



LATIN LITURGY

No. 146

Exaltation of the Holy Cross

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2014 Annual General Meeting

This year's AGM will be held on **Saturday 11 October** at the Church of St Mary of the Angels, Bayswater, London W2 5DJ. The church is close to bus stops (28, 31, 328) in Artesian Road and Westbourne Grove. The nearest underground stations are Notting Hill Gate and Westbourne Park. For details see the enclosed form.

The church dates from the time of Cardinal Wiseman, who was keen to purchase land for the building of churches. There was a particular need in the area, as the labourers building the nearby Paddington Station were mainly Irish, and so Catholic. Wiseman first suggested to Fr (as he then was) John Henry Newman that the site now occupied would be suitable for the Oratory he planned for London, but Newman wanted something closer to the centre of London, so instead Wiseman asked his well-known convert, Dr. Henry Manning, to found a different type of community of priests there, one that would be under the authority of the archbishop and dedicated more exclusively to parish work and the revitalisation of the clergy. So in 1857 the Church of St Mary of the Angels was opened by the Oblates of St Charles. St Charles (Borromeo) had founded a similar order of priests in Milan, and in Westminster the Oblates evangelized their part of London with great energy and founded several parishes.

Some years later St Mary of the Angels was enlarged and made more beautiful by Francis Bentley, who later designed Westminster Cathedral. Manning himself succeeded Wiseman as Archbishop of Westminster in 1865. The Oblates continued in the parish until the 1970s, when they were dissolved. For twenty years from the late 1970s, St Mary of the Angels was well-known for its parish priest, Fr Michael Hollings, and in his memory the parish set up the Fr Michael Hollings Centre where homeless people are offered breakfast and other services every weekday. A later parish priest, Fr Alan Robinson, now at Corpus Christi, Maiden Lane, devoted much time and energy to restoring the church, which had become somewhat dilapidated, to its former glory, and it is now regarded as one of the most attractive historic churches in London, yet one which retains a homely and welcoming atmosphere.

The Director of Music at St Mary's was our late Treasurer, Jeremy de Satgé, who arranged for us to visit St Mary's, and we are very grateful to the parish priest, Mgr. Keith Barltrop, for making us welcome.

Timetable for the day

11.30 am: Sung Requiem Mass for Jeremy de Satgé. The Choir will be composed of members of the Newman Consort, and the music will be by Byrd and Anerio, with the plainsong Proper.

1.00 pm: Lunch. This will be in a small family-run restaurant nearby. If you wish to have lunch, **please be sure to fill in and post the enclosed form with a**

cheque. Members who wish to have wine or other drinks will be able to purchase them there.

2.00 pm: Talk. Fr Uwe Michael Lang will speak on ‘Ritual and the Sacred in the Catholic Liturgy’. This is a marvellous opportunity to hear this distinguished scholar. He is priest of the Congregation of the Oratory of Saint Philip Neri in London, a Lecturer in Church History at Heythrop College in the University of London and a Consultor to the Office for the Liturgical Celebrations of the Supreme Pontiff. He has published important works in the fields of Patristics and liturgical studies, including *Turning Towards the Lord: Orientation in Liturgical Prayer* and *The Voice of the Church at Prayer: Reflections on Liturgy and Language*.

3.30 pm: Business Meeting.

Agenda:

1 Chairman’s Report.

2 Treasurer’s Report. An Income and Expenditure Account and Balance Sheet for the year ending 5 April 2014 will be distributed at the meeting.

3 Subscription Rates for 2014/15. 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
- 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, with two copies being sent in the same mailing: £18

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

4 Election of Council for 2014/15. 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.

Following Jeremy de Satgé's death, urgent re-organisation of our slender resources of manpower became necessary. Christopher Francis agreed to step back into the role of Chairman, and Bernard Marriott, after twenty years' outstanding work in that role, said that he was prepared to re-assume the Treasurer's mantle. The AGM will be asked formally to confirm Christopher and Bernard in these offices for the next year, and also Edward Barrett as Vice Chairman. Fr Guy Nicholls and Fr Anton Webb are standing for re-election as ordinary members for a further two years. In addition, Alastair Tocher has been co-opted by the Council as an ordinary member, to replace Ian Wells, who is retiring, with our thanks for all the work he has done for the Association.

The other members of the Council are:

Ordinary members elected until October 2015:

Fr Kevin Hale

Ben Whitworth

Brendan Daintith

Graeme Jolly

Ordinary member co-opted until October 2015:

Mgr Bruce Harbert

Ordinary member co-opted until October 2016:

Alastair Tocher

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 (0117 962 3558). 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 4 October 2014.

5 General discussion. Any member wishing to put a motion to the Business Meeting must notify the Chairman in writing by 4 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.

4.00 pm: Tea.

4.30 pm: Vespers and Benediction. The day will end at about 5.00 pm.

Report on 2014 Spring Meeting



The meeting took place this year on Saturday 3rd May at the Church of the Immaculate Conception and St Joseph, Hertford. Mass began at 11.15am, celebrated by the Parish priest Fr Terry Phipps, assisted by Fr David Rocks OP and Fr Thomas Skeats OP. A choir, modestly described as “St Joseph’s choir and friends,” conducted by Derek Harrison, sang beautifully Byrd’s Four Part Mass and Mozart’s *Ave Verum* at Communion, as well as leading the congregational responses. The Proper chants for the Feast of St Philip and St James were sung by Fr Guy Nicholls and a member of the Newman Consort.

Lunch (rather more leisurely than usual) followed in the elegant church hall. Indeed the church building is very fine, and it and the whole site are very interesting, being very close to the site of the medieval Hertford Priory, as we learned from Father Phipps who treated us to a fascinating guided tour of the church.

Mgr Gordon Read gave a scholarly and discursive talk on “Latin in the liturgy fifty years after *Sacrosanctum Concilium*” which provoked a lively discussion. Tea followed and then sung Vespers and Benediction in the church, celebrated by Fr Terry Phipps with Fr Guy Nicholls playing the organ. We are particularly grateful to Fr Phipps for giving us so much of his time and to the parish for its generous hospitality; and, finally, to our member Peter Mahoney for drawing our attention to the church and his considerable efforts in arranging the day.

Bernard Marriott

Jeremy de Satgé’s Requiem

Jeremy’s funeral Mass, at St George’s Cathedral, Southwark, was a remarkable one, with about six hundred people present, including many children whom Jeremy had taught, entirely filling the nave, and overflowing into the side aisles. The celebrant was Fr Gerald Bradley of Wonersh, who said that he had known Jeremy since Gaudete Sunday 1995, and particularly remembered this because Jeremy had worn a rose-coloured scarf that day! Fr Gerald was a curate at the Cathedral then, and they had remained very good friends ever since. There were eight concelebrants.

The choir could not have been surpassed by any other in the Catholic world: the boys of Westminster Cathedral, directed by Martin Baker, sang the plainsong Proper of the Requiem Mass and an Ordinary by James MacMillan. At the end of Mass there was a very moving message from Catherine de Satgé, delivered by the Revd. Robin Griffith-Jones, the rector of the Temple Church, where Catherine works as an administrator.

For all who were present, this was inevitably an occasion of great sadness. For members of the ALL, it brought us sharply up against the great loss we have suffered in losing Jeremy, at the early age of 55.

CF

From the Press

There have been few items of genuine liturgical interest in the papers since the last edition of *Latin Liturgy*. Various other, putatively more urgent, issues are agitating the ecclesiastical world at present. *The Catholic Herald* of 21 March carried a substantial article by Dom Hugh Somerville-Knapman OSB, of Douai Abbey, advocating the creation of a third 'Form', bridging the gap between the Ordinary and Extraordinary ones. It was not a view that found favour, generally speaking, with the paper's readers.

'Pastor Iuventus' of *The Catholic Herald* on 25 April gave an account of the Triduum Sacrum which he spent with the Benedictine nuns of St Cecilia's Abbey on the Isle of Wight. The members of this Community are good friends of this Association, and the fine singing and moving liturgies described were very much as some of us have experienced when visiting the Abbey.

Readers of *The Tablet* who had frequently been exasperated by its Rome correspondent Robert Mickens' snide and offensive comments about Pope Benedict were heartened to read on 28 March that he had been suspended, following some extremely unpleasant remarks made by him on Facebook about the Pope Emeritus. *The Tablet's* editor, staff and trustees went so far as to disassociate themselves from these remarks, and no tears were shed, except possibly by Mr Mickens himself, when *The Tablet* announced on 26 April that he would no longer be their Rome correspondent.

The Catholic Herald reported on 12 April that the huge Grade 1 listed church of St Walburge's in Preston had been entrusted to the Institute of Christ the King Sovereign Priest. *The Tablet* also featured this news, but true to form, and showing that sneering is still its default position, proclaimed it under the headline 'Northern 'gem' handed to traditionalists'.

The Congregation for Divine Worship's letter to all bishops calling for restraint in the exchange of the Sign of Peace was widely reported, though greeted with some scepticism in many quarters. Those who frequent the London Oratory will have enjoyed reading in *The Catholic Herald* of 8 August that in that church 'the faithful are not enjoined to "offer one another the sign of peace"'. The potential for significant disruption at this recollected part of the Mass is therefore entirely removed'.

