



Schola Gregoriana



The Association for Gregorian
chant

Newsletter Autumn 2018

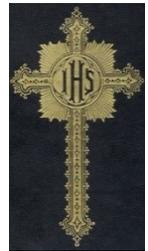


Associates News

We are delighted to welcome as new Associates James Belt, Dr Mael Jones, and Christopher Richardson, as well as those who became Associates upon participating in the Schola's August 2017 weekend at St. Stephen's House, Oxford: Valerie Davidson, Peter Hyde, Joelle Mann, Patrick Martin, Mary Molloy, Carol Parkinson, Edward Taylor and Alastair Tocher.

Requiem aeternam...

Please pray for two Associates. The first is Janet Walker, who was a loyal helper and devotee of Mary. The second is Stuart Tomlinson, who used to be one of the regulars coming to Schola events with his wife Barbara, now his widow.



We also record with sadness the death of Patricia Burne. Associated with the Schola from its beginning, she became Chairman of the Trustees when Mary Berry retired from that post, and left upon returning to her native Australia. A strong supporter of the Schola, although herself of the Orthodox faith, she was not well known among the Associates but contributed greatly to the Schola with her administrative efficiency combined with a sparkling personality.

Please see below a separate item regarding Anthony Simons

Please remember the Schola is here, even at difficult times. For example, Schola Trustees are most anxious to ensure that Associates and their family members are supported in Requiem Mass arrangements, including musical help where that is possible (contact one of our musical

directors). The Latin Mass Society provides some excellent information about organising an 'Old Rite' Requiem Mass. Careful planning well beforehand and swift action at the time will help ensure an appropriate outcome.

From Bernard Marriott, Schola Treasurer

Please think of the Schola when drawing up or amending your Will. We are a Registered Charity so bequests are not subject to Inheritance Tax, and we receive the entire sum which you leave to the Schola. It is wise to mention our Registered Charity number 287319, our formal name (Schola Gregoriana of Cambridge) and the Schola's current registered address, which can always be found on our website. All bequests will be most gratefully received, and will help support the work of the Schola.



FROM THE CHAIRMAN

"Farewell, Christopher"

One of my first tasks as a Trustee of the Schola Gregoriana was to help select a successor to Jeremy White, who retired as Director in 2012. Christopher Hodkinson seemed an obvious choice and, having seen him at work with chant-training in the Portsmouth diocese, I felt sure he had the necessary zeal and enthusiasm to continue the important work started by our founder, Mary Berry. Christopher combines a passion for the Chant with profound scholarship, which he has put to fruitful use in the exploration of original source material and in the

resulting production of performing editions for the Schola. Unfortunately for us, this rare combination of aptitudes and accomplishments also meant that he would be in demand for music education appointments on a full-time basis, and we are now in the sad position of having to relinquish his invaluable services, as he takes up an appointment in the USA. On behalf of the Trustees, I would like to thank Christopher very much indeed for his immense contribution to the Schola Gregoriana, not only as Director for the past six years, but also as a Regional Director since 2009. We shall all miss him, but we wish him and his family all possible success and happiness in their new life in Wyoming.

Julian Berkeley

FROM THE DIRECTOR

From the outgoing Director

It has been a tremendous privilege, and a daunting responsibility, to be Director of the Schola Gregoriana since Jeremy White handed over the baton in 2013. I owe an immense debt to all those, too many to name individually, who have supported the Schola's work over these years. During this period our trustees have faced many challenges and have kept the organisation in good shape for the future, while our experienced team of music directors has continued to teach and perform the chant, continuing the Schola's long-established practice of bringing the chant to



every cultural and religious audience that has an interest in the chant.

I'm delighted that Iain Simcock has now been appointed as the Schola's fourth Director. He brings a new range of skills and experience to the Schola, and I am confident that he will be able both to continue the Schola's existing work and to find ways to engage new audiences. Please give him the same encouragement and support that you have given to me.

I am convinced that the Schola's work continues to be important today, just as it was when Mary Berry founded the Schola in 1975, and it is therefore with some regret that I have given up the directorship earlier than I would have wished. I want to take this opportunity to reflect on the perennial value of Gregorian chant, and to encourage all of you to continue to support Schola's mission in every way that you are able.

