

In the Lent 2005 issue - 123

Voces Aliter Clamantes – Editorial
Woodchester Spring Meeting – April 2005
Leigh on Sea – AGM in October 2005
AGM Chelsea 2004 – In Retrospect
Homily by Bishop Hopes – Holy Guardian Angels
Chairman’s Report – Bernard Marriott
Lawmakers & Lawbreakers Part I – Mike Withers
Mane Nobiscum – Apostolic Letter
Year of the Eucharist – Suggestions from the CDW
Institutio Generalis – New General Instruction Approved
European Prelates in Leeds – Latin Mass
Bishops’ Appointments – Changes Announced
Obituaries – Dr Robert Edgeworth
Fr Louis Bouyer
Michael Davies
Letter to the Editor – Orchestral Mass
Adoro Te – New CD from The Music Makers
Liturgiam Horarum – Latin Books available
Prizes to Promote Classics – on Press, Film and TV

VOCES ALITER CLAMANTES

Editorial

Forty years ago, when changes were being introduced in her parish church in Norway, the lady doctor declared forcefully “I do not wish to become a protestant!” or perhaps it was “*Jeg vil ikke vaere protestant!*” In any case, the young French priest, who happened to be visiting, understood perfectly and on his return to Paris, found himself among friends who shared these sentiments. They founded an association for ‘the preservation and development of the Latin Liturgy, Gregorian Chant and Sacred Art in the heart of the Roman Catholic Church’. A Dominican from the Faubourg Saint-Honoré suggested the name *Una Voce*, from the closing words of the Preface, and *voilà* – we are now happy to offer sincere congratulations to that organisation on its fortieth anniversary.

Yet we are moved to look back and muse upon how simple the issue then seemed: Latin, the intrinsic language of the Catholic Church, or the vernacular, the inevitable mark of every protestant breakaway in history. Soon however it became no longer a simple question of language, but a complex issue of rites and rubrics. Now there were different voices crying out, all gravely concerned about what the Church seemed to be doing to itself, but divided as to how best to safeguard the great heritage that had connected Catholics across the generations and the nations.

One hopes that, notwithstanding much regrettable confusion among the faithful, and particularly within the media, this multi-pronged approach may have brought a greater combined weight of energy and scholarship to bear on the issue. It is certain that all who argue the case for Latin, in whichever rite or - perhaps increasingly - in both, share the noble aim of promoting a truly worthy liturgy, that lifts thoughts to heaven and conveys a clear message of the Catholic faith.

The Holy Father's concern about the celebration of The Eucharist has ensured its place it at the top of the Church's agenda. Indeed, we will soon be half way through the Year of the Eucharist which will reach its climax with the Synod of the Eucharist in October. We report as far as possible on the succession of documents and exhortations calling for a renewal of fervour for the Eucharist. The elements mentioned in our opening paragraph: Latin, Chant, and Sacred Art, surely have a vital part to play in all this.

SPRING 2005 in the COTSWOLDS

St George's Day

As indicated in our last issue, the Association's next meeting will take place at Woodchester, Gloucestershire, on Saturday, 23rd April. It will begin at 12.00 noon with Sung Latin Mass for the feast of St George in the church of Our Lady of the Annunciation, Woodchester, which dates from 1846 and is in the care of the Dominicans.

Lunch will be provided at the Rose & Crown, Nympsfield. After lunch it is proposed to visit Woodchester Mansion, an architectural masterpiece of the Victorian age, which was intended to be the home of William Leigh, founder of the church, and a base for the hoped-for Catholic revival. Unfortunately, it was abandoned before it could be completed. It has been virtually untouched by time since the mid-1870s, and today offers a unique opportunity to tour and explore a Gothic building in mid-assembly. The Mansion, which is reputed to be haunted, is hidden in a secluded 400-acre park of great beauty. The day will conclude, for

those who wish, with a visit to the nearby Benedictine Abbey of Prinknash for Vespers sung in Latin by the monks at 6.00 pm.

Prinknash and Woodchester Church are both on the A46 and the Mansion is a short distance away in Nymphsfield. The M5 and M4 are within quite easy reach, and trains could be met by minibus as follows:

The minibus could pick up passengers at **Cheltenham** at 10.11 (arrival time of the 9.30 from Birmingham New Street) and **Stroud** somewhat after 10.31 (arrival time of the 10.03 from Swindon which connects with the 8.45 and 9.00 from Paddington). Passengers wanting to know what progress the minibus is making could ring Bernard Marriott on 07800 982551. All this assumes that there are no engineering delays on the railway. If passengers find they will be unable to meet the minibus times because their train is rescheduled, they should ring him in advance on 0116 285 6158 to see if alternative arrangements can be made. On the way back, the minibus could drop off at **Cheltenham** in time for either the 19.12 or 19.57 to Birmingham New Street and the 19.30 to Paddington.

AGM 2005 at LEIGH-ON-SEA

Advance Notice

The Association will hold its Annual General Meeting of 2005 on Saturday the 15th October at the Church of Our Lady of Lourdes and St Joseph, Leigh-on-Sea, Essex. The parish priest is Fr Kevin Hale, a longstanding member of the ALL Council, who was ordained shortly after joining the Association. There will be a full day of good liturgy, talks and refreshments and the opportunity to meet fellow members. Further details will be given in our next Newsletter, but please make a note of the date now and seriously consider coming if you possibly can.

AGM 2004 IN CHELSEA

In Retrospect

The Association's Annual General Meeting for 2004 was held on Saturday 2nd October at the Church of St Mary's, Cadogan Street, Chelsea, by kind permission of the Rector, Canon Vincent Berry. The day began with Solemn Sung Latin Mass of the feast of the Holy Guardian Angels, at which we were honoured to have as celebrant Bishop Alan Hopes, Auxiliary in Westminster. He was assisted by Fr William Young and Bro Lewis Berry. Bishop Hopes preached eloquently and has kindly provided the text of his homily, which we have pleasure in reproducing in this Newsletter.

St Mary's Latin Mass Choir under the direction of Malcolm Cottle sang *Missa Secunda* by J L Hassler (1562-1612) and the motets *Angelis Suis* by Michael Haydn and *Immitet Angelus* by Palestrina. Although not at their full Sunday strength, their execution of both polyphony and chant was up to standard, fortunately so as there were several distinguished masters of music and experienced choristers present in the congregation. We were also pleased to see more priests and seminarians than in previous years. On the other hand, it would be good to see a larger number of ordinary members at the Association's meetings. Efforts are made to arrange excellent, even exemplary, celebrations of the Church's Liturgy, which we would hope to appeal both to connoisseurs and to those who are deprived of any regular access to Latin Liturgy.

The Vice-Chairman had long hoped to invite the Association to his Chelsea parish but had delayed doing so in the hope that plans for the restoration of this noted J F Bentley church, especially the sanctuary, and the provision of new facilities for visitors, would be completed beforehand. The start of this work has however been set back further by the urgent need for major repairs to the rectory, also a listed building, so the Development Fund has a long way to go still. We would not wish to wait another two years.

