

# The Schola Gregoriana of Cambridge

## Newsletter Spring 2011

### **News of Associates:**

We extend a warm welcome to the following new members; Peter Lawlor, Andrew Witcombe-Small, W.J. Day, Neil McNamara, A. Grant, and The Rev. Charles Conner.

We record, with sadness, the death of Pamela Bacon and the resignation of Mary Hodges.

### **Reorganisation: Important information for all Associates**

Those of you who were at the discussion chaired by Michael Kennedy during the Bungay weekend will recollect that Michael recorded the Trustees' intention to create a Charitable Incorporated Organisation ( a "CIO"), which is a new legal entity authorised under the recent Charities Act whereby a charitable company can be registered with the Charity Commission and run by its members, and all the assets of the charity can be put into the name of the CIO rather than being held in the names of individual trustees as at present. The main reason for creating a company to run the Schola instead of individual trustees is that policy and all decisions would be made by the members.

However, the Charity Commission (CC) has not yet settled the necessary detailed rules for setting up a CIO, and it seems it could be years rather than months before the SGC could form a CIO. So for the period before a CIO can be created there are two possible courses that we could adopt in order to make the Schola Gregoriana of Cambridge effectively a members' organisation.

- A. The SGC could now adopt the constitution of a members' Unincorporated Association following the model form recommended by the CC. This constitution provides for full control of a charity to be vested in its members. Trustees are elected by the members at General Meetings usually for a specific term of years, often with particular duties in mind, e.g. Treasurer, Publicity Officer, Editor of Newsletter, etc.

We could therefore draft a new constitution following the form of the CC model deed, tailored to the requirements of the Schola, but always retaining the original object of promoting the chant. I would circulate the draft among the Trustees in order that we may agree all the administrative details. Once the draft has been approved by you, the Schola Associates, the Trustees would adopt it and file it with the CC as a replacement for the old Trust Deed. The transition from a charitable trust to a members' organisation would pave the way to the formation of a CIO when this entity eventually becomes legal.

I should add that the Gregorian Association has for very many years been a charity registered with the constitution of a members' unincorporated association. This worked satisfactorily as a basis for management.

- B. The alternative to our taking the course outlined in (A) above would be that instead of adopting a new constitution we could arrange for regular meetings of Associates in order to hear their views, and consult with them as we do now, but Associates would not have any formal legal right to elect trustees or determine policy. We would simply be consulting them as we do already, and we would continue to reflect what we believe to be the wishes of Associates in determining policy.

I should add that under our present constitution the number of trustees is limited (as in nearly all charity deeds so that management does not become unwieldy) and the current trustees were invited to become trustees in accordance with the provisions of the present Trust Deed at the instigation of Mary as supporters of her wish to promote the chant and at the same time were reasonably accessible for meetings. The latter is now of less significance owing to electronic mail.

The Trustees at their meeting on 22<sup>nd</sup> November having considered the two courses (A) and (B) above came to the view that adoption of a new administrative constitution as envisaged in (A) pending the CC setting out rules for the creation of a CIO was cumbersome and not warranted, and that Associates would accept the interim administrative arrangements outlined above in (B) above. The Trustees have also considered creating a company limited by guarantee, but dismissed this idea because the company would have to be registered at Companies' House as well as with the Charity Commission which would greatly increase the administrative work and expense of running our charity.

*Please will you let me know by e-mail ([greymacartney@yahoo.co.uk](mailto:greymacartney@yahoo.co.uk)) or by letter to 26 The Grove, Ealing, London W5 5LH, or by telephone on 020 8840 5832 with your views as to whether you consider the Trustees' proposed adoption of course (B) above is the right one for this interim period. If I do not hear from you I will assume that your views accord with those of the Trustees.*

Grey Macartney

3<sup>rd</sup> February, 2010

## **Local Representatives**

The Trustees wish to appoint as local representatives of the Schola any Associates willing to take an active role in the work that used to be done by Mary Berry and Sr. Alicia, and has subsequently been done by individual trustees with the help of Associates.