Gregorian chant is the oldest repertoire of western music that has been performed continuously since its creation. It is therefore of fundamental importance to our entire culture. Other western repertoires of sacred music can be classed as collections of musical settings of devotional and liturgical texts, but Gregorian chant is unique in an important way: both its words and its music are constituent elements of the Roman liturgical tradition. The Gregorian repertoire is therefore normative for Roman Catholic worship, its importance and authority being comparable to that of the writings of the Fathers.

The Gregorian repertoire is characterised by a simplicity of means that continues to inspire musicians to this day. Precisely because it lacks features such as polyphony and measured rhythm, it is able to deploy its musical resources with exceptional subtlety. While exhibiting the beauty and

subtlety characteristic of high art, it also possesses a rugged functionality; it is highly versatile and can be performed in almost any circumstance. As purely vocal music, it is an ideal vehicle of human expression, and yet (perhaps paradoxically) it unites us with the inexpressible song of the angels. Those who recognize the value of simplicity in Christian worship should certainly prefer it over both the great choral music of the classical tradition and modern styles derivative from commercialized popular music.

The intimate connexion between words and melody is one of the most intriguing features of the Gregorian style. Since there is no regular pulse, the delivery of the text is rarely subordinated to musical processes; instead, text and music are finely balanced in performance, held in unity or complementarity. The function of the music is rarely to excite the hearer; its objective is to facilitate prayer and inspire meditation upon the sacred text. The melody controls the speed of the delivery, giving a calculated proportion of time and emphasis to each syllable, word, and phrase as appropriate to its place in the liturgy, and gives structure to the declamation of the text in a manner analogous to punctuation. The result is a subtle rhetorical style that encourages engaged attention without coercive force or cheap effects. This is music which encourages, perhaps even requires, virtue in the act of listening, and it serves as an antidote to the bewildering noisiness of modern life. Anyone who wishes to understand what liturgical worship is (or should be) would be well advised to begin by reflecting deeply on the experience of singing and listening to Gregorian chant.

We must not deny that Gregorian chant presents difficulties. That is true of anything of real value. Familiarity with the Gregorian modes can be achieved only with time and effort,

and even experts can still sense unfathomed mysteries in the ancient melodies, whose culture is far removed from our own. In this fact lies some of the greatest virtues of the chant. It is precisely the foreign quality of the melodies that can challenge us to expand our horizons beyond the narrow confines of our modern experiences, while their rich complexity makes it hardly possible to tire of them through over-familiarity. The melodies are not incomprehensible, but neither can we exhaust the search for their meanings. The Latin language also can be perceived as a barrier, although like the musical style, it is better understood as a gateway opening up cultural and religious experiences that would be impossible in our own vernaculars.

Despite its virtues, Gregorian chant is sorely in need of advocates in our own time. Happily, the hostility which it faced in the 1970s is now rapidly becoming a thing of the past. We are fortunate that younger generations are discovering the chant and recognizing in it a refreshing alternative to the cultural mainstream. However, too many people are simply ignorant of the chant, of its history, and its significance in religious or musical terms. Too many musicians – even very fine musicians – lack the training to lead adequate performances, and therefore ignore it altogether, or else resort to pragmatic alternatives.

These problems can only be addressed by the provision of a great deal of education and training, supported by compelling performances of the chant. These are exactly the activities of the Schola. I therefore wish to encourage all my readers to reflect on what Gregorian chant means to you, and to resolve to support the cause of the Schola in whatever ways seem proportionate. Financial contributions, time spent singing the chant, and offers of assistance with the organisation of chant

events are just three valuable ways in which you may be able to contribute, according to your situation. But above all, please take time to tell your friends, acquaintances, your children and your grandchildren about the chant and the work of the Schola, and encourage them to become involved. The chant is truly attractive and fascinating, but for many people it seems daunting or unfamiliar. You can make the difference.

I know that many of you will want to know what the future holds in store for me and for Tina and our boys. The Lord has provided an unexpected answer to my prayers for a more stable subsistence; I have the good fortune to be joining the faculty at Wyoming Catholic College, where I will be lecturing in Music and Fine Arts, as well as being Director of Music. We will be living in the shadow of the Rocky Mountains, close to vast tracts of beautiful wilderness, in a small town with a strong community life, and with a culture and climate that is quite unlike England. I'm very excited by this opportunity; it will allow me to continue to sing and to teach plainsong on a daily basis, working with young people at a crucial formative stage of their lives.

