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As the Holy Father approaches the end of his first year in office, he has delighted the Church and many beyond it with the publication of his first encyclical, *Deus Caritas Est*. Could there be a happier theme than love with which to define the new pontificate? We recommend all to read the actual document itself, for it is better written and better argued than any of the commentaries so far printed. Amusingly, and perhaps characteristically, the Pope has even issued his own commentary. The document was already in preparation at Castel Gondolfo last summer and is clearly the product of many months' deliberation. Pope Benedict draws on holy scripture and the works of philosophers through the ages as he examines and clarifies the relationship between *eros* and *agape*, then goes on to expound the importance of *caritas* in the life of the Church in the world. He tells us the 'Catholic' dimension in its charitable activities should not be downplayed.

Generally, we leave detailed analysis of papal encyclicals to others. Pope John Paul II published fourteen during his pontificate and it was only *Ecclesia de Eucharistia*, which impinged so importantly on the liturgy, that claimed our special attention. This foreshadowed the late Pope's declaration of the Year of the Eucharist and his plan for the Synod of Bishops at its conclusion. Although it is too early to know what fruits will mature from those initiatives, certainly some attention in the Church came to be focussed on the Eucharist. In the Synod's 'Propositions' which the Pope declared should be published, we found cause to seize enthusiastically on Proposition 36 which said very positive things about preserving the use of Latin.

It is however in the field of Sacred Music that the most significant movement can be felt. If mention of the word 'Latin' is still sometimes nervous and tentative, there is no longer the slightest timidity about praising 'Gregorian'. It is now acceptable at nearly all levels to denounce the unworthy 'music' that serves to debase the liturgy in the average parish and to recall again and again paragraph 16 of *Sacrosanctum Concilium* that demands pride of place for Gregorian Chant. The call for the restoration of liturgical music is growing, not least from the Holy Father and senior curial cardinals. Now an exciting new star has arisen in the respected figure of Mgr Valentino Miserachs Grau, president of the Pontifical Institute of Sacred Music. At the CDW conference in December on "Sacred Music: A Liturgical and Pastoral Challenge", his powerful exposition seemed to ignite a fuse that could lead to a new flowering of plainsong, polyphony and Latin in the dioceses. Here must lie much of our hope for the restoration of inspiring Catholic liturgy.

SPRING MEETING IN DERBYSHIRE – 29th April by Ian Wells

Solemn Mass for the feast of St Catherine of Siena will be celebrated at 12 noon at All Saints, Hassop, Derbyshire. The full programme for the day will be:

- 12.00 Solemn Mass at All Saints, Hassop
- 13.15 Drive in convoy to Tideswell
- 13.45 Lunch at the George Hotel (**Please fill in and return enclosed slip**)
Followed by a talk and visit to Tideswell Church
- 16.00 or later – travel to Padley
- 17.00 Vespers at Padley Chapel

Hassop is on the B6001. Alternative routes are:

- from **Bakewell** go north on the A619 and follow signs to Hassop on the B6001. You will suddenly see the south side of the church (smooth stone wall); turn immediately left here, and you will see two adjacent gates: Do NOT go into the one that says Hassop Hall but into the one next to it marked PRIVATE, where we may park.

- from **Chesterfield** leave by the A619 to Baslow, join the A623 and turn left onto the B6001 at the traffic lights in Calver towards Hassop. You will eventually see the Eyre Arms on the right, and very soon after this is the church; turn right here, and immediately on your left you will see two adjacent gates: Do NOT go into the one that says Hassop Hall but into the one next to it marked PRIVATE, where we may park.

- for **Train Passengers** A minibus will meet those who have pre-booked at **Chesterfield** station, and will depart for Hassop at 10.40. According to the published timetable, this will connect with through trains from London, Cambridge, Birmingham (with reasonable connections from Oxford and Bristol) and Newcastle. *Please check your train times in advance* and, if they are altered, advise the Chairman (01 16 285 6158 before the day, 07800 982551 on the day).

The minibus should arrive at Hassop just after 11.00 which will give singers the opportunity to rehearse before Mass at 12.00. The minibus will go on to Tideswell and Padley, and return to Chesterfield station after Vespers. The Association will be grateful if users of the minibus will consider adding a donation of £15 to help defray the cost involved.

Mass will be followed by a three-course lunch at the George Hotel in Tideswell, after which there will be a talk on Robert Hugh Benson. Following a visit to the nearby ‘Cathedral of the Peak’ (St John’s Church) the day will end at Padley Chapel, adjacent to Grindleford Station.

It is intended to follow the “scenic route” to Tideswell, which will give you something of the flavour of the countryside in which the Derbyshire martyrs operated. We will go in convoy, the route being given out on the day. There will be a simpler route for use (a) if the weather is bad and (b) by those uncertain about the complexities of the scenic route.

Please wear sensible shoes for the ten-minute walk to Padley Chapel (unmade road - minibus will be available for those who require it).

Come Rack! Come Rope! If you have been unable to obtain a copy it is possible to download it. By typing the title into Google you should come up with a link to Project Gutenberg; click on this and all should be well. The reference is: <http://onlinebooks.library.upenn.edu/webbbin/gutbook/lookup?num=15992>

In case of any problems on the day, **please telephone: 07754 129092**

AGM 2006 at WIMBLEDON

Advance Notice

The Association will hold its Annual General Meeting of 2006 on Saturday the 21st October at the Church of the Sacred Heart, Edge Hill, Wimbledon. There will be Solemn Sung Latin Mass at 12.00 followed by a full day’s programme 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.

AGM 2005 at LEIGH ON SEA

Report

On Saturday, 15th October, for the Association’s Annual General Meeting, members travelled eastwards over the Essex Marshes to arrive at the mouth of the Thames estuary, where a welcome breath of sea air greeted them at the attractive and interesting Church of Our Lady of Lourdes and St Joseph, Leigh on Sea. Our host was Fr Kevin Hale, one of our longest serving Council members. From the top floor of his presbytery he has a fine view of the sea, when the tide is in!

It was rewarding after a surprisingly steep climb from the railway station down on the coastal road to find this distinguished church and presbytery which form an attractive group of buildings in a pleasant residential area. The church is well cared for and the parish obviously well run, evident from the warm welcome and hospitality extended to us by the parishioners. Particular mention must be made of the local team of senior altar servers who could not have been more capable and helpful, making the day probably the easiest the Association's MC had known.

Solemn Mass for the feast of St Teresa of Avila was celebrated at 12 noon. The celebrant, Fr Kevin Hale, was assisted by fellow priests of the Brentwood diocese, Mgr Gordon Reid and Fr William Young. Anthony Bevan led the Gregorian Choir, well supported by ALL members who had arrived for rehearsal at 11.00 am. The Mass proper *Dilexisti* was sung, with Plainsong Mass IX *Cum jubilo* and *Credo III*, in which the congregation participated enthusiastically. There followed lunch, which was a most enjoyable affair, thanks to the generous efforts of the parishioners.

The afternoon's programme began with Fr Stewart Foster, the Brentwood diocesan archivist, who gave an entertaining and instructive talk about the church and its history. It appeared to have figured at some stage in the careers of most if not all of the Brentwood clergy present. The 'new' church building and presbytery were constructed thanks to the tireless efforts of the parish priest of the time, Canon Francis Gilbert. He had definite ideas about what he wanted and fortunately had access to sufficiently substantial resources. In the spirit of the time, he wanted his church to hold its own against the neighbouring Anglican church and he used an almost identical site plan. In particular, Gilbert designed the impressive church tower himself. He wanted it to hold a peal of no less than eight bells as well as the tower clock. The bells are one of the church's greatest features; they ring out the *Ave Maria* every hour, and are thought to be unique in England. Relatively few Catholic churches in England have more than one bell and less than a dozen have as many as eight. The bells here were made by the French firm of bell-founders, Les Fils de Georges Pacard of Annecy-le-Vieux. The clock was designed to match that of the Rosary Basilica in Lourdes, striking the quarters and the hours in the same way; that is *O Maria, O Regina, O Benigna; Ave Maria*. The bells are in good condition and are now rung by electrical means. They ring out often and joyfully.

