



NEWSLETTER

#LXXXVII

FALL 2003

LATIN MASS IN ROME

MY WIFE PAT AND I SPENT TEN DAYS IN ITALY THIS PAST JULY. We spent seven days in Rome, two days in Florence and one day in Assisi. It was a wonderful trip, albeit incredibly hot! I thought that our readers would be interested in my experience attending Latin Masses while in Rome. Since we spent two Sundays in Rome, I had the chance to worship according to both the traditional rite and according to the current rite. The traditional Latin Mass was found by me on the website for the "Priestly Fraternity of Saint Peter". After consulting their website, I learned that the traditional Latin Mass was celebrated in the summer at 9:00 a.m. at Chiesa S. Gregorio dei Muratori, Via Leccosa 75, Roma. I took a bus to the church, and had some difficulty finding it, even though I found Via Leccosa, a small street, fairly easily. This church is virtually unrecognizable as a church from the outside. There are a number of attached brick buildings in this small alleyway, which is what Via Leccosa really is, and if it had not been for my asking a resident of the block where the Catholic church was, in broken Italian, I could have walked past the church! The church dates back to the mid 1880s as I recall, and is in terrible condition. The paint is peeling, and there are only a few bare light bulbs illuminating the church. I estimate that the long wooden benches could hold approximately 50 or 60 congregants. At this Mass, on a Sunday morning in July, there were eleven attendees, including myself. There was no singing, and almost no participation by the congregation in giving the Latin responses along with the altar server.

As I left the church and waited for a bus to take me back to

my hotel, I could not help but ask myself whether we in the Latin Mass movement have been deluding ourselves in terms

FROM THE CHAIRMAN



DETAIL OF THE 16TH C. FACADE AND 14TH C. CAMPANILE OF THE BASILICA OF SANTA MARIA MAGGIORE, SITE OF ONE OF THE MOST BEAUTIFUL CELEBRATIONS OF THE *NOVUS ORDO* LATIN MASS IN ROME.

of the interest of Catholics today with regard to attending the old Latin Mass? I, like many others in the movement, brashly proclaimed a few years back that a national opinion poll had shown that 20% of Roman Catholics desire to attend the old Latin Mass if it were celebrated in their parish or in a nearby Catholic church. I still believe to this day that a substantial number of Catholics would worship at the traditional Latin Mass if it were available to them at a convenient time in their parish church, but the percentage is nowhere near 20%. We sometimes forget that almost 40 years have gone by since the average Catholic regularly worshiped in Latin according to the traditional rite. If 20%, or even 15%, 10% or even 5% of the Catholics in Rome really wanted to worship according to the old rite, would there be only eleven people worshipping at this Sunday morning Mass in central Rome?

I was a sociology major in college and my professors always told me that the cardinal rule in sociology is to accurately describe the existing state of affairs. If we wear rose-colored glasses and constantly tell everyone that the Latin Mass is becoming ever more popular among our Catholic laity, we're actually hurting our movement since we will then not utilize all of our resources to stop the loss of our sacred liturgical heritage due to complacency.

Rather, we must call a spade a spade, and face reality so that we can marshal our forces appropriately and with vigor. Thus, while I give a "multas gratias" to the Priestly Fraternity for celebrating the traditional Latin Mass in Rome



THE LATIN LITURGY ASSOCIATION

*Founded in 1975 to promote the more frequent
celebration of the Mass in the Latin language.
38 U.S. bishops serve as the Association's Advisory Board.*

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This newsletter is mailed four times a year to the members of the Association. To become a member, send annual dues to the Treasurer according to the following schedule:

\$5	Seminarian
\$15	Regular
\$20	Couple, Family or Group
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SEND US YOUR NEWS!

Please send us news about developments in your parish or Latin Mass community. Perhaps there's a newly scheduled Latin Mass, another activity, or a special event such as a parish anniversary celebration that includes a Latin liturgical celebration. We'd like to hear from you. Please send announcements and reports to the editor as listed above.

every Sunday, the attendance was rather pitiful.

On the other hand, on the following Sunday, my wife and I attended a *Novus Ordo* High Mass at St. Mary Major which was attended by approximately 300 Catholics. A good choir motivated the people in singing the traditional chants including the Gloria, the Credo, etc. It was a privilege for me to look up and down the aisles and to see people of various nationalities and ethnic groups who all sang together with my wife and me in the unifying language of Gregorian chant! My wife and I felt that it was an uplifting service and we were quite happy that we had made the effort to attend this new rite Latin Mass at such a beautiful church.

The moral of this story? One should not look only to the old rite, however some may prefer it, but we should be open to the efforts by our Church authorities to continue the celebration of our sacred liturgy in the Latin language, and preferably accompanied by Gregorian chant. There is no doubt in my mind that the traditional Latin Mass that I attended at St. Gregory Church in Rome would have been much more moving and beautiful if a cantor had led the small congregation in Gregorian plainchant. I could not help but remind myself that our Association was doing the right thing by continuing to encourage the celebration of the Latin Mass according to all approved rites and that we should not limit our efforts only to the Tridentine rite. The Holy Spirit is guiding our Church in various ways. We should cooperate with the Spirit and our own hard work to increase the celebration of our sacred mysteries according to all approved rites.

NO WORD FROM ROME AS YET REGARDING NEW INSTRUCTION ON THE LITURGY

As this column is being dictated in mid-October, 2003, we have not received a copy of the new Instruction to be issued by the Vatican on the Liturgy. Cardinal Arinze announced several months ago that by Christmas the Vatican would be issuing a new Instruction on the Sacred Liturgy, which allegedly would call for the more frequent celebration of the Mass in Latin throughout the world. I am sure that all of you will agree with me that we should pray that the professional liturgists in our Church, many of whom fear the use of Latin, will not be able to marshall their influence in Rome to water down this Instruction so that it can be safely ignored by those in authority who see any use of the Latin language as a retrogression for the Church.

Let's pray that their efforts will be unsuccessful and that, after 40 years, the Church will re-emphasize the use of Latin in the liturgy for the benefit of all of us!

OUR CONVENTION WILL BE HERE BEFORE YOU KNOW IT!

I am pleased to confirm to you that the planning for our upcoming 2004 Latin Liturgy Association Convention in Indianapolis is moving ahead on schedule. As usual, the Convention will start on Saturday morning and will conclude late on Sunday afternoon. A brief outline is as follows:

Saturday, June 26, 2004

- 8:00 a.m. Solemn Mass in the (traditional Dominican rite at Holy Rosary Church, Indianapolis.
- 9:15 a.m. - 12:10 p.m. - Talks
- 12:15 p.m. - 1:10 p.m. - Lunch
- 1:15 p.m. - 4:45 p.m. - Talks
- 5:15 p.m. - 6:15 p.m. - Sung Latin Mass (*Novus Ordo* anticipated Mass) at Holy Rosary Church, Indianapolis)

Sunday, June 27, 2004

- Solemn Pontifical Mass from the Throne (Missal of Pius V) at St. John's Cathedral - time to be announced.
- Morning talks
- 12:10 p.m. - 12:55 p.m. - Lunch
 - 1:00 p.m. - 3:05 - Talks
 - 3:10 p.m. - 3:40 p.m. - Roundtable discussion: "Where does the Latin Mass movement go from here?"
 - 4:00 p.m. - 4:45 p.m. - Solemn Vespers at Sacred Heart Church, Indianapolis

We will publish the names of the speakers at the Convention in our next newsletter. In the meantime, if you would like to be an "early bird" and order your tickets for the Convention now, you can save money without risk.

The cost per person for the Convention, which will include attendance at all of the talks, the liturgies, lunch on both Saturday and Sunday, as well as coffee and refreshments during the day is only \$60 per person. For those who order their tickets by January 31, 2004, you will receive an early bird discount and pay only (\$50 per person) a savings of \$10 per person. Moreover, should your plans change and you find that you are unable to attend the Convention, you may return the ticket(s) for a full refund at any time up to 30 days prior to the Convention.

In addition, no one will be turned away due to lack of funds. If you truly cannot afford the donation of \$60 per ticket, simply enclose a note to our Treasurer, Jane Errera, and enclose whatever you feel you can afford!

If you wish to receive this no risk early bird rate, simply mail your check to our Treasurer, Ms. Jane Errera at P.O. Box 3017, Bethlehem, PA 18017-0017


All checks should be made payable to "Latin Liturgy Association, Inc." For those who wish to order on-line, simply go to the Association's web site located at www.latinliturgy.com and order your tickets on-line. The early bird discount will apply to all on-line orders placed by January 31, 2004.

For those of you who have never attended an LLA Convention, it is something you will not want to miss! The liturgies are wonderful and lift up one's mind and heart to God, the talks are enlightening, and most of all, you will have a chance to mingle with other men and women, both lay and religious, who, like you, love the Latin Mass and Gregorian chant and wish to spread its use throughout the United States and Canada!

Our priest-members may wish to order their ticket for the Convention now, but may wish to hold off making their airline reservations until our next newsletter comes out. I mention this because if the Vatican's upcoming Instruction on the Liturgy is as positive as we hope it will be in terms of encouraging more frequent celebration of the Latin Mass, then our Association intends to schedule a practical Latin Mass workshop for Catholic priests and seminarians on Friday, June 25, 2004. At this workshop, priests and seminarians will learn how to celebrate both a Low Mass and a *Missa Cantata* according to the traditional (Tridentine) rite. In that event, those interested in attending this workshop might wish to fly into Indianapolis on Thursday evening.

If anyone has any questions, comments or suggestions about the upcoming Convention, please feel free to email me at mail@silaw.com.

—William J. Leininger



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ROME

Inside the Vatican News (October 24, 2003) editor Robert Moynihan reported

the following concerning the much-anticipated announcement that is expected to encourage more use of Latin in the liturgy. This announcement had been expected to include a call for the wider use of the Tridentine Mass. However, in Mr. Moynihan's words, here is the latest news:

"However, I learned this: Cardinal Francis Arinze, head of the congregation which handles liturgical matters, told me that a document on the Mass that his office, along with the Congregation for the Doctrine of the Faith, is now preparing, will not call for wider use of the Tridentine rite, but only for more use of Latin in celebrations of the new rite. He said I had misunderstood him when I reported after talking with him in May that the new document would call for wider use of the Tridentine rite. Because of my report, many people would be disappointed when the new document comes out and does not address the Tridentine rite at all, but only the more solemn celebration of the new rite, he said. (The document is now expected sometime this winter.) Later, Cardinal Joseph Ratzinger encouraged me to continue to report on and interpret Vatican affairs, and Cardinal Jan Schotte told me that the Holy See feels strongly that there is a need for greater study of Latin, partly as a common language for the Latin-rite Church, partly as a way to keep in contact with many centuries of Church teaching and tradition."

