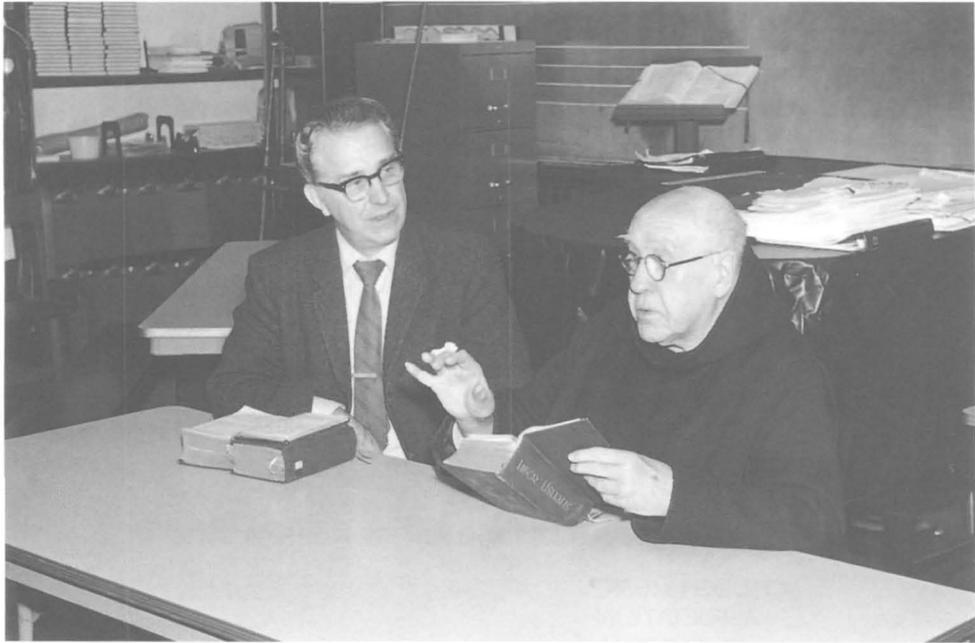


SACRED MUSIC

Fall 2001
Volume 128 No. 3





Theodore Marier translates as his friend Dom Gajard of Solesmes gives a chant lesson to the Schola at St. Paul's Choir School in Cambridge MA, summer 1965.

SACRED MUSIC

Volume 128, Number 3, Fall 2001

| | |
|--|----|
| FROM THE EDITOR | 3 |
| THEODORE N. MARIER | 5 |
| <i>Fr. Robert Skeris</i> | |
| ORDO ANTIQUUS: THE "TRIDENTINE" MOVEMENT AND "REFORM OF THE REFORM" | 11 |
| <i>Professor Laszlo Dobszay</i> | |
| REVIEWS | 31 |
| OPEN FORUM | 31 |
| NEWS | 32 |
| CONTRIBUTIONS | 32 |

SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of Publication: 134 Christendom Drive, Front Royal, VA 22630-5103.
E-mail: kpoterack@cs.com

Editorial Board: Kurt Poterack, Ph.D., Editor

News: Kurt Poterack

Music for Review: Calvert Shenk, Sacred Heart Major Seminary, 2701 West Chicago Blvd., Detroit, MI 48206
Susan Treacy, Dept. of Music, Franciscan University, Steubenville, OH 43952-6701

Membership, Circulation and Advertising: 5389 22nd Ave. SW, Naples, FL 34116

CHURCH MUSIC
ASSOCIATION
OF AMERICA

Officers and Board of Directors

| | | |
|--------------------------|---------------------------------|----------------------|
| <i>President</i> | Father Robert Skeris | |
| <i>Vice-President</i> | Father Robert Pasley | |
| <i>General Secretary</i> | Amy Guettler | |
| <i>Treasurer</i> | Ralph Stewart | |
| <i>Directors</i> | Rev. Ralph S. March, S.O. Cist. | Stephen Becker |
| | Father Robert Pasley | Kurt Poterack |
| | Amy Guettler | Paul F. Salumunovich |
| | Rev. Robert A. Skeris | Brian Franck |
| | Susan Treacy | Calvert Shenk |
| | Monsignor Richard Schuler | Ralph Stewart |

Membership in the Church Music Association of America includes a subscription to SACRED MUSIC. Membership is \$20.00 annually; student membership is \$10.00 annually. Single copies are \$5.00. Send applications and changes of address to SACRED MUSIC, 5389 22nd Ave. SW, Naples, FL 34116. Make checks payable to the Church Music Association of America.

Library of Congress catalog card number: 62-6712/MN

SACRED MUSIC is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

Cover: Madonna di San Sisto, Raphael, 1483-1520

Copyright by Church Music Association of America. 2001.
ISSN: 0036-2255

SACRED MUSIC (ISSN 0036-2255) is published quarterly for \$20.00 per year by the Church Music Association of America, 134 Christendom Drive, Front Royal, VA 22630-5103. Periodicals postage paid at Saint Paul, Minnesota.
Postmaster: Send address changes to SACRED MUSIC, 5389 22nd Ave. SW, Naples, FL 34116.

FROM THE EDITOR

I first met Dr. Theodore Marier in 1993 when I took his Summer chant course at Catholic University. Just before the first class I fell into conversation with a man who told me that Professor Marier had been gravely ill and that, being 80, it might be the last time he would teach this course—or any other. It was a good thing I was taking the course this Summer. Now, I had never met Professor Marier and had no idea of what he looked like. After a few minutes a man who was clearly the instructor—and looked to me to be in his late 50's/early 60's—came bounding (I kid you not) into the classroom. My heart sank. I thought, “Professor Marier either got sick or died during the night and they had to send in a substitute.” The man, however, was Dr. Marier.

Thus my first experience of Ted Marier was of a vital man full of energy. This impression was confirmed in the years to come as I got to know him better. Of course I did not get to know him anywhere nearly as well as others did, but his love of and devotion to Gregorian chant inspired me greatly. Although I was greatly impressed by his knowledge of authentic Gregorian chant, I was—in a sense—even more impressed by the English chant he had composed for his hymnal *Hymns, Psalms and Spiritual Canticles*. The beauty and deftness of his compositional skill actually hides and transforms, to some degree, the deficiencies of the ICEL English translation. English Masses celebrated employing his chant are the only times my spiritual/aesthetic sense has been greatly awakened.

We are the poorer for our loss. The choirs of angels in heaven are the richer. *Requiescat in pace.*

K.P.

Seeking a Director of Music

St. Joseph's Sault Ste. Marie, MI. Full-time position now available. Responsibilities include coordinating 3 weekend Masses; adult choir; develop a children's choir; primary musician at funerals and weddings; coordinate music for holy days and special sacramental celebrations. The successful applicant needs to be accomplished organist; vocal skills and ability to work well with pastor, staff, and parish members. Please send resume and cover letter. Attn: Sister Peggy to St. Joseph Parish, 606 East fourth Avenue, Sault Ste. Marie, MI 49783.

Jesus Christ, the Lord of Life and death
called
Prof. dr.h.c. Theodore N. Marier, KCSG
Director of the Centre for Ward Method Studies
at the Catholic University of America,
founder of the Boston Archdiocesan Choir School
at St. Paul's, Cambridge MA
and former President of the Church Music
Association of America
to his eternal reward at 0130 hours on Saturday
24 February 2001
as a result of respiratory failure caused by
pulmonary alveolar fibrosis,
in the 88th year of his life.

The Requiem Mass will be celebrated at 1030 hours
on Shrove Tuesday 2001 in St. Paul's Church
Cambridge MA.

R.I.P.

The Church Music Association of America
requests the alms of an Ave for the repose of his soul.

With great gratitude we shall hold his memory
in high honour.

For the CMAA
Rev. Robert A. Skeris
President

25 February 2001

THEODORE N. MARIER (1912-2001)

On 17 October 1912, Theodore Marier was born in Fall River, MA, as one of the five children of very musical parents, George A. and Lena L. Marier.

During the winter of 1917/18 the gifted lad began piano studies with his maternal aunt "who had an extraordinary musical talent" and greatly influenced the boy. As the father's work changed, the family relocated to Mansfield after the Great War, and then to Dedham by 1920 where young Ted, age eight, became an altar boy and then assistant organist for the Sunday school. His first lessons on the organ were taught by Ruth MacMahon, who at the time was in charge of the music at St. Mary's, Dedham. "I suppose it was during those years," the eager pupil later said, "that my future involvement with church music was beginning to take its direction. I seemed comfortable in the environment of the Church and with the support of my family, what I was doing seemed to be the right thing for me to do."

Young Marier graduated from Boston College High School in 1930. He took his BA degree in 1934 with a major in philosophy, and then directed the band at his alma mater until 1942, becoming the College Director of Music in 1937. It was during these years that Theodore Marier wrote the music to "Sweep Down the Field for Boston" and "Boston's Out to Win Again." Today, his grandchildren fondly recall his tales about the famous pinwheels the BC Marching band performed at the half time show during the football season....

Sheepskin in hand, the young graduate responded to the invitation of Dr. Joseph Ecker, the choirmaster of Saint Paul's Parish in Cambridge, to audition for the vacant position of organist in June of 1934. "I was pleased that he offered me the job," Marier later recalled, "and so began my association with the parish which lasted over half a century. That same year also marked the beginning of my close friendship and thirty year association with the Mons. Augustine F. Hickey, pastor of St. Paul's (1925/65), one of the finest priests I've ever known."

Mons. (since 1937) Hickey, long time Vicar General to William Cardinal O'Conner, was a legendary figure among the priests of the Archdiocese of Boston. A very proper person and short of stature (about 5'2), he confided to friends that "You don't know what it is to go through life looking up to people." When autumn arrives, Mons Hickey puts on spats; after Decoration Day he took off the spats and put on a straw hat. Born in Cambridge and ordained in 1906, Hickey (like Cardinal O'Conner) had studied in Rome. There, he was strongly influenced by the pastoral example given by the sainted Pope who set the tone in the *alma Urbs* at that time: Pius X. In later life, Hickey often told of going to hear the Pope preach to the people on Sunday afternoons: as a student in Rome, he listened to the white clad figure explain the Catechism, talking about the Good Shepherd on Good Shepherd Sunday to the youngsters and Roman parishioners he regularly invited to the Vatican to participate in Holy Mass with him. This made a profound impression upon young Hickey, and served as a model for him years later when he did so much to promote the liturgical formation of his people.

Very conscientious in his work as pastor (and earlier as superintendent of Boston Catholic Schools as well as V.G.), Hickey wrote out his sermon every Sunday, stressing "liturgical" elements such as the Scripture readings and the texts of the Mass Proper. "He was famous, too, with Children long before the liturgical movement began to blossom. He used to go to the Children's Mass every Sunday and walk up and down the aisle and tell the children what part of the Mass they were at and explain all the different sections of the Mass. I've heard children who were at these Masses" (remembers Fr. Joseph Collins, Hickey's successor as [pastor]) "explain how helpful the instructions of Mons. Hickey were in getting them to appreciate the Mass."

Such was the atmosphere in which Theodore Marier began his life's work as a professional musician in the service of the *Ecclesia Orans*. During the second world war, as his own family grew with the birth of twin boys, the young father worked in a war plant

"for the duration," and soon after V-J Day, sensitive ears detected the rumblings of change in liturgical practice. The era of congregational participation was about to commence, and to no one's surprise, Mons. Augustine Hickey was one of the first to adopt the idea at St. Paul's, eventually adapting it to his style of reciting and chanting Holy Mass. "At the same time that extensive changes were being talked about, after Pius XII published the encyclical *Mediator Dei* in 1947, Dr. Ecker decided to retire as St. Paul's choir director. Mons Hickey asked me to take over," said Marier, "which I did. It was then that my choral conducting experience and Gregorian chant preparation were put to good use in building a program that would eventually include congregational participation."

"At first," he goes on, "it was the 'dialogue Mass' introduced by Mons. Hickey and enthusiastically supported by his assistant, Fr. Joseph Collins. I seemed to be attracted to the idea and sought out ways to learn more about papal legislation having to do with liturgy. This interest brought me into contact with leaders of the new movement, especially with members of the National Liturgical Conference including Fathers Shawn Sheehan, William Leonard SJ, Mons. Martin B. Hellriegel, Fr. Gerald Ellard SJ, among others.

