

# 1 Introduction

## 1.1 The Principles of Music

### 1.1.1 The Sense of Hearing

- The sense of hearing is not only a way of knowing the universe, it is especially important in the relation between human beings. It is the sense of hearing that connects us more with human being, even more than sight. We have difficulty understanding what a person is thinking by looking at them, but by the gift of articulate speech we can communicate with one another.

We do not always understand by the first glance of our eyes. Seeing is not the same as understanding, and often we will not understand unless someone explains it to us, that is to say, that we hear it from others. It is the sense of hearing that connects us most with other human beings. It is the facility of speech and hearing that allows us to communicate what we know, what we feel, and what we need to others.

We may be born deaf and yet know many things, but we would be very much alone. The most debilitating and frustrating part of deafness is not the difficulty to learn, but rather the inability to communicate what one has or needs with others.

When we look at the development of a human child, it is interesting to note that the sense of hearing is the first that is fully functional in the womb. In the mother's womb the child cannot see anything, and the mother's body keeps the child at a constant temperature, so it feels very little by way of touch except the confinement of the womb, and the amniotic fluid limits the sense of taste and smell.

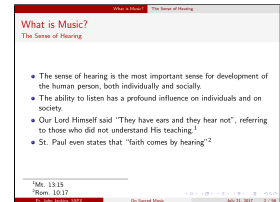
Thus the very first contact which the child has with the outside world is the sense of hearing. An unborn child already has his ears formed in the 8th week, and is able to clearly distinguish between different voices at 25 weeks.

Often the loss of hearing or the lack of development has enormous psychological consequences. Some psychologists have shown that there is a profound link between schizophrenia and the lack of development in hearing. Human beings need to communicate, and if they do not know how or if they are unable to listen to others, they will begin listening only to themselves.

From these considerations you can see that for the development of the child, for the development of the future adult, development of the sense of hearing is fundamental to what it means to be human and to live in society. In fact the word obedience in Latin comes from the words "ab" and "audire", that is to say, from hearing.

The reason that infants are subject to their parents is also because of the fact that they cannot speak such as an infant (niemowl) or that they do not have the right to speak as they are fed by others. The hierarchical nature of society depends on those that are able to listen, and when people can no longer listen, society falls apart. There can be no obedience without hearing.

Plato, the great philosopher, said that in order to change the morals of the state it is sufficient to change its music. And this is what we see today my dear friends. The enormous problems we see with the discipline of children



today is not because children are somehow weaker or more malicious than before. Children have always been children, human nature has always been infected with original sin. But the music of today is the music of those who do not listen, it is the music of those who do not want to hear, it is the music of those who do not want to obey.

Children today find it very difficult to obey because they find it very difficult to listen in this noise that is around us. The cacophony of the modern world has profound psychological consequences, and consequently enormous moral consequences too.

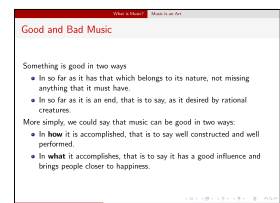
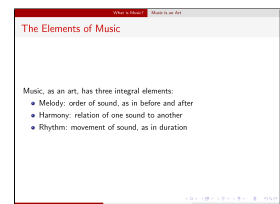
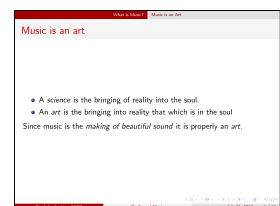
### 1.1.2 Music is an Art

- Music is an art, and art which like any other is the knowledge of how to make things. Art differs from science or teaching in that a science teaches us how things are, or rather why things are they way they are. An art on the other hand is not so much on why a thing is, but how to make a thing like we wish. Science brings reality into our minds, the cause of things to our minds, whereas art is rather our mind being the cause of things in this world - as we build or make things in this world. Thus a science is true when it effectively brings reality to our mind, whilst an art is true when it brings about the intention of our mind into reality. Music is an art, and thus is the bringing into this world a good sound. When we make music we wish to make beautiful sound, and in order to make beautiful sound we must put in order the fundamental elements of music in good proportion.

- There are three elements to music: melody, harmony and rhythm. Melody is that which is the most rational part of music, the order of the tones, each of which has a natural relation to each other. Harmony is this natural relation of the tones heard vertically, or in the same time, which increases the perception of the relation but loses the clarity of the tone. Thus harmony presupposes the intelligible relation of the tones, but at the same time makes it more sensible but less distinct. Lastly we saw that rhythm is what follows the fact that there is movement, either quickly or slowly, or in different proportions of movement, half or double the time for example as other notes. This last was the more material part of music, in that it depends on time and the change of time whereas harmony and melody are rather consequences of eternal physical laws.

- Thus for music to be good, that is to say that its art be well produced, these three elements must be present and in their proper proportion according to the effect desired. Music is an art just like painting is an art, or sculpture or woodworking or metal crafting or building a house or the electricians art - either it is well done or it isn't, according to the rules of its art. If it follows the rules of its art, and produces a work according to these rules and aims of the art. We say the music is good in the sense that it has achieved its aim, that is to say, beautiful sound, just like a carpenter has succeeded when his table is functional, solid and well crafted and even beautiful.

