

The Schola Gregoriana of Cambridge

Newsletter Spring 2017

News of Associates:

We are delighted to welcome as new Associates: Rev. Dom Peter Burns OSB, Suzanne Cabral, Dr. Eileen French, Alan Gardner, Roger Hill, John Mackenzie, Hilary Peters, Kamala Singh and Anna Svendsen.

We record with sadness the deaths of Muriel Dean, Rosemary McCabe and Reg Selous.

FROM THE DIRECTOR

The Schola's activities in recent years have taken place in the shadow of the sudden and unexpected decision of the Community of Jesus to sell St Benedict's, thus requiring the Schola to find new accommodation for its library, archives, and liturgical paraphernalia, and to make new arrangements for administration of the Schola. We were sorry to have to say farewell to Bill and Holly and Sr Hannah, as well as Ron Minor. We are grateful to the Fathers of the Birmingham Oratory, who have generously made new accommodation available to us.

The task of relocation has consumed a great part of our trustees' energies, and limited the Schola's capacity to engage in other initiatives. Nevertheless, the Schola's team of musical directors have remained busy in the meantime, and the Schola has been involved in many and various activities. Space does not permit me to mention each individual event, but I hope that in briefly describing some of our more memorable activities readers will be able to appreciate the range of our current work, and the vital and unique role that the Schola

continues to play in passing on the treasures of the Gregorian tradition to future generations.

Our founder, Mary Berry, entrusted to the Schola the mission of promoting plainchant, and set an example of doing so through every possible means while reaching out to many different audiences. Now as in Mary's time, teaching activities remain the most important of the Schola's day-to-day activities, and all of our music directors have been involved in workshops in a variety of locations across the country. Peter Wilton directs the most regular and long-standing of the Schola's activities in this area, with his fortnightly chant classes in London. Other workshops typically take place through local initiative. Among these, Philip Duffy's well-established annual workshop in Askrigg, Yorkshire, organised by MaryRose Kearney, deserves special mention, and I would encourage those Associates who would like to see more activities in their local area to emulate her example. My own activities have included workshops for the Lay Schola at Ealing Abbey, for Nottingham Cathedral Choir, and an opportunity to coach the Benedictine novices at Silverstream Priory in Ireland. Meanwhile Peter Wilton has brought the chant to new audiences with workshops at the Sidmouth Folk Festival. The Schola has also continued its charitable outreach to younger audiences through its workshops at the Evangelium Conference, now flourishing under the direction of our newest Assistant Musical Director, Matthew Ward, as well as at the annual retreat for Young Catholic Adults, which I have led in recent years with invaluable support from Jeremy White and a small group of Associates.

For several years now the Schola has been an institutional sponsor of the Gregorian Chant Network, which has succeeded in providing a venue for chant training aimed especially for small scholas and their directors, many of whom sing at the traditional Latin Mass. In 2015 we held a day for choir directors at which we welcomed Fr Daniel Saulnier OSB as guest speaker, while in the following years we have held annual weekend training events. I have just returned from the most recent of these, which I co-directed with the Schola's chaplain, Fr Guy Nicholls. It was a very successful weekend, which will have a significant positive impact on all the scholas who participated.

Liturgical and concert performances are another essential part of the Schola's public engagement. In Scotland Alan Henderson maintains a busy schedule with his ensemble, the Cantors of the Holy Rude, while in England the Schola's Cantors (comprising a combination of professional singers and experienced associates) have sung a Requiem Mass for Richard III, a concert performance of Dupré's Vespers, and a concert for an invited audience at Quarr Abbey to celebrate the opening of their new visitor centre. Other events have provided an opportunity for more Associates to get involved, including pilgrimage Masses in London and a series of Masses at Portsmouth cathedral, including a historic High Mass in the presence of the bishop. Meanwhile Matthew Ward and I have also appeared as a vocal duo, performing chant and organum at the Southern Choirs Festival in Salisbury, and appearing on the BBC in the series *Saints and Sinners: Britain's Millennium of Monasteries*.

