

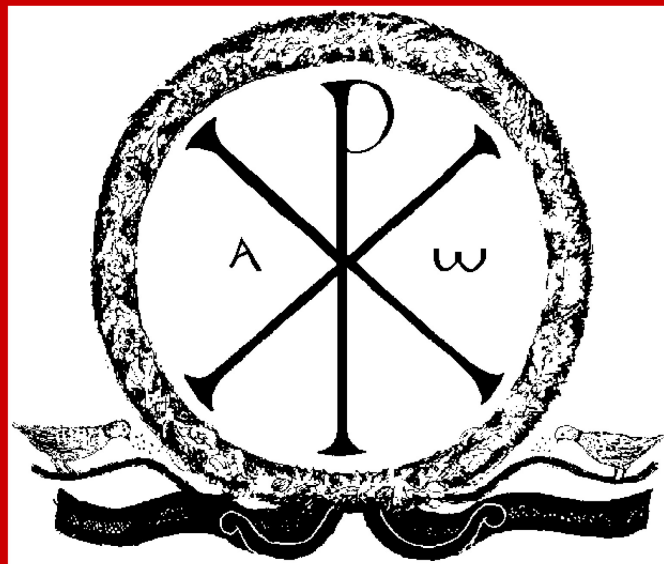
# LATIN LITURGY

The Journal of the Association for Latin Liturgy  
No 154 – The Assumption of the Blessed Virgin Mary 2018

## GRADUALE PARVUM

(Introits)

Simple chants in Latin and  
English for Sung Mass



Association for Latin Liturgy  
John Henry Newman Institute of Liturgical Music  
Schola Gregoriana



*The launch of the Graduale Parvum: the arrival in the sanctuary of Archbishop Longley [photo Graeme Jolly]*

## Contents

Front cover: The *Graduale Parvum* Introits

General Data Protection Regulation (GDPR) .....	4
September 29: Chant Day and Mass at Norwich .....	4
Report on the Launch of the <i>Graduale Parvum</i> .....	6
Seventh St Bede Liturgy Lecture.....	17
Tony Simons: an appreciation .....	18
Pluscarden Pilgrimage .....	20
A Weekend in Paris .....	23
Varia Latina .....	24
Plainsong and a Vernacular Liturgy .....	26
Coda: from <i>The Catechism of Perseverance</i> .....	28

Picture credits: front cover: The *Graduale Parvum* – Introits [ALL publication].Page 2: Oscott Mass: the arrival in the sanctuary of Archbishop Bernard Longley [photo Graeme Jolly]. Page 31: Archbishop Longley receives a copy of the *Graduale Parvum* Introits from Fr Guy Nicholls [photo © Jozef Lopuszynski] and the panel leading the discussion: Mgr Andrew Wadsworth, Fr Guy Nicholls and Fr Paul Gunter [photo: Jane Krish]. Back cover: Archbishop Bernard Longley leads the concelebrants at the Mass marking the launch of the *Graduale Parvum* [Photo: Graeme Jolly].

Members will find enclosed a booking form for our Norwich meeting. Be sure to return it by **Monday 3 September**. Also enclosed is a small poster about our chant day at Norwich on 29 September. Please (with your Parish Priest's approval, of course) display it on a notice board in your parish church or hall.

Contributions to *Latin Liturgy*: members of the Association and others are invited to submit to the Editor articles on liturgy and related subjects likely to be of interest to our readers. Articles should be emailed as Word documents.

## General Data Protection Regulation (GDPR)

Recent changes in regulations mean that we must bring to your attention as a member of the Association the fact that we store your personal data. We use your postal and (where applicable) email addresses only to send you *Latin Liturgy* and communications connected with your membership and with ALL events and publications. This data is held securely and protected by passwords. We do not, and will not, communicate this information to any other persons or organisation without your explicit permission, and you can ask to view, correct or erase your data at any time.

### Chant Day at Norwich: 'Singing with the Angels'

Members and their families and friends are invited to a day of Gregorian Chant on **Saturday 29 September**, with workshops, lunch and Sung Mass, at the **Cathedral of St John the Baptist, Norwich**. **HOW TO GET THERE:** the address of the Cathedral is Unthank Road, NORWICH NR2 2PA. See the Cathedral's informative website: [sjbcathedral.org.uk/](http://sjbcathedral.org.uk/). If you need to park a car, see: <https://en.parkopedia.co.uk/parking/attraction/st-johns-roman-catholic-cathedral-norfolk>. If coming by train, Norwich railway station (Station Approach, Norwich NR1 1EF) is the eastern terminus of the Great Eastern Main Line. Trains from London leave from Liverpool Street, and there are direct trains from some other major centres.

The **programme for the day** will be as follows. There may be some slight variations in timings on the day if local conditions dictate, but the starting and finishing times will be as shown here.

10.30 – 11.00. On arrival, go to the Cathedral Narthex for registration and coffee. Please give your name at the Registration Desk, and you will receive a printed programme for the day, a copy of the Proper of the Mass booklet and a *Cum Iubilo* booklet. There will be a small charge (£1) for the latter. Otherwise everything, including lunch and refreshments for the day is covered by the pre-payment of £15 (**please complete and post the enclosed booking form with your payment, or visit <http://latin-liturgy.org/meetings>**). There will also be a selection of our publications for sale.

11.00 Fr Guy Nicholls will give a general introduction to the *Graduale Parvum* and will then rehearse, in the Narthex, the first chant session for the Mass in the afternoon.

12.30 Lunch. A glass of wine, or soft drinks, will be included.

1.30 Second chant session, led by Fr Guy, in the Cathedral, finishing at 2.20, giving us time to prepare for Mass.

2.30 Missa Cantata. The Mass, which will conclude with the *Ave Regina Caelorum*, will last about an hour.

3.45 Paul Henriksen will speak about Latin and singing in schools.

4.15 Tea and the Association's Annual General Meeting and discussion, with the day concluding by 5.30 pm.

### **AGM Agenda**

1. Chairman's Report.

2. Treasurer's Report. The Income and Expenditure Accounts and Balance Sheet for the year ending 5 April 2018 will be distributed at the meeting. The new subscription rates voted in by the 2015 AGM remain in force.

