



LATIN LITURGY ASSOCIATION

JAMES HITCHCOCK, CHAIRMAN

MILLBANK
AFTON, VIRGINIA
22920

NEWSLETTER NO. 3
WINTER 1977

CHAIRMAN'S LETTER

Recently I received a letter from the principal of a Catholic grammar school, a layman, who reported that he had introduced the teaching of simple Gregorian chant into his school, with considerable success. The children found it easy to learn and sing, and they enjoyed it. At least some Latin liturgical music is now regularly included in the worship of that parish, to the edification and satisfaction of most members of the congregation.

He also mentioned something else rather interesting--initial opposition to this program came from a priest of the parish and from some people who considered themselves knowledgeable about liturgy.

This experience corresponds to numerous other reports which the Association has received from around the country. The strongest opposition to Latin often comes from clergy and supposed liturgical experts. The reason given for not scheduling Latin Masses is usually that there is no demand for them, that "the people" do not want them. Usually, however, those in charge never bother to test out their theory. If one digs deep enough it becomes clear that they do not really care what "the people" want. They are catering to their own tastes and prejudices.

Not long ago I appeared on a national television program with a priest who holds a prominent position in a large Archdiocese. Although a courteous man, he was adamant in saying in effect that there was no justification for ever having a Latin Mass. Pressed hard by the moderator of the program as to why the Latin could not be provided for those who want it (in a huge and cosmopolitan city), he rather lamely indicated his belief that very few would want it. He was unwilling, however, to subject his suspicion to empirical verification.

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This kind of authoritarianism would be acceptable if it were truly an expression of the current thinking of the Church. But it is not. It represents rather certain contemporary liturgical fads which depart from the authentic mind of the Second Vatican Council.

The following points about the Council's thinking cannot be reiterated too often: 1) The preservation of the Latin liturgy, along with the vernacular, is presumed. 2) Allowance is made for the use of other instruments in the Mass, but "pride of place" is given to Gregorian chant. 3) Pope Paul VI has repeatedly urged the continuation of the Latin liturgy. 4) There is no authorization whatever for liturgical experimentation undertaken at the local level. The missal is to be followed in all cases.

Those who sincerely seek to follow the conciliar directives often find themselves in a frustrating position, in that "middle management" people in the Church thwart what has been established as policy at the highest level. It is difficult to know how to act in such a situation.

Prayer and patience are of course always in order. Apart from that I might counsel also persistence--courteously but firmly point out the basic facts to priests and others who resist trying the Latin liturgy on at least an experimental basis. The Church wants it and has authorized it. The Holy Father encourages it. It has been tried in many places and has proven successful.

--James Hitchcock

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A footnote to point 4 above: The editor can still hear the cry from the heart with which a celebrant once tried to forestall the inevitable objections to what he had opened his loose-leaf notebook to recite: "Don't blame me for this Eucharistic Celebration," he wailed. "I didn't prepare this Eucharistic Celebration. This Eucharistic Celebration was prepared by professionals." A pause, and the final appeal: "This Mass was written by the people downtown."

Much faith has been placed in the people downtown, and some of their cherished theories have been too casually taken for granted. The television program Dr. Hitchcock refers to above was William Buckley's Firing Line, and the priest was Msgr. Charles McManus of New York. The program included the following two exchanges:

BUCKLEY: Monsignor, why do you care if some cathedrals or some churches in New York have a Latin Mass on Sunday? Why does that upset you?

MCMANUS: I think the problem is not so much being upset by the Latin as it is a question of promoting participation. I think we got into this situation through a desire to promote as much participation on the part of people as possible. Jim's entirely right in saying that the original documents envisioned Latin as the language of the liturgy and then brought in the vernacular as a means of increasing participation /Dr. Hitchcock had not mentioned participation. Ed./, and what happened in this country, I think, was that once it got started it became such a means of bringing everybody into a worship that had been locked up in individual missals in the hands of participating Catholics before that, that the drive toward--not toward uniformity, but toward a genuine worshipping community in the vernacular became the strong

point. Certainly there's a problem with maintaining what is called the "great heritage" of the Latin chant. There's a great problem with how to incorporate Iubilare Deo and the chants that were in that booklet into our Sunday worship. I think that's a problem we have to face in the future, but at the moment I think the thrust toward an almost exclusive use of the vernacular is in evidence on the part, in language, of the desire to participate more fully and completely and with everybody involved.

