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RES COMPLEBITUR

Editorial

What is to be completed is of course the great work set in motion by the Pope in his encyclical *Ecclesia de Eucharistia*. Yet again, we must go to press knowing that there is something big in the pipeline which will become public before our next issue. The encyclical was signed on Holy Thursday, so all the editorials about it have long been written, except this one! In which case it behoves us to be succinct.

The Holy Father expounds with the greatest clarity his own love for the Eucharist. He shows how absolutely vital and central it is to our faith. He leaves us in no doubt that it is its sacrificial aspect that it is all-important. From this he goes on to emphasise the need “to celebrate the Eucharist in a setting worthy of so great a mystery”, as the Church has felt down the centuries and in which context it “has feared no extravagance in attending to all that surrounds the eucharistic celebration”. At the same time, he is painfully aware that not all in the Church properly grasp either its greatness as a mystery, its essential nature as a sacrifice or, perhaps in our own time even more widely, its need to be celebrated really worthily.

He assures us that positive remedial action is coming, and before the end of this year. He feels it his duty “to appeal urgently that the liturgical norms for the celebration of the Eucharist be observed with great fidelity. Liturgy is never anyone’s private property. It is too great for anyone to feel free to treat lightly and with disregard for its sacredness and universality”. He has therefore asked the competent offices of the Roman Curia “to prepare a more specific document, including prescriptions of a juridical nature, on this very important subject”. It is this that we anticipate with the keenest interest.

In the encyclical Pope John Paul also has important things to say, *inter alia*, about Adoration of the Blessed Sacrament, about Art and Architecture, and not least about Music, regarding which he restates very positively the unique importance of Gregorian Chant and classical polyphony. Appropriately, readers will find that in this issue we include more items than usual about different aspects of this sacred music.

ANNUAL GENERAL MEETING AT BARKING All welcome

This will take place on **Saturday 11th October**, at the Church of St Mary & St Ethelburga, Linton Road, Barking, Essex. The day will begin with Solemn Sung Latin Mass and a full programme will follow, including lunch and a talk, concluding with Solemn Vespers and Benediction of the Blessed Sacrament. Recalling the happy meeting that we attended here in the Spring of 1998, we look forward to joining parishioners on the patronal feast of St Ethelburga which is celebrated as a solemnity in the parish.

The programme for the day is as follows:

- 12.00 Solemn High Mass
- 13.30 Lunch (please use enclosed booking slip)
- 14.30 Talk by Fr William Young, Parish Priest of St Ethelburga's
- 15.45 Tea
- 16.00 Business Meeting
- 16.30 Solemn Vespers and Benediction of the Blessed Sacrament

The full Agenda for the Business Meeting was published in our Easter Newsletter. Briefly, it will include Chairman's Report, Treasurer's Report, Fixing of Subscription Rates (which the Council recommends remain unchanged), Election of the Council for 2003/04 and a General Discussion. Any member wishing to put a motion to the Business Meeting should notify the present Chairman in writing by 27 September, 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 in the General Discussion.

TOWARDS ADVENT

Westminster in November

The ALL will be participating for the third time as one of the numerous 'apostolates' of Catholic Faith and Culture at this popular one-day event in Westminster Cathedral Hall, on Saturday 15 November. The organisers say: "Come and celebrate the riches of the Catholic faith". There will be books, monastic products, cassettes and CDs, objects of piety, activities for children, drama and much more. Choral music from the Catholic tradition will be performed by a school choir. There will be Festival Workshops on a varied range of topics – including one arranged by our friend, The Music Makers. We hope that this year's event will be the best yet and would recommend all members to come along if they can. They may be assured of a warm welcome at the ALL stand.

PLUSCARDEN ABBEY

Retreat in Easter Week 2004

The date of this Retreat is drawing ever closer, but there is still time for members to express interest. It is proposed to stay in the Abbey guesthouse for five days, from the 14 April (Wednesday in Easter week) to Sunday 18 April (Low Sunday).

The Mass and Divine Office are conducted entirely in Latin and participants will be free to follow as much of the monastic routine as they wish. The Benedictine community of Pluscarden are good friends and longstanding supporters of our Association.

The Abbey is situated in a beautiful part of the Highlands, close to Elgin and accessible from both Aberdeen and Inverness. As the guide books tell us: “Pluscarden Abbey was founded in 1230 by King Alexander II for Valliscaulian monks, burned down in 1390 by the Wolf of Badenoch, it became Benedictine in 1454 then fell into lay hands after the Reformation. After centuries of neglect, in 1948 it was re-founded from Prinknash Abbey, and the mediaeval buildings restored in fabric and function. The monks welcome visitors of all creeds to this peaceful glen, offering retreats to both men and women. There is Gregorian chant seven times a day and some of the finest modern stained glass in Scotland.”

DERBY SPRING MEETING

Report

Once best known as the home of the Midland Railway and of Rolls-Royce, the city of Derby became the venue for another imaginative Spring Meeting of the Association. Organised again by Ian Wells, the programme was one of the most exacting we have undertaken, with three solemn liturgical celebrations in no less than three separate and very different locations. Saturday, the 31st May, was hot and sunny as members made their way to the fine church of St Mary's, Bridge Gate. Once again we found ourselves in Pugin country. St Mary's represents a splendid example of A W N Pugin's architecture and was his first large Catholic parish church. It dates from 1838 and is constructed in a lofty, perpendicular style. Standing in a high position, its handsome 117 ft tower makes a particularly impressive landmark.

The day began with Solemn Sung Latin Mass of the Visitation of the Blessed Virgin Mary in this fine church. The celebrant was Father William Young, who was assisted by Fr Guy Trudel *CSB*, a welcome visitor from Canada, and by our member, Bro Anton Webb of the Oxford Oratory. A fine set of vestments had been lent for the occasion by the Dominicans of Leicester. Two choirs had been assembled, including a number of well-

known ALL figures, and had been practising long beforehand: the Gregorian choir directed by ALL Council member Mary Halloran and the Polyphonic choir under the direction of Dr Philip Olleson, Senior Lecturer in Music at Nottingham University. Byrd's Mass for Five Voices was sung together with his motet *Ave Verum*.

Ian Wells tells us "The music was chosen in part as reparation to Pugin, who had arrived in 1839 for the consecration of St Mary's armed with a new cloth of gold High Mass set. However on arriving the night before he discovered an orchestra rehearsing a Haydn mass for the next day. So disgusted was he not to get the '*antient plain chaunt*' that he stormed off with the vestments, leaving the sacred ministers to find what they could (probably no easier in Derby today, we imagine)." The Mass attracted a noticeably good attendance, which included members, parishioners and others who had been drawn by the advance publicity provided locally for the day's events. Our warmest thanks are deserved by the resident clergy of St Mary's for making us so welcome and ensuring that we lacked nothing for a worthy celebration.

After Mass, we had the pleasure of hearing Dr Mary Berry *CBE* deliver a colourful and fascinating talk about the recording she had made of the Dupré Vespers in Notre Dame Cathedral in Paris, recounting the unusual and varied obstacles she had encountered in the process. This was to prepare us for the performance of these same Vespers to end our day in Derby. Dr Mary is a faithful and much-loved member of the Association, as well as one of its most distinguished, and it was a joy to have her with us throughout this long day. She has very kindly provided the text of her talk which we are delighted to reproduce in this Newsletter.