Yet when we speak of good music we often mean more than just the art as being well performed and the music well constructed. When we say something is good we usually mean something allied with the moral law,



that is something being good not just as existing but also as helping us towards happiness and perfection. Conversely, when we speak of 'bad' music for instance, it isn't just the manner of the art being performed, but rather something to do with the artist himself, the fact that he is a bad person. Or we speak of bad music in the sense that it makes mention of bad things or that it makes us do bad things.

Obviously there is more to this question than just a study of the art itself. Music has an enormous influence on us, and so we have to measure music not only as an art but also as moving men to action. Just as we can judge an instrument not only by its own nature but also for what purpose it is used.

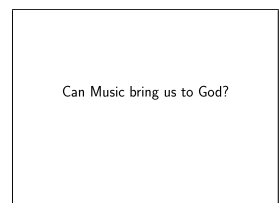
What is it then that makes an art good in this sense? Well in this sense something is morally good if it brings us closer to our last end, if it brings us closer to happiness. Just like any other art or thing, it can be an instrument either of our happiness or our eternal ruin. So there must be something in music that influences us, that brings us toward goodness, in order for it to be truly good.

## 1.2 Good and Bad Music

We could talk about 'good' and 'bad' music in several ways, either by listing all the different 'sins' that music commits, or how this art can move people to sin. But in a certain way this is not a very edifying exercise. After all, we all desire rather perfection, not just the avoiding of faults. We are obliged to be 'perfect as our heavenly Father is perfect'<sup>1</sup>, not simply to avoid sin. In fact evil is rather a defect from good, of what it ought to be. It is difficult to know why a certain music is bad or defective if we don't know what it ought to be like.

So, it is best to look at this question not so much from the negative point of view, but from the positive - that is to say from what music ought to be, and what one might call the ideal of music. Not everything in this world is ideal, but having the ideal in mind we can then be able to judge the worth of other things in relation to this ideal. Let us look then at what we would call the most elevated music, or Sacred Music. • Can music bring us closer to God? What music would bring souls to God? Or better yet, does the Church itself possess a music, a music which is her own and which she uses to bring souls to God?

We shall see that the answer to this question is a definite and resounding: **yes**. Holy Mother Church does possess her own music, just as she possesses her own liturgical language, just as she possesses her own philosophy and her own political aspirations. Just as she has defined and used philosophic terms to teach her doctrine, so she has also sanctioned and promoted a music that is proper to the liturgical cult. Just as the official language of the Church is latin, so also the Church has an official music which ought to be used during her sacred offices. As Plato rightly remarked, that in order to change the morals of the city it is sufficient to change its music, so also the Church



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<sup>1</sup>Mt. 5:48

in order to bring souls to the heavenly city has her own tones and her own music.

### 1.3 Music of the Church

Can music bring souls to God, or does it have any place in the worship of God? So what then is the music of the Church? Well, to answer these questions I would like to follow the method that we do for other questions of our faith. We ought to be able to answer these questions in two different ways: firstly by looking at the sources of Revelation, namely Sacred Scripture and Tradition, and secondly, in a more secure and definitive way, by looking at the Magisterium of the Church. Thus I will divide this conference into two parts.

In the first part I would like to show you a brief history of what we know about the Sacred Music of the Church, from looking at the documents that have come to us. I have prepared a few slides that give us some idea of the Tradition of the Church, especially as available to us through the many manuscripts of ages past. Music is above all the art of sound, but it is also interesting to note that it was above all the Catholic Church that was the first to attempt to record melodies in a written manner as faithfully as possible. Even if we do not have musical recordings in the sense that we understand them today, we do nonetheless have an enormous wealth of written music.

In the second part, which will be somewhat shorter as it really needs only explanation and citation rather than demonstration, we will look at the various pronouncements of the magisterium of the Church, to remind us of the importance of Sacred Music and our obligations to it.

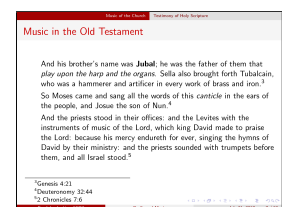
## 2 What is the Music of the Church?

### 2.1 Evidence from Scripture and Tradition

#### 2.1.1 Sacred Music in the Bible

- The first question part of our question, of whether music can lead us to God, there can be no doubts. Holy Scripture mentions music many times as fundamental to the worship of God. In the Old Testament we read in the very beginning how musical instruments were the creation of Jubal, whose name is etymologically related to the word of Jubilee, jubilation, and all that is connected with celebration or consecration. In the book of Exodus we have the song of Moses, which is still in the Roman Breviary. We have also numerous songs in the Old Testament that were composed at moments of triumph. Also many songs were composed for instruction, namely the very long canticle which Moses composed for remembrance, which one can find in the 32nd book of Deuteronomy. The prescriptions of Old Testament contain dozens of references to music and to the singing of the people during the solemnities prescribed by the law of Moses.

