



LATIN LITURGY

The Journal of the Association for Latin Liturgy — No 141

In the Lent 2012 issue

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ASSOCIATION FOR LATIN LITURGY

Founded in 1969 to encourage and extend the use of Latin
in the liturgy of the Catholic Church

under the patronage of the
Bishops' Conference of England & Wales

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EDITOR'S NOTE

Over the last few months many of the contributors to *Latin Liturgy*, including the Editor, have been hard at work proof-reading both the Sunday and Daily Latin-English Missals for the CTS. The former was published in time for the new liturgical year of 2011, and the latter is nearing completion. We hope that many, if not all, members of the Association will purchase one or other of these books, the appearance of which means that for the first time since the Association's own *New Latin-English Sunday Missal* was published in 1982 (it sold well and was several times reprinted) we now have a Missal in which the primacy of the Latin texts of the Mass is clearly visible and accessible to all English-speaking Catholics.

SPRING MEETING 2012 at Oulton Abbey and Stone, Staffordshire on 21st April

MEMBERS WILL HAVE READ IN THE LAST *LATIN LITURGY* about our Spring Meeting in Staffordshire, and now is the time to book to come!

The timetable for the day is:

11.30 SOLEMN MASS at Oulton Abbey sung by the Abbey Schola under the direction of Beryl Terry to whom we are very grateful for suggesting the day and for making the arrangements.

13.00 LUNCH in the cloister at Stone Dominican Convent.

14.00 A BRIEF INTRODUCTION to the history and work of the Community in the Priory Hall by a member of the Community, then a tour of the church and convent.

15.15 TEA in the Priory Hall.

15.30 BRIEF REHEARSAL for Vespers in the Choir Stalls.

16.00 VESPERS, sung with the nuns, and Benediction (note that this is earlier than the time given in the last *Latin Liturgy*).

Stone is served by trains from London (Euston) and from Crewe every hour. Arrangements will be made on request to meet members from the 08.46 from Euston (arrives 11.05) and the 10.33 from Crewe (arrives 11.02). There is a later departure from Euston at 09.20 which involves changing at Stoke and doubling back on the train which arrives at 11.02. Benediction should be finished in time for members to walk the short distance to Stone station for the 17.02 to Euston and the 17.05 to Crewe. Lifts will be available to take members who have come by train from Oulton Abbey to Stone.

Members who are also Associates of the Schola Gregoriana may have noticed that this day coincides with the Schola weekend at Hawkstone Hall. As our meeting was arranged first, our

Chairman will absent himself from Hawkstone Hall for the day, and is willing to give a lift to anyone else in the same situation, space permitting.

Please book a lunch and/or transport from Stone station in the enclosed form, and send it to Ian Wells **no later than Saturday 14 April**.

**ANNUAL GENERAL
MEETING 2012**
**at St Mary Moorfields
London**
on 13th October



OUR AGM THIS YEAR will take place on Saturday 13th October, the feast of St Edward the Confessor, at St Mary Moorfields, Eldon Street, London EC2.

The roots of the parish of St Mary Moorfields go back to several chapels that sprang up in the area in the seventeenth and eighteenth centuries. Catholic worship in those days was, of course, illegal and the chapels were known locally as 'Penny Hotels', as people had to pay a penny to a man behind a grill in the door before they were allowed in. In 1736, the Gordon Rioters attacked the chapel in Ropemakers Alley,

ripping out its altar, fittings and crucifixes. In 1820 the first church of St Mary Moorfields opened in Finsbury Circus. As the permanent seat of the Vicar Apostolic, it served as Cardinal Wiseman's pro-cathedral from 1850 to 1869. The church was pulled down in 1899 and replaced by the present church in Eldon Street, which was opened on 25th March 1903. The architect was George Sherrin, who also designed the dome of the London Oratory as well as several Underground stations.

The Parish Priest is Fr Peter Newby, whom members may well recall assisted at our Mass at St George's Cathedral, Southwark, in 2010. The format for the day will be as usual, starting with Mass around noon, and finishing with Vespers and Benediction. We will have lunch in the crypt, produced by the parish chef, and are promised particularly fine fare. In the afternoon, Fr Peter, formerly an architect and antiquarian bookseller, will speak along the lines of 'From active participation to horizons of involvement: Translating Liturgy into Architecture'. He will also speak about St Mary Moorfields, and how the architecture lends itself to all forms of Liturgy.

Make a note of the date now!

REPORT ON THE 2011 AGM AT BRIGHTON

The Association enjoyed one of its most successful Annual General Meetings ever on Saturday 15th October. We were the guests of the Parish of St Mary Magdalen Brighton, and of its parish priest Fr Ray Blake.



reports, after which the meeting voted for the maintenance of the current subscription rates and for the re-election of the three officers of the Council. Three ordinary members were re-elected for two years, and it was announced that Mgr Bruce Harbert, who led the work on the new translation of the Roman Missal, had agreed to be co-opted onto the Council.

The day continued with First Vespers of the Sunday when the officiant was Deacon James Bradley, and which was again magnificently led by the Schola, and concluded with a beautiful celebration of Benediction of the Blessed Sacrament led by Fr William Young.

At midday Solemn Mass for the feast of St Teresa, Doctor of the Church, was celebrated by Mgr Andrew Burnham of the Ordinariate of Our Lady of Walsingham, assisted by Deacon James Bradley, also of the Ordinariate, and Br Anselm Carpenter of Farnborough Abbey. The Mass was celebrated in the *novus ordo* as is always the rule for the Association's masses, using the *ad orientem* option, with the Roman Canon, including all the names of the Saints.

After lunch Mgr Burnham gave the talk, on 'The Liturgical Patrimony of the Personal Ordinariate of Our Lady of Walsingham and the Reform of the Reform'. This extremely topical and interesting address appears in this issue of *Latin Liturgy*.

The Business meeting opened with the Chairman's and the Treasurer's annual



The Association wishes to record its gratitude to Fr Ray and to his parishioners, many of whom attended the day, and especially to Clare Bowskill, whose musical and organisational skills were a major element of the day's success, and to her singers, whose voices so greatly enhanced the liturgies of the day.

An account of the day's events, with many photographs, can be found at:

<http://stmarymagdalenchoir.wordpress.com/>

Also at:

[www.newliturgicalmovement.org/
#8224485195091030064](http://www.newliturgicalmovement.org/#8224485195091030064)

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CHAIRMAN'S ANNUAL REPORT 2010/11

THIS TIME LAST YEAR, we were at St George's Cathedral, Southwark, with Mass and Vespers in that fine building, fortunately repaired following extensive War damage before the architectural changes so popular in the 1960s. Amigo Hall has recently been renovated and proved an ideal venue for the excellent talk given by Mgr Bruce Harbert on 'New English and the Future for Latin'.

As for this year, I extend our most sincere thanks to Fr Ray Blake for having us here today, to Clare Bowskill who has done so much in organising the choir and generally sorting out queries as they have arisen, and to Mgr Andrew Burnham for his interesting and enlightening talk.

The year 2010/11 has, of course, been dominated by the final approval by Rome of the new ICEL translations, and their forthcoming full implementation this Advent. The bishops of England & Wales, Scotland and Australia, gave the job of producing the new altar missal to the CTS. We had already been in

correspondence with the CTS over the possibility of their producing a Latin-English Sunday Missal, and were very pleased to discover that they planned not only a Sunday Missal, but a Daily Latin-English Missal too.

Discussions with the CTS demonstrated immediately that the new altar missal, albeit virtually all in English and with five-line music denoted by oval blobs, would be incomparably better than its predecessor, with a superb binding, illustrations taken from medieval illuminated manuscripts, and chants for everything priests and congregations have to sing. The

computer files of this missal would form the basis of the English side of a bilingual missal.

The bishops would not give permission to publishers to produce congregational missals until they had put proposals to them which complied with the bishops' guidelines. It was not until early in June that the bishops approved proposals from three publishers. They accepted the CTS's proposal for bilingual Sunday and Daily missals; there is no suggestion that the other publishers will provide more than a modicum of Latin, if that. In passing, it may be noted that one of the other publishers is part of the Murdoch empire, an outfit not entirely out of the headlines in recent months.

Thus the CTS has just over four months to put the Sunday Missal together and get it to a printer. The Daily Missal is due out in January. There can be no question of the missal not being ready in time for Advent as it needs to coincide with the full introduction of the new translation, and this is when the maximum sales are expected. The Association promised all the support it could give to the CTS, and to that end a team of six proofreaders has been busy this summer examining and commenting on draft pages. All this can now be done electronically, with each proofreader's comments visible to all the others. Techniques

such as this, and cutting and pasting material from other documents, not to mention emailing, are a boon, and one wonders at the work Dick and Ruth Richens must have done in the late 1970s and early 1980s before our missal was published.

The Lectionary items (readings, responsorial psalms and gospel acclamations) will only appear in English, the readings being taken from the Jerusalem Bible. Computer files for these had to be obtained from the United States and adapted for use here. The Latin texts which are sung from the *Graduale Romanum* have not been translated by ICEL, so the plan was to use translations which were being prepared for use with the *Graduale Parvum*. It did not emerge until the last minute that only a small proportion of these translations would be ready by Advent, so we had to revert to the translations we had approved for our missal in 1982. At the time of writing, it looks as though these Gradual texts and their translations will not be incorporated in the CTS missal. This is a big disappointment but, given the magnitude of this project and the incredibly short timescale, something was likely to have to give. If the first printing of the missal is a sell-out, then there will soon be an opportunity to seek the inclusion of these texts in a second edition. At all events, the introduction of the new Lectionary, whenever that may be,

will require a new edition of the missal.

Nothing, though, should detract from the fact that the CTS bilingual missal will be a first-class production and, unlike the situation forty years ago, ready as the new translation is introduced. The CTS are inviting advance orders, and I ask everyone to put their money where their mouths are, and order as many copies as possible for themselves and their friends. The Sunday missal costs £18 or £25, depending on binding, and the Daily missal, £45. It is sobering to recall that our missal in 1983 sold for £8.50 (softback) and £11.95 (hardback). Since then the Retail Price Index has multiplied almost 3-fold, so the CTS missal will be relatively less expensive, despite including readings and devotional material, and having rubrics printed in red.

The remainder of the year has been far less momentous. Once again we had a stall at 'Towards Advent' at Westminster Cathedral Hall. We met old friends, and had a generally convivial day, keeping the Association and its aims in people's minds.

Our Spring Meeting was held at Mayfield School, Sussex, in a charming rural setting, and in the magnificent school chapel. Girls from the school formed the schola, receiving some training at a special session beforehand given by Jeremy

de Satgé, and we were very gratified with the response from them. We are very grateful to two of our members involved with the school who had the original idea, and who made all the arrangements on the ground. We are always open to suggestions from members for their arranging meetings on their home territory.