After a buffet lunch in the adjacent school hall, members heard an excellent talk by Mike Withers entitled 'Lawmakers and Lawbreakers' in which he gave an absorbing account of the Church's constant struggle over the centuries to keep its liturgical music from going seriously off the rails. His talk will be published in two parts, sadly without the 134 endnotes which his masterly paper contains; the first part appears in this issue. The Business Meeting heard reports from the Chairman and Treasurer and confirmed the appointment of officers and Council members for the coming year. The Chairman's Report is reproduced immediately after this item and the Financial Statement appears at the end of the Newsletter. Following a break for tea, members returned to the church for a dignified celebration of Solemn Vespers and Benediction of the Blessed Sacrament, at which Fr Thomas Crean OP was the officiant and Bro Anton Webb (Oxford Oratory) and Bro Lewis Berry (Birmingham Oratory) were the cantors in copes. To conclude another successful AGM, the *Salve Regina* was sung and the Prayer for England recited at the shrine of Our Lady of Chelsea.

CHAIRMAN'S REPORT

by Bernard Marriott

This year began with a most interesting and successful meeting at Barking where, quite apart from the splendid liturgy, we enjoyed one of our best meals, provided by the parishioners, and Fr Young's memorable talk on Bells in the Service of the Church. One of the members present came from Sheffield and, as a result of a discussion with her at Barking, we were able to assist in organising the first Mass in Latin at St. Marie's Cathedral, Sheffield, probably at least since it became a cathedral in 1980. The Mass was celebrated in June, on the feast of St Boniface, by the Dean of the Cathedral, Fr Desmond Sexton. There was a large congregation filling the nave, and Fr Sexton has arranged for another such Mass on 30 October. It is intended that there will be a sung Mass in Latin once a quarter.

At this time last year we were putting the finishing touches to our CD, *Orate Fratres*, which we launched at Towards Advent last November. It is a joint venture with The Music Makers, and sales have exceeded 300, some 25% of which have gone to the USA. The *Catholic Herald* recently had a feature on Gregorian chant, and the CD appeared prominently on the same page in an advertisement by The Music Makers. We have also given away a CD as a prize in a competition in the *Tablet* where readers were asked to say which parts of the Mass had chants prescribed for the first time in the 3rd edition of the *Missale Romanum*.

The long-awaited document on the Eucharist, *Redemptionis Sacramentum*, appeared in April. After all the encouraging noises that have come from Rome in recent years on the use of Latin, it has to be said, frankly, that *Redemptionis Sacramentum* is a big disappointment. Latin is mentioned only once, and whilst this says that priests are always and everywhere permitted to celebrate Mass in Latin, there is a sting in the tail, with a rider to the effect that this is only the case providing that the ecclesiastical authorities do not schedule the Mass to be in the vernacular. This is possibly the first occasion on which any official document has suggested that the authorities can act in this way, and is a decidedly unwelcome move. However, we still await Cardinal Grocholewski's document from the Congregation for Catholic Education on the use of Latin in the Church and teaching Latin in seminaries. This is due before the end of the year.

We had hoped to have a Retreat at Pluscarden just after Easter but, in the end, it proved impossible to complete the arrangements. This is the first time one of our events has failed to happen, and we have learnt some valuable lessons in the process. Planning for our next Spring meeting is at an advanced stage. We will

being going, on St George's Day, to the Dominican church at Woodchester (near Stroud, Gloucestershire) for Mass, then to the (unfinished) country mansion of its benefactor, William Leigh, concluding the day with Vespers at Prinknash.

I'm sorry to say that we have lost the services of three members of Council this year – Lewis Berry, Mary Halloran and Fr Bruce Harbert – and I would like to thank them for all their contributions whilst on the Council. Thanks are also due to Bishop Hopes for celebrating Mass this morning, to Edward Barrett for organising the day, and to St Mary's Latin Mass Choir for their enthusiasm and support.

We continue to live in uncertain times so far as the new English translations are concerned. Whilst the actual translations are not the direct concern of this Association, the fact that all missals will have to be reprinted is very much our concern. Our bilingual missal has been out of print for some time, and we will need to be ready to organise a new edition as soon as the translations are approved. All the indications are that it will be at least a year before the translations are ready for approval, so we must harbour our resources meanwhile, and be prepared to act when the moment arrives.

The current edition of *Church Music Quarterly* has an article by the Succentor of St Paul's Cathedral. He says that congregations in Anglican cathedrals, in contrast to most parishes, are increasing, and he puts this down to people enjoying the sense of space in a large church, good preaching and good music, and the anonymity one has in a large congregation. This illustrates the fact that not everyone's sense of Christian community is best served by small, informal assemblies, and that there will always be a place for solemnity, splendour and gravitas which, in the Catholic Church, can be expressed *par excellence* by the celebration of Mass in Latin.

HOLY GUARDIAN ANGELS Homily by Bishop Alan Hopes
Preached at the Annual Mass of the ALL at St Mary's, Chelsea, October 2004

Last Wednesday, we celebrated the feast of the Archangels – today we celebrate the feast of the Guardian Angels. Some Christians place the whole idea of angels in the same category as the world of fantasy. Sophisticated Christians of the new millennium can no longer believe in such things. That is a mistake.

The scriptures are full of references to angels. They have been present since creation – there is the angel with the flashing sword, placed close to the earthly paradise; there is Jacob's vision of angels leading to and from the divine Presence

in heaven; there are the angels who proclaim the Good News of the birth of our Saviour; and from the Incarnation to the Ascension, Our Lord is surrounded by the adoration and the service of angels. There are the angels who ministered to Him in the desert and the garden of Gethsemane; they proclaim the Good News of His Resurrection. Jesus tells us that they will accompany His return at the end of all time.

The Church teaches us that angels exist and asserts that each one of us has a guardian angel assigned to us as a sign of God's love and protection. In her teaching about the Holy Angels, the Church is challenging us with truths about the mystery that lies within God and the whole of His creation.

First, our belief in the Holy Angels helps us to understand the depths of the majesty and glory of God and that the whole purpose of all created things, including humanity, is to worship the Creator, not that which is created. In the last book of the Scriptures, the Apocalypse, St John has a vision of the glory of heaven. He sees the awesome Presence of God at the centre, surrounded by the angels who constantly glorify and worship God. In his vision, St John sees the whole universe as engaged in one gigantic act of worshipping its Creator. For the presence of the angels in the universe and in our lives means that the whole of creation is charged through and through with the power and the glory of God. In coming to understand this, we too can only fall down in awe and worship of the one who has created us and one to whom we shall return at the end of our lives.

Second, in the scriptures there are angels who only appear when they have a special task to perform. They exist for no other reason than to carry out God's will. Gabriel is sent by God to Mary with the momentous announcement of the Incarnation of God's Son. Michael appears to protect God's majesty from the evil one. Raphael appears to bring God's healing to Tobias who has become blind. Angels exist only to carry out God's will.