While I will be living a long way away for the foreseeable future, the world is increasingly connected, and I intend to stay in touch and continue to play some small part in the work of the Schola, supporting my successor in the new initiatives that he will surely wish to undertake.

Hopefully I will be able to return occasionally and participate in Schola events, and I dare to hope that I shall also be able to welcome some of you to visit Wyoming.

Please pray for me, as I shall for you.

Christopher Hodkinson
Vigil of the Assumption of the Blessed Virgin Mary, 2018



“Welcome, Iain”

By an extraordinary turn of fortune, just as we learned of Christopher Hodkinson’s approaching departure from our shores to take up an appointment in the USA, we discovered that Iain Simcock was returning to the UK, after many years of performing and teaching in France. With his wealth of experience in the Chant, his continuing association with the Benedictine Abbeys of Solesmes and Le Barroux, and his pioneering work in forming the Académie Vocale de Paris and training young singers, Iain seemed to the Trustees to be a very appropriate successor to Christopher. We were therefore absolutely delighted when he agreed to take on the role of Director and we very much look forward to developing a broad programme of events with him and to seeing him lead participants at the YCA National Weekend at Douai Abbey, 7 - 9 September 2018. For an outline of Iain’s career, do visit our website and click on the News and Opinion tab.

Julian Berkeley

ANTHONY SIMONS

Anthony (“Tony”) Simons was one of the very few remaining founder members of the Schola, coming to it through his involvement with the Association for the Latin Liturgy (“the ALL”), which he described as a Noah’s Ark, a refuge of sanity and moderation in the liturgical hurricane blowing in the ‘60s and ‘70s. Reporting back to Dick Richens, the founder of the ALL, after the Schola celebration of Pentecost at Corpus Christi College in 1975, Tony was happy to inform Dick that Mary Berry’s Schola Gregoriana truly flowed with milk and honey.

Tony was a modest man never flaunting his many talents, excelling in a number of fields. As a lawyer skilled in accountancy he was ideally suited to the work of a senior examiner at the Estate Duty Office based at Minford House, Shepherds Bush, West London. While Treasurer of the ALL he kept immaculate accounts, and later the Schola took advantage of his competence, entrusting him with the audit of the Schola’s accounts. With his detailed knowledge of Catholic liturgy Tony was naturally drawn to worship at the London Oratory where the Fathers came to rely on his meticulous precision to account for the Sunday takings.

Tony had a strong, satirical sense of humour in the Jane Austen or Anthony Trollope genre. He admitted that much of his subtle humour was incomprehensible to his work colleagues. When writing to anyone familiar with the Introit antiphon at the Mass for the Dedication of a Church he would put “Terribilis est locus iste” in place of the address ‘Minford House’. His character portrayals of his work colleagues were so entertaining that you felt you knew the individuals as well as those in the Archers, to which Tony was a regular listener.

Tony had a flair for languages. He taught liturgical Latin at the Schola's London evening class. At Schola gatherings, if no one else could fathom the meaning of a particular Latin phrase Tony would invariably come to the rescue. His French was so fluent that he was sent to Fontainebleau, with whom Richmond is twinned. His relaxation in the summer holidays was to attend courses in Welsh at Lampeter College, west Wales. He was highly knowledgeable in the history of Richmond, being well acquainted with the salient features of the historic houses with which that Borough is blessed in abundance.

His family is indebted to him for the painstaking research he did into their ancestry. He will be greatly missed by them, and by his many old friends associated with the Schola.



REPORTS OF EVENTS

The Liturgy of the Hours at Oxford

‘Seven times a day will I praise thee’

The Schola was made very welcome on the weekend of 11th-13th August 2017 at St Stephen’s House, an Anglican theological college tucked away in a peaceful enclave on the outskirts of Oxford. Our purpose was twofold: to immerse ourselves in the monastic experience of the Divine Office, albeit for just an extended weekend; and to commemorate the centenary of the birth of our founder Dr Mary Berry.

