



Newsletter

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ASSOCIATION FOR LATIN LITURGY

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

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

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The Church has been waiting for the traditional ‘papal exhortation’ since the conclusion of the Synod of Bishops that marked the end of the Year of the Eucharist in October 2005. Then last month the Holy Father said publicly that it was on the way and now, on the 13th March, the document *Sacramentum Caritatis* has been released. To analyse it as thoroughly as we would wish and as any significant papal pronouncement properly requires, we shall allow a short period of discernment between now and our Pentecost issue.

The more significant prospect for many, persistently rumoured to be imminent, is the elusive *motu proprio* that might allow wider freedom to celebrate Mass in the Old Rite. Questions remain as to how far this might go and how it would be applied in the dioceses. It is however something that for many reasons we could not fail to welcome and it would bring untold rejoicing among those who have worked and prayed for it for so long. The other great landmark will be the eventual appearance of the new translations of the Mass and Lectionary. These are certain to appear, probably in 2008, although muttering behind the scenes continues and could delay matters.

Although both these developments will be widely celebrated, it is important that we remain alert to the possible threats that each might present to our cause. It may, for example, be suggested that with the Old Rite more widely available, there could be less need for the New Rite to be celebrated in Latin. Nothing could be further from the truth! It has been clearly demonstrated in our English Oratories and elsewhere, that both rites in full Latin can happily co-exist in the same churches, typically both on the same day, celebrated by the same open-minded priests. This can only lead to an enrichment of our liturgical life.

Similarly it might be conjectured that with a more accurate and elegant English translation available, the vernacular Mass would become more tolerable and reduce any urge to flee to Latin to escape the old banality. Again, that would be a profound misunderstanding. Even the most sublime English will contribute nothing to the Catholic’s sense of unity with his fellows in past centuries and across the nations, or to his sense of awe before the Sacred Mystery. Although for too long it has been the Church’s best kept secret, the *Novus Ordo*, properly celebrated in Latin, has an absolutely vital place as the Church’s definitive rite of Mass, worthy of respect by all the baptised. Therefore let us stand by to rejoice as appropriate, but let us remain ever vigilant.

SPRING MEETING IN WAKEFIELD—21st April

Solemn Mass will be celebrated at 12.00 noon at St Austin's Church, Wentworth Terrace. Vespers will be sung in the Anglican Cathedral of All Saints.

The full programme for the day is:

- 12.00 Solemn Sung Latin Mass
- 13.30 Buffet Lunch (licensed bar)
- 14.30 "Religion in Ruins" by Yorkshire Catholic historian, Dr James Hagerty
- 15.30 Tea
- 17.00 Sung Vespers for the III Sunday of Easter

Members who wish to sing with the Schola are asked to attend a rehearsal at 11.00am. As they will be in sight of the congregation during Vespers, it is suggested that if possible gentlemen wear suits and ties and ladies white blouses with dark skirts or trousers.

Built by the Jesuits to designs by Joseph Ireland a year before Catholic emancipation, St Austin's is one of the oldest Catholic churches in the Diocese of Leeds. The church was extended in 1852 and again in 1878 (by Joseph Hansom, the Yorkshireman who invented the hansom cab and the architect of the Greek temple which is Birmingham's Town Hall).

Wakefield's Anglican parish church was rebuilt in the early-fourteenth century, extended in the fifteenth, when its 247-ft spire (the tallest in Yorkshire) was added, extensively restored (under George Gilbert Scott) in the nineteenth century, and became a cathedral when the Diocese of Wakefield was formed in 1888. Further extensions were added during the following fifteen years to the designs of Frank Pearson, son of the architect of Truro cathedral. 1979 saw the building's first Catholic Mass since the Reformation and in 1990, during reordering work at St Austin's, Mass was regularly celebrated in the cathedral.

The Anglican cathedral and the Catholic

parish have enjoyed excellent relations for many years. The response of the Dean and Chapter to the Association's request to sing Vespers in the cathedral was enthusiastic and welcoming, and we eagerly look forward to the occasion.



Wakefield is well served by rail, with trains at least hourly from London, Birmingham and Newcastle (and half-hourly from Manchester), and is easily accessible from the M1, M62 and A1. St Austin's is fifteen minutes' stroll from the railway station; the cathedral is ten minutes from St Austin's and five minutes from the station. Maps and directions for walkers are available from Mike Withers.

Drivers should note that parking close to St Austin's is limited (and is impossible outside the cathedral), but there are multi-storey car parks within five

minutes' walk of St Austin's and at The Ridings shopping mall close to the cathedral. Maps and detailed directions are available from Mike Withers (mike.withers@latin-liturgy.org, 01977 618463).

M1 northbound – J 39

M1 southbound – J 41

A1(M) northbound – J 38

A1(M) southbound – J 41

M62 east/westbound – J 30

For those seeking directions via the internet, the postcode of St Austin's is WF1 3QN; the cathedral's postcode is WF1 1HG.

If you wish to have lunch at St Austin's, please fill in and return the enclosed slip, with your cheque, by 7th April at the latest.

AGM 2006 at WIMBLEDON

On Saturday, 21st October, the Association's Annual General Meeting was held in the spacious surroundings of the great Jesuit Church of the Sacred Heart, Wimbledon and the adjacent Wimbledon College. The day was organised by Ian Wells, who had valuable local knowledge as an old boy of the College, and was one of several Old Wimbledonians happy to be there again.

The church itself is large and handsome, of late Decorated Gothic Style, and dates from 1887. It presents an impressive appearance even without the tower that the architect had intended. The west front welcomes visitors with its tall twin turrets and a large traceried window. The entrance beneath is through a fine Gothic arch. The nave remains unspoilt and entirely satisfactory with rows of good benches extending along its length

Report

of 100 feet. It is proportionately high and wide with good stone columns and there are north and south aisles. Statues of eight Jesuit saints look down from above. The sanctuary somehow presents a less happy picture. We know that a well-loved baldacchino was removed in spite of a campaign to preserve it, but the subsequent re-ordering seems far from ideal. This is perhaps the penalty for having on hand two 'trendy' architects, one lay and one clerical!

The redeeming feature is the retention of a central tabernacle. It seems far away from the people at the back of what is now an extraordinarily deep sanctuary, but the sight lines are such that it can be seen above the heads of the sacred ministers whose seats in turn are raised above and behind the forward altar. Also, oddly located further back than the altar is a carved wooden pulpit at what might once have been the front corner of

the sanctuary which has now been extended forward to provide an expensively tiled promontory. Near the front of this stands the altar, specially designed and apparently received with a fanfare, and said to stand above important relics, but of unduly modest dimensions for so large a church. The modesty was emphasised (apparently as is customary) by just two puny candles standing asymmetrically on the side of the altar table. Simplicity perhaps, but scarcely noble! Ahead of this there is a little more tiled landscaping with vestiges of J F Bentley's old altar rails at the corners. Like their counterparts at Farm Street, the Jesuits of Wimbledon vest their servers in scarlet cassocks, which would be ideal for a liturgical *schola* but always seem slightly startling on a team looking like mini cardinals serving in the sanctuary.

Solemn Sung Mass of Our Lady was celebrated at 12 noon in the presence of a good congregation, fully in Latin except for the homily. The celebrant and preacher was Fr Kevin Donovan SJ, a regular celebrant of the Sacred Heart's Latin Mass on Sundays, assisted by Deacon Anton Webb of the

Oxford Oratory and Fr Guy Nicholls, Parish Priest of the Birmingham Oratory. The Sacred Heart Choir led the congregation in Mass IX *Cum jubilo* and sang the motets *Ave Maria à 4* and *Jesu Dulcis Memoria* by Victoria. Organist David Gammie played Widor's *Toccata* on the impressively-appointed 1912 Walker organ.

There followed a buffet lunch, which was a most enjoyable affair, thanks to the sterling efforts of the local caterers. There was sadness on hearing that the expected speaker, Richard Milward, the noted teacher and historian, was unfortunately too ill to attend. He had however made his comprehensive notes available to Ian Wells who had known him well and who stood in admirably for his old teacher, delivering a most entertaining and informative talk. He gave an account of the achievements of Edith Arendrup, the Courtauld heiress, who was responsible for the church's construction on the site. As her monument in the church proclaims: "It was through her Christian vision that this parish of the Sacred Heart came into being; it was through her



generosity the church was built.” She went to live in Wimbledon in 1877 and in due course discerned a need for a Catholic church in the area. She determined that it would be built in a prominent position on the slopes of Edge Hill and took the bold decision to commission a young architect Frederick Walters to design it, which was well justified in the outcome. The nave was opened on the feast of the Sacred Heart, 1887 and the rest of the building was finally completed by 1901.

The Business Meeting followed, including the annual reports from Bernard Marriott as Chairman and Jeremy de Satgé as Treasurer. The Chairman’s Report follows immediately after this article and the Financial Statements are reproduced at the end of the Newsletter. Members’ questions this year focussed especially on the decision of the Bishops’ Conference, which had shocked many, to transfer the celebration of the former Holy Days of Obligation, Epiphany, Ascension and Corpus Christi to Sundays. The Chairman undertook to let the Bishops’ Conference know of members’ concerns.

After a break for tea, all went across the grounds to the College Chapel which, following a quick reordering, provided an attractive setting for the celebration of Vespers of the XXIX Sunday of the Year and Benediction of the Blessed Sacrament. Fr Guy Nicholls *Cong Orat* officiated and a *schola* of ALL members, who had rehearsed early in the day, sang the psalmody in alternation.

More pictures—page 38

CHAIRMAN’S REPORT 2005/06

by Bernard Marriott



TWELVE MONTHS AGO WE MET ON A BEAUTIFUL DAY AT LEIGH-ON-SEA and enjoyed superb liturgy, a lovely lunch and a fascinating talk, all courtesy of the parish priest, Fr Kevin Hale, his parishioners, and Brentwood’s diocesan archivist, Fr Stewart Foster. This year we have come to the *alma mater* of our Council member, Ian Wells, and thanks are due to him for organising the day, to the parish priest, Fr Gerald Mitchell, SJ, for accommodating us here, and to Fr Donovan, SJ for celebrating the Mass.

