The choir for both days comprised of members of the Gregorian Institute of Canada and Hamilton Schola Cantorum under the able direction of Dr. William Renwick. The focus of the two-day event was a celebration of the feast of St. James according to the use of York. A full transcription with English translation was provided by Brandon Wild.

Following registration and rehearsal, the opening evening consisted of vespers and compline. Dinner was followed by a lively illustrated presentation by Prof. Brian Butcher (McGill University) on Gregorian chant and theology. In essence, his talk sought to provide extended treatment to proving the axiom: *lex cantendi, lex dialogi*. In particular, he advanced the proposition that sung prayer can act as a basis for ecumenical dialogue. To demonstrate this proposition Prof. Butcher showed how there is plentiful evidence that in the early centuries of the Church's existence, public prayer was entirely sung and that the liturgy as a whole was essentially sung rather than said.



Colloquium 2023 delegates

In the contemporary context the aesthetic element is neglected in ecumenical encounters. So far as hymn-singing is concerned this neglect is because respective Christian groups tend to inhabit separate "spaces" which are often invisible, *i.e.*, inaudible, to those they engage with ecumenically. However, a common and shared musical tradition has the potential to allow us to know and love the other Christian group. He

argued that the opportunity to rediscover such an ecumenical musical heritage could serve to exemplify the principle: *lex orandi, lex credendi*. In the words of St. Augustine: he who sings well, prays twice.

In addition, singing nurtures community. Music is an activity whereby ascetic effort is required to integrate ourselves into an aesthetic unity. In this way it pushes us outside ourselves. Thus the chanting of the psalms, for instance, serves to bring hearts together with the chorus of the angels. Singing has psychological benefits which serve to reinforce the sense of unity achieved. From all this the peace that is recommended in the liturgical text is "enacted" and harmony issues, reinforced by repetition. Following this stimulating talk, rehearsal for the next day ensued. So ended our first day. ☞ *Continued on page 5.*

A Month of Chant-Related Events

in Halifax in 2023

By Harold Rennie

☛ April may be the cruellest month, according to T.S. Eliot, but it was definitely kind to chant devotees in Halifax in 2023.

On the afternoon of April 7, shortly before dashing to Maundy Thursday services, I finally finished a reasonable translation of the summary of an intermonastic session on Gregorian Chant from 2003. This is a transcription of a long presentation on Gregorian chant practice given by Daniel Saulnier, who was at the time a priest and monk of the Solesmes Benedictine congregation in France.

I had volunteered to translate this text for Halifax's Holy Heart Schola Cantorum. I had foolishly undertaken this task many years ago, before I realized the enormity of it, and its completion had to wait until my retirement.

On Saturday, April 22, Jennifer Bain, an internationally recognized expert on Hildegard of Bingen, and on medieval music in general, recounted the journey of Gregorian chant as it travelled along with European colonization of North America. Her presentation took place at the Fountain School of Performing Arts, on the campus of Dalhousie University. It was part of the programming of the Early Music Society of Nova Scotia.

Dr. Bain also described her own journey that she has taken as a settler and as a specialist in western medieval music, as she found ways of engaging with Mi'kmaq history and culture in her research and teaching. The talk included musical samples, discussion of historical references by French missionaries to Mi'kmaq chant practice, and its continuing life to this day.

Dr. Bain's recent research places her in the wider context of the growing field of academic work that relates

early European music and Indigenous music to changing colonial narratives in music history.

The following week, on April 29, the chapel of the Atlantic School of Theology was the site of an afternoon workshop on "Singing Gregorian Chant," led by the Holy Heart Schola Cantorum.

The in-person workshop introduced participants to Gregorian chant and its nature, forms, and functions. Participants sang 12 examples of chant, and received a basic introduction to the pronunciation of liturgical Latin, Gregorian modes and psalm tones, and chant notation and neumes. Following the workshop, they had the opportunity to attend and participate in sung Vespers, incorporating many of the chants learned during the workshop.