The principal aim of the Schola is to spread the use of the chant as widely as possible by giving practical instruction and encouragement to clergy, choir directors and singers as to how the chant can be used to enhance worship in their parishes.

As we all know, the Schola has superlative directors of music, enthusiastic to conduct a day or a weekend of instruction or whatever a parish requires. Individual trustees send round leaflets to parishes, and keep their eyes and ears open for opportunities to help congregations introduce the chant or improve their performance of it, but the Trustees feel that suggestions for introducing chant or improving it are more likely to be accepted by parishes with some local connection or relationship with an Associate rather than from someone, e.g. a trustee writing from London to a church in Cumbria.

It is hoped that local representatives of the Schola will

- (a) identify parishes where the Parish Priest could be interested in introducing the chant or increasing its use.
- (b) hear of forthcoming events at which performance of chant could play a part, e.g. a local music festival, or the celebration of the foundation of an ancient church. Local newspapers, especially diocesan newsletters, often give details of future events
- (c) put parishes or festival organisers in touch with the Chairman or Treasurer of the Schola so that a programme of music and instruction can be worked out with the Schola's regional director of music.
- (d) liaise with the Treasurer and Regional Director in planning the practical details for an instruction day or weekend at a parish. The trustees are preparing guidance notes to help parishes and local Schola representatives organise instruction days and weekends.

I do hope that many of you will offer to help the Schola to promote the chant in this way. The more local representatives we have covering the country, the better our chances will be of re-establishing the chant once again to take pride of place in the liturgy of the church.

The following have already agreed to become Local Representatives

Philip Duffy	-	Liverpool
Stephen Johnston	-	Peterborough and Stamford
Bernard Marriott	-	Leicestershire
Neville McNally	-	Portsmouth

### **From the Director**

This is an exciting period in our development, with the latest research and recording project under preparation, the amalgamation of the Gregorian Association and the Schola Gregoriana of Cambridge offering enticing possibilities, and other intriguing developments in prospect. I am very sorry to have missed the Sarum weekend – one of the few Schola gatherings since 1981 that I have entirely missed – but I have heard a number of glowing reports. Less appreciation perhaps was shown of the very 'authentic' slow pace of the Sarum chant, but such disciplines are no doubt good for us from time to time!

I look forward enormously to our forthcoming **weekend in Leicester**, which will encompass a most interesting repertoire (I am currently preparing the performing material together with Bernard and Chris) in a rather special liturgical context, as well as providing an opportunity for welcoming **Peter Wilton** with, I hope, as many of our new friends from the **Gregorian Association** as can attend. I have high hopes that situating this weekend within a working parish will prove beneficial on both sides and help to promote our work.

**Canto Aperto** (the international chant festival) unfortunately did not bite at our proposal to present music from the feast of St Charlemagne, but then the festival's brief was very narrow – chant from the Mosel region, mostly! **Dr David Hiley**, however, remains enthusiastic about the project, as do we all, so I hope to see it appear in some form in the future. David is also in the foothills of preparing the material for our ladies' disc (companion to the Templars) which will be another herculean but glorious effort over the next couple of years. It will include some unique material from the nunnery at **Fontevraud** and possibly some early polyphony.

In the autumn we have the **Douai weekend** to look forward to (and within it the ordination of Br Lawrence Lew OP, at whose solemn profession some of you sang). On this occasion we will be back within the Benedictine fold musically speaking; and significantly this will mark our first proper attempt to attract new and younger members by providing a cheaper form of accommodation – camping in the grounds! Chris has been having annual contact with the **Evangelium Youth Conference** in Reading, and trustee Neville McNally has also been attracting younger people to his workshops in **Portsmouth** [see report below Ed:]; we must now try to develop this momentum.