It was rather the King David and afterwards the wise king Solomon that



codified the singing and worship in the temple, especially by the composition of the Psalms and the appointment of musicians. It is also during this time we hear of the accompanying of the ceremonies in the temple with instruments. It was especially upon the Levites and priests that this office belonged, but similarly we read of the people joining in with their voices<sup>2</sup>. • Holy Scripture even mentions that the people of Sion were reckoned for their song, such that their captors wanted them to play and sing.

• In the New Testament likewise we have numerous references to the use of music throughout the life of Our Lord, during the institution of the Holy Sacrifice of the Mass, and in the prescriptions of the Apostles. So the first part of our question is without any doubt - not only is music meant to bring us to God, it is an integral and necessary part of the worship that we give to God.

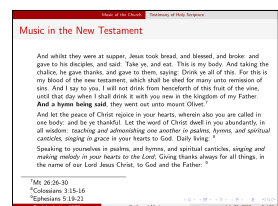
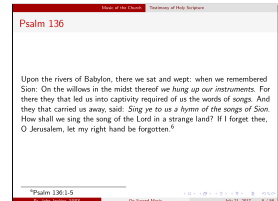
That music must lead us to God, or rather that music is the natural expression of the movement of the soul to God, is a fundamental law of nature. In fact in all the pagan religions that did not know Holy Revelation, the largest witness of what we know of them are actually the hymns that they sang during their celebrations. The Greek tragedies for instance maintained the choir of singers as something fundamental to their structure exactly due to the fact that they were offered to the gods. Even to the Greeks and pagans music was actually a gift from the gods that was returned to them by singing their praises.

Although Holy Scripture mentions many many times the use of music in the worship of God, such that we can see on every page of Holy Writ the importance of music, we have very little actual music written in the Holy Bible. We have of course many texts that were sung written, but nothing of melody. In order to know something of the melody, and the actual character of the Sacred Music, we must look towards Tradition.

### 2.1.2 Tradition

It is actually an interesting problem - how do you write music down? How can you put onto paper, which is just two-dimensional, visual, something that you actually hear, that is to say, sound, which is not visible at all, and which perishes the moment it is made? For instance we can read in the ancient Greek texts of many books about music, of the various theories and how to form the basic scale, and even of what chords sounded well together and for what parts the choir should be unaccompanied. Plato complains bitterly about the 'new music' of his day, but without any attempt to sketch the new melodies other than by a general description. This great difficulty, of how to actually draw on paper something that you hear is in a certain sense a commentary on the whole history of civilization.

<sup>2</sup>And Hezekiah commanded to offer the burnt offering upon the altar. And when the burnt offering began, the song of the LORD began also with the trumpets, and with the instruments ordained by David king of Israel. And all the congregation worshipped, and the singers sang, and the trumpeters sounded: and all this continued until the burnt offering was finished. And when they had made an end of offering, the king and all that were present with him bowed themselves, and worshipped. II Chronicles 29:25-29



So, it might be a bit ironic that during a conference on music we would need a large projector, but not entirely. What I would like to show you are some of the testimonies, or if you like, some sources of Tradition. Just like in showing the origins of the faith we must go to the writings of the Fathers of the Church, so in a certain way to show the music of the Church, we have to look at what music was written down from long ago. And it is quite surprising how many manuscripts we do possess of Church Music from very ancient times. What is even more surprising and convincing is how little this music has changed over the centuries.

The first musical example is actually a very ancient recording, made by an ethnographer at the very beginning of the history of recording sound, back in the time of wax cylinders. One of the recordings was made in a small Jewish village in Spain, giving us an idea of how the music in the diaspora sounded in the Synagogue. This particular recording is of a cantor singing Psalm 8. [1]

### 2.1.3 The Manuscripts

**Beginnings to the 9th Century** • It is actually of interest to note that the oldest extant manuscript that we have of Western Music is a Cantatorium of the early 900. Here you can see that it is actually very well preserved considering its age. What is remarkable firstly is the text itself is identical to that which you can find in your Tridentine Missal. This page here is from the Canticle of the Three Children, which is sung on the Ember Saturday in December.



• These slides show you the first two Sundays of Advent, and you will note the Introits here: Ad te levavi [2 - Ad te levavi] and Populus sion, as well as the third Sunday of Advent Gaudete [3 - Rorate Caeli].



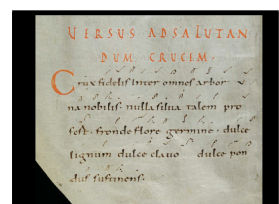
• What is somewhat interesting is that some of the more well known introits do not have any musical notation on them, such as the Rorate, or the Introit for Christmas Day Puer natus, as you can see in this slide. [4 - Puer Natus es] can pose the hypothesis that perhaps they were so well known that there was just a notation copied that here is when it would be sung, a technique that is still used in the modern printing of the Breviary. Here is the Introit of Septuagesima Sunday [Right side].



• To show you now a little bit how music was written down in these times, let us take a page from perhaps one of the more well known chants from Holy Week which we will soon celebrate. Here is a page from the same manuscript for the Good Friday, of the Hymn to the Sacred Cross. You can see here the Greek text which is sung during the Adoration of the Cross, the Hagios Theos which accompanies the Improperia.



