



# LATIN LITURGY ASSOCIATION

MILLBANK  
AFTON, VIRGINIA  
22920

NEWSLETTER NO. 2  
FALL 1976

LLA members are asking what they can do to help in the work of the Association. They ask about local chapters. We have no formal chapter organization, at least for the time being. Instead, we hope members will encourage the regular celebration of Mass in Latin in their churches where this is possible, working with others who want it and following the practical suggestions below:

## LETTER FROM THE CHAIRMAN

Even though G. K. Chesterton once said that whatever is worth doing is worth doing badly, that is not a principle which applies to the promotion of the Latin liturgy.

Many members of the Association are already aware that there is a good deal of coolness and even hostility to the idea of Latin in some parishes. Unfortunately, this means that those of us who cherish it have to take extra care with everything we sponsor or organize. Other forms of liturgy may be celebrated in a rather slipshod and uninspiring way. If such is the case with the Latin, it will simply confirm many people in their prejudices against it.

Based on my own experience and that of others, I would suggest the following as some of the practical steps that should be considered in trying to get a Latin liturgy started in your parish.

1) Find a willing priest. This is of course crucial. Many priests are, for various reasons, cool or reluctant towards the Latin. It does little good to pressure a man into agreeing to celebrate who will do such a poor job that he thus confirms his own predictions about the undesirability of Latin. A willing priest does not necessarily mean a priest who is eager and enthusiastic (you are indeed blessed if you have such a one in your parish), merely one who is sincerely willing to give the Latin a try and to do as good a job as he can. If the parish clergy are unwilling, inquire whether they would object to an occasional visiting priest, if you know one who is interested.

2) Show that there is interest. Most priests will respond favorably if they can be shown that a discernable group in the parish does want the Latin, at least on a trial or experimental basis. Talk to neighbors and friends who you think may be interested and be prepared to mention names when you talk to your priest. The potential clientele need not be huge. You might emphasize to the priest the fact that liturgical services are now being provided for all varieties of people and suggest that those who want the Latin deserve to be listened to also.

3) Be sure of your ground. Some people, including some priests, are sincerely confused about the current status of Latin, believing that it is outlawed or failing to note the distinction between the Tridentine Mass and the Latin Mass of the New Ordo. The available texts for the New Ordo were listed in Newsletter No. 1.



Show this, and the new information in this issue, to the priest if he thinks there are no books available for Latin worship. The priest may ask why people want Latin. Some of the major reasons were also reviewed in the first Newsletter, and people will also think of their own. The fact that the Holy Father has repeatedly urged it is a powerful argument. It is important, when talking to the priest, to be very clear about the difference between the "old" and the "new" Latin Mass. It is also highly unwise to disparage the vernacular liturgy, and it is important to make clear that you are not advocating the Latin as a total replacement for the vernacular, merely asking that it be made available on a regular basis.

4) Publicize the Mass. Nothing will end the experiment faster than poor attendance. Make sure the Latin Mass is mentioned in your parish bulletin, Phone or otherwise inform people in other parishes who may be interested. Some people talk about how much they miss the Latin, then fail to attend when the Mass is scheduled. It is crucial to impress on these people that they must support what they believe in. In the beginning it may be desirable to have the Latin Mass only occasionally--once a month, or even less, until the degree of interest can be shown.

5) Prepare. A priest who appears to stumble through the prayers, a badly trained choir, the unavailability of Latin texts for the congregation, ragged ceremonies--all these things will create a very bad impression. Once the decision is made to have a Latin Mass, someone must take responsibility for seeing to it that all the loose ends are pulled together. Since it is new and unfamiliar to many people, extra effort will be necessary to prepare properly.

6) Facilitate preparation. Some people may come to a Latin Mass because they want to be silent. However, at least the possibility of congregational participation should be stressed. Obtain one of the congregational booklets listed in the first Newsletter. If the time is too short, someone will have to take the responsibility of typing a stencil and mimeographing the texts or copying them in some other way. Someone should be designated to lead the responses in the early days, until they become familiar.