We were led by a magnificent triumvirate of Christopher Hodkinson, Philip Duffy, and Father Guy and – as is customary on these occasions! – we became very quickly embedded in a cycle of rehearsal, singing the liturgy, and instruction, which was the pattern for a deeply moving and enjoyable experience, to be remembered and savoured for a long time.

Mary Berry was particularly in our thoughts and prayers this weekend, with the opportunity to hear from those who had been fortunate to know her, to learn from her, to be inspired by her – a poignant blend of admiration, humour, together with a commitment to ensure that her work would flourish. This was perhaps the crucial message that, while Mary had ‘run the race and kept the faith’, she had now handed the



torch to us to continue the all-important work of promoting the chant and ensuring that it was done well; this is the best memorial that we can provide. In addition, Fr Guy celebrated a Requiem Mass for the repose of Mary's soul whilst later on Sunday afternoon we sang Vespers and Benediction at the delightful church of St Birinus in nearby Dorchester-on-Thames.

Mary's grave is tucked away in a peaceful corner of the graveyard, and we finished there with prayers and a most moving Sarum version of the *Salve Regina*.

Requiescas in pace, Mary ...

As in a monastic setting, the Divine Office was our structure for the weekend, from Matins at 6.00am for those who were brave enough to rise early (many did!), through the various Hours permeating the day, to Compline at 9.00pm. To enhance the 'Retreat' aspect, Christopher provided us with additional helpful readings for use during times of reflection and prayer, whilst during rehearsals we endeavoured to live up to Mary's expectations in terms of performing chant to the best of our ability. We were certainly led well in this regard - Christopher's scholarship sits lightly on his shoulders, but gives a most reassuring authority that our endeavours are focussed in exactly the right direction (although I must confess the advice to 'clench the buttocks' for additional vocal

support is new to me – clearly buried in the treatise of some medieval writer that I haven't come across yet..!).

A similar drive for perfection was evident in Philip's leadership – patiently (with a most efficient rehearsal style) coaching us to do our very best (but how *does* he stay so charming and positive when we've forgotten about a quillisma for the umpteenth time?!). To help us place the Office in proper context, we were guided by Fr Guy's wisdom – there isn't space to detail all of that here, but it was helpful to be reminded that the Office was *meant* to be recited by the whole Church together *in song* (the singing being intrinsic), whilst the very word 'Psalm' implied a *sung* text. It was striking to consider the concept of the antiphony back-and-forth as mirroring the rhythm of human life, transcending merely human thought. It was indeed possible to feel in St Stephen's church the sense of Fr Guy's comments –

'The singing of the Office contributes to the whole welfare of the whole Church; the Holy Spirit is praying in us as the Office is offered to the Father'.

Seven times a day will I praise thee...

Alan Gardner

Vespers in honour of St. Oswald at Askrigg, 9th September, 2017

There was a distinctly autumnal feel to the weather as a large number of singers from local choirs gathered for a workshop day directed by Philip Duffy in the fine 15th century (mostly) church of St. Oswald that dominates the ancient village of Askrigg in the heart of the Yorkshire Dales.

Relics of St. Oswald are kept alongside those of St. Cuthbert in the chapel dedicated to the latter at the west end of Durham Cathedral. Chant may well have been composed in the 7th century when Oswald became the first Christian king of Northumbria, but it is unlikely that the texts would have been written down as no musical notation began until several centuries later. Patronal festivals at this church and others dedicated to St. Oswald would have used compositions written much later, but none of these have yet been found. So, by way of compensation for the lack of any surviving chant composed in honour of St. Oswald, the front cover of the Vespers music chosen by Philip Duffy shows St. Oswald kneeling before the Cross, and the chant was that for any confessor.

Philip also distributed a Gregorian Highway Code, a great help to the few totally new to the chant and a useful reminder to those whose only contact with the chant is those periodical workshops arranged by MaryRose Kearney. The picture on the cover of the Highway Code shows a group of eight individuals singing from a large book of chants placed on a lectern at a time when books were far too expensive for each singer to hold a separate copy. A similar large book is to be found in the Schola's library at the Birmingham Oratory.

