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MAEROR CEDIT GAUDIO

Editorial

We never doubted that we were living through a momentous pontificate, yet perhaps it needed the great worldwide outpouring of emotion at the passing of our late Holy Father to tell us just how very much his papacy had meant to the Church and the world during the 26½ years of his glorious reign. Catholics have been comforted by the kindly interest shown by people of all faiths and nationalities and appreciative of the generous and sympathetic coverage by the world's media. The great events unfolding at St Peter's have been of absorbing interest to Catholics and non-Catholics alike.

We may be proud that our Church was shown to the world as never before in all its splendid mystery, its confidence, its catholicity and its dignified rituals. The great liturgies, firstly the Exequial Mass of Pope John Paul, then the Masses of the *novendiale* celebrated in turn by senior Cardinals and, ultimately, Pope Benedict's Solemn Mass of Inauguration, were celebrated impeccably in the Church's definitive *novus ordo* in Latin. Those of us privileged to participate in this authentic Roman liturgy week in and week out could feel perfectly at home and intimately close to the heart of our faith. By contrast, those who never hear so much as a *Gloria* or a *Pater Noster* must have felt like spectators estranged as far from the centre of the Church as those of other faiths or none.

In the drama of the conclave, the Holy Spirit had acted swiftly and decisively. The choice of the immensely distinguished Cardinal Ratzinger suddenly looked so right, in retrospect almost inevitable. Prelates of the whole world have spoken most warmly of his appointment. The only real question had been whether he would be prepared to assume the formidable burden of the papacy having just turned 78, or if it was fair to ask it of him, when for some years he had been contemplating the prospect of a peaceful retirement, perhaps writing just a few more books. In the event he accepted generously, without hesitation, and immediately began to speak confidently and positively about the needs of the Church. His choice of name was inspired and universally welcomed. We may be confident of a fruitful pontificate under the soundest imaginable leadership, as we offer our heartfelt prayers for Pope Benedict XVI.

THE PAPAL LITURGIES

and Letters Published

The great Masses broadcast from St Peter's were outstanding examples of the Church's incomparable treasure, the Solemn Latin Mass. They provided a wonderful advertisement for the Missal of Pope Paul VI, which we hope will encourage its joyful celebration in Latin much more widely across the world. That both were celebrated faultlessly by our new Pontiff in attractive Italianate Latin, before and after the conclave, was particularly poignant.

The planning of the complex liturgies and the associated logistics, all of which involved incredible numbers of individuals, resulted in what the *Sunday Telegraph* described as a 'masterpiece of ecclesiastical choreography', not an overstatement. The Papal MC, Archbishop Piero Marini had at one time been disparaged as a 'progressive', but he excelled himself with these celebrations. He looked noticeably more relaxed at the Inauguration Mass, but perhaps because it was less windy that day. The Sistine Chapel Choir invariably comes in for some criticism, sometimes more for its choice of music rather than the performance. The inclusion of a *Credo* in the Requiem was odd enough, but more so the chosen version: the Apostles' Creed with interjections of *Credo, Credo, Amen* between the lines. At the Inauguration Mass, *Credo III* was sung with just a little polyphonic embellishment, as was the *Missa de Angelis*. The *Kyrie* had some unfamiliar tropes attached. A highlight of both Masses was the chanting of the Gospel in Latin (also in Greek at the Inauguration) by young deacons, particularly in the case of the Funeral Mass when it was proclaimed superbly by Paul Moss (28) from Birmingham, who is at present studying at the Venerable English College.

During the processions the Litany of the Saints was aired as never before, and generally appreciated.

The coverage of these events in Rome was excellent, both by the press and by television. The BBC in particular deserves special congratulations for its presentation of the two great Masses. One was delighted to hear almost everything without some nuisance prattling over it and giving a vernacular ‘translation’, which used to happen in the past. Huw Edwards was the consummate professional and it was good to have Archbishop Nichols providing additional comments. He made just one unfortunate gaffe which caused our Chairman Bernard Marriott to pick up his pen. As the future Holy Father began to recite the Roman Canon in Latin, the Archbishop was rash enough to suggest that it would be familiar ‘to an older generation of Catholics’! The archbishop should of course know that in the Mass ‘familiar to older Catholics’, the Eucharistic Prayer was recited in silence! It is in the New Rite, on the other hand, that we have the opportunity to hear and appreciate the majesty of this great Latin prayer.

Our Chairman’s concern, however, was that many of the younger generation had no opportunity to hear the Mass in Latin and were therefore unlikely to be able to participate fully in any such celebrations in the future. The *Catholic Herald* gave suitable prominence to his letter, which concluded by calling for “a concerted effort by bishops and clergy to see that we do not lose this most important way of demonstrating that Catholics are a part of one community, regardless of their native tongue” The call was taken up by our member, Anthony McClaran who also wrote to the *Catholic Herald*, recalling the beauty of the ceremonies at St Peter’s and observing that the people’s singing of the chants in Latin surely “dispelled the presumption that somehow the laity is excluded by the use of the Church’s ancient language”. He proposed that parish churches should be committed to offering at least one regular Mass in Latin every month. We are grateful to the *Catholic Herald* for publishing these letters, to which there has been no adverse reaction, and we should not omit to mention that the *Herald* too deserves praise for its impressive coverage of the events.

SPRING MEETING AT WOODCHESTER

St George’s Day

On Saturday 23rd April, members enjoyed a successful Spring Meeting in the Cotswolds, undeterred by some moderate April showers. The day began with Solemn Sung Latin Mass for the feast of Saint George in the Church of the Ascension in Woodchester. This fine stone building was constructed at the expense of William Leigh who set out to establish a Catholic community in the

area, with encouragement from the future Cardinal Wiseman. A design by Pugin was discarded and the commission was given to J A Hansom, who built something remarkably similar. It opened in 1849.

With generous proportions and an air of solidity, it was clearly not intended as a simple country church. The intention was to provide a priory church for a community of Passionists, who in fact gave way to Dominicans after a year. Hansom also designed the priory buildings which provided a house of studies for the Dominican novitiate but these were completely demolished in 1971. The church has an excellent stone floor as a country church should and is impressively appointed throughout. The original sanctuary lies behind an attractive rood screen and is equipped with substantial choir stalls. The tabernacle occupies the place of honour on the old high altar and is happily visible from the nave. The present sanctuary in front of the screen has an acceptable forward altar and the handsome pulpit stands at the front gospel corner.

Mass was celebrated by Fr Dominic Jacob of the Oxford Oratory, assisted by Fr Thomas Crean *OP* from Leicester and Br Lewis Berry of Birmingham Oratory. Fine red vestments were kindly lent by Nottingham Cathedral. Splendid music was provided by two choirs: the Gregorian Chant was supplied by the ALL choir directed by Anthony Bevan and the polyphony by the Choir of St Mary's, Moseley (Birmingham), directed by Michael Perrier, who sang Hassler's *Missa Dixit Maria* and Dupré's *O Salutaris Hostia*. The organist was Ian Biggs. The homily was preached by Fr Richard Conrad *OP*. At the end of Mass the *Te Deum* was sung by all to mark the election of Pope Benedict XVI. Following a procession by the ministers to the south chapel, during which the congregation joined in a wholehearted rendering of the traditional hymn to Great St George, *Leader now on earth no longer*, the *De Profundis* was recited at the tomb of William Leigh. The Association is most grateful to Fr Piers Linley *OP*, the parish priest for making us so welcome in this fine church.

A leisurely lunch was enjoyed in the Rose & Crown at Nympsfield. This attractive hostelry dates from early in the nineteenth century and offers all that one hopes to find in a good country pub, not least a satisfying ale brewed two miles away at Uley. Next on the agenda was a visit to the most curious of William Leigh's enterprises, the unfinished Woodchester Mansion. Here a free hand was given to a local architect, Benjamin Bucknell, a keen devotee of Viollet-le-Duc who promoted an individualistic theory on Gothic architecture, having done much restoration of important mediaeval buildings in France, including Notre Dame and the Sainte Chapelle in Paris.

The resulting house is predictably bizarre, in part modest, in part grandiose, with some impressive vaulting, stone arches and fireplaces, as well as ingenious ducting of rainwater. The reason for its unfinished state has never been satisfactorily explained, but it now offers an exceptional opportunity to study the underlying framework and construction processes that were used. Fortunately, it was roofed and the chapel was completed (but needs major restoration) and one principal reception room was finished especially for a visit to the area by Cardinal Vaughan in 1984. Legend has it that the house might have offered a refuge for the Pope if he had to leave Rome during the *Risorgimento*. Luckily, Pio Nono had no need to travel further than Gaeta in the Kingdom of Naples! A mixed colony of bats now regards part of the mansion as home.

