

The Schola Gregoriana of Cambridge

Newsletter Spring 2013

News of Associates:

We are delighted to welcome as new Associates:

Julian Berkeley, Clare Bowskill, Anthony Dickinson, Christopher Glover, Solveig Macintosh, Lisi Reisz, Peter and Edith Wallis,

Further Changes in Trustees

We are delighted to welcome Julian Berkeley, Anthony Dickinson, Brian Johnson and Paul Rouse as new Trustees with immediate effect. As of May 2013 Stephen Johnston has retired as Secretary to the Trustees and Newsletter Editor. We are equally delighted that Jeremy White has accepted our invitation to become a Trustee when he relinquishes his role as Director in November.

EVENTS SINCE THE LAST NEWSLETTER

Askrigg Workshop, 20th April 2013

A workshop in St Oswald's Church, Askrigg, drew nearly 50 participants from all over the North and beyond to practise the ancient art of Gregorian chant, once commonplace in churches throughout England but now heard mainly in monasteries and convents.

The one-day event led by Philip Duffy, associate director of the Cambridge Schola Gregoriana and ex-choir master of Liverpool's Roman Catholic Cathedral, brought the haunting, unaccompanied liturgical singing to the Dales for possibly the first time in hundreds of years.

Although some of the singers were long-standing members of the Schola, the majority were newcomers, but after just a few hours' tuition from Philip, and some intense practice, the group were able to sing a full evening service at the end of the day. "It has been a wonderful day and a really remarkable achievement," said Philip. Sue Peckitt of Askrigg who has sung in traditional choirs, had never done the chant before. "It was all totally new to me but it was amazing how much we learnt in a short time. It was hard work but a great experience," she said.

By Betsy Everett

[This article plus the photograph below appeared in the Darlington and Stockton Times of 3rd May 2013 Ed.]



Mastering the chant: Philip Duffy, centre, conducts the workshop in St Oswald's.

Chant workshop at Askrigg, North Yorkshire.

Another view

Fifty singers, with a sprinkling of Schola Associates, greeted Philip Duffy on Saturday 20th April at the ancient village church of St. Oswald, Askrigg, set in the beautiful scenery of Wensleydale. Schola Local Representative MaryRose Kearney had gathered together these singers from a wide area, all eager to learn a little of the treasury of sacred music that has remained hidden away for so many years.

Philip had prepared an excellently printed booklet of familiar chants with Latin texts and English translations which he used in order to explain the origins of the simple square notation from which the chant continues to be sung nowadays. Evidence that many participants belonged to church choirs and choral societies was reflected in their quick grasp of the notation. For perhaps the first time in nearly 500 years the thick stone walls of St. Oswald's Church resounded to the chants which would have been familiar to the villagers of Askrigg at every service. The music booklet included delightful drawings taken from mediaeval manuscripts, showing on the front page a teacher instructing attentive pupils and on the second page a group of five musicians colourfully attired playing mediaeval instruments.

By mid-afternoon the group was well competent to sing Compline for a Saturday in Eastertide, divided into two in order to sing alternate verses on either side of the chancel. Michael Murphy, our Associate who directs the Leeds Schola, was cantor. Paying particular attention to pronunciation and emphasis under Philip's experienced direction the group was able to attain a good standard of performance. After this first dip into the treasury of the chant they will no doubt be encouraged to explore further

this sublime music and include some of it in their own churches. Everyone expressed their gratitude to MaryRose for arranging a most successful and enjoyable day, and to Philip Duffy for unravelling the basics of the chant while demonstrating the lightness and joy with which the sacred texts are expressed through singing the chant.

Grey Macartney

Associates' Weekend in Lewes, 10th to 12th May 2013

Thirty five members of the Schola travelled to Lewes for the weekend and were joined by local singers each day for the rehearsals and services.

We met for our first rehearsal at 5:00pm on Friday in the lovely church of Saint Michael the Archangel in Lewes High Street. We were welcomed by Michael Kennedy who talked about the local group who meet to sing Compline each week in Lewes and said that they would be joining us later to sing Compline that evening.

Christopher Hodkinson, who led our rehearsals across the weekend, introduced us to the differences in the Cluniac tradition which we experienced in the preparation for the service. We were given music for First Vespers for the feast of St. Pancras, the patron saint of the Cluniac Priory in the ruins of which we would be singing the following evening, and for the Mass of Saint Pancras to be sung in the Catholic Church of St. Pancras as a votive Mass on Sunday morning - votive because the Feast of the Ascension was to take liturgical precedence on that Sunday. Music for this Vespers had been painstakingly transcribed by Christopher and other helpers from the Lewes Breviary, a service book that had been made for the use of Lewes Priory and thought to have been written in the Priory itself in the 13th century. Some pages from this beautiful, illuminated manuscript were on display in the church.

After our meal at the hotel we returned to the church to meet the local singers and together sing Compline.

Saturday morning was taken up with intensive rehearsal in Cluny Hall at Saint Pancras Church, for Vespers to be sung later in the afternoon. We were provided with an excellent lunch by local members.