Third, St Augustine tells us that *angel* is the name of their office, not of their nature – their nature is *spirit*. It is interesting that the word for an angel and the word for an apostle have the same basic meaning: one who is sent. The apostle is an angel – one who is sent, one who brings a message from God. In the Old Testament, human beings are often described as angels – someone sent from God. So when we are trying to do God's will, we too can be described as angels – bringing the Gospel to others, sharing His healing love with others, trying to follow the commandments of God in our lives.

In a few moments, we shall begin to pray the Eucharistic Prayer when our gifts of bread and wine will be transformed into the Body and Blood of Christ. In this Holy Sacrifice we present to God our Father the Sacrifice that his Son made for us on the Cross to win us forgiveness of sin and eternal life in heaven. At the beginning of the Prayer, we call upon the angels and archangels to stand with us as we join in their unending hymn of adoration and praise before God's throne. This church will be filled with the presence of the angels who come to adore and glorify the One who comes to us in the Eucharist. At this moment heaven becomes one with earth. We are caught up into heaven as the angels take our offering to God's altar there. As we share in this Holy Sacrifice, we share in the fruits of Christ's Redemption. We are taking part in an awesome mystery.

With the angels we fall down in worship – for the God whose glory and majesty fill the whole universe, who in the Eucharist comes to fill our lives with Himself.

LAWMAKERS AND LAWBREAKERS Part I by Mike Withers

Bad taste has . . . degraded even religious worship, bringing . . . a kind of luxurious and lascivious singing full of ostentation, which . . . astonishes and enervates the souls of the hearers.

The twelfth-century Bishop of Chartres, John of Salisbury, was by no means the first to complain about standards of liturgical music. St Jerome, 800 years earlier, had reproved 'those who sing theatrically in church not in order to arouse devotion, but in order to show off or to provoke pleasure'. St Basil warned in his *Exhortation to Youths* against the dangers of listening to the 'wicked tunes' which then prevailed. And the sixth-century St Nicetius urged that 'The music should not be like that which is heard at the theatre, but should produce in you sorrow for sin'.

We are all only too aware of the intrusion of the folk festival and the disco into the liturgy of so many parishes, and of the general loss of what Otto called the sense of the numinous, the *mysterium tremendum fascinosum*. I do not intend, then, to preach to this audience which has never needed to be converted. Rather, I should like first to survey the Church's attempts over the centuries to maintain order and dignity in its liturgy, and then to look at some episodes from a period of English Catholic history – the half-century or so following Emancipation. The emphasis will not be entirely on music; we shall also consider liturgical language and the Church's efforts to keep women out of the action.

The power of music to seduce, to deflect the mind, has long been recognised. St Augustine spoke of sinning grievously by being more moved by the melody than

by the words (*amplius cantus quam res quae canitur*). Aquinas was worried by such instruments as flutes and harps because they ‘move the soul to pleasure rather than create a good disposition within it’. And, closer to our time, Newman said of music that ‘it is certain that religion must be alive and on the defensive, for, if its servants sleep, a potent enchantment will steal over it.’

More frequent than concerns over the seductive power of music, however, have been complaints about its style and manner of performance. Pope Clement V was greatly disturbed that many ministers of the Church presume to celebrate the divine office in an unbecoming manner . . . some others, both clerics and laymen, do not fear to dance licentiously . . . and at times to sing silly songs.

Plus ça change. Two decades later, Jacob of Liège was concerned about quality – or, rather, about its absence: ‘They bay like madmen nourished by disorderly and twisted aberrations . . .’ The Pope of the time, John XXII, complained of musicians who ‘... intoxicate the ear without satisfying it’.

The decrees of the Council of Trent, contrary to popular belief, made only one direct reference to music. Session XXII, in its decree concerning the celebration of Mass, ordered that singing should be:

constituted not to give empty pleasure to the ear, but in such a way that the words may be clearly understood by all . . . They [bishops] shall also banish from the church all music that contains, whether in the singing or the organ-playing, things that are lascivious or impure.

The well-known story of Palestrina’s saving liturgical music from an exclusive diet of plainsong is almost certainly apocryphal. Indeed, in his letter *Annus qui hunc*, Benedict XIV attributed the preservation of polyphony to the intervention of the Holy Roman Emperor, Ferdinand I, who told the Council of Trent through his delegate that figured choral music served ‘to generate devotion among the faithful and favoured piety’. The only known basis for the longstanding legend is that, following the Council, one of a two-man sub-committee set up to examine the administration and discipline of the papal choir was a patron of the composer, Cardinal Charles Borromeo, Archbishop of Milan, who celebrated a solemn Mass in the presence of Pope Pius V at which Palestrina’s *Missa Papae Marcelli* was sung. A biographer of St Philip Neri, however, goes further, writing that Cardinals Borromeo and Vitelli ‘placed in the hands of Philip’s beloved disciple [Palestrina] the fate of the music of the Church’, commissioning him to write three masses as a test. The legend was further enhanced by Pfitzner’s opera *Palestrina*, first performed in 1917.

But, as Fr Guy Nicholls said of the legend, ‘there is an Italian saying, *se non e vero, e ben trovato*, which can be roughly rendered: if it’s not true, it ought to be’. What are not apocryphal are the instructions of two sixteenth-century popes: the dedicatee of Palestrina’s Mass, Pope Marcellus II (who reigned for only 22 days in 1555), was distressed by the joyous music performed on Good Friday and ordered the Sistine choir to sing Holy Week music ‘with properly modulated voices and in such a way that everything could be properly heard and understood’; and, in 1577, Pope Gregory XIII instructed Palestrina and his assistant to revise, purge, correct and reform the chants of the Mass and the Office, which were ‘full of barbarisms, obscurities, inconsistencies, and superfluities as a result of the ineptitude, the negligence, even the malice of composers, scribes, and printers alike’.

The encyclical *Annus qui hunc*, written in preparation for the Holy Year of 1750, was primarily addressed to the hierarchy of the Papal States and particularly of Rome. Benedict expressed concern that ‘the Church should present itself in good condition’ and should be well disciplined ‘not only for Holy Year, but for a long time to come’. Referring extensively to earlier writings, it treated the then state of liturgical music in quite straightforward terms:

Augustine wept . . . on hearing hymns sung in church and on understanding the words accompanied by the music. He would perhaps weep even today if he heard some of the figurative music sung in our churches; he would weep not out of devotion, but for sorrow . . .

. . . each one can easily imagine what opinion pilgrims, from regions where musical instruments are not used, will have of us on coming to our cities and hearing music common to theatres and other profane places. .

Benedict listed permissible and forbidden musical instruments. Anything used for theatrical music (such as cymbals, horns, trumpets) was not to be used for sacred music. Instruments played with the bow were permitted, provided they were used to strengthen and support the voices.

The effect of the encyclical appears to have been short-lived. In 1770 (the year that the young Mozart heard Allegri’s *Miserere* in the Sistine Chapel), Charles Burney visited churches for performances by ‘the best bands and voices in Rome’ and for sung liturgies whose main attraction was the reputation of the composer:

Signor Orisicchio ranks so high among the present Roman composers for the Church, that upon any festival wherever he is Maestro di Cappella, and has composed a Mass, there is sure to be a very great crowd.

