



Newsletter

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**ASSOCIATION FOR
LATIN LITURGY**

ASSOCIATION FOR LATIN LITURGY

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

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

Officers of the Association

Chairman	Bernard Marriott 47 Western Park Road, Leicester LE3 6HQ Bernard.Marriott@Latin-Liturgy.org
Vice-Chairman	Edward Barrett 14 Connaught Mansions, Prince of Wales Drive London SW11 4SA Edward.Barrett@Latin-Liturgy.org
Treasurer	Jeremy de Satgé 41 Sansom Street, London SE5 7RD
Membership	Ruth Bleakley 31 Netherfield Road, Sheffield S10 1RA

Members of the Association's Council

Fr Kevin Hale, Fr Guy Nicholls Cong Orat,
Fr Anton Webb Cong Orat, Ian Wells,
Ben Whitworth, Mike Withers

Web-site	www.Latin-Liturgy.org maintained by Jeremy de Satgé
Newsletter	<i>Editor:</i> Edward Barrett <i>Layout, production, distribution:</i> Mike Withers <i>Printing:</i> Kall-Kwik, Wakefield

Orders for publications should be sent to:

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

The Holy Father's first encyclical spoke to us of *Caritas*, as did his more recent exhortation on the Eucharist. Now his second encyclical, issued in November, speaks to us of *Spes*, hope, most particularly the hope that is intrinsically linked to our redemption. One might suggest that love and hope are two quintessential characteristics radiated by our present pope. To analyse his latest document in the depth it merits is beyond the scope of this publication, and that seems surprisingly to be the case with most other Catholic journals. At the beginning of Advent, Pope Benedict encouraged the faithful to read the encyclical, "meditate upon it, and rediscover the beauty and profundity of Christian hope". The very least we can do is to recommend our members to read this significant work, which is readily and inexpensively available in English and other languages.

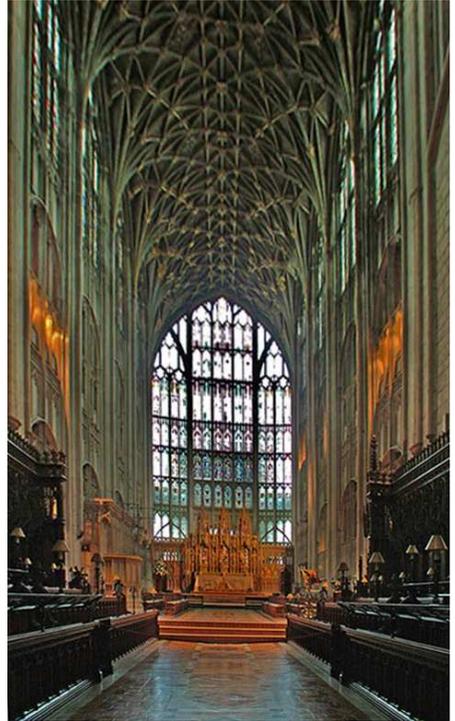
In the meantime, *Spes* has particular resonance for us within the Sacred Liturgy. Certainly the prayers of the liturgy abound in references to hope, to take some examples at random: *expectantes beatam spem, qui in spe resurrectionis, ubi fore speramus, spes provebitur et caritas roboratur*. Reverting to more practical concerns, we can observe signs of a welcome revival of much that is good in the liturgy. The Pope himself has provided inspiration. Last year he gave us both *Sacramentum caritatis* and the *motu proprio, Summorum pontificum*. We can also report much rejoicing over some exciting changes in St Peter's. There was the choice of the Canadian Fr Pierre Paul as new director of the choir of the Basilica, where Gregorian chant has been firmly reinstated. Then the admirable Mgr Guido Marini from Genoa was appointed as the new master of papal liturgical ceremonies. Pope Benedict has also demonstrated some significant inclinations in his own celebrations, such as the choice of vestments and arrangement of the altar cross. He caused a particular stir by celebrating Mass facing the ritual east at the High Altar of the Sistine Chapel.

As to the *motu proprio* promulgated last July, we see the traditionalists joyful, yet behaving with commendable dignity and restraint, as they work to achieve a widely available but competently performed liturgy according to the older Missal. For our part, we should not lose sight of Pope Benedict's assurance that old and new forms are equally valid, or his hope that "the concurrent celebration of the two forms of the usage of the Roman rite can be mutually enriching". Perhaps leading towards the true organic reform of the liturgy that the Council Fathers envisaged?

SPRING MEETING
GLOUCESTER CATHEDRAL
31ST MAY 2008

OUR SPRING MEETING THIS YEAR will take place on Saturday 31st May 2008, the Feast of the Visitation of the Blessed Virgin Mary, in the impressive setting of Gloucester Cathedral.

There had been a Benedictine foundation at Gloucester from the 7th century, but construction of a magnificent abbey church began in 1089. In the following centuries ambitious additions to the massive Norman nave were made in every Gothic style. Full-blown 'Perpendicular' architecture developed at Gloucester and became the favourite English style for over two centuries. Also noteworthy is the fan-vaulting, thought to have begun here in the 1350s, that remains a memorable feature of the cloisters in particular. In 1540, under Henry VIII, the great abbey was dissolved and the building became Gloucester Cathedral.



As explained by our chairman, Bernard Marriott, in our last Newsletter, this special event arises from our visit to Derby Cathedral in 2003, where we sang the Dupré Vespers. The then dean, Dr Michael Perham, has since been appointed Bishop of Gloucester. By his invitation and the kind permission of the Chapter, we shall celebrate Mass in the Lady Chapel and Vespers in Choir in place of the cathedral's regular Evensong. David Cowen, organist of Holy Cross, Leicester, will be playing Dupré's antiphons, hymn verses and Magnificat verses from his *Vêpres de la Vierge*. The Proper will be sung by a *schola* drawn from the Schola Gregoriana of Cambridge, plus any members of the Association who wish to join in.

This *schola* will rehearse earlier in the week because of lack of time on the day, at 6:15pm on Wednesday 21st May at St Mary Moorfields Church, Eldon Street, London EC2M 7LS. (The church is about halfway between Liverpool Street and Moorgate stations on the north side of Eldon Street.) All Associates of the Schola Gregoriana who can get to London are very welcome, but are by no means precluded from coming to the celebration in Gloucester if they cannot attend this rehearsal.

On the Saturday of the meeting, the rehearsal for Vespers will take place at Gloucester Cathedral from 10.30 to 11.30 am. This will be open to all members attending, as well as the Schola Gregoriana's Associates. For those joining this *schola*, there will be Registration at 10:00 am, coffee, then rehearsal for Vespers in the Chapter House under the direction of Philip Duffy. Because of the numbers involved, there will be no robes worn on the day, but singers are asked to come suitably attired, e.g. dark suits for men and anything smart for women.

The day's programme will then be as follows:

12.00 noon – Solemn Sung Mass of the Visitation of the BVM

The Ordinary of the Mass will be Mass IX *Cum Jubilo*

Buffet lunch at the New County Hotel nearby

Please complete and return the enclosed Lunch slip and kindly indicate your choices from the Menu, together with a cheque for £25.00 to cover the cost of Lunch and expenses of this event

Talk by Dom Aidan Bellenger, OSB, Abbot of Downside
about Benedictine connections with Gloucestershire

This will take place in the great Norman Chapter House

Tea

Final Rehearsal of Vespers, procession, etc.

4:30pm – Solemn Sung Latin Vespers

REPORT OF THE AGM AT FARM STREET October 2007

ON SATURDAY 6TH OCTOBER 2007 THE ASSOCIATION'S AGM was held at the Church of the Immaculate Conception, Farm Street, Mayfair.

Solemn Latin Mass for the feast of Our Lady of the Rosary was celebrated by the Parish Priest, Fr William Pearsall SJ, assisted by Fr Anton Webb of the Oxford Oratory and Fr Guy Nicholls of the Birmingham Oratory. The Farm Street Choir, conducted by David Graham, the Director of Music, sang the Gregorian Proper and Byrd's setting of Mass for Three Voices.

After an enjoyable lunch break at the hospitable Audley tavern nearby, members were entertained by an illustrated talk on Catholic Church Architecture by Fr Anthony Symondson SJ. The focus was on very much on the beauty of Gothic, which could not have been more appropriate in this sumptuous church, which dates from 1849 and is the most celebrated work of J J Scoles, enhanced by the High Altar designed by A W N Pugin and the exquisite, but easily overlooked, Sacred Heart Chapel by Henry Clutton.

The Business Meeting followed, beginning with the Chairman's annual report from Bernard Marriott, which is reproduced in this Newsletter. The liturgy resumed with Sung Latin Vespers, of the 27th Sunday of the Year, at which the celebrant was Fr

Webb and the cantor Fr Nicholls. The *schola* of ALL members for Vespers was directed by Jeremy de Satgé. The day concluded with Benediction of the Blessed Sacrament and singing of the *Salve Regina*.