For a satisfying conclusion to the day, members travelled the short distance to Prinknash Abbey to hear Latin Vespers. The Benedictines arrived at Prinknash in the 1920's and had ambitious building plans, which included a spectacularly large church. The war changed things completely and a much more modest plan was eventually approved by the planning authorities, of which only a third has been built so far, and not the great abbey church. The principal building is impressive in size and in an interesting modern style. The present simple chapel clearly works well for the monastic office. After Vespers it was a pleasure to meet some members of the community who seemed to appreciate our visit. We were glad to learn that Latin is much in favour there and the *Graduale* well used. This was a happy note on which to end the day. Our special thanks are due to Ian Wells for all the planning involved to make the occasion so thoroughly successful.

ANNUAL GENERAL MEETING 2005

Leigh-on-Sea

The date to note is Saturday the 15th October this autumn, when the Association will hold its Annual General Meeting of 2005 at the Church of Our Lady of Lourdes and St Joseph, Leigh Road, Leigh-on-Sea, Essex.

The present church was opened in December 1925 and attracted much praise. It is an attractive building, distinguished by a substantial bell tower. This was to satisfy the desire of the parish priest of the time, Canon Francis Gilbert, for a full peal of eight bells, rare indeed in a Catholic church in England, and a clock designed to match the one in the Rosary Basilica in Lourdes. As mentioned before, the parish priest today is our Council member, Fr Kevin Hale. A small party of us had the pleasure of attending his first Mass after ordination at Our Lady of Lourdes, Wanstead in June 1984, which was in Latin, rather a bold debut at that time!

The day's timetable has yet to be finalized but will almost certainly begin with Solemn Sung Mass at noon. After lunch there will be a talk by Fr Stewart Foster

about the Diocese of Brentwood. The full programme and the agenda for the Business Meeting will be found in our next (Michaelmas) Newsletter.

HABEMUSEPISCOPUM

Bishop Hopes our Adviser

The Association has its own joy in announcing the appointment of our new Episcopal Adviser, a position which had remained *sede vacante* since the death in 2000 of our first such adviser, the late Bishop ‘Jack’ Brewer of Lancaster. The Secretary of the Bishops’ Conference of England & Wales, (under whose patronage the ALL has been since 1997) advised us in March that Bishop Alan Hopes, Auxiliary in the Archdiocese of Westminster has been appointed and added “I know that Bishop Alan is very happy to take on this role”.

Bishop Hopes was born in Oxford in 1944 and, after graduating in Divinity, was ordained to the Anglican priesthood in 1968, becoming a prebendary of St Paul’s Cathedral in 1987. In 1992, however, he was received into the Catholic Church and was ordained for the Archdiocese of Westminster in 1995. He served as parish priest of Our Most Holy Redeemer, Chelsea for several years until he became Vicar General in 2001. In January 2003, he was ordained as Auxiliary Bishop by Cardinal Murphy-O’Connor. Last November, Bishop Hopes succeeded Bishop Roche as Chairman of the Liturgy Committee of the Bishops’ Conference (see Newsletter 123) which helps to make the link particularly relevant. Last October we were fortunate to have Bishop Hopes as celebrant of our AGM Mass in Chelsea and members had an opportunity to meet him afterwards. We look forward to a period of fruitful co-operation and we shall value his guidance.

MATTERS OF MOMENT

by Edward Barrett

I. POPE JOHN PAUL II 1920 -2005

Farewell to a Glorious Era

Young Catholics now in their twenties will have known only one Holy Father, such has been the length of this pontificate with which our Church and the world has been so happily blessed, the third longest after those of St Peter and Blessed Pius IX. The minds of older Catholics may turn back to August 1978, when many of us set off on holiday confident in the knowledge that the Holy Spirit had given us the pope we needed to confront the serious challenges facing the Church at that time. Just 33 days later we were stunned to learn that Pope John Paul I was dead and that the cardinals were already on their way to Rome for another conclave.

It is worth recalling the words of one who was a young cardinal at both conclaves: "Luciani's election was not an error. Personally, I am totally convinced that he was a saint, because of his great goodness, simplicity, humanity and great courage, the courage to say things with great clarity, even if he had to go against current opinions. However, those 33 days of his pontificate have had a role in the history of the Church. It was not only the testimony of his goodness and joyful faith. His unexpected death also opened the doors to an unexpected choice: that of a Pope who was not Italian." That was the assessment of Cardinal Ratzinger.

The new pope was indeed not Italian, not even from Western Europe, but a Pole. This was an intriguing, even exciting, departure. Obviously a Slav was going to be different and few outside the conclave had any idea of what to expect. Karol Wojtyla immediately won respect for choosing the name John Paul II, and went on to charm the world with his confident outgoing personality, his unshakeable faith and his obvious love of people and of God's creation as a whole. He was of course fiercely patriotic, like his friend and mentor Cardinal Wyszyński, Archbishop of Warsaw, and equally resentful of the Communist regime which oppressed his homeland and its neighbours in Eastern Europe.

None of us expected the Iron Curtain to survive indefinitely, but few dared to imagine that the Soviet empire would collapse as suddenly and completely as was soon to happen. But Poland now had its hero on the world stage. The relatively peaceful revolution began in the shipyards of Gdansk, courageously led by Lech Walesa, but nobody can doubt that it was the visits to his homeland and the encouragement of John Paul II that gave the Poles, and soon their neighbours, including Russia itself, the confidence to sustain their resistance until the oppressive grip of Stalinism was finally thrown off.

Meanwhile, however, it was the Church itself that needed inspired leadership. The sixties and seventies had left a confused flock. What were they supposed to believe? What if we upset the Protestants, or even the atheists? For many, Mass attendance had come to be regarded as optional, as had Confession. Some even felt it was acceptable to join the freemasons. There was widespread reluctance to provide catechism for the young and schools could no longer be relied on to teach Catholic values. Thus the highest priority for the new pope was, to put it bluntly, to stop the rot. It would not be possible to repair all the damage of the past two decades; the challenge was to prevent further drift.

Fortunately, in John Paul II the Church had a pope with indomitable personal faith and boundless energy, also one who was a brilliant communicator, particularly

among the young. He transformed the image and indeed the office of the papacy. His dynamism brought new vigour to all aspects of Catholic practice and culture. He was well aware of the influence of, and thoroughly at ease with, the modern media. It helped that he was an exceptionally talented linguist. He had also made time in his life for poetry, theatre and sport. He became such a 'star' that one tended sometimes to forget that beneath it all he was an outstanding philosopher and theologian.

Pope John Paul made more than 100 pastoral journeys overseas, starting with Puebla, Mexico, three months after his election. Through these travels, he reached out with brilliant effect to the faithful, especially young people, with whom he developed an exceptional rapport. He frequently attracted and captivated crowds of hundreds of thousands. Above all perhaps, many of us remember how he came to Great Britain in May 1982, to be welcomed as he landed by the then 'Bishop of Gatwick', as he nicknamed our present Cardinal. This was only a year after he had narrowly survived the attempt to assassinate him.

The fortunate few of us who were privileged to attend his Mass in Westminster Cathedral on that first day will never forget the experience, even if Latin was in meagre supply, [for the record: *Kyrie* and *Sanctus* (*Missa de Angelis*), *Gloria* and *Agnus Dei* (Mozart *Missa Brevis*), *Credo III* (*Et incarnatus est* by Lassus) and *Ave verum corpus* (Byrd)] but the Holy Father delighted us by singing the Preface and the Papal Blessing in Latin. There followed highly successful open air celebrations in Wembley, Coventry, Manchester, York, Edinburgh, Glasgow and Cardiff, as well as memorable events in the cathedrals of Canterbury, Liverpool (both), St Mary's, Edinburgh and St George's, Southwark.

John Paul will be remembered also for his teaching in over 80 documents, including his fourteen great encyclicals, starting in the earliest days with *Redemptor Hominis* (1979) and *Dives in Misericordia* (1980), not forgetting *Veritatis Splendor* (1993) and *Evangelium Vitae* (1995) and concluding, significantly, with *Ecclesia de Eucharistia* (Holy Week 2003). The latter was followed last year by the instruction *Redemptionis Sacramentum* and the apostolic letter *Mane Nobiscum Domine*. As his pontificate entered its final years and despite being afflicted increasingly by ill health, he gave the highest priority to the Liturgy and its worthy celebration. His last great initiative was the institution of the Year of the Eucharist that began in Guadalajara in October of 2004 and will conclude with the great Synod on the Eucharist in Rome this October.