7) Prepare and practice your music. Perhaps a low Mass will be desired by some. But the appeal of the Latin liturgy for many is especially in the beauty and variety of the Latin liturgical music. A well trained organist and choir will add immeasurably to the rite and will convince many sceptics. Some parts of the music should also be suitable for congregational singing, either familiar parts of Gregorian Masses or less familiar parts which the congregation can learn.

The Association is extremely interested in hearing about successful Latin Masses from all parts of the country, the difficulties encountered, how these were overcome, and so on. Brief descriptions will be welcomed and used in the Newsletter. We are all engaged in something which is very new, on behalf of something which is very old. We need to learn from one another.

--James Hitchcock

\* \* \*

The Church needs the reconciling power of the Latin Mass and the chant. Of course the Mass can be, and is, celebrated in the vernacular with great spirituality. But this does not always happen, and the fact that English is used sometimes seems to be taken as the occasion for turning the Mass into a lecture. Instructions and interpretations are read out at intervals by various personnel. The celebrant



may find the theology of the Mass outdated and alter it to something he likes better, for example changing "sins" to "faults" wherever the word appears and explaining why he does so. Or he may dislike the language, and ad lib to produce something chattier and more colloquial that he thinks will make the message clearer. A liturgy subjected to this didactic treatment will inevitably be a flat, talky affair, alienating or boring many and lacking the depth to create a real sense of community.

The improvisations sometimes introduced to liven things up are of course among the most divisive phenomena in the Church today. Not everyone appreciates a celebrant wheeled to the altar in a Volkswagen or on a fork lift, inviting a troupe of circus acrobats to perform in the sanctuary, or "dramatizing the concept of Christ the garbage collector."

Yet the Latin Mass is neglected or actively discouraged in many parishes. Hidebound liturgical technicians have often shelved it in their obsession with a policy of condescension to the people, who, they appear to think, are too limited mentally and spiritually to respond to the transcendence of the Mass sung in Latin in its setting of Gregorian chant. The bankruptcy of this notion has been made very clear by the catastrophic drop in Mass attendance, noted once again by Msgr. George Kelly in his interesting "An Uncertain Church" in the fall Critic. "This decline is so precipitous and massive that the word apostasy has been used to describe what has happened."

The desacralized liturgies that are so common now--a part of what Keith Thomas has called "today's saccharine and tinselly Catholicism," are one reason for this "apostasy." If Catholics are starved for the sacred liturgy in union with their Church, some of them may be tempted to look for a substitute elsewhere. We believe that if the celebration of the Latin Mass in the rite of Paul VI--and particularly the sung Mass--were freely encouraged, there would be fewer Tridentinists, not to mention fewer dropouts to the secular world.

Cardinal Wright once remarked that Americans were not a very metaphysical people. Perhaps not, but they are not being given much of a chance. Certainly they are being short-changed by the secularizers. As Aldous Huxley has written, "the well-meaning humanist and the merely muscular Christian, who imagines that he can obey the second of the great commandments without taking time even to think how best he may love God with all his heart, soul, and mind, is engaged in the impossible task of pouring unceasingly from a container that is never replenished."

\* \* \*

#### FIRST LISTING OF LATIN MASSES NOW BEING CELEBRATED

Below is our first listing of churches where the Latin is now in use. These schedules are only a beginning; there must be many more, which we will list as they come in. Those below have been sent to us by members and in response to a letter of inquiry to bishops on the LLA Episcopal Advisory Board and a few others in large cities.

Where information is incomplete, please ask locally for details: we are printing all we have. Also, please use the enclosed Mass schedule card or pass it on to someone who can supply this information. We wish to thank Bishop Lynch of Raleigh for suggesting it.



We wish also to thank Bishop Graves of Alexandria for writing a letter to the clergy of his diocese encouraging them to keep the Latin liturgy alive. Bishop Graves writes:

I think that the liturgy in the vernacular was one of the finest accomplishments of Vatican II. . . In many places, it will not be practical to have even an occasional Latin liturgy. But I do hope that many of you will be able to have this and will do so, not simply as a matter of nostalgia but to preserve a tradition of centuries.