Canon Gilbert was clearly much influenced by his visits to Lourdes and there are more features of the church which reflect this, not least the Lady Chapel which is designed to resemble the Grotto. Two fine new statues stood ready for installation

here. There is a curious story about the stone used in the construction of the church. For some reason, connected with the Gallipoli campaign in the First World War, a large consignment of stone was sent by sea to the Dardanelles, but became surplus to requirements and eventually found its way back to England and, possibly at a bargain price, into the structure here. Bishop Doubleday was on hand to lay the first stone. Fr Stewart provided insight into many other fascinating details in a guided tour round the different parts of the building. The church opened with its first Mass on the 8th December 1925. The old drill hall, in which the parish began, remains as one of the two useful halls on the premises.

The Business Meeting followed after a short tea break. Bernard Marriott gave the Chairman's Report which is published in full following this article. The Chairman and Vice-Chairman were re-elected in the same posts and Jeremy de Satgé was elected Treasurer in succession to Michael Ellis who was standing down. Fr Kevin Hale and Mike Withers were re-elected as ordinary Council members. The existing subscription rates were again to remain unchanged. Fr Kevin and his parishioners were warmly thanked for their hospitality. Following the Business Meeting, all returned to the church for Solemn Vespers and Benediction, celebrated by the same ministers as for Mass. For this occasion, the choir was led by Fr Guy Nicholls. At the conclusion, the ministers processed to the Lady Chapel where the meeting ended with the singing of *Salve Regina* and recitation of the Prayer for England.

CHAIRMAN'S REPORT

by Bernard Marriott

Last year's AGM was held at our Vice-Chairman's parish in Chelsea, and we were treated to Mike Withers' fascinating and entertaining paper on 'Lawmakers and Lawbreakers' in relation to the music of the liturgy. This year we have come to the parish of a long-standing member of Council, Fr Kevin Hale. A good deal has happened in the intervening twelve months. For a start, we have had appointed as Episcopal Adviser, Bishop Alan Hopes, Auxiliary Bishop of Westminster, who celebrated our AGM Mass last year. It is a great pleasure to have him as our Episcopal Adviser, and we thank him most sincerely for having agreed to this.

We were saddened to learn of the death last October of Dr Robert Edgeworth at the early age of 56. He was Chairman of the Latin Liturgy Association of the USA for many years and will be remembered with affection by all those members of our association who have attended the American association's national conventions. He was professor of Classical Languages at Louisiana State

University, Baton Rouge, and, had he lived, would surely have been very much involved in dealing with refugees from Hurricane Katrina.

Another death this year was that of David Stevens, a member of the Association and a former Anglican priest. As a convert, he was an active member of Holy Cross parish in Leicester for a number of years, and had a particularly persuasive and charismatic personality. He was the moving force behind a survey of those attending the solemn Mass which was instrumental finally in persuading a reluctant parish priest to agree to a doubling of the number of part-Latin Masses each month. His patience and perseverance demonstrate how prejudices can be overcome, but it is a slow and painstaking business.

The Requiem Mass for Pope John Paul II, and the Mass of Inauguration of Pope Benedict XVI, were amongst the finest examples of the Church's liturgy and reached possibly the largest number of people ever. It gave the most marvellous fillip to our cause, and enabled me and another member to write to the *Catholic Herald* suggesting *inter alia* that it would be a good idea for parishes to have at least one Mass in Latin each month. Interestingly, no one wrote to protest (or, if they did, the *Catholic Herald* did not see fit to publish it), so it seems that antagonism towards Latin may be beginning to subside.

Much has been written about Pope Benedict's interest in the liturgy, the old rite, and Latin, and we await the coming months with interest. We hope and pray for something positive to emerge from the current Synod on the Eucharist. The new ICEL translations seem to be as bogged down as ever. They produced a draft of their new translations of the Ordinary of the Mass for consideration by English-speaking bishops. This was leaked to the press, and published by *The Tablet*. Predictably, it produced a storm of criticism, with complaints about unfamiliar words like 'deign' and the replacement of 'traditional' phrases like 'And also with you' with, in this case, 'And with your spirit'. The differences between the two camps – comparatively free and 'modern' translations versus the requirements of *Liturgiam Authenticam* – appear to be irreconcilable, and, as usual, no one can see new translations being approved within the next couple of years. For us, it means we must wait even longer before we can re-publish our Sunday Missal, and one wonders if a way round the impasse might be for different English translations to be approved for different parts of the English-speaking world (apparently there are five Spanish translations approved for use in various parts of the Spanish-speaking world). This could have an adverse impact on sales of our Missal as a large proportion of those we have sold already went to the United States, but it would

also strengthen the hand of Latin as the Church's liturgical lingua franca amidst the babble of vernaculars.

Our Spring meeting was held at Woodchester on St George's Day. Solemn Mass was concluded by the singing of the *Te Deum* in thanksgiving for the election of Pope Benedict, and in the afternoon we had a fascinating visit to Woodchester Mansion, the unfinished mansion of William Leigh, founder of the church at Woodchester.

This review of the year has concentrated rather on deaths, and there is one more to mention. This is of Abbess Bernadette Smeyers, abbess emerita of St Cecilia's Abbey, Ryde, who died in September at the age of 102. She was abbess from 1953 to 1987, and it was she who saw to it that the abbey adapted to the liturgical revisions of the 1960s without dropping the exclusive use of Latin and Gregorian chant. We are very greatly indebted to her.

Mike Carson-Rowland, who has spent innumerable hours in the service of the Association, both in the production and efficient and timely despatch of publications, and as master of our web site, has partially retired from these duties upon moving to Scotland, providentially only a few miles from Pluscarden Abbey, and Ruth Bleakley had very kindly agreed to take on the despatch of publications. I would like to thank Mike for all the work he has done (and continues to do). Without his help our publications would be far more expensive to produce, and we may well not even have a presence on the web, so we owe him a great deal.

The coming year will, I feel sure, be one of watching Rome and waiting for positive action in relation to the liturgy, and then being ready to act upon it. As it is said, we live in 'interesting' times.

PRESS AND PUBLICITY

The Association's public profile enjoyed some useful promotion towards the end of last year. Thanks to an initiative by Fr Kevin Hale, the *Catholic Herald* printed a short report on our AGM at Leigh on Sea with good photographs, particularly that of the five priests on hand. The shot captioned as 'Mass' in fact showed the start of Vespers, no doubt puzzling to the sharp-eyed, but as they say 'all publicity is good publicity'!

Also in October, the same excellent journal gave prominence to a full-page article by Jeremy de Satgé titled unambiguously 'The Association for Latin Liturgy', in

which he clearly explained the ALL's philosophy and activities. He drew attention to our range of publications and even said kind things about the Newsletter. Written just before he became an officer of the ALL, but was already widely respected for his work in liturgical music, it had the ring of a sympathetic independent assessment. Jeremy also had at least two constructive letters published in the paper.