We then walked through lovely sunshine to the church of Saint John the Baptist, Southover for a most interesting talk at 2:30pm given by Doctor Nicolas Bell, Curator of Music Collections at the British Library. He spoke particularly about Cluniac monasticism and liturgy and the discovery of the Lewes Breviary in France, now in the Fitzwilliam Museum's collection of mediaeval manuscripts.

The rest of the afternoon was taken up with further rehearsal for Vespers and robing. We walked to Priory Park and assembled on the hill ready to process to the Reredorter (the monks' toilet block) in the Priory ruins where a congregation was waiting. We processed singing the Litany of the Saints as the storm clouds gathered and the earlier sunshine disappeared. Instant heavy rain moments after we had gathered in the Reredorter drove singers and congregation to process back to Southover Church where the congregation sat at the tables already prepared for our evening meal and the

singers stood in the chancel, feeling slightly damp, to sing Vespers for the Feast of Saint Pancras the Martyr. However, despite the difficulties experienced, it was worth all the effort for the lovely music we sang.

There followed a celebratory monks' feast with lovely and interesting dishes prepared by local chefs from local ingredients and wine.

Doctor Mary Remnant concluded our evening with a most interesting talk on 'Music, Minstrels and Instruments in the lifetime of Saint Anselm'. A small group of singers had prepared short examples of music for the different stages of the life of Saint Anselm to illustrate Mary's talk and she played a number of instruments including a set of tuned bells that were appropriate for the time.

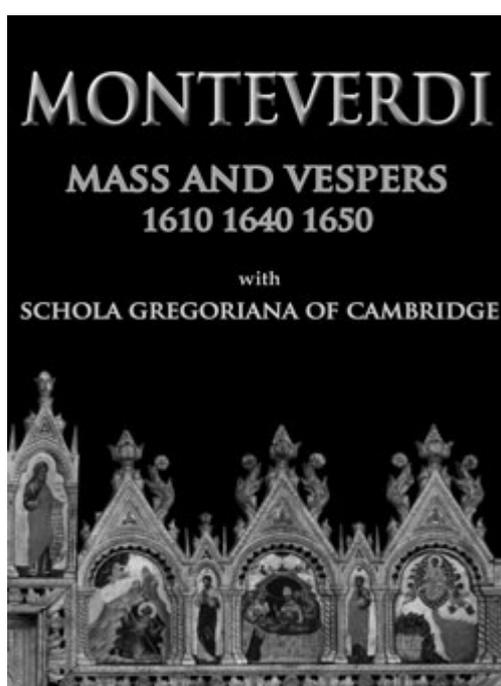
Sunday dawned brighter and drier as we again met at Cluny Hall for rehearsals for the Votive Mass for Saint Pancras to follow. Again, lovely music within the Extraordinary Rite was a fitting end to an excellent weekend.

I would like to thank everyone in the Schola and local organisers who put in so much hard work preparing music, venues and accommodation to provide such a memorable time in Lewes.

Bill Day

FORTHCOMING EVENTS

On 26th October 2013 in St Edmundsbury Cathedral, Bury St Edmunds, the Colchester Chamber Choir with eight Cantors of the Schola Gregoriana of Cambridge will perform Monteverdi's 'other' Vespers (psalms from the 1640 collection) and the Mass of 1650 interspersed with antiphons and propers. Further details from the choir's website: <http://www.colchesterchamberchoir.org>. Tickets (£12.50 or £6 for students) are available from June.



Autumn Associates' Weekend and Concert in The Temple Church.

These two events, linked in theme and content, will offer a unique opportunity for Associates to study an area of chant in detail either before performing it themselves or hearing it performed seven days later in concert.

Sneaton Castle, Whitby, Associates' Autumn Weekend

The Trustees have booked accommodation for Associates from Friday 22 November to Sunday 24th at Sneaton Castle.

The substance of our study this weekend, to be directed by Jeremy, will be preparation for a concert of music edited by Dr. David Hiley, which was promoted by the Emperor Charlemagne, 742-814, the "Founder of Europe". Charlemagne greatly strengthened the role of the chant by establishing Scholae Cantorum throughout Europe in order that the chant might take its place as a central part of the liturgy. This weekend, and the farewell public concert to be held at the Temple Church in London the following Saturday 30th November, also to be directed by Jeremy, will his last as Director of the Schola. The music to be sung at this weekend will be of interest to everyone, even to those not taking part in the concert.

I cannot yet give the precise cost of attending the weekend, as the Schola's expenses will depend on the programme and on the cantors and clergy needed. However, the charge for staying at Sneaton Castle will be £103 per person for full board in standard rooms, whether single or twin bedded. Most rooms are single. Each room has a hand basin, and toilets, showers and bathrooms are in the passageways close by, similar to the rooms at Hawkstone Hall. It will also be possible to be non-resident as there are lots of B & B places in the town, although I doubt if it would work out much cheaper. The Schola has paid a non-returnable £600 deposit for a number of individuals and rooms in order to secure the accommodation. If additional Associates come we will book their rooms and pay their deposits. It would therefore be enormously helpful if you could please let Bill and Holly know as early as possible if you expect to come, in order that we may book any extra rooms needed. We will send out formal booking forms in a month or two when all the arrangements for the weekend have been completed.