ARCHDIOCESE OF BALTIMORE

Basilica of the Assumption of the Blessed Virgin Mary (Co-Cathedral),  
408 N. Charles St., (301)727-3564: 9:00 a.m. every Sunday

ARCHDIOCESE OF BOSTON

St. Paul's, 34 Mount Auburn St., Cambridge, (617)491-8400: Gregorian melodies used in the celebration of Mass and the Divine Office

Latin Masses are celebrated occasionally in some other churches.

ARCHDIOCESE OF CINCINNATI

Old St. Mary's, 13th and Clay Sts., (513)721-3479: 12:30 p.m. every Sunday

St. Xavier, 607 Sycamore St., (513)721-4044: 9:00 a.m. every Sunday except in summer

ARCHDIOCESE OF DENVER

Holy Ghost, 633 Nineteenth St., (303)571-1556: 10:00 a.m. every Sunday

ARCHDIOCESE OF DETROIT

Blessed Sacrament Cathedral, Woodward and Belmont Aves., (313)865-6300:  
Parts of the liturgy sung or recited in Latin occasionally

Holy Family, Expressway and East Lafayette St., (313)963-2046: 9:00 and 11:00 a.m. every Sunday

St. Joseph's, 1828 Jay St., (313)962-6262: 12:00 m. every Sunday

St. Mary's, 646 Monroe Ave., (313)961-8711: 9:30 a.m. every Sunday

SS. Peter and Paul, 629 East Jefferson Ave., (313)961-8077: 10:00 a.m. every Sunday

ARCHDIOCESE OF DUBUQUE

St. Patrick's, 15th and Iowa Sts., (319)583-9749: 8:30 a.m. every Sunday

ARCHDIOCESE OF LOS ANGELES

Cathedral of St. Vibiana, 114 East Second St., (213)624-3941: No Latin Mass scheduled, but choir sings Common in Latin on certain feast days

ARCHDIOCESE OF NEW ORLEANS

St. Patrick's, 724 Camp St., (504)525-4413: 9:45 a.m. every Sunday

ARCHDIOCESE OF NEW YORK

Resurrection, 910 Post Road, Rye, (914)967-0142: 12:30 p.m. certain Sundays (see below)

ARCHDIOCESE OF ST. PAUL AND MINNEAPOLIS

St. Agnes, 548 Lafond Ave., St. Paul, (612)226-5103: 10:00 a.m. every Sunday, 8:00 a.m. every Saturday. Three Sundays of the month, Ordinary sung by chorale with orchestra, Gregorian Proper. Saturday's Mass is all Gregorian. Vespers chanted in Latin at 3:00 p.m. every Sunday.

ARCHDIOCESE OF WASHINGTON

St. Matthew's Cathedral, Rhode Island Ave. between 17th and 18th Sts. NW, (202)347-3215: 10:00 every Sunday except in summer

Kay Spiritual Life Center, American University, Massachusetts and Nebraska Aves. NW, (202)686-2385: 7:00 p.m. the Saturday before the fourth Sunday of each month (Gregorian with schola)

DIOCESE OF ALEXANDRIA

St. Joseph's, 303 South Washington St., Marksville, Louisiana, (318)253-7561: 9:30 every Sunday

DIOCESE OF ARLINGTON

Cathedral of St. Thomas More, 101 North Thomas St., (703)525-1300: 11:00 a.m. every third Sunday of the month

DIOCESE OF DALLAS

St. Thomas Aquinas Chapel, University of Dallas, Irving, (214)438-1123, Ext. 375-6: 10:00 a.m. every Sunday

DIOCESE OF JOLIET

Cathedral of St. Raymond Nonnatus, 604 North Raynor Ave., (815)722-6653: 10:30 a.m. every third Sunday of the month