After a brief pause for tea and biscuits, members made their way to the historic Bridge Chapel. It is situated on the bank of the River Derwent, and is one of only six such chapels remaining in England. In its early days, a toll was charged for people and animals to cross the bridge which was then the only crossing point of the Derwent into Derby. It has had a chequered history, being abandoned and falling into disrepair on more than one occasion. A horrific act was committed at the chapel on the 25th July 1588. Three Catholic priests, Nicholas Garlick, Robert Ludlam and Richard

Simpson, who had been imprisoned there, were hanged, drawn and quartered and their remains were draped over the chapel entrance.

Benediction, celebrated by Fr Young, was deliberately simple and dignified, with Tallis's Canon as the setting for *O Salutaris*. The choice of Tallis and Byrd for the day was to provide a link with the time of the three Derbyshire Martyrs. The intimate chapel, now well maintained and cared for, is used regularly for worship by different denominations. For this devotion it was packed to overflowing.

For Vespers, a short walk brought members to Derby's Cathedral of All Saints, whose impressive 16th century tower, built in the reign of Henry VIII is still a characteristic landmark in the city. It is reputed to be the second highest church tower in the country, 212 ft to the top of the pinnacles, and to contain the oldest ring of ten bells in the world. Having been completed about 1530, it was incorporated into the present building in 1725, when the medieval church was largely demolished. The architect of the new building was James Gibbs and the builder, Francis Smith of Warwick. An eastern extension was added in 1972 to provide a retro-choir and chapter room, with song school and various offices flanking the sanctuary. The great baldacchino over the high altar was introduced at the same time. Today, the Cathedral is light and airy and among its elegant features are memorials to Bess of Hardwick, the scientist Henry Cavendish and Georgiana, the Fifth Duchess of Devonshire. Its best known feature is, however, the magnificent wrought iron choir screen by Robert Bakewell.

Such was the setting for our remarkable celebration of Vespers. Here we must pay tribute to the generosity of the Anglican Dean and Chapter who welcomed us most hospitably and allowed us free reign in using their building for this solemn celebration according to our own rubrics. Further than that, they allowed our Vespers to take the place of their customary Sung Evensong and the Cathedral press office kindly gave the event good publicity. The Dean and cathedral clergy were robed and in their official stalls. Our celebrant was again Fr Young, with Fr Trudel and Bro Webb as cantors. Fr Guy Nichols *Cong Orat* led the full choir.

In Marcel Dupré's 'Fifteen Antiphons', instead of the repetition of the antiphons by the choir after each of the five psalms, the great organ is

called upon to replace them with a prelude, the style of which the composer specifies precisely, in this order: *mæstoso*, *tranquilo*, *très lent et sans rigueur*, *assez animé* and *andante moderato*. Similarly, in the alternative verses of the Hymn and the *Magnificat*, the organ replaces the voices and suitable directions are given for each verse. Thus, after ‘*Suscepit Israel puerum suum...*’ the instruction is ‘*misterioso e adagioissimo*’. To conclude matters, we were treated to Dupré’s Toccata on *Placare Christe Servulis*. Wonderfully inspiring! Readers will find the background to Dupré’s composition most helpfully explained in Dr Mary Berry’s text, also, incidentally, the surprising connection with Derby!

By the happiest chance, sheltering under the lea of the cathedral there is a welcoming hostelry, the (‘ye’ surely?) Olde Dolphin Inne, in whose welcoming arms most of those who had worked and sung so hard through the heat of the day were thankful to take refuge. Another very satisfying Spring Meeting for the Association, for which profound thanks are due to all who contributed.

NEW ORGAN FOR ST CECILIA'S, RYDE Appeal to Members

Our very good friends and supporters, the Benedictine nuns of St Cecilia's are appealing for contributions towards the cost of a new organ. St Cecilia's is the only English Abbey in which the Mass and Daily Office are celebrated exclusively in Latin. Their contribution to the cause of Gregorian chant has been outstanding – with excellent publications and recordings, in addition to their daily worship.

Referring to their existing organ, they say: "Originally built for a Methodist church and its robust, hymn-singing congregations, ours came to us second-hand over fifty years ago and has been variously described as 'harsh', 'tubby', 'a big, heavy Victorian instrument.' Although well maintained, it is showing signs of fatigue with its noisy blower, and the hisses, puffs and pants and delays inevitable with the pneumatic action in vogue over a century ago. The ranks of pipes which we use for the accompaniment are placed right at the back of the construction which is far from ideal for acoustic reasons, especially from the organist's particular *disadvantage* point."

A new organ is now under construction by Kenneth Tickell of Northampton, and is due to be installed later this year after the Abbess emerita, Mother Bernadette, has celebrated her 100th birthday (which follows 75 years of monastic profession, and the 50th anniversary of her abbatial blessing). It is difficult to think of a cause so particularly deserving of our members' support. Donations towards the cost of the new organ will be most gratefully received, and **should be addressed to St Cecilia's Abbey, Ryde, Isle of Wight, PO33 1LH.**

LATIN CLASSES AT FARM STREET

by Tony Simons

Over the past year I have, with a fair degree of success, been running a small class in liturgical Latin. We have used as our textbook the Association's publication 'A New Approach to Latin for the Mass', with which many members will be familiar.

The class will resume this autumn (late September/early October), and will take place every Tuesday evening between 5.15 and 6.30 at the Jesuit house at 114 Mount Street, London W1, attached to the Church of the Immaculate Conception, Farm Street. This is with the kind permission and active encouragement of the parish priest, Father Michael O'Halloran SJ, to whom I am most grateful.

The class falls into two parts. The first half hour or so is devoted to formal grammar. The remaining period involves studying the liturgical texts for the nearest Sunday, solemnity or other feast. For this, we use the Gregorian Missal published by Solesmes and the current Latin breviary, *Liturgia Horarum*, principally for Lauds and Vespers.

Following this class and loosely connected with it, there is a class in Gregorian Chant in another room with a different tutor. The chant class runs from 6.45 to 8.00. Everyone is welcome to remain for the second class but under no obligation to do so if that would make the evening too long and tiring.

CHARITABLE STATUS AND GIFT AID by The Chairman

For 30 years, the Association has been treated as a Charitable Trust for fiscal purposes by the Inland Revenue but has never sought formal registration with the Charity Commission. The law has been tightened-up since our formation, and we have been advised by the Commission that we should now seek registration. An application is now being made, and members of Council, who have always been Trustees of the Association, will now be formally recognised as such. This leaves their responsibilities unaltered but now spells out specifically what has always been implied, especially in relation to the business side of the Association's activities and its financial affairs. It will not in fact affect the way in which we conduct our business.

Apart from a public demonstration of our *bonafides*, registration as a Charity will enable us to continue to reclaim Income Tax paid on subscriptions by members who are in the **Gift Aid** scheme. Some 55 members are in the scheme, and recently we have been able to reclaim almost £200 on subscription income of £675. If we can double the number of members in the scheme, we could usefully double our income from this source. Every £10 paid in subscriptions through the scheme enables us to collect £2.80 from the Inland Revenue.