• Here is a closer look at the text of the hymn, Pange Lingua gloriosi at the verse Crux fidelis. We know that this hymn was composed by Venantius Fortunatus in the 6th century, a very learned man who was born in Treviso, later bishop of Poitiers. On the occasion when Emperor Justin II sent a relic of the True Cross to Queen Radegund of the Franks, he composed this hymn. He also composed the Hymn for Vespers during Passion-Tide, the Vexilla Regis. [5 - Crux Fidelis]



You notice that there are quite interesting little signs placed above the words. As you can see there are several different kinds of signs: a small point, a sort of hook that goes upward, a line with two dots underneath, and so forth. These signs show the melody, for instance this sign certainly meant the melody moved upward, and this that it moved downward.

- This music, like all ancient music, uses a system of modes that determine the character of the musical scale followed in the piece and which determines its melodic character.

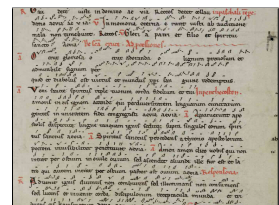
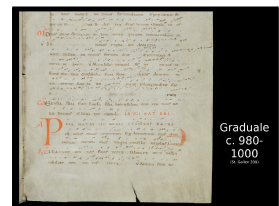
• 6 - Puer Natus est

To know more about what a mode is and what it means in practice, I rather invite you all to the lessons that we have every Saturday and Sunday morning to find out about. The mode of the psalm gave the note of the point of departure and especially where it had to end. This notation is surprisingly efficient, but it takes a certain amount of formation and especially a lot of practice of the different modes.

7 - Kyrie qui passurus

- If there is one thing that is difficult to transmit to others, it is expertise and formation. This method of writing music down is quite good, but demands that the singer be already well versed in chant. However the fraction of the Empire of Charlemagne, the invasion of the Caliphs into Spain, the conquests of the Normans, as well as the Evangelization of the Nordic countries, as well as Poland, gave new difficulties in transmitting this music to the new peoples and to the new generations.

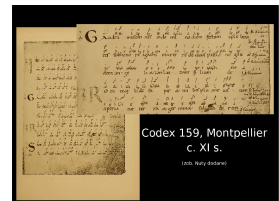
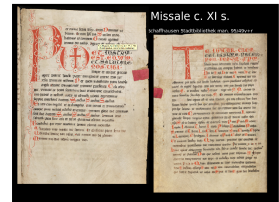
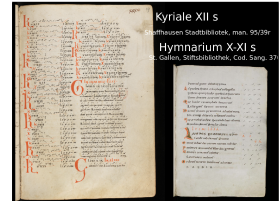
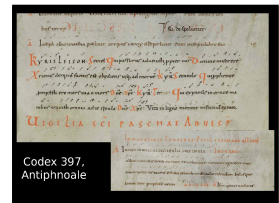
Notation St-Gall	
1. $\cdot$ Point	Point
2. $\hookrightarrow$ Hook	Hook
3. $\text{—}$ Line	Line
4. $\text{—}$ Line with two dots underneath	Line with two dots underneath
5. $\text{—}$ Line with two dots underneath and a hook	Line with two dots underneath and a hook
6. $\text{—}$ Line with two dots underneath and a hook pointing up	Line with two dots underneath and a hook pointing up
7. $\text{—}$ Line with two dots underneath and a hook pointing down	Line with two dots underneath and a hook pointing down
8. $\text{—}$ Line with two dots underneath and a hook pointing up and down	Line with two dots underneath and a hook pointing up and down
9. $\text{—}$ Line with two dots underneath and a hook pointing up and down with a tail	Line with two dots underneath and a hook pointing up and down with a tail
10. $\text{—}$ Line with two dots underneath and a hook pointing up and down with a tail and a dot	Line with two dots underneath and a hook pointing up and down with a tail and a dot
11. $\text{—}$ Line with two dots underneath and a hook pointing up and down with a tail and a dot and a tail	Line with two dots underneath and a hook pointing up and down with a tail and a dot and a tail
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20. $\text{—}$ Line with two dots underneath and a hook pointing up and down with a tail and a dot and a tail and a dot and a tail and a dot and a tail and a dot and a tail and a dot and a tail and a dot	Line with two dots underneath and a hook pointing up and down with a tail and a dot and a tail and a dot and a tail and a dot and a tail and a dot and a tail and a dot and a tail and a dot



● 8 - Kyrie 4

● ●

● 9 - Gaudeamus



**11th to 13th Century** • Thus we see in the 11th century something added to these manuscripts.

In order to point more clearly the relative distance between the notes, and thereby the mode, there is placed a red line the fundamental notes of FA and DO. You can see in this manuscript, some hundred years later from another monastery nearby St. Gallen (Einsiedeln), a manuscript with these qualities.