Without doubt, the biggest advance this year has been the approval by the English-speaking bishops’ conferences of ICEL’s draft translation of the Ordinary of the Mass. This has yet to be approved by the Vatican, but all the signs are that it will proceed reasonably smoothly. It is highly unlikely that this translation will come into use before the rest of the Missal has been translated by ICEL and the translations

approved. The consensus seems to be that this will take around two years.

But, in the midst of this, the new International Commission for the Preparation of an English Language Lectionary (ICPEL) is doing what its name suggests, basing its work on the Catholic edition of the New Revised Standard Version of the bible. Some commentators have suggested that this work should not take long, although others, knowing that the 'inclusive' language of the NRSV will need modifying to conform to *Liturgiam Authenticam*, are less sanguine.

So, for the first time in over a decade, we have a feel for when we may be in a position to re-publish our bilingual missal, or co-operate with another publisher in this venture. To that end, we have obtained a copy, on disc, of the Ordinary of the Mass in Latin, from the Bishops' Conference, and are assembling from another source the Latin texts of the Propers for Sundays. Once the ICEL translations are approved, the texts will, no doubt, be made available to publishers on disc so, after that, comes the comparatively simple (that is by the standards of the first edition of our missal in 1982) business of pasting them all in the right place for the production of the new edition.

Of one thing we may be sure: if we wish to see a new bilingual missal available as soon as the new ICEL translations are authorised for use, and if we would like this missal to be of the best possible quality, including catechetical notes, rubrics in red, suitable illustrations and chants, then this will cost a considerable

sum of money. I believe that much or all of the expense will be recouped through sales, but there can be no guarantee of this, and it would be imprudent to rely on it.

The first edition of our missal put a considerable strain on the Association's finances, even though it was a much more modest production than what will be necessary now to make the right impact. We managed by selling copies in advance to members (i.e. members lent us money to pay the printer's bill on the promise – fulfilled of course – of receiving the missal in due course). I was Treasurer at the time and, with Martin Lynch, then Chairman, we arranged an overdraft facility with the bank of, from memory, £1000 (in current money values this is around £3000), but sales proved sufficient to save us having to become overdrawn. The situation now is that £3000 would not go far with any printer's bills, so we are in an altogether potentially more expensive position than we were nearly 25 years ago.

We have been building our reserves steadily over the past few years and now have £11,000 in the bank. You will see from the agenda for this meeting that Council proposes that subscriptions be increased. I am setting the scene here for a discussion that can take place later.

Before these momentous decisions by the English-speaking bishops, three members of Council visited our episcopal adviser, Bishop Alan Hopes. He was joined by Fr Allen Morris, Secretary to the Bishops' Conference's Department for Christian Life and Worship. We gave Bishop Hopes a selection of our publications and

discussed ways in which the Association might assist in improving the manner in which the Liturgy is celebrated. We spoke about our proposals for a new bilingual missal, and it is evident that the Bishops' Conference will wish to exercise a good deal more control over publications for the laity than they did in the 1970s.

Other topics discussed included the promotion of Latin in seminaries and the use of *A New Approach*, the need for parishes to employ competent musicians who are conversant with the Church's musical riches, and Martin Baker's speech in Rome. Martin Baker addressed a study day organised by the Congregation for Divine Worship, stressing the importance of the schola, and the need for the education of the faithful so that they may participate by listening as well as by the other more obvious means. We also asked that information about our publications be circulated to the clergy. The meeting was cordial and constructive, and I take this opportunity of thanking Bishop Hopes and Fr Morris for having seen us.

Our Spring Meeting took place in Derbyshire, our first visit to that county since being in Derby in 2003. As is now often the case, we moved from one place to another, starting at the Grade I listed building of All Saints, Hassop, having lunch and a talk by Ian Wells on Robert Hugh Benson's *Come Rack! Come Rope!* in Tideswell, and finishing with Vespers and Benediction in the martyrs' chapel at Padley. The arrangements were made by Ian Wells to whom I extend most sincere thanks.

It is now exactly a year since the bishops of the world met in Rome for the synod to mark the conclusion of the Year of the Eucharist. We know that they put a series of propositions to the Pope and one of them, Proposition 36, is of especial interest to us. This referred to celebrations of Mass at international gatherings (which, it noted, are becoming ever more frequent), saying that such Masses should be celebrated in Latin, apart from the readings, sermon and prayer of the faithful, and that Gregorian chant should be used. It goes on to say that priests should be able to celebrate Mass in Latin and appreciate the chant, and that "the possibility of educating the faithful in this way not be overlooked." It is regrettable that this proposition was the one carried by the smallest margin, but carried it was, and we continue to wait expectantly for an Apostolic Exhortation from the Pope in response to the propositions.

There has been considerable correspondence in the Catholic press about migrants to this country, principally Poles, and how to cater for their spiritual and liturgical needs. This has given me the opportunity to press for the use of the Church's universal language at Mass to minimise the tendency for migrants to opt entirely out of normal parish life and disappear completely into communities of their own.

Members of Council have not been idle, organising two meetings a year, producing three Newsletters, and looking after the printing, storage and despatch of publications. Ruth Bleakley addressed the Newman Society in

Oxford on “Why Mass in Latin?”, and Mike Withers attended the LLA Convention in St Louis, Missouri, giving a talk “*Plus ça change*”, based on his address to our own AGM in 2004. Jeremy de Satgé, with his Music Makers hat on has produced two new CDs – *Exsultet* with music for Holy Week and Easter, and *Regina Caeli* which has music in honour of Our Lady.

I think it is worth dwelling for a moment on some of the many things that have been said about the celebration of Mass and the use of Latin and its music over the last 12 months:

NOVEMBER—the Congregation for Catholic Education under Cardinal Grocholewski held an international symposium on “The Formation of the Clergy and Sacred Music”;

NOVEMBER—Pope Benedict addressed the Latinitas Foundation;

DECEMBER—Pope Benedict spoke to the Sistine Chapel Choir and, on another occasion, to *Pueri Cantores*;

DECEMBER—the CDW organised a study day “Sacred Music: A Liturgical and Pastoral Challenge” to mark the 42nd anniversary of *Sacrosanctum Concilium* at which Mgr Miserachs Grau delivered a paper entitled “Gregorian Chant: The Possibilities and Conditions for a Revival” and Martin Baker, Director of Music at Westminster Cathedral spoke on “Musical Heritage at Risk”;

FEBRUARY—Pope Benedict addressed students of Classics at a General Audience;

APRIL—Cardinal Arinze was the principal speaker at ‘Hearts and Minds’, an event organised by the Liturgy Commission at Westminster Cathedral;

JUNE—Pope Benedict spoke following a concert of sacred music in the Sistine Chapel.

Full details of all these encouraging activities are recorded faithfully for us in the Newsletter by Edward Barrett whose antennae seem to twitch immediately anything of importance happens, and tune into all the details to enable us to keep abreast of developments. Whilst all of this is encouraging, these are all fairly disparate activities, and will need connecting into a coherent plan to improve our standards of liturgy. To some extent we have to watch and wait, but must be ready to move when the moment is ripe.

MOZART AT ST PETER'S

Coronation Mass ends Festival

The fifth international *Pro Musica e Arte Sacra* festival ended on the 19th November with a memorable liturgical performance of Mozart's Coronation Mass, K. 317 at a Solemn Mass in St. Peter's Basilica, where the music is more usually Gregorian. The celebrant of the Pontifical Mass was Cardinal Christoph Schönborn, Archbishop of Vienna and the Vienna Philharmonic Orchestra played under the direction of Leopold Hager.

Later, at the midday Angelus, the Pope greeted all the participants warmly and told them in German: “In religious music and sacred art the beauty and grandeur of the faith resound and shine out. Music and art touch our senses and help to open our spirit and heart to God and his Word. I wish you all a good time in Rome. May the Lord bless you and guide you on the path of virtue.”

CIEL 2006 COLLOQUIUM AT OXFORD

by Christopher Francis

Hitherto held in France, and on one occasion in Rome, this was the first CIEL colloquium to take place in England, and the organisers made an inspired choice when they chose Merton College, Oxford as the venue.

Arriving to register at the Colloquium, one could be forgiven for thinking that there was no such thing as a vocations crisis: the front quad was thronged with priests, a few middle-aged but most young, some very young. Among both the clerical and lay delegates there were French, Italian, Australian, American and Hungarian contingents, as well as many from the British Isles. Some of the papers were given in languages other than English, but always with printed translations provided.

From the first dinner in hall, one could see that Merton's reputation for excellent food is entirely deserved. Everything, food, wine and service were of the highest standard, the staff unfailingly helpful and courteous. 'Here', as a very eminent fellow-delegate remarked to me in Drydenesque tones, 'is God's plenty'. The two full days were very intensive, scarcely time to draw breath, Lauds were sung every morning before breakfast, an extensive but rapid meal, as delegates had to prepare for the first session of the day.

The Liturgy, celebrated in the College chapel according to the pre-conciliar books, was characterised by complete splendour, unhurriedness (Pontifical

Mass on the final day lasted for an hour and three quarters) and immense attention to detail. Organ music, singing and serving were all impressive, and perfectly tailored and subjugated to the total liturgical entity. The only problem came during Wednesday Vespers, when the smoke of the incense being prepared for the Magnificat (an unaccustomed activity there in more recent centuries) set off the fire alarm in the vestry, which houses the college archives. The noise was shattering and continued for several minutes, simultaneously with the just-audible singing of the psalms!

But for me the most striking aspect of the whole thing, especially for one who when possible attends evensong (a beautiful service in itself) in such places, was simply seeing and hearing Catholic liturgy taking place in a chapel that has not been Catholic for 400 years. Though not 'authentic' of course, not Sarum, it presented a vision of pre-reformation England: the sound and sight and ethos of Catholic worship in the chapel of a great mediaeval university, the incense, the chant, the splendidly vested clergy, the many priests in their birettas, the cantors, copious numbers of servers. I may be accused of romanticism, but that is how it came across to me. Compline, very strikingly, was sung solely by candlelight, an effect both satisfyingly authentic in the mediaeval sense and conducive to devotion.

