



LATIN LITURGY

The Journal of the Association for Latin Liturgy — No 142

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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

Officers of the Association

Chairman	Bernard Marriott 47 Western Park Road, Leicester LE3 6HQ Bernard.Marriott@Latin-Liturgy.org
Vice-Chairman	Edward Barrett 14 Connaught Mansions, Prince of Wales Drive London SW11 4SA Edward.Barrett@Latin-Liturgy.org
Treasurer	Jeremy de Satgé 41 Sansom Street, London SE5 7RD
Membership	Bernard Marriott 47 Western Park Road, Leicester LE3 6HQ Bernard.Marriott@Latin-Liturgy.org

Members of the Association's Council

Fr Kevin Hale, Mgr Bruce Harbert,
Fr Guy Nicholls Cong Orat, Fr Anton Webb Cong Orat,
Christopher Francis, Ian Wells, Ben Whitworth,
Mike Withers

Web-site www.Latin-Liturgy.org
maintained by Jeremy de Satgé

Latin Liturgy Editor: Christopher Francis
Layout, production, distribution: Mike Withers
Printing: BiziPrint, Wakefield

Orders for publications should be sent to:

ALL
47 Western Park Road
Leicester LE3 6HQ
or
Sales@Latin-Liturgy.org

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ANNUAL GENERAL MEETING 2012

St Mary Moorfields, London

Saturday 13th October

This year's AGM Mass, on the Feast of St Edward the Confessor, will be celebrated by Fr James Bradley, the Communications Officer of the Ordinariate of Our Lady of Walsingham, whom we last met as a deacon at Brighton, and who will also preach. Subject to confirmation, the Mass Ordinary will be Byrd's Mass for Four Voices, including the Credo. We are being made most welcome by the Parish Priest, Fr Peter Newby.

The Church of St Mary Moorfields is a distinguished successor to a larger church which was opened in 1820, being described as 'magnificent and capacious' in order 'to confer becoming splendour on the services of our Holy Religion, and to afford sufficient accommodation for the numerous congregation of the district'. It was chosen by Cardinal Wiseman to be his pro-Cathedral, and it remained in this role until 1869 when Cardinal Manning moved to Our Lady of Victories in Kensington. The old church was just off Finsbury Circus, above the route of the Metropolitan Railway which extended to Liverpool Street in 1874, and in so doing badly shook the church's foundations. The church was sold and demolished in 1900, and the proceeds were partly given to Westminster Cathedral, and partly used for the present church which is in many respects a scaled-down version of its predecessor, especially in relation to the altar arrangements.



Fr Peter Newby

Mass will be at 11.30am, followed by a lunch provided by the professional chef who cooks regularly for functions connected with the church. In the afternoon Fr Peter himself, who prior to his ordination trained and practised as an architect, will speak on 'From active participation to horizons of involvement: translating Liturgy into Architecture' including reference to the actual church of St Mary Moorfields, and how its architecture lends itself to all forms of liturgy. Following the Business Meeting (see pp 16-18), the day will conclude with First Vespers of the Sunday at 4.30pm.

If you are coming, please complete the enclosed booking form and send it to Ian Wells in Nottingham
by Saturday 6th October at the very latest.

SPRING MEETING 2013

Saturday 13 April

NEXT SPRING we will meet at the Church of St Birinus, Bridge End, Dorchester on Thames, OX10 7JR, on the feast of St Martin I. St Birinus was a 7th century monk sent from Rome by Pope Honorius I to Wessex.

According to tradition, the King of the West Saxons gave him 'the city of doric' (Dorchester), where he built a wooden cathedral, and by the 9th century the diocese extended from the Thames to the Humber. Birinus was buried in his cathedral in 650, although his remains were later moved to Winchester. The Normans built a new church, parts of which are incorporated in the present Dorchester Abbey. It was from Dorchester that the sees of Lincoln and Winchester were subsequently founded.

The church of St Birinus was built in 1849 and is Grade II* listed. Its architect was William Wilkinson Wardell, a friend of Pugin, and who later designed the Catholic cathedrals of Melbourne and Sydney. It is set in an attractive garden on the banks of the River Thame, and its churchyard is the last resting place of Mary Berry. The parish priest, Fr John Osman, a long-time friend of the Association, has made us most welcome.

Dorchester itself is a small and very attractive town of around 1000 inhabitants about eight miles from Oxford and Didcot from where there are trains to many parts of the country. Please make a note of the date in your diary!

Bernard Marriott

SPRING MEETING 2012

THIS YEAR'S SPRING MEETING took place on Saturday 21st April, the feast of St Anselm, at Oulton Abbey and the convent of Dominican sisters in Stone.

Solemn High Mass was celebrated, in the beautiful and unspoilt chapel at Oulton Abbey, by Fr Guy Nicholls, assisted by Craig Davies, a seminarian at Oscott, who sang the Reading. The choir, conducted by Beryl Terry, sang Mass I *Lux et Origo*, with the Office hymn *Fortis en presul monachus fidelis* at the Offertory, and the verses of Psalm 1 at Communion alternating with the antiphon.

After lunch in the cloister of the Dominican convent, Sr Mary Henry gave us a thorough and fascinating tour of the convent, grounds and church. The extensive grounds embrace a school, a nursing home, the parish church and, in particular, the chapel designed by Pugin for Blessed Dominic Barberi in 1843. The parish church is L-shaped, with the parish nave and sisters' chapel at right-angles to one another. Treasures in the library include the writing desk of Pius X, and Elgar's baton (given by his sister, who was a Sister at Stone).

First Vespers of the Sunday, celebrated by Fr Guy, was sung with the nuns in choir.

We thank Dame Benedicta OSB, Mother Prioress at Oulton, and Sr Angela Mary OP and Sr Mary Henry OP at Stone; and Beryl Terry, who is also organist and choir director at Oulton, for proposing the meeting and making the arrangements for what was a very interesting and enjoyable day.

'Latin Is Not Dead'

A *Zenit* report by Salvatore Cernuzio gave news of a Conference to celebrate Papal documents supporting the Church's official language. On Feb. 22, 1962, Pope John XXIII signed the apostolic constitution *Veterum Sapientia*, on the study and use of Latin, as a result of which he hoped, among other things, that an *Academicum Latinitatis Institutum* would be created.

That institute was founded later by Pope Paul VI with the apostolic letter *Studia Latinitatis* of Feb. 22, 1964, entrusting the Salesians with the task of 'promoting its prosperity.'

Half a century later the *Pontificium Institutum Altioris Latinitatis* organised a conference in February, entitled '*Veterum Sapientia: History, Culture and Timeliness.*' The congress examined some important episodes in the history of the Institute and also considered the challenges today regarding the study of classical languages.