The signs of the notes are obviously related to what we saw before, but there is now this horizontal line giving an idea of distance. According to tradition it was Guido of Arezzo, who was born at the end of the tenth century and close to the middle of the 11th century that was the innovator of this method. He was a Benedictine monk who was assigned the task of teaching the monks in Pomposa to sing the chants of the Church. Like most of his time he complains in his writings of the general decay of education, but instead of just complaining he actually did something about it - he came up with a method to teach the singers how to sing the chants in a short time, in a methodical fashion.

10 - Ut quaeant laxis

• More than just drawing a line from which the notes could be discerned (which may or may not be by him), he came up with a general system to teach music by use of the hexachord and mnemonic devices. He soon became famous throughout all of Italy for his talent as a teacher, and the Pope John XIX invited him to Rome from which his influence spread throughout the Church.

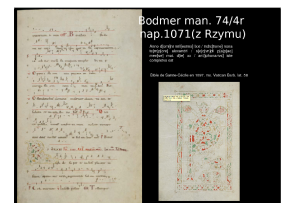
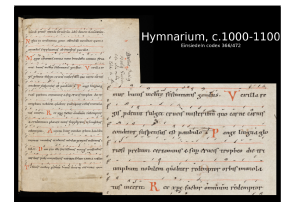
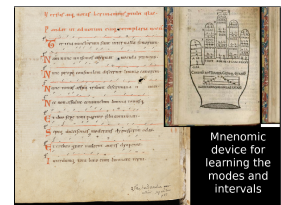
• (go back one slide) If you look on this manuscript you can see also the Hymn Veni Creator which I've enlarged.

11 - Veni creator Spiritus

Of interest is the fact that only the first line of the hymn is shown in the melody, presumably the rest of the hymn was either known by heart or transcribed elsewhere. You can see how this improvement makes it much easier to sing the melody. In fact we can use these manuscripts almost as well as we can the more modern editions, as the melodic line of the melody is faithfully transmitted by this method. To show a small comparison, here is a page from the same manuscript of the Hymn Pange lingua gloriosi which we saw before.

• We can also see that the melody has also certain local variations depending on the diocese, much like the Gorzkie ale in Poland - the melody in Warszawa is slightly different than that in Lubatowa for instance, but it is certainly recognizable as the same.

• In this manuscript you can also see a little bit of development in this helpful technique. Instead of one line, more were added to give even more precision.



- Also the notes start to become more punctuated and one can say more precise.
- One can see that especially in the rise of Scholasticism and the rise of Gothic architecture in the 13th century,
- we can see also in the manuscripts an increasing amount of detail and precision.

- This slide is from an antiphony 13th century, from the time of St. Thomas Aquinas.

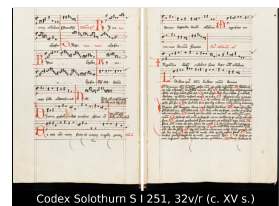
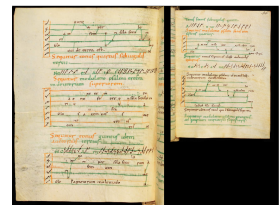
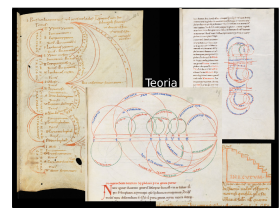
As you can see, the notation here is exactly what you will find in your Traditional Mass books, and which has been used ever since for the chant of the Church, as being the most practical and most precise, and having been refined for this use over the centuries. On how to read this notation, again I invite you to attend our lessons which we have every Saturday and Sunday morning and which will be offered on other occasions in more depth.

12 - Tu es pastor

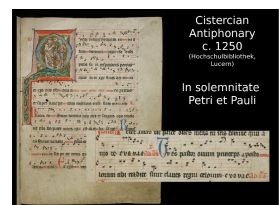
However, it should be noted that this precision and practicality does not come entirely without cost. The system of Guido of Arezzo is undoubtedly effective, and even necessary for beginning singers. And yet at the same time the large vocal tradition, of the various embellishments to the melody, or what we might call today "performance practice" is largely ignored or rather left aside. As what is written becomes more and more precise, local custom either falls away or becomes incorporated into the general scheme. In a sense its greatest strength is also its greatest weakness: since the text describes the melody well, the singer concentrates more on the text than what he has actually learned from the master singer. Tradition becomes more explicit, but also in a certain sense less ingrained in custom.

**14th to 16th century and beyond** During the renaissance there was a general decay in Church discipline and although music was never entirely neglected, the sanctuary was more or less invaded by secular ideals and melodies. Music became more and more elaborate and departed from its origin purpose which was to serve the worship of God. The sanctuary became not only the place to worship God but also to show one's talents and even assure one's livelyhood. Renaissance humanists even began to change the text of ancient hymns to more conform to classical Latin, and the melodies also were submitted to a similar purgation and even lost to the memory of most of the faithful.

