

ST. AUGUSTINE'S SEMINARY PRESENTS

Songs from the Seminary

An Evening of Music in honour of Our Blessed Mother



Thursday, April 15, 2021, 7:00 p.m.

APRIL 15, 2021

Welcome to St. Augustine's Seminary

For over 100 years, St. Augustine's has been forming men for the Holy Priesthood, for the church of Canada, United States, Vietnam and other parts of the world. This concert will give you a window into our life here at St. Augustine's, as our seminarians sing in honour of Mary, the Mother of God.

Our concert this evening is also intended to help fundraise for our Chapel Restoration. The chapel is the centre of our life here at the seminary. As a seminary community we gather here to celebrate the Holy Eucharist, we gather for Adoration, for personal prayer, and for devotion. It is in this chapel that our restless hearts will find rest in Jesus. The first phase of this restoration will involve the construction and installation of a new Altar which better captures the life of our community. The last major renovation to the sanctuary area was done in 1965.

We hope and pray that you will enjoy your time with our seminarians this evening as they sing of Our Lady.

Yours sincerely in Christ,

A handwritten signature in black ink that reads "Edwin Gonsalves". The signature is written in a cursive, flowing style with a horizontal line underneath the name.

Rev. Edwin Gonsalves
Rector, St. Augustine's Seminary

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Concert Program

Welcome

Rev. Edwin Gonsalves, *Seminary Rector*

Sing We Of The Blessed Mother¹

Descant: Patrick Salah (b. 1992)

Dr. Jerzy Cichocki, *organ*

Introduction

Rev. Mr. Patrick Salah, *Archdiocese of Halifax-Yarmouth*

Ave Maria

Gregorian

Mr. Peter Lukow, *solo*

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
Now and at the hour of our death. Amen.*

Liturgical Invention on “Ave Maria”

Victor Togni (1935-1965)

Dr. Jerzy Cichocki, *organ*

Ave Maria²

John Edward Ronan (1894-1962)

Arranged: Peter Daly (b. 1940)

Greetings

Mr. Adam Pantaleo, *Archdiocese of Toronto*

Ave Maria

Franz Schubert (1797-1828)

Mr. Adam Pantaleo and Mr. Jude Thusiar, *flutes*

Ave Maria

Tomás Luis de Victoria (1548-1611)

Rev. Mr. Patrick Salah, *solo*

Ave Maria

Johannes Sebastian Bach (1685-1750)/Charles Gounod (1818-1893)

Mr. Alvin Joys, *piano*

Mr. Jude Thusiar, *flute*

Greetings

Rev. Mr. Michel Quenneville, *Archdiocese of Kingston*

Ave Maria³

Franz Biebl (1906-2001)

Rev. Mr. Michel Quenneville, *solo*

Rev. Mr. Arthur Lee, *solo*

Rev. Mr. Andrew Taylor, *solo*

*The angel of the Lord declared unto Mary,
And she conceived by the Holy Spirit.*

*Behold the handmaid of the Lord,
And Mary said, Be it done unto me according to your will.*

And the Word was made flesh and dwelt amongst us.

How Can I Keep From Singing?⁴

Arranged: Stephen Caracciolo (b. 1962)

*My life goes on in endless song above earth's lamentation,
I hear the clear, though far-off hymn that hails a new creation.
Through all the tumult and the strife I hear the music ringing,
It sounds an echo in my soul. How can I keep from singing?*

*While though the tempest loudly roars, I hear the truth, it liveth.
And though the darkness 'round me close, sings in the night it giveth.
No storm can shake my inmost calm, while to that rock I'm clinging.
Since love is Lord of heaven and earth,
how can I keep from singing*

Greetings

Mr. Connor O'Hara, *Archdiocese of Ottawa-Cornwall*

Laudate Dominum Omnes Gentes

Gregorian

Mr. Daniel Malone, *solo*

*O praise the Lord, all you nations! Praise him, all you peoples!
For his loving-kindness has been bestowed upon us,
And the truth of the Lord endures forever.
Glory to the Father, and to the Son, and to the Holy Spirit,
As it was in the beginning, is now, and ever shall be,
world without end. Amen*

Liturgical Invention on “Laudate Dominum”

Victor Togni

Dr. Jerzy Cichocki, *organ*

O God, Beyond All Praising⁵

Arranged: Richard Proulx (1937-2010)