Mention must be made here of the generosity and courtesy of the current

Chaplain of Merton, the Rev Simon Jones, who not only made every possible facility available for the conference but also himself attended all the liturgies. There were three venues for the lectures: firstly, before Compline each evening in the College chapel. This was the least satisfactory: Merton College chapel is a wonderful building but very large, and it does not have a public address system. This is not a criticism, for you do not need a microphone for the liturgy in such a building, but you do for an hour's lecture, especially for one as complex and important as Professor Eamon Duffy's 'Benedict XVI and the Liturgy', of which much was unfortunately lost to those sitting further away from the speaker.

All the distinguished lecturers had something distinctive to give their audiences, and we breathed in the air of real scholarship, as distinct from the popularised and watered-down material which frequently passes for it in today's Church. As well as the lectures mentioned elsewhere in this report, I particularly enjoyed and valued the outstanding talks, succinct and very well delivered, by Dom Alcuin Reid, on '*Sacrosanctum Concilium* and the Organic Development of the Liturgy', and by Fr Michael Lang of the London Oratory on 'The Early Development of Christian Latin as a Liturgical Language'.

The daytime lectures were held in the East Writing School of the University Examination Schools. One fellow-delegate told me as we went in that he hadn't been in there since he went in to sit his finals, many years previously. The room was very large and hung with full-

figure portraits of important men in wigs from Oxford's glorious past. The acoustic, after some teething troubles with the public address system, was adequate for the purpose, and we the audience sat in disciplined ranks at the writing desks where knowledge is, even today, so frequently and rigorously tested.

On the Friday, a tour of Catholic Oxford was given by Fr Jerome Bertram of the Oxford Oratory, a genial and learned guide, with particular attention being given to the various places which John Henry Newman had frequented in his Anglican days. At dinner on the Friday, we had three toasts, to the Queen, to the Pope and to the College, whose foundation day is the Exaltation of the Cross!

Finally, on the Saturday, we all repaired to the splendour of the Sheldonian, naturally the best acoustic of all, where we heard Dr Sheridan Gilley on 'The Roman Rite and Popular Piety', a particularly brilliant talk. At one point, during a reply to a question he said: 'the Church surrendered to the world at the wrong moment; if it had been the 1940s or 1950s, much less harm would have been done...' Finally, the Rev Laurence Hemming of Heythrop College, a passionate and eloquent speaker, in his 'Theological Perspectives on the Traditional Liturgy', summed up brilliantly the tone and ethos of the whole conference.

All these papers will in due course be published, as the 'Proceedings', as previous ones have been since the Colloquia started in 1996. There was one bonus item after the final lunch, a tour of

the College library. This is the oldest academic library in this kingdom in continuous use since its foundation. During the reformation period, when destruction of Catholic artefacts was

frenzied and almost universal, Merton somehow managed to preserve many of its Catholic books and manuscripts from the protestant bonfires. It was a good place to conclude the whole experience.

RE-OPENING OF ST ANNE'S CATHEDRAL **by Mike Withers**

THIRTEEN MONTHS AFTER THE CELEBRATION OF ITS CENTENARY, St Anne's Cathedral, Leeds was closed for restoration and refurbishment of the interior. Fifteen months and £2m later, in November 2006, it was re-opened with great and splendid ceremony.

Among the guests were the Apostolic Nuncio, Archbishop Faustino Sainz Muñoz, Archbishop Patrick Kelly of Liverpool, thirty bishops, about 75 diocesan priests, leaders of other Christian denominations in West Yorkshire, the Lord Lieutenant and the High Sheriff of West Yorkshire, the Lord Mayor of Leeds and the mayors of the five other metropolitan districts which fall within the boundaries of the Diocese. The entrance procession was led by the Verger of Holy Trinity Church, where the Cathedral community had spent its 'exile'.

Mass began with the blessing and sprinkling of water, during which the choir sang Victoria's *Vidi aquam*. Gloria, Psalm, Acclamation and Gospel were sung in English; the Creed was *Credo III*. The Dedication of the new altar commenced with the Litany of the Saints (sung in English). During the depositing of relics (the skulls) of two Yorkshire martyrs, Blessed Peter Snow and Blessed Ralph Grimston, the choir sang Byrd's *Justorum animæ*. At the Preparation of the Gifts the Nuncio presented Bishop Roche with a chalice and paten – a gift from His Holiness.

The Offertory motet was Viadana's *Exsultate justi*. The *Sanctus*, Acclamation and *Pater noster* were sung in English; the *Agnus Dei* was from *Missa Sancti Nicolai* (Haydn) and Mawby's *Ave verum* was the Communion motet. After the recessional hymn, *All creatures of our God and King*, sung with great enthusiasm by the packed congregation, the Director of Music, Benjamin Saunders, treated us to a rousing organ voluntary – Theodore Dubois' *Toccata*.

The removal of a century's grime, re-gilding of the reredos, introduction of a York stone floor, upgraded lighting and new light-oak pews have transformed the interior of the cathedral. What was gloomy and somewhat depressing is now bright and welcoming. The forward extension of the sanctuary, repositioning of the Bishop's throne (see pictures, page 18) and the relocation of the choir to behind the throne make it obvious, however, that there is little likelihood of Mass being celebrated *ad orientem* in the main body of the cathedral, at least until a future re-ordering.

RICHARD MILWARD 1924-2006 RIP Obituary by Ian Wells

At the AGM in Wimbledon I expressed my bitter disappointment that I was unable to introduce my former History teacher Richard Milward, whom I had invited to address the meeting; sadly he had suffered a serious fall, which led to other complications from which he was not destined to recover.

But, professional that he was, he compiled a talk on the foundress of the Sacred Heart church which I was able to deliver at the meeting. How typical of him that his account of Edith Arendrup should conclude with a consideration of her as a woman of prayer. Richard's own devoutness was never in doubt as I learnt when I first made his acquaintance (as my form master and History teacher) in September 1963; the degree of recollection and reverence he demonstrated and expected in classroom prayers and our weekly Mass was an example to us all. Anyone who has contact with the Jesuits will know of their devotion to Our Lady. Richard's went further, from his role as Sodality prefect at school to his lifelong involvement with that group in the Sacred Heart parish, and it is most appropriate that he should have died on the vigil of the feast of the Immaculate Conception.

Yet, like St Philip Neri (canonised of course on the same day as St Ignatius Loyola), Richard demonstrated Christian joy. How else could he have made the impact on so many generations of schoolboys that he did? He was, to use

that over used expression, a charismatic teacher who loved History and knew how to make it enjoyable for his youthful charges, whether through the scandals and bloodthirsty dealings of the Tudors (all described in pleasing detail – it was alleged he once wrote on an essay “very good, but you didn't say enough about the massacres”), or the complications of the first and second world wars and their Cold War aftermath. He enlivened this with a constant encouragement to find out more for oneself, whether by watching the BBC series on the Great War (most conveniently broadcast at just the right time) or with his personal reminiscences of the second war, including a bizarre tale of Wimbledon residents gathering outside the Sacred Heart church to watch the bombardment of the London docks, of which they had a grandstand view!

Richard and I remained in contact after the AGM (his “fee”, characteristically, went at his insistence to Jesuit Missions) and I had the opportunity to express to him personally what I have described in general terms here. While I was at Wimbledon College there was a production of *A Man for All Seasons* which he and I both saw. Early on, when More is trying to persuade the egregious Richard Rich to become a teacher the young man asks “And if I was who would know it?” only to get the reply: “You, your pupils, your friends, God.” And then the lovely line: “Not a bad public, that.”

Perhaps a perfect epitaph for Richard. *Requiescat in pace!*

PRO MULTIS WILL BE "FOR MANY" Official Decision

CARDINAL FRANCIS ARINZE, Prefect of the Congregation for Divine Worship, at the direction of Pope Benedict, has written to the world's episcopal conferences, informing them of the decision that the phrase *pro multis* should be rendered as "for many" in all new translations of the Eucharistic Prayer.

The bishops are directed to prepare for the introduction of a new translation of the phrase, where needed, in the next one or two years. It is intended to reflect more accurately the normative Latin phrase *pro multis* and does not signify any change in Catholic teaching that Christ died for all. Since Vatican II allowed the use of vernacular translations, many of them have used "all" instead of "many" for the Latin *multis*. The French version said *pour la multitude*, but the German version was *fur Alle*, Spanish was *por todos los hombres*, Italian was *per tutti*, and Portuguese was *por todos homems* – all various ways of say-ing "for all" or "for all people".

In his letter Cardinal Arinze made it clear that it had been the Holy Father's personal decision to require the more literal translation of the Latin. He set out a summary of the factors the Pope had taken into account in reaching his decision:

The Synoptic Gospels (Mt 26,28; Mk 14,24) make specific reference to "many" for whom the Lord is offering the Sacrifice, and this wording has been emphasized by some biblical scholars in

connection with the words of the prophet Isaiah (53, 11-12). It would have been entirely possible in the Gospel texts to have said "for all" (for example, cf. Luke 12,41); but the formula given in the institution narrative is "for many", and the words have been faithfully translated thus in most modern biblical versions.

The Roman Rite in Latin has always said *pro multis* and never *pro omnibus* in the consecration of the chalice. In line with the instruction *Liturgiam Authenticam*, effort should be made to be more faithful to the Latin texts in the typical editions.

The anaphoras of the various Oriental Rites, whether in Greek, Syriac, Armenian, the Slavic languages, etc., contain the verbal equivalent of the Latin *pro multis* in their respective languages.

"For many" is a faithful translation of *pro multis*, whereas "for all" is rather an explanation of the sort that belongs properly to catechesis.

The expression "for many", while remaining open to the inclusion of each human person, is reflective also of the fact that this salvation is not brought about in some mechanistic way, without one's willing participation; rather, the believer is invited to accept in faith the gift that is being offered and to receive the supernatural life that is given to those who participate in this mystery, living it out in their lives so as to be numbered among the "many" to whom the text refers.

The Cardinal stressed that the use of "for all" has not affected the validity of Masses in which that formula was used.



REQUIEM AT CHANTRY CHAPEL

by Mike Withers

The first Requiem Mass since 1558 at Wakefield's Chantry Chapel was celebrated by Bishop Arthur Roche in September for all the faithful departed who had worshipped there during the preceding 650 years.