St. Patrick's, 710 West Marion St., (815)727-4746: 11:45 a.m. first Sunday of the month, English Mass with all singing in Latin

St. John the Baptist, 298 Church Road, Winfield, (312)668-5469: 6:30 p.m. every Saturday



DIOCESE OF MIAMI

Gesù, 1st Ave. NE and 1st St., (305)379-1424: 10:00 a.m. every Sunday

St. John Bosco, 1301 West Flagler St., (305)649-5464: 7:00 a.m., second and fourth Sundays of the month

DIOCESE OF PATERSON

Holy Face of Jesus Monastery, State Highway 3, Clifton, New Jersey: 11:15 a.m. every Sunday

DIOCESE OF PITTSBURGH

St. Paul's Cathedral, Fifth Ave. and Craig St., (412)621-4951: 11:30 every Sunday, English High Mass with parts and hymns occasionally sung in Latin

A number of parishes in the diocese have a regular monthly Latin Mass.

DIOCESE OF SEATTLE

Blessed Sacrament, 5041 Ninth Ave. NE, (206)632-4390: 8:00 a.m. every Sunday, 6:30 a.m. every weekday

DIOCESE OF WILMINGTON

St. Joseph's, 1014 French St., (302)658-4535: 10:30 a.m. every Sunday, High Mass last Sunday of month

Addendum:

ARCHDIOCESE OF SAN FRANCISCO

St. Ann Chapel, Stanford University, Melville at Tasso Sts., Palo Alto, (415)327-8951: 11:30 a.m. every Sunday. Vespers at 5:30 p.m. every Sunday

\* \* \*

SPECIAL EFFORTS

RESURRECTION GREGORIAN SINGERS

The Resurrection Gregorian Singers are a group of about a dozen women of Resurrection parish in Rye, New York, formed in 1971 on the initiative of Mrs. Frank Carroll of Rye, with the encouragement of her pastor, Msgr. Thomas V. McMahon, and with the help of Mother Catherine Carroll RSCJ, professor of music at Manhattanville College and member of the New York Archdiocesan Music Commission. The group sings the 12:30 Mass at Resurrection on all Sundays when Mother Carroll is available to direct, using the chant, often with the Missa de Angelis so that parishioners can follow, and with Latin hymns as the liturgy allows. They also sing at other churches in the area. Eight members joined a group of nuns to sing at a parish Mass at Sta. Susanna, the American church in Rome, on a trip there in 1975.

Mary Pryor, writing about the Resurrection Singers in Immaculata for May 1974,

emphasizes the value of what this group is doing to bring the sung Latin Mass to their parish:

It is not enough to know that the Church still gives "pride of place" to Gregorian chant. It is necessary to hear its prayerful melody to really appreciate it. The Gregorian singers of Rye have been successful in winning new enthusiasts for Gregorian chant, and it is hoped that in time more Gregorian choirs will be formed throughout the country.

Mother Carroll, Mrs. Carroll, the Resurrection Singers, and all associated with them in this project were granted the Holy Father's Apostolic Blessing this year.

More information about the group can be obtained by writing to:

Mrs. Frank D. Carroll  
Warriston Lane  
Rye, New York 10580

ST. JOSEPH'S CHURCH  
Marksville, Louisiana

Mr. Sheldon L. Roy of St. Joseph's has prepared and duplicated the Latin-English pew missal used at St. Joseph's, using texts approved by the National Council of Catholic Bishops and confirmed by the Apostolic See. The Latin text is from the Missale Romanum, 1975, the English from the Sacramentary, and the music from Jubilate Deo. Information about the preparation of this very clear and easy-to-use missal can be obtained from Mr. Roy:

Mr. Sheldon L. Roy  
General Manager  
Lewis Roy Motors, Inc.  
400 Rue de Sud Main  
Marksville, Louisiana 71351

Msgr. A. M. Chenevert, VF, pastor of St. Joseph's, has encouraged Mr. Roy in this project.