3. Election of Council for 2017/2018. The Constitution provides for a Council with a maximum of twelve members, three of whom shall hold the offices of Chairman, Vice-Chairman and Treasurer, with the others being ordinary members. The three Officers retire annually; Ordinary Members serve for periods of two years. All are eligible for immediate re-election. The Council has the power to co-opt Ordinary Members to serve for two years, provided that the maximum number of Council members is not exceeded. Accordingly, Christopher Francis (Chairman), Fr Guy Nicholls (Vice-Chairman) and Bernard Marriott (Treasurer) retire, but offer themselves for re-election, but any other members of Council can be nominated for election to any of these offices. The two-year term of the following Ordinary Members expires, but they are also willing

to stand again: Liam Carpenter and Alastair Tocher. Any member of the Association may make alternative nominations for any of these positions on Council. The names of nominees, whose prior consent must be obtained, and those of proposer and seconder, must be received by the Chairman (email, or telephone 0117 962 3558) not later than 1 September 2018. According to our Constitution, if no nominations are received from members, Council's nominees will be deemed elected without a vote being taken at the meeting. Membership of Council is of course not the only way you can help your Association in its work, and if you feel able to make a contribution in some other way, that will be very welcome too.

If you wish to put a *formal* motion to the Meeting, please notify the Chairman in writing or by email by 1 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.

### **Report on the Launch of the *Graduale Parvum* at St Mary's College, Oscott, 21 April, 2018**

The impressive frontage of St Mary's College, Oscott greeted members of the ALL and the JHNILM [John Henry Newman Institute of Liturgical Music] as they arrived on the warm and sunny morning of 21 April. Oscott physically embodies that strong sense of confidence that was such a characteristic of 19<sup>th</sup> century English Catholicism, and which in some ways is returning; the atmosphere on this occasion was vastly more positive than on the last visit the ALL made to Oscott, many years ago, under the leadership of Martin Lynch, at a time when the ALL and its aims were regarded with undisguised hostility by the ecclesiastical powers then in the ascendant. In welcome and heartening contrast to that, we had a notably warm and friendly reception from seminarians and staff. Northcote Hall was planned by Edward Pugin in the 1850s and completed by Peter Paul Pugin in the 1870s, and is named after James Spencer Northcote, Rector of the College from 1860 to 1877, and it was there that we set up the sales table which was soon to prove the scene of a remarkable success: the entire first printing was sold out in a short time and Brendan Daintith, presiding



over sales, was soon taking advance orders for copies from the first reprint. We'd like to thank Carol Parkinson too, whose help was invaluable. Guests and ALL members arrived in force, notably Archbishop Bernard Longley, Bishop Alan Hopes, and several members of the Birmingham Oratory community. Fr Guy Nicholls began the proceedings with the following eloquent address to the large number of guests assembled:

"It's a great pleasure to be able to welcome you here this morning. His Grace the Archbishop has very kindly agreed not just to be present but also to celebrate the Mass. And Bishop Hopes too, being Chairman of the Bishops' Conference Liturgy Commission, and we are very grateful indeed for their presence here this morning, and for their support.

Your Grace, My Lord Bishop, Canon Rector, Monsignori, Reverend Fathers, colleagues, friends and Brethren in Christ, it is my great privilege and pleasure to welcome you all here to Oscott today, and to thank His Grace Archbishop Bernard Longley, Patron of the Blessed John Henry Newman Institute for Liturgical Music, not only for his presence on this occasion, but most especially for agreeing to celebrate a solemn Mass of Our Lady in Eastertide to mark the inauguration of the *Graduale Parvum* Introits. I also thank Bishop Alan Hopes of East Anglia, the Chairman of the Liturgy Commission of the Bishops' Conference of England and Wales, for his presence with us, and for providing the Foreword to the *Graduale Parvum*, in which he expresses the hope we all share that this work may enhance the liturgical life of the parishes and communities of this land, and possibly even further abroad. I also thank my good friend and fellow Oratorian, Bishop Robert Byrne, auxiliary Bishop of Birmingham, for bringing upon us and on our endeavours, the blessing of St Philip our patron.

I also want to thank the Rector of Oscott, Canon Dr. David Oakley, for generously allowing this launch to take place here in the historic and prestigious setting of St Mary's College, the Birmingham Archdiocesan Seminary. I also thank all the members of staff who have kindly given time and expertise to helping the organisation of this day's events: particularly Fr Bruce Burbidge, who together with

Andrew Robinson has trained the Schola Cantorum who will be leading us in the singing of the Mass, and the students of the College, who will be providing the liturgical assistants and the members of the Schola.

Next I thank the Very Reverend Ignatius Harrison, Provost of the Oratory of Birmingham, my own community, for his encouragement in this work ever since the Institute which bears our Blessed Founder's name was launched in September 2011 to commemorate the first anniversary of both the beatification of Cardinal Newman and the visit to the Oratory of Pope Benedict XVI. It is a great sign of encouragement that you are with us today, Father, and that you can see that the work which we inaugurated when you became Provost nearly seven years ago is still progressing, I hope fruitfully.

I must also mention in particular three other great priestly friends and colleagues too, who are showing their great support for this work both by their presence and by their practical assistance today: Mgr Bruce Harbert who will preach for us at Mass, and who is a former Executive Director of ICEL and fellow Council Member with me of the Association for Latin Liturgy; Mgr Andrew Wadsworth, present Executive Director of ICEL and fellow Oratorian, who will address us after lunch; and Fr Paul Gunter, OSB, Secretary to the Liturgy Commission of the Bishops' Conference of England and Wales.

Next I must make special mention of those who have provided very particular help with the work of producing and then publishing the *Graduale Parvum* Introits: Angela Dunn who did most of the typing, Francis Bevan who turned my musical manuscripts into neat electronic pdfs, and Carol Parkinson, always generous and indefatigable in managing the JHNILM. And then the Council Members of the Association for Latin Liturgy, which has borne the expense of having this work published: notably among the Council I want to thank for their support, encouragement and sheer hard work, Bernard Marriott and Christopher Francis. Nor should I pass over those who helped to make the recordings of the Introits: the Right Reverend David Charlesworth, Abbot of Buckfast, Philip



Arkwright the Director of Music at Buckfast Abbey, Anthony Bevan, and our superb sound recordist, Dave Kitto, who with his wife Di has produced the beautiful box sets of five CDs of all the introits in the volume, available for purchase along with the books today. Dave is also kindly making a recording of the Mass, which I hope will serve as an exemplar for how the liturgy can be enhanced by these and other similar chants. Last and not least, I thank all of you who are here today for your presence and interest.