Sneaton Castle looks to be a delightful venue. Some of you have already visited it and the adjoining Priory of St. Hilda, and have recommended it for a Schola visit. There is an attractive dining room, and a fine chapel (Anglican !) The chapel is part of the Priory and is used for Mass and Divine Office by the Sisters of the Holy Paraclete, an Anglican Order founded in 1915.

The Castle is situated in extensive gardens within walking distance of the historic and picturesque town of Whitby, famous not only for the site of the Council of Whitby, 664, now the dissolved Whitby Abbey, when the date of Easter was finally agreed after centuries of wrangling, but also for a long history of shipbuilding. Among its

numerous historic houses and cobbled streets is the museum where Captain Cook lived when he was a merchant navy apprentice. Jet, the petrified fossil remains of giant monkey puzzles lying buried below the shore for some 20 million years, is still made into beautiful, shiny, black jewels, which were very popular after the death of Prince Albert during Whitby's "jet age".

Whitby is not hard to reach by public transport. You go by train to York or Leeds, and thence by regular coach services. You can go the whole way by rail by changing trains at Middlesbrough.

I do hope these details will entice you to come and enjoy what promises to be a fascinating musical experience in stimulating surroundings.

Grey Macartney

Concert in the Temple Church, London
30th November 2013
(Jeremy White's valedictory concert as Director)

This final concert to be directed by Jeremy White will feature chant from the Court of Charlemagne, newly edited and prepared by Professor David Hiley. It will be sung by some Associates and by members of the Bristol Schola run by Emma Hornby. Further details will be forthcoming; by letter and to be found on the Website.

[We are greatly indebted to our former Trustee, Patrick Maddams, the Subtreasurer of the Inner Temple, for facilitating and supporting this Concert. Ed.]

Requiem Mass for King Richard III
Sunday 17th August 2014

King Richard III was born in Fotheringhay Castle, Northamptonshire, seat of the House of York, on 2nd October 1452. To mark the discovery of his remains in Leicester, the Richard III Society and the Friends of Fotheringhay Church have invited Divers Voyces plus members of the Schola Gregoriana of Cambridge to offer a Requiem Mass. It is to be held close as possible to the anniversary of his death on Bosworth Field and will be based on Sarum Use. Further details will be forthcoming when they are known.



Fotheringhay Church by the River Nene, Northamptonshire

Articles on Chant

[Our Director, Jeremy White, has drawn the editor's attention to two recent articles in The Catholic Herald, which we have graciously been granted permission to reprint. Ed.]

A 'poor Church' doesn't have to have poor music

James MacMillan says chant is the perfect musical expression of Pope Francis' vision of humility.

The new papacy of Francis has brought great joy and renewal to the Church and a huge wave of good will from non-Catholics. What will this new Pope bring to our sacred liturgies, which are the beating heart of the Church's philosophy of love. Baroness Warsi, the Minister for Faith and Communities, attended the papal inauguration Mass in Rome and spoke of the way that Pope Francis's simplicity resonates with people and singled out "his concept of humility, simplicity and going back to values".

What does a "poor and simple Church" need in its divine praises? Is there humility in the Americanised, over-the-top, sub Broadway pop music, dripping with sentimentality, that now infests so much of our liturgy? Is there simplicity in the here-am-I-Lord egotism of so many of our dreadful modern hymns? How does the upholstered, fatuous and banal secularity of so much of Catholic contemporary "praise music" succeed in "going back to values"?

The dawning of a more austere period in the Church's mission requires liturgical music of a more austere and simple design: a music that humbly deflects attention

from the “music ministry”, a music that is based in Catholic heritage and values, and a music that sounds both Catholic and sacred. The good news is that we have this already, and it is music that Pope Benedict has been urging us to rediscover over the last decade; chant.

Music for sacred ritual needs to project sacredness. In the liturgy “sacred” means “the glorification of God and the sanctification of the faithful”. Gregorian chant gives an elevated tone of voice to the texts of our sacred praises, conveying the special character of the words and of the specific holy nature of what is being enacted and undertaken. The chanting of the holy texts raises them up from the mundane and presents them “as on a platter of gold”, in the words of the Jesuit liturgist Fr Josef Jungmann. Gregorian chant is unlike anything from the everyday world but conveys the clear impression that there is something uniquely holy in the actions of the sacred liturgy. Gregorian chant is holy.

Gregorian chant is universal as it is supra-national and thus accessible to those of any and every culture equally. It rises above those musics which are either associated only with localised cultural experience, on the one hand, and operates separately from those other musics which are associated with high, artistic, classical derivation and aspiration, on the other. Therefore, it is essentially anti-elitist and simultaneously pure. Gregorian chant is for all.

The beauty of music is a crucial element in the “edification and sanctification of the faithful”. Beauty is the glue which binds together Truth and Goodness. To paraphrase the Swiss theologian Hans Urs von Balthasar, without beauty truth does not persuade and goodness does not compel. The general function of music in the liturgy is to draw together a diverse succession of actions into a coherent whole. That is what makes Gregorian chant beautiful.

