



LATIN LITURGY

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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

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New English and the Future for Latin

Abstract from a talk given at the 2010 AGM

by Mgr Bruce Harbert

I ONCE HEARD A BISHOP SAY to colleagues gathered for an ICEL meeting, ‘Your task is impossible’. Although I was disappointed at the time, I have come to see the wisdom of his words. Let me give some examples.

We are accustomed to *Dominus vobiscum* being translated ‘The Lord be with you’, but in the Latin there is no verb: we could no less accurately translate this greeting as ‘The Lord *is* with you’. In the post-conciliar 1960s there was much discussion of, and experiment with, this dialogue. For instance, in the 1980 Alternative Service Book of the Church of England, it was rendered ‘The Lord is here’ / ‘His Spirit is with us’. The Roman Rite seems to take *Dominus vobiscum* in two ways, evidenced by the gestures that accompany its utterance. A priest extends his hands, as he does when he expresses wishes such as *Oremus* and *Pax Domini sit semper vobiscum*, whereas a deacon before the Gospel keeps his hands joined as if making a statement ‘The Lord is with you’ like *missa est*. This diversity of possible interpretations is a sign of theological richness: at Mass Our Lord is with us, and he also comes to be with us afresh. But English is unable to reproduce this, since it needs a verb, and so must choose between indicative and subjunctive.

The response to this greeting can and will be repaired, for we shall soon be saying ‘And with your spirit’ like the Latin. But the second greeting that comes before the Preface, *Sursum corda*, raises problems that are less easy to solve. *Sursum* can denote either movement upwards or rest in an elevated



position. For instance, when the Vulgate text of Saint Paul says *quae sursum sunt quaerite*, it means ‘seek the things that are above’, not ‘seek the things that are moving upwards’. Sound reasons have been advanced for translating *sursum corda* as ‘let our hearts be on high’, but this has not found wide acceptance, since people are too accustomed to the current translation, ‘Lift up your hearts’, which goes back to Thomas Cranmer. Those who knew the interim translations of the 1960s may recall that celebrants used to say ‘Let us lift up our hearts’, an invitation rather than a command. This was consonant with the normal pattern of the Roman Rite, in which commands are given by the Deacon and invitations by the Priest. Cranmer, who had abolished the liturgical role of the deacon, had no use for this distinction. The translation of the Preface Dialogue that we use today was produced by the International Consultation on English

Texts, an interdenominational group whose suggestions were adopted by the Catholic Church. Hence the strong Anglican influence on these texts.

Habemus ad Dominum would be better translated 'we hold them before the Lord', for the Latin *habemus* translates Greek *echomen*, which survives in this response from a very early period, and certainly means 'hold' in this context. Translated as I suggest, this response would be equivalent to the people replying to the Priest's invitation to hold up their hearts 'We are already holding them up' rather than the pattern of clerical command and lay compliance that Cranmer has left us.

An example of a different kind comes in the Roman Canon's phrase *omnibus orthodoxis*. The obvious translation is 'all the orthodox', but there is widespread reluctance to use 'the orthodox' in this sense, since it is so often used to denote Christians of the East.

We even have difficulties in speaking about the bread that we bring to the Lord's table. Many languages, including Latin and Greek, use the same word both for the substance of bread and for a piece of bread baked as a single unit. In English, we call the former 'bread' and the latter 'a loaf', at least when we are speaking of leavened bread. With regard to unleavened bread, our usage is uncertain: we speak of 'a pitta bread' but not perhaps of 'a naan bread'. We would be very unlikely to speak of the bread we use at the Eucharist as a 'loaf'. This makes it hard to render in English the words of Saint Paul in 1 Corinthians which the RSV translates: 'Because there is one bread, we who are many are

one body, for we all partake of the one bread'. This could mean that we all eat Hovis, each in our own home, but Saint Paul means that together we all consume the same loaf. I have had fun experimenting with names for bread, of which there are very many. Recently, a group of clergy in Northern Ireland assured me that *farl*, which they use for a loaf of soda bread, would not work: they will not be saying 'he took a farl' during the Canon.

Such considerations inevitably raise a question: has the vernacular project been a success? Early in the Council, when the Fathers first permitted vernacular liturgy, few, if any, thought that the *whole* of the Mass would be vernacularised - at the very least, the Canon would stay in Latin. When it was suggested to Mgr Bugnini that the Canon should remain un-translated, he remarked that this would be like inviting people into your house, but keeping them out of your living-room. But, though we do customarily invite visitors into the living-room, we do *not* invite them straight into the bedroom. Mgr Bugnini was forgetting the *disciplina arcana*, the sense that some mysteries of the faith cannot, and should not, be exposed to the gaze of all.

Were we to lose the Latin Mass, we should inevitably lose much that is precious in our liturgical tradition and cannot, for various reasons, be brought into the vernacular. It will be important to remember this when a new and improved translation comes into use. The English Mass will always be a poor cousin of the Latin, and this will make the ALL's work more important than ever.

ANNUAL GENERAL MEETING 2010

This was held at St George's Cathedral, Southwark on Saturday 23rd October. Solemn Mass of the Blessed Virgin Mary was celebrated by Fr Luke Smith, assisted by Fr Dominic Allain and Fr Peter Newby, the plainsong proper and some polyphony being sung by the men of the Cathedral Choir.

The social and business parts of the day were held in the adjacent Amigo Hall. After lunch Mgr Bruce Harbert spoke on 'New English and the Future for Latin', an extraordinarily interesting and illuminating address, shedding light both on the recent work of ICEL and, even more revealingly, on the nature, theory and practice of the translation of liturgical texts, and the sometimes quite intractable difficulties the process presents. Mgr Harbert has kindly provided us with an abstract of his talk for this edition of *Latin Liturgy* (see pp 3 & 4).



The Business Meeting followed, at which the Treasurer's report was approved, the candidates for officers of the Association and Council membership were elected, and it was agreed that subscriptions would remain at the current rate for 2011/12. Finally, Vespers were sung in the Cathedral, followed by Benediction.

CHAIRMAN'S ANNUAL REPORT 2009/10

WE BEGAN THE YEAR with our 40th anniversary celebrations in Cambridge at the Church of Our Lady and the English Martyrs, the spiritual home of the Association. We were most handsomely received by the Rector, Mgr Tony Rogers, who was a curate at the time that Dick Richens was the Director of Music, and who knew him well, and the work which he did in the founding of the Association. In the afternoon Joanna Bogle spoke with

great enthusiasm and verve on 'Celebrating our Catholic Heritage'.

Once again we had a stall at 'Towards Advent' at Westminster Cathedral Hall. We met old friends, and had a generally convivial day, keeping the Association and its aims in people's minds.

Our Spring Meeting was held at Farnborough Abbey where, after Solemn Mass for the Feast of St Joseph the Worker, we were given a demonstration of the famous Cavaillé-Coll organ, a talk by the Abbot on the history of the Abbey

and a tour, including a visit to the crypt to see the tombs of Napoleon III and the Empress Eugenie.

The principal event of the year has been the long-awaited approval of the new ICEL texts for the Mass. By the time I deliver this report, we may have learned more from Mgr Harbert earlier in the afternoon, but at the time of writing I understand that the texts are being subject to last-minute tweaking and have not yet been formally released. We do not yet know when the texts will be introduced. We had a meeting in June with Bishop Hopes, our Episcopal Adviser and the Chairman of the Bishops' Liturgy Committee, and he said that the bishops were considering introducing the new texts in two stages, beginning either early or late Summer next year. The US bishops are working on a start on Advent Sunday 2011, and it looks as though we will be no later than that.

Bishop Hopes gave us good grounds to believe that the bishops will look favourably on bilingual missals for the people, and that they will want to be more circumspect about approvals for missals than they were forty years ago. We spoke about the new Lectionary texts which are being worked on by ICPEL (the International Committee for the Production of an English Lectionary). Their preferred text is the NRSV version of the Bible, but they appear to be making no progress over getting agreement for its use in the liturgy. There appears to be no prospect of the new Lectionary texts being agreed before the ICEL missal texts are introduced.

We have written to as many missal

publishers as we feel may be interested in publishing a bilingual missal for the laity. So far it appears that at least one American publisher is proposing to produce an 'up-market' missal, but at the moment it's not clear to what extent differences between the US and England & Wales Lectionaries would hamper sales here. However, there is a view that, as Lectionary items are almost invariably rendered in English at Masses otherwise in Latin, a precise match between a pew missal and what is actually said may not matter too much.



One of the purposes of a pew missal is for lay people to study texts before Mass, where the actual version of a translation is not material.

On this side of the Atlantic, at least three publishers are interested, one in producing an economical volume, excluding readings, another in a more comprehensive volume, and the third a fully comprehensive volume, possibly in conjunction with a US publisher. Our tentative discussions so far indicate that

we may be able to work with one or more publishers, with the possibility of our having to contribute towards the cost of preparation in return for a proportion of the royalties.