MUSIC AT THE AGM **by Ian Wells**

The plainsong proper of the day, for Our Lady of the Rosary, was matched with Byrd's *Mass for Three Voices*. Given the Jesuit mission to England in penal times, this was an inspired choice. Byrd, like his older contemporary Tallis, was able to maintain his Catholic faith in some way, and when he retired to Essex around 1593 he was able to do more. At this time he is known to have composed his three Masses, and with the recusant Lord Petre living nearby they were surely performed at Ingatestone Hall. The Petre family were of immense help to the Jesuits, eleven of them in the fullness of time joining the Society.

The organ music heard at the Mass was particularly appropriate, composed as it was for the organ in Farm Street, by the renowned Guy Weitz, a former pupil of Widor and Guilmant, who was organist

for 50 years from 1917 to 1967. The organ was rebuilt to his design, and many of his compositions clearly had that organ in mind. At the beginning, we heard David Graham play Weitz's prelude on *Ave Regina Coelorum*, while at the end (at the writer's request) David played Weitz's virtuosic toccata *Stella Maris*, based, like the rest of the organ symphony from which it comes, on Marian themes.

In 1967, Weitz had been succeeded as organist by his pupil Nicholas Danby, who served as master of music until his death in 1997 and was responsible for re-establishing the Farm Street Choir in the early seventies. In succession to Danby and as one of his organ pupils, David Graham became Joint Director of Music with the late Martyn Parry. He has recorded a number of works by Weitz, including those heard at the AGM, on a CD made by Regent Records, available from record shops or from Farm Street Church.



CHAIRMAN'S REPORT 2006/07 by Bernard Marriott

IN MANY WAYS IT HAS BEEN A FRUSTRATING AND THEREFORE RATHER IRRITATING YEAR.

The year has been overshadowed completely by the papal exhortation *Sacramentum Caritatis* and the motu proprio *Summorum Pontificum*, of both of which more anon.

The year began with our AGM in Wimbledon at the Jesuit church of the Sacred Heart. The Latin tradition is very much alive and well in the parish, the Mass being sung by the parish choir, and celebrated by Fr Kevin Donovan, SJ, one of the regular celebrants of the solemn Mass. The afternoon's talk was to have been delivered by the well-known local historian and former teacher at the college, Richard Milward. We were sorry to hear that he was ill, and saddened shortly afterwards by news of his death. *Requiescat in pace*. Vespers was sung in the College chapel. Thanks are due to Ian Wells for making all the arrangements for us to go to his *alma mater* and to Jeremy de Satgé for directing the music at Vespers.

As usual we were represented at the Towards Advent gathering in Westminster Cathedral Hall in November and were able to renew acquaintances and make new contacts. For the first time, there was a similar event in Liverpool. Jeremy de Satgé was able to attend on behalf of The Music Makers and, from what he found, this may be another avenue for the Association to become better known.

Our Spring meeting was held in Wakefield, starting with Mass at St Austin's, celebrated by Fr Matthew Habron, one of its priests, with the music provided by the parish choir. The day concluded with Vespers in Wakefield Cathedral. This was the second occasion on which we have sung in an Anglican cathedral (and you will know that we intend to perform the hat-trick at Gloucester next year). The Bishop of Pontefract greeted us on arrival and was robed in choir for Vespers, and was a most amiable and helpful host. Altogether it was a good demonstration of ecumenism in action, and thank you to Mike Withers for organising the day and to Mary Halloran for directing the music at Vespers.

Although not directly the work of the Association, it is a pleasure to record that our Treasurer, Jeremy de Satgé, ran a highly successful Church Singing Workshop at Womersley in June. Although not centred exclusively on Latin music, Latin was, nevertheless, well represented, and brought to the attention of many participants who do not encounter it very often.

contd/...

On the administrative front, responsibility for our website was transferred from Mike Carson-Rowland to Jeremy de Satgé. Our sincere and heartfelt thanks go to Mike for having set up the site and looked after it so well for the last ten years, and to Jeremy for taking it on, and giving the site a new look.

You will recall that the bishops met in Rome in synod in the autumn of 2005 to mark the end of the Year of the Eucharist which had been called by Pope John Paul shortly before he died. They put a series of propositions to the Pope, the most encouraging of which was Proposition 36, which said that Mass at international gatherings should be in Latin, that priests should be trained to celebrate Mass in Latin and appreciate Gregorian chant, and “that the possibility of educating the faithful in this way not be overlooked.”

The pope reacted to these propositions with his exhortation *Sacramentum Caritatis* which was dated 22 February, the feast of the Chair of St Peter, and released on 13 March. He endorsed the proposition put by the Synod of Bishops in its entirety. So far so good, but what I found disappointing and frustrating was that the pope failed to add that if congregations are to participate fully at Mass in Latin at international gatherings, then they will need to practise at home. Still, that’s the situation, and we need to persuade our bishops that the current *ad hoc* provision of Mass in Latin, depending principally on local initiatives, will not provide for the full and active participation of the faithful at international gatherings. (Really what we could do with is bishops having to

countersign Catholics’ passport application forms to say that applicants are sufficiently familiar with Mass in Latin...).

The other great papal document is the *motu proprio Summorum Pontificum* which was published on 07/07/07, a Sacred Number if ever there was one. Whether the pope wished to remind us of the Seven Deadly Sins, the Seven Gifts of the Holy Spirit, the Seven Liberal Arts, the Seven Penitential Psalms, the Seven Sacraments, the Seven Sorrows of Our Lady, the Seven Virtues or the Seven Words from the Cross, we shall probably never know. What we do know is that Tridentinists gained probably all they could have hoped for, including, remarkably, the statement that the Missal of 1962 was never abrogated – it certainly didn’t seem like that in 1970!

The *motu proprio* was accompanied by a lengthy explanatory letter to all bishops, presumably in anticipation of the *motu proprio* not being well received in all quarters. It includes the interesting sentence: “The use of the old Missal presupposes a certain degree of liturgical formation and some knowledge of the Latin language; neither of these is found very often.” Whilst the bishops may not be directly responsible for the lack of knowledge of the Latin language, one wonders what they will do in response to the remark that ‘a certain degree of liturgical formation...is not found very often’!

The Missal of Paul VI is mentioned in both the letter and the *motu proprio* on a number of occasions, but the mention of most relevance to us is: “The celebration of the Mass according to the Missal of

Paul VI will be able to demonstrate, more powerfully than has been the case hitherto, the sacrality which attracts many people to the former usage. The most sure guarantee that the Missal of Paul VI can unite parish communities and be loved by them consists in its being celebrated with great reverence in harmony with the liturgical directives. This will bring out the spiritual richness and the theological depth of this Missal.”

Here is my second frustration. The pope could so easily have added that celebrations using the new Missal, in Latin, are to be welcomed, and will most readily demonstrate the ‘restoration and part renewal’ of the liturgy to which he refers in the *motu proprio* itself. But he didn’t.

One of our Aims is: “To encourage the clergy and laity to preserve and make use of the Latin language and Latin Church music in the Roman rite in accordance with the Constitution on the Sacred Liturgy of the Second Vatican Council.” The *motu proprio* can hardly be said not to be in accordance with the Constitution on the Sacred Liturgy, so we must rejoice that at long last there has been official recognition from the Holy Father that the use of Latin (amongst other things) is important to the faithful and to the life of the Church. And we are likely to see more Masses celebrated in Latin at more convenient times.

So, what of the future? Gazing into my crystal ball is not easy. It looks to me very likely that some religious communities will convert to exclusive use of the old books, and will co-exist with everyone else in much the same

way that Dominicans and Carmelites, for example, carried on with their own Uses of the Roman Rite before the Council. If there is a sufficient geographical spread of such places that may well satisfy most Tridentinists.

Outside such religious communities, it will be very much a matter for individual priests. Although, in theory, stable groups of parishioners can petition their parish priest for old rite Masses, and “the pastor [shall] willingly accede to their requests”, as far as I can see, priests would be able to claim, accurately or not, that they are not competent to celebrate using the old books. It would be a brave bishop who insisted on an old-rite celebration in such circumstances.

Priests will be able to use either Missal to celebrate Mass without the people, but, curiously, “Christ’s faithful who spontaneously request it” may attend such Masses. It’s difficult to see what the long-term effect of such non-parochial Masses might be.

The *motu proprio* almost leaves more questions unanswered than answered. The letter to bishops is specific in the matter of adding new saints and additional prefaces – the *Ecclesia Dei* commission will consult and consider what best to do. If new saints are to be added then, presumably, old ones will be deleted. Will the current Sanctoral Cycle be adopted *en bloc* and, if so, what about the Temporal Cycle with its lack of the Season of Septuagesima? The *motu proprio* itself allows the use of the vernacular for the Readings, but otherwise seems to assume that Latin will reign.