The Gregorian sound, and the practice of chanting, whether by specialist or non-specialist, gives the most perfect context for the hearing of the words of the Sacred Scripture. It provides an elevated tone of voice that takes the texts out of the everyday and confirms them as sacred. It provides a goodness of form, which is in itself beautiful, which in turn adds a sense of delight to prayer. It takes our divine praises into the realm of the transcendent and the eternal, and it is the music’s sacred character which enables this.

There is a melodic and rhythmic freedom in chant which is hard to find in any other music. Chant not only enhances the text, but it also breaks free from the restraints of metre. It is the antithesis of rock and pop with its incessant and insistently mind-numbing beat. It embodies the ethereal and spiritual aspects of the liturgy. It is the freest form of music.

The church would stop being the Church without its liturgy. The liturgy is the pinnacle and summit of our entire Christian life. It has to be of our highest and best, whatever the circumstances. Our liturgical music has to be more than mere utility music. Before he was Pope, Joseph Ratzinger said: “A Church which only makes use of ‘utility’ music has fallen for what is, in fact, useless... for her mission is a far higher one. As the Old Testament speaks of the Temple, the Church is to be the place of ‘glory’, and as such, too, the place where mankind’s cry of distress is brought to

the ear of God. The Church must not settle down with what is merely comfortable and serviceable at parish level. She must arouse the voice of the cosmos and, by glorifying the Creator, elicit the glory of the cosmos itself, making it also glorious, beautiful, habitable, and beloved". He went on to say; "The other arts, architecture, painting, vestments, and the arts of movement each contribute to and support the beauty of the liturgy, but still the art of music is greater even than that of any other art, because it forms a necessary or integral part of the solemn liturgy, because it is so intimately bound to the sacred action, defining and differentiating the various parts in character, motion, and importance". The new papacy is a welcome opportunity for us to renew and revitalise our attempts at maintaining and continuing the sacred dimension of our liturgical celebrations. Let us follow Pope Francis's example in being humble, in being simple, and in rediscovering our basic core Catholic values.

Reprinted from *The Catholic Herald* – 5th April 2013 with permission

The very best Easter gift of all

by Pastor Iuventus

I spent the Easter Triduum and Easter Sunday morning with the Benedictine Sisters of St Cecilia's Abbey on the Isle of Wight. After four days steeped in their silence, their chant, their prayer and their spirit I find it hard to step back from this and record what my impressions were. To contemplate – to be taken out of oneself by the beauty of another – is to stop thinking about what I am thinking, almost the opposite. It is to be enriched by being in the other, by an apprehension which is not created by the imagination and so eludes its categorisation.

I take the ferry across the Solent on a sunny, still morning which if it were in February would be a welcome promise of spring arriving, but serves as a reminder of how late winter lingers. Ryde, my destination, is clearly visible from the mainland, but far by virtue not of distance but of the effort needed to cross. It is Maundy Thursday. The Triduum is always like a journey. By the end it is the joy of arriving at the feast of the Resurrection which predominates, and yet this is inseparable from the gift of the journey itself, with its stages which are not left behind, but rather completed with the arrival of Christ's victory over sin and death.

I am to spend the Easter Triduum at the Benedictine Abbey of St Cecilia's in Ryde. The abbey was originally founded from France, by the Solesmes congregation when they were expelled from France by the anti-clerical laws at the beginning of the 20th century. Today the congregation is fairly international. I am greeted warmly by an extern sister and shown a little "hermitage", formerly a lodge at the end of the driveway, which will be my home for the next few days. Such care has been taken over the hospitality of this simple place. I am taken by the combination of practicality and thoughtfulness which has provided even an adaptor for an electric razor (the kind of obscure thing which I myself would frequently forget to pack) and a vase of daffodils and snowdrops to make it feel homely. Love is not merely a feeling; it expresses itself in such apparently insignificant details. They are more eloquent than many words.

I reflect on the luxury of not having anything to do for a few days except pray and allow myself to be drawn into the liturgical celebrations with no responsibility at all

for the organisation or execution of them except that of acting *in persona Christi Capitis*, and this is by grace rather than by effort. After meeting Mother Abbess in one of the parlours I make my way into the church for the office of Sext. This sixth hour, as the opening hymn announces, unites us with the time at which Christ was crucified. “*Qua Christus hora sitiit Crucem.*”. The hymn entreats. “*Simul sit his esuries quam ipse de se satiet.*” “That his followers may experience that hunger which He alone can satisfy”, and I feel in my heart that I have been led here for just that reason as He flows like some spiritual balm.

At five the beautiful introit for the Mass of the Lord’s supper, “*Nos autem*”, gives utterance to our work for the next three days, inviting us to glory in the cross of Christ, for in it we will find our life and resurrection. There is no *mandatum* for the priest to perform. Instead, Mother Abbess, who holds the place of Christ among them, washes the feet of the Sisters in the nuns’ choir immediately after Mass has ended. The altar is stripped and there is watching until midnight. I leave the public chapel of the church for the short walk down the drive, barely aware of the Sisters exiting their choir in the darkness and I think of Keats’s simile, “quiet as a nun”.