Vespers started with the 8th century hymn "Iesu Redemptor Omnium" composed for the feast day of a confessor, followed by appropriate antiphons and psalms. The antiphon before the Magnificat was "Serve bone et fidelis" (Well done good and faithful servant). At our intercessions we asked the Father to lead us to holiness through the intercession and example of the saints, and in the concluding prayer we sought the intercession of blessed Oswald to make us such that we might

not be shut out of God's Kingdom. At the end of Vespers Michael Murphy, our cantor, turned to the organ and played a beautiful baroque voluntary as singers departed.

As in previous years the Schola and the participants were indebted to MaryRose for organising this instructive and enjoyable day with her usual efficiency, and to Philip for transforming singers into a competent choir in a remarkably short time by his able and seemingly light-hearted direction.

Grey Macartney

10th anniversary of Mary Berry's death on 1st May 2008

On Saturday 30th June the Ealing Abbey Lay Plainchant Choir were welcomed by Fr. John Osman at the Church of St. Birinus, Dorchester-on-Thames, in order to mark the tenth anniversary of Mary's death with an Office of the Dead. The service followed the same texts as were sung on the day of her burial. Then the choir moved to her grave under a bed of flowers in the shade of a yew, and sang a solemn Salve after prayers. St. Birinus must be the most attractive small Catholic church in England, not only for its superb interior decoration, but for its lovely surroundings.

After Fr. John showed the group round the beautiful presbytery and its fascinating items of historic interest, the party enjoyed a delicious tea at the Dorchester Abbey tea room, well known for its luscious cakes, followed by a period of repose in the quiet of the Cloister Garden before returning home.

Grey Macartney

Introducing the *Graduale Parvum*

This article, by Christopher Francis, Chairman of the Association for Latin Liturgy, is reproduced with permission from the Association's journal, Latin Liturgy.

Gregorian chant, with its relations, Ambrosian, Sarum, Mozarabic and others, has been the constant shining star in the sacred musical firmament for almost the whole life of the Church. From the earliest monody, some roots of which stretched back into the chants of the synagogue, through to many increasingly elaborate mediaeval forms, including tropes and sequences, the chant went on to become the basis of the earliest polyphony: parallel and melismatic organum, clausulae, the first motets. Then into the early renaissance, where chant saturates the polyphony of Dunstable, Dufay, Okeghem and the long procession of musical geniuses through Josquin to its culmination in the unparalleled flowering of the high renaissance, with Byrd, Palestrina and Victoria, for whom the chant was the foundation of all they did. And for a little while afterwards it continued thus, as listeners to Monteverdi's *Vespers* will know.

After that, though the thread was never lost, it became subject to deterioration and decay, as the text of the chant was corrupted and performance standards declined, so that through the eighteenth and nineteenth centuries the star of the chant was eclipsed by other lights, some of them more latterly rather tawdry ones, until, through the labours of the Solesmes monks and others, it began to shine brightly once again. As a result, the *Graduale Romanum* as we have it today is one of the great musical books of the world. Containing chants from very early mediaeval times through to the High Middle Ages, with some later additions from the renaissance and early modern periods,

it presents an astonishing richness and variety, and remains of crucial importance today. However, as we all know, Gregorian chant is paradoxically heard far more frequently (as is the sacred polyphony to which it gave rise) in concert halls and elsewhere than it is in church. The forces of secularism are not entirely to blame for this, of course, because the Church herself is guilty of neglecting her own musical heritage. But another reason is that the chants are often difficult music, sometimes extremely complex, beyond the reach of amateur singers, requiring as they do a developed vocal technique.

And to add to these difficulties a greater trial was in store, in the musical horrors of the 1960s and 1970s, many of which are still with us today. The sound of 'folk', the strumming of guitars, the importation of 'worship songs' all threatened to extinguish the chant far more completely than late nineteenth century sentimentalism had done. Mercifully, in some places it has survived, and its position is now powerfully reinforced with the appearance of the *Graduale Parvum*, brought into being through the tireless work of a few individuals, most notably Fr Guy Nicholls of this Association, and it brings the immeasurably precious inheritance of Gregorian chant within the reach of any parish choir.

At first sight the earlier *Graduale Simplex* (1967) might appear to serve the same purpose as this completely new *Graduale Parvum*. But in practice the former is incomplete and the chants and texts it does contain are adapted from the Liturgy of the Hours rather than from the *Graduale Romanum* itself, whereas this new *Graduale Parvum* uses the same modes as the *Graduale Romanum*, and follows its text precisely.