It is pleasing to record the opening in July of the *Institutum Litugicum* at Ealing Abbey. Edward Barrett and I attended the launch of this venture, the brainchild of our members Dom Daniel McCarthy and Dom James Leachman, sponsored by the abbots of Ealing and Farnborough, and launched by Bishop Hopes. We need to be able to see today's Liturgy in the context of liturgical history, and the *Institutum* will be a valuable help in gaining this perspective.

Another of our members, Fr Guy Nicholls, has been busy founding and launching the Blessed John Henry Newman Institute of Liturgical Music. Under the auspices of the Birmingham Oratory, the NILM will set about addressing the general lack of knowledge of church music and its place in the Liturgy, starting with using the new translation, but moving on rapidly to embrace the use of Latin. The Institute's work will include the promotion of the Latin and English chants in the *Graduale Parvum*, to be published by Continuum, the first volume of which, a selection of

Sunday and Holyday Masses, is due to be ready by Advent. Two further volumes, covering the remainder of Sundays and Holydays, are due to appear next year, although there may be some delay following the recent death of its instigator, László Dobszay.

This meeting is only the second we have ever held at the seaside (the first being six years ago at Leigh-on-Sea). It has put me in mind of a letter Martin Lynch wrote to all bishops asking about Masses in Latin in their

dioceses. Many, probably most, did not respond, but there was a reply from the then Bishop Cormac Murphy-O'Connor. He didn't actually promise to do anything, but he did say words to the effect that he was happy for Masses in Latin to continue on the south coast where they were especially beneficial. I certainly feel that today's Mass has been most beneficial, and I hope this parish's liturgical standards will prove an exemplar for all its neighbours.

Bernard Marriott

**The Liturgical Patrimony of the Personal Ordinariate
of Our Lady of Walsingham, and the Reform of the Reform
*Paper given by Mgr Andrew Burnham at the 2011 AGM***

This paper is in two parts. I suspect that some of those I am addressing are particularly interested in what is already happening in the first of the Ordinariates, the Ordinariate of Our Lady of Walsingham (OOLW). That is the subject of the first part of the lecture. The second part will be of interest to those, especially those in the Association for Latin Liturgy, and indeed many in the Latin Mass Society – and I do know the difference – who are anxious to see the preservation of a cultural patrimony much wider and deeper than that of the Anglican tradition. So, to begin with, and to justify the decision of the organizers of this event to invite me to address you, let me immediately identify myself with, and make common cause with, the aims of the Association for Latin Liturgy. We are keen 'to promote understanding of the theological, pastoral and spiritual qualities of the liturgy in Latin'. We seek 'to preserve the sacredness and dignity of the Roman rite'. We are anxious 'to secure, for the present and future generations, the Church's unique inheritance of liturgical music'.



I don't know if reciting those aims automatically enrolls me in the Association but, if I have to sign something and pay a subscription as well, I shall be only too glad to oblige. I spent too long as a practising musician not to agree with these aims: I think a classical musician who wished to dissent from these aims would have to become a fan of Bartok or Delius or a member of the Nazi party to escape from the overwhelming beauty of the Catholic repertoire of liturgical music. To come to the point: the second part of my reflection will be on what is normally referred to as 'the reform of the Reform', and I shall come to that when I have shared some thoughts on the liturgical formation of the Ordinariate of Our Lady of Walsingham.

1. LITURGICAL FORMATION OF THE ORDINARIATE OF OUR LADY OF WALSINGHAM

As the groups take shape and begin to establish a pattern of liturgical life, it is probably worth setting down a few thoughts about what is – or might soon be – going on. The setting down of these thoughts has no more authority than whatever is self-evidently sensible within them, and may be more or less influential on what develops and how it develops, depending on circumstances well beyond my control. Much of what I have to say is about music: the liturgy itself is a given but how it is celebrated, and in particular how it is said and sung, accompanied and adorned, depends on a number of significant choices.

Ordinariate Use

Though we now have provisional unpublished resources for the Office as it may be used in the OOLW, and the

supporting calendar and lectionary material, and the marriage and funeral services, we have yet to publish the large collection of post-biblical readings. The Office and the marriage and funeral services can be accessed from existing Anglican material and the *Book of Divine Worship*, with a steer as to what should and should not be used. The calendar and lectionary material will be published by the Ordinariate, and involves no complications of copyright. It is the large collection of post-biblical readings which will need to be published and we hope that this will happen in Spring 2012. Meanwhile it will be the task of the inter-dicasterial commission being set up this autumn to seek *recognitio* for the provisional resources and endeavour to produce an Order of Mass, suitable, if possible, for international use by those who have come from the Anglican tradition. The aim is to achieve this within three years. So, broadly speaking, Ordinariate groups and parishes, over the next three years at least, will be using the Roman Missal for Mass and the Ordinariate Use for the public celebration of the Divine Office, and for marriages and funerals.

Prayer Book Texts

Whilst permission for use of material *ad interim* has been granted by the CDF and CDW, there could be specific directives, from time to time, modifying what is permitted. One such directive might cover the use of the Ordinary of the Mass, which some would like sung to Merbecke or some other setting, as found in the Prayer Book tradition. There is a continuing facility to use the *Book of Divine Worship*, but not to import texts from that book into masses celebrated according to the Roman

Missal. Use of the *Book of Divine Worship* is complicated not only by it being North American in origin, and containing therefore much that is different from our own experience, but also because of some necessary restrictions placed on its use. For one thing, certainly as regards the OOLW, only the traditional language ('Rite One') services may be used. For another, the Roman words of consecration, as found in the new English translation of the Roman Missal, must be used in place of whatever is there, even in the so-called Coverdale version of the Canon.

Ceremonial

We are at an interim stage as regards ceremonial. The CDW is preparing an instruction for us, at the request of our working party, detailing what is permissible within the framework of the General Instruction of the Roman Missal (GIRM). This is likely to commend eastward celebration, when the dynamic of the building suggests it, and may even commend such practices as kneeling for the *Incarnatus*. We shall have to see, but it is important for us to realise that, though most of us are thoroughly attuned to the same ceremonial style and language as are used in most Catholic churches in England and Wales, there are many overseas who are very anxious indeed about being required to abandon traditional ceremonial and indeed traditional words.

A Liturgical Patrimony

How, then, do we establish a liturgical patrimony, a distinctive feel to the services we celebrate? We need to be careful of what has been called 'effortless Anglican superiority', the assumption that whatever we do is rather

better than what others do. For one thing, our little groups usually have more to learn than they have to teach as they interact often with large and flourishing congregations. For another, in some dioceses there are so many ex-Anglican priests at work that, even if we were some kind of leaven, the lump had plenty of that kind of leaven already. And yet we do bring some gifts. Solemn Evensong and Benediction is widely recognised – not least by the Holy Father himself – as a gift that we are bringing. The marriage and funeral rites are similarly a gift: the marriage rite itself is a direct descendant of the mediæval marriage rite of England. We also bring a sense of the 'solemn mass on Sundays' (even if the numbering attending it in our Anglican days seldom reached three figures). The Catholic mass culture is a 'low mass' culture, and, in many parishes, however much singing is done, there is nothing that could be easily identified as a 'solemn mass' on Sundays. The new missal is tackling this, by integrating the priest's singing part into the main text, and there are instructions, from time to time, about the importance of plainsong.

Singing the Mass

The main gift we shall bring to eucharistic celebration, I believe, may be paradoxical. It may be the way in which we approach the new translation of the Order of Mass and the way we set about celebrating it. Former Anglicans will mostly not be unnerved by the singing of the Mass, the prayers and, in appropriate circumstances, the readings. It will require a great deal of hard work: it will not do simply to approximate the singing to some sort of half-remembered oral tradition, as we have long done. My

experience in Oxford, with a group of about thirty, is that, with the notes, the congregation managed *Missa de Angelis* in Greek and Latin in Easter time, and *Credo III* in Latin (sung *alternatim*) and has also managed to learn what I am calling *Missa simplex*, the very manageable setting in the new Roman Missal. They have also managed *Credo I* in English. We shall be looking for a third setting, which is neither fancy Latin for feast days, nor plain English for green Sundays, but that will be about as much as we need. That third setting may be a modern setting though, so far, none has emerged which commends itself. Meanwhile we have the services in Oxford of the Newman Consort, a small group of expert singers, whose mandate is to point up the solemnity of a particular occasion by singing parts of the Ordinary to polyphony and by singing, from time to time, a motet at the beginning of the Offertory, and an *Agnus Dei* or a motet at the Communion. Last weekend we had the Byrd Four-part for the Newman Pilgrimage at Littlemore and the Byrd Five-part for the Oxford Ordinariate's Vigil Mass.

Cultures and the Ordinary of the Mass

One of the challenges of the future indeed is what to do about modern settings. These are being controlled very carefully, by way of copyright restriction, by the Catholic Bishops' Liturgy Committee, we understand. There is a strong desire to drive out cheap and meretricious settings of the Mass, and to ban all paraphrases. Whatever musical provision is made for 'folk' or 'rock' or 'youth' masses, in the Pope's view it should not be the Ordinary of the Mass that is set to

popular music or adapted to popular songs. These settings should be in some sense classics, as indeed the plainsong chant settings are. As regards settings from a distinctive Anglican background, we have discovered, after unconvincing attempts to adapt it, that it is probably a good idea to preserve John Merbecke for the traditional prayer book texts, once we have permission to use them. Merbecke, after all, was setting these texts in 1550, when they were contemporary. Though the Martin Shaw 'Anglican Folk Mass', a twentieth century setting in an idiom which resembles both plainsong and folk song, sets the traditional texts, we have found that it also adapts well to the new English texts. The work has been done and we await copyright permission.

Creed and Lord's Prayer

There are a number of decisions to be made. One concerns the use of the Creed. The rubrics permit the use of the Apostles' Creed, and whether that becomes the vehicle for catechesis in Lent may depend on how well it is known and used at other times. Within the Anglican tradition historically there would have been nothing to be gained by using the Apostles' Creed at the Eucharist, because it was used twice a day in the Office. In the modern Catholic tradition, if the Apostles' Creed is not used at Mass, then it is likely to fall into disuse, except where there is a devotion to the Rosary. Where the Nicene Creed is used (and, of course, it usually is), some reflection is needed on whether it should be said or sung. The Oxford plan at present is to say it occasionally but usually to sing it – to the modern English setting of *Credo I* in

the Roman Missal in the green season and to the Latin of *Credo* III in Eastertide and on solemnities and feasts.