Still smiling, we move to our final item, which admittedly has nothing to do with liturgy. Damien Thompson, in the 22 March edition of *The Daily Telegraph* had fished out of the archives of that paper the fact that Bovril, a preparation immensely popular with the British people, had by the beginning of the last century also reached the Vatican. ‘Pope Leo XIII, no less, was a fan of the English “beef tea”, and a poster from 1900 is headed “Two infallible Powers: the Pope and Bovril”’.

CF

News from Nowhere 7

Previously in “News from Nowhere” – in the Lent 2013 issue of *Latin Liturgy*, to be precise – I surveyed the material relating to the sacred liturgy on the official Vatican website (now at <http://w2.vatican.va/>). There have been one or two changes at the Vatican since I wrote that article, not least the resignation of Pope Benedict XVI and the election of his successor. There have been changes in the website, too, including some that happen to address the faults I found last year: the partial redesign has made some documents easier to read on-screen; there is a useful “search” function now; Pope Benedict’s *motu proprio* “Summorum pontificum” is available in eight languages rather than just Latin and Hungarian. Navigation around this huge site remains an arcane art, internal links still sometimes lead you into Italian-language areas of the site and leave you to find your own way back, and the interesting series of essays on liturgical subjects (www.vatican.va/news_services/liturgy/details/ns_liturgy_index-studi_en.html) has not been added to since June 2012. Perhaps the Vatican website should be seen as work in progress, and further detailed analysis should be deferred in the hope of further improvements. For this issue, therefore, I want to look closer to home.

And so to England and Wales, whose bishops’ website has the unmemorable URL www.cbcew.org.uk. (The initials stand for Catholic Bishops’ Conference of England and Wales.) On the Conference’s home page, you will see a prominent image of a priest fracturing a host, captioned “Liturgy”. Clicking on this image will bring you to a page which has little content in its own right, but which guides

you to the separate site managed by the Liturgy Office of the Bishops' Conference.

Eventually the persistent surfer will get to the front door of the Liturgy Office website – at www.liturgyoffice.org.uk/ – and from here it is possible to access quite a lot of information about how the sacred liturgy is – and should be – celebrated in England and Wales. Most usefully, one could click on the links marked “Resources” or “Documents”; they both lead to the same place: www.liturgyoffice.org.uk/Resources/index.shtml. This page is the portal to dozens of other pages and documents. It has been attractively redesigned *while I was writing this article*, which suggests that someone in the Liturgy Office is actively and astutely developing the Office's online presence. The resources here can be navigated by means of an alphabetical list on the left-hand sidebar, or by browsing clearly marked thematic groupings (“Eucharist”, “Church Buildings”, “Music”, &c.) in the main part of the page.

As to the content, there is much here to gladden the heart. Let me give just a few examples. The site offers – in the form of PDF (Portable Document Format) files that can be downloaded and printed – the introductory sections of the liturgical books: not just the General Instruction on the Roman Missal, but also the corresponding introductions to the Liturgy of the Hours, and to rites from the Roman Pontifical and Ritual, such as Confirmation, Church Dedication and Funerals. It is very useful to have these documents freely available, especially since the printed books from which they are taken tend to be on the expensive side. Similarly valuable is the information given on the liturgical year, with detailed calendars for the present year – covering both the Ordinary and Extraordinary Forms of the Roman Rite – and the dates of moveable feasts for as far ahead as 2018.

We can be especially cheered by the fact that a selection of Latin chants from *Jubilate Deo* (the 1974 Vatican booklet proposing a “minimum repertoire” of Gregorian plainsong) is presented by the Liturgy Office in a very practical form. It can be downloaded as a complete A5 booklet, or individual chants can be saved in PDF form, or as TIFF picture files to be inserted into any *ad hoc* order of service. See www.liturgyoffice.org.uk/Resources/Music/Jubilate/index.shtml. It is also notable that a guide to Exposition of the Blessed Sacrament

(www.liturgyoffice.org.uk/Resources/HCW/HCWE-Music.pdf) lists a number of Latin hymns, including naturally “O salutaris” and “Tantum ergo”. An anthology of “Traditional Prayers” (www.liturgyoffice.org.uk/Prayer/Traditional/index.shtml) is given in English, but with a link to the Latin texts on the Vatican website. The page of links (www.liturgyoffice.org.uk/Pages/Links.shtml) appears to have been compiled some time ago; it connected the visitor to the websites of the Association for Latin Liturgy, the late Jeremy de Satgé’s Music Makers, the John Henry Newman Institute of Liturgical Music, and Professor Peter Jeffery’s Gregorian chant resource page. Unfortunately, the links page has not been kept current, and some of these links are no longer functioning or out of date.

Of course, one can find fault even with a resource library as well stocked as this one. It is right that the site should include some older resources, for reference, but it could perhaps be more clearly flagged up that the rubrical commentary *Celebrating the Mass* (2005) has been superseded by the official 2011 translation of the General Instruction on the Roman Missal. An “archive” section might be added for historical material of this kind.

It is also important to mention a further affiliated website, which is dedicated to the new English edition of the Roman Missal. There is a link to it on the Liturgy Office homepage, or it can be accessed directly at: <http://www.romanmissal.org.uk/>. This website was set up to facilitate the introduction of the new English translation, but the use of Latin in the liturgy is by no means discouraged. For example, among the resources provided for composers of Mass settings, Latin texts are given along with some musical excerpts from the *Graduale Romanum* (<http://www.romanmissal.org.uk/Missal-Media-Library/Missal-Files/Composers/Information-Sheet-2-Latin-Texts>). A very handy resource for celebrants is a “bookmark” that can be printed out and slipped into the Missal, showing how the name of St Joseph should be added to the Latin Eucharistic prayers (<http://www.romanmissal.org.uk/content/view/line/27274>). No need to get the ballpoint pen out, as the owner of my altar missal did in 1962! The CTS’s Latin/English *Order of Mass* booklet is cited on a list of “participation aids”; this list should now be updated to include the same publisher’s bilingual *Daily Missal* and *Sunday Missal*.

Our Association, of course, has its own website (www.latin-liturgy.org.uk/) with a wealth of useful resources. Since April, we have also had a Facebook page, regularly updated with news, photographs and details of forthcoming events. It can be found here: www.facebook.com/latinliturgy. You do not need to have a Facebook account in order to view it. I shall post links to the pages mentioned in this article on my own blog: <http://benwhitworth.blogspot.co.uk>.

Ben Whitworth

“All Change” at Nottingham

At the time of writing (August 2014) the Catholic diocese of Nottingham and the Anglican diocese of Southwell (which serves Nottinghamshire) are both *sede vacante*, their incumbents having been recently translated to the prestigious sees of respectively Liverpool and Durham.

A further vacancy arose on 1 June this year at St Barnabas’s Cathedral, Nottingham when Neil Page retired after eleven years’ highly distinguished service as Director of Music. If his predecessor, the late Peter Smedley, kept Latin alive during some terrible years of “renewal”, he handed on a living legacy to Neil who transformed the music of the cathedral through the presence each year of twelve choral scholars from the University of Nottingham, and other singers of equal distinction. The musical transition for Nottingham Cathedral was smooth because the reins were immediately taken over by the former assistant Director of Music, Alex Patterson. A native of Northern Ireland, Alex sang with the Ulster Youth Choir for some years before reading Music at the University of Nottingham, during which time he became a choral scholar at St Barnabas’s, as well as being director of the university’s Gilbert & Sullivan and Opera Societies. After a postgraduate degree in Composition at Birmingham Conservatoire, Alex was appointed as composer-in-residence and then assistant Director of Music at St Barnabas’s. Simultaneously with his appointment as Director of Music has come that of Robert Gower as Organist. Robert is Chairman of the Finzi Trust and the Percy Whitlock Trust and, like Alex, has a wide range of interests outside church music. So the music at Nottingham Cathedral is in excellent hands. The clergy at St Barnabas’s are very supportive; one can only pray that the new bishop (when he is appointed) will be as supportive and enthusiastic as his predecessor.

Ian Wells

Meeting of the Chant Forum, Quarr and Ryde Abbeys, 1 - 5 July 2013

[Readers will understandably be surprised at the very tardy appearance of this article; it arrived with us just too late for inclusion in the first edition of this year. But it is so interesting that we had no hesitation in including it here.]

At the beginning of July 2013, two years after the previous meeting at Douai in May 2011, the Chant Forum gathered at Quarr Abbey on the Isle of Wight. There had been no such meeting in 2012, because the Monastic Musicians that year made Gregorian Chant the focus of their own annual session. This Quarr event was the seventh Chant Forum gathering. Hitherto the formula had been for a meeting of two full days only, but this time we made it three full days.

How many attended the Quarr meeting? That's by no means an easy question to answer. There were fourteen resident guest participants at Quarr. It was good that several of these were lay people involved in the running of Gregorian Choirs. The number of monastic communities represented was, however, disappointingly small. These fourteen were then augmented by three Quarr monks who attended all the sessions; also by one or two others who dropped in for single days; also by nuns from Ryde, and the former Wantage Sisters, who came, in varying numbers, for most, if not all of the Quarr sessions. That would add up to about twenty five people. But on the day spent at Ryde Abbey, the sessions took place in the large parlour, so that Ryde Sisters could attend from their side of the grille. Counting all of those, our numbers rose to around forty.

