

# The Schola Gregoriana of Cambridge

## Newsletter Autumn 2011

### **News of Associates:**

We extend a warm welcome to: **Mr. P. Baker, Dr. Candy Bartoldus, Ruth Bond, Mr and Mrs M.J. Cooper, Mary Cosgrove, Elizabeth Howe, Monica King, Peter Lawler, Ian Lowe, Solvig McIntosh, Lorna McMorrow, R. Parker, Mr and Mrs Peter Wallis, Cecile Wignall, Dr. Peter Wilton and M. Wilson.**

*A future member?* We are delighted to report news of the birth of a son **Matthew Cuthbert John Hodkinson** to Tina and our Director, Christopher, on Sunday 4th September and we extend our warmest congratulations.

## Reorganisation: Update for all Associates

### **Reorganisation: new constitution? A report from the Chairman of Trustees.**

You will recollect me writing in the spring issue of the Newsletter asking for your views whether the Schola should (A) formally adopt a new constitution following the model of a members' unincorporated association recommended by the Charity Commission or (B) continue under our present constitution, either way with full consultation with the Associates. Whichever route we take I can confirm it is our intention to administer the Schola in the future as a Charitable Incorporated Organisation (CIO) once the rules for this new entity have been worked out by the Charity Commission.

At their meeting on 10<sup>th</sup> July the Trustees again considered what course they should take, (A) or (B). We received a few replies to my request for your views, for which I am grateful. Although most, but not all, of those who spoke or wrote to me favoured option (A), since the vast majority did not express any view at all, I believe the majority favoured option (B), i.e. do nothing until CIOs are authorised, but in the meantime continue in full consultation with the Associates.

The Trustees at their meeting discussed how the Schola might benefit through any change of constitution. Four areas of concern were considered.

1. **Consultation with Associates.** A members' association would require a formal Annual General Meeting. We could see no particular advantage in organising formal meetings as opposed to informal ones. A difficulty in reaching decisions at meetings which affect all Associates is that for one reason or another only a percentage of members actually attend meetings. Absentees can of course appoint proxies, but I found in the case of the Gregorian Association that members rarely availed themselves of the right to appoint proxies.

I think the views of Associates are best achieved through the medium of the Newsletter. Each Newsletter reflects what has been discussed at the previous Trustees' meeting. Associates are encouraged at all times to get in touch with any of the Trustees by e-mail, by telephone, or through the post, or at one of our events. A list of the Trustees is set out at the end of this Newsletter with their contact addresses as appropriate. Also, do please express your views and ideas in the Newsletter. Stephen Johnston is the Editor; he hopes there will be a lively correspondence in the Newsletter on all subjects pertaining to the chant and the Schola.

2. **Accounts.** The way in which we have to prepare our formal accounts as required by the Charity Commission is not particularly informative. So, Bernard Marriott, our Treasurer, will give a breakdown in the Newsletter of items of income and expenditure that will be of most interest to Associates.

3. **Trustees.** Under the present constitution each new trustee is appointed by the existing trustees. We were all individually chosen at the instigation of Mary Berry as supporters of her wish to promote the chant through the Schola, and having certain qualities, e.g. legal or administrative experience that would be of use in running the Schola. I can vouch that the Schola is most fortunate in having a group of individuals dedicated to the aims of the Schola who devote a significant amount of their time and energy to promoting its work. Many Associates also help and advise the Trustees in innumerable ways; our events would simply not function without their support..

The alternative to appointment by the existing trustees would be that of election at an AGM under option (A). However I really feel that the present system of appointment is best left undisturbed until we can form a CIO. Our present team is good and strong, and I would be hesitant in taking any step that might dismantle the present set-up.

4. **Liability of trustees.** Once a CIO is formed I understand that the liability of trustees for mistakes may be more limited than at present, but I doubt the changes will be substantial. There would be no difference if option (A) were adopted as opposed to option (B).

I hope the above notes explain why the Trustees have decided not to proceed with any formal change of constitution at this stage pending the introduction of CIOs, but will keep to their policy of informing and involving Associates at every stage in the future of the Schola.