We do know that the bishops have given the task of providing a new altar missal to the CTS. We gather that it will include all the English chant needed by a priest, albeit probably using a five-line stave with oval notes without stems rather than traditional chant four-line notation.

In January we saw the first formal connection with the Latin Mass Society since our foundation in 1969. This was to do with the foundation of the Gregorian Chant Network. This initiative is supported by a number of organisations, including the Schola Gregoriana of Cambridge, and it seeks to provide an umbrella for all those interested in the Chant, in either the new or old rites. There is undoubtedly a need to build up a critical mass of singers around the country who are able to inspire others and re-introduce the Chant into parish life.

Mention was made last year of the project to produce a *Graduale Parvum*. Work is proceeding, and agreement is being sought for English translations of those parts of the texts which do not appear in the Missal. We will be looking to see that new bilingual missals match the *Graduale Parvum* as far as possible, so that congregations' books closely match choirs' books.

This year has seen the re-launch of our Newsletter as 'Latin Liturgy'. In the Association's early years there was much feverish activity, and most of the

Newsletter was occupied simply in keeping members up to date with all that was happening. Since then the pace has slowed and we have had to chip away steadily, working at the changes needed to implement properly the Church's requirements for the Sacred Liturgy. So the Newsletter has been able to dwell at much greater length on wider liturgical issues, and the new title now much better reflects its content, the first issue having facsimiles of letters written by Fr Adrian Fortescue, one of which includes an illustration of newly-arrived peonies!

No report on the year will be complete without mention of the Holy Father's visit and the Beatification of Cardinal Newman. After a very shaky start to the organisation, the four days proved to be a great success, especially as far as the liturgy was concerned. The Mass at Westminster Cathedral was magnificent, and one wonders how on earth we would have managed had the choir perished, as it so nearly did, in the dark days of the mid-1970s. The Pope's using the *cathedra*, unlike his predecessor in 1982, and the use of the High Altar, added to the solemnity of the ceremony, and the Mass was largely in Latin, a wonderful exemplar to those there and to the vast television audience. The odd interspersions of the vernacular (apart from the Readings and the Prayer of the Faithful) did not sit very happily with the rest of the Mass in Latin.

The ceremony of Beatification at Cofton Park the next day was rather different. One had the impression that there was some tension between the organisers' desire to use the vernacular, and the Holy Father's evident wish to use Latin. Thus the Ordinary, apart from the Kyrie,

was in English (James MacMillan's setting, using the new ICEL texts), as too, remarkably, was the Lord's Prayer, and that said rather than sung. The Pope sang the Preface in Latin, and said the Eucharistic Prayer in Latin, so MacMillan's English acclamation after the Consecration was rather odd. Apart from the Kyrie and various responses, the only Chant was the singing of *Sacerdos et Pontifex* as the altar was being incensed at the beginning of Mass. And there were five pieces of classical polyphony, sung as motets at various stages. Mass ended with the Holy Father giving his weekly Angelus address, leading the Angelus in Latin. There was really hardly any sign of the musical tradition of the Oratories founded by Newman.

The service booklet remarked that "The Church in the United Kingdom draws its members from many cultures and nations", so the Prayer of the Faithful was offered in six languages, not including English. Fair enough, but a look at what *Sacramentum Caritatis* had to say about the use of Latin at international gatherings wouldn't have come amiss.

It is clear that there is still much to do to satisfy those who chose the language and music at Cofton Park that Latin is a

useful and suitable language for such occasions and not just to be tolerated to satisfy the Holy Father's preference, or to be used to fill in time when the action of the ceremony is not accompanied by words. That said, the choir, apparently over 2000 strong, were well trained and did a very good job. There is no doubt, then, about the importance of a schola at major ceremonies.

Participation in the papal ceremonies was enhanced markedly by the provision, free to all churches, of September's *Magnificat*. This is an excellently produced monthly prayer book, printed on thin but tough paper (which also, fortunately as it happened, did not suffer too much in the rain), so much so that despite its 500 pages it slipped easily into the pocket or handbag, and provides a good model for new bilingual missals.

The coming year will, I think, be crucial. With the guidance of the Holy Spirit, the Holy Father's support of Latin, the publication of new English translations and the opportunity presented by re-printing books, we should begin to see a further improvement in the standard of Liturgy and, with it, a concomitant increase in the use of Latin.

Bernard Marriott

Moving house?

Please tell
the
Membership Secretary



THE PAPAL MASS IN WESTMINSTER CATHEDRAL:

A view from the Sanctuary by Fr Peter Newby

From the opening sound of trumpets and clashing of cymbals to the exit on to the Piazza in front of the Cathedral, those lucky enough to participate in the Papal Mass within Westminster Cathedral and those watching at home were able to experience a vision of the *Missa Normativa* that resonated with the grandeur of the occasion. The reform of the Liturgy at the Second Vatican Council and its practical consequences in parishes throughout the land have rightly been a matter of concern to priests and lay-people alike, but this Mass can give hope. The mystery of the Eucharist, its grandeur, the silence of divine action, and the tradition of sacred music are all possible in the new rite, even with the limited resources of the average parish.

The beginning of the Mass was described by the Director of Music, Martin Baker as a 'visceral moment of music'. Instruments including silver trumpets were placed at four points within the Cathedral to encompass the places where the Holy Father would be walking towards the sanctuary. There is a tradition of special composition for episcopal installations. These were compositions using the words *Ecce Sacerdos Magnus*, from the Tridentine Rite. Previous Masters of Music had composed anthems for Archbishop Griffin (George Malcolm) and Archbishops Heenan and Hume (Colin Mawby). James MacMillan was commissioned to write the anthem for Archbishop Nichols' installation but used a text from the Sarum Rite, *Summae Trinitatae*. The use of brass and timpani was in retrospect a musical precursor to the Papal Mass when James MacMillan was commissioned to write the motet *Tu es Petrus*. Unfortunately, for security reasons, the Holy Father could not enter through the West Door, but entered from the sacristy instead. The music was a ready substitute for the

visual drama of the great west doors opening to a Pope.

The remote preparations for this Mass stretch back to the installation of Archbishop Vincent Nichols. That installation broke a chain of interminable discussion as to the location of the Main Altar. The temporary wooden altar was removed for the installation, and never returned. Discussion then ensued about the difficulty of celebrating Mass from behind the High Altar. This was resolved by reducing the width of the stairs up to the choir gallery that are behind a low wall, located to the rear of the sanctuary. This allowed for sufficient space for west-facing celebration and returns the sanctuary to its original layout, while maintain the integrity of the *Missa Normativa*.

The Master of Music chose the music with particular attention, using compositions by both English and Bavarian composers. The *Kyrie*, *Sanctus* and *Agnus Dei* were from William Byrd's Mass for Five Voices. This has poignant associations for Catholics, as

his settings were sung in secret during the Reformation when first written, but now were being sung at a State Visit of the Holy Father. The Offertory Motet *Christus factus est* was by Anton Bruckner, one of his favourite composers, and the Hans Leo Hassler reminded the Holy Father of his Bavarian homeland.

The prayers of the Mass were taken from the Proper of the Most Precious Blood, celebrating the dedication of the Cathedral, and gave the Holy Father the opportunity to speak about some difficult subjects in the light of Christ's loving death for the salvation of humanity. The readings were also taken from the Votive Mass, namely the Letter to the Hebrews (9:11-15) and St John's Gospel (19:31-37).

Lastly, mention must be made of the extended periods of silence which were specifically requested by Archbishop Marini, the Papal MC. This action probably gave courage to many priests to include silence in the celebration of the Sunday Liturgy, to turn Mass away from being human centred alone. These two periods, after the sermon and Communion, allowed for prayer and



reflection. They were a foretaste of the incredible silence maintained in front of the Blessed Sacrament at Hyde Park later that afternoon. The two hours between the entrance of the Holy Father and his departure back into the sacristy passed so quickly that it was only by returning to the video of the Mass, along with the kind assistance of the Director of Music, Martin Baker, that I was able to reflect and explain the Mass to those who were not present. At the time itself the continuous mystical quality of the experience in prayer, music and silence made this a Mass to remember for a long time.

(Fr Newby is Parish Priest of St Mary Moorfields in the City of London)

SCHOLA GREGORIANA OF CAMBRIDGE

Spring and Summer Weekends 2011

THE SCHOLA'S SPRING WEEKEND will be held in Leicester at Holy Cross Priory. It will include practising for, and singing with the friars, Dominican rite Vespers and Compline, and there will be Mass in both old and new rites, the latter being the normal Sunday parish Mass. The Weekend will run from Friday 11 March to Sunday 13 March. All details and booking forms may be found at www.scholagregoriana.org or write to the Schola Gregoriana of Cambridge, St Benedict's, 124 Cambridge Road, Barton, Cambridge CB23 7AR, tel 01223 263063.

THE AUTUMN WEEKEND will be at Douai Abbey from Friday 16 September to Sunday 18 September, and more details will be available in due course.