Workshop participants

(Photo courtesy of Atlantic School of Theology, Continuing Education)

Three dozen people paid to spend four hours of their Saturday to learn chant. Those who attended came from a wide variety of religious, liturgical and academic backgrounds. The event was organized by Dr. Evangeline Kozitza Dean, assistant professor of Biblical studies.

Finally, scholars who attended the Gregorian Institute of Canada's Colloquium in Halifax in 2011 may recall singing "a stirring version of medieval hymn and Acadian national anthem, *Ave maris stella* (transcribed in this case from the Salzinnes Antiphonal)" while on the bus heading out of town to a lobster supper.

The participants knew about *Ave maris stella* being the Acadian national anthem. However, it is unlikely that any of them would have known that in an

Acadian region of Nova Scotia, a small-town collector of Gregorian Chant recordings, by the name of Jean-Claude Dol, had died only months before their Colloquium. Nor could anyone have reasonably predicted that his extensive collection would eventually pass to people outside his immediate family.

I had acquired the Gregorian Chant portion of Dr. Dol's collection from his son in 2016. In April of 2023 (yes, still in April!), I finally finished organizing the vinyl records and CDs, using two spreadsheets, one for records and one for CDs. The spreadsheets indicated the title of each album, the name of the monastic choir or other ensemble, the year the album was issued (where possible), type of Mass or liturgical season, summaries of liner notes or inserts, publisher's catalogue number, publisher's name and any special items or particular comments. The spreadsheet for the records noted the different formats (LPs, 45s and 78s).

In May and June, using the spreadsheets, and after interviewing Jean-Claude Dol's son, I wrote a discographical article to describe this interesting Canadian collection of Gregorian Chant media in non-institutional hands, from an Acadian area of Nova Scotia. The article was submitted for publication this past September and is currently awaiting editorial review. 🍷

—[Harold Rennie](#), *Halifax, NS*

A Montrealer in Maastricht:

Contextualizing the people's pleas to St. Servatius via an 11th century hymn

By Julia Warren

🍷 In 2020 I moved from Montréal to the Limburgish “city-village” of Maastricht, with its namesake *fleuve*, the Maas, running through. This city has a long Catholic history going back to the Roman 4th-century. Their patron saint is the Armenian-born Saint Servatius (d. 384 AD). A grand basilica holds his name, as well as the Sint Servaasbrug, the 700 year old main bridge crossing the Maas.

While performing some street music on the eponymous bridge, I imagined there have been countless musicians in my place before. This I could take for granted, so the question remained: what were they playing?

After joining the schola in the local Basilica of Our Lady, I began to find the right people to help me find the music of Saint Servatius. Of course, I was not the first to ask these questions! However, the resources are not easily found to an outsider. It was only by becoming an active participant in the living history that I, as an outsider, was able to find some answers to my questions.

Amongst all the records destroyed during the French occupation ending the *ancien régime* in 1794, local historians salvaged and reconstituted the vespers from the office of Saint Servatius, originally written in the latter part of the 11th-century. First, Hans Leenders, the current director of the schola, offered me a CD of the vespers that was prepared and recorded by the Schola Maastricht 20 years earlier. This was the first key!

There was one hymn in particular which I identified as one which could be easily sung by a layperson: *Audi precantis agminis*. A few google searches led to the second key, a Dutch-language research paper by local deacon Dr. Régis de la Haye with the chants and historical context from which manuscripts each part of the vespers were reconstituted.

I later met with Dr. de la Haye at the Limburg Archives building, housed in a 13th-century Franciscan monastery church that has served a non-religious function for most of its life, confiscated by the military in 1632 because of treason. After discussing the vespers and how their re-discovery came about from the archives of Aachen Cathedral, Germany, the resting place of Charlemagne, I began to understand that Dr. de la Haye has a mastery of sharing and understanding context. While I could ask questions from my Wikipedia-based knowledge, he began to paint the bigger picture of how

these stories, records, songs, and myths all came together and were put to liturgical use.