Grey Macartney

From the Honorary Treasurer

## **FINANCIAL REPORT TO ASSOCIATES OF THE SCHOLA GREGORIANA OF CAMBRIDGE FOR THE YEAR ENDING 31 MARCH 2011**

Funds at the start of the year amounted to almost £43,000. During the year we received what will probably be the last instalment of Mary's legacy to the Schola (£2,500 out of a total bequest amounting to £25,350), plus £15,250 from the

Gregorian Association (with another £1,500 being received since then). Funds at the end of the year were £55,000. Thus our current cash assets consist of £15,000 accumulated by the Schola since our foundation, plus £25,000 from Mary and £15,000 from the Gregorian Association.

Income from Associates' subscriptions and donations came to nearly £2,500, whilst expenditure on running the Schola, which includes insurance, and payment to the Community of Jesus for facilities at Barton, including the housing of the library, typically is costing up to £4,000 pa. There is, therefore, some shortfall between day-to-day income and expenditure.

We ran two major events in the year: the weekends at Sarum and Leicester, which together largely covered their costs.

With the transfer of the assets from the Gregorian Association, we have taken on one major liability, which is to pay Peter Wilton to edit a new edition of the Manual of Plainsong in order to include the antiphons proper for daily prayer in accordance with Common Worship, set to traditional (Prayer Book) texts. Peter is also editing chant settings of the modern texts as recommended in Daily Prayer. The plan is to publish a revised Manual of Plainsong on the internet so that anyone can copy it free of charge. The cost of this project is likely to be in the region of £10,000.

The trustees plan to continue Mary's work in the production of CDs of the Chant, the next venture being a recording of chant from the Abbey of Fontevraud sung by women (the abbey was a double monastery with both monks and nuns, and the proposed CD will provide a contrast with the men's singing on the Templars recording). This recording will cost about £11,000, with some return from the sales of discs.

Setting aside the commitments to the Manual of Plainsong and the CD, we have reserves of £35,000 against which there is a shortfall of up to £1,500 in day-to-day running costs. At current rates, and bearing in mind the gloomy economic situation, our reserves could be halved in just over 10 years. Whilst there is no immediate cause for concern, the trustees have to bear the long-term viability of the Schola in mind, so need to be cautious when considering how best to promote the singing of the Chant.

## **Local Representatives**

Please consider offering your services as a Local representative of the Schola Gregoriana of Cambridge. The task of arranging Chant workshops or aiding the promotion of the Chant in the Liturgy need not be onerous, and in every case you will receive full support, both with administration, finance, preparation of materials and with direction, from and through the Schola Administrator (contact details below), and one of our Musical Directors.

The following have already agreed to become Local Representatives

Stephen Johnston - Peterborough and Stamford (Email address below)

Bernard Marriott - Leicestershire (Email address below)  
Neville McNally - Portsmouth (Email address below)  
Paul Rouse - Bristol and Bath (Email: schola@doynnton.org)

## **EVENTS SINCE THE LAST NEWSLETTER**

### **Haverfordwest: Parish of St. David and St. Patrick Plainchant training day - Saturday 4<sup>th</sup> June 2011**

Two dozen singers from this and surrounding parishes greeted Philip Duffy on a sunny Saturday morning in the new part of this church in the middle of the attractive town of Haverfordwest, Pembrokeshire.

Philip began by skilfully sketching the story of how plainchant began and developed over many centuries, accompanied by illustrations, e.g. of St. Gregory the Great having the chant directed to him by the Holy Spirit with the assistance of a scribe, who apparently had no problem in noting down the chant with his quill, despite it remaining an oral tradition for everyone else for several more centuries. Then came a drawing of the Emperor Charlemagne unifying the multiple local uses of the chant, his expression as fierce and uncompromising as Ivan the Terrible. Perhaps we should adopt his no nonsense, robust approach to the chant?

Philip also showed us a picture of the Exultet being proclaimed at the Easter Vigil from a long scroll adorned with pictures depicting what the cantor was singing about, which he would gradually unfold over the front of the lectern for the benefit of the congregation while he declaimed the narrative. I wondered whether such scrolls still exist. This device would add yet more drama to the proclamation of the Exultet. There must have been an array of candles as well as the Paschal Candle to illuminate the scroll in a church otherwise still in darkness at this Vigil Mass.

The audience was especially intrigued by Philip's suggestion how harmony may have originated. There have always been a few in every community who consistently sing below pitch. Conductors, instead of fighting against this tendency began to encourage the growlers to remain consistently well below pitch thereby producing some interesting chords. Thus may have begun vocal harmony.