To this question from *Zenit*: 'Many believe that Latin is a "dead language": what is your opinion?' Father Roberto Spataro, a teacher in the Faculty of Christian and Classical Literature of the Pontifical Salesian University, replied: That is truly an unfortunate expression. I wonder how a language can be defined as dead in which Seneca, St. Augustine, Thomas Aquinas and generations of scientists, from Galvani, inventor of electricity, to Gauss, the "prince of mathematicians," wrote? How can one hold as 'dead' a language that is studied today by so many people, and which nourishes lofty and noble thoughts? Not forgetting that it is the language of the

Holy See, and that the liturgy in Latin attracts in ever increasing numbers the faithful, many of them young people.'

FROM THE PRESS

ON 10TH MARCH *THE TABLET* reported that liturgists in the Netherlands and Belgium were failing to agree on a single Dutch language Missal, because of differences between the closely-related, but not identical, Dutch and Flemish languages. Cardinal Eijk was quoted as saying of the new translation, which is required to be closer to the Latin original: 'That's not an easy task, because there are several differences between northern and southern Dutch; so it is unlikely that we will achieve a unified version of the Our Father'.

ALTHOUGH ONE MIGHT FEEL that there were more urgent matters for him to consider, the Bishop of Arundel and Brighton, as reported in *The Catholic Herald* of 18th May, has instructed his clergy that the *Hail Mary* should disappear from Mass in his diocese. He is quoted as writing to them: 'Questions come up again and again [*do they?*] about the inclusion of Marian prayers with the Prayers of the Faithful. There should be no Marian prayer at this point'. England has of course always been an exceptional case where devotion to Our Lady is concerned; the *Hail Mary* was included in the Mass even in mediaeval times, and up to the introduction of the current rite it had for many years been said three times at the conclusion of almost every Mass. Predictably, many letters followed in protest at Bishop Conry's stance on this matter, which so far has not been shared by other bishops.

contd/...

THE EVER-CONTENTIOUS ISSUE of the displacement of holidays of obligation rumbles on. A letter to *The Catholic Herald* of June 8th observed that it was over a year since the bishops had begun their 'reflection' on the subject, and so far nothing had emerged from them. The same writer pointed out that the laity have been given no voice whatever in response to the bishops' arbitrary action. A much stronger statement on this subject had come a little earlier from 'Pastor Juventus' in *The Catholic Herald* of May 5th, in his article 'We have just lost something precious': 'I didn't intend to write about it, but yet again it seems impossible to accustom oneself to Our Lord's delayed Ascension in England and Wales. It used to be said that tradition had the force of law in the Church. The traditional dates for holy days of obligation...go back to the early centuries of the Church. They were part of the Catholic landscape.'

THE CATHOLIC HERALD of June 8th carried a photograph of our own Fr Guy Nicholls, now resplendent in a beard, over an item describing the work of the John Henry Newman Institute of Liturgical Music. For full information, see page 8 of this edition of *Latin Liturgy*.

JUNE 29TH'S *CATHOLIC HERALD* and *The Tablet* of the following day reported the appointment of Bishop Roche of Leeds as Secretary of the Congregation for Divine Worship and Discipline of the Sacraments, raising him simultaneously to the rank of archbishop. For about ten years Bishop Roche was the Chairman of ICEL, and was central to the process of producing the new English translation of the Roman Missal. On the 21st July *The Tablet* reported Archbishop Roche

giving the second St Bede Liturgy Lecture at Ealing Abbey, in which he stoutly defended the new English translation. See the report by our Chairman on page 9 of this edition.

CRITICISM by Mgr Andrew Wadsworth of the quality of the liturgy in the closing Mass of the International Eucharistic Congress in Dublin, reported in *The Tablet* of July 7th and elsewhere, predictably provoked many defensive responses. The full text of Mgr Wadsworth's speech, to the Church Music Association of America on June 27th, can be seen at www.thetablet.co.uk.

UNDER THE HEADING 'Cardinal laments resistance to old form of Mass', *The Catholic Herald* of July 13th reported comments by Cardinal Raymond Burke, who said, *inter alia*, 'there's no question that there remains in certain places a resistance to what the Holy Father has asked, [in *Summorum Pontificum*, 2007] and that's sad'.

CF

New Appointments in the Curia

THE HIGHLY REGARDED American Dominican, Archbishop Augustine Di Noia, has been moved from his position as Secretary to the Congregation for Divine Worship, to be Secretary of the Commission *Ecclesia Dei*. This now comes under the CDF where the Prefect, Cardinal Levada is strongly expected to be retiring soon.

In his place at the CDW the Pope has appointed Bishop Arthur Roche of Leeds - who becomes archbishop. He is no doubt well regarded in Rome because as

Chairman of ICEL he worked hard and successfully to persuade the US Bishops to accept the ICEL translation of the Roman Missal. [See also 'From the Press'].

The Prefect of the CDW is Cardinal Cañizares who is supposed strongly to support the Holy Father's views on the liturgy, but has been surprisingly quiet since taking office in 2008.

Ordination of Lewis Berry

WE ARE DELIGHTED TO REPORT that ALL member Lewis Berry, formerly of the Birmingham Oratory, has been ordained to the priesthood at the Port Elizabeth Oratory in South Africa. That Oratory was canonically established by the Holy See on 12th May 2008.

In an e-mail to our Chairman, Fr Berry, as he now is, says that he likes it very much where he is and plans to stay 'definitively'. He goes on to say 'I think of the Association often. South Africa is not strong in Latin in the new form. The older form you find, dotted around. Here in our main parish we've had an experiment in Lent of singing chant at the Saturday evening vigil Mass, combined Latin and English. It has been going well.

'I have heard about Fr Guy's new Music Institute and his studies, all of which sound promising. I do have in mind how I could further the work of the Association whilst in South Africa.'

We send our warmest good wishes to Fr Berry, and look forward to hearing from him occasionally.

JHNILM Conference September 21st - 22nd at the Oratory, Birmingham

In September, the Blessed John Henry Newman Institute of Liturgical Music celebrates its first birthday, and the second anniversary of the visit to the Oratory by Pope Benedict on the occasion of the beatification of Blessed Cardinal Newman, founder of the Oratory and Patron of the Institute. To mark the occasion the JHNILM is holding a two-day conference at the Oratory, on Friday 21st and Saturday 22nd September.