Why we are here: shortly we will go to the magnificent chapel and prepare for the celebration of Mass. It will be a sung Mass, partly in Latin and partly in the vernacular. The first part of the Mass will be largely in English, excepting certain chants such as the *Kyrie* and the *Alleluia*. The entire Eucharistic Prayer will be in Latin, from the Preface Dialogue to the Doxology. Then the Communion rite will return to English except for the *Agnus Dei* and the Communion Chant. It will be an opportunity for us to hear how chant enables Latin and the vernacular to sit harmoniously side by side in the same celebration.

Furthermore, virtually the entire Mass will be chanted. We are used to singing certain parts of the Mass, such as the Ordinary (i.e. *Kyrie*, *Sanctus*, *Agnus Dei* etc.), and we are used to singing some of the responses, such as the Preface dialogue, the Memorial Acclamation, the Great Amen etc, and we are also used to singing certain hymns or songs at other points, such as at the entrance, offertory, communion and recession. But apart from that, we are not quite so familiar with singing other parts, and definitely not with the form of a Mass sung in its entirety, including the Gospel. Today offers us all an opportunity to experience just such a form of celebration. The Mass will be mostly sung from the moment the procession enters the chapel, right to the dismissal, after which the organist will play as the celebrants and ministers leave the Sanctuary. This is something which, although perhaps unfamiliar in practice, is envisaged in the *General Instruction of the Roman Missal* as especially fitting for solemn celebrations. The GIRM quotes a famous saying of St Augustine, *cantare amantis est* - 'singing is for one who loves'. I would like to propose that in accordance with St Augustine's thought, when we are able to sing

the Mass *as a whole*, rather than simply to sing *during* the Mass, we are able the more effectively to express our loving adoration, and to become more deeply imbued with the spirit of the heavenly liturgy in which we are united with the angels and saints.

Very briefly I want to say a word about the principles enshrined in the *Graduale Parvum*. The Second Vatican Council Fathers, in the *Constitution on the Sacred Liturgy*, spoke of the ‘musical tradition of the universal church [as] a treasure of inestimable value’ which ‘forms a necessary or integral part of the solemn liturgy.’ Specifically, they singled out for special mention ‘Gregorian chant as being specially suited to the Roman liturgy (*liturgiae Romanae proprium*) and which therefore should have first place (*principem locum*) in liturgical services.’

At the same time, the Fathers also wished to further the growth of active participation of the people in the liturgy, including sharing in the singing of the chant, though it should be added that this was never intended to put an end to the liturgical use of choirs, which they said are ‘to be assiduously developed, especially in Cathedral Churches.’

But it is clear that not all the chants in the Roman repertoire are capable of being sung by any other than highly trained cantors and choirs. For while the Ordinary chants can, to an extent, be sung by congregations, what of the other chants – the rather more complex chants of the introits, graduals, alleluias, tracts, offertories and communions of the official Roman chant book, the *Graduale Romanum*? The Vatican Council Fathers thought of that too, stating that ‘it is desirable that an edition [of Gregorian chant] be prepared containing simpler melodies for use in smaller churches.’ The GIRM suggests that at the introit ‘it is possible to use the antiphon from the *Graduale Romanum* or the *Graduale Simplex*, or another chant suited to the sacred action...whose text has been approved by the Conference of Bishops.’ The same indications are given for the chants between the readings, at the Offertory and at the Communion. I should explain that the *Graduale Simplex* was the first, and for a long time the only, attempt to provide just such a selection of simpler Gregorian Chants for the Mass, but for various

reasons, most notably that it did not include the full range of texts of the Missal and *Graduale Romanum*, it has proved unsatisfactory in the long run. Consequently, it has become usual at most of these points to sing ‘another chant’ than that given in the Missal or the *Graduale Romanum*, generally a hymn or ‘worship song’. What began as a practical expedient has become, by default, the norm.

The *Graduale Parvum*, however, is designed to fill that need: to provide a series of Gregorian chants, using simpler melodies than those in the *Graduale Romanum*, capable of being sung by cantors, choirs and congregations, and setting the proper liturgical texts of the Roman rite, i.e. those texts you find in the Missal and in the *Graduale Romanum* for each Sunday and those feast days that can occur on Sundays. The idea of adapting the proper texts of the Roman liturgy to simpler, yet authentically Gregorian, melodies was the brainchild of the great Hungarian musicologist and liturgist, Laszlo Dobszay. To him must go the credit for the original project, which he pioneered, largely in the Hungarian vernacular, in Budapest. The experience of hearing his own choir sing his Gregorian settings in Latin in Westminster Cathedral some years ago was the inspiration to take this project further and complete it in both Latin and English forms.

What we are presenting today, therefore, are the first fruits of that inspiration, the book of the Introits for the Sundays and principal Holydays of the liturgical year, including those which can be celebrated on a Sunday. They are provided in parallel Latin and English forms, using the same Gregorian melodies, so as to illustrate the continuity of the vernacular with the Latin original texts of the Roman rite, and to enable their use in either language in celebrations of the liturgy using both languages, just as we will today.

It will, I hope, be found that the introits fulfil the liturgical role of opening the liturgical celebration more effectively than any replacement hymn. One thing that should be clear is that the chant is designed to fit the action precisely. It should last only as long as the opening rites require, and then, having introduced the Mass and inaugurated the liturgical action, it gives way to the Celebrant’s

greeting and the unfolding liturgy. Note that you will also hear in the Mass today other similar, simple, yet authentically Gregorian chants for the Alleluia, and for the Offertory and Communion antiphons. These do not, as yet, form a complete series. It is the aim of the Blessed John Henry Newman Institute and the Association for Latin Liturgy to produce them in due course as companion volumes to the Introits.

But that is enough for the present, as more will be said on some other aspects of this project, and on liturgical chant in general, during the afternoon session today. So to conclude, I wish to commend this Book of Introits of the *Graduale Parvum* to you in the hope that they will help to reignite love and appreciation of the Gregorian chant, and thereby foster the renewal of the authentic spirit of the liturgy.”

Immediately after this, a number of distinguished guests were presented with copies of the book, including Archbishop Longley, Bishop Hopes, Revd Dr Bruce Burbage, Mgr Andrew Wadsworth, Fr Paul Gunter OSB, Mgr Bruce Harbert and Fr Ignatius Harrison, Provost of the Birmingham Oratory. Canon Dr David Oakley, Fr Andrew Robinson and Mgr Andrew Burnham of the Ordinariate were later also presented with copies.