We have had some spectacular workshops in the last year. We could now do with more, maybe not necessarily so grand; please keep up the effort to get one off the ground. **Our panel of regional Directors of Music (Philip, Chris, Alan in Scotland, myself and now Peter too) are at your disposal.** I am aware that there are several other outfits doing this kind of work, which is all to the good, but there is always room for more. If you are at all nervous about launching one of these events, do get in touch via **St Benedict's** and we'll try to reassure you, from experience, that it need not be at all daunting. Energy and commitment are all that's needed, and we can take care of the rest.

I won't say too much at this stage about a rather exciting possibility that Schola might get involved in some way with the development of EWTN television channel in the UK.....but watch this space.

Jeremy White (Director)

## **EVENTS SINCE THE LAST NEWSLETTER**

### **May 29th, 2010 Schola Singing Day In The Temple**



On Saturday 28th May the Schola Gregoriana of Cambridge hosted a Gregorian singing day in the glorious surroundings of the Temple Church in London. It was

open to beginners and the more experienced singers alike. Sixty five delegates attended and were guided through the notes, manes and nomenclature of the chant by Jeremy White and Philip Duffy, both expert teachers of this most ancient and beautiful music. The Temple church, home to the Knights Templar in Mediaeval England, was consecrated in 1185 by the Patriarch of Jerusalem, Heraclius, following the Orders' establishment in the Holy Land after the First Crusade. They went on to become the greatest of the military orders of the Middle Ages and are now the stuff of legend and fiction. Much has been written about them and the juxtaposition of their religious and military roles, vowing never to leave the field of battle, alongside the more traditional undertakings of poverty, chastity and obedience. They followed a broadly Cistercian way of life when not campaigning with a Rule specially written for them by Bernard of Clairvaux. They prayed, studied sang the Divine Office and spent their hours of labour caring for their horses. Their stables under the Temple Mount in Jerusalem can still be seen today. They are huge.

However until recently little was known about how the Templars sang the chant and whether there were particular devotions in their liturgy. Thanks to the Schola and researches of Dr David Hiley and the late Dr Mary Berry this is now being put right. The singing day included pieces from the Templars own Breviary. What strikes you immediately are the frequent use of texts that refer to Jerusalem as representing the spiritual centre of the world. Urbs Beata Jerusalem (the Vision of Peace), Filii Sion Currite (Songs of Jerusalem, Hurry), Vidi Civitatem (I saw the Holy City) all reflect this devotion. Indeed their very name was taken from their HQ on the Temple Mount, said to be the place of Christ's Resurrection. Back in London, to be buried in the round of the Temple was to be buried with Christ himself. Their effigies still lie there, eyes open, hands on swords, in full armour, awaiting the last trump and the final victory.

"O DEATH WHERE IS THY STING, O GRAVE WHERE IS THY MYSTERY?"

Delegates to the singing day chanted alongside these slumbering knights while preparing a sung Vespers using the Templar texts. There was also an organ recital on the Temple church's magnificent Harrison and Harrison organ by Ian le Grice, FRCO, a talk on the Templars, the launch of the Schola's latest CD recorded in the Temple church last year, a dinner in the elegant apartments of the Inner Temple and an opportunity to wander round the precincts and gardens of this ancient estate in the heart of London nowadays cared for by those latter day warriors - the lawyers.

Patrick Maddams

### **Templar Heritage Weekend at Henley on Thames - July 10th 2010**

A small group of cantors and Associates of the Schola gave a short concert in the historic surroundings of St Katharine's, Par Moor, Henley on Thames for the annual meeting of the Templars Association. The programme included items from the new CD: The Dedication of the Temple. Copies of the CD are available from the Schola.

### **SCHOLA SUMMER WEEKEND IN SALISBURY 27-30 AUGUST 2010**



The sun shone as approximately 45 members wended their way through the Close, beneath the magnificent cathedral with its lofty spire, and into the welcoming environs of Sarum College, our home for the weekend. A great choice of venue, the

staff couldn't have been more helpful, and the chef excelled himself in providing wonderful meals.