And then consider changes in Church discipline surrounding the Mass since 1962:

THE EUCHARISTIC FAST was three hours; now it's one.

COMMUNION MAY NOW BE RECEIVED standing, and in the hand. I believe that the celebrant, if there is a danger of sacrilege, may refuse to give the faithful communion in the hand but, otherwise, the option lies with the communicant.

COMMUNION MAY NOW BE GIVEN under both kinds.

WOMEN may now serve.

1ST JANUARY is no longer a Holy Day of Obligation.

VIGIL MASSES fulfil any obligation attaching to the following day.

Some of these changes seem to be accepted by traditionalists. For example, the Latin Mass Society frequently advertises vigil Masses. It says nothing about the Eucharistic fast of 1962 preferring, it appears, to suggest to their female members that they wear mantillas. However, reception of communion in the hand, and having female servers seem less likely to find favour.

My point is that either the old rite will enjoy a modest renaissance, in which case there are likely to be various interpretations of how to handle these changes, or old rite Masses will be celebrated only under the auspices of the Latin Mass Society who may choose to adopt standards to deal with these matters. In either case, it seems unlikely that the bishops will display much interest in the detail of what happens.

Most of the faithful will, I think, view celebrations of the old rite as museum pieces. There is nothing wrong with museums and their contents; in fact they are indispensable aids to education and understanding. But the restoration of Latin, Chant and classical polyphony to our churches is unlikely to be accomplished via museum pieces.

Whatever happens, the apocalyptic vision of Mgr Anthony Boylan (with whom we had so much correspondence when publishing our Sunday Missal) looks unlikely to come to pass. He wrote in *The Tablet* before the issue of the motu proprio: "Imagine the scenario in which the choice between celebrating the Mass according to the old rite or the new is left to an individual priest. That would be a recipe for divisions and even chaos within parishes Bishops will need to be particularly vigilant in their oversight of this matter if bitter divisions and total chaos are to be avoided. Unwise decisions could empty our churches." Quite.

Mgr Boylan, again in *The Tablet*, this time after the issue of the motu proprio: "One wonders whether it is ever wise to seek to resolve by compromise rather than on principle an issue raised by those who resist change. Compromise is slippery ground Principles are further and further eroded until the original renewal and reform is completely undermined."

Where does this all leave us? I think very little has changed, although what has changed is an improvement. There will be quite a few, both priests and people, who are curious about the old rite, and one may imagine the first

'liberated' Masses being popular. But I find it difficult to believe that many people will be enthusiastic for very long with the use of the old calendar, and the 'blessed mutter' which is a characteristic of many old rite celebrations. There will continue to be a hunger for good liturgy, and our role remains as important as ever.

For us, the more significant of this year's papal documents is *Sacramentum Caritatis* with its clear call for the use of Latin at international gatherings, its requirement that priests be trained to celebrate Mass in Latin and appreciate Gregorian chant, and that the faithful be properly educated in these matters. The education of the faithful must take place week by week, and they need appropriate Mass books. The once-in-a-lifetime opportunity to provide suitable books will come when the new English translations are brought into use: we must be ready to use all the power at our disposal to see that new books contain as much Latin and Chant as possible. This must be the thrust of our work in the coming few years.

It's always instructive to see how others view us. At the time Tony Blair resigned as Prime Minister, there was much talk of his possible conversion to Catholicism, especially as he had recently visited the Pope in Rome in his last few days as Premier. This prompted the Guardian's Ian Jack to see for himself what Catholicism is about. Amongst other things he noted that "When the writer Edward Sackville-West wrote to Evelyn Waugh in 1949 to tell him that he was preparing for his

conversion, Waugh replied that conversion was 'like stepping across the chimney piece out of a Looking-Glass-World, where everything is absurd caricature, into the real world God made; and then begins the delicious process of exploring it limitlessly'."

And so Ian Jack went to Mass. "Yesterday, the feast day of St Paul and St Peter, I decided to see if I could catch a small part of this feeling and went for the first time to Mass at the Blairs' old church [St Joan of Arc, Islington]. As Pevsner says, the interior is handsome – bare, light, sparse, more Protestant than Catholic. There were about 50 in the congregation, very few under the age of 60. The priest was Irish, a woman read the lesson, another woman delivered to the priest the wine and the wafers, which the congregation eventually queued for. The whole thing lasted about 20 minutes. Aside from a few bells and responses, it might have been a ceremony devised on a busy day during the Reformation. 'Exotic' it was not; hard to see how this plain fare would have attracted Edith Sitwell." After he emerged: "This world, and not the promises of the service I had just left, seemed to me the one that was utterly real."

It sounds as though the Mass was celebrated in a perfectly orthodox fashion, which is fine, but I suspect Ian Jack would be as unenthusiastic at Masses celebrated in many other places. The Church really must do better than this, and we have to continue with our work to bring about an improvement in the way Mass is generally celebrated.

GREGORIAN CHANT AT TWO ABBEYS

by Bernard Marriott

ST CECILIA'S ABBEY, RYDE

It was on 12th October 1907 that St Cecilia's Abbey at Ryde, Isle of Wight, was dedicated, and last year the Benedictine Sisters there celebrated the centenary in fine style.

The church was built by the Benedictine nuns of the Abbey of Sainte-Cécile at Solesmes who had been exiled by anti-clerical legislation and who had settled on the Isle of Wight, much like the monks of Quarr. The nuns bought a large house – Appley House (built by a successful smuggler in 1725!) – and built the church in its grounds. The architect was Edward Goldie, also known for the original Carmelite church in Kensington, and St James's, Spanish Place.

Meanwhile, another Benedictine community arrived on the island. This was founded from the Abbey of Paix Notre Dame, Liège, Belgium, and became the monastery of *Pax Cordis Iesu* ("Peace of the Heart of Jesus") in Ventnor. A warm friendship grew up between the communities and, when the Sainte-Cécile nuns were able to return to France in 1922, the Liège nuns took over Appley House and the church.

Centenary celebrations began on Thursday 11th October with First Vespers of the Feast of the Dedication of the church, and this was followed by a talk on the Liturgy of the Dedication given by the Abbot of Quarr, the Rt Rev Cuthbert Johnson. There were

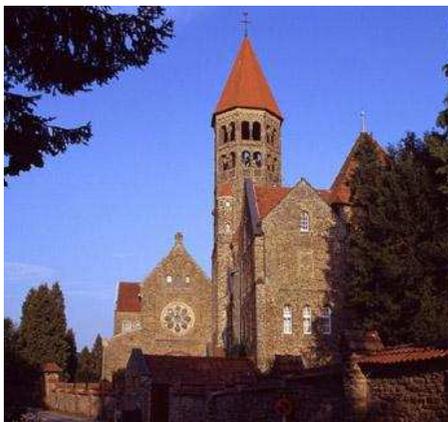
refreshments afterwards, and it was both interesting and encouraging to discover what a wide range of people have an interest in the abbey, including a Salvationist who makes coffins and usually only comes when there is a death in the community, many other islanders who simply value the nuns' presence, and those from further away, some of whom were Oblates.

On the day itself, Solemn Mass of the Dedication was sung, all in Latin (apart from the Readings and Bidding Prayers) as is the custom at St Cecilia's, with the Ordinary being the very attractive Mass III (*Kyrie Deus sempiternus*), and concelebrated by the Abbots of Quarr and Farnborough, and the parish priest of Ryde. This was followed by more refreshments. In the afternoon, after None, there was an organ recital given by Kenneth Tickell, who built the abbey's new organ in 2003, and this was followed by yet more refreshments (so much so that it was scarcely necessary to eat an evening meal). The day concluded for most of us with Second Vespers of the Dedication celebrated by Dom Cuthbert Brogan, Abbot of Farnborough, followed by Benediction.

ABBAY OF SAINT-MAURICE & SAINT-MAUR, CLERVAUX, LUXEMBOURG

In the north of Luxembourg, in a beautifully wooded valley, high on a hill overlooking the town stands the monastery of St Maurice and St Maur.

Its origins lie in some monks from Solesmes being sent in 1890 to re-constitute the old monastery of St Maur at Glanfeuil, near Angers in France.



Clerveaux Abbey

However, the monks were expelled from France in 1901 and found a refuge in Belgium, but in 1910 moved to Clerveaux with the assistance of the mayor of the town and the generosity of some local families. The abbey holds a large library containing around 80,000 volumes, and 1600 periodical titles. It is the publisher of a number of missals and other liturgical aids, both before and after Vatican II.

Ten years ago the monks, in collaboration with the local canton, embarked on a series of Chant concerts and lectures, inviting choirs from all over the world, and including concerts by the monks themselves. So far, choirs

have come from France, Belgium, Lithuania, the Netherlands, Italy, Hungary, Luxembourg, Spain, Canada, Portugal, Estonia, the Czech Republic, and Germany (but not the UK!).