The Chapel, built in 1356, internally only 41 feet long and 17 feet wide, is attached to the medieval bridge spanning the Calder. Following the accession of Elizabeth I, the chapel was sold and, during the next three centuries was used for a variety of secular purposes. In 1842 the then Vicar of Wakefield secured its transfer to the Church of England. Soon afterwards a substantial programme of restoration was undertaken in an attempt to repair centuries of neglect; this included the replacement of the west front using Caen stone which wore so badly that the architect responsible, George Gilbert Scott looked back on his decision "with the utmost shame and chagrin". A complete restoration in 1939 saw the west front entirely replaced. Fortunately, no-one has yet seen fit substantially to "restore" the interior.

(Readers who attended the Association's Spring 2003 meeting will remember Benediction in Derby's Bridge Chapel.)

The Bishop was vested in a black Roman chasuble and the Introit *Requiem aeternam* and the *Kyrie* were sung by all. After this promising start, the remainder of the Mass was in English save for the *Agnus Dei* (*Missa de angelis*).

NOT ALL ARE HAPPY

Bishop Trautman in The Tablet

Members may recall that on 15 June 2006 the bishops of the United States meeting in Los Angeles surprised many, after somewhat acrimonious discussions, by giving their approval to ICEL's revised translation of the *Ordo Missae*.

Much credit for this was attributed to the intervention of Bishop Arthur Roche of Leeds, Chairman of ICEL who had been invited to address the meeting. A key element was

undoubtedly the changed attitude of Bishop Donald Trautman, Chairman of the Bishops' Committee on Liturgy, who had been a persistent critic of *Liturgiam authenticam* and the work of the translators. So surprised was the commentator John Allen of the *National Catholic Reporter* that he asked how the change came about and Bishop Trautman replied "I tried to steer a middle course. I didn't want any consternation, and in the end we had a peaceful resolution to these important liturgical matters. I wanted to take a balanced

approach. It's important to remember that this is an amended text. What we have to do is to highlight the 'full, conscious and active participation' of the faithful in the liturgy, and the texts we received were not always good at this. The amended text brings us closer to that hope of the council fathers. I would have liked to see more amendments, but I think we did well".

However, things appear to have changed again very recently, with Trautman writing a major article in *The Tablet* of the 3rd February, under the title "A Pastoral Deficit". In it he gives vent once again to his earlier obsessions, such as his antipathy to 'sacral' language: "While no one should be opposed to the transcendent dimension in liturgical translation, an exaggerated attention to the sacred distorts the balance between transcendence and immanence." However it is obviously the Vatican's announcement on *pro multis* that seems to have lit the fuse. "It is the clear, certain teaching of the Catholic Church that Christ died for all. So what is behind the change? The reason given is that "for many" represents a more accurate translation of *pro multis*." He asserts that in Aramaic, Hebrew and Greek, the relevant words do, or at least can, mean "for all". In the light of the Vatican's recent decision and Cardinal Arinze's careful explanation, all this is unlikely to change matters other than to make the final approval of the English Missal a more bitter and possibly more protracted struggle.

AUTHENTIC CHRISTIAN LANGUAGE **by Archbishop Mark Coleridge**

ARCHBISHOP MARK COLERIDGE of Canberra is chairman of the International Commission for the Preparation of an English Language Lectionary (ICPEL) whose brief is to base its work on the controversial New Revised Standard Version of the Bible (NRSV) but at the same time in accordance with the requirements of the instruction *Liturgiam authenticam*. In an interview with Sister Janet Fearn's broadcast on Vatican Radio in November of last year, he gave some indication of his personal views on the language issue.

"When the bishops of the Second Vatican Council decided to admit the vernacular they were reviving all the controversies of the reformation and they were plunging the Catholic Church back into the stream of what is called 'historical consciousness'. Time was impinging upon the Church in a new way. Of course the bishops of the Council didn't imagine that we would go as far as we did, from Latin to English almost totally. What they had in mind was to be the use of some vernacular at some point, but by and large Latin would remain the language of the liturgy. What they said was that bishops' conferences could apply for permission to use the language of the people in certain parts of the Mass."

"What happened, and I don't think anyone foresaw it, except perhaps the Holy Spirit, was that the bishops around the world began to ask for total permission, so that what you had was a

move from Latin into the vernacular languages almost totally. As I say, I doubt that was in the mind of the Fathers of the Second Vatican Council. I also doubt that they understood or could have understood the full scope of that fateful decision, as it is to pass the barque of Peter into the stream of time in a new way, because you simply just couldn't go from the grand fixity of the Latin into the grand fixities of the vernacular languages – that's a contradiction. That is one of the reasons why we have the translations going on at the moment. So, in the sense that the vernacular is changing all the time, it is in a constant state of flux, you cannot control the process. The great high fixities of Latin, creative as they may have been are not reproduced in any vernacular language. In that sense, the cat is out of the bag and I do not see any alternative to that. It will take us into directions that we didn't foresee and perhaps don't always find comfortable. That is the prime historical fact that you need to bring to bear upon the retranslating the Missal.”

He continued: “I have been thrust into the business of liturgical translation in a way that I certainly didn't see when I was made a bishop, a little over four years ago. I must say it has come to me as an extraordinary gift. It has been an education in the extraordinary riches of the Roman Missal. I now think if you can take people through the Missal step by step and teach them to hear and see what is there, it would be a magnificent initiation to see into the depths of Christian and Catholic life. Although I did my seminary training and functioned for over 30 years as a priest using the Missal, I didn't realise the extraordinary

riches that are there until I was plunged into this work.” [*We understand however that his special responsibility is only for the revision of the Lectionary. Ed*]

He goes on to draw comparisons with the Koran: “Christianity from the very beginning has been a translating religion and this is one of the things that distinguish us from Islam. Islam insists that to read the Koran you must read it in Arabic. I am told that the Arabic of the Koran is glorious. But that is not so and never has been with Christianity. We have always been told that we translate from the beginning, so we are a translating faith. In that sense, what is going on now with the Missal and with the Lectionary is a process of taking the word made flesh and making that word flesh in yet another new way in a new moment in time.”



Re-opening of St Anne's Cathedral, Leeds
(see p 13)



THE RICHNESS OF BENEDICTINE LITURGY

by Dom Juan Flores Arcas

In an interview with the news agency ZENIT in October, Dom Juan Javier Flores Arcas OSB, President of the Pontifical Liturgical Institute of Rome, included the following observations.

There is no 'monastic liturgy' as there is no Benedictine liturgy, for the liturgy belongs to the Church and is planned, acted and lived for all Christians, but what does exist is a monastic or Benedictine way of celebrating the sacred liturgy. Monks do not distance themselves from the liturgy of the Church; rather, they take advantage of it and live from it, as the liturgy belongs to the Church. In accordance with this principle I believe that in today's monasteries the liturgy must be one that reflects the spirit and letter of the liturgical books renewed after the liturgical reform. Monasteries were in the vanguard of the Liturgical Movement and must continue to be places where the liturgy of today is celebrated and lived with the same spirit as always.

St. Benedict's Rule, a 6th century document, contains nothing distinctive regarding the Eucharist or the rest of the sacraments. Only with reference to the Divine Office, which we now call the Liturgy of the Hours, does it have distinctive features and originality. In the course of time and until today, there have been two types of offices in the Latin Church: the monastic office and the cathedral or clerical office. The Benedictine Office is based on principles of the previous monastic tradition; it brings together and orders liturgical elements that, at the time, were in use in

different churches. Both as a whole as well as in innumerable details, the Divine Office of the Benedictine Rule has considerable originality. Since their beginning, Benedictine monasteries have had a Divine Office different from that of the diocesan clergy and other religious, based on the distribution of the Psalter made by St. Benedict. The principle of the Rule which has been strictly maintained over the centuries is that each week the whole Psalter of 150 Psalms is recited. Also one must acknowledge that from the beginning monastic piety has been marked to a great extent by the piety of the Psalms. While Benedictine monasteries should not be museums of Church history or liturgy, it is legitimate to hope that the *Psalterium per Hebdomadam*, which has more than 1,500 years of tradition, might be maintained in Benedictine monasteries. However, Benedictine monasteries adapt to time and place.

Reform of the Divine Office in Benedictine monasteries is governed by the *Thesaurus Liturgiae Horarum Monasticae*, prepared by the Benedictine Confederation, which allows for some flexibility in the distribution of the Psalter. Individual monasteries have the choice to opt for a Divine Office that responds more to the exigencies of time, place and work of each monastery. Some have opted for maintaining the traditional Benedictine plan; a great

majority today follow 'plan B' with the distribution of the Psalter in one or two weeks. Some have actually opted for adopting the Roman Liturgy of the Hours itself. It is the responsibility proper to each Benedictine monastery to choose one or another plan, but ensuring that the Divine Office must occupy first place among the elements of Benedictine life and nothing must be preferred to it.

In the course of the centuries Benedictine monasteries have been places of spiritual and liturgical radiance; more than that, they maintained culture during the Middle Ages and from their schools arose the personalities of the Church of the moment. Let us think of the great monasteries, such as Cluny, Saint Gall, etc. In 1909, specifically around the Belgian monastery of Mont César, a Liturgical Movement arose led by Dom Lambert Beauduin, who from being a priest dedicated to the world became a Benedictine monk in the said monastery. From this Liturgical Movement the Church moved to the liturgical reform stemming from the Second Vatican Council. The Benedictine monasteries were centres of spiritual—and therefore of liturgical—radiance. Let us think of Solesmes (France), Beuron and Maria Laach (Germany), Montserrat and Silos (Spain), Monte Cassino and Subiaco (Italy), Maredsous and the already mentioned Mont César (Belgium), etc. All these monasteries have their doors open to their most precious treasure, their liturgical prayer, so that the prayer of the community living there is shared with guests and visitors, who are thus introduced to the great prayer of the Church. This can be considered the

monastic apostolate par excellence; monasteries have evangelized in this way. Also today there is an excellent way of spending one's 'vacations' by staying in a monastic guest house and participating in the different Hours of the day, to the rhythm and with the help of the Benedictine monks and nuns.