He told me: *Faites attention!* Dr. de la Haye explained that in the liturgical *vitae* and folk legends of saints, we find the real history, the thematic story-patterns of the *topos*, and a catalogue of virtues all in one place. We must also ask ourselves about the author of a legend—Who wrote it, and why? Did they know the Saint personally, as we can see in the Gospel of John when he says “we” as he follows the stories of Jesus? This is important to chant because the *vitae* were used in the liturgy alongside the other hours of the office. The chants and the *vita* in this context are part of each other, and reveal not only the story but the themes and virtues important to the era of its writing.

Devotion to the cult of Saint Servatius was reaching a peak during the High Middle Ages. Hence these 11th-century vespers, Jocundus’ *Vita Servatii*, from the end of the 11th-century, and my main source, Henric van Veldeke’s 12th-century poetic legend based on the original *vita*. While van Veldeke’s *Legend of Saint Servatius* has been translated into English (sadly, without the rhyme scheme), these materials all remain mostly within this region of Europe.

In the lyrics of this 10th-century hymn, the “praying herd” from which it comes forth is admitting of sin, and offers pleas to Saint Servatius to deliver them, heal them, and protect their city. In van Veldeke’s Legend, Saint Servatius is asked of the same by the people in his bishopric when they learn of their possible demise from an incoming invasion from Attila the Hun. This particular hymn is told as if from the people in Saint Servatius’ flock, they know they are sinful but hope that by his grace and sanctity he can intercede and turn their pittance into protection from God.

Maastricht is known for having a distinctly warm, strong, and lively local culture in the otherwise individualistic social landscape of the Netherlands. One need not look far into their *carnaval* traditions to understand that perhaps there were many *voces ob actus*

criminis that nonetheless are carried to redemption by the longstanding processions, music and other Catholic rituals taking place across the ages and today. Curiously, elements of these phenomena seem to play out in both van Veldeke’s *Legend* and this hymn for Saint Servatius. Through *Audi precantis agminis* we see a city which acknowledges its sin as well as its faith, with hope for the latter to be strong enough to be saved. But *faites attention!* Is that reality, or Maastricht’s myth-ified version of itself? ⇨ *Continued on page 9.*

Funding Announced for the *Digital Analysis of Chant Transmission Project* By Debra Lacoste and Jennifer Bain

📌 The *Digital Analysis of Chant Transmission* project (DACT) was awarded a 7-year Partnership Grant (895-2023-1002) by the Social Sciences and Humanities Research Council of Canada (SSHRC), from 2023 to 2030. DACT funds the [Cantus Database](#) and [Cantus Index](#), so this is great news for chant researchers, choir leaders, singers, archivists, medieval historians, and many others who use these digital tools regularly.

Partnership grants are about people: Jennifer Bain at Dalhousie University is DACT’s Principal Investigator, and she is leading an international team of over 50 researchers who are working together on a great variety of chant research projects ranging from manuscript cataloguing, to melodic analysis, to performance and public engagement. In addition to supporting research that traces the transmission of chant beyond medieval Europe through time and place, one of the predominant aims of this 7-year project is to work towards digital sustainability in our ever-growing network of online tools for chant research through governance initiatives, and the establishment and adoption of shared protocols in digital chant research websites.

Our 20 international Partner Organizations include universities in Canada, the US, and Europe, as well as other institutions, such as the Bodleian library

and a number of online chant databases. DACT's researchers and partner representatives are organized into 25 teams, each covering a different aspect of chant research. Of particular interest to the members of the GIC will be the work of the DACT teams dedicated to finding and cataloguing sources of medieval chant that are now in Canada: "Manuscripts and Fragments – Central and Eastern Canada," led by Kate Kennedy Steiner (Conrad Grebel University College at the University of Waterloo), and "Manuscripts and Fragments – Western Canada," led by David Watt (University of Manitoba).

In its relatively short digital life, DACT has already made an impact in chant studies: throughout the period of its SSHRC Partnership Development Grant (890-2018-0024) and SSHRC Partnership Grant – Stage 1 (895-2022-0011), DACT supported the work of the Cantus Database and instigated its rebuilding in new, up-to-date software (Django) by students and research assistants in the McGill University Distributed Digital Music Archives & Libraries lab, guided by Ichiro Fujinaga.