NEW ORLEANS

What follows is an abridged version of a conference given by Fr. Prior Cassian Folsom, O.S.B., long-time member of the LLA, to the Regional LLA Conference in New Orleans on May 31, 2003.

There is a new international monastic community in Norcia, Italy – the birthplace of St. Benedict – which celebrates Mass (Novus Ordo) and Office in Latin, with everything sung in Gregorian chant: a liturgical success story!

The inspiration for these liturgical choices comes from three magisterial texts: 1) *Perfectae Caritatis* of Vatican II, 2) an allocution of Pope Paul VI at Montecassino on October 24, 1964, and 3) a discourse of the same Pope to the congress of Benedictine Abbots on September 30, 1966.

1) Paragraph 2 of *Perfectae Caritatis* urges a return to the sources and to the inspiration of the founder (*continuum red-ditum ad omnis vitae christiane fontes primigeniamque institutorum inspirationem*) as well as adaptation to the changed conditions of the times. In Norcia, the spirit of the founder is still tangible and returning to the sources means, above all, returning to the Rule of St. Benedict and to the Rule's ordering of the Divine Office.

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2) On the occasion of the consecration of the church of the resurrected archcenobium of Montecassino in October of 1964, Pope Paul VI, known for his love of monastic life, made the following appeal:

"...The man who finds himself again by means of the monastic discipline is regained for the Church. The monk has a place of election in the mystical Body of Christ, a function more providential and urgent than ever. We say this to you, experienced and desirous as we are to have always in the noble and holy Benedictine family the faithful and jealous guarding of the treasures of the Catholic tradition, the workshop of the most patient and demanding ecclesiastical studies, the gymnasium of religious virtues, and especially the school and example of liturgical prayer. We love to hear concerning you, Benedictines of the entire world, that this [liturgical prayer] is always held in the greatest honor, and we hope that it always will be – as it behooves you – in its most pure forms, in its sacred and authentic chant, by means of your Divine Office in its traditional language, noble Latin, and especially in its lyric and mystical spirit. The recent conciliar Constitution on the Sacred Liturgy expects from you a perfect adherence and an apostolic apologia."

3) Two years later, in an address to the Benedictine abbots assembled in congress (September 1966), Pope Paul VI reiterated his appeal for retaining Latin in the Divine Office, saying with his typical delicacy: "This is not as though we are imposing a new burden, but rather defending your centuries-old tradition and watching over your human and spiritual treasure."

A caveat is necessary here. The situation in Europe is different than in America. The historical situation of each monastery must be considered as well as the enormous challenge of the post-conciliar period to integrate the liturgical styles of lay brothers and choir monks. Thus most monasteries in the U.S. opted for a vernacular liturgy. The monastery of San Benedetto in Norcia, being a new foundation, is not conditioned by these historical factors, so we are free to embrace wholeheartedly and with enthusiasm the glorious vision that Pope Paul VI sets forward.

In the Divine Office, we experience the beauty of the chant, the gravitas of the full Office, the richness of our monastic patrimony. In the celebration of Holy Mass, we delight in the theological clarity of the Latin texts, the extraordinary beauty of the chant repertoire, and the contemplative reverence of the monastic liturgical style. The Sunday Mass is full of pilgrims and townsfolk; people come out of the basilica filled with wonder and awe, saying: "*E' del tutto straordinario.*"

In order to fulfill its unique role in the Church, the new monastery needs your spiritual and material support. If you would like to learn more about the Norcia foundation, please contact:

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ST. LOUIS

Here is a report concerning the activities of our St. Louis Chapter from Chapter Chairman Regina Morris:

The LLA St. Louis-Belleveille chapter met on October 26, 2003 following the Latin High Mass (1962 Missal) for the Feast of Christ the King, at St. Agatha Church in the city of St. Louis. Chapter officers that were re-elected for another two-year term are Regina Morris, Chairman; Allison Smith, Vice Chairman; and Ray Nowacki, Secretary-Treasurer. After a brief business meeting, and a lunch break, the chapter met at the new St. Louis University Art Museum for a guided tour

of the collection of the Western Jesuit Missions, previously located at the former St. Stanislaus Seminary in northern St. Louis county. Collection highlights included four centuries of chalices, monstrances, vestments, and altar missals. Father Peter DeSmet's original tombstone and personal belongings were also part of the collection. A pair of large globes from 1691--one terrestrial and one celestial--were a reminder of how important knowledge of the natural world was during the Age of Exploration. The chapter's spring meeting is set for April 25, 2004 at the Holy Family Log Church in Cahokia, IL, following the 9:00 a.m. Latin High Mass (1962 Missal).

PHILADELPHIA

Dr. Rudolph Masciantonio, Chairman of the Philadelphia Chapter, wrote a letter to greet His Excellency Justin Rigali, newly-installed Archbishop of Philadelphia. Dr. Masciantonio described the role of the LLA in supporting the Tridentine and *Novus Ordo* celebrations of Mass in Latin throughout the Archdiocese.

by Lucy E. Carroll, DMA

*Thanks to our member
Dr. Lucy Carroll for giving us
a review of this interesting new publication.*

Dies Irae: A Guide to Requiem Music

By Robert Chase
Scarecrow Press, Inc, 2003

Dies Irae is a monumental, 700-page compilation of very valuable material on the music of the Requiem, and settings of Requiem-like works. It will be a much-reached-for tool for choir and orchestra directors, musicologists, students of music, music literature, and liturgists. It is, however, a reference text and not a book for casual reading. Nevertheless, as reviewer, I read through every page, nodding over familiar material, and highlighting composers or settings new to me. It is a dizzying journey through centuries of composers, styles, and permutations of the texts. In addition to the traditional Requiem, there are sections on secular or concert settings, war Requiems, and Requiems from the Eastern and Orthodox traditions.

The book takes its title, of course, from the Latin Sequence in the Requiem Mass, the Mass for the Dead: *Dies irae*: day of wrath.

Before extolling the virtues of this text – and there are many – some items must be addressed which will prove unsettling to members of the Latin Liturgy Association, and to

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Catholics everywhere, and which occur in the very opening pages of the book.

First, there is no distinction made between the Requiem as it remains in the Tridentine tradition, and the virtual removal of it in the *Novus Ordo*. Robert Chase writes as if the Requiem, minus the Sequence and another text or two, can still be found in the present liturgy. For example,

The Mass for the Dead of the Roman Catholic Church is called the Requiem Mass... The Requiem is celebrated in memory of all the faithful departed on All Souls Day. This liturgy can also be said on the third, seventh, and thirtieth day following the death. (1)

But the Requiem no longer exists for us, replaced with the Mass of Christian Burial, so it is not said at all, let alone as recounted above. This tradition remains only in the Tridentine rite. Reading the rich and beautiful texts of the Latin Requiem, and seeing the multitude of musical settings by fine Catholic composers over the centuries, one is struck with a sense of loss. Future editions of the volume need to make the differentiation in the Requiem as it remains in Tridentine, and the replacement of it in the *Novus Ordo*.

Also, according to the *Liber Usualis* (1961 edition) a priest may say three Masses on All Souls Day, the first, the Mass for all the Faithful Departed (*Liber* p 1806); the second, not to be sung, is the Anniversary Day (*Liber* p 1816) but in the Collect, the words *quorum anniversarum depositionis diem commemoramus* are omitted. The third is the Daily Mass for the Dead (*Liber* p 1817) with only one Collect *Deum veniae*

largitur. The Sequence [*Dies irae*] is used at all three Masses. At our monastery, there were three Masses on November 2, only the first sung. But none had the traditional Requiem texts of *Requiem aeternam*, *In paradisum*, or *Dies irae*.

Secondly — and this is a troublesome area — the question of the buying and selling of indulgences and Masses will cause Catholics to raise a few eyebrows. It is true that during the late Middle Ages and Renaissance there were widespread abuses. But it is also true that Holy Mother Church teaches, and has always taught, that simony is a sin. Misunderstandings arise, even today. Folks say, “I’m going to buy a Mass for the repose of the soul of Aunt Mary”. One cannot buy a Mass. What they mean is, “I am going to make a donation to the church for the services of the priest and the use of the chapel, so that a Mass can be said...”

Several times throughout *Dies Irae* we read of how the selling of Masses was a major cause of the Protestant Reformation. It was one of many causes. But there is the intimation that the Council of Trent simply restrained the practice:

...the notorious practice of selling indulgences...This practice was one of the major theological issues that helped to precipitate the Protestant Reformation. Ultimately, the Catholic Church began to restrict the practice... (1)

The Council Fathers condemned the practice as an abuse; they did not simply put restrictions on it.

And finally, a dispute with dates. Chase writes,

The chant reached the highest point of its development between 750 and 850. After this time, the earliest attempts at polyphony began to take place and monophonic chant composition was gradually replaced by this newer, multi-voiced style. (1)

A simple paging through the *Liber Usualis* shows a great number of important chants written after 850. For example, the popular *Missa de Angelis* (VIII) has a Kyrie and Gloria that

date from the 16th century; the Sanctus is from the 12th, and the Agnus, the 15th. Kyrie XII, *Pater Cuncta* (a favorite with our monastery choir) is from the 12th century. Kyrie XVI, (practically the only chant, if any, heard in today’s parishes) dates from the 11th to 13th centuries. And the most familiar Credo, III, is from the 17th century.

Polyphony did not completely submerge chant; it was an adjunct to it.

On the positive side, this volume holds a vast treasure of material. It begins with the Latin texts and [very good] translations of the Introit, Kyrie, Graduale, Tract,

Sequence, Offertory, Sanctus, Agnus, Communion and Responsory. Alas, there is only one Gregorian chant disc in the discography... certainly more are available and should be listed.

The compiler then takes us through the centuries, beginning with the Franco Flemish school and composers such as De Fevin, Ockeghem, Pierre de la Rue; through the High Renaissance with Cardoso, Guerrero, Lassus, Palestrina, and many, many others, some familiar, some remote. For each setting of the Requiem text, Chase gives us the music edition, the duration of each section, the voicing, an outline, and discography. There is a concise background of the composer and his work.

In the Baroque, text repetition, which was “gratuitous and redundant for any theological purpose” muddled the

settings. But the music of the time is exquisite, in settings by Charpentier, Gilles, Pitone, Viadana, Lotti, and more.