In fact, opportunities to engage with the general public through recorded performances have increased in recent years, and have become a significant part of our work. In 2016 English Heritage commissioned the Schola to record a chant to feature in an exhibition at Battle Abbey commemorating the 950th anniversary of the Battle of Hastings. My research led to the irresistibly ironic conclusion that the Norman clerics almost certainly sang the Mass formulary beginning with the introit *Da pacem, Domine* ('Grant peace, O Lord') immediately before their army marched into battle. Our recording was well-received, and led to a larger recording project for a new exhibition which has just opened at the abbey. The second project focussed on the musical life at the abbey at the end of the middle ages. The Schola's Cantors performed a part of Matins for the feast of St Martin, the abbey's patron, featuring a lesson read by the abbot and a responsory sung with faburden verses. Less is known about secular music at the abbey, but the text of one English carol does survive without music, and so I composed a new arrangement which we also recorded (read all about it at <http://tiny.cc/x9xgky>). Since then the carol seems to have developed a life of its own; among other things it featured in Songs of Praise on Easter Sunday.

Projects such as these require a substantial research effort, which the Schola is uniquely well-placed to undertake. My own research on the Use of Sarum also

inspired a special event for Associates in 2016 at Trinity College, Cambridge, where we viewed medieval manuscripts in the college library before moving to the chapel where we rehearsed and sang Vespers from the office of St Edmund of Canterbury. The Schola has been invited to organise two more celebrations of the Use of Sarum in Anglican churches in the coming year, and it is my hope that in the future this will become a more regular part of our activities, since I am also aware of significant interest among Catholic clergy and lay people.

Looking to the future, the Schola confronts several challenges, which it is essential for us to face in order to continue and build upon the work which we have done in recent years. First among these is the need to increase the numbers of our Associates. People become Associates of the Schola for a variety of reasons. Some wish to take part in regular singing events; others wish primarily to support the Schola's work through their donations, and to be informed of our activities. Whatever their reasons, the Associates' financial support is essential for the Schola's continued mission. At the moment, subscriptions and donations are approximately equal to the Schola's running costs, leaving little to support charitable outreach and preventing major projects such as new CD recordings. However, there are a number of other ways in which Associates can support our mission. One is by attending those events that the Schola organises for them: it is important for numbers to remain high if these are to be viable in the future. Another is by involving new people in our activities. Please invite people at every opportunity to become associates—you could even gift them a year's subscription—or consider donating to the Schola's bursary fund for clergy and students. An equally valuable contribution can be made by those people who volunteer to assist in the work of the Schola. There is a wide variety of ways in which people can contribute, according to their aptitudes and interests, and I encourage anyone who is interested to contact me or one of the trustees to discuss how you might get involved.

I am glad that plans are afoot for a Summer Weekend this year. The venue, St Stephen's House, Oxford, is an excellent location, with three chapels all specifically designed for the singing of plainsong. The event will mark the beginning of our celebration of the centenary of Mary Berry's birth in 1917, and our celebrations will continue into 2018 when we will mark ten years since her

death in 2008. Our programme is designed to commemorate Mary's work, exploring her legacy and its relevance today. The Divine Office was central to Mary's religious life, and so our main focus of study will be the Little Office of Blessed Virgin Mary, a traditional devotional office that provides lay people with a very accessible way to participate in a monastic form of prayer and spirituality. On the last day of our weekend we intend to celebrate all eight hours of the office in succession! Our very full programme of activities will also include daily Mass, a Requiem Mass for Mary Berry and all deceased Associates, a talk on Mary's legacy, and an evening singing her own musical editions. We also plan to arrange a visit to Dorchester-on-Thames, where Mary is buried.

I hope that the Summer Weekend will encourage us to renew and deepen our experience of praying the Divine Office. To complement our traditionally action-packed Associates' events, I am hoping that in the future the Schola will also be able to organise retreats, when Associates can reap the spiritual fruits of their labours at a more leisurely pace, with a daily routine centred on the Office. Please send expressions of interest to Grey Macartney so that we can assess interest in this possibility.

In concluding, I would like to thank all those who continue to make the Schola's work possible, including our dedicated team of Trustees, our music directors, and all those who support them. Please pray for them and for the success of their work.

Christopher Hodkinson
Spy Wednesday 2017

FROM THE OUTGOING CHAIRMAN

It seems an age since I succeeded Grey Macartney as Chairman of Trustees in November 2012. Grey has now retired as a Trustee altogether, having reached the maximum age limit specified for Trustees by the Schola's Trust Deed. We

are enormously indebted to him for his industry as a Trustee and as Chairman over the years and for continuing as Membership Secretary.