The new version of the solemn tone of the Lord's Prayer in the Roman Missal is, in my view, similar to but less felicitous than the setting long used by Anglo-catholics. That might indicate the need to stay with an established use, but there is a risk in that which we will explore shortly. As with the Creed, there are three clear pathways which suggest themselves. The festal one is the use of the Rimsky-Korsakov setting. When I first came across this, I was unconvinced: what place has a piece of Byzantine chant in the Western context of the Roman Mass? Soon, haunted by its beauty, I glimpsed the profound symbolism of a Byzantine gem at the heart of the Roman Mass, as significant in its way as the use of the Greek text of *Kyrie eleison*. This can be particularly poignant in a plainsong mass: suddenly there is this moment of four-part congregational singing as the mass reaches its climax. I reflected too on the popularity of the Russian *Contakion* of the Departed (English Hymnal 744), a piece no less disjunctive in the context of a Western rite requiem. For green Sundays there might well be the setting of John Merbecke, which is clearly, in style, a 'simple tone' version of a plainchant original. Then there is the saying of the Lord's Prayer, rather than the singing of it. This everyday use might never commend itself for the Sung Mass but circumstances vary.

Idiosyncratic Settings

The music J S Bach composed for St Thomas, Leipzig, is a constant reminder that local composition and performance

is more than a local enrichment. There will always be a place for local composition and performance but it would be fair to assume that most things produced locally are likely to be of limited value. There is also a sense in which the Ordinary of the Mass is something to be shared, something familiar to come across as one goes from place to place, something to be roared out by a crowd in St Peter's Square. In short, the local organist's anthem, or hymn descant, or psalm chant, is probably to be encouraged more than his or her mass setting. The Church needs some interchangeability and transferability and the risk of losing that is acute if idiosyncratic settings are preferred. Thus, even if the new solemn tone for the Lord's Prayer is less good than an older version, it nonetheless has wider currency. The problem is more acute with translations of plainsong settings. *Missa simplex* is available both in the original languages and in translation. It is to be hoped that all plainsong masses available in translation will be standard: changes in underlay and melismata, and even notes, from place to place, would achieve nothing for the corporate life of the Church.

Propers, Psalms and Hymns

There is no space here to expound how integral psalmody is to the celebration of the Mass: much of the psalter was inextricably bound up with the temple cultus and that tradition has sometimes all but disappeared but in the end has remained. Few groups and parishes will take on the provision of the *Graduale Romanum*, which best suits abbeys and cathedrals, and the *Graduale Simplex* has never really taken hold. Coming

soon is a *Graduale Parvum*, which will have Latin and English texts, and there are other excellent resources emerging. Adam Bartlett's *Simple English Propers* came out this year and uses the texts of the *Graduale Romanum* translated into the English of the Revised Grail Psalter. In Oxford we have made extensive use of the simple tones of the *English Gradual* – the old Wantage collection, where the tones are the same every week but only the text changes – but using the actual texts of the Roman Missal.

These resources should be explored fully within the Ordinariate, whose groups often have the aptitude and resources for the task. The standard collections of responsorial psalms were just a beginning. Sometimes the most effective place to start is the metrical psalm. Until the Oxford Movement the nearest thing to hymn singing in the Church of England was the metrical psalm and a tenth of the metrical psalter has survived in the form of well-known hymns: psalms 17, 23, 26, 34, 46, 67, 72, 87, 90, 100, 103, 104, 122, 136, 148, 150. To begin Mass with one of these metrical psalms is to recover and integrate several significant traditions – psalmody, hymnody, the Anglican tradition of metrical psalms, the place of psalmody in the cultus. The more adventurous will find, in Christoph Tietze's *Hymn Introits for the Liturgical Year* a much wider selection of possibilities, many of which are patient of being set to well-known tunes. (For the Vigil Mass of the Assumption, for example, there is a metrical setting of Psalm 45 to the tune of the Christmas carol, *Gabriel's Message*, and with the refrain 'Most highly favoured Lady. Gloria!' That was useful too for the Ordinariate's

solemnity of Our Lady of Walsingham)

Hymns themselves often displace the texts of propers and it is worth pondering just what it is that former Anglicans bring to this. I would suggest that it is something between the Wesleyan tradition of building liturgy on hymnody – where the texts of the hymns are the building blocks of the liturgy of the day – and the modern Catholic fashion for having suitable musical interludes in a 'said mass'. The Anglican tradition could be summed up as singing appropriate words, to tunes of the appropriate mood, for an appropriate length of time at the points in the service where, in the Catholic tradition, the propers are otherwise sited. Hymns not only enable people to join in but, as the hymn boards often show, are a somewhat prolix strategy for keeping people engaged and quiet at various times. Perhaps a creative liturgical patrimony will re-learn from the Wesleyans the art of tailoring text to theme and from the Catholics that two or three hymns will suffice and that half a dozen and more is several too many. We have to learn the lesson still that over-lengthy services are the result of too much hymn singing.

Musical Accompaniment

Music may well be the bicycle of the liturgy, as the late Thurston Dart used to say, but groups and parishes will sometimes struggle to find musicians. The instinct is to look for an organist and, failing that, a pianist, and to count oneself fortunate indeed if there is a music group. More necessary than any of these, arguably, is a good cantor, someone who can sing the solo parts and lead the singing of the congregation.

Accompaniment is sometimes thought necessary to support small numbers but it could in truth be the large congregations which really need the playing of the merry organ. The full nave of a cathedral needs *organo pleno*. A congregation of a few dozen can be led by a singer or a strong flautist.

A Distinct Style

We have dwelt on the musical issues at some length, and I hope that the little group of musicians who are consulting one another about all this will be a helpful resource. There is so much bad practice that could be imported if we are not all vigilant. Moreover, the risk is that so much of what we have done has been contemporary Catholic worship on a much smaller scale. There is a real risk, that is, that the lunchtime or afternoon Ordinarate Mass will be the poor relation not just in timing to whatever goes on normally in a particular church.

Interaction and Assimilation

It is much too early to tell whether *Anglicanorum cœtibus* will result in something large, vibrant and new within the Church, or whether it will have been – and remain – a friendly crossing point, a part of the river which is not too deep. Certainly there will be an enormous amount of interaction and assimilation, as clergy from the Ordinarate work in and serve Catholic parishes and Catholic institutions, as congregations mingle and merge. There will be fear of the consequences of interaction and assimilation but, in truth, the survival of the Ordinarate, and its growing strong and prospering, will rely almost entirely on the vibrancy of the liturgical and parochial life it engenders. In short, we have nothing to fear from others, from

helping them and from them helping us, but plenty to fear from not rising to the challenge of developing our own culture and patrimony.

2. THE REFORM OF THE REFORM

I move on now to the second part of what I want to say. As in a concert, this second part is quite a bit shorter than the first. A shameless commercial will obviate the need for saying too much. My views on the Reform of the Reform are set out in *Heaven and Earth in Little Space: The Re-enchantment of Liturgy*, a book published in 2010. There is, in particular, a chapter called ‘Said or Sung’ which harmonises well with some of the things I was talking about earlier. Similarly, there is a chapter called ‘Extraordinary or Ordinary’ which deals with the Reform of the Reform. Those who like pure red meat will not be reading what I have to say but going straight to Francis Mannion’s 1996 essay, ‘The Catholicity of the Liturgy: Shaping a New Agenda’¹ or to Thomas Kocik’s book, *The Reform of the Reform?*, and Aidan Nichols’ essay therein giving ‘an English View’². The other place to go to is *The Spirit of the Liturgy*³, the permanent gift of the then Prefect of the Congregation for the Doctrine of the Faith to liturgical

1. M. Francis Mannion, ‘The Catholicity of the Liturgy: Shaping a New Agenda’ in Stratford Caldecott (ed.), *Beyond the Prosaic: Renewing the Liturgical Movement*, Edinburgh: T&T Clark 1998, pp. 11ff

2. *The Reform of the Reform? A Liturgical Debate: Reform or Return*, San Francisco, Ignatius Press, 2003

3. Joseph Ratzinger, tr. John Saward, *The Spirit of the Liturgy*, San Francisco, Ignatius Press, 2000

theology. The way that the burden of this book is, in equal measure, revered and ignored in the Catholic Church shows both the strength and the vulnerability of the Petrine ministry. Too many otherwise loyal Catholics seem to regard the Holy Father as being old-fashioned and slightly out-of-touch in liturgical matters – why else would they disregard what he says? – whereas he is pointing forward to a new synthesis, when what has been a pendulum of reform will settle and become a plumb-line of a rich eucharistic spirituality, expressed in a glorious liturgy.

Since any of these books has been written, the English-speaking world of the Catholic Church has begun to experience the new English translation of the Missal. We are still nervous about bits of bureaucratic English that have intruded – ‘approve this offering in every respect’ – or new poetic expressions – ‘the dewfall’, which, this side of the Atlantic at least, exist only as a rare surname. We are still wondering how Americanisms such as ‘reconcile us to yourself’ have survived the scrutiny of non-American English-speakers (though there are not too many of us left now who bother about the improper use of the reflexive pronoun). Then there are those – and I am not one of these myself – who are suspicious of the re-introduction of theological vocabulary – ‘consubstantial’, ‘chalice’, ‘oblation’ – or of theological concepts that need careful handling – ‘poured out for you and for many’. There is a curious anger erupting here and there – not least in the pages of the *Tablet* – as people express the notion that, somehow, everyone ought to have been consulted. A prison chaplain wrote to me to say that one of

the inmates, called Mad Mick, or some such, was taking it particularly personally that the Pope had not sought his approval for the new translation of the Mass.

Compared with these minor difficulties, the great prizes of what may become possible loom large. Can we persuade priests and people to re-engage with chant? In the spirit of *Liturgiam authenticam* 2001, can we persuade the English-speaking world that the first or second Catholic edition of the Revised Standard Version is the version to use, since it is in the English biblical tradition of translation whereby, broadly speaking, significant Hebrew and Greek words are given a stable English equivalent? My own view is that, whatever the translators tell us are the merits of dynamic equivalence, and the merits of such translations to convey what is interpreted as the meaning of the original are considerable, the English of the Mass and the English of the Bible have a different job to do. They are not simply the vehicles of the most inspiring interpretation – as, for example, the translation of a Russian novel might be – but they have the added burden of being the modern *lingua franca*, where, for several purposes, verbal equivalence will outweigh brilliant paraphrase. I think it is not putting it too strongly to say that that emphasis is a gift of Anglican patrimony and I was not at all surprised to read, at some stage in the squabble, an article in the *Tablet* complaining that the Anglo-catholics had got hold of the liturgy.

