



LATIN LITURGY

The Journal of the Association for Latin Liturgy — No 140

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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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SPRING MEETING

at St Leonards-Mayfield School, Sussex

This was held on Saturday 7th May 2011. Solemn Mass was celebrated by Fr Dominic Jacob, Cong Orat, of the Oxford Oratory. The choir, under the direction of Peter Collins, and consisting of girls from the school, sang Mass IX *Cum Iubilo*, together with *Ave Maria* by Saint-Saens and *Ave verum corpus* by Fauré. Before Mass, Daphne Bagshawe played Bach's *O Lamm Gott unschuldig* and after Mass Peter Collins played the Andante from Mendelssohn's Sonata No 3, having earlier improvised on the chant Mass at Communion to great effect.

In the afternoon, Sr Judith gave an absorbing and interesting talk on Cornelia Connelly, the Founder of the Society of the Holy Child Jesus, who is buried in the school chapel. The day concluded with Vespers and Benediction sung by the members of the Association.

Bernard Marriott

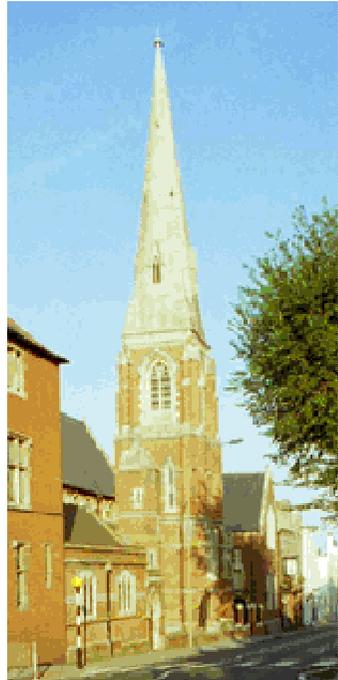
ANNUAL GENERAL MEETING

AGM at St Mary Magdalen, Brighton, on 15th October

Our AGM this year will take place at St Mary Magdalen's, Brighton, the parish of Fr Ray Blake, who is also well known and respected for his internet blog. Work on the church began in 1861, so this year marks its sesquicentenary.

Proceedings will begin with Solemn High Mass at 12 noon, celebrated by Mgr Andrew Burnham of the Ordinariate of Our Lady of Walsingham. After a buffet lunch, there will be a talk at 2.15pm given by Mgr Burnham on 'The Liturgical Patrimony of the Personal Ordinariate of Our Lady of Walsingham and the Reform of the Reform'. Mgr Burnham was a chorister at Southwell Minster, studied music and theology at Oxford, was shortlisted for the post of Master of Music at Westminster Cathedral in 1978, ordained an Anglican priest in 1984, and resigned as Bishop of Ebbsfleet at the end of 2010.

Tea and the AGM will follow, and the day will conclude at 4.30pm with Solemn First Vespers of the Sunday.



contd/...

Mass will be sung by the church choir under the direction of Clare Bowskill. Serving will be under the direction of the parish MC, and any member wishing to serve is asked first to contact Edward Barrett (*Edward.Barrett@latinliturgy.org*) or 020 7978 5676).

The church is on Upper North Street, BN1 3FH. The nearest station is Brighton and the church is within 15 minutes' walk. Directions appear on the church's website: <http://www.magdalenbrighton.net/index.html>.

If you would like to have the buffet lunch, please complete the enclosed form and send it – with payment – to Ian Wells by 8th October.

Agenda for the Business Meeting

1 CHAIRMAN'S REPORT

2 TREASURER'S REPORT

An Income and Expenditure Account and Balance Sheet for the year ending 5th April 2011 will be distributed at the meeting.

3 SUBSCRIPTION RATES FOR 2012/13

Current rates of subscription, which came into effect on 6 April 2007, are:

Members in the UK	£15
Members in the rest of Europe	£20
<i>All members outside Europe</i>	£25
Reduced rate in the UK and rest of Europe (for priests, religious, students, persons under 18, and retired)	£8
Joint membership – for those living in the UK at the same address, Newsletters being sent in the same mailing	£18

Council proposes that these rates be maintained for the forthcoming year.

4 ELECTION OF COUNCIL FOR 2011/12

The Constitution provides for a Council with a maximum of 12 members, three of whom shall hold the offices of Chairman, Vice Chairman and

Treasurer, with the others being ordinary members. The three Officers retire annually; ordinary members serve for periods of two years. All are eligible for immediate re-election. The Council has power to co-opt ordinary members to serve for two years providing that the maximum number of Council members is not exceeded.

The present Council is:

Officers elected until October 2011

Chairman Bernard Marriott
Vice Chairman Edward Barrett
Treasurer Jeremy de Satgé

Ordinary members elected until October 2011

Fr Kevin Hale
Mike Withers
Ben Whitworth

Ordinary members elected until October 2012

Fr Guy Nicholls
Fr Anton Webb
Ian Wells
Christopher Francis

Thus the AGM will be invited to elect a Chairman, Vice-Chairman and Treasurer

for the year to October 2012, and up to five ordinary members until October 2013.

Council nominates the present Chairman, Vice Chairman and Treasurer for re-election in the same posts, and Fr Kevin Hale, Mike Withers and Ben Whitworth for re-election as ordinary members. **Any member may make alternative nominations for any of these positions.** If you feel able to make a contribution to the running of the Association by being a Council member (or in any other way) you are very welcome to discuss this with the

Chairman (0116 285 6158). The names of nominees, whose prior consent must be obtained, and those of proposer and seconder, must be received by the Chairman not later than Saturday 8 October 2011.

5 GENERAL DISCUSSION

Any member wishing to put a motion to the Business Meeting must notify the present Chairman in writing by 8 October, giving the name and address of a member who has agreed to second it. But it is open to any member to raise topics informally under this item.

NEWS FROM NOWHERE (2)

WE HEAR A LOT, THESE DAYS, ABOUT BLOGS, BLOGGERS AND BLOGGING. But what is a blog? Perhaps the word (which can be a noun or a verb) should really be 'blog, as the term is an abbreviation for 'web log'. A blog is, in other words, a kind of online diary or journal, where new entries can be added at daily, weekly or irregular intervals.

Online diaries have been around on the internet since the mid-1990s, and they started to be called 'blogs' around the turn of the century. In order to blog successfully, you need to be able to update your website quickly and frequently, and for most computer users this only became possible with the launch of free-to-use, purpose-built blog-hosting websites. LiveJournal (www.livejournal.com) appeared in 1999, and was quickly adopted by science fiction enthusiasts, for whom it remains the blogging platform of choice. WordPress (<http://wordpress.org/>) followed in 2003 and in the same year Blogger (<http://www.blogger.com>) was bought by Google and became available

free of charge. From this point on, blogging went mainstream, and was adopted far beyond its core constituency of IT technicians and *Star Trek* fans. Many Catholics started to blog about their faith, and the joke soon ran that one corner of the blogging world – the 'blogosphere' – was the virtual parish of St Blog's.

Blogging is a form of instant publishing, but without editorial intervention and without the costs of conventional printing and distribution. It is also free of the doctrinal oversight that bishops have traditionally exercised in relation to Catholic publishing. A blog needs no *imprimatur*. One might have thought,

then, that the Catholic bloggers would become an embarrassment for the Church: unregulated, uncensored, uncontrollable. What is heartening is that Catholic blogging has tended, on the whole, to be a positive force. The rise of popular blogging has taken place almost entirely within the pontificate of Pope Benedict XVI, and many Catholic bloggers are members of ‘Generation BXVI’, vigorously orthodox believers who have taken to heart the Pontiff’s exhortation: ‘When people exchange information, they are already sharing themselves, their view of the world, their hopes, their ideals. It follows that there exists a Christian way of being present in the digital world: this takes the form of a communication which is honest and open, responsible and respectful of others’ (Message for World Communications Day, 2011). The Pope, in his 2010 Message, even encouraged priests to blog.

The Vatican’s positive attitude towards this new form of communication technology was further demonstrated in May 2011, when the Pontifical Council for Culture convened a ‘blogmeet’ in Rome. This meeting was the inspiration of Council official Richard Rouse, an English layman, who explained his thinking in an interview for the *Catholic Herald* (5th August 2011): ‘Blogging is a strong factor in community life, so it is appropriate that the Church becomes aware of this ... not to control everything but to appear, to participate, to talk and to listen.’ About fifty bloggers – selected to be representative of the global reach and intellectual diversity of Catholic blogging – met for talks, discussions and conviviality. There are lively accounts of the conference on the blogs of several

participants, some of whom had never visited the Eternal City before. Anna Arco, whose blog comes under the aegis of the *Catholic Herald* (<http://www.catholicherald.co.uk/author/anna/>) noted that ‘there has been a lot to take in (including a lot of ice cream)’; Katrina Ebersole (<http://thecrescat.blogspot.com/>) wrote enthusiastically about the free prosecco handed out to delegates; while Dorothy Cummings Maclean (<http://seraphicgoestoscotland.blogspot.com/>) provided a detailed account of every meal she ate in Rome. This sounds flippant, but it is of the essence of blogging that it is personal, informal, and sometimes just a little bit silly. The principal messages that delegates took away from the Vatican blogmeet were that the Holy See wanted to encourage Catholic bloggers (though without granting them the same status as accredited journalists); that there were no moves afoot to bring bloggers under ecclesiastical control; and that the evangelization of what Pope Benedict calls the ‘digital continent’ was a genuine, and needed, apostolate. As the French blogger François Jeanne-Beylot told the gathering, the blogosphere is somewhere where everyone is trying to shout the loudest, and Catholics have something worth shouting loudly about.

The loudness – and rudeness – of the shouting can, however, sometimes get out of hand. When you visit a blog, the first thing you will see is the most recent entry (or ‘blogpost’). Earlier entries will be shown lower down the page, in reverse chronological order. You can click on something (normally the title of the post), to reveal the comments that readers have made about that particular post. This comments box (‘combox’)

ought to be a wonderful forum for discussion and debate among a blog's readership; but things don't always work out that way. Bloggers can control their combox in various ways, e.g. by forbidding anonymous comments, moderating comments (filtering them before they can appear on-screen), or deleting comments retrospectively. Nevertheless, the interaction between human nature and modern technology is such that combox discussions all too often degenerate into slanging matches. You have been warned.