Last year it was the turn of Austria and Japan. On 14th October the *Grazer Choralschola* performed. On 21st October the abbey's *schola* sang a programme based on the Christian day, beginning with pieces from Matins, running through the monastic day, including some Propers and a Reading from Mass, finishing with the solemn *Regina coeli* sung at the end of Compline in Eastertide. Each piece was introduced by one of the community, and the printed programme included a slip of paper with a very handy summary of papal pronouncements since Vatican II on the use of the Chant in the liturgy. On 28th October, *Capella* from Tokyo sang a programme entitled '*La Messe de la Sainte Vierge*'.

Whilst in Luxembourg I had the opportunity to go to the Solemn Mass in the Cathedral on Sunday. Whilst the bulk of the Mass was said in either French or German, there was a very good small *schola* which sang all the Propers. The Ordinary was Mass XI, *Orbis Factor*, with *Credo III* and the *Pater noster*.

SUBSCRIPTIONS

Members are reminded that subscriptions are due for payment on 1st April each year.

Please make your payment for 2008-09, using the form provided with this Newsletter.

If you already have a Standing Order (SO), please ensure that you are paying at the appropriate current rate. Many of the SO payments we receive are for long-out-of-date subscription rates.

BENEDICTINES OF NORCIA

by John Michael East

In December 2000 a tiny band of American monks of the Swiss-American Benedictine Congregation “with faith and courage and not much else” refounded monastic life in Norcia, Umbria, the birthplace of Saint Benedict (and Saint Scholastica) from where the original monks had been expelled just under two hundred years earlier under Napoleonic laws.

With their witness to holiness and faith, with joy and sobriety, the full Office is chanted daily according to the Benedictine Rite, and in the adjacent Basilica of Saint Benedict, Mass is solemnly sung with Gregorian Chant according to the *Novus Ordo*. Both the Office and Mass are sung in Latin.

They began with just four Americans, and now there are nine monks, including one from South America and another from South East Asia (who also plays the organ with discretion and beauty) and there are two novices, so one more will make their twelve and the possibility of establishment as an Abbey.

Accommodation is available in the monastic guesthouse for men who wish to share in the monastic life. For other men and women interested in visiting Norcia accommodation is available in the guesthouse run by the Benedictine nuns of Saint Antonin, or in one of several fine hotels in Norcia.

(Guestmaster, Monasterio di Benedetto, via Requardati 22, 06046 Norcia (PG) Italy)

A recent pilgrimage was organized by the Friends of San Benedetto Norcia. Travel was by Ryanair to Ancona, then by mini-bus to Norcia (via Loretto). Norcia is a fine Roman town unspoilt (like its people) by modern commercialism. Accommodation with the Benedictine nuns was very comfortable (no sharing, shower etc). A trip was also made to nearby Cascia to venerate at the shrine of Saint Rita. Further visits may be planned. Information may be obtained and donations may be made towards the pressing needs of this venturesome re-foundation of both the monastery and of Latin Liturgy in the heart of Italy, by contacting Mr Stuart Dewar, The Friends of San Benedetto Norcia, 15 Adlestrop, Moreton-in-Marsh GL56 OYN. www.osbnorcia.org

From Iceland Also

John East kindly reported on a visit to Reykjavik. In the Cathedral of Christ the King in the Icelandic capital, he found the regular 10.30 Sunday Mass partly sung in Latin.

He was also able to attend Holy Hour and Benediction and was impressed by “the solemnity and use of Latin” He observes “The population speaks Icelandic, Norwegian, Danish Anglo-American and Polish. So though everyone speaks English, Latin is the only language which does not favour one group”.

THE EDITOR ABROAD

This time in Venice

La Serenissima

Some people seem to travel incessantly, but it takes a special attraction to draw the Editor even briefly away from London. Venice however has to be among the most irresistible of seductions. Having arrived there after vowing to spend some days relaxing and soaking up the atmosphere, inevitably one found oneself instead plunged into a non-stop round-up of the great art, architecture and historical treasures the unique city has to offer. As with Rome and Florence, the place has long been so wonderfully Italian and Catholic that one is guaranteed a sumptuous feast of the beauty that the Christian faith inspires.



*Map of 16c Venice from 'Civitas Orbis Terrarum'
Braun & Hogenberg, Cologne 1572*

No doubt because of the geographical constraints, the treasures here seem to be even more concentrated than elsewhere. Every few yards, round every corner and across every narrow canal, one can be sure of stumbling upon another exquisite church and inevitably within it a

delightful gem of painting or sculpture, usually by one of the familiar names. There are of course the famous churches and one could make a remarkably long list of those that simply had to be seen. This includes some of the relatively recent ones, by which one means of the late 16th century, beautifully sited on islands, such as San Giorgio Maggiore and Il Redentore, not simply in Palladian style, but designed by Andrea Palladio himself, like many other Venetian buildings. One needs to find energy also for the galleries and public buildings, typically with walls and ceilings entirely covered with giant Tintoretto's. After a surfeit of these, besides the great Titian and Renaissance artists such as Bellini, Canaletto, Giorgione and Veronese, one can find welcome diversion in the exotic Modern Art Collection of Peggy Guggenheim.

An abiding memory of this visit was the glorious sound of bells. For this stay the editor and his wife had the great good fortune to be accommodated in an apartment on the fourth floor of an 18th century palazzo, just a stone's throw from St Mark's Square, with a small roof terrace at eye level with the angels on the top of the Basilica and the delightful *Torre dell'Orologio*. A little higher were the great bells of the massive *Campanile*, which one could observe closely as they swung in turn, along with the heads of the tourists who had been whisked to the top by lift. The bells rang loudly and often, at least for every morning Mass, on the hour every hour. Similarly, the time was announced happily by the chimes of the *Orologio* and bells throughout the city rang out in reply.

Mass in Saint Mark's

However, the serious attraction was the Sacred Liturgy and this meant the Solemn Sunday Mass at 10.30 in St Mark's Basilica. As in all Italy's great churches, worshippers are provided with an entrance separate from that used by the paying public. Inside, one is impressed by the awesome space and has the chance to feast on the wonderful embellishment of mosaics, marble and carvings. This Mass alone is celebrated in what they call the *Capella Marciana*, by which they mean in the main sanctuary at the High Altar beneath the great baldacchino, although *versus populum*. Other Masses are celebrated at a wide portable altar which is manoeuvred onto an extended apron in front of the main sanctuary. The front rows of seats extend forward of the nave into the crossing under the massive central Dome of the Ascension into which one can look up to wonder at a great mosaic of Christ in Glory with the Apostles and Our Lady. Just to mention one more treasure, in fact the greatest, beyond the Altar, there is the famous and fabulous *Pala d'Oro*, the great golden altarpiece adorned with 250 jewelled panels. But there is so much more! Was it not our late Pope John Paul II who said "No extravagance is too great...."?

The sanctuary has what they call an *iconostasis*, but not the opaque Byzantine variety, rather a choir screen, finely decorated but sufficiently open to allow an adequate view of the ceremony beyond. Seating for the people was on comfortable canvas 'directors' style chairs. Only the front row had the benefit of kneelers, of plain hard wood, but welcome. Mass began with the

entrance procession which included the celebrant and eleven concelebrants in uniform gothic style chasubles, and an unidentified cleric in cappa over a purple cassock, who we shall refer to as 'canon in cappa', whose only liturgical function was apparently to proclaim the Gospel. An elderly concelebrant was already seated in place. There were two servers, vested alas in flowing 'albs', like Egyptians in *galabiyas* (or *jellabas*), the thurifer in front and MC at the rear. Another participant on the fringe we can call 'sacristan in suit' who passed items as necessary and helped to direct operations.

The Introit was sung in Latin to an unfamiliar but attractive setting. After the incensation of the altar and greeting in Italian, the *Asperges* was sung in Latin although the singing and the sprinkling were both slightly abbreviated. The celebrant sprinkled the faithful from the front of the sanctuary without venturing further, at which point the thurifer carrying the aspersory made off at speed to the sacristy by an outer route as the celebrant made his lonely return to the chair. As the *schola* began the *Gloria*, one somehow knew it was by Perosi, although not the familiar *Missa Pontificalis*. The celebrant's spoken parts were in Italian, but all the singing, Ordinary and Proper, was in Latin. The people were helpfully provided with cards for *Credo III* and the *Pater noster*.

Everything was done correctly and reverently. The twelve priests distributed Holy Communion from the front of the extended sanctuary. Amusingly, it was 'sacristan in suit' who emerged into the limelight and held the book for the Post Communion. Then, curiously, the

thurable was brought again and incense blessed before the recession, although for no other obvious purpose, as all departed directly to the sacristy by the short way. A local custom no doubt? Readers will, one hopes, excuse the editor's customary irreverent observations. They may be surprised to find him enthusing over anything less than a fully Latin Mass, but as they say there about all sorts of things, "Venice is different and one has to make allowances". It was a joy to be present at this splendidly fitting celebration amid some of the most spectacular magnificence of our Catholic heritage.