Over the next 7 years, DACT's 50+ researchers and 20 partners will continue existing projects and undertake new ones as they mentor new scholars and build interoperability in digital tools. They are exploring such topics as the cataloguing of little-known fragmented leaves dismembered from their books, the variety of scripts and notation in medieval manuscripts, infrastructure development for digital tools, and the examination of printed liturgical chant books in Indigenous languages, all the while uncovering a complicated history of chant transmission that includes cross-cultural relationships. New projects include the study of chant in other vernacular traditions worldwide, as well as the development of ontologies and robust metadata schema that will support the digital infrastructure for chant research long into the future.

From its origins in Europe, chant travelled throughout the period of colonization to the Americas,

Africa, and Oceania. In the modern era, the dispersal of European manuscript artifacts either whole or piece-by-piece by eager booksellers has resulted in a complicated manuscript history. DACT researchers will develop new computational resources in tandem with existing chant databases and digital repositories of manuscripts to help uncover what this transmission of oral and written chant traditions can tell us about the communication of culture through the encounter of people and ideas.

Check out the [DACT project website](#) for more information. 🗨️

—Debra Lacoste, *University of Waterloo*, and Jennifer Bain, *Dalhousie University*

Report on Colloquium 2023

↳ Continued from page 1.

Day two began with matins and lauds at 7 a.m. followed by prime, chapter, terce, and sext. After a short break, a celebration of the mass followed with Fr. William Renwick as celebrant assisted by Fr. Paul Luth as deacon, gospeller and preacher, and Brandon Wild as cantor and epistoller. The tone and content of the mass was comparable to what one might find in a modest parish church in late medieval England. An order of service was provided for the congregation who participated as they deemed appropriate including reception of communion. The service concluded with a formal blessing of the mid-day meal which followed at the church and a thanksgiving after the meal both according to the use of York.

Following a rehearsal for vespers and compline, the second lecture of the event ensued. Fr. John-Mark Missio (St. Augustine's Seminary, Toronto), in a fascinating presentation entitled "*Dies Irae*", demonstrated how *alternatim* melodies were stencilled in to the end pages of a copy of the *Psalterium Romanum* (Venice, 1642), currently housed in the Library of the Glebe, St. Mary's Basilica, Halifax, NS. Stencilling

flourished at the time and was an attempt to alter capitals to give them a medieval appearance.



Performers of the Dies irae

Following the annual general meeting of the GIC, the *Dies irae* was performed with Brandon Wild (voice), David Pearson (serpent), Rev. John-Mark Missio (organ), and Rev. Dr. William Renwick (conductor).

After second vespers and compline, the conference concluded with a banquet at Valentino's Restaurant, Hamilton. By common consent this year's event was considered a great success! 🍷

—Thomas Power, *parishioner of St. George's Reformed Episcopal Church, Hamilton, ON*

The Sarum Rite Project Update

By William Renwick

☞ The Sarum Rite of the Western Church developed at Salisbury Cathedral after the Norman conquest, following the Use of Rouen in outline, but including also local saints from the Anglo-Saxon and Celtic heritages. By the time of the Reformation it had become the dominant form of liturgy throughout the British Isles.

[The Sarum Rite](#) has been an ongoing project since the inception of IGC/GIC, with the first installments of the Breviary being made available in PDF in 2006. Since 2010, English versions of Sarum Rite are being made available as well. There are in fact two English versions: the first, known as the Scholarly Edition, is a very direct English translation, using the

linguistic style of the Douay-Rheims Bible and other Roman Catholic liturgical sources. This edition also includes all of the scholarly apparatus of the Latin edition. The Performing Edition follows the linguistic style of the King James Bible and the Book of Common Prayer (BCP), thus it reflects the Anglican tradition; it omits the scholarly apparatus.