I should close by recommending a couple of blogs that will be of interest to readers of *Latin Liturgy*. Perhaps the blog best known to those with an interest in the Church's liturgical tradition, is the one authored by Fr John Zuhlsdorf, an early adopter of digital technology who could fairly claim the title of Parish Priest of St Blog's. The URL (web address) for his long-running blog is <http://wdtprs.com/blog/> - the initials stand for 'What Does The Prayer Really Say?' This is the title of a column which 'Fr Z' contributes to *The Wanderer*, consisting of careful linguistic and theological analysis of the texts of the Missal of Paul VI. Fr Z is also a doughty champion of the Extraordinary Form, and formerly worked for the Pontifical Commission *Ecclesia Dei*. Fr Z is widely read for his penetrating, sometimes caustic, critiques of bishops' statements or media reports on liturgical

matters, but if you visit his blog you should expect to find these sandwiched between essays on patristic theology and pictures of the latest exotic visitors to Fr Z's Midwestern bird-feeder. The most prominent priest-blogger in the UK is Fr Timothy Finigan, Parish Priest of Blackfen in the Archdiocese of Southwark, who was formerly the editor of *Faith* magazine. His blog - <http://the-hermeneutic-of-continuity.blogspot.com/> - is a true digital apostolate. Fr Finigan's blogposts range from homilies, through commentaries on topical subjects like the seal of the confessional, to reports on events at his south London parish. He frequently writes in favour of traditional liturgical practices such as communion on the tongue and sacral liturgical music, and he does so with a blend of erudition, humour and sound pastoral sense that has made *The Hermeneutic of Continuity* one of the most visited blogs in Catholic cyberspace.

In the next issue, I will discuss some of the best internet resources for Gregorian chant and sacred music. If anyone would like to recommend websites in this, or any other, area, I will be glad to hear from you; the internet is a big place, and *Latin Liturgy* readers are bound to be aware of resources that I have missed. Perhaps you could drop me a line by leaving a comment on my own, very modest, blog:

<http://orkneychant.blogspot.com/>

Ben Whitworth

Moving house?

Please tell
the
Membership Secretary



SPRING MEETING 2012 at Oulton Abbey and Stone, Staffordshire

OUR SPRING MEETING NEXT YEAR will take place on Saturday 21st April, the feast of St Anselm, at Oulton Abbey and the convent of Dominican sisters in Stone.

The Benedictine Abbey of the Immaculate Conception of our Blessed Lady was founded at Ghent in 1624 for English subjects. It was a filiation of the monastery at Brussels established in 1598 by Lady Mary Percy, daughter of the martyred Earl of Northumberland, Blessed Thomas Percy, and was colonised by four professed nuns of Brussels, namely Dame Lucy Knatchbull, Dame Magdalen Digby, Dame Eugenia Poulton, and Dame Mary Roper. The community at Ghent prospered and grew, and in time sent out filiations to Boulogne, Dunkirk and Ypres. When the French Revolutionary army invaded Flanders in 1794 the community fled to England and settled at Preston in Lancashire; then (in 1811) it was transferred to Caverswall Castle in Staffordshire, and finally in 1853 to Oulton near Stone. The nuns commissioned Edward Pugin to design and build their church, which was consecrated just one year later in 1854 by Bishop Ullathorne. Edward Pugin was nineteen at the time, and it is his first church.

The convent at Stone was a foundation made by Margaret Hallahan who, in

1845, was the first to found a congregation of non-enclosed Dominican women in Britain. Other congregations of Dominican sisters were founded in different areas of England during the 19th century, and in 1929 five of these were amalgamated to form the present Congregation. The church of the Immaculate Conception and St Dominic was started by the nuns in 1852, and is by Charles Hansom, being Listed Grade II, and it contains the tomb of Bishop Ullathorne by J S Hansom.

Solemn High Mass will be celebrated at 11.30am at Oulton Abbey, and in the afternoon one of the community will give us a tour of the convent, grounds and church. There will be time for members to rehearse for Vespers, which will be sung in choir with the nuns at 4.30pm.

Oulton Abbey is only a few minutes' drive from Stone, and Stone has a train every hour from London, Northampton, Rugby and Crewe. Although this train makes many stops, it is not crowded, and advance fares are inexpensive. Londoners pressed for time can catch a fast train from Euston and change at Stafford. The day's schedule is designed to fit in with the train times, and arrangements will be made for transport between the station and the venues.

We thank Beryl Terry, the organist at Oulton, for making the arrangements for what will be a very interesting day. Please put the date in your diary now.

TRUE TO FORM

When you wish to experience the fullness of the Roman Rite, with the finest music, you do not go to Rome: you go to London, and that is what I did for the Triduum Sacrum and Easter Sunday this year. What made this occasion so unusual was that at St Mary Moorfields, a distinguished and beautiful building and the only Catholic church actually within the City of London, we celebrated the Triduum (with the exception of Maundy Thursday which was in the older rite only) according to both the Ordinary and Extraordinary Forms, the former being the normal liturgies of the parish, celebrated by Fr Peter Newby with his parish, and the latter organised by the Latin Mass Society and very kindly hosted by Fr Newby. Thus, certainly for the first time in my experience, I participated in both Forms, as well as hearing, at Westminster Cathedral and the Oratory, liturgical singing which is among the very finest in Christendom.

This is not a comparison of what took place in the two Forms, liturgically speaking, but about how the very different nature and effect of the Forms impressed themselves on a participant. At St Mary Moorfields on this occasion, the OF was mostly in English and the EF (apart from the renewal of baptismal promises) was of course entirely in Latin. There was good music in both, simple for the OF, with an excellent solo cantor and the organ, more elaborate, with polyphony and chant, for the EF. Both forms were attended by large congregations of all ages, including many young people.

In the case of the EF on Good Friday and Holy Saturday the sheer, and quite formidable, length of the services is something that modern congregations are now quite unused to. There is also undeniably an element of remoteness, noticeable for example in the cantor of the lessons facing directly away from those to whom he is singing, and the singers of the Passion facing the north wall of the sanctuary; so that no lector



ever proclaims the readings in the direction of those to whom they are addressed. I do not mention this specifically as a criticism, but rather to underline the *otherness* of these rites, to illustrate how far they are from the understood conventions of our own day, and from our contemporary assumptions about what ‘communication’ means. The OF *is* primarily about communicating with the congregation, and it does that very successfully, but without much poetry.

There can be beauty there, but it is much more dependent on those performing the actions of the rite than is the EF, in



which every movement and gesture is laid down. Having said that, though, and its being of course a commonplace that the OF is far more vulnerable to ‘human error’ than the EF, it must be said that while this may be the case at Low Mass, it is not at all the same at elaborate ceremonies such as that of the New Fire and the blessing of the Paschal Candle. In such situations the real problem with the EF is that the ceremonies *have* to go with grace and fluency. Not that they should be over-punctilious and contrived, as Anglo-Catholic rituals used sometime to be in former times, a straining after being ‘more perfect than perfect’, but they have to appear reasonably natural and flowing, and for this the sacred ministers and the servers must know *exactly* what they’re required to do. They need to have memorised their ‘moves’ and practised them repeatedly with others. Nothing is less conducive to a sense of solemnity and devotion than seeing the MC poking the subdeacon in the back, or tugging at his tunic, to remind him about something which he’s forgotten to do, or is unsure about. And if, during the New Fire rite,

the server responsible for seeing that the charcoal is ready for the thurible looks as if he’s not sure if it’s hot enough, or if he drops it on the floor, the sublimity of the moment is, alas, lost.

The EF Holy Week liturgies, with their distinctly, really markedly *archaic* temper, resonate strongly as poetic and meditative interpretations of those events in sacred history; the OF feels more like a rather spare, straightforward, re-telling of them. There can be very few places where in the OF the Passion is sung in full in Latin on Good Friday (and this wasn’t one of them) and there is no doubt that on this occasion the sung Passion in Latin in the EF, which is very long, had that epic quality which makes it one of the world’s great and austere enactments. Even outside the liturgy it belongs to, it is on the very highest level as a dramatic narrative, belonging, even outside its divine context, with the *Iliad*, the *Divina Comedia* and *Paradise Lost*.

The element of drama is also strongly present at other times in the EF ceremonies. The good Friday *orationes* at the altar, with the sacred ministers in black, are far more powerful in their effect than the same prayers said facing



the people from the front of the sanctuary, and even were they in the vernacular this would still be true. But the liturgy that had the greatest effect on me, which I found the most moving by far, was that of Maundy Thursday, culminating in the procession to the altar of repose. The atmosphere, with the singing in alternate plainsong and polyphony of the *Pange Lingua*, everyone on their knees as the Blessed Sacrament passed with extreme slowness and solemnity down the church, was as intense as anything I've ever experienced: one felt that one was at the absolute heart of the Catholic Faith.

At Westminster Cathedral I attended the Office of Readings on Good Friday morning, and, on Holy Saturday, *Tenebrae* at the Oratory. These services made for an instructive comparison.

Both buildings are great and magnificent architectural spaces, but the cathedral's employment of such a great resource was treated in a distinctly matter-of-fact, disappointingly business-like manner. This was aggravated by the banal and linguistically impoverished translation used for the singing of the psalms: 'he who sits in the heavens laughs'; 'his rage will strike them with terror'; 'my guilt towers higher than my head' and so on – perhaps adequate for spoken recitation, but not for choral singing in a cathedral. Whereas at the Oratory, where a sublime gravitas prevailed, both in the readings and in the hugely spacious singing, one felt there really was all the time in the world to contemplate those immense echoes from Old Testament times, as they mingled with the sounds of the great mystery of salvation.

CF

ASCENSION DAY IN SOHO SQUARE

The restoration of the delightful St Patrick's church in London's Soho Square came to a glorious conclusion at the beginning of June. The work had taken fourteen months and had cost £3.5 million, and it can be acclaimed as a thoroughly worthwhile achievement. It was directed by the Spanish architect Javier Castañón.

The church dates from 1893 and is an exquisite example of Italian Renaissance revival, set down happily amid the cosmopolitan charm of Soho. Standing on a narrow corner site, it is distinguished by a tall, handsomely decorated campanile that stands above the entrance. From this bells now ring out at the Angelus and before the many Masses. Within the entrance, flanked by Corinthian columns, one enters a fine vestibule with some



classical statuary. Beyond this the nave opens out into a larger beautiful space with light flooding in from the windows. Since the restoration, all is refreshed, gleaming and wholesome. Those features that need to do so will mellow in time! One of the most satisfying features is the newly laid marble floor in Renaissance style, something found all too rarely in the churches of our country.