The *Catholic Herald* carried two letters from our Chairman, firstly to call for new Missals to carry Latin and accurate English in parallel columns, also noting that the name 'Latin Mass Society' had been something of a misnomer since 1969. The LMS accepted this quietly, but a pedant who claimed the Tridentine Mass was not 'Tridentine', provided an opportunity for Bernard to write again, this time taking up the Synod's Proposition 36 calling for priests and people to have enough familiarity with Latin to be able to participate in international gatherings.

In the meantime, *The Times* gave prominence in their edition of Saturday, 29th October to a letter from our Vice-Chairman under the heading 'Faith must speak the language of tradition' which assured readers of the important place of Latin in the Church now and in the future. This was written in response to an article by Martin Penner inspired also by the Synod's Proposition 36, headed 'Cardinals call on Pope to save Latin from last rites'. The letters of both Chairman and Vice-Chairman unashamedly promoted the resources that the Association could offer to facilitate the use of Latin.

When news came of the clarion call from the Conference on Sacred Music for the general restoration of Gregorian Chant and Sacred Polyphony, together with a condemnation of the abysmal music now sung in most parishes, the *Catholic Herald* devoted much of its issue of 16th December to the subject with its front page headline and editorial offering strong support.

MOTHER BERNADETTE SMEYERS, OSB (1903 – 2005) Obituary

We must thank the nuns of St Cecilia's Abbey, Ryde, for the following account of the remarkable life of Mother Bernadette Smeyers. We are all greatly indebted to Mother Bernadette for her foresight and tenacity in seeing that her abbey was one of the two in the British Isles to retain throughout the use of Latin and the Chant in their Offices and Mass.

Reverendissima Domna Bernadetta Magdalena E. Smeyers

Secunda abbatissa monasterii Pacis Cordis Iesu de Ryde

die 5 Augusti 1903 nata
11 Februarii 1928 professa
Abbatissa electa 5 Martii 1953
Sollemni Ritu Benedicta 21 Aprilis 1953
Resignata 23 Februarii 1987
TRANSIVIT AD PATREM 17 SEPTEMBRIS 2005
Magnificat

The Role of Abbess Bernadette Smeyers in the maintaining and enhancing of the Liturgy and the Chant at St Cecilia's Abbey.

The possibility of using English in the Mass and Divine Office, in the wake of the II Vatican Council's permission, did not occasion tensions or divisions in the community. The choir nuns were unanimous behind their Abbess in their desire to continue with Latin and Gregorian Chant. They had all received an intensive liturgical formation, thanks to the monks of Solesmes and of Quarr Abbey; they knew Latin well; and had been taught by Dom Cozien, Dom Mocquereau and Dom Desroquettes how to sing the chant. The liturgy formed the basis of their spiritual lives and prayer, carried out with understanding in union with the Church throughout the ages. The nuns had a keen awareness of the value of tradition, and that the Latin Liturgy had been developed over the centuries by many who were saints, and that it had sanctified generations of worshippers, not to mention monks and nuns. It gave insights into Holy Scripture and the mysteries of Christ celebrated. *The Chant was a beautiful vehicle for prayer and meditation*, too precious to be relinquished. There was the added incentive of *loyalty* to the tradition of the Solesmes Benedictine Congregation to which St Cecilia's Abbey had been aggregated in 1950. A little later there was added to this the virtue of *obedience* to Pope Paul VI who asked the Benedictine Order especially to continue celebrating the liturgy in Latin. There was also the awareness of a cultural function in preserving the Church's treasure of Gregorian chant.

With characteristic energy and promptitude, Abbess Bernadette arranged for the *fuller liturgical participation* of the group of Lay Sisters. Instead of some Offices of *Paters* and *Aves*, they were henceforth to come to all the Day Hours in church, using Latin-English Diurnals; and to part of the night-Office with psalters in English. Some of the nuns were set to work to provide them with English translations of the non-scriptural lessons. The sisters were given *Kyriales*, and had tuition in the singing of this, and the people's responses at Mass. Weekly singing practices were held for a keen group of our regular Sunday worshippers, so that they too could join in singing the *Kyriale* and responses.

When the booklet of basic chants, *Jubilare Deo* was published at the order of Pope Paul VI, one of the nuns immediately had the idea of the community recording these chants in order to help parishes and schools. Abbess Bernadette eagerly took up the project and carried it through. The sales of the records were surprisingly high, and encouraged her to launch the community on a series of cassette recordings of chants from throughout the liturgical year. In order to maintain and improve the standard, training was given by an experienced professional from France. Training in a *better rendering of the chant* came also from several yearly sessions with Dom Olivier Bossard of St Martin's Abbey, Ligugé, France. Dr Mary Berry gave a course of singing exercises from the Ward Method to ensure *accuracy of pitch*.

It is worth noting that the community of St Cecilia's in the immediately post-Vatican II days was more international than it is now; with nuns from France, Belgium, Holland and Switzerland. But none-the-less the native English-speaking nuns were unanimous with the rest concerning the maintaining of Latin and the chant. It is also worth mentioning that the vocations who come to the Abbey nowadays are not Latin scholars: but women who have recognised the beauty and dignity of worship in Latin and chant, and its prayer-value. They learn Latin in the Novitiate and afterwards.

The study of Latin was, of course, encouraged by Abbess Bernadette, not only in the Novitiate but later in life too. The ongoing liturgical formation of the community was fostered by her conferences in Chapter, which were often based on texts or themes from the liturgical year. During Abbess Bernadette's time much *more of the liturgy came to be sung* than hitherto: all weekday Masses as well as Sundays and Solemnities; the Little Hours and even at Prime.

Abbess Bernadette was open to a *more authentic interpretation of the chant* based on the researches of Dom Eugène Cardine. Dr Mary Berry was invited to initiate the community. This was followed up by three nuns being sent to some yearly courses held at Lisieux, France, in the 1980's, given by the then choirmaster of Solesmes, Dom Jean Claire, and M le Chanoine Jeanneteau. This helped the community to improve their rendering of the chant.

When the Abbey of Solesmes published new editions of the *Graduale Romanum*, the *Psalterium Monasticum* and *Liber Hymnarius*, Abbess Bernadette did not let the expense deter her from providing her nuns with the best up-to-date liturgical books. This forward-looking practice continues, and the nuns have just started this

Advent to use the first volume of the long-awaited revised *Antiphonale Monasticum*. It may be fittingly affirmed that the Latin liturgy and the chant formed one of the special concerns of her long abbacy.

[This brief survey was compiled by Sr Bede after consultation with senior nuns; to form part of an obituary for Abbess Bernadette Smeyers. 1st December 2005]

MGR FREDERICK McMANUS

Obituary

It is sad when a long life comes to an end with an accidental fall, as occurred in the case of Mgr Frederick McManus who died in Boston at the end of November, aged 82. He was the dominant figure in the development of the liturgy following Vatican II in the United States, and thus in the English speaking world. Responsibility for much that is now regretted must inevitably be laid at his door although the chief architect overall was of course Archbishop Annibale Bugnini, Secretary of the *Consilium ad exsequendam Constitutionem de Sacra Liturgia*. McManus started out as a specialist in canon law and found time to maintain that interest in addition to his involvement in liturgical matters. He was appointed a member of the commission that compiled the 1983 Code of Canon Law and was editor of *The Jurist* canon law journal from 1959 to 1993. He also became involved in theories of church architecture.