Tenebrae on Good Friday morning begins at 6.15, which is a bit of a shock to the system, but more than compensated for by hearing the Lamentations of Jeremiah sung, each announced with a letter from the Hebrew alphabet sung to a haunting refrain. On Friday I am asked to take Holy Communion to one of the Sisters in the infirmary. I collect the Blessed Sacrament from the altar of repose and I am met at the grille of the nuns’ choir by a Sister carrying a lighted candle. I follow her into the enclosure. As we process slowly Sister rings a bell and the Sisters we pass in the cloister stop and genuflect. This reverence for the Real Presence of Christ coming among us moves me deeply. I can’t help but compare it to the years taking Communion into hospitals where there was no quiet or privacy and the chit-chat which invariably accompanied that. It’s hard too not to compare it to the tragic way in which such reverence has ceased to be expressed in any such tangible way in many parish churches.

This experience is like hearing one’s mother tongue spoken after a long absence in a foreign land. Only then does one realise how badly one has missed it, how impoverished one’s understanding is without it, and how the necessity to adjust to its absence is about survival and not flourishing. In this sacramental mystery, in this tiny Host, God subsists, not merely the power of the Passover we have been celebrating, the key that allows matter to become the bearer of the eternal, but Jesus Christ Himself, still offering himself in sacrifice and having that sacrifice accepted and validated by the Father who raised him from death. Reverence is the measure of how much I appreciate this Easter gift.

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PERSONAL VIEWS

A Hero of the Century

An appreciation of the life and work of Mary Berry

The day that Mary Berry died was the day that I got to know her through disciples around the world. They came from all corners of the earth to blogs, forums, comment boxes, and sent articles and praise in every which way. It became clear that everyone who loves Catholic liturgy and Catholic art is deeply in her debt.

She was a nun and a don of Cambridge University, born of an academic family on the Feast of the Holy Apostles Peter and Paul in 1917 and died on the Feast of the Ascension in 2008. If it is possible for a musicologist to be an apostle, she qualified in every way. Her contributions exhibited a wonderful scientific curiosity, but, based on the outpouring after her death, it is clear that there was much more to this woman. Working nearly alone, she sustained the interest in Gregorian chant after the postconciliar meltdown. Actually, she did more than sustain it. She inspired many people to the point that they took up her cause in academia and in parishes all over the English-speaking world.

As an example, I had a nice conversation with Jeffrey Morse, who is the director of music at Saint Stephen the Martyr Parish in Sacramento, California. Here is a parish which is wholly and exclusively committed to the extraordinary form of the Roman Rite. There are some 800 families that attend, and Morse works with many choirs to provide Gregorian propers at the Masses, as well as sacred polyphony. He directs a children's choir that learns how to read and sing chant – a choir filled with the future directors and singers in our own parishes. His is a fully funded professional position. Here we see the highest of the Catholic arts flourish in their fullest form – secure, beautiful, and building for the future.

And why? Because of Mary Berry. When Morse was 17, he called Monsignor Richard Schuler at Saint Agnes in Minnesota and asked where he could go to study Gregorian chant. Nowhere in the United States, he replied. You must go to Cambridge to study with Mary Berry. So he did. And there he learned to master the art. She shared her knowledge and her gifts. And today all these live in this parish. So it is in Australia and all over the United Kingdom. There are Mary Berry students and followers who caught that fiery love for chant from her. So too in Austria, Germany, Italy and France. Her followers seem to be everywhere and they all credit her.

Can one person make a difference? My goodness, yes. And consider the times. Think of the intellectuals, musicians, priests, and liturgists who had obtained mastery over their craft in the late 1950s, working diligently and productively to improve the Church and its worship. Think of the institutions they were building and the great things they were achieving for the glory of God. Now imagine these same people ten to fifteen years later in the turbulent times following the Second Vatican Council, and put yourself in their place. If you have ever spoken to one of these people, you have to marvel at what they saw, which was essentially this: their whole world was seemingly swept away, seemingly over night, buffeted and finally wrecked by the crazy

confusions and disastrous fashions of the day, which led to an abandonment of all that was revered as holy and true in the past.

We think we have it hard now. Imagine having lived through it all. Would you despair or have hope that truth will eventually prevail? Would you fight or relent? How would your decision work out in practice: with patience and prayer or anger and protest? Also what if you found yourself alone, an outcast among your peers? Would you then decide to change directions along with everyone else? Or would you have been steadfast and continue to build in every way you could? These are extremely difficult questions and I'm only happy not to face them with the severity that this generation faced them. But Mary Berry faced them with great courage and hope. It's almost as if all the experiences of her life lead her to do this.

Following her initial schooling in Cambridge, she went to study music in Paris with Nadia Boulanger, who was perhaps the most influential music pedagogue and conductor of the 20th century, having taught Copeland, Piston, and Virgil Thompson. Berry converted to Catholicism in 1938. When war broke out, she was a nurse with the Red Cross and joined the Canonesses Regular of St. Augustine of the Congregation of Notre Dame in Belgium. She and the sisters fled to Paris and then to Portugal. After the war she was sent to Rome to teach music and also to help manage a typhoid epidemic. It was in this period that she studied more deeply at the Gregorian Institute in Paris.