The sanctuary beyond the perfectly restored marble communion rails is arranged in faultless taste, with good use of Italian Carrara marble and rich gilding in the apse. The handsome high altar remains in place with a central tabernacle, properly veiled. Above this there is a fine oil painting of the Crucifixion. A forward altar, as tasteful as any to be found, can be used *ad orientem* or *versus populum*. St Patrick is represented in a painting and a statue. Suitably close to the sanctuary, there is a neat marble pulpit with a finely carved wooden tester above. There are two superb carved mahogany confessionals standing against the north wall, between altars of Our Lady of Sorrows, St Thérèse of Lisieux and St John Bosco. On the opposite wall are altars of the Sacred Heart, St Joseph, SS Martha and Mary, and Our Lady of Lourdes. Above all of these side altars it is a joy to find large characteristic paintings of the Italian School, with smaller versions above the confessionals.

The foregoing is essential background to the splendid evening of Thursday 2nd June. This was an occasion that surpassed all expectations. Firstly, this was Ascension Day and, while most Catholics found the solemnity transferred to the following Sunday, here in Soho it was

indeed the Solemn Mass of the Ascension that was celebrated on its proper Calendar date. The celebrant was the distinguished Archbishop of Sydney, Cardinal George Pell, who was assisted by a deacon, with Bishop Conley, auxiliary bishop of Denver, and nine concelebrant priests. Mass was celebrated *ad orientem* at the forward altar, which like the high altar behind it carried six candles and a central crucifix.

The Mass was fully in Latin, apart from the readings, although the Cardinal's parts were mainly spoken rather than sung. Music was provided by the very capable resident choir: Palestrina's *Missa O Rex Gloriam*, Offertory motet: St Patrick's Magnificat, commissioned from James MacMillan for First Vespers on Wednesday evening, Communion motets: *O Rex Gloriam* and Peter Phillips' *Ascendit Deus*. The organ voluntary was Mendelssohn's *Organ Sonata* no 3. Communion was received kneeling at the altar rail, administered by the Cardinal and the Bishop.

This was the climax of a triduum that began with the re-opening and Mass by Archbishop Nichols of Westminster on the Tuesday, largely in the vernacular, but with Palestrina's *Missa Brevis*, and then First Vespers celebrated by Auxiliary Bishop Conley of Denver, mainly in the vernacular but featuring James MacMillan's specially composed *Magnificat*. These served to prepare the ground for the great Mass of Ascension Thursday, which turned out to be so richly rewarding. The parish priest, Fr Alexander Sherbrooke, and all who were responsible for the week's events deserve the highest praise.

Edward Barrett

THE BLESSED JOHN HENRY NEWMAN INSTITUTE OF LITURGICAL MUSIC (NILM)

MUSIC AND THE ORATORY

The association of the Oratory with Sacred Music goes back to the original Roman Oratory founded by St. Philip Neri in the 16th century. St. Philip had been brought up in Florence and was steeped in the North Italian tradition of “*laudi spirituali*” made popular above all by the early Franciscans. The *laudi* were popular religious songs, composed in the vernacular for devotional use by the people, rather than for a liturgical context. St. Philip made use of these in his prayer services, also known as his “Oratory”, and in the pilgrimages which he frequently led around the sacred sites of Rome. But Philip also made use of more sophisticated music. Among his closest disciples were the Florentine composer Giovanni Animuccia and the Anerio brothers, Felice and Gianfrancesco, all musicians of the Papal court with connections throughout the Roman musical world. Gianfrancesco Anerio prefaced a collection of his own *laudi* and oratorios with an account of St. Philip's use of music as a form of “bait” wherewith he attracted people to come and listen to good music, but thereby was able to draw them more effectively into the love of God and towards the power of prayer and the Sacraments.

When John Henry Newman became a Catholic in 1845, he found the Oratory of St. Philip the perfect model for the fulfilment of his own hopes for creating a community of priests to work together in a variety of pastoral arenas: liturgy,

education, welfare, study and writing. Not least of these was the provision of good music for the liturgy, which was no easy achievement in 19th century England. Even after Catholic Emancipation, English Catholic churches rarely enjoyed a high level of liturgical music. Hence the importance of Newman's determination from the outset to provide as high as possible a standard of music for the enhancement of the liturgy. He and his companions, such as Fr Edward Caswall in Birmingham and Fr Wilfrid Faber in London, also wrote hymns and set them to music, sometimes finding tunes from various sources, secular as well as religious, and Newman even composed some of them himself.

THE SECOND VATICAN COUNCIL AND SACRED LITURGICAL MUSIC

The foundation of the “Blessed John Henry Newman Institute of Liturgical Music” (NILM) is timely for several reasons. First, there is a need for a greater understanding of the principles which underlie liturgical music. The Church has given important guidelines here based on the experience and wisdom of two millennia. The entire sixth chapter of the Second Vatican Council's Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (SC), is devoted to Sacred Music, meaning, of course, music in the Liturgy. The Council Fathers called the Church's musical tradition a “priceless treasury”, on account of the fact that, when united closely with the sacred texts, music

forms an “integral and necessary part of solemn liturgy” (SC112). Therefore they ordered that this Treasury should be preserved and fostered with the greatest care (SC114).

The Council Fathers explained that choirs should be encouraged especially (*praesertim*) in Cathedral Churches (SC114). This does not mean, of course, that they should *only* be found there. For such training as is necessary to enable musicians to sing the liturgy must be provided, say the Fathers, in seminaries, the novitiates and houses of studies of religious orders, and (not to be overlooked) other institutes and Catholic schools.(SC115)

The Council Fathers specified Gregorian Chant as “proper to the Roman liturgy”, stating that it “should therefore have first place, *ceteris paribus*, in the liturgical actions.” (SC116) That phrase “*ceteris paribus*” (all things being equal) is sometimes quoted as an excuse to ignore or over-ride this important instruction, on the grounds that circumstances in the Church's life are never, in fact, “equal” in the sense that would allow Gregorian Chant to take its proper place. The Chant has for long been seen by many in the Church as a niche interest and dismissed as too esoteric for ordinary musical tastes. Moreover, it is so closely associated with the Latin texts of the Liturgy that it is judged no longer to have any useful application to a Liturgy conducted overwhelmingly in the vernacular.

Let us look first of all at liturgy celebrated in Latin. Alongside the Chant, “other kinds of sacred music, especially Polyphony, are encouraged” (SC116), as long as they are consistent with

promoting “*actuosa participationem*” (SC30), which, as the great monastic musician Dom Bernard McElligott explained means not so much “active” as “sincere” participation of the congregation in the liturgical action.† Hence, properly understood, “*participatio actuosa*” not only includes “the people's acclamations, responses, psalmody, antiphons, canticles and also bodily movements and postures”, but also the need to “observe sacred silence” (SC30) as well as to be allowed to hear and be moved by the singing of the *Schola Cantorum*.

All of which makes clear that *scholae cantorum* are seen as necessary for the provision of sacred music in the Liturgy, but not exclusively so. The people also have their musical part to play. What kind of music is best suited so that the congregation may sing “acclamations, responses, psalmody, antiphons and canticles”? Obviously, insofar as we are looking at what a congregation can sing, polyphony has no place here. Note first of all that this does not mean that none of these items should ever be sung by a schola cantorum, but rather that polyphony always requires a degree of preparation and musical skill and training that cannot and should not be expected of a congregation.

However, there can be no such objection to Gregorian Chant *per se*. Of course there are chants that, like polyphony, require an extraordinary degree of skill, training and preparation, that only well-trained singers can supply. These include, for instance, most of the proper chants of the *Graduale Romanum* and even some of the ordinary chants in the

† “Active Participation”,
“A Voice for All Time”; ch. 2, ALL 1994

Kyriale. But many of the ordinary chants in the *Kyriale*, including the Creed, are well suited to congregational singing, and have been used as such from the earliest times. Gregorian Alleluia antiphons are sung as Gospel acclamations by congregations without any suggestion that they are too difficult.

Because all this holds true of Gregorian chant set to Latin words, this might be held to create a problem for any Catholic liturgists who dismiss Gregorian Chant as a possible genre for congregational singing precisely because it has been associated for two millennia with texts in Latin. Others also see that because chant is predominantly not metrical, and is frequently set in modes which sound strange to modern ears, it is therefore too difficult for most people to understand and sing well.

But this is a circular argument, insofar as there seems, at any rate at first sight, to be little or no encouragement for the use of the chant in most Cathedrals, seminaries, religious orders or parishes. For if the Council's wishes in this regard had been implemented properly from the outset, there is no reason, even now, why chant should not take its proper place throughout the Church. Familiarity in any matter is achieved by frequent exposure to it and, wherever necessary, by explanation of its principles. This is what education can and should try to achieve, if only the will is there. The question is, why is the will not there already?

LATIN ORIGINALS AND THE NEW ICEL ENGLISH TRANSLATIONS

This brings us to another important point: that because Gregorian Chant is so closely associated with Latin texts,

it is assumed that it therefore can have no proper place in vernacular liturgy. Yet this is to misunderstand one of the characteristics of the Chant. Unlike many other styles of music, some of the chant can be adapted to different patterns of language and speech. This is particularly true of acclamations and responses, which is the larger part of the chants congregations will sing at Mass. The new ICEL translation of the Mass not only follows the meaning and register of the original Latin texts far more closely than the old ICEL did, but has also been designed to be more easily sung – in the sense that there is a natural rhythm and flow to the texts which makes musical setting sound more natural.

Moreover, the introduction of the new translation this year offers an opportunity not only for congregations to learn the new texts together with the chant settings already provided for them in the forthcoming English Missal, but also for the clergy to realise the “necessary and integral” role of singing their own parts of the Liturgy. The present Pope has frequently expressed his own hopes of seeing the Liturgy renewed by a recovery of the sense of its intrinsic sacredness, to be achieved by, among other things, its “re-enchantment”, as Mgr Andrew Burnham has recently put it.[†] It is significant that the word “Enchantment” means to cast a spell by singing or chanting. Singing their own parts of the Liturgy will enable bishops, priests and deacons the better to express the transcendent “otherness” of the Sacred Mysteries of the Faith they

[†] “Heaven and Earth in little Space: The Re-enchantment of the Liturgy”, Canterbury Press 2010

celebrate with and in the midst of the holy People of God. Singing the Mass enhances the power of the spoken word and deepens its effect. When Augustine made his famous statement “*qui cantat bis orat*”, he was surely not thinking that any extra effort as such required in singing made it more meritorious, but rather that singing intrinsically extends the power both to express and to communicate all that is contained in sacred texts.