It is however for his influence on the liturgy that he will be remembered. He has been spoken of as America's 'Liturgy Commissar'. He became involved with the liturgy soon after his ordination in 1947, and before long he was writing articles for *Worship* and answering questions about rubrics and interpreting liturgical law. Eventually he became associate editor of that journal. He was made a consultant to the US bishops in 1958 and became president of the US Liturgical Conference a year later. His 'Handbook for the New Rubrics' (1961) provided a useful commentary on the (still 'organic') changes made to the old rite in the decree *Novum Rubricarum* of 1960. He was clearly in his element as a *peritus* at the Second Vatican Council. He was appointed to the Liturgy Commission which was largely responsible for the Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, and he went on to work closely with Bugnini in the *Consilium*, the group appointed to implement the liturgical changes following the Council including the revision of all the liturgical books. Needless to say, he was a founding member of ICEL, the commission charged with providing a common English translation of the *Missale Romanum*, having already helped to draft the guidelines for liturgical translation, which came to be known as *Comme le prévoit* and which prevailed until *Liturgiam authenticam* appeared in 2001.

After the Council, Mgr McManus was allowed to exercise unparalleled influence in transforming the liturgy in the United States and other English-speaking countries. As to how he viewed his achievements, as early as January 1979, he was writing that the liturgical renewal had been ‘remarkably successful’ and as late as 2004, in an address to the National Association of Pastoral Musicians, he sadly displayed an element of bitterness in his reaction to current moves to restore greater worthiness to the Liturgy. He blamed “a body of ‘restorationists’ and ‘traditionalists’ that I suspect remains a small minority, however misguided and certainly noisy. Their complaints may be easily dismissed as attacks on the Second Vatican Council and its two bishop presidents - John XXIII and Paul VI...” He deplored “recent developments, such as current attempts to diminish the role of the laity, to mechanize the language of liturgy, to canonize as Roman a liturgy that is Franco-Germanic as much as Roman, and to legalize narrowly the openness of the great Council to adaptation and inculturation”. Such sentiments can perhaps be understood in one who finds his life’s work increasingly criticized, at best, as having outlived its time. At least Mgr McManus could be happy that Catholic liturgy as practised during most of his lifetime was exactly as he seemed to wish it, a consolation not available to all.

FESTIVAL OF ST CECILIA

Westminster Cathedral

Westminster Cathedral was packed with music lovers and civic dignitaries for the impressive Festival of St Cecilia on the 23rd November, in support of the Musicians Benevolent Fund. The Cathedral’s Master of Music, Martin Baker, conducted the combined choirs of the Cathedral, Westminster Abbey and St Paul’s Cathedral. Following organ pieces by César Franck, Herbert Howells and Jehan Alain, the choirs sang the Introit *Omnes gentes plaudite manibus* (Psalm 47) in an inspiring setting by Christopher Tye. During the procession, the vernacular hymn ‘O worship the Lord in the beauty of holiness’ was sung. The anthem *Plebs angelica* was sung in a setting by Michael Tippett. The second reading was given by Dame Gillian Weir who was to delight us on the organ of the London Oratory a week later. Then came the anthem *Laudate Dominum* (Psalm 150) by Peter Maxwell Davies after which the address was given by Fr Aidan Nichols *OP*. Before the Blessing, the choirs sang Elgar’s Psalm 29 ‘Give unto the Lord’. It was a joy to hear these three great choirs of men and boys singing as one, mainly in Latin. One reflected on what a splendid resource Latin liturgical music could have provided in the interest of unity if only Catholic and Anglican communions had retained a genuine commitment to ecumenism.

WEIR AND WONDERFUL

by Ian Wells

Organ of the London Oratory

One of the most highly regarded postwar organs in Britain can be heard at Brompton Oratory. It was completed in 1954 to the design of resident organist Ralph Downes and, like the instrument he was simultaneously designing for the Royal Festival Hall, was a world away from the one-man orchestras beloved of Edwardian and inter-war organ builders (indeed just such an instrument had fortuitously been destroyed by fire at the Oratory in 1950 – it can be heard on CD in a bizarre performance by Downes’s predecessor, the flamboyant Edward d’Evry).

I have heard the current Oratory organ many times carrying out its liturgical duties in the hands of Messrs Downes, Russill and McGreal or their trusted assistants, its lovely singing tone gracing many a Mass or motet, with an opportunity for rather more during the final voluntary. They do have recitals there, but to my shame I had only ever attended two: one by Downes, another by Adrian Gunning. That was until 28 November last year when, in the presence of a large congregation, including three of your Council members, the organ was re-opened following restoration by Dame Gillian Weir.

I have heard her often enough at the Festival Hall to expect her to be familiar with the Downes sound. Yet, even though she was one of his pupils and sometimes, I discovered, played at Oratory evening services, I had never thought of her in terms of this instrument. Nor, I admit, had I thought of her in terms of plainsong, which was an essential theme of this recital.

Not to worry! The relevant Gregorian chant was sung by four gentlemen of the Oratory choir under Patrick Russill, and it was interesting to hear them “close to” in the nave rather than up in the gallery. The singing was both finely-honed and robust, a world away from “Sing it as if you were dead” as an anarchic member of the Oratory choir had described Henry Washington’s interpretation in 1935.

After a *Te Deum*, unaccompanied like all the chant, we heard the piece based on it by Jeanne Demessieux, the short-lived organist of the Madeleine (“she was too good for us” as Downes commented to me regarding her early death and the stylistic maturity her playing had acquired). Patrick Russill’s programme notes were tailored very much to the context of this recital, and he recalled turning pages

for Downes as he performed this piece in 1975, “the sensation of his attack on chords being like the crack of breaking glass.”

We went back over 250 years for the next piece, Nicolas de Grigny’s versets on *Pange lingua*, showing the “classical” credentials of the Oratory organ (and featuring a slightly different version of the hymn, presumably the one de Grigny had in mind).

Otherwise it was all twentieth-century music, hearing next the Paraphrase on *O filii et filiae* by Downes himself, a piece I recall him playing at the Easter Vigil shortly before his retirement in 1977. It was interesting to hear, in addition to what one expected to hear in music of this sort, the presence of Hindemith, two of whose sonatas Downes had premièred in 1938. Then came Tournemire’s huge improvisation on *Victimae Paschali Laudes*. Downes used this recording as “an awful warning” to organ builders who would tinker with the work of their great predecessors, recalling how shortly after it Tournemire had the instrument (César Franck’s organ at Sainte-Clotilde) enlarged and was horrified to find much of the Cavallé-Coll sound lost for ever: “When confronted by a work of art, leave well alone!”

Then three pieces by the composer for whose interpretation Dame Gillian is renowned: Olivier Messiaen. Some of his plainsong use is very explicit (notably in *Livre du Saint-Sacrement*). In other places it is more subtle, and I have to confess I was unaware of *Puer natus est* and, still less, *Veni Creator Spiritus* in *La Nativité du Seigneur*. But there they are in three of the quieter movements, the kings riding (on better-tempered camels than those in Dupré’s *Symphonie-Passion* apparently) over the invocation to the Holy Spirit.

Variations by Duruflé on the same hymn provided the final piece. In some recordings (including Duruflé’s own) these variations are performed *alternatim* with the plainsong. Here they were played “straight through”, from the sonorous opening statement, via a skittish variation and two contemplative ones to the glorious toccata-finale.

When Downes gave a recital at the Oratory in 1987 he requested that, given the sacred origins of the works he was playing, there should be no applause. There was no such restriction for his distinguished pupil, for whom the welcome – and by extension the welcome to the restored organ – was great indeed.