There is another important factor in a practical sense, because we have, for most people's lifetimes, been members of a Church whose worship usually takes place in the local

vernacular rather than in Latin, many people not encountering Latin at all in their parish worship. We must always remember that Latin is the core, matrix language of the Church, but the reality of parish life is that the vernacular usually holds sway. For this reason the *Graduale Parvum* is as much an English book, for the whole English-speaking world, as it is a Latin one. But it points the way to bringing that essentially Catholic language back into the Mass, whether as part of a mixture, with some chants in Latin and others in English, or in a fully Latin celebration. We hope that the *Graduale Parvum* and the recordings that have been newly made to accompany it will be a help and an inspiration to all choirs who want to bring to their parish liturgy the riches of this extraordinarily significant and uniquely beautiful form of sacred music. We warmly commend this enterprise to our members, to all choirs and choir directors, and indeed to the whole Church.

The first part of the *Graduale Parvum*, which provides simple yet authentic Introits for all Sundays and Holydays, was launched at Oscott College by His Grace Archbishop Bernard Longley, in the presence of Bishop Alan Hopes, on 21 April. The Archbishop was particularly supportive of the venture, and Fr Guy Nicholls is busy working on the Communions. These will be followed by the remaining parts of the propers for Sunday and Holyday Masses.

To assist choirs which are unfamiliar with chant, recordings have been made of all the Introit chants both in Latin and English, and these are available in a 5-disc set. Specimen pages of the *Graduale Parvum*, together with the corresponding recordings, may be downloaded from the Association's website at <http://latin-liturgy.org/publications>, and the books and CDs may be ordered from the website. The books cost £9 (perfect bound), £10 (spiral bound), and the CD

set costs £14. Within the UK, P&P is a flat £1.50 per order; please enquire about rates overseas. Alternatively, books and CDs may be ordered from the Association for Latin Liturgy, 47 Western Park Road, Leicester LE3 6HQ. Please make cheques payable to *Association for Latin Liturgy*.

Every parish choir should have and use a set of books!

PERSONAL VIEWS

From Julia Jones, Schola trustee

Internet Chant Resources for the parish musician

The internet contains a large and helpful array of free resources to help singers learn chant and to produce printed materials for use by choir and congregation. These free resources are invaluable for the volunteer musician, who, often pressed for time, needs to be able to provide copies of music on a budget.

Many readers of this newsletter will have many decades of experience of chant. New enthusiasts and practitioners may need a little help with the nomenclature surrounding the Roman Rite and its chant. Mass in the Roman Rite of the Catholic Church may be offered in two forms, the Ordinary Form (OF) and the Extraordinary Form (EF), according to the 1962 Missal.

In the Ordinary Form, Gregorian Chant may be used in a variety of ways from singing a piece of chant such as *Adoro te devote* at Communion, to singing the complete proper chants and ordinary according to the Graduale Romanum, 1974 at an OF Latin Mass.

At a missa cantata in the EF, the chants proper to the day must be sung, along with the mass ordinary and many responses.

The following links give a by no means exhaustive list of useful websites.

The Latin Mass Society provides a description of which chants need to be sung when at an EF sung mass: Scholas' Guide to Sung Mass. <https://lms.org.uk/scholas-guide-sung-mass>

The LMS site also has an Ordo and chants for feasts particular to England and Wales.

Corpus Christi Watershed <http://www.ccwatershed.org>

This extensive site provides downloadable pdfs of the Propers, along with mp3s and videos. It also has a Kyriale for the Mass Ordinary and organ accompaniments.

Institute of Christ the King Sovereign Priest
<http://www.institute-christ-king.org/latin-mass-resources/sacred-music/>

Very high quality pdfs from the 1961 Liber Usualis.

The Requiem Mass is particularly good; they even think to put in the ferial tone for the preface dialogue.

At the moment singing the complete propers is too hard...

A common situation now, as in the past, is that a parish does not have singers experienced enough in chant to manage all (or indeed any) of the propers according to the Liber Usualis.

Since these proper chants change from Mass to Mass it can be difficult to learn five different pieces of chant for each Mass and to sing them unaccompanied. This is not a new situation and therefore solutions were found in the past to address this difficulty. Today these solutions may be accessed via the internet.