Yet the ordinary chants of the Missal alone do not provide the entire repertoire necessary for singing the Mass. There is also the body of chants known as the “proprs”, which vary from one Mass to another or from season to season. The traditional corpus of these chants is to be found in the *Graduale Romanum*. However, as has already been noted, these chants are, generally speaking, very demanding to sing and can only be entrusted to those who have the necessary training and preparation. Such training is, of course, mentioned in SC115 above, which directs that it be given in seminaries, religious houses and schools as a matter of course. Whether or not that is the case is not the point here specifically, but rather the question arises what should supply the need of liturgically suitable chants in the ordinary Parish which has no musicians capable of the difficult Introits, Graduals, Alleluias, Tracts and the other proper chants of the *Graduale Romanum*?

SC117 states that would be very useful (*expedit*) for an edition of the books of liturgical chants to be prepared “containing simpler melodies

(*simpliciores melodos*), for the use of minor churches (*minorum Ecclesiarum*)”. Some readers may recall the attempt to supply this need in the publication of the *Graduale Simplex* (GS). Although the GS tried to set the proper texts of the Missal or Lectionary often enough, it frequently resorted to “generic” texts suitable for seasons. Since such settings were usually to psalm tones, this solution seemed to many to be too bald and plain, lacking the attractiveness of true melodies, and never became popular. Moreover, in England at any rate, another solution to the problem of finding suitable proper chants for the Mass was found to be readily to hand in the form of metrical hymns, the use of which had already been growing in the 1960's as a way of providing music for the congregation to sing in the Liturgy. While many of these hymns were already familiar within the devotional repertoire of para-liturgical services and devotions, they are not, generally speaking, ideally suited to the Mass on account of their not being related to the texts which they replaced, and being in most cases disproportionately long. Since then, these 19th and early 20th century metrical hymns have likewise been supplanted in their turn for most liturgical celebrations in the majority of parishes and virtually all schools by “folk hymns” often led by the “folk group”. Certainly, whatever the origin of this so-called “folk” repertoire, it has virtually nothing to with the indigenous folk music traditions of this country, which have in any case sadly now largely died out, but seem to be largely either of American origin, or written in direct imitation of that style.

THE GRADUALE PARVUM

There is, therefore, clearly still a need to find a corpus of chants which can fulfil several essential requirements that are missing from liturgical music as it is usually found in English parishes today: these chants should be settings of the proper texts contained in the liturgical books of the Roman rite; they should be recognisably part of the Gregorian tradition of chant; they should be sufficiently interesting in character to stand repetition; they should also be simple enough for a cantor and a non-professional choir to be able to sing them with confidence so as to harmonise with the sacral, transcendent nature of the liturgical celebration.

Fortunately, such a need has been supplied by the arrival of the “*Graduale Parvum*” which provides settings of the entire corpus of texts found in the *Graduale Romanum*: settings which are based on the Gregorian melodic formulae of the Antiphony. The *Graduale Parvum* is the work of the Hungarian liturgist and musicologist, Laszlo Dobszay, who has set the entire corpus of Latin texts in the *Graduale Romanum* and has perfected their execution with his own choir of students in Budapest. Being based on authentic Gregorian melodies, the *Graduale Parvum* has the benefit both of greater musical richness than the *Graduale Simplex* and of greater simplicity than most of the chants in the *Graduale Romanum*. Thus, whereas the *Graduale Romanum* consists of complex chants which are, more or less, melismatic, (i.e. where a single syllable may be set to a large number of notes), the *Graduale Parvum* sets the same words to melodies

which are predominantly (though certainly not entirely) monosyllabic. This makes the melodies, which are all from ancient sources, simple to learn, and very effective in execution.

Now this work has been made available for use in this country, and at the same time the entire corpus of chants is being translated into English and set to the same ancient Gregorian antiphon melodies in parallel with the Latin settings. An introductory volume, containing a selection of chants from which settings can be found suitable for any celebration of Mass in English, is now in preparation and it is expected that this will be ready when the new ICEL translation comes into use over the three months from September to Advent later this year.

THE LAUNCH OF THE “BLESSED JOHN HENRY NEWMAN INSTITUTE OF LITURGICAL MUSIC” (NILM)

The first task of the new Institute of Liturgical Music will be to introduce the singing of the texts of the new ICEL translation of the Missal, and of the *Graduale Parvum*, in both Latin and English, to clergy and laity alike, as part of the general renewal of liturgy which is the major desideratum of the inauguration of the new English translation of the Missal. The Institute will be launched at the Birmingham Oratory by Archbishop Longley of Birmingham on Saturday September 17th, the first anniversary of Cardinal Newman's beatification. The principal event of the launch will be the 11 a.m. Mass, which has become the weekly Pilgrimage Mass to the Shrine and Church of Blessed John Henry Newman

since his beatification. This Mass, celebrated by the Archbishop, will also provide a showcase for the *Graduale Parvum*.

Sessions of the Institute will take place, at least during the first year of its life, either as day-courses held for laity on Saturdays, or as evening classes for the clergy, at the Oratory in Birmingham. It is hoped that as the Institute develops, it will become possible to extend the courses to residential weeks at other locations and study days for those who live too far to reach Birmingham for a day. However, during the first term leading towards Advent and the inauguration of the new ICEL translation of the Missal, courses will be taught in the performance of the chants of the new missal and of the *Graduale Parvum* in Latin and English, so that clergy, cantors, choirs and congregations may all be able to sing those parts of the Mass contained in the Missal and the Gradual.

The work of the Institute will be directed not only towards the needs of clergy and laity alike, but also to all persons, skilled or unskilled, according to their needs and capacities, who are interested in learning about sacred liturgical music, from a practical and historical point of view. The principal aim of the Institute is in any case the enhancement of the Liturgy in English Parish Churches on Sundays and holydays. Therefore, although the Institute will not be restricted to dealing only with the Ordinary form of the Roman Rite, this will be the principal focus of its work, since it is intended to address the needs of the average parish. There will of course be some guidance on singing the

Extraordinary Form of Mass for those who wish it, though since there are several fora designed to assist those who sing the Extraordinary Form already in existence, the Institute will concentrate its efforts mainly on that Form of the Mass which most people are likely to experience in their own churches.

There are, of course, other aspects to the proper provision of music in the Parishes in addition to the training of singers as celebrants, deacons, cantors, choirs, and for the leading of congregational singing. There is, for instance, a need to provide organists for the liturgy. Organists have many different needs: there are those who are really pianists and have been persuaded to make the transition to the organ and who need some instruction in technique; and there are competent players of the solo organ repertoire who nevertheless need assistance in acquiring the art of accompanying cantors, choirs and congregations; for these skills are very different from those of the recitalist.

Another important question that is often asked is: what music should be chosen for the liturgy? What settings of the Ordinary or Proper are available and how are we as priests, choirmasters, singers and organists to select what is most suitable? Which hymns are appropriate for the liturgy and how do we go about identifying and choosing them? We hope that the Institute will give help and guidance in answering such questions as these.

There is also the important, though perhaps rather specialised, art of composing music for the liturgy. This, too, requires both musical training and theological knowledge in order to help

composers know what is required of them and just how their skills are put to best use in the liturgy. Composers need to know what kind of music is suitable for particular circumstances, for differing levels of competence and ambition among performers, how instruments should be used and what elements make congregational music work well.

No less important than learning how to sing the Mass is a proper understanding of the theological foundations of church music, of its integral place in the liturgy, and its profoundly spiritual character. One of the most important principles of liturgical music is that it is, or ought to be, intrinsic to the Liturgy, rather than an optional extra. Each session of the Institute will therefore include not only practical guidance, but also catechetical teaching outlining the history and theology of music in the liturgy. In time

it is hoped that this form of study may grow into a properly accredited academic course conducted with the assistance of Maryvale Institute, the Birmingham Diocesan Catechetical Centre, which has pioneered distance learning in theology and other sacred sciences.

In this way we hope that the Sunday liturgy in all our parishes may benefit from a doctrinal, liturgical and musical formation to enhance and deepen the sacramental and devotional life of the Church in our land.

Guy Nicholls, Cong Orat

*Director of the Blessed John Henry Newman Institute of Liturgical Music.
May 26th 2011, Feast of St. Phillip Neri*

*Editor's note: the John Henry Newman Institute of Liturgical Music now has a website:
www.oratorymusic.org.uk*

INAUGURATION OF *INSTITUTUM LITURGICUM*

MOST OF OUR READERS will be well-acquainted with the works of our members Dom James Leachman and Dom Daniel McCarthy through their articles in *The Tablet*, summer schools in Latin at Ealing Abbey, and their books *Appreciating the Collect* and *Listen to the Word*, both reviewed in *Latin Liturgy*.

On 12th July, they launched at Ealing the *Institutum Liturgicum*, a liturgy institute for England and Wales, in the presence of Bishop Hopes, and the abbots of Ealing and Farnborough, Dom Martin Shipperlee and Dom Cuthbert Brogan (under whose auspices it is operating). Guests included Prof. Joris Geldhof, Head of Liturgy, Catholic University of Leuven, and of the Liturgical Institute in Leuven; Abbot Francis Rossiter, the former Abbot President of the English Benedictine

Congregation; Abbot Cuthbert Johnson of Quarr Abbey, President of the Henry Bradshaw Society and Advisor to the Vox Clara Committee on the Liturgy; and Professor Basilius Groen, Professor of Liturgy at Linz University (not to mention also the Chairman and Vice-Chairman of our Association). All the guests were invited to tour the Institute's new facilities at the abbey.

The inauguration was marked in the afternoon by a presentation from Bishop

Alan Hopes and then by the first St Bede Liturgy Lecture, given by Prof. Ephrem Carr, OSB, President of the Pontifical Institute of Liturgy in Rome: “*Sacrosanctum Concilium* and its Consequences: A Contribution to the Current Discussion on Liturgy in the Church”.