\* \* \*

The Newsletter of the Bishops' Committee on the Liturgy for May/June 1975 contains "Guidelines for the Publication of Liturgical Materials" and states that separate guidelines will be issued for publications to be distributed solely within a single parish, community, religious house, school, or the like. So far as we are aware, these latter guidelines have not yet been published. For information write to

The Secretariat  
Bishops' Committee on the Liturgy  
1312 Massachusetts Avenue, NW  
Washington, DC 20005

\* \* \*

ST. ANN CHAPEL, STANFORD UNIVERSITY

The enclosure with this Newsletter is an essay by Dr. William P. Mahrt, LLA vice chairman, professor of musicology at Stanford University, and director of



music at St. Ann chapel at the university. We wish to thank Sacred Music for permission to reprint this article, which originally appeared in its spring 1974 issue.

Dr. Mahrt brings the situation at St. Ann up to date as follows:

This fall, St. Ann Chapel Choir begins its fourteenth year of singing the weekly Sunday Mass in Gregorian chant and Renaissance polyphony. The program continues much as described in the accompanying article, including an occasional solemn high Mass in the Stanford University Memorial Church. Additional polyphonic Masses have been added to the repertoire, by Schubert, Victoria, Isaac, Senfl, Arcadelt, and Josquin DesPrez. A new Mass by a member of the choir, Ron Sverdlove, was sung for the first time last spring. It is based upon the Gregorian melodies for the Ordinary of the Mass, and set in alternatim fashion, so that the choir alternates with the congregation.

A number of members of the choir meet Sunday afternoons and sing Gregorian Vespers in Latin, and after the weekday evening rehearsal they often sing Compline. Vespers, while normally sung simply, is occasionally sung solemnly with celebrant and two assistants in cope, and with polyphonic music. Vespers for Epiphany, with polyphonic music by Guillaume Dufay (ca. 1400-1474), and fifteenth-century organ music, was the most festive of these celebrations. Other Vespers services have drawn from the extensive repertory of the High Renaissance, as well as the treasury of organ music.

By continuing the tradition of Gregorian chant sung in Latin, we are carrying out the mandate of the Second Vatican Council concerning sacred music for both choir and congregation. Furthermore, in the performance of the polyphonic music, we are learning, in the laboratory of actual usage, the great works of our tradition. The symbiotic relationship with the University music department provides the locus for the integration of historical and practical knowledge of the liturgy and its artifacts. By keeping alive a knowledge and understanding of these traditions, we can make a unique contribution to today's church, and will have a unique heritage to offer future generations, many of whom would otherwise have forgotten the beauty and timelessness of the Roman liturgy.

\* \* \*

Dr. Mahrt has also contributed the following

#### PRESS REVIEW

Two news items in the last year bear witness to the continuing viability, even necessity, of Gregorian chant in Latin for large international gatherings of Catholics. An article "Pontiff Closes Holy Year Making Bold Prediction," by Thomas Donlan, OP, in the National Catholic Register, 11 January 1976, reports the closing of the Holy Year. Pope Paul celebrated Midnight Mass on Christmas Eve with 150,000 people in attendance in St. Peter's Square, and 330 million more watching on television. "Everybody sang the old familiar Gregorian chants in Latin, which is the vernacular of Vatican City," and "the Holy Year ended with the 'Ite, Missa Est.'"

The National Catholic Reporter, 13 August 1976, published a report on the 41st International Eucharistic Congress, written by Father Francis X. Murphy. The author, who under the pseudonym of Xavier Rynne is widely reputed to have written Letters from Vatican City during the years of the Council, describes at length the extremely diverse and sometimes contradictory manifestations of the



congress. However, he makes no mention of the new English hymn composed to be the official hymn of the congress; rather, three times in the course of this account he mentions the Tantum ergo, that familiar signpost of Eucharistic devotion, which never ceased to move the hearts of the faithful at the congress.