Speakers include Mgr Andrew Wadsworth, currently the Executive Director of ICEL, who has had varied experience as a professional musician, schoolteacher and chaplain, and who will explore the way "Towards a new Culture of Liturgical Music". Mgr. Andrew Burnham, also a distinguished musician, author and former Anglican Bishop of Ebbsfleet, will speak about the musical life and aims of the Ordinariate of Our Lady of Walsingham, of which he is a member.

The outstanding organist and choral conductor Joseph Cullen, former Organ Scholar of Trinity College, Cambridge, who has held posts in Leeds, Glasgow and Westminster Cathedrals and has directed the London Symphony Chorus and Huddersfield Choral Society for many years, is addressing the Conference on the subject of "Stripping the Cladding", in which he examines the search for an authentic voice in today's

Roman Rite. Ben Whitworth, assistant editor of the liturgical journal *Usus Antiquior* [and member of the ALL Council] will talk on the “Use and abuse of Hymns”, exploring their true historical place in the liturgy and ways in which they have sometimes come to be misused.

Jeremy de Satgé, founder of “The Music Makers”, singer, composer and choir conductor, [also an ALL Council member] will speak on “How to get Catholics to sing, or why we should sing the Mass”. Jeremy White, the internationally renowned operatic soloist and a Cantor of the Schola Gregoriana of Cambridge, founded by the acclaimed plainchant Scholar, Dr. Mary Berry, will speak about his own experience as a church musician. There will also be classes in practical liturgical musicianship presented by the speakers. Joseph Cullen and Jeremy de Satgé will take classes of children and introduce them to liturgical music and the art of singing it. Joseph Cullen will give direction to those who wish to learn more about the art of liturgical organ playing, particularly the accompaniment of plainchant.

First Vespers of the 25th Sunday of the Year will be sung in Latin and English chant and directed by Philip Duffy KSG, who was for thirty years Director of Music at Liverpool Metropolitan Cathedral of Christ the King, and who now lectures in music at Liverpool Hope University. The Conference ends with a performance of Catholic liturgical music in the Oratory Church by *The Sixteen* under the direction of Harry Christophers CBE.

Attendance at the Conference and concert costs £65 and can be booked by telephone on 0121 454 0808, or by writing to JHNILM, c/o The Oratory, 141 Hagley Road, Birmingham B16 8UE, or at admin@oratorymusic.org.uk. You can visit the Institute's website at: www.oratorymusic.org.uk

Obituary: Pat Gethen

PATRICK ADDISON GETHEN died peacefully on 1st July 2012 in his 100th year, in fact only a few weeks short of his hundredth birthday.

Pat, as he was always known, was a founder member of the Association, joining in August 1969, and becoming Diocesan representative. He and his wife Margaret were regularly to be seen until quite recently at the Sunday sung Mass at St Gregory's, Cheltenham, Solesmes Gregorian missal in hand. Although it had been some years since he had been able to get to an ALL event, he remained a strong supporter of the Association. His knowledge of liturgical matters and of both eastern and western rites, was encyclopaedic.

With the outbreak of war, Pat served in the Army Intelligence Corps and, whilst in North Africa, made a vow that if he returned from the war he would make a pilgrimage to Prinknash. He fulfilled the vow on foot, from London, and became an oblate of the Abbey.

He then proceeded to a distinguished, but necessarily totally covert, career in secret intelligence, initially at Bletchley Park and subsequently at GCHQ.

Pat's Requiem Mass was sung at Prinknash Abbey, of which he had

remained an active oblate, on Monday 16th July. A good congregation filled the chapel at St Peter's Grange to standing. Although the Mass was in English, with English hymns, the monastic cantors sang the *Requiem aeternam* as the coffin was brought into the church, and the *In paradisum* during the Prayer of Commendation. The Mass setting was plainchant, sung by the monks and congregation. Father Aelred preached the homily, referring to Pat's love of Latin and the fact that, when he found himself in a country whose language he didn't know, he would make his confession in the Church's language, at least in the days when any Catholic priest could be assumed to be capable of hearing confession in Latin!

Pat is buried in the Abbey's beautiful graveyard, on a hill above the Grange. *Requiescat in pace.*

St Bede Liturgy Lecture

OUR CHAIRMAN attended the second St Bede Liturgy Lecture, organised by the Liturgy Institute at Ealing Abbey. The address 'In the earthly liturgy we take

part in a foretaste of that heavenly liturgy' (*Sacrosanctum Concilium* No 8) was given by Archbishop Roche, about to depart from being, inter alia, Chairman of the Bishops' Conference's Department of Life and Worship, to become Secretary of the Sacred Congregation of Divine Worship. He spoke of the relationship of the Liturgy with the opening words of the Introit of the Mass for the Dedication of a Church, *Terribilis est locus iste*, and how the new translation of the Mass brings out much more closely the meaning of the scriptural passages which make up so many of the Mass texts. He described the Liturgy as needing to have both a vertical (through time) and a horizontal (across continents) dimension, but although he did say a little about *participatio actuosa*, he felt it really deserved a session of its own. In the questions which followed, one member of the audience suggested that Catholics weren't vocal enough in their participation, but Archbishop Roche pointed out that we live in a noisy and busy world, and that there was much value in silent prayer and participation.

NEWS FROM NOWHERE

To justify the use of the word 'news' in the title of this column, I should probably say something about the recent developments which have been featured in the Catholic – and at times even the secular – media, concerning discussions between the Society of St Pius X and the Roman curia. And indeed, given that the traditional Latin liturgy has been the most visible (albeit, perhaps, not the most fundamental) element of the SSPX 'platform', I would think it not uninteresting for members of this Association to see how the unfolding situation has been reported and discussed online. However, precisely because the situation *is* unfolding, with Rome apparently still (as of 30 July) waiting for a formal communication from the Society following its General Chapter, it is probably

premature to draw any conclusions. While we are waiting for further progress, I will mention three websites which might be useful to those following the Pope's attempts to reconcile the Society with the Church at large.

The internet has been awash with gossip, speculation, unsourced rumours, leaked confidential documents and polemic. For the most reliable news, the *Catholic Herald* can be trusted to report on the basis of facts rather than hearsay. The print edition of the newspaper comes out on Friday, but there are often updates about breaking news during the week, at <http://www.catholicherald.co.uk/section/news/>. The latest article on this subject reports on the statement published by the General Chapter in mid-July: <http://www.catholicherald.co.uk/news/2012/07/19/sspx-we-recognise-the-authority-of-the-pope/>.

If you want more immediate updates on this fluid situation, the latest 'word' is often to be found at the multi-authored blog *Rorate Caeli*: <http://rorate-caeli.blogspot.com/>. When not keeping us up to date on the Rome-SSPX negotiations, *Rorate Caeli* provides a very mixed fare of devotional writings from the Saints, notices of forthcoming events, and sometimes caustic critiques of bishops who are deemed to be obstructing the implementation of *Summorum Pontificum*.