After a refreshment break Philip handed round booklets with some thirty pages of chants commonly used for the Ordinary of the Mass, a dozen hymns, some in Latin and others in English, and some popular antiphons such as Salve Regina and In Paradisum, everything with English translations, and all except one on a four-line stave with square notation, the reading of which he fully explained. No one seemed to have any difficulty in picking up the unfamiliar notation. As always, Philip demonstrated the importance of placing the stress on the correct syllable, as spoken, when singing both in Latin and in English. By the end of the day those attending were confidently singing the Ordinary of the Mass and a hymn by way of an anthem in preparation for Sunday Mass for the Feast of the Ascension. These well produced booklets could form the basis for instruction days at other churches.

We were joined at 9.15 on Sunday morning by other members of the choir and all sang robustly what we had learnt the previous day. The entire large congregation joined in the hymns and all the bits of the Mass with much enthusiasm. The whole service was both lively and devotional. I overheard one young server saying to the others "I wish every Sunday was like this". Some visitors from Lancashire said Sunday Mass was like being in a cathedral. The chant had clearly added an extra dimension to their worship that day. Philip was profusely thanked for his help and encouragement to the parish over that weekend.

Some weeks after the weekend I enquired whether the parish felt they needed follow-up sessions in order to maintain the momentum set by Philip. The reply was that top-up sessions at intervals would indeed help if they could be arranged without too much cost. Do any of you know of anyone in south-west Wales able to help in this way?

Grey Macartney

**Report of the Associates' Weekend, held in Leicester 11 to 13 March 2011.**

For our Spring Associates' Weekend we joined the parish of Holy Cross in Leicester, served by the Dominican Order. Ever since their foundation in the 13th century Dominican friars have been highly mobile so, early in their existence, they developed their own variation of the Roman rite in order that travelling friars wouldn't have to adjust to local liturgical customs wherever they went. Much of this independence from Rome's ways came to an end with the liturgical reforms of the 1960s, but they have retained their own chant books, and it was these that we used over the weekend.

We began on Friday looking at Compline. This is a more elaborate Office than the monastic Compline we normally sing. Dominican friars were often out all day, teaching for example, and so missed Vespers, but were usually back for Compline. So whereas Vespers is the principal evening Office in monasteries, Compline is most important in Dominican houses. Compline on Friday ended with a Salve procession, and in the procession back to the Choir we sang an antiphon to St Dominic, O lumen.

On Saturday morning we sang Mass for the Feast of St Gregory the Great, celebrated by Fr Thomas Crean. In the evening we sang both Vespers and Compline. Compline on Saturdays is particularly solemn as it concludes with a procession to the Lady Chapel and the singing of the Litany of Loreto. Between these two Offices, Professor Patrick Boylan spoke on 'The Royal Choral College of the Newarke, Leicester, 1355 to 1568', describing the fine church of the Annunciation and the choral college set up to sing Masses for the souls of deceased benefactors.

The weekend concluded with our joining forces with the parish choir and singing the normal Sunday Mass. We are grateful to the Prior and Community at Holy Cross for their hospitality and support. Most Associates stayed at a hotel five minutes' walk away, and all seemed very pleased with its facilities, and the opportunity for some exercise before and after their main meals.

Bernard Marriott

**Report on the Meeting of the Monastic Chant Forum, Douai Abbey, 16-19 May  
2011**

The sixth meeting of the monastic Chant Forum was held this year at Douai Abbey. Previous venues, since inauguration in 2006, have been Mt. St. Bernard, Stanbrook, Douai, Downside and Pluscarden. Our principal speaker this time was Dame Margaret Truran, now established at the monastery of Santa Cecilia in Trastevere, Rome. Fifteen participants were booked in, though numbers rose for various of the sessions with the addition of reinforcements from Douai itself and from nearby Farnborough Abbey.

Why were we there? The original proposal that launched these meetings set out several goals. Among them were these: *To provide, in the British Isles, a viable forum for the cultivation of Gregorian Chant within the context of monastic liturgy.* And: *To assimilate the great advances made in manuscript and musicological research during the past half-century, which enable us to understand and interpret Gregorian Chant more truly, perhaps, than ever before in the modern era.*

The monastic context for our meeting was therefore of the first importance, with teaching sessions punctuated by liturgical and private prayer. The welcome we received from the Douai community was entirely in keeping with its reputation for warm friendliness. Above all Douai's Fr. Alban worked extremely hard to ensure all went smoothly and efficiently for visitors and community alike.