Music at St Mark's Basilica

Having heard Latin chant in some attractive but unfamiliar settings, one was curious to discover more about it. Italian churches are not given to publishing music lists, but thanks to the kindness of the archpriest of the Basilica, Mgr Giuseppe Camilotto, the full details were revealed:

The Mass setting was indeed by Lorenzo Perosi, his *Missa Eucharistia* (1897). Perosi held the post of *Maestro di Cappella Marciana* at St Mark's from 1894 to 1898.

The Introit: *In Deo confisus*, Offertory: *Cantate Domino* and the Communion motets: *Exultate justi in Domino* and *O salutaris Hostia* were all by Alfredo Bruni who was *Maestro di Cappella* in Venice (1960).

Finally, *Alleluja confitermini* was by M. Tosi, *Maestro di Cappella* (1940)

Thus we were privileged to hear a programme entirely of settings composed by earlier directors of music of St Mark's. A genuine Venetian treat.

Perosi had a more significant career than may be known generally. He came from a long line of church musicians; his father was *maestro di cappella* at Tortona Cathedral, one brother held the same post at Milan and the other became a cardinal. His own career came to be linked closely with that of Giuseppe Sarto, the future Cardinal Patriarch of Venice who went on to become Pope St Pius X, as more recent patriarchs of the city were to be elected as John XXIII and John Paul I. Perosi studied music in Milan, took the post of organist at Montecassino, then went on to study at Regensburg and crucially at Solesmes, under the great masters of chant Mocquereau and Pothier. Thanks to Cardinal Sarto he became *maestro di cappella* at St Mark's for four years from 1894 and it was Sarto who was to ordain

him there. Like Sarto, he was deeply concerned about the state of church music and claimed to have "prayed to the Lord to be able to do something for the music of God in Italy".



Lorenzo Perosi

In fact his friend recommended him for the position of *Maestro Perpetuo* of the Sistine Chapel. So he was already established there five years later when Sarto arrived in Rome as Pope Pius X. Perosi co-operated closely with the Pope on the famous *Motu proprio Tra le Sollecitudini* of 1903, which became one of the keystones of

the Liturgical Movement. He continued composing prolifically until 1907, writing oratorios and secular works as well as liturgical music, but then slowed down considerably because of health problems, although he held the post until his death in 1956. His successor, and former assistant, Domenico Bartolucci was to direct the Sistine Choir from 1956 to 1997 – virtually only two *Maestri* in the entire 20th century. One would not wish to seem uncharitable, but it is thought unlikely that the present incumbent will be kept in post for anything like so long.

TRIDENTINE OR EXTRAORDINARY

Motu Proprio Update

The acceptance of the Holy Father's *motu proprio Summorum pontificum* appears to be proceeding gently, even sedately, with nothing happening too hastily or contentiously. This is no doubt exactly as he would wish it. Writing of the situation in Rome, the entertaining chronicler Elizabeth Lev has found that "Reflections in the cafés or piazzas have been overwhelmingly positive, with the faithful eager and alive to the possibility of rediscovering the mystery and majesty of the Eucharist through the Tridentine rite."

It is instructive to find some major figures in the Church already demonstrating their readiness to celebrate in the older form,

notwithstanding their unquestionable fidelity to the Missal of Paul VI. We can include here the eminent Cardinal Pell of Sydney and no less than three of the auxiliary bishops of Westminster and several other English bishops.

Also in Westminster, members of the Latin Mass Society are excited to have Cardinal Castrillon Hoyos, president of the Commission *Ecclesia Dei*, coming to address their AGM and celebrate Pontifical High Mass in the Cathedral on the 14th June. It was Cardinal Castrillon who made headlines when he broke new ground in celebrating a Tridentine Mass in the Basilica of St. Mary Major five years ago, in May 2003. In July the LMS will be holding its second Priests' Training Conference at Merton College, Oxford, to encourage competence in the older form.

We know how Pope Benedict believes that the celebration of the two forms side by side can only be beneficial to both. Our greater churches, particularly the Oratories, continue to offer beautifully celebrated Sung Latin Masses according to the 'ordinary' form of the Roman Rite as well as popular Low Latin Masses according to the Missal of 1969. All this works smoothly, meeting the needs of the faithful, and it augurs well for the future. Elsewhere, in the curious and regrettable situation that has developed, it is possible that in future some Catholics may get their first experience of Latin, if any, in the older rather than the current form. (How frustrating it is to avoid using the perfectly good word 'rite'!) It could just be that, having acquired a taste for the resonance of the language and the prayerful reverence

that it engenders, they will discover that they could savour it at least as much in Latin Masses in the current form, but only if it were made properly available.

For the longstanding equitable atmosphere enjoyed in Westminster, eternal gratitude is owed to the wisdom and tolerance of Cardinals Heenan, Hume and Murphy-O'Connor, no less. This should provide a valuable example for many other dioceses. However, there have been a few examples of bishops who have refused to understand the pope's benign intentions and in some cases have behaved quite petulantly regarding the *motu proprio*. Archbishop Malcolm Ranjith, Secretary of the Congregation for Divine Worship, does not mince his words: "Every pastor is called to obey the Pope". He believed that "resistance to the Pope's policy has been driven on the one hand by ideological prejudices and on the other hand by pride" and called on bishops to follow the papal directive faithfully, "setting aside all pride and prejudice."

A more senior prelate, Cardinal Bertone, as Secretary of State the Pope's right-hand man, has promised a new document "to clarify the criteria for the application of the *motu proprio*" because of "some confused reactions to it". The proposed instruction from the *Ecclesia Dei* commission would attempt to clear up any misconceptions. In the meantime there was sound advice from Cardinal Bagnasco, recently appointed President of the Italian Bishops' Conference, who said that the Pope's instruction was intended to be "implemented rather than interpreted". It was a "unitive measure that will serve to invigorate the Christian

community". "The Pope is encouraging us to adopt an inclusive way of reading this, not an opposing one. Only in this way will we be able to avoid using a measure that is meant to unite and inspire the Christian community in order to hurt it and divide it."

In the meantime, Cardinal Castrillon Hoyos, who presumably will have much responsibility for the new explanatory document, has offered some observations in a recent interview with the *Osservatore Romano*. He stressed that priests did not need permission from their bishops in order to celebrate the extraordinary form of the Latin liturgy. He was surprised that some still asked permission "as if this were some sort of concession or exception. But there is no need for that." He acknowledged that "some practical difficulties" had delayed the worldwide acceptance of the *motu proprio*. The *Ecclesia Dei* commission was indeed planning "new efforts to educate the clergy about the liturgical norms in order to eliminate those misunderstandings".

It will remain useful for us keep in mind several points from the Pope's explanatory letter of July 2007:

"There is no contradiction between the two editions of the Roman Missal."

"The Missal published by Paul VI and then republished in two subsequent editions by John Paul II, obviously is and continues to be the normal Form – the *Forma ordinaria* – of the Eucharistic Liturgy.

"The last version of the *Missale Romanum* prior to the Council, which was published with the authority of Pope John XXIII in 1962

and used during the Council, will now be able to be used as a *Forma extraordinaria* of the liturgical celebration.”

“It is not appropriate to speak of these two versions of the Roman Missal as if they were two Rites. Rather, it is a matter of a twofold use of one and the same rite.”

“The two Forms of the usage of the Roman Rite can be mutually enriching.”

The last reminds us that Pope Benedict, according to the Roman journalist Sandro Magister, wished to make it possible for the current Liturgy to regain the richness of the old that it has been in danger of losing: “a richness of theology, textual form, and music”.

POPE CELEBRATES 'AD ORIENTEM' Wider Significance

INORDINATE EXCITEMENT has been generated by the news that Pope Benedict celebrated this year’s Mass of the Baptism of the Lord at the magnificent High Altar of the Sistine Chapel, below Michelangelo’s Last Judgment, rather than at the portable altar that had been set up there in recent years.

The cry went up that the Pope had celebrated *ad orientem*! It should be known that he regularly celebrates thus in his private chapel and anywhere else where it seems appropriate. Surprisingly,



it was Archbishop Conti of Glasgow, in a letter to the Catholic Herald, who pointed out helpfully that the Sistine Chapel was so oriented, or rather not oriented, that the Pope was actually facing west at the High Altar rather than east! He added that like the Holy Father he would be “content to celebrate the Canon of the Mass facing in the same direction as the people when circumstances dictate or encourage it” although more content “to celebrate the Canon when we can all face inwards”.

Of course, for practical reasons – usually constraints imposed by the site – in many churches across the world, the ‘ritual’ east for liturgical purposes does not correspond with the building’s geographical east and may even lie diametrically opposite. However, the point is made that the Holy Father rejects any absolute imperative to face the people, as we already knew. There has never been anything in liturgical law to

do more than allow celebration *versus populum* as an option. Even in the General Instruction of the Roman Missal, the wording leaves more than a little scope for uncertainty.