Archbishop Longley’s response, delivered with great warmth and humour, was as follows:

“I am delighted today that we’re gathered here at St. Mary’s College, Oscott. I’m very grateful to Father Rector Canon David Oakley and to the Seminarians who are taking part on this occasion and who will be with us assisting at Mass. I want, first of all, Father Guy, to say to you ‘Congratulations!’ It’s a wonderful achievement, and I think we can be very proud that the launch has happened here, and that all the work that’s contributed to this achievement has taken place here in the Midlands, which is very much your home territory. I was reminded today that Father Guy is a Wulfrunian, which I should say, for those of you who don’t know the Midlands, means a native of Wolverhampton. But he’s not the only one, and I was delighted to see Father Guy together with Dom Paul

Gunter and Father Andrew Wadsworth. Their mothers were friends together, so we have a great deal to be thankful for to that trio of mothers, and indeed to the City of Wolverhampton.

Today, I want to offer alongside Father Guy a word of welcome to everybody who's here today. We're very blessed to have the Seminary of St Mary's College here in the Midlands, and for it to be a place in which we can celebrate this important contribution to the Church's Liturgy. I'm delighted too that Father Guy is a treasured member of the seminary staff, and I'm very grateful to him for all that he contributes to the formation of our seminarians today. I know that they appreciate it very much and that his colleagues on the staff and the rector do, and I think that we can be very much reassured that the riches of the liturgy are being shared very effectively through Father Guy's work alongside his colleagues, with Father Bruce Burbage and Father Andrew, as I mentioned earlier.

I'm also mindful of the presence today of Father Ignatius Harrison, the Provost of the Birmingham Oratory, and I think we're very blessed as an Archdiocese to have the presence of two Oratory Communities here, in Birmingham and in Oxford, and I thank you Father Ignatius for the support which you've given to this project.

And to the members of the Blessed John Henry Newman Institute of Liturgical Music, and the Association for Latin Liturgy, thank you also for being here today. I also see my own Director of Music at St Chad's Cathedral, Professor David Saint, and thank you David too, for the encouragement which you've given not only for this occasion but indeed in the cause of liturgical music across the Archdiocese.

Today many interested parties are here together, and I'm delighted that I'm here alongside Bishop Alan Hopes who you may know is my episcopal 'twin'. We were ordained as bishops together in the same ceremony by the late Cardinal Cormac at Westminster Cathedral on the Feast of St Francis de Sales, 24 January 2003. It's not very often the two of us come together, but I am delighted to welcome Bishop Hopes to the Archdiocese today, and I know how much his presence means not only to Father Guy, but to both Associations gathered here on this occasion.

So, if I may, Father Guy, congratulations to you, to Christopher Francis, and to all those who've collaborated with you and supported you in this wonderful venture, and which is something we will bring to the Lord through the intercession of Our Lady in the Mass we're about to celebrate today. Thank you."

The entire assembly then proceeded to the chapel, where a concelebrated Mass of Our Lady, led by the Archbishop, was sung. The preacher was Mgr Bruce Harbert of the Association, and his sermon appears below. The entire Mass (except for the first reading) was chanted, in English from the beginning until the Preface dialogue, and again from the *Pater noster*; everything else was in Latin, including the Roman Canon. The Proper of Our Lady was from the *Graduale Parvum*, with the *Kyrie*, *Sanctus* and *Agnus* from Mass IX *Cum Iubilo*.

### **Sermon preached by Mgr Bruce Harbert at Oscott on the occasion of the launch of the *Graduale Parvum***

"As we come to the end of the Third Week of Eastertide, we come to the end also of the sixth chapter of John's Gospel, which we have been reading this week. Jesus has attracted a large crowd by his feeding of the five thousand, but then he challenges them to eat his flesh and drink his blood. This is too much for his Jewish audience, with their laws about blood and eating, and they desert him, leaving only his closest disciples. This episode reminds us that Christianity is counter-cultural.

We are here for the launch of a book that is also counter-cultural. Gregorian chant is markedly different from most of the music we hear around us today. Its emotional range is narrow. Its peaks are not so high, its troughs are not so deep. It does not seek to excite us or to depress us. It creates a distinctive atmosphere, conducive to stillness and reflection.

This is due in part to the way in which the chant is constructed. Unlike most of the music we hear, it does not press towards a

conclusion - it is not hungry for closure, it is not 'goal-orientated' as musical theorists say. Let me illustrate this with an example. Imagine that we had begun today's Mass in honour of Our Lady with a hymn. We have many fine Marian hymns to choose from. Let me suggest one of the finest, Lingard's *Hail Queen of Heaven*: when we reached the end of each verse, we should definitely have known that it was the end. [The last 4 bars of the hymn tune *Stella* are heard from the organ].

But in fact we began the Mass with a Gregorian introit which ended much more inconclusively (organist plays monodically the notes for *Filium Dei*). This illustrates why the Church has retained Gregorian chant within the Mass. Each phrase, rather than emphasising its own ending, gives way naturally to what follows. And so the Mass acquires a flow, becoming a single event, rather than a cluster of separate ones. This theme is more fully explored by Professor William Mahrt in his great book *The Musical Shape of the Liturgy*, which I commend to you all.

A second benefit that use of Gregorian Chant brings is that most of its words are drawn directly from Scripture. The Second Vatican Council sought to emphasise and to restore the centrality of Scripture to every aspect of the Church's life, particularly with its Dogmatic Constitution *Dei Verbum*. After the Council the liturgy was revised, with an enormous increase in the amount of Scripture it contains. So it is ironical that in the Mass in our country Scripture was edged aside and replaced with vernacular hymns by recent authors.

In the early days that was understandable. We had no music for a vernacular liturgy. The fact that the Introits, Graduals, Alleluias, Offertories and Communions of the Missal are mostly in prose made them foreign to a musical culture that had come to rely heavily on metre. But ready to hand came vernacular hymn books from various non-Catholic denominations. Their metrical beat was attractive, at least superficially. In many churches, Mass with four hymns became the norm. The fact that those hymns did not present the Catholic Faith in its fullness was overlooked. In particular the



doctrine of Purgatory, so important in popular piety, was excluded, and has consequently faded from the awareness of our people.