In 2016 it was my turn to retire as Chairman. I was succeeded by Julian Berkeley, who has been singing the chant since he was a chorister at Westminster Cathedral Choir School. I am sure he will find the role as interesting and rewarding as I have. In addition to Julian, Clare Bowskill and Julia Jones have joined us as trustees. Neville McNally has unfortunately felt it necessary to resign his trusteeship on being posted overseas as a defence attaché. I am extremely grateful to him, to Christopher Hodkinson, our Director, and to the other Trustees for their hard work and dedication to the Schola during my term of office.

In February 2015 the Trustees of the Community of Jesus (UK), to whom Dr Mary Berry had left her house, St Benedict's, near Cambridge, which had been the Schola's base for many years, informed us that they intended to sell it. They rejected our alternative proposals for the continuing maintenance of the property. We therefore had quickly to find another home for the extensive library of music, books and papers bequeathed by Mary to the Schola. The Fathers of the Birmingham Oratory readily and very generously offered us permanent accommodation at the Oratory and the library, choir robes etc were moved there over two days in May 2015. After re-cataloguing the library will be made accessible to scholars wishing to consult any of its contents. Access details will be posted on the Schola website in due course and given in a subsequent newsletter.

Christopher Hodkinson's report gives an account of the Schola's musical and academic activities.

I am grateful to the Associates for their continuing support of the Schola during a somewhat disrupted period of its history and I am sure that Julian Berkeley, as our new Chairman of Trustees, will also be able to rely on that support.

Julian Burling

FORTHCOMING EVENTS

Schola Weekend at St. Stephen's House, Oxford Friday 11th to Sunday 13th August, 2017

Christopher has outlined exciting plans for this weekend. Here are some practical details.

Accommodation.

St. Stephen's House is a small, comfortable, peaceful, traditional college, originally the monastery of the Cowley Fathers. The college is located a short walk from the centre of Oxford, with convenient car parking.

The main chapel is a Grade I listed church designed by G.F. Bodley with excellent acoustics well suited to the chant. St. Stephen's is now a theological college.

There are thirty bedrooms allocated for the Schola, mostly for single occupancy, some ensuite. Those not ensuite share unisex bathroom facilities. The accommodation was refurbished in 2012. Unfortunately there is no disabled access, and the entrance is by steep, concrete steps.

There is more about St. Stephen's House, with a great number of pictures, on its website. You type in 'St. Stephen's House, Oxford' if you have a computer.

Cost

The college will charge £170 for full board and lodging for the weekend from 2.30 on the Friday to after lunch on the Sunday. For non-residents the college charges £115 for the weekend, or £57.50 for anyone attending for only one day, inclusive of meals. A variety of accommodation is available in Oxford. The average charge for bed and breakfast in an ensuite room is about £130 for two nights.

Schola overheads are estimated at £2,000, divisible among the participants. For those staying at St. Stephen's it would be reasonable to allow for a total cost of

about £240 altogether. Once I know the actual number interested in coming I will be able to give a precise figure.

Bursaries will be available for those who have difficulty in meeting the full cost. Students, seminarians, clergy and religious are invited to apply. A £20 discount will be given to Schola Associates.

Please let Grey Macartney know as soon as possible if you anticipate being able to come, with or without friends who may be interested. His e-mail address is **grey.macartney@gmail.com** His telephone no. is 020 8840 5832, answerphone when out. His address is 26 The Grove, Ealing, London W5 5LH. He will acknowledge your interest and confirm that he will send you full details of the actual cost and the programme planned for each day as early as possible in the summer.

Retreats

If you, or anyone you know, are interested in the Schola organising retreats as suggested in the penultimate paragraph of Christopher's letter, please let Grey Macartney know.

Grey Macartney

Gregorian Chant Instruction

Directed by Dr. Peter Wilton, B.Ed (Hons.) M.Mus (Editor of chant for the Office of Vespers for Westminster Cathedral Choir).

Discover the profound beauty and infinite variety of this timeless music by learning to sing it.

From 6.30 (after end of Mass) to 8 pm. Mondays 24th April, 15th May, 5th, 12th, and 26th June, and 10th July, at St. James's Spanish Place, George Street, London, W1 (nearest tube station: Bond Street)

Study will include square notation, pre-stave neumes, interpretation, music for the Mass, daily offices, music for special occasions, psalmody and texts in different languages.

Anyone able to sing in tune is welcome, with or without chant experience.