The symphonic Requiem section takes us to the concert stage, with music for large chorus and orchestra. Discussed are settings by Johann Christian Bach (youngest son of Johann Sebastian, and a convert to Catholicism), Johann Michael Haydn, and of course, Mozart and Salieri.

There is much interesting material as one travels through the pages. Ferdinand Schubert (1779-1859), older

“READING THE RICH AND BEAUTIFUL TEXTS OF THE LATIN REQUIEM, and seeing the multitude of musical settings by fine Catholic composers over the centuries, one is struck with a sense of loss.”

—DR. LUCY E. CARROLL, DMA

brother of Franz, wrote a Requiem in 1828 dedicated to the memory of his brother, and performed at the funeral.

The chapter on Romanticism continues the concert Requiem settings, with examination of works by Berlioz, Bruckner, Dvorak, Fauré, Gounod, Liszt, Puccini, Schumann, Verdi. The list goes on and on. So many great composers, inspired by the intense texts of the Requiem!

In the section on twentieth century settings, there is an explanation of impressionism, expressionism, and neo classic styles. Here we also discover the secular Requiem, on non-liturgical texts. Twentieth century settings include those by Alain, Aube, Andrew Lloyd Webber, Penderecki, and Duruflé (blending Gregorian chant and impressionism), Daniel Pinkham, Randall Thompson, Benjamin Britten, and many more.

A separate chapter details the *Dies irae* Sequence itself. A Franciscan monk, Thomas of Celana (+1250) reworked an earlier 12th century poem. It draws on the Sibyll tradition of the second century BC, and has similarities to the *Une thane tokef* of Yom Kippur. The *Dies irae* was used in Rome in the 14th century, France in the 15th, and incorporated into the Roman Missal in 1585.

Another chapter deals with the German Requiem. After 1526, the advent of Luther's Deutsche Messe initially called for the use of both Latin and German. An interesting aside: in the Brahms German Requiem, Brahms — not the most religious of men— did not include the name of Jesus

anywhere in the text.

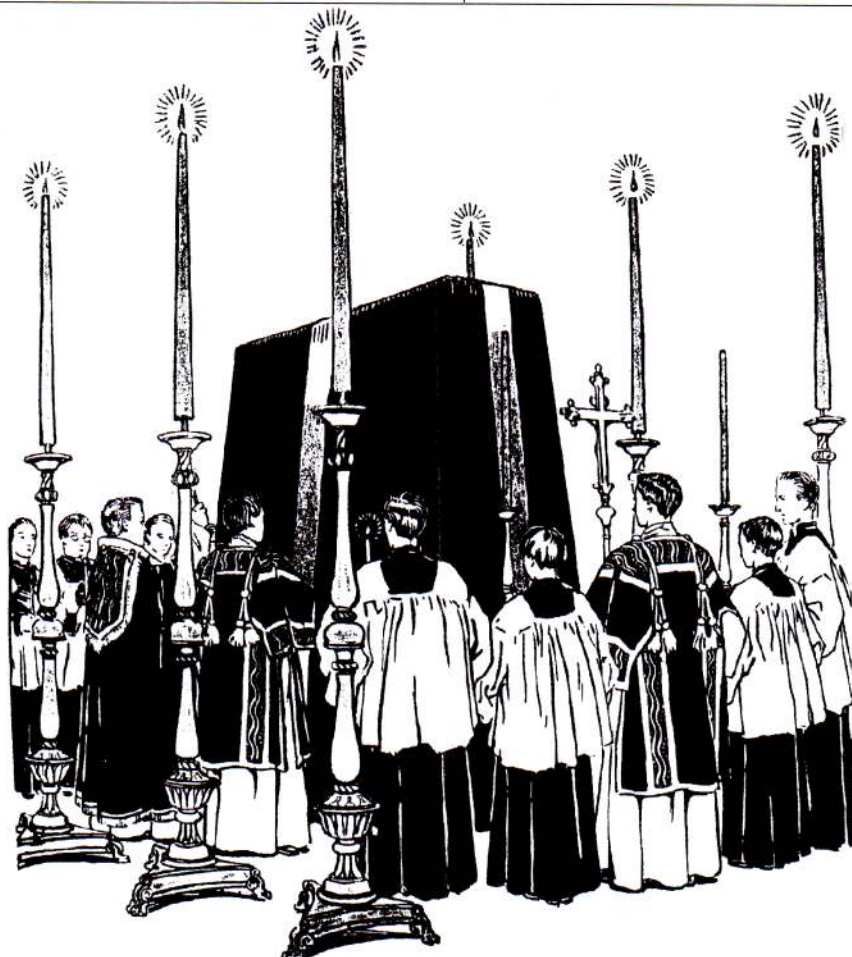
The book continues with the Anglican Requiem, Byzantine-Greek, the Russian Orthodox Panikhide (sung at internment and on the third day after); the Serbian Orthodox Opelo, Armenian Orthodox Requiem (Armenia was the first country to accept Christianity, in 301) and more.

In the appendix one finds the melody of the *Dies irae*. And, if the hundreds and hundreds of composers discussed in the book are still not enough, a second appendix lists hundreds more who set the requiem texts.

This little volume is certainly deserving of a place on music bookshelves, a handy reference, a concise bringing together of nearly two millenia of musical styles, all to the texts (or similar texts) of the requiem. While its greatest value will be to music directors and music students, it will be of great service to anyone interested in the history of music, in the Requiem settings, in the history of composition, or students of liturgical music. For the general reader, there is much material on composers, eras, and styles that applies not just to the Requiem, but to all music.

One feels a sense of loss that these exquisite texts, and the liturgical musical settings, are no longer heard in Catholic churches, but only in concert halls, recordings, and found in the pages of books such as this.

This is a very valuable reference guide, and I recommend it, with my few concerns as noted.



The Gregorian Chant Home Page is maintained by Professor Peter Jeffrey of Princeton University. Here is his introduction to Gregorian Chant that is found there. It presents a particularly cogent synopsis of chant, its origins, and its history in liturgy and serves as an introduction for visitors to this web site: www.music.princeton.edu/chant_html

FROM THE WEB

Ratio Studiorum: The Shape of Modern Chant Studies

❖ The decision of what to include on these pages, and how to organize them, inevitably follows from and expresses an overall vision of the shape of the field, either as it actually is or as it ideally should be. The following summarizes my own view of the history of Gregorian chant and the landscape of the field as I envision it, in order to make clear what will be found on the Gregorian Chant Home Page and why I decided to include it. Though individual perceptions differ (and the dialogue among different opinions is one of the engines that drives scholarship forward), I think that little of what I have written below would be considered controversial by well-informed people, even those who have publicly disagreed with me in their published writings. In any case, the historical construction I have summarized here is being spelled out in detail in my forthcoming book, *Prophecy Mixed with Melody: From Early Christian Psalmody to Gregorian Chant*.

❖ Gregorian chant is one of the many traditions of liturgical song that developed in the Christian church during the medieval period, and undoubtedly the most renowned (though few people really know it well) of the chant traditions that are still in use today. All of these traditions originated in the practice of oratorical proclamation of the Christian Scriptures (the Bible) within the context of liturgical, corporate worship services. The practice itself presumably dates to the origins of the Christian religion, and even earlier, since most of the writings in the Christian scriptural canon antedate Christianity itself, and were already read as Scripture in ancient Judaism. Even today, most of the old religions (Islam, Hinduism, Buddhism) still conduct worship services in which the texts of religious scriptures are cantillated or declaimed musically, using traditional melodies—rather than being read aloud in a mere speaking voice or recited in a dull monotone. Thus the Jewish and Christian practices of singing their Scriptures are not historical anomalies unique to those traditions, but rather specific examples of a widespread and ancient practice customary to much of the human race.

❖ Despite the over-enthusiastic claims of some, Gregorian chant as we know it has little in common with the chant that is heard in synagogues today or that can be recovered historically by scholars. The two sister religions diverged in the first century of our era, and each has followed its own historical trajectory since, despite frequent instances of both friendly and hostile contact between the two. Though it is true that both religions revere many of the same Biblical writings, they sing them in different languages, in liturgical contexts that are very different and even based on different principles. While

the members of each religion often believe that their traditional melodies are very ancient, there is no scholarly procedure that permits us satisfactorily to recover melodies from anywhere near the period of the first century, before Judaism and Christianity fully separated. This is because neither group used written music notation at that time. It is true that specimens of musical notation survive from ancient China, Babylon, and Greece (including one Christian hymn, which can be heard at the Hellenic Culture Database), which permit serious scholarly study of these musical cultures at periods well before the first century A.D. With Christian and Jewish liturgical chant, on the other hand, we are dealing with oral traditions that began to be recorded in written symbols only about the tenth century A.D. How to infer what the music was like before that time—on the far side of the historical watershed that was the emergence of written notation—is one of the most difficult and controversial questions in contemporary chant studies. For assistance in trying to answer it, chant scholars have looked in several directions. On the one hand, the study of modern cultures in which music is transmitted orally—a subject that falls within the field of ethnomusicology—can help us develop a sense of what musical oral traditions are like. On the other hand are the closely related fields of cognition (the study of how the brain processes information) and linguistics—highly relevant to the kind of text-generated music that liturgical chant is. There are at least two other reasons why language studies are important to the chant scholar: First, the liturgical chant texts were created in ancient languages, the most important of which were Greek, Latin, Old Slavonic (the earliest attested Slavic language), and Syriac (a Semitic language related to the Aramaic that was the native tongue of Jesus); Armenian, Georgian, Coptic, Ethiopic, and Hebrew are also of great value. Second, a modern chant scholar cannot expect to be conversant with all the latest scholarship unless he can read at least many of the modern European languages in which it is being published.

❖ With the conversion of the Roman empire to Christianity that began during the fourth century, Christian worship changed from a persecuted secret cult, practiced surreptitiously by small groups in the house churches and cemeteries, into a formal public liturgy, celebrated in the great basilicas modeled on imperial court buildings, under the leadership of bishops who were now also officials of the empire. This inevitably affected the music, as we can tell from Christian writings of the period. Sermons by prominent bishops of the time, most notably St. Augustine of Hippo, often cited the Biblical passages that had just been read in the service, and these frequently included psalms in which the congregation responded with an unvarying refrain to the verses sung by a soloist. Already certain psalms were being linked to specific occasions, so that on a particular day in the liturgical calendar the same psalms were traditionally sung year after year. By the fifth century this practice had been formalized in a type of liturgical book known as a lectionary, containing the complete cycle of readings and responsorial psalms for each day of the year. The

most important lectionary to survive from this period, and very likely the first one to be written down, was the lectionary of Jerusalem, the influence of which can be detected in most of the other early lectionaries that survive. To study this period in the history of liturgical chant, therefore, the scholar must be willing to read widely in the literature of the early church, and be especially familiar with the Bible and the history of its interpretation, for this is the source of the vast majority of chant texts. Knowledge of contemporary liturgical studies is equally essential.