After returning to England, she completed her Ph.D. in music in 1968, with a dissertation on the relationship between chant and polyphony in the middle ages. And it was at this point that her entire world changed. The interest in chant that she had loved came to an end. And with only a few others such as an aging Justine Ward and Theodore Marier in the United States she set out to keep the art alive for another generation. She saw that there was continuing interest in chant as pure music and assisted in placing its performance in music festivals and continued to write and teach about its use in liturgy. She founded the professional Schola Gregoriana of Cambridge, an ensemble that still sets the highest standards of performance.

As an example of how she worked, after the fall of the Iron Curtain, she was very concerned that the onslaught of western culture would create pressure for the Catholics in those countries to abandon chant. So working with the British Consulates, she invited Catholic musicians from Poland, Latvia, Estonia, and Lithuania to Cambridge to be part of a Holy Week "song school". The gathered group sang all day for the entire week, the entire liturgical glories of this most moving time of the year. This event, more than any other, secured a high place for chant in the newly open countries.

For a lifetime of service in the cause of the faith, in 2000 she was awarded the Papal Cross Pro Ecclesia et Pontifice. A few months ago, a colleague wrote and suggested that she be interviewed at the age of 90 and that this interview be printed in *Sacred Music*. It struck me as a splendid idea. But it came too late. This child of the day of the Holy Apostles was called home on the day of the Ascension. And observe what she has left behind! There are hundreds of Gregorian scholars in the United States. Around the world they number in the thousands. She must have suspected that the postconciliar hiatus would be short, a small parenthesis in the 200-year history of this

art, and I'm only guessing that before she died, she had already begun to suspect that the hiatus had ended.

One of her discoveries concerns the song we all know so well as Veni, Veni Emmanuel. Like so many others, I had always assumed that even though it sounded old, it was really a modern song, as in 19th century. She, however, discovered a 15th century manuscript version in a French Processionale. So it turns out that Veni has a much longer heritage than we know. And from this arises a very serious question about the applicability of the scientific method when it comes to dating the music of the faith. It is obviously a fallacy to date it from the earliest known physical copy. Music is not like painting; it can be and was passed on orally. The printing on paper can't capture the fullness and richness of this grand art that links our entire history.

And the longer you know the chant, the more you come to understand how it is that someone like Mary Berry could so fully dedicate her life to it. Each chant of the Graduale Romanum is a masterpiece. Even the shortest communion chant achieves a miraculous integration between words and music, and quite often the singer is struck with awe, the way we are at a Mahler symphony or a glorious cathedral. It is art that was created in this world but it is not of this world.

In fact I've had some suspicion that though many chants are dated from the Middle Ages, we might find out differently in Heaven and it will be revealed to us that the essential core of what is today Gregorian chant can trace its roots to Jerusalem and even back to the earliest Church. If that is true, we might not ever discover the proof in this world. It will be revealed to us in eternity, to which the music and liturgy that Dr. Berry loved with such passion points unceasingly.

[This article was originally published by the Church Music Association of America in a book entitled "Sing Like a Catholic". We have contacted the CMA and the author Jeffrey Tucker who have given us express permission to reproduce it. We are most grateful. Ed.]

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

Further Personal Views

I remember in 1995 I went on a driving holiday in Normandy with two friends. A day or two after our arrival it was a Thursday and the feast of Corpus Christi.

After a wonderful High Mass concelebrated by three bishops in what for us was very difficult French we followed the crowd as they went out into the sun and the air. A procession formed and we joined in. The three bishops as well as priests and nuns at the head of the procession walked to a splendid chateau. They were singing hymns in French. An altar had been set up on a high point so that we could see everything, including a beautiful monstrance on the altar. We realised that there was going to be Benediction of the Blessed Sacrament, a very rare event indeed since the big changes introduced on the First Sunday of Advent in 1969.

Suddenly I heard a familiar melody being played on an electric organ - 'O Salutaris Hostia' - oh joy! Our problems with French vanished as we joined in eagerly. Then came the 'Tantum Ergo' - we were on cloud nine by then. Then came some prayers in French to which we added our feeble 'Amen'. Then, just as we thought it was all over, I heard the organist playing the opening notes of 'Credo in Unum Deum'. Our joy was complete - we could not have asked for more.

That was a very long time ago, of course, but that remarkable holiday memory is with me still.

Attached is an untitled poem written by one of the company following our return to Cardiff. I have decided to call it 'Corpus Christi'.

Patrick Tobin, Tremorfa, Cardiff.

Corpus Christi in Normandy 1995

I was taking a holiday from scruple
when we dallied in the warm waters of belonging,
and in Vieux Pont on Sunday
the dry wood bit my shins
in hard pews
that surely Jansen would have loved.
The crabbed priest
mumbled at a handful of old souls.
Dazed,
in the Summer heat,
we cycled through villages
while the churches became an obsession.
We savoured the smell of long use,
the sense of an old emptiness
hinting at presence,
and cursed the parish priest who changed a jot.
All this, we felt, was home grown here,
rooted as the apple orchards;
not our Victorian pastiche
pulling itself up by its own bootstraps,
full of order and amnesia.
The next Sunday
a Corpus Christi procession
trailed through the woods
behind a swaying shrine.
We followed.
Our ravenous video wolfed it down.
God slipped into the geography like an eel.
That evening I kept quiet
swallowing farmhouse 'calva'
while our stout Welshman with Tridentine views,
poured 'hwyl' on the flames.