If you pay UK Income Tax, we do urge you to join the scheme. All you have to do is complete a simple declaration (one is enclosed with this Newsletter for those not already in the scheme). You are not committing yourself to any level of payment, or indeed any payment at all, as you may withdraw from the scheme at any time.

It would help our Treasurer considerably if you would also consider paying subscriptions by **Banker's Order**. This ensures that your subscriptions are paid annually with no effort either on the Treasurer's behalf or your own. If the Treasurer can be relieved of some routine work, he will be able to devote more time to the aims of the Association

PETER SMEDLEY and Nottingham Cathedral **by Ian Wells**

Peter Smedley retired as Director of Music of St Barnabas Cathedral, Nottingham on 31 December 2002. This brings to an end an association with the Cathedral of some fifty-seven years: he began as pupil-assistant in 1945 and became assistant organist in 1958. The Director of Music at that time was Frank Taylor: he had been appointed in 1905 (in the days of the original Gray and Davidson organ before the arrival of the Norman and Beard instrument which survives, altered, today) and before that had once had tea with Grieg. After a short time as assistant at Westminster Cathedral, Peter Smedley succeeded Frank Taylor 1964. He brought to the post a deep knowledge of Gregorian chant which he had studied with Henry Washington of Brompton Oratory, Dom Jean-Hébert Desroquettes of Quarr Abbey and Dom Jean Clair at Solesmes.

Apart from Westminster and Liverpool Metropolitan Cathedral, Nottingham is the only Catholic cathedral in the country to keep the chant in regular use. And this has been so throughout Peter's 'reign', that is to say throughout a period of constant liturgical change and despite an over-zealous interpretation of the Constitution on the Sacred Liturgy in the nineteen-seventies which resulted in the dismissal of the men's choir (which had been founded initially to enact the *Motu Proprio* of Pius X and re-establish the use of the chant) and which caused much bitterness and anguish.

However Peter's calm determination and diplomacy ensured that the chant never disappeared from the Cathedral during that distressing time. The presence of more sympathetic clergy since then has created a climate where Latin is alive in the liturgy, where music is welcome (as witness the regular organ and choral recitals) and where a great tradition has been handed on to Peter's successor Neil Page. Neil, who recently retired as director of music at Uppingham School, is the director of Nottingham Harmonic Society and an experienced orchestral conductor, and has been enabled to appoint a number of choral scholars. The musical future of Nottingham Cathedral is in safe hands.

DUPRÉ'S 'VÊPRES DE LA VIERGE'

by Dr Mary Berry CBE

Recording Marcel Dupré's Fifteen Antiphons in Notre-Dame Cathedral
Talk given before the celebration of Vespers at the ALL Spring Meeting in Derby.

My particular interest for many years has been to study and record examples of the different ways the chant might have been performed over the centuries, starting with the tenth century. As far as possible, I have tried to record these examples in their full liturgical setting, both musically and also spatially, in the buildings in which they were originally performed. On reaching the twentieth century my great desire was to record Marcel Dupré's *Vêpres de la Vierge* with the Cantors of the Schola, in the Cathedral of Notre-Dame in Paris. These Vespers, otherwise known as the Fifteen Pieces, or Fifteen Antiphons, came into being as a set of improvisations played during the celebration of Vespers in Notre-Dame on 15 August 1919. The organ music actually replaced fifteen items of the liturgy itself, antiphons, hymn versets, and verses of the Magnificat.

And now, the connection with Derby!

It so happened, that on that particular day, 15 August 1919, an Englishman, Claude Johnson, the General Managing Director of Rolls-Royce, was attending Vespers in Notre-Dame. A man of great vision and sensitivity, he had a passion for organ music, and he recognized at once the genius of Dupré. The French organ school was, and still is, as I'm sure you know, renowned for its skills of improvisation. Johnson, struck by the beauty of these Vespers improvisations, rushed up to the organ loft and asked for a copy of them, which, of course, didn't exist. He begged Dupré to try to recapture his original inspiration, and then and there commissioned a set of these pieces, which appeared the following year, his Opus 18, receiving first performances in Rouen and in Paris. A concert performance in London was then arranged by Johnson, to be given in the Albert Hall in the presence of the Prince of Wales. Dupré himself came over from France and played his Op. 18 before a packed audience, alternating with an English choir.

Notre-Dame had been for centuries the home of the practice of *alternatim*, which is the common name for this manner of performing alternate sections of certain liturgical items by distinctive, and usually dissimilar, forces: chant, polyphony, keyboard. Its roots lay in the responsorial psalmody of the earliest years of Western Christian liturgy, but organ *alternatim* really came into its own from about the 14th century, reaching a peak in Europe in the 16th and 17th centuries.

At the time of the Council of Trent (1545–63), the Chapter of Notre-Dame, ever conservative and proud of its traditions, claimed the privilege of antiquity and was allowed to keep its own Paris Rite. Only as late as the twentieth century did it come to adopt the Roman Rite. Had the Chapter still been using their own Paris Rite when Dupré was in charge of the music, we would never have heard his Op.18, because in the Paris Rite only the first few notes of each antiphon at Vespers would have been intoned by the cantor before each psalm began. You would only have heard the complete antiphon after the psalm was finished. So if the organ had replaced the antiphon that followed the psalm, the whole antiphon itself would never have been heard at all, only the cantor's short snippet at the beginning. But it was considered essential for each antiphon to be heard at least once, in order that the solemnity of the feast might be sufficiently heralded. The organ was therefore forbidden to replace the antiphons at Vespers. In the Roman Rite, however, the whole antiphon was sung at the beginning and at the end of each psalm on major feast days – hence the term doubling - so the ban on organ playing at one of these points could be lifted. In 1741, Jean Lebœuf, in his well-known treatise on the chant, explains this in full: “The example of the Metropolitan Church would be an excellent one to follow. No antiphon there is permitted to be played on the organ, especially those parts of the Office which announce the grandeur of the mysteries and feasts (in particular at First Vespers); these should never be omitted ... Playing the Antiphons on the organ is permissible in those places where the Roman Breviary is followed, for in accordance with that use the Antiphon is sung in full before each psalm. Thus, in order to lessen the burden on the choir the organ may be played in these places after the psalm, the solemn nature of the feast or the mystery having been sufficiently well announced by the antiphon being chanted in full at the beginning. It is not the same in the Rite of Paris, where it suffices to intone the antiphon without completing it.”¹

Dupré's Vespers are a fine example of the practice of *alternatim*. They display a wide knowledge and experience of past techniques adapted to a modern idiom. Op 18 is part of a whole, set firmly in the structure of Vespers, and since the chant is as much a part of the whole as the organ sections, it should be sung in the style of the early nineteen-twenties. Following the shape of the Roman Vespers plan, there are three groups of organ antiphons and versets. In his treatment of the five antiphons, one after each of the psalms, Dupré makes use of the first few notes of the little snippet, the beginning of the intonation, which was all that one used to hear at that point in the old Paris Rite. He uses it imaginatively, to create a new antiphon to replace the repeat after the psalm, evoking with the Song of Songs the kingly majesty of God, his tender love of the Church, his mystical Bride, the union of the divine with the human in the Incarnation, and the liturgy applies this in particular to our blessed Lady, singing of her beauty: "*Nigra sum...*" "I am black but comely", "Winter is past, come, my beloved", "Fair and sweet art thou, O holy Mother of God".