These accounts support our contention that the Gregorian melodies, which so many people know from their childhood, must remain a staple of Catholic liturgy and devotion. Only when these pieces are known well and regularly associated with the liturgy can they serve their purpose at extraordinary gatherings. Just as in catechetics there is an irreducible minimum of doctrine, so also in liturgy there is an irreducible minimum--the Council specified these: the Ordinary of the Mass, i.e., the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, as well as the Lord's Prayer, all in Latin and Gregorian chant. One might include the Tantum ergo as well. These are things which many people still know, and their tradition could easily be maintained in many parishes.

The general musical situation in the parishes is the subject of a witty and perceptive article, "A Syllabus of Musical Errors: Why the average Catholic gets laryngitis every Sunday," by Thomas Day, in Commonweal for 27 August 1976. He attempts to explain why "the 'new' congregational singing . . . remains a monumental flop." He sees in the assumptions of the promoters of the music of the new liturgy a kind of futurism, which holds everything new as good and everything old as bad, and he refutes five "errors" upon which they have built their castle of sand: 1) only time is needed to improve the matter--in fact, indifference to congregational singing is growing; 2) congregational singing is the wave of the future--in fact, as a result of the mass media, our society is less prepared for communal singing than ever before; 3) the future is in the singing of the young people--in fact, the "folk" music they sing is so ephemeral that it will not sustain them into the future; 4) there has been a great musical flowering in the last ten years--in fact, the last decade has been marked by an unprecedented boom of kitsch commercialism and amateurism in church music; and 5) it is "liberal" to want congregational singing--in fact, congregational singing has been imposed from above by a blind conservatism that rivals the liturgical uniformity before the Council. He proposes that this kind of futurism is becoming outmoded, and should be replaced by preservationism, in which the good things of the past, including "Solemn High Mass--complete with Latin, incense, and angelic music--must be allowed to survive." In our constantly changing society, the visible symbols of continuity are essential to maintain a hedge against the alienation caused by perpetual novelty.

The National Catholic Register has run a column by Father William Most, who has gone to extraordinary lengths to defend the validity of the Novus ordo, but the tenor of the letters to the editor indicates that many are unsatisfied by arguments about the validity of it as long as its celebration is so far from their own experience of Mass. In fact, what troubles most people can be summarized in one word, desacralization. The sense of the sacred quality of the liturgy has been gradually diminished through the use of the altar facing the people, standing during the canon and at communion, the interpolation of commentary, the hand-shake immediately before communion, and, more important, the artificially colloquialized English and its conversational delivery, the blatantly secular and commercialized music, and a general loss of disciplined order and decorum. Curiously, none of the above have been made mandatory by the Council or by the Vatican, though individual bishops may have required one or another in their own dioceses. Thus, in general, it is perfectly legitimate to celebrate Mass at the high altar of a church in Latin with proper liturgical music and ceremonial. As those of us know who regularly assist at such Masses, the sense of the sacred is



apparent. Few could find traditional grounds for objection to such a Mass; many would not even recognize it as the new ordo. The desacralization of the liturgy which we see in this country is the result of a one-sided use of options, and not of the use of the Novus ordo itself.

\* \* \*

#### POPE PAUL ESTABLISHES FOUNDATION TO PROMOTE INCREASED USE OF LATIN

The following is an RNS story datelined Rome, 30 July 1976:

Pope Paul has established a foundation to promote public and private initiatives aimed at increasing the use of Latin. Named "Latinitas," the new agency is temporarily located one floor above the Vatican Library. The Vatican State Secretariat will name a Guiding Council to direct the foundation, comprised of a president and six other persons.

In an interview with Vatican Radio, Abbot Carlo Egger, head of the State Secretariat's Office of Latin Documents, said: "Latin is not a dead language, like Egyptian or Assyrian, but is still a language of communication among persons of culture, especially with different mother tongues." Abbot Egger said the foundation "will seek in particular to increase the knowledge of Latin among Catholic university graduates and seminarians." Although he acknowledged that there is currently a "strong trend against Latin and in general against the humanities," he stressed that the Church "cannot renounce its patrimony." . . .