Well, most of this is in the direction of ‘Reform of the Reform’ but it is not quite what the Association of Latin

Liturgy stands for. However sublime the English of the new translation – and, despite the infelicities and the elephant traps, much of it seems very fine – what results is not a Latin Mass, Ordinary or Extraordinary, but an English Mass. We must consider, therefore, how the Latin of the liturgy may continue to be recovered and to develop as well as what the direction of reform should be. On the subject of Latin, let us put to one side the question of the place of Latin in the curriculum of schools and colleges. Every time the teaching of ancient languages seems to be on the point of withering away, there is something of a revival. Latin continues to be widely taught still in the private sector and there are occasional renaissances in the public sector too. We shall never revert to the convention that every educated person should have Latin at ‘O’-level, but nor will the Latin of the liturgy ever be generally incomprehensible. The Church’s use of Latin, like its choice of English liturgical vocabulary, is simply one of the many influences on those who form curricula and who make curricular choices. ‘Dewfall’ might have been an obsolete word, but, from now on, if priests continue to prefer Eucharistic Prayer II because of its brevity, ‘dewfall’ is in common use, if not common parlance. Where I think Latin is particularly important – and I would say this, would I not? – is in the rich treasury of liturgical music. If I am honest, I don’t much care whether or not another priest or religious ever reads the post-biblical reading in the Office of Readings in Latin. What I do care about is the survival of Latin psalm singing, Latin plainsong, Latin motets, Latin mass settings. And, if the context for some of this is a Latin Mass, with a

silent canon beneath glorious polyphony, then so much the better.

Where I think we want to get to, as I said in my book⁴, is something like the cluster of proposals, endorsed by the present Pope, and set out by such people as Klaus Gamber and Brian Harrison. According to their argument, the ‘noble simplicity’ called for by *Sacrosanctum Concilium* might have been achieved – might still be achieved – by mostly ceremonial means. Thus the Liturgy of the Word would be conducted from the chair and lectern, the Last Gospel might be read in the vernacular from the foot of the altar, and not on every occasion. Whatever is unchanging – the Ordinary, the prayers read in a low voice, the Canon – should be in Latin, according to these proposals, and whatever would be widely unintelligible in Latin – that is the Proper, the readings, the Prayer of the Faithful, and the hymns – would be in the vernacular. My own suggestion, modest enough, is that, instead of requiring certain parts of the Mass to be in Latin, would be to allow the invariable parts to be in Latin at a low mass and require them to be in Latin at a *missa solemnis*. Incidentally, let no one be under any illusion that there still is something which could be called ‘a low mass’. Despite the deregulation of ceremonial and music, or perhaps because of it, there are no fewer low masses than before. What we have seen is a further attenuation of the *missa cantata* and *missa solemnis* traditions.

A fourth edition of *Missale Romanum* might meet some – but undoubtedly not all – of the concerns of those who presently prefer the Extraordinary Form.

4. See e.g. p63f

I think, myself, the Extraordinary Form is here to stay and that, however much calendrical and eucological convergence there is between the fourth edition of *Missale Romanum* and a further edition of the 1962 Missal, we shall continue to have twin tracks: possibly the use of some abbeys and cathedrals, on the one hand, and the use of less liturgically intense religious communities, parish church cathedrals and parish churches, on the other. Aidan Nichols sees a *conspiratio*, a conspiracy one might say, ‘among the various liturgies’, ‘a concerted action of the Holy Spirit to give us a testimony as adequate as any testimony can be, this side of Heaven, to what the Eucharist is and does’⁵. This ‘breathing together’ would be as true of the distinct uses of the Roman Rite – and Nichols is concerned that we continue to learn from the Mass of St Pius V – as it would be of the co-existence of Roman and Byzantine Rites.

But, addressing ourselves to the fourth edition, it would be good to have the traditional eucharistic lectionary return, at least as a possibility. It would be good to have the Gallican Offertory Prayers return, at least as an option for use at the altar whilst music is being sung. It would be good to encourage the use of Latin for the solemn mass, and in

5. ‘Eucharistic Theology and the Rite of Mass’ in Aidan Nichols OP, *Lost in Wonder: Essays on Liturgy and the Arts*, Farnham, Ashgate Publishing, 2011

particular for the Liturgy of the Eucharist. It would be good for *versus orientem* to become normative again, with permission for *versus populum* where a particular architectural style or spirituality requires it, as it sometimes does.

There are undoubtedly innovations of the post-conciliar Missal which have already commended themselves to traditionalists. Some of the calendrical reforms – though not all of them. Most of the new Prefaces. Eucharistic Prayers III and IV, perhaps, if not Eucharistic Prayer II. Much of the liturgy for the Easter Triduum, with one or two barbarities, such as the informal stripping on Maundy Thursday, removed. What was electrifying, for both traditionalists surely and progressives, was the celebration of Mass at the change of Pontificate: both the Funeral Mass of John Paul II and the Installation Mass of Benedict XVI were strikingly beautiful, reassuringly traditional and yet thoroughly conforming to *Novus Ordo Missae*. If something like the quality of those occasions – or of the papal mass in Westminster Cathedral in September 2010 - could be captured and become much more usual in the life of the Church, the winning of the hearts and minds of men and women of good will and the coming of the Kingdom would be hastened.

Mgr Andrew Burnham

13th October 2011

St Edward the Confessor

**Moving
house?**



**Please tell
the
Membership
Secretary**

FROM THE PRESS

THE TABLET, in its self-appointed role of campaigner against the new English translation of the Missal, did not abate its negative coverage in the slightest when the revised texts were actually introduced. In the edition of 3rd September it printed no fewer than four angry letters about it. Here are some choice extracts from them: ‘the new translation is causing so much anxiety and anger’; ‘perhaps the new words here and there will trip people up and perhaps then they will think about what they are saying, but that is just an accident waiting to happen’; ‘the prospect of having to implement the new translation of the Missal is making me ill... I have tried to live as a Roman Catholic. I find now I am being asked to be a Vatican Catholic. Breaking point cannot be far off’; ‘all dissenters need to do is to remain silent during the responses and any other “un-English” parts of the Mass’; (and from Melbourne, where the translation had already come into use): ‘there is almost an angry silence from a large portion of the people’.

Meanwhile, at the front of the same issue, and related to a front cover which proclaimed ‘New Translation, New Era’, there was an article by an American priest, Fr Michael G Ryan of Seattle, deceptively entitled ‘Time to say “yes”’, which at first sight seemed to be supportive of the change, but which in fact concluded with the writer saying: ‘I am of the opinion that the Missal (sic) will in time – I’m guessing not a long time – be judged deficient’.

In subsequent editions *The Tablet*, far from accepting a *fait accompli*,

continued in its role of convenor of protests against the translation, but the complaints are inevitably quite repetitive, so I shall not report them at too much length. In the 17th September edition there was an unfavourable article by a New Zealand bishop, and on the 24th several more hostile letters, two of which complained of a discrepancy which has been pointed out by many people, even by those who generally welcome the translation, which is that *pax hominibus bonae voluntatis* in the Gloria has come out as ‘peace to people of good will’, but *propter nos homines* in the Creed is given as ‘for us men’. This curious inconsistency could have been avoided: just as Greek has two words, *ανθρωπος* (*anthropos*) for human being and *ανερ* (*aner*) for *male* human being, so, in *homo* and *vir*, does Latin, and in both these texts the Roman liturgy uses the first.

In the 5th November edition a letter from Canon Alan Griffiths described what he called ‘a glaring howler’ the new translation of the post-communion prayer for the First Sunday of Advent, centring around the rendering and force of the phrase *inter praetereuntia ambulantes*. Finally, since this account is growing as tedious as the phenomenon it describes, I will mention the twelve-page supplement in the 19th November *Tablet*, in which Nicholas King SJ provided a fairly detailed analysis of the Eucharistic prayers in the new translation, in which the three columns were headed, significantly, ‘1973 Version’, ‘Latin Version’ [my italics] and ‘New Version’. Although he praised several features of the new translation,

Fr King concluded: ‘The new version is not a success, even on its own terms’, and then made the ludicrous assertion that future liturgies should be written in ‘the international language of airline pilots, the simplified form of English that is today what Latin once was’. It’s hard to tell whether he’s being serious here, or, as I rather suspect, merely provocative, but readers of *Latin Liturgy* are invited to submit specimens of a liturgical text in the language of air traffic control, and we will print the best entry.

A letter-writer in the 26th November edition said: ‘Has *The Tablet* nothing positive to print about the new translation of the Mass?’ Quite so.

IN THE ‘RE-ARRANGING THE DECK-CHAIRS on the Titanic’ department came a report in *The Catholic Herald* of 12th August which was headed ‘Scottish faithful may be ordered to kneel less at Mass’. This quoted a draft statement by Bishop Joseph Toal entitled (it’s hard to believe this isn’t a spoof, but it really isn’t) ‘Notification on postures during the celebration of Mass in Scotland’. ‘If [at certain points in the Mass] we cannot kneel...the proper posture is to stand’. These ‘changes in posture’ would be *mandatory* (my italics) from the first Sunday in Advent. It really does seem remarkable, with the Church falling apart all around them, that the Scottish bishops should be devoting their time and energy to such matters as this.

A LIVELY LETTER in *The Catholic Herald* of 30th September, from Mr Peter Mahoney, was headed (by a sub-editor, no doubt) ‘I am a tortured liberal but I’m hoping for more Latin in the

Mass’. Mr Mahoney (whom later we were pleased to meet at our AGM in Brighton) described himself as ‘“progressive” on most of the predictable issues’, but said he was joining both the ALL and the LMS ‘in exasperation at our bishops’ response’ to *Universae Ecclesiae* this year and earlier to *Summorum Pontificum* in 2007.

CHRISTOPHER HOWSE of *The Daily Telegraph* is a stout supporter of good sense in religious matters, and he had an excellent article on 10th October about the new translation, headed most appropriately ‘Restoring the centurion’s roof’. But it’s not at all anodyne, and on occasions he has a sharp pen, as in this paragraph: ‘Changes in the language of worship always annoy, but I haven’t witnessed any steam in church, either last Sunday or at a quiet weekday Mass, where priest and people stumbled once or twice over unfamiliar lines in response to familiar cues. The people still stand patiently like cattle waiting to be auctioned’.

AN INTERVIEW with Archbishop Vincent Nichols in *The Catholic Herald* of 16th September, headed ‘Understanding the new Mass translation’, contained few surprises, the Archbishop showing only moderate enthusiasm for the changes, and at times some equivocation. For example, when asked ‘What does the word “holy” add to the text?’ [of the *Orate fratres*] he commented: ‘it’s not a bad thing to remind ourselves that the Church is the work of God’s spirit... the very endurance of the Church is a testimony to the work of God within it, which we acknowledge in this tiny change in the text of the Mass’. This is a

curious answer: it is not ‘a change in the text of the Mass’, but simply the restoration of a word [*sanctae*] which had earlier been ‘redacted’.

In the same edition appeared a substantial article by Fr Guy Nicholls of the Birmingham Oratory and a member of the ALL Council, describing the inspiration for, and the establishment of, The Blessed John Henry Newman Institute of Liturgical Music, which is already doing excellent work.