Alternate verses of the hymn, *Ave maris stella*, give the composer plenty of scope to display his contrapuntal skill, using the whole melody, either in strict canon between soprano and bass, or as a solo in the tenor, with weaving parts around it, or as a slow, decorated melody in the style of J.S.Bach, or as an animated finale for the Amen, recalling the opening phrase of the hymn, with brilliant figuration above. In his settings of the alternate verses of the *Magnificat*, the composer's chief concern is to illustrate the meaning of the text. I think my favourite here is his *Et exsultavit*, with its spirit of joyful exultation expressed by brief, highly coloured dissonances rising ever higher and higher. I also love his scampering chromaticism as he "scatters the proud in the imagination of their hearts."

You can well imagine what an exciting project was taking shape in our minds. But how on earth could it be achieved? Well, we set to work, encouraged by the sister of one of our friends in Burgundy, who happened to be connected with *La Musique à Notre-Dame*. We could offer them a concert performance if we would be allowed to record on the four following nights. You cannot imagine the difficulties we encountered with the various groups involved. The cathedral was owned not by the Church authorities, but by the Commune. Then there was also a body entitled *Les*

Monuments Historiques. We had, of course, to obtain the permission of the clergy, who frowned heavily upon the whole idea, and what was absolutely essential was the cooperation of the entire cathedral staff. Last, but by no means least, we had to secure the services of our chief soloist, Philippe Lefebvre, the Number One of Notre-Dame's four organists.

Luckily for the *Schola* we, on this side of the English Channel, had an exceptionally excellent and resourceful recording team. We knew them well and had made a number of recordings with them. Brian Johnson, who runs Herald Audio Visual Publications, is a brilliant electronic recording engineer, not likely to be deterred from an enterprise upon which he had laid his hand. For this very special project he was joined by Ken Blair, also a specialist in electronic recording, together with John Nuttall and another assistant. Before the recording could begin, a not insignificant part of the work entailed conveying all the recording equipment across the Channel and, on reaching Notre-Dame, it had all to be carried, piece by piece, hundreds of steps up a narrow spiral staircase, to a small chamber behind the Grand-Orgue, known, I believe, as Quasimodo's Den. (Ken Blair commented later that Quasimodo must have been a recording engineer!)

I must now go into some rather technical details, of significant importance to the whole story. The foundation of any Herald recording is the Calrec Soundfield microphone. This is often supplemented by specialist spot microphones (AKC414UL S and Calrec 2050) when required. Add a 12-channel mixer, double DAT (Digital Audio Tape) decks and Tannoy dual coincident cone monitor speakers and you can appreciate the amount of heavy specialist material that had to be humped up into the Gods!

The Soundfield microphone is a highly sophisticated recording system designed by UK engineers. Unlike an ordinary microphone, this one contains four identical electrostatic capsules set close together in a tetrahedral array, enabling a two dimensional stereo image to be derived from a truly three dimensional combination of signals. The microphone is controlled by the use of a remote control box, which sets the horizontal angle, elevation and dominance. The four signals can be manipulated live during the performance or recorded separately on to four channels of a multitrack recorder for re-mixing at the post-production stage. In short, the Soundfield microphone is a clever (and very expensive) box of tricks giving a superb stereo image with a good 'feel' for the building's natural

acoustic – a factor which has greatly contributed to Herald’s success and reputation.

In August 1993 the recording team flew out to Paris for a meeting with the Cathedral Staff concerning the practical aspects of the recording. They were instantly told they were not allowed to lay any cables without the express permission of the official Government department responsible for the Cathedral. They then were faced with the challenge of how to record the Grand-Orgue. The height of the roof was some 100 feet; hence the need to have a proper cable ‘Apex’ to suspend the microphones was imperative. Fortunately they already had such a piece of equipment; however, its position was completely wrong. This was rather ironic, since the French Broadcasting Company was clearly using this set-up for making professional programmes on the Classical French Radio Station.

At this point the team asked for the ‘Apex’ to be moved two bays further back from the Grand-Orgue. Needless to say the Cathedral Staff did not exactly greet this request with enthusiasm. After several more heated debates over the amount of time needed for the recording and our stipulating that it would have to be made between 11 pm and 4 am, in the early hours of the morning for each of four nights, the team made their departure, not really knowing whether their requirements would be met. December arrived, and Brian remembers the Cathedral Authorities and the French Broadcasting Authority insisting we have a meeting at Notre-Dame regarding the positioning of the ‘Apex’ for the microphones: our team sensed their pride had been hurt, so realising that nothing would be gained from such a meeting but further acrimony, the team refrained from attending, stipulating that the situation had already been made clear and that there was no real point in travelling to Paris just to confirm what had already been agreed with the Cathedral Authorities.

The Tuesday in February before the Weekend we were due to arrive for the actual recording, Philippe Lefebvre threatened to withdraw. He was apparently under the impression that Herald was a nonentity and not worthy to have his name on its Label. I remember him cancelling the recording three times, and further to that, the frantic conversations taking place over the telephone to rectify the situation. By Thursday the project was on schedule again, although Philippe was still dubious.

Brian remembers saying to me that all we would need now to help with the recording was 3 feet of snow, in order to stifle the traffic noise late at night. I think Our Lady must have come to the rescue in the nick of time, for sure enough, when we arrived on the outskirts of Paris it started to snow right on schedule, and the cold weather stayed with us for the duration of the recording, suitably muffling the noise.

The recording team arrived in Paris at the weekend with a large van containing three different levels of equipment, to cope with any situation that the Authorities of Notre-Dame might have prepared for us. Brian remembers that we had to negotiate for a storage facility, to make sure the equipment was kept safe. This proved to be a nightmare, as they made sure that they were as unhelpful as possible. In the end, we were granted exclusive and unconditional use of a broom cupboard for the duration of the time we were there.

We were relieved to see that the French Broadcasting Company had clearly agreed that we were right about the microphone positioning and had very kindly relocated the 'Apex' cable down two bays, making the positioning exactly as Brian had requested. This made our job considerably easier. Brian was amused when they lowered the 'Apex' down in order to detach the French Broadcasting Company microphones replacing them by Herald's specialist Soundfield. Their microphones were really totally unsuitable for recording the Grand-Orgue – not that our team said anything, of course!

Our first meeting with Philippe took place on the Monday morning. This was while the team was negotiating with the Cathedral Authorities on how to locate the main recording equipment in the West Tower. Typically the answer was greeted with "absolutely not", because of its size, so Plan B swung into operation. Fortunately Brian had had the forethought to bring with him a special mini recording rig, which was small enough to outwit those very negative Cathedral Authorities, and much to their amazement the team proceeded, piece by piece, to take the mini equipment through a tiny West Tower door and up the 240 plus steps to the top and into that location which was considered to be Quasimodo's Den. It was here that Philippe for the first time greeted the whole crew, including David Hill, who had just arrived. The time was 10 pm on Monday night. We had started to make test recordings of the Organ for balance and Brian had had to use binoculars in order to check on the Soundfield Microphone

alignment, now hanging some 75 feet in the air, with its forward facing red LED (Light Emitting Diode) at present illuminated.