As recently as the 3rd March, he sent a message from his hospital room to Cardinal Arinze and the participants at the assembly of the Congregation for Divine

Worship and the Sacraments emphasizing that liturgical training is "not only a necessity for future priests, deacons, instituted ministers and religious, but as part of the permanent dimension of the catechesis for all the faithful.... There must be a move to deeper reflection, so that the Liturgy might characterize increasingly the life of persons and communities, transforming them into sources of holiness, communion and missionary drive..... The art of celebrating expresses the capacity of ordained ministers and of the whole assembly, gathered for the celebration, to act and live the meaning of each one of the liturgical acts," allowing themselves to be "profoundly penetrated by the Mystery." Finally, the preaching of homilies "must favour the encounter, the most profound and fruitful possible, between God who speaks and the community that listens."

There could be no more fitting tribute to this great papacy than the successful accomplishment of Pope John Paul's aim for the Year of the Eucharist of establishing the Mass firmly in its place of honour as the source and summit of our faith and securing its most worthy celebration everywhere.

II. POPE BENEDICT XVI

Welcome Glad Confident Dawn

Long before the conclave was convened, there was no shortage of speculation about the possibility of a pope from Africa or Latin America or even Asia. It would give the world something to talk about! After all, the surprise choice of a Polish pope had turned out to be a great success, so why not be bold again? However, by the time the cardinals assembled in the Sistine Chapel, the *cognoscenti* were talking once again about Italian and other European candidates. Soon Cardinal Ratzinger was said to be the favourite. In case he had temporarily slipped from our minds, he acquired the highest possible profile following the death of John Paul, and became the focus of attention as he celebrated the Pope's funeral Mass with such authority and preached so eloquently. It was obvious to all, particularly to his colleagues in the College of Cardinals, that Joseph Ratzinger stood head and shoulders above all other *papabile* candidates. He was the outstanding theologian, was immensely respected and knew the workings of the curia and the Church better than anyone. There could be no trustier upholder of the faith. At the same time, it was well known that on reaching the age of 75 three years previously he had cherished the prospect of a peaceful retirement in Bavaria, but had been persuaded by John Paul to stay on. Also, to be realistic, his election would imply a relatively short pontificate and since the time of John XXIII there would be no thought of a 'caretaker' papacy.

Happily, it became clear that his sense of duty and spirit of generosity would make it impossible for Cardinal Ratzinger not to accept if chosen. The Church would be under the soundest leadership for a crucial period, by the end of which other European candidates, such as Cardinals Scola of Venice and Schönborn of Vienna would be suitably older and several of the Latin Americans much better known. So it all made sense and clearly the Holy Spirit had not the slightest doubt! After only the fourth ballot, Rome rejoiced at the white smoke and bells of St Peter's, and rejoiced even more on learning the identity of the new Bishop of Rome and his choice of name, Benedict XVI. The crowd listened with joy as the new pontiff spoke beautifully chosen words in Italian "as a simple and humble worker in the vineyard of the Lord" concluding: "In the joy of the risen Lord, trusting in his permanent help, let us go forward. The Lord will help us and Mary his Most Holy Mother will be on our side. Thank you."

The last Pope Benedict (1914–1922) has been described as "The Unknown Pope", the title in fact of his latest biography [by John Pollard, 1999]. Unfortunately, he still remains the least known pope of the 20th century, despite his heroic efforts to promote peace and his strenuous relief operations for the victims of war. By contrast, the most recent arrival in the office, Benedict XVI could be described as surely the best known newcomer to the papacy. At the beginning, he explained his choice of name: "Pope Benedict XV was a true and courageous prophet of peace, who sought first to avert World War I and later to limit the slaughter. Peace is one message this name brings. In his footsteps I place my ministry, in the service of reconciliation and harmony. Then there is St. Benedict, the co-patron of Europe, and the founder of the religious order that exercised an enormous influence on the spread of Christianity throughout the continent." He stressed the importance of Europe's Christian patrimony, "which cannot be renounced," and asked for the intercession of St. Benedict to protect the Church and further her mission of evangelization.

Purely by chance, very shortly before the death of Pope John Paul II, one found oneself reading a modest autobiography by Joseph Ratzinger covering his first fifty years to 1977, entitled *Milestones*¹. It will acquire new significance in view of recent events, but is not a gripping narrative by any standard despite beginning in the Germany of the Thirties. Young Joseph Ratzinger grew up in rural Bavaria as the son of a country policeman, in an idyllic family environment. After his father's early retirement, the family remained together; when the two sons were

¹ *Milestones [Erinnerungen 1927 -1977] Joseph Ratzinger*
ISBN 0-89870-702-1 Ignatius Press, San Francisco

not living in their parents' home, all were living with one or other of the sons. It should be said that they were all strongly opposed to Hitler and the Nazis. Life seemed to continue surprisingly normally even after the start of war in 1939. One curious benefit of the *Anschluss* of 1938 was that it became easy to cross the border to nearby Salzburg and, with international visitors staying away, the brothers were able to obtain tickets cheaply for the great music festival.

Joseph was studious from an early age and became more so and, having discovered his interest in the priesthood, inspired partly by the excellent *Schott* bilingual missal, he seems never to have wavered. At least in Catholic Bavaria his ambition to study for the priesthood was respected even if mocked and he was not forced into deep involvement with the Nazi youth movement or worse. Only late in the war did he find himself drafted into an anti-aircraft unit guarding the BMW aero-engine factory and later into a telecommunications unit. After a spell in American captivity, he was released and returned to his seminary studies in the difficult early post-war conditions. In 1951 he was ordained and was employed in parish duties in Munich before resuming his scholastic life.

Much of the book is devoted to his career in successive university faculties (including Bonn, Münster, Tübingen and Regensburg), which was highly distinguished but not the stuff of lively reading. However, when the Second Vatican Council opened, Cardinal Frings of Cologne took him to Rome as his theological adviser and he was soon named a *peritus*, so became much involved in the work of the Council. One area where no great excitement was expected was the Liturgy. In this, the work was understood to involve the development of the modest reforms of Pius X and Pius XII, even though it was said that 'the liturgical books should be revised as soon as possible'. Much more contentious on the other hand was the debate regarding 'The Sources of Revelation'.

After he was appointed in 1967 to the Chair of Dogmatic Theology in Regensburg, we begin to encounter some famous names: de Lubac, Urs von Balthasar, Bouyer, and Lehmann. His ten years at the University of Regensburg, of which he was elected vice-president, were happy and satisfying. His reputation as a leading theologian became ever more firmly established. Even so, on the sudden death of Cardinal Döpfner he was shocked to learn that his name was prominent in the list of candidates for the vacancy as head of the great archdiocese of Munich and Freising. He was installed as Archbishop at Pentecost 1977 and he experienced a special joy as he embarked conscientiously on an apostolate he had never imagined he would be called to. He was enthusiastically welcomed as a true son of Bavaria and soon came to be regarded as an outstanding pastoral bishop

who loved to be out and about in the parishes, meeting priests and laity. He was always ready to travel long distances to administer the sacrament of confirmation. He is particularly remembered also for his preaching ability and is said to have had ‘a great way with words which attracted people’. He enjoyed discussions with ordinary people on a wide variety of issues. Later in 1977, he was elevated to the College of Cardinals by Pope Paul VI.

It was at the Synod of Bishops in 1977, and again at the two conclaves of 1978, that Cardinal Ratzinger established a close rapport with his fellow cardinal, Karol Wojtyla, with whom he had exchanged scholarly correspondence over the years. In 1981 the latter, as Pope John Paul II, persuaded Ratzinger to come to Rome as Prefect of the Congregation for the Doctrine of the Faith. Their close co-operation was to remain an indispensable feature of John Paul’s pontificate. During this time, uninformed elements tried to caricature him as a forbidding sort of ogre. Nothing could have been more different from the truth. Of course, he would never neglect his duty to ensure that those who purported to teach the Catholic faith should do so unambiguously. At the same time, all who encountered him personally found him charming, modest and open-minded, with a genuine and kindly interest in people. Since his election to the Chair of St Peter, countless individuals have come forward to testify to his humble, unpretentious lifestyle and approachability, and his readiness to chat happily with people of whatever rank and station, even to a few cats as he walked to and from his office.