OUR ASSOCIATION’S AGM at Brighton on October 15th received very good coverage in the Catholic press and on the internet. *The Catholic Herald* printed a report with a photograph, of the elevation of the Host at the Mass, and a summary of the day’s events. Mgr Burnham’s remarks about the future of the Ordinariate and its liturgy received additional coverage elsewhere, mentioned in connection with the ALL.

THE TABLET of 22nd October picked up one point from Mgr Burnham’s address when it reported that ‘Masses celebrated by priests in the Ordinariate are likely to be celebrated *ad orientem*, according to one of its leaders’, although this categorical assertion was modified later in the report. We had not been aware of the presence of a *Tablet* reporter at the meeting.

THIS NEXT ITEM has nothing to do with Latin, or indeed Catholic, liturgy as such, but your editor was captivated by a photograph in *The Catholic Herald* of 25th November under the heading ‘Archbishop watches fire ceremony at London Zoroastrian centre’. It depicted

Archbishop Vincent Nichols and three Zoroastrian functionaries sitting in a row, watching the ceremony, taking place out of the shot, all sporting intriguing and exotic headwear, different in each case, one of them the imposing black satin *fenta*, while the Archbishop wears what could, but may not, be a black skullcap. They make a composed and dignified group, though certainly heterogenous. *The Herald* provided some helpful information about the adherents of the ancient Zoroastrian religion, estimated to number about 190,000 throughout the world. Wisely, given the vocal minority of extremist lunatics who like to express online their condemnation of everything which they consider to be association with heresy, *The Catholic Herald* did not put this charming photograph on its website.

IN ITS EDITION OF 26TH NOVEMBER the long series of articles ‘Listen to the Word’ in *The Tablet* came to what their author, Dom Daniel McCarthy OSB, called ‘its natural conclusion’. He observed that ‘the closer the vernacular is to the Latin text, the more reliable the Latin text must be’, and went on to emphasise the pastoral dimension of liturgy, which he sees as pre-eminent.

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ITALY REVISITED

After three years with no holiday break, the urge was irresistible and for an incorrigible Italophile there could be only one answer. Concerns about restricted mobility were set aside and in the event one was grateful to Alitalia and Trenitalia for so cheerfully providing *assistenza* whenever needed. So Florence was the perfect starting point. Externally the Duomo seemed even larger and more majestic than one remembered, and the interior somehow plainer and less ornate. But it was a great joy to take one's place once again for Solemn Mass on Sunday within the spacious octagonal choir area beneath the fabulous dome, not many feet from the high altar, having arrived early enough to hear the cathedral canons singing *Lodi* (Lauds) across in the Blessed Sacrament Chapel. That was in Italian, but it is good to know that on Sunday afternoon Vespers are sung in Latin.

The setting and atmosphere were conducive to a most rewarding celebration. Mass was exactly as remembered, (described in NL121, 2004) fully in Latin apart from the readings and homily. The celebrant and deacon wore good Roman vestments and the numerous concelebrants wore chasubles of compatible design in the same shade of green. The celebration was faultless, even if the homily was far from short. The Ordinary was in simple plainsong, Mass XI, sung by a mixed *schola* conducted by a lady director of music. It was a pity that relatively few of the congregation felt able to join in. It

would have been helpful to have booklets for the Latin chant, as well as the Italian Mass leaflets with all the readings also in the English, French, German and Spanish translations which are provided throughout Italy. As the organ voluntary came to an end one stepped out happily inspired into the welcoming embrace of the city with so many tempting cultural attractions at one's disposal. We should concentrate on liturgical matters; otherwise one could ramble on interminably. However, one might mention that of all the delightful churches in Florence, our latest favourites include the *Santissima Annunziata*, with its distinctive loggia and frescoes and an amazing chapel overcrowded with sanctuary lamps. Then, in the Oltrarno district just across the *Ponte Vecchio*, where we would always choose to stay, there is the delightful church of *Santo Spirito* with a surprising interior and, kept discreetly in the vestry, Michelangelo's first crucifix with the naked Christ.

On a brief diversion to Siena, we were delighted to find before us the exquisite marble façade of the *Duomo* and its perfectly satisfying interior. Moving quickly on to the next destination, Assisi, we were anxious to see the state of the priceless frescoes of Cimabue and Giotto following the devastating earthquake of 1997. In fact, the work of restoration is a truly magnificent accomplishment. As with the great floods in Florence in 1966, the Italians have succeeded in achieving a triumphant recovery from a major natural disaster. The hill city with its

wide variety of basilicas, churches and convents, all intimately associated with St Francis and St Clare, remains as always a rewarding place of pilgrimage. With plenty of liturgy going on, but sadly no certainty of Latin, despite the coming together of many nationalities, it was clearly time to head for Rome.

If one's spirit sinks on seeing the throng of humans queuing to enter St Peter's, all that changes as soon as one is within and able to rejoice at being yet again at the living heart of our Church and free to savour the treasures of the great Basilica. It is perfectly possible to slip through the crowd to find stillness and pray quietly before the Blessed Sacrament in the chapel where it is permanently exposed. Since our last visit, the body of Blessed Pope John XXIII had been moved to the chapel of St Jerome and is displayed in a glass case beneath the altar. It was reassuring to see that Mass was still sung in Latin with Gregorian Chant at the Altar of the Chair at 5.30 on weekday evenings and at 10.30 every Sunday morning. However, having already had the happy experience of attending those Masses, we decided that on this Sunday we would go instead to the beautiful Basilica of St Mary Major where we had never previously attended Mass, although well aware of its excellent reputation.

Santa Maria Maggiore (also described in NL 121, 2004) may be said to be the best loved, best preserved and most satisfying architecturally of the four ancient papal basilicas. It is entrusted to the care of a priestly College, composed of the Archpriest Cardinal, 24 Canons and Coadjutors of the Chapter, all

appointed by the Pope. With the Pope's consent the Papal Altar may be used for the Basilica's most solemn liturgical functions. At the time of our visit the Archpriest was Cardinal Bernard Law, formerly Archbishop of Boston, but his place has now been taken by the Spanish Cardinal Santos Abril y Castelló. Interestingly, the title of Proto-canon of the Basilica is held by King Juan Carlos of Spain. Apart from the 24 Canons of the Chapter, the Basilica has in residence eleven Dominican priests forming a College of Confessors and a community of Franciscan Friars of the Immaculate. There is also a team of very smart ushers, members of the *Collegium Liberianum* Association, attired in matching blazers and ties, rather like school prefects, who perform useful functions in the Basilica. The title 'Liberian' used for various bodies, particularly the choir, the *Capella Musicale Liberiana*, comes from Pope Liberius (352-366) in whose reign the foundation began. Perhaps the most important figure there today is the Director of Music, Mgr Valentino Miserachs Grau, who is also Dean of the Pontifical Institute of Sacred Music. His predecessors have included Giovanni Pierluigi da Palestrina who, having been a young boy singer in the Basilica from 1537, became director in 1561. Another predecessor, for only two years, was Alessandro Scarlatti, while from 1947 to 1977 the director was the great Domenico Bartolucci, who was recently appointed Cardinal by Pope Benedict.

On Sunday the setting for an impressive liturgy was perfect. All was bright and beautiful in the vast space, with fine marbles, and harmonious decoration.

Above the long nave, of almost 300 feet, the coffered ceiling glowed with brilliant gold leaf, from gold brought back from the Americas, given to the Pope by King Ferdinand and Queen Isabella. At the far end stood the triumphal arch, and before it the wide Papal Altar under the handsome baldacchino. The two magnificent side chapels were out of sight to the congregation at Mass, but one reflected that the Basilica contained the tombs of no less than five popes, including St Pius V, as well as relics of St Jerome and the body of the great architect Bernini. In the *Confessio* under the high altar there is a reliquary said to contain the sacred relic of the Holy Crib.

A great Mass must begin with a great Entrance Procession and on this occasion that was admirably achieved. At exactly 10.00 am the schola of some 25 to 30 male voices began the Introit, filling the air with a glorious sound, and the procession emerged from the sacristy at the rear of the Basilica, led by the second MC with the thurifer and candle bearers. All the altar servers were members of the Franciscan community, wearing cottas over their grey habits. Then came the members of the *schola* vested in dark purple cassocks and white surplices, then 18 concelebrant priests in identical green chasubles, followed by the 24 canons and the principal celebrant, all wearing birettas. At the *Confessio* the procession divided and after reverencing the altar, the majority took their places almost hidden from view beyond the baldacchino. After the incensation the celebrant took his place at the chair centrally placed in front of the altar with two senior concelebrants at the side and the MC in attendance.

Although Mass was to be celebrated *versus populum*, the big six candles stood on the altar with a moderately sized cross standing in the centre, as now preferred by the Pope and referred to as the 'Benedictine' arrangement. Italian MCs see it as part of their job to instruct the faithful when to rise or sit, eg at the *Alleluia* and *Credo*, and when the principal MC was attending the celebrant in the Liturgy of the Eucharist, the second MC came forward to direct the people in his place.

The musical setting was *Missa de Angelis* (Mass VIII) with polyphony in alternation, specially composed by the Director, Mgr Miserachs, who was conducting the *schola* at this Mass. A cantor stood on a small podium in the sanctuary, vested in an alb (but no girdle), to conduct the people in their sung responses and in alternation in the chanted Ordinary. The Responsorial Psalm (Ps 79) was sung in Latin and the people encouraged to join in the response *Vinea Domini, domus Israel est*. Credo III was sung in alternation and the *schola* sang the Gregorian propers. The people were provided with a sheet containing the words and music for the Latin Ordinary, together with the readings of the day in Italian. The readings and 'Bidding Prayers' were delivered by well-dressed young men who came forward in turn from the back of the sanctuary. An offertory procession of four smart young people also came from behind the altar, knelt before the celebrant, then carried the gifts to the credence table. All was done neatly and reverently. When the senior concelebrant had prepared the altar, ushers took away the celebrant's chair from the front of the sanctuary and the Offertory began.

The Liturgy of the Eucharist was celebrated *versus populum*. All was done correctly in an exemplary manner. Only two concelebrants joined the principal celebrant at the altar. Holy Communion for the people was well organised, distributed by several concelebrants across the Basilica and discreetly controlled by the ushers. With the ablutions completed, the celebrant's chair was replaced in the front of the sanctuary for the concluding rites. The recession was as grand as the entrance, except that the *schola* remained in place. Behind the celebrant came an Eastern prelate who had been present at the side of the sanctuary during Mass. In contrast to all the matching green chasubles of the concelebrating clergy, he provided a brilliant touch of colour, wearing an impressive scarlet *mantiya* (mantle) and on his head the red Eastern *kamilavka*. This was Mgr Irynej Bilyk, Bishop Emeritus of Buchach in the Ukraine, who is a honorary canon. In the meantime, the *schola* remained in place and sang a rousing hymn in Italian, identified afterwards as *Al tuo tempio secolare*, a popular hymn to Our Lady. It was clearly popular with the congregation who gave an enthusiastic round of applause. Whatever next! Nevertheless, one felt wonderfully renewed after a great Sunday Mass, fully sung in the Latin of the current *Missale Romanum*, in an incomparable location.