It is the hope of the founders that research and graduate-level teaching will help those who attend to rise above polarised positions on liturgical issues, and so to make a positive contribution to

the broader Church. The summer teaching programme is designed to prepare future university teachers and members of diocesan, national and religious liturgical commissions. The courses provide English language access to the licenciate and doctoral degrees at the Catholic University of Leuven and the Pontifical Institute of Liturgy in Rome. We wish the institute well in its endeavours, much needed in the current climate. More details may be found at <http://www.institutumliturgicum.org.uk/>

Bernard Marriott

FROM THE PRESS

Since the last edition of *Latin Liturgy* the Catholic press has been dominated by two topics, the more prominent being the impending introduction of the new English Missal translation. ‘Pastor Iuventus’ in *The Catholic Herald* of 15th July had already tried out some of it at the altar: ‘What makes it a big deal’, he said, ‘is the different feel it has, far more like addressing the Deity. The language register feels innately richer, more reverent and more prayerful’.

The second dominant topic concerns the moves made by Rome to consolidate the ‘liberation’ of the *Usus Antiquior*, principally the Instruction *Universae Ecclesiae*, issued on 13th May by the Pontifical Commission *Ecclesia Dei*, ‘the office given the task of monitoring compliance with the *motu proprio*’, as it was described in *The Tablet* of 21st May. The Spring 2011 edition of *Dowry*, the periodical of the Priestly Fraternity of St Peter, summarised the provisions of *Universae Ecclesiae* as follows: ‘a) offering to all the faithful the Roman Liturgy in the *Usus Antiquior*, considered as a precious treasure to be preserved; b) effectively guaranteeing and ensuring the use of the *forma extraordinaria* for all who ask for it, given that the use of the 1962 Roman Liturgy is a faculty generously granted for the good of the faithful, and therefore is to be interpreted in a sense favourable to the faithful who are its principal addressees; c) promoting reconciliation at the heart of the Church. “There is no contradiction between the two editions of the Roman Missal. In the history of the liturgy there is growth and progress, but no rupture. What earlier generations held as sacred, remains sacred and great for us too, and it cannot be all of a sudden entirely forbidden or even considered harmful.” ’

GOING BACK TO THE EARLIER PART of the year, a reader drew our attention to an article in *The Spectator* on February 3rd entitled 'Forget Mandarin, Latin is the key to success'. Beginning by refuting Latin's reputation as an elitist subject, the writer enumerates a long-familiar theme, that of the grasp of basic grammar and syntax which children acquire when taught Latin. 'Their understanding of the ways in which our world is underpinned by the classical world [and] their ability to read Latin inscriptions'. Beyond that, it is claimed that 'children who study Latin out-perform their peers when it comes to reading, reading comprehension and vocabulary, as well as higher order thinking such as computation, concepts and problem solving', and evidence is produced to support these assertions. Little to surprise us there.

But researchers also found that children from poor backgrounds particularly benefit from studying Latin. 'For a child with limited cultural reference points, becoming acquainted with Roman life and mythology opens up "new symbolic worlds", enabling him or her "to grow as a personality, to live a richer life"'.

There could certainly be parallels here with the culturally, linguistically and spiritually enhancing effects on children participating in Latin liturgical celebrations.

THE CATHOLIC HERALD has been running a long series by Fr John Zuhlsdorf entitled 'And with your spirit'. One feels a certain disappointment with this series, which has lacked focus and cogency, rambling down various side-alleys, rather than

giving a coherent view of the new translation as a whole. The writer irritated several correspondents at the outset by referring to the earlier ICEL work as 'the lame-duck translation'. Whilst that version has by now been largely discredited, it does still enjoy some support, and a more eirenic and constructive approach to the changes would have been preferable.

AT THE BEGINNING of April the Catholic Truth Society announced that the cost of the altar edition of the new English Missal will be £230. Pierpaolo Finaldi, Commissioning Editor of the CTS, has pointed out that the price is not excessive for what will be a book of real quality and durability. It is being printed in Trento, northern Italy, and bound in robust red leather, producing a handsome and enduring article, worthy of its place on the altar. The Missal also has beautiful coloured illustrations for important feasts, reproduced from illuminated manuscripts. It is intended that the book will be published in time for Advent Sunday this year. *The Catholic Herald* of 8th July had a full-page pictorial report on the binding of the missals in Vicenza, some forty miles from Trento. In the photographs the books look extremely handsome, far more so than those currently in use, many of which have not worn at all well.

'22ND APRIL 1911' : *THE TABLET*, from its archives, gave us an account of Holy Week at Westminster Cathedral a hundred years ago, in which we read: 'One of the ceremonies witnessed for the first time [was] the Washing of the Altar on Maundy Thursday. This ceremony is hardly, if at all, known in England today.

But it was universal before the Reformation, and is of great antiquity, being in use certainly prior to the seventh century.’

ON MAY 20TH *THE CATHOLIC HERALD* reported the Archbishop of Westminster as saying that he does not think that the older form of the Mass should be taught in English seminaries. He further stated that the requirement laid down in the Instruction *Universae Ecclesiae* was ‘provisional’ and not ‘absolute’. But in the same issue Cardinal Kurt Koch was quoted as saying that liberating the older form of the Mass is only the first step in the Pope’s ‘reform of the reform’, and that the Holy Father’s long-term goal was to develop a ‘common rite’ shaped by the mutual enrichment of both forms of the Roman Rite.

THE ENGLISH AND WELSH BISHOPS are considering returning the feasts of the Epiphany and the Ascension to their proper places in the calendar, *The Catholic Herald* of May 20th reported. It would appear, though, that Corpus Christi is not likely to be restored to its former position. A spokeswoman for the bishops said that they would spend the next six months in their dioceses ‘reflecting’ on whether to restore the holy days, and would ‘return to the issue of celebrating these feast days at their next plenary meeting in November’.

AN ANGLICAN LITURGIST, the Revd David Holeton, who teaches at the University of Prague, has deplored the Catholic Church’s unilateral adoption of a new translation of the liturgy. Speaking at a conference marking the 50th anniversary of the Pontifical

Liturgical Institute, he said that ‘the use of common texts in English by dozens of Christian denominations...was inspired by the Catholic Church and Vatican II’. But ‘abandoning of shared texts...has created an atmosphere of ecumenical mistrust’. [*Catholic Herald* 13th May]

ADDRESSING A GROUP OF LITURGISTS at the 9th International Congress on the Liturgy at the St Anselm Pontifical Athenaeum, Pope Benedict XVI said that the objective of the conciliar reforms had not principally been to change rites and texts, but to ‘renew the mentality’, and to put the celebration of Christ’s Paschal Mystery at the centre of Christian life. ‘Unfortunately’, he said, ‘the liturgy has perhaps been seen... more as an object to reform than as a subject capable of renewing Christian life’. [*Catholic Herald* 13th May]

UNDER THE HEADING ‘WE MUST SAVE our finest music before it’s too late’ Colin Mawby wrote, in *The Catholic Herald* of 13th May, of the Mass he had attended on Christmas morning: ‘[I] soon realised that I had made a great mistake. The music was appalling and would have been more appropriate in a nightclub – shouting and crooning to a canned accompaniment.’ We may not usually be that unlucky, but we have all had similar experiences at some time or other. Older readers will remember from the catechism the phrase ‘and carefully to avoid the occasions of sin’: but what does one do when one is so appalled and angry at the horrible music that passes for ‘liturgical’ in some churches, that the Mass itself becomes an ‘occasion of sin’, and one comes out in a far worse state than when one went in? Is one supposed to ‘offer it up’, to use another phrase

from the past? In connection with the new generation, which the Church simply can't afford to lose, Mawby has one particular and cogent thing to say: 'In "dumbing down" our worship, we show an arrogant condescension to young people. We also assume that they are educationally and spiritually incapable of responding to the values of their forefathers. Today's young people are intelligent and perceptive. There is no doubt in my mind that we commit grave sin when we deny them the experience of the musical traditions of our faith, a tradition rich in beauty and symbolism that speaks directly to the soul.'

THE FORTHCOMING NEW TRANSLATION even surfaced in one or two secular newspapers. Christopher Howse, in his 'Sacred Mysteries' column in *The Daily Telegraph* of 4th June provided a short but interesting introduction to the subject for readers to whom it might be a novelty. In passing he observed that 'some have objected to the phrase in the new translation of the Creed, "consubstantial with the Father", but I can't see that it is any harder than the previous phrase "of one being with the Father". Both are incomprehensible, though no doubt true.' [!]

IN THE QUESTION-AND-ANSWER SECTION in its May edition, *Adoremus Bulletin* dealt with a query about the 'Benedictine altar arrangement', in which a crucifix is placed in the front-centre of the altar, flanked by three tall candlesticks on each side, with the celebrant facing both the congregation and the crucifix. *Adoremus* gave lengthy quotations in support of this

arrangement, from the chapter 'The Altar and the Direction of Liturgical Prayer' from the then-Cardinal Ratzinger's book *The Spirit of the Liturgy* (2000) and from Fr U M Lang's book *Turning Towards the Lord* (2004).

CONTROVERSY AROSE over the participation of young women as altar servers at Extraordinary Form Masses in various college chapels, but within the orbit of the Catholic Chaplaincy, at Cambridge University. There was considerable coverage of the matter in *The Catholic Herald* of 10th June and in *The Tablet* of 11th and 18th June. Both papers reported the Pontifical Commission *Ecclesia Dei* as adjudicating that women and girls are not permitted on the sanctuary in the older rite; but the matter seems far from closed; certainly it is not alleged, even by the complainants, that the demeanour of the young women servers at Cambridge was, or is, anything other than exemplary. Several factors have added to the complications surrounding this story, including allegations of misogyny, by some correspondents in the Catholic press, levelled at those (few in number) who complained about the Chaplaincy servers, and counter-assertions that the question has nothing to do with a person's sex and is anyway essentially a matter for the student community. In connection with this it may be observed that *Universae Ecclesiae* says (28): 'the *Motu Proprio Summorum Pontificum* derogates from those provisions of law, connected with the sacred Rites, promulgated from 1962 onwards and incompatible with the rubrics of the liturgical books in effect in 1962.'

A NEW LITURGICAL INSTRUCTION from the Bishops' Conference of England and Wales was announced in *The Tablet* of 9th July, which reported as follows: 'when someone wishes to receive communion standing, it is recommended that the faithful bow in reverence before receiving the sacrament. The bow is a movement of the head rather than a "profound" bow from the waist'.