Our first workshop was a detailed discussion with Chris Hodkinson on the singing of the Use of Sarum – very slowly it seems – studying the music for Compline, and, with joyous rhythm, Credo Cardinale. We all found this challenging, after all those years of Mary and others beseeching us to 'keep it moving', but occasionally we got a glimpse of the beauty of what we were striving for. The evening closed with Compline in the College chapel.

More rehearsals on Saturday morning before walking the short distance to St. Thomas' church where the congregation couldn't have made us more welcome. We had an opportunity to explore the church, take our photographs of the wonderful 15<sup>th</sup> century Doom painting over the chancel arch and view the original fragment of 13<sup>th</sup> C. Sarum chant, and transcribed by Mary Berry, found in the church. This was followed by the singing of 1<sup>st</sup> Vespers of the 14<sup>th</sup> Sunday after Pentecost, with the Vicar, the Rev. David Linaker, officiating. The hospitality after the service was overwhelming, tea and scones – with, of course, strawberry jam and cream – for all, and a chance to chat with our hosts.

That was not the end of the day of delights. It had been arranged for us to sing Compline in the Chapter House of the Cathedral and, after a little delay involving chairs, this proved to be one of the highspots of the weekend. The circular building, with its central column supporting a vaulted roof, was built for speech, for meetings of the Chapter, but as a singing space the sound was beautiful. I think it is fair to say that we were all moved by the experience. This was followed after supper by a talk given by the Cathedral Precentor, Canon Jeremy Davies, on Sarum Use. After many years in the post, he said that our visit was a renewed prompt to raise the profile of Sarum Use in the Cathedral from which it takes its name.

Sunday began with a sung Anglican Eucharist celebrated by the Rev, Andrew Mackintosh. It was a joy to be reminded of the simple beauty of Merbecke's setting of the traditional Prayer Books texts. Meanwhile a few of us seized the opportunity to attend services in the Cathedral instead. We had a short rehearsal before lunch and then set off to find Holy Redeemer church where we sang Mass for the 14<sup>th</sup> Sunday after Pentecost in the extraordinary form, celebrated by Fr. Bede Rowe. His words, "you only know how important something is until you lose it" referring to the loss of the chant, struck chords with all of us.

More rehearsals for Monday and the day ended with Compline, again in Sarum form, in the chapel.

Our Monday visit was to sing a Memorial Mass of Sts. Margaret Clitherow, Anne Line and Margaret Ward in the Chapel of All Saints, at Wardour Castle. The challenge here was not so much the singing, but finding our way there through Wiltshire's lanes. Bill and Grey had provided both detailed maps and written instructions but, despite all this help, some of us still failed to get there in time. Those of us who did however, were impressed with the beauty of the Chapel, rich in marbles, and the acoustic which helped the singing. The celebrant was the parish priest, Canon Thomas Atthill, who welcomed us warmly. For the service he wore one

of their rich collection of vestments, the 'Westminster Vestment', which had wonderfully embroidered C.15th orphreys and which he kindly allowed to be photographed after the service.

Then it was 'Goodbyes' all round, as people set off for all points around the country, and looking forward to our winter meeting in Leicester. We had had a wonderful weekend, thanks in great part to the careful planning and hard work of Grey, together with Bill and Holly, and our Musical Directors, Philip and Chris and the Cantors, who together managed to get some sort of co-ordinated sound out of us. We are grateful to everyone.

**Janet Walker**

**Workshop at St. Mary's Stamford, 27<sup>th</sup> November 2010**

*The third annual workshop to be held in St Mary's Church led by Christopher Hodkinson attracted fifty participants, the vast majority of whom were new to Chant.*

Music in the Middle Ages was part of the fabric of society. This was especially true of church music, which performed clear and important liturgical functions. In this sense music, the handmaid of the liturgy, was an invaluable asset, especially in worship in the great cathedrals and monastic houses.