The first test with Philippe came with a set of balance trials. He insisted on the microphone being moved as the sound was too close, I think with that slightly subtle sense of French humour, knowing full well that this would present a huge problem as the microphone was located in such a way as to make it almost impossible to move. Never shall we forget his face when, with the twiddle of a couple of controls on the Soundfield, our team could achieve virtually any acoustic properties he wished. His face became very serious for a time when he insisted they could not achieve any such balance change without physically moving the microphone. At that point Brian gave him a quick lesson in what the British built Soundfield was capable of, and how, with its unique remote control of the microphone head some 300 metres away, was the only microphone of its type in the world. He looked on incredulously as they achieved exactly the sound he required in seconds: Brian thinks that for the very first time he was really quite shaken. At the same time he enquired what recording medium they were using, and was greeted with the reply: "Why, a Compact Disc Recorder of course!" This was groundbreaking technology at the time so he viewed this with an equal degree of amazement.

It was now David Hill's turn in the driving-seat, as producer. Here again Philippe had underestimated the situation, and within a very short time and as quick as a flash David discovered that Philippe had been playing an F natural instead of an F# in a fast run of semi-quavers during the first item we recorded, which was the Finale, as we needed this piece for volume level. Philippe almost refused to acknowledge this, but realised very quickly this was futile with someone as competent as David Hill producing. It became very clear within a short time he had actually been making this same mistake for years. We can all remember vividly, as poor Philippe was trying to get his own back, the stern voice coming over the talk back saying later to David: "I 'ave a point for you"! Well, I think that by then he realized that he was in good hands after all!

Many were the hilarious moments that raised our spirits during those moments of tension and uncertainty. You'll laugh when I tell you that the extremely respectable Italian-owned hotel where we stayed, on the recommendation of the Cathedral Intendant, was situated just opposite the Moulin Rouge! And many other juicy anecdotes come to mind, one being

the sight of Lydia Smallwood carefully decorating what was subsequently discovered to be the most expensive loo in Paris, located in Quasimodo's Den, with a beautiful laced paper tablecloth, in order to establish a place for the coffee percolator. Then there was David Hill's story of his father being located in that same West Tower during the Nazi occupation in the Second World War. Also how his father had had the most amazing escape from the bullets whizzing around as they were defending themselves. But on the subject of David Hill, what I personally heard and appreciated most was his extraordinary ability to accompany the Schola cantors from the Choir Organ, located on the other side of the Main Altar, some 100 feet away, and still keep his wonderfully delicate accompaniment in time, even though he couldn't see or really hear the singers properly. And then, towards the end, you would have laughed to see us all desperately searching the whole Cathedral for a copy of the *Liber Usualis* for the Collect after the *Salve*. I myself remember searching nervously and unsuccessfully through cupboards and lockers. Luckily we did eventually find a single copy in the crypt.

And so, we had finally achieved our cherished project. We gave thanks for the happy outcome – and I remember that we were ourselves actually thanked most warmly by one of the more elderly canons, with tears in his eyes – for bringing back to them their much-loved heritage. Our warmest thanks went out in that moment of achievement to all our sponsors, and particularly to Rolls-Royce plc, and to Michael Evans, the company's Head of Community Relations. Derby, as you can imagine, was uppermost in our minds. We also thanked most heartily our solo Organist, Philippe Lefebvre for his magnificent performance and all the Cathedral Clergy and Staff for their tolerance and understanding. And then I seem to remember a brief liquid celebration, as we toasted the memory of Claude Johnson in the depths of darkness ...

But, to end on a rather more sober note, I must briefly recall our fleeting visit to the Cathedral Museum to search out the wonderful painting of Notre-Dame, by Jean-Bernard Raguenet entitled "*La pointe de l'Île*", which we were subsequently allowed to use for the front cover of the CD. The memory of that painting will never leave us, nor that of the sheer beauty of the Cathedral itself, nor that of its music which we had helped to recreate back in 1994, in the silence of the night.

¹Canon Jean Lebeuf, *Traité historique et pratique sur le chant ecclésiastique*, §243, Hérissant, (Paris, 1741).

TRA LE SOLLECITUDINI

Centenary of the *Motu Proprio*

As mentioned in our last Newsletter, this Encyclical on Sacred Music was promulgated by Pope St Pius X on the 22nd November, the feast of St Cecilia, 1903. This is an anniversary which cries out to be celebrated by all who care for good liturgy and worthy liturgical music. Although just one of the many far reaching measures introduced by this great and energetic pope, in which he addressed other major issues such as the Code of Canon Law, reorganisation of the Roman Curia, reform of the Calendar and of the Breviary, while not forgetting the threat of Modernism, it was clearly one he regarded as being of the very highest priority. He was elected to the Chair of St Peter on the 4th August and issued his powerful document, *motu proprio*, less than four months thereafter.

He was clearly disquieted with the state of church music as he knew it to exist at that time, not least in Italy. He deplored the ‘theatrical’ influence and the tendency for the music to be treated as more important than the liturgy. He made clear when writing to Cardinal Respighi, Cardinal Vicar of Rome, his “desire to see the decorum, dignity and holiness of the liturgical functions flourishing again in all places” As he tells us in his introduction to the document, the liturgy must “serve the Glory of God and the sanctification and edification of the faithful”. Music should “contribute to the decorum and splendour of the ceremonies” and “since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries”. Thus (para 2) “Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form.....”. “It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.”

He comes quickly to the chant (para 3) “These qualities are to be found, in the highest degree, in Gregorian Chant, which is consequently the chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies [*no doubt referring to the Abbey of Solesmes, at that time under Dom Paul Delatte*] have so happily restored to their integrity and purity”. “On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savour the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple. The ancient traditional Gregorian Chant must, therefore, in a large measure be restored to the functions of public worship....”. Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part [*participatio actuosa*] in the ecclesiastical offices, as was the case in ancient times.

Who could take exception to anything in that simple statement? In the first sixty years following the *motu proprio*, much good work was done to encourage the chant, with reasonable if not spectacular results. It could only be through sheer idiocy that those two words later came to be interpreted as a pretext for the disbanding of dedicated liturgical *scholæ*, the singing of protestant hymns and the introduction of ‘skiffle groups’ into parish churches. Fortunately, islands of sanity have survived and elsewhere damage has been repaired, although there is a long way to go before music in the average parish liturgy can be seen as worthy by the standards set out with such clarity here.

The Pope hastens to add (para 4) that “the above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School, which reached its greatest perfection in the fifteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from a liturgical and musical standpoint. Classic Polyphony has been found worthy of a place side by side with Gregorian Chant in the more solemn functions of

the Church, such as those of the Pontifical Chapel. This, too, must therefore be restored, especially in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries.” In addition (para 5), he points out that “the Church has always recognised and favoured the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages, always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions”. However, greater care must be taken to ensure that any profane connotations were avoided. As to language, there is no ambiguity (para 7): “The language proper to the Roman Church is Latin”. Most importantly, it is specified (para 9) that “The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen”.