Pope Benedict XVI has expressed great love and appreciation of the Benedictine Order and St. Benedict. The fact that he chose the name of the father of Western monasticism is very significant, as he himself explained a few days after his election. The liturgy has been part of his life, as he himself says in his autobiography, already from his seminary years. He regularly visited the German Benedictine monastery of Scheyern in Bavaria and every year, for the feast of the Most Holy Body and Blood of Christ, now living in Rome, he went to the convent of the Benedictine nuns of Rosano, near Florence, where he participated in the nuns' liturgy and presided personally at the Corpus Christi procession.

CHILDREN'S VOICES IN STAFFORDSHIRE Chant and Polyphony

The *Catholic Herald* of the 23rd March carried a heartening full-page report about music at the parish of St Wulstan's, in Wolstanton, near Newcastle-under-Lyme, Staffordshire, where it has been successfully demonstrated how a group of surprisingly young children can be taught to enjoy Gregorian chant and even classical polyphony. The reporter had

encountered exuberant nine and ten year-olds skipping out from choir practice where they had been rehearsing Mass XI *Orbis Factor* and Renaissance motets by Victoria. One young lady claimed to like singing *Ave Maria* in her bath.

But it was not only the youngsters who were inspired. The musical life of a very ordinary parish had been transformed by the arrival of a husband-and-wife musical team, David and April West, who were sick of hearing people say there was no decent music in the Catholic Church and, instead of grumbling, they decided to do something about it. They amalgamated the existing choir of hymn singers with the young music group and in the early days sometimes used both the organ and guitars in the same Mass. To achieve quality in the music, the Wests imposed a ban on the more excruciating products of the post-Vatican II musical “reformers”. The fashionable happy-clappy songs from the 1970s were consigned to the bin. “We’ve never sung ‘Bind us Together’ nor have we done a single Israeli Mass” said David. Contrary to popular belief, these pieces did not have a cachet with the young. “That’s an old style. What you get is the mums and dads saying ‘this is what the young people want’, but they’re speaking as ageing ravers and Beatles fans.”

When the Wests set up a junior choir to run alongside the senior one, they didn’t shy away from the harder stuff but set about teaching the children serious, unadulterated Church music. There was to be no talking down to the young ones; instead, they were to be introduced to some of the finest music ever written.

The children loved it, and were eager to learn. As a result, they quickly got the hang of plainsong notation and Latin, and now have several heavyweight pieces under their belts, for example: Elgar’s *Ave verum* and Victoria’s *Ave Maria*. The more experienced junior members moved up to join the main choir, where they might perform a Palestrina Gloria or a Byrd four-part setting. Their repertoire now numbers over 100 motets and Mass settings. “It is Pope Benedict’s message – he wants us to preserve our musical heritage and we are just doing our bit.”

There is now an exciting project to restore and install an abandoned 1922 organ found in a Welsh church. They need £66,000 to do it. Encouraged by their parish priest, Fr Anthony Dykes, they have started the St Wulstan’s Musical Education Trust to help in that endeavour. Members will certainly wish them well.

DISSONANT VOICES

Our Church being what it is, there will always be elements that appear to be pulling in different directions. We would not expect all Catholics to support the causes close to our own hearts, such as the restoration of good liturgy, the preservation of our heritage or even fidelity to Rome and the Holy Father. Lent is perhaps not a bad time for us to be aware of views from a random selection of the better known dissenters.

Continued . . .

CARDINAL KARL LEHMANN

“THE QUESTION OF WHETHER TO ALLOW PRIESTS TO CELEBRATE THE TRIDENTINE MASS is threatening the Church and its unity”, according to Cardinal Karl Lehmann, president of the German bishops' conference. Speaking on Vatican Radio, he suggested that the issue of the Tridentine rite is splitting the Church. “It depends very much on the motives of those in favour of a return to the old rite, and there are obviously many motives at play here. In my experience, only very few people are really concerned about the aestheticism of the liturgy. Here and there, there is understandable regret that a beautiful prayer has been abandoned, but although people usually deny it, this is in reality a dogmatic issue. Those who favour a return to the old Mass more or less clearly question the validity of the new Mass.”

Speaking about a petition he had received, he said that some of the calls for the old rite appeared bogus. On careful analysis, the lists showed that they had often been signed by very elderly people and by many children, that two-thirds of the signatures came from outside his diocese, and that people often signed several times. He said that a thorough analysis was imperative before further facilitating celebration of the Mass in the old rite. It was imperative to get together with its supporters and discuss the issue. He had found that they usually soon realised that it was quite sufficient if Mass in the old rite was celebrated occasionally. There were, moreover, hardly any priests left who were able and willing to celebrate the Tridentine Mass, he added.

COMMENT The German for negative? Several actually, but perhaps *verneinend* is the most apposite in this context!

GERARD NOEL

IN AN ARTICLE UNDER THE TITLE “FAITH OF OUR FATHERS – How Paul VI brought Catholics closer to the worship of the early Christians” in the *Catholic Herald* of the 24th November, the author and one-time editor of that paper indulges one of his favourite pastimes: baiting the ‘traditionalists’, which is often tempting but a little unkind.

He perceives something “which totally transcends the recurrent and sometimes rather petty quarrels over the Tridentine Mass and its replacement. This consists essentially of a curious form of dichotomy which has characterised Catholic and Christian thought since time immemorial. In its most extreme form, it can be referred to as a mental conflict between the sacral and the social in matters of worship. As viewed and practised by those enamoured of elaborate rit-ual, the outwardly sacral becomes the uniquely sacred, while the simply social becomes merely human and based at most on a type of ceremony associated with Agape. As far as the Mass is concerned, the ‘sacralists’, if we can so term them, have an exalted idea of the Mass in its sacrificial sense while rejecting any con-cept of its social dimension. For them, the Tridentine Mass embodies the sacrificial aspect of Mass in its highest form while. the successor to the Tridentine Mass moves perilously close to a mere meal status. This assessment, however, takes no account of the fact that the present form of the Mass is less truly a post-Tridentine

than a pre-Tridentine one. When the earliest Christians gathered for what much later came to be called the Mass, they not only assembled as for a meal but they even referred to it as the Lord's Supper or the Breaking of Bread.

In the ninth and 10th centuries, major changes of emphasis took over. The chief preoccupation came to be the making-present of Jesus on the altar during Mass. The moment of consecration became newly associated with fascinating mystery and what looked uncomfortably like magic. Indeed, in the minds of the average lay person, it was the quasi-magic element which predominated. Reform was constantly planned, but the Protestants got in first. Hence the horrified Catholic reaction into retrenchment and authorisation by the fanatically heresy hunting Pope Pius V of the Tridentine Mass, after which there were few changes for four centuries. The ultimate dichotomy remains as between the appearance of magic, accompanied by sumptuously decorated churches, "bells and smells" and the most elaborate of rituals and, at the other extreme, the barest of sanctuaries, a direct communication between worshipper and God, no suggestion of superstitious practices, no "hocus-pocus" and no mysterious "making present" of a quasi-physical Redeemer.

COMMENT Some elements of truth here, but we are reminded of the 'liturgists' of the 1970s who insisted that the new rite was older and more Christian than the old, relying on dubious 'scholarship' and 'liturgical archaeology'.

ANDREW CAMERON-MOWAT SJ

WRITING IN *THE TABLET* of the 24th February, the lecturer in liturgy at Heythrop College expresses his fear that "the Church is being pushed in a direction hostile to the vision of the Second Vatican Council and which lacks a true sense of the Catholic imagination." After praise for St Pius X (not SSPX!), the Liturgical Movement and the great Catholic theologians, from which few would dissent, he goes further to praise "the pastoral good sense of the liturgical scholars, many of them long-serving priests and religious, whose determination to move the renewal through to fruition would see dramatic change, and, for the vast majority of churchgoers, significant improvement in their participation in the liturgy". This coterie includes among others the 'usual suspects': Crichton, Howell, Yarnold and McManus. He clearly thinks it wrong to question their achievements.

But which villains does he have it in for particularly? It is the poor old Anglo-Catholics who join our Church but somehow misinterpret "the actual liturgical practice existing before the Council. Inevitably, this leads to a failure to appreciate the issues, concerns and problems that the great pastoral liturgists of the period faced, considered and tried to deal with in the liturgical reform." Worse: "Some from the Anglo-Catholic wing seem to have a particular taste for Gothic: gothic vestments, rood screens and an antipathy towards female altar servers." That clinches it, *ex opere operato!*

But the writer has two further concerns. On translations, he is at one with Bishop

Trautman, referred to earlier in this Newsletter, and a natural opponent of *Liturgiam authenticam* and the good scholars of ICEL who *deign* to confuse us with words like *deign*? “Perhaps what the translators are after is an Anglo-Catholic tone to the prayers. This might lead to a version of the Mass that suggests the Book of Common Prayer. The changes to the texts that the people will pro-claim have caused unrest and con-fusion, particularly among our ecumenical partners, with whom we had a long-standing agreement to pray in common. There is also the fallacy of thinking that an artificially antique language communicates, and that it communicates transcendence or mystery.”

Finally, we must not fail to consider race relations. “How do we respond to the call for a deeper understanding of post-colonial liturgy? Do our celebrations have underlying structures that oppress minorities, particularly people of other races, the powerless, the marginalised? The best way to respond to the multicultural and pluralistic faith context in Britain today will not be to raise the drawbridges. we cannot be held hostage by those who claim the agenda is solely about a particular version of the Roman Rite, which Paul VI abrogated over 35 years ago.”

COMMENT We should perhaps feel relieved that he omits Latin from things to be deplored as threats to the liturgy of Crichton and McManus. We trust that his student audience has the wit to question this 1970’s vision of pastoral liturgy.

TRIDENTINE INSTITUTE IN BORDEAUX

The Good Shepherd

On the 8th September of last year, the Pontifical Commission, *Ecclesia Dei* issued a decree approving the establishment of a new society of apostolic life and pontifical right with the title *L’Institut du Bon Pasteur* in the city Bordeaux. Approved experimentally for five years, it will have the right to celebrate the Mass and Office and Rites in accordance with the liturgical books in force in 1962.