Today's Mass offers us an example of how Scripture functions in our Liturgy. Today is a Saturday, and so we are following the tradition of honouring Our Lady on this day of the week. Today's Introit contained verses from Psalm 44, a royal wedding-song that tells of the bride's beauty and of her splendid garments as she is led to the King. Old Testament scholars see this as a puzzling, mysterious psalm. Without contradicting their judgement, Catholic tradition has loved to use the Psalm's mysterious words to lavish praise on the Mother of God. We shall hear them again in the Communion Psalm. The chants of the Mass are a distillation of the Church's reflection on Scripture.

The *Graduale Parvum* aims to assist the revival of Catholic liturgical culture that is taking place in our time. Its music is not that of contemporary popular culture, although it has now become quite common to hear Gregorian chant in the concert hall, which should make us confident that our counter-cultural music has something to offer to the culture of today. And let us remember that the five thousand who deserted our Lord by the Sea of Galilee were to be succeeded in subsequent centuries by many millions, hungry for the bread of life."

After Mass, a convivial lunch was taken in the cloister, and then we returned to Northcote Hall for the afternoon session. This was opened by Mgr Andrew Wadsworth, the Executive Director of ICEL. To paraphrase some of the many important points he made: 1. How can we go from such a marvellous celebration as we've had today to a generally higher standard of singing at Mass in parishes? 2. *None* of the principles of *Sacrosanctum Concilium* has actually been put into effect in the last 50 years, and to many people it is just ancient history. 3. The liturgy we have now is anthropocentric and self-referencing; as a result there has been a rediscovery of older forms of the liturgy: for example, one million Catholics worldwide now worship in the *usus antiquior*, and some have termed this situation 'the hermeneutic of rupture', as those who look to old liturgical forms tend to do so out of dissatisfaction with what

they see now. 4. The new translation of the Missal (in passing, Mgr Wadsworth alluded to the later interventions that had detracted from the integrity of the translation as completed by ICEL) hasn't made the big difference it was hoped it would; mistakes (of which there are some) do have to be corrected, but a complete re-translation certainly is *not* in prospect; most of the complaints are about the orations, particularly about the collects. 5. Much contemporary music for Mass is not fit for purpose, and is indeed alien to the spirit of the liturgy, so the launch of the GP is a *major* step forward: 'we still need beauty and truth'.

Points from Q & A: AW: things may be a bit better; there are more people singing the chant, and there's a bit more interest in singing in Latin among the young; the internet may bring positive change in this respect, with chant resources so widely available online. GN: 'the reform of the reform' shouldn't mean undoing what the Council intended (as opposed to the way it was hijacked). PG: ideologically, it's now about 'customer satisfaction' in liturgical celebration, and giving people what they want, 'what market forces will stand'; our people have become pragmatic, have become 'stakeholders'; but we need *improvement*, not accommodation to these attitudes; we want preparation and formation, both of which are lacking; our Catholic language has broken down, and we need to rebuild in the liturgy our Catholic culture. GN: yes, by its bi-lingual make-up, the GP *is* intended to lead choirs and parishes, via the English, to the Latin.

## **Seventh St Bede Liturgy Lecture 7 July 2018 at Ealing Abbey**

The title of this lecture, given by Dr Gergely Bakos OSB, who holds the chair of Philosophy at the Sapientia School of Religious Orders in Budapest, was 'From philosophical contemplation towards fruitful participation in the mystery of Christ'. It was based on the text from *Sacrosanctum Consilium* No. 11: *ut fideles scienter, actuose et fructuose ... participant*, and no 48: *Ecclesia sollicitas curas eo intendit ne christifideles huic fidei mysterio tamquam extranei vel*

*muti spectatores intersint, sed per ritus et preces bene intelligentes, sacrum actionem conscie, pie at actuose participant.*

These words have been the cause of much discussion and argument, but Dr Bakos avoided the controversy attached to them and instead considered them from a philosophical viewpoint. Understandably enough, and especially with the introduction of Wittgenstein and his 'religious pictures' this was clearly not going to be easy listening! I am no philosopher, and the philosophical approach to liturgical questions is not one in which I really feel competent, but for those interested in the question I would refer you to the Liturgy Institute's website [liturgyhome.org/](http://liturgyhome.org/) which is well worth visiting for anybody interested in liturgy and liturgical Latin, and has on it topics of all kinds connected with them.

Brendan Daintith

## **Tony Simons, RIP**

*This article is based on one produced by Grey Macartney for the Schola Gregoriana Newsletter, adapted and added to by Bernard Marriott.*

Anthony Simons (always known as Tony) was one of the very few remaining founder members of the Association, coming to it through having had a letter published in *The Times*, which was spotted by Dick Richens, our founder. Dick invited Tony to be a member of Council, so he was a founder member of that too. He described the Association as a Noah's Ark, a refuge of sanity and moderation in the liturgical hurricane blowing in the 1960s and 1970s.

I joined Council in 1973 when Tony became Treasurer, and took over from him in 1978. Tony was a lawyer, having been called to the Bar, and was skilled in accountancy. He went to great lengths to ensure that I knew precisely how to handle the books, knowledge that has been useful ever since. Tony stood down from Council, but reappeared in 1985, becoming Treasurer once again from 1994 to 2002.

Closely allied to the Association, the Schola Gregoriana was founded by Dr Mary Berry in Cambridge in 1975. Tony joined forthwith, and reporting back to Dick Richens after the Schola celebration of Pentecost at Corpus Christi College, Cambridge that year, Tony was happy to inform him that Mary Berry's Schola Gregoriana truly flowed with milk and honey.

Tony was a modest man, never flaunting his many talents, and excelling in a number of fields. As a lawyer skilled in accountancy he was ideally suited to the work of a senior examiner at the Estate Duty Office based at Minford House, Shepherds Bush, West London. While Treasurer of the ALL he kept immaculate accounts, and later, during my Treasurership of the Schola, the Schola took advantage of his competence, entrusting him with the formal examination of the Schola's accounts for the Charity Commission. His untimely death prevented his completing the examination of last year's accounts. With his detailed knowledge of Catholic liturgy, Tony was naturally drawn to worship at the London Oratory, being a Brother of the Little Oratory, and the Fathers came to rely on his meticulous precision to account for the Sunday takings.