❖ During the sixth and seventh centuries the chant repertoires were filled out, so that each major city, region, and monastery had a complete set of psalm refrains and other chants, not only for the Eucharist or Mass, but also for the Divine Office, the daily cycle of prayer services in which psalmody had an essential role. Each locality had its own tradition, however, with many distinctive texts and melodies that were not shared with the other traditions. By far the most influential of these traditions was the local rite of Jerusalem, witnessed by countless pilgrims from all over the Christian world and therefore widely imitated elsewhere, particularly in the East. The desert monasteries of Egypt were also widely imitated by monasteries throughout the East and West, though in Egypt itself there was a variety of practices rather than a single unified rite. Such great cities as Rome, Constantinople, and Alexandria also had their own local rites, though these had only limited influence at this period except within their immediate geographic environs.

The earliest written copies of these local chant repertoires are to be found in manuscripts that date from the eighth century, but they tend to be fragmentary and they include only the texts, for music notation had not yet been developed. It is perhaps the most frustrating period for chant scholars, because the written documentation is relatively sparse. However, one neglected but potentially fruitful area for studying this period is the art and archaeology of the major Christian centers—for in each local tradition the chant texts frequently refer to the relics and saints who were venerated in the church buildings where the chants were sung, and whose commemorations contributed to organizing the local liturgical calendar. This is nowhere more true than in the Gregorian chant tradition itself, where many of the texts, though excerpted from the Bible, were chosen for their applicability to the local martyrs whose relics were and are still ven-

erated in the church buildings at Rome—the very same texts that are sometimes quoted in extant Roman mosaics from this period.

❖ The ninth century began a period of consolidation, at least in the Latin and Greek-speaking cultural spheres. Recovering from the initial military expansion of the new religion of Islam, and seeking to reverse the cultural decline of the preceding few centuries, both East and West inaugurated a process of replacing the myriad local traditions with a single uniform rite derived from the spiritual capital of the region. In the Latin West, this was part of the effort known as the Carolingian Renaissance, in which Pepin and his son

Charlemagne, kings of the Franks, imposed on all their subjects (in the region that is now France and Germany) a homogenized liturgy derived from the local rite of Rome. The music of this Franco-Roman rite was what we now know as Gregorian chant, and it was about this period that it first became linked to the name of Pope Gregory the Great, who actually reigned from 590 to 604. There is little to support the Carolingian belief that this repertory was indeed compiled by Gregory, and significant reason to doubt it, including the fact that in Gregory's time there was no musical notation in which he could have written the melodies down.

❖ In the East, there were two major liturgical centers: Jerusalem, which fell to Muslim rule in the seventh century, and the imperial capital of Constantinople, the New Rome. Liturgical unification there consisted of a kind of

fusion of the two local traditions, worked out by Constantinopolitan and Palestinian monks, and therefore giving precedence to the monastic forms of these traditions. The end result was what we now call the Byzantine rite, the traditional music of which is Byzantine chant. The introduction of Byzantine Christianity into the Slavic world at this time resulted in the formation of a Slavonic branch of the Byzantine rite. A similar process of unification, though much less fully researched, was carried on by the Coptic-speaking monks of Egypt; among its results was the general adoption of the Bohairic dialect of Coptic, to the exclusion of Sahidic and other dialects. In the Syriac-speaking realm, however, the process of unification seems to have proceeded more slowly, so that there is still significant variation in the Syriac rites today. Little is known about the history of the Ethiopian rite before

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—PETER JEFFERY

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the end of the Muslim invasions in the sixteenth century, but it too seems to have undergone some standardization in the seventeenth century.

❖ In both East and West the process of liturgical unification required several centuries, but was ultimately fairly successful. As a result very few manuscripts survive of the original local rite of Constantinople, while the rite of Jerusalem is known almost exclusively from Armenian and Georgian translations that were made when these areas unified their own liturgies around the Jerusalem practice. In the West, the only local rite that successfully resisted the Franco-Roman unification that began in the Carolingian period was the tradition of Milan, known as the Ambrosian rite after the fourth-century bishop of the city to whom it was traditionally ascribed, though in fact most of it developed after his lifetime. Many manuscripts remain of the two local traditions that prevailed in Spain (collectively known as the Mozarabic rite), but the music notation is too primitive for us to decipher today. Vestiges of the many local traditions of France (collectively called the Gallican rite) are far fewer, and only a few remnants of the original traditions of Aquileia-Grado, Ravenna, and southern Italy (now called Beneventan chant) can now be recovered. In the nineteenth century, when the beginning of modern chant scholarship provoked the first great attempt to locate and survey the surviving manuscripts, researchers discovered a local tradition in Rome that was textually similar to Gregorian chant, but melodically quite different. This tradition is usually referred to as Old Roman chant, and the question of why it is so different from Gregorian chant is the most debated issue in modern chant studies. The problems that must have been encountered in exporting an oral tradition from Rome to the Frankish kingdom are often cited as among the most likely reasons.

❖ The need to develop a uniform chant tradition that could be easily and accurately taught provoked many new developments, including the creation of a system of notation for writing the melodies down, and a literature of music theory for explaining it. These innovations may have changed the music itself quite profoundly, making it more difficult for scholars to imagine what the chant may have been like before. But it is notation and theory that make it possible for us to study the chant of this period as music, and that make it possible for us to perform and enjoy it as music today.

❖ It was the invention of music notation that, for the first time, allowed the music itself to be written down in addition to the text. The earliest notational signs, known as neumes, primarily indicate melodic contour -- the movement of the melody between relatively high pitches and relatively low ones, but the information they convey is not specific enough to allow modern scholars to decipher the melodies with confidence. This type of notation first appears in manuscripts of the ninth century, but only from the tenth century do we have complete copies of the Gregorian and Byzantine chant repertoires in which the texts are fully neumatized. Further developments in the notation, beginning about the eleventh century, made greater specificity possible, leading ultimately to the familiar musical staff in the West, and to the so-called Round

Notation in the East, both of which were fully formed by the thirteenth century. These developments make it possible for us to recover the pitches of the medieval melodies. The original rhythms on the other hand, are still in doubt, for the notation seems never to have become explicit enough to communicate rhythmic information unequivocally. Perhaps the customary procedures for declaiming the texts were clear enough in those days to render a more explicit rhythmic notation unnecessary.

❖ Alongside the neumatic notations, the other product of the ninth-century standardization was the literature of music theory. In the West, teachers of the chant relied heavily on Latin textbooks of the late antique period, which outlined the classical Greek science of acoustics, but had not previously been applied to Christian liturgical chant. In the East, the study of classical acoustics was also integrated into the pedagogy of the liturgical chant, but more slowly. The most original development, however, was the theory of the eight church modes, categories for classifying the melodies that have some features in common with modern scales. This system, also known as the *Oktoechos*, seems to have emerged in the eighth-century monasteries around Jerusalem, but it was quickly adopted by the Byzantine, Gregorian, Armenian, Georgian, and some Syrian chant traditions. The rapid integration of ancient Greek acoustical terminology into modal theory soon led to the misapprehension that the *Oktoechos* itself was a heritage from ancient Greece, an error that was not corrected until the late twentieth century.

❖ The modern field of chant studies, therefore, by necessity embraces many types of approaches to many kinds of evidence. The bulk of the data to be studied comes to us in handwritten manuscripts of the tenth through fourteenth centuries, yet an understanding of oral tradition and musical performance is needed to interpret them. Sensitivity to the rhetorical and syntactical qualities of texts must work in synergy with detailed knowledge of the mathematical discipline that was and is music theory, without losing sight of the Biblical and liturgical matrix that is the chant's proper environment. Finally, the complexity of the topic, combined with the perennial international popularity of the music, has ensured a vast bibliography for chant studies, with dozens of publications appearing every year and frequent international conferences. In our time the Internet too has become a significant repository of information relevant to chant scholarship. The purpose of the Gregorian Chant Home Page is to make as much as possible of this information conveniently available to all of those with a serious interest in chant studies, but especially to those involved in the forthcoming Nassau Edition of Gregorian chant, which will utilize fully the new technologies for humanistic and scholarly computing.

—Peter Jeffery

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POPE JOHN PAUL II ON LATIN AND THE SACRED MUSIC

In observance of the 25th anniversary of the Holy Father's pontificate, here are some sermons presented on various occasions when he spoke on matters concerning Latin and Sacred Music.

Homily on September 21, 1980

Sacred music the expression of Christian cultural heritage

On Sunday, 21 September, over twenty thousand persons attended the first celebration presided over by the Holy Father in St. Peter's on his return from Castel Gandolfo. The Mass was celebrated on the occasion of the first centenary of the Foundation of the Italian St. Cecilia Association. During the Liturgy of the Word the Holy Father delivered the following homily.

"PRAISE, O SERVANTS OF THE LORD, PRAISE THE NAME OF THE LORD! Blessed be the name of the Lord from this time forth and for evermore!" (Ps 112 [113]:1 f)

1. These words of the Responsorial Psalm of today's Sunday Liturgy are perfectly adapted to your feelings, dear brothers and sisters of the "Italian St. Cecilia Association," who have gathered in thousands in Rome, at the center of the Catholic world, on the venerated tomb of the Prince of the Apostles, to praise and bless the name of the Lord with the inspiring harmony of your song, which rises in this wonderful Basilica as a prayer of worship to God.

You have wished to celebrate, in a solemn and significant way, a date that is fundamental for the life of your Association, which has just in these days completed its hundred years of life! A date which does not yet manifest old age and atrophy in your organization, but, on the contrary, highlights its surprising vitality, of which your presence is a joyful guarantee. This presence expresses an affirmation of life, joy, hope and Christian faith, and also a proclamation of confidence and love of "sacred" music, to which you have dedicated, and continue to dedicate, a part, perhaps the best and most enthusiastic, of your time, your interests, and your energies!