The decree names Fr Philippe Laguérie as the first superior of the institute. He enjoys a certain notoriety, having been involved in the occupation, that began in 1977, of the church of Saint-Nicolas du Chardonnet in Paris by the Society of St Pius X, at one time as its supposed parish priest. In Bordeaux, the institute will have as its base the church of Saint-Eloi, which apparently the group has already occupied for the last five years.

In all this, the Archbishop of Bordeaux and president of the French Bishops’ Conference, Cardinal Jean-Pierre Ricard, occupies a curious position. He was appointed by Pope Benedict to be a member of the *Ecclesia Dei* commission, so this development surely could not have happened under his nose without his knowledge, as some have tried to claim. Writing in *L’Aquitaine*, the official publication of his archdiocese on the 5th October, Cardinal Ricard confirmed that the creation of the institute was the wish of Pope Benedict XVI and that it would report directly to Rome on everything regarding its

internal life. However, it could only begin pastoral activities after signing an agreement with the archdiocese.

There were in the area more than a few adherents of the schismatic SSPX, who it was hoped would be brought back into communion with the Church through this initiative. Although some 1,600 Catholics in the Archdiocese of Bordeaux signed an open letter to Cardinal Ricard protesting against the creation of the *Institut du Bon Pasteur*, or Institute of the Good Shepherd, the situation is expected to settle down in much the same way as that of the Priestly Confraternity of St Peter and the Institute of Christ the King, Sovereign Priest that were both established earlier to make the Tridentine Rite available with the approval of Rome.

There is however much more consternation among the French hierarchy over the long rumoured general liberalisation of the Tridentine Rite. The French bishops, of whom there are very many, began writing in some agitation to the religious daily *La Croix* and to *Le Monde* to warn against possible chaos. This continued through October of last year and it was possible to gather a huge dossier of potential material for translation. Now, however, it will suffice to listen to Archbishop Robert Le Gall of Toulouse, the bishops' conference spokesman on liturgy, who gave voice to a critical attitude that seems fairly widespread: "In France, where we're often at odds with each other, the liturgical question remains very ideological. Thus liberalizing the Latin rite risks exacerbating this opposition, even if the intent is to reduce it." He repeated a

point made in many of the bishops' individual letters, but not entirely clear in meaning, "This could create grave difficulties, especially for those who have remained loyal to Vatican II."

PETITIONS IN FAVOUR OF OLD RITE in France, Italy, Poland, UK

On the 16th December more than 50 French intellectuals, led by René Girard of the Académie Française, published a Manifesto in favour of the Tridentine Mass, in the Saturday edition of *Le Figaro*. In Italy on the same day, the daily, *Il Foglio*, printed a similar document also signed by Girard, together with other well known signatories including Antonio Socci and Franco Zeffirelli. Meanwhile the Italian centre right National Alliance Party was gathering signatures in Liguria asking the bishops there to allow at least one Sunday Mass each week celebrated in the Tridentine rite. An interesting reason given was to help integrate new immigrants into the region's traditional culture.

On the 2nd January, it was the turn of a group of 30 prominent Polish intellectuals who released a statement of support for the much anticipated papal *motu proprio* allowing broader use of the former rite of Mass, with the heading "We are with you, Holy Father". The group included the speaker of Poland's Parliament, two MEPs, the editor of *Christianitas* and others.

Then on the 6th January, a group of English-speaking writers and intellectuals joined similar groups in Europe by putting together a short document entitled the 'Epiphany

Declaration' to urge the release of a papal document allowing wider use of the 1962 Missal. This was organized and circulated by administrators of the New Liturgical Movement web site. Signatories included professors, authors and journalists, from the United States, the United Kingdom, Australia and Canada.

By the end of January there had appeared a petition coordinated by *Una Voce* and signed by a group of 36 prominent scholars and writers, most of them English residents and including all the well known proponents of the traditionalist cause. Their text included a nostalgic reference back to the famous petition of 1971 signed by Graham Greene, Ralph Richardson, Yehudi Menuhin, Vladimir Ashkenazy, Agatha Christie, Nancy Mitford, Joan Sutherland and others. At that time Cardinal Heenan also intervened with Pope Paul VI and secured the 'English Indult', the precursor of the first 'universal indult' *Quattuor Abhinc Annos* that did not appear until 1984 and of *Ecclesia Dei afflicta* that followed in 1988.

THE PROBLEM WITH TRADITIONALISTS

by Denis Crouan

[From an article "Le Problème des Tradis" published in the 'Pro Liturgia' Bulletin of January 2007. Translated by the Editor]

Nobody doubts that 'traditionalist' Catholics have a genuine concern with questions of liturgy and catechesis and with the life of the

Church. But the problem with many of them is that they see these questions only from the perspective of their own memories (but remember only the best parts) which leads them to imagine that the problems confronting the Church today fell down from the sky at the time of the Council. Before Vatican II, all was well; after Vatican II everything was bad ... thanks to the Council and the popes of the Council, of course!

This way of looking at things tends to show that even if they have not lost their Catholic faith, they have nevertheless failed to show faith in the ability of the Church to come through the vicissitudes of history without losing its integrity. They seem to have lost faith in the judgment and wisdom of the Magisterium, which has always been guided by the Holy Spirit. More simply, they have lost faith in Christ's promise to guide his Church yesterday, today and tomorrow, until the end of time.

And since some traditionalists have lost this faith necessary to call themselves Catholic – *Credo in unam, sanctam, catholicam Ecclesiam*, they sometimes end up claiming to do God's will but having no respect for the views of the Vicar of Christ on Earth, the Successor of Peter. In this respect, some of them resemble the worst of the 'progressives' who think that to be faithful to the Lord's command it is not necessary to pay much attention to the instructions (outdated or misconceived, they may say) of the one Sovereign Pontiff or the other.

himself so determinedly into the Divine Office and Mass. It all started at the Benedictine Abbey of Monte Cassino in which the liturgy featured so vitally. His love of singing the psalms became deeply implanted and stayed with him throughout his life. Yet it was the sacrament of the Eucharist that would always be the centre of his life and that he saw as the centre of the liturgical *cosmos*. Having said his own Mass he would when possible go and hear Mass said by his fellows as they celebrated in turn. He would apparently be much affected emotionally “sometimes seized by such strong feelings of devotion that he dissolved in tears, because he was consumed before the holy mysteries of the sacrament”.

With his love of the liturgy on the one hand, and his outstanding intellect on the other, it was virtually inevitable that his teaching should leave such an indelible stamp on the subject for centuries to come. His influence at the Council of Trent (1545-1563) was profound, so much so that his titanic work, the *Summa Theologiae*, lay on the table throughout and was consulted regularly by the Council Fathers. St Thomas considered liturgy’s meaning and authority certain; it was fundamentally regulated by the *magisterium* of the Church in the spirit of tradition. It was to be accepted as an important source for discovering and interpreting the truths of faith. This understanding was firmly supported by Pius XII in his encyclical *Mediator Dei* seven centuries later. A little earlier, St Pius X had invoked Aquinas in *Pascendi*, his powerful attack on Modernism: “Further let professors remember that they cannot set St

Thomas aside, especially in metaphysical questions, without grave detriment.”

His powerful teaching on the liturgy, as on other major questions, is of course gathered together in the *Summa*. He has valuable things to say about the theocentric sense of mystery, the priesthood, the real presence and transubstantiation. While appropriate treatment is given to the essential spiritual and theological aspects of the liturgy, the practicalities such as words and ceremonies and rubrics are examined no less thoroughly. He tried to look upon every rule in the rubrics of the Missal as an ‘angel’. “A liturgical act, whose angel I have beheld, will never again run the danger of appearing as a soulless, formalistic, historical act....”

It has to be acknowledged that Aquinas has not always been highly regarded by later generations of theologians, let alone by liturgists. His standing among the theologians of the time suffered, like much else of quality, from the 1960’s onwards. However he is already enjoying a renaissance, towards which Thomist scholars, among whom David Berger stands out as one of the foremost, are contributing. St Thomas’s firm grasp of all that the liturgy is really about is something all of us could and should learn to appreciate. Now happily available in English, this relatively succinct work will help admirably and may be studied with profit by all engaged in the liturgy today.

David Berger: Thomas Aquinas & The Liturgy, Sapientia Press, Ave Maria University, Naples, Florida. ISBN 0-9706106-8-8 soft cover 134pp £10.95

AUTOBIOGRAPHY OF AN ELIZABETHAN

by Fr John Gerard

THIS IS AN IMPRESSIVE BOOK with a remarkable history. Originally, it was written in Latin, in Rome, in 1609 by Fr John Gerard, a Jesuit priest who had bravely faced all the dangers of that time and suffered arrest and torture in the Tower of London. Having run the same risks as his fellows who ended up as martyrs, he survived because his superiors refused to let him return to England in the tense atmosphere following the Gunpowder Plot. We must be grateful that he was thus in a position to write this gripping but patently accurate account of his experiences.

A highly regarded translation by Fr Philip Caraman was published in 1951 and in 1956 he produced a second edition with valuable additions, such as the identification of individuals that Gerard had understandably needed to conceal.

Now, fifty years later, Family Publications Ltd have provided a particularly valuable service by reprinting Fr Caraman's work in a handsome volume for the benefit of newer generations. There are copious endnotes and appendices that give us ever more fascinating material to complete the picture. This edition has an introduction by Michael Hodgetts, the authority on recusant history and priests' hiding places, who gave an informative talk at the book's launch, that fittingly took place at the Jesuit house in Mount Street, Mayfair.

The story unfolds as a gripping adventure and gives a vivid account of the dangerous conditions that existed for Catholic priests and often for the families they risked so much to serve. One is tempted to draw comparisons with Resistance movements during the Second World War. His detailed description of places, people and events give us remarkable insight into the sort of life led by priests who went conscientiously and courageously about their mission at that time. We encounter the names of martyrs already well known to us, including his superior Fr Henry Garnet, Fathers Edmund Campion, Edward Oldcorne and Robert Southwell and leading figures in the Church such as Cardinal Allen and Fr Robert Persons.