BUCKLEY: Well, how do you handle the observation that in a great many churches there is no such participation and hasn't been even after ten years of experimentation? That is to say, they don't sing the hymns; the prayers in common are said rather listlessly. How do you handle the fact that there is a stated preference by some people to worship in the same way that Thomas More did, or do we have psychological insights now that would have made Thomas More a more effective Christian if he had only had our liturgy?

MCMANUS: No, fortunately we're not living in the time of Thomas More and Thomas is not living in our time. I think what we're facing here is a kind of urge on the part of people to use the means that are directly available to gather everybody into an act of worship in our time. That is more effectively done in English at the moment than in Latin.

BUCKLEY: How do you know?

MCMANUS: Well, I'm glad you asked that, for this reason. You said that participation is not a fact--

BUCKLEY: At least not in many churches I've seen.

MCMANUS: In many churches, right, and I think the blame for that goes to priests and to celebrants. /Msgr. McManus goes on to explain that the trouble is that priests use a style that is not dynamically and spiritually welcoming, but "I really don't know what the factors in that dynamic are."/

* * *

MCCARTHY:*Father McManus, besides Latin, the old Mass contained other elements: vestments, the ringing of bells at consecration, incense, and the like, that led people to sense that the Mass was something divine and otherworldly. I've heard someone describe the effect of the old Mass as that the congregation left believing that a miracle had occurred in each Mass. What in the vernacular--what external elements in the vernacular--stimulate that sense of awe?

MCMANUS: I'd say that the old Mass has an air of mystique to it that has been lost. I'd say further that the use of incense and holy water is still part of our liturgy, although you may not see it used too often. It has to be used, I think, with a certain eye to the occasion and to the congregation and to what you're trying to say with the use of those symbols. I'd say thirdly that while

*A high-school student in the audience. Like so many young Catholics, he has not had a chance to see that the qualities he mentions need not be missing in the new rite at all but are often discarded. There is no real antithesis.

it's true you can create theatrically an atmosphere of mystery and reverence and awe, the use of the vernacular is intended to take people within a continuity of ritual--which after all is what the Mass really is--, within that continuity of ritual and take people and incorporate them more fully in the participation in that ritual, and that the use of the vernacular at this stage of the history of our Church is putting the emphasis upon that incorporation and that participation.

MCCARTHY: But the externals are absent.

MCMANUS: The externals are absent and must come from the faith of the group, and the one symbol that has replaced the others is, hopefully, the symbol of community, through the use of prayer, song, and the use of space. The use of space within a church is another important element. With the use of prayer, song, and space you can create the symbol of community that will replace the symbol of awe, but not in any way impair faith or destroy the continuity of the ritual.

BUCKLEY: Well, I wish the externals were absent when that guitar starts twanging away in my church on Sunday. (laughter) Not all externals /have been dispensed with/.

MCMANUS: Not all externals, right.

* * *

We plan to examine in coming issues of the newsletter some of the notions that have been taken for granted in the liturgical apologias of the last decade. In our next, we will comment on the buzzwords "participation" and "community" as Msgr. McManus and many others seem to see them.

A transcript of the Firing Line program is available from the Southern Educational Communications Association, P.O. Box 5966, Columbia, S.C. 29250.

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~~SECOND LISTING OF LATIN MASSES NOW BEING CELEBRATED~~

The following are additions to the listing in our second newsletter. We are most grateful to the members who have sent them in.

ARCHDIOCESE OF DETROIT

St. Hyacinth's, 3151 Farnsworth Ave., (313)922-1507: 10:30 a.m. the fourth Sunday of each month. Sung High Mass with Asperges. Traditional Polish hymns are also sung. Preaching is in Polish.

ARCHDIOCESE OF HARTFORD

St. Justin, 230 Blue Hills Ave., (203)246-6897: 5:00 p.m. last Sunday of each month. Low Mass with organ.

Regina Laudis Monastery (Benedictine Nuns of the Primitive Observance),
Flanders Rd., Bethlehem, Connecticut: 7:45 a.m. every weekday, 8:00 a.m.
every Sunday. Missa Cantata. Also:

Weekdays

Terce, 7:35
Sext, 12:00
None, 2:00
Vespers, 5:00
Compline, 7:45

Sundays

Terce, 7:45
Sext, 12:00
None, 4:00
Benediction and
Vespers, 4:30
Compline, 7:45

ARCHDIOCESE OF LOS ANGELES

St. Philip the Apostle, 151 S. Hill Ave., Pasadena, (213)792-4010: 10:00
a.m. every Sunday. Latin High Mass with music of Mozart, Haydn, Schubert . .