Instruction was given by three speakers: Joseph Cullen, Dr. Giedrius Gapsys and Dom Xavier Perrin OSB, Prior of Quarr. Joseph is very well known to many of us. He has often visited both Pluscarden and Ryde, in both a personal and a professional capacity. He gave memorable sessions, in tandem with James MacMillan, for the Panel of Monastic Musicians meeting at Pluscarden in 2000. Joseph is a professional vocal coach, choral director and organist. Perhaps the best known of the choirs he has worked with are the London Symphony Chorus and the Huddersfield Choral Society. As well as giving many solo concert performances as an organist, and acting as occasional organ consultant, he has been organist or assistant organist at Leeds and Westminster Cathedrals. Joseph is currently involved in the new John Henry Newman Institute for Liturgical Music in Birmingham, the St Cecilia International School of Gregorian Chant in Rome, and the Musica Sacra Institute in Glasgow.

At our Quarr meeting, Joseph gave six sessions, all marked by his unforgettable style: most entertaining and amusing, and also, without any question, forceful. Joseph is a man on a mission. He has declared open warfare on lazy, sloppy singing; on incorrect pronunciation of Latin vowels; on the unthinking insertion of gaps in the music to follow gaps on the printed page; on breathiness; on Latin diphthongs! Many are the exercises and tricks he has to teach, both to those who wish to sing well, and those who have the responsibility of directing Choirs. He is also a man on a mission as a passionate lover of Gregorian chant, and in general of music that is truly worthy of the liturgy. He is very much a lover also of Benedictine monastic life: and all of that came across in no uncertain terms during these days.

Our second speaker was Dr. Giedrius Gapsys. He is a Lithuanian musicologist who lives with his wife in France. He is fluent in French and also in English. He gained his doctorate from the Sorbonne, and was a fellow student with Jaan-Eik Tulve at the Paris Conservatoire. Now he teaches at the Conservatoire school, working also with the Gregorian Choir of Paris. Those of us who know Jaan-Eik could recognise many common traits, rooted in shared doctrine and experience. But their specialities are entirely different. Jaan-Eik is interested in the practicalities of directing Choirs which sing Gregorian chant. Giedrius is very much the theoretician, fascinated by the intricacies of modal theory, and by the layers of evolution according to which the Chant as we know it took shape.

Giedrius gave nine sessions. He has actually read, and understood, the ancient and mediaeval treatises on music of which we have perhaps heard, but which for most of us had remained, hitherto, impenetrably obscure. The subject is certainly very far from simple, but Giedrius succeeded in shedding much light on it, with the help of many handout sheets, blackboard writing, reference to examples in the *Graduale*, and his own limitless enthusiasm. He is an avowed disciple of Dom Jean Claire of Solesmes, who first articulated the theory of three archaic modes, based on the notes C, D and E. He is in accord also with the published musical theories of Dom Daniel Saulnier, who was principal editor of the new *Antiphonale Monasticum* published by Solesmes.

To recapitulate it all very briefly: already in the 4th and 5th centuries, a simple musical language had developed for the words of the Latin liturgy. This musical language was passed on orally. Some of our simple and common melodies (“Dominus vobiscum”) survive intact from that period. But this musical language evolved, or developed, as if by its own natural force, and musicologists are able to trace its progress. By the end of the 5th century, at least, a “schola cantorum” was

singing the more complex pieces of the Mass. Members of these scholae were semi-professional singers, who spent long years learning the repertoire by heart. This all worked very well until around 780, when the Frankish rulers of much of Europe North of the Alps decreed that the Gallican liturgy had to be Romanised. The Gallican liturgy was Latin, but its Chant had evolved independently from the Roman Chant, and had acquired its own proper characteristics and peculiarities. Now the Gallican singers had to re-learn their entire repertoire, in order henceforth to sing it in the approved Roman way. Two important changes resulted. The first was that the music in the Frankish Empire itself changed, neither remaining purely Gallican nor becoming purely Roman, but morphing into a hybrid mixture of both. We call what resulted: “Gregorian Chant”. And since it proved almost impossible to teach or learn so much material in so short a time, ways were sought of writing it down: also of explaining it in a coherent and easily memorised fashion. So the theorists at this time set about forcing the music they already knew into conformity with the musical rules they had learned from the Byzantine East. Hence arose our system of Eight Gregorian Modes: the ‘octoechos’. Giedrius convincingly demonstrated in multiple ways that this is a very ill fit. It was devised long after the melodies themselves had been composed, and many of them stubbornly refuse to fit into it. Melodies composed after around 800 would be consciously devised to conform to the Rules of the octoechos; but in earlier chants - the “authentic repertoire” - we can still detect very ancient formulae which elude its strait-jacket definitions.

The four line stave we know came into being in the early 11th century, and Giedrius took us through the complicated evolution of that also. Once that had been refined and become well established, for the first time in history composers could write notes for others to sing, independently of a living aural tradition. According to Giedrius, in order to interpret a piece well, we need to bear in mind three or four of the elements that go to make it up. The first is the text; then the mode in which it is set; then the notation which attempts to transcribe what is sung onto the page; then the melodic formulae which are used.

Although Giedrius is very much an academic musicologist, his love of the Chant is not merely abstract. He not only recognises the greatness of this music; he also values it as a favoured vehicle for prayer, for conveying the faith of the Church. Like Joseph Cullen, he also is an unashamed lover of the Benedictine life, and repeated many times how happy he was to have the opportunity to contribute to our session.

Our third speaker was Dom Xavier Perrin. He himself is no mean musician and

Chant scholar; also a very experienced organist and Choir director. He was the main speaker at the Downside Chant Forum meeting in 2009. His focus at the Quarr meeting was on the spirituality of the Chant. How do we pray the Chant? How do we enter into its spirit? How does it help us enter truly into prayer; help us praise God worthily? As Père Xavier loves to insist, through the Chant we pray with our bodies. The true Cantor of the Chant is Christ himself. Singing the Chant, or even just listening to it, we pray with him and in him; adoring his Father; with him receiving the Father's love. Or sometimes, as his Bride the Church, we pray to him; or else we address the world, calling on it to praise him (*Omnes gentes plaudite manibus!*) The Choir director has to situate his Choir within the space of this prayer; he has to help it *receive* what the Chant has to give it. This reception continues without end. Even when a piece is frequently repeated, and known entirely by heart, it will always have something new and fresh to teach us.

A dictum about the Chant current in early mediaeval times may be adapted to sum up all this teaching. What Joseph Cullen taught us above all was the *Ars bene dicendi*: the art of pronouncing the sacred words well. For his part, Giedrius Gapsys taught us the *Ars bene modulandi*: the art of singing these words well, according to their modal conventions. And Père Xavier taught us the *Ars bene orandi*: the art of praying these Chants well.

Clearly this was a wonderful meeting, very much appreciated by all who took part. It was generally agreed, though, that the constituency is probably too small to warrant meeting each year. A hope was expressed, *nem. con.*, that the Chant Forum re-convene some time in 2015. Most participants seemed to think the formula of three full days to be a good one.

Nothing has yet been decided about any of that: but Giedrius has already expressed his willingness to come again, and to speak to us, perhaps on the subject of Gregorian musical formulae. As for venue: again the field remains at present open. Perhaps it may be said here, though, that Quarr has many advantages. It is quite well placed for those living in the South of England. It has plenty of space, and is close to Ryde. It belongs to the Solesmes Congregation, with its venerable tradition of excellence in the Chant, and is always very open to those who wish to deepen their knowledge and ability in that. We shall have to see what eventually transpires, according to the mysterious workings of Divine Providence.

Dom Benedict Hardy OSB, Pluscarden Abbey

Catenatives and the Veronese Sacramentary

In his Preface to *Ceremonies of the Roman Rite described*, Adrian Fortescue criticises the author of an earlier such manual because he ‘translates with ruthless exactness all the gorgeous phrases of Italian grand style’.

Everyone ‘observes’ to do everything: you observe not to kneel, you observe to retain a kneeling posture. . . . The celebrant observes to assume a standing posture. . . . The M.C. . . . observes to perform the customary salutation.

‘Observe’ here is being used as a catenative verb, named after Latin *catena*, a chain, because it needs to link with another verb in order to make sense. It is not only the Italian grand style that loves catenatives - the Latin prayers of the Roman Rite are packed with them too. The three most commonly used are *dignor*, *mereor* and *valeo*.

The Collect for the Feast of the Holy Family begins *Deus, qui praeclara nobis Sanctae Familiae dignatus es exempla praeberere*. It might reasonably be asked whether *dignatus es* adds anything, either in meaning or in tone, to its clause, and whether *praebuisti* alone would not suffice. Similarly, at the end of the Collect for Saint Matthew, we pray *ut ... tibi firmiter adhaerere mereamur*. Would not *adhaereamus* suffice? And on the Solemnity of Christ, King of all things, we pray in the Post-Communion that *cum ipso* (sc. *Christo*) *in caelesti regno sine fine vivere valeamus*. If we are able (*valeamus*) to live with Christ for ever, then surely we shall do so - it is not an invitation we should refuse. And so *vivamus* would be enough. All these prayers were newly composed for the 1970 Missal.

That is not to say that catenatives were unknown in the Roman Rite before the 20th century. Far from it. The Old Gelasian Sacramentary, the principal ancient source for the prayers of the Missal, abounds in them. Some of the uses of *valeamus* in this book are semantically empty, like the modern example given above, but not all. In one of the collects of the Christmas period we pray that *mundi huius tenebras transire valeamus*: there is a sense here of effort that needs help, which the catenative conveys effectively.