Tony had a strong, satirical sense of humour in the Jane Austen and Anthony Trollope vein. He admitted that much of his subtle humour was incomprehensible to his work colleagues. When writing to anyone familiar with the Introit antiphon at the Mass for the Dedication of a Church he would put *Terribilis est locus iste* in place of the address 'Minford House'. His character portrayals of his work colleagues were so entertaining that you felt you knew the individuals as well as those in the Archers, to which Tony was a regular listener.

In the early days of the Schola, Mary Berry took courses in the Ward Method for singing teachers. She invited Schola members to attend a summer school in 1978 at Bognor Regis. Tony and I were among those present. My wife and I had rented a flat for the week, and we invited Schola members to drinks one evening. Tony studiously described to us all the Association's Latin Mass Directory, explaining that Masses were categorised A, B or C, according to the amount of Latin. He went on to say that other

Masses, to be avoided, were marked with the sign of the crossed guitar. This brought the house down, to be followed by banging on the wall by our neighbours, demanding that we keep quiet!

Tony had a great flair for languages. He taught liturgical Latin at the Schola's London evening class. At Schola gatherings if no one else could fathom the meaning of a particular Latin phrase, Tony would invariably come to the rescue. His French was so fluent that he was sent to Fontainebleau as part of the twinning arrangement with Richmond-on-Thames, where he lived. He was highly knowledgeable in the history of Richmond, being well acquainted with the salient features of the historic houses with which that Borough is blessed in abundance, and was a supporter of his local MP, Vince Cable, especially in the run-up to elections. His relaxation in the summer holidays was to attend courses in Welsh at Lampeter College, west Wales.

Tony's family is indebted to him for the painstaking research he did into their ancestry. He will be greatly missed by them, and by his many old friends associated with the ALL and the Schola. *Requiescat in pace.*

### **More Latin at Pluscarden**

Bishop Hugh Gilbert OSB of Aberdeen has recently appointed Mr. John Horton as full time Choral Director to the seven Catholic Primary Schools in the Diocese. Among the items on Mr. Horton's agenda has been the teaching of chant and other kinds of sung music in Latin, and the fruits of his labours were manifested publicly at the annual Diocesan Pilgrimage to Pluscarden, held this year on the Solemnity of St. John the Baptist, Sunday 24 June.

Bishop Hugh had wanted to use the Pluscarden Pilgrimage as a Diocesan celebration of the centenary of the 1918 Education Act in Scotland, whereby Catholic schools are able to exist and receive funding within the State sector. So he invited the Catholic Schools of our Diocese to participate, and encouraged the priests, people, and especially children, of the Diocese to come. The result was a

dramatic increase in the number of pilgrims compared to previous years, and a corresponding reduction in the average age. Some three hundred children came, and about as many adults. Reflecting the make-up of our Diocese, and of modern society, this was very much a multi-national group: not only local Scots, but notably also people of Polish and Nigerian background. Many prayers for the success of the event were answered with lovely warm sunshine, blue skies, and no wind.

The buses started to arrive at about 1.00 pm, and a team of local ladies was standing by to serve refreshments in two marquees, with hot sausage and bacon rolls being produced from the monastic kitchen. In an adjacent field the children were entertained with organised games, run by the Nashville Dominican Sisters from Elgin. At about 1.30 those pilgrims who had walked in from Elgin arrived, and as people picnicked on the lawns, and the various choirs came together for their final rehearsals, confessions were heard in the parlours or the grounds of the Abbey. To ensure that everyone present in Pluscarden's somewhat awkwardly-shaped church could both see and hear, five large high-resolution screens had been set up, and special extensions to the existing sound system installed.

Rarely had more people been so crammed into all of our church's available space, with the overflow filling the large marquee on the site of the nave. As the Mass unfolded, the Diocesan Choir sang, the Children's Choir sang, the monks sang, the African Choir sang, and the whole Congregation sang. The Ordinary of this Mass was led by a Choir, 70-strong, made up of primary school children from the Diocese, and conducted with vigour by Mr. Horton. The six-fold *Kyrie eleison* was that given in Mass XVI of the *Graduale Romanum*. This is the Mass in the Third Mode, set for ferias of the year. On this occasion the very fine little melisma on the final syllable of the final invocation was omitted. The *Gloria in excelsis Deo* was from Mass XV, *Dominator Deus*, in the fourth mode. This is the ancient tone given for the Gloria in the 2010 CTS English Roman Missal, quite easily adapted for English words. But on this occasion the Aberdeen Diocesan children, joined by the whole congregation, sang it in Latin. [See note below\*.] The *Credo* was

no. III, the usual popular version, in the fifth mode, composed in the 17th century, and the *Sanctus* and *Agnus Dei* were both from Mass XVIII, normally assigned to Masses in Advent and Lent and Requiems. Both of these Chants are of archaic, pre-Gregorian modality, and are easy to sing and generally well known. To these chants were added various motets, songs, hymns and organ interludes. A high point was Elgar's motet *Ave verum corpus natum*, sung at the Communion. For this the children's Choir joined forces with the Diocesan Choir, and the result truly approached the sublime.

At the end of Mass all processed out to St. Benedict's Garden, singing the Latin Litany of Loreto, not omitting, of course, the invocations *Mater Ecclesiae* added by Bl. Paul VI, *Regina in caelum assumpta*, added by Pius XII, and *Regina familiarum*, added by St. John Paul II. For this procession a statue of Our Lady was carried at shoulder height by four children of the Diocese. When all were gathered, Marian devotions proceeded under the blue sky, concluded, of course, by the Latin *Salve Regina* (simple tone), sung by all. The exit procession was accompanied in a most lively manner by the African Choir, who sang in Igbo.

The whole event seemed to have been touched by God's blessing, and all departed in happy mood after a most wonderful and memorable day. Pictures may be found on the Pluscarden Abbey Web site:

<https://www.pluscardenabbey.org/newsandevents/2018/6/28/pilgrimage-from-primary-schools-of-our-diocese>

\*[Somewhat oddly, the "People's Edition" versions of the CTS Missal, 2011 and 2012, with side-by-side Latin and English, prints a mis-match for the sung Gloria. The English version on the right hand pages follows the fourth mode tone from Mass XV, but the Latin version facing it is from the much later, post-Gregorian Mass VIII, *de Angelis*, in the fifth mode.]