Although the new music was beautiful, and even has its origins in the Plain chant of the Church, none the less it became the reserve of the choir. It was no longer a music of the Christian faithful but of the specialists and the educated who could perform it. Thus the ordinary faithful were slowly deprived of the Chant of the Church, and as the choir took over most of the functions their assistance at the Mass was less and less musical, and one might add, less and less social. Rather than praying with the very prayers of the Church they would unite themselves in silence whilst the choirs would sing long and elaborate music in the Church, which began to function more like a concert hall than a sacred building. Even the priest would leave the Holy Sacrifice in order to sit and listen to the choir, at times for hours, such as in the Requiem of Mozart, which though beautiful rather resembles more the



Codex Solothurn S 1251, 32v/r (c. XV s.)

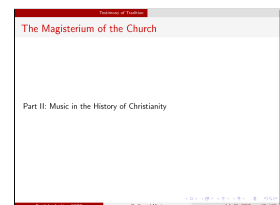


Opera than the Sacrifice of Calvary.

The influence of Protestantism brought the introduction of vernacular music during the Holy Sacrifice, something which was strictly forbidden before. The devastation of the French Revolution and the subsequent upheavals of the 19th century had disastrous consequences for the whole Church, especially in its liturgical life. The processions of the Stational Churches for example, on which was built much of the Roman Rite, ceased to exist with the loss of the Papal States. The unjust and anti-religious laws of the French Revolution made the public expression of the faith more and more difficult. Holy Mass was no longer seen as the public worship of the Church, but a private affair that must be done in the most discrete and silent manner possible.

The music of the Church, although with some very notable and noble and exceptions, became more and more forgotten and cast aside. The devil knows better than anyone, that to destroy the public worship of the Church it is sometimes sufficient to destroy that which is most public about that worship, namely the music that all can hear.

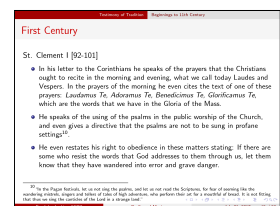
• Of course this general decay and infection of the sanctuary did not go entirely unopposed. The Magisterium of the Church and the Popes have intervened many times, from the very beginning of the history of the Church, in order to safeguard the sanctity of the Church's music. And so this brings us to the second part of our conference, that of the Magisterium of the Church which will give us the definitive answer on the nature of Sacred Music.



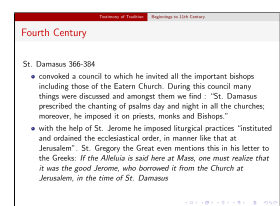
## 2.2 The Magisterium of the Church

### 2.2.1 Beginnings of the Church to 11th century

• The first Pope after St. Peter of whom we possess writings is Pope Clement I, who ruled the Church from 92 to 101. In his letter to the Corinthians he speaks of the prayers that the Christians ought to recite in the morning and evening, what we call today Laudes and Vespers. In the prayers of the morning he even cites the text of one of these prayers: Laudamus Te, Adoramus Te, Benedicimus Te, Glorificamus Te, which are the words that we have in the Gloria of the Mass. Also he speaks of the using of the psalms in the public worship of the Church, and even gives a directive that the psalms are not to be sung in profane settings<sup>13</sup>. He even restates his right to obedience in these matters stating: If there are some who resist the words that God addresses to them through us, let them know that they have wandered into error and grave danger.



• For the next two centuries we have no direct intervention of the Pope in musical matters, possibly because these documents have not come down to us and also due to the horrendous persecution of the Church during the second and third century. In the fourth century however the Pope St. Damasus convoked a council to which he invited all the important bishops including those of the Eastern Church. During this council many things were discussed and amongst them we find : "St. Damasus prescribed the chanting of psalms day and night in all the churches; moreover, he imposed it on priests, monks



and Bishops.”<sup>14</sup>. This is what we now call the Breviary, which all religious, priests and bishops must recite everyday, and it is in fact mostly composed of psalms. It is also stated that with the help of St. Jerome he imposed liturgical practices ”instituted and ordained the ecclesiastical order, in manner like that at Jerusalem”. St. Gregory the Great even mentions this in his letter to the Greeks: ”If the Alleluia is said here at Mass, one must realize that it was the good Jerome, who borrowed it from the Church at Jerusalem, in the time of St. Damasus”<sup>15</sup>.

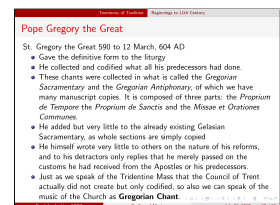
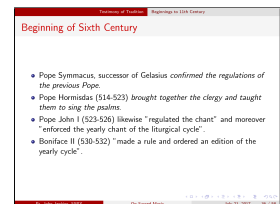
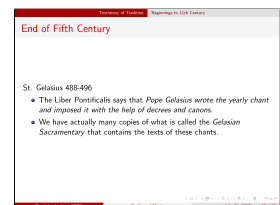
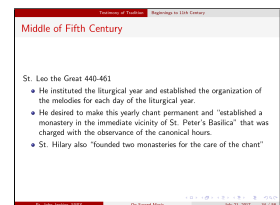
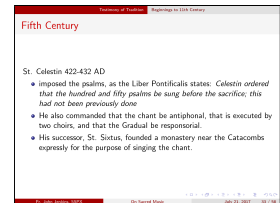
- We know that Pope Celestin, who governed the Church in 422-432, likewise imposed the psalms, as the Liber Pontificalis states: *Celestin ordered that the hundred and fifty psalms be sung before the sacrifice; this had not been previously done*. These psalms are now what constitute the Introit which he himself codified. He also commanded that the chant be antiphonal, that is executed by two choirs, and that the Gradual be responsorial. We also read that his successor, St. Sixtus, founded a monastery near the Catacombs expressly for the purpose of singing the chant.