As an indication of what we might expect in this papacy, we can browse a little further through Ratzinger’s prolific writings. His main subject has always been Theology, which at this stage is something we might leave to the theologians. Close to this however comes his interest in Liturgy. His two books devoted exclusively to the subject are *The Feast of Faith*², which is based on a collection of articles written mainly for the periodical *Communio* and the much later (1999) *The Spirit of the Liturgy*³, so called because of the impression made on him by the work published under the same title in 1918 by Romano Guardini, “a key work in helping Catholics to rediscover a deeper spiritual understanding of the Liturgy”. Guardini was a leading light of the Liturgical Movement, popular with German

² *The Feast of Faith [Das Fest des Glaubens 1981] Joseph Ratzinger*
ISBN 0-89870-056-0 Ignatius Press, San Francisco 1986

³ *The Spirit of the Liturgy [Einführung in den Geist der Liturgie] Joseph Ratzinger*
ISBN 0-89870-784-6 Ignatius Press, San Francisco 2000

students but given rather to playing at Early Christians round a plain altar, as well as encouraging the 'meal' aspect of the Mass. We hasten to add that Ratzinger has never accepted all Guardini's ideas uncritically.

It was during his time at Regensburg that the Missal of Paul VI was promulgated and it is relevant to record his thoughts [*from Milestones, above*]:

There is no doubt that this new Missal in many respects brought with it a real improvement and enrichment; but setting it as a new construction compared with what had grown historically, forbidding the results of this historical growth, thereby makes the Liturgy appear to be no longer a living development but the product of erudite work and juridical authority; this has caused us enormous harm, for the impression had to emerge that liturgy is something 'made', not something grown in advance but something lying within our own power of decision. From this it also follows that we are not to recognize the scholars and the central authority alone as decision makers, but that in the end each and every 'community' must provide itself with its own liturgy. When liturgy is self-made however, then it can no longer give us what its proper gift should be: the encounter with the mystery that is not our own product but rather our origin and the source of our life. A renewal of liturgical awareness, a liturgical reconciliation that again recognizes the unity of the history of the Liturgy and that understands Vatican II, not as a breach, but as a stage of development: these things are urgently needed for the life of the Church.

I am convinced that the crisis in the Church that we are experiencing today is to a large extent due to the disintegration of the liturgy, which at times has even come to be conceived of *etsi Deus non daretur*: in that it is a matter of indifference whether or not God exists and whether or not He speaks to us and hears us. But when the community of faith, the worldwide unity of the Church and her history, and the mystery of the living Christ are no longer visible in her spiritual essence? Then the community is celebrating only itself, an activity that is utterly fruitless. And because the ecclesial community cannot have its origin from itself but emerges only as a unity from the Lord, through faith, such circumstances will inexorably result in a disintegration into sectarian parties of all kinds – partisan opposition within a Church tearing herself apart. That is why we need a new Liturgical Movement, which will call to life the real heritage of the Second Vatican Council.

Perhaps understandably, the Tridentinists like to regard him as their own and seize enthusiastically on every utterance of his that might be seen to support their position. He in turn often gives them suitable ammunition. However, things are by no means simple. There is no doubt that, in common with this Association, he is severely critical of the way the post-conciliar liturgical reforms have been implemented, in many respects in direct contradiction of the official texts. With regard to the reform itself, he would have much preferred a continuous ‘organic’ development, rather than a drastic rewriting of the books which could be seen as an attempt to construct a new liturgy. Few would disagree. But he would not question the right of the Church to update its liturgical books and would claim that this is a legitimate process that has continued both long before and ever since Pius V. However, from the *Feast of Faith* mentioned above:

We must say to the ‘Tridentinists’ that the Church’s Liturgy is very much alive, like the Church herself, and is thus always involved in the process of maturing which exhibits greater and lesser changes. The Missal can be no more mummified than the Church herself. [*and later:*] Lest there be any misunderstanding, let me add that as far as its content is concerned (apart from a few criticisms) I am very grateful for the new Missal, for the way it has enriched the treasury of prayers, for the new Eucharistic Prayers and the increased number of texts for use on weekdays etc, quite apart from the availability of the vernacular. But I do regard it as unfortunate that we have been presented with the idea of a new book rather than with that of continuity within a single liturgical history. In my view, a new edition will need to make it clear that the so-called Missal of Paul VI is nothing more than a renewed form of the same Missal to which Pius X, Urban VIII, Pius V and their predecessors have contributed, right from the Church’s earliest history. It is of the very essence of the Church that she should be aware of her unbroken continuity throughout the history of faith, expressed in an ever present unit of prayer. This awareness of continuity is destroyed just as much by those who ‘opt’ for a book supposed to have been produced four hundred years ago as by those who would like to be forever drawing up new liturgies. At bottom, these two attitudes are identical. The fundamental issue is whether faith comes about through regulations and learned research or through the living history of a Church which retains her identity throughout the centuries.

For the sake of balance, we might recall that in October 1998 he addressed an audience of some 3000 Tridentinists who had gathered in Rome to mark the tenth anniversary of the *motu proprio Ecclesia Dei* which provided new opportunities

and a new climate in which the pre-conciliar rite of Mass could be celebrated in the Church. He thought it an occasion for gratitude, considering that:

Divers communities born thanks to this pontifical text have given the Church a great number of priestly and religious vocations who, zealously, joyfully and deeply united with the Pope, have given their service to the Gospel. Through them, many of the faithful have been confirmed in the joy of being able to live the liturgy, and confirmed in their love for the Church, or perhaps they have rediscovered both. In many dioceses they serve the Church in collaboration with the bishops and in fraternal union with those faithful who do feel at home with the renewed form of the new liturgy. All this cannot but move us to gratitude today! [*He added:*] It is good to recall here what Cardinal Newman observed, that the Church, throughout her history, has never abolished nor forbidden orthodox liturgical forms, which would be quite alien to the Spirit of the Church. [*In conclusion:*] If the unity of faith and the oneness of the mystery appear clearly within the two forms of celebration, that can only be a reason for everybody to rejoice and to thank the good Lord. Inasmuch as we all believe, live and act with these intentions, we shall also be able to persuade the bishops that the presence of the old liturgy does not disturb or break the unity of their diocese, but is rather a gift destined to build-up the Body of Christ, of which we are all the servants.

More recently, he was the key figure in a two-day liturgical conference which took place at the traditionalist Abbey of Fontgombault in July 2001, and at which eleven distinguished participants contributed papers or introduced discussions. This was not a 'rebel' affair, but was officially commended by Cardinal Medina Estevez, then prefect of the Congregation of Divine Worship and the Sacraments. The event began with a Mass in the old rite at which Cardinal Ratzinger was the celebrant and preacher. He presented the first and most important paper, in which he emphasized the 'sacrificial', as opposed to the 'meal' aspect of the Mass. The meeting had been mooted in order to explore the idea of 'a reform of the reform' to which it was known that Ratzinger was sympathetic. In his second paper he stressed that this concerned the Missal of Paul VI, in which he would like to see the removal of all the provisions such as *sacerdos dicit sic vel simili modo* ... which invited undesirable 'creativity'. As to the Missal of 1962, he would have been quite happy for its continued use to be allowed and saw no problem in allowing a 'pluriformity' of rites within the Church. At the same time, he would expect the list of saints and other things to be updated, rather than left 'frozen'. A slightly odd idea, which he had raised elsewhere, concerned the orientation of the

priest at the altar. He clearly preferred celebration *ad orientem*, as in the apostolic tradition, but where this would be difficult to revert to, he suggested every altar should have a central cross on it which priest and people would face together, if from opposite sides, as the spiritual ‘east’. By 2003, however, he was more than happy to contribute a preface to Fr Michael Lang’s valuable book *Turning Towards the Lord* [see Newsletter 122] which argues calmly but convincingly for celebration *ad orientem*. There is a comprehensive account of the Fontgombault meeting⁴, edited by Dom Alcuin Reid *OSB* of Farnborough Abbey.

We cannot leave this profile of our new Pope without mention of music. We know that he loved all he heard at Salzburg and at Regensburg Cathedral where his brother Georg was for so long the musical director. At least until recently, he would play his piano every day. Here is what we learn from *The Ratzinger Report*⁵, which is a book length interview by Vittorio Messori on various subjects:

This discussion of church music – which he also sees as the symbol of the presence in the Church of a beauty which is *gratis*, calling for our grateful response – is something dear to the heart of Joseph Ratzinger. He has written gripping pages on this subject, for example: “A Church which only makes use of ‘utility’ music has fallen for what is, in fact, useless and becomes useless herself. For her mission is a far higher one. As the Old Testament speaks of the Temple, the Church is to be the place of glory and, as such, also the place where mankind’s cry is brought to the ear of God. The Church must not settle down with what is merely comfortable and serviceable at parish level; she must arouse the voice of the cosmos and, by glorifying the Creator, elicit the glory of the cosmos itself, making it also glorious, beautiful, habitable and beloved.”

The foregoing may provide some useful background and possible clues as to what we may expect in the future, but we are aware that one or two of those who know

⁴ *Looking Again at the Question of Liturgy with Cardinal Ratzinger – Alcuin Reid* ISBN 0-907077-42-0 St Michael’s Abbey, Farnborough 2003.