So, dignity and reverence, though sought by so many for so long, were still lacking – even in Rome – only two decades after *Annus qui hunc*.

The Church had also expressed concern about the very composition of liturgical music. Some seventy years after the publication of the Tridentine Missal, and a century before Benedict XIV's encyclical, the Congregation of Sacred Rites found it necessary to issue a general statement – Decree *Abusus*:

In many churches, in order to preserve the pleasantness of the music, the text of the Sacred Scriptures is notably altered, by changing the words, by moving them about, by altering them in their sense and by adapting them to the modulation so that the music does not seem to be subservient to the Sacred Scriptures but the Sacred Scriptures subservient to the music.

Two centuries after the Decree, Newman expressed the problem in eleven words which also included a dig at Pugin: 'Architects sacrifice the rites of the Mass, and musicians the words.' And, of course, only twenty-five years ago, Dick Richens warned of the ever-present danger 'that music tends to autonomy and that its religious function comes to be considered as secondary'.

The second point made in the Decree was that

In solemn Masses musical pieces which are not connected to the service are introduced and are so drawn out that the priests are kept waiting a long time at the altar and the order of ceremonies is changed so that the music is not subservient to the Mass but the Mass to the music.

There was 'a need for reform' and 'the aforementioned abuses' were to be prohibited.

The Lutheran Church, not noted for the brevity of its liturgies, also had problems with the duration of music. Article 7 of J S Bach's 'contract' with the Leipzig Thomas-Schule, signed by him in May 1723, required that he should 'in order to preserve the good order in the Churches, so arrange the music so that it shall not last too long, and shall be of such a nature as not to make an operatic impression, but rather incite the listeners to devotion'.

Variations on the practices condemned in Decree *Abusus* were to become almost standard compositional techniques throughout the nineteenth century. The words of the Ordinary were commonly rearranged and repeated and the duration of the individual elements was to be so extended that priests were 'kept waiting a long time at the altar'. Conscientious choirmasters, anxious to continue using the works of the Viennese school, would delete sometimes whole pages in order to make the

music ‘subservient to the Mass’. But conscientious choirmasters seem to have been few and far between – certainly in Italy – and the Vatican protested frequently about style of music and manner of performance.

In 1824 a document on Divine Worship required gravity and decorum, abstention from changing or transposing texts and from ‘interminable repetitions’; there should be no ‘clamorous instruments’ and organists should not play anything of a ‘theatrical or profane nature’. The injunctions were repeated in 1835. Gregory XVI found it necessary to repeat the strictures only seven years later, complaining that ‘. . . music is reduced, either by the noise of instruments or the profane manner of the song, into scandalous theatrical productions’. Despite his expressed wish for music to be ‘in that solemn or severe style customary in the Patriarchal Basilicas . . .’, Pius IX allowed instrumental music – but only with prior written permission; percussion instruments were not to be used. Another decree instructed composers on the correct style of music and reminded them that instrumental music was ‘merely *tolerated*, and that it should only serve to sustain and enrich the singing and not be the master . . .’

That there was a need for all these remonstrations can hardly be questioned. Gaspare Spontini wrote a report for the St Cecilia Conservatory in 1838:

Will nobody raise his voice against the fresh torrent of scandalous and frivolous music that has poured out on the Church within the last few decades of years?

. . . such sad and numerous profanations of the holy place by the introduction of unseemly music taken from theatrical works I have not encountered in other countries, nor even in the temples of other communions . . .

I am forced to exclaim with Baini: “What ideas can be awakened in the minds of hearers, when they hear in the church . . . same air, in the same rhythm, and with the same expression, that afforded them amusement the previous evening, when they danced to it . . .? Alas, the holy House of God . . .”

Half a century on, Rome’s sacred music had not improved:

If we except the papal Chapel, the Church of the German College, and perhaps one or two more, the . . . music to be heard . . . in the other three hundred and odd churches of Rome, and sometimes even in the Basilicas, oscillates

between undignified triviality and elaborate theatrical effect; whilst as to organ playing the less said about that the better.

That was the American, John Singenberger, reporting in 1885.

English visitors to Europe were also expressing concern. Writing from Ghent in 1839, Faber, not yet a Catholic, was ‘home Church sick’:

Here the organ is drowned with innumerable fiddles, there is a leader of the band in a box as at the opera, and instead of boys in white a row of meretricious looking females, talking, nodding and looking about in the intervals . . .

In 1850, Pugin, for whom, of course, only plainsong was acceptable, complained that the Basilica of St Francis in Assisi ‘was inundated with fiddles from all parts of the neighbouring country, and this most glorious church converted into a perfect *salle d’opéra*’.

One composer, at least, was aware of the Church’s concern – but chose to ignore it. The introductory note to Rossini’s *Petite Messe Solenne*, addressed to ‘le bon Dieu’, describes the work as the last mortal sin of his old age. The Mass, commissioned for the consecration of a Parisian private chapel in 1864, is hardly ‘*petite*’; with a duration of nearly ninety minutes it must have kept the priests ‘waiting a long time at the altar’. The Mass also breaks several liturgical rules – not least in the frequent and extended solo passages, an accompaniment which includes two pianos, and a 187-bar ‘Amen’ section in the *Gloria*. There is a post-Consecration motet (*O salutaris*) – permissible, but three times the length of the *Sanctus/Benedictus*. A note at the end of the autograph score asks, ‘Have I written sacred music or damnable music? I was born for comic opera, as you well know. Little science, some heart . . .’

Gounod seems to have been less aware. A devout Catholic (whose music was said to have put scent into the holy water) was not over-concerned about the Church’s regulations. In his *Messe Solenne de Sainte Cécile* of 1855, for example, the *Agnus* includes a tenor solo to the words of the *Domine non sum dignus*.

In 1884 the Congregation of Sacred Rites issued a detailed instruction to Italian bishops, *Ordinatio quoad sacram musicam*. The document listed general rules and specific prohibitions; it required that music repertories and collections must be approved by the bishops, and called for the establishment of sacred music schools.

Ten years later, the Congregation issued *De musica sacra*; this *regolamento* promoted Gregorian chant, approved polyphonic music in the style of Palestrina (but only if it was well sung); organ music was to be decorous; the vernacular was permitted in non-liturgical ceremonies; ‘profane music’ – particularly if it savoured of the theatrical – was forbidden; music was banned whose words were ‘omitted, deprived of their meaning, or indiscreetly repeated’; only skilled organists were permitted to improvise. The instruction went on to tell bishops that the regulations were not open to discussion, that clerics were to be made to study plainsong, and that parish priests were to be supervised in their adherence to the rules.