Cost: £5 per evening

Enquiries to Mr. Grey Macartney, 26 The Grove, Ealing, W5 5LH

Tel: 020 8840 5832

E-mails: grey.macartney@gmail.com

Workshops Directed by John Rowlands-Pritchard

John Rowlands-Pritchard will be teaching several chant workshops in a variety of places over the next few months. Here is a summary; for details and updates, please see the Opus Anglicanum web site (www.opus-a.co.uk).

- **25th July, Worcester Three Choirs Festival**
Chant Workshop 10 am - 4.30 pm 01452 768 928
Vespers for St Oswald of Worcester 5:30 pm in Worcester Cathedral
- **30th September, Glastonbury Abbey**
Chant Workshop 10 am - 5 pm 01458 832267
- **4th November, St Mary's Church Monmouth**
RSCM South East Wales Chant workshop 01722 424848

REPORTS OF EVENTS

Young Catholic Adults and Schola Gregoriana Retreat Douai Abbey 28th to 30th October

For some years Associates of the Schola have been joining with the YCA on a weekend retreat, usually in the autumn at Douai Abbey. The YCA is a group which promotes the spirit of orthodoxy with charity; it has a deliberately non-divisive outlook, and uses the Church's devotional heritage in order to aid souls. It promotes celebration of Masses in the Extraordinary Form, Adoration, the Rosary, and other devotions. The YCA aims to promote a spirit of beauty and reverence in the Sacred Liturgy. This aim accords with the similar aim of the Schola to proclaim the word of God through the divinely inspired music of the

chant. At these retreats the Schola leads the singing at Mass and the daily Offices, and encourages YCA members to join in rehearsals. The lecture programmes of the YCA and Schola rehearsals are linked and timed to allow members of either organisation to attend both. Each day ends with a social gathering at which old friendships are renewed and new ones made.

At the outset Christopher Hodkinson distributed music books covering the entire weekend, as usual beautifully prepared with translations alongside the Latin, coupled with full rubrics. On the Friday evening we sang Compline of the Feast of SS. Simon and Jude, ending with a Procession and Aspersion with Holy Water during the singing of the solemn Salve Regina. Next morning we sang the Mass of the Blessed Virgin Mary on Saturday (EF) at a High Mass in the parish church according to the Roman rite. Later in the morning rain curtailed the Marian Procession in the Abbey grounds in honour of Our Lady of Fatima. That evening we sang First Vespers of Our Lord Jesus Christ, King, and after supper Compline in the Abbey Church sung with the Community. On Sunday morning the Missa Cantata for the same Feast was celebrated in the parish church by Fr. Thomas Crean, the Chaplain to the YCA, according to the Dominican rite.

Douai Abbey is a splendid venue for these very successful retreats. Food and accommodation are excellent, and participants benefit from the peaceful atmosphere of the Abbey and the beautiful surrounding country. Everyone left hoping for a repeat visit next year.

Grey Macartney

Ealing Abbey Lay Plainchant Choir

Study retreat at the Abbeys of Quarr and St. Cecilia, Isle of Wight.

Singers living within reach of Ealing Abbey are fortunate in having as their choir director the Reverend Dom Peter Burns, OSB. The choir meets for rehearsals on Wednesday evenings and sings the Mass from the Gregorian Sunday Missal one Sunday every month in the Abbey Church as well as on other occasions. The choir is an Associate member of the Schola; members

participate in Schola events, and occasionally have the benefit of a workshop directed by Christopher Hodkinson.

Early this year Fr. Peter proposed to arrange a chant study weekend based at Quarr Abbey on the Isle of Wight. Choir members were enthusiastic, and took up all the available accommodation at Quarr. The men dined with the community in the refectory, a vast room designed for use by the entire community of Solesmes when they were exiled from France a hundred years ago, whilst the women ate in the adjoining guests' dining room. Abbot Xavier Perrin welcomed the group soon after their arrival and spoke about monastic life at Quarr, and its place in the history of plainchant, and finished with a description of the Office of Vespers, which we then attended. Abbot Xavier explained that the elaborate chants to which we sing the Propers at Mass all derive from the psalm tones sung at the daily Offices. Blessed with a superb singing voice, illustrating how the chant proclaims the word of God, the Abbot guided us through various pieces of chant upon which we had been working, getting us to listen to each other, and giving us more confidence and ability as the weekend progressed.