In the Collect for the Vigil of the Ascension, also from the Old Gelasian, we pray that *nos cum eo* (sc. *Christo*) *in caelo vivere mereamur*. Here *mereamur* has work to do, for it is one thing simply to live in heaven and another to make our own contribution to achieving that goal. *Mereor* is always difficult to interpret, since in

non-theological language it is usually synonymous with ‘deserve’, but we cannot deserve anything of God since, as Augustine says, when God crowns our merits he is crowning his own gifts. The current official translation of the *Missale Romanum* regularly translates *mereor* with ‘merit’, which can mislead, and requires careful catechesis.

One use of *dignatus* is well known: *eius efficiamur divinitatis consortes qui humanitatis nostrae fieri dignatus est particeps*, which is spoken as wine and water are mixed in the chalice, and is spoken in a slightly different form at Mass celebrated according to the 1570 Missal. Its ultimate source is a collect found, in slightly differing forms, in both the Old Gelasian and the Veronese Sacramentary. Its author was very probably Pope St Leo I the Great. *Fieri dignatus est* expresses the condescension of Christ in the Incarnation as *factus est* could never do.

One of the most significant differences between the Roman Missals of 1570 and 1970 is that the latter drew extensively on the Veronese Sacramentary both for orations and for prefaces. This was a major enrichment of the Roman Rite. It was unknown at the time of the preparation of the 1570 Missal, having never been printed. Its *editio princeps* appeared in 1735. The material it contains is Roman in origin, including Masses for many local Roman saints but, although it has sometimes been known as ‘Leonine’, it has no discernible connection with any Bishop of Rome. It is not an ‘official’ production. In this it differs from the Gregorian Sacramentary, originally sent across the Alps by the Pope in about 790 A.D. at the request of the Emperor Charlemagne. The Gregorian Sacramentary contains very few Prefaces, thus failing, despite its papal origin, to transmit the richness of the Roman liturgy as witnessed in the Veronese. The 1570 Missal followed the Gregorian model by providing a tiny number of Prefaces. The Gelasian Sacramentary also belongs north of the Alps, having been copied near Paris in the middle of the eighth century.

The Veronese Sacramentary, so called because it is kept in the Cathedral Library at Verona, is over a century older than these, having been copied early in the seventh century. It is also distinguished from the Gelasian and Gregorian by its sparing use of catenatives. Statistics suggest the stylistic difference between the Veronese and the 1970 Missal in this regard: The Veronese uses *dignatus* in 0.6% of its prayers, while 1970 uses it in 2.5%; Veronese uses *mereamur* in 1%, 1970 in 5.7%, Veronese uses *valeamus* in 0.5%, 1970 in 3%. The Roman Rite has moved in the direction of ever greater complexity, ever fuller adoption of the ‘Italian grand style’. Of course, this is only part of the picture. The Roman Canon, which antedates most if not all of the Veronese, is already highly complex in its rhetoric.

But in the Veronese we seem to breathe a purer air. I have often been struck by its bold use of the unadorned imperative when addressing God. This can often be seen in the prayers *super populum*, many of which are drawn from the Veronese and have been incorporated in the latest edition of the Missal. For instance, on Tuesday of the second week of Lent we pray: *Propitiare, Domine, supplicationibus tuorum fidelium, et animarum eorum medere languoribus, ut, remissione percepta, in tua semper benedictione laetentur*. This is the language more of the countryside than of the court.

As we have seen, some uses of catenative verbs are purely stylistic, while others enhance the meaning of the text. In order to rescue meanings that had been lost in the previous official English translation of the Mass, the Instruction *Liturgiam authenticam* directed that every word of the Latin original should be fully translated. This was a blunt weapon, which inhibited translators from discerning between these two classes. Hence much of the renowned clumsiness of the official text. But the final revisers, many of whom had been involved in producing *Liturgiam authenticam* in the first place, came to realise that its demands were unworkable, and many of the catenatives of the original, *valeamus* in particular, have wisely been left untranslated.

There is much discussion at present on the relative merits of the Roman Missals of 1570 and 1970, and on the cross-fertilisation of the two recommended by Pope Benedict XVI. In this context, one thing can be said for certain: the introduction of the prayers of the Veronese Sacramentary into the mainstream of the Roman Rite has been a considerable enrichment.

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The Propers of the Mass and the *Graduale Parvum*

Part 1. The ‘Problem’ of the Propers

1. The New Missal and Music: an Encouragement to sing the Mass

The new translation of the Missal has by now had time to become familiar to most English-speaking Catholics. It has, among other things, helped to promote reflection on the nature of the texts of the Mass and the most fitting way of presenting them.

‘New ICEL’, if I may be allowed to call it by such a name, which is not its own of course, has presented us with a renewed vision of the character of the Roman liturgy. It is not merely a matter of more accurate translation of the original texts, thereby emphasising their structural richness and the precision of the concepts and ideas contained in them and transmitted to us, nor is it merely a matter of presenting us with texts that are hieratic rather than demotic. There was an almost extemporised feel about the former ICEL texts which is in marked contrast with the almost lapidary character of the new. Anyhow, the new ICEL texts convey more clearly than their predecessors a language that is elevated in register, capable of constant repetition, and therefore more worthy of the sacred liturgy.

Add to that another important consideration; as the new ICEL missal has made clear, many of the texts of the liturgy are meant above all to be sung. As the General Introduction to the Roman Missal (GIRM) states: ‘Great importance should therefore be attached to the use of singing in the celebration of the Mass’ and ‘every care should be taken that singing by the ministers and the people not be absent in celebrations that occur on Sundays and on Holydays of Obligation’. It is for this reason, as Mgr Wadsworth, the Executive Director of ICEL has pointed out, that the new ICEL Missal is furnished with more written-out musical settings of the liturgical texts than any previous missal in history. Of course, the lavish provision of musical notation is not an indication of how the liturgy is actually celebrated, but rather an encouragement to practical liturgists, that is priests, ministers, cantors, choirs and congregations, to envisage the liturgy in a different way from what has been general in the Anglo-Saxon Catholic world for a very long time – where singing has been an exotic rather than a normal mode in the celebration of the liturgy.

The unwillingness of English-speaking Catholics to sing is legendary, and many have studied the phenomenon. It is not my purpose to revisit the matter. Instead,

passing over the difficulties which anyone who tries to encourage congregational singing frequently encounters, I want to move straight away to a brief consideration of musical style and content in the Missal. The GIRM, following the Vatican Council II Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, states that, so far as what is sung is concerned, ‘the main place should be given, all things being equal, to Gregorian chant, as being proper to the Roman Liturgy.’ Accordingly, the chants in the new Missal are all based on the ancient chants of the Roman Liturgy – the simplest chants for the so-called ‘Ordinary’ of the Mass, in which, besides the usual *Kyrie*, *Gloria*, *Sanctus*, and *Agnus Dei*, are also included the penitential act, the acclamations, the profession of faith, the communion rite and the concluding rite, as well as the various dialogues between the priest/celebrant or deacon and congregation. They are simple enough to be picked up without difficulty, and by repetition they can, and in many places already have, become familiar. In passing I wish also to mention another important body of chants mentioned in the GIRM, the celebrant's chants: the orations, and the Eucharistic Prayer, whose singing is especially commended in concelebrated Masses.¹

2. The Importance of Singing Other Parts of the Mass

Yet those parts of the Mass which we have just been considering are not the only ones that are meant to be sung, nor are they the only ones that are to be found in the Missal itself. For every Mass the Missal gives texts that are by custom collectively known as the ‘Propers’, so-called because they belong to each particular celebration, either of a Sunday or a Feast day, or for a votive Mass or some other occasion. These are the antiphons at the Entrance and the Communion, which are given in the Missal for particular days. Nor are these the only parts of the Mass that are, of their nature, meant to be sung. Other texts meant for singing include some not in the Missal, i.e. the chants between the readings, which are to be found in the Lectionary or in the *Graduale*, the collection of liturgical texts of the Mass set to Gregorian chant, and itself one of the official books of the Roman Eucharistic Liturgy alongside the Missal and Lectionary. For the sake of completeness, I must also add another chant which is referred to in the GIRM, but whose official text is found neither in the Missal nor in the Lectionary, which is to be found only in the *Graduale* – that is, the Offertory antiphon or chant.²

1 GIRM 218

2 GIRM 74

Now it is clear that, as far as the Psalm between the readings is concerned, according to the GIRM it is ‘preferable’ that it be sung.³ In accordance with this preference it is also envisaged that ‘instead of the Psalm in the Lectionary, there may be sung ... the Responsorial Gradual from the *Graduale Romanum*...’⁴ The GIRM goes even further with regard to the Gospel Acclamation, stating unconditionally that ‘after the reading that immediately precedes the Gospel, the *Alleluia* or another chant laid down by the rubrics *is sung*...’⁵, and again mentions that ‘the verses are taken from the Lectionary or the *Graduale*’, and of the Lenten chant which replaces the *Alleluia*, that ‘it is possible to sing another Psalm or Tract, as found in the *Graduale*.’⁶

Not only are these texts more or less preferably sung, but it is of their nature, generally speaking, to correspond in some way to the particular celebration of the Mass of the day, whether of a Season of the Church's Year with its own characteristics, such as Advent, Lent or Eastertide, or of a particular Feast, such as Christmas, Epiphany, the Annunciation, Easter, Ascension, Pentecost, Trinity, Corpus Christi etc., or of a saint's day or from the common of saints.