This was my first ever visit to Douai. May was a good time to be there: the deciduous hedge rows and woods all around were bursting with Spring greenery, wild flowers and varied bird song. I was especially pleased to hear the insistent call of the Cuckoo accompanying our session throughout.

From the outside Douai's famous hybrid Church, begun in the 1920's and completed in the 1990's, looks distinctly odd, even bizarre. Inside however the contrasting styles harmonise with apparent ease, and together create an overwhelming sense of space and light. Clean and soaring lines help raise the mind to God in worship. As for the monastery itself: at least the parts we saw gave the impression of being all new and modern and high-tech., following the radical adaptations necessitated by the closure of the Abbey school; impossible, though, ever to forget the community's venerable history. Portrait after portrait of monks, from the 17<sup>th</sup> century to the present, gaze down from every available wall space. If you like portraits (male, and clerical), then Douai Abbey is the place for you.

In keeping with the second Chant Forum goal quoted above, this year our session offered systematic instruction in the meaning of the signs of St. Gall. These signs from the 10<sup>th</sup> century pre-date the invention of the four line stave. Assuming that the music will be known by heart, the signs do not convey exactly what notes should be sung. They do however give in considerable detail *how* the notes should be sung. The 1979 Solesmes *Graduale Triplex* prints the signs from St. Gall in red underneath the conventional stave, with the approximately contemporary signs from Laon set out in black above.

Dame Margaret was well placed to provide the instruction, since she is principal organiser of the year-long residential Chant course “*Cantantibus organis*”, based at her monastery in Rome. This course is designed primarily for monks and nuns; priests and laity, provided they are not in overwhelming number, are also welcome. The course offers a complete musical, liturgical and theological formation in Gregorian Chant. Those lucky enough to attend will return home fully equipped to instruct and lead their own monastic Choirs in the Chant, from beginning to end of the liturgical year.

Learning the neumatic signs of the early manuscripts is without doubt something of a slog. Often the same sign can confusingly mean quite different things, according to context. Sometimes the point a particular sign or group of signs strives to make seems almost too subtle to be worth noticing. And in order to talk about these signs with any facility it is necessary to learn the somewhat abstruse Latin terminology, or jargon. But, as Sr. Margaret insisted, and often demonstrated, the effort is worth it. Always the signs point towards the primacy of the text to be sung. Every now and then Sr. Margaret’s face would light up when, after close study of a complex group of notes, she would remark how the joy welling up through the prayer of the composer had thus been uncovered.

As usual other contributors added interest and variety to our meeting. Speaking as a Choir Director of long experience, Dr. John Rowntree gave a fine session on the ever timely subject of singing technique. The expectations of those who enjoy his hallmark provocative asides were not disappointed. At the end he presented all participants with his latest recording. This CD is to be warmly recommended: the Douai Choir under Dr. Rowntree’s direction is truly excellent, and worth listening to.

Speakers also outlined three recent developments of great interest to all participants.

First, there is the 2011 publication of Volume I of a new Roman Gradual: the *Graduale novum*. This volume has been produced in collaboration with the Vatican Press. It is not an official publication of the Holy See, but it carries an *Imprimatur* and a German language foreword by Benedictine Abbot Primate Notker Wolf. The book responds to the call of the Council (SC 117) for a more critical edition of the Chant. It’s the fruit of many years’ toil by an international group of scholars, mostly German. Melodies are speculatively restored to their earliest versions, disregarding the straitjacket of compositional Rules invented by later theorists. So we find such features as Mi flat, or Do and Fa sharp, or a Ti natural following immediately after a Ti flat within the same neum. Monastic Choir masters and mistresses will certainly wish to study the book, but I suspect few communities will be adopting it for their daily use.

Then Abbot Cuthbert of Farnborough spoke of a new distance learning liturgical institute, “*Institutum liturgicum*”. It is to be based in Ealing, London, and to specialise in study of the Latin texts of the Roman Missal. With the Abbot of Ealing he is a patron of this new venture, which is endorsed by the Bishops’ Conference of England and Wales. Its directors are Doms James Leachman and Daniel McCarthy OSB. Validating bodies are the Pontifical University of Sant’ Anselmo in Rome, and the Catholic University of Leuven, Belgium.