To mark the conclusion to the Year of the Eucharist called by the late Pope John Paul in his Apostolic Letter *Mane Nobiscum Domine*, the 11th meeting of the Synod of Bishops took place in Rome between the 2nd and 22nd October, to discuss the theme “The Eucharist: Source and Summit of the Life and Mission of the Church”. There were 256 official participants, comprising officials from the Curia and residential bishops from dioceses in all parts of the world. The Relator General was Cardinal Angelo Scola, Patriarch of Venice who, it is interesting to note, delivered his opening address and subsequent reports, ‘*Relationes post disceptationem*’ entirely in Latin. The morning sessions began with the office of Terce, with the prayers recited in Latin and the Sistine Chapel choir chanting the psalms. The synodal fathers were able to participate in Eucharistic adoration for one hour in the morning, and one hour in the afternoon, something Cardinal Re had asked for at the outset.

The *Instrumentum Laboris*, the working document prepared in advance of the Synod, had led us to hope for some positive contributions towards the restoration of good liturgy, not least in attacking some of the existing ‘shadows’ which it identified. This latter aspect was addressed only to a limited extent, giving the impression that diocesan bishops were loath to accept criticism of liturgical standards in their own domains. On the other hand, nearly 200 relevant interventions were made in the general sessions in the first week alone, following which there were free debates and in the second week small group discussions.

The participants raised a comprehensive range of topics in their interventions, limited to six minutes each, mainly of proper relevance to the Eucharist, but inevitably there were some who tried to open closed questions such as that of priestly celibacy. One issue taken up was the question of intercommunion, to which Cardinal Cottier, theologian of the pontifical household, clearly reiterated the Church’s position: “Eucharistic communion is not a starting point. In charity to Protestants, the Church should explain that she cannot share the Eucharist with those who do not share the faith.”

Some other interventions, selected at random, included that of Archbishop Levada, the new prefect of the Congregation for the Doctrine of the Faith, over the question of whether politicians who supported abortion should be denied the Eucharist. Cardinal Pujats from Latvia asked if communion should be given only on the tongue to avoid careless or irreverent treatment of the Blessed Sacrament.

Cardinal Medina Estevez, former prefect of the CDW, was concerned that homilies at funeral Masses were often transformed into panegyrics. Cardinal Grochowski, prefect of the Congregation for Education, stressed the importance of proper training for priests in seminaries in the celebration of the Eucharist. At the conclusion of the Synod, 50 'Propositions' were drawn up, having been agreed in votes among the Synodal Fathers and sent to Pope Benedict. Traditionally, they would have remained confidential, but the Holy Father directed that they should be published without hesitation. Of these, two in particular may be mentioned here:

Proposition 25: *Ars Celebrandi*, Dignity of the Celebration (extract)

Bishops above all, as moderators of the liturgical life, must promote a worthy celebration of the sacraments in their own diocese, correct abuses and offer the worship of the Cathedral Church as example.

The value, importance and necessity of the observance of the liturgical norms must be underlined. The Eucharistic celebration must respect the sobriety and fidelity of the rite desired by the Church, with a sense of the sacred that helps to live the encounter with God and also with sensible forms that favour it (harmony of the rite, of liturgical vestments, of adornments and of the sacred place).

Proposition 36: The use of Latin in liturgical celebrations

In celebrating the Eucharist during international meetings, which are becoming ever more frequent today, in order better to express the unity and universality of the Church it is proposed:

- that the (con)celebration of Mass be in Latin (except the readings, the homily and the prayer of the faithful), the prayers of the tradition of the Church should also be recited in Latin and, where appropriate, Gregorian chants be sung;
- that priests, beginning in the seminary, be trained to understand and celebrate Mass in Latin, as well as to use Latin prayers and to appreciate the Gregorian chant;
- that the possibility of educating the faithful in this way not be overlooked.

Needless to say, we received Proposition 36 with joy and even relief. Happily it was the one aspect of the Synod's work that was to be accorded widespread publicity. The Vatican tells us "The Propositions are the culminating point of a long synod process, which are expected to become a part of a pontifical document. Their issue, however, in no way lessens the contributions of the *Lineamenta*, the *Instrumentum Laboris*, the *Disceptatio in Aula*, beginning with the *Relatio Ante Disceptationem* and ending with the *Relatio Post Disceptationem*, and the *Nuntius* (Message). The work of the *Circuli Minores* (small groups) resulted in a consensus of opinion among the synod fathers, who listened to each other during open discussion in a climate of intense episcopal communion *cum Petro et sub Petro*." We now await the Apostolic Exhortation in which Pope Benedict will respond to these deliberations. Until then the chapter remains open!

MUSICAL TRAINING OF PRIESTS

by Cardinal Grocholewski

The Congregation for Catholic Education held an international symposium on "The Formation of the Clergy and Sacred Music" in Rome on the 10th November. The opening address was given by Cardinal Zenon Grocholewski, Prefect of the Congregation. The Cardinal began by quoting from Pope John Paul's Apostolic Exhortation *Pastores dabo vobis* of 25 March 1992 in which the Pope speaks of the essential importance of the Eucharist in the priest's life and ministry and thus in the training of seminarians. In this symposium the emphasis was to be on musical training and we print below an extract from the Cardinal's address [translated from Italian by the Editor].

On Adequate Liturgical Formation

It is necessary for the future priest to receive an authentic liturgical education through participation in the liturgical life of the seminary during the initial years of his training. He will learn progressively through experience what the Liturgy of the Church involves and must be helped to discover the richness of the rites, of the liturgical books and the texts in different lectionaries. He must be encouraged to appreciate the beauty of the prayers, of the place of worship, of the adornments, of the quality of music and chant.

Under the direction of his superiors and particularly the head of liturgy, the seminarian undertakes several ministries – of lector, acolyte, deacon, as he gradually approaches priestly ordination. There are also other possible liturgical roles, for example cantor, psalmist, choirmaster, organist. In small groups, seminarians, perhaps for a week at a time, may be charged with preparing the liturgy of the Mass and Divine Office, choosing some of the chants, the melody

and tones for psalmody, taking account of their quality, of different liturgical seasons and of the degree of solemnity of the day.

The programme of studies will include specific instruction in liturgy, regarding which the Congregation for Catholic Education has provided certain norms and guidelines. This training in liturgy is essential but will be truly fruitful only if it is thoroughly absorbed by the seminarian himself. This must be strongly insisted on so that the future priest acquires not only a technical knowledge of the sacred rites but above all an appreciation of their profound theological and spiritual significance.

On Musical Education in the Seminaries

Besides the elements mentioned above that constitute an essential requirement for the understanding of sacred music as an integral part of the liturgy and not merely a decorative element or adornment which is attached to the liturgical action, the Magisterium and authorities of the Church provide seminarians and teachers with appropriate guidance. All the documents mentioned have an obvious fundamental importance for the sound musical formation of seminarians.

The Congregation for Catholic Education issued in 1979 an ‘Instruction on the Liturgical Formation of Seminarians’. In this, among other things, we read: “Given the importance of sacred music in liturgical celebrations, the students must receive from experts such musical preparation, including practice, that will be necessary in their future duties in liturgical celebrations. In such preparation account must be taken of the natural gifts of individual students and advantage taken of new means widely available in music schools today, to make it much easier for the students to benefit”.

Above all, care must be taken that all students are given not just training in vocal and instrumental skills, but also a real and authentic formation in mind and soul through which they may know and appreciate the best musical works of the past and know how to choose what is good and sound in modern compositions.” In practical terms, it is essential to have a knowledge of the chants used in the liturgy. So seminarians must take part regularly in the singing lessons envisaged in their curriculum of studies. Seminarians who are gifted with good musical abilities may be invited to develop their talents, for example as organists, or by learning to conduct a choir or congregation. In this they could also benefit from training courses during the holidays. Feast days at the seminary can be marked, in addition to the celebration of the liturgy, by the performance of selected musical works: polyphony, organ recitals or instrumental concerts, drawing on the Church’s rich

musical patrimony. It is hoped that seminarians will be introduced to this patrimony.