Four years later, in September 1888, Bishop Sarto of Mantua convoked a diocesan synod. Three chapters of the synod’s decrees concerned music: covering the training of seminarians, the use of musical instruments, Gregorian chant, the choice of organ music, and the exclusion of women from church choirs. In 1893, the Bishop, now Cardinal Sarto, responded to a papal questionnaire on sacred music with a detailed document setting out first, the Church’s approach to music, with an analysis of the problems encountered; secondly, an evaluation of the 1884 *Ordinatio*; finally, a thirty-paragraph ‘Instruction on Sacred Music’. In May 1894, six months after his formal entry into Venice as Patriarch, Cardinal Sarto issued his pastoral letter on sacred music. Nine and a half years later – now Pope Pius X – he issued his famous *motu proprio*, *Tra le sollecitudini*. There is a close similarity between the documents of 1893, 1894 and 1903 – so close that it is obvious that each was based on its predecessor.

I do not propose to look at the *motu proprio* in any detail; there is insufficient time and, in any case, its contents are well-known to members and other readers of our Newsletters. Perhaps, though, I may be allowed to quote Richard Terry, that great Master of Music at Westminster Cathedral, who pointed out that *Tra le sollecitudini* was not ‘a “bolt from the blue” . . . but a reiteration of well-established principles’, summarising those principles as a series of questions:

- Does the treatment of the words obey the rules?
- Is the progress of the Mass impeded?
- Is the music an adaptation of a work with secular associations?
- Does the music require resources which are not available?
- Does the style engender reverence, or self-importance or display?
- Does the music subordinate itself to the liturgy?
- Does it assist prayer?
- Does the style tend to create distaste for plainsong?

Perhaps many of our parish music leaders might do well to ask themselves those same questions tomorrow morning.

In the hundred years since the *motu proprio*, the Church has frequently found it necessary to re-issue or to revise its liturgical regulations. Again, there is no time to look at these, but it should be noted that, despite the clarity and force of *Tra le sollecitudini*, only twenty-five years had elapsed before Pius XI found it necessary to issue his Apostolic Constitution *Divini cultus*, denouncing failure to comply with the directions of his predecessor. Writing in 1931, Richard Terry echoed the lamentation of *Divini cultus*: ‘Alas for these high hopes [expressed in Terry’s 1907 book *Catholic Church Music*]; . . . in too many quarters the *motu proprio* has been evaded or ignored’.

Since then, of course, we have seen *Mediator Dei* (1947), *Musicae sacrae* (1955), *De musica sacra* (1958), *Sacrosanctum Concilium* (1963), *Musicam sacram* (1967), *General Instruction of the Roman Missal* (1970), *Liturgiam authenticam* (2001), and last year’s two great documents – *Ecclesia de Eucharistia* and the Chirograph celebrating the centenary of *Tra le sollecitudini*.

I should like to look briefly, however, at a few twentieth-century decrees of the Congregation of Sacred Rites which reflect the advance of technology.

As early as 1910, permission had been requested – and refused – to use a gramophone when no organ was available; permission was once again refused in 1939 in the delightfully entitled Decree *De usu discorum Grammophonicorum*. In 1938, a request to use an electric organ was denied; a further request the following year was also rejected; both decrees, you might not be surprised to hear, were in response to the Italian distributor for Hammond organs. In 1943 the use of the automatic organ was prohibited. In 1949, however, electric organs were reluctantly accepted – but only with episcopal approval – because so many pipe organs had been destroyed during the war. In 1941, the use of electronic bells had been declared ‘Not expedient’.

It was inevitable, I suppose – particularly after the Reformation – that people, priests and bishops should have developed an interest in the vernacular. As early as 1657, the Congregation of Sacred Rites received a request for vernacular singing, responding: ‘Not in the least may this be tolerated . . . let the Bishop prohibit the singing in church of songs of any kind in the mother tongue [in this case, Italian]’. (250 years earlier, however, a century before Luther nailed his 95 theses to the door of the Castle Church in Wittenberg, the Hussites of Bohemia were worshipping in Czech rather than in Latin. I am not aware of any record of their being ordered to abandon their vernacular liturgy.)

During the eighteenth century, in Germany and some neighbouring states, the Protestant custom of vernacular hymn-singing found its way into the *Missa cantata* and in 1826, of course, Schubert set his *Deutsche Messe* to German texts for congregation and organ.

Throughout the nineteenth century, dioceses and religious houses had come to question the exclusive use of Latin. In 1839 the Congregation of Sacred Rites permitted a vernacular hymn at Benediction, but only after the benediction. In 1862 a request to sing a vernacular hymn during Mass was rejected. The Diocese of Nicaragua was granted permission in 1864 to continue singing in Spanish at Benediction. But fifteen years later the hierarchy of Madagascar were told: ‘Songs in the vernacular idiom during solemn liturgical functions and the Office must not be permitted, but altogether forbidden.

By 1894, 250 years after its decree *Abusus*, the Congregation of Sacred Rites found it necessary to issue another general statement – Decree *Generale* – concerning singing at Mass. The first of three statements declared that vernacular hymns during Mass were strictly prohibited.

Despite *Generale* the Congregation continued to receive questions about the use of the vernacular. The Archdiocese of Paris asked in 1898 if it was permissible to sing vernacular hymns during Mass or processions of the Blessed Sacrament. The reply was ‘Negative’. The Diocese of Plock (Poland) asked a similar question and received a similar answer.

A series of decrees by the Congregation of Sacred Rites in the 1950s allowed the use of the vernacular at public Masses in the dioceses of Germany, where Vatican-approved German texts were in place; indeed, a decree of June 1955 permitted the singing in German of the Ordinary (but not the Proper) in what were described as ‘paraphrased settings’. Fewer than six months later, vernacular hymns were reluctantly admitted to the Mass in Pius XII’s encyclical *Musicae sacrae* – ‘if, in the light of the circumstances of the locality and the people, they [bishops] believe that [the custom] cannot prudently be removed’, but liturgical texts were to continue to be sung in Latin. Three years later, *De musica sacra* admitted vernacular hymns unconditionally – at Low Mass; at sung Masses, the limited concession of *Musicae sacrae* still obtained. It was *Sacrosanctum Concilium* which extended the use of the vernacular to the readings and to some prayers and chants; should bishops’ conferences believe ‘a more extended use of the mother tongue within the Mass’ to be desirable, prior consent was to be sought from Rome.

Musicam sacram, of 1967, finally opened the floodgates: whether, and to what extent, the vernacular could be used was a decision for the competent territorial ecclesiastical authority which – a major departure from all previous legislation – could also decide ‘whether certain vernacular texts set to music which have been handed down from former times, can in fact be used, even though they may not conform in all details with the legitimately approved versions of the liturgical texts’. It was this document which instructed bishops’ conferences to ensure that for one language there is only one translation from Latin; thus, for example, all English-speaking countries were to use the same English texts – and ICEL was born.

I make no comment on the work of ICEL, but would recommend study of *Liturgiam authenticam* and the communication from Cardinal Estévez to the bishops’ conferences of the English-speaking world, *Observations on the English-Language Translation of the Roman Missal*. You can find it on our web-site.

I will comment on ICEL. My original draft for today’s talk included a remark about a ‘committee-designed horse which is the camel of many inelegant texts’; that was before I read Adam Nicholson’s book *Power and Glory*. The King James Bible was produced by committee – indeed, by several committees – but then the committee members spoke a single form of the English language, had enjoyed a common academic education, and were working under a very clearly-defined set of rules. *Musicam sacram* assumed that English is English, wherever you go, and assumed that everyone knew the rules – and would follow them.