On the distant 4 September of 1880, the first National Cecilian Congress met in Milan: in this way your Association was born, with the purpose of gathering in the service of the Italian Episcopate, all those who loved "sacred" music. But we could go back even further in dates: the real origin of the "Italian St. Cecilia Association" could be traced back to 1584, when "St. Cecilia's Congregation" was set up, approved by Sixtus V in 1585. Even the great Giovanni Pier Luigi da Palestrina was a member of that Congregation, which lasted until the eighteenth century. In the nineteenth century it came to life again, divided into two branches, one for "profane" music, called the "St. Cecilia State Academy," and the other for "sacred" music, named the "Italian St. Cecilia Association". The affection and esteem that my predecessors,

in particular St. Pius X and Paul VI, cherished for your Association are well known; just as it is also well known that it had among its members the most qualified composers and maestros, conductors in Italian cathedrals and churches.

To promote real "sacred" music

2. You, beloved brothers and sisters, are proud of belonging to an Association whose main purpose is to promote real "sacred" music. Thereby you consciously take your place in the whole centuries-old tradition of the Church, which, in worshipping the Holy Trinity, used music and song to express the Christian's deepest religious feelings: worship, thanksgiving, supplication, prayer, grief, and spiritual fervor. For this reason, the Second Vatican Council was able to affirm that "the musical tradition of the universal Church . . . as a combination of sacred music and words, forms a necessary or integral part of the solemn liturgy" and that "sacred music is to be considered the more holy, the more closely connected it is with the liturgical action, whether making prayer more pleasing, promoting unity of minds, or conferring greater solemnity upon the sacred rites" (*Sacrosanctum Concilium*, n. 112).

Nearly eighty years have passed since the *Motu Proprio Inter pastoralis officii*, issued by St. Pius X on 22 November 1903, in a period difficult because of the conditions of "sacred" music, which - as historians and specialists point out - did not always maintain everywhere that decorum which becomes divine worship. The Document of my holy predecessor was, for over half a century, a fertile stimulus of abundant fruits of true art and deep spirituality. The Second Vatican Council, for its part, published a Constitution on the Liturgy which, referring explicitly to the above-mentioned *Motu Proprio* of St. Pius X, dedicated an important part to sacred music (*Sacrosanctum Concilium*, nos. 112-121); and in March 1967, the then Sacred Congregation of Rites published an ample and articulate Instruction, entitled *Musicam Sacram*.

Enough stress cannot be put on the cultural, formative, social and spiritual importance of sacred music; and the initiatives and efforts made in this field, at all levels, will merit the sincere approval of the Apostolic See, the bishops, and all the faithful, eager to worship God in a way not unsuitable or unworthy of his infinite majesty, but will also meet with the approval of all those persons who are looking with a certain concern at questionable phenomena and experiments regarding musical expressions in certain liturgical celebrations.

Not everything lawful or valid

3. The Church has stressed and stresses, in her documents, the adjective "sacred," applying it to music intended for the Liturgy. This means that, through her centuries-old experience, she is convinced that this description has an important value. In music intended for sacred worship - Paul VI said - "not everything is valid, not everything is lawful, not everything is good; but only what, in union with artistic dignity and spiritual superiority, can fully express . . . faith, for

the glory of God and for the edification of the Mystical Body” (Insegnamenti di Peolo VI, IX [1971], p. 301). It cannot be said, therefore, that all music becomes sacred from the fact and at the moment in which it is inserted into the Liturgy; in this attitude there is lacking that *sensus Ecclesiae*, “without which, song, instead of helping to merge hearts in charity, may on the contrary be a source of uneasiness, dissipation, and flaws in the sacred, when not of division in the very community of the faithful” (ibid., p. 300).

It is well-known, furthermore, that the conciliar Constitution on the Liturgy requires new compositions to have “the qualities proper to genuine sacred music” (*Sacrosanctum Concilium*, n. 121). And today, for the dignity of the Liturgy, I appeal, with esteem and respect, to all musicians, because they too are among those “friends of true art” whom the Church has declared that she needs and to whom she has addressed, in the name of the beauty inspired by the breath of the Holy Spirit, the invitation not to drop the very fruitful alliance between herself and true art (cf. *Message of the Council to Artists*). You, O musicians, who have the wonderful and mysterious gift of changing man’s feeling into song, of adapting the sound to the words, give the Church, the Liturgy, new compositions, in the wake of so many musicians who have succeeded in keeping their artistic inspiration in perfect and fruitful harmony with the high purposes and requirements of Catholic worship!

Liturgical music

4. Music intended for the Liturgy must be “sacred” owing to special characteristics which allow it to be an integral and necessary part of the Liturgy itself. Just as the Church, with regard to places, objects and clothes, demands that they should have a fitness adapted to their sacramental purpose, all the more so for music, which is one of the highest, visible signs of liturgical sacredness, she wishes it to possess a fitness in keeping with this sacred and sacramental purpose, by means of special characteristics which distinguish it from music intended, for example, for entertainment diversion, or even piety understood in a wide and generic sense.

The Church has declared what are the musical types that possess par excellence the artistic and spiritual fitness in keeping with the divine mystery: they are Gregorian chant and polyphony. In a period in which appreciation and taste for Gregorian chant is widespread, and its excellence universally recognized, it is necessary that in the places for which it came into being, it should be brought back and put into practice, according to the degree of ability of the individual liturgical communities, in particular with the reintroduction of the most significant passages and of those which, owing to their facility and traditional practice, must become the common songs of the Church (cf. *Intr. to Iubilare Deo - Cantus gregoriani faciliores . . .*, Ed. Vat. 1974). Today polyphony also has been given new value by the unexpected and happy development of the “*scholae Cantorum*,” composed even of young people, eager for true beauty and deep spirituality. Alongside

these two types is popular sacred song, which must effectively involve the whole people and possess, therefore, choral elements of eloquent solemnity, such as a praying and worshipping assembly can and must express. St. Ambrose happily compares the singing of the faithful with the sea: “Their psalmody—he writes—vies with the splash of the lapping waves . . . What is the song of the sea, if not an echo of the songs of the Christian assembly? . . . When the people pray all together, there is a booming like the ebbing of frothy waves, when the singing of men, women, virgins, and children echoes the responses of the psalms like the harmonious roar of the waves” (*Hexameron*, III, V, 23: PL 14, 165).

Need for preparation

5. The composition and performance of real music call for a specific preparation, both artistic and spiritual-liturgical. At this moment I cannot but praise all those initiatives which aim both at offering composers adequate aid, suggestions, and instruments, and at giving singers the possibility of dedicating part of their time to this form of expression, which is sacred music. It is necessary, therefore, that in the liturgical musical practice of the Latin Church, new importance should be given to the immense heritage that civilization, culture and Christian art have produced in so many centuries. The acceptance of forms and instruments typical of other civilizations and cultures will have to be carried out with discernment, in full respect for the genius of peoples, and with that healthy pluralism which is above all a safe-guard of the characteristic values of an individual civilization and culture, which only in this way will be able to accept and assimilate, with the test of prudent and sifted experience, elements of other origin, which do not pervert its nature, but enrich it (cf. *Gaudium et Spes*, n. 44; *Ad Gentes divinitus*, n. 22).

Beloved brothers and sisters! On this solemn celebration which sees you gathered rejoicing round the Pope, to thank the Lord for the hundred years of life of your Association, I say to you: Love the “Italian St. Cecilia Association”! Follow it! Support it! Continue with renewed fervor in the magnificent work which is at once a synthesis of “art” and of “faith”! But precisely because “sacred” music is an expression and manifestation of the faith of the Church and her members—in your behavior as Christians, at the interior level and at the level of exterior witness there must be perfect harmony and real consistency between your singing and your life. “Those who sing to God - St. Augustine tells us - live of God; those who psalmodize to his Name, act for his glory. Singing in this way, psalmodizing in this way, that is, living in this way, operating in this way . . . you prepare the way for Christ, in order that the hearts of the faithful may be opened to him through the work of evangelizers” (*Enarrat. in ps. 67, 5: PL 36, 814 s.*).

If you are true Christians, with your singing you will be evangelizers, that is, messengers of Christ in the modern world! Amen!

Homily on September 25, 1983
May sacred music be true art and inspire devotion

On the morning of Sunday, 25 September, John Paul II celebrated Holy Mass in St. Peter's Square for the Italian Association of St. Cecilia. The solemn celebration was accompanied by the singing of more than twenty thousand choir members belonging to the Association. At the Liturgy of the Word, the Pope preached the following homily.

I. "Improvising to the music of the harp, like David, they devise their own accompaniment" (*Am* 6:5).
Beloved!

These words, which we heard in the first reading of today's Liturgy, are addressed by the Prophet Amos "to the complacent in Zion, to the overconfident on the mount of Samaria, . . ." (*Am* 6:1), but who instead are already on the verge of ruin, and their deportation and exile are imminent!

In the New Covenant, as Christians reborn to the new life, we are true Davids, who praise God with a new song, the song of redemption. Along with the Psalmist, we sing to the Father: "Hear, O Lord, the sound of my call;

Of you my heart speaks; you my glance seeks;
your presence, O Lord, I seek.
Hide not your face from me!" (*Ps* 27. [26] 7-9).

These vibrant invocations express the soul's longing for supernatural realities, according to St. Paul's strong recommendation: ". . . set your heart on what pertains to higher realms . . . be intent on things above" (*Col* 3:1-2). It is a longing which is translated into a prayer from the heart. In the Christian, who enjoys the new life and in whom Christ himself - the Word of the Father - lives, this prayer assumes such a great fervor as to be expressed and exalted in song.

In its most perfect form, this prayer is raised to the Father by Christ. In fact, Christ, as from all eternity, so also after his incarnation, resurrection and ascension, continues to sing, as the mediator and spokesman of all of mankind, the praises and the glory of the Father, as well as the aspirations and desires of man.

It is Christ, therefore, who - as the conciliar Constitution on the Sacred Liturgy states - "introduced into this earthly exile that hymn which is sung throughout all ages in the halls of heaven. He joins the entire community of mankind to himself, associating it with his own singing of this canticle of divine praise" (*Sacrosanctum Concilium*, no. 83).

All of you members of the "Scholae Cantorum", belonging to the Italian St. Cecilia Association, are particularly linked to this song of praise, you who make St. Peter's Square resound today with your prayers and your songs. I express to you my affectionate and grateful pleasure for the work you carry out with so much enthusiasm, and also for your presence in Rome during the Jubilee Year of the

Redemption. I cordially greet the President of the Association, Monsignor Antonio Mistrorigo, Bishop of Treviso, his collaborators, the diocesan directors, the composers, the choirmasters and you, singers of God's praises.