\* \* \*

#### MASS BOOKS AND MUSIC

The following additions and changes supersede information to the contrary in the first Newsletter.

1. An excellent catalogue of Latin publications from the Vatican press is available from:

Libreria Editrice Vaticana  
Città del Vaticano  
Rome, Italy 00120

The same catalogue is available from:

Publications Office  
United States Catholic Conference  
1312 Massachusetts Avenue, NW  
Washington, DC 20005

(202)659-6640

Miss Marie Houser, director of the publications office, writes in reply to our inquiry:

In reply to your letter of August 21, the postage charges are not included in the Libreria Editrice Vaticana prices listed in their catalogue. We suggest you order directly from them in order to avoid payment of the airmail postage from Rome to Washington and the additional postage involved in sending



copies from Washington to you, which would be an additional charge to you. The copies we have on hand are convenience copies ordered by air for special meetings, etc.

2. A hand missal has been prepared by Harold Hughesdon of St. Paul and is on sale for \$1.00 a copy. Particulars of this missal are not available as the Newsletter goes to press. For information, write to:

Mr. Harold Hughesdon  
c/o Sacred Music  
548 Lafond Avenue  
St. Paul, Minnesota 55103

3. Jubilate Deo (the booklet) is available from CUF as well as from the sources listed in the first Newsletter. The CUF price is 40¢ a copy.

Catholics United for the Faith, Inc.  
222 North Avenue  
New Rochelle, New York 10801

(914)235-9408

4. Very clear and attractive cards with Plainsong Masses IV and XI (Cuncti-  
potens Genitor Deus and Orbis Factor) have been published by

Mr. D. J. Priest  
50 George Street  
Cottingham, near Humberside  
Yorkshire, England

The folded cards contain the Ordinary of the Mass, Latin words and music, excluding the responses and Pater Noster. Prices to Canada and the United States are:

Fewer than 50 copies, 10¢ each; 50 or more copies, 6¢ each.  
Please make checks payable to the Association for Latin Liturgy.

Sample postage and packing charges according to the September \$/£ exchange rate are:

Postage and packing by sea: US and Canada

4 copies	\$0.50
50 copies	3.00
100 copies	5.00

<u>By air:</u>	<u>US</u>	<u>Can</u>
4 copies	\$0.70	\$0.70
50 copies	5.50	5.60
100 copies	7.00	7.00

5. Mr. Thomas W. Syseskey, an LLA member who is acquisitions librarian at the Dinand Library, College of the Holy Cross, in Worcester, Massachusetts, and so is especially well placed to give information, writes that, as noted in point 1 above, it is cheaper to order direct from Rome than from a middleman in this country. He goes on:



The Missale Romanum is currently available for \$42.00, or \$63.00 in a deluxe binding. The Lectionarium in three volumes is available for \$15.75 per volume, or \$26.25 per volume in the deluxe binding. A less expensive option for the readings might be to use a copy of the Latin Bible, Bibliorum Sacrorum iuxta Vulgatam Clementinam, nova editio, which is available for \$14.00.

Several other Latin Mass books are excerpted from or based on the Missale Romanum and the Lectionarium. One is the Preces Eucharisticae pro Concelebratione, containing the four eucharistic prayers with the necessary chants for \$1.90. Another is the Missale Parvum ad usum sacerdotis itinerantis, which appears as an appendix in the English-language Sacramentary but is available as a separate volume for \$7.00. The Missale Parvum contains the Latin prayers and readings for the ferial Masses for the various seasons of the Church year, as well as the Masses for the various commons of the saints and also selected votive Masses. A Missale Romanum ad usum fidelium in four volumes has been announced as in preparation, but the Ordo Missae ad usum fidelium without the readings or prayers is available now for \$1.50.

The Graduale Romanum published by the monks of Solesmes is also available from the Vatican Press for \$11.55. The Graduale Simplex is available for \$20.00. Another publication by Solesmes, Prefationes in cantu, containing the chants of all the prefaces in the Missale Romanum, is available from the Vatican for \$10.00.