Notes:

'calva' = Calvados, a spirit distilled from cider.

'Tridentine' = refers to the old rite of Mass in Latin, now rarely used.

'hwyl' (say 'hoo-ill'): a Welsh word in common use among English speakers in Wales. One of its meanings is 'high spirits'.

©: Patrick Egan, from Westmeath.

Formerly based in Cardiff, Patrick, a fluent Irish speaker, now lives in his native Ireland .

BOOK REVIEW

Music in the Liturgy. By BEN WHITWORTH. 80 pp. London: Catholic Truth Society. 2012. £2.50. ISBN 978-1-86082-811-9

This booklet is the most recent addition to the Catholic Truth Society's *Living the Liturgy* series, which responds to the widespread need for catechesis following the introduction of the new translation of the Roman Missal in 2011. The more dignified and sacral language of the new translation not only makes much music composed for the older translation obsolete but also necessitates wider reflection on our liturgical practice.

The publication also coincides with the 50th anniversary of the opening of the Second Vatican Council, and the Council and its aftermath necessarily feature prominently in Whitworth's account. He shows how a serious backward step in the recent development of liturgical music – the disbanding of numerous church choirs in the years after the Council and the consequent abandonment of choral music – took place in direct contradiction to the instructions of the Council. In effect, the Council was read against itself, with clauses encouraging the *participatio actuosa* (which we might legitimately translate as 'zealous participation') of the lay faithful being understood as negating those clauses exhorting the maintenance of choirs, the use of the pipe organ, and the continued cultivation of the Church's treasury of sacred music, most especially Gregorian Chant. In our own time, the author evidently hopes that a more balanced interpretation of the Council's teaching will prevail, one which will accord more closely with the hermeneutic of reform in continuity proposed by Pope Benedict XVI.

With such issues at stake the subject matter is inevitably controversial but Whitworth avoids all polemic, preferring to focus on the actual teaching of the Church and the history of its practice.

After introductory sections which give a taste of the subject and set out the anthropological basis for liturgical music, a series of chapters introduce the history of Christian (and pre-Christian) thought on music, starting with the Bible and proceeding, via notes on saints (such as Cecilia, Gregory, Benedict and Philip Neri) with a place in the history of music, to an exposition of Christian theologies of music which shows how the thought of the Church Fathers and the ancient Greek

philosophers was developed by St Augustine, St Hildegard of Bingen, and St Thomas Aquinas (all three now Doctors of the Church) up to the present in the writings of the man who will surely be recognized as the *doctor ecclesiae* of our own age, Joseph Ratzinger.

The following sections turn to the historical development of the music itself, beginning with a brief account of music in Jewish practice and in the early Church, and moving on through the development of chant repertoires, organum, Renaissance polyphony, and beyond to Viennese classicism. He then describes the period of musical *ressourcement* that was initiated in the 1830s at the abbey of Solesmes and taken up by Pope St Pius X, before turning to the Second Vatican Council and the music of recent years, discussing vernacular singing and the use of new instruments before surveying some of the music and resources of the present day.

The last part of the book examines the musical structure of the Mass in detail (the Office is given little attention, which is not so much an omission on the author's part as a reflection of today's liturgical culture). Whitworth explains the distinction between the Ordinary and the Proper, describing each part of the sung Mass in detail and articulating the principles that underlie their various musical forms and modes of participation. He then discusses the use of hymns, outlining their origins, their use in Protestant worship and their place in modern Catholic practice.

How might the vision of liturgical music presented here be summarized? Whitworth admits that the recent past has been, in the words of Joseph Ratzinger, a 'time of crisis' for church music (p. 5). It has been common to emphasize the function of music as self-expression of the local worshipping community, but Whitworth, again drawing on Ratzinger, shows how 'liturgical music places us in a cosmic chorus of praise that joins our voices with those of the angels and saints around the throne of the Lamb' (p. 33). In this inspiring context Whitworth shows how the teaching of the Church can guide us to a balanced understanding of liturgical music which makes appropriate use of all the options available to us while excluding those things that are unsuitable for Christian worship. Certainly this requires the exercise of judgement, and he quotes Plato to dispel any scruples we may have in this regard: 'in their mindlessness they involuntarily falsified music itself when they asserted that there was no such thing as correct music, and that it was quite correct to judge music by the standard of the pleasure it gives to whoever enjoys it' (pp. 24, 70). If we evaluate music guided only by our instinctive tastes we will certainly never cease to disagree, but Whitworth shows that the teaching of the Church offers us objective principles upon which our judgement can be securely founded.