On the Saturday morning we drove to the Abbey of St. Cecilia to attend Terce and Mass, sung faultlessly by their large community under the direction of Sr. Bernadette Byrne, who then spoke to us about monastic life at St. Cecilia's and its place in the history of the chant. Like the Abbot, Sr. Bernadette is a superlative singer, ably demonstrating to us how the chant must bring out the meaning of the sacred texts from which it flows. Time flew by, and 1 ½ hours of her expertise left us longing for more.

For Sunday morning's Mass the Abbot graciously invited the Ealing choir to sing parts of the service, Fr. Peter joining their Schola for the more complex Propers. Everyone from the Ealing choir felt inspired and encouraged by their experience over the weekend, and left keen to put into practice what they had learned in the beautiful surroundings of Quarr Abbey.

Grey Macartney

PERSONAL VIEWS

Chant in the Counter-Reformation

The Associates' Spring Weekend at Downside in 2014 touched on the part played by English Benedictines in the preservation of monasticism and Gregorian Chant during their exile in the Low Countries in the turbulent years after the Reformation. This was of particular interest to me as I had recently become the owner of more than 1700 folio pages from an early printed Choir Gradual. My researches into the history of this precious book led me, first, to the Plantin Moretus Museum in Antwerp, where it was printed in 1598, and eventually to the Monastery of Our Lady of the Assumption, founded by English recusant nuns in Brussels that same year - the very first Benedictine foundation to have sprung up since the Reformation.

This Gradual was commissioned jointly by the Abbot of the Benedictine Abbey of St Bertin, and the Archbishop of Mechelen, who consecrated my forebear, Dame Joanna Berkeley as first Abbess of the new monastery in Brussels. It seems very likely that this copy of the Moretus Gradual belonged either to the Brussels nuns or to the English Jesuits of the College of St Omer, as it contains contemporary marginal notes in English as well as 156 additional pages of chant manuscripts, many of which carry English annotations.

Together with my father's biographer, Tony Scotland,¹ I have written an account of the rescue, restoration and history of this monumental rare old volume of early printed Gregorian Chant, and its continuing practical usefulness in the revival of the traditional Latin liturgy.² The publication of the *Graduale Romanum* in 1598 by one of the greatest printers of the Renaissance, Jan Moretus was an event which represented the supreme achievement of a new technology replacing the ancient art of illuminated manuscripts, and a defiant

¹ The composer Sir Lennox Berkeley (1903-1989) converted to Roman Catholicism while a student of Nadia Boulanger in Paris in 1929, largely drawn by the Latin liturgy; he remained a firm adherent of the Old Rite, with a great interest in Gregorian Chant. His own sacred music, performed regularly by all the great cathedrals of Britain, is regarded as some of his finest work. Tony Scotland's biography of Berkeley and his wife and muse, Freda née Bernstein, *Lennox & Freda*, was published in 2010 by Michael Russell.

² Julian Berkeley and Tony Scotland, *GRADUAL - A Renaissance chant book - and its role in the Counter-Reformation*, will be published by Shelf Lives in May 2017; for further information please write to shelflives@icloud.com



manifesto by a Church under attack from the Protestant forces of the Reformation. No expense was spared in its preparation, and copies were dispersed throughout the Catholic world, in order to keep alive the traditions of the Divine Office, and, in particular, to raise the morale of the steadfast English recusants who refused to conform to the doctrines of the new Church of England. Setting it in its historical context, we explore in *Gradual* the turmoil of the Catholic Counter-Reformation, when so many English recusants fled to the Spanish Netherlands to escape Protestant persecution under Queen Elizabeth at home – among them the band of aristocratic English ladies who founded the Brussels monastery.

In the four centuries that have elapsed since the publication of the ‘Golden Compasses’ edition of the *Graduale Romanum* at the Plantin Moretus printing office, there has been much research on the earliest surviving chant manuscripts, giving us today a more precise understanding of the likely intentions of earliest chant scribes. Whilst the Moretus composers set their type by following specific examples of hand-written Graduals supplied by the Abbot of St Bertin, the original manuscript models themselves differed from the earliest sources.