Finally Fr. Guy Nicholls of the Birmingham Oratory spoke of a new Liturgical Institute he himself is setting up in Birmingham, with the full cooperation and blessing of Archbishop Longley. The Newman Institute of Liturgical Music, to be launched on 17 September, the first anniversary of the Beatification, will have a practical rather than academic aim. It's designed to help priests and parish musicians improve their liturgical music, in full accordance with the mind of the Church. Of course the repertoire studied will include Gregorian Chant, or music that clearly takes its inspiration from the Chant. An important resource used will be the *Graduale parvum*, soon to be published. This book will propose the texts of the Missal to be sung in Latin or in English, in Gregorian mode, with minimal musical expertise required. We hope and pray this project will accomplish great things, and go from strength to strength.

Our session concluded with a power-point presentation entitled "Singing the Gospel in Pictish Scotland". The talk presented a 10<sup>th</sup> century Gospel book which originated from the Abbey of Deer in Aberdeenshire. This monastery was founded supposedly by St. Drostan, a disciple of St. Columba of Iona, perhaps around the end of the 6<sup>th</sup> century. Under King (St.) David of Scotland in the mid-12<sup>th</sup> century it became Cistercian, and survived as such up until the Scottish Reformation of 1560. Its ruins are owned by the Catholic Diocese of Aberdeen. They are well kept, and definitely worth a visit. The text of the Gospels is Latin, with atrocious spelling, and fascinating art work. As well as the customary doodles in the margins, there are (later) comments and notes in Gaelic, which are of great interest to historians. The point of the talk was that these Gospel texts would have been sung, and for all our ignorance of Pictish culture and language, we can deduce a good deal about the music, for it would have been within the broad ambitus of Gregorian Chant. The various genres according to which Gospel texts could be sung within that tradition were illustrated.

A clear consensus emerged at Douai that the Chant Forum serves a useful purpose, and should if possible continue. Work has accordingly started to prepare next year's session. It is hoped that a venue, dates, and main speaker can be announced fairly soon.

Fr. Benedict Hardy OSB                      Pluscarden Abbey

[ Reprinted by permission from *The Monastic Musicians' Magazine*: Ed. ]

**Gregorian Chant Study Course                      Portsmouth Cathedral**

**GREGORIAN CHANT COURSE AT ST JOHN'S CATHEDRAL PORTSMOUTH**

An initiative to deliver a comprehensive course in Gregorian Chant was realised at St John's Catholic Cathedral, Portsmouth, between October 2010 and June 2011. The idea for the course developed following a one-day pilot Chant Workshop held at Portsmouth in June 2010, at the end of which many of the participants expressed enthusiasm about continuing to learn the chant. As a result it was decided

to design a full course that would provide a balance of theory and practical opportunities for both beginners and experienced practitioners of the chant.

In order to cater for beginners and those with more skill, two instructors were recruited with considerable knowledge and experience of the chant: Abbot Cuthbert Brogan OSB, Abbot of St Michael's Abbey, Farnborough; and Christopher Hodkinson, a Director of the Schola Gregoriana of Cambridge. Participants were allocated to groups for instruction according to their level of experience.

To support the syllabus, two principal Course books were used: the *Liber Usualis* was available for day-loan; and the *Parish Book of Chant* (PBC), containing many popular chants and the order of Mass in Latin and English, was provided to participants as part of the course fee. As well as teaching participants how to interpret and sing unaccompanied chant, the syllabus also introduced accompaniment of the chant. A master class for organists led by the organist Neil Wright was incorporated and covered the organ and its use in conjunction with Gregorian chant. At each Workshop the participants sang the chant in St John's Cathedral its authentic liturgical setting. The liturgical settings included Mass and Vespers with Benediction.

The Course was designed to be delivered over 7 workshops, however, due to disruption caused by the 2010-11 winter snow, an extra Workshop was added to ensure that everyone had the opportunity to benefit from the full syllabus. An average of 40 people attended each workshop, with some travelling from as far as Devon and Wales. Over the whole course more than 100 different people were involved in at least one Workshop and more than half of these were complete beginners.

The Course concluded with a memorable final Workshop on the Vigil of Pentecost in June 2011. It followed a similar format to the previous 7 Workshops with participants dividing into 2 groups according to experience to prepare the chant for Mass of the Vigil led by Abbot Cuthbert and Christopher Hodkinson. The Mass was celebrated by Father Abbot and sung by participants to a very high standard. The Workshop concluded with a discussion forum which gave an opportunity for questions and answers. Plenty of points were raised which included comments on the Course, ideas for continuing practice of the chant and how to bring it to a wider and a younger audience through schools and colleges. There was also considerable interest among the participants in doing a further course in the future.