The phrase 'when someone wishes to receive communion standing' is irritating and disingenuous, because if that 'someone' does not 'wish' to at all, he or she simply has no option when the celebrant, or the parish 'liturgy committee', or some other entity, has already decided that kneeling is not an 'option' to be offered. *The Tablet's* report here is in fact incomplete; the new norm, GIRM 160, states: "In the Dioceses of England and Wales and Scotland, Holy Communion is to be received standing, though individual members of the faithful may choose to receive Communion while kneeling. However, when they communicate standing, it is recommended that the faithful bow in reverence before receiving the Sacrament."

In practice, when one has been waiting standing, like a customer in a fast-food queue, it is actually quite difficult suddenly to kneel down when one's turn comes to receive communion. It renders one very conspicuous, at a moment when it is least appropriate to be so, and is often thought by the upright to be pharisaical. Also, very often there is actually nothing to kneel *on*, except the floor. Speaking from personal experience I can also reveal that if one is unusually tall, does *not* wish to receive in the hand,

and is faced with a short priest, the position becomes not only awkward, but ridiculous.

IT WAS NOT SURPRISING, THEN, that *The Catholic Herald* of 29th July published three letters in a prominent position under the heading 'This is the right moment to restore altar rails in our parishes'. But the Archbishop of Westminster's Council, predictably enough, was quick to anticipate and reject any such claim, announcing: "in view of the approval of this new norm [GIRM 160], [it] can see no place for the re-introduction of altar rails in the Diocese, and has informed the Historic Churches Committee of this decision". It is not impressive to see our Church's leaders, whilst in theory advocating devotion to the Blessed Sacrament, in practice doing everything in their power to prevent a substantial number of the faithful from receiving communion in a way which, for them at any rate, acknowledges the Real Presence.

UNDER A WILDLY OPTIMISTIC HEADLINE, 'This could finally be the end of bad church music', in *The Catholic Herald* of 8th July, the composer James MacMillan wrote about the 100th anniversary of the Pontifical Institute of Sacred Music, and about the creation of the Blessed John Henry Newman Institute of Liturgical Music (see Fr Guy Nicholls's article in pp 13-19 of this edition). Mr MacMillan concluded: 'the liturgy we celebrate here on earth is always a participation in the lasting liturgy of heaven, in which all creation glorifies its creator. This truth, I'm afraid, has been lost or obscured in the years since the Council. We have a great chance now to reclaim it'.

MEANWHILE, ANOTHER NEW GIRM, 393, states: 'Bearing in mind the important place that singing has in a celebration as a necessary or integral part of the Liturgy, all musical settings of the texts of the Ordinary of Mass, for the people's responses and acclamations and for the special rites that occur in the course of the liturgical year must be submitted to the Conference of Bishops of England and Wales for review and approval prior to publication.

'Likewise it is for the Conference to judge which musical forms, melodies, and musical instruments may be lawfully admitted into divine worship, insofar as these are truly suitable for sacred use, or can be made suitable.'

IN *THE SUNDAY TELEGRAPH* of July 17th Andrew Graham-Dixon reviewed the exhibition *Devotion by Design* in the National Gallery. One or two of his comments are very revealing: 'The curator's point is straightforward, if melancholic [sic]: to encounter an altarpiece away from its altar, and away from the rituals for which it once served as a focal point, is not unlike contemplating a piece of stage scenery without the theatre, or the play, that once gave it meaning'. The fact that he considers that to be an adequate parallel shows how completely Graham-Dixon misses the point. And: 'Luca Signorelli's dramatic Circumcision has been elevated above a mock-altar to suggest how, when the priest elevated [note the past tense] the host at the climax of the Mass, Christ's body would have been aligned with the wafer of the Eucharist'. Yes, it is horrible to read such writing, but the secular and commercially-propelled world of art is not solely to blame: the

Church itself, by setting up communion tables, and so consigning high altars to decades of dusty neglect and obsolescence, is just as guilty.

THE TABLET OF 23RD JULY reported the launch, a few days earlier, of the Liturgy Institute for England and Wales at Ealing Abbey in west London, launched on 12 July: 'This will promote graduate research and teaching accredited by the Catholic University of Leuven and has the backing of the Bishops of England and Wales. It is the product of three years' work by Dom Daniel McCarthy of St Benedict's Abbey, Atchison, Kansas, who produces *The Tablet's* weekly *Listen to the Word* feature, and Dom James Leachman of Ealing Abbey.'

[See 'Inauguration of *Institutum Liturgicum*' by Bernard Marriott, in pp 19-20 in this edition.]

ACCORDING TO *THE TABLET* of 30th July, the *Vox Clara* committee had met the previous week 'to review a quickly drafted translation of the Rite for the Blessing of Oils to be included in an "interim edition" of the Roman Pontifical in time for the Chrism Mass in 2012' and of other rites involving bishops. A more detailed report on this topic appeared in *The Catholic Herald* of 5th August, as did the information that the English and Welsh bishops had approved proposals for producing editions of the new English Missal from Harper Collins, which is owned by Rupert Murdoch's News Corporation (so much in the news itself recently, of course) and Redemptorist Publications, as well, of course, as from the Catholic Truth Society. It is understood that at least one other publisher's proposal was

rejected. These missals for the laity will cost between about £17 and £25. *Members should note, however, that only the CTS will be producing the bilingual Latin-English Missal.* More information will be found on page 36.

“A NEWMAN RENAISSANCE in America”, an article in the National Catholic Register of 17th July, examines ‘a cultural fire that shows no signs of dying out’. This fire, says Dan Lord, ‘burns especially bright in the efforts of four organizations: Corpus Christi Watershed, the Cardinal Newman Society, the National Institute for Newman Studies and the Newman Connection’.

Corpus Christi Watershed has produced a series of videos about Blessed John Henry and the Birmingham Oratory with commentaries by Fr Guy Nicholls, a member of the ALL Council and Director of the Blessed John Henry Newman Institute of Liturgical Music (see pp 13-19 of this edition). The videos can be seen at CCWatershed.org/projects/birmingham. Websites of the other Newman organisations mentioned are:

- CardinalNewmanSociety.org
- NewmanConnection.com
- NewmanStudiesInstitute.org

Our thanks to Ken Solak, an ALL member living in San Francisco, for sending a copy of the article.

CF

Mass at York Minster

The Minster’s massive Quire within the screen had been provided with extra seating, but was completely packed long before the

start. Many others could unfortunately only sit out of sight in the nave. Sadly there would not be enough hosts for all to receive Communion, causing much disappointment. The overflowing congregation, many with push-chairs, and children sitting on the floor, and three photographers hovering near the sanctuary, one in the pulpit, meant that the event did not compare in dignity and recollection with our own Association’s memorable day at Gloucester Cathedral. It was nevertheless an occasion of great splendour and emotion.

The celebrant was the very capable Fr Stephen Maughan who is based next door at St Wilfrid’s Catholic Church and says an Old Rite Mass every Sunday at the church of the English Martyrs in York. All was celebrated complete with worthy ceremonial and beautiful vestments. Fr Maughan preached movingly on St Margaret’s martyrdom. There were ten priests sitting *in choro* and the Dean and Precentor of the Minster sat in their stalls in Quire. There was a full complement of servers. It was slightly amusing, in the light of recent controversy, often passionately aired, to see the procession led by the thurifer at whose side was a young girl as boat-bearer. Our invaluable guide, Fr Adrian Fortescue, would never have imagined the thurifer to have need of a boat-bearer! Music was provided by the Rudgate Singers, a local choir who specialise in the Latin Mass. Fittingly, it was all by Byrd, who was of course a contemporary of St Margaret. It included the Mass for Five Voices, *Iustorum Animae*, *Ave Verum* and *Ave Regina Caelorum*.

Edward Barrett

Mass at Ronchamp 8th May 2011

Earlier this year a group of architects, artists and structural engineers, Catholic, Anglican and 'other', in which I had somehow been included, led by Fr Peter Newby, concluded a five-day tour of sacred and secular buildings in France and north-western Italy by visiting La Chapelle Notre-Dame-du-Haut, on the Colline de Bourlément, Ronchamp, France, a church designed by Le Corbusier in the early 1950s. Although I had long been familiar with photographs of the building, so that the image of it was well established in my mind, this was the first time I had actually been there. We arrived in time for the regular 11.00 am Sunday Mass. The building has no heating, so, as far as I could gather, Mass is not celebrated regularly during the coldest part of the year except at Christmas.

The photographs reproduced here show two aspects of the exterior (photography is quite rightly prohibited inside) including the outside altar and pulpit, for large congregations on days of pilgrimage. The statue just discernible in the angled square window above the altar is of Our Lady, and was rescued



from the ruins of the chapel destroyed in the War. It normally faces inwards, but is turned to face outwards for pilgrimage Masses.

Readers who are familiar with the average French parochial liturgy will understand that we did not begin Mass with great expectations, which was just as well. The Mass was in effect one extended homily, which began immediately the priest reached the sanctuary and continued intermittently throughout, in a series of improvised sermonettes interspersed with pieces of liturgy: before the Collect, before the readings, between the readings, a longer one in the usual place, before the preface, after the Sanctus, after the consecration (which was conducted in a curious, and certainly non-rubrical, manner), before the Notre Père, and so on. The Mass, as a result, was very long indeed. A group of nuns from a nearby community led the congregation in songs such as 'Dieu nous accueille en sa maison, Dieu nous invite à son festin'; it was all very friendly and jolly. In the well-stocked shop you can still buy old postcards of the interior in its original disposition, for what we now call the Usus Antiquior. Looking at it, it was hard to imagine.

Having said all that, it is a most remarkable and beautiful building, with its completely asymmetric structure and the extraordinary, ever-changing effects of light through the many, deep-set windows, all different colours, shapes

and sizes. I very strongly recommend a visit, and hope that you may encounter a liturgy more in keeping with such a place than that which I experienced – but, as they say, don't hold your breath.

CF

Mass in Munich

I concluded a week spent in Munich in May by attending the solemn Mass at the Jesuit-run Michaelskirche, almost next door to the Cathedral. Many churches in the area list polyphonic settings at their main Sunday Mass, and this was no exception.