Dr. Jerzy Cichocki, *organ*

Gratitude

Rev. Edwin Gonsalves, *Seminary Rector*

Performing Musicians

CHORISTERS

Br. John Wang, CDD
Mr. Daniel Malone
Mr. Eduardo Lopez Lopez
Mr. Jude Thusiar
Mr. Lukas Časta
Mr. Peter Bissonnette
Mr. Peter Lukow
Mr. Ryan Nigli
Rev. Mr. Andrew Taylor
Rev. Mr. Arthur Lee
Rev. Mr. Michel Quenneville
Rev. Mr. Patrick Salah, *conductor*

INSTRUMENTALISTS

Dr. Jerzy Cichocki, *organ*
Mr. Adam Pantaleo, *flute*
Mr. Alvin Joys, *piano*
Mr. Jude Thusiar, *flute*

About the Concert

Welcome to our Concert entitled:

SONGS FROM THE SEMINARY: AN EVENING OF MUSIC IN
HONOUR OF OUR BLESSED MOTHER.

“The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy” (*Sacrosanctum Concilium*, 112).

We are blessed at St. Augustine’s Seminary to be able to sing the liturgy on a daily basis, to encounter God in the sacred mysteries, and to draw from the Church’s great font the nourishment and grace needed to respond to our vocation.

In addition to our rich liturgical life in the seminary, each semester we have the opportunity to participate in solemn celebrations of the Liturgy of the Hours and various types of concerts, which seek to draw on our inherited musical heritage and to demonstrate how sacred music “adds delight to prayer, fosters unity of minds, and confers greater solemnity upon the sacred rites”

(*Sacrosanctum Concilium*, 112).

Ordinarily, this concert would be an opportunity for each of us to share our St. Augustine’s experience with family and friends by inviting you all to join us in our beloved chapel. Instead, we found ourselves alone in our chapel one Saturday, staring out at lights and recording equipment. The different circumstances we find ourselves experiencing presently can be an opportunity for us to focus again on the

very reason we raise our voices in song — be it in the liturgy or a concert:

“Christ Jesus, high priest of the new and eternal covenant, taking human nature, introduced into this earthly exile that hymn which is sung throughout all ages in the halls of heaven. He joins the entire community of mankind to Himself, associating it with His own singing of this canticle of divine praise” (*Sacrosanctum Concilium*, 83).

Chapel Restoration

Over one hundred years ago, in 1913, a great gift was given to the Catholic Church in Canada. Toronto resident Eugene O’Keefe singlehandedly funded the building of a magnificent seminary to provide for the training of priests in English Canada. The chapel is the heart of the seminary. In this chapel, countless hours are spent in communal encounter with the Lord: in the celebration of the Holy Eucharist, in resounding praise, and quiet contemplation.

After over a century of uninterrupted use, the chapel needs restoration. Decades of soot have obscured the vibrancy of the paintings. The pipe organ, though remarkably reliable, is now difficult to service. The chapel’s bell, which was removed some years ago, sits silently in storage awaiting its return to the housing above the chapel. The finish on the pews has deteriorated greatly, and the outdated and inadequate lighting fails to reveal the chapel’s true beauty.

The chapel's restoration aims to enrich the spiritual lives of all who enter, especially the men preparing for the Holy Priesthood. "These arts, by their very nature, are oriented toward the infinite beauty of God which they attempt in some way to portray by the work of human hands; they achieve their purpose of redounding to God's praise and glory in proportion as they are directed more exclusively to the single aim of turning men's minds devoutly toward God" (*Sacrosanctum Concilium*, 122). Each stroke of the artist's brush on the glass, every detail chiseled into the crucifix, each slab of stone on the wall beautifully coalesces to raise the Christian imagination to Almighty God.

If the chapel is the heart of the seminary, the heart of the chapel is the altar. At every Mass, God descends onto our altar. Here, the sacrifice of Christ's Body and Blood is made present, offered to the Father, and then given to us as food. It is for this reason that the first phase of the chapel restoration will include the altar. The present altar, installed in the 1960's, is out of harmony with its surroundings. Phase one of the restoration will include installing a new, classically styled altar and tabernacle stand, which will complement the Chapel's Romanesque architecture.

The chapel lifts the heart and mind to God through its many beautiful elements: artistic stained glass, statuary of excellent craftsmanship, the marvelous tones of an historic pipe organ, and unique paintings adorning the walls and ceiling. With God's grace and the support of the People of God, we hope to one day restore the entire Chapel to its former glory.