**Some personal notes on the Papal Mass
at Bellahouston Park, Glasgow
Thursday 16 September 2010
by Fr Benedict Hardy OSB**

(Editor's note: most of the Pluscarden monks went to the Glasgow Mass, and shortly afterwards Fr Benedict wrote these most interesting and entertaining reminiscences of the day; we are very grateful for his permission to reproduce them here.)

Twenty of us went, leaving five behind at home. That was actually quite a peak number for the community (if short of the 120 reported by the Sun).

Maybe cheating slightly, in that it included: Fr. Giles, with us on his annual leave from Kristo Buase; Br Antony of Kristo Buase (with us now for nine months of formation and study); our two Vietnamese brothers (with us for two years); our postulant Br. Adam, for whom this was to be his monastic finale before leaving us (his decision); and two "pre-postulants", of whom one, Jakub Zbrzezny, comes to the end of his initial trial period in a week or so, and the other, James McDonald, joined up with us (in grey habit) for the afternoon only. (Both, happily, have expressed the strong desire to begin a proper postulancy at the conclusion of their University studies.) Anyway, we got a mention in the Homily! After speaking of Bishops and Priests, the Holy Father listed others who play a significant and important part in the Church in Scotland, at the head of which were *monks*: us! Well, we must include Nunraw too of course. Sadly none of them was able to come for this occasion. It was a long-ish day, *sine dubio*. The coach to Inverness departed at 7.15am, and arrived back at

2.25 the following morning. Train from Inverness to Glasgow: the breathtaking scenic route via Aviemore, all bathed in bright sunshine, and with the thrilling Scottish hills still clad with the last remaining purple flowers of the ling heather. In Glasgow we had to cross from one station to another on foot through the milling throngs of the city centre. I had various chance encounters with passers-by, and picked up from them something of the atmosphere of the city - at least as I then found it - positive, cheerful, welcoming. Folk had seen the interview with Br Michael on the telly the night before, and obviously were interested and appreciative. They'd also seen the Holy Father's arrival in Edinburgh, and reported it all to us most positively.

From the second Glasgow station we had quite a walk to the Park. The river of moving humanity in which we were now caught up was easily identifiable as almost exclusively Pilgrim, along with us: everyone had the bright yellow "Pilgrim Pack" we were all issued with, and the purple wrist band, without which no one would be allowed in. Many had Vatican or *Welcome Pope Benedict* flags, everywhere on sale. So already there was a festive atmosphere in the air. Once inside the Park itself, that became

something immediately palpable, electric, completely infectious. Tens of thousands of people had beaten us to it: many of whom had a wait not just of four or five hours like us, but of six, seven, eight, nine hours, without shelter or seating. Apparently the thought that it might not all be worth while occurred to no one: and all seemed determined to enjoy their wait.

We priests were separated off at once, and sent to the Palace of Culture for vesting. There the milling throngs were all priests – hundreds of them – and there was free tea, coffee, soup, rolls etc, courtesy of Glasgow City Council. Lots of familiar faces, among them Fr. Raymond Armstrong, my Parish Priest in London, who'd come to my Solemn Profession in 1989, and not been seen since. He was much diminished by both age and cancer, but very much the same man, and it was so lovely to see him again, along with many others. At 3.00 came urgent and stentorian commands to vest and move off to the Procession. We did that, in a boxing rink, each helped by an obliging Seminarian, flapping to make it in time. Then we all lined up, in an open space in the brilliant but cool sun, and waited: for nearly two hours. I felt very much for the many frail and aged men amongst us: just standing, there being nothing even to lean on. Mind you, there were plenty of young priests there too (lots of them Pluscarden oblates of course!). Also various Syro-Malabar, Ukranian etc Rite priests, giving a bit of added colour. Certainly the gathering was very multi-ethnic, which was just as it should have been.

In that waiting area we were out of the range of the park entertainments and

rehearsals. Later people told me the singing and playing and dancing that had filled the gaps had been good. As we were waiting for so long with nothing to see or do, here is probably the place to mention the Arrangements. The Organisation Team could certainly be faulted for its communications efforts in the run-up. The distinct impression given was of a chaotic and amateur shambles. Poor show. And they certainly seemed to suggest that anyone without SAS training would never survive the rigours of the ordeal. *However*: absolutely no fault could be found with the management of the Event itself within the Park. Everything had been thought of. Everything was provided, in place and working. It must have been a colossal planning operation. Very expensive too. £25 each for all that (including transport!) was just nothing: ridiculously cheap, in my opinion.

Most prominent among all the arrangements was the Security. I've never in my life seen so many coppers. I didn't know there *were* so many. Mostly on foot - just everywhere - in ones and twos, or in clusters, and sometimes in big squads: always mixed sex. The kit they all wear nowadays forces them to adopt a swaggering gait, which is rather to be regretted. They were all hugely friendly and polite when accosted, though. Coppers also in Portacabins, Incident Centres, in Range Rovers, on motorbikes, and even Police cyclists on Police bicycles! Best of all – oh joy of joys! – Mounted Police on *beautiful* shire horses. Perfectly trained and groomed and obedient animals. Long truncheons to whack the baddies with at the saddle bow. Of course at the first opportunity I asked one of them if I

could join up, and was told Yes, so clearly a new and promising career beckons... The Police were augmented by countless Security Stewards. At all the gates to the Park there'd be fifteen or twenty of these; also all around all the corrals. Then there were the paramedics – everywhere – and firemen – and numerous other omni-present official-looking people – each one looking more important than the last.



To mention also: the lavish and well-organised toilet provision, and refreshment stations all around, and numberless tents of unidentified function: all doubtless useful if needed. The Altar and Sanctuary themselves were well done, tasteful and effective. A huge marquee next to the Sanctuary held the Choirs and Orchestras. Then there was the superb and mega-powerful Public Address System, operating without hitch or snag. Huge banks of speakers, and vast screens ensured that everyone present, without exception, would see and hear everything perfectly. One striking fact to mention – especially considering one's reclusive vocation, and many years hidden away in this remote monastery – it really seemed one could scarcely move five yards without bumping into someone one knew. Or

who knew us, anyway, and greeted one like a long-lost friend. (Oh Pluscarden! I know Pluscarden! Do you remember me? I visited once about 15 years ago...) Was the crowd friendly to monks? It jolly well was.

At long last the moment actually came, and we priests finally got moving in a (very, very lengthy) procession to the Sanctuary. The crowds, by the time we appeared, were ready to cheer anything, and they certainly cheered us, to the echo. It was actually very moving: these were the Catholic faithful, and they wanted to express their love for their priests. Every single person in that Park (except me) had a mobile phone or camera, and we were snapped for all the world as if we'd all been the Pope himself going past. Lots of the children also leaned out over the barricades for us to shake their hands as we passed. It seemed, incidentally, as if the average age of people in that Park was about fifteen. A sea of waving Papal flags, and ubiquitous GOD BLESS THE POPE headbands. A strong effort was needed, I found, or the emotion of it all would have been simply overwhelming. Is our Catholic faith just an eccentric oddity, a quaint survival into this modern age which has moved on beyond it, and doomed to extinction? *Au contraire!* The Church may have taken quite a battering recently; she may be a bit depleted in number, in comparison with the fairly recent past: but she's still going strong, and still has youth and vigour, self-confidence and joy, and definitely no intention whatever of lying down and dying, just to please the secularists.

Marshalling us to venerate the Altar in pairs was our friend, Deacon Tony

Schmitz. The seat I was directed to was exactly level with the Papal Chair, about 15-20 yards away, with nothing in between us. Good-oh! A bit more of a wait, then – just a few minutes behind schedule – the thrilling moment arrived – *he's here!* The crowd went berserk. Nearly all the priests leaped to their feet, in defiance of all decorum, to get a better view... At last the final Entrance Procession came in view. The Scottish Bishops first, with Fr Abbot at their head, looking rather serious – finally the Pope himself, clad in gold vestments, and carrying a great Cross staff. The Bishop of Rome, Successor of St. Peter, Servant of the servants of God, the Vicar of Christ, the centre of Unity, visible head and chief Shepherd of the Church, was here amongst us: and I was going to concelebrate Mass with him.



To comment on his bearing: his attempts to play to the crowd, to project personality, to emphasise his special privileges were more or less nil. He was here to offer Holy Mass, and he did that with complete recollection, humility, gentleness, dignity. I think that got across to the crowd. There were impressive moments – lengthy moments – of complete silence – obviously desired by him – and as far as I could

tell everyone entered into all that. The centre of this celebration was not the Pope at all, but Jesus Christ, especially in his saving death and life-giving resurrection, and in his invitation to union with God and with one another through himself. The Pope's business was just to point us towards that: nothing more. Wonderful.

The Mass, of course, went very well. Excellent liturgy, music, ceremonies. A particular pleasure to have large parts in Latin, including the Eucharistic Prayer. Home ground, here, for us. Maybe we could have done with a bit more Chant, but you can't have absolutely everything. The sunshine remained bright: but along with it sprang up a strong and bitterly cold wind, slicing through us in our exposed position. Soon we were all shaking with the cold, and grateful to be packed in so tight as to get at least some body warmth from one another.