Gratitude for making the course a success is due to Abbot Cuthbert and Christopher Hodkinson for their tuition; to the authorities at St John's Cathedral; to the Latin Mass Society of England and Wales for encouraging support from their membership and for offering financial subsidies to participants from choirs; and to the Schola Gregoriana of Cambridge for the loan of resources.

**Some amateur recordings and pictures taken during the course can be accessed at the following link: <http://gregorianchantportsmouth.wikispaces.com/>**

Cdr. Neville McNally.

### **The Portsmouth Chant Workshops in action**

‘Each workshop began with a welcome and introduction to the day.’



‘After studying separately, beginners and advanced groups come together for final preparation of the chant for the liturgy in the Cathedral.’



‘The beginners group attracted the young and older enthusiasts.’



‘Abbot Cuthbert Brogan OSB led the beginners group. He delivered a number of lectures to the combined group on subjects including the history of the Divine Office.’



### *Report of The Associates' Weekend at Douai Abbey, 16 -18 September 2011*

What a wonderful weekend we had! The community at Douai Abbey couldn't have been more welcoming, the setting was lovely – and we made some beautiful music. What more can you ask for?

The brothers at Douai Abbey use English chant as a regular part of their monastic life, so our weekend wove in and around their normal practice. The weekend began a little earlier than usual on Friday with a rehearsal for the Requiem Mass, which we celebrated at 4 pm. We then joined the brothers for Vespers, having had some instruction from the music master, Father Alban.

The sound within the beautiful abbey church was wonderful – rich and full with lingering whispers reverberating around the space. This set us up nicely for a convivial supper before again joining the community for Compline. We were asked to observe the Great Silence from 10pm which gave the weekend a restful spirit, without interfering with the meeting of friends old and new.

There was a special surprise on Friday evening as Chris and Tina Hodkinson turned up to introduce their twelve day old son Matthew to the associates. All congratulations to them (and lots of attention to Matthew!).

Saturday was full of interest. Philip Duffy, who was leading the weekend, and Peter Wilton, our principal cantor for the weekend, went with a group of singers to Oxford to support Brother/Father Lawrence Lew, from the Dominicans, at his ordination. Father Lawrence, some of you may remember, took many pictures of Mary Berry's funeral which were shared via the Schola website.

Jeremy White, Schola Director, having rushed back from performing at Covent Garden on Friday, led us for an illuminating session on Saturday morning. Jeremy shared with us his knowledge and enthusiasm for the development of the chant as we worked our way through the music for Vespers and Sunday Mass. For example did you know that responsorial psalms, in which the cantor's verses are interspersed with others singing a single (simple) memorised verse were designed to enable participation by the illiterate masses?

We had some free time after lunch, which many used for a walk in the grounds (dodging the showers) and exploring the church and the abbey bookshop.

Vespers went well, and we later led the community in Latin Compline. Feedback from some of the brothers was good, as they said it made them think about how they might possibly use Latin in parts of their regular worship in future.

Sunday morning saw an intensive rehearsal for Mass as we knew we would be 'on show' for a large congregation! In the end, it was a beautiful service with the Schola providing the propers and all joining in the ordinary chants.

A special treat came after mass when the Abbot gave us a tour of the new monastic library. The building is purpose-built, very thoughtfully designed with all the necessary temperature and humidity controls (provided, to the cheers of the eco-

warriors amongst us, by a large ground source heat pump system) and very striking. The collection holds a wide range of material, including theological and other books. Their great treasure is a recent illuminated volume of the collected writings of St Paul, of which only a handful were produced. Most interestingly, they are also archiving historical materials from other monastic communities where those valuable materials are in danger of being lost. The library is already proving a magnet to scholars – but the work of cataloguing the materials looks to be a real challenge.

Then it was time for all of the goodbyes – see you next time – as we joyfully departed after lunch. Many thanks to all those who worked so hard to organise and support the weekend – it went so smoothly it can be hard to see just how much work goes into these occasions.



*Terry Wolf*

## **FORTHCOMING EVENTS**

### **Schola Gregoriana of Cambridge      Spring Weekend, 2012**

20-22 April 2012 - Hawkestone Hall Shropshire.

Following our very enjoyable visit to Hawkestone in 2010 we are planning a return trip for our Spring weekend next year.