The new organists-choirmaster at St. Paul's Cambridge found such contacts easier because of another memorable event: the 1948 National Liturgical Week which ran for four days at Mechanic's Hall in Boston. Mons. Hickey was to be local chairman, but was taken ill. Nonetheless, he was "the first to offer the use of St. Paul's vestments, candles, missals, whatever was necessary for the presentations...while many of the local clergy stayed away in droves from scheduled events. One of the most memorable events at this convention was the presentation of the new Easter Vigil ritual given by Mons. Martin B. Hellriegel of St. Louis. Later, this same rite was the first liturgical service televised in the Archdiocese of Boston, and it took place at St. Paul's. "Theodore Marier never forgot that same night," outside on the sidewalk were Fr. Leonard Feeney's followers--their headquarters, if you remember, were across the street from the Church--parading back and forth with placards in front of the Church deploring 'Father Hickey's Midnight Frolics' taking place inside the Church!"

Also in 1948, as Marier later recalled, "with Mons. Hickey's permission and encouragement, a card was printed containing the musical notation for the Creed and the Mass responses. The card was distributed into the pews. From that moment on the people were invited to participate in the singing of the Mass prayers and responses at the High Mass. Some people always seem to resent change, but by repetition and insistence over a period of about ten years, the resistance eventually broke down, and now congregational participation in the Mass has become the order of the day."

This is all the more noteworthy because in 1937, as organist Marier was working for his Master's Degree in music at Harvard, Hickey's attempt to distribute a small parish bulletin was stymied. This monthly bulletin would have been only four pages the size of a holy card, outlining parish activities and important feast days--alerting the faithful to Catholic feasts was always part of Hickey's liturgical mission--but O'Connell's Chancery refused the Vicar General permission, telling him sternly to "concentrate all efforts on (the diocesan newspaper) the Pilot which contains all news and sufficient instruction."

Shortly after coming to St. Paul's Cambridge in 1934, young Theodore Marier met the Rt. Rev. Pastor's niece, a Radcliffe student by the name of Edith Alice Hickey, whom he courted assiduously until their marriage in 1939. "As I look back," the Maestro said in 1993, "I think this was the most important event in my life. She was perfect for me. Only a loving, understanding and sympathetic wife, as she was, could have adjusted to and support the various aspects of my somewhat eclectic career...Throughout the good times and the not so good, she was always present to the children and me, as a mother and as a wife. During the choir school years she came to know the boys of the school and their parents intimately, offering comfort and encouragement, inspiration. She was a real

'mother' to the choir until she died of cancer in 1977, on the feast of the Sacred Heart... without the encouragement, inspiration, and domestic tranquillity which she provided year in and year out, I could not have attained the goals for which we both strove. How often she said when the storm clouds seemed to gather on the horizon, 'Don't worry, this program will succeed because it is God's work.' And so it has, so she was right."

Having begun his keyboard studies at an early age, Theodore Marier continued them at the New England Conservatory of Music, finishing with Homer Humphrey before taking his FAGO degree from the American Guild of Organists in 1947. During his Harvard years, Marier learned the art of choral conducting from Archibald Davison, the legendary director of the Harvard Glee Club, whose "enthusiasm for good choral sound made me want to be like him and produce as fine a choral group as his," as he put it.

"I often think about 'Doc Davison', as he was known among his students. Stock phrases of his kept coming to mind and his image appears before me whenever in my own teaching I hear myself saying, 'Have the music in your head, not your head in the music!' or 'Do not talk about the music, give your singers the example you want them to follow, for one illustration is worth a thousand words!' I remember how in choral class he would sit in one of the sections of the chorus, for example among the altos of the tenors, and then proceed to sing the wrong notes. His purpose was to observe whether the student conductor heard the wrong notes and then listen to what the student planned to do about it. Such lessons one never forgets."

Marier's principle teacher of composition was Walter Piston, whose lessons he later credited with "spark[ing] whatever creativity I may have had in the way of music composition. His classes in form and in analysis, fugue, and private lessons in free composition opened areas of music which might otherwise have remained a closed book to me." Piston invited Marier and several of the graduate students of composition to participate in a special seminar for ten hours of personalized critique and instruction from Igor Stravinsky, a visiting professor at the time. Marier later expressed his appreciation for Stravinsky's mastery of the craft of orchestration.

By his own admission, one of the most important musical influences upon Theodore Marier was his first contract with Gregorian Chant, for the lasting interest thus enkindled, eventually aided him in establishing a solid foundation for the exemplary music program at St. Paul's.

"In the mid thirties" (Marier liked to recall) "the Pius Tenth School of Liturgical Music in New York conducted courses in Gregorian Chant at the Sacred Heart Academy in Newton MA. The faculty for the courses was headed by Mother Georgia Stevens, a Madam of the Sacred Heart, and a group of her students from the New York school. The courses included a study of Gregorian chant notation in the sung liturgy of the Church. We listened to recordings of the chant made by the choir of the Abbey of St. Pierre de Solesmes in France, under the direction of Dom Joseph Gajard OSB. The courses proved to be a mind stretching experience for me, and one that has lasted through out my life. The recordings especially impressed me by the beauty of the tone, the flow of the rhythm, and the nuances of diction. I was hooked. I bought the choir directors first album, produced by Victor in the early 78 rpm format. (I still own the album--a treasure!) Little did I know at that time that the director of this fabulous choir and I were to become close friends twenty five years later...It seemed to me that there was nothing to do but to start my own Gregorian Chant schola. This I did just before the outbreak of W.W.II. This small schola of friends and chant enthusiasts became the Gregorian schola at St. Paul's after I took over as choirmaster in 1947. It was this schola that attracted a few Harvard students, among whom was a lad named Bernard Law. Another was Fr. Gabriel, a Trappist monk of St. Joseph's Abby in Spencer MA who as Jack Berthonnier had sung in my group. It was through him that I was privileged to meet Dom Gajard who came to Spencer to work with the monks

in the area of Gregorian Chant. After that meeting we became close friends and remained so until Dom Gajard's death at Solesmes in 1972. My close relationship with the other monks of Solesmes has remained so until today."

When in 1963 Fr. Gerald Ellard SJ passed away, a group of his friends decided to produce a book or *Festschrift* in honor of a man who had been so prominent in the vanguard of reformers. Contributors to this book of essays were those involved in the burgeoning liturgical movement. Marier recalled that "Fr. Leonard asked me to write a piece for a collection. At first I was unsure what to write until he said, 'you are always talking about integrating a choir program into the curriculum of a parish school; why not write about that?' And so I tried to make more specific what had been up to that time only a vague proposal. It was here that the idea of the choir school was born."

Thus in 1963 the St. Paul's Choir School began with 25 students chosen from throughout the Archdiocese of Boston. Under Marier's direction, the young choristers sang in the parish choir with members of the Harvard Catholic Club. Harvard students also assisted with the recreation of a program. The school was designed as a four year course for students of academic ability and musical talent, assigning two periods of each school day to music in addition to an hour after school. The music program was based upon ear training and sight singing according to the Ward Method, and also included music appreciation, basic music theory and history, and the opportunity for instrumental studies. From the beginning, it was Marier's creative genius, vision, tenacity and hard work ("bushwhacking" as he called it) which eventually brought the choir an international reputation in the liturgical music community as well as in its local area. Though Theodore Marier retired from St. Paul's in 1984, the work he began, continues to this day. As the Boston *Pilot* noted after his passing, "Although many parishes in the Archdiocese have fine music programs, it would not be at all unfair to describe St. Paul Parish, just off Harvard Square, as a musical Mecca. The 11 o'clock Sunday morning Mass, with the combined Boys' and Mens' Choirs draws worshipers from everywhere. The music is stunning. When the congregation sings, it does so with a full throat. When the crystal pure voice of the boys fill the sanctuary, there is something almost celestial added to the worship. St. Paul's has musical capabilities that other parishes would love to emulate--even if only partially. And all of this is the incomparable legacy of Theodore Marier, a genius of Church music with an international reputation..."

In 1945 J. Arthur Reilly, prominent Boston politician (Police and Fire Commission) and publisher of Catholic church music, engaged Theodore Marier as chief music editor for McLaughlin & Reilly Co. The association perdured until 1962, and during this fruitful period, as Marier remembered it, "I edited many publications for the Church and became acquainted with many of the composers of church music at that time, along with the details of the publishing process."

In this capacity Theodore Marier did a great deal to further the cause of *musica viva* in Catholic choir lofts, commissioning or bringing to publication works of contemporary composers like his good friend Jean Langlais (e.g. Mass in Ancient Style Op. 75 in 1952), Marcel Dupre (Eight Short Preludes on Gregorian Themes Op. 45 in 1958) or Flor Peeters (e.g. Thirty-Five Miniatures Op. 55, Little Organ Book, *Jozefs-messe* Op. 21 etc.).

Arthur Reilly summed up his recollections by saying "Organist - choirmaster - teacher. These are the terms that have been commonly associated with the name of Theodore Marier during his long career. But none of these terms, even though they are accurate and appropriate, reveals the intense spiritual drive of this renowned Catholic church musician. Nor do they all reveal the unusual service he has rendered, time and time again, to assist in the improvement of church music performances in all parts of the country. Nor do they reveal the fullness of his dynamic personality as displayed uniformly and consistently all these years. Nor can one find adequate description of the depth of his integrity or his consistent, unyielding, unbending dedication to the highest

standards of performance, in these terms. All in all, he has been truly an elevating influence upon all with whom he has come in contact in church music programmes."

When the Pius X School of Liturgical Music decided to produce its own hymnal, it was but natural that Theodore Marier was put in charge of the operation. "I then became acquainted with Mother Aileen Cohalan RSCJ, and then with Mother Josephine Morgan RSCJ, who over a period of several years succeeded each other as directors of the School" (he said), "and thus wound up in charge of producing what became the very successful Pius X Hymnal. My editorial experience with M & R Co. made the development of a hymnal, specially designed for St. Paul's, predictable. This book, which we now know and use, is, of course, *Hymns, Psalms and Spiritual Canticles*." That book, now happily being reprinted with the revised responsorial psalms completed by Marier himself shortly before his death, surely deserves the title bestowed on it by Thomas Day ("Why Catholics Can't Sing"): the "noble lion of American Catholic hymnals."

But the ground bass of Theodore Marier's activity as a church musician, was certainly the "chant proper to the Roman liturgy," Gregorian chant. Its effective propagation through the Ward Method forms the last important chapter in his life.

In his own words, "Justine Ward was the author of a widely used method of teaching the elements of music to children. As a method it was designed to be an important component in the curriculum of the Catholic schools. Its music pedagogy focused on the fundamentals of musical literacy with a special emphasis on Gregorian chant. Through my connection with Dom Gajard, I was introduced to Mrs. Ward in 1960. Because I expressed interest in her method, uniquely designed to train Catholic children in music, she provided me with grants to study at the Abbey of Solesmes in France and to take Ward Method courses offered each year in Paris (Mlle Odette Hertz) and in Cambridge, England (now Dr Mary Berry). Upon my return from these training periods abroad, I immediately began to use the Method at St. Paul's by teaching the first three grades. As it turned out, there could have been no better preparation for me in view of the plan to teach the children of the choir school. Justine Ward began to formulate the details of her Method in the early 20's. It made its way into the schools of Holland, France and Italy. An edition—"English was prepared for use in this country and it soon became widely used in many of our large dioceses. When I met her in 1960, Mrs. Ward was in the process of revising the Method and updating some of the material. She invited me to participate in this revision but unfortunately, as age was beginning to take its toll, she was unable to complete the work herself. Since that time I have been commissioned to continue the revision, a project which still occupies me. I am happy to say that the Ward Method has been and still is the basis of the teaching method at the Boston Archdiocese Choir School."