The period described covers England in the "hazardous years between the Armada and the Gunpowder Plot". In fact, as a personal autobiography, it starts slightly earlier with the author's early years in Bryn, Lancashire, as the son of parents who suffered for being Catholic. His father spent some time in prison for his involvement in the plot to rescue Mary Queen of Scots. John Gerard moved to Oxford to study at an early age, then to Belgium, France and eventually to Rome where he studied at the English College and was duly ordained. He was delighted to be admitted into the Society of Jesus in 1588. Then he set off for England. He arrived secretly on the Norfolk coast and worked quietly on that side of the country for more than five years. It was in 1594 that he was arrested. Three years later after torture in the Tower he escaped and went on to work in London

and elsewhere. It was the Gunpowder Plot of 1605 that necessitated the exile from which he hoped to return. In the event, he was to die in Rome in 1637, having left behind this unique legacy.

John Gerard: The Autobiography of an Elizabethan, Translated from Latin by Philip Caraman, Family Publications, Oxford. ISBN 1-871217-63-6 hard cover 296pp with illustrations £14.95

STATIONS OF THE CROSS **by Fr Cormac Rigby**

THIS EXCELLENT LITTLE BOOK will assuredly be widely bought without needing help from us. It has been well advertised and has received good publicity, including a full-page article in the *Catholic Herald* of the 23rd February by its distinguished author. Cormac Rigby is of course the former broadcaster who became a Catholic priest and contributes a weekly Sunday Sermon in the *Herald*. We must however let our readers know that it has our enthusiastic recommendation. There is at present a wide choice of books on the market to cater for the Stations of the Cross. Like other exercises of popular piety it is once again becoming more commonly practised among Catholics and has had the Church's official encouragement since the time of Pope John Paul II. These books owe their

derivation to the inspiration of St Alphonsus in the 18th century and the moving reflections he composed for each station.

Fearing the danger of over familiarity with the texts inherited from St Alphonsus, Fr Rigby was moved to compose his own. He wanted to encourage concentration and to ensure that his meditations were fresh and inspiring. He acknowledges that "Alphonsus will always be the authentic author of the mainstream devotion" but that "there is plenty of room for other voices". In the book that has resulted after years of development, we find double pages given to each of the fourteen stations with the prayers and meditations set out attractively on the right hand side. On the left for each station there is a striking illustration, each example taken from a different set of stations in notable churches widely spread across the country. These are truly impressive, often colourful, but always catching the spirit of that stage on Our Lord's *via dolorosa*. Beneath each of these pictures, we are delighted to see printed a verse of the *Stabat Mater*.

Fr Cormac Rigby: Stations of the Cross, Family Publications, Oxford ISBN 1-871217-56-3 soft cover 32pp £4.50 (Discount for Parishes)

MONASTERY OF SAN BENEDETTO

Refounded with Full Latin Liturgy

We are delighted to learn of the refounding of this Benedictine monastery in Norcia, Italy, the birthplace of St Benedict. It is located near Spoleto in Umbria and is 2½ hours drive northeast of Rome by car. It is however accessible by train as far as Spoleto and by buses from there, also from Assisi and elsewhere.

continued . . .

It is particularly good to hear that the full Benedictine Divine Office is sung in Latin and that there is Sung Latin Mass in the *Novus Ordo* every day. Some of the monks come from the United States and English-speaking pilgrims or retreatants are particularly welcome.

The monastery has an attractive and informative website which we would urge all to consult for much further detail. It can be found at www.osbnorca.org.

MUSIC AS A WAY TO SPEAK OF GOD

Jordi-Agustí Piqué Collado

In an interview with the news agency ZENIT in October 2006, the Benedictine monk Jordi-Agustí Piqué Collado of Montserrat Abbey expounds on the subject of his doctoral thesis, "Music as a Way to Speak of God". He explains that music is much more than a simple ornament of the liturgy but can open men and women of our time to the experience of God.

Music has always been present in the celebration of Christian worship. Singing, as one of the fundamental elements, as the basis of all liturgical prayer, contributes something more than a simple ornament or solemnity to the celebration, as St Pius X pointed out in his *motu proprio*, *Tra le Sollecitudini*. If theology seeks to say something comprehensible about the ineffable mystery of God, then music helps us to understand, to celebrate and to participate in this mystery, especially when united to the Word. I believe that both theology and music can be languages of transcendence. I believe, as some phenomenologists point out, that the problem of our age is, essentially, a problem of language. I believe that the question of the existence of God is today already surmounted, that is, it is not the central concern of those who deep down continue to seek God, but that they seek him experientially; a formula or definition is not good enough for them. The language of theology, today, does not help in this search. Hence one sees many abandon their relationship with

God and religious practice because they do not find a language to communicate their experience. I believe that in our contemporary period, I as a theologian have the obligation to "say God", to communicate my experience, to make it empathic, participatory, comprehensive.

It is the drama of Moses in Schönberg's opera which I analyze in my thesis: He has experience of God, with whom he speaks, but he cannot find the just, beautiful and moving words to transmit to his people the grandeur of that experience, and his people prefer to worship a god of metal, the golden calf, because at least they can see and perceive it. I believe this is the drama of our time. It is the paradigm of the conversion of St. Augustine, one of the theologians analyzed, who through the singing of the Church gathered together, feels overwhelmed by the singing that leads him to tears - and those tears, he says, did him good.

Music is a language that can lead to perception, to understanding something of the Mystery of God and in that sense

is, also, theology The Church has always adopted it as an essential element of her liturgy. But today I think that, even outside the liturgy, it can be a key of openness to transcendence. I could mention the examples of Taizé or the phenomenon of Gregorian chant as examples of aesthetic experience. But the experience that passes through sensible perception is not always unanimous: The distorted music of a discothèque can lead to alienation; the music of an advertisement can lead to compulsive consumption. But, I believe that an aesthetic experience can open ways to understanding the transcendence and Mystery of God. Perhaps today, when addresses and words are so devalued, the aesthetic experience might be the key to help the men and women of our time to find the encounter with God. Of course this experience will have to be followed by catechesis and formation, but at least the indifference is surmounted which seems to lull our Western world.

In my thesis, I analyze some theologians who, at different times, have treated music as a theological problem. St. Augustine, Hans Urs von Balthasar, Pierangelo Sequeri are the main ones. But in the writings of Joseph Ratzinger – who is known to be a good musician – a theme appears that is the key for me: the biblical foundation of the theological reason for music within the liturgy. He was able to establish the basis for that understanding from a reading based on the Psalms, the Bible's book of music *par excellence*, and in the reading of St. Thomas. From here he explains how song and music, within the liturgy, are elements that lead to an understanding of

God. In my work, I have enlarged this vision with the analysis of some composers who in their works have addressed theological problems: Tomás Luis de Victoria, Arnold Schönberg and Olivier Messiaen.

MAWBY REQUIEM AT ST ETHELDREDA'S Conducted by the Composer

On the 30th January a Solemn Latin Requiem Mass in the *novus ordo* was celebrated at St. Etheldreda's, Ely Place on the anniversary of the death of Jenny Floyd who had been a stalwart helper at the parish for many years, and was always welcoming when the Association held several early AGM's there.

The Mass was specially commissioned for the occasion and was composed by Colin Mawby who also conducted it. St Etheldreda's Director of Music, Paul Gillham, conducted the Gregorian proper including the *Dies Irae*. Mawby's Mass was well received and was free of any unwelcome departures from the conventional formula. It was good to find a restrained *In Paradisum* included. Bishop George Stack, auxiliary in Westminster, celebrated the Mass wearing a fine black and gold chasuble. Fr Kit Cunningham was sadly confined to a wheelchair following a fall, but was as always in generous spirits and after the Mass all were invited to a reception in the crypt.

BAD MUSIC IN THE CHURCH

by James MacMillan

The much respected Scottish composer James MacMillan is known for the strong Catholic faith that infuses his work as much as his life. His most performed work is *Veni Veni Emmanuel* (1992) a Concerto for percussion and orchestra - but he has composed Masses and sacred works for choirs including the *Magnificat*.

His Mass of 2000 was commissioned by Westminster Cathedral for the Millennium and was first performed on the Feast of Corpus Christi in 2000. In this MacMillan set the vernacular text rather than the Latin, building on the tradition of modern choral settings espoused by Britten with his *Missa Brevis*, which was also written for Westminster Cathedral. He departed from convention by setting the Preface and Eucharistic Prayer as well as the sung Ordinaries, but his work was acclaimed by the music critics. He had just finished a work for the Welsh National Opera, when he was asked by the *Catholic Times*, 8th October, what he had to say about the music at any one of a thousand Sunday parish Masses across the UK. He replied unhesitatingly: "Awful!" and went on to expound his views passionately in an article, in which he also condemns anti-Catholic prejudice in Scotland, of which the following are extracts.

I believe bad Liturgy has probably been the cause of more Catholics leaving the Church than controversial matters such as *Humanae Vitae*.

Yet the Liturgy is the greatest gift the Church has. Done well, it joins our hearts and minds with a cosmic Liturgy. We ignore the Liturgy at our peril. Vatican II was fulsome in its praise and emphasis on the importance of Gregorian Chant. Organ music was always intended to play a vital part in the post-conciliar Mass – with no instruction to sideline these to occasional 'special events.' Most of the music at a typical Sunday Mass is just terrible. I suppose that since Vatican II took place in the 1960s when the folk guitar was the musical choice for many, it was given central stage at Mass. But the council never voted to abandon the organ or the chant.

The human voice is a wonderful instrument. It is not that difficult to sing chants and they don't even have to be in Latin. They are an ancient means of worship which can have a place even at school Masses in a gym hall where there is no organ. If we want good music in church, we need to see leadership from the top. Let's start by training priests in seminary how to sing. So much of the Liturgy should be sung, but it is just spoken. One of the benefits of Latin was that it bound people together, regard-less of ethnicity or culture or sex. It could not be hijacked by anyone and there was a feeling of worshipping as one.