Further details to follow once arrangements have been finalised.

### **St Mary Redcliffe church, Bristol: Saturday 19th November.**

Public workshop on Gregorian chant at 11. 30am, led by Dr Emma Hornby. Workshop fee £8/£4. To reserve your place, please send a cheque (payable to Emma Hornby) to the Department of Music, University of Bristol, Victoria Rooms, Bristol BS8 1SA, together with your name and contact details.

The workshop will be followed by first vespers at 530pm for Christ the King, in Latin, performed by the workshop participants with the University of Bristol Music Department Schola Cantorum. The service will be led by the Priest-in-Charge, the Revd. Dr. Simon Taylor; admission free - all welcome.

[The aim of the workshop is to give members of the public and of Bristol university the opportunity to experience the sort of liturgy that St Mary Redcliffe might have had when it was first built, but as a genuine liturgy not a museum piece. We'll be singing the Latin chant, with parallel English text in the booklet throughout, and it is hoped that as many members of the public as possible will come along to the workshop and learn the simpler chants - the psalms and Lord's prayer and so on - so that they are truly participating. It's a truly ecumenical occasion - a Roman liturgy in Latin, in an Anglican church.]

**St Mary's Church, Stamford, Lincolnshire: Saturday 26<sup>th</sup> November: 2-5.30 pm**

The annual workshop on the Chant in St. Mary's, generously supported by The Schola Gregoriana of Cambridge, will be led again by Christopher Hodkinson and a group of specialist Cantors, who will contribute to the demonstration of the Chant for the Seasons of Advent and Christmas at the end of the workshop. All are welcome. Price for participants is £10 to include a booklet of chant newly prepared by John Rowlands-Pritchard. The following evening, the Schola Gregoriana of Stamford will lead the worship in the St Mary's Advent Carol Service. Tickets for the Workshop can be obtained from the Stamford Arts Centre, or reserved by emailing: **stephenduncanjohnston@gmail.com**.

**Canterbury Chant Day: March 24<sup>th</sup> or 25<sup>th</sup> – to be confirmed**

The day will be centred on our own transcription and realization of the 'First vespers for the birth of the BVM' from the Worcester Antiphoner (music) and the Hereford Breviary (order of service). The day will be led by Philip Duffy. There will be a couple of short talks to break up the singing sessions. The day will begin around 10 a.m. and conclude around 5 p.m, with the first public presentation of our work in a service of Vespers in one of Canterbury's historic city churches. We have yet to organize the exact location, but it will be in the centre of Canterbury. Costs have yet to be calculated. All are invited to express an interest to ensure they receive further details as soon as they are available. **Please forward all requests of interest to the organiser, Helen Natrass, whose Email address is: helen@helennatrass.com**

**Other events, courses and Chant groups**

**A new Schola – Anglorum Chorus**

A new semi-professional choir specialising in Gregorian Chant has just been founded at the initiative of Christopher Hodkinson, one of the Schola Gregoriana's music directors. Its singers are young Catholic men, most of whom are music students or professional musicians with many years' experience of singing the chant in the service of the Sacred Liturgy, who aspire to the highest possible artistic standards. They are interested in exploring a wide range of styles informed by the latest scholarship.

The choir's first public performance was on Saturday 3<sup>rd</sup> September 2011, when it sang a plainsong Mass for the feast of the Ordination of St Gregory celebrated by Mgr Andrew Burnham of the Ordinariate of Our Lady of Walsingham at the Church of

Holy Rood, Oxford. Just a few days later the singers met again in Cambridge to sing for a wedding and nuptial Mass in the Old Rite, with both plainchant and sumptuous polyphony.

Anglorum Chorus will next sing Mass on Saturday 29<sup>th</sup> October, as part of the pilgrimage to the Shrine of Our Lady of Willesden organised by the Latin Mass Society. The choir is available to sing throughout the country at concerts and special events such as weddings, funerals, and anniversaries. **Enquiries can be made to <anglorum.chorus@gmail.com>.**

### **The Gregorian Chant Network**

The Gregorian Chant Network\_ will be holding its second 3-day training weekend, in 2011, to be directed by Colin Mawby, with the assistance of Nigel Kerry. Dates: 8-10th April, at the Oratory School, Reading RG8 0PJ.