Monastery of the Angels (Dominican Nuns of Perpetual Adoration), 1077 Carmen
Ave., Hollywood: 7:00 a.m. every Sunday, 6:30 a.m. three days a week. Sung
High Mass with choir. Benediction in Latin, 4:30 p.m. Sundays and weekdays.

ARCHDIOCESE OF MIAMI

St. Raymond, 3465 SW 17th St., (305)446-2427: 6:00 p.m. every Saturday, some
Gregorian hymns sung.

ARCHDIOCESE OF PHILADELPHIA

St. John the Evangelist, 21 S. 13th St., (215)563-4145: 12:00 noon alternate
Sundays. Sung Latin Mass with readings and prayers between them in English.
This Mass is broadcast live over radio station WRCP.

ARCHDIOCESE OF ST. LOUIS

Holy Cross, 8115 Church Rd., (314)381-0323: High Mass sung entirely in Latin
on Christmas, Easter, and principal feast days.

ARCHDIOCESE OF ST. PAUL AND MINNEAPOLIS

St. Agnes, 548 Lafond Ave., St. Paul, (612)226-5103: The 10:00 a.m. Sunday
Latin High Masses listed in the second newsletter are being broadcast live
over Minnesota Public Radio stations covering most of Minnesota and part of
Wisconsin.

ARCHDIOCESE OF SEATTLE

Blessed Sacrament, 5041 Ninth Ave. NE, (206)632-4390: 8:00 a.m. every Sunday,
6:30 a.m. every weekday. Ordinary sung on Sundays, Propers on feasts, from
Dominican Gradual. Plans are to sing Propers more often and to add poly-
phonic motets.

St. Cecilia, 1310 Madison Ave. N., Bainbridge Island, (206)842-3594: 9:00 a.m.
every Saturday. Low Mass.

DIOCESE OF CAMDEN

St. John's, 809 Park Ave., Collingswood, (609)858-0298: 8:00 a.m. every Sunday. Low Mass completely in Latin except for Introit, readings, and prayers between them.

DIOCESE OF CLEVELAND

St. Paul, 1369 E. 40th St., (216)431-1895: 10:00 every Sunday. Vernacular Mass with cantor singing Ordinary in Latin.

DIOCESE OF DALLAS

St. Bernard, 1404 Old Gate Lane, (214)321-0454: 12:00 noon first Sunday of month. High Mass.

Abbey of Our Lady of Dallas (Cistercian monks), Highway 114, Irving: 9:00 a.m. every Sunday. Gregorian chant for Introit, Kyrie, Gloria, Credo, Offertory, etc.; the remainder in spoken English.

DIOCESE OF OAKLAND

St. Margaret Mary, 1219 Excelsior Ave., (415)533-0596: Time not given.

DIOCESE OF PUEBLO

Sacred Heart, 513 E. Aspen Ave., Fruita, (303)858-3979: 10:00 first Sunday of every month. Missa de Angelis with congregation singing. This Mass was begun five years ago after a request by a parishioner and a parish vote, and has continued ever since, attended by parishioners and people from neighboring towns.

DIOCESE OF SAN DIEGO

Our Lady of the Snows, P.O. Box 98, (714)249-3438: 9:00 a.m. every Sunday, recited; 7:30 p.m. every Friday, Missa de Angelis.

DIOCESE OF SPOKANE

St. Joseph, 1503 W. Dean Ave., (509)328-4841: 7:30 a.m. and 5:30 p.m. every Sunday in winter; 7:30 a.m. and 7:30 p.m. every Sunday in summer.

DIOCESE OF WICHITA

St. Paul Parish - Newman Center, 1810 N. Roosevelt, (316)684-6896: Holy Hour, 5:30 p.m., Mass, 6:30 p.m., First Fridays through 6 May 1977. Recited Mass with Latin hymns. Latin hymns during the Holy Hour of Exposition; Litany of the Sacred Heart and familiar Benediction adoration in Latin.

DIOCESE OF YOUNGSTOWN

Assumption of the Blessed Virgin Mary, 594 W. Main St., Geneva, (216)466-3427: 10:00 every Sunday. Vernacular with choir singing Ordinary in Latin.