Your task is to see to the exact performance of sacred songs during liturgical celebrations, as well as to encourage the active participation of the faithful in song (cf. *Instruction Musicam Sacram*, no. 19). Yours is therefore a function which is not reduced to merely and exclusively an artistic one, but one which involves - along with art - faith and devotion, the whole of redeemed man, the whole of the Christian.

Lift up a new song with your life

2. Just as the Holy Spirit is the one who gives our frail strength the capacity to open ourselves up in the invocation "Abba - Father!" (cf. *Rm* 8:15), this same Spirit also gives us the capacity to make our prayer complete, making it explode with holy joy, with the delight of song and music, following the exhortation of St. Paul: "Be filled with the Spirit, addressing one another in psalms and hymns and inspired songs. Sing praise to the Lord with all your hearts" (*Eph* 6:18-19).

The results of this interior action of the Holy Spirit are: a new man, who must put on the image of the Creator and sing "a new song"; a new life of community and communion, in such a way that to instruct and admonish one another with wisdom, singing to God from the heart and with gratitude (cf. *Col* 3:16), appears as a Paschal gift, the fruit of Christ's Resurrection. Commenting on the words of Psalm 32 (v. 3), "Sing to the Lord a new song", St. Augustine thus exhorted his faithful and us too: "Take off what is now old; you have learned the new song. A new man, a New Testament, a new song. The new song does not suit old men. Only new men learn it, men who through grace have been restored from what was odd; men belonging now to the New Testament, which is the kingdom of heaven. All our love sighs for it and sings a new song. But lift up a new song not with your tongue but with your life" (*Enarr. in Ps.* XXXII, Sermo I, 8; *PL* 36, 283).

In the New Covenant, singing is typical of those who have been raised with Christ. In the Church, only whoever sings with this disposition of Paschal newness - that is, of an interior renewal of life - is truly risen. Thus, while in the Old Testament music could perhaps have resounded with worship bound to material sacrifices, in the New Testament it becomes "spiritual", in keeping with the new worship and the new liturgy of which it is an integral part, and is welcomed on the condition that it inspire interior devotion and recollection.

3. Christ is the Hymn of the Father and, with the incarnation, he consigned to his Church this same Hymn, that is, himself, so that it might continue it until his return. Now, every Christian is called to participate in this Hymn, and to make himself a "new song" in Christ to the heavenly Father. On an even deeper level, he is called to participate in that Hymn,

that is, in the mystery of Christ, the ministerial priesthood, of which the episcopate is the perfect fulfillment. As bishop and as Peter's Successor in the See of Rome, it is therefore natural for me to repeat to you today St. Augustine's words: "O brothers, O children, O Christian people, O holy and heavenly offspring, O regenerated in Christ and reborn from on high, listen to me, or rather through me sing to the Lord a new song" (*Sermo* XXXIV. III, 6: PL 38, 211).

Naturally, this new song, which resounds in me and in you as a continuation of the eternal Hymn which is Christ, must be in harmony with the absolute perfection with which the Word addresses the Father, so that in life, in the power of affection and in the beauty of art, unity is fully achieved among us, living members, with Christ, our Head: "When you praise God, praise him with all your beings; may your voice sing, may your heart sing, may your life sing, may your deeds sing!" is again St. Augustine's strong recommendation (*Enarr. in Ps.* CXLIII, 2: PL 37, 1938).

Such unity requires above all that sacred music be true art - as I emphasized to the members of your Association during the solemn celebration of 21 September 1980, true art which is therefore able to transform man's sentiment into song, to adapt music to words, to achieve that perfect and fruitful harmony with the lofty aims and requirements of Catholic worship. At the same time this unity demands that this music be authentically sacred, that is, that it possess a predisposition suitable to its sacramental and liturgical end and that it therefore be alien to the characteristics of music destined for other purposes. This unity further demands that the achievement of a truly sacred music is reached through careful specific preparation, artistic, spiritual and liturgical. In this perspective it is necessary to insist on the preparation of composers, to whom adequate help, suggestions and instruments must be given; to insist on the training of the faithful and of singers, members of the "Scholae Cantorum" who are a fruitful example of organization directed to the dignity of liturgical celebrations, to insist on the study of the theory and practice of sacred music, following the examples proposed by the Holy See in all the seminaries and religious institutes; on the foundation and vitality of various institutes and schools of sacred music for the formation of teachers who add deep faith and a practical reflection of Christian life to competence in the art of music (cf. *Insegnamenti di Giovanni Paolo II*, III, 2, 1980, 699 ff.).

4. You members of the "Scholae Cantorum" belonging to the Italian Association of St. Cecilia have come to Rome from all the regions of Italy to join me in the song of praise to the heavenly Father during this Eucharistic celebration. I know that you have also come to recall, with prayer and with song, the 25th anniversary of my episcopal ordination. I am grateful for this meaningful gesture: a sincere thanks to each one of you and to your well deserving Association.

Three years ago, on the occasion of its centennial, I exhorted you to love your Association, to follow it, to support it in its magnificent work, a synthesis of art and faith. Today I once more commend to you the same commitment of love and support and, at the same time, I hope that with your song and

with your lives you will always be generous and enthusiastic witnesses of the Gospel message. Amen!

Homily on September 29, 1985



Sacred music expresses the truth of Christ

Pope John Paul II celebrated Mass for the various "Scholae Cantorum" of the Italian St. Cecilia Association on Sunday, 29 September in St. Peter's Basilica. Our translation of his homily follows.

1. Lord, consecrate us in your truth (cf. Jn 17:17).

It is with these words of the Gospel Antiphon of today's Liturgy, the day of the Risen Lord, that I wish cordially to greet all of you gathered here, members of the "Scholae Cantorum" of Europe, who have convened here in Rome for the International Congress promoted by the Holy See's Committee for the European Year of Music and by the Italian St. Cecilia Association.

Among the various manifestations of art, the musical tradition of the Church is a patrimony of inestimable value, both because of the unique expression of the art itself and because of its spiritual value, inasmuch as sacred music is called to express the truth of the mystery that we celebrate in the Liturgy (cf. *Sacrosanctum Concilium*, 112).

Your presence is an occasion of intimate joy, and manifests once again how the Holy See has gladly adhered to the initiative of declaring 1985 the "European Year of Music", for the following reasons:

— to remember the third centenary of the birth of Johann Sebastian Bach, George Friedrich Handel and Giuseppe Domenico Scarlatti, who was a composer, a harpsichordist and the director of the Giulia Choir in Rome from 1713 to 1719;

— to help in transmitting a message of beauty and joy, and above all in making religious music in general and liturgical music in particular better known and appreciated, inasmuch as Gregorian chant had a considerable influence upon the development of music in Europe. For centuries it constituted an effective bond of unity between the populations of the European continent, and it is still considered by the Church "specially suited to the Roman Liturgy" (*Sacrosanctum Concilium*, 116).

The Holy See's Committee has already organized several important events this year: the International Congress of Gregorian Chant, held in Subiaco; the International Congress of the "Pueri Cantores", held in Paris; and the eighth International Congress of Sacred Music is planned for November in Rome, on the occasion of the inauguration of the new headquarters of the Papal Institute of Sacred Music.

Prayer and praise

2. In this prayerful meeting, made especially fervent by the choral singing of so many "Scholae Cantorum", today's Liturgy of the Word speaks on the one hand of inspiration,

and on the other of scandal.

With regard to inspiration, we read in the first reading: "Then the Lord came down in the cloud and smoke to (Moses), and took some of the spirit that was upon him and put it upon the seventy elders; and when the spirit rested upon them, they prophesied" (*Num* 11:25).

Regarding scandal, we read in the Gospel according to Mark: "Whoever causes one of these little ones who believe in me to sin, it would be better for him if a great millstone were hung round his neck and he were thrown into the sea" (*Mk* 9:42).

Thus speaks Christ. And then, speaking about scandal, he pronounces those severe words concerning the human hand, foot and eye, when they lead one to sin.

Sin is an evil, it is the source of depravation. Human life and civilization go to ruin because of it. The strong words of the Letter of St. James which we have heard in the second reading testify to the fact. These words are addressed to those who defraud workers of their wages; who carouse and sate themselves with pleasures; who condemn and kill the innocent who cannot oppose their violence (cf. *Jas* 5:1-6).

Describing the sad situation of the man who is a slave and a victim of sin the Second Vatican Council said, with effective synthesis: "sin brought man to a lower state, forcing him away from the completeness that is his to attain" (*Gaudium et Spes*, 13).

It is for this reason that Jesus lashed out with those threatening and terrifying words: "Woe to the world for temptations to sin!" (*Mt* 18:7).

3. Today, on this joyous day dedicated to song, to music, we wish above all to speak of inspiration: of that which is the wellspring of truth, goodness and beauty in human life.

Throughout human history, musical inspiration has sought-like the word, and perhaps to a greater degree-to express the most profound sentiments of the person: joy, love, sorrow, anguish, doubt. . . , and, in particular, prayer and praise before God, Creator and Father.

Because of music's expressive capacity, the Church from its beginnings has shown in its teachings and its actions a constant interest in song and "sacred" music, given the close connection between musical art and the liturgy. For this reason, the Church has continually emphasized such principles and directives as would help this art-noble and ennobling-to carry out with suitable perfection its liturgical task and main aim, which is "the glory of God and the sanctification of the faithful" (*Sacrosanctum Concilium*, 112).

As I told the members of the Italian St. Cecilia Association, "The Church. . . in worshipping the Most Holy Trinity, has made use of music and song in order to express the deepest religious sentiments of Christians: adoration, thanksgiving, petition, supplication, sorrow, spiritual zeal" (*Insegnamenti* III, 2 [1980], p.697).

St. Augustine, who was a passionate and brilliant

music lover-he even wrote a celebrated discourse on the subject-ingeniously synthesized the deep bond between the beauty of reality and music: "The beauty of the whole universe, whose parts are such as to be suited to all times, diffuses itself like an immense song of ineffable music, and those who rightly adore God pass through it to the eternal contemplation of his splendor. even when it is the time of faith" (cf. *Epist.* 138, I, 5: PL 22, 527).

4. In this eucharistic celebration-which is also intended to recall three great men of music who found the highest inspiration for their works in the themes of salvation history, leaving to posterity a singular testimony to their devoutness-I address all of you here present, as well as all members of the "Scholae Cantorum" scattered throughout various continents.