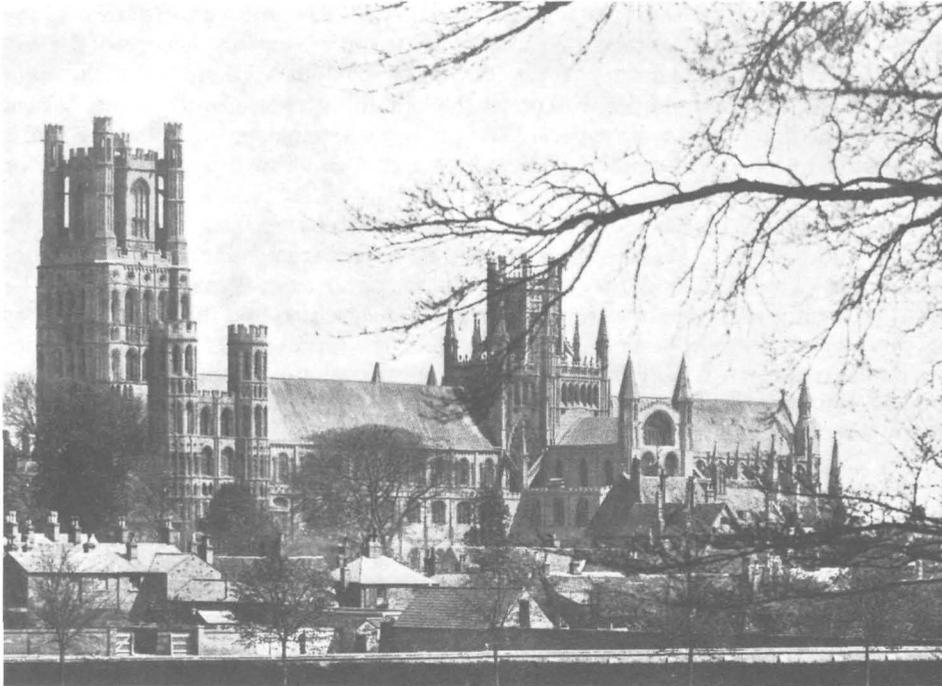
Theodore Marier's last years were actively spent in teaching Gregorian chant at The Catholic University in Washington and (for ten years) at the annual summer Music Colloquium held at Christendom College, collaborating in the production of Gregorian chant CDs such as the award-winning "Women in Chant" recorded in 1996 with the Benedictine nuns of the Abbey of Regina Laudis in Bethlehem CT, and publishing chant texts such as the "Gregorian Chant Practicum" and the "Ten Commandments of Gregorian Interpretation" which he completed shortly before his death. The task of continuing such initiatives and if possible expanding them, is the *officium nobile* of Theodore Marier's disciples and successors at the Centre for Ward Method Studies of the Catholic University of America in Washington.

The accomplishments of Marier's long career were widely recognized. For instance, he was Mus.doc.h.c. of St. Anselm College (1996), honorary Doctor of Music of the Catholic University in Washington (1984), and Mus.sac.doc.h.c. of the Pontifical Institute of Sacred Music in Rome (1984). Pope John Paul II named him a Knight Commander in the Pontifical Equestrian Order of St. Gregory the Great in 1984, a form of recognition which meant a great deal to the deserving recipient.

When one thinks back over the long life and accomplishments of such a prominent Catholic Church musician, and attempts to evaluate the significance of his role during the last half of the Twentieth century, one is struck by the concentric circles of his ever increasing sphere of influence. It begins at the parish and diocesan level (St. Paul's Boston), spreads to the national level (M&R editor, hymnals, CMAA President) and then reaches the international stage (Ward Method, recordings, etc.). And the humus or native soil in which the man's talents blossomed and grew--*numine afflatur!*-- was his solid family background rooted in a vibrant Catholic Faith. Theodore Marier had no doubts about the correct answer to the great question posed so many years ago by Benedictine Abbott Ildefons Herwegen to the men of his age, and of ours: "What think ye of the Church?" The praying Church has a compelling mandate to reveal in resonant sound the glorification of God which lies hidden in the kosmos, to transpose it and to spiritualize it into the gesture of praise through song (J. RATZINGER). Theodore Marier never forgot the propose of the Christian religion is to bring us as transfigured Christians to the transfigured Christ: the idea of a Christian transfiguration is the art-principle of the Catholic liturgy. Theodore Marier's untiring application of this great principle to pastoral praxis lay in a direct line from the examples set by St. Pius X, passed on by Augustine Hickey, and come to resonant fruition in the *ecclesia et cantetans*, the Church which sings its prayer *ante faciem Domini, donec venit*. It is here that Theodore Marier's real legacy is to be found.

Members of the Church Music Association of America will remember in particular the notable contribution of the St. Paul's Choir at the opening Pontifical Mass of the Fifth International Church Music Congress. On Thursday 25 August 1966 in Milwaukee's St. John's Cathedral, Theodore Marier conducted his lads and singing men in the world premiere of Ned Rorem's newly commissioned English Propers for the Votive Mass of the Holy Spirit, with Anthony Newman at the new Noehren organ installed for the occasion. Three days later, at the business meeting of the CMAA, Marier was elected President, an office he filled most capably until 1970. His General Secretary during those years, now his far less worthy successor, can testify to the affectionate esteem which every member of the Association felt for their Honorary Life Member, and on their behalf he pledges a grateful remembrance in prayer. *Ave, pia anima!*

FR. ROBERT SKERIS



View from Southwest. Cathedral, Ely

ORDO ANTIQUUS: THE “TRIDENTINE” MOVEMENT AND “REFORM OF THE REFORM”

In the wake of the great changes in Catholic worship wrought after the last Council, no small number of Catholics, priests and layfolk, expressed— frequently in an active way -- their resentment and protest against the innovations. At first, the resistance seemed to be led chiefly by older persons who, although they had advanced rational arguments, yet gave an impression of being motivated by emotion and instinctive reaction. This spontaneous resistance assumed organized form in Archbishop Lefebvre’s movement. In many respects it possessed the seeds of truth, but when conjoined with doctrinal and disciplinary factors, (and when the resistance won the support, in fact, of rightist political and social forces) a sincere discussion of liturgical problems became, so to speak, impossible, and led almost inevitably to secession.

However, there was also a positive outcome of the Lefebvre secession. Pope John Paul II approved, under certain conditions, the celebration of the “Tridentine” Mass according to the 1962 Roman Missal, founded a papal commission to manage the problem (*Ecclesia Del*), and in some of his statements he acknowledged the value and rationale for the existence of the traditional form of the liturgy.

All of these papal initiatives placed the Tridentine Mass movement on a new basis. Its followers can celebrate this liturgy without defying Rome amidst a situation when priests educated in the time of the council and now reaching bishop’s age, treat them in the same conservative and dictatorial spirit as the previous generation did with the “innovators.” And so the wheel has turned: the progressives” gave birth to the new “conservatives” and vice versa.

But the more favorable judgment of Rome is not the only new feature of this second period. Of equal significance, it seems to me, are the following new aspects of the second stage in the struggle for the "Tridentine" Mass. The first of these is that the number of priests and communities who prefer the 'old' liturgy, has grown rapidly. Whilst efforts in the first period were expected chiefly by a very small group, today we find a respectable number of communities in Europe and in America living, occasionally or regularly, with this liturgy.

The second aspect is that today it is not the senior citizens who stand in the forefront, but the middle and the younger generations who have no remembrance of the preconciliar forms of worship, since they were very young or not even alive in the Sixties. The third aspect: the movement has found its organized structures and its own voice; it has its publications, Internet homepages, and the like. The fourth aspect is the start of honest intellectual work treating the dogmatic, liturgical, pastoral, sociological and psychological components of the theme, and so now the positions are based upon strict and many sided argumentation instead of mere nostalgia.

The fifth point is that the movement works today within the postconciliar context. It places less emphasis upon "condemning" the Council and/or the postconciliar liturgy (or if it does, then treating it chiefly from the strictly liturgical point of view), but rather upon defending the values of the Tridentine" Mass and its right to exist. A clear sign of this approach is that a good many Tridentine persons and communities recognize and yet often celebrate the *Novus Ordo*, whilst for themselves preferring the preconciliar rite.

This improved situation, however, should be regarded only as transitional. It is necessary to launch the third stage which will bring about a reassuring and long-term ordering of the matter. The precondition for this is an expansion of the 'theoretical' (in fact, far too practical) work, a synthesis of the results, and a clearer definition of terms and tasks. The situation namely, has not changed in one regard: the followers of the "Tridentine" Mass have attempted "dialogue" with each other, with church authorities and with the 'other side' amidst a total confusion of notations. Even the basic terms are not clarified: what is the traditional Roman liturgy? what is the Tridentine rite? what is the *Novus Ordo*?

This paper focuses directly upon these basic questions and by doing so, arrives at some rather clear practical conclusions.

1. What is the "traditional Roman liturgy"?

If the reply to this query is to be based upon facts instead of suppositions, then the testimony of the liturgical sources themselves cannot be ignored. Though liturgiology has no right to force itself upon the living liturgy, still, honest statements cannot be formulated in contradiction with the facts of liturgical history.

Though it may be appealing to romantic natures, it is not exactly legitimate to suggest that everything contained in the liturgical books of the 8th/ 9th centuries is a mirror image of the usage's in the "early church". Much earlier sources testify to the presence of various important elements of the liturgy: the "*Sursum corda*" dialogue, or the *Sanctus* (in the third century layer of the 'Apostolic Constitutions'); observances of daily hours of prayer (Tierce, Sext, Nones in the writings of Tertullian); the existence of responsorial psalmody (e.g. in St. Augustine's Psalm commentaries). These bits of important information do not mean that the liturgy in the third century little more than the *Sursum corda* and the *Sanctus* (for instance). They mean simply that the sources at our disposal are very sparse and fragmentary, hence maddeningly silent about what was actually done in worship services. Thus anyone who wishes to generalize about the Roman liturgy as a whole, must perforce take "Roman Liturgy" to mean that which has survived in the full liturgical books of the 8th/ 9th centuries and on into our own times. All else is speculation and hypothesis—not facts—when it comes to early Christian Liturgy.

The Roman liturgy emerges in the sources not in its entirety, as a completed whole, an *opus perfectum*, but only as the succession of its elements. It is not so much develop-

ment of liturgy that is reflected in these sources; what we have to deal with is the insufficiency of the source material. It is a rather audacious or romantic attitude to refer to the "liturgy of the time of the Apostles or Mary", since the very few sources from these periods determine the low level of our possible knowledge. Some elements appear as early as the third century sources; some chance references can be found in the sermons of the Church Fathers; a richer source of information is the Rule of Saint Benedict. However, liturgical books which record actual texts and ceremonies are not available from this early age. What little we know must be gathered from the analysis of sources which date from subsequent centuries, comparing them with the early quotations.

In contrast to this disappointing picture, when we take up the earliest surviving books which served in actual liturgical use, we find that all the essential elements and structures known from the Middle Ages and valid up to 1970, are present in them. (Of course I speak now only of the Roman rite and not of other branches of Western liturgy which have a great extent disappeared with the passage of time.)

This statement should be understood differently for the different elements of the liturgy, for the different seasons and days of the liturgical year, and for the composition, material and arrangement of the celebration itself. Whilst the priest's prayers and the readings, for instance, are known in different arrangements from the (partly overlapping) collections of the 7th and 8th centuries, the repertory of the Mass chants in the earliest sources (edited by Hesbert) which were obligatory until very recent times, are about 90 percent the same.

The liturgy reflected in the "essentially identical" source material became still more homogenous by the fixation of the Roman rite and its diffusion through all of Europe. The distribution of the pericopes, the sacramentary, the chant books and even more the structure of the main components of the liturgy all exhibit great similarity when charted in thousands of medieval ritual books. In the process of fixation, new contextual values and potentialities have evolved: cross-references, associations, confluence's of elements all enriched and stabilized the celebration of the sacred rites.

This does not mean, however, a literal identity. The preconiliar rites of some religious orders allow us to perceive to a greater or lesser degree the inner variety of the Roman liturgy. The Benedictines, Cistercians, Dominicans, and Norbertines preserved the liturgy of their orders even into recent times, up to the Council and some even beyond. These liturgical families preserve great values for the whole Church, and a special personal attractiveness for those living in the given communities. But in the Middle Ages, variety within unity was not limited to the religious orders. The guardians of continuity were first of all the cathedrals. In a paradoxical way, they guaranteed both conformity with the unity of the Roman liturgy, as well as the variety of the local rites. The liturgy of the cathedral was the norm for all parish churches of the diocese.