Over the course of the nineteenth and twentieth centuries the Benedictine monks of Solesmes undertook a systematic analysis of all available source material from which they eventually produced the approved Vatican Edition, but the research did not end there, and, as readers of this Newsletter are well aware, it continues today. Given the nature of plainsong, even where there is more or less universal agreement of manuscript interpretation, there are, of course, differing views on realisation in performance. Perhaps the most surprising thing is that in spite of an evolving understanding of the melodies and performance methods, the fundamental contours of these remarkable works remain constant. A page-by-page comparison between my Moretus Gradual and a modern edition throws up lots of minor variants, but the broad lines of the melody transcend individual notational figurations. At first glance the most obvious differences are simply the use of a red five-line stave (instead of the four black lines of most modern editions), the prefixing of each piece with a coded rubric to provide an indication of solmization, annotation of the psalm number from which the text is taken and the use of vertical half-bar lines between each word.

In terms of practical use I have found the format an inspiration in itself. I am convinced that there is still a place for the large folio chant book, because the practice of singing from a lectern has never been surpassed. A small group of singers gathered around a large-print page, displayed slightly above them (rather than depending on each singer peering down into a small-print hand-held book,) is much more practical for breath control, voice production, ensemble and direction. This latter point is important since chant does not have the fixed rhythms of modern western music. The cantor who directs the chant, sets the pace and impetus of each phrase, and the *schola*, forming a semi-circle around the lectern, with the director in the centre of the group, is able to view both director and music in a single visual plane. Traditional monastic communities have therefore returned to the practice of singing from folio pages displayed on a choral lectern for certain occasions such as the high Mass and Vespers of principal feast days. Even communities using the 'new' rite in choir, such as the Cistercians of Heiligenkreuz Abbey in Austria, have shown an awareness of the value of large-format chant books.

Gradual is a tribute to the ancient and timelessly beautiful Chants which the Brussels Dames sang from the great Moretus Gradual more than four hundred years ago. Those Chants had already survived 1,500 years of violently changing history, and are still at work today, drawing a new generation of young people.

Julian Berkeley

Gregorian Chant Hymns Web Site

Julia Jones has recently become a trustee of the Schola, and suggested we should reproduce this article which she wrote a little while ago about the Gregorian Chant Hymns web site.



Gregorian Chant Hymns, (gregorian-chant-hymns.com) our website, grew out of a very practical need. Frequently, people decry the music that they hear week by week in ordinary Catholic parishes. Complaints are made about the choice of music, the quality of the choir and the level of audible participation from the congregation. The people involved in producing this music are usually very dedicated, following the lead of others, but so very often a feeling of dissatisfaction is experienced, that after great efforts expended, the desired result is not achieved. A music is needed that is apart from the world and which creates an atmosphere conducive to prayer. We have this music. It is chant.

Gregorian Chant Hymns sets out music that is an integral part of the tradition of the Church in a manner that makes it possible to sing it in an ordinary parish.

Countless articles have been written describing the grave need for chant in the liturgy and readers of this newsletter hardly need another apologetic, especially from a lay person. It remains a paradox however, that whilst recordings of chant from monasteries and abbeys are very popular in the secular world, it can be very hard for lay Catholics to have access to this music in a liturgical setting.

Our website offers some practical assistance, so that where there is a will to sing chant, there is a way in. It sits alongside other very useful and free internet resources and will support those who having perhaps attended a chant workshop are wondering what they might usefully do next.

Gregorian Chant Hymns gathers together recordings that one may listen to online, the notation and the translations. The recordings use both male and female voices, so can be useful for a variety of adult and children groups. We have been generously assisted by St Cecilia's Abbey, Ryde and Pluscarden Abbey, who have allowed their recordings to be used for non-commercial purposes. As Wikipedia reminds us, 'In 1974, Pope Paul VI issued *Jubilare Deo*, a selection of plainchant pieces, to every bishop in the Church to encourage the singing of Simple Gregorian melodies in parishes. The Community [of St Cecilia's] recorded the chant to support this endeavour, in what was the first recording of nuns in the UK. ' This website merely provides the means for parishes to do this in the Internet age. Other groups have kindly allowed their editions to be used and Dr Candy Bartoldus has been meticulous both in citing all copyright holders and obtaining permission for their work to be used.

An example

If, at Communion, you wished to sing *Adoro te devote* from scratch, some of these steps may help you.

Adoro te devote

← (play) (pause) (stop) →

0:00 ————— -1:17

Schola Sanctae Scholasticae and St. Cecilia's Abbey, UK

A -dó-ro te devó-te, la-tens Dē- i-tas, Quae sub his
 fi-gú-ris ve-re lá-ti-tas: Tí-bi se cor mé- um to-tum
 súbji-cit Qui- a te contémp-lans to-tum dé- fi-cit.