You have a particular mission within the Church and before the world because, heeding inspiration, the source of which is the Word of God, you participate in the prophetic function of Christ himself. By virtue of baptism Jesus has made you his witnesses, so that the power of the Gospel might shine out in daily family and social life. You have the mission of cooperating in the diffusion and growth of the Kingdom of Christ in the world (cf. *Lumen Gentium*, 35). In particular, your efforts within the "Scholae Cantorum" are a testimony and a profession of faith, inasmuch as you actively participate in the Liturgy, of which sacred song is a "necessary and integral part" (*Sacrosanctum Concilium*, 112). With your liturgical-musical activity you are a sign of that centuries-old bond which links the Gospel and the Church with Beauty, with Art, with Music! Ludwig von Beethoven is alleged to have said one day that he would have been willing to give up all of his symphonies for the melody of one Our Father or one Preface! Be legitimately proud of being intimately inserted, with your song, in the Liturgy, which is "the summit toward which the activity of the Church is directed; it is also the fount from which all her power flows" (*Sacrosanctum Concilium*, 10).

May your whole lives be a song of adoration and of praise to God through the constant witness of your fidelity to the message of Christ. Let us once more listen to the words of St. Augustine, which truly seem addressed to you, members of the "Scholae Cantorum": "Sing to God you who live for God; sing psalms to his Name, you who work for his glory. Singing and chanting psalms in this way; that is, living and working in this way. . . you level the path before Christ; because through the beautiful footsteps of those who proclaim the good news (cf. *Is* 52:7), the hearts of believers open to him" (*Enarr.* in ps. 67, 5: PL 36, 814 ff.).

Take inspiration from Revelation

5. On this significant occasion I wish to also address my thoughts to all who love music, and in particular sacred music: composers, choirmasters, teachers, directors, performers and listeners as well.

I turn to you in order that you might contribute to

making music, inserted by the Church in the celebration of her mysteries, truly sacred, that is, suitably predisposed to its lofty religious aim; and truly artistic, that is, capable of moving and transforming man's sentiments into a song of adoration and of petition before the Most Holy Trinity.

Now, as in the past, the Church is open even while recognizing Gregorian chant as the music specially suited to the Roman Liturgy-to welcoming other kinds of musical expression as well, such as polyphony and "modern" music. I hope with all my heart that contemporary composers will take inspiration from the themes of Christian Revelation, so as to offer to the "Scholae Cantorum" and to the faithful the most mature fruit of their genius and of their religiousness!

This is the hope which I express today, on this joyous occasion.

6. We have mentioned the fact that today's Liturgy of the Word speaks to us of inspiration and also of scandal.

All of you who welcome inspiration and live it through artistic works, through sacred music and ecclesiastical, religious song: widen the expanse of beauty, goodness and truth in the contemporary world!

May the area of evil, of threat, of sin, of scandal be diminished!

Beloved members of the "Scholae Cantorum" of Europe: today in the Mystery of Christ in which you participate through this Eucharist, I wish to include all of your activity, your work, your creative and laborious love, while I invite you today, 29 September, which is also the feast of the Archangels, to joyfully unite your voices with the immense choir of the angels and saints in heaven who sing without end:

*Holy, Holy, Holy Lord, God of power and might.
Heaven and earth are full of your glory
Hosanna in the highest.
Amen!*

Address on December 15, 1986



ADDRESS TO THE "LATINITAS" CONGRESS

On Monday, 15 December, the Holy Father received in audience the members and friends of the "Latinitas" Foundation on its tenth anniversary, and addressed them as follows.

Beloved brothers and sisters, students of the Latin language,

I am happy to see you who unweariedly cultivate the Latin language in these times and endeavor to promote it.

You have decided this year to celebrate the feast of "Latinitas" and the "Certamen Vaticanum" with greater emphasis, for two reasons. First, because ten years have gone by since Paul VI, my predecessor of venerable memory, in his farsightedness set up the foundation called 'Latinitas' with the

Letter entitled *Romani Sermonis*. He instructed the foundation "to promote and safeguard all public and private endeavors that seek to promote: a) the use of the Latin language among people of different tongues, in writing texts that have to do with very profound doctrine, especially those that pertain to the Church's worship, in Catholic universities and in diocesan seminaries; b) the study of the language and of what is called classical Latin literature, as well as that of the Middle Ages" (*AAS*, LVIII, 1976, p.482).

It cannot be doubted that you have been assiduous in these ten years in your attempts to carry out what my predecessor set forth here, and that you have striven with all your power to realize this even amid difficulties that were neither few nor light.

Some question whether the Latin language can be preserved in this age, in which people and affairs are subject to such swift change, so many new inventions are introduced which would have to be designated by appropriate new Latin names, and especially because the Latin language is no longer taught in many schools. The question is posed whether Latin is like a precious treasure that has no relevance to present and should be laid aside, or whether it can still find some place, at least in a society of men of letters.

Example of Augustine

Your foundation and the "Certamen Vaticanum" are the proof that this is possible. It is proved also by the enthusiasm of other scholars and even of the young, and by the concern they have for this venerable tongue. In order that this be realized, it is necessary to have many words in which the things newly brought forth in these times can be expressed; this is perhaps even more important than new didactical methods. I know that you are laboring with great diligence on the preparation of the *Lexicon recentis Latinitatis*, and that you enjoy the generous help of the Apostolic See in this matter.

Second, in this feast of "Latinitas", you have celebrated the memory of the sixteenth centenary of the conversion of St. Augustine; you have done so by means of a play in Latin, with roles taken by students of the University and the grammar schools of this city. The words of this play were chosen from that outstanding work of St. Augustine, the *Confessions*. I congratulate you heartily, young friends. St. Augustine knew difficulties in his adolescence, which perhaps you too labor under; but he was a most keen seeker of the truth, and, helped by the grace of God, he found the way of salvation and walked faithfully along it, becoming a light of the Church and of the western world.

Besides this, St. Augustine was one who constructed Christian Latinity; this too can be seen as a fruit of his conversion. Since he "was extremely well-equipped as a teacher of the discipline of rhetoric, he renewed the elegance of the Latin language in an admirable manner; and indeed, when he addressed cultivated persons, as in the wonderful work *De doctrina Christiana*, his discourse mounted higher and higher:

but when he spoke to the people as a pastor, he adapted his discourse to their understanding, saying, "It is better for us to be rebuked by the grammarians than not to be understood by the people" (*Enarr.* in Ps. 138: PL 37, 1796). He would seem to admonish you to employ the Latin language in such a way that it may be plain and lucid, not excessively recondite and obscure.

I therefore exhort you affectionately - both those present here and also your absent members - to persevere in this noble work. Nor does the magisterium of the Church fail to admonish theological students to study the Latin language. The words of the Second Vatican Council are well known: "they should acquire a knowledge of the Latin tongue that will permit them to understand and employ so many sources of knowledge and documents of the Church" (*Optatam totius*, 13). The new Code of Canon Law addresses them on this theme as follows: "In the organization of priestly formation, provision should be made for the students not only to learn

their native language thoroughly, but also to have a good grasp of the Latin language" (can. 249).

Finally, I am now happy to present the prizes to those who have won them in the composition of poetry or prose in this "Certamen Vaticanum".

I now add a greeting to the members of the International Academy of Cultural Promotion, who are present here with their President.

I applaud your intention, gentlemen, to contribute to the promotion and diffusion of culture, which is an indispensable element for the development of collaboration in mutual respect and in the perspective of a truly integral humanism, in the light of the supreme principles of the common good.

I congratulate you all, Fellows of the Academy, on the sixtieth anniversary of the foundation of your worthy society, and I wish you well in your cultural activity.

Rituale: Reflections of a Master of Ceremonies

Edited version of address given to the seventh national LLA convention (New York, 1999)

Introduction

When people hear the term master of ceremonies, many things come to mind. If you are like me, having grown up with television, you might think of game show hosts or other entertainers. Perhaps you think of your high school musical revue, where a witty and outgoing student "emceed" the production, announcing the next act and maybe singing and spewing one-liners in between. Of course, I refer here to the liturgical master of ceremonies, and the role he plays in helping to carry out the sacred rites of Holy Mother Church.

Many are unaware of what precisely a master of ceremonies or "MC" is. Adrian Fortescue was a British priest and renowned liturgical scholar of the early 20th century who authored the most widely circulated ritual guide for the preconiliar liturgy. In his classic *Ceremonies of the Modern Roman Rite Described*, he defined the MC's function rather aptly: "The master of ceremonies or ceremoniar should know not only what he has to do himself, but also the function of everyone else. It is his business to see that the ceremony is carried out correctly by all who take part in it." He sees to it that the rites proceed as they are appointed and that the various ministers, from the lowliest altar boy to the priest or bishop celebrant himself, carry out functions. The MC is generally vested in a cassock and surplice and directs all movement in and around the altar, freeing the priest to offer a High Mass with increased reverence and focus.

RITUALE

Column by Scott Calta, Secretary

Practical elements of being an MC

The MC has no fixed place within the sanctuary; he moves as the rites themselves do. Although he is most frequently observed in close proximity to the celebrant, his own function requires that he be flexible and alert to all in the sanctuary and choir. He was traditionally a cleric—in either major or minor orders—and was often a seminarian. Seminarians—as are students and interns in many fields—are often presumed to be "up to date" on the latest scholarship and current in what the professional literature instructs be done. Therefore, one often saw, and continues to see, seminarians serving as MCs. The role of the MC is by no means restricted to the Tridentine Mass; it is a role that continues in the current rites. One is most likely today to see MCs in very large parishes and certainly in cathedrals and anywhere that special occasions occur liturgically. However, today's multiplicity of options and variety of rituals (to say nothing of liturgical committees) and the diverse layouts of sanctuaries and church buildings, all leave the MCs role less prominent today than it formerly was, at least in the typical parish setting.

The average priest, unless he is a member of a traditional order, such as the Priestly Fraternity of St. Peter, probably celebrates the new Mass in addition to the old. The Tridentine rubrics are more detailed than is the missal of Paul VI. The MC keeps track of these not-so-mundane details and finds the appropriate pages in the nearly one thousand pages *Missale Romanum*. Given the more-harried-and-stretched-thin-than-ever schedules of most priests today, an MC at a High Mass becomes an asset. However, the MC does much more than simply turn pages and remind the priest where the next prayer is. He ensures that the deacon and subdeacon do not miss their cues and that all altar servers are awake at the switch. An elevation of the Sacred Host without a bell ringing is by no means disastrous—but it does lose a major portion of that call to adoration that we have all come to expect and depend upon.