⁵ *The Ratzinger Report – Joseph Ratzinger with Vittorio Messori* ISBN 0-85244-036-7 Fowler Wright, Leominster 1985

Pope Benedict XVI well have suggested that we should stand by for surprises. We do so in joyful hope!

LAWMAKERS AND LAWBREAKERS Part II by Mike Withers

[The concluding part of Mike Withers' address to the AGM in Chelsea, the first part of which was reproduced in our last Newsletter 123]

Turning now to the second part of this paper: the state of musical affairs in nineteenth-century England. The music historian, Percy Scholes, identified a twofold difficulty: (a) the complete loss of the British Catholic musical tradition by three centuries of enforced silence, and (b) the unfortunate fact that, at the moment when the resumption of Roman Catholic musical activities came about in Britain, Catholic churches on the Continent offered bad models.

For much of the nineteenth century, music in English Catholic churches was heavily influenced by the work of Vincent Novello. Succeeding Samuel Webbe as organist at the Portuguese Chapel in London, he published his first collection ('as performed at the Portuguese Chapel') in 1811, then in 1816 *Twelve Easy Masses, calculated for Small Choirs*. Within the next nine years he produced a six-volume set of Offertory motets, *A Selection of the most favourite Motets, Hymns, Solos, Duets &c*, and complete editions of Mozart's and Haydn's Masses. All these were published, said his daughter, Clara, 'at his own cost of time and money in order to introduce them, in accessible form, among his countrymen in England'. The vast array of his publications (the British Library Catalogue lists 402 titles) includes editions and arrangements of service music for the Anglican church, oratorios, organ transcriptions of orchestral music and choral works by most of the well-known composers from Palestrina to Beethoven. In making so much music available to churches and choral societies, he also provided the means of performing it: an organ accompaniment was always included.

As another commentator put it, 'The tradition of church composition received by most Roman Catholics during the first decades of the nineteenth century was based on tastes set during the previous century by court chapels . . .' And those tastes were made accessible to all by Novello.

At the opening of St Patrick's, Manchester in February 1832, 'The Mass was Mozart's no. 12, the whole of which was performed'. Mozart's Twelfth was again performed at the opening of the Leeds Chapel five months later. At the consecration of the (400-seat) chapel at Everingham, Yorkshire, in July 1839, four

bishops and thirty-six other clergy took part in a seven-hour ceremony; the choir sang the penitential psalms and the Litany of the Saints; *The Catholic Magazine* was impressed by the ‘grand effect given by the talent which the Rev. Dr. Newsham of Ushaw College, displayed on the organ’. On the following day the High Mass was by Haydn (Mass no 1) but with some plainsong. In September 1839, St Patrick’s, Huddersfield celebrated the fifth anniversary of its opening with a Mass which included ‘A most splendid selection of sacred music, from the most celebrated Compositions of Haydn, Mozart, Zingarelli, Romberg, &c’. At the consecration of St Chad’s, Birmingham, in 1841, the choir of Oscott College sang exclusively Gregorian music but, for the formal opening, two days later a Haydn Mass was sung.

We have seen that, despite the best efforts of popes and prelates, liturgical music has through the centuries strayed from the norms – sometimes for a considerable distance. The Church in England was no exception and, indeed, offers some outstanding examples of malpractice. Writing to his son in 1834, Pugin described a ‘typical Catholic place of worship’ as having ‘. . . in the music gallery soprano and contralto soloists publicly emulating each other, lady vergers in feathers collecting the offertories, High Masses advertised as attractions’. Whilst such a chapel or church might not have been entirely typical (for the champion of the Gothic was not entirely unprejudiced), there are many documented examples of the abuses which he so detested.

It was common practice in the 1830s and 1840s for the stars of the Italian Opera to perform at Sunday Masses in London. The Bavarian Chapel in Warwick Street (the only embassy chapel still surviving – now the church of Our Lady of the Assumption) was renowned for its use of such singers. A convert wrote of one of his father’s musical and theatrical friends, ‘a rather well-known opera singer, [who] used to sing at the High Mass at Warwick Street, then sometimes called ‘the shilling opera.’ In 1839, Signor Lanzio, the Kappellmeister at Warwick Street, wrote and conducted a Mass to relieve the monotony of ‘the eternal Mozart and Haydn’; seven well-known Italian opera singers had solos.

Meanwhile, the Sardinian Chapel, in Lincoln’s Inn Fields, was doing its best to match the Bavarians. High Mass on Pentecost Sunday 1839 was reported in admiring terms:

. . . the grand instrumental High Mass composed by the Maestro di Capella [Signor di Angeli] began with the sublime *Kyrie* . . . Mr. Le Jeune, the Organist, commenced the splendid *Gloria* with a trumpet, well supported by

the remainder of the Band. It is a masterly composition. . . . To say the most of the *Credo* in a few words, it excelled the *Gloria*, and was supported by Madame Persiani and Signor Tamburini, who came in during the sermon. The Offertory was appropriated to Madame Persiani, who certainly sang it both sweetly and elegantly.

The Chapel excelled even itself in July of the following year with the Requiem Mass for the sister of a celebrated prima donna; it had been advertised (Mozart's *Requiem*, starring London's top opera singers), admission was by ticket (some at half-a-guinea – a day's pay for a senior office-worker), and most of the large congregation were non-Catholics. *The Tablet* published a critical report of the event which had been advertised (in *The Tablet* the previous week) as a 'GRAND MUSICAL ENTERTAINMENT [11-pt capitals] And High Mass [4-pt lower-case] FOR THE ERECTION OF A NEW CHURCH . . . [11-pt capitals] And for the repose of the soul of Judith Grisi [4-pt lower-case]'. In the same issue a letter from 'A Catholic Englishman' protested that the advertisement was 'most scandalous to Catholics and most eminently calculated to bring their faith into contempt before those who belong not to their creed'. The following week's issue brought an outraged reply from the Chapel's priest, Rev Dr Baldacconi, whose somewhat incoherent arguments were refuted by the Editor.

Whilst it was mainly in London, of course, that the Opera came to Mass, it was not necessary to visit an embassy chapel to experience liturgical horrors. In its report of the Leeds Chapel opening, *The Catholic Magazine & Review* noted that 'Miss Byfield, who came down from London specially for the occasion, astonished us by the power and compass of her voice'. When the church of St Anne in Keighley, West Yorkshire, was opened in 1838, Pugin was again outraged. Writing to his friend and supporter, Phillips de Lisle, he reported

. . . a most horrible scene. Not only was all decorum violated but a regular row took place between the musicians, who quarrelled about their parts in the church, and after one hour's delay one priest drew off the singers and a Miss Whitwell – whose name appears in the bills in gigantic letters – quavered away in most extraordinary style . . .

Pugin's most disastrous experience, however, must have been at St Marie's, Derby, also in 1838. (You will recall that St Marie's was the venue of our Spring Meeting last year.) This, one of the largest of his Catholic churches, was to be opened in true medieval style – or so he believed. Arriving with the Earl of Shrewsbury and Phillips de Lisle, expecting a splendid plainsong High Mass to be

celebrated in vestments donated by the Earl, he found a large mixed choir with full orchestra. The Bishop, already vested, said that it was too late to change the arrangements. Urged on by Pugin, the Earl refused to allow the new vestments to be used ‘if there were to be lady sopranos and fiddles’. So the Bishop ‘exchanged his beautiful cloth-of-gold vestments for a dingy set of the French pattern, and the service proceeded. The three distinguished visitors drove away in high dudgeon.’

It is hardly surprising, then, that Pugin should have decided that ‘Everything in modern chapels is bad – vestments, music, altars’. The Catholic clergy, he wrote, ‘apparently reject tradition and authority’, so that ‘men of devout minds are scandalized with the foreign trumpery that is introduced on the most solemn occasions’. Seven years later, in his pamphlet pleading for the revival of plainsong, Pugin spoke of ‘the hired musicians (frequently heretics and infidels) who perform in a gallery . . . the congregation is reduced to the position of listeners’.

Perhaps Pugin’s distress was somewhat mitigated in the Spring of 1839, only a year after his Derby disaster. The occasion was his wife’s reception into the Catholic Church in a ceremony in the chapel at Alton Towers (seat of the Earl of Shrewsbury), which the *Staffordshire Examiner* found ‘grand and awfully impressive’. The aisle was ‘bestrewed with odoriferous flowers and evergreens’ whilst from side to side there extended ‘a handsome and tasty festoon of flowerets, from the centre of which was suspended a crown . . . directly above the head of the convert’. The vestments which were ‘of the richest gold brocade’ must surely have been those which had been intended for use in Derby. Although a ‘grand high Mass was sung’, its composer is not mentioned; since, however, the centre of attention was Mrs Pugin, the *Veni Sancte Spiritus* was sung ‘in the old Salisbury chaunt [sic]’, the *Te Deum* was ‘chaunted [sic] by the choir at the conclusion’, and the words ‘Gothic’ and ‘fifteenth century’ appear more than once, it seems reasonable to assume that the music for the Mass was not, for once, Mozart’s Twelfth, but plainsong.