1. Devoutly I adore thee, hidden Godhead, who truly stayest hidden
 under these forms: to thee doth my whole heart subject itself,
 because, in contemplating thee, everything [else] is found lacking.

- Click the Hymns tab at the top of the home page. The music available is displayed in alphabetical order.

- Click on Display score and play Audio. The image left appears.

- Click on the arrow, recording will begin. The arrow has now turned into a pause button.

- Click pause to stop the recording at any point.

The notation for each verse is displayed separately, with a translation beneath. This allows you to listen and to practise singing.

You may want to distribute this recording to members of a church choir who do not have Internet access.

ALPHABETICAL LIST:

Display score and play audio: Download files

To save files: Right-click download and choose "Download Linked File"

A SOLUS ORTUS	Display text and play audio	Download mp3	Download Latin text Download translation
AD CENAM AGNI	Display text and play audio	Download mp3	Download Latin text Download translation
ADOREMUS IN AETERNUM	Display score and play audio	Download mp3	Download music score Download translation
ADORO TE DEVOTE	Display score and play audio	Download mp3	Download music score Download translation

- Under the hymns tab, you can also Click Download MP3.

- You can then save the recording onto your computer.

- The recording may be burned onto a CD.

If you are to sing the music in church, you need sheets.

- Click Download Latin text and you have a sheet to sing from.
- Click Download translation and there it is.

If you are going to produce a booklet, it may be necessary to alter the size of the notation and to edit the size of the text.

Go to **Build-a-booklet**. There you can download images (JPEGs) of the chant notation and translations in PDF format.

A simple example and you will see that there is much more on offer, particularly in the **Build-a-booklet** section. There may just be something there that will save someone a great deal of time.

To those who say the task is too great, I say, in five years of singing chant every Sunday, practising for 20 minutes a week after Mass, we learnt Masses I, IV, IX, XI, XVII and the Requiem Mass, plus about 30 devotional chants and office hymns and sang the propers every week to psalm tones. Most people can memorise a large number of chants and as we bring out chants particular to the liturgical season each year, so our appreciation grows of this beautiful music.

Our Catholic music.

Julia Jones

A note from Jeremy White

I have recently given my annual workshop and coaching sessions for the Dominican community at Blackfriars in Oxford, and I am currently responding to an emergency call from the Latin Mass Society for cantors to assist at their Tenebrae for the Triduum, held at St Mary Moorfields in London - this may be the only place in the UK easily accessible to the general public where the traditional Tenebrae for each of the three days is carried out in full, and it deserves a good congregation. The responsories are sung by a polyphonic choir (this year the settings by Gesualdo).

Elsewhere my plans to market our ladies' CD *Cohors leta*, featuring chant and early polyphony from Fontevraud and Las Huelgas, at those historic sites are coming on apace.

The LMS are keen to welcome any choir singers of the chant (male) at these events who can cope with psalmody in quantity on little or no rehearsal, though of course it is possible to do one's own homework. Associates might consider this possibility for next year.

Jeremy White

IN MEMORIAM

Rosemary McCabe, R.I.P. Died 5th January, 2015

The Schola is indebted to Rosemary for its foundation. In 1975 while lying in her bath reading the magazine “Early Music”, Rosemary was struck by the omission of any chant or reference to it. Leaping from her bath, she called her colleague Mary Berry, and begged her to do something immediately to save the chant declining into total oblivion. Thus was born the Schola Gregoriana of Cambridge, run by a triumvirate consisting of Mary Berry as Director, Rosemary as Secretary, and Margaret Aitken as Treasurer.

It was Rosemary who organised gatherings of Associates, retreats, concerts, liturgical dramas, pilgrimages and recordings. Her attention to practical details ensured all events ran without hitch. Her ‘down to earth’ attitude complemented Mary’s flow of plans, though occasionally she had to say ‘no, quite impossible’ to some of Mary’s wilder ideas. Working for Mary was virtually a full time job dealing with volumes of correspondence and telephone calls, preparing music for instruction days, gathering material for lectures and writing reports. Her previous work as a professor of mediaeval history until her retirement was light in comparison to her work with the Schola.