Yet music did not provide an isolated spiritual focus; it was part of a far wider theological and artistic unity. Together with the written and visual arts, music supported, expressed and nurtured Catholic belief. Indeed, Gregorian chant cannot be fully appreciated without at least a basic understanding of the beliefs, liturgy and the artist endeavour of the time, for together they form a seamless garment of surpassing beauty clothing the whole period.

The Gregorian Chant workshop with performance and illustrated presentation at St. Mary's, with its focus on Marian festivals and the Christmas story, gave a wonderful insight into chant and the part it played in wider medieval culture.

The afternoon workshop expertly led by Christopher Hodkinson, a regional director of the Schola Gregoriana of Cambridge, introduced an exciting range of chants. Christopher's enthusiasm and knowledge, combined with his ability to inspire the performance of those taking provided a most memorable afternoon. The interest he generated in chant was not solely from the rehearsing and singing the music, for he also provided fascinating information about the contexts in which the music was sung, the liturgy of the Church, how chant developed and its close relationship with Latin.

Christopher also brought some members of The Schola Gregoriana of Cambridge to demonstrate the more complex chants, including *Aspicias a longe* and *Ad te levavi*. These excellent performances provided a thrilling taste of the wide range of musical opportunities offered by chant. The workshop concluded, the participants were treated to a most welcome tea provided by some of S Mary's congregation.

At 5.30 the work of the afternoon culminated in a performance of the music, accompanied by a fascinating presentation by John Smith. John's immense

knowledge of ecclesiastical art and architecture informed his lucid commentary on the images chosen to illustrate the music. He imparted an amazing amount of knowledge about iconography, art, symbolism, history and how the apocryphal gospels were mined for additional ideas upon which chants could be based. This presentation made clear how in the Middle Ages the different religious and artistic disciplines were locked together.

Medieval man may have little concept of religious music outside the liturgy, but from a contemporary perspective the afternoon spent studying and performing chant at S Mary's shed a light on a remarkable and colourful age. Our thanks are due to all those who made such an afternoon possible.

Neil Mackenzie

*[A delightful spin-off of these annual Workshops has been the steady addition of members to the Schola Gregoriana of Stamford Ed.]*

**Gregorian Chant Study Course                      Portsmouth Cathedral**

On Saturday 15 January, 40 people attended the latest Chant Workshops in a series of 8 Workshops that have been running at St John's Cathedral in Portsmouth since October 2010. The Workshops are part of a pioneering Course in Gregorian Chant which continues until June 2011.

At the January Workshop, Abbot Cuthbert Brogan, the Benedictine Abbot of St Michael's Abbey in Farnborough - who co-directs the Course with Christopher Hodgkinson of the *Schola Gregoriana of Cambridge* - gave a fascinating introduction to the Divine Office (the prayer of the Church). This was followed by practical instruction in singing the evening prayer of the Divine Office which is called Vespers. The Workshop concluded with all the participants singing Vespers and Benediction in the Cathedral.

The Course is the result of an initiative launched by the *Schola Gregoriana Sancti Nicolai*, based in the Portsmouth area, to widen knowledge and practice of the chant. It is open to complete beginners as well as those with more experience. Participants learn to sing the chant and develop their skills within separate groups according to their ability. Each group has its own dedicated instructor. At each Workshop the participants get the opportunity to sing the Chant that they have been learning in its authentic setting, at Mass or another service such as Vespers and Benediction. All the services are held in the Cathedral.

Two principal Course books are used, the *Liber Usualis*, which is available for day-loan, and the *Parish Book of Chant* (PBC), which contains many popular chants including the order of Mass in Latin and English. The PBC is made available at a discounted price to participants and gives people their own personal chant book which they can use over and over in the future.