The long-established exclusion of women from all liturgical activity continued until the early years of the twentieth century. Whilst the use of castrati in choirs (particularly in Italy) continued in some cases into the twentieth century – including two directors of the Sistine Chapel Choir – Victorian England certainly admitted women to its choirs, as we shall see. The Congregation of Sacred Rites, however, received no request for a rule-change until 1897, when a Peruvian diocese was told to eliminate ‘prudently, and as soon as possible, as an abuse’ the custom of women and girls singing at solemn Masses. Six years later, Pius X’s *motu proprio* confirmed that there should be no women in choirs.

In 1908, the diocese of Los Angeles was given permission for ‘women and girls, sitting apart from the men in seats assigned to them in the church, to sing parts of the Mass’. But the boys and men should gather together as in a *schola cantorum*. Women-only singing was not permitted, and ‘any singing in an unbecoming manner must always be avoided’. Later in the same year, referring to the Los Angeles decree, New York asked whether a mixed choir could sing the liturgy provided it was ‘located in a place quite distant from the altar’; the response was

negative and required the Ordinary to see that ‘the men be completely separated from the women’. Even in 1958, the Instruction *De musica sacra* required that a mixed choir ‘should take its place outside the sanctuary or Communion rail’ and, echoing the age-old fear, ‘The men should be separated from the women or girls so that anything unbecoming may be avoided’.

It was *Musicam sacram*, in 1967, which produced a notable first: the absence of any reference to the separation of choristers by sex – but a mixed choir must still be located outside the sanctuary.

[Part II of Mike Withers’ talk will appear in the next edition of the Newsletter.]

MANE NOBISCUM DOMINE

Apostolic Letter

The forthcoming Synod on the Eucharist in October of this year is planned as the climax of the Year of the Eucharist which the Holy Father announced at Corpus Christi last year and which began with an International Eucharistic Congress in Guadalajara last October. It will also represent the culmination of the successive initiatives set in train by the Pontiff since 2000, all with the aim of firmly establishing the Mass in its place of honour as the source and summit of our faith and securing its most worthy celebration everywhere.

These objectives are clearly set out in his latest Apostolic Letter, *Mane Nobiscum Domine*, of 7th October 2004. The image of the two disciples on the way to Emmaus who pleaded ‘Stay with us, Lord, for it is almost evening’ is offered as an inspirational guide for this year when the Church is particularly engaged in living out the mystery of the Holy Eucharist. The flavour of the document is well expressed in paragraph 17:

The Eucharist is a great mystery! And it is one which above all must be well celebrated. Holy Mass needs to be set at the centre of Christian life and celebrated in a dignified manner by every community, in accordance with established norms, with the participation of the assembly, with the presence of ministers who carry out their assigned tasks and with a serious concern that singing and liturgical music be suitably "sacred". One specific project of this Year of the Eucharist might be for each parish community to study the General Instruction of the Roman Missal.

And in his Conclusion, the Pope says:

I do not ask, however, for anything extraordinary, but rather that every initiative be marked by a profound interiority. If the only result of this Year were the revival in all Christian communities of the celebration of Sunday Mass and an increase in Eucharistic worship outside Mass, this Year of Grace would be abundantly successful.

The whole document in English, under the title *Abide With Us, Lord* may be purchased from the CTS - ref: Do 720, [ISBN 1 86082 2878] £ 2.60. as may similar Vatican Documents. [See also the information regarding websites given after the next article.]

SUGGESTIONS AND PROPOSALS for THE YEAR of THE EUCHARIST

from the CDW

As anticipated in the above Apostolic Letter, *Mane nobiscum Domine*, the Holy Father asked the Congregation for Divine Worship and the Discipline of the Sacraments to offer "Suggestions and Proposals" that would encourage local churches to embrace the spirit of the Year of the Eucharist. The Congregation published their document a week later, on the 15th October. Sections of the document deal with Worship, Elements of Eucharistic Spirituality; Initiatives that could be undertaken by dioceses and parishes; and appreciation of the witness to the Church's faith in the Eucharist to be found in the arts. One of the longest sections deals with advice to parishes, who are asked to do everything possible during this Year to give Sunday Mass the central place that 'belongs to it in the Eucharistic community'. Examples include:

- Where necessary, to provide stable places of celebration (altar, ambo, sanctuary), and give attention to the custody of the Eucharist (tabernacle, chapel of adoration), provide correct liturgical books; highlight the truth and beauty of the signs (ornaments, sacred vessels, vestments)
- To give special attention to liturgical singing, taking into account the indications offered in John Paul II's recent documents.
- In different seasons such as Lent or Eastertide to schedule formative meetings on the Eucharist in the life of the Church and of Christians. The time of preparation for first Communion might be a particularly propitious occasion for both adults and children.
- To revisit and make known the *Institutio Generalis* (General Instruction of the Roman Missal), the *Praenotanda* of the Lectionary; and *De Sacra Communionem et*

de Cultu Mysterii Eucharistici extra Missam, as well as the recent encyclical *Ecclesia in Eucharistia* and the instruction *Redemptionis Sacramentum*.

- To ensure that the faithful know how to behave in church: genuflection or profound reverence before the Blessed Sacrament; atmosphere of recollection, interior recollection during Mass, especially at certain moments, (silent times, personal prayer after Communion), and to educate them in external participation (how to acclaim or pronounce the common parts). For Communion under both species, to follow the dispositions in force carefully.
- To celebrate the anniversary of the consecration of one's church appropriately.
- To rediscover one's parish church, knowing the meaning of what is usually seen in it: the altar, the ambo, tabernacle, iconography, stained-glass windows, etc. The visible in the church encourages contemplation of the Invisible
- To promote Eucharistic worship outside Mass, Exposition of the Blessed Sacrament, Adoration and Benediction of the Blessed Sacrament, 'Forty Hours', Eucharistic processions. After the Mass of the Lord's Supper on Holy Thursday, to value in an appropriate manner the period of Eucharistic adoration. (see "Directory of Popular Piety," no 141)
- To review the regularity and dignity with which Communion is taken to the sick and make known the teaching of the Church on *viaticum*.
- To support the spiritual life of those who, being in irregular situations but participating in Holy Mass, cannot receive Eucharistic Communion.

Links to all the documents mentioned above, together with other resources produced for the Year of the Eucharist, can be found online at www.liturgyoffice.org.uk/Resources. Alternatively, they may be read or downloaded from the Vatican website www.vatican.va (Click on 'English' then on 'Year of the Eucharist').

INSTITUTIO GENERALIS

Coming Soon for England

General Instruction of the Roman Missal (3rd Edition)

The translation and adaptation of the revised *Institutio Generalis Missalis Romani* (2002) for the use of the Church in England and Wales was approved by Cardinal Arinze in August. It will be published by CTS, on behalf of the Bishops' Conference of England and Wales, in the Season of Easter 2005.