The geographical (or rather, institutional) differences caused no confusion, for two reasons. On one hand, both the categories of *ubi* and *quomodo* were adequately regulated. By that is meant that the liturgical areas where or in which unity must be maintained whilst local traditions are observed, where governed by a 'hierarchy' of elements supported by dogmatic and liturgical considerations. On the other hand, it was the Chapter (or the convent or superior of the religious order) that safeguarded both the continuity and the legal changes or development, and this guarantee against any kind of arbitrariness was not at all less efficient than the activity of a far distant Curial congregation would have been.

If, knowing this, we again put the question: what is the "traditional Roman liturgy"? the answer sounds like this: it is the liturgical practice of Rome continuously living and organically developing from the 4th century at the latest (if its basic features are meant) and fixed in the 8th/ 9th centuries; which preserved its identity during diffusion both geographical (in cathedrals) and institutional (in orders), as also admits the local and temporal variations regulated by the liturgical hierarchy. Or, more briefly put: the Roman rite is that which emerges in the uniformity of organic and temporal and coherent spatial variety of its daughter-liturgies. The description of its content, the separation of common general and differing specific elements can only be achieved by analyzing the rite in its entire breadth, a task which exceeds the limits of this paper. The definition

given above could not avoid, of course, some superficiality, but for purposes it is valid and sufficient.

What is the "Tridentine liturgy"?

The correct reply to this question seems to be a simple matter: it is the rite codified in the liturgical books promulgated under the authority of St. Pius V as a response to the wish of the Council of Trent. But this definition must be nuanced somewhat with regard to the past and future of the Trent books.

First of all, the 1962 Missale Romanum is not identical with the Tridentine rite. The books containing different parts of the liturgy were published over a lengthy period after the Council and they reflect in different ways the wishes of the Sacred Synod. For now it will suffice to refer, for example, to the catastrophic 17th century rearrangement of the Hymnal and the rewording of the hymn texts, or to the anomalies surrounding the edition of the Gradual. The material published in these books has been augmented during the 17th to 19th centuries and in the meantime that material underwent minor unessential changes, sometimes in opposition to the will of the Council. New and decisive changes were made once more at the beginning of the 20th century, chiefly in the structure of the Divine Office. It is sad, but true, that the rearrangement of the order of psalmody basically destroyed the system of the Roman Office and erased its most traditional elements from the experience of two or three generations of priests. Another change was the introduction of the Pius XII Psalter in the Fifties, again injuring the liturgical continuity at a sensitive point, just as the rearrangement of Holy Week did not lack critical points. Finally, the Tridentine Liturgy was modified by some innovations under John XXIII and Paul VI. This is not to say that there were not many fruitful, organic and justified changes among those just mentioned. But the liturgy valid in 1962 can in no way be regarded as "Tridentine" without additions.

A more important question is the relation of the "Tridentine" liturgy to its predecessors. The historical context of its emergence is: flourishing local liturgies, destructive liturgical movements of the Renaissance, and the confusion caused by the Protestant Revolt. In this situation, the Council of Trent had to restore order and at least according to its desire - to return to the pristine Roman tradition, as was clearly explained in the introduction to the Missal. The restoration or return had two components: approval of cathedral and monastic order liturgies that had existed from "time immemorial" whilst removing some of their excesses; and on the other hand, providing a new exemplary Roman rite, originally intended only for those who did not possess such an ancient, basically Roman cathedral liturgy.

The basis of the "Tridentine" liturgy was the rite of the Roman Curia. This *Ritus Curiae Romanae* evolved at the turn of the 11th/ 12th century on the basis of old Italian and Roman traditions. In comparison with the other cathedral rite, it was a somewhat simplified variant of the same common order. The motivation for simplicity was twofold: limiting the increase of the Frankish-Roman liturgy (e.g. indifference toward the Offices of new saints, slowing the growth of trope and sequence repertory); and the separation of priests working in the Curial bureaucracy from the elevated public sung liturgy of cathedrals and parishes. And thus many rich elements of the Holy Week liturgy, for example, fell victim to the Curial reform.

To sum up: the "Tridentine" liturgy belongs to the family of Roman liturgy. All its essential features are identical with that liturgy. In other words, it is one of the many variants of the Roman liturgy-- the "Tridentine" liturgy is Roman liturgy! In this sense, the "Tridentine liturgy exists not only since the 16th, but since the 8th or 9th, or in some sense since the 4th century. But the Roman liturgy is identical with the "Tridentine" liturgy: it is more than that. Those who follow the "Tridentine" liturgy, celebrate the Roman liturgy. But the Roman liturgy also lived in other, and in certain respects perhaps more perfect, forms.

Is the confusion of terminology in contemporary discourse the outcome of neglect? of lack of knowledge? I think rather, it is a conscious and malevolent deception. When the choice is described in terms of the dichotomy: "conciliar liturgy"- "Tridentine" liturgy,

an impression is created that the matter concerns the opposition of two liturgical forms which are merely "zeitbedingt" or time bound, quite relative. The logic of this impression is that the "Tridentine" rite is the liturgy of the Renaissance and Baroque periods, which perhaps worked well for the past 300 years, but today the needs of the new age and its new modern man must now be met with a new Vatican II liturgy. Accordingly, he who favors the "Tridentine" liturgy as against the "conciliar" one, desires to perpetuate the formalities of bygone times, and thus endangers the renewal of the church.

But if, on the contrary, the "Tridentine" liturgy in its essence is nothing other than the ancient Roman liturgy itself, it cannot be written off as Renaissance or Baroque or "zeitbedingt". And the truth is that the recent innovations overrode not some 300 year old custom, but, in fact, broke with entire tradition of the Roman Church, as far as this is recognizable for us.

The point can perhaps be better understood if we attempt to clarify the nature of the "conciliar" liturgy as well.

What is "Neo-Roman" liturgy?

It is incorrect to define the Roman liturgy as the mere sum of various local and monastic rites. Other liturgies existed outside this stream of tradition. One thinks first of all of the tradition of ancient ecclesiastical centers like Milan, Gaul, Spain, and others. And there existed other systems created on the basis of the Roman liturgy but farther removed from it.

Such things are e.g. the innovative systems created under the influence of Renaissance reflections. Some of these systems remained at the level of conceptual experiments; some, however, have been realized, and even received ecclesiastical approval. One of these is the Quignonez Breviary, abolished *expressis verbis*, after several decades of use, by the Council of Trent, or more correctly-- by the Breviary of St. Pius V.

Such also are the Neo-Gallican liturgies of the 17th/ 18th centuries. They almost superseded the "Tridentine" rite in France, and by provoking reaction they had a part in the process of liturgical renewal in the Church Universal. They represented opposite poles from which the French Church had to return to Rome; at the same time, these rites and the bishops supporting them represented the greatest obstacle to such a return. Abbot Gueranger fought a heroic battle to replace the Neo-Gallican liturgies with the Roman rite, and he was regarded as an enemy of the church in France.

The Novus Ordo imposed in the wake of the Second Vatican Council fits into the long line of similar reform-liturgies. It adopts a respectable numbers of their concrete devices, and is akin to them in its approach and indeed, its philosophy. The "reform-liturgies" of the past four centuries resemble each other in the following main points:

- a) they emerged not as the result of organic development and small changes during the course of subsequent centuries, but from a stormy, one time modification;
- b) they are not structures which originated during the normal process of church life, but are constructions created by "experts", the inventions of one person or group;
- c) though they accept certain elements and details from the liturgical tradition, their structure, material and arrangement is something newly invented, deviating to a great extent from the tradition, without any concrete precedents.

In what sense, then, can the "Neo- Roman" liturgy be regarded as a Roman one?

There is no doubt that it is "Roman" in two respects. Firstly, the majority of the Roman Catholic Church today celebrates her liturgy according to this Ordo. And secondly, it was produced within the juridical framework of the Roman Church and enjoys her official approval.

However, the conclusion is different if we test the Novus Ordo from the viewpoint of its content. In this respect, it does not belong to the ancient and long lived Roman litur-

gy, but represents another type. We can recognize the elements taken over from the Roman Liturgy. They are more numerous in the *Ordo Missae*, less so in the *Proprium Missae*, still less in the rites of Holy Week and the sacraments, and very few in the Divine Office. With regard to the whole, in essence it is a new construction. Though the term "new liturgy" is frequently used in common parlance in spite of having been officially rejected, still, an analysis of the content makes this formula appear correct.

Without being overly critical, the three features listed above are true in this case. First, flatly contradicting Art. 23 of the Liturgy Constitution, the new liturgy did not come into existence through organic development and so it did not sum up and incorporate the changes which were urged by the passage of time. It is rather the product of a rapid action: the composition created over centuries by the cooperation of generations of Church Fathers, popes, bishops, theologians, and the every day actors of worship was put aside and the whole liturgy was to be reinvented by the work of ten years. Second, the new liturgy is a personal product: the work of one single ambitious man and a group acting under his strict direction. An effective debate upon it did not take place, and approval was received under the pressure (and the not always entirely innocent maneuvers) of this person and group. Third, in spite of the elements and details taken over from the Roman liturgy, the construction as a whole remains outside the stream of tradition previously called "Roman rite."

The postconciliar liturgy is today the official liturgy of the Roman Church and we have to accept it and follow it obediently. In the juridical sense, it is the Roman liturgy. But since it is difficult to call it Roman in terms of its content, in order to avoid any confusion of terms we shall call it hereinafter "Neo-Roman."

Such is the context in which we have to make a judgment upon the "Tridentine Mass Movement" and indeed, upon any so-called "reform of the reform."

II.

I am loath to depict the Roman and Neo-Roman liturgy as antagonists battling each other toward mutual destruction. The "traditional Roman liturgy" received a limited right of existence by papal decree, and some new Vatican statements nourished hopes of expanding these rights. Its use is linked to the condition that people who favor it will not question the validity of the Neo-Roman rite. Here, my only aim is to investigate the circumstances and needs in respect of the Roman Rite, and thus we may leave the fate of the Neo-Roman rite to the future course of history.

But we cannot move ahead in practical matters without clarifying the system of norms for measuring events and solutions. And so we arrive at the question of the "truth of liturgy," which must be analyzed carefully on more than one level.

The first and most important factor is what we call the sacramental truth of the liturgy. The liturgy may fulfill its task in a more or less perfect way, but to fulfill this task it must first realize what it is ordered to do. In the case of the Holy Mass this "sacramental truth" is guaranteed if an ordained priest, keeping the matter and form of the sacrament, does what the Church intends. In this respect the faithful can take heart: no doubt attaches to the sacramental truth and the validity of the Mass celebrated either according to the Roman or Neo-Roman rite. The same is true of the other sacraments, and the aim of the Office is likewise achieved regardless of which rite is used.

According to the well-known principle of *Lex credendi legem statuat supplicandi*, the liturgy must correspond with the doctrinal truth, and yet it is a witness to the sacred Tradition. Critics of the new Missal tried at first to find a toehold at this point. In fact, the General Introduction of the Missal should have been reworded, when it became evident that it is at the very least liable to misunderstanding in speaking about the essence and sacrificial nature of the Mass. But the "doctrinal truth" is taken in a very restricted sense if we would only continue searching for dogmatically unfortunate expressions. The positive side of the matter is, that the liturgy has to unfold the whole of Catholic doctrine, and to represent it in good proportions, it should be in close harmony with the Catholic, i.e. universal character of the liturgy, as also with the spiritual "aura" of the *depositum fidei*. Going further, it is quite justified to demand that Roman liturgy reveal this Faith not in the partial presentation of theological or spiritual "schools" current in the

last 8 or 10 centuries. Moreover, the liturgy can reveal or conceal doctrinal truths not only in word but also in symbol, though proportion, emphasis- and deficit. To make one example: in the earlier manner of administering the sacraments, when each sacrament had its proper structure, its own series of events, with proper symbolic and effective actions (like the taste of salt, the rite of Ephpheta, or exorcism in Baptism), there was manifested clearly the dramatic nature of the sacrament: something happens in the sacrament by the strength of the divine power, *ex opere operato*. But when all sacraments are pressed into one uniform structure of a liturgy of the Word accompanied by a great many didactical and exhortatory words, then the symbolic actions are reduced and another view of the sacrament becomes predominate, namely the one which emphasizes the intellectual- moral (i.e. human) side of the sacrament.