Taking part in liturgy of high quality, in which the chant and music play their full part, is beneficial together with musical training given by a competent person. The future priest is thus prepared progressively for his liturgical responsibility as celebrant of the Eucharist and other sacraments, and as shepherd and leader of prayer in the community for which he is responsible. He will learn progressively to discern what is good, what is fitting in divine worship, what is in the spirit of liturgical action, what makes it possible to convey the truth of the mystery celebrated, what contributes authentically to the glory of God and the sanctification of the faithful, what is conducive to prayer among Christians and to their ‘full, conscious and active participation’ in the liturgy. Thanks to such training, the future priest will learn to give all to his role in the music of celebrations “taking proper account of the character of the liturgy, and of the sensibilities of our time and the musical traditions in different parts of the world”.

POPE BENEDICT XVI SPEAKS

To LATINITAS (28 November 2005)

The Pope encourages the use and study of Latin

When he greeted the participants in a meeting organized by the Latinitas Foundation, that promotes the Latin language in the Catholic Church, in the Vatican on the 28th November, Pope Benedict XVI encouraged the use of Latin in the Church, and the study of Latin, especially by young people. ‘Latin should not merely be conserved’ he said ‘but its use should be encouraged and spread, particularly among the young’. He explained that the ‘great treasure’ of the Latin language must not be lost, nor should Catholics lose the habit of using Latin as the official language of the Church.

The Latinitas Foundation was instituted in 1976 by Pope Paul VI to encourage the study of both classical and Church Latin, as well as the use of Latin in ecclesiastical life. In his apostolic constitution *Veterum Sapientia* of 1962, Pope John XXIII confirmed the role of Latin as the official language of the Catholic Church. Latin is also the official language of the Vatican City State. Speaking in classical Latin, the Pope congratulated the winners of the *Certamen Vaticanum*, an annual competition of Latin composition in prose and poetry. He told the participants that the foundation must ensure that Latin continues to be part of the daily life of the Church, so that knowledge of it will never be lost.

To THE SISTINE CHAPEL CHOIR (21 December 2005)

The Pope on Chant

In these days before Christmas, it is the time to give thanks for gifts. Thank you for how much you give all year, for this great contribution to the glory of God and for the joy of men on the earth. On the night of the birth of our Saviour, the angels announced to the shepherds the birth of Christ with the words *Gloria in excelsis Deo et in terra pax hominibus*. The story says that the angels did not simply speak to the men, but that they sang so that there would be a song of divine beauty, which revealed the beauty of heaven. The choirs of pristine voices have made an angelic and resonant song for us to hear. And it is true that in the chant in the Sistine Chapel, in the great liturgies, we are able to hear the presence of the heavenly liturgy, a little of the beauty inside which the Lord wishes to communicate his joy to us.

In reality, the praise of God demands the chant. That is why in all of the Old Testament, with Moses and with David, in the end of the New Testament, and in the Apocalypse, we have heard chants of the heavenly liturgy, which offer a teaching for our own liturgy in the church. For this, your contribution is essential for the liturgy, not a peripheral ornament, but the liturgy demands this beauty, demands a song to praise God and to give joy to the worshippers.

The liturgy of the Papacy, the liturgy in Saint Peter's, must be an exemplar liturgy for the whole world. We hope that with television and with radio, today in all the parts of the world many may follow this liturgy. They learn from here what liturgy is, and how they themselves must celebrate the liturgy. Therefore, it is very important, not only that our ceremonies show them how to celebrate the liturgy well, but also that the Sistine Chapel may be an example of how they themselves must give beauty into chant for the praise of God.

To PUERI CANTORES (30 December 2005)

Choirs enrich the Liturgy, Pope tells young singers

Having been greeted with a rousing *Tu es Petrus*, Pope Benedict XVI greeted about 4,500 young choir members of Pueri Cantores in the Paul VI auditorium. They were drawn from more than 90 youth choirs from all around the world who were attending an international gathering in Rome. Founded in 1965 to encourage choirs composed of schoolchildren, Pueri Cantores brought together

large groups of young people from Belgium, France, Germany, Italy, Spain and the USA for its 33rd international congress, as well as delegations from countries in Eastern Europe and Africa.

Speaking in French, the Holy Father stressed the importance of liturgical music as a ministerial function in divine worship. He said that Vatican II had emphasized "how greatly the Church appreciates the role of those who, with their singing, contribute to the beauty of the liturgy." He praised the young singers' group for their "service to the liturgy, giving the entire world a message of peace and brotherhood."

SACRED MUSIC – A Liturgical and Pastoral Challenge

To mark the 42nd anniversary of the Vatican II document *Sacrosanctum Concilium*, the Congregation for Divine Worship and the Sacraments organized an important study day in the Vatican's New Synod Hall on the 5th December on the subject of "Sacred Music: A Liturgical and Pastoral Challenge". Cardinal Francis Arinze, Prefect of the CDW, presided over the conference which was attended by invited delegates from the world of liturgical music. The seminar was called partly in response to the wish of Pope John Paul II, expressed in his 'chirograph' of 2003 (on the Centenary of *Tra le sollecitudini*, see Newsletter 120), for efforts in promoting sacred liturgical music to be intensified.

In his message to the participants, the Pope encouraged them to reflect upon and evaluate the relationship between music and the liturgy. "Echoing the call of my beloved predecessor, I would like to encourage those who cultivate sacred music to continue this journey." It is well known that Pope Benedict is not only very competent in sacred music himself, but is openly critical of the dismal state to which it has fallen and is anxious to see great music restored to the Church. Opening the proceedings, Cardinal Arinze explained that: "Sacred music must be in accord with the grandeur of the liturgical act that celebrates the mysteries of Christ; it must be characterized by a sense of prayer, beauty and dignity; in no way must it give way to shallowness, superficiality or theatricality".

In an interview in November the Cardinal had already made his view clear: "Regarding music in the liturgy, we should start by saying that Gregorian music is the Church's precious heritage. It should stay. It should not be banished. If therefore in a particular diocese or country, no one hears Gregorian music any more, then somebody has made a mistake somewhere."

After a somewhat inauspicious start, including a less than inspiring concert by a choir of the Roman diocese and unremarkable presentations by speakers from Milan and Quebec, matters livened up considerably. Among the more distinguished and better qualified participants was Dom Philippe Dupont, Abbot of Solesmes, where the entire liturgy is sung in Latin daily and which is responsible for the beautifully produced chant books of the current rites. As always, the Abbot was an eloquent advocate of the chant. Then Professor Jean-Marie Bodo from Cameroon, told the assembly “We sing Gregorian chant every Sunday at Mass, because it is the song of the Church” and said there was a need to ensure that the treasury of traditional Church music was widely disseminated.

But the hero of the day was undoubtedly Mgr Valentí Miserachs Grau, who has been president of the Pontifical Institute of Sacred Music since 1995 and has been chapel director of the Basilica of St. Mary Major since 1973. Born in Catalonia in 1943, Mgr Miserachs has composed more than 2,000 pieces of music and is very active in the concert world and in teaching. In his powerful address, he deplored the widespread abandonment of Gregorian Chant in so many churches and insisted on the urgent need to restore it to its rightful and time-honoured place. He pulled no punches in condemning the appalling ‘music’ that has found its way into the churches since Vatican II. His presentation, which is reported in more detail in our next article, was received with huge enthusiasm by those present and was no doubt music to the ears of the Holy Father.