The 3rd edition of the *Roman Missal* was published in Latin in 2002. The *Institutio Generalis* forms an integral part of the Missal, although it is understood that the first draft contained a surprising number of errors needing correction before it could be incorporated in the Missal. In this country, it seemed that we might have to wait for the ICEL translation of the complete Missal before the General Instruction became available in English, but the Bishops of England and Wales have now obtained permission to publish the translation without further delay. This is welcome news, although the American Bishops' Conference was able to achieve this two years ago on 19th March 2003, having secured approval for a number of 'adaptations'. On the other hand, we might mention that, at least until recently, our friends in France had no official French version even of the original Instruction of 1970!

The Bishops' Conference now acknowledges that 'the General Instruction has had force of law from the time of the publication of the Latin edition', contrary to the earlier suggestion that it would not have force here until the translation was published. But we can rejoice now that it is almost here and this is of course vital because all the recent documents on the Eucharist stress the importance of faithful adherence to the General Instruction.

It has to be said that, like the Missal itself, the General Instruction does not break much if any new ground, but rather tightens up the guidelines for securing a dignified celebration of Mass. One change, already widely welcomed, is the downgrading of the recommendation (in the old article 276) that the tabernacle should be housed in a separate chapel. Although that is still an option, the main requirement is that it should be visible to the people and in a place of honour and it is left with the diocesan bishop to make decisions. The new Instruction clearly acknowledges that the Blessed Sacrament may be, and indeed is often known to be, reserved in the tabernacle on an old high altar in the sanctuary.

To be published at the same time as the translation of the revised General Instruction will be *Celebrating the Mass*, a pastoral guide to the celebration of Mass issued by the Bishops of England and Wales. It is based on an earlier work, now fully revised and expanded to take account of the publication of the 3rd edition of the Missal, and of *Redemptionis Sacramentum* and other recent documents from the Holy See. *Celebrating the Mass* aims to provide a pastoral resource for clergy and for all involved in preparation and celebration of the Mass. A further publication concerning the Mass, entitled *With Hearts and Minds*, will be published by the Liturgy Office at the same time. The pace is quickening. Clearly the papal initiative is reaching national hierarchies, here and elsewhere, and will get through to priests and people in the parishes as the Year of the

Eucharist progresses. May we dare to hope that some will acknowledge that Latin can make a contribution like no other to worthy celebration of the Liturgy?

EUROPEAN PRELATES IN LEEDS

by Mike Withers

In October 2004 a four-day assembly of the Council of the Bishops' Conferences of Europe took place in Leeds. Our Council member, Mike Withers was present in St Anne's Cathedral for the Solemn Mass which concluded the event. He reports:

Concelebrating with Cardinal Cormac Murphy O'Connor were nine cardinals, 14 archbishops and 16 bishops. In his address of welcome, Bishop Arthur Roche pointed out that the assembly had been the biggest gathering of senior Catholic bishops in Britain since the Synod of Whitby 1340 years earlier.

Mass was, of course, celebrated in Latin, with the Liturgy of the Word in Spanish, English and French. The Kyrie and Sanctus were sung to *Missa de Angelis*, Gloria and Agnus Dei were from Victoria's *Missa Vidi Speciosam*; Credo III and Pater Noster were also sung. John Ireland's *Greater Love* was sung during the procession with gifts and Fauré's *Cantique de Jean Racine* during Communion.

BISHOPS' APPOINTMENTS

Changes announced

At the November meeting of the Bishops' Conference, Bishop Arthur Roche was elected Chairman of the Department for Christian Life and Worship in succession to Bishop Mark Jabalé. Bishop Alan Hopes, who celebrated our AGM Mass, succeeds Bishop Roche as Chairman of the Liturgy Committee. The Association warmly welcomes these appointments which come at such an important time for the Liturgy.

OBITUARIES

Dr Robert Edgeworth 1948-2004 RIP

The Association learned with regret of the death on the 22nd October 2004 of Dr Robert Edgeworth, the former Chairman of the Latin Liturgy Association, our sister association in the United States.

As professor of Classical Languages at Louisiana State University, he expanded the curriculum of that department most successfully. He was an early member of the LLA and in 1984 became its secretary-treasurer, then in 1987 vice-chairman. He was responsible for planning the LLA's first National Convention in

Washington DC, which set a fine pattern for all subsequent events which are held biennially.

In 1994 he succeeded Anthony Lo Bello as Chairman and served with distinction in that capacity for five years. He worked tirelessly for the cause of Latin Liturgy as well as travelling extensively. Sadly, for at least ten years he had suffered persistent ill health, despite which he continued to press on bravely with his work and travels.

Fr Louis Bouyer *Cong Orat* 1913 – 2004 RIP

The distinguished French theologian, Louis Bouyer, died on the 23rd October 2004 at the age of 91. As a former Lutheran pastor, he converted to Catholicism in 1939, much influenced by the works of Newman and the Oxford Movement, and was ordained as an Oratorian priest in 1944. He was a prolific and highly influential author, fluent in several languages. He was keenly interested in the development of the Liturgy and a shrewd observer of the Liturgical Movement, ready to criticize sharply when appropriate. His first great work, *Le Mystère Pascal*, appeared in 1949, an important theme being the place of scripture at the heart of the Liturgy. As early as 1951, he was warning against the danger of following “uncritically and without discernment whatever appeals to the fashion of the day.”

He emphasized that “the Liturgy is traditional in essence, it is the property of the Church and transmits to man the gifts of God before it is able to offer to man any expression of himself”. In the *Liturgy Revived* (1965) he explained that “tradition is not opposed to progress, but is the living principle of a development faithful to the seed. All healthy progress, as well as all true reformations, can only be effected by an organic process.” In the same work (p 95-97) he made a powerful case against the abandonment of Latin in the Mass. In his *Liturgy & Architecture* (1967) he pointed out that the key document on the revised liturgy, *Inter Oecumenici*, published in the same year, allowed for Mass celebrated *versus populum*, but by no means demanded it.

As a much respected commentator on liturgical development, he became an essential source of quotations for other authors such as Dom Alcuin Reid (*The Organic Development of the Liturgy*) and Fr Uwe Michael Lang (*Turning Towards the Lord*) whose works we have reviewed recently, not to mention by the late Michael Davies (*Pope Paul’s New Mass, et al*) whose obituary appears below. Fr Bouyer’s Funeral Mass was celebrated by Cardinal Lustiger and he was laid to rest at the Abbey of Saint-Wandrille.

Michael Davies 1936-2004 RIP

The Tridentine Mass movement, both in the UK and abroad, has lost a formidable champion with the death on the 25th September of Michael Davies at the age of 68. He came from Welsh Baptist stock, on his father's side, but converted to the Catholic Church during his six eventful years in the army. He might have settled down to an obscure but rewarding life as a school teacher, in which he became well respected. He was however stirred by what he saw happening in the Church following Vatican II and for the remainder of his days threw himself energetically and single-mindedly into the struggle in favour of the older rite of Mass.