Among the problems faced by the Catholic Church in England in the mid-nineteenth century was a shortage of money. Apart from the occasional generosity of the few wealthy ‘old’ Catholics, the only income was from offertories at Sunday Masses which, as Lingard pointed out, were attended by ‘successive congregations of the poorer classes’. He argued that ‘fine music and fine singing . . . attract a multitude that will pay as well as pray’. In a letter to Faber in 1851, Newman asked, ‘What is the good of a crack choir bringing together a large congregation if the said congregation won’t pay for their amusement?’ Lingard

went on, however, to recognise ‘that things do occasionally take place . . . by which the eye and ear are alike distracted from legitimate subjects of devotion’, mentioning the visibility of the ‘unbonneted heads’ of female choristers, whispering, laughing, organists reading the Sunday paper during the sermon, choir members walking out at the start of the sermon (and returning just in time for the *Credo*), and unmarried (but cohabiting) ‘eminent artistes’ walking arm-in-arm into the choir. Bernard Ward observed of those days that ‘the anomaly of the *Credo* being sung by unbelievers was a frequent occurrence’.

One of the few mid-century exceptions to the general rule was Frederick Oakeley, Oxford Movement convert to Catholicism, best known for his translation of *Adeste fideles*, who became parish priest at Duncan Terrace, Islington in 1850. Following a report that his choir included women, he wrote that, knowing Wiseman’s objection to ‘female voices of any description in Ecclesiastical choirs’ he had introduced a choir of men and boys.

Semi-conformity was achieved at Nottingham Cathedral. Richard Sibthorp wrote in 1865 of ‘Our choir, one of the best I know, twelve or fourteen men, some boys, and two or three females in the background out of sight; music well selected’. Even at the Birmingham Oratory, in Newman’s words ‘ever remarkable for their exact attention to the rubrics of the Ritual’, in the 1870s ‘Mrs Jewsbury, of great renown, was the leader of the Choir’.

A session of the Fourth Synod of Westminster (1873) was devoted to ‘Singers and Ecclesiastical Music’. *Inter alia*, the instruction of the First Synod was confirmed (that boys should be taught music ‘so that the singing of women in the choir, especially of those hired for the purpose, may be banished from our churches’). Other long-standing norms were reiterated, but the final instruction stated that

. . . the custom, still prevailing in some places of alluring Catholics and non-Catholics to the divine office by advertisements and by placards giving the names of the singers and musicians as well as the kind of music and the pieces that are to be sung is . . . seriously unbecoming the worship of the omnipotent God.

In November 1881 *The Dart*, a Birmingham ‘Journal of Sense and Satire’, reported that at the Catholic Church in Wolverhampton, a Mozart Mass had been sung with orchestral accompaniment, the choir being augmented by singers from a central Birmingham parish. *The Dart* asked why ‘these sublime renderings’ were strictly forbidden in Birmingham yet permitted in Wolverhampton. (Perhaps

because what the eye doesn't see the heart doesn't grieve over – unless the Press finds out? St Michael's is virtually in the shadow of the Cathedral – half a mile away; Wolverhampton is 18 miles from Birmingham.) *The Dart* also congratulated the parish priest, Canon Davies, for his 'untiring efforts in the further development of the "Divine Art" in connection with the services of his church'. This provoked a furious response from Bishop Ullathorne, who only twelve months earlier had spoken at length to his Cathedral choir on 'the song of the Church' – 'if we sing for the entertainment of the people . . . we do not sing wisely' – and who had expressed optimism about liturgical music in the diocese, writing (to Phillips de Lisle in 1855) of 'generally a graver order of music' and (to Manning in 1868), 'The clergy know that there are two things that I am strongly opposed to – flash singing in churches and advertising church exhibitions in newspapers; and therefore we have not much of either'. Ullathorne's letter to Canon Davies was short and to the point:

You will see the use made of your name in the enclosed article headed 'What we hear'. There have been such excesses at St Michael's Birmingham, making the Mass an exhibition instead of a devotion as far as the music is concerned, that I have been obliged to prohibit the abuse. After reading the enclosed, will you kindly tell me the facts?

Unfortunately, Canon Davies's reply cannot be found in the archives of the Archdiocese of Birmingham or in the Ullathorne papers at St Dominic's, Stone. Nor do we know how or whether the parish priest of St Michael's (referred to above) replied to his bishop's rebuke over having advertised a Sunday's liturgy the music for which would celebrate the organist's birthday by being 'all his own composition, with full choir':

This advertisement is a public scandal, which reflects on the Church. . . . It is a direct contravention of the decree of the Fourth Provincial Synod of Westminster, which forbids the advertising of musical performances in churches, with the names of the musicians.

But this . . . assigns a motive for the selection of the music which cannot be allowed without profanation . . . the celebration in the public worship of the Church of the musician's birthday. To prevent this profanation, and lest my silence should seem to approve of this profanation of the church and divine service, I hereby prohibit the use of . . . [the] compositions on the day advertised, *sub poena inobedientiae*.

To prevent such exhibitions of vanity for the future, I strongly recommend you, in accordance with the practice of all prudent rectors of churches, not to

permit the organist or choir-leader to introduce his own compositions in the choir at the public services.

The organist was Joseph Short, whose music was still being performed at St Michael's 65 years later, 'including compositions for voices, organ and orchestra . . . the choir was often augmented by singers from the Carl Rosa Opera Company when on their visits to the town'. Twelve years after Ullathorne's letter to his parish priest, this same Joseph Short was included in the list of the great and the good of liturgical music throughout the world to whom Leo XIII's questionnaire was addressed; in his reply Short argued that:

figured music, according to the style of modern musicians, be it purely vocal and accompanied by the organ, or accompanied by a complete orchestra, is the most fitting for the house of God, when compared with the other kinds of music (Gregorian and polyphonic). It also helps more to stir the devotion of the faithful and it is better adapted to express the praises of the Divine Majesty. . . . To try to take out this kind of music would have some disastrous and mostly hopeless consequences. Many would be discouraged and sad . . .

Ullathorne's cathedral, St Chad's, had a fine musical tradition dating from its completion as a new (Pugin-designed) church in 1841. The choirmaster until 1844 was John Hardman, whose father (also John) had been a benefactor of the original St Chad's Chapel and had provided the High Altar and Great Screen for the new church. When St Chad's became a cathedral in 1850, Hardman (the son) made an endowment of £50 annually on condition that:

The Kyrie, Gloria and Agnus Dei, except during the seasons of Lent and Advent . . . may, at the discretion of the choirmaster, be sung in harmonized music in the spirit and ecclesiastical style of Palestrina, or the purely vocal school of the grave and severer kind, which admits of the accompaniment of the organ, but nevertheless requires no such accompaniment, and is complete without it.

At the end of the nineteenth century, *his* son, John B Hardman, made a £1,500 permanent endowment of the Choir.

At Ushaw College, Hutchings was shown 'much music used by Roman Catholics in France and England from the late eighteenth century to the present day [1967]'. He noted a change of style from baroque to classical; 'where names of composers are given, they belong chiefly to Italians until we reach V Novello, S Wesley and

S Webbe. . .’ Unfortunately, when I visited last year, nearly all Ushaw’s ‘traditional’ music had been relegated to the floor of a spare room. Those who know anything of Webbe’s music might be interested in my small collection of comments on his abilities . . .

Hutchings wrote of his compositions being ‘often pedestrian but never vulgar’. Fr Robert Eaton, who was Prefect of Music at the Birmingham Oratory from 1893 to 1901 and for thirty-three years from 1908, wrote in 1936 that Webbe’s Masses were ‘childish in their simplicity and of no merit musically’; in a Choir diary entry more than forty years earlier (Holy Week 1894) he had written: ‘Webbe’s *Vidi Aquam* is never again to be heard.’ I rather like Webbe’s *Vidi aquam* . . .