Beginning in 2019, the Sarum Rite is also being published in book-form, suitable for study and performance. As of 2024 there are 19 volumes available. These comprise Compline in Latin and in both Douay-Rheims and BCP formats, as well as the complete Sarum Breviary in Latin, and the complete Sarum Gradual in Latin (3 volumes). The most recent addition to this growing corpus is the 7-volumes of Sarum Matins. To the author's knowledge, this is thus the only complete post-reformation publication of Matins (text and music) in existence in any western tradition.




The complete set of The Sarum Rite: Latin.

As a result of these efforts there is renewed interest in the Use of Sarum and in other medieval uses, particularly in Great Britain, Canada and the United States.

As of 2024 preparations are being made to publish the English versions of the Sarum Breviary in book-form.

Please visit sarum-chant.ca and have a look at the many resources provided on the web site. Besides the editions themselves, of the Missal, Breviary, and Processional, there are numerous recordings; a Companion, which provides background information and discussion of the contents; a historical time-line; the

Sarum Manuale, which is really a priest's handbook, including various occasional offices such as baptism, marriage, extreme unction, mass of the dead, and burial of the dead; Kalendars that indicate the proper liturgical content for any day of any year; the Martyrology; the Sarum Tonary; The Sarum Customary and Ordinal; an introduction to the analysis of chant; an extensive bibliography; a glossary; and a topical guide.

Companion	Resources	Contact
Companion to the Kalendar		
Companion to the Manuale		
Companion to the Martyrology		
Companion to the Missal 		Companion to Missal-A: Advent-Quinquagesima
Companion to the Processional		Companion to Missal-A: Lent-Pentecost
Companion to the Breviary		Companion to Missal-A: Trinitytide

A snapshot of the online companion.

Up until 2023, the Sarum Rite web-site was hosted at McMaster University. Due to changing policies of the university it has recently been found necessary to shift it to an independent host. There are modest costs involved in maintaining this site; any financial support, which can be made through GIC or at the Sarum Rite site, is deeply appreciated. Also, all proceeds from the sale of books is directed towards maintaining the site and furthering the project.

Thanks to all for their generous support! 🍷

—William Renwick, *Hamilton, ON*

Singing Musical Fragments

By Kate Helsen

🍷 Fragments—parchment leaves torn or cut from medieval musical manuscripts—are they now pieces of visual art to hang on the wall or musical scores to sing from? Perhaps they are something else, not comparable either to sheet music or a painting; a testament both to the singing that was heard hundreds of years ago, and to the astonishing artistry with which it was set down on the page at that time. The Sound Walk, *Singing Musical Fragments*, presents fragments in this combined light of hearing and seeing.

The [Fragmentarium project](#), integral to the Digital Analysis of Chant Transmission (DACT) project, plays a central role here. By digitally archiving these fragments, without disrupting their physical residence in their various library or archival homes, Fragmentarium facilitates a rich field for chant scholars and musical liturgical historians to conduct comparative studies and advance their understanding of notation types, liturgical traditions, and scribal traditions. For *Singing Musical Fragments* we have chosen several leaves that show various styles, sizes, eras, and kinds of chant, and have engaged professionals to record what they read there. The aim is to lift the fragments out of the silence that usually surrounds them and allow each its own voice.

Anyone who has led a group of curious people through a musical manuscript collection at a university archive or library will have encountered the question, “What did it *sound* like?” On one such field-trip, a student casually stated that there could be “no one left alive who has any idea how to sing from something like that.” He was shocked to learn that there were, indeed, scholars around the world who could read medieval notations of various sorts, and that even signs that remain mysterious to modern scholarship are useful in comparative analyses and semiological studies. The student asked me if I could sing from the parchment in front of us and I obliged—quietly, just a few lines—before I realized the other students in the library had

stopped what they were doing and were looking our way.

I was a little embarrassed, of course, but I also realized that – in just two lines of singing – we had changed the whole conversation about what we were looking at: how each sign and word might be interpreted, and what sort of problems, or guesses, might come up as a result of missing or damaged parchment sections. The encounter taught me that introducing a fragment as something that could be ‘sung from’ allowed us to treat it as something that mattered now, to the singer and the listener, and I could speak to them about varying performance traditions, local cultural musical habits, in a way that didn’t sound dry or academic anymore, it sounded urgent and real.