- St. Leo the Great (440-461), ”instituted the yearly chant”, or *cantum anni circuli* in Latin, that is to say the liturgical year and he established from this time on the organization of the melodies for each day of the liturgical year. Furthermore he desired to make this yearly chant permanent and ”established a monastery in the immediate vicinity of St. Peter’s Basilica that was charged with the observance of the canonical hours. Finally, he asked that everything in the chant be suitable to the holiness of the holy place”. St. Hilary also ”founded two monasteries for the care of the chant”<sup>18</sup>.

- The Liber Pontificalis says that Pope ”Gelasius wrote the yearly chant and imposed it with the help of decrees and canons”. Gelasius ruled from the year 488 until 496, and we have actually many copies of what is called the ”Gelasian Sacramentary” that contains the texts of these chants, and the first manuscript that I showed you from the 920’s is actually a later copy of this Gelasian sacramentary that contains the sung parts, which was once in the possession of Charlemagne.

- We read that Pope Symmacus, his successor, ”confirmed the regulations of the previous Pope”. The Pope Hormisdas (514-523) ”brought together the clergy and taught them to sing the psalms”. Pope John I (523-526) likewise ”regulated the chant” and moreover ”enforced the yearly chant of the liturgical cycle”. Boniface II (530-532) ”made a rule and ordered an edition of the yearly cycle”.

- It is however the Pope St. Gregory the Great who would be the most important Pope in this period, as the Pope who put the definitive form on the liturgy, and indeed no other Pope up until our present times has had as much influence on the liturgy than him. Medieval painters often depict Pope St. Gregory as dictating the chants as he listened to the Holy Spirit, and though it is certain he was inspired by the Holy Ghost, he did not compose much if any music for the Church. He rather collected and codified what all his predecessors had done. In fact all the chants that we have of the Roman Rite, of the Traditional Roman Rite that is, have not changed their place since the seventh century as St. Gregory instituted them.



These chants were collected in what is called the Gregorian Sacramentary and the Gregorian Antiphonary, of which we have many manuscript copies. It is composed of three parts: the Proprium de Tempore the Proprium de Sanctis and the Missae et Orationes Communes. It should be noted that St. Gregory added but very little to the already existing Gelasian Sacramentary, as whole sections are simply copied. He himself wrote very little to others on the nature of his reforms, and to his detractors only replies that he merely passed on the customs he had received from the Apostles or his predecessors.

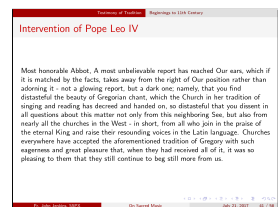
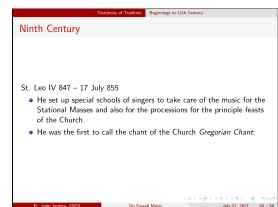
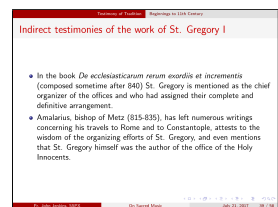
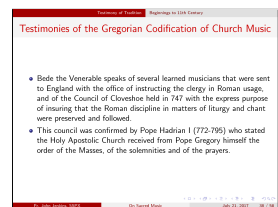
From his writings it seems that he had done so very little personally that many scholars of the 17th eighteenth and nineteenth centuries questioned his contributions. But his energetic defense of the customs of Rome and the application of reforms such as removing deacons of unworthy life from the singing offices made a lasting effect. Just as we speak of the Tridentine Mass that the Council of Trent actually did not create but only codified, so also we can speak of the music of the Church as Gregorian Chant. Although he was not the author of the liturgy, he was the chief responsible for codifying and transmitting the tradition he had received.

- Following a bit the reforms or rather the codification of St. Gregory we have the writings of Bede the Venerable who even speaks of several learned musicians that were sent to England with the office of instructing the clergy in Roman usage, and of the Council of Cloveshoe held in 747 with the express purpose of insuring that the Roman discipline in matters of liturgy and chant were preserved and followed. This council was confirmed by Pope Hadrian I (772-795) who stated the Holy Apostolic Church received from Pope Gregory himself the order of the Masses, of the solemnities and of the prayers.

- In the book *De ecclesiasticarum rerum exordiis et incrementis*, composed sometime after 840 St. Gregory is mentioned as the chief organizer of the offices and who had assigned their complete and definitive arrangement. Amalarius, bishop of Metz (815-835), has left numerous writings concerning his travels to Rome and to Constantople, attests to the wisdom of the organizing efforts of St. Gregory, and even mentions that St. Gregory himself was the author of the office of the Holy Innocents. He then states in somewhat lapidary and sarcastic tones against the detractors of Roman usage: "If it is permitted to go against the order of a Father with such authority, then let it likewise be permitted to sing the Alleluia in the full office of Good Friday".