One of the hallmarks of the Course is its flexible design. This allows people to pick and choose to attend any number of the individual one-day Workshops. An average

of 40 people has attended each Workshop and more than 100 different people have been involved in the Workshops since last year.

Up until now, participants have learned to sing the Chant without any accompaniment. At the next workshop we will welcome the organist Neil Wright, who will introduce us to the organ and its use in conjunction with Gregorian chant. There will also be an opportunity for a small group of participants with keyboard skills to study chant accompaniment with him in more detail beginning at this workshop (please contact the course organisers if you are interested).

The March workshop will see a further exploration of the use of instruments in plainchant performance, as we celebrate the feast of St Joseph. Players of melody instruments (strings, brass, woodwind etc.) are invited to bring their instruments to both February and March workshops to participate in this. Players of low-register instruments (cellos, trombones, bassoons etc.) are especially welcome. Instrumentalists are requested to bring a music stand. (Please contact the organisers if you plan to bring an instrument or with any questions).

Every effort has been made to keep the Course fee as low as possible. The individual Workshop fee is £15 and the PBC is discounted to £10. Reductions on the Workshop fee are available for students, children and groups. Bursaries are also available on application. Applications to attend the Course should be made to the *Schola Gregoriana Sancti Nicolai* as soon as possible, as follows:

E-mail: [chantnetwork@gmail.com](mailto:chantnetwork@gmail.com) or Telephone: 023 92862384

Neville McNally

The Portsmouth Chant Workshops in action





## **FORTHCOMING EVENTS**

### **Schola Gregoriana of Cambridge**

### **Spring Weekend, 2011**

This will take place over the weekend of the First Sunday of Lent, 11 to 13 March 2011.

Our Spring Weekend will be held in Leicester where we will worship and sing in local churches. We will be based at the Dominican Priory of Holy Cross and will join forces with the local congregation for Sunday Mass. The Anglican Eucharist on Sunday will be celebrated at St Nicholas' Church, Leicester's oldest place of worship where some of the building dates back to Saxon times.

There are two alternative choices of accommodation for the weekend. The first is to be based as a resident at the Belmont Hotel which is a ten minute walk from Holy Cross. The second option is for you to organise your own accommodation and attend the weekend as a non resident. Meals at The Belmont can be added to this option at extra cost.

Full details of the programme plus application forms can be downloaded from the Schola's Website ([www.scholagregoriana.org](http://www.scholagregoriana.org)) or obtained in hard copy from The Administrator, Schola Gregoriana of Cambridge (see below for address). Day visitors as well as residents are very welcome. Application forms provide full details and have already been sent to Associates.

*If you have already booked you will shortly receive a detailed programme. If you still want to come but haven't booked we have kept a hold on three more rooms for the residential package and suggest you let us know as soon as possible. If you want to come as a non-resident we can take bookings until the end of February.*

### **Associates of the Schola Gregoriana of Cambridge**

### **Autumn 2011**

The Autumn "Benedictine Weekend" will be held at Douai Abbey, near Reading, from **16th to 18th September**. Full details will be forthcoming.

## **Other events and courses**

### **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

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## **Obituaries**

### **Dr Mary Berry CBE (Mother Thomas Moore) 1917-2008**

When I was a student at Oxford, people spoke with great respect about a Cambridge nun called Mother Thomas Moore, who was a great authority on plainsong. Eventually I met her at a meeting of the Royal Musical Association and we had a brief conversation.

Some time after that there was a television programme about plainsong, and after showing French monks singing plainsong in their monastery the announcer introduced "Dr. Mary Berry, a world authority on plainsong who directs the music at Newnham College, Cambridge". Then this lady appeared and spoke with great knowledge of the subject.

I was amazed. Why had I never heard of this person? It was only later that I put two and two together. This was the period when some religious orders were abandoning their habits, so perhaps she was Mother Thomas Moore – and she was.