Rosemary had a good sense of levity. During a week’s retreat at Glastonbury, whilst Mary was lecturing Associates on the finer points of Gregorian semiology, she suddenly asked Rosemary why she was looking out of the window. Rosemary said her concentration had been diverted by a green woodpecker feeding her young. Mary: “Do show us, Rosemary”, and the class immediately relaxed.

Rosemary's constant companion was her elderly terrier, Spy. Spy always lay dormant at divine offices, but when the words 'Benedicamus Domino' were sung, he would rouse and quit the chapel with unusual agility. He knew Rosemary would have prepared an excellent supper for him in the kitchen.

The amazing output of the Schola during its earlier years would not have been possible without Rosemary's outstanding contribution.

Grey Macartney

Reg Selous.

Reg died just before Christmas. He was another Associate of the Schola who with his wife Bernadette used to participate in every Schola event until she died not long ago. Both of them had many friends among the Associates and are greatly missed.

Grey Macartney

SUBSCRIPTIONS

The following is a note which I wrote in the Summer 2014 Newsletter, which I am now reproducing by way of reminder to those of you able to increase your subscription that we would greatly appreciate an increase to at least £20 a year.

The Trustees have resolved to invite Associates to contribute a minimum subscription of £20 per year in place of the £10 per year set in 1984 when the Schola became a charity. It has always been the policy of the Schola that no one should be precluded from being a supporter on account of their circumstances, and Associates have always helped the Schola in its work over the years in countless other ways. However, the cost to the Schola of engaging the very best cantors to give instruction in the chant, fostering study and research, enhancing the liturgy by educating the public in and performing Gregorian chant to the highest standard in order that the chant may take pride of place in Catholic liturgy, and the cost of administration such as the production

of newsletters, music for events, maintenance of the library, robes and equipment needed for exemplary performance of the liturgy, has increased so much since Mary Berry founded the Schola in 1975 that the yearly cost is now well in excess of our subscription income and is depleting our precious capital reserves. This is despite the Schola carrying out its work with the bare minimum of expense, the Trustees and many of the Associates freely giving their time and expertise to the Schola. Incidentally, I see that the RPI has increased from 86.84 in Jan. 1984 to 252.60 in Jan. 2014.

The Trustees wish to continue pursuing the aims of the Schola with especial emphasis on instruction of the clergy, music directors and singers, the income of the Schola being used to support or subsidise these courses. The aim is to ensure that everyone who could benefit from education in the chant should be welcomed to participate regardless of their means. The Schola is unique as a charity entirely devoted to the promotion of Gregorian chant. Our founder, Dr. Mary Berry, CBE, was honoured by His Holiness, John Paul II, supreme Pontiff, bestowing upon her the medal "Pro Ecclesia et Pontifice" in recognition of her work in promoting the chant through the Schola. Since 1975 over 10,000 singers have been introduced to the chant via the Schola, and through numerous recordings and research, public awareness of the chant is now far greater, with a consequent demand by congregations for its use in the liturgy. With the help of Associates the Schola will continue vigorously to pursue these aims.

I now invite all those of you who have been paying an average subscription of less than £20 per year to consider an increase. And if any of you who are already contributing more than this can offer any increase your benevolence will be accepted with open arms! I know that for some of you an increase may not be possible. All subscriptions are voluntary, and we do want to retain you as an Associate regardless of what contribution you feel able to afford. Equally essential is support of Schola events, encouraging new Associates to join us, and advising the Trustees of forthcoming opportunities to offer instruction and support to churches interested in including chant in their liturgy.

Grey Macartney

SCHOLA INFORMATION AND CONTACT DETAILS

Membership Secretary and General Enquiries

Associates who do not have Standing Orders for payment of their Annual Subscription are requested please to send a minimum of £20 in favour of The Schola Gregoriana of Cambridge to the Membership Secretary:

Grey Macartney

Membership Secretary

E-mail: grey.macartney@gmail.com Tel: 020 8840 5832

Post: 26 The Grove, Ealing, London W5 5LH

If you can sign a Gift Aid form he will send you the new Gift Aid form for completion.

Web Site and Email Addresses

Email for enquiries: **info@scholagregoriana.org**

Web site: **www.scholagregoriana.org**

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, using one of the enquiries addresses listed above.

Chant workshops' check list

A check list of things to remember about when you are arranging a chant instruction day or workshop is available for anyone contemplating organising

one in your locality. The hardest bit is ascertaining that a reasonable number of singers will attend. After that it is plain sailing. Do have a go! We will do all we can to help.