The third point is the juridical truth, i.e. the validity of the sacrament. Since this matter has been discussed already, we remark only that the in ideal circumstances the juridical or *legal approval supports the essential meaning* of the truth, providing it with authority and general validity which guarantees its living space in the Church whilst defending against arbitrariness—but does not compensate what is imperfect in its content.

The fourth point is the pastoral truth of the liturgy. Here, though, serious misunderstandings may arise. The liturgy is not namely the worship of the congregation (priests and faithful) assembled *hic* and *nunc*, but that of the universal Church, who as it were engraves her God-portrait, her interpretation of being redeemed, her own sacramental consciousness and spirituality in the forms of the liturgy. True, certain ways of expression might be changed, but eighty percent of what is said and done in the liturgy is independent of the passing of time, not dependent upon historical periods, social levels, gender and age groups. If on the basis of an appeal to pastoral intentions, the liturgy is subjected to the religious ideas and tastes of historical periods, social strata, gender and age groups, the continuous transmission of the Church's faith and life might be interrupted, at least in the most important and most effective (i.e. cultic) form of this transmission. The liturgy fulfills its goal not only, and indeed not primarily, by speaking to concrete communities, but simply by existing. Its effect continues also in an invisible way (as it perjured in the period of Latin liturgy in the souls of people unfamiliar with Latin), not only because of its sacramental power, but also by the devotion, style, and discipline radiating from it, as well as through the words of theologians, preachers, and catechists, through spiritual literature trickling down to the bedrock common sense of the Church and furnishing hungry souls with the authentic nourishment of faith and life. Hence a genuine pastoral liturgy is not liturgy forced into the service of short term aims and of "pastoral intentions", but a more or less fruitful and effective pastoral activity for transmitting the content and practice of the liturgy in the sphere of the faithful.

Though it is the most difficult to formulate, the fifth point is the most vital factor, and this is the liturgical truth of the liturgy. The liturgy is a special form of sign language, an individual manifestation of faith having its own laws, proportion, style, logic, and structure. This *sui generis* system links on one level all authentic liturgical manifestations of mankind; on another level all the Christian rites, and every individual rite has its own inner laws, preserved also during changes. If the rite lacks these laws it becomes fiction. When a house is badly constructed, it will collapse. If the liturgical truth is diminished or attenuated, no visible trouble will result, since the liturgy is falsely assumed to be the sum of human conventions. But just as in society, serious disorder may appear if the norms of behavior are regarded as mere conventions, and the spiritual community of the society disintegrates when this order changes to fiction—so in the long run and indirectly, violation of liturgical truth profoundly harms the common sense and spirituality of the Church, and the religious behavior of priests and faithful. Sad to say, this thesis has been proven by the events which followed Vatican II. As Cardinal Ratzinger put it: "The cause of the Church's inner crisis is the disintegration of her liturgy."

Just what is this "liturgical truth"? The matter resembles Sr. Augustine's relationship to time: "If you do not ask me about it, I know it clearly, but when you ask me, I suddenly do not know." I offer an absurd example of this. Let us imagine that someone proposes the following idea: the Gospel is the Word of the Living Christ Who is present among the congregation. Hence it is more logical if first of all Christ appears amongst

us in the Transubstantiation, and afterwards speaks to us. We all sense the falsity of this conclusion, and the absurdity of the idea. But on the level of speculation it is difficult to offer a rebuttal. If the Gospel were transferred to a position following the words of the Last Supper, no dogmatic truth would be offended. But the whole liturgical truth of the Mass would have collapsed.

Since this "liturgical truth" is the aggregation of a great number of components, effects, proportions, and shadows which can hardly be described in most cases, the human mind is unable to construct it. This truth is something more vibrantly alive than the dogmatic, juridical, or pastoral truth. As the human mind and body cannot be produced by construction, since they are the marvelous result of conception, birth and growth, so too the liturgical truth can only be inherited, nursed and transmitted. We may change it in approximately the same measure as we can change our own bodies. This is called the *traditional truth* of the liturgy.

We can know how, why, and when certain individual elements of the liturgy were introduced. Its totality, however, comes to us from the word of anonymity, from the immemorial ancient traditions of the Church.

The merits of the "Tridentine" Movement

The decrees approving the use of the "Tridentine" Mass referred at first to the fulfillment of spiritual needs amongst priest and faithful. In more recent statements there appears also the thought of preserving the traditional liturgical values of the Roman Church.

I think the partial permission to use the 1962 Roman Missal cannot solve problems, but rather prepares a path toward the solution. I regard this movement as a transitional phenomenon with its own merits and anticipated fruits. But we must speak of its shortcomings as well.

1. The first advantage of celebrating the "Tridentine" Mass is that the ancient Roman liturgy, or at least part of it, can survive this form: it can be shown and offered as a possibility to the faithful. Thus the "Tridentine Mass offers the possibility to discuss the Novus Ordo as well, and its effects, on the basis of experiences gained in the "Tridentine" Mass.
2. It is surely more important that the "Tridentine" Mass does or can maintain the correct approach to the liturgy. The most harmful consequence of the Novus Ordo was that the liturgy had been radically changed. The liturgy in the practice of many priests is not a holy, divine, action, an *actio praeexcellenter sacra*, performed by the priest as the servant of the Church according to the order given by the Church, not something which enlivens, preserves and transmits certain objective values. . . No, it is rather an event organized by the priest (often by a specific group from the congregation), and its value can be measured by its effect on the given members of the congregation. No doubt, the liturgy had or might have effects on the mind and psyche in the Ordo Antiquus, too. But it did so not by reason of a direct intention, but through an invisible power whose context is defined not by the celebrant or a liturgy committee, but by the fixed liturgical norms. The "Tridentine" Mass can in the long run be an asylum or refuge and a catalyst for the spirit of respect and discipline, of devotion and discretion, of stylization and maturity in the Church -- and also for the followers of the Ordo!-- in an age of neglect and arbitration and informality.
3. The Tridentine movement may also help to make the liturgy the summit and source of the Church's life, as the last Council, in complete fidelity to Catholic tradition, phrased (SC 10: *culmen simul et fons*). But what so often actually occurs in the *ecclesia in mundo hujus temporis*, is practically the exact opposite. How many Catholics today are chiefly interested in social responsibility and activity, or external appearances, or the internal mobilization of crowds in the

style of some sects -- all to be achieved, of course, by instrumentising the liturgy! According to the traditional approach of the Holy Mother Church, however, the primary factors in the life of the Church as a means of redemption are three: the truths of Revelation grasped in faith, God's mercy and grace received in the sacraments, and personal devotion manifested in the ascetic struggle to live a moral life. Each of these factors is more or less hidden from the eyes of the world, concealed in the womb of the Church community (*sancta mater ecclesia!*) and in the hearts of the faithful as part of the profound interior relationship between the individual soul, the church as bride of Christ, and our Father God. All else is but the consequence or outward manifestation of this faith, these sacraments, that moral life: fraternal charity, the obligations of our state in life as regulated by the cardinal virtue of justice, the external actions which flow from these virtues. And do we not find an apt symbol of this hierarchy of elements in the Church as *domus Dei*? In the innermost sanctuary repose faith, sacraments, morals: the faithful in the nave participate in these goods of the sanctuary; and outside the temple edifice lies the world in which the faithful live their lives and work at their jobs- whilst the sanctuary itself remains untouched-- *culmen simul et fons*. In this sense the Tridentine movement and its reverence toward dogma and the divine offices of the *ecclesia orans*, can help to maintain and safeguard this hierarchy of elements in the life of the Church and individual souls.

4. The Tridentine movement may maintain in the Church a responsible way of thinking about liturgy, and transmit the dogmatic and liturgical principles which have formed and educated many generations in the correct approach to the liturgy.
5. The Tridentine movement preserves, activates, connects, and allows to work in the Church spiritual forces and personalities which perhaps can be extremely helpful as the Church strives to escape from the present crisis. Such forces not only promote the conservation of high values: the involvement of the middle and younger generations give hope that the establishment of appropriate organizations will raise from an atmosphere of isolation and depression all those who can pray and work for this future. And then, in addition to its service for the future, the Tridentine movement can also play a symbolic role: after the heated and mixed emotions (such as anxiety, outrage, hatefulness, orthodoxy, nostalgia, true religious experiences, rightist political tendencies) are normalized, distinguished and ordered, the movement can offer the Church a helpful reserve for nurturing and assimilating faith, and for nourishing an intimate religious life. In this case the Tridentine movement will be the place to gather and educate not regressive forces of reaction, but rather persons and communities that promote and assist a true renewal. But in order to solve the problem, the Tridentine movement should transcend its present aims. In the following paragraphs I shall try to list its shortcomings in order to locate the main areas in which advances might be made.

The failures of the "Tridentine" movement

Ideally, each of the points which follow would call for ample explanations, for clarification and justification of the statements by many examples chosen from different parts of the liturgy. But since such exemplification exceeds by far the limits of space and time at my disposal, I must perforce fulfill my obligation to the reader with brief summary abatement, referring however to my earlier studies on e.g. Holy Week or the Divine Office see SACRED MUSIC 126/1 [1999] 4/22).

1. Pope John Paul II permitted the public celebration of the "Tridentine" Mass according to the 1962 Missal. We know, however, that this missal is not identical

with the “Tridentine” liturgy. Some of the changes introduced during the intervening decades and centuries are reasonable, others are less fortunate. To mention only one example: according to the “Tridentine” rite and the earlier Roman rubrics, the Paschal candle is set up in the Church and it is consecrated by the Exultet (*Consecratio cerei*). The change made fifty years ago moved the blessing of the candle to an area outside the Church, and it is then brought in by procession. (The Paschal candle, as we see it depicted on the old Exultet roles, was a huge column of light that could be lit only by the deacon climbing several steps to reach it.) With the change, the Exultet, formerly a Preface producing a sacramental, was turned into a “*Praeconium*” or announcement of Easter. I do not believe that the fate of the Roman liturgy depends on this or any similar detail, but there is no doubt that the modification touched upon the theological and liturgical content of the ceremony.

2. We have already noted that the “Tridentine” liturgy is not identical with the Roman rite, rather it is only one representative of it. Its outward appearance reflects the private liturgy of the *Curia Romana* and consequently, when compared with the medieval cathedral liturgy which originates in the celebration of the ancient Roman basilicas, it proves to be poorer in many respects. If the reform of the “Tridentine” liturgy was desired after the last Vatican Council, it would have been preferable simply to go back to this richer Roman heritage at many points. Such a course of action could also re-open a path to certain values of the mediaeval liturgical development which were extirpated during the “Tridentine” reforms. To mention again but one example: it was by chance that the “Tridentine” missal preserved the Sequence on the feasts of Easter, Pentecost, Corpus Christi, and the Requiem, whilst a set of beautiful and doctrinally rich Sequences for solemnities of equal importance (Nativity, Epiphany, Ascension, Marian feasts) were rejected.
3. The Council of Trent did not prohibit the long-lived and precious local variants of the Roman rite. In spite of this, the dioceses and religious orders abandoned, one after the other, their valuable liturgical heritage, motivated perhaps by a centralist tendency in the Counter-Reformation era. Since the need for healthy pluralism, in the sense of a well-ordered variety of rites, and preservation of the individual traditions was emphasized again in the sessions of Vatican II (e.g. *Sacrosanctum Concilium* 38), one could hope that after the council these partial values could exist within the essential unity. We know of religious orders and dioceses where initiatives were launched for recalling their proper traditions. And in fact, one had every reason to expect that if pagan peoples have the right to bring their traditions into the liturgy (*Sacrosanctum Concilium* 37), then the same rights would be conceded also to communities which had been produced, whereby on one hand the Bugnini commission (established to realize the will of the council) was successful in attaining such a doctrinal uniformity as never existed in the Church before, whilst actual practice, on the other hand, can be described as a scene of the greatest confusion, manifesting a diversity arising from the arbitrary decisions of individual priests. The “Tridentine” rite is a good counterpoint to both the confused diversity and the dictatorship of the *Novus Ordo*. But it cannot blind us to the fact that the rightful varieties and traditions of the dioceses and religious orders which formerly existed within the unity of the Roman liturgy, have not recovered their juridical field of existence.
4. The “Tridentine” movement and the papal concessions are, strictly speaking, limited to the celebration of the Mass. The fact remains, though, that the Roman liturgy or in particular its “Tridentine” form, suffered much greater loss affecting the Office and the sacraments. The council was quite right when it urged Catholics to make at least parts of the ‘priestly Breviary’ into the prayer of the whole Church, in accordance with the pristine practice of preceding periods. If

the arguments on behalf of the “Tridentine” mass can be taken seriously, they are even more cogent for the maintenance of the “Tridentine” or Roman Office and that not only in private recitation by the clergy, but in public celebration as well.