The use of inappropriate instruments is firmly proscribed (para 19): “The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like.” In accordance with the customs of the time, women could not be admitted to form part of the choir (para 13), and indeed only men of known piety and probity of life were to be admitted (para 14). The priest should not be kept waiting at the altar by prolonged music (para 22) and the Gloria and Credo ought to be relatively short. It was to be considered “a very grave abuse when the liturgy is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid” (para 23). In seminaries (para 25) Gregorian Chant was to be cultivated “by all, with diligence and love”. In principal churches (para 27) *scholæ cantorum* were to be restored and even in smaller churches and country parishes priests should “gather around them both children and adults, to their own profit and the edification of the people”.

This great work of Pope St Pius X has borne fruit, though some will say not enough. One wonders how sacred music might have fared in the last century without its powerful yet benign influence. Its appeal was taken up in all subsequent documents on church music¹. There is much excellent music, both chant and polyphony, used in the great cathedrals, basilicas and

some central churches today. Indeed for the more fortunate of us, this may even be a golden age of church music and, for perhaps rather fewer of us, a no less golden age of liturgical celebration in general. One must hope that Catholics will grow increasingly aware of these riches, to which they are rightful heirs, and ask that they should be made more widely available. Some good examples will be found later in this Newsletter to demonstrate what is possible.

[These include the Apostolic Constitution *Divini Cultus* of Pius XI (20 December 1928), the Encyclical *Musicae Sacrae Disciplina* of Pius XII (25 December 1955) and the substantial SCDW Instruction *De Sacra Musica et Sacra Liturgia* (3 September 1958). Members are perhaps familiar with the principal post-conciliar documents, including the Apostolic Constitution *Sacrosanctum Concilium* (4 December 1963) and the Instruction *De Musica in Sacra Liturgia* (5 March 1967) and may recall the SCDW Letter to Bishops *Voluntati Obsequens* (14 April 1974) commending the booklet *Iubilare Deo* which Paul VI wanted distributed to promote a minimum repertoire of plainchant among the faithful. All these documents quote *Tre la sollicitudini* as the principal authority on sacred music.]

CARDINAL HERBERT VAUGHAN 1832 – 1903 Centenary

In our own country, Cardinal Vaughan, the third Archbishop of Westminster, died on the 19th June 1903, a few months before Pope St Pius X promulgated his '*motu proprio*'. His own contribution to the liturgy and to sacred music had been immensely important, as well as his contribution to the faith and status of the Catholics of England & Wales. On being appointed Archbishop, translated from the Diocese of Salford, he estimated that he would have ten years in the post and that this might suffice to build a great cathedral in Westminster, which by this time was urgently desired. With characteristic imagination, drive and energy, he set about this goal immediately and, actually eleven years later, succeeded with such accuracy, that the noble edifice was ready just in time for his Requiem Mass to be celebrated as its first public service.

He was born in Monmouthshire into a large, once proudly recusant family. Six out of the eight sons became priests, three of them later bishops, and all five daughters became nuns. He had not been idle before his elevation to the episcopacy, having founded the Mill Hill Missionaries after extensive travelling in North and South America to raise funds for the missions. He even bought and edited *The Tablet* for three years. He then went on to build orphanages, extend Catholic education and to put new life and purpose into

the great archdiocese. He was unquestionably in the right place at the right time. It is to his vision that we owe the inspiring cathedral and its unique tradition of music that is so admired today.

For his architect, Vaughan made the inspired choice of John Francis Bentley who, among other churches, was responsible for St Mary's, Chelsea and the Holy Rood, Watford. The Cardinal made it clear that he would not have a gothic style, insisting on a wide nave with uninterrupted views of the sanctuary, a design which could be built quickly with available funds and decorated later, and one which avoided rivalry with Westminster Abbey nearby. In Bentley, he found the right man, who promptly took off for Italy to find out about basilicas. He did not like them, but soon knew exactly what he was going to build. By 1903, Westminster had its handsome building in Byzantine style, with its neat domes, its attractive brick with stone banding, noble façade and glorious campanile, which remains such an impressive landmark, proudly holding its own among London's tall buildings. It is however the interior which strikes those who enter deeply moving, perfect for great acts of worship and immensely conducive to prayer. And it was indeed perfect for the Pope's first Mass on his visit to England in 1982. Here then was Herbert Vaughan's first great contribution to the liturgy.

No less than St Pius X, he wanted Catholics to share the joy and the glory of heavenly church music. It was his intention that the Cathedral liturgy should be clothed in finest music available. Sharing the Pope's enthusiasm for Gregorian chant, he was at first attracted to the idea of establishing a community of Benedictine monks to sing the Daily Office, but he soon recognised the impracticability of that plan. He then lost no time in establishing a choir of lay clerks and boys, together with a choir school, and laid down that the Mass and Divine Office should be sung every day. His great vision was shared by the first Master of Music, Sir Richard Terry, who was to establish Westminster Cathedral at the heart of English choral tradition. His successors to this day have maintained and built upon that splendid foundation. At times, the continuation of the tradition has seemed threatened but, thanks most recently to the wisdom of the late Cardinal Hume, its future seems happily assured. The Cathedral Choir is recognised today as one of the finest in the world. Vespers and Solemn Mass are sung daily. Almost certainly no other cathedral choir sings more Gregorian

chant, with such a full repertoire and a strong, distinctive style that is widely admired. At the same time, the Choir has a limitless repertoire of polyphonic settings from both well-known and relatively unheard of composers. Their choral work is almost entirely in Latin, even if some parts of the solemn liturgies at which they sing are, perhaps unnecessarily, hybrid. However, the people almost always have the opportunity to sing in Latin those parts that pertain to them – the *'motu proprio'* faithfully respected!

So much of this is due to the vision and determination of Cardinal Herbert Vaughan and we are forever in his debt. To mark the centenary of his death, a Solemn Requiem was celebrated on the 26th June, at which the Choir sang Victoria's *Missa pro Defunctis* and the full Gregorian proper. In recent years, Westminster Cathedral Choir has made a considerable number of very fine CD recordings, of which the two latest are the subject of reviews in this issue

COMMISSION ON LATIN Headed by Cardinal Grocholewski

It was announced on the 13th May that Cardinal Zenon Grocholewski, Prefect of the Congregation for Catholic Education, has been asked to lead a new commission, apparently with responsibility for examining ways of restoring the use of Latin in the Church. Nothing has been announced officially since then, but we can have confidence in the Polish Cardinal. He was born in 1939 and was appointed Prefect of this congregation in 1999, becoming a Cardinal in 2001. He also holds the office of Grand Chancellor of the Pontifical Gregorian University. It is said in Rome that his Latin is now more fluent than his Polish.

He took firm measures in September 2002 to re-establish Latin prominently in the syllabus of the Faculty of Canon Law, issuing a decree which required all students in Canon Law to acquire a thorough knowledge of Latin [see Newsletter 117]. We may reasonably expect that the first targets in this new exercise will be the seminaries. We know that the Pope has expressed his wish that "love of the (Latin) language should grow ever stronger among candidates for the priesthood." There is also scope in the daily business of the Curia, where Latin is of course the official language,

but routine correspondence has come to be conducted increasingly in Italian.