Mass was, for an Englishman, at the unexpectedly early hour of 9am, and I arrived to find the church, which is large and about two-thirds the size of the London Oratory, pretty well full to standing. The choir numbered around sixty, and there was a twenty-piece orchestra, all assembled in front of the High Altar, between it and a front altar. This may not have been the permanent arrangement, as the organ was undergoing reconstruction and the west gallery was out of use, but the gallery didn't look as though it was large enough to accommodate all the singers and instrumentalists.

The Mass setting was Otto Nicolai's *Festmesse in D-Dur*, and all the movements were sung, including the Credo. But the Introit and Offertory antiphons were replaced by vernacular

hymns, the Gradual and Alleluia by their equivalents from the Lectionary sung in the vernacular by a cantor, and the Communion antiphon was replaced by the *Agnus Dei*. The rest of the Mass was spoken in German, except for the Preface and the Lord's Prayer, which were sung in German.

The church's music programme includes an approximately monthly Gregorian chant Mass, at which it appears that the Proper is sung, and a *capella* Masses sung by the Collegium Monacense, and orchestral Masses with the Michaelschor und Orchester. In addition there is a full programme of concerts, and music at Holyday Masses and Masses for special occasions.

The Bavarians obviously take their worship and liturgy very seriously, as is further evidenced by the attitude of the Holy Father to music and ceremonial. But for all that, the Mass I attended would only have warranted a 'C' rating in our Directory. There may be more Latin on Gregorian chant Sundays, but for me the juxtaposition of an orchestral mass with hymns and spoken vernacular was jarring, and at odds with the splendid surroundings and dignified serving and ceremonial.

Bernard Marriott



BOOK REVIEW

Antiphonale Romanum II

“How freely did I weep in thy hymns and canticles; how deeply was I moved by the voices of thy sweet-speaking Church! The voices flowed into my ears; and the truth was poured forth into my heart, where the tide of my devotion overflowed, and my tears ran down, and I was happy in all these things.”

Thus wrote St Augustine of Hippo in his *Confessions* on his visit to Milan in 387 AD upon entering the church wherein the faithful were keeping vigil. This was, perhaps, the first time he had heard the antiphonal chanting of psalms; he went on in the same book to explain that St Ambrose had recently introduced the custom into the Church in Milan from the East, and that the practice was rapidly spreading from Milan throughout the entire Church in the West. So St Augustine had encountered the infancy of the Catholic Church’s great heritage of what was in later history to become commonly known as Gregorian Chant.

The chanting of Latin psalmody continued and developed in the Church for over one and a half millennia until it fell almost completely silent in the Roman Rite with the promulgation of the new Latin Liturgy of the Hours in 1971. This situation—tragic though it may well sound—was a temporary, practical problem rather than one of intent. Indeed, the Fathers of the Second Vatican Council actively encouraged the retention of Gregorian Chant in the singing of the Divine Office. The problem was that with the promulgation

of the new books, many more antiphons were now necessary to accompany the psalms than had been the case before. Many of these new antiphons did not exist in the pre-conciliar Roman books and so lacked a Gregorian melody. It fell to the monks of the Abbey of Solesmes to consult other ancient Antiphonaries and manuscripts outside the Roman Rite to find some of those antiphons with their music. A great number of antiphons, however, had never existed anywhere with music, and so the monks had the difficult task of composing new music for them in Gregorian form. Rome insisted that ancient melodies only should be used in these new compositions.

The work has taken much longer than anybody thought it would, and is by no means over yet. In 1983, the *Ordo Cantus Officii* was published under John Paul II. The Holy Father wished to encourage and facilitate those who in the meantime desired somehow to celebrate the Latin Liturgy of the Hours in Gregorian Chant before the work was achieved. The *Ordo* is therefore an approved list of antiphons—selected not just from the former *Antiphonale Romanum* but also from the Benedictine

and other liturgical books—that can be used with the psalms.

In the same year was published the *Liber Hymnarius*, containing all the Latin hymns of the revised Office set to Gregorian Chant. As with the antiphons, there is a greater number of hymns in the new breviary. On its title page, the *Liber* is called Volume Two (*tomus alter*) of the new *Antiphonale Romanum*. It was anticipated that Volume One would contain the antiphons.

What did appear next—and is the subject of this review—was *Antiphonale Romanum II*, in 2009. It appears that the sheer volume of antiphons for the Office necessitates the new Antiphonal to be published in a number of volumes. It is to be presumed that this book is the second volume of the *Antiphonale Romanum* which, when all its volumes are published, will, in total, be the preceding volume to the *Liber Hymnarius*. *Antiphonale Romanum II* is actually a Vespéral, as it treats only of Vespers for all the Sundays of the year, and all Feasts and Solemnities in the General Roman Calendar. The rather fine Latin dedication on the inside back cover, which is easily missed, testifies to this, referring also to Solesmes' millennium, the first church there having been dedicated on 12th October 1010:

DIE XXI DECEMBRIS A.D. MMIX
ANNO MILLESIMO
A FUNDATIONE MONASTERII
SANCTI PETRI DE SOLESMIS
AD LAUDEM SOLIS
NESCIENTIS OCCASUM
HOC VESPERALE ROMANUM
FELICITER PRODIIT IN LUCEM
VIRGINI PARITURAE DEDICATUM

“To the praise of the Sun who knows no setting, this Roman Vespéral happily came to light, and is dedicated to the Virgin about to give birth” (it was dedicated on 21st December).

That this Vespéral should be the first volume of antiphons to be published is no surprise when one consults the General Instruction on the Liturgy of the Hours. Number 207 states that “it is especially fitting, where it can be done, that, in accordance with ancient custom, at least Vespers be celebrated with the people”, and number 274 is clear that “in liturgical celebrations sung in Latin, Gregorian Chant, as proper to the Roman Liturgy, should be given pride of place”. All the texts for a particular Office are present, including the hymn (with notation) and the reading, so that only this one book is needed for Vespers. As far as possible, the book has been published in such a way as to keep the amount of page-turning to a minimum. For Sundays, for example, all the psalms appear with their antiphons and are “pointed” to the mode of that antiphon, rather as in the old *Liber Usualis*. For Feasts and Solemnities, the psalms are at the back of the volume and are printed a few times, pointed according to the different modes as required. It is therefore very practical to use.

So, what about the antiphons themselves? Let us take a snapshot of the antiphons selected for First and Second Vespers of Sundays in Ordinary Time. Since the Psalter is recited over a four-week period, there are twenty antiphons in total (not twenty-four—see below the paragraph about the canticle at Second Vespers on green Sundays). It is

somewhat disappointing that out of these twenty antiphons, the majority—thirteen—are completely different to those in the *Liturgia Horarum*. Only the texts of four antiphons are exactly the same, and three others differ slightly, due to the version of the Vulgate used or because there is only a small overlap in text between the recited antiphon and the sung antiphon. Solesmes has favoured antiphons that are traditionally connected with a particular psalm in a former *Antiphonale*. In three cases, the monks have chosen “incipits”: that is, the opening words of a psalm, to form the antiphon, rather than the one appointed in the *Liturgia Horarum*. One would have thought it better to keep the texts as close to one another as possible.

Perhaps in the spirit of simplicity, considering that many may never before have chanted the Latin Office, the book uses only simple tones for the unchanging parts of Vespers (although more solemn tones for the *Magnificat* for major solemnities are included in the volume). In the current *Missale Romanum* there are two tones for the collects: a ferial tone and a festal tone. In the Vespers, however, only the ferial tone is printed. Given that this is a Vespers for “High Days”, it would seem a strange choice. Perhaps in the other volumes, which would include ferial and festal days, both options will be made available? Despite this limitation, the preceding Our Father and intercessions have all been set to chant in such a way that they each follow on seamlessly from one to the other. Hopefully the same will be done for the festal tone in time—it has already been done for the revised Benedictine Antiphonal.

More controversial is the music for the opening *Deus in adiutorium*. Like the closing parts of the Office, it has been set to a simple tone, but not to the simple tone of the Roman Rite. Typical to the Roman Rite is the *ti* note on the “en” of *intende*. The monks of Solesmes have ironed it out so that, with the exception of the “o” in *adiutorium*, the opening verse is sung on one note. I have yet to attend Vespers in St Peter’s since the publication of this volume, but I know that at Westminster Cathedral the choir still sing the more traditional Roman version. I do wonder whether choirmasters will take note of this very small but rather significant change.

Little remains in this volume of distinctively Roman melodies. It appears that Solesmes has sought to standardise the chant along Benedictine lines. Regarding the hymns, the old Vatican version of the *Pange Lingua* (more familiar than the Benedictine version), and that of the *Vexilla Regis*, have been included as an appendix to the volume. With those two exceptions, all the other hymns of the Roman *Liturgia Horarum* follow the Benedictine way. Similarly, there used to be minor variations in some of the eight modes for the psalms. So, to choose one example, consider Allegri’s *Miserere*. The plainsong sections of the piece follow the Roman mode 2. At the termination of each verse, the final stress consists of one note (and is the lowest note). If that is chanted to the Benedictine mode 2, the final stress has two notes: the lowest note coupled with another note like the last note (one tone above). In the Vespers, the termination follows the Benedictine way. Scholars could argue that the former Roman way was an

impurity rather than something authentic, but it did last for centuries!

Roman purists, however, will find some things to praise. The former Vulgate version of the *Magnificat* has been restored for the sung Office, in recognition of the fact that centuries of composers of polyphony worked according to that text. Thus, for example, we have again ‘*in Deo salutari meo*’, instead of ‘*in Deo salvatore meo*’. Rome has also authorised the restoration of the concluding *Benedicamus Domino*. Until now, Vespers was to conclude with *Ite in pace: Deo gratias*. While this has been set to chant, the option is given instead to omit this and replace it with *Benedicamus Domino: Deo gratias*. With this restoration returns the former variety of chant settings for that text. So, for example, on Sundays *per annum*, the text is sung to the *Orbis Factor* setting of the Kyrie.

One last thing to note is how the book deals with the canticle from the Apocalypse at Sunday Vespers. In the *Liturgia Horarum*, verses are set out from chapter 19 and are sung with everyone responding “alleluia, alleluia” at the end of each verse. The whole canticle, like the psalms, has an antiphon before it which is repeated again at the end. As a hymn of praise to the Lamb seated on the throne, it is highly appropriate for Sunday Vespers, but musically it is more of a challenge because it would not seem to fit well with the ordinary way of singing psalms and canticles in the breviary. Solesmes’ solution is that when it is chanted, on green Sundays the antiphon from the *Liturgia Horarum* is omitted (as sanctioned by *Ordo Cantus Officii* in

1983). On all other Sundays of the seasons, and Solemnities where it appears, the antiphon is sung at the beginning and end *of each verse*, and the canticle itself is chanted to a melody of the same mode as the antiphon. In other words, the canticle is troped by its antiphon. Musically it works very well and is more in keeping with the old traditions of chanting the Office.