FR TIM FINIGAN of Southwark Diocese is among those who see the event as something more significant. On his popular 'blog' site he said *inter alia*:

Today's instance of the Holy Father leading by example is of tremendous importance. We have all seen churches of outstanding architectural beauty where the harmony of the lines of sight and the overall unity of composition has been radically disrupted by the placement of a 'people's altar' in front of the high altar. There are many fine Victorian churches in England whose architectural focus could be allowed once again to shine in all its original splendid harmony. "Perhaps the Holy Father's example will help those responsible for such churches to take the step of quietly removing the wooden platform and table which is in some cases all the alteration that is necessary.

FR IGNATIUS HARRISON, Provost of the London Oratory, is also convinced that the event in the Sistine Chapel could have profound significance. In a thoughtful analysis published in the Oratory Parish Magazine he included the following observations:

The Holy Father teaches and acts with full deliberation. It is therefore particularly interesting that he recently chose to celebrate Mass in the Sistine Chapel *ad orientem*. The official statement that was released

by way of comment on this perhaps rather unexpected decision stated that it was done in function of the architectural and artistic disposition of the chapel. The fact that the Holy Father chose to do this also makes it abundantly clear (for any who might have been in doubt) that such a practice is not forbidden. To celebrate Mass *ad orientem* has of course never been forbidden. How could it be? It is one of the most ancient practices of the Church. Scholarly research has shown that from the earliest times, priest and people together faced East for the consecration at Mass. East is the direction of the rising sun. Theologically this direction represents the transcendent horizon from which the Lord will one day return.

The consecration of the sacred elements at Mass in some sense anticipates His final coming. For so long as Christ does not come in the *Parousia*, He nevertheless does come in His Eucharist. This proleptic and eschatological dimension of the Eucharistic sacrifice is much harder for us to assimilate when priest and people face each other, in a kind of closed circle. The Holy Father is not a polemicist. He is above all a pastor, a theologian, and a teacher. By celebrating Mass publicly in the traditional orientation he is helping us all to think more carefully about the sacred liturgy, not in shallow controversial terms, but more deeply, in spiritual and theological terms.

contd/...

FR UWE MICHAEL LANG, the Oratorian

priest who was recently appointed to the Pontifical Commission for the Cultural Heritage of the Church, and author of the acclaimed work "Turning Toward the Lord: Orientation in Liturgical Prayer" that makes a compelling case for celebrating the Liturgy of the Eucharist *ad orientem* where the circumstances are appropriate, was quoted as saying:

A combination of priest and people facing each other during the Liturgy of the Word and turning jointly toward the altar during the Liturgy of the Eucharist, especially for the Canon, is a legitimate option in the Missal of Pope Paul VI. By facing the same direction as the faithful when he stands at the altar, the priest leads the people of God on their journey of faith. This gives the Eucharist its greatness, saving the individual community from closing in upon itself and opening it toward the assembly of the angels and saints in the heavenly city.

Editor's Footnote

There is indeed a growing realization that there are serious arguments in favour of priest and people facing *ad orientem* together, particularly for the Liturgy of the Eucharist after the introductory rite and Scripture readings have already taken place away from the altar. This view however seems not yet rooted deeply enough to provide motivation for great changes in the status quo. Even the Pope himself still thinks it expedient to offer an alternative to a general return to the *ad orientem* position. He suggests placing a cross

in the middle of the altar so that the celebrant and congregation face it simultaneously, if from opposite directions. He originally expounded this idea, about which we refrain from comment, in his *The Spirit of the Liturgy (Der Geist der Liturgie, Eine Einführung)* of 2000 and has very recently had it put into effect by placing a cross on the High Altar of St Peter's. There remains scope for persuasion in this matter, just as in calling for more use of Latin in the *Novus Ordo*, and Pope Benedict does listen. *Iterum speramus!*

CHANGE IN ROME New Master of Papal Ceremonies

As had been predicted for over two years, at the beginning of October Pope Benedict announced his decision to replace Archbishop Piero Marini, the Master of Papal Liturgical Celebrations (commonly referred to as the Papal Master of Ceremonies), who had held the position since 1987. This marks the departure of one of the few remaining figures from the last pontificate.

Piero Marini acquired his background in the field of liturgy while serving as secretary to the late Archbishop Annibale Bugnini, who contrived to hold exceptional power over liturgical development for the critical decades from 1948, when appointed by Pope Pius XII, until 1976 when Paul VI finally

took the decision to end his role in implementing the changes and despatch him instead as pro-Nuncio to Iran.

Piero Marini came to the Vatican twenty years ago to assume a position in which he was to exert great influence over how the liturgy was performed at St Peter's and followed elsewhere as an example. It fell to him to reshape the papal liturgies to be more like those of a diocesan bishop rather than of an imperial court with its lavish ceremonial that involved hoards of civic and church dignitaries. So far so good, but his enthusiasm for innovation in the liturgy in general often made him the focus of criticism, and it would be impossible to pretend that his replacement was unwelcome, if not long overdue. It was particularly welcomed by those who were dismayed by his apparent unconcern for the Church's heritage, including not least that of sacred music.

THE NEW PAPAL MASTER OF CEREMONIES is Mgr Guido Marini from Genoa. Despite the inconvenience and possible embarrassment of having the same surname as the man he replaces, everything looks auspicious for the shape of liturgy under Guido Marini. He was born in 1965 and ordained in 1989 by the then Archbishop of Genoa, the great Cardinal Giuseppe Siri. He is reputed to hold similar traditional views on the Church and the liturgy. He was to become chancellor and chief liturgist for the Archdiocese. In these capacities he worked closely with the subsequent archbishops, particularly Cardinal Tarcisio Bertone, now the Vatican's Secretary of State, also Cardinal Tettamanzi, now Archbishop of Milan, and the current Archbishop of Genoa,



Mgr Guido Marini
Picture: Alessia Giuliani

Cardinal Bagnasco, who is also president of the Italian Bishops' Conference. As the master of liturgical celebrations under these eminent cardinals, he was responsible among other things for the preparation of liturgical books for cathedral ceremonies.

The new Papal MC has already been the focus of much attention in Rome thanks to Pope Benedict's celebration 'ad orientem' at the High Altar of the Sistine Chapel (qv p20), in which he no doubt co-operated closely. He explained in an interview with Vatican Radio that the Pope had personally "decided to use the traditional posture in order to emphasize the beauty and harmony of this architectural masterpiece" that was

originally designed for liturgical ceremonies. He added:

I believe that it is important first of all to consider the orientation that the liturgical celebration is always called upon to display: I refer to the centrality of the Lord, the Saviour crucified and risen from the dead. This orientation must determine the interior disposition of the whole assembly and in consequence the exterior manner of celebrating as well. The placement of the cross on the altar, at the centre of the assembly, has the capacity to communicate this fundamental aspect of liturgical theology. There can also be particular circumstances in which, because of the artistic conditions of the sacred place and its singular beauty and harmony, it would be preferable to celebrate at the ancient altar, which preserves the intended orientation of the liturgical celebration. This is exactly what happened in the Sistine Chapel. This practice is permitted by the liturgical norms, and is in harmony with the conciliar reform. In such circumstances, it is not so much a question of turning one's back on the faithful, but rather of orienting oneself toward the Lord, together with the faithful.

From this point of view, instead of being closed, the door is opened for the faithful, to lead them to the Lord. In the Eucharistic liturgy, the participants do not look at one another; they look to the One who is our East, the Saviour. I think it is also important to remember that, in these cases, the amount of time the celebrant turns his back on the

faithful' is relatively brief. The entire Liturgy of the Word takes place with the celebrant turned toward the assembly, indicating the dialogue of salvation that God holds with his people. Therefore there is no return to the past, but the recovery of a form of celebration that in no way calls into question the teachings and directions of the Second Vatican Council.

He was asked, inevitably, about the *motu proprio Summorum Pontificum* and had this to say:

The Church's liturgy, like all of its life, is characterized by continuity. I would speak of development in continuity. This means that the Church proceeds on its journey through history without losing sight of its own roots and its own living tradition. This can even require, in some cases, the recovery of valuable and important elements that have been lost and forgotten along the way, and the authentic meaning of which has been dimmed by the passage of time. It seems to me that the *motu proprio* moves in precisely this direction, reaffirming very clearly that in the Church's liturgical life there is continuity, without rupture. One must not speak, therefore, of a return to the past, but of a true enrichment for the present, in view of tomorrow.