5. At the same time, the protagonists of the “Tridentine” liturgy should admit the fact that the current edition of the *Liturgia Horarum* is but the final denouement in the drama of abolishing the Roman Office. It is painful to admit, but the principles of the Roman office were first infringed in the reforms wrought under St. Pius X . Moreover, the two events are related: the clergy that accepted the *Liturgia Horarum* had no personal experience of the Roman Office for at least three generations, and precisely for that reason was unable to know and understand the essential features of this Office; indeed of the Office in general. Going farther: even the definitely “Tridentine” reforms, and the task of an intelligent reform would have been to restore them on the basis of sound and sensible considerations instead of giving up the Roman Office even in its “Tridentine” form.
6. Thus far, we have scrutinized the 1962 form of the “Tridentine” liturgy and its permitted use, as related to its past. This did not reflect an archivarian or antiquarian approach, but rather an effort to preserve and restore the liturgical values. This is not to say that a reform of the liturgy was inappropriate at the time of the last Council. And yet, I do not wish to exclude the possibility that a true fidelity to the Roman Office demanded reforms going even farther than did the Council’s reforms. I fear that if we confine ourselves exclusively to fighting for the use of the unchanged 1962 Missal, the results would contribute only to the enjoyment of a narrow, snobbish circle whilst the life of the Church as a whole simply would go on with out deriving any useful advantage.

The conciliar reforms surly contain points urged by the Church’s life and by the liturgy itself, and no adherent of the “Tridentine” liturgy can be insensible to them. The essential difference is, that the adherents of the “Traditional Roman Liturgy” would have considered or would think about a reform and not about producing a new liturgy. The Council’s will was that “there must be no innovations unless the good of the Church genuinely and certainly requires them; and care must be taken that any new forms adopted should in some way grow organically from forms already existing” (SC 23). Applying this principle to the traditional Roman Liturgy, we ought to think of a reform that aims at increasing its efficacy instead of altering the liturgy itself. In what follows, I wish to point out only a few possible features of such a reform.

7. Though I despise slogans of this kind, it cannot be denied that the admirable richness of the Roman liturgy was the function of a clerical celebration. The problem is not sociological, but purely practical. The well developed Roman liturgy was celebrated by the bishop surrounded by priests, lower ranking clerics, lectors, psalmists, etc.. The available personnel made it possible to celebrate the liturgy in its entirety day after day; schools and theologians labored to understand it, to assimilate it and to apply it to the spiritual life; financial resources were at hand to keep the whole system alive and maintain it without interruption. And all this was good, and its beneficial effects also touched the congregation both directly and indirectly. In the measure that these conditions began to diminish, the very celebration of the *Opus Dei* began to shrink as well. Supplementary partial solutions were offered, maintaining the spiritual values of the liturgy, but these were insufficient to manifest its inner nature. The final stage in this evolution is the “Tridentine” silent Low Mass and the obligatory private Breviary of the priests.

The process of erosion can be exemplified by one single case. A decisive element of the daily liturgy is the Introit, a chant identical in the earliest sources, which even if it was not originally coordinated with the other parts of the Mass, gradually became inseparable from the daily liturgy during the course of time.¹ Nothing prevented the performance of the daily Introit, since a solo psalmist, a 'choir', i.e. a well trained ensemble of clerics and school boys, or later, paid musicians, were provided for that purpose. When such singers were not present for at least some of the Masses, the Introit was transformed into the silent prayer of the priest, while the congregation in some parts of Europe sang vernacular hymns not directly related to the liturgy. And where parish choirs existed, only a few of them were able to sing week by week the proper Introit of the Mass on its Gregorian melody. True, the singers could perhaps be taught to sing the words of the liturgy on simpler tunes, even if not a different one for each Sunday of the year. This however, was not permitted. And so the chanting of the Introit ceased, except at the High Mass of some larger churches, and the memory of the Introit was maintained until the 1962/65 Council only in the prayer of the priest recited parallel with the singing congregation. The damage could be mitigated only by the use of the vernacular congregational Missal, transmitting the spiritual message of the Introit; the liturgical *chant*, however, was omitted. The postconciliar rubrics offered three remedies: a) the Introit remained in principle a part of the proper; b) but in actual practice it is most often replaced by *alius cantus aptus*, "some other appropriate song" (during which the Introit itself is not prayed by the priest either); c) and the mere reading of the Introit-- as a kind of pious epigraph-- in Masses without any singing. A true reform must and can find a solution to this situation, the more so since literacy today is not restricted to the clergy.

8. *Pars pro toto*, this example also serves to demonstrate another problem. Taking for granted that the Introit is meant to be chanted and only in extraordinary cases be read, the first question is: what are the obstacles to regular chanting of the Roman (or "Tridentine") Introit, given today's conditions? The answer is two fold: the first obstacle is the fact that except for the priest, the Mass is celebrated with the assistance of volunteers. In most places this is true also of the singers, and even more true if the liturgical chant is based only upon the actual diminishing memory and knowledge of the congregation. The remedy, of an organizational rather than liturgical nature, would be to establish a system to recruit liturgical assistants from amongst the layfolk, not as haphazard volunteers, but for a *regular* and obligatory service. The ancient traditional organization of chapters could be revived and adapted to the contemporary situation, in a more modest form, even at the smallest parish church. This would be very much a "reform" achievement. The second obstacle is that as far as the singers are concerned, only professionals are able to learn the Introit and other items of the Proper for every week, or every day. Congregations are surely unable to do that. The last council tried to provide a more limited collection of liturgical chants for the smaller churches (*Graduale Simplex*). But how can the full set of the Roman liturgy survive? The combination of a seasonal and a daily Introit is a musical task, just as it is a musical task to locate easier liturgical tunes alongside the Gregorian ones. If we examine the musical questions, it is clear that we need variant solutions for one and the same liturgy, possibilities which can be selected according to the conditions. "Variant," I say, but not "anything appropriate"! The fixed order of the "Tridentine" liturgy has great value as a powerful establishing factor. But how can this advantage be combined with a kind of flexibility that preserves rather than renounces the liturgical heritage? The task must be accomplished one element at a time. For now, it suffices to stress that a Roman liturgy reformed in the good sense of the word, should offer solutions for choice within its sphere, and not in general' ("anything appropriate").
9. At this point it will be useful to return to the example of the Office. The last ("Pastoral") Council regarded the praying of the Roman Office-- even after the reduction of St. Pius X -- as too burdensome. Therefore, the postconciliar

Commission constructed a New Office, adapted to the lowest standard. Quite to the contrary, the Eastern Church preserves her traditional Office unchanged in its entirety, though it is, however, celebrated in this fullness only by some monasteries, whilst the parish churches pray parts of the Office, arranged according to customary practice. The principle Hours are retained, but there are also obligatory and optional parts within an Hour: "We omit this or that part," reports one of the faithful.

A similar distinction can be observed also in the West. The Roman liturgy is the liturgy of the Church, and yet in its full traditional form, contained in the *editio typica*, it is celebrated in certain cathedrals, in many monasteries, and in some assigned churches. These celebrations should be carried out according to certain well-regulated concessions or reductions according to the circumstances. In one place the full Office is prayed, in another only some Hours, or they sing the Vigils (Matins) on fixed solemnities of the year, or Lauds are celebrated with three psalms instead of five, or a priest with pastoral commitments prays only one Sunday Nocturn of the three, or seasonal items are sung instead of those from the day's liturgy, etc. If all this occurs not out of arbitrariness or because of laziness, but in according to general rules adapted by the individual churches or persons with ecclesiastical approval, then the integrity of the Roman liturgy can be preserved, and participation in this Whole demands effort, but it is a realistic obligation under varying conditions, too. The Rite of the Universal Church lives in a regulated way in the customs of this Church.

10. This kind of reform of the *Ordo Antiquus* is justified by the survival of the Roman tradition. But it is justified also by recalling that this is the only chance for existing today alongside the *Novus Ordo*. And in this context we cannot omit discussing the question of the language.

Rite and Language

In the papal *Motu proprio*, the use of the "Tridentine" rite is linked to the *lingua Latina*. The use of the vernacular is bound up with the introduction of the *Novus Ordo*, and though the original Indult of 1984 rightly prohibits any admixture of old and new rites, some have suggested using the new vernacular lectionary within the "Tridentine" Mass. Thus Cardinal Mayer, in a 1991 letter to the National Conference of Catholic Bishops in Washington DC, proposed this as a pastoral option, *ad libitum*. Significant here is not the "new" lectionary, but the "vernacular lectionary" in a Mass celebrated in Latin according to the "Tridentine" usage.

We cannot postulate, of course, the identity of a rite and a language. The Eastern Church offers examples of change of language in which a rite is transmitted without any harm to the recipient nation. This fact urges us to analyze the question carefully.

The chief argument in favor of the use of Latin, was its universal character. This argumentation is substantial, although taken in itself it does not necessitate the *exclusive* use of Latin.

It cannot be denied that the religious history of mankind clearly testifies to the use of sacral languages, which often are not understandable to all participants, which include and contain whilst also concealing the mystery of the cult, and which rely upon mystagogy to open up its meaning for the initiated, the *mystes*.

In my opinion the strongest argument in favor of Latin derives from the demand for accurate and integral preservation of the liturgical content. During the many translations into the vernacular one can hardly avoid distortion, or at least a change in meaning and style.

The fundamental problem here is the same difficulty which arises in every confrontation of "vernacular" and "sacred" liturgical language. The majority of persons instinctively feels that the vernacular is the proper language of private, mental prayer and not primarily the language of liturgical prayer, which is distinguished from mental prayer precisely by the fact that it is external, sensible and communitarian. The Divine Liturgy

goes beyond internal acts and issues forth into the external world, and the more perfectly internal unity (*participatio actiosa interna!*) is given a unified external expression, the more perfect is the liturgical form involved. To say that the understanding of a liturgical formula is more perfect than the formula itself, is like saying that the understanding of an idea is more important than the idea--when in fact the importance of understanding depends on the importance of the content of the given idea. At stake is the *sacrifera sacralitas* as historically connatural with the *religio catholica*: Latin has adopted itself in many ways to the requirements of the Christian religion, and in the course of history has been perfectly molded along the Church's lines.

The Latin is a witness to and a receiver of the full meaning, the total liturgical theology which is neither the opposite of, nor identical with, doctrinal theology. We can return again and again to the meaning, terminology, and manner of thinking, and we may use it also as a corrective of the distortions made during the course of time. I wish to add two points to these considerations. First, the point here is not only logical accuracy, but also the use of language in a sacred atmosphere evoking a system of associations, a cultic style, a sacred language. Second, it is not enough if this perfect form can be found in liturgical books. Each historical period, each place and community, each person has to encounter it. And so the full Latin liturgy must be kept alive in its proper function, as the language of liturgical celebration.

The Latin liturgical language also has a pedagogical effect. The Latin word symbolizes and inspires the perseverance of objective validity. The substance of the liturgy exists above and independently of ourselves; it has a canonic power--we serve and assimilate, but we do not command it. The introduction of the vulgar tongue transformed first of all the mentality of the clergy: from this point onward, priests began to regard liturgy as an article of consumption, as a means. If the Latin has remained, the clergy would not have succumbed to temptation and would have been incapable of dominating the liturgy, of sitting in judgment upon it and submitting their will, of improvising during the liturgy. This psychological effect is true not only for the texts but, by metastasis, for all the parts and indeed for the whole of the liturgy. The language, the vocabulary, the linguistic discipline of the Latin could also have helped maintain purity and accuracy of diction amongst preachers and theologians. It would be helpful if the obligation to learn Latin could preserve the intellectual capacities and the theological discipline of the clergy.