CANDLEMAS IN DUKE UNIVERSITY CHAPEL

The Liturgy of Candlemas was celebrated in Latin in the Duke University Chapel by the Rev. James A. Devereux, SJ, Associate Professor of English at the University of North Carolina, with the assistance of the Schola Cantorum of the University. A very large congregation from Durham and Chapel Hill assisted at this second annual celebration of Candlemas in Latin.

THE SCHOLA GREGORIANA OF CAMBRIDGE

The Schola Gregoriana of Cambridge (England) was founded in 1975 to promote the teaching and singing of the chant. Its patrons are the Bishop of East Anglia (the Rt. Rev. Alan Clark, DD) and Mr. George Guest, Director of Music, St. John's College, Cambridge. The director of the Schola is Dr. Mary Berry, Fellow and Director of Studies in Music at Newnham College, Cambridge. Dr. Berry is a specialist in Gregorian chant and has wide experience of teaching and conducting liturgical music. Address: Newnham College, Cambridge CB3 9DF, England.

The Schola organizes regular Gregorian singing weekends in Cambridge and elsewhere at which beginners as well as more experienced singers are catered for. Much Gregorian chant, writes Dr. Berry, is delightfully easy to sing, and beginners are given the small amount of technical help necessary to enable them to start singing the responses and chants for the congregation. When they become confident at that level they join groups learning the more florid chants. During the weekend there are several Gregorian workshops and, as time allows, talks on the origins, history, and performance of the chant. The music which is studied is sung in its full liturgical context.

The Schola also arranges day and half-day training sessions and lectures on the chant. Singers are happy to visit parishes, colleges, and schools and to sing in churches by invitation.

The Schola plans a very interesting series of Gregorian weekends and courses this year, including a weekend at Pluscarden Abbey in Scotland, on 17-19 June. The Pluscarden Benedictines sing the new liturgy in Latin. A spokesman for the community writes:

Unlike most monasteries, Pluscarden has chosen to keep to the Latin in the Mass and the divine office, rendering only the epistle and gospel, the lessons and various blessings in English. The whole office, the opus Dei as drawn up by St. Benedict, has moreover been retained. On Sundays and feasts days much of the office is sung; on weekdays the hours from Sext onwards are sung, with the community Mass as the liturgical point of focus; as well as grace in the refectory together with such devotions as are prompted by the season.

The Schola Gregoriana of Cambridge also plans Gregorian summer schools at the Benedictine Abbey of Notre Dame in Argentan, Normandy (23-30 July) for beginners and experienced singers, and at Solesmes (22-29 August) for cantors and experienced singers, to be taught by Dr. Berry, Dom Eugène Cardine, and Dom Jean Claire.

Dr. Berry writes that members of the Schola Gregoriana would be very pleased indeed to welcome members of the LLA at any of their weekends or courses, and tells us that the Schola's work is going forward with great success, with every Gregorian event filled to capacity.

GETTING STARTED

The enclosure with our last newsletter described a well-established liturgical situation at St. Ann Chapel, Stanford University. Below, Fr. Deryck Hanshell, SJ, describes how he made a beginning in introducing Latin at the University of Manitoba in Winnipeg. Fr. Hanshell was given carte blanche in the liturgy by Cardinal Flahiff of the Archdiocese of Winnipeg, so far as this was within his jurisdiction.

We wish to thank the Association for Latin Liturgy in England for permission to reprint this excerpt from a talk given by Fr. Hanshell at a 1972 meeting of the ALL. It is not reprinted here as general "guidelines," but as an account of what was done in one parish, where both university and town were represented.

LITURGICAL RECLAMATION

. . . It has been my experience that the more mature and intelligent and spiritual among students, and also those who return to the faith, don't want to stand round the altar and hold hands during the consecration. They are not even eager to shake hands at the Pax. They don't like being called by their Christian names when Communion is given (although this is done by some excellent priests), nor do they fancy reciting the Canon with the priest down to the consecration and after it; and they haven't any use for unauthorized Canons in which the words of institution with their sacrificial import stick out like a sore thumb. They come to Mass to celebrate not the happiness of man in his world but man's reconciliation with God through the sacrifice of the cross; and they want to hear about this: they want proper sermons, as well as a liturgy expressive of awe. They will have none of the heresy that maintains that first must come "community"--something "instant" of course--and the celebration of community, and only thus do we come to God. (Notice here how there is no room for Christ--however much his name may be bandied--because there is no room for his sacrifice. The Mass proclaims, however, that we must first come to God, and that we can only do so through Christ crucified, and in this and in no other wise can there be any valid communion. Apart from this there can be no cause for man in his world to rejoice.) . . .