A few statements have inevitably crept in which this reviewer finds inaccurate or imprecise; such matters will be easily corrected in a future edition. Isaiah 6:3 (i.e. the *Sanctus*) was quoted in Pope St Clement I's Epistle to the Corinthians of c. AD 95 (p. 25), but few scholars accept this as evidence that it was commonly sung at the Eucharist before the fourth century. The *Sanctus* of Mass XVIII in the Vatican Edition is indeed derived from manuscript sources of the thirteenth century (p. 58) but, as Kenneth Levy has demonstrated, this chant is in fact a simple manifestation of a melodic tradition common to both Byzantine and Latin chant traditions, and so it (or its essential features) would appear to date from the first millennium. A poetic text has traditionally been regarded as an original feature of the Sequence (p. 60), but the

consensus of recent scholarship is that it originated as an extended vocalisation on *Alleluia* (following after the *Alleluia* chant with its verse), and so the first Sequence texts composed in the ninth century by men such as Notker Balbulus were fitted to pre-existing melodies. On p. 41 it is not clear which of the Requiem Masses composed by (or attributed to) Orlande de Lassus the author has in mind.

These details aside, the author is to be congratulated on a work that will be of great use to all those with an interest in liturgical music; those faithful souls, too often unpaid volunteers, who lead music in parishes will find it especially valuable, while its brevity will make it accessible to ordinary churchgoers with little prior knowledge of the subject. It is written with UK readers in mind but is nevertheless relevant to English-speakers worldwide. Arguably the most concise and user-friendly introduction to the topic available anywhere, it will appeal to all those seeking a deeper understanding of the Church's music, and the traditions of worship and reflection that have guided its development.

Christopher Hodkinson

Association News

A New Schola in Dursley

Dursley – where is that? To a whole generation of children, and their parents, it is probably only known by having given its name to a particularly obnoxious family in the Harry Potter books! In fact, it is a smallish town in Gloucestershire, with a rather fine 18th Century market house, located in a pretty valley at the foot of the Cotswold escarpment.

It is also now distinguished by being the place where a new schola has been formed recently, with the aim of singing a Latin Mass once a month. The parish priest of St Dominic's church, Father Alexander Redman, is keen on the Extraordinary Form Mass, and says one every Sunday. The congregation, and the schola members too now, are drawn from a wide area between Bristol and Cheltenham.

At our first *Missa Cantata*, on Sunday 7th April, twelve of us squeezed into the choir loft to sing, with me directing. A congregation of about thirty sat downstairs. A few more singers are interested in joining us next time, although we may run out of space in the balcony; a problem which I would be delighted to have, of course!

We made some musical simplifications, since the group is newly formed, and consists of people with varying amounts of experience. The *Missa de Angelis* may have a reputation for being over used, but the other side of that coin is that even those who have not sung any chant for a while say “Oh yes, I remember doing that one at school!”. The full schola sang the standard introit and communion chants, and short *Alleluias* from a book called “*Chants Abrégés*”, but I sang the offertory alone.

Chants Abrégés is a useful source of simplified chants for the graduals, alleluias and tracts, and a scanned copy of the 1930 edition is available on the web site of the Church Music Association of America, along with many other publications, both old

and new. (See <http://musicasacra.com/communio/>.) Another two online resources are useful, too, for a choir which has not yet acquired a complete set of books: the ordinaries, with English translations, are all available at <http://www.ccwatershed.org/kyriale/>, and the propers, with St Gall neumes written above the stave, can be downloaded from <http://www.gregor-und-taube.de/html/materialien.htm> (arranged for the Ordinary Form, so for an EF service pages may need to be taken from several files).

We have just had a practice for our next service on May 5th, and the plan is to continue to sing Mass regularly every month on the first Sunday. If you are down our way, do come and join us! Dursley is not far from the M5, should you be travelling to the South West.

My comment about those who remember the Missa de Angelis from their schooldays may have conjured up a certain impression which I feel I must dispel. Our youngest singer is just eleven – he comes with his mother – and so far he has not missed a single practice. I made sure to print a page for him from one of the early manuscripts available online (Einsiedeln 121), and point out where the communion chant was on it. I think it looks pretty, and I hope he does.

Paul Rouse

New Recording

Shortly to appear is a recording of chant from Fontrevault by the Lady Cantors of the Schola, which is currently in final editing. Once again we are indebted to Brian Johnson of Herald Records for its production.

Website and Newsletter: **www.scholagregoriana.org**

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 provide. Please be assured that this Newsletter will continue in “hard copy” form, even though it is now included on the website.

The Schola chant library

Associates are asked to note that as the Library is still a work in progress, the Administrator at St Benedict’s must be contacted in advance if any use of material from or in it is under consideration.

Regional Directors of The Schola Gregoriana of Cambridge

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

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

Message from the Membership Secretary

Associates who do not have Standing Orders for payment of their Annual Subscription are requested please to send a minimum of £10 in favour of The Schola Gregoriana of Cambridge to the Membership Secretary, Grey Macartney, 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.

Enquiries

Further information plus details and booking forms for events can be obtained from:
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Editorial Comment

Contributions (e.g. reviews of events) by Associates are always very welcome. Please forward them until further notice to The Administrator (contact details as above.)