Fr Benedict Hardy OSB



## A Weekend in Paris

As part of my professional role at the Maryvale Institute I was privileged last Epiphany to find myself in the Cathedral of Notre-Dame in Paris as a representative at the Mass of Installation of the new Archbishop of Paris. I was made most warmly welcome and placed with the visiting Bishops and Vicars General. The Mass of Installation was splendidly done but had little Latin: we sang *Christus vincit* after the Archbishop's reception at the West Door, *Jubilate Deo*, *Cantate Domino* after the reading of the Apostolic Letter of nomination, and the *Magnificat* in the *Ton Royal* at the end.

But ALL members may perhaps be as interested in the Masses offered at Notre-Dame on Sunday mornings. There are *two* sung Masses, a later one with polyphony and another before it specifically in plainsong, at which I concelebrated. It was, alas, celebrated using the French missal rather than the Latin one – I was told that the choice of which missal was used depended on the celebrant that week. I managed to concelebrate in French and was even allowed to say part of the Eucharistic Prayer solo, but Latin would certainly have been easier for me. The music was very well sung and featured a troped Introit (Provins 12, Chartres 13<sup>th</sup> c.), a troped *Kyrie Rex virginum amator* (Burgos, Monastery Las Huelgas), Gloria VIII, an organum Gradual (French 11<sup>th</sup> c.), *Alleluia* (also Chartres 13<sup>th</sup> c), Offertory (Mont Renaud, 10<sup>th</sup> c.), Parisian *Sanctus* and *Agnus Dei*, and Communion Mont Renaud. I was then very kindly invited to lunch with the canons in a setting that was pleasantly elegant rather than magnificent, and was reminded by one of them that Henry VI had been crowned King of France in Notre-Dame!

I very much enjoyed my visit and am most grateful to the canons for their hospitality, but I was left with a question. There are many fine choirs in England and, at least in London, quite a few churches with a sung Latin Mass every Sunday – and with the Latin Missal always used. But is there anywhere where one can hear the entire ordinary in chant? Every time I look at the *Graduale Romanum* I see many settings that I suspect are almost never sung. And what of our

specifically English tradition? I am in no way trying to banish the beauties of polyphony, which I love, but there seems somewhat of a musical gap here.

Fr Michael Cullinan

*[The Revd Dr Michael Cullinan is Director of the Higher Institute of Religious Sciences and of the Baccalaureate in Religious Sciences programme at the Maryvale Institute.]*

## **Varia Latina**

In a strong article in the *Catholic Herald* of April 6, ‘Bishops no longer understand each other’, Joseph Shaw of the Latin Mass Society made the following cogent observations: ‘If a future Pope wished to call a General Council, the assembled bishops would not be able to communicate with each other...They are not diplomats or linguists, and they have no common language. In Roman synods they are divided into language groups, which means that they will never effectively communicate with those they most need to hear: those with significantly different cultures, experiences and insights... Proposing Latin as a means of communication may seem quixotic, but the problem with it – that many people would have to learn it – would not be avoided by choosing a modern vernacular...[will it be] Italian, English or Spanish? We might as well learn Latin...The problem is not Latin: the problem is the process of translation to and from a language that most educated Catholics cannot understand. It will not be solved until there is a language which most educated Catholics *do* understand. The Church needs a common language. The Church needs Latin.’

Adoremus, Liverpool, 7 – 9 September. Those who have read our report on the launch of the *Graduale Parvum* at Oscott, may like to note the following, on Symposium Day, 7 September: 12.00 Keynote 2: The Eucharist in the life of the Church, by Canon David Oakley, Rector of Oscott. 14.30 Presentation Set 1: Eucharistic Liturgical Rites outside Mass, by Fr Paul Gunter OSB.

The Dutch Association for Latin Liturgy, Vereniging voor Latijnse Liturgie, held its most recent general meeting on May 12 in the Basilica of St Georgius in Amelo. It began with Mass in the Extraordinary Form and ended with Vespers in the Ordinary form. They have an attractive website (in Dutch, naturally, but with plenty of photographs) at [latijnseliturgie.nl](http://latijnseliturgie.nl).

Some brief extracts from ‘Latin Makes a Comeback’, in the Spring 2018 edition of *The Catholic Educator*, Journal of the Catholic Education Foundation (USA): ‘The Church may have mothballed much of its Latin, but in the secular world it’s become the third most studied language. The American Classical League/National Junior Classical League (ACL/NJCL) gave the first National Latin Exam to 7,000 students in 1978. In 2016, 154,000 sat for it, and the numbers keep climbing, with the largest growth coming from home-schooling families. Questions include not just grammar and vocabulary, but also mythology, English derivatives, and classical life, history and geography.

Some students are drawn to Latin to get an edge on the SATs, since there’s evidence it helps improve scores, but most are drawn to culture and the way Latin aids in understanding the very roots of language. Linda Montross, Co-Chair, ACL/NJCL, adds that “students who study Latin are better writers, speakers, thinkers.” At Thomas More College [Kentucky], students must take Latin or Greek for the first two years.

The college’s chief Latinist, Fred Frasier, says it does more than just help with English composition. “As the students undergo the liberal arts curriculum, they encounter texts that move them deeply, but which are translated from Latin into English, or they develop an appreciation for Latin as a sacred language in the Roman Catholic Liturgy. In both of these cases, they realise that by knowing Latin they can deepen their sense of a text or of the liturgy. I regularly witness Latin strengthening the spiritual life of the students at Mass and in their private devotions. During Mass, especially a sung Mass, students participate more fully when they understand the Latin responses that they are making.” ‘

## Plainsong and a Vernacular Liturgy

The April 1947 edition of *The Downside Review* was a particularly interesting one. Among the contents we find: 'The Priority of St Matthew's Gospel' by Dom Christopher Butler, Abbot of Downside, 'With the Irish Guards at Boulogne', by Dom Julian Stonor, a dramatic account of the last days of the British Expeditionary Force in 1940, by the priest who had been Chaplain to the Irish Guards during the action, and a fascinating article 'The Problems of the Catholic Novelist', by T A Birrell, in which he investigates 'Mr Waugh's *Brideshead Revisited*' and contrasts it with '*The Power and the Glory* by Mr Greene'.