Of course, we know that it is impossible to know exactly how any specific leaf would have sounded at any particular point in time (how many singers? were they ‘good’ singers? how fast did they go?) but it is also important to acknowledge that scholars work every day to come closer to the answers. At the same time, we encourage various voices and musical practices with those who have lent their voices to the project, to provide a sense of the expansive and varied musical landscape of Christian worshippers so long ago. The variety in interpretation and performance we encounter today might not be that different from the variety one may have heard across Europe 800 years ago, after all.

Our interactive exhibition uses the Sound Walk concept, leveraging new technology to create an immersive, yet unobtrusive, auditory experience. Developed by Situate.io, this experience employs geo-tagged digital maps and cell phone GPS to trigger specific audio in designated zones, a method adapted to indoor settings through the use of iBeacons for this project. Visitors connect sight with sound as they move through the exhibition space using a free cell phone app with their headphones or earbuds in. Each full-colour fragment image, reproduced as a poster and displayed, is paired with a nearby iBeacon which transmits the audio to the visitor’s cellphone and into their audio player.

The nearer the visitor comes to one image, the more present the recording of that fragment becomes, looping over and over to allow the visitor to spend as much time with that particular item as they like, before moving to the next one. Perhaps they will want to find their place in the melody with the notation in front of them; perhaps they will want to study some other aspect of the fragment. Of course, in a way, none of this is ‘real’: the fragments are still in their archive homes around the world, and the singers are not present when their voices are heard. Imagine what someone from the 13th-century might think of a ‘Sound Walk’! It is important to clearly acknowledge that this project takes these chants out of their authentic historical and liturgical context in order to present them using Situate. The aim is simply to deepen the connection between the listening ears of the living and the musical fragments of the past.

Our featured fragments were chosen specifically to present various eras and locations, each with its own liturgical and notational identity. Among them is an illuminated parchment from the Beinecke Rare Book and Manuscript Library at Yale University, a 13th-century noted breviary from the library of the Koninklijke Conservatorium Brussel, and a polyphonic *Agnus Dei* (below) from the Bibliothèque nationale de France, highlighting the diversity of musical and scribal traditions (a full list of manuscripts follows the article).



Embedded in the app, and displayed with the fragments, are descriptions of their graphic, codicological, and semiological features, written by musicological experts. Although the central feature of this exhibit is auditory, we hope that these descriptions provide some context for those passersby who do not install the app.

The *Singing Musical Fragments* Sound Walk asks us to engage with medieval fragments using not only our scholarly, analytical minds but our imagination and musicality as well. We hope it might be possible to blur the lines a little between semiotics and codicology, liturgy and performance, and history and art, using technology to transcend and explore. Of course, we are mostly used to thinking about digital technology as a tool for counting, categorizing, and preserving, but in *Singing Musical Fragments*, its role is to provide the means for both scholars and the public to experience an imagined version of the auditory past and bring us closer to some of our musical heritage. 🎧

List of manuscripts:

1. Yale University, Beinecke Rare Book and Manuscript Library, [MS 748](#) (Fragmentarium: [F-4ihz](#)): illuminated parchment fragment from the Beauvais Missal, a 13th-century manuscript from France; square notation on a red, four-line staff.

2. Brussels, Bibliotheek Koninklijke Conservatoria Brussel, P-2-01880 (Fragmentarium: [F-ubu8](#)): noted Breviary from the 13th-century with Responsories and readings for the 4th Sunday after Easter.

3. Paris, Bibliothèque nationale de France, Latin 11411 (Fragmentarium: [F-lu2g](#)): a polyphonic Mass Ordinary Agnus Dei written in Franconian notation in the last quarter of the 13th-century; pictured above.

4. Dublin, Royal Society of Antiquaries of Ireland, Box 41 #38 (Fragmentarium: [F-xs16](#)): two leaves of a 14th-century Missal, recovered from the wall of a house in Ashprington, near Totnes, Devon. Possibly belonged to the local medieval parish church of St David's.