Now, we haven’t yet looked at the introduction to our churches during the last two decades of Victoria of music not written by the major composers of the Viennese school; I’m thinking of names such as Gounod and Dvorak, for example. Nor have we considered the large quantity of generally inferior music written in this country during the years immediately following Pius X’s *motu proprio*. And the resuscitation of polyphonic music led by Terry at Westminster and Collins at the Birmingham Oratory is well worth our attention; so is the great contribution to Victorian Catholic hymnody by Newman, Faber and Caswall, and the introduction to England by the Oratorians of what might be called ‘paraliturgical’ services. Nor have we examined in any detail the mass of liturgical legislation which has been published during the last 75 years or so, let alone the myriad ways in which that legislation has been circumvented or ignored. And I’m sure you’ll be pleased to know that you won’t have to hear about all that this afternoon.

I called this talk ‘Lawmakers and Lawbreakers’, and have now strayed away from the title. My thesis is that the Church has tried and failed for the best part of two millennia to control its prelates, priests and – in recent years – its liturgists, with the departure from orthodoxy that inevitably follows relaxation of discipline.

Earlier, I quoted Rudolf Otto and his discussion of ‘the numinous’; a recent down-to-earth comment by a Lutheran scholar, sums up my own feelings – and, perhaps, your feelings? – rather well:

What’s happened is that rather than our elevating ourselves in awe before a God of great magnificence, we have brought God down to be our Buddy Jesus. I wish we stood in awe more.

But I should like to express this desire in more dignified language – from a German Protestant and an English Catholic priest:

The first verse of Gerhard Teerstegen's hymn, *Gott ist gegenwärtig*:

God Himself is present; Let us now adore him
And with awe appear before Him!
God is in his temple; All within keep silence,
Prostrate lie with deepest reverence.

And the last six lines of Hugh Benson's sonnet, *At High Mass*:

Lord, take the sounds and sights; the silk and gold;
The white and scarlet; take the reverent grace
Of ordered step; window and glowing wall
Prophet and Prelate, holy men of old;
And teach us children of the Holy Place
Who love Thy Courts, to love Thee best of all.

GENERAL INSTRUCTION and CELEBRATING THE MASS New Books

The Catholic Truth Society has published two new liturgical books as a matching pair and is to be warmly congratulated on their attractive presentation. The first, in a smart blue cover, the *General Instruction*, is the long awaited English translation of the *Institutio Generalis* of the *Missale Romanum* of 2000. The companion volume, in a dark red cover, is a practical guide entitled *Celebrating the Mass*, intended to encourage a general improvement in liturgical practice in the parishes. They are part of the Bishops' Conference's response to the Year of the Eucharist called by Pope John Paul and recognise his urgent concern for the Liturgy, exemplified in the documents *Ecclesia de Eucharistia* and *Spiritus et Sponsa* respectively.

Readers should not be put off by the crude drawing on the front of both books. This is a phenomenon encountered all too frequently on liturgical books. Perhaps some virtue, such as childlike innocence, is supposedly conveyed by the naïve? Whether this is the promotional image of the CTS or of the Bishops' Liturgy Office is not clear, but we appear to have in chalk outline two large turbot beside a lobster-pot or, on closer inspection, perhaps a tall basket full of hot-cross buns! In kindness, however, if we look on the back covers of the books, there is a small photograph of a rather nice golden-hued mosaic featuring the original scene from which the image is borrowed and which gives a totally different impression,

presumably alluding to the tradition of the loaves and fishes. But why not reproduce it in this attractive form on the front covers? Inside both books, the presentation is excellent, with subtitles and paragraph numbering in red. The layout is logically arranged and the typography beautifully clear and readable. There are useful, positive references in the footnotes, without irritating *ibids*.

General Instruction of the Roman Missal

ISBN 1-86082-288-6 Catholic Truth Society, London 2005 94pp paperback £9.95

The layout of this is of course determined by that of the Vatican original. It has been available in Latin, both within the *Missale Romanum, editio typica altera*, and in a free-standing book since the year 2000. Thus some of us at least have known the rules we should have been obeying for some years, but we can now welcome all anglophone Catholics into our privileged coterie. Together with the rubrics of the Missal itself, the provisions of this Instruction provide the official rules governing the celebration of Mass. The Vatican document, *Redemptionis Sacramentum* (March 2004) calls for faithfulness to these norms and warns of deviations to be avoided.

This translation is of course by ICEL and, one is happy to report, is very good indeed. It appears to be scrupulously faithful to the original. Intelligent, educated English is used and there is a most welcome absence of ‘liturgist-speak’, for example not a ‘presider’ in sight, so that *sacerdos* is always ‘priest celebrant’ or simply ‘priest’. It is a joy to find the parts of the Mass and many individual texts, including the opening words of the celebrant’s prayers, referred to in their Latin form (with English translation in brackets). Vernacularists may resent this, although it is surely a welcome re-emphasis of the Church’s catholicity and the cohesion of its parts.

Members may recall that when the Latin original appeared, we were keen to know what it had to say about altars and tabernacles. To refresh our memory, we can revisit those paragraphs in the vernacular:

No.295 says the Sanctuary ‘should be suitably marked off from the body of the church either by being somewhat elevated or by a particular structure and ornamentation.’ Perhaps altar rails could be the answer!

No.299 restates that ‘The Altar should be built apart from the wall, in such a way that it is possible to walk around it easily and that Mass can be celebrated at it facing the people, *which is desirable wherever possible*. Strong doubt has been

expressed as to whether the Latin grammar actually connects the ‘*is desirable*’ (*quod expedit*) to the *celebratio versus populum*. In any case ‘*is desirable*’ is considerably different from ‘*is mandatory*’ and neither could apply except *where possible*.

No. 314 requires the Tabernacle to be: ‘in a part of the church that is truly noble, prominent, readily visible, beautifully decorated and suitable for prayer’. No.315 says it is *more in keeping* with the ‘meaning of the sign’ for the Tabernacle not to be on an altar on which Mass is celebrated. It may be noted that it is nevertheless not *forbidden*, but it is *preferable* for it to be (a) ‘either in the Sanctuary, apart from the altar of celebration, in a form and place more appropriate, not excluding on an old altar no longer used for celebration’ or (b) ‘in some chapel....’.

The italics used in these extracts are our own. Without wishing to appear unduly legalistic, our observations indicate scope for commonsense interpretation of the norms, particularly where existing sanctuaries and established worshipping communities are concerned. Taking other paragraphs that might be of interest:

No.41 restates almost verbatim the provision of *Sacrosanctum Concilium*, (the famous paragraph 54) on the predominant place of Gregorian chant, closely followed by polyphony, and repeats that it is fitting if the faithful can sing together at least some parts of the Ordinary in Latin, especially the *Credo* and the *Pater Noster*.

No.48 gives the options for the Entrance chant in this order: (1) the antiphon and psalm from the *Graduale Romanum* or (2) a song from another collection of psalms and antiphons.

No.61 confirms that the appropriate chants from the *Graduale Romanum* or *Graduale Simplex* may be sung between the readings in place of the psalm given in the Lectionary.

No.85 repeats that it is most desirable that the faithful receive Communion from hosts consecrated at the same Mass and should also be encouraged to partake of the chalice where it is offered. This is further encouraged in No.281/2, although No.284 makes it clear that “Any of the faithful who wish to receive Holy Communion under the species of bread alone should be granted their wish”.

No.277 says Incense is to be blessed by the priest (with the sign of the cross, but no words) when put into the thurible. It specifies the number of swings to be used

in each type of incensation, but leaves aside whether they might be double or single (except for specifying single swings when incensing the altar).

No.366 states firmly that it is not permitted to substitute other chants for those found in the Order of Mass, such as the *Agnus Dei*.

This fine translation will of course take its place in due course at the front of the new English edition of the Roman Missal on which ICEL has been working for so long. In the meantime it is essential that a copy of this book is available in every sacristy.

Celebrating the Mass Catholic Bishops' Conference of England & Wales
ISBN 1-86082-290-6 Catholic Truth Society, London 2005 117pp paperback £7.95

Subtitled 'A Pastoral Introduction', this is intended to serve as a companion and guide to a greater appreciation and implementation of the *General Instruction* and to respond to Pope John Paul's invitation to the whole Church to examine its conscience with regard to the place of the Liturgy in the life of the Church. In his foreword, Bishop Arthur Roche, Chairman of the Department for Christian Life and Worship, concludes that it will be of great assistance as we seek "how to celebrate the Mass more faithfully, reverently and fruitfully". It is well written and is for the most part refreshingly free from the 'liturgist-speak' that was once so irritating in the output of the Liturgy Office. The Contents page gives a clear listing of every paragraph, endnotes quote the relevant Vatican authorities, while the Index is admirably comprehensive and provides invaluable cross references to the *General Instruction*. Apart from describing the stages of the celebration of Mass, with all the roles and requirements involved, it provides valuable catechetical background and helpful practical guidance.