Edward Barrett

News from Nowhere

As we approach the fiftieth anniversary of the opening of the Second Vatican Council (11 October 1962), it is

good to reflect on the Council's unambiguous endorsement of traditional sacred music, and perhaps especially on that most neglected of its pronouncements: '*Ecclesia cantum gregorianum agnoscit ut liturgiae romanae proprium: qui ideo in actionibus liturgicis, ceteris paribus, principem locum obtineat*' (*Sacrosanctum concilium*, n. 116). ('The Church acknowledges Gregorian chant as proper to the Roman liturgy: therefore, other things being equal, it should be given the principal place in liturgical services.')

Western ecclesiastical chant – arguably the most ancient musical form still surviving in unbroken tradition, and undoubtedly the foundation of later musical development in the West – is, at last, beginning to enjoy once again its privileged status within its own proper home: the Catholic liturgy. For some of us in the pews, the chant revival is taking a while to percolate through, but from the liturgical celebrations of the Supreme Pontiff, through the liturgies of cathedrals, monasteries and shrines, to parishes where clergy and musicians are striving to put the will of the Church into effect, a change in the atmosphere can be felt. What is most surprising is that this most ancient music is reclaiming its place by means of the most modern technology.

The progressively wider availability of ever-greater resources via the internet makes it easier and easier for church musicians – even those with small budgets and limited opportunities for

training – to tap into the treasury of the Church’s sacred chant. Let me take one day of the liturgical year as an example of how this works.

Say you wanted to sing the Gregorian Propers for the Third Sunday after Easter (29 April this year) in the Extraordinary Form of the Roman Rite. You simply have to visit **www.renegoupil.org**, a site hosted by the American liturgical apostolate Corpus Christi Watershed. There you can easily find the scores (in traditional ‘square notes’) of the Introit, Offertory, &c., in a format that can be printed off. There’s a score for organ accompaniment as well. If your sight-reading, like mine, is not all it could be, just click on another link and you can listen to an audio recording, taken (I think) from one of the old Solesmes Abbey records. Or are you singing the Ordinary Form, which assigns a different set of Propers to this Sunday? Again, CCW are here to help, at the sister site **www.isaacjogues.org**, which offers a similar menu of resources from the reformed books. (These websites, by the way, are named in honour of the Jesuit martyrs of North America.)

All the scores and recordings hosted on these sites are based on the books published by the monks of Solesmes, which have represented for so many decades the gold standard in chant scholarship. But there are some new kids on the block. Right after assigning pride of place to Gregorian chant, the Conciliar Constitution on the Liturgy called for an ‘*editio magis critica*’ (SC, n. 117: ‘a more scholarly edition’) of the Latin chant books. It was in response to this call that the German music publisher ConBrio brought out its *Graduale*

Novum in 2011. Like the Solesmes monks, the learned editors of this new *Graduale* have attempted to reconstruct the ‘authentic’ melodies of the Proper chants for Sundays and Solemnities, drawing on the latest chant scholarship. Before appearing between hard covers, many of these reconstructed chants were posted online at **<http://gregor-und-taube.de/html/materialien.htm>**, where they remain available to be downloaded or printed off. The principles of reconstruction employed in this volume will be disconcerting for those of us raised on the Solesmes books – the *Fa sharp* in the Communion antiphon for our given Sunday, for example, is a bit startling – but it is very useful to have these versions freely available for performance or study.

Many of the chants from the *Graduale* – especially for the Ordinary of Mass, but also a growing number of Proper chants – have also been uploaded to video-sharing sites such as **www.youtube.com**, **www.vimeo.com** and the specifically Catholic **en.gloria.tv**. If, for example, you enter the terms ‘*communio ego sum pastor bonus*’ into the search box on Youtube, the first two videos that it finds are recordings of, respectively, the *Graduale Novum* and the *Graduale Romanum* versions of that Communion antiphon. This makes it easy to compare the two versions, and more practically, it can also be a great aid to learning the chant, since one can listen to the melody while following the notation on screen.

What if you want to chase some of these chants back to their sources in the early manuscripts? Increasingly, this too can be done online. As the various libraries that hold the codices have their own,

independent websites, and as their digitisation policies differ, it can be tricky to find just what you are looking for. A good, if somewhat chaotic, place to start is the website **www.gregorianbooks.com**, which appears to be run by an enthusiastic individual, and which is frequently updated. This site is a rambling miscellany of resources which displays as a single, vast page; look carefully, and you will find links to those manuscripts which have been uploaded onto the internet. Thus, within a few clicks of the mouse, you can be turning the virtual pages of Laon MS. 239, a ninth-century Graduale which was a key source for the editors of modern choir-books. The facility with which one can zoom in on a high-definition scan of such a historic manuscript is quite astonishing: go straight to it at http://manuscrit.ville-laon.fr/_app/ms/OEB/Ms239/index.html.

If it is the music of the medieval English Sarum Use which particularly interests you, then a specific resource you will want to examine is the Sarum Chant project of the Gregorian Institute of Canada, which can be found at **www.sarum-chant.ca**. This an edition of music for the Divine Office, based on Sarum sources. It is still work in progress; but the progress since 2006 has been impressively steady. For Sarum chants at Mass, you will still need to refer to printed editions, e.g. Nick Sandon's *Use of Salisbury* – the fifth volume of which covers our chosen Sunday. However the Canadian project means that you can download, print and sing the hours for that day, including Vespers with its beautiful Magnificat antiphon: *Ego sum Alpha et O, primus et*

novissimus, stella matutina, ego clavis David, alleluia.

I had planned to write a comprehensive overview of chant websites on the internet, but I appear to have filled up my allotted space just looking at the resources for one Sunday of the year. I will have to put off until future issues any consideration of the various chant blogs, networks and forums; online coverage of chant festivals and other events; the web presence of Gregorian chant choirs; and the fascinating – and vexed – question of notating chant in the digital age.

Ben Whitworth

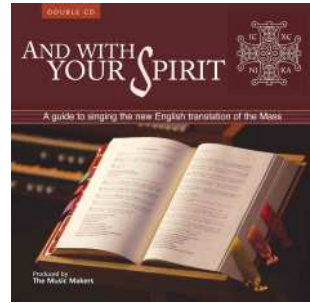
BISHOP BERKELEY AND MASS IN LATIN

Readers may be surprised to see the name of George Berkeley (1685-1753), Bishop in the [Anglican] Church of Ireland, coupled with the Latin Mass. What forms this link is a remarkable passage in his *Philosophical commentaries* [no. 720] c.1706-7:

‘An humble implicit faith becomes us just (where we cannot comprehend and understand the proposition) such as a popish peasant gives to propositions he hears at Mass in Latin. This proud men call blind, popish, implicit, irrational. For my part I think it more irrational to pretend to dispute and cavil and ridicule holy mysteries...that are altogether... above our knowledge [and] out of our reach.’

Singing the English Missal

Since March 2011 much of my professional time has been spent on matters relating to the new English translation of the Third Edition of the *Missale Romanum*, and I am delighted that the Editor of *Latin Liturgy* has invited me to write a piece, giving my thoughts on it, particularly from a musical point of view.



The English publishers of the Altar Missal (CTS) were keen that I should produce a recording of the Missal so that priests and people could listen to how the chants sound. This has now been produced, and is called *And with your spirit*. Unlike the forerunner CD I produced in 2002 to help priests sing the English Mass, and its Latin equivalent, *Orate Fratres*, which the ALL commissioned me to produce after the Third Edition of the *Missale Romanum* came out in 2003, this was a much more considerable undertaking, simply because of the quantity of music contained in the new Missal. Mgr Andrew Wadsworth (Executive Director of ICEL) boasts that this Missal contains more music than any other in the past – and he is right!

Now before I say anything else, I would just like to state that I think the new Missal is a very good thing indeed and that we should all rejoice at its arrival. Therefore any criticisms I make in this article are only minor, and are made because I believe they will be of interest to readers of *Latin Liturgy*. In March 2011, I received a copy of the entire Missal as a computer file and soon afterwards started recording all the priest's part of the Mass – including full musical settings of 99 Prefaces. Another

singer subsequently joined me to record all the People's Parts of the Mass – responses, the Ordinary of the Mass and lots of chant for Holy Week that is included as well. Very quickly I realised that I had too much music to fit on to two CDs (160 minutes) so I decided to offer the Prefaces as a free download for priests, should they wish to listen to how the Prefaces sound.

The real challenge of the Missal (if it is to be properly understood) is that the Mass should be sung, not spoken – by both priest and people alike – and that the music of the Mass should be plainchant. In other words, we should get away from the horrors of guitar/folk Mass settings and return to something much more dignified and arguably easier to sing - a musical Reform of the Reform. What the Missal clearly indicates is that it is the Mass itself that should foremost be sung – not the optional 'add-ons' of hymns and extraneous songs.

The Missal contains a 'default' setting of all the People's Parts of the Mass – the Ordinary of the Mass – using a mixture of different Plainsong Mass settings and, by and large, very successfully adapting them to the English text. The Kyrie is from Mass XVI, the Gloria from Mass XV and the Sanctus & Angus Dei from

Mass XVIII. In the Altar Missal, the Latin equivalent is included in all of the above, with the exception of the Gloria. I am not sure why the Gloria in Latin should have been missed out, except that it is probably the most uninteresting setting, mostly on just 3 notes.

[Actually, I would like to be a bit contentious here and suggest that Gloria XV works better in English than in Latin!] The ‘default’ setting of the Creed is that of the Credo I chant, which does work well in English, with an alternative (Credo III) which appears in the Appendix. Sadly, the Latin originals have also not been included. Although the Missal encourages the use of the Apostles’ Creed particularly during Lent and Eastertide, oddly no musical setting has been provided.

It all works pretty well – perhaps the least satisfactory is the Sanctus, mainly because of the shortness of the new text which makes it difficult to settle into the chant melody – e.g. *Dominus Deus Sabaoth* (8 syllables) as opposed to ‘Lord God of Hosts’ (4 syllables) and elsewhere similarly.

Virtually every part of the Mass may be sung, though for some reason the Missal produced for this country does not contain a setting of the Confiteor – whereas in America this is included.