/Fr. Hanshell explains that, since there is no schola to sing the Introit, the congregation instead sings a hymn./

The celebrant then intones the In nomine Patris. Turning with the ministri to the altar--after the greeting and the Fratres agnoscamus--he sings the Confiteor (new style), the people joining in with the mea culpa, etc. At the Kyrie the celebrant, since he is also the cantor, faces the people and alternates with them: we have three Kyries in our repertoire, one a very brief one. To start with we had a shortened English Gloria to an appropriate chant, but once we had learnt the Latin Gloria we continued to use the latter. The collect is in English. The epistle or O.T. reading is followed by the Gospel Acclamation, which is either one of the Easter triple Alleluias or (at and around Pentecost) the Veni Sancte Spiritus sequence, or Deiss's setting of the Regina Coeli (originally with French words and accommodated to English); and for Lent we have our own setting of "Surely he has borne our griefs." According to the Ordo Missae, congregations should be able to sing at least the Creed and the Pater Noster in Latin. But when a tradition has been allowed to lapse or was never properly inculcated, one must start with easier things, and the Creed in Latin is rather a weight to get moving, though once started of course it rolls on. We came to this last, but now it is a fixture. We use incidentally Colin Mawby's Congregational Latin Mass (Cary) for most of the chants. It should be added that for the Creed the priest and ministri face the altar with their backs to the people as they previously did

for the Confiteor; and, to remind the people at least to bow, they kneel at the Incarnatus Est.

One has to think these days how to rid the foremass as far as possible of its propensity to drag, and as the Ordo itself does not insist on the Prayer of the Faithful's being in the commonly current form, the celebrant simply suggests a few intentions and there is a short pause, or on a special occasion there may be just one thing, or the celebrant may briefly exhort the people to pray for a particular intention.

The celebrant then changes the cope which he has been wearing for the chasuble, to mark where the liturgy of the word ends and the liturgy of the sacrament begins. (The cope is also, when it is not too heavy, a handier vestment to preach in than the chasuble.) . . . The altar is incensed after the Offertory, the prayers at which are recited quietly and in Latin while the organ plays Frescobaldi or something else suitable (and not later for the most part than the seventeenth century and before the real cultural Death of God). People need a rest from all the talk that the vernacular liturgy involves, even when mitigated as in our scheme.

The prayer over the oblata and the preface are recited in English, and after a period of alternating Latin and English we now regularly have the Sanctus and Agnus Dei in Latin. There is no doubt that the Gregorian settings such as Mawby gives are well within the congregation's range. We shall probably later have the responses and the preface in Latin as an alternative. A consideration in choosing sung Latin or spoken English (especially with the Creed) is the time factor, and one might be inclined to balance sung or said Creed with said or sung Preface and a shorter or longer Kyrie, etc.

The Canon--we have come to use only the Roman--is recited in English as far as the Quam oblationem, and is then chanted in Latin according to the music provided in the Ordo as far as the Mysterium fidei. The acclamation "Christ has died" is sung twice by the people in English to the Christus vincit tune. The Canon then continues in English until the doxology, which is chanted in Latin, the people singing Amen. Incidentally the single stroke of the bell for the consecration has always seemed affectedly stark: we have the three rings each time, and at the Sanctus.

The Pater Noster is sung by all in Latin, while the rest as far as the Pax Domini is recited in English. Latin is then chanted and responded to, and the Agnus Dei follows as has been said. The Ecce Agnus Dei and its response are in English, though I think there is gain in using Latin, Corpus Christi Sanguis Christi, at communion. Singing hymns or spirituals during communion is of course out: the organ again plays quietly. Nor do we shake hands at the Pax: we tried it six years ago and dropped it. The Ordo does not insist that the Pax be performed . . .

The communion verse, which does not seem to come well at communion time unless sung by a choir, is said in English after the ablutions, and is followed by the prayer, also in English. The rest of the Mass is chanted and responded to in Latin.