This must have seemed a difficult act to follow for the final speaker, Martin Baker, Master of Music of Westminster Cathedral, whose excellent choir sings in Latin at Solemn Mass every day and at Vespers on most days. But he acquitted himself with considerable distinction. In an atmosphere that had become passionate in the cause of good sacred music, he spoke of the Cathedral’s tradition, in which “excellence in liturgical music is a way of life”. He argued cogently about its liturgical value and appealed eloquently for higher standards, which would require better guidance from the Church authorities. It is good to report that he too received his share of the enthusiastic applause given to those speakers who championed the cause of Gregorian Chant and other traditional sacred music. Cardinal Arinze attempted to sum up the proceedings in a restrained manner, but could not fail to deplore much of the music encountered in churches today, which was “chaotic, excessively simplistic, and unsuitable for the liturgy”. He added “We cannot leave sacred music in the hands of a savage creativity, uncontrolled, banal, secularized,”

GREGORIAN CHANT REVIVAL

Mgr Miserachs Grau

The following is an abridged version of Mgr Miserachs Grau's address, whose full title was: "Gregorian Chant: The Possibilities and Conditions for a Revival".

That the assembly of the faithful, during the celebration of the sacred rites and especially during Holy Mass, should participate by singing the parts of the Gregorian chant that belong to them, is not merely possible – it is ideal. This is not my opinion, but the thought of the Church. The motivation for this desire is widely demonstrable, if not self-evident. In fact, the almost outright ban on Latin and Gregorian chant seen over the past forty years is incomprehensible, especially in the Latin countries, incomprehensible and deplorable.

Latin and Gregorian chant, which are deeply linked to the biblical, patristic, and liturgical sources, are part of that *lex orandi* which has been forged over a span of almost twenty centuries. Why should such an amputation take place, and so light-heartedly? It is like cutting off roots – now that there is so much talk of roots. Gregorian chant sung by the assembly must be restored, together with the chanting of the *schola* and the celebrants, if a return is desired to the sound form and universality that should characterize any liturgical music worthy of the name, as Saint Pius X taught and John Paul II repeated, without altering so much as a comma.

How could a bunch of insipid tunes stamped out according to the models of the most trivial popular music ever replace the nobility and robustness of the Gregorian melodies, even the simplest ones, which are capable of lifting the hearts of the people up to heaven? We have undervalued the Christian people's ability to learn; we have almost forced them to forget the Gregorian melodies that they knew, instead of expanding and deepening their knowledge, with proper instruction on the meaning of the texts.

It is obvious that not all of the repertoire is to be sung by the people. We must respect the proper order of things: the people should chant their parts, but equal recognition should be given to the role of the *schola*, the cantor, the psalmist, and, naturally, the celebrant and the various ministers. As John Paul II emphasized in his recent chirograph: "From the proper coordination of all – the celebrating priest and the deacon, the acolytes, ministers, lectors, psalmist, *schola cantorum*, musicians, cantor, and assembly – emerges the right spiritual atmosphere.

A revival of Gregorian chant for the assembly should begin with the acclamations, the *Pater Noster*, the chants of the ordinary, especially the *Kyrie*, *Sanctus*, and *Agnus Dei*. In many countries, the people were very familiar with the *Credo III*, and the entire Mass VIII *de Angelis*. And not only that; they knew the *Pange Lingua*, the *Salve Regina*, and other antiphons. There is a minimal repertoire that should be learned, contained within the *Jubilare Deo* of Paul VI, or in the *Liber Cantualis*. If the people grow accustomed to singing the Gregorian repertoire suitable for them, they will be in good shape to learn new songs in the living languages – songs worthy of standing beside the Gregorian repertoire, which should always retain its primacy.

A persevering educational effort is required for the necessary recovery: something we priests often forget, since we are quick to choose the solutions that involve the least effort. Or do we prefer, in the place of substantial spiritual nourishment, to pepper the ear with “pleasant” melodies or the jarring jangling of guitars, forgetting that, as the future pope Pius X incisively pointed out to the clergy of Venice, pleasure has never been the correct criterion for judging in holy things? A work of formation is indeed necessary but how can we form the people, if we are not first formed ourselves?

The general congress of the “*Consociatio Internationalis Musicae Sacrae*” was recently held at the Pontifical Institute of Sacred Music, addressing this very topic, the formation of the clergy in sacred music. For years now, seminarians and religious have lacked a real formation in the musical tradition of the Church. One of the most substantial fruits of the *motu proprio* of 1903, which has continued through time and is being renewed in our day, is the Pontifical Institute of Sacred Music in Rome, which has celebrated the hundredth anniversary of its foundation. How many masters of Gregorian chant, of polyphony, of the organ; how many practitioners of sacred music, scattered to every corner of the Catholic world, have been formed in its halls!

Has not prejudice crept in that Gregorian chant is outdated, to be cast aside? What a serious mistake! I would go so far as to say that without Gregorian chant, the Church is mutilated, and that there cannot be Church music without Gregorian chant. The great masters of polyphony are even greater when they base themselves upon Gregorian chant, mining it for themes,

modes, and rhythmic variations. This spirit imbuing their technique and this faithful adherence to the sacred text made Palestrina, Lassus, Victoria, Guerrero, Morales, and others great. At their best, Perosi, Refice, and Bartolucci in our own day made Gregorian chant the essence of their music. John Paul II took as his own the principle asserted by Saint Pius X: “A composition for the Church is all the more sacred and liturgical the more its development, inspiration, and flavour approaches the Gregorian melody, and the less worthy it is the more it distinguishes itself from that supreme model.”

Of course, the best school for mastering a repertoire, for penetrating its secrets, is the real-life practice of that repertoire: something that we, the bridge generation between the old and the new, had the good fortune to experience. But unfortunately, after us the curtain fell. Why this resistance to restoring, either completely or partially depending on circumstances, the Mass in Gregorian chant and Latin? Are the generations of today, perhaps, more ignorant than those of the past?

Gregorian chant must not remain the preserve of academia, or the concert hall, or recordings; but must return as living song, sung by the people, who will find that it satisfies their most profound spiritual tensions, and will feel themselves to be truly the people of God. It is time to break through the inertia, and the shining example must come from the cathedrals, the major churches, the monasteries, the convents, the seminaries, and the houses of religious formation. And so the humble parishes, too, will end up being “infected” by the supreme beauty of the chant of the Church. And the persuasive power of Gregorian chant will reverberate, and will consolidate the people in the true sense of Catholicism.

The spirit of Gregorian chant could inform a new breed of compositions, and guide the efforts for a proper inculturation with the true *sensus Ecclesiae*. I would say that the melodies of the various local traditions, including those of faraway countries with cultures much different from that of Europe, are near relatives of Gregorian chant, and in this sense, too, the chant is truly universal, capable of being offered to all and of acting as a catalyst in regard to unity and plurality. Besides, it is precisely these faraway countries that are teaching us to love the traditional chant of the Church. The young Churches of Africa and Asia, together with the ministerial help they are already giving to our tired European Churches, will give us the pride of recognizing, even within chant, the stone that we

were carved from. And not a moment too soon! Two other factors that I maintain are indispensable for the renewal of Gregorian chant and good sacred music are the following:

1. – Above all, the musical formation of priests, religious, and the faithful requires seriousness, and the avoidance of half-hearted amateurishness. Those who have gone through great pains to prepare themselves for this service must be hired, and proper remuneration for them secured. In a word, we must know how to spend money on music. It is unthinkable that we should spend money on everything from flowers to banners, but not on music. What sense would it make to encourage young people to study, and then keep them unemployed, if not indeed humiliated or tormented by our whims and lack of seriousness?