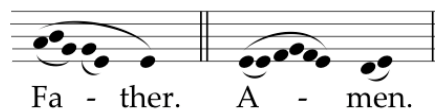
The first thing I had to get used to was the rather odd music notation that the Missal uses. ICEL is very proud of this and is extremely insistent that it be used. I got into rather a heated e-mail exchange about this with one of the officers of ICEL, who took particularly exception to my calling it a ‘hybrid’ notation, which is what it is! I have got used to it, though I still dislike it. There are three reasons why: first and most

importantly because it does not allow for any lengthening of notes except occasionally where two of the same notes are tied together. This makes it particularly awkward when producing an organ accompaniment. Secondly, notes pertaining to a particular syllable are squeezed together rather unnaturally and are not particularly ‘user-friendly’ as a result. Thirdly, the only other way of showing where a note should be longer is by the occasional use of a ‘quilisma’ (the squiggly plainsong neum) although these only occur in the priest’s part of the Mass. Unless a priest is a monk or has experience of monastic singing, he would probably find this confusing and think it a typographical error! An example of the quilisma may be seen in the solemn tone *mysterium fidei*:



Here the quilisma is the second note of the syllable ‘mys’ and it means that the preceding note is lengthened as well as its being a note in itself.

The result of this notation is that, although it appears quite simple, it can become unnecessarily complicated. If you look at the end of the *Gloria*, for example, you will see that rather a meal has been made of the words ‘Father. Amen.’



Although I personally like neums (plainsong notation), my own view has

always been to make the music as easy as possible for people who do not read music to sing – an entirely practical approach. You will see the two Gs in the middle of Father could easily have been made into a longer note – perhaps as a white note (blob minim). Similarly with the first two notes of the Amen, and there is no indication that the two notes of the syllable ‘men’ are usually lengthened.

It was also disappointing to discover that the only bit of more complicated plainchant in the Missal – the *Vidi aquam* – was transcribed into the ICEL notation by someone who could not read neums properly! This has resulted in several errors within this Latin chant. Unfortunately, when I discovered this, it was too late in the day to amend it, as the relevant page had already been printed, though I am told it will be corrected in a reprint. This is, however, for choirs to sing, so the fact that it is incorrect in the Altar Missal is of little consequence, but it is a pity nevertheless.

When it comes to the translation, we should be particularly thankful. It will take a while to get used to it, and some will find the transition easier than others. I am especially delighted that at long last the *Gloria* is now accurately translated. It is worth reflecting on the rationale behind the new translation, which claims to offer: -

1. a fuller expression of the content contained in the original texts;
2. a more obvious connection with the Scriptures which inspire so much of our liturgy; and
3. a recovery of the vocabulary of our faith that will enrich our understanding of the mystery.

It has been fairly remarked by others that some of the language is perhaps over-complicated or archaic, particularly in some of the Collects and Prefaces, where a sentence can contain so many clauses, that it is easy to lose sight of its overall meaning. This is, however, all the more reason to sing these parts of the Mass, as singing concentrates the mind on the meaning and slows up the process.

I recently attended a talk given by Mgr Andrew Wadsworth, where he used as an illustration the Collect for Christmas Day. The Latin reads:

Deus, qui humanae substantiae dignitatem et mirabiliter condidisti, et mirabilius reformasti, da, quaesumus, nobis eius divinitatis esse consortes, qui humanitatis nostrae fieri dignatus est particeps.

The 1973 translation of this was pleasant enough, but rather sketchy. It read:-

Lord God, we praise you for creating man, and still more for restoring him in Christ. Your Son shared our weakness; may we share his glory.

The new translation reads:

O God, who wonderfully created the dignity of human nature and still more wonderfully restored it, grant, we pray, that we may share in the divinity of Christ who humbled himself to share in our humanity.

It is plain to the eye that the new translation is more accurate to the Latin, but it also has a lovely poetic and beautiful ring to it.

In fact, my only contention with the translation is the use of *consubstantial* in the Creed, as this does not seem to fulfil any of the three criteria as shown above.

We already had a perfect translation of *consubstantialem* in ‘of one being with’. *Consubstantial* does not connect us any closer to the Scriptures, nor does it recover a vocabulary of our faith, as we never used this word in English except as a theological term and in the odd Anglican hymn. Still, I shall get used to it – I usually mutter the Credo in Latin in any case...

But how should members of the ALL approach the new Missal, given that our preference is for Mass to be celebrated in Latin? In asking me to write this article, the editor expressed his concern that the sung English Mass may come to be regarded as an acceptable substitute for the sung Latin Mass, which it

certainly should not be. I agree with his concern. The work of the ALL and its members is as relevant today as it has always been in our 42 year history – if not more so. We should gently and persuasively encourage parishes to adopt the Chant of the new Missal, whilst constantly reminding them that the new Missal chants are but a translation. I recently demonstrated to some Primary School children how much easier it is to sing the words “*Kyrie eleison*” to the Mass XVI chant than to sing ‘Lord have mercy’ and the children all agreed.

Out of the mouths of babes and sucklings.....

Jeremy de Satgé

Impressions of Liturgical Music in Sweden

In September 2011, I enjoyed a very pleasant family visit to Sweden. We were there over three weekends, enabling us to attend Sunday Mass in three different cities. I would just like to offer some thoughts about the liturgical music that we heard and sang there.

The Masses at which we assisted were not selected for their Latinity or fine music; far from it. Our first Sunday was in Stockholm, and we were staying close to the Cathedral. Anyone seeking out Latin liturgy had a choice of the Extraordinary Form (celebrated, rather inconveniently, only on the first Sunday of the month at 2.00pm in a school chapel, though happily advertised on the diocesan website) or the ‘Latin/Svenska’ Mass at 9.45am in the Cathedral – where there is also a Maronite-rite Liturgy every Sunday afternoon. However, I was

only able to get to the 5.00pm Mass, where the large congregation was predominantly young: the last Mass on Sunday always appeals to students!

On our second Sunday we were on the island of Gotland, where there was simply no choice: we attended the sole Sunday Mass at the island’s one Catholic church, in the walled medieval city of Visby. Both the deacon and the priest (a convert from Lutheranism) introduced us to their wives after Mass, while we shared Swedish flatbread, hallowberry jam and plums from the presbytery garden.

Our third Sunday found us in Uppsala, where the only parish (also serving as a University chaplaincy) has three Sunday Masses: we went to the principal Mass at 11.00am.

What struck me most about all these Masses is that they were, to a greater or lesser degree, *sung* Masses. The

Ordinary (*Kyrie, Gloria, &c.*) was sung in every case – in Swedish, but to unison congregational settings that were either adaptations of chants from the Latin *Kyriale*, or new compositions in a neo-Gregorian style. Moreover, parts of the Mass that are rarely sung in British parishes were sung here, and in such a way that everyone seemed to take it for granted: thus the Collect, the Responsorial Psalm and Gospel Acclamation, the Creed, the *Sursum corda* and Preface, the doxology of the Eucharistic Prayer, the Lord's Prayer and the Dismissal were sung as a matter of course. Again, these were all sung in Swedish, to tones which were familiar from Gregorian *Missae cantata*, or which had been written to fit comfortably alongside chant. There were, respectively, two, one, and three vernacular hymns at the Masses we heard. Sweden has a fine repertoire of hymnody (the only example that is sung by British congregations being 'How Great Thou Art'), and most of the hymns we heard were nineteenth-century Swedish texts, set to rousing (Lutheran?) hymn tunes from the seventeenth century. Two of the Masses concluded with the *Salve Regina*, and the other ended with the Angelus (again sung in Swedish, using the Gregorian tone of the *Ave Maria* – even as a non-Swedish speaker, I was able to sing along, tentatively, by the time we got to the third *Ave*).

Also notable at the Cathedral Mass was the way the people joined in, largely from memory. Not many of them bothered to collect a hymnal, as they knew the responses and Mass Ordinary by heart – though this did mean that the two vernacular hymns were sung only

by a few enthusiasts! The absence of an organ did not prevent anyone from singing.

In Visby, there was at least as much singing as there would have been at a *Missa cantata* in the Extraordinary Form: the readings were not chanted, but as if in compensation, the bidding prayers and the Eucharistic Prayer were. A small choir of four sang some simple motets at the offertory and communion; a *schola cantorum* of two (one of them playing organ chords the while) executed the proper Gregorian Communion antiphon (from the *Graduale Triplex*, I noticed), interspersing it with Psalm verses sung in Swedish to the appropriate Psalm-tone. Despite their small numbers, the singers made a fine sound; but it was very much art at the service of the liturgy, and here as elsewhere the people joined lustily in the congregational chants.

Uppsala too had a small choir, though its main functions were to lead the congregation in chanting the Mass Ordinary and to provide descants for the hymns. There was a very able organist, who improvised in the 'gaps', and a strong soprano cantor who led the Responsorial Psalm.

The Diocese of Stockholm (which covers the whole of this vast country) has clearly developed a tradition of singing the Mass (not just *at Mass*), with high musical standards which support the active participation of the people. There was at least a little Latin at all these Masses, but even the Swedish chants could easily be picked up by someone familiar with the Gregorian melodies from which they are derived.

Swedish Catholics are greatly helped by having a single, official music book, *Cecilia* (1987), which includes the sung Order of Mass, a *Kyriale* including both Latin and Swedish settings, and a generous selection of those fine Swedish hymns. All that is lacking from the book is some form of sung Propers; but then in the English-speaking world too we are only just beginning to see hymnals that include introits, &c. (e.g. the *Vatican II Hymnal* and the *St Michael Hymnal*).

The Swedes, like us, have lately received the *recognitio* of the Holy See for a new translation of the Roman Missal, and to accompany it there will be a new edition of *Cecilia* in 2012. I await it with great interest, and I hope that church musicians in the ‘Anglosphere’ will notice, and will wish to emulate, what has been achieved in liturgical music by the Church in Sweden.

Ben Whitworth



BOOK REVIEW

William Lockhart - First Fruits of the Oxford Movement

By Fr Nicholas Schofield

One was strongly attracted to this book for various reasons. Fr Nicholas Schofield is an excellent writer. He is, incidentally, Westminster’s diocesan archivist, and he contributes an informative weekly column, *Nova et Vetera*, to the *Catholic Times*. The particular attraction however was Fr William Lockhart’s vital link to the Church of St Etheldreda, Ely Place, that hallowed establishment on the edge of the City of London, between Hatton Garden and Smithfield, that has brought inspiration to so many Catholics, including members of the Association. Without Fr Lockhart there would be no such church there.

Even more significantly, Lockhart has a special place in church history, assured by his role in the forefront of the Oxford Movement and his close association with

John Henry Newman. He was an original member of Newman’s community at Littlemore, but was the first to leave it to join the Catholic Church. His action, astounding to many of his contemporaries, led to Newman’s resignation as vicar of St Mary the Virgin and no doubt influenced him, two years later, to follow Lockhart out of the Anglican church. We are indebted to Fr Schofield for capturing the atmosphere of those stirring times, and for giving a useful account of the developments in Catholic history that ensued.