What has been outlined is not proposed as a substitute for either the full Latin or the entirely vernacular Mass. There should be room always for the one as for the other. But most Masses in most churches belong somewhere in between. We have only considered the sung Mass, and though the ideal is that there should

be singing at all Masses this will not come about overnight. Nor am I any longer sure that it is desirable. What about "low Mass" then? Perhaps we might begin by reciting the Canon rather quietly. Perhaps, too, priests should be required to listen to themselves on tape, and to hear such a master of the vernacular spoken liturgy as Dr. Alec Vidler. Above all let them observe how eloquent is silence. . .

NOTE: "Resacralization," a very interesting essay by Fr. Hanshell, appears in the Winter 1976 issue of Sacred Music, journal of the Church Music Association of America.

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CUNY SUMMER LATIN INSTITUTE

We have had word of a most interesting and challenging Latin course to be offered this summer in New York. It is the Fifth Annual Summer Latin Institute, sponsored by Brooklyn College and the Graduate Center of the City University of New York, and will be held at the Graduate Center from 20 June to 31 August. The program is a "beyond-the-intensive," total-immersion approach, and includes complete instruction in grammar, composition, and the interpretation of texts ranging this year from the classical period through the Middle Ages and the Renaissance, covering the equivalent of two to three years of college-level work in the 11-week period. No previous knowledge of Latin is required, and participants are drawn from undergraduates, graduate students, postdoctoral students, and any others who are interested in learning Latin in this very intensive course. Information and application forms for admission and possible financial aid are available from the Summer Latin Institute, 33 West 42nd Street, New York, N.Y. 10036; (212)790-4494 or 989-8666.

The director of the Institute, Professor Floyd L. Moreland, tells us that the emphasis of the program is on classical Latin but that more materials of a religious nature will be included if this summer's students show interest.

The course was described in the New Yorker magazine "Talk of the Town" on 26 August 1974. From a look at this year's brochure, the whole approach and atmosphere strike us as particularly engaging. Dr. Moreland adds, in answer to our enquiry: "Our success rate is high, provided that students are willing to work (perhaps harder than they ever have before)." A recommendation in itself.

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THE SPLENDOR OF THE MASS: TALK BY LIA MEMBER

Harold Hughesdon, master of ceremonies at St. Agnes church in St. Paul and an LIA Council member, spoke in January at St. Thomas College, St. Paul, to members of the St. Thomas More chapter of Catholics United for the Faith, on the nature and purpose of liturgy, with special reference to the Novus Ordo. Mr. Hughesdon pointed out once more that, when celebrated properly, the sung Latin Mass in the new rite has all the splendor of the old, "for the greater honor and glory of God."

Often as it has been said, by the LIA and others, that the kind of Mass Mr. Hughesdon was talking about remains the crown of the liturgy since Vatican II as it was before, it evidently needs saying yet again, and will until an end is put to the mistaken belief that Latin has now been outlawed. Two New York Times stories on the recent seizure of a Paris church by Tridentinists make the old

mistake: "His /Archbishop Lefebvre's/ traditionalist followers, who say mass in Latin rather than in the vernacular as ordered by the Vatican . . ." (28 February, from a UPI despatch); and "The mass in Latin was replaced by a mass in the vernacular as one of the reforms of the Second Vatican Council of 1962-65." (3 March, special to The New York Times). These statements are in error: See the article by Msgr. Richard J. Schuler enclosed with LLA newsletter No. 1, with the attached letter from Cardinal Knox.

It was the intention of the Second Vatican Council, and has been the intention expressed in later statements by Pope Paul and liturgical authorities in Rome, that Mass be celebrated both in Latin and in the vernacular.

* * *

LLA member Christopher Schaefer of Hartford notes the chairman's point in our last newsletter that music for Mass must be well rehearsed, and adds that we should go one step further and emphasize the need for parishes to hire the best qualified professional church musicians they can afford. Organists and singers are too often allowed to perform merely because they are cheap or--in these days when a good church musician is hard to find--simply because they are amateurs willing to try. Good will, unfortunately, is not enough. As the chairman notes in the last newsletter, nothing will kill off the sung Mass faster than sloppy, incompetent performance.

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CATHOLIC ORGANIZATIONS

We are still adding to the list of Catholic liturgical and musical organizations promised in the second newsletter, and will publish it in a later issue.

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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; family or group membership, any combination of the above that members wish to contribute. Please renew membership a year after the date on your membership card; we regret that we cannot send reminders, and appreciate your cooperation. Contributions to the Association are tax-deductible.