Perhaps we dare hope that the commission's influence will extend as far as the liturgy. The main document that we are awaiting so keenly will come from the Sacred Congregation for Divine Worship and Discipline of the Sacraments, headed by Cardinal Arinze. We know that he shares the Pope's love for the Eucharist and equally strongly desires its worthy celebration. It is probable too that great influence, and possibly a separate document, will come from the Sacred Congregation for the Doctrine of the Faith, led by Cardinal Ratzinger, who has openly called for resacralisation of the Eucharist. All these influences could come together most fruitfully and we might hope that the word will be proclaimed that Latin must assume its rightful place not only in studies and documents, but most of all in our worship. *Tantum dic verbo!*

NEW LATIN LEXICON New words for the living language

Readers, perhaps a few, may be excited to learn of the launch on the 6th May this year of a new edition of the *Lexicon Recentis Latinitatis* compiled by the Latinitas Foundation and published by the Vatican Publishing House. This is an Italian-Latin Dictionary which brings the Latin vocabulary up-to-date by adding words newly coined by scholars for objects, actions and concepts relevant to the modern world but unknown to the Romans. As Latin is the official language of the Church, and we trust it may remain so, this ongoing work is essential and we may be comforted to know that scholars are thus employed. The new edition replaces in a single volume of 732 pages the former two-volume work that appeared in 1992/3.

Latinitas: **Lexicon Recentis Latinitatis**, 2003, Libreria Editrice Vaticana
ISBN 8820974541 price US\$ 108.00

The new Lexicon will have no relevance for the liturgy, at least during the currency of our present books! It could however be of value to those who enjoy using Latin for present day communication on current affairs, for example, by working via Italian as far as new words are concerned. There exists a serious news service in Latin, *Nuntii Latini*, on Finnish YLE Radio 1. As the broadcasts are fairly short and not easy to find, it will suit most

enthusiasts better to receive them via the website: www.yle.fi/fbc/latini. There is an explanatory page in English to help newcomers.

For the majority of us, the most useful Latin resource, after the ALL's invaluable tutor 'A New Approach to Latin for the Mass', must be one of the traditional Latin-English Dictionaries. To augment this, however, there is a useful and highly regarded 'Dictionary of Ecclesiastical Latin' edited by Leo F Stelten.

Stelten L F: **Dictionary of Ecclesiastical Latin**, 1995, Hendrikson Publishers, USA ISBN 1-56563-131-5 (Hardback 352 pages) £29.99 from St Paul's Bookshops.

NICHOLAS WILTON
sung by Magnificat (Philangelus 2000)

Sacred Choral Music

Nicholas Wilton has been writing sacred choral music since 1990, having grown to admire the sacred music of the sixteenth century Catholic masters. His compositions have been sung by a number of distinguished liturgical choirs, but clearly deserve to be better known. They are intended to be well within the capability of normally competent parish choirs and should appeal to those looking to add fresh items to their repertoire, in the best of taste and recognisably in the Catholic tradition. His work has received many tributes, including:

"This is one of my favourite CD's. Masterfully written, beautifully sung. It brings me closer to God. I have given it as a gift to many of my friends."
Sir James Galway

"Wilton knows exactly what he wants to achieve, and does so through brevity, elegance and economy. He understands structure, does not write a note too much, and has fine melodic inspiration. There is harmonic beauty derived from a close following of the common practice rules of the classical period, allied to a distinctive, personal voice and sensibility."
David Arditti, composer. "Blend and tuning are impeccable, while the musical shaping of the phrase is thoughtfully done and most effective..... a well-balanced disc which is most welcome." *Cathedral Music* "There is a haunting Byrdian pathos in the melodies..." *Geoffrey Hull* "miniature

masterpieces....” *Organists’ Review*. “This collection of his liturgical hymns and antiphons is inspired by the best of the Catholic tradition.” *CTS*

There are 14 tracks which include settings of *Requiem æternam*, *Ave Maria* (2), *O Salutaris*, *Tantum ergo*, *Panis angelicus* and conclude with an attractive *Felix namque es*. A particularly well-produced booklet is enclosed with the CD, which provides the Latin texts together with translations and informative notes about the compositions.

The fine eight voice choir ‘Magnificat’ led by Philip Cave does full justice to Wilton’s compositions on this recording. Sheet music is readily available, but these items may also be heard and in some cases downloaded from the website. The CD may be purchased for £ 10 and further information may be obtained from www.catholicmusic.co.uk. Nicholas Wilton may be contacted personally at sales@catholicmusic.co.uk

PLAINSONG FOR PARISHES

Schola Cantamus

directed by Jeremy de Satgé (The Music Makers)

This very useful CD provides something of beauty for lovers of the chant to listen to, but will also provide a valuable resource for choirs and congregations seeking to familiarise themselves with the full range of Gregorian Mass settings and chants from the Kyriale.

It contains six complete Masses: Mass I (*Lux et Origo*), Mass IV (*Cunctipotens genitor Deus*) Mass VIII (*Missa de Angelis*), Mass IX (*Cum iubilo*) Mass XI (*Orbis factor*), Mass XVII (Sundays of Advent and Lent) and the Requiem Mass. Also included are *Credo I* and *Credo III*, *Pater Noster* etc, as well as the *Tantum ergo* and a selection of Marian Hymns and Antiphons.

While there are many recordings of Gregorian Chant available, this CD is unique in providing a comprehensive guide to these basic Masses in a single production. All are sung carefully and accurately, providing an ideal example for singers to follow. If used widely, it should go a long way in helping the faithful to ‘sing together in Latin those parts of the Mass which pertain to them’, as urged in *Sacrosanctum Concilium* (para 54). The recording could be used most effectively in conjunction with this

Association's Sung Latin Mass leaflets. Alternatively, The Music Makers can supply sheets with these settings in modern notation.

The CD costs £12 per copy and is available from St. Paul's Bookshops, Pauline Books & Media and other retailers, or by direct mail order from The Music Makers, 41 Sansom Street, London SE5 7RD, enclosing a cheque for £13 (including £ 1 for packing and postage).

ORATE FRATRES *New* from the Association for Latin Liturgy CD to guide celebrants in singing the Latin Mass

This CD is currently in the course of preparation and will be released in the autumn. It is intended principally to assist in the training of future priests in the seminaries, providing accurate guidance in intoning and singing their parts of the Mass in Latin. It is being recorded in co-operation with our member, Jeremy de Satgé of The Music Makers, who have successfully marketed such a CD ('Let us proclaim the Mystery of Faith') in collaboration with Womersley Seminary, featuring the Mass chants in English. At the same time, it takes over from our Cassette Tape "A New Approach to Latin for the Mass" which was compiled as a guide to pronunciation to be used in conjunction with our Latin tutor of the same name. The structure follows the Order of the Mass taken from the *Missale Romanum (editio tertia)*, beginning with the Greeting '*In nomine Patris...*' and ending with the dismissal '*Ite missa est*'. It includes tones and conclusions for the Collect and Gospel, with alternative forms as relevant, and seven complete Prefaces. In the Roman Canon those parts are included for which the Missal provides music, while Eucharistic Prayer III is given in full. Chants for Holy Week are also given, including: *Ecce lignum crucis*, *Lumen Christi* and the *Exsultet*. In addition to the chants of the Sung Mass, there is a reading of spoken Mass (Votive Mass of the Blessed Sacrament). We trust that this resource will be welcomed and will lead even more of our future priests to discover the joy of singing the Mass confidently in Latin.