I share the view that music is the most scared of the arts. It gets under your skin and into the crevices of the soul. It is analogous with grace. I acknowledge the truth of music. It is

something profoundly spiritual. Music can transform our lives. We all have favourite music, or even music that takes us by surprise that we can in retrospect see as a crucial, defining moment in our lives, which has changed us in some way. But in order for music to do that, I think the human soul has to be ready to sacrifice something, sacrifice a certain amount of our time; something of our attention, something of our active listening. Music's not something which can just wash over us. It needs us to sacrifice something of ourselves to meet it, and it's very difficult sometimes to do that, especially with the whole culture we're in today. Sacrifice and self-sacrifice – certainly sacrificing your time – is not valued anymore.

Earlier, MacMillan had contributed a major article on Church Music and Liturgy to the magazine *Open House*, which was subsequently reproduced in a full page feature in the *Catholic Herald*. This included the following:

In recent times the Church has developed uneasy relations with its musicians. Growing up in the 1960s and 70s I was aware of a creeping separation between my serious engagement with the study of music, the application and practice of assiduously honed skills, and what the Church seemed to need and want for its liturgy. I soon discovered that most serious Catholic musicians were being repulsed by an increasingly rigid misinterpretation of the Second Vatican Council's reforms on music. Clergy and "liturgists" began expressing a scarcely veiled disdain for the very expertise and learning that musicians had sought to acquire.

Serious musicians were more and more caricatured as elitists, reactionaries and Tridentinists by a new philistinism in the Church. Other churches now regard the Catholic Church as having engaged in a cultural vandalism in the 1960s and 70s – a destructive iconoclasm which wilfully brought to an end any remnant of its massive choral tradition and its skilful application to liturgical use. In short, music in the Catholic Church is referred to with sniffs of justified derision by these other denominations which have managed to maintain high standards of music-making in their divine services.

Is this negativity justified, and if so, how did this sorry state of affairs come about? Discussions of this issue usually throw up divided opinions about the state of Catholic liturgy before the 1960s. Reform certainly seems to have been overdue. The pre-conciliar liturgy by all accounts seems to have been a ritualised expression of the moribundity that had so calcified the Church. We were certainly ready for the rejuvenating breath of the Holy Spirit to cleanse, renew and refresh every aspect of Catholicism in the modern age. However, even although the pre-conciliar liturgical experience could be an alienating endurance for some, others speak fondly of how widespread the practice of choral singing was, even in the most lowly provincial parish. Performance of major composers, from Palestrina to Mozart, seems to have been natural practice from Aberdeen to Kilmarnock, from Glasgow to Cumnock. [*James MacMillan is very much a Scot! Ed*]

The chant, Gregorian or otherwise, has cropped up in recent news stories about Pope Benedict's hopes and fears for the Church's liturgy. As to be expected, the media have given these stories a spin of bogus controversy and have traduced the Pontiff's words and motivation. A number of liberal 'liturgists' have rushed to condemn Benedict's "cultural authoritarianism" and have found willing accomplices in the institutionally anti-Catholic BBC and other media outlets. The Pope is presented as a stern-faced, party-pooping disciplinarian, stamping out electric guitars, pop-crooning, and the sentimental, bubble-gum "folk" music used in many of today's Catholic churches. Consequently we will now all have to "endure" his much-loved Mozart, Tallis, Byrd and Latin plainsong. The people queuing up to attack the Pope are the very ones who were responsible for the banal excrescences enforced on us in the name of "democratisation of the liturgy" and "active participation" over the last few decades. They claim that the Pope is forcing through a narrow, one-dimensional vision of liturgy, and imply that chant is beyond the capabilities of ordinary people. They are wrong on both counts.

First, Pope Benedict has been quite clear that updating sacred music is eminently possible but "it should not happen outside the traditional path of Gregorian chant or sacred polyphonic choral music". Clearly, there are living composers who know and respect this tradition and context and can allow their contemporary work to be infused by it, and there are other composers who don't and

can't. It is quite straightforward to understand with whom the Church can and should be working. Secondly, congregations in and outside the Catholic Church have been singing chant in Latin and in the vernacular for centuries. In Britain, the monumental efforts to keep alive the plainchant tradition over the last century have not been nurtured by the authorities.

When Plainsong for Schools was published in 1933 it sold over 100,000 copies in the first 18 months. The Society of St Gregory organised regional chant festivals throughout the land and held summer schools. Between 1937 and 1939 congregations of 2,000 and more met at Westminster Cathedral and sang the *Ordinarium Missae* from the *Kyriale*, with a schola of male amateurs singing the Proper. This shows what can and what could still be done. There is indeed a new momentum building in the Church which could be directed to bringing about this new, creative "reform of the reform". Part of that momentum comes from a widespread disgust at what was described recently as "aisle-dancing and numbskull jogging for Jesus choruses at Mass". The days of embarrassing, maudlin and sentimental dirges such as "Bind us together Lord" and "Make me a channel of your peace" may indeed be numbered.

John Ainslie, one-time secretary of the Society of St Gregory, wrote in the 1970s. "Many well-intentioned nuns, teachers and later priests thought that such 'folk music' would appeal to teenagers and young people generally and so encourage them to

participate in the Liturgy instead of walk out from it. But it has never been persuasively shown that whatever young people may find attractive to listen to in a disco, they will find attractive to sing in church. Further, the style is unsuitable for singing by large congregations, more so if the only accompaniment provided is a guitar rather than the organ, since guitars, even amplified, have insufficient 'bite' to keep a whole congregation singing together and to give them the support they have come to expect from the organ."

Liturgy as social engineering has probably repulsed more people from the modern Catholic Church than any of the usual list of "social crimes" trotted out by the Church's critics. Like most ideas shaped by 1960s Marxist sociology, it has proved an utter failure. Its greatest tragedy is the wilful, de-poeticisation of Catholic worship. Our liturgy was hi-jacked by opportunists who used the vacuum created by the Council to push home a radical agenda of de-sacralisation and, ultimately, secularisation. The Church has simply aped the secular West's obsession with "accessibility", "inclusiveness", "democracy" and "anti-elitism". The effect of this on liturgy has been a triumph of bad taste and banality and an apparent vacating of the sacred spaces of any palpable sense of the presence of God. The jury is still out on any "social gains" achieved by the Church as a result. It may be timely and sobering to reflect on what we have lost.

In the early 1970s Victor Turner, the cultural anthropologist, wrote of the old Roman rite: "One advantage of the traditional Latin ritual was that it

could be performed by the most diverse groups and individuals, surmounting the divisions of age, sex, ethnicity, culture, economic status, or political affiliation. "The liturgy stands out as a magnificent objective creation if the will to assist both lovingly and well was there. Now one fears that the tendentious manipulation of particular interest-groups is liquidating the ritual bonds which held the entire heterogeneous mystical body together in worship." In the light of this, the reformed liturgy can be seen as yet another glaring failure by the Leftists in the Church to deliver, even according to their own agenda. It was not meant to be like this. Reading *Sacrosanctum Concilium*, the Council's document on the liturgy, one realises just how true reform has been betrayed by the wilful misdirection of liturgical activists in recent times. It is clear that Vatican II did not abolish choirs, the great choral tradition, Gregorian chant, organs, prayerful liturgy, or even Latin. In fact as a study of the documents makes clear, all these things are positively encouraged. So who did abolish them?



**CHURCH SINGING
WORKSHOP AT WONERSH**
with Jeremy de Satgé

The liturgical music publishers, *The Music Makers*, are pleased to announce a new initiative in their campaign to help improve the state of Catholic parish music. In collaboration with St. John's Seminary, Wonersh a "Church Singing Workshop Day" is to be held at Wonersh on Saturday, 9th June 2007. The day will be led by Fr. Gerard Bradley and Jeremy de Satgé, Director of The Music Makers and Council Member of the ALL. The Choral Singing Workshop is aimed at: -

Parish organists and choir directors
Priests
Parish choir members
Others interested in improving
liturgical music.

The Workshop is open to all, but is specifically aimed at parishes within the Dioceses of Southwark, Arundel and Brighton and Portsmouth. If the day proves popular, then further workshop days will be organised in other parts of the country.

For more information and booking details, please visit
www.themusicmakers.org/csw.pdf

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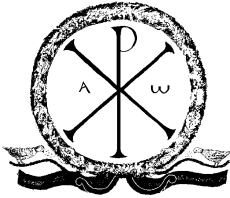
The Papal Exhortation As a foretaste of the discussion of *Sacramentum Caritatis* planned for our next Newsletter, here is a brief extract that will appeal to our members:

The Latin language Paragraph 62. The Pope writes:

"I am thinking here particularly of celebrations at international gatherings, which nowadays are held with greater frequency. The most should be made of these occasions. In order to express more clearly the unity and universality of the Church, I wish to endorse the proposal made by the Synod of Bishops, in harmony with the directives of the Second Vatican Council, that, with the exception of the readings, the homily and the prayer of the faithful, such liturgies could be celebrated in Latin. Similarly, the better known prayers of the Church's tradition should be recited in Latin and, if possible, selections of Gregorian chant should be sung. Speaking more generally, I ask that future priests, from their time in the seminary, receive the preparation needed to understand and to celebrate Mass in Latin, and also to use Latin texts and execute Gregorian chant; nor should we forget that the faithful can be taught to recite the more common prayers in Latin, and also to sing parts of the liturgy to Gregorian chant."

AGM 2006 AT WIMBLEDON





ASSOCIATION FOR LATIN LITURGY

Financial Report 2005-2006

Statement of Income and Expenses for 2005-2006

Income	2005	2006	Expenses	2005	2006
Contributions	1,000	1,000	Administrative expenses	100	100
Grants	500	500	Program expenses	500	500
Interest	100	100	Travel	100	100
Net Investment Income	100	100	Printing	100	100
Other Income	100	100	Other	100	100
Total Income	1,800	1,800	Total Expenses	900	900
Change in Net Assets	900	900			

Statement of Assets and Liabilities

Assets	2005	2006	Liabilities	2005	2006
Current Assets	1,000	1,000	Accounts Payable	100	100
Investments	500	500	Other Liabilities	100	100
Net Assets	1,500	1,500	Total Liabilities	200	200
Change in Net Assets	900	900			

Notes to the Financial Statements

The financial statements are prepared on the basis of the records and documents maintained by the Association for Latin Liturgy. The Association is a non-profit organization and its financial statements are prepared in accordance with the accounting principles generally accepted in the United States of America.



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