On a typical Sunday morning, the MC supervises the sacristy. The vestments of the celebrant and sacred ministers must be laid out, or at least be in their customary places, without the clergy having to search through drawers for an amice or a cincture. The sacristy is often "someone else's" (meaning that it is not the priest's own parish) and searching for items, particularly those infrequently used in the new rite, is time-consuming and disquieting to a priest ready to offer the Holy Sacrifice. The altar linens must be on correctly, the missal must be marked on the proper pages, the sacred vessels veiled and ready to go. The candles and thurible must be restocked, the bells and communion paten in place, and if it is a Solemn Mass, the humeral veil, and books of epistles and gospels must also be set up. The list goes on. If one is in a typical parish setting, there are other details that go along with the transformation from 1962 to 1970 missal. In some places a free-standing altar--the one "facing the people"-- must be moved.

Reminiscences

Like the theatre, there is a certain expectation that even in the well-planned liturgy, something will go wrong. This is what we tell the nervous bride who is concerned that everything at her nuptial Mass be perfect. Somewhere along the way, someone is going to miss his cue and something unexpected will happen or, conversely, something won't happen. (One of the advantages of having the Latin Mass is that when errors concern the texts, fewer people notice.) The celebrant can read the wrong Mass altogether, and it will not be as obvious as it would be at a vernacular Mass. However, given the overemphasis in "understanding" the vernacular Mass, I am not terribly sure too many would notice there, either.

One of the features of the Tridentine ritual is a section in the front of the altar missal that covers every sort of liturgical contingency, from what happens if the priest forgets to say the words of consecration to a stray creature gnawing on the Host. Fortunately, I have not seen too many of these happen. However, what I have seen happen could rival that oft-shown video on television, where the altar boy's hair is set on fire from the torch he is holding in front of him. I have never set myself on fire, but when I was 18, I did manage to burn the sanctuary carpet. I was the thurifer and had set the thurible down in front of me during the pause between the elevations of the Host and chalice. While doing so, the censer tipped over on its side and the coals slipped out. When I looked down and realized what I had done, my first impulse was to grab the coals with my hand. Fortunately, I resisted the impulse, but I did manage to burn a nice hole in the light-colored rug. I hoped that when I stood up that the hole would not seem so conspicuous, but alas, it was even larger than I had imagined. Imagine how I felt when after Mass some piece of the carpet that stood in a corner was cut to use in covering the hole that I had burned. I felt quite small that day in my young life.

Needless to say, I have seen every manner of wax aberration.

I have seen candles burn in highly unusual patterns. They have burned on one side; they have dripped all over linens and vestments. I even recall once when the drippings from a new, extra tall candle splattered right onto the altar missal in the middle of the post communion collect! I myself have backed into candles and knocked them over, breaking the glass followers. Fortunately, I have never knocked over more than two candles at any one time.

In the sanctuary, things not happening frequently are worse than those that do occur. I am sure you have all witnessed bells that did not ring and responses that were not made. At a Latin Mass, particularly a Low Mass, a server's responses are imperative. A colleague of mine once visited another city where the Latin Mass was sparsely attended one morning. The server was apparently new and was still learning the responses from a card--a cheat sheet, as they are often called. His responses were generally a bit late, made after he located each one on the card. At the *Orate, fratres*, which involves the longest single line response made anywhere in the Mass, the server, an older fellow who apparently had forgotten his glasses that morning, simply could not locate the response on his card. He did not seem to know even the opening words, leaving the by-then impatient celebrant with a few seconds of stony silence. Since there had been many such pauses during the course of the Mass, the priest had apparently had enough; he turned, removed his reading glasses and handed them to the server, who proceeded to put them on and located the proper response.

An MC must know how to respond when a priest finds no host on the paten, or when he realizes during the prayers at the foot of the altar that the altar candles were never lit. He must know mundane details, like where Father keeps his spare reading glasses, and where the switch is to turn up the pulpit microphone or spotlight. He must be able to quickly relocate that page after the ribbon fell out and the precise point on the page where the celebrant was. He needs to know the texts of the Mass for that day, so he knows when in the sequence hymn the gospel procession should set out for its reading. He must be alert for signals from the choir and ready to give them, as well. He must see that holy water and incense are at the ready when needed, or else have the priest bless these before Mass. The better he knows the liturgical texts (and their meanings), the better prepared he will be to meet the contingencies that inevitably arise.

Once, when I was the lone server at a weekday Mass, a dog (a large dog) wandered into the sanctuary, during the Canon of the Mass. He approached the priest and began to sniff him out. Fortunately, the priest was a dog lover, having worked in a veterinary hospital in his younger days. He simply completed a particular prayer, and turned, pet the canine, before telling him that he had to go, pointing the way out. Like the tempest at sea, calmed by Our Lord, the dog was immediately obedient. Had this been a Sunday, an usher would likely have prevented such a grand entrance, but being a weekday Low Mass, the dog made it to the front of the chapel before the few souls present had realized it.

As a final reminiscence, I would like to share an adventure that occurred one Easter Vigil, not to me, but to our LLA vice president, Jim Pauer. He sent these to me in an e-mail that truly caused a ceremonial chuckle:

Then there was the Gloria. Father intoned it beautifully and the choir, in the upstairs loft, started singing a beautiful Ambrosian chant Gloria with rhythmic handbell ringing. The bells were, of course, the altar bells. By prior arrangement, my mission was to go to the loft to retrieve them at the end of the Gloria, uncovering some of the statues draped in violet along the way. Now the shortest route to the loft was an elevator off a hallway alongside the chapel. I exited with great decorum, undrapping the smaller statues on my way. When I got to the elevator, I pushed the button and waited, and waited. Finally, I frantically pushed the button several times. It turned out the switch was a little tricky, but the elevator finally came, right about the middle of the Gloria. So, upstairs I go, uncover the statues in the loft, retrieve the bells, and return to the elevator. On the return trip down, there was a delay. I was starting to fear the elevator was stuck. The thought crossed my mind that I could start ringing the handbells if I in fact was stuck to alert others to my plight. I was preparing to do this when the doors opened. I returned to the chapel, receiving a few "what took you so long looks" from the others in the sanctuary. While I was having my adventure, the thurifer was uncovering the large Blessed Virgin and St. Joseph statues on the side altars. Whoever covered them with the violet cloth thought it would be a good idea to tie a purple ribbon around the neck of each statue to hold the cloth in place. The thurifer gingerly poked the cloth with a candle extinguisher and, after a brief struggle with each statue, eventually pulled off the cloth. Of course everyone was staring with intense interest at his manipulations, wondering if he would succeed in getting the drapes off while the Gloria was still being sung.

Jim shared several other adventures, but I am told that all did manage to go well, largely due to his knowledge and experience as a master of ceremonies.

Outlook for Future

As the number of indult Masses increase, so will the need for masters of ceremonies. There will likely not be sufficient clergy, for at least the foreseeable future, to ensure that priests, deacons or even seminarians, will be able to serve in this capacity at all times. Moreover, since most Latin Mass Communities offer at least a *Missa Cantata*, generally with incense, on Sundays, the need for someone to coordinate and collate everyone's movements becomes all the more necessary.

After he has mastered these roles, a server hoping to become an MC should make a meticulous study of the liturgical kalendar, to understand the sequence and flow of the liturgical year. An examination of the *Missale Romanum* is also in order, to learn its size and scope, and how it is laid out.

Fortunately, all editions of the missal are virtually identical; their paginations and layouts are the same, regardless of the ornamentation, print style and relative size.

Certainly, the MC must then become innately familiar with the *Ordo Missae*, the Order of Mass. He must know every response, and exactly where it is found in the missal. He will need to, not memorize, but become quite familiar with, the celebrant's parts and how they unfold. He must be able to find the Mass of the Day and make the other markings with ribbons, knowing when each flip to another part of the missal is called for.

While he learns the above, he should purchase a copy of Fortescue or some similar text. While reading Fortescue, the MC learns first the celebrant's part, then those of the deacon and subdeacon, since frequently he prompts them to perform their duties during the course of the liturgy. He reminds himself of the obligations of all the servers, including the thurifer. He then collates these together by learning his own part, which is, of course, chiefly knowing the others' parts. He reviews all of these until he feels comfortable in his functions. He then orients himself--no pun intended--with his surroundings at whatever church or location he serves. With the variety of architecture found these days, many churches, particularly those not constructed with the Tridentine Mass in mind, have idiosyncratic features that must be considered when the old rite is celebrated. Often the placement of servers and choir members becomes an exercise in creative accommodation. Sanctuaries today are frequently less spacious than their counterparts of yesteryear, and this must be taken into account.

The MC should always be abreast of the proper liturgies and other liturgical rites. When Benediction or special processions are to take place, he should consult the missal and Fortescue, so that he may instruct the servers on what to expect. Rehearsals for major feasts like Holy Week and visitations by the bishop, are an absolute must. Indeed, occasional practice sessions are always good, even for general purposes, to correct poor habits before they become too ingrained.

Conclusion

I am happy to assist in any way possible, having served as an indult Latin Mass Community MC for 14 years. I should also mention that all we do to assist at the sacred rites must always be in accordance with the wishes of the celebrant. This is our function as servers and we must never lose sight of this reality as we act in the Lord's service. The more reverently and capably the divine mysteries are carried out, the more edifying to the faithful and efficacious to their salvation the Holy Sacrifice of the Mass shall be. May our roles, however small and insignificant, contribute to the divine plan at work.



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ORATIO PRO MISSA LATINE CELEBRANDA
PRAYER FOR THE CELEBRATION OF THE MASS IN LATIN
(Official Prayer of the Latin Liturgy Association)

O MUNDI REGNATOR, QUI TE OMNI LINGUA HOMINUM ANGELORUMQUE
LAUDARI VOLUISTI; TRIBUE, QUÆSUMUS, UT ETIAM IN DIEBUS NOSTRIS
SACRIFICIUM DILECTI FILII TUI IMMACULATUM ASSIDUE LINGUA ROMANA IN
ORATORIIS GENTIS NOSTRAE OMNIUMQUE PERMULTIS TIBI OFFERATUR A POPULO AD TE
TOTO CORDE CONVERSO: PER CHRISTUM DOMINUM NOSTRUM. AMEN.

O Master of the Universe, who have willed that you be praised in every tongue of men and angels, grant that in our day too, the perfect sacrifice of your beloved Son may continue to be offered to you in the tongue of the Romans in many churches of our land and every land by a people who have turned to you with all their heart; this we ask through Christ our Lord. Amen.

Cum licentia Ordinarii:
Baton Rouge, LA
August 8, 1994