2. – The second necessary factor is harmony in action. John Paul II recalled: “The musical aspect of liturgical celebrations cannot be left to improvisation or the decision of individuals, but must be entrusted to well coordinated leadership, having respect for the norms and competent authorities, as the substantial outcome of an adequate liturgical formation.” Respect for the norms is already a widespread desire. We are waiting for authoritative directives, imparted with authority. And the coordination of all the local initiatives and practices is a service that rightfully belongs to the Church of Rome, to the Holy See. This is the opportune moment, and there is no time to waste.

EXSULTET – CD for Holy Week

A most welcome addition to the resources offered by our friends The Music Makers has been introduced, opportunely in time for Holy Week. This is a CD under the title *Exsultet*, which provides an invaluable guide to the Latin chants of the Sacred Triduum, and of the Masses of the Easter Vigil and Easter Sunday. It is offered by The Music Makers as a further example of their declared *raison-d’être* to encourage the use of plainsong in its proper liturgical setting in the parishes, as well as offering rewarding listening for those who simply enjoy the beauty of Gregorian chant.

There are good sleeve notes and the track list omits nothing that one would hope to see included. The recording has been made by the singers of the *Schola Cantamus* directed by Jeremy de Satgé. Their style is attractive and ideal in this

context. There is more to Gregorian chant beyond the languid monastic style of Solesmes or Silos, or the purposeful ‘English’ style of Westminster Cathedral and the London Oratory. Here the style is ideal for parish choirs to follow. It is light, clear and accurate and the chant is never allowed to drag. It is pleasing to listen to, although to be mischievously critical, one is slightly alarmed at the tempo of the *Pange Lingua*, which conjours up a vision of the procession to the altar of repose starting off at light infantry pace with the *ombrellino* glimpsed passing through the aisles in a blur!

A welcome feature, before we get into Holy Week, is the inclusion of the haunting ‘Lent Prose’ *Attende, Domine*, so beautifully characteristic of *Quadragesima*, but heard all too rarely nowadays. It is good to find everything we would wish for Palm Sunday, for example, and the *Improperia* for Good Friday, then the *Litaniae Sanctorum* (which may be sung even if there is no procession to the font) particularly for those Catholics who go through life without ever hearing a litany! For priests and deacons (who should if possible avoid delegating its proclamation to a cantor) the most valuable inclusion is the *Exsultet*, which is always challenging and virtually needs relearning every year. Helpful references are provided to enable users to locate the relevant texts in the *Graduale Romanum* (mainly) or the *Missale Romanum* or Catholic Hymn Book. The total playing time is 73 minutes.

This is a splendid addition to the chant repertoire provided on CD by The Music Makers and can be recommended to buy now as Holy Week fast approaches. Priced £12.50 the CD is available in the UK from good religious retailers or by mail order from The Music Makers (www.themusicmakers.org). In the United States and Canada it is available from CanticaNOVA Publications (www.canticanova.com).

NEW ENGLISH LECTIONARY To be based on NRSV Bible

In a surprise but welcome move, it has been announced that the Holy See has agreed to the request of the Bishops’ Conferences of England and Wales, Ireland, Scotland and Australia and approved the establishment of an International Commission (ICPEL) to prepare a revised translation of the English Lectionary for use in these countries. Canada and the United States adopted different lectionaries some years ago.

The new work will replace the lectionaries that have long been in use based on either the Jerusalem Bible or, less commonly, the Revised Standard Version. The Holy See has agreed that the New Revised Standard Version should be used as the basis of the new edition. According to the Bishops’ Conference’s *Liturgy*

Newsletter, the NRSV translation will need a certain amount of adaptation in order to conform to the norms of the Church as presented in *Liturgiam authenticam*. This in turn suggests translation from the *Nova Vulgata* (1979). The existing Latin *Lectionarium* dates back to 1970-72 and uses the texts of the pre-existing Vulgate. This will obviously be no small undertaking and, although there has been a suggestion that the new English Missal and the Lectionary might appear at the same time, any speculation about either would be unwise.

CELEBRATION VERSUS POPULUM The Hazards

Pastor Iuventus who writes a good-natured column about the life of a parish priest, but rarely ventures into matters liturgical, writing in the Catholic Herald:

I am not going to enter into a great liturgical debate about the history of Mass facing east. All I know is that when saying Mass so often I would find it helpful sometimes to face the altar, rather than the assembly. Again, a kind of inverse effort is involved to concentrate not on them but on God; to pray the prayers and not to declaim them to the assembly; to stop being aware of the effects your gestures have on them; to forget their eyes on you when you close your eyes or pause for a moment of silent prayer. It is hard, I find, not to be conditioned by the mere fact that what you see as you open your eyes is a hundred people look peering back at you. That's nothing to do with any attitude towards them individually. Imagine yourself in a moment of quiet devotion when you are trying to "go within" discovering that you are being overlooked by a large crowd and ask yourself how helpful you would find it. That "going within" as a priest when I am saying Mass is part of my duty towards them, as I see it.

Cardinal Arinze (speaking to *Inside the Vatican* November 2005) extracts:

The Mass is a time of reflection and encounter with God, rather than a form of entertainment. People don't come to Mass in order to be entertained. They come to Mass to adore God, to thank Him, to ask pardon for sins, and to ask for things that they need. When they want entertainment, they know where to go. There are a lot of temptations to showmanship for the priest who celebrates facing the people. If he is not very disciplined he will soon become a performer. He may not realize it, but he will be projecting himself rather than projecting Christ. Indeed it is very demanding, the altar facing the people.

So there are problems. However, some of the problems were not caused by Vatican II, but by children of the Church after Vatican II. Some of them push their own agenda, justifying it as the 'spirit of Vatican II'. We have to watch that. The liturgy is not the property of one individual, therefore an individual does not tinker with it, but makes the effort to celebrate it as Holy Mother Church wants. When that happens, the people are happy, they feel nourished. Their faith grows, their faith is strengthened. They go home happy and willing to come back next Sunday."

LATIN AUTOMOBILIA What's in a name?

The December 2005 Bulletin of our Dutch friends in the VLL carries a chapter for, we hope, light entertainment, in which the question addressed is how a Lutheran country that never experienced Roman occupation should come to manufacture a car with an undoubtedly Latin name, such as 'Volvo'. We might interject at this point that there is no lack of learning in northern climates, for example: Finnish Radio is unique in offering a regular news service in Latin. Back to Volvo or *volvo* (I roll), this turns out to be quite straightforward. The name was used first by a Swedish manufacturer of ball bearings (and probably roller bearings) so the 'rolling' analogy was perfectly apt. This company provided some support while a prototype car was being developed in 1924 and by the time it was ready to go into production the Volvo name was available and promptly adopted and the car maker has gone on to enjoy great success. It has no doubt been helpful to have such a good Latin name that it is easy to pronounce by all nationalities.

Reluctantly and briefly entering into this spirit, it is amusing to think of other Latin words which, intentionally or otherwise, have lent themselves to use as motoring *marques*. The best examples are *Audi*, *Fiat* and *Innocenti*. In the UK we have *Lotus* and in the thirties there was the *Invicta*. For France, we have to look back to the unfortunately named *Mors* that appeared in 1895 and enjoyed much early success in road racing. Also from the heroic days, there was the *Itala* launched in 1903. When it comes to model names, the field is considerably expanded. Morris had the *Minor* and Triumph (pre-war) had the *Gloria*. Ford has the *Focus* (fireplace or hearth), Fiat has *Uno*, *Panda* (bent or crooked!) and *Stilo*, Toyota has *Corolla*, *Prius* and *Verso*, but Vauxhall emerges triumphant with *Agila*, *Corsa*, *Nova*, *Velox*, *Victor* and *Viva*. [That's probably enough, Ed.]