Jubilate Deo is available from the Liturgical Press, Collegeville, Minnesota 56321 for \$1.50; organ accompaniment for \$4.50. The recording of Jubilate Deo by the Benedictine nuns of St. Cecilia's Abbey, which you mentioned in your first Newsletter, is available from the Liturgical Press for \$4.95. This recording should now be ordered from the Liturgical Press. Adorate Deum, the other recording by the Ryde nuns, should still be ordered from England.

The Liturgical Press also publishes other books on Gregorian chant. The Parish Kyriale for 60¢ is more extensive in content although smaller in size than Jubilate Deo, with thirteen Gregorian Chant Masses, Credo I and III, the Requiem Mass, and the Benediction hymns. Fundamentals of Gregorian Chant by the Rev. Dominic Keller, OSB, for \$1.00 is "a handbook for the introduction of Gregorian chant into schools, seminaries, and parishes." For the more advanced is The Solesmes Method: Its Fundamental Principles and Practical Rules of Interpretation by Dom Joseph Gajard, OSB, for \$3.00.

The new Latin breviary, Liturgia Horarum, in four volumes, is available from the Vatican Press for \$64.00 set in the economical edition or \$120.00 set in the regular edition, or \$142.00 set in the deluxe binding. Also available is Ad Completorium, Latin compline for the entire week, for \$1.10.

\* \* \*

Christopher Schaefer of Hartford, Connecticut writes suggesting that we list Catholic liturgical and musical organizations of interest with addresses, descriptions, publications, and so on. We will do this in the next newsletter. Mr. Schaefer also asks for a translation of the introductions to the recently published chant books. These translations will appear in a coming issue of Sacred Music, the journal of the Church Music Association of America, 548 Lafond Avenue, St. Paul, Minnesota 55103. Sacred Music is edited by Msgr. Richard J. Schuler, an LLA Council member. Anyone with questions on details of liturgical books, rubrics, etc., would find it very helpful to write to Msgr. Schuler at the St. Paul address. We welcome members' suggestions and requests of this kind.



NEW EPISCOPAL AND GENERAL ADVISORY BOARD MEMBERS

Members joining these boards since the first Newsletter was issued are:

Episcopal Advisory Board: The Most Reverend Vincent P. Leonard, Bishop of Pittsburgh

General Advisory Board: Mr. Paul Hume, music editor, the Washington Post  
Dr. Paul Henry Lang, Professor Emeritus of Music, Columbia University  
Dr. Michael Loraine, classicist, University of Washington

\* \* \*

MEMBERSHIP DRIVE

We need more members. Please talk to your friends about the LIA and pass on the enclosed membership card to one who would like to join. We are also planning to use selective mailing lists to recruit members. We are told by a firm handling mailing lists that the return to be expected from a list as usually sent out is .5%. Our return on short, highly selective lists sent to us by members is closer to 20%. Please send us lists of people you have good reason to believe will be interested. We will be very grateful.

Meanwhile, we wish to thank especially Mr. Dennis B. Quinn, Director of the Pearson Integrated Humanities Program at the University of Kansas, for a very helpful list. Professor John Senior is responsible for the Latin courses connected with the Pearson great books program. We plan to describe this program in a coming Newsletter with other particularly interesting approaches to the teaching of Latin and related subjects, and would like to hear from anyone involved in such programs.

\* \* \*

FINANCIAL STATEMENT

Income and expenditures as of 30 September 1976:

Income from contributions: \$2231.00	Expenditures for printing, postage, office expenses	\$778.42
	Excess of income over expenditures, on deposit with the Virginia National Bank, Charlottesville	1452.58
\$2231.00		\$2231.00

\* \* \*

MEMBERSHIP

To join the Latin Liturgy Association, please write to the secretary, Mrs. Jean Findlay, Millbank, Afton, Virginia 22920. Regular membership, \$5; sustaining membership, \$10; sponsoring membership, \$25.