Much more could be said about this book but the reviewer wishes to spare the reader. It is a shame that it has taken so long to produce even this book since the reforms back in the early 1970s. One wonders, with the lapse of so much time, just how many religious communities who use the Roman Rite would think now of returning to Latin chant in the Divine Office. There does, however, appear to be a renewed interest. Fr Guy Nicholls, for example, reviewed for us in a previous issue *Les Heures Grégoriennes*, published in 2008 by the Community of St Martin in France, with the help of the monks of Solesmes, as an Antiphonal for the Day Hours of the *Liturgia Horarum*. Not intended for the whole Church, but more for churches of the Community in France, that publication in three volumes showed a serious desire to return to the Roman Church’s authentic voice in her chanting of the Hours.

We should pray that through the hard work of the monks of Solesmes, as they prepare the remaining volumes of the *Antiphonale Romanum*, many people, like St Augustine, will be overcome by the beauty of the sacrifice of praise offered to Almighty God in the sung Latin Liturgy of the Hours.

Fr Anton Webb, Cong Orat

Report on the Meeting of the Monastic Chant Forum at Douai Abbey, 16-19 May 2011

Reprinted, with permission, from the Monastic Musicians Magazine

The sixth meeting of the monastic Chant Forum was held this year at Douai Abbey. Previous venues, since inauguration in 2006, have been Mt. St. Bernard, Stanbrook, Douai, Downside and Pluscarden. Our principal speaker this time was Dame Margaret Truran, now established at the monastery of Santa Cecilia in Trastevere, Rome. Fifteen participants were booked in, though numbers rose for various of the sessions with the addition of reinforcements from Douai itself and from nearby Farnborough Abbey.

Why were we there? The original proposal that launched these meetings set out several goals. Among them were these: 'To provide, in the British Isles, a viable forum for the cultivation of Gregorian Chant within the context of monastic liturgy', and 'To assimilate the great advances made in manuscript and musicological research during the past half-century, which enable us to understand and interpret Gregorian Chant more truly, perhaps, than ever before in the modern era.'

The monastic context for our meeting was therefore of the first importance, with teaching sessions punctuated by liturgical and private prayer. The welcome we received from the Douai community was entirely in keeping with its reputation for warm friendliness. Above all Douai's Fr. Alban worked

extremely hard to ensure all went smoothly and efficiently for visitors and community alike.

This was my first ever visit to Douai. May was a good time to be there: the deciduous hedgerows and woods all around were bursting with spring greenery, wild flowers and varied bird-song. I was especially pleased to hear the insistent call of the Cuckoo accompanying our session throughout. From the outside Douai's famous hybrid Church, begun in the 1920s and completed in the 1990s, looks distinctly odd, even bizarre. Inside however the contrasting styles harmonise with apparent ease, and together create an overwhelming sense of space and light. Clean and soaring lines help raise the mind to God in worship. As for the monastery itself: at least the parts we saw gave the impression of being all new, modern and high-tech, following the radical adaptations necessitated by the closure of the Abbey school. Impossible, though, ever to forget the community's venerable history. Portrait after portrait of monks, from the 17th century to the present, gaze down from every available wall space. If you like portraits (male, and clerical) then Douai Abbey is the place for you.

In keeping with the second Chant Forum goal quoted above, this year our session offered systematic instruction in the meaning of the signs of St Gall. These signs from the 10th century pre-date the invention of the four-line stave.

Assuming that the music will be known by heart, the signs do not convey exactly what notes should be sung. They do however give in considerable detail *how* the notes should be sung. The 1979 Solesmes *Graduale Triplex* prints the signs from St Gall in red underneath the conventional stave, with the approximately contemporary signs from Laon set out in black above.

Dame Margaret was well placed to provide the instruction, since she is principal organiser of the year-long residential Chant course “*Cantantibus organis*”, based at her monastery in Rome. This course is designed primarily for monks and nuns; priests and laity, provided they are not in overwhelming numbers, are also welcome. The course offers a complete musical, liturgical and theological formation in Gregorian Chant. Those lucky enough to attend will return home fully equipped to instruct and lead their own monastic Choirs in the Chant, from beginning to end of the liturgical year.

Learning the neumatic signs of the early manuscripts is without doubt something of a slog. Often the same sign can confusingly mean quite different things, according to context. Sometimes the point a particular sign or group of signs strives to make seems almost too subtle to be worth noticing. And in order to talk about these signs with any facility it is necessary to learn the somewhat abstruse Latin terminology, or jargon. But, as Sr Margaret insisted, and often demonstrated, the effort is worth it. Always the signs point towards the primacy of the text to be sung. Every now and then Sr Margaret’s face would light up when, after close study of a

complex group of notes, she would remark how the joy welling up through the prayer of the composer had thus been uncovered.

As usual other contributors added interest and variety to our meeting. Speaking as a Choir Director of long experience, Dr John Rowntree gave a fine session on the ever timely subject of singing technique. The expectations of those who enjoy his hallmark provocative asides were not disappointed. At the end he presented all participants with his latest recording. This CD is to be warmly recommended: the Douai Choir under Dr Rowntree’s direction is truly excellent, and worth listening to.

Speakers also outlined three recent developments of great interest to all participants. First, there is the 2011 publication of Volume I of a new Roman Gradual: the *Graduale Novum*. This volume has been produced in collaboration with the Vatican Press. It is not an official publication of the Holy See, but it carries an *Imprimatur* and a German language foreword by Benedictine Abbot Primate Notker Wolf. The book responds to the call of the Council (SC 117) for a more critical edition of the Chant, and is the fruit of many years’ toil by an international group of scholars, mostly German. Melodies are speculatively restored to their earliest versions, disregarding the straitjacket of compositional rules invented by later theorists. So we find such features as Mi flat, or Do and Fa sharp, or a Ti natural following immediately after a Ti flat within the same neum. Monastic Choir masters and mistresses will certainly wish to study

the book, but I suspect few communities will be adopting it for their daily use.

Then Abbot Cuthbert of Farnborough spoke of a new distance-learning liturgical institute, the *Institutum Liturgicum*. It is to be based in Ealing, London, and to specialise in study of the Latin texts of the Roman Missal. With the Abbot of Ealing, he is a patron of this new venture, which is endorsed by the Bishops' Conference of England and Wales. Its directors are Doms James Leachman and Daniel McCarthy OSB. Validating bodies are the Pontifical University of Sant' Anselmo in Rome, and the Catholic University of Leuven, Belgium.

Finally Fr Guy Nicholls of the Birmingham Oratory spoke of a new Liturgical Institute he himself is setting up in Birmingham, with the full cooperation and blessing of Archbishop Longley. The Newman Institute of Liturgical Music, to be launched on 17th September, the first anniversary of the Beatification, will have practical rather than academic aims. It's designed to help priests and parish musicians improve their liturgical music, in full accordance with the mind of the Church. Of course the repertoire studied will include Gregorian Chant, or music that clearly takes its inspiration from the Chant. An important resource used will be the *Graduale Parvum*, soon to be published. This book will present the texts of the Missal to be sung in Latin or in English, in Gregorian mode, with minimal musical expertise required. We hope and pray this project will accomplish great things, and go from strength to strength.

Our session concluded with a PowerPoint presentation entitled "Singing the Gospel in Pictish Scotland". The talk presented a 10th century Gospel book which originated from the Abbey of Deer in Aberdeenshire. This monastery was supposedly founded by St Drostan, a disciple of St. Columba of Iona, perhaps around the end of the 6th century. Under King (St.) David of Scotland in the mid-12th century it became Cistercian, and survived as such up until the Scottish Reformation of 1560. Its ruins are owned by the Catholic Diocese of Aberdeen. They are well kept, and definitely worth a visit. The text of the Gospels is Latin, with atrocious spelling, and fascinating art work. As well as the customary doodles in the margins, there are (later) comments and notes in Gaelic, which are of great interest to historians. The point of the talk was that these Gospel texts would have been sung, and for all our ignorance of Pictish culture and language, we can deduce a good deal about the music, for it would have been within the broad *ambitus* of Gregorian Chant. The various genres according to which Gospel texts could be sung within that tradition were illustrated.

A clear consensus emerged at Douai that the Chant Forum serves a useful purpose, and should if possible continue. Work has accordingly started to prepare next year's session. It is hoped that a venue, dates, and main speaker can be announced fairly soon.

Fr. Benedict Hardy OSB
Pluscarden Abbey, 27th May 2011

The CTS Latin-English Missal

This autumn the Catholic Truth Society will be publishing the new English Missal translation side by side with the Latin original. The English Missal itself, with illustrations reproduced from illuminated manuscripts, will be printed in three different sizes: in a large format for the altar, a 'chapel' version, more compact but still intended for the celebrant, and a smaller size for congregational use. It is this size which will also be produced as a bi-lingual Missal. The first in this country since we ourselves published the 'New Latin-English Sunday Missal' in 1982, the publication of this Missal is an event of great importance in contemporary liturgical practice.

The Missal will contain the readings as well as the prayers, the Order of Mass, and additional material. This promises to be a handsome and practical publication, and we are sure that members will wish to acquire a copy as soon as it is published.

First of all a congregational bi-lingual Sunday Missal is due to be available by Advent, and this will be followed by a Daily Missal, due out in January. The Association is assisting the CTS with its proofreading and taking a keen interest in the production of these Missals. Full details of these Missals may be seen at http://www.cts-online.org.uk/acatalog/info_RM06.html and http://www.cts-online.org.uk/acatalog/info_RM07.html. In both cases specimen pages are shown, and you can see enlargements by clicking on these pages. Additional material will include various Prayers and Devotions, and catechetical introductions to major feasts, and these volumes cannot be recommended too highly. The CTS welcomes pre-publication orders. Sample pages of the new Altar Missal can be seen at <http://www.cts-online.org.uk/acatalog>.

Bernard Marriott

PICTURES

p 3 <http://www.magdalenbrighton.net>

pp 9, 10, 27 Christopher Francis

p 11 *The Times*, 28th May 2011