She had already had a most varied, interesting and at times dangerous life. She was born in 1917 in Cambridge, where her father was the Vice-Master of Downing College. A visit to the Benedictine abbey of Solesmes in France instilled in her a great love of plainsong, so she studied in Paris, particularly with the renowned musician and teacher Nadia Boulanger, before returning to further studies in Cambridge.

She became a Catholic in 1938 before nursing for a time in Belgium, and in 1940 joined the Convent of the Canonesses of St. Augustine at Notre Dame de Jupille in that country. As the Germans approached, the nuns managed to catch the last train to Paris and spent most of the war in Portugal. In 1945 she made her final profession as Mother Thomas Moore and then returned to Cambridge to the convent of her order there.

She continued her studies and wrote a doctoral thesis on *The Performance of Plainsong in the Later Middle Ages and the Sixteenth Century* which was completed in 1968. However, by this time the Second Vatican Council had caused considerable changes in church music and in many churches the singing of plainsong was actually abolished. This even affected her own convent, so she was allowed to have her own house and private chapel at Barton near Cambridge where the liturgy could be performed by her and her followers as she wanted it. She always remained a nun although being known to most of her friends as Mary.

In addition to her academic work at the Colleges of Girton and Newnham she gave numerous lectures and courses on plainsong in England and abroad. In 1975 she founded the Schola Gregoriana of Cambridge, which sang for many of her events. A notable one was at Winchester in 1984, during an Anglo-Saxon Festival organised by Canon Paul Britton, to celebrate 1,000 years since the death of St. Aethelwold, Bishop of Winchester. Her lecture there on Anglo-Saxon church music was followed the next day by the choir singing the office of the day in the Cathedral, resplendent in their cream-coloured choir robes.

Fortunately for us, she was one of several eminent scholars who have joined the Confraternity of St. James and with her choir she gave us two notable performances. On 19<sup>th</sup> March 1984, they performed *A Field of Stars: a Galaxy of 12<sup>th</sup>-century music in honour of St. James of Compostella* from the Codex Calixtinus, in the Romanesque church of St. Bartholomew the Great at Smithfield, attended by representatives from the Spanish Embassy. Then on our patronal feast, 25<sup>th</sup> July 1998, their programme entitled *Journey's End – Vespers for St. James* was organised by our member Timothy Wotherspoon in All Saints Church, Cottenham near Cambridge.

Meanwhile in 1995 she took the Schola by coach to Santiago and asked me to explain things on the way. The chaplain to the pilgrimage was the American Cistercian Fr. Waddell, who sang mass with the choir in the cathedrals and abbeys of Auxerre, Vézelay, Le Puy, Conques, Moissac, Burgos, Léon and of course Santiago itself. (When an accompaniment was needed it was played on my organistrum which was copied, as far as possible, by Alan Crumpler from the one sculpted at the top of the *Pórtico De la Gloria* there.) We also heard Vespers at the Abbey of Santo Domingo de Silos, where the monks had recently made a famous recording. At Aubrac we had lunch in the restaurant *Chez Germaine* and delighted Mme. Germaine by singing the *Salve Regina* there.

We were very fortunate that our visit to Burgos coincided with one of Professor Father José López-Calo SJ, the world authority on music at Santiago, who was then working in the Cathedral Library. He had dinner with us and he and Mary Berry had a very fruitful conversation about the music in the *Codex Calixtinus*. She said that she hoped to make a recording of its *Mass of St. James* but unfortunately that was not to be. One lasting benefit to us from that journey was that three of her choir, Palema Bacon and Mike and Jane Bradshawe, joined the Confraternity and are a great asset to our own choir.

Although she never had a chance to record the *Mass of St. James*, probably by St. Fulbert of Chartres, she produced many superb recordings with the professional cantors of the choir, such as that in honour of St. Thomas Becket which was made at the Burgundian Abbey of Pontigny, where he had spent part of his exile.