The most cogent and informed analysis of the SSPX situation has tended to come from the pen – or rather, the keyboard – of 'Ches'. Although 'Ches' does not identify himself on his excellent blog *The Sensible Bond* (<http://thesensiblebond.blogspot.co.uk/>), I happen to know that he is a scholar of nineteenth-century French literature, who was formerly closely involved in Lefebvrist circles, and who therefore knows not only the personalities and the principles, but also the long historical context – bound up with French politics – from which the Society emerged. Sadly, his blog has recently been mothballed, but it remains available as an archive which is well worth browsing. His page on 'Why I left the SSPX milieu' is a must-read.

Turning to other matters, there has been a very interesting discussion about hymns, in the letters pages of the aforementioned *Catholic Herald*. Online access to the letters is restricted to subscribers, so let me briefly summarise the debate here. Mr Alan Pontet-Piccolomini (6 July) wrote a strongly-worded letter deploring the common practice whereby the Proper chants are neglected, while the faithful 'are distracted by being coerced into singing a hymn'. Two weeks later, there were two sympathetic replies, but also an even more strongly-worded letter in defence of hymn-singing at Mass, from Fr Julian Shurgold: 'Hymn-singing is something which the Right are getting quite "hot-collared" about now'; this resistance to hymns is fanatical 'nonsense'. On 27 July, Mr Joseph Biddulph laments that hymns, being 'the "soft option"', are sung 'perhaps even to excess', although some have 'words that wander far from the matter in hand, with sentiments in a jumble of over-familiar phrases'. His advice to the disgruntled is that they should volunteer their services to improve the quality of parish music. I have a feeling that this correspondence is far from closed.

Now, weighty questions are raised in these letters, some of which I shall deal with in my booklet *Music in the Liturgy*, which is forthcoming from the Catholic Truth Society. I will also be giving a lecture on the use and abuse of hymnody at the John Henry Newman Institute of Liturgical Music's conference in September, so some members may get the benefit of my wisdom (if such it be) at some length. But here, I would just like to say something about hymn-related resources on the internet.

Your one-stop shop for all things hymnodic is the mighty Hymnary.org - <http://www.hymnary.org/> - a colossal database of hymn texts and tunes. The bulk of the collection consists of hymns in English, but, for the better-known Latin hymns, a text, some background information, a playable recording of the melody, and even a downloadable score are available.

There are some blogs and websites that feature Latin hymns. For example, the Society of St Bede (<http://societyofstbede.wordpress.com/>) offers scores, elegantly typeset in square-note notation, of some of the less familiar hymns from the Roman rite. These are the work of Tom Windsor, who has a great talent for finding, editing, and indeed singing these hymnodic rarities. Some of Tom's work has been produced for the choir at St Mary Magdalen, Brighton (where our AGM was held in 2011) and featured on the choir's blog: <http://stmarymagdalenchoir.wordpress.com/>. Two blogs about the translation of Latin hymns seem, alas, to have fallen into desuetude, but are still worth a visit: *Latin Hymns, English Translations*, which gathered together existing metrical translations (<http://latinhymnsenglishtranslations.blogspot.co.uk/>); and *Hymnos Debitos Canamus*, which gave literal, interlinear translations (<http://hymnosdebitoscanamus.blogspot.co.uk/>). The best translator of Latin hymns today, for my money, is the American Kathleen Pluth, who has her own blog (<http://hymnographyunbound.blogspot.co.uk/>), and who contributes frequently to the 'team' blog *Chant Café* (<http://www.chantcafe.com/>).

In these articles, I have taken care always to give the full links (URLs) for web pages that I mention. However, it's much easier simply to click on a hyperlink than to type out a long web address, so let me make this a little easier. The URL for my own blog is <http://orkneychant.blogspot.com>. Go to that site (and mark it as a 'bookmark' or 'favourite' so you can quickly find it again), and on the left hand sidebar you will see a list of 'tags': keywords that I have used to index my blog posts. Click on the words <http://orkneychant.blogspot.co.uk/2012/08/news-from-nowhere-4.html> , and you will see a post that contains links to all the websites mentioned in this article. I will try to do this retrospectively for the first three instalments of 'News from Nowhere' as well.

POSTSCRIPT. Having written about hymns above, I turned from the computer screen to the new (and fascinating) book by Kirstie Blair, *Form and Faith in Victorian Poetry and Religion* (OUP, 2012), and read this: 'To choose Gregorian chant over a contemporary hymn ... signified a great deal in mid-Victorian England'. *Plus ça change ...*

Ben Whitworth

REVIEW: THE LITURGY OF EASTER Gregorian Chant from Pluscarden Abbey

CD, 64 minutes playing time; includes 32-page booklet giving text and translation of all the chants, with short commentaries. £10.50 plus £2 post & packing, from The Abbey Shop, Pluscarden Abbey, Elgin, Moray, Scotland, IV30 8UA. Also now available again is the CD of *The Liturgy of Holy Week*, at the same price; or the two are offered together for a total of £15 plus £3 p & p.

From the opening *Alleluia, lapis revolutus est* to the concluding *Regina Caeli*, this CD will gladden the heart of anyone who loves the chant and the liturgy. The Pluscarden monks have evolved their own distinctive way of singing, quite different from that of the English Benedictine Congregation, and different again from Solesmes. It is a warm, affective and flexible style; there is some discreet use of a quiet organ accompaniment, something which I and many others think ‘adds value’ to the chant when used wisely. Purists may disparage it, but that is their problem.

I still have the LP *Te Deum laudamus* made at Pluscarden in 1980. Listening to it again now, I can see that, while it seemed good at the time, ‘The Liturgy of Easter’ is in another league altogether. It is remarkable to hear the technical and artistic progress that has been made since 1980, in tuning, phrasing and ensemble and in the blending of voices.

Focusing entirely on the chant for Easter Sunday itself, the disc also includes two late 19th century compositions in Gregorian style, the *Alleluia* mentioned at the start of this review and *Ego sum Alpha et Omega*. Substantial excerpts from the Office give a good idea of the way they sing the psalms, and there is also the *Venite: Surrexit Dominus vere*.