When the "Tridentine" movement adheres to the Latin Mass, it adheres to something that is more than the language of celebration. Latin should be present in the Church in its full strength, and not only in cathedrals and at international gatherings, but also in each parish church, in the seminaries, in the communities of laymen, in the religious culture of all persons: priests, monks, ecclesiastical ministers, and individual faithful. In an age of general literacy when learning languages has become universal, it is false to say (more so than at any time before) that one person cannot learn and keep in everyday use a modicum of ecclesiastical Latin. The use of Latin could conjoin both individuals and communities, by links visible and unsaid, with orthodox Catholicism. Let us recall the example of traditional Jewish communities: Hebrew is the symbol and the means of adherence to religion, to the Torah, and to the nation. Jewish children learn to read and cantillate the Scripture in Hebrew from an early age, and thus are introduced into the religious life of the community.

But on the other hand, it cannot be denied that for very many today, to say or sing the entire material of the liturgy exclusively in Latin, has become very problematic. In the last century it became even for many priests rather a symbol of obedience and devotion, than a source of liturgical spirituality. The liturgical reforms, too, would probably be different, if the consciousness of the clergy were in fact imbued by the liturgical texts. The bilingual Missals helped many people over the difficulties, but in spite of its many undeniable blessings and fruits, the bilingual Missal could transmit liturgical message only indirectly to those unfamiliar with Latin. It was not the liturgy itself which spoke to the people, but the Missal which told them what the liturgy is about.

There are parts of the liturgy where this "indirectness" causes no difficulty. But there are other places where the difficulties are barely surmountable. Vatican II proposed a

well-balanced canon which was, however, never taken into consideration by the engineers of the reform. "Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites. But since the use of the mother tongue... may frequently be of great advantage to the people, the limits of its employment may be extended. This extenuation will apply in the first place to the readings and directives, and to some of the prayers and chants..." (*Sacrosanctum Concillium* 36). The Constitution speaks here about the vernacular with regard to the people and not the priest. Concerning the Mass, it enumerates the parts which concern the people, but desires that the faithful should be able to say or to sing also in Latin all parts which pertain to them. As far as the priests are concerned, "In accordance with the centuries old tradition of the Latin rite, clerics are to retain the Latin Language in the Divine Office." (By way of exception, the council envisions the possibility of vernacular translations for those who encounter serious difficulty in using Latin. SC art. 101/1)

The conjunction of the Latin Language and the "Tridentine" Mass was a fortunate decision because after the introduction of the *Novus Ordo* contravened the linguistic principles of the Liturgy Constitution, it was left to the "traditional mass" to fulfill the primary wish of the Council ("the use of the Latin language is to be preserved in the Latin rites"). But it is not easy to see why the traditional Roman liturgy should renounce a well considered and balanced use of the vernacular, at least in certain circumstances, in certain places, and in certain parts of the liturgy. Such decisions must however be made with much more prudence than they were in the case of the *Novus Ordo*, in order to avoid the path of least resistance which leads to the gradual displacement of Latin.

Any attempt to summarize this matter in a balanced way would include points such as these: 1) History testifies to the existence of a sacred language, just as it attests changes in liturgical languages. The Eastern churches, for example, were able to preserve their liturgy in great vigor whilst using vernacular tongues. Since it is plain that today's intellectual and religious environment is not propitious to the precondition of "fidelity" in the process of translation, we must think long and hard about the *postulata*, the *munimina*, and the *subsidia* of authentic and congenial translations, following the lead of the Holy See's *Instructio Quinta "De Usu Linguarum Popularium in Libris Liturgiae Romanae Edendis"* (28 March 2001).

- a) Most difficult (or impossible?) is an equivalent translation of the Sacramentary (Eucharist Prayer, Prefaces, Orations). If these are kept in Latin, and good translations are made available for the congregation, then the essence of the dogmatically most sensitive part of the liturgy will be safeguarded.
- b) A much easier task is translation of the Bible based on sane principles, meaning that the chants and lections can be translated when and where necessary, without harm to the liturgical content. One need not think in terms of the chants and reading being delivered in the mother tongue at all Masses. A correct and balanced proportion can be found.
- c) The Mass Ordinary presents a twofold aspect. On one hand, it is easy to translate and to provide with appropriate melodies. On the other hand, since these texts remain unchanged they are easy to learn. The best solution in the case of the Ordinary may perhaps be a regular alteration of Latin and the vernacular.
- d) Since the Divine Office contains almost exclusively of Biblical texts, it could be translated without difficulty, provided that this be done with intellectual honesty. But here, another factor must be taken into account, namely, that the clergy will come to feel at home with the Latin chiefly by regularly praying the Office in that language. Perhaps it would be best to have major clerics pray the Breviary in Latin (from a bilingual Breviary, as a help), whilst allowing them to read the Patristic sermons in translation. Parishes, converts, confraternities, etc. could sing the Office in the vernacular, with encouragement to maintain Latin for certain elements such as the Magnificat and its antiphons.

- e) Formation of candidates for the priesthood must include introduction to the liturgical texts in Latin (with the support of the vernacular), not only in their ritual aspects but in spiritual and dogmatic terms as well.
All these points are intended as suggestions for serious discussion....

What might this mean in actual practice?

1. One should insist on the clergy learning Latin well and using it regularly. Lack of practice caused serious problems with correct pronunciation and accentuation. We have reached a point where many a priest is incapable of correctly pronouncing a Latin text.
2. One should insist on the weekly frequency of a full Latin Mass (where possible, *Missa Solemnis*) in the worship order of each community. This would make the traditional Mass permanently present in real life, and at the same time give to the clergy the proficiency in Latin which they need as theologians, priests, and liturgists. Moreover, this system offers the faithful a chance if they wish to celebrate the Mass in Latin according to the will of Rome and their own needs and wishes.
3. An exact and worthy translation of the full liturgy is urgently needed. The majority of the translations from the Novus Ordo was inspired by an incorrect relationship to Liturgy, and enshrines this flawed concept. And of course, most of them can be sternly criticized on the basis of the best contemporary principles governing the art of translation. A translation is meant to serve. Its task is not to speak to the reader or the listener in great lines similar to the original, but rather to reproduce, in the new language and in the fullest possible measure, the context of the original with all its complexities, its coherence and its shadows. The grammatical structure of the text must be accurate, using a logically consequent and theologically elaborated terminology. Also, the structure of the text must be faithfully represented according to the possibilities presented by the new language, since the logical links are also parts of the thought. The style calls for cultic evaluation and stylization, even by means of a modest archaization. These characteristics help to assure that the translation will not be worth less than the Latin. Most of the new liturgical translations began from false axioms and there bear witness to serious deficiencies in treating both the Latin and the vernacular. The interpretation of the liturgical Latin is much more complex than that it could be left to the local staff of many countries. The best experts should establish the authentic interpretation to be summed up in the local translations. As we know from the researches of Christine Mohrmann, for example, or the studies published in Ordo Casel's *Jahrbuch für Liturgiewissenschaft*, the texts of Christian Antiquity cannot be understood in terms of the latter patterns of subsequent devotional Latin. Since only a tiny majority of translators are familiar with this literature, the meaning to be passed on to the faithful must be transmitted to those translators. Many of the presuppositions which influenced the translators are, in the light of true knowledge of the vernaculars, simply fictions. For example, the German and the English texts of our own day are teeming with passive structures, while the liturgical translations reject them as terrible Latinisms. Whilst the newspapers use compound sentences without any trouble, the translations destroy the logic of Latin orations by breaking them up into short phrases. It is a trendy slogan to bring the thoughts of the liturgy down to contemporary man by using the language of the market place, while linguistics has splendidly proven the existence and importance of linguistic prayers. The producers of the new texts aim to avoid Latinisms, though vernaculars were always able to be enriched by the influence of other languages, (just as many languages today are by English) to the (at least stylistic) benefit of the recipient language. The texts are simplified for the sake of pas-

toral efficiency, and the result is a banal, tedious devotional collection which scarcely impresses the substantial, sometimes astonishing but always noteworthy message of the original text upon the people's mind. There is no reason to be fearful of producing "slavish" translations—the translation has to serve.

4. After good translations of the traditional Roman liturgy are made, all the books should be published in bilingual format so that the Latin stands besides the vernacular as a symbol, as a call for use.
5. The simple fact of translation has not made the liturgy better understood. It was not the language which people did not understand, but the thoughts of the liturgy. The key to liturgical understanding is liturgical catechesis, which is not just a presentation of thoughts closely related to the liturgy, but a pathway to the thoughts and ideas of the thoughts loosely related to the liturgy, but a pathway to the thoughts and ideas of the liturgy itself through fixed words, sentences, texts, and signs. In this respect, too, the liturgy follows the order of the Incarnation: to arrive through the visible at the invisible, though the body (here, the body of the language) to the spirit.
6. Once all these conditions are verified, we may begin to reflect upon the parts of the liturgy which can be read, recited, or sung by the given community in the vernacular or in Latin. It would make good sense, for example, to retain (at least a great part of it) Latin for that part of the "Tridentine" Mass from the Sanctus to the Agnus Dei. In other Masses, only the readings might be spoken in the vernacular. While it certainly would be good for the clergy to pray in the Office (or at least a greater part of it) in Latin, the parish or congregational Office (whose regular celebration in every church is another important, but sadly neglected task!) could remain in the vernacular. We also have some good examples of combining two languages. For instance, during the Holy week liturgies at Old Rome, many pieces were sung first in Greek, then in Latin. Similarly, also today, after the congregation has sung the Introit in the vernacular on a relatively simple tune, the well-trained singer(s) could chant the same in Latin Gregorian.
8. To avoid confusion, the use of both Latin and the vernacular should be determined clearly in advance, thus offering to individuals and communities a choice among possible alternatives. Again, the close connection between rite and language is a result of historical factors. The potential benefits of the mother tongue should not be excluded in the principle from a "traditional Roman liturgy" which desires to preserve the rite of Latin. But we must honestly admit that today, thirty years after the introduction of the Novus Ordo, a majority of Catholics would probably reject a Mass always celebrated entirely in Latin. On the other hand, six or eight Latin "Tridentine" Masses would only be an 'aesthetic experience' in comparison to the effect of 50 or 60 Masses in the vernacular *secundum Novum Ordinem*. If the supporters of the "Tridentine" Mass think that the Ordo Antiquus represents in its whole yearly cycle a value that must be preserved, then they should find a solution which both maintains the role of the Latin and utilizes the strength of the vernacular as a vehicle for the message of the liturgy.

III.

What should we do in the short term?

The Novus Ordo will remain the dominate rite of the Roman Catholic Church during the years to come, and we owe respect and obedience toward it. Besides, we have the

ORDO ANTIQUUS

right given by papal decrees to celebrate the “Tridentine” liturgy with regular frequency. In order to increase its effectiveness, I think we have to aim for the following goals.

1. The celebrations according to the “Tridentine” rite should be maintained, stabilized, and held regularly, but not in a “secondary” form as was earlier the case with the *missa sollemnis*. Continuing these efforts, the sphere of its use could be expanded. A necessary and logical step would be to obtain approval for complementing the “Tridentine” Mass with regular and public “Tridentine” Office.
2. Every effort should be made to promote the “full, conscious, and active participation” of the faithful (SC Art 14) in the “Tridentine” rite, too. To this end a “more explicitly liturgical catechesis should also be given” (SC Art 35/3) and the ministers, lectors and singers should also be “deeply imbued with the spirit of the liturgy” (SC art 29). Aiming at a worthy celebration, one must foster and gather everywhere a well trained and educated group of assistants, and thus avoid transforming the liturgy into the priest’s *missa privata*—in the presence of the faithful. We need well made bilingual altar hand missals with correct and artistically valuable translations. Written and spoken forms of interaction, meditation, and formation should allow the content of the liturgy to penetrate the catechism, spirituality, religious literature, and indeed the whole life of the church.
3. Theoretical work should be encouraged to reveal the content of the liturgy on the level of theology, history, spirituality, and pastoral activity. In arguing both on behalf of the “Tridentine” liturgy and criticizing the Novus Ordo, combative or propagandistic elements should be eschewed. However, research built upon objective facts and analysis, reported in an appropriate tone and published in the right sphere, should not be excluded. A principle subject for analysis might be a many faceted investigation of individual parts and themes of the liturgy which could promote the extenuation of the “Tridentine” into Roman liturgy on the basis of solid and reliable arguments.
4. The “Tridentine” movement has to preserve and defend above all its communion with the Church and with Rome, as well as fraternal charity toward those using the Novus Ordo. This would be much easier if an authentic organ were assigned within the Curia to promote, patronize, and guide the life and development of the “Tridentine” rite. It could be either the *Commissio Ecclesia Dei* or a member of the Congregation *de Culto Divino* who would be appointed to deal with these questions not only in their disciplinary but also their strictly liturgical aspects. It is also desirable to have a bishop as patron or “protector” of the “Tridentine” rite within the Episcopal conference in all lands where its use is requested.