Perhaps we should not be surprised to find little mention of Latin, but No.81 (like *General Instruction No. 41*) quotes the immortal paragraph 59 of *Sacrosanctum Concilium* on Gregorian Chant and polyphony, inevitably complete with the futile insertion 'all other things being equal'. Whoever was responsible for that original paragraph surely deserves canonisation, while no condemnation is too strong for the many who have determinedly ignored it ever since! Just a few other points might be mentioned:

No.67 and again No.204 regarding the 'Sign of Peace', make the welcome point that a handclasp (two-handed) is a more fitting gesture than the appalling, inappropriate handshake (one hand stuck forward) so often seen, even in the

sanctuary. Here of course nothing is so seemly as the time-honoured shoulder clasp. Equally welcome is the reminder that it should be exchanged only with the person(s) nearest. It was of course made clear in *Redemptionis Sacramentum* that the priest should not leave the sanctuary to indulge in this activity.

No.77 dealing with psalms to be sung, lists with approval those of the ‘Simple Gradual’ and we assume that this means the Latin psalms of the *Graduale Simplex*.

No.114 is adamant that “the use of ‘fake’ candles with wax or oil inserts is not permitted at Mass”.

Nos.122/3 surprisingly encourages the use of banners and other visual media, by which it is suggested that ‘the whole environment of the church can be enhanced’. Perhaps the opposite is far more likely!

No.140 talks about the ‘Opening Song’ rather than ‘Entrance Chant’ as used in *General Instruction*. In its ‘Observations’ of March 2002 (regarding an earlier ICEL translation of the Missal), the CDW was quite scathing about this term and its connotations, as it “could just as well designate the beginning number of a secular musical performance”.

No.142 stresses the importance of a formal and reverent greeting, and warns against “casual and personalised greetings that emphasise a merely human exchange and obscure the mystery of Christ’s presence”.

No.150 uses the form ‘Collect (Opening Prayer)’ – a pleasant surprise.

No.169 deals well and at length with Homilies, but suggests a sign of the cross before or after is best avoided (in support of which it refers to a CDW reply of 1973).

No.173 deals with The Prayer of the Faithful soundly and at some length, but mentions briefly in passing that the inclusion of ‘devotional prayers’ is not envisaged – a discreet way of dealing with the Hail Mary.

No.221 brings an unexpected emergence of ‘the Presider’ (capital P!) to send away those taking Holy Communion to the sick, but happily he disappears as quickly, so that it is again ‘the priest’ who is in charge of the concluding rites (dealt with admirably in Nos.222/225).

The final paragraph seems to introduce a change of thinking: “The practice of a final song or hymn is foreign to the Roman Rite..... The use of instrumental music, particularly an organ voluntary, is more appropriate to this moment”.

Readers will gather that there is plenty of useful guidance here, despite inevitably a few points over which to quibble – but, it must be said, far fewer of these than we would have expected in material produced by the hierarchy some years ago. This book should join its stable mate as a resource in every sacristy.

LETTERS TO THE EDITOR

Letters and articles for publication at the Editor’s discretion are always welcome. Readers will appreciate that they reflect the writers’ opinions and not necessarily those of the Editor or the Association.

Orchestral Mass I

from Mr John Michael East

Dear Sir

On first reading, the letter from Mr O’Brien concerning music at the London Oratory (Newsletter Lent 2005) does not seem to hang together; upon a second reading it falls apart. He refers to music at the Solemn Mass as “more suited to a concert hall than as accompaniment to the Sacred Liturgy”. How can this be? All the music sung by the Choir at the Oratory (except for carols and an extract from the Messiah at Christmas) is music written for liturgical use – a lot of it before concert halls existed. And it is used not as a mere accompaniment to anything but as part of what a solemn liturgical celebration is. Solemnity surely implies an element of protraction in sound as in action.

More specifically, Mr O’Brien complains about the music at the Solemn Mass on All Souls’ Day last year being accompanied by an orchestra – but does not explain the complaint except to say that it seemed to him “inappropriate on one of the most solemn and subdued days of the liturgical year”. Apart from the fact that it is liturgical rigour that defends from sentimentality, what could have been more appropriate than to sing the Requiem Mass to the music made for this purpose (at a time when all music of this sort was written to be accompanied by a small orchestra) and in this case written by Mozart (as he himself was dying but that is sentimental!). In fact, hearing this work in its proper context, with orchestra (not just an organ reduction) reclaimed from the modern concert ‘performance’ was

felt by many to be the most deeply memorable experience, total and illuminating, among many at the Oratory over the past year. But I am at one with Mr O'Brien in appreciating the well prepared sermons.

Yours sincerely

John Michael East, Westminster

Orchestral Mass II

from Mr Philip Lancaster

Dear Sir

As a fellow regular worshipper at the London Oratory, I feel that I must take issue with your correspondent, Mr Frank O'Brien, who seems to feel that music performed by the Choir has recently been more suited to the concert hall than the Sacred Liturgy. He cites frequently protracted singing and also the use on All Souls' Day last year, of the support of an orchestra for Mozart's sublime Requiem setting.

In former years there was nearly always an 'orchestral requiem' for deceased members of the parish in October or November, as well as the Solemn Requiem (usually a polyphonic setting) on All Souls' Day. Possibly for reasons of cost, these two formerly separate occasions seemed to have been merged in the last couple of years.

As to his view that the order of Mass is frequently delayed by protracted singing, it is true that some settings sung as Offertory motets are longer than others and may be continuing when the liturgy has reached the *Orate fratres*, but what would Mr O'Brien have the Choir do? Suddenly stop singing in mid-bar of music? Would actions such as this or listening to music of inferior quality, such as has been common in other places since 1970, please the taste of the worshippers? I think not. The other point to make is surely that whilst performances of liturgical music in the concert hall are laudable, the generous provision by the Oratory Fathers of beautiful sacred music in the Mass means that we can hear this music specifically in the context for which it was intended.

While the issue of 'taste' is mentioned, it is always at this point that someone quotes the hoary old edict *De gustibus non est disputandum*, to which must surely be replied: *Ecce, de gustibus disputare **semper** debimus: ne inducamur in malum a vulgare populo plebiano*, a situation which has happened all too frequently in the

last forty years and one which I am sure that, as a supporter of this Association, Mr O'Brien cannot possibly want.

Yours sincerely

Philip Lancaster, London SE23

THE POPE CELEBRATES CORPUS CHRISTI

Twice

On April 20th, the day after his election, Pope Benedict XVI told the cardinals: "In a very significant way, my pontificate starts as the Church is living this special year dedicated to the Eucharist. How could I not see in this providential coincidence an element that must mark the ministry to which I have been called? The Eucharist, the heart of Christian life and the source of the evangelizing mission of the Church, cannot but be the permanent centre and source of the Petrine ministry entrusted to me." Furthermore, he told the cardinals that the feast of Corpus Christi was to be celebrated with 'particular prominence'.

True to his word, he arranged that he himself would be the key figure in two great celebrations. On the Thursday evening he celebrated Solemn Mass at his own cathedral, the Basilica of Saint John Lateran and, in accordance with tradition, led the spectacular procession which included thousands of prelates, clergy and laity along the via Merulana to Saint Mary Major, another of Rome's four great basilicas.

But there was more to come, because in Italy (outside the Vatican Basilicas) the solemnity of Corpus Christi is transferred to the following Sunday. Among the commitments the Holy Father undertook at the outset, was to travel to Bari to participate in the closing of the Italian National Eucharistic Congress, as Pope John Paul had done at the closing of the last such congress at Bologna in 1997. As the 29th May coincided with the transferred solemnity, it was thus possible for Pope Benedict to be at the heart of another great celebration of Corpus Christi three days after the first. Other than taking possession of his summer palace at Castel Gandolfo, this journey to Bari was his first as Pope outside Rome.

Speaking beforehand at his Angelus audience the Pope paid tribute to those participating in Italy's national Eucharistic Congress, with whom he was already present in spirit, and went on to stress the importance of Sunday Mass. "Every parish is called upon to rediscover the beauty of Sunday, the Lord's day". All of which would seem to confirm that our new Pope will indeed allocate a high priority to the celebration of the liturgy.

PRAYER FOR LATIN LITURGY

by Michael Loraine 2005

Our Association has hitherto lacked its own prayer and we are particularly grateful to our longstanding member, Dr Michael Loraine of Cambridge for kindly composing this admirably concise oration for us.

Deus, qui nobis liturgiam Latinam dare dignatus es, praesta, quaesumus, ut haec liturgia cum sua musica, per Ecclesiam Romanam extendatur, qua te digne ac recte adorare mereamur, per Dominum nostrum Jesum Christum, qui tecum vivit et regnat in unitate Spiritus Sancti, Deus, per omnia saecula saeculorum.