Now while the Missal provides many musical settings of the Ordinary texts of the Mass, it does so very much more sparingly with the Proper texts, and generally when it does so, these are very unusual texts, unique in the structure of the liturgy; such as the antiphons which open the liturgies of Palm Sunday and Candlemas; the dialogue at the Showing of the Cross on Good Friday; the Proclamation of Easter (or *Exsultet*), the first *Alleluia* and the antiphon for the sprinkling of water at the Easter Vigil. Otherwise, no Entrance or Communion antiphon in the whole Missal is furnished with music. For that one has to look elsewhere.

3. The Provenance of the Propers

But before we do look elsewhere, we would do well to take a quick look at a large subject: where the Proper texts come from. A quick survey of the Introits and Communions of the Missal reveals that they are overwhelmingly drawn from scripture, and in the case of the Introits, generally from the psalms – which are, of course, by origin ‘sung’ texts, as the scriptural use of the words *psalmos* and *psallein/psallere* implies.

3 GIRM 61

4 Ibid.

5 GIRM 62 (n.b. my emphasis)

6 Ibid.

Then they can be broadly divided into two other categories which have significance for what I am going to say further on: those that are ancient, whose origins go back into the remote past and those (a relatively small number where Sundays and major feast days are concerned) which have been newly ‘composed’ for the post-1970 Missal. Sometimes, indeed, both categories can be found in the same Mass. Take, e.g. Easter Day, whose ancient introit is a centonized (or ‘patchwork’) arrangement of verses drawn from the Vulgate version of Ps. 138, put into the mouth of the Lord: ‘I have risen, and am with you still, you have laid your hand upon me, too wonderful for me this knowledge.’ To this is given an alternative antiphon in the 2003 Missal, a composite of passages from different scriptural books: ‘The Lord is truly risen, to Him be glory and power for all ages of eternity.’ (cf. Lk 24:34 and Rv 1:6). The significance of this twofold offering is that while the first is set to a magnificent stately chant in the *Graduale*, the second, modern antiphon has no musical setting. It is purely textual. How does this fit with the requirements of the Entrance Antiphon according to the GIRM? Well, there is a passage that says that ‘if there is no singing at the Entrance, the antiphon given in the Missal is recited either by the faithful, or by some of them, or by a reader; otherwise it is recited by the Priest himself, who may even adapt it as an introductory explanation.’⁷ One might hope that no Mass in an average parish on Easter Day would be so musically bald as to be introduced by a recited entrance antiphon! But presumably that is the possibility envisaged by the alternative text. There is also a possibility that those responsible for it were somehow troubled by the ancient antiphon, since it relies on a version of the psalm that is not considered to be an authentic rendering of the Hebrew (Masoretic) text of the psalm. But I must pass over that question here. The related question of what to sing when there is no music provided in the *Graduale*, on the other hand, must be dealt with shortly.

Regarding the Communion Antiphons, there are many texts in the Missal that do not have musical settings in the *Graduale*, above all on weekdays in the seasons where there are complete daily Mass formulae provided, as in Advent, Lent and Easter. But the GIRM does not especially envisage the singing of these parts of the Mass on weekdays, anyway.⁸ In Ordinary Time, where only the Sundays have Proper dedicated texts which are then repeated on ferial days in the week, two antiphons are provided for each Sunday, one of which corresponds to the ancient antiphon with its musical setting, usually drawn from the psalms, and the other from another book of the Scriptures which has no musical setting in the *Graduale*. Generally speaking, in Ordinary Time, one or other of these alternative texts in the

7 GIRM 48

8 GIRM 40

Missal (usually the non-psalmonic one) will have a thematic connection with the Gospel of the day.

There is one other important point to be made concerning the Entrance and Communion Antiphons: in the Missal these are simply one or two sentence stand-alone antiphons, whereas in the *Graduale* they retain their ancient responsorial structure, where statements of the antiphon are interspersed with various verses from a psalm (though most typically with one verse, followed by the doxology).⁹ If the antiphon is itself a psalm text, then the continuation of the chant will be from that psalm. In other cases a suitable psalm is allocated, and the connection between them is of great age. The most ancient manuscripts show the same antiphon-psalm conjunctions that are still found in the *Graduale*.

Finally, regarding the chants between the readings in the *Graduale*, these, too, are generally drawn from the psalms, as are the Offertory chants which are, as we have already considered, a special case, in that no modern version of them exists in the Missal.

4. The Various Categories of the Proper Chants

A final consideration which concerns the character of the various classes of chants will be helpful when we go on to consider what kind of musical setting is appropriate to them. For as with the Ordinary chants of the Mass, so with the Proper ones, it is important to recognise that there is no uniformity of character between them. They serve different purposes at distinct points in the unfolding action.

9 Ex 1. Introit “Jubilate” ps. 65 1-2

A. *Third Sunday after Easter (pre-1970):*

Iubilate Deo, omnis terra, alleluia:

psalmum dicite nomini eius, alleluia:

date gloriam laudi eius, alleluia, alleluia, alleluia.

Ps. *ibid.* 3. Dicite Deo, quam terribilia sunt opera tua, Domine!

In multitudine virtutis tuae mentientur tibi inimici tui.

Gloria Patri.

B. *Third Sunday of Easter (since 1970):*

Iubilate Deo, omnis terra,

psalmum dicite nomini eius,

date gloriam laudi eius, alleluia,

Of the Entrance Antiphon, for instance, the GIRM says that ‘its purpose is to open the celebration, foster the unity of those who have been gathered, introduce their thoughts to the mystery of the liturgical time or festivity, and accompany the procession of the Priest and ministers.’¹⁰ Those are quite a few *desiderata* to fulfil. Taking one of those requirements, to ‘introduce [our] thoughts to the mystery of the liturgical time or festivity’, this is typical of the Entrance Antiphon texts of the Missal and of the *Graduale*, especially where they are the same, as on most great feasts and in the great seasons. Unfortunately there is not enough time to look at this matter in detail, but anyone who cares to do so can look at the Missal or *Graduale* for any of the great Sundays or feast days of the year and verify this.

But the matter is different when one comes to look at Ordinary Time. Take the Entrance Antiphon for the 19th Sunday per annum as a typical example: ‘Look to your covenant, O Lord, and forget not the life of your poor ones for ever. Arise, O God, and defend your cause, and forget not the cries of those who seek you.’ This has no thematic connection with any of the three Gospels for this Sunday in the Lectionary, nor does it with the Gospel of the 13th Sunday after Pentecost to which it has been assigned in the Extraordinary Form for more than a thousand years. This is in no way exceptional, but quite typical of the chants of Ordinary Time. Nor should one strain to attempt to uncover a hidden connection. For in fact the sequence of Introit chants for Ordinary Time is based on a different principle altogether: the successive Sundays which fall between the Ember week of Pentecost and the Ember week of September (i.e. Sundays 1-17 after Pentecost) which have been largely taken over by the Sundays in Ordinary Time 7-23, have introits drawn from psalms in numerical order.¹¹ Those which follow the Ember week of September (i.e. Sundays 18-24 after Pentecost) have introits drawn principally from non-psalmic sources. This at least confirms that there is no thematic connection to be sought between these texts and the Gospel. I ought to add, however, that in the 1974 *Graduale*, alternative introits have been offered on some Sundays *per annum* specifically to match some part of the Liturgy of the Word.¹² But where this has been done, the introits are nonetheless of ancient origin. And the same principle of offering alternatives that have a thematic connection with one or more of the readings is also found even more frequently in the case of the Graduals and Communions in the post-1974 editions of the *Graduale*.

10 GIRM 47

11 See the table at the end of this article.

12 e.g. Sundays 3, 18 and 26 per annum have such alternative introits in the 1974 *Graduale*.

I have made much of this point because the general lack of thematic connection between these chants and the liturgy of the word has led them to be undervalued. Since they do not offer such a connection, what is their value for the liturgy of that particular day? Might they not be replaced by other chants without any harm to the liturgy of the day? Such a course is allowed by the GIRM,¹³ and there is evidence that in remote times chants in Ordinary Time were treated in such a generic way: sets of chants being used several times over a series of Sundays. Yet while there is no need to treat these texts in a hard and fast way, as is surely more obvious for those which clearly do have a strong thematic link with the feast or Liturgy of the Word, they do have a value precisely as a sequence in their own right, and as a commentary from sacred scripture upon the liturgy of the day. It is important to remember that the Mass is not simply a vehicle for the Liturgy of the Word, but is a rite with its own fullness and richness that embraces more than just the scripture readings. In connection with this it is worth observing that the ancient collects of the Roman Rite which have been allocated to each of the Sundays in Ordinary Time since the remote past, likewise have no thematic link with the readings of the day, but offer their own reflection on different aspects of the mystery of faith lived out from day to day.