Then came the moment for Holy Communion. Another thrill and joy, to be invited to distribute. A special ciborium covered with cling film was put into my hands, and off we all went. Waiting for us at the foot of the Podium was a squad of youngsters. As each priest came up – snap went a yellow umbrella, and a very competent escort led us to where we were to be. Mine was a lad of about sixteen, I suppose, most respectful and good. Then, to give people communion in Christ's Body and Blood is always such a privilege – somehow enhanced on such an occasion. The purification tent was well thought out.

And so to the conclusion of Mass, and the final Papal Blessing, and at last back into the crowds.

As the light began to fade, and the crowds to vanish away I asked a young bobby (he looked about nineteen) if there had been any trouble at all anywhere in the Park during the whole event. No: none at all.

Impossible to describe the emotion engendered by this whole unforgettable experience. Just deep, deep happiness I suppose. Beyond words. A grace and blessing and joy.

Thank you, Lord.

THE PAPAL LITURGIES AS SEEN ON TELEVISION

1: The Glasgow Mass Thursday 16th September

AS THE HOLY FATHER'S VEHICLE made its way, in bright late afternoon sunshine, through dense and cheering crowds, we could hear in the background 'All people that on earth do dwell'. The *Old Hundredth* is of course one of Protestantism's premier tunes, from the Genevan Psalter of 1551, but we live in happier times than they did then, and their metrical psalm served well.

After a long interval, filled (for the viewer) with pleasant chat by the presenter and her guests, the large procession could be seen entering the *ad hoc* sanctuary, to a simple vernacular 'song', as such things tend to be called now, sung by the sizeable choir, accompanied by a concealed orchestra (including quite a bit of percussion by the sound of it) and with a congregational refrain. A hymn sung to the traditional Irish melody *Slane* ensued.

Following the opening prayers, in English, the choir gave a solid lead in the *Kyrie* from the *Missa de Angelis*, unaccompanied, with on-screen subtitles, to very good effect, musically

speaking the first actually *Catholic* moment in the proceedings. James MacMillan's newly-composed *Gloria* made a strong contrast, and set the new English translation for the first time. The responsorial psalm and the Alleluia were musically the sort of thing which we are used to hearing these days, though the Alleluia verse was in Gaelic as well as English, adding even further to the macaronic character of this liturgy. By now a stiff breeze was blowing, which not only ruffled several pages of the lectionary as the deacon was censoring it, but also blew out the marker ribbon, and it was at least a minute before the poor man was able to find the right page. But he chanted the gospel stoutly, though it must have been a tricky moment for him.

After the Holy Father's homily, ending with quite a few words in Gaelic, and greeted with warm applause, there followed a really quite long period of silence, far longer than one ever experiences in a parish Mass. Though neither the sung refrain to the bidding prayers nor the offertory hymn were of any consequence musically, they were sung, as were most things, with conviction. Of course the liturgy was not in the slightest sense homogeneous, but the mixture of musical and liturgical cultures (or 'pick and mix', if you want

2: Evening Prayer in Westminster Abbey Friday 17th September

to be unkind about it) is what we are stuck with for such events, and many readers will be aware of the conflicts that went on behind the scenes beforehand, in the case of more than one of the liturgies for the visit, contentions which were far from edifying.

Anyway, thanks to the input of the Roman party, the whole central part of the Mass, from the Preface dialogue to the *Pater noster* inclusive, was in Latin. Except, of course, that it wasn't, because the sung *Sanctus* and acclamation were in English, so that we had *Mysterium fidei* responded to by 'When we eat this bread'. This was far from ideal. Fortunately, though, what could have appeared as a clash of two sets of values did not actually do so, such was the goodwill and good nature permeating the whole assembly.

Despite having 450 priests to distribute Holy Communion, with a congregation of many thousands it took a very long time, during which a mixture of things was sung, contemporary ditties, Latin motets and traditional Catholic Eucharistic hymns. But the viewer heard little of all this, as a discussion between the presenter and her guests was superimposed on it, which in television terms was certainly the right thing to do.

Finally the Papal blessing and the *Ite missa est* were in Latin, and then we had a pan-European conclusion in the form of a startling arrangement of the *Ode to Joy*, which Beethoven would have found, I think, extremely disturbing. But the sun was still shining, and everyone was certainly full of joy, so perhaps Beethoven might have been in forgiving mood.

THIS EVENT WAS REMARKABLE in many ways, and was in particular a striking sign of how far the Catholic Church in England and the Church of England have come in their relations with each other. The Dean's welcome contained the words 'as the first Pope to visit this church dedicated to St Peter...which for 600 years as a Benedictine abbey, until the English Reformation, enjoyed a close relationship of mutual support with the Papacy'.

First the Holy Father prayed at the tomb of the Unknown Warrior; while the clergy were vesting the Choir sang 'Prevent us O Lord in all our doings', music that certainly had that austere early protestant tone and mood; the choir was conducted of course by its Catholic Master of the Choristers, James O'Donnell. Then came Stanford's *Beati quorum via*, so expressive of late romantic broad church Anglicanism, then back to the Reformation with Tallis' predominantly syllabic 'If ye love me keep my commandments'. A new commission followed, 'The glory of the Lord' by Gabriel Jackson, opening with wild melismatic rhapsodies for a soloist and exultant whooping by the choir. The processional hymn, 'Christ is made the sure foundation', had to come next as the tune is 'Westminster Abbey' by Henry Purcell, one of James O'Donnell's many illustrious predecessors at the Abbey. The Pope looked impressed by all of this, as well

he might. Anyone would, who compared the singing at Westminster Cathedral and Abbey to that at St Peter's and the Sistine Chapel. As a musician the Holy Father is doubtless well aware of this!

As always courteous and sensitive, Dr Rowan Williams greeted the Pope, who responded with the profundity which characterised all his utterances during the visit. It was significant that the Archbishop had used the Latin phrase *sacrificium laudis* to describe the Abbey's daily prayer. The sign of peace exchanged between the two men produced smiles on both their faces (in fact the Holy father looked absolutely delighted) and applause from everyone else!

Many Catholics, even those devoted to the Roman liturgy, have a soft spot for Anglican psalmody, and Psalm 138 (chant by H G Ley) was as perfect an example as could be desired. From the Pope's address I will quote just one phrase: 'what we share in Christ is greater than what continues to divide us'; and from Dr Williams': 'in this building, with its long Benedictine legacy, we acknowledge in gratitude your contribution to a Benedictine vision for our day'. Gracious words indeed. The most moving part of the service (visible to us though hidden from the congregation's view by the reredos) was the veneration of, and prayers at, the shrine of St Edward the Confessor, while in the main body of the church the choir sang Duruflé's *Ubi caritas et amor*. The sight of the Pope and the Archbishop of Canterbury kneeling side by side in the chief church of the Anglican communion was an astonishing sign of how far we have come. To one who was a Catholic



child during the 1950s in what was still (at any rate nominally) a protestant country, and when in many circles Catholics were still not quite nice to know, this seemed extraordinary indeed. Even more so when a few minutes later the two men stood side by side at the altar and simultaneously gave the blessing!

3: The Mass in Westminster Cathedral Saturday 18th September

THE INITIAL IMAGES ON THE SCREEN were impressive, serried ranks of scarlet-chasubled priests of the archdiocese singing psalms to Gregorian tones, and the hand-picked congregation well packed into the nave. Outside, youth groups and others in great numbers, sat in bright but chilly sunshine. Mgr Mark Langham, formerly the Administrator, was a good choice to partner Huw Edwards in the 'commentary box', and they both did very well.

Trumpets, drums and organ were magnificent in James MacMillan's impressive *Tu es Petrus*, as the Holy Father entered in procession, with security men and bodyguards in black suits scattered among the red chasubles, liberally and incongruously. The plainsong introit was entirely right, especially sung in the spacious,

unhurried Westminster style. One was especially glad that the High Altar once again has undisputed possession in the sanctuary, after the years of the spatially disruptive and incongruous forward altar.

The introductory rites were in a mixture of Latin and English; as always, the Pope showed a firm grasp of the latter (the former goes without saying!). Byrd's Mass for Five Voices, last and perhaps greatest of all English renaissance Mass settings, furnished the Kyrie and Gloria. This is the sort of thing the Cathedral Choir, one might justly say, does better than anyone else, and we were privileged to be taken by the cameras right into the middle of the choir gallery to see them singing it. The 'aerial' shots from high up, looking down into the sanctuary, were very impressive too.