Moving on to the Mass, the processional *Salve festa dies* by Venantius Fortunatus (who also wrote the Holy Week hymns *Pange lingua gloriosi lauream certaminis* and *Vexilla regis prodeunt*) leads into the Introit *Resurrexi* and the *Vidi aquam*. From there we hear all the Proper of the Easter Mass, including the sequence *Victimae paschali laudes*, along with the ordinary *Lux et origo*. After the sequence there is a striking change into the only non-Gregorian music, Johann Pachelbel’s chorale prelude for organ on *Christ lag in Todesbanden*. I liked this, and it works well both artistically and theologically, though it feels rather isolated on the disc: it would be good if, for a future re-issue, the (anonymous) organist could, perhaps at the end of Mass, also play J S Bach’s setting, from his *Orgelbuchlein*, of the same chorale. There is an ecumenical aspect, of the most attractive kind, to this, and Bach, who perfected what Pachelbel had done before him, is one of the most Christ-centred of all composers.

Moving into the afternoon of Easter day, we hear a psalm and the hymn from Vespers, and three chants for Benediction of the Blessed Sacrament. Finally we come to the evening, with the *Regina caeli laetare* which concludes Compline.

contd/...

This is a lovely disc, which will make new friends for the Community, who incidentally recorded, edited and

mastered the whole thing themselves, to a satisfyingly high standard.

CF

'Singing the Mass' The Sung Order of Mass in English and Latin

Editions de Solesmes
ISBN 978-2-85274-360-1 320 pp €25
(50% discount on orders over 50 copies)

The following note has been sent to us from Australia by Christopher Barlow, whose remarkable initiative this volume was.

THE PREPONDERANCE OF OPINION suggests that the liturgy of the Roman Rite, including its modern (post-Vatican II) manifestation, is first and foremost designed to be a sung celebration. Indeed, to conclude otherwise one would have to be wilfully blind to the resolutions of that Council, including the adoption of the ideal of sacred music expressed earlier in the twentieth century, and to the very essence of our Latin tradition.

It became clear to me, in the latter half of 2010, that the arrival of the new translation was the perfect time to assemble a book of the Church's music as it relates to the priest and people, and the interactions between them – the dialogues, acclamations and chants of the Ordinary that make up part of the Church's continuing liturgical and musical patrimony. For as long as they were to remain confined to the pages of the Missal (and in many different parts thereof), and of the other authoritative volumes such as the *Graduale*

Romanum, they would continue to be overlooked by the wider Church, whether through inadvertence, ignorance or wilfulness, or would otherwise get lost in amongst the plethora of 'substitute' settings, many of which pay scant regard to the traditions of the Church, to the well articulated principles of sacred music, and (perhaps as a consequence) to the resolutions of the Second Vatican Council. Only a concise collection of the chants would bring them into the consciousness of the people and priests, expose their full beauty and reveal how nobly they enhance the celebration of Mass. Having Latin and English side by side would also provide an opportunity to compare the texts and tones, and for Catholics to re-acquaint themselves with the original Latin through the example of the English (not the ideal way, to be sure, but perhaps necessary given the present state of affairs). So the chief purpose of such a book would be to foster sung liturgy according the official tones, but an important secondary purpose would be to promote Latin liturgy.

It also became clear, as the implementation of the new translation of the Roman Missal approached (Jan 2011 for much of the Order of Mass in Australia), that there were no plans afoot to publish an official volume along the lines I envisaged. So I set about compiling such a book myself. I was blessed to have had a few months off

between finishing my final semester of law at university and starting ‘practical legal training’, during which I managed to get the bulk of the book completed, often working into the small hours of the morning (and also during some particularly hot summer days). In February 2011, when I had a preliminary draft, I sought the assent of the Church in Australia to publish the book, which was given enthusiastically. In the ensuing months I sought various permissions for the use of the texts and chants of the Missal, and embarked upon the rather daunting task of finding a publisher. Although Solesmes had ever been in my mind when putting the book together (because I had chosen to use their rhythmic markings), I nevertheless considered their publication of the book to be only the remotest possibility.

In July, no publisher yet having been found, I travelled to the UK to visit my sister. While there, I was fortunate to be able to travel to France by car ferry from Portsmouth. Before setting off for the continent, I sent Solesmes an email (the one which was forwarded on to you and others). My sister and I travelled to Caudebec-en-Caux, Rouen and Chartres en route to Solesmes (a pilgrimage of sorts – though by modern means of conveyance!). We attended Sunday Mass at the Abbaye, and afterwards I met with Fr Patrick Hala and we had a fruitful discussion. I left a draft of the book for his perusal, and a few days later he emailed to advise that Solesmes were going to publish the book. I made two subsequent trips to Solesmes while the book was being re-typeset in the Solesmes style. And the finished product is now at the disposal of the People of God.

Review by Jeremy de Satgé

As Christopher Barlow himself says, it is quite remarkable that this handsome volume, conceived and compiled in Australia and containing much of the chant of the new Missal in both English and Latin, should be published by no less a publisher than the Abbey of Solesmes! Indeed, it is to Mr Barlow’s credit that it has been, for this is clearly a labour of love.

The idea of the book is important but simple: to show how the Ordinary form of the Mass may be easily chanted in either Latin or English, with the chant of each language shown on facing pages in both Simple and Solemn tones. ALL members should be delighted with this because, as Mr Barlow remarks, it clearly promotes the singing of the Mass in Latin. With equal measure, this book lives up to the editorial desire of the new English translation of the Roman Missal that the Mass be sung rather than spoken, by both priest and people alike.

The Preface to the book is a delight to read, linking the need to sing the Mass with the desirability of chant, and a proper understanding of the reforms of Vatican II and of subsequent developments. A very good case is made for the use of square notation (neums) and indeed the practicability of using Solesmes’s own performance indications which, unhappily in my opinion, are missing from both the 2002 Latin Missal and its English translation of 2010. These ‘performance indications’ show where a note might or should be lengthened for the sake of meaning and stress, rather than having a

notation in which every note is of the same length. As Mr Barlow points out, it has not been the practice of Vatican editions to include these; but as Solesmes has been so pre-eminent in the renewal of plainchant and its practical implementation by choirs and congregations, it is a shame that its editorial policy, though permitted by Rome, has not been taken up officially.

Indeed, it is a pity that ICEL did not think of this approach before it embarked upon its own rather unsatisfactory hybrid notation! It would be lovely to think that a future edition of the Altar Missal would include the music notational principles of this volume.

The book also shows up the unnecessary complication of having so many alternatives for the Penitential Rite, with people having to skip several pages to keep up with the priest. About half of the book is given to the Said Order of Mass, which though useful, is not the primary purpose of the book, and I would have liked to see instead itself the music of the Four Eucharistic Prayers on facing pages (in Latin and English) and perhaps some music examples of Collects and other presidential prayers to help priests sing these important parts of the Mass. Although I suspect the idea of this book is more to help choirs and congregations to sing the Mass than priests, nevertheless, this would have been useful.