To help make this point clearer it is worth while considering what the GIRM says about the chant that precedes the Gospel. ‘An acclamation of this kind constitutes a rite or act in itself, by which the gathering of the faithful welcomes and greets the Lord who is about to speak to them in the Gospel, and profess their faith by means of the chant.’¹⁴ This states that the chant has a ritual role vis-à-vis the Gospel, and may or may not have a thematic connection with the Gospel, depending largely on the feast day. But in Ordinary Time that will not be necessary. All that is needed is that the rite should prepare us to hear the Gospel in faith. I suggest that this way of characterising the Gospel Acclamation lends itself particularly well to the ecstatic, mystical tone of the chants in the *Graduale*, than to the fanfare style which so often seems to predominate where musical resources allow. Professor William Mahrt puts this very penetratingly:

The jubilus, the long melisma on the final “-a,” is the most characteristic feature of the alleluia, and it is sung not once, but usually three times. These musical elaborations over the text and even away from the text are the glory of the Gregorian repertory and have their own proper function in the liturgy. While the contemplation of the literal sense of the text is a part of hearing

13 GIRM 48

14 GIRM 62 see ex 5

them, the hearer may be allowed to depart from that sense and be moved by the sheer sacred affect of the music... In the context of the gradual and alleluia the words of the gospel are fresh, the mind is at rest but attentive. There is a receptivity which is in the most spiritual sense of the word an excellent psychological preparation for hearing the Word.¹⁵

Although, unlike the Gradual and Alleluia chants, the Entrance Antiphon does not ‘constitute a rite or act in itself’, even in Ordinary Time it has much the same role of preparing us to take part in the whole rite of Mass as it effectively comments upon the procession and the incensation of the altar.

5. The Problem of ‘Replacement’ Texts

The GIRM describes in detail the nature of the chant to be sung at the Entrance, what its purpose is, and who should sing it. It should be ‘the antiphon with its Psalm from the *Graduale Romanum* or the *Graduale Simplex*, or another chant that is suited to the sacred action, the day, or the time of year, and whose text has been approved by the Conference of Bishops of England and Wales.’¹⁶ A similar instruction is given for the Communion antiphon.¹⁷ It is unfortunate that this open-ended alternative has been allowed, because it has meant that there has been little motivation to get these texts sung at all. They may be read at ‘Low’ Masses, but they will virtually always be replaced at sung Masses.

There are thus two problems: the loss of the sung Proper antiphons and the character of what replaces them. Let us now look briefly at the second of these. The near-universal tendency is to replace the Entrance Antiphon especially, and the Communion Antiphon generally, with a metrical hymn. I think by now that everyone who loves the liturgy is, to varying degrees perhaps, unhappy with the hymn-sandwich formula; but it is like Japanese knot-weed – introduced as a novelty to our gardens a century or so ago to make a colourful splash or fill a gap, and now virtually impossible to eradicate. It is not just a question of the quality or style of the hymn or song. The metrical hymn has no long-standing place in the liturgy of the Mass. It was the Tractarians who first introduced metrical hymns into their Eucharistic liturgy in the 19th century, partly under the influence of German vernacular chorale singing which, in Catholic circles, never replaced the

15 *The Musical Shape of the Liturgy*, William Peter Mahrt, CMAA, (Richmond, Virginia, 2012), pp. 80-81. See also a further explanation of this point on p. 96

16 GIRM 48 (my emphasis)

17 GIRM 87

Proper chants, which were always sung or spoken.¹⁸ The arrival of congregational singing at Mass in this country predated the Second Vatican Council by some time, and the hymn was part of the congregational package at what I recall as ‘Low Mass with hymns’. High Mass, as a comparative rarity in English parishes, worked by its own rules, according to which the Proper texts had to be sung, at least until the reforms after *Sacrosanctum Concilium*, though to what setting they were sung depended on the capability of the singers. The Propers of the *Graduale Romanum* were often replaced by simpler settings of varying approximation to Gregorian chants, like psalm tones, the *Chants Abrégés*, and formulaic settings by Tozer, Rossini and Bevenot. I think it is clear to anyone who looks at the current state of the liturgy when there is singing, that what we have is the lineal descendant, not of High Mass, but of ‘Low Mass with hymns’. Singing the Propers would certainly help to bring us back to the practice of singing the Mass, instead of singing during the Mass.

6. Who should sing the Propers?

Several ways of singing the Propers are envisaged in the GIRM, depending upon the nature of the chant itself, and the resources available. Of the Entrance Antiphon the GIRM states that ‘this chant is sung alternately by the choir and the people or similarly by a cantor and the people, or entirely by the people, or by the choir alone.’¹⁹ It seems fair to assume that there is an implicit order of preference here, which suggests that some degree of congregational singing is desirable, and that given the responsorial or antiphonal structure of the chant, a choir or a cantor has a useful, if indeed not even a necessary, role. But the singing by the choir alone is permitted, presumably to allow for the singing of the chant from the *Graduale Romanum*, which is beyond the capability of any congregation, and not of a nature to be sung congregationally anyway.

Of the chants between the readings, the GIRM envisages the participation of the people as a given. ‘It is preferable for the Responsorial Psalm to be sung, at least as far as the people’s response is concerned.’²⁰ So the people’s response is seen as essential, although its exact relationship to the rest of the psalm is open to various structural forms. The psalm can be sung by the cantor verse by verse, or straight through, allowing the congregation to sing a refrain. Provision is made for the response itself to be generic rather than specific to a particular psalm, if thereby it is easier for the people to learn it and, presumably, sing it with greater confidence.

18 I am indebted to the invaluable research of Ben Whitworth in this matter.

19 GIRM 48 (see ex 10)

20 GIRM 61 (see ex 4)

Of the chant which precedes the Gospel, the GIRM states that ‘it is sung by everybody, standing, and is led by the choir or a cantor, being repeated as the case requires. The verse, on the other hand, is sung either by the choir or by a cantor.’²¹ Given the melismatic nature of the Alleluia chants in the *Graduale*, there is clearly a need for some thought about the participation of the people at this point. I will come back to that later.

Regarding the Offertory Chant, the GIRM says that ‘the norms on the manner of singing are the same as for the Entrance Chant’, thereby suggesting a mingling of cantor or choir with the congregation. It also adds that ‘singing may always accompany the rite at the Offertory, even when there is no procession with the gifts.’²²

The Communion Antiphon is sung ‘with or without the Psalm...either by the choir alone, or by the choir or a cantor with the people.’²³ Here the option for choir alone is given first place, presumably since the procession which this chant accompanies is the only one the people as a whole take a part in. Yet although the authors of the GIRM may have assumed that congregational singing could possibly be awkward under those circumstances, surely a simple refrain is easily committed to memory and repeated constantly during the distribution of Communion and afterwards.

Thus it is possible to see that there can be diverse ways of singing these chants, based on their different character and role in the liturgy.

Part 2. The Graduale Parvum

With the desirability of greater *participatio actuosa* comes the need for more music that is adapted to congregational singing. I want to preface what comes next by emphasising that *participatio actuosa* does not demand constant activity, vocal or physical, in order to achieve a greater engagement with the liturgy, which is its sole purpose.²⁴

21 GIRM 62 (see ex 5)

22 GIRM 74 (see ex 3)

23 GIRM 87

24 See the article 'Active Participation' by Dom Bernard McElligott in *A Voice for All Time*, Association for Latin Liturgy, 1994, pp. 18-28

The Council envisaged the need and desirability for well-trained choirs in cathedrals and seminaries, and called for schools of church music to be established²⁵ so that the 'treasury of sacred music' could be preserved and fostered, and its riches could still be available for the spiritual benefit of the Faithful.

Sacrosanctum Concilium also said that the 'typical edition of the books of Gregorian chant is to be completed,' and that 'an edition be prepared containing simpler melodies.'²⁶ The result of this call has been, at the higher level, the continuing work of the monks of Solesmes, who have produced magnificent work on the *Graduale*, including the editions containing the earliest neumatic signs to aid a more subtle and careful interpretation of the chants, and the renewed and greatly expanded *Antiphonalia* for the *Liturgia Horarum* and for the Monastic liturgy.

On the level of the call for editions containing 'simpler melodies', the *Graduale Simplex*, a collection of simpler chants for the Proper parts of the Mass, already referred to, was the result. The purpose was to provide simpler chants for the use both of congregational singing and of smaller churches, where the resources were too limited to allow the singing of the demanding Propers of the *Graduale Romanum*.

Yet the *Graduale Simplex* has not been much used, principally because it is in Latin, and where Latin has been retained in the liturgy, it is frequently in churches which have the resources to sing the *Graduale Romanum*. The *Simplex* is also problematic in a different way, though I doubt that it has had any influence over its use or lack of it. The chants of the *Simplex* have been selected only from existing sources of simpler chant, which are not, of their nature, generally those of the Mass, but rather those of the Office. So, for instance, there is an extensive use of responsories taken from the Divine Office, and there is much that is based on psalm tones. Because the selectors were reluctant to use any but already existing examples of chants, this restriction meant that the overriding principle for selection of chants could not be the text, but the music and the form in which it was couched. The classic Proper texts of the Roman Rite, of which I spoke earlier, are therefore, with very few exceptions, not found in the *Simplex*. Instead, the *Simplex* consists of sets of common texts which can be used interchangeably within a certain season of the liturgical year. There is no doubt that this is literally in accordance with what the Council asked for, but it is not the only, or I believe,

25 SC 114, 115,

26 SC 117

the most satisfactory way of fulfilling what the Council really wanted, or rather, what the Church really needs, as the Council implied.