English Collect, Epistle and Gospel, English (Gregorian) Psalm, Latin *Alleluia*, the sort of mixture we've got used to, then more trumpets and drums, very dramatic, heralded the Pope's homily, momentous in itself, which was followed by a remarkably long and still silence, again of a kind quite unknown in normal parish circumstances. Then Credo III was obviously just the thing, and was led strongly and beautifully, *alternatim*, by the boys of the choir, with full-blooded organ accompaniment and



on-screen translation. Of all the romantics, Bruckner fits best into the Roman liturgy, and his *Christus factus est* sounded well as the Offertory. At the altar, the Holy Father celebrated *versus populum*, but with the big crucifix in front of him in the centre of the altar, as he always does. From the Preface dialogue to the end of the *Pater noster* the Latin was uninterrupted, Byrd's wondrous five-part *Sanctus* and the plainsong *Mortem tuam* magnifying the effect. Congregational participation in the Latin chants seemed to be good.

With many priests to give communion there was only the need for one motet after the Communion antiphon, but it was a cracker: Hans Leo Hassler's *O sacrum convivium*, a big and really lovely piece, made even more glorious by brass doubling of the voice lines. During this there were marvellous shots of the crowds outside in the sunshine, receiving communion and smiling and waving at the cameras. At the opening procession of bishops there had been a vernacular hymn, 'Crown him with many crowns', and now there was another, 'O bread of heaven beneath this veil'. Fittingly, both were from the old Westminster Hymnal: one appreciates these small touches. It's true that the final hymn, after the papal blessing, was Wesley's 'Love divine' to the tune *Blaenwern* (trumpets again) but only a Jansenist could object to that. Beforehand, it was unusual, but a good idea in the circumstances, for the organist to accompany the deacon in the *Ite missa est*. As the Holy Father slowly made his way down the Cathedral nave, all applauded, apart from those who felt they would rather take photographs. And then, as the Pope emerged into the

sunshine, the Catholic youth of Britain went wild with joy: it was marvellous.

4: The Beatification Mass at Cofton Park Sunday 19th September

NATURALLY, THIS WAS A VERY DIFFERENT affair, musically and otherwise, though with the constant factor of the Eucharistic Prayer in Latin.

As television, it was inevitably less coherent than the London liturgies, given the open-air setting and the widely scattered congregation. The enormous stage on which it took place was impressive, at least from a distance, less so close up, though the specially made papal throne looked rather interesting.



What made *all* these liturgies so uplifting was of course the presence and personality of Pope Benedict himself, his grace and gentleness, and his inspiring leadership, liturgically and personally. Probably without him we would never have heard the *Kyrie Orbis factor* in a damp municipal park in the English midlands. But one couldn't pretend that all was coherent otherwise, certainly not musically: though there were several things there which should have been, not least Newman's own

'Praise to the Holiest' and 'Firmly I believe and truly', there were other things which were not really worthy of the occasion. James MacMillan's new Mass, on the other hand, will no doubt grow on us, and the *Sanctus* sounded particularly attractive and Scottish.

What was especially moving, though, was not liturgical at all: it was the Holy Father's honouring, in his homily, the memory of the Battle of Britain, 'as one who lived and suffered through the dark days of the Nazi regime in Germany'. That spoke very deeply to those who heard it.

Credo III was clearly not as well known to the congregation as it used to be; though effectively led by the large choir, the effect was decidedly subdued, but perhaps that was just the cold and the damp. The concluding *Angelus* in Latin seemed to be even more of a puzzle to most of those present, and not surprisingly, but then, on this overcast morning, Rome had actually come to Birmingham.

Ralph Vaughan Williams' 'For all the saints' was gamely got through, all eight verses of it, by the choir, but the real business was the cheering and flag-waving and general happiness at the presence of the *Servus Servorum Dei*.

5: A Radio Postscript Christmas Eve

EVERYONE WAS SURPRISED, and most people (other than the usual suspects) were pleased, when the BBC announced that Radio 4's 'Thought for the Day' on Christmas Eve would be given by the Pope. When he came on the air, in the midst of the wilderness of secularity that

is the 'Today' programme, he showed that he can convey as strong and clear a message in under three minutes as he can in a long homily. It was 'straight down the middle', without the whimsy and political correctness so tiresomely familiar at that time of day. And it was very nice to hear the Holy Father recall 'with great fondness' his visit to these shores.

CF

The following transcription of Pope Benedict's 'Thought for the Day' was published by the Vatican Information Service on 24th December.

"Recalling with great fondness my four-day visit to the United Kingdom last September, I am glad to have the opportunity to greet you once again, and indeed to greet listeners everywhere as we prepare to celebrate the birth of Christ. Our thoughts turn back to a moment in history when God's chosen people, the children of Israel, were living in intense expectation. They were waiting for the Messiah that God had promised to send, and they pictured him as a great leader who would rescue them from foreign domination and restore their freedom.

"God is always faithful to His promises, but He often surprises us in the way He fulfils them. The Child that was born in Bethlehem did indeed bring liberation, but not only for the people of that time and place — He was to be the Saviour of all people throughout the world and throughout history. And it was not a

political liberation that He brought, achieved through military means: rather, Christ destroyed death for ever and restored life by means of His shameful death on the Cross. And while He was born in poverty and obscurity, far from the centres of earthly power, He was none other than the Son of God. Out of love for us He took upon himself our human condition, our fragility, our vulnerability, and He opened up for us the path that leads to the fullness of life, to a share in the life of God himself. As we ponder this great mystery in our hearts this Christmas, let us give thanks to God for His goodness to us, and let us joyfully proclaim to those around us the good news that God offers us freedom from whatever weighs us down: He gives us hope, He brings us life.

"Dear Friends from Scotland, England, Wales, and indeed every part of the English-speaking world, I want you to know that I keep all of you very much in my prayers during this Holy Season. I pray for your families, for your children, for those who are sick, and for those who are going through any form of hardship at this time. I pray especially for the elderly and for those who are approaching the end of their days. I ask Christ, the light of the nations, to dispel whatever darkness there may be in your lives and to grant to every one of you the grace of a peaceful and joyful Christmas. May God bless all of you!"

The Holy Father meets Louis



Now in his second year as a chorister at Westminster Cathedral, Louis, son of Jeremy de Satgé, the Association's Treasurer, was thrilled to shake hands with Pope Benedict after the Mass on 18th September.

Solemn Vespers in honour of Blessed John Henry Newman

My participation in the Masses celebrated by Pope Benedict XVI was "through the medium of television", the Westminster Cathedral one being rather more to my taste. But it was the aftermath of the Beatification Mass the next day that got me to the Birmingham Oratory that evening to make, as Provost Fr Richard Duffield informed us, liturgical history by taking part in the first service in honour of their new *Beatus*.

Living as I do in the East Midlands, which are sodden and unkind (and

Belloc was staying in Nottingham when he wrote that line), I always have a sense of "coming home" whenever I worship at the London or Birmingham Oratories. And the Hagley Road house did not disappoint.

The entry procession seemed endless. There may not have been the forest of mitres visible that morning, but there were many purple skull-caps, their wearers confined to the front rows of the nave. For the sanctuary was an Oratorian preserve, among those in choir being Frs Harrison, Dilke and Bowen and Bro van den Bergh from London, the ALL's Fr Anton Webb from Oxford, Fr Paul Chavasse, with in copes Fr Anton Guziel, the ALL's Fr Guy Nicholls and two others with Fr Duffield officiating.

The rite was 1962, virtually indistinguishable from what is done in London except that the four copemen clustered round the central lectern to intone the antiphons rather than the pre-intoning which is observed in SW7, while the Magnificat antiphon was (as is the custom in Birmingham) one chosen to match the readings from the *novus ordo* lectionary.

A full church, and good congregational participation in the psalms and other items. But the overarching atmosphere was one of peace. Vespers is a gentle service, and this sense of order and calm was present throughout, even with the extraordinary play-over of the office hymn *Iste confessor*, which the organist presented as a chorale, each note fully harmonised.

To the left of the altar stood a feretory with the relics of Blessed John Henry

Newman. I couldn't help feeling that it looked distinctly Gothic: Pugin's revenge? (If the departed stoop that low.) It was duly incensed during the *Magnificat*, and at the end, after Benediction we all venerated the relic. (It was a strange sight to see a bevy of bishops kneeling at the altar rails for this!)

The music list is worth reproducing in full. *O Salutaris* and *Salve Regina* by the 20th-century Frenchman Pierre Villette; a splendid *Tantum ergo* by Sir George Henschel; rather amusingly (if you recall what he said about Elgar's setting of "The Dream Of Gerontius") Stanford's tender setting of *Beati quorum via*; Grieg's *Ave maris stella* with its harmonies redolent of his Symphonic Dances. Nor were St Philip Neri's contemporaries forgotten: Byrd's consolatory *Justorum animae* was followed by his joyful *Gaudeamus omnes in Domino*, while Victoria was represented by his perennial *O quam gloriosum*. And with those two composers one was also honouring later Oratorian musicians, H B Collins and Henry Washington, who put so much of that music before twentieth-century music-lovers.

Back to the congregation, and to Newman, for the final hymn: "Firmly I Believe And Truly" with a splendid French-style organ improvisation for the final procession.

A beautiful end to a day for which many of us have prayed for a long time.