As a prelude to all that, we get a clear idea of Lockhart’s early years growing up in a prosperous and well connected family. William’s father Alexander was the vicar of Hartwell in Buckinghamshire until his death, after which his mother moved to a fine house in Chichester. There a lasting friendship developed with the young Archdeacon of Chichester, Henry Manning, who remained in touch up to and beyond his own conversion, nine years after

Lockhart's, and his eventual elevation to Archbishop of Westminster and subsequently Cardinal. The household in Chichester was deeply interested in religious matters and attracted to the High Church style of worship. Lockhart himself displayed a rare interest in confession and by the time he reached Oxford was agonising over whether it could be possible for Anglican clergy to give valid absolution.

A most significant turning point was the arrival in Oxford in 1842 of the Italian Fr Luigi Gentili, of the Institute of Charity, the congregation founded by Antonio Rosmini. He had been sent on his mission a few years earlier and had already established the nucleus of the Rosminian order in England. Leaving behind the undoubted possibilities open to him of reaching high office in the Anglican church, Lockhart was inspired to join Gentili in that order, becoming ordained as a Catholic priest in 1846. He soon found himself involved in the establishment of what was to be the Rosminians' considerable presence in Leicestershire, including the foundation of Ratcliffe College. Before long, however, he was in Westminster where he was much in demand as a preacher and in giving missions and retreats.

He was given the task of developing a parish and a centre of Rosminian activity at Kingsland in the East of London, which duly flourished, and many years later was to welcome Fr Nicholas Schofield as assistant priest. Lockhart and his colleagues realised before long that their base should be closer to the centre of London, and he heard that there it might be possible to acquire the old chapel that was the only surviving part of the thirteenth century London

palace of the bishops of Ely. At the auction in 1874 the chapel was secured from under the noses of the Welsh Episcopalians who stopped bidding thanks to a misunderstanding. Steadily the chapel was restored for Catholic use, with Mass initially celebrated in the crypt. In 1879 the upper church was opened on the Feast of St Etheldreda and Cardinal Manning preached at the Solemn Mass.

While St Etheldreda's thrived, Lockhart was obliged to spend much time in Rome as Procurator General of the Institute of Charity. There he came into contact with Pope Pius IX and later Pope Leo XIII and he worked diligently to maintain the standing of his order, which had been under something of a cloud thanks to the controversial philosophical theories of Antonio Rosmini. The attack had come mainly from the Jesuits, who were not alone in questioning his concept of faith in God as creator being dependent on instinct.

In England too, Lockhart had plenty to occupy him even though he did not enjoy good health. Cardinal Manning used him as his right hand man in his great temperance project, the Total Abstinence League of the Cross. Abuse of alcohol was a major concern in the later nineteenth century, and parts at least of the Catholic church were drawn into the anti-drink campaign. Lockhart was always an active writer, sometimes controversially, such as in his work *Non Possumus* which supported the temporal power of the Pope. He translated Rosmini's works into English. He even wrote about the liturgy, in favour of rood screens for example, and he was particularly interested in vestments. We are offered choice quotations from his

pamphlet *The Chasuble*, in which he condemns both Pugin's supposed 'Gothic' style and the stiff French 'fiddle shape'. He urged the restoration of the "really majestic and authoritative chasuble of the *Roman Pontifical*". One has to say that the white 'Lockhart set' that survives at Ely Place seems perfectly normal and acceptable in the Roman style.

This readable work is divided neatly into chapters each devoted to a particular

period or aspect of Lockhart's remarkable career. Fr Schofield tells his story with admirable clarity while including plenty of fascinating details to hold our interest throughout.

Edward Barrett

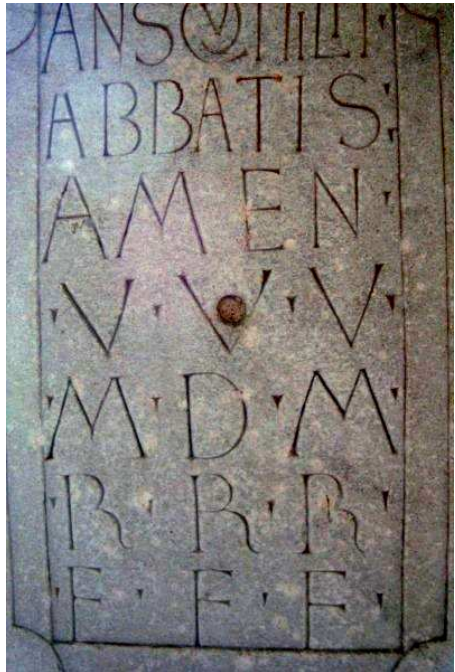
Fr Nicholas Schofield: *William Lockhart, First Fruits of the Oxford Movement*, Gracewing, Leominster 2011 ISBN 978-0-85244-753-6 Paperback 182 pp, 12 black & white illustrations £ 12.99

SOME TEXTS AND THEIR INTERPRETATION

IV: A Partially Un-deciphered Inscription

In the cloister at the former Benedictine abbey of Moissac (south-western France) which I visited in September 2011, is found a remarkable and beautiful inscription, which dates the cloister to the year 1100.

My photographs, which are reproduced here, were taken into strong sunlight, and I must apologise for the flare in the pictures.



It will be seen that many letters are superimposed on others or contained within them, and that some have more than one form. As is common, the letters M and N are sometimes omitted, the omissions being indicated by small horizontal bars. The main body of the text reads:

ANNO AB I[N]CARNATIONE
AETERNI PRI[N]CIPIS MILLESIMO
CENTESIMO FACTU[M] EST
CLAUSTRU[M] ISTUD TEMPORE
DOM[I]NI ANSQUITILII ABBATIS
AMEN

This may be rendered thus: 'In the year 1100 from the incarnation of the eternal Lord [*Princeps* perhaps with the sense of 'Originator'] this cloister was made, in the time of the lord abbot Ansqutil, Amen.' [*Ansqutilius*, perhaps a Latinised form of a Langedoc name, was indeed the abbot at that time.]

However the meaning of the last four lines:

VVV
MDM
RRR
FFF

remains a mystery to this day. Although an interesting suggestion has been made that the first three letters might stand for *Vir Venerabilis Vitae*, the opening words of St Gregory's life of St Benedict, there is no strong reason why they should appear in this context, unless perhaps Ansqutil were being compared to Benedict.

It is of course quite possible to provide plausible explanations for these lines of letters. I could, for example, surmise that MDM might be *Mariae Domini Matri*;

that RRR could be *Rex Regum Regnat* and FFF *Fecit Feliciter Faber*, but there is no reason whatever to suppose that these are the words the creator of the inscription had in mind. Perhaps one of our readers, though, will achieve lasting fame in scholarship by providing the authentic answer to this nine hundred year old puzzle?

CF

Recently published book : **Singing the Mass**

AN EXTREMELY USEFUL AND PRACTICAL book of collected Mass chants in both Latin and English (new translation) with this title has been published by Solesmes, at the instigation of Christopher Barlow, an Australian church musician, who deserves much credit for his achievement. It will be fully reviewed in the next edition of *Latin Liturgy*, but we can already recommend it warmly. The price is approximately 25 euros, with a 50% discount for 50 copies or more. Full details can be found at

www.solesmes.com, and see also: www.chantcafe.com/2011/11/singing-mass-now-available-from.html.

PICTURES

| | |
|-----|------------------------------|
| p5 | Christopher Francis |
| p4 | Parish of St Mary Moorfields |
| p9 | Mike Withers |
| p28 | The MusicMakers |
| p35 | Christopher Francis |

Association for Latin Liturgy
Cash Receipts & Payments for the year 6 April 2010 to 5 April 2011

| | | Receipts | | | | Payments | |
|---------------------|-------------------------------------|----------------------|---------------------|--|---|-----------------|--|
| <i>2009/10</i> | | <i>2010/11</i> | <i>2009/10</i> | | | <i>2010/11</i> | |
| £ | | £ | £ | | | £ | |
| 2192 | Subscriptions | 2751 | 99 | | Council Members' Travelling expenses | 104 | |
| 0 | Donations | 58 | 72 | | Printing of publications/stock purchase | 104 | |
| 475 | Sales of Publications/Compact discs | 394 | 99 | | General Postage | 111 | |
| 774 | Meetings | 570 | 104 | | Banking | 112 | |
| 5 | Bank Interest | 5 | 49 | | Internet costs/software | 64 | |
| 72 | Royalties | 48 | 917 | | Newsletters | 779 | |
| 330 | Income Tax Repayments | 0 | 1899 | | Meetings | 1781 | |
| | | | 480 | | Advertising/Promotion | 780 | |
| 3,847 | Total receipts | 3,825 | 3,718 | | Total payments | 3,835 | |
| | | | 129 | | Difference between receipts & payments | -10 | |
| <u>3,847</u> | | <u>3,825</u> | <u>3,847</u> | | | | |
| | Cash capital | £ | | | | | |
| | Opening balance at 6 April 2010 | 10,037 | | | | | |
| | Profit/Loss for the year | -10 | | | | | |
| | Closing balance at 5 April 2011 | <u>10,027</u> | | | | | |

Report by the Treasurer :

I certify that the above Cash Receipts & Payments Account and Cash Capital Balance Sheet have both been prepared in accordance with the books and vouchers of the Association.

Jeremy de Satgé (Treasurer)

IN SUMMER 2012 THE SEVENTH *ACADEMIA LATINITATIS AESTIVA* will take place from 14-25 August, at the Benedictine Study and Arts Centre, Ealing.

The Latin Institute's annual Summer School and year-round Latin instruction provides a good knowledge of the Latin language for an adequate graduate level appreciation of the liturgy in the West, based in classical culture.

Students may enrol at levels from absolute Beginners, Intermediate, Advanced to Proficient. You may choose either the first or both weeks of the LA411 or LA511 courses for a total of 5 or 11 days of teaching.

LATIN LANGUAGE

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Contact the Centre: centre@bsac.ac.uk

The Fortescue Facsimiles

4: Transfiguration 1902

This one-page letter is the sixth in the series, and after the linguistic fireworks of the previous one is relatively quiet, but still pretty lively ('this thought so discourages me that I must at once say the Athanasian Creed & go to bed') and it provides a further glimpse into Fr Fortescue's multifarious and extraordinarily varied activities and skills. And, as so frequently, there is an amusing little dig at the Church of England: remember, Cecil Firth, the recipient, was an Anglican!

**A facsimile of this letter is not available
in the website edition of *Latin Liturgy*.**



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