Some changes since he came to Rome include the placement of six candles on the papal altar (as well as the aforementioned cross), the use once again of traditionally styled vestments and papal insignia, the return of cardinal deacons acting in the role as liturgical deacons

vested in dalmatics during papal celebrations, and a reappearance of lace in albs and surplices. It is clear that Mgr Guido Marini was chosen for this key position after long and careful consideration. We can now look forward to a general change of mood at the top in the Liturgy. The Pope has a deep

understanding of liturgical theology and impeccable taste in its practice. He is clearly intent that it should be the very best the Church can offer. With his own choice of an able Master of Ceremonies to work in harmony with him, the signs are indeed most promising.

CHANGE IN ROME **New Choir Director** **at St Peter's**

Fr Pierre Paul who was appointed as the new director of the Choir of St Peter's Basilica is transforming the standard of sacred music that one now encounters there. This choir is not to be confused with the theoretically grander Choir of the Sistine Chapel that sings at Papal liturgies, but which has suffered a highly unfavourable reputation in recent years and whose director Mgr Giuseppe Liberto is still in place. Not very much is yet known about Fr Paul except that he is Canadian and an Oblate of the Virgin Mary. He has, however, already made a very considerable impression in the desired restoration. It is well known that from the treasure of the Church's heritage the Holy Father is keen to revive the splendours of the Roman musical style, embracing both Gregorian Chant and sacred polyphony in the style of Palestrina, so that they may combine to enrich the liturgy.



Fr Pierre Paul

Fr Paul has already restored Gregorian Chant. The Latin Propers from the *Graduale* and *Antiphonale* are again sung by the choir at Solemn Mass and Vespers. Congregational booklets are made available so that the people can, and increasingly do, join in the familiar sung Ordinary. Translations of the Latin are provided in the commonest languages. Fr. Paul quickly put an end to the practice that had grown up during the pontificate of John Paul II of allowing an assortment of choirs from outside to sing in St. Peter's, often to dismal effect. It is recognized that there still remains much to be done to bring back to St. Peter's the musical standard that Pope Benedict hopes will be achieved, comparable to that of the once respected *Cappella Giulia*, the choir specifically founded for the Basilica. Undoubtedly,

however, a most valuable start has been made.

Writing in the *Daily Telegraph* last November about the appointment of the new choir director of St Peter's, Damian Thompson, editor-in-chief of the *Catholic Herald*, told readers:

For decades, the standard of singing in St Peter's basilica has struggled to match that of a Gilbert and Sullivan society. Since he arrived in Rome nearly 30 years ago, the music-loving Joseph Ratzinger has had to endure the sub-operatic warbling of bad 20th-century music. Now he has had enough. The Pope wants Gregorian chant, polyphony and baroque masterpieces to dominate the repertoire in the Basilica and the Sistine chapel. And, by making his preferences clear, he is sending out a message to the whole Catholic Church. He wants the Church to rediscover the treasure of its heritage. The next generation of choir directors have been charged by the Pope with the task of reintroducing beautiful music into church. If they succeed, then at long last the pews may begin to fill up again.

Still on the subject of music, readers may recall Mgr Valentín Miserachs Grau in our Newsletter 126 of Lent 2006, also saying some trenchant things about the state of music in the Church. As Director of the Pontifical Institute of Sacred Music and Director of Music at St Mary Major, his personal standing is assured. Speaking at a conference to mark the 80th anniversary of the Diocesan Institute of Sacred Music of Trent and

reported in *L'Osservatore Romano* he had some further observations:

In none of the areas touched on by Vatican II – and practically all are included – have there been greater deviations than in sacred music. How far we are from the true spirit of sacred music, that is, of true liturgical music. How can we stand it that such a wave of inconsistent, arrogant and ridiculous profanities have so easily gained a stamp of approval in our celebrations? It is a great error to think that people should find in the temple the same nonsense given to them outside. Much music written today, or put in circulation, nevertheless ignores not only the grammar, but even the basic ABCs of musical art. Due to general ignorance, especially in certain sectors of the clergy, there are those who act as loudspeakers for products that, devoid of the indispensable characteristics of sacred music – sanctity, true art, universality – can never procure the authentic good of the Church.

Mgr Miserachs called for a conversion back to the norms of the Church. "That norm has Gregorian chant as its cardinal point, either the chant itself, or as an inspiration for good liturgical music." He suggested that contact with tradition should "not be limited to the academic realm, but should become again the living song of the assembly that finds in it that which calms their deepest spiritual tensions, and which makes them feel that they are truly the people of God."

LITURGY TRAINING FOR CHILDREN *Recommended Article*

The excellent American association, ‘Adoremus, Society for the Renewal of the Sacred Liturgy’, in its broadsheet *Adoremus Bulletin* for March 2008, which is also available online at www.adoremus.org, publishes an inspiring article by Fr Samuel Weber OSB, entitled “Sacred Signs and Religious Formation: an Application of the Teachings of Romano Guardini – Bringing the Sacred Signs to Life”. It includes an account of his own Catholic education in Chicago in the 1950s that left him with a deep and abiding love of the Mass and Office. It was guided by the principles set out in Guardini’s book *Sacred Signs*, but achieved in practice by a devoted team of Benedictine nuns. It will amaze most people familiar only with Catholic education today. The *Adoremus* website is a most valuable source of reference for all liturgical matters, particularly the official documents.

GRADUALE SIMPLEX *Guide now available in English*

In our Newsletter 119 of Michaelmas 2003, we reminded readers of the existence of the *Graduale Simplex* of 1975 and drew attention to the recent introduction of a two-volume CD set, *Te Decet Laus - Cantus Selecti* containing most of the items from the book.

The *Graduale Simplex* provides a collection of simpler chants for use in smaller churches where mastering the chant of the *Graduale Romanum* might be too challenging. However, the introductory *Praenotanda* and Rubrics in both books are in Latin, which more than a few may find a handicap, although more than happy to sing the chant in Latin. For those who would welcome a more helpful guide in English, the enterprising firm of CanticaNova, based in West Virginia, has produced a useful translation of the *Praenotanda* and rubrics of the *Graduale Simplex*. The guide contains a detailed English summary of the principles of use as found in the *Praenotanda* and a translation of the headings and major descriptive texts for the entire book. There is also a vocabulary and list of abbreviations used.

CanticaNova will supply it free to those who purchase the *Graduale Simplex* from them, or for a modest price if ordered on its own. The *Graduale Simplex* with the Guide (order no 2150) costs \$ US 35.00 or the ‘Guide to the *Graduale Simplex*’ on its own (order no 2151) would cost \$ US 3.50. Those interested are recommended to contact:

www.canticanova.com

or write to:

CanticaNOVA Publications / PO Box 1388 / Charles Town
WV 25414-7388 (Telephone in the United States 1-304-725-2787)

ORGAN OF THE SACRED HEART Record Review by Ian Wells

THOSE WHO ATTENDED OUR AGM at Wimbledon in 2006 will remember David Gammie's splendid account of the Widor *Toccata* on the luxuriously appointed 1912 Walker organ. A few days later David made a record of the instrument which has recently been released.



The name of Guy Weitz is associated with Farm Street (see our report, p6). Yet Weitz lived in Wimbledon and knew the Sacred Heart organ. Might he have been thinking of that organ too when he wrote *Regina Pacis*, the opening movement of his first symphony, with which David Gammie begins this disc? Like the rest of the symphony (*Stella Maris* is its finale) it is based on Marian themes; in the case of *Regina Pacis* it is the plainsong *Ave Maria*, presented sonorously at the start like the motto-theme of a piece by Franck, whom Weitz revered, heard in a gentle harmonisation and finally thundered forth.

I was somewhat taken aback after this to find myself listening, as I thought, to an incense-laden account of the love duet from *Tristan and Isolde*. Close: it was in fact Karg-Elert's transcription of one of the *Wesendonck Lieder* which Wagner recycled in that duet. Karg-Elert knew

the Sacred Heart organ too; he visited it one Saturday afternoon during his 1930 visit to England, where he was 'very silly' with the organ's three 32 ft stops. A wedding party was assembling in the church, and Karg-Elert and his host were politely invited to leave.

There are two more transcriptions, appropriate on an organ that owes quite a lot to the instrument that Walkers put into St Margaret's Westminster in 1897 for Edwin Lemare, whose successor, the splendidly-named Reginald Goss-Custard, gave the first recital on the Sacred Heart organ, in February 1913. Lemare does indeed supply one of the pieces on this disc, a devout account of the Angel Scene from *Hansel and Gretel*. We are told that as angels group round the sleeping children "the light grows steadily brighter". So does the music. I once heard a live performance of the piece in that church and was nearly blown out of my pew; thankfully the recording engineer here is kinder. The other transcription, by W T Best, organist of St George's Hall Liverpool, is of Bach's *Chaconne in D minor*, originally for solo violin but with all its possibilities realised here.

One does not readily think of Beethoven and the organ, although in his youth he was court organist in Bonn. We hear a charming *Adagio* he composed for mechanical organ.