Ian Wells

FROM THE PRESS

THE SEPTEMBER EDITION of the *Adoremus Bulletin* carried a substantial article by Fr Uwe Michael Lang entitled 'Found in Translation', derived from the second part of an address he gave to the Confraternity of Catholic Clergy's international meeting in Rome. The following points may be noted: 1) It is clear that the prayer language of the Roman rite in late antiquity was already at some distance from the language of the people, since, as soon as Greek was replaced by Latin in the Roman liturgy, a highly stylised medium of worship had been created. 2) The Second Vatican Council's Constitution on the Sacred Liturgy, in what would now certainly be seen as a sexist distinction, stipulated that in the Divine Office the Latin language was to be retained by clerics, whereas nuns should pray the Liturgy of the Hours in their native tongue. Plainly the Council Fathers didn't think that nuns were up to much linguistically. But only six weeks later Pope Paul VI ended this distinction when, in his *motu proprio Sacra Liturgiam* he permitted the use of the vernacular in the Office for all. 3) Coming up to date, Fr Lang gives an extended comparison between the 1973 and 2008 ICEL versions of the opening of the Roman Canon; these are respectively: 'We come to you, Father, with praise and thanksgiving' and 'to you, therefore, most merciful Father, we make humble prayer and petition'; the original of course being: *Te igitur, clementissime Pater...supplices rogamus ac petimus*.

THE TABLET (2nd October) announced the setting up by two Benedictine

Abbots, Dom Martin Shiperlee of Ealing and Dom Cuthbert Brogan of Farnborough, of the *Institutum Liturgicum*. The Institute is the initiative of two other Benedictines, Dom Daniel McCarthy and Dom James Leachman, whose excellent work is well known to our members (see the announcements of their summer Latin courses elsewhere in this edition). It aims to promote advanced studies in liturgy, to prepare future university teachers and to form members of diocesan and national liturgical commissions. Further details at:

<http://www.institutumliturgicum.org.uk>

THE CATHOLIC HERALD (3rd September) had a full-page article by Anthony Symondson SJ, who writes occasionally on artistic and architectural subjects, on the Westminster Cathedral Centenary Exhibition. He rightly drew attention to Bentley's magnificent model of the Cathedral, made of Kauri pine to a 1:48 scale. 'In company with Wren's for St Paul's and Lutyens' for Liverpool, it counts among the three best surviving architectural models in the country and provides an anchor for all that follows.'

In the same edition there was a letter from Mr Anthony Dowling, about what Pope Benedict has called 'the unprecedented clericalisation of the liturgy': he comments: 'people come for prayer and instead they get a clerical chat show. They come looking for the Lord and find that he has been eclipsed by the personality of the priest. They come for joyful solemnity and instead they get jovial familiarity. They come for silence but every gap is filled with

the celebrant's chatter. They come for the transcendent and instead they get cosy informality. And so, many people find that Sunday has come and gone and they do not feel any compelling need to go to church. It no longer satisfies the hunger in their hearts. The mall proves to be more attractive than the Mass. The problem is not the *Novus Ordo* but the manner of its celebration. It is time for priest and people to turn to the Lord instead of to each other'.

UNDER THE HEADING 'BISHOP CONRY: Pope did not send signal about Latin' in *The Catholic Herald* of October 22nd, the Bishop was quoted as saying, about the Mass in Westminster Cathedral (described elsewhere in this journal), 'I have heard voices expressing dismay at the amount of Latin used.' He was 'trying to challenge the view that Pope Benedict XVI had sent a "clear signal" that there should be more Latin at Mass'. But Anthony Symondson SJ, in a detailed article in the same newspaper, said that 'parishes throughout Britain should draw inspiration from the papal Mass at Westminster Cathedral'.

THE TABLET of November 13th had a report by Robert Mickens asserting that: 'a scathing new report has produced extensive evidence that last-minute changes were made to the English translation of the Roman Missal without the knowledge or approval of the competent bishops' conferences and in violation of the Vatican's own translation rules'. It has to be said that while there is at the moment of writing a great deal of gossip and speculation on this subject, in the public domain there are, alas, few hard facts.

The same issue quotes the Archbishop of Westminster, in a statement principally about church finances: ‘Could I put it like this: none of us has the right to be more restrictive in what we offer to people than the general provisions laid down by the Church. These are not matters for our personal preference or taste. This applies, for example, to the manner in which Holy Communion is distributed and the way in which the Extraordinary Rite (sic) of the Mass is used’.

A GOOD DEAL OF CORRESPONDENCE has been going on in *The Tablet* for several weeks on the question of the forthcoming new translations. One of the most cogent letters was from Mgr Bruce Harbert, who addressed our AGM on this very subject on October 23rd. ‘In the 1960s and early 1970s’, he wrote, ‘when the current translation of the Roman Missal was being produced, it was widely believed among scholars that the language of the Bible had hardly influenced the prayers of the Roman Rite. That was why the translators could hold that liturgical English should be “the language we actually speak”. But... recent work has shown that our Latin liturgical texts are permeated through and through by biblical echoes, many of which are too subtle to have caught the attention of translators in a hurry.’

THE BISHOPS OF ENGLAND AND WALES are at pains to assert that there has been no ‘surge’ in demand for Mass in the Extraordinary Form, according to the November 20th edition of *The Tablet*. The Latin Mass Society had complained that the motu proprio *Summorum Pontificum* has been met with

indifference and even hostility by some bishops. Only seven dioceses responded to *The Tablet*’s request for figures: three reported no additional demand and the others ‘only minimal’ increases. Whilst this is always a difficult area in which to discover the true picture, much of the evidence being merely anecdotal, the hostility of many of the bishops to the older form of Mass, despite the Pope’s initiative, is no secret.

‘THE COURSE of the Second Vatican Council must be corrected and the 1970 liturgical reform must itself be reformed if justice is to be done to the Council’ – Cardinal Kurt Koch, reported in *The Tablet* of November 27th. As far as the reform of the liturgy was concerned, this was an ‘extremely paradoxical phenomenon’. He noted the intolerance of liberals once they had got their way. But ‘the liturgical reform realised in 1970 is a development...that also needs to be renewed’.

ON THE LEFEBVRIST QUESTION, Mgr Guido Pozzo, Secretary of the Pontifical Commission *Ecclesia Dei*, was reported by Vatican Radio (German section) in November as saying that as far as the liturgy is concerned the question which the SSPX would have to answer was whether the ordinary form of the Roman rite, promulgated by Pope Paul VI, was of itself valid and legitimate. ‘There can be no doubt or hesitation on this point. The answer must be an indubitable “yes”’, Mgr Pozzo said. [*The Tablet* December 11th].

FR ALAN GRIFFITHS, a priest in the Diocese of Portsmouth, who had worked on the new ICEL Mass translation, has,

it would appear, been dismissed from his position on that body for publicly criticising, in a letter to *The Tablet* of 30th October, the Vatican's radical alteration of translations which had already been approved. This development was reported, also in *The Tablet*, in its Christmas number. ICEL was reported as saying that it did not wish to comment.

And on a lighter note . . .

BORIS JOHNSON devoted his column in *The Daily Telegraph* of 20th September to considering whether the Popemobile was subject to the Central London congestion charge. He concluded:

“It is, you will appreciate, a grade-A political dilemma, of a kind we cowardly politicians are keen to shirk. So I was delighted when Transport for London's traffic engineers – themselves a priestly caste – clarified the matter. We were not actually exempting the Popemobile, they explained. It was rather that the congestion charge was applied only to vehicles making "normal" use of the roads; and since the roads had been closed for the Popemobile, the charge did not apply. When the Pope was travelling in other vehicles through the London traffic, he and his retinue would most certainly pay, they said. So the Pope is only immune from the congestion charge when he sits in the Popemobile, just as he is only infallible when he sits *in cathedra*. *TFL locutus est*, as they say in Rome, *causa finita est*.”

Solesmes Abbey Millennium

On October 12th the French Benedictine Abbey of Saint Peter at Solesmes marked the thousandth anniversary of its foundation.

Cardinal Jean Louis Tauran, president of the Pontifical Council for Inter-religious Dialogue, presided over the ceremonies celebrating the abbey's 1,000 years of existence.

Solesmes has weathered many grave crises during its long history. The buildings were largely destroyed during the Hundred Years War (1337-1453), and during the French Revolution and at several other times during the 19th century, because of political unrest in France, the monks were forced to flee from their house. However, through the resourcefulness and devotion of its leaders, other outposts were established in England and France, and Solesmes is now the mother-house of monasteries on three continents, twenty-three of monks and eight of nuns.