See Website for further information

### **Sing and Enjoy Gregorian Chant!**

Join a course of 11 evenings studying and performing simple and beautiful chants for the Mass and daily Offices. Directed by Dr. Peter Wilton, B.Ed.(Hons.), M.Mus., Editor of chant for the Office of Vespers for Westminster Cathedral Choir, the course will be held at the Farm Street Church, 114 Mount Street, London W.1 on Tuesdays from 6.30 to 8 pm from 11th January to 22nd March 2011.

The course is aimed at: Music directors introducing chant to their choirs, Clergy and singers wishing to enhance worship in their churches and Beginners wanting to sing and enjoy the chant.

Enquiries to: Mr. G. Macartney, Schola Gregoriana of Cambridge,  
26 The Grove, Ealing, London W5 5LH Tel: 020 8840 5832

### **The Schola Gregoriana of Stamford**

Meets monthly during the academic year on the last Saturday of the month in St Mary's Church, Stamford from 6 – 7 pm. to explore and rehearse chant for regular services in St Mary's and elsewhere, such as The Advent Carol Service, The Feasts of Corpus Christi and All Souls Day, plus Complines. There are no charges, and all music is supplied. All are very welcome.

**Website and Newsletter:** [www.scholagregoriana.org](http://www.scholagregoriana.org)

The Website Manager, Helen Kitching (address below) would welcome news of any chant event (however small) or group of 'chanters' (whether meeting regularly or not) so that the website can be kept fresh, interesting and up-to-date. As you know we showcase groups who are not directly under the Schola Gregoriana of Cambridge

umbrella as well as those that have stronger links, such as those directed by one of the Schola's trustees or directors. We would also like to include reports of events that have happened, however brief the report might be.

Our website is proving popular and successful, as ever. The Links Page offers information on many fascinating websites, including that of our affiliate, The Gregorian Association.

### **Regional Directors of The Schola Gregoriana of Cambridge**

*South and West:*            *Jeremy White.*  
*London:*                    *Peter Wilton*  
*North:*                      *Philip Duffy*  
*East and Midlands:*    *Christopher Hodkinson,*  
*Scotland:*                 *Alan Henderson*

Please make contact with them, initially, through The Administrator or by email direct.

### **Trustees and Directors of the Schola Gregoriana of Cambridge**

**Grey Macartney**            **(Chairman and Membership Secretary)**

[Email: [greymacartney@yahoo.co.uk](mailto:greymacartney@yahoo.co.uk)]

**Bernard Marriott**        **(Hon. Treasurer)**

[Email: [bmarriott6969@btinternet.com](mailto:bmarriott6969@btinternet.com)]

**Stephen Johnston**        **(Hon. Secretary and Newsletter Editor)**

[Email: [stephenduncanjohnston@gmail.com](mailto:stephenduncanjohnston@gmail.com)]

**Julian Burling**

[Email: [julian.burling@yahoo.com](mailto:julian.burling@yahoo.com)] Also [[jburling@serlecourt.co.uk](mailto:jburling@serlecourt.co.uk)]

**John Curran**

[Email: [JPCSedate@aol.com](mailto:JPCSedate@aol.com)]

**Helen Kitching**            **(Website Manager)**

[Email: [hjkwebmaster@hotmail.co.uk](mailto:hjkwebmaster@hotmail.co.uk)]

**Patrick Maddams**

[Email: [subtreasurer@innertemple.org.uk](mailto:subtreasurer@innertemple.org.uk)]

**Commander Neville McNally**

[Email: [enemen@hotmail.com](mailto:enemen@hotmail.com)]

**DIRECTOR: Jeremy White, Esq. (please contact through the Administrator-see below)**

**ASSISTANT DIRECTOR: Philip Duffy, Esq.** [Email: [pipduf99@btinternet.com](mailto:pipduf99@btinternet.com)]

### **Enquiries**

Further information plus details and booking forms for events can be obtained from:  
The Administrator, The Schola Gregoriana of Cambridge, 124 Cambridge Rd, Barton,  
Cambridge, CB23 7AR. Tel: 01223-263063 Fax: 01223-264859.

E mail: [scholacambridge@aol.com](mailto:scholacambridge@aol.com)

---

### **Editorial Comment**

Contributions (e.g reviews of events) by Associates are always very welcome. Please send them by post to: S.D. Johnston, Hon. Secretary, 93 Scotney Street, Peterborough, PE1 3NE, or, preferably, by email to: [stephenduncanjohnston@gmail.com](mailto:stephenduncanjohnston@gmail.com).

---