Apart from music, Mary Berry was very fond of birds and animals and had two Pekinese dogs. She once did a great kindness to me. When my cat Marmaduke went to Cambridge for radiotherapy, she invited us to her chapel where she devised a special service for him. She wore her choir robes and we started singing the *Veni Creator*. Towards the end she gave beautiful blessing to "*hanc creaturam Marmaducem*" and during it Marmaduke sang. Although the treatment did not work and he peacefully did not wake up one morning, he had been well and truly blessed.

Mary had become a great friend of the Community of Jesus, an ecumenical community based at Orleans, Massachusetts, who were among her thousands of followers in the world of plainsong. Towards the end of her life when she became more frail, she was devotedly cared for by their member Sister Alicia who is an Episcopalian and to whom eternal thanks are due.

Dr. Mary Berry's great work was rewarded by her being given the Papal Cross *Pro Ecclesia et Pontifice* and being made a Dame of St. Gregory; a Catholic Woman of the Year and a Commander of the British Empire. She had two funeral services. [On Ascension Day, Thursday May 1st 2008, Dr Mary Berry died.] The first in the new rite was on Saturday 10<sup>th</sup> May at the Church of Our Lady and the English Martyrs in Cambridge in the presence of Archbishop Mario Conti of Glasgow. The second was on Monday 12<sup>th</sup> May, at Dorchester near Oxford, where she wanted to be buried. As the Catholic Church there was too small to hold all the people who came, the service actually took place in the magnificent (now Anglican) Abbey Church, where we sang Mass in the Tridentine Rite. The celebrant was Fr. Guy Nicholls of Birmingham Oratory and the music was directed by Philip Duffy, the former Master of Choristers at the Liverpool Metropolitan Cathedral of Christ the King. The Funeral Liturgy was adapted from the medieval Dominican Rite. We processed down the main street of Dorchester in brilliant sunshine singing the Litany of the Saints, including many English ones, before arriving at the Cathedral Church of St. Birinus. There she was buried beside a small tree surrounded by flowers and we felt that she must have gone straight to Heaven.

Yet another Requiem Mass took place for her on 12<sup>th</sup> August during the Spode Music Week, of which she was a prominent lecturer and patron. The chief celebrant of the Mass was Monsignor Philip Whitmore, chaplain to The Music Week and the singing

was directed by Jeremy White, together with David Beavan and Dominic McGonigal. It was Mary's wish that her work should be carried on under the expert guidance of Jeremy, himself a well-known singer, so the Schola Gregoriana of Cambridge will continue to flourish and we look forward to hearing it again in the Confraternity of Saint James.

Mary Remnant

[ Further memories of our founder Dr Mary Berry are always welcome: Ed.]

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

Our website is proving popular and successful. Since its inauguration it has received over sixteen thousand hits, with several thousand for each of the pages (Events, Workshops, Associates, CDs, Cantors). There is a page listing an ever expanding list of links to other Websites. Just as encouraging is the fact that on perhaps the two prime search engines, the website of The Schola Gregoriana of Cambridge appears first in the listings of websites when "Schola Gregoriana" is entered into the search field. It should however be noted that this primacy may change, since rankings are defined by a complex and secret algorithm which is regularly updated. Please (continue to) use the website, since it is the location for the most up-to date news, which any half-yearly Newsletter such as this can never match. Please be assured that this Newsletter will continue in "hard copy" form, even though it will now be included on the website.

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

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

Please make contact with them, initially, through The Administrator (details below).

### **Message from the Chairman and Membership Secretary**

Associates who do not have Standing Orders for payment of their Annual Subscription are requested to send a minimum of £10 to the Chairman and Membership Secretary, Grey Macartney, 26 The Grove, Ealing, London, W5 5LH.

### **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,  
CB3 7AR. Tel: 01223-263063 Fax: 01223-264859.

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

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#### 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) .

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