The Abbey is known throughout the Catholic world largely because of Dom Prosper Guéranger's recovery of the Church's tradition of Gregorian chant in the 19th century, and today it occupies a central place both for the practice of chant and for the publication of musical and scholarly texts. For detailed information, go to:

<http://www.solesmes.com/GB/entrée.php?js=1>

Introducing children to Gregorian Chant

.How can we introduce children to the glories of the Church's great heritage of music – and specifically, Gregorian chant? Chant is easy to learn, and children enjoy singing it. They gain a great deal, not only spiritually but also culturally and even emotionally. Chant has been found to have a calming effect, enabling concentration and reducing stress

The Association of Catholic Women, founded twenty years ago, has always taken a special interest in religious education. We wanted to do something to help, support, and encourage good teaching in Catholic schools. We hit on the idea of holding Days of Art and Music for teachers at Catholic primary schools. Each of these Days opens with a sandwich lunch, followed by an illustrated lecture with some of the great Christian art of the centuries, given by Dr Lionel Gracey, who studied at the Maryvale Institute and is inspirational in showing how the great paintings of the Christian era teach the doctrines of the Faith. This is followed by a session on Music, led by Jeremy de Satgé of The Music Makers. There is a brief talk, explaining something of the history and significance of Chant – and then we work. Teachers are thrilled to discover that they can learn how to sing Gregorian Chant in one simple session. It starts with some simple breathing exercises, moves on to singing some single notes – and soon we are singing a *Kyrie*, an *Agnus Dei*, and a *Sanctus*. The enthusiasm is catching – the mood is upbeat, and the sense of achievement enormous! The Day ends with a Mass celebrated in English [though the chants are in Latin – Ed.] at which the newly-learned chant is sung. It is lovely to hear the voices raised and the music soaring.

The Association for Latin Liturgy has

generously sponsored this project, and this means that more and more teachers are now learning Gregorian Chant and will be able to teach it to their pupils. The project is quite small as yet – but it is growing. At the time of writing, we have had three full Days of Art and Music: one in the diocese of Southwark and two in Westminster. We are hugely grateful to the ALL for their support and encouragement. One of the Westminster Days was held at the Westminster Cathedral Choir School: we were able to use the Choristers' own choir room and choir-stalls, and the Mass was celebrated in the Cathedral crypt. It was June 24th, the feast of the Birthday of St John the Baptist, the Midsummer of the Church's year. A happy and memorable day.

We are currently planning the next round of Days of Art and Music – we are now able to expand the programme thanks to the support of the Association for Latin Liturgy. If you would like to help, we'd value your donations, via the ALL, for this cause. And if you know of teachers or parish catechists who would like to have such a Day in their own area, please contact us.

Joanna Bogle

(Note: The Association has already sponsored one of the ACW's chant days in London, and will be doing the same for the next one, probably to be held at Maryvale. We see this as an effective way of introducing schoolchildren to the chant and also to a little Latin.)

REVIEW

Gregorian Chant from Pluscarden Abbey: The Liturgy of Holy Week

CD: (78 MINUTES) WITH 32-PAGE BOOKLET. Price £10.50 plus postage within UK £2.00, overseas £4.00. The Abbey shop, Pluscarden Abbey, Elgin, Morayshire, IV30 8UA. *Please make cheques payable to "Pluscarden Benedictines"*.

[The excellent booklet provides a good introduction, all the texts with notes and translations, and some information about the Abbey.]

IT WAS STRANGE reviewing this disc between Christmas and Epiphany (celebrated in this household on 6th January, not the 2nd!) but for the readers of this journal the timing of its appearance is ideal, as they will be able to order it in plenty of time for Holy Week 2011. And they will be glad that they have done so, because this is beautiful and intelligent singing.

The choice of *Pange lingua...proelium certaminis* is excellent for the opening item; this remarkably supple and haunting melody is uniquely identified with Holy Week, and is one of the finest hymn tunes in existence. It is nice to hear the Benedictine version, which varies in one or two particulars from that in the Roman hymnary. *Parce Domine, Jesu dulcis amor meus* (in honour of the Holy Shroud of Turin) and *Exaudi nos Domine*, sung at Benediction in Lent, are here accompanied with immense discretion by the organ, giving a warmth and extra expressiveness to their melodies. Otherwise, as befits Passiontide, the singing is *a capella*. From the Palm Sunday Mass we hear *Hosanna Filio David*, *Gloria laus et honor*, *Christus factus est* and *Improperium expectavit*.

Moving on to Maundy Thursday, the complete music for the Mass of the Last Supper is presented, with the Ordinary of Mass IX, *Cum Jubilo*, the Kyrie and Gloria (with a ringing of bells after the intonation) being sung with organ, which from then on is silent until the Gloria of the midnight Mass of Easter. The other *Pange lingua*, the one familiar from Benediction, accompanies the solemn transit of the Blessed Sacrament to the Altar of Repose.

The Good Friday music opens with the start of the Lamentations of Jeremiah, rarely heard today, and the powerful music for the Veneration of the Cross is all included. Finally, from the Easter Vigil, we have the tract and the triple *Alleluia*.

Throughout, this is lucid, luminous singing, expressive and moving (in both senses of the word), never too slow. It has the ring of truth. If you are unfortunate enough, as so many of us are, to attend a church where all you will hear in Holy Week is half-baked renderings of Anglican hymns (served up cold) or, worse still, Catholic schmaltz, buy this disc and when you come home, sit in the dark and listen to it. Holy Week will be there for you.

CF

REVIEW

Richard Scott: Children's Chant for the Third Millennium A resource for Catholic Schools and Parishes

Booklet (46 pp spiral bound A4, laminated covers) & CD

[A note from Richard Scott indicates that this material is intended for teachers and children in Catholic schools at Key Stage 2, and for parish musicians and choirs. He says: 'The booklet and CD have been produced (with some help) from my own resources. I offer them as a gift to the Church. They are not to be treated commercially, but may be copied freely for use in the context for which they are intended.' Nonetheless, I suggest that those requesting copies from him would wish, if able to do so, at least to cover Mr Scott's costs of copying and postage. Copies of the resource, and further information, may be obtained from him at 13 Abberbury Road, Iffley, Oxford, OX4 4ET or at sarumtrope@gmail.com.—Editor]

Note: all quotations are from the work under review.

THIS IS A BOLD AND INNOVATIVE method of bringing Gregorian chant to children, to a generation 'surrounded by a celebrity pop culture', who 'have never heard plainchant sung in all its beauty'.

'Connections can be made between popular culture and chant', and the first track on the CD is of football chants (and later there are snatches of karaoke and rap) while the second track is of the Great Amen and the Easter Alleluia, demonstrated twice: 'how *not* to sing it' and 'how to sing it'!

There are five 20-30 minute 'lessons', though the material may also be used piecemeal. Given the present 'great difficulties in encouraging *boys* to sing', the author makes no apology for often concentrating on boys' voices, in which he is, I'm sure, correct. Getting girls to sing, whether chant or anything else, is always less difficult than getting boys to accept the same material. Mr Scott is equally keen (and he equally deserves

applause for this) on getting children to use and enjoy *Latin*, and along the way he brings quite a few phrases into the singing.

The purist may not approve of Mr Scott's methods, for example when he juxtaposes, actually rather cleverly, some (Catholic) rap with the opening of the *Stabat Mater*, but the fact has to be faced that outside cathedral choir schools (and perhaps not even within them) we can no longer expect docile acceptance of *any* cultural or religious values or aesthetic. It may just be worth noting, though, that the references to passing contemporary phenomena such as 'The X Factor' and 'Britain's Got Talent' will sound dated when those disappear and are replaced by something else, so revision of the material may be necessary from time to time.

The section on singing in mediaeval times is imaginatively done, with good illustrations of the Guidonian hand and so on, and with appropriate music on the CD. There is a wry sense of humour at

play, and I thought I detected a touch of irony in this suggestion to the pupil: 'Ask your parish priest to show you some beautiful Missals and Chant Books, if your church still has some'.

In Lesson 3 there is a little introduction to Latin, with, among other things, 'Rudolph the red-nosed Reindeer' in that language on the CD, and it is also pointed out that *Amen* and *Alleluia* are Hebrew words; also a beautiful and haunting Greek chant is presented.

In the multi-cultural religious marketplace, it is of course necessary to orientate ourselves by references to other faiths and their music, so in Lesson 4 we hear the Muslim Call to Prayer ('you

may even have some Muslim children in school') and an example of ancient Hebrew chant, put into context as the ancestor of our Gregorian tones.

There is much more than I have been able to describe here: pictures and activities, and some further and very good singing of the chant, by various choirs. Lesson 6 gives many suggestion for taking things further, and on the disc there is a good deal more listening, including some organum, polyphony and 20th century music.

It gives me pleasure warmly to commend this excellent work to all those to whom it is addressed.

CF

LATIN COURSES AT EALING ABBEY, SUMMER 2011

In Summer 2011 the Benedictine Study and Arts Centre will be expanding the *Academia latinatis aestiva* to 12 days, 24 hours teaching time, two hours per day in five different experiences over three weeks. Students may choose shorter or longer courses at levels from absolute Beginners, Intermediate-Advanced to Proficient.

Week 1: Tuesday 16 to Friday 19 August (four days),

Week 2: Monday 22 to Friday 26 (five days),

Week 3: Tuesday 30 to Thursday 1 September (three days).

Latin readings will be offered in several areas of interest: classical, liturgical, canon law. There will be two hours' group study per day and time for reading and study.