It is at this point that I introduce the figure and work of Laszlo Dobszay, the Hungarian musicologist and liturgist who died in 2011, and who used his combined expertise to devise a different, yet comprehensive approach to the Council's call for simpler melodies set to the Proper chants of the missal.

Dobszay's principles begin with the Proper texts of the Missal as they stand, and with the Gregorian tradition of chants in the Roman rite. It was axiomatic for him that the Propers have an integrity that is itself 'built on a traditional biblical interpretation that can be traced to the sayings of Christ and the Apostles.' Therefore, he claims that 'to omit the chants of the Propers from any celebration of the Roman Mass – even if they are at least recited – is an inexcusable mutilation of the Roman Rite in itself.'²⁷

Moreover, Dobszay realised that there was little likelihood that a collection designed for congregational singing, exclusively in Latin, would be used any more than the *Graduale Simplex*. A vernacular version of the Propers would also have to be provided; and a version that was capable of being sung by the kind of combinations of forces spoken of in the GIRM: cantor and congregation; choir and congregation; cantor and choir, as necessary and according to the nature of the chant. It would need to contain the Proper texts at their own place in the *Missale* of the Ordinary Form of the Roman Rite and in the *Graduale Romanum*. This project he called the *Graduale Parvum*.

Where could the chants for the *Graduale Parvum* be found? Clearly nothing of the sort existed already in any vernacular language. But Dobszay realised that the Gregorian tradition provided the means to achieve this end in the model-melodies of the *Antiphonale*. Being both ancient, and largely mono-syllabic, they are authentically Gregorian, and yet also more easily learned than the chants of the *Graduale Romanum*.

The model-melodies are the basic musical framework of most of the antiphons of the Office. There is a vast number of antiphons in the Office Books, the *Antiphonalia*, of the Roman rite. Many of them conform to one of several

27 *The Restoration and Organic Development of the Roman Rite*, Laszlo Dobszay, Continuum, (London and New York, 2010), p.159

particular patterns, and one can see, or hear, how they have been adapted to different texts, while retaining their distinctive melodic profile.²⁸

Dobszay realised that not only can this principle be extended indefinitely, using model-melodies in each of the 8 modes, of which he identified 14 fundamental melodies, but that it is possible also to adapt them to vernacular texts. The constant return to such melodies makes their memorising easier for the congregation as well as for cantors and choirs. As Dobszay says:

The use of model-melodies is good not only for easier learning of the chants. We must remember that the melodies of the *Graduale Romanum* are all individual and closely linked to the text. Therefore a change of language requires a major adaptation. In contrast, the old antiphons are not 'works' in this sense; their authenticity is not on this level. In this respect they are similar to psalm-tones; their authenticity is in the stylistically correct adaptation of a text to a scheme. A new adaptation to new texts fulfils the requirements of authenticity on a higher level. So the use of the older types of antiphons and the tones of the short responsory are very appropriate for the composition of a *Graduale Parvum*.²⁹

By using these forms, the *Graduale Parvum* can exist in parallel Latin and vernacular versions, and the culture of the Roman Rite can be fostered within a vernacular setting. The antiphon and responsory formats also enable dialogue between cantor and choir, cantor and congregation, and choir and congregation.

The nature of these chants requires some adaptations. First, since the chants are necessarily sung through more quickly than those of the *Graduale Romanum*, there is often a need for more psalm verses to be added. This is, of course, no problem. The introits of the *Graduale* are already provided with, usually, a single psalm verse before the doxology. This can be added to from the same psalm for as long as the opening rites require.

Another necessary adaptation concerns the respective structure or length of some, at least, of the texts and the melodies. Not infrequently the texts of Mass Propers can be too long to fit an antiphon melody. To try and set the whole text would

28 See Dobszay op. cit. p. 182 and, e.g. the antiphons in the 8th mode: 'Zelus domus tuae', LU622, 'Factus est repente' LU868, 'Confirma hoc' LU 869, and 'Emitte Spiritum' LU 871. Other examples are too numerous to list here.

29 Dobszay, op. cit. p. 183

probably make it unwieldy and less easily memorable. Therefore the text can be divided in such a way as to leave part of it as an appendix, which Dobszay therefore makes into a *Versus ad Repetendum* (VR) which can be used as an additional refrain alongside the verses. Take the introit for Maundy Thursday as an example:

Introitus Missae in Cena Domini (Gal 6: 14.)

The musical score is written on three staves in G major (one sharp) and 4/4 time. The lyrics are: "Nos au-tem glo-ri-á-ri o-pór-tet in cru-ce Dómini nostri Jesu Chri-sti in quo est sa-lus, vi-ta et re-sur-ré-cti-o no-stra. VR) Per quem salváti et li-be-rá-ti su-mus. Nos autem... T. 1D".

Nos au-tem glo-ri-á-ri o-pór-tet in cru-ce Dómini nostri
 Jesu Chri-sti in quo est sa-lus, vi-ta et re-sur-ré-cti-o no-stra.
 VR) Per quem salváti et li-be-rá-ti su-mus. **Nos autem...**
 T. 1D

Ps. 66. Deus misereátur nostri et benedícat /nobis * illúminet vultum suum super nos et misereátur /nostri.

Ut cognoscámus in terra viam /tuam * in ómnibus géntibus salutáre /tuum. **Ant.**

Confiteántur tibi pópuli /Deus * confiteántur tibi pópuli /omnes.

Benedícat nos Deus, Deus noster, benedícat nos /Deus * et métuant eum omnes fines /terrae.

Gloria hic omitti potest

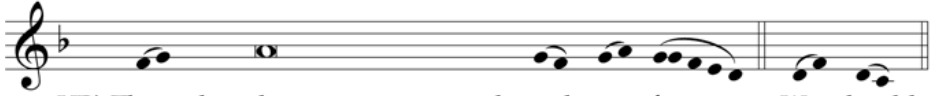
Ant. VR) Ant.



We should glo - ry in the Cross of our Lord Je - sus Christ,



in whom is our sal - vat-ion, life, and re - sur-rect-ion. T. 1D



VR) Through whom we are saved and set free. We should...

Ps. 66. May God have mercy on us and /bless us * and let his face shine on us and have mercy /on us. **Ant.**

That we may know your way /on earth * your salvation among all the /nations. **Ant.**

Let the peoples acknowledge you, O /God * let all the peoples ac/knowledge you. **Ant.**

Let God, our God, /bless us * let God bless us, and let all the ends of the earth /fear him. **Ant.**

The doxology may be omitted.

Ant. VR) Ant.

Occasionally, the text of the antiphon has been adjusted in the Ordinary Form Missal from that in the *Graduale Romanum*. Take the introit of the 16th Sunday in Ordinary Time as an example:

Introit “Ecce Deus” Dominica XVI “Per Annum”

A. secundum editionem 3am Missalis Romani (2003)

Ant ad introitum Ps 53, 6, 8

Ecce Deus adiuvat me,
et Dominus susceptor est animae meae.

Voluntarie sacrificabo tibi,
et confitebor nomini tuo, Domine,
quoniam bonum est.

Behold, God is my helper,
and the Lord is the upholder
of my soul;
I will sacrifice to you
with willing heart
and praise your name, O God,
for it is good.

B. Iuxta textum e Graduali Romano ed. 1974 depromptum

Introitus: Ps 53, 6,7

Ecce Deus adiuvat me,
et Dominus susceptor est animae meae.

averte mala inimicis meis,
in veritate tua disperde illos,
protector meus, Domine.

Behold, God is my helper,
and the Lord is the upholder
of my soul;
turn back evil against my foes,
destroy them in your fidelity,
O Lord, the protector of my life.

Clearly what has happened here is that the compilers of the new Missal were embarrassed by the words of verse 7 of ps. 53 and replaced them with the words of verse 8. The *Graduale Romanum*, of course, retains the original words which are intrinsic to that chant. In the *Graduale Parvum*, however, only the first phrase which is common to both versions is set. The remainder can be assigned to the *Versus ad repetendum*, or simply included among the verses to be sung by the cantor.

Occasionally the entire antiphon is new, as for instance on Trinity Sunday. Once again, the *Graduale Romanum* retains the original chant and its text. The *Graduale Parvum* can set the original antiphon in Latin, or the new antiphon in Latin and the vernacular as an alternative.

These principles apply to the processional chants: the Introit and Communion, where there is an antiphon interspersed with psalm verses. The other processional chant, the Offertory, has been eclipsed in recent times, finding no place in the missal. For this reason, Dobszay had not set any of them. The offertory antiphon also had an extended responsorial structure in ancient times, which was curtailed to a single verse around a thousand years ago. Fortunately, we have both the texts and the neumes for the original Offertoria.

Dobszay's proposal for the gradual is to extend its responsorial structure along the pattern of the responsory in the Divine Office.³⁰ This is in order to give it greater substance, since the original graduals are, textually speaking, quite brief, being highly melismatic chants. To this end he added verses which have no historic place in the gradual, though the ones he selects are in each case from the same

30 See example 12

psalm as the gradual. Of course, the melismatic nature of the gradual gives it quite a different character from that with which the responsory tone chosen by Dobszay endows it. Moreover, he took the decision to restrict the gradual always to a single tone throughout the year. On this point, it is notable that a disproportionately large number of graduals in the repertory is in the 5th mode, so Dobszay was basing his practice on one aspect of the historical evidence. Yet given the meditative role of the gradual as identified by William Mahrt, it is questionable whether Dobszay's solution for the setting of the gradual is really as successful an experiment as the other chants we are considering.