He made a determined study of Church History and discerned an alarming parallel between the Protestant Reformation of the sixteenth century and the post-conciliar developments of the 1970's. This led to his first massive work, the *Liturgical Revolution* trilogy: *Cranmer's Godly Order*, *Pope John's Council* and *Pope Paul's New Mass*. The latter in particular was to become a bible for enthusiasts of the Tridentine movement and no doubt converted to that cause many who had approached the issue with open minds. His style was unashamedly polemical, but highly readable, even entertaining, and persuasive. Beside the sound scholarship, he assiduously catalogued the many abuses he came to hear of that were disfiguring the liturgy all too often in the 1970s.

From then on he was unstoppable as an author of books, pamphlets and articles. He became an admirer of Archbishop Marcel Lefebvre, whom he felt deserved a better understanding and, at the risk of setting himself further apart from the post-conciliar Church, set about writing *Apologia Pro Marcel Lefebvre* (1979). Deciding there was more to say, he followed this with Volumes Two and Three in 1983 and 1988.

In addition to his writing, he was active in, and a hero of, the Latin Mass Society and the International Federation of Una Voce, of which he was President from 1993 to 2003. He was widely welcomed as a speaker in the United States and managed to make his presence felt on visits to the Vatican. In the year 2000 he claimed to have dissuaded the Pontifical Commission *Ecclesia Dei* from any thought of updating of the Tridentine Missal, which remains frozen in its 1962 version, in a possible resumption of its 'organic' development.

He leaves a remarkable legacy to the movement with which he was inseparably associated. He would see no wrong in the older rite of Mass and no good in the revised rite, which many of us in the Church live with and strive to make worthy

of the sacred mystery it must celebrate. We cannot all see things quite so unequivocally in black and white, but we can perhaps find something to learn from the works of Michael Davies.

LETTER TO THE EDITOR

Letters and articles for publication at the Editor's discretion are always welcome. Readers will appreciate that they reflect the writers' opinion and not that of the Editor or the Association.

Orchestral Mass

From Mr Frank O'Brien

Dear Sir

My wife and I go to the Solemn Mass at the London Oratory about eight times a year, attracted by the dignity of the liturgy and the well prepared sermons. However, in recent months the performances of the choir have become renderings which are more suited to a concert hall than as an accompaniment to the Sacred Liturgy. Frequently the order of the Mass is delayed by the protracted singing. The Mass on All Souls Day last year was supported by an orchestra and this seemed inappropriate on one of the most solemn and subdued days of the liturgical year.

Yours sincerely
Frank O'Brien, Bromley

ADORO TE

CD for Year of the Eucharist

The Music Makers, directed by ALL Council member Jeremy de Satgé, following their success with *Let us Proclaim the Mystery of Faith, Plainsong for Parishes* and, in conjunction with this Association, *Orate Fratres*, have now produced an excellent CD entitled *Adoro te*, designed to encourage Eucharistic Devotion particularly during this Year of the Eucharist.

It is performed by members of *Schola Cantamus* and contains many familiar Latin Plainsong chants and Eucharistic hymns. The hymns are taken from the Catholic Hymn Book, published by Gracewing. The chants include *Adoremus (Laudate Dominum)*, *Adoro te devote*, *Ave Verum*, *Ecce panis Angelorum*, *O sacrum convivium*, *O salutaris hostia*, *Pange lingua*, *Tantum ergo*, *Ubi caritas* and *Verbum supernum*. The hymns include traditional items such as Soul of My

Saviour and Sweet Sacrament Divine. The cover is attractively designed, featuring a gleaming monstrance against a gold background.

Adoro te, priced at £12.50, is available from St. Paul's Bookshops and other retailers in the UK or from www.themusicmakers.org. In the USA and Canada it may be obtained from www.canticanova.com.

LITURGIAM HORARUM

Latin books available

We hear from the Libreria Editrice Vaticana that all four volumes of the Divine Office in Latin, *Liturgia Horarum* (2003), in the handsome leather bound editions, are once again in print. They may be purchased individually from www.paxbooks.com at a special price of EUR 148.68 (approximately £103) each, which is 4% less than the full list price! The details are:

Vol I. Advent and Nativity ISBN 88-209-299-6

Vol II. Lent, Holy Week and Eastertide ISBN 88-209-2997-X

Vol III. Ordinary time, weeks I – XVII ISBN 88-209-2998-8

Vol IV. Ordinary time, weeks XVIII – XXXIV ISBN 88-209-2999-6

Those who might feel it extravagant to purchase the sumptuous leather bound editions will be pleased to know that the standard vinyl-covered versions are also available, as follows:

Vol I. ISBN: 88-209-2809-4, Vol II. ISBN: 88-209-2810-8,

Vol III. ISBN: 88-209-2811-6, Vol IV. ISBN: 88-209-2812-4

The price for each of these volumes at present (10% less than list price) is EUR 57.60 (approximately £40).

Also now available is the latest revised edition (October 2004) of the Roman Martyrology in Latin, *Martyrologium Romanum editio altera*, Hardcover ISBN: 88-209-7210-7 www.paxbooks.com at EUR 89.90 (approximately £62).

PRIZES TO PROMOTE CLASSICS

On Press, Film and TV

On the 25th January, the Pontifical Committee for Historical Sciences announced a competition with prizes for work in journalism and for television, that provides the

best treatment of how Latin and Greek have influenced the development of European culture and science.

The intention of these awards is to counteract "the progressive decline in the knowledge of Greek and Latin" which, the Committee believes, has led to a fall in the serious study on historical topics involving Roman and Greek civilization, as well as in the philosophical and theological fields where the use of the Latin and Greek languages is particularly crucial.

The main objective is to encourage the study of the classical languages, by enlisting the support of the mass media to encourage recognition of Latin and Greek, not only in school and academic environments, but also in wider public opinion.

The Pontifical Committee was disappointed to observe the decline of the study of Latin and Greek in schools. These languages are important for a proper understanding of most European languages, as well as for an appreciation of the European Civilization. It is feared that the progressive decline in the knowledge of Latin and Greek will lead to an ever smaller number of students capable of dedicating themselves not only to historical but also to philological, philosophical and theological studies at a proper level and, therefore, to blocking serious research in these fields.

In April 2004, as the Pontifical Committee for Historical Sciences marked its 50th anniversary, Pope John Paul II issued a statement saying that candidates for the priesthood should receive training in Latin and Greek, so that they have access to "the sources of the Church's tradition."

There will be three prizes for the best items on the importance of Latin and Greek. For the best short film, the prize will be EUR 7,500; for the best television feature, EUR 5,000 and for the best newspaper article, also EUR 5,000. The awards jury will be headed by Archbishop John Foley, president of the Pontifical Council for Social Communications, an enthusiast of Latin. Also on the jury is Mgr Walter Brandmüller, president of the Pontifical Committee for Historical Sciences.

The deadline for the all categories is the 31st May this year. For more information, interested parties may contact the Committee by e-mail: vati644@scienstor.va or consult the website:

www.vatican.va/romancuria/pontcommittees/scienstor/it