Music from the *Graduale Simplex*

If you were to suggest to your director of music that next Sunday's principal Mass might include *Kyrie 34*, *Gloria 45* or *Sanctus 57*, you might be met with some very strange looks indeed! Yet these little known pieces of Gregorian chant have been available, with many others, in the pages of the *Graduale Simplex* since 1975, when the *editio typica altera* appeared. It seeks to provide a comprehensive collection of simpler chants for 'smaller churches' (subtitle: *in usum minorum ecclesiarum*) which might lack the resources to perform some of the more complicated chants from the *Graduale Romanum*. The idea had its origins in the 'motu proprio' of 1903 which called for the use of Gregorian chant even in country parishes. It was however in the post-conciliar Sacred Constitution on the Liturgy *Sacrosanctum Concilium* (n.117) that this work was expressly asked for.

The *Graduale Simplex* is published by the Vatican Publishing House and does not have quite the handsome appearance of the *Graduale Romanum* or the *Graduale Triplex* published by the Abbey of Solesmes. However, it is packed with more than 480 nicely printed pages of singable chant. All the familiar items from the *Ordo Missæ* are there, in ferial and solemn tones, as are *Credo's I-IV*, but with a range of simple Ordinaries grouped into five Masses in the *Kyriale* and, most importantly, Propers for the whole Calendar, which are designed to be sung without special expertise. The most obvious difference is that the supposedly difficult Graduals and Alleluias are replaced by psalms, responsorial or otherwise, simpler to sing but which, if only on account of seemingly interminable length, may at first appear more burdensome. The sequences such as *Victimæ Paschali* and *Veni, Sancte Spiritus* are retained in their familiar form. The Introits, Offertories and Communion have familiar words but easier notes. At the end are the familiar *Te Deum* and Marian antiphons. There is undoubtedly material among all this, essentially part of the Gregorian repertoire, which should be better known and used.

Graduale Simplex *Editio Typica Altera* 1988,
Libreria Editrice Vaticana ISBN 88-209-1603-7 £19.95

To help popularise this chant from this *Graduale*, we can recommend a set of two CD's under the title *Te Decet Laus Cantus Selecti*, released by the Vatican Publishing House. The singers are the well-established choir, *Nova Schola Gregoriana* directed by Alberto Turco, lecturer in Gregorian Chant at the Pontifical Institute of Sacred Music in Rome. The two discs run for 73 and 71 minutes respectively, the first begins with the *Asperges* and a selection of Ordinaries from the *Kyriale* plus *Credo I*, then Propers for the seasons of Advent, Nativity and Lent, and finally the Marian antiphons. The second disc covers Paschaltide, Pentecost and the Ascension and concludes with the *Missa pro Defunctis*. The singing is very competent, with a suggestion of Solesmes in the sound. It makes pleasant listening in its own right, but will achieve its purpose best when heard in conjunction with the *Graduale Simplex*.

Te Decet Laus – Cantus Selecti sung by *Nova Schola Gregoriana*,
Libreria Editrice Vaticana. The double CD costs £20.06 in the UK.

RESURREXIT Easter Sunday Mass Westminster Cathedral Choir

This excellent CD was recorded in order to support Aid to the Church in Need. It is not obvious but should be explained that this is not the actual Mass celebrated in the Cathedral on Easter Sunday by the Cardinal Archbishop, which would include numerous vernacular elements. Better, it is a complete Solemn Sung Latin Mass for Easter Sunday, celebrated very well by Mgr Mark Langham, Administrator of Westminster Cathedral. Members may recall that we invited Fr Langham, as he then was, to celebrate our AGM Mass at St James, Spanish Place in October 1993, three years after his ordination. He has a good voice and celebrates Mass with exemplary care and reverence. The full choir under its current Master of Music, Martin Baker, sings superbly as always. There is an informative booklet provided, containing the full texts.

From the Introit and the *Vidi Aquam*, it is immediately clear that this will be an immensely moving Mass. The setting chosen was Dvorak's Mass in D, a fairly rare treat even here, but fully justified in the result. The scripture readings are in English, the Gospel chanted, before which the sequence *Victimæ paschali laudes* is sung with panache and with stirring organ improvisations. The Offertory is the bright *Ecce vicit leo* by Peter Phillips.

There is just one horror, in fact the only complaint: in the Roman Canon, perfectly well chanted throughout, the organ intrudes from the start of the words of consecration, with a *crescendo* at each elevation. This is surprising and surely unwelcome in the new rite¹. But everything else is so very well done that this can be overlooked. Mass ends with a powerful *Te Deum* enhanced with bold improvisations by Martin Baker on the Grand Organ. This is wonderful to listen to and one can easily believe oneself to be present in the great cathedral.

***Resurrexit* – The complete Easter Sunday Mass sung by Westminster Cathedral Choir, conductor Martin Baker, Herald AV (HAVPCD 284) £11.56**

¹ The SCDW in *Notitiae* vol 13 (1977) 94-95, no. 2 gives the following guidance: “In the General Instructions, no 12 clearly states: *The nature of the presidential prayers demands that they be spoken in a loud and clear voice and that everyone present listen with attention. While the priest is reciting them there should be no other prayer and the organ or other instruments should not be played.* This is a clear rule, leaving no room for doubt..... Further, it is obvious that the organ's so-called background music often puts into the background what should be foremost and dominant.”

**PALESTRINA *MISSA DUM COMPLERENTUR*
sung by Westminster Cathedral Choir**

It is no exaggeration to say that this choir has always been great, yet it seems to go from strength to strength. In recent years, notwithstanding its unique burden of liturgical duties, it has found time to make ever more recordings, all of an enviably high standard. These range from Masterpieces of Mexican (also Portuguese) Polyphony to the most recent works of Roxanna Panufnik and James MacMillan. Most importantly, they have embraced the great works of classical polyphony of Palestrina and Victoria, that are regarded, together with Gregorian chant, as the music best fitted to the Church's liturgy.

Praised as their best ever and as the best classical CD of the year, by at least one professional music critic, is the Choir's latest recording of a Palestrina Mass: *Missa Dum Complerentur*, for the great Mass of Pentecost, conducted by Martin Baker. This recording should not be confused with the

CD of Victoria's *Missa Dum Complerentur*, recorded earlier by the Choir under James O'Donnell, and still available.

The present splendid recording of the Palestrina Mass comes of course complete with his motet *Dum Complerentur*, the eight-part settings of *Spiritus Sanctus* and *Veni Sancte Spiritus*, and of the hymn *Veni Creator Spiritus* in which chant alternates with polyphony. There is also a six-voice setting of the *Magnificat* in which *alternatim* similarly features. This is music of the highest standard, powerfully sung as expected, but with much sensitivity.

Palestrina: *Missa dum complerentur* sung by Westminster Cathedral Choir, conductor Martin Baker, Hyperion (CDA67353) £ 14.99