What should we do in the middle term?

Points three and four above appear to be important not only for the present moment, but also with reference to the challenges which face us in the near future. We should be prepared to make changes: organic changes, which, remaining with the Roman (“Tridentine”) tradition, are yet necessary for improving the liturgy and making it more effective in the future.

1. Careful analysis can produce serious proposals, e.g. for providing greater opportunity to incorporate Roman traditions—which are more universal than the “Tridentine” one is; or for making the liturgical forms more worthy; or to vivify them by a wise accommodation to the demands of the day or to different situations. These kinds of changes could be prepared by experts who know and love the traditional Roman rite, as well as the procedure for obtaining official juridical approval.

2. In the event that current efforts to maintain the “Tridentine” rite would lead to a more extensive use of the Roman rite, we foresee a situation in which rites co-exist within the Catholic Church. Other considerations lead to the same conclusion. For example, the communities of the Episcopal Church which desire communion with Rome probably preserve the right to maintain their tradition which is based upon the Salisbury rite, as transformed during the centuries of separation, but in some respects is of at least the same value as is Roman liturgy today. Though during the past 400 years we have grown accustomed to total conformity in the liturgy, the coexistence of rites is by no means unknown in the Church. Unity is harmed not by the coexistence of clearly named, defined and controlled rites, but by confusion and individualization within the illusion of unity. The Roman and Ambrosian rites coexisted over centuries within the Catholic Church; even the Roman rite existed with local variations up to the sixteenth Century. One and the same community may use more than one rite: an example is Byzantine liturgy with its orders linked to the names of St. Basil, Chrysostom, etc. or the Episcopal Church today with clear differentiation of the A or the B order in a given service.

3. If *Ordo Antiquus* and *Novus* will coexist with equal rites, then individual churches, congregations, and priests must be prepared to use both. If this is impossible—the differences between the two are surly greater than in the Byzantine examples mentioned earlier—the *Ordo Antiquus* needs some organization to provide liturgical instruction, books, and a control mechanism. Perhaps there is no need for its own hierarchy, and perhaps responsible persons in the Curia and in the local churches are sufficient for that purpose. If all this can be realized quietly, without any struggle and under the direction of Rome; if unity is preserved in doctrine and discipline, and if a precondition of any approval be the acceptance of the other rite, then one need not fear any danger of schism.

The long term future?

A longer time is required to discern what God wanted with all these developments. It is perhaps possible that the coexistence of an ancient tradition and a recent construction may be useful for the Church.

Another possibility, however, is that each rite influences the other, and that they will draw closer over time. Many today speak about the need for a “reform of the Reform.” In other words, they believe a revision is needed, to see whether the *Novus Ordo* went too far with innovations. Is it not necessary to return in many things to traditional texts and customs? to “romanise” to some extent the Bugnini liturgy? Above, we discussed the opposite attitude as well: it would be foolish to regard the “Tridentine” rite as a state of affairs which permits absolutely no change. If changes will appear needful, some of them will approximate or be identical with features of the *Novus Ordo*. Moreover, we must reckon with changes required by the future, either for practical reasons (such as how to achieve fuller celebration of the liturgy under the conditions of the 21 century, or the opposite: how to preserve it when facing a shortage of priests), or because of the appearance of new feasts, saint’s day, etc. Both rites will have to deal with exigencies like these, and their reaction will be, perhaps, the same.

When we peer into the future with our human eyes—and can we ever do otherwise?—we may see unified liturgy once again, a liturgy unified, at least, in its essentials, but one which also allows for well-ordered variants which are juridical and theologically irreproachable...as was the case in the middle Ages. And it may be the case once again, for the Lord has promised: *Intellectum tibi dabo instruam te in via hac, qua gradieris: firmabo super te oculos meos.* I will form thee, and teach thee in the way wherein thou shalt go; and I will guide thee with mine eye (Ps 31/8).

PROFESSOR LASZLO DOBSZAY

ORDO ANTIQUUS

NOTES

¹In the oldest Missals and in the most ancient Graduals (up to 1970) we find the series of Introits is identical ninety percent of the time. It is true that the Mass Propers were created independently of the other elements in a given daily formally; the 20th century meditations or reflections the “theme” of a given Sunday, for example, with comparable prayers, pericope and chants, is historically incorrect. (In the 7th/ 9th centuries the order of pericopes varied somewhat; in many points the chants follow the numerical order of the psalms—which of course excludes any thematic “selection”.) The decisive factor in the selection was not so much the individual day and the other part of its formulary such as the readings and prayers. Rather, it was the liturgical season whose influence predominated. However, in spite of this the prayers, readings, and chants of a given day co-existed over the course of centuries and (as the history of religious culture in Western Christendom shows) in the mind of the Church and of the individual faithful they became very strongly linked to the particular day and the other elements of its liturgy. We may call this “psychological or associative coherence” of the parts of a day’s liturgy, and it produces rich fruits both intellectually and emotionally. How frequently it happens that a given Introit attaches in our mind and memory to a certain Sunday after Pentecost (for instance) and to its Gospel, collect, etc. This “context” is a high liturgical value which should be preserved. But on the other hand, if such an Introit is merely read by the priest (and in the best of cases also by the congregation using its missal(ettes), then the Introit is in fact changed; it is no longer a chant, but becomes one of the readings. Hence there would seem to be three tasks here: 1) to maintain the given Introit sung to its Gregorian melody whenever possible; 2) to create a series of Introits, worthy of the liturgical heritage but capable of being chanted by a schola or the congregation even in the smallest country parish church (cf. e.g. *Graduale Simplex*); 3) to invent a combination that recalls the ‘proper’ Introit of the day whilst allowing the schola and congregation to sing a seasonal Introit on a fine but simple tone, instead of singing *alius cantus aptus*. Or, more correctly: to create a series of liturgical *alius cantus aptus* without abandoning the arrangement of Introits in the *Graduale Romanum*.

REVIEWS

Choral Music

Si iniquitates observaveris. Samuel Wesley. Motet for men's voices (TBB), unaccompanied Oxford University Press, No. 41.031.

Here is a well-constructed piece of genuine polyphony from a contemporary of Beethoven! Samuel Wesley (1766-1837) was the son of Charles Wesley, the Methodist hymn-writer. At one point in his career he embraced Catholicism, and thereafter he composed a number of remarkable Latin motets for various combinations of voices. This penitential piece, a setting of a verse from Psalm 130 (*De profundis*), is full of dramatic pauses, soaring lines for tenors and baritones, and an abundance of early nineteenth-century euphony. If you are looking for an interesting, singable piece for men's voices (perhaps you would like to give your sopranos and altos a little rest), this is it. Since there is only one tenor line, the work is ideal for the typical parish choir which is likely to have considerably more basses than tenors.

CALVERT SHENK

In Paradisum. Jonathan Willcocks. Motet for treble voices (SS) and organ. Oxford University Press.

Should one need a fresh setting of this familiar text (for funerals or All Soul's Day), this lush piece might work well. It requires a soprano section capable of sustaining a high F sharp for some time. (It could also sound well sung by two soloists.) Its restful, quiet character will lead the judicious choirmaster to insist on restrained, well-blended singing from his women or boys, and its sustained high register will require ample breath support and assured vocal control. If sung and played accurately and sensitively, this could be a very welcome and beautiful addition to the limited original treble repertoire.

C.S.

OPEN FORUM

Document's Status

Dear Dr. Poterack,

While I was grateful that you reprinted the thorough critique by James Frazier of Michael Joncas's *From Sacred Song to Ritual Music* in the Fall 2000 issue of *Sacred Music*, I was surprised to observe that Mr. Frazier believes that the document *Music in Catholic Worship* possesses such authority that "its observance is not optional."

I had thought that, since it was never approved by the bishops as an official statement of the NCCB, its observance was indeed optional, if not negligible. Of course it has been used as a shibboleth by the opponents of *musica sacra* for many years, but only by means of the expedient of misrepresenting it as having an official, juridical authority which it does not, in fact, possess.

Perhaps it would be helpful for the editor of *Sacred Music* to point out, once again, the false colors under which *Music in Catholic Worship* has been paraded by at least one generation of liturgists and "pastoral musicians."

Calvert Sherk
Detroit, MI

Ed. Actually, you just did that for me. We may, however, rerun Monsignor Schuler's series of articles in the near future which chronicle the liturgical reform and touch upon this very matter.

A Tale of Two Sundays

Dear Dr. Poterack,

Let me just comment personally that I greatly appreciated the candor and forthrightness in the editorial "On Seeing the Emperor naked" in the Fall 2000 issue of *Sacred Music*. I especially agree that there must have been a massive loss of (Catholic) faith in the 1960's; that decade was the period of my own late adolescence, my college education (in a notably liberal small college) and my early adulthood, and I can surely attest to a loss of all kinds of faith in just about everything in the general population. (My conversion to Roman Catholicism came much later in my life.) I further agree most emphatically that the two contrary propositions – that "the Mass is a propitiatory sacrifice directed toward God, but . . . it should be celebrated . . . in such a way as to . . . undermine that belief" – are still held by many without the explicit conscience recognition of their logically contradictory propositions and to keep insisting everything is compatible? Surely it opens the door to much muddled thinking. One has to remain implicitly in a state of psychological denial, albeit subliminal or subconscious. Let me join my voice to those others exclaiming, "The Emperor has no clothes on!"

Sincerely in Christ,
Raul R. Davidson, Ph.D.
Front Royal, VA

NEWS

According to the October 2001 Newsletter of The Society of St. John, The Epistle, in late July three of its members attended "a very important at the Abbey of Fontgombault. With the support

of the Pope and other Cardinals and Bishops, Cardinal Ratzinger is working to establish the necessary and solid foundations of a second liturgical movement. This was not therefore a meeting to formulate short-term policies or purely juridical measures to counter liturgical abuses. It was rather a symposium where a vigorous discussion took place in order to prepare lasting and organic solutions to our liturgical crisis. For this purpose, it is essential in the mind of the Cardinal to rediscover and teach what we might describe as "the theology of the liturgy" in light of Scriptural and Church Tradition, as well as the constant teaching of the Magisterium." One address from this symposium by Professor Mattei has been translated and posted on the *una voce* website (www.unavoce.org). The address is quite good. I do not know too much about the rest of the symposium: what the other addresses were like or just how "official" this symposium really was. I shall endeavor to find out more. Stay tuned.

CONTRIBUTORS

Laszlo Dobszay of the Institute for Musicology at the Hungarian Academy of Sciences in Budapest is head of the Catholic Church Music Department at the Liszt Ferenc Conservatory and President of the Hungarian Church Music Association. His reflections and proposals formed the basis for the liturgy lectures delivered at Colloquium XI in June 2001. Results of the ensuing discussions have been incorporated in this text.

Fr. Robert Skeris is the president of the Church Music Association of America.

SACRED MUSIC (00474960) is a quarterly. Subscription is \$20 annually. Office of Publication is 134 Christendom Drive, Front Royal, VA 22630-5103. Publisher is Church Music Association of America, (same address). Officers are Robert A. Skeris, 722 Dillingham Avenue, Sheboygan, WI 53081-6028, president; Robert Pasley, 261 Cross Keys Road, Berlin, NJ 08009-9431, vice president; Amy Guettler, 2219 McLean Park Road, Falls Church, VA 22043, secretary; Ralph Stewart, 5389 22nd Avenue SW, Naples, FL 34116, treasurer. Total copies 1100. No sales through dealers. Main subscription and total circulation: 900. No free distribution. Kurt R. Poterack, editor.