- In passing we can mention the work of Leo IV who set up special schools of singers to take care of the music for the Stational Masses and also for the processions for the principle feasts of the Church. It was also Leo IV who was the first to call the chant of the Church "Gregorian Chant". It is actual interesting to read to you an extended passage from a bull sent by Leo IV to the Abbot Honoratus of Farfa, at that time one fo th most important of Italy in point of view of worldly possessions and ecclesiastical dignity. Leo IV was anxious about its liturgical practices.

- *Most honorable Abbot, A most unbelievable report has reached Our ears, which if it is matched by the facts, takes away from the right of Our position rather than adorning it - not a glowing report, but a dark one; namely, that you find distasteful the beauty of Gregorian chant, which the Church in her*





### 2.2.2 The Council of Trent

● Unfortunately the wise decrees of the Pope were not always followed, and the enthusiasm of composers for polyphony and secular forms soon got very much out of hand. One of the major tasks of the Council of Trent was to reform sacred music. Unfortunately it was not entirely successful. Firstly the Pope himself who was most energetic for the reform of the Church music, Pope Marcellus, was prepared to sign the decree to ban all polyphonic music in churches due to the fact that it made the text of the liturgy completely unintelligible. In fact the famous composer Giovanni Palestrina actually wrote a Mass in honor of the Pope in order to show him that polyphony could be done well and in an intelligible fashion. The piece was actually never presented to him, because unfortunately he died before any of the projected reforms could be enacted. Polyphony, it seems, was spared.

#### 15 - Kyrie Palestrina

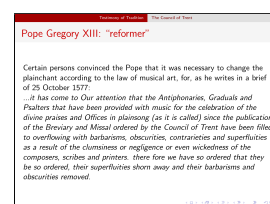
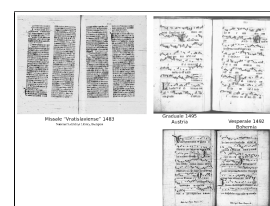
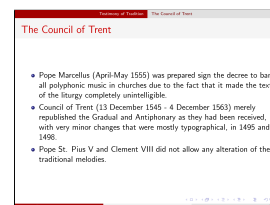
The Council of Trent in itself merely republished the Gradual and Antiphonary as they had been received, with very minor changes that were mostly typographical, in 1495 and 1498.

● Other editions that were mostly copies of these. However in Italy especially plainchant was very little used except as themes for composing polyphony. Composers viewed plainchant as little more than a pile of old stone from which to cast new compositions, and some musicians even went so far as to wish to remove plainchant entirely from the liturgy. Our story then takes a very sad turn in that the Pope himself came under the influence of these ideas.

● Whereas St. Pius V and Clement VIII had not allowed any alteration of the traditional melodies, Pope Gregory XIII was influenced to adopt a change of policy. Certain persons convinced the Pope that it was necessary to change the plainchant according to the law of musical art, for, as he writes in a brief of 25 October 1577,

*it has come to Our attention that the Antiphonaries, Graduals and Psalters that have been provided with music for the celebration of the divine praises and Offices in plainsong (as it is called) since the publication of the Breviary and Missal ordered by the Council of Trent have been filled to overflowing with barbarisms, obscurities, contrarieties and superfluties as a result of the clumsiness or negligence or even wickedness of the composers, scribes and printers. therefore we have so ordered that they be so ordered, their superfluties shorn away and their barbarisms and obscurities removed.*

Since plainchant was so little used and the authentic tradition long abandoned, Gregorian chant was largely unknown. The zealous composers of novelty, unfortunately at the behest of the Pope, now had full reign to modify the ancient chant of the Church according to their weak understanding. Whole melodies were transformed, pushed out of their primitive modes and into the mold of the new polyphonic style. What the Pope called obscurities, barbarisms and contrarieties the editors interpreted as the music itself. We



can read a bit on this process in a letter from Don Fernando de Las Infantas, a Spanish priest-musician to the King of Spain:

• *there has been some evil spirit who suggested that it would be good also to print anew all the Gregorian chant, and this should include all the books on plainchant of the Church. And concerning the melody, they propose to change many things which according to some, they say are not according to the art of music. However this does not seem to be right to me. They say that they are going to change only the things which do not keep the tune, and also in some places the ancient and full ligatures which come in places. They will do this to avoid undue length. This has been done in such a manner that they destroy all which has been done so far. The chant will now become very different from that which it is at present.*

He adds in another letter to the Pope:

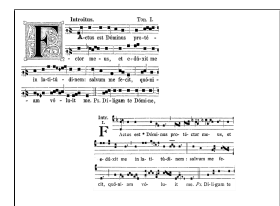
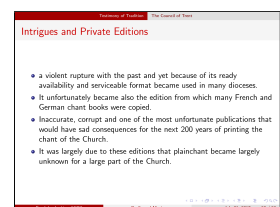