Another matter worthy of discussion is that of notation. Dobszay developed a style of his own, though based on the style of notation used in the 10th century in Metz, using a large number of staves or *virgae* attached to round-headed notes to represent neumatic groups. Some modern German chant notation is similar, but it is not familiar to us, and not very easy to read. When considering how to adapt the *Graduale Parvum* for use in the English-speaking world, the question had to be faced what kind of notation would be most suitable. There were at the beginning of this process partisans for square notation on the one hand, and others for round notes without *virgae*. The original decision was taken to use the round notation solely in order to match as closely as possible the notation of the chants used in the ICEL missal, with the aim of presenting the *Graduale Parvum* as being for the Propers the equivalent of the Ordinary chants in the missal. That is therefore the notation you will see in the examples accompanying this lecture, which date from an earlier stage in the project. Subsequently, that decision was revisited and it was resolved that square notation should be used henceforth. There is no doubt that square notation is more satisfactory, because it makes the natures of grouping of notes clearer and offers a better indication of interpretation. Moreover, since square notation has been used increasingly in modern editions of chant for popular use, it is reasonable to trust that it will become ever more familiar to congregations as well as choirs.

Accordingly, work is very gradually proceeding on the careful adaptation of model-melodies to the chants of the *Graduale Romanum* in Latin, and of the ICEL missal in English, for all Sundays and greater feasts, in continuation of the pioneering work of Professor Dobszay. The earliest stage involved Dobszay personally. In order to facilitate the introduction of the *Parvum* to general use, it was decided to make a series of 'sets' of chants for some great feasts, for the different seasons and for Ordinary time, interchangeable and relatively few in number. Professor Dobszay himself oversaw this first series of chants. Unfortunately, some of the vernacular work had to be done with translations that

had been made specially before the new ICEL texts were published in 2011. Now that there are official versions, these are to be used wherever available. The question of the provenance and approval of other texts not translated officially has yet to be resolved, though it is under consideration.

Meanwhile, Jeffrey Tucker of the Church Music Association of America made many of the first series of Latin and vernacular parallel chants available on line, in order to allow the *Graduale Parvum* style and idea to become familiar as soon as possible, rather than waiting until such time as the work was complete before publication. Therefore it is to be understood that these chants are still provisional, *ad experimentum*.

So we come to the present state of the matter. The decision has been made to try and introduce the repertory of chants for all Sundays and Holy days as fully as possible to preserve the integrity of the Propers of the Roman liturgy. Of course this means that there is a vast amount of work to do. So the order of working is to begin with those chants which can be more easily introduced to the liturgy as it is celebrated in many parishes, and to use those texts which are to be found in the Missal: namely the Entrance and Communion antiphons, since these have a responsorial structure already familiar to most congregations from the psalm between the readings. Once that sequence of chants is complete, then it will be the turn of the Graduals and Gospel Acclamations, or Alleluias, and the Tracts. These require further consideration since they are based on texts not translated by ICEL, and also on account of questions of suitable form in the light of the observations of Professor Mahrt on the true character of these chants. Finally the Offertories with their ancient verses will complete the series. Again, today an experimental version is presented for consideration.

I hope that this introductory lecture will give a favourable impression of the possibilities that the *Graduale Parvum* opens up for the recovery of the sung Propers and for the spiritual and musical enrichment of the liturgy in our parishes wherever possible.

Fr Guy Nicholls Cong. Orat.

[We are grateful to Fr Guy Nicholls for making the text of this paper available to us simultaneously with its being given at the 2014 Spode Music Week. It is of particular importance to the Association, since the *Graduale Parvum* is our current major project.]

Review:

The Song That I Am

On the Mystery of Music

Élisabeth-Paule Labat, translated by Erik Varden OCSO

Cistercian Publications, Liturgical Press, Collegeville, Minnesota.

xxxi + 122 pp. \$19.95

Élisabeth-Paule Labat (1897–1975) was an immensely talented pianist and composer, who studied at the Schola Cantorum in Paris. Then, at the age of 25, she became a Benedictine nun, entering the Abbey of Saint-Michel de Kergonan in Brittany. This book, *Essai sur la mystère de la musique*, was first published at Paris in 1963. Urs von Balthasar, among others, greeted it with enthusiasm.

It is a short but rich and complex book. One of the most interesting things about Élisabeth-Paule writing about music is that we are listening to someone who is at once a professional musician by training and a Benedictine nun. So for example in the first section, ‘On Music Considered as Language’, she talks about Schumann, Chopin, Bach and many others with a profound knowledge of their works, and we can clearly hear the enthusiastic young music student still very much present in her: And she sometimes thinks about secular music, such as an opera, which does not normally come within the purview of a monastic musician. ‘When, even a long way from an opera house’, she says, ‘I look at the score of *Pelleás*, I can easily imagine the mysterious ambiance of sets and characters’.

One would very much like to know in what ways her life as a nun was different from that of her sisters in religion, whether she was able to have conversations about such matters with them, or if all this went on solely within her own mind. But she says nothing about what it was like to be a professional musician turned nun. It would be reasonable to expect that there was a degree of frustration, perhaps at the lack of musicality of some of her sisters (such things are not unknown in monasteries!) but there seems to have been only happiness, contentment, fulfilment. She was clearly an exceptional soul, and her intellectual, as distinct from her musical, life is revealed by the names of writers whom she mentions in passing, and with whom she is obviously on close terms: Cicero, St Augustine, Carlyle, Paul Claudel, the neo-Platonist philosopher Proclus – a surprising collection!

As the Abbey’s organist, she was obviously outstanding, and experienced in that role things far beyond the ordinary. ‘I would appeal to a recent experience I myself had’, she says, ‘while playing a composition for organ by Nicolas de

Grigny...Suddenly, after a well-defined ascent, a long thetic movement ends in one of the composer's masterful appoggiaturas and opens onto an ineffable depth of adoration. It was as if a flash of lightning sprung from inaccessible light had pierced my night, leaving me dazzled and overwhelmed by such grandeur'. This is remarkable, and shows faith transcending the outward appearances, as it were, of music, which the secular approach to it can never do, and penetrating to the interior of its mystery.

Sometimes she judges, and quite severely, too: 'Wagner...the pernicious commotion, the sonorous showiness...an overheated atmosphere of passion or false mysticism', though interestingly these tend to be more artistic and musical judgements than moral ones.

Obviously, as a monastic musician, Gregorian chant figured largely in her life, and it is instructive how she distinguishes it from art music, saying: 'In a higher sphere, let us think of some ornate Gregorian piece where the cantilena suddenly seems to leave behind the text that first inspired it, in order to become pure vocalisation. Such remarkable purity in adoration, supplication and praise is charged with a spiritual density that can hardly be surpassed'. Here she mentions specifically 'Offertories such as the admirable *Recordare*, the *Stetit Angelus* of the Mass of St Michael the Archangel, or the great *Iubilate* of the Second Sunday after Epiphany'. The chant, she says, 'never sets out to impress, it never seeks to excite our emotions. It is the voice of the Word, the Spirit. The Spirit that regulates the Church's heartbeat is its quickening breath and, like the Spirit, Gregorian chant treats us with great respect'.

A section which will particularly interest our readers is that on Music and Liturgy. 'The sacred liturgy flows from the heart of the Church, that great contemplative', she begins. Members of most congregations, except the most fortunate, will say 'if only it did!' She herself is well aware of the gap between the potential and the actual in the realisation of this idea, because she says 'we think it necessary to warn the reader that it is extremely rare to find this music executed with the perfection required for listeners to appreciate the extent of its beauty.' We know *exactly* what she is talking about! But she is interested in a good deal more than chant, discussing the 'admirable' polyphony of Palestrina, Lassus and Victoria, the B minor Mass of Bach, Duruflé's Requiem and so on. She plainly had an excellent memory, for she cannot have heard many of these works after her student days, except perhaps on gramophone records, but again she doesn't tell us; in fact she hardly talks about herself at all, the incident mentioned earlier of playing de Grigny on the organ being a rare exception. The one thing she *does* tell

us, out of necessity, because it was the mainspring of the book itself, is in her own brief introduction to it. It was a most strange occurrence, in which a melody from the Mozart E minor violin sonata, heard from an unknown player in a strange place entirely by chance, was the spur and impetus for her to write this book.

In her final section, *The Music of Eternity*, Labat goes beyond even this, in a much more profound way, which is impossible to summarise. But towards the conclusion she does very much endear herself to the reader when she says: ‘Having reached the end of this enquiry, I cannot help feeling a certain embarrassment before my reader. If a tiny gnat could borrow the voice of an eagle, I would say what St Augustine said at the end of his treatise *De Musica*: “I have pondered these things with you to the best of my ability, though they are very great and I am very little” ’.

There is a great deal more, which I haven’t the space to cover in this review, but this is a significant book, and I warmly recommend it. The translation, by Fr Erik Varden, Superior of Mount Saint Bernard Abbey, Leicestershire, is extremely lucid, even in the most difficult passages, and in fact does not read as a translation at all. He also contributes an illuminating preface, which gives us the sparse but essential biographical information that there is about Élisabeth-Paule. The only thing lacking is an index, which could usefully be supplied in a subsequent edition.

CF

For reasons of space, our review of the *Lumen Christi Missal* has had to be held over to the next edition.

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