Program Notes

This concert is offered in honour of Our Blessed Mother. As such, most of the music is Marian except the final three texts: *How Can I Keep From Singing*, *Laudate Domnimum* and *O God, Beyond All Praising*. The first of these texts is an expression of trust in God and an invitation to persevere in hope. Even in the midst of storms, if I cling to Christ, my rock, “how can I keep from singing?” The subsequent texts are songs of praise. We should conclude by praising God, for that is exactly what Our Blessed Mother wants. *Ad Jesum per Mariam!*

The featured text of this program is the Ave Maria. This is a fundamental text prayed by most of us countless times throughout the day. Tonight we will hear seven musical settings of this text; four settings will be sung by the choristers and three settings will be performed by the instrumentalists. You are invited to experience these settings much like a *Lectio Divina* on the Sacred Scriptures. Consider how the different musical settings highlight different parts of the prayer. Perhaps this will allow the prayer to strike you in a new way or with greater profundity.

The first setting will be the Gregorian setting chanted by the choristers. This simple and ancient melody is truly at the service of the text. The second setting will be performed on the seminary’s Casavant Frères Pipe Organ by our Director of Music, Dr. Jerzy Cichocki. This setting is based on the Gregorian chant. The “Liturgical Inventions” were composed by Victor Togni. At one time, Victor was the organist of St. Michael’s Cathedral, Toronto, and a professor of organ and improvisation at St. Michael’s Choir School. Sadly, in 1965, when he was only 30 years old, Victor was involved in a fatal

car accident while travelling from Toronto to Montreal for a recording session. Victor's legacy of music lives on through his musical compositions, such as his *Mass for the Parishes*, which has been revised by Dr. Cichocki and included in the official hymnal of the Archdiocese of Toronto, *With Angels And Archangels* [505-513].

The third setting will be one of the many Ave Maria's composed by Monsignor John Edward Ronan. This particular setting has been arranged specifically for the seminary choir by our former Director of Music, Mr. Peter Daly, who was himself a student of Ronan. Before founding the St. Michael's Choir School with the support of then Archbishop McGuigan, Ronan was the Director of Music at St. Augustine's Seminary, a post which he held from 1923-1956. Monsignor Ronan's Tenebrae Responsories, which are still sung annually in the Cathedral, were first sung by the Seminary's Schola Cantorum.

The fourth and sixth settings will be instrumental; the fourth being a flute duet and the sixth being a flute solo accompanied by the piano. These settings by Franz Schubert and Johannes Sebastian Bach/Charles Gounod are by far the most *popularized* settings included in this program. They will be familiar to everyone, and yet the opportunity to hear them in a different way (by flutes as opposed to the human voice) may give rise to new experiences of these well-known expressions of the prayer.

As an interlude to the instrumentalists, the senior choristers will sing a setting by Tomás Luis de Victoria, a contemporary of Palestrina and the most famous composer in sixteenth-century Spain. The *incipit* of the setting (opening line) sung solo by the first tenor is the same as the Gregorian chant.

It is followed by four-voice renaissance polyphony. After many years of singing together in our gorgeous chapel, the senior choristers, who are preparing for ordination to the priesthood, offer this setting together and in gratitude to God and Our Blessed Mother.

The seventh and final setting of the Ave Maria is composed by Franz Biebl (d. 2001). This setting is truly the featured work of our concert. The first half of the Hail Mary is sung three times; each time it is preceded by a solo chanting of the Angelus prayer texts. Only after the third solo does the choir continue into the latter half of the prayer, *Sancta Maria, Mater Dei...* Biebl's arrangement is for two choirs, a four-part choir and a three-part choir whose respective music intertwines to create a woven masterpiece. Biebl's setting has become a staple of the choral repertoire.

"Et Verbum Caro factum est...And the Word was made Flesh."
Again, it is fitting that following this Angelus prayer, we should turn our attention to praise and thanksgiving of God through Our Lord, Jesus Christ.

"The Truth of the Lord endures forever!"

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OTHER SUPPORTERS

Many

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We are delighted to be able to share this concert with you, our families, friends and benefactors, although in a different way than we are typically accustomed.

We are especially grateful to the following people:

Production Coordinators: Connor O'Hara, Christine Mores
Support: Samantha Koon, Emanuel Pires, G.H. Grassby and Associates, Archdiocese of Toronto
Camera and Editing: Jay Turchansky, Peter Turek
Sound Recordist and Engineer: Mark Scola

Without their support, this online performance would not be possible. It is our great hope that during this time of isolation, we will be able to connect with you — at least virtually.

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2 Ave Maria – John Edward Ronan (1894-1962), Arranged: Peter Daly (b. 1940). Used with Permission. (We have permission from Peter Daly.)

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