The book contains useful Appendices with various alternative settings (Latin only) for the Ordinary of the Mass (*Kyriale*) and other settings of the Lord's Prayer and a sung *Confiteor* (Latin

only). There are some odd omissions, such as Credo II and Credo IV, which might have been included for the sake of completeness.

These small criticisms apart, *Singing the Mass* is an excellent volume in every way and makes a useful contribution at this important moment in the Church's liturgical development, where, along with accepting a more dignified English translation of the Mass, we are in greater need than ever of reminding ourselves of, and influencing others in favour of, the importance and relevance of Latin and Latin plainchant for the Ordinary Form of the Mass. I commend this book to readers of *Latin Liturgy* and to many others.

Some texts and their interpretation

V: The Venerable Bede

IN HIS HISTORY OF ENGLAND, Lingard says of Bede and Alcuin that to their 'writings and exertions Europe was principally indebted for that portion of learning which she possessed from the eighth to the eleventh century. Bede was born at Sunderland, and was entrusted in his childhood to the monks of Jarrow... [where] he spent sixty-two years, devoting...the whole of his time either to his own improvement or the improvement of others'. Lingard quotes the abbot Cuthbert as saying of Bede: *Et rectum quidem mihi videtur ut tota gens Anglorum in omnibus provinciis, ubicumque reperti sunt, gratias Deo referant, quia tam mirabilem virum illis in sua natione donavit*. That is quite a tribute: 'that God gave them, in their [own] country, such a wonderful man',

but it is no overstatement. It is because of Bede that we know much of what we do about our Catholic origins. Here he is writing about the arrival of St Augustine to preach the gospel to the *gens Anglorum: Anno ab incarnatione Domini quingentesimo octogesimo secundo, regnante imperatore Mauricio* [note how he fixes the date precisely, reminiscent in a small way of that passage in Luke's gospel which begins: *Anno quinto decimo imperii Tiberii Caesaris, procurante Pontio Pilato Judaeam, tetrarcha autem Galilaeae Herode, Philippo autem fratre eius tetrarcha Ituraeae et Trachoniditis regionis, et Lysania Abilinae tetrarcha, sub principibus sacerdotum Anna et Caipha...*] Bede continues: *Gregorius, vir doctrina et actione praecipuus (= distinguished) pontificatum Romanum et apostolicae sedis sortitus (= having been chosen as), misit servum Dei Augustinum et alios plures cum eo monachos timentes Dominum praedicare* ('to preach' – not a classical construction) *verbum Dei genti Anglorum.*

The following passages from Aelfric, a later writer who made an English version of Bede's *De Temporibus*, are, strictly speaking, outside the scope of this article, as they are translated from

Old English rather than Latin, but they are of such interest, and perhaps even relevance, as to be certainly worth quoting:

'Priests! You ought to be well provided with books and apparel, as suits your condition. The Mass-priest should at least have his missal, his singing-book, his reading-book, his psalter, his hand-book, his penitential, and his numeral book [I am not certain what this is, but one might surmise a calendar, giving the dates of moveable feasts etc]. He ought to have his officiating garments, and to sing from sunrise, with the nine intervals and nine readings. His sacramental cup should be of gold or silver, glass or tin, and not of earth, at least not of wood. The altar should be always clean, well clothed, and not defiled with dirt. There should be no Mass without wine.'

'They [priests] should not be litigious or quarrelsome, nor seditious, but should pacify the contending; nor carry arms, nor go to any fight, though some say that priests should carry weapons when necessity requires; yet the servants of God ought not to go to any war or military exercise. Neither a wife nor a battle becomes them, if they will rightly obey God and keep his laws as becomes their state.'

CF

Annual General Meeting 2012

Agenda for Business Meeting

1 CHAIRMAN'S REPORT.

2 TREASURER'S REPORT. An Income and Expenditure Account and Balance Sheet for the year ending 5 April 2012 will be distributed at the meeting.

3 SUBSCRIPTION RATES FOR 2013/14. Current rates of subscription, which came into effect on 6 April 2007, are:

- Members in the UK: £15
- Members in the rest of Europe: £20
- *All members outside Europe: £25*
- Reduced rate in the UK and rest of Europe (for priests, religious, students, persons under 18, and retired): £8
- Joint membership – for those living in the UK at the same address, Newsletters being sent in the same mailing: £18

Council proposes that these rates are maintained for the forthcoming year.

4 ELECTION OF COUNCIL FOR 2012/13. The Constitution provides for a Council with a maximum of 12 members, three of whom shall hold the offices of Chairman, Vice Chairman and Treasurer with the others being ordinary members. The three Officers retire annually; ordinary members serve for periods of two years. All are eligible for immediate re-election. The Council has power to co-opt ordinary members to serve for two years providing that the maximum number of Council members is not exceeded.

The present Council is:

Officers elected until October 2012

Chairman: Bernard Marriott
 Vice Chairman: Edward Barrett
 Treasurer: Jeremy de Satgé

Ordinary members elected until October 2012

Fr Guy Nicholls
 Fr Anton Webb
 Ian Wells
 Christopher Francis

Ordinary members elected until October 2013

Fr Kevin Hale
 Mike Withers
 Ben Whitworth

Ordinary member co-opted until October 2013

Mgr Bruce Harbert

Thus the AGM will be invited to elect a Chairman, Vice-Chairman and Treasurer for the year to October 2013, and up to five ordinary members until October 2014.

Council nominates the present Chairman, Vice Chairman and Treasurer for re-election in the same posts, and Fr Guy Nicholls, Fr Anton Webb, Ian Wells and Christopher Francis for re-election as ordinary members. **Any member may make alternative nominations for any of these positions.** If you feel able to make a contribution to the running of the Association by being a Council member (or in any other way) you are very welcome to discuss this with the Chairman (0116 285 6158).

The names of nominees, whose prior consent must be obtained, and those of proposer and seconder, must be received by the Chairman not later than Saturday 6 October 2012.

5 GENERAL DISCUSSION. Any member wishing to put a motion to the Business Meeting must notify the present Chairman in writing by 6 October, giving the name and address of a member who has agreed to second it. But it is open to any member to raise topics informally under this item.

Pointers from the new translation towards a new culture of liturgical music

*An Address to Catholic Choir Directors by Mgr. Andrew Wadsworth,
Executive Director of ICEL
at Westminster Cathedral on Saturday May 12th, 2012*

You may be familiar with the old adage that the eye is the gateway to the soul. I have always found this a particularly persuasive idea, for it recognizes the fundamental fact that there is something deep within each of us that responds to beauty. Whether it is wonder at creation or a response to art which captivates us, there can be very few of us who are not susceptible to perfection of form and the many things which delight us visually.