5. Cambridge, Magdalene College, Pepys Library, PL 2981, p.6, no.8 (Fragmentarium: [F-q42x](#)): a 12th-century source containing some sequences from the Sarum liturgical tradition.

6. Ridgefield, CT, Private collection (Fragmentarium: [F-e78r](#)): from a 13th-century Cistercian liturgical manuscript, cut up to provide binding material for an 18th-century book.

7. Bratislava, Slovenský národný archív, Inv.Nr. 197 (Slovak Early Music Database): a double-sided parchment fragment of a gradual written between 1420-1450 featuring Esztergom notation characteristic of medieval Hungary, which survived as the cover of a 17th-century administrative book.

8. Trier, Stadtbibliothek Weberbach Trier, Fragmentenbox 12b, Fragment 01-22, no. 15b (Fragmentarium: [F-c34q](#)): a parchment leaf from a 14th-century sequentiary, showing sequences for St. Elisabeth and St. Katherina.

—Kate Helsen, *Western University*

A Montrealer in Maastricht

↪ *Continued from page 4.*

Musically, *Audi precantis agminis* is also broadly reflective of the local musical culture. I am aware that Gregorian chant is free of any fixed meter. However, when I finally received the transcription of this hymn, I inferred a sense of triple metre from it. In my case, this sensitivity comes about from my parents' Newfoundlander jigs and reels.

However, in the case of Maastricht, a triple meter is a defining characteristic of the local folk and *carnaval* songs of today. We can see that even back in the 11th-century, this defining musical identity was already present, at least in this hymn. The simple melody easily gets stuck in one's head and I can imagine that anybody leaving vespers on the feast day of Saint Servatius, May 13th, could leave humming it.

The melody opens on a descending major triad which lands with a lilt on the second and third degrees. On the third line of each stanza, the melody could imply a minor modal mixture as it rises to the sixth and then the octave from the root. This moment reveals that line to be the central plea of the whole stanza, emphasizing the pleading nature of the hymn I highlighted earlier. Together, even with this brief analysis we can see how the Legend, text, and melody work to illuminate this particular theme of the people's relationship to Saint Servatius.

Below, is the transcription of *Audi precantis agminis* (page 11-12) done by Br. Kees Pouderoijen OSB from St. Benedict Abbey of Vaals, as found in Dr. de la Haye's paper about the vespers from the feast day of Saint Servatius. You will also find his translation from Latin to Dutch, as well as my own English translation (page 13), in which I attempted to maintain a sense of verse and meaning, as Dr. de la Haye had done.

You will also see two "Amens" at the end. One is marked "O. L. Vrouw", which comes from the manu-

script from Onze Lieve Vrouw, the basilica of Our Lady in Maastricht. The other is marked *Servaas*, I believe either from the aforementioned Aachen Cathedral manuscripts or the *Sint Servaasbasiliek*, also in Maastricht.

I write and share this with the hope that you may sing this hymn on Saint Servatius' day of May 13th. As a member of many diasporas, I also write to encourage all to look into the local saints both wherever we are and wherever we are from. 🌍

Sources:

1. Régis de la Haye, 'Middelleeuwse Vespers van Sint Servaas in Maastricht', p. 3-15.
2. Régis de la Haye, 'Saint Servais, évêque de Tongres', in: PSHAL 155 (2019) p. 9-56.
3. *Middelleeuwse Vespers van Sint Servaas in Maastricht*, Schola Maastricht o.l.v. Alphons Kurris, Stichting Vrienden van het Rijksarchief in Limburg (STEMRA/RAL 011996) (1996).

—Julia Warren, www.saxophoni.ca



Come and Sing!

XVII Annual Colloquium of the Gregorian Institute of Canada

June 22-25, 2024

Mission Saint-Irénée de Lyon, Montreal, Canada

“Sing and make music in your hearts to the Lord.” (Colossians 3:16)

Keynote speaker and workshop facilitator:

Olga Roudakova, Paris, France,
Artistic Director of Lux Cantus

Information and Registration at www.gregorian.ca