It is rare to say to an organist after his closing voluntary at Mass: "That was magical!" I did, to David, after hearing him play Tournemire's postlude for Trinity Sunday. Tournemire was perfectly capable of making a joyful noise after the service, but in the piece for that Sunday he followed the advice

he gave a pupil: "Finally, open the heavens to your audience" which to him meant playing quietly. The Tournemire magic on this disc is his paraphrase of the *Offertory for Christmas Morning*.

Say 'Bolero' and you surely think of Ravel and that insistent side-drum. So if an organist feels himself called to improvise a bolero, to have a drummer in attendance is advisable. Thus Pierre Cochereau and friends at Notre-Dame in 1973; thus David Gammie and Jack Merivale at the Sacred Heart in 2006, and the English Edwardian organ reveals tone colours you wouldn't expect when evoking Cavallé-Coll's 1868 masterpiece. And it is not a trick of the recording that the drum "comes through" however much sound the organ is making: I have heard this piece "live" at Wimbledon, and this does indeed happen.

Things are somewhat calmer for Joseph Jongen's *Prélude et Fugue op 101*. Like Weitz, Jongen was a Belgian refugee for the duration of the First World War, although he returned to Belgium and rose to become director of the Conservatoire in Brussels. You would never think this prelude and fugue of 1941-3 were written in appalling circumstances: Jongen's country had been invaded again, he had to escape to France, his son was in Buchenwald. The Prelude, presented like a study for cello (in the pedal) with rippling broken chords above, is followed by a lively jig of a fugue, controlled until the glorious ending. Finally, a Benediction: Jehain Alain's *Postlude pour l'Office de Complies*, a dreamlike evocation of familiar chants sung "before the ending of the day".

Those who attended the 2007 AGM will have heard Fr Anthony Symondson praising the Sacred Heart church as a wonderful building; similar praise is often now to be heard for its organ. It was not always thus. I came to know the instrument well during 1967-8 as a member of Wimbledon College choir, singing in that organ loft every Friday under the direction of Fernand Laloux and assisting a fellow organ-playing sixth-former as page-turner and stop-changer. Leafing through the tuner's book one afternoon I came upon the following irate comment; "Organ long overdue for complete restoration!"

Forty years later it still is, though David Gammie and Director of Music Bob Rathbone have worked miracles with it. In the late 'sixties the organ nearly disappeared; there are cryptic references in parish records to "cathedral", conceivably Blackburn, which was being extended at the time and needed a larger instrument. Eventually, thanks to a generous donation, Blackburn got a brand new organ, and in the fullness of time the Wimbledon instrument underwent a partial restoration. Now in the care of Harrisons, a full restoration is awaited.

The disc has the copious notes for which David Gammie is renowned; buy it! Full details of registrations are on the parish website (www.sacredheartmusic.co.uk/organ.htm).

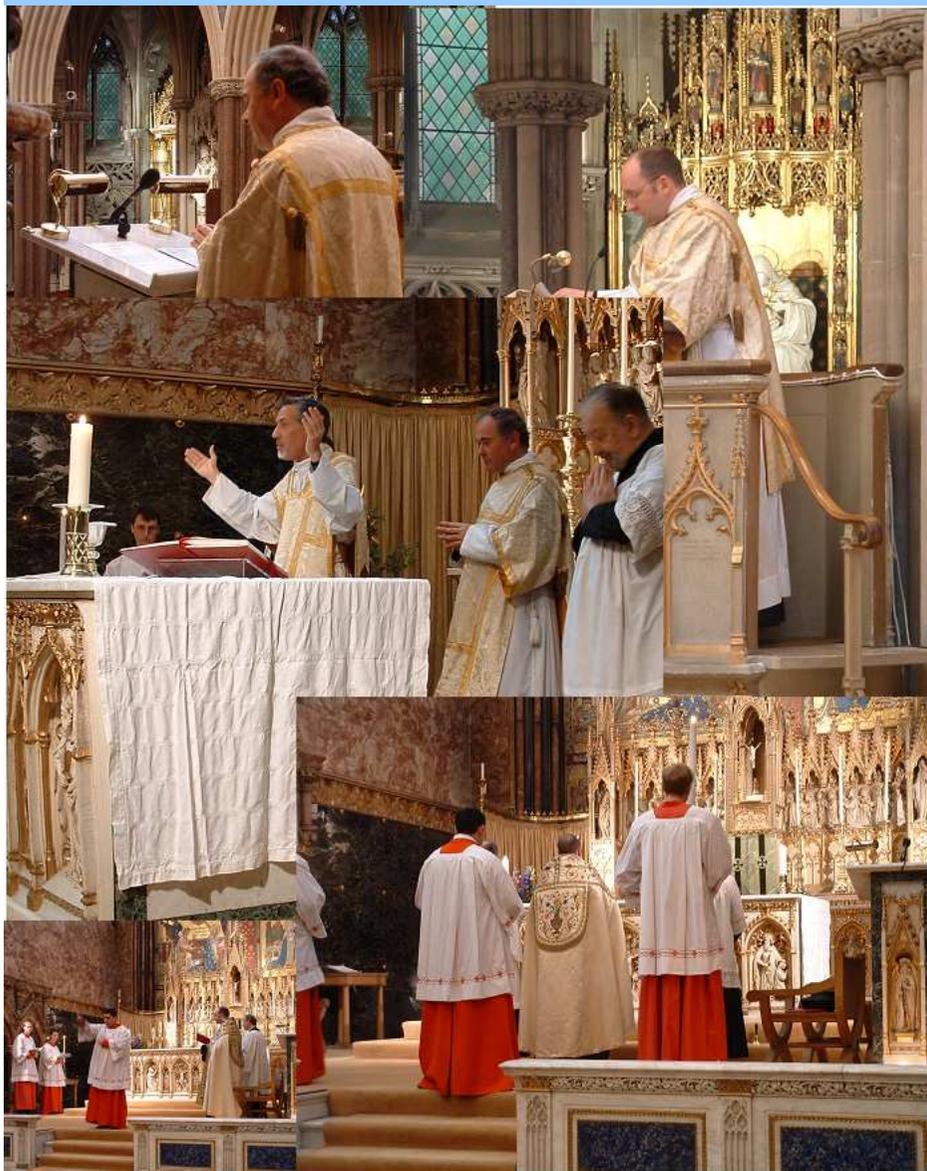
It costs £13, or £21 for two, including postage and packing, from:

Organ CD, Sacred Heart Presbytery, Edge Hill, Wimbledon SW19 4LU

Annual General Meeting

6th October 2007

Church of the Immaculate Conception, Farm Street, London



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ASSOCIATION FOR LATIN LITURGY

Income & Expenditure Account for the year 6 April 2006 to 5 April 2007

Income		Expenditure	
2006	£	2006	£
2,000 Subscriptions	2,141	112 Council Members' travelling expenses	1,108
512 Donations	326	0 Stationery and general printing	481
113 Deposit Account Interest	137	120 General postage	50
172 Royalties (The Music Makers)	216	0 WWW costs/computer software	366
227 Sales of publications	320	1,066 Newsletters (3)	1,202
0 Income Tax Repayment	984	534 Meetings	649
Meetings		0 Advertising	50
		70 Towards Advent	100
		0 Banking	103
		10 Miscellaneous	135
3,024	TOTAL INCOME	1,912	TOTAL EXPENDITURE
	<u>4,124</u>		<u>4,244</u>
0 Excess of Expenditure over Income	120	1,112 Surplus Income over Expenditure	0
<u>3,024</u>	<u>4,244</u>	<u>3,024</u>	<u>4,244</u>

Balance Sheet as at 5 April 2007

Assets:		Represented by:	
2006	£	2006	£
<u>Cash at bank</u>		<u>Capital:</u>	
Current A/c	497	12,443 Balance at 6 April	13,555
11,749 Capital Reserve	<u>9,493</u>	1,112 Surplus/Loss for year	<u>-120</u>
	9,990		13,435
<u>Debtors</u>		<u>Creditor</u>	
150 Float: MJ Carson-Rowland		13 MJ Carson Rowland	
<u>Other Assets</u>		376 MWithers	
Unsold publications/CDs	2,584	12 I Wells	
1,437 Half share in laser printer	240		
<u>Compact disc: "Orate Fratres"</u>			
Initial cost of production - less amount written			
620 off during 2003/04 & 2004/05	621		
<u>13,956</u>	<u>13,435</u>	<u>13,956</u>	<u>13,435</u>

Report by the Hon Treasurer:

I certify that the above Income and Expenditure Account and Balance Sheet have both been prepared in accordance with the books and vouchers of the Association.

Jeremy de Satgé (Treasurer)

PICTURES

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Send to:

From (please PRINT):

Association for Latin Liturgy

47 Western Park Road

LEICESTER

LE3 6HQ

United Kingdom

☎ 0116 285 6158 ; e-mail Sales@Latin-Liturgy.org

Web site www.Latin-Liturgy.org