Less popular is the idea that the eye is the gateway to hell. Immediately we tend to feel a resistance to this notion, not only because it is seemingly such a negation of the former principle, but perhaps also because it so easily suggests that appearances can in some senses be deceptive and that what we see may not be the whole story. As troubling as this concept may be, it does however, acknowledge the complex and omnipresent reality that most of us are very easily beguiled by what we see.

When we transpose these ideas into the arena of liturgy, the philosophical dilemma is noticeably exacerbated, for the liturgy is not solely visual, but rather engages all the senses, and in the same way it is not only corporeal but it also has an irreducible spiritual element. The liturgy therefore heightens in us an awareness of the intrinsic relationship between beauty and truth, just as it is, of its nature, constituted of these elements and should clearly become a vehicle for them when we celebrate it.

Central to the Christian revelation is the teaching that ‘faith comes from hearing, and hearing through the word of Christ’ (Romans 10,17). In that sense, it is not only the eye which is the gateway to heaven, but in a very real way, the ear too. As musicians, we need no convincing of this tenet, for it expresses our deep-seated conviction that what we hear cannot only engender faith, but over a life time, can nourish and bring it to maturity.

Nowhere is this more evident than in our liturgical chant which enables the word of truth to be expressed in the beauty of song, in a way which is not adequately described by the comparatively sterile designation of the individual elements of words and music. In our Catholic tradition, liturgical chant is first and foremost *cantillation*, a song which arises from the text, a song which is essentially a heightened proclamation of a verbal message and which takes its emphases from the natural accentuation of the text and finds its melodic rhythm from the cadence which is already within the words.

As it often sings of the glory of God, the wonder of creation, the richness of salvation in Christ, the mystery of the Church and our continual need of God's mercy and grace, it is often an ecstatic song which has rather more in common with the song of lovers than it does with the song of colleagues; it should have the familiarity of the song of those who are clearly of the same family, or those who are united as fellow citizens of the same territory. It is likewise never a song of violence, protest or dissent and it is overwhelmingly a song which is more about God than it is about us.

So far, I have outlined what I believe to be the characteristics of the liturgical song of the Catholic Church. It is, I would hold, not merely a subjective formulation on my part, but an accurate description of the character and function of liturgical song as inherited by the Church from the People of Israel, in an unbroken tradition and set before the Church by the Magisterium in every age up to and including our own. The challenge I wish to make is to ask if this

is how you and most members of the Latin Rite experience liturgical song with the characteristics I have described, and if not, why not?

I would suggest that at the present time, liturgical song, as I have described it, is only consistently experienced by a relatively small percentage of Catholics in this country, even if it is also true that there are some individuals and communities who do experience it in this way on a regular or even a continuous basis.

The first reason why this is the case, is that many of our people remain essentially reticent when it comes to singing at Mass. The insightful study by Thomas Day, "Why Catholics Can't Sing" is a well observed description of a situation that in many ways still prevails. I would imagine that most of you will have read it, as it has become established as something of a classic in this field. Day, a music lecturer at Salve Regina University in Rhode Island, accurately and scathingly takes a very considerable side-swipe at the "Irish-American" repertoire of songs that currently comprise Catholic liturgical music wherever Mass is celebrated in English.

He goes on to identify a 'liturgical post-modernism' which he suggests has resulted in noisy and forced participation from the laity, and encourages a kind of church-wide narcissism that can represent a serious threat both to individuals and the institution of the Church. Lest you should think that he is exclusively a prophet of doom, Day also makes some very positive suggestions for nurturing the latent vitality he perceives in the Catholic community,

talent which as those most intimately engaged with the liturgy at parish level, you will all readily acknowledge. If you have read Thomas Day's book, you may well agree that it is an informative and often entertaining critique of a situation we recognize all too well.

Although Dr Day was writing over twenty years ago, many of his observations are still valid for the present time, just as much of his advice has gone unheeded in a liturgical culture which is too easily driven by the exigencies of publishers who for the most part are the architects of our liturgical repertoire, influencing choices of the liturgical music of which they are so often the sole purveyors. Let me be clear at this point, while I would want to register my appreciation for those publishers who are at the service of the Church's liturgy, I would also wish to identify a serious lacuna in our direction of a liturgical culture which has latterly been shaped by a repertoire of liturgical music principally determined by publishers.

At this point it is important to make a few historical observations which shed further light on this undesirable scenario. It would be a mistake to characterize this dilemma purely in terms of what has happened since Vatican II. Advocates of chant in particular have an annoying tendency to rewrite history in relation to what was common praxis in our parishes until the late sixties, thereby contextualizing the debate in an unreliable 'nostalgia' for something which was never the case.

For English-speaking Catholics, I think it is fair to say that a predominantly 'Low Mass' culture, in which music is

essentially an addition to the liturgy rather than intrinsic to it, was already a centuries-old tradition at the time of Vatican II. In this respect, the current enthusiasm for chant, and a growing competence in its performance, particularly in celebrations of the Extraordinary Form of the Roman Rite, is not so much the recovery of a recently lost tradition, but rather the realization of the authentic principles of the Liturgical Movement as canonized by Pope St Pius X in his *motu proprio* of 1903, *Tra le sollecitudini*, underlining the centrality of Gregorian Chant, guidelines which were largely unimplemented both at the time of the Council and in its wake.

Some sixty years later, the Pastoral Liturgical Movement, as it had become, had largely abandoned the principles which motivated Dom Guéranger and the renewal he initiated, in favour of influences which are more broadly ecumenical and introduce into the Roman Liturgy elements which are more commonly found outside the Catholic Church. Nowhere was this influence more keenly felt than in the realm of liturgical music, for the principle that a repertoire of liturgical chant which had been proper to the Mass, at least in its most solemn celebrations, was largely and almost universally set aside in preference for music which might be most accurately described as 'non-liturgical' in character, given its frequent lack of dependence on liturgical or biblical texts and its introduction into our liturgical celebrations of a voice which is in many ways alien to the spirit of the liturgy. We sing a lot of music in church which is anti-liturgical in character and then seem surprised that it

has in fact destroyed any liturgical sense in our worship.

It is absolutely vital to grasp that this is not only true of much music which is contemporary in style but it is also evident in hymnody which is so often of a devotional rather than liturgical character and which was transplanted into the Mass from non-Catholic forms of worship which are constructed on entirely different principles. This is the modern-day inheritance of the 'Low Mass' culture which envisages a largely spoken liturgy punctuated at key moments by congregational singing.