But the article which claims our attention now is by Dom Gregory Murray, who later became a determined critic of Latin in the liturgy and an advocate of English plainsong. Given all that, and the ALL's recent publication of the bi-lingual *Graduale Parvum*, readers will find what follows more than somewhat ironic. The article begins: 'The combination of plainsong and English words is one with which Anglicans have been familiar for many years...More recently, the same phenomenon has begun to appear in Catholic publications, such as the otherwise excellent *Cantate Domino*...*A priori*, we might be inclined to the view that any music can be sung to any language. Are not foreign songs and operas frequently performed in translation? Yet the present writer has always maintained that plainsong and English cannot combine, for reasons which are intimately bound up with the very natures of the two things.' [Dom Gregory goes into detailed examples of verbal and melodic accents, and independence of verbal accentuation and melodic rhythm in Latin plainsong.] He then compares Latin and English versions of *Angelus ad Virginem* and *Rorate Caeli desuper*. Having quoted the opening of the English Hymnal version of the latter, he says 'could anything be more unnatural than the setting of the accented 'skies' to a single note, followed by two notes on the word 'pour', and similarly of the first two syllables of 'righteousness?' In each case the verbal accent has a single note on the up-beat and is immediately followed by a weak syllable coinciding with the musical ictus and adorned with a group of notes – a procedure which English will not bear'.

He follows with another serious objection, based on the actual linguistic structure of ecclesiastical Latin and English: 'In ecclesiastical Latin, every accent (or secondary accent) is followed either by one or two weak (unaccented) syllables. Only two patterns are possible: the spondaic (e.g. *Deus*) and the dactylic (e.g. *Dominus*)'. He does acknowledge in a footnote that the use of the terms 'spondaic' and 'dactylic' is not strictly accurate, but says it is 'justified by the common practice of recognised authorities on plainsong'. He then goes on to show that this is not in the least true of English, comparing texts in the two languages from the *Gloria*, *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*, all of course long before Mass in English became a reality.

Dom Gregory then moves on to objections to the psalms being sung in English to Gregorian tones. There isn't space here to quote his arguments and illustrations, but suffice to say that he makes a very strong case. However, I must quote his concluding remarks, which at the time would have seemed unremarkable to Catholic readers. Today, however, they would be disputed by many, even if there will be some who agree with them: 'The more thoroughly the question is studied, the less eager we shall be to advocate the combination of a vernacular liturgy with the traditional music of the Roman Church...Let us leave St Gregory's liturgical music intact with St Gregory's liturgical text, as we first received it from Rome; to attempt to marry it to an English vernacular liturgy would be sheer vandalism, the desecration of a precious relic of our Catholic past.'

All in all, given how Dom Gregory's own views changed entirely later in his life, and what we in England now have in the latest English Missal and in the *Graduale Parvum*, this article makes a most striking illustration of the maxim –so particularly applicable to liturgical matters - *tempora mutantur, nos et mutamur in illis*.

CF

**Coda: the Use of Latin, from *The Catechism of Perseverance* by Mgr Jean Joseph Gaume, Protonotary Apostolic, first published 1839, translated (anonymously) from the tenth French edition**

‘All the Hours of the Office the Church offers to God in a language nowadays unknown to most of the Faithful... Why use the Latin language in public prayers?’

1. To preserve the *unity* of the faith. At the birth of Christianity, the divine service was performed in the common language of the people in most churches. But, like all other human things, languages are subject to change. The French language, for example, is not the same now as it was two hundred years ago: a great many words have become obsolete; others have changed their meaning. Our phrases differ as much as our fashions from those of our ancestors. But one thing should be unchangeable, namely, faith. To secure it from the instability of living languages, the Church employs a settled language – a language that, being no longer spoken, is no longer subject to change.

‘Experience proves that in this, as in everything else, the Church is guided by a divine wisdom. See what occurs among Protestants: they would have living languages in their liturgies, and they have been obliged, over and over again, to renew their formulas, to retouch their versions of the Bible...If the Catholic church had chosen to act in this manner, it would have been necessary to assemble a General Council every fifty years or so, in order to draw up new formulas for the administration of the Sacraments.

2. To preserve the *Catholicity* of the faith. Unity of language is required to maintain a close bond of affection and an easy communication of doctrine between the different churches of the world, and to connect all the better with the centre of Catholic unity. Take away the Latin language, and an Italian priest travelling in France or a French one in Italy may no longer be able to celebrate the Holy Mysteries or to administer the Sacraments. This is what happens to a Protestant clergyman. Out of his own country, he can hardly ever take part in public worship. A Catholic is at home in any of the countries of the Latin Church. Honour then to the Sovereign

Pontiffs, who neglected no means of introducing everywhere the Roman liturgy! The impartial man finds herein a new proof of their enlightened zeal for Catholicity – that sublime characteristic of the true Church.

3. To preserve that *majesty* which becomes religion...The Greek language in the East and the Latin in the West preserve, by their very antiquity, a majesty that most admirably befits the majesty of the Catholic Church...If religion and reason ought to return thanks to the Catholic Church for having adopted the Greek and Latin languages, science ought to be no less grateful to her, [and] by immortalising the languages of the Greeks and Romans, the Church immortalised their literature, in the same manner as the Popes, and by sanctifying the monuments of the Caesars, saved them. Without the cross that rules above it, the Trajan Column would long have ceased to stand.

‘For the rest, it is not true that, owing to the use of a dead language, the Faithful are deprived of a knowledge of what is contained in the liturgy. Far from prohibiting this knowledge to them, the Church recommends her ministers to explain to the people the different parts of the Holy Sacrifice and the meaning of her public prayers. Still more, she has not forbidden translations of the prayers of the liturgy, by which the people may see in their own language what priests say at the altar. Therefore it is not true that she wishes, as Protestants accuse her, to hide her mysteries. No, she only wishes to put them beyond the reach of change, an inevitable consequence of changes in language.’





# ASSOCIATION FOR LATIN LITURGY

Founded in 1969 to encourage and extend the use of Latin  
in the liturgy of the Catholic Church  
Under the patronage of the Bishops' Conference of England & Wales

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*Archbishop Bernard Longley receives copy of the Graduale Parvum Introits from Fr Guy Nicholls [photo © Jozef Lopuszynski];*



*The panel leading the discussion at Oscott: Mgr Andrew Wadsworth, Fr Guy Nicholls and Fr Paul Gunter [photo: Jane Krish]*





*Archbishop Bernard Longley leads the concelebrants at the Mass marking the launch of the Graduale Parvum [Photo: Graeme Jolly]*