GABC <http://bbloomf.github.io/jgabc/propers.html> allows you to turn the full Gregorian propers into psalm tones. You can choose the psalm tone. If you were just starting out, you could put all of the chants into the same psalm tone.

The Alleluias and Graduals can be produced in a number of versions according to how simple they need to be made.

Rossini <http://media.musicasacra.com/pdf/rossini.pdf> **Propers**

These are a version of the Propers rendered as psalm tones and with chordal accompaniment.

Gregorian Chant hymns <http://gregorian-chant-hymns.com>

This resource provides a number of simple devotional hymns and includes mp3s, notation and translations.

Downloadable booklets are available for the OF Mass.

A further project provides booklets for EF Sunday Vespers.

The Church Music Association of America <https://musicasacra.com/> mentioned above, has pdfs of many chant books including the Parish Book of Chant and the Gregorian Missal for Sundays.

This article, is by no means exhaustive and readers will no doubt have other favourite websites that they find very useful.

*Please do accept Julia's invitation to expand this list and
provide additional material!*
(alanmdgardner@gmail.com)

Ed

FORTHCOMING DATES and EVENTS



Douai Abbey

September 7th-9th: YCA event at Douai Abbey with chant led by our new Director, Iain Simcock

St Oswald`s Church, Askrigg

The 7th annual workshop for the singing of the chant will be held on the 15th September in St Oswald`s Church, Askrigg.

As usual it will be directed by Philip Duffy and will end at 4.00pm with the service of Vespers. Around 30 chanters will attend, some experienced, some with a little knowledge and some complete beginners.

This has always been a most successful day much enjoyed by all the participants.

These workshops have meant that the chant has been heard in the church for the first time since the Reformation.

Details from MaryRose Kearney [_____](mailto:maryrosekearney@hotmail.com)
maryrosekearney@hotmail.com

Gregorian Chant Instruction, London

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 September 24th, October 29th, and November 26th, at St. James`s

Spanish Place, George Street, London, W1 (nearest tube station: Bond Street).

18th December 7 pm: Party at 26 The Grove, Ealing, W5 5LH
Please note: these dates are provisional. Do come, but please ring or e-mail Grey Macartney beforehand for confirmation.

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-mail: grey.macartney@gmail.com

Ealing Abbey

Saturday 17th November. Chant instruction day directed by Philip Duffy at Ealing Abbey, preparing for Sunday Mass. Details from

grey.macartney@gmail.com

MA RITUAL CHANT AND SONG - SCHOLARSHIPS AVAILABLE

Irish World Academy of Music and Dance, University of Limerick

We are pleased to invite applications for a one-year MA in Ritual Chant and Song at the University of Limerick (Ireland). Western plainchant is the core chant repertoire studied, and the programme is associated with Glenstal Abbey, a local Benedictine monastery. Students will have the opportunity to learn chant with internationally renowned professional early music performers, and vocal study is contextualized by seminars in palaeography, liturgy, medieval history, ritual

studies and ethnomusicology. Students may choose to work towards a final performance, a final dissertation, or both.

SCHOLARSHIPS:

A number of competitive Stepping Stones Scholarships are available to students on our taught MA programmes, each worth €1,000. <http://www.irishworldacademy.ie/about/scholarships/>

For further information, see

<http://www.irishworldacademy.ie/programmes/postgraduate/ma-ritual-chant-and-song/> or contact the course director, Eleanor.Giraud@ul.ie



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DO WE HAVE YOUR MAIL ADDRESS?

Holding a full list of Associates' email addresses will enable fast notification of last-minute events, changes, etc. (The normal assurances regarding non-release to third parties etc do of course apply). If we don't have your address, please email to membership@scholagregoriana.org

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: membership@scholagregoriana.org 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. Alternatively Banker's Order and Gift Aid forms may be downloaded from the website.

Web Site and Email Addresses

Email for enquiries: info@scholagregoriana.org

Web site: www.scholagregoriana.org

Regional Directors of the Schola Gregoriana

Philip Duffy

Alan Henderson

Matthew Ward (a most welcome addition)

Jeremy White

Peter Wilton

Please make contact with them, initially, using the enquiries address 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. Email info@scholagregoriana.org

Material for future newsletter issues to:

alanmdgardner@gmail.com