LATIN LANGUAGE (Undergraduate and Graduate Studies)

Course LA411-1 (beginners 1) 4 days

Tuesday 16 to Friday 19 August (£70) Latin Language for those who have not previously studied Latin. No credits. Tutor: D. Vowles

Course LA411-2 (beginners 2) 5 days

Monday 22 to Friday 26 August (£85) Continuation of Latin Language for those who now understand functions and times of verbs in the indicative mood. No credits. Tutor: D. Vowles.

Course LA511-1 (intermediate 1) 4 days

Tuesday 16 to Friday 19 August (£70) Latin Language: introducing and re-presenting the subjunctive mood. No credits. Tutor J. Leachman.

Course LA511-2 (intermediate 2) 5 days

Monday 22 to Friday 26 August (£85) Continuation of Latin Language: working with the subjunctive mood. No credits. Tutor: J. Leachman.

Course LA711-1 (proficient) 12 days.

Tuesday 16 August to Thursday 1 September (£190) Latin Language for those who are familiar with subjunctive mood and the “consecutio temporum”. No credits, auditors only. Tutor: D. McCarthy.

LATIN FOR LITURGISTS

Course L511 12 days

Tuesday 16 August to Thursday 1 September (£200) (intermediate 1,2,3) Latin for liturgists is intended to prepare students for their entry qualification in Latin for entrance into graduate programmes of study. Tutor: J. Leachman.

Course L711 12 days

Tuesday 16 August to Thursday 1 September (£200) (proficient) Latin for liturgists for those using Latin in postgraduate studies. Entrance assessment. Accreditation by KU Leuven in progress: 4 ECTS. Lecturer: D. McCarthy

http://web.mac.com/jleachman/BSAC/Latin_Summer_School_2011.html
contact: centre@bsac.ac.uk

Spring and Annual General Meetings 2011

Spring Meeting – 7 May

MEMBERS WILL RECALL that details of our Spring Meeting were given in *Latin Liturgy 137* last summer which, if it's not to hand, you may view on our website. This is a reminder that we will be meeting at St Leonards-Mayfield School, Mayfield, East Sussex TN20 6PH (website www.mayfieldgirls.org) on Saturday 7 May, beginning with Solemn Mass at noon or thereabouts. Final arrangements and a booking form for lunch will appear with the next issue of *Latin Liturgy*.

There is ample car parking available on site, and we plan to organise lifts from Wadhurst, the local station, a couple of stops beyond Tunbridge Wells. As this

meeting is being held on private property, we will, on this occasion, have to restrict the day to members and anyone accompanying them, and there will be no details of the meeting on our website.

Annual General Meeting – 15 October

OUR AGM THIS YEAR will take us to the Church of St Mary Magdalen, Upper North Street, Brighton BN1 3FH. The church was opened in 1861 and so will celebrate its sesqui-centenary this year. The current Parish Choir was formed in January 2008 to lead the music at Mass on Sundays and major feast days. The aim of the Schola is to promote the traditional music of the Catholic Church for all to sing, and they specialise in Gregorian chant but also have a small

repertoire of polyphonic music. We are welcomed by Fr Ray Blake, the Parish Priest, a well-known and prolific blogger, and the music on the day will be under the direction of Clare Bowskill, the parish choir director.

This is an excellent opportunity for us to support a parish and choir with objectives which are dear to our hearts, and to make new friends in a part of the country which is handy for many of our members but not visited by the Association before.

Over the years we have comparatively rarely ventured south of the Thames, but his will be the fourth of such meetings in a row. If members north of the Thames wish to re-assert themselves, we are always open to invitations to come to parishes so that we can provide support and better get to know how the use of Latin is being implemented, and how it is being received.

Please make a note of the date of the AGM.

SOME TEXTS AND THEIR INTERPRETATION

II: Peter Abelard (1079 -1142) *O Quanta Qualia*

*O quanta qualia sunt illa sabbata,
Quae semper celebrat superna curia.
Quae fessis requies, quae merces fortibus,
Cum erit omnia Deus in omnibus.*

Peter Abelard was the most famous teacher of his age. When John of Salisbury (c.1115 – 1180) in his *Metalogicon*, recalls his student days in Paris, he tells us that he went to see Abelard, *qui tunc in Monte Sanctae Genovefae... praesidebat* (who was then ‘lecturing’ (as we might say) at Montagne Sainte-Geneviève, across the Seine from Notre-Dame. Abelard, he says, was *clarus doctor et admirabilis omnibus* (a famous teacher and admired by all). Abelard’s fame is inseparable from his love for Eloise and its tragic outcome, described by Abelard himself in his *Historia calamitatum*. This extraordinarily dramatic and melancholy story was subsequently taken up by many writers, notably, in her ‘Peter Abelard’ (1933), by Helen Waddell, who also translated, for her ‘Mediaeval Latin Lyrics’, the hymn *O quanta qualia*, one of ninety-three which Abelard composed for the Convent of the Paraclete, where Eloise later became Abbess and lived for the remainder of her life.

Waddell’s translation begins:

How mighty are the Sabbaths, how mighty and how deep,
That the high courts of heaven to everlasting keep.
What peace unto the weary, what pride unto the strong,
When God in whom are all things shall be all things to men.

Those who remember the old Westminster Hymnal will be more familiar with Ronald Knox's version, which opens:

Oh what high holiday, past our declaring,
Safe in his palace God's courtiers are sharing,
Rest after pilgrimage, spoil after fighting,
God, all in all, is their crown and requiting.

Another excellent interpretation is by J M Neale, and can be found in Hymns Ancient and Modern. The first stanza in that one goes:

O what their joy and their glory must be,
Those endless Sabbaths the blessed ones see;
Crowns for the valiant, to weary ones rest;
God shall be all, and in all ever blest.

Ultimately, though, this hymn is a text in which, as Mgr Harbert said at our AGM in October, 'translation is impossible'. The concentrated, highly compressed style and the mastery of metre cannot really be reproduced in another language. Very notable is the use of terms peculiar to the City of Rome: in

Quis rex, quae curia, quale palatium

curia is the Senate House and *palatium* the imperial residence on the Palatine Hill.

And in

Beata referet plebs tibi Domine

plebs, in this context the people of Rome, are now the people of God.

Here finally is Abelard's remarkable doxology, which readers may translate for themselves; in its concentrated thought it is far from simple, indeed it is a miniature goldmine of Trinitarian theology, but linguistically it is not difficult, and indeed is an excellent demonstration of the use of the Latin accusative and ablative!

*Perenni Domino perpes sit gloria,
Ex quo sunt, per quem sunt, in quo sunt omnia;
Ex quo sunt, Pater est, per quem sunt, Filius.
In quo sunt, Patris et Filii Spiritus.*

CF

Chant weekend 8th – 10th April 2011

The Gregorian Chant Network is holding a weekend of chant on the above dates at the Oratory School RG8 0PJ, near Reading.

It will be directed by the distinguished church musician Colin Mawby, assisted by Nigel Kerry of Our Lady and the English Martyrs, Cambridge. Singers will be divided by experience, and prepared to participate in the liturgies (*usus antiquior*) of the St Catherine's Trust retreat, which will be running concurrently. Further information from info@stcatherinestrust.org.

THE FORTESCUE FACSIMILES: II

*The Letters are not reproduced in the electronic edition
of Latin Liturgy*



Annual General Meeting 2010 St George's Cathedral, Southwark



Association for Latin Liturgy
Cash Receipts & Payments for the year 6 April 2009 to 5 April 2010

Receipts		Payments	
2008/09	2009/10	2008/09	2009/10
£	£	£	£
2,147 Subscriptions	2,192	1,067 Council Members' Travelling Expenses	99
137 Donations	0	37 Printing of publications/stock purchases	72
575 Sales of Publications/Compact discs	475	333 General Postage	99
2,145 Meetings	774	92 Banking	104
83 Bank Interest	5	44 Internet costs/software	49
121 Royalties	72	1,303 Newsletters	917
0 Income Tax Repayments	330	2,999 Meetings	1,899
30 Miscellaneous	0	80 Advertising/Promotion	480
5,238	3,848	5,955	3,719
5,238	3,848	-717 Difference between receipts & payments	129
		5,238	3,848

Cash capital

Opening balance at 6 April 2009	9,909
Profit/loss for the year	129
Closing balance at 5 April 2010	<u>10,038</u>

Report by the Treasurer

I certify that the above Cash Receipts and Payments Account and Cash Capital Balance Sheet have both been prepared in accordance with the books and vouchers of the Association.

Jeremy de Saigé (Treasurer)

Pictures

pp 3, 5, 6, 34
 pp 10, 13, 14, 19
 pp 17, 18, 21
 p 33

MW
www.thepapalvisit.org.uk
 BBC iPlayer
 from 'Adrian Fortescue: A Memoir'
 by The Rev John G Vance & The Hon JW Fortescue
 Burns, Oates & Washbourne, London, 1924



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