For many Catholics, their core repertory of liturgical music will currently be mostly of this type. It is then supplemented by a range of responsorial music which need not be known, as it relies on repetition. The notion of a form of liturgical music which is intrinsically related to the action of the Mass and which is in perfect concord with the nature of the liturgy expressed in a repertory which both links us to the past and yet roots us in the present still remains beyond the experience of most of our parishes and communities.

Furthermore, there has grown up in our communities an expectation that liturgical song will frequently entail the assembly singing about itself. Perhaps we have to reflect on the reasons why the texts of the Roman Missal (including the Lectionary and the *Graduale Romanum*) are generally light-weight when it comes to the community celebrating itself!

If it is true that the past forty years have established something of a hermeneutic of discontinuity with regard to liturgical

chant, to the extent that our authentic and most ancient tradition is widely seen as alien and unfamiliar and musical genres previously unthinkable in a liturgical context are commonly considered acceptable and even desirable, then we have truly lived through the most extraordinary revolution which has impoverished our understanding of the mystery we celebrate to the same extent as it has decimated the number of our people who regularly participate in the celebration of the Mass.

Another example may serve to illustrate how far we have deviated from the path: I have deliberately removed any details which will enable you to identify where this Mass took place. Suffice to say, that it could reasonably have been witnessed in just about any large city in the English-speaking world. The occasion was a youth Mass involving a large number of young people of school and university age. The nature of the occasion meant that it would be reasonable to assume that the majority of those present were what could be described as practising Catholics, at least in relation to the frequency of their liturgical life.

As the entrance procession began, so did the entrance song. It was sung by a male singer who accompanied himself on a guitar and he was joined by a female singer with a very nice voice. I did not know the song (something I have come to expect) but neither, it would seem, did anyone else, and despite the text of the song being reproduced in the printed order of service, the only ones singing were the two singers I have already described. The song was certainly

religious in content, without being noticeably liturgical or scriptural in its text. Musically it was entirely secular in character but skilfully sung and played in a genuinely affecting manner. As this beginning to the liturgy unfolded, it became more and more obvious that this was a *performance*, and that we were all cast in the role of the audience. This intimation was further confirmed as the song ended and it was greeted with enthusiastic and prolonged applause, curtailed only by the celebrant beginning the Sign of the Cross.

This experience was repeated at several subsequent moments in the Mass and notably during the Liturgy of the Word, at the Preparation of the Gifts and during the distribution of Holy Communion. Each time, the dynamics were those of performance and the liturgical assembly slid perceptibly into another mode but one clearly familiar to these young Catholics, that of the concert. At each subsequent moment, the pattern was repeated and the performance was recognized by applause. Am I the only person who is profoundly ill at ease with this, or can we identify that style, content and delivery all determine whether our music is truly liturgical or not? Once again, it would be a mistake to identify this difficulty with purely contemporary musical styles, I have witnessed much the same phenomenon with traditional liturgical music in great churches and cathedrals.

In an attempt to balance up, I would like to cite another example, once again shorn of any identifying references; let us assume that it is a Sunday Mass in an average size parish. The focus of my interest in this second example is also a

procession, but this time the Communion Procession. In this case, there is a cantor who introduces a simple antiphon which the congregation easily takes up. The cantor supplies the psalm verses and the singing of this Communion Chant continues throughout the distribution of Holy Communion with everyone joining in, regardless of whether they are on the move or not. The result is very powerful and underlines the liturgical action effectively. The cantor directs the congregational singing in an unobtrusive manner and the chant eventually subsides into quiet organ playing and then silence.

The implementation of the English translation of the third typical edition of the Roman Missal last year was the biggest single moment of change for Catholics who worship in English in the forty years since the revisions of the liturgy which followed Vatican II. It is a moment of unparalleled significance, not least because it represents a natural opportunity to reassess all that we do when we celebrate the Mass. The new edition of the Missal contains more music than any of its predecessors and includes a complete set of chants for the principal parts of the Order of Mass. All the chants of the Latin original have been adapted to the English text, and offer, for the first time since the Council, the possibility of a common repertory of basic liturgical chants that is potentially shared among all who worship in English.

You will know that a guiding principle in the preparation of this translation has been the desire to render the fullest content of the original Latin in English

which is fit for liturgical use. Greater attention to the scriptural resonances in these texts acknowledges Scripture as the largest single source of our liturgy. The elevated register of the language, the euphony of its phrases and the cadence of its orations have all been prepared with the thought that most of these texts are by nature sung. For that reason, and without wishing to exclude the use of other genres where appropriate, the musical language of the Missal is Gregorian Chant.

The General Instruction of the Roman Missal echoes both *Sacrasanctum Concilium* and *Musica sacram* in proclaiming that ‘All other things being equal, Gregorian chant holds pride of place because it is proper to the Roman Liturgy. Other types of sacred music, in particular polyphony, are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful.’ [SC, 41]. Attention to this latter quality in response to the implementation of the new translation should in due course bring about a general change in the culture of our liturgical music. If that is the case, then it is long overdue and will be greatly welcomed.

In her pioneering work in promoting knowledge, understanding and expertise in the Chant, the late Dr Mary Berry, always took the opportunity to state her sincerely held scholarly view that chant was in fact part of the primitive *kerygma* or deposit communicated to the Apostolic Church of the first years. She held that the process whereby the Church identified certain Scriptural texts with the celebration of particular aspects

of the Christian mystery, included the wedding of those same texts to music. In the case of the Old Testament, this would mean that we share a common musical patrimony with Judaism in a tradition that leads back to the Temple and the chant sung by Our Lord himself. She often said that this was most discernible in the liturgy of Holy Week and had even supported this view by making recordings among Jews in the Middle East showing such an origin for our prophecy tone and chants for the Lamentations.

Whether Mary Berry was right or whether it was an educated guess we cannot know, but her instinct certainly expresses a truth about our liturgical music which every generation has to discover for itself – this precious song which has travelled continents and centuries in coming to us, this precious gift which has embedded itself even in the fabric of Western music, is unique in its service to the spoken word which it embellishes without obscuring and explains without exhausting. This song of the saints, ever ancient, and yet ever new; beautiful in its simple sophistication, accessible to all and yet slow in yielding up its secrets, has its singers and advocates in every generation but is seeking new voices who will take it up in our time and ensure that the song of beauty and truth is heard even in this generation as the song of salvation and an instrument of God’s grace.

*Mgr Andrew Wadsworth
Westminster, May 2012*

[We are indebted to Mgr Wadsworth for permission to include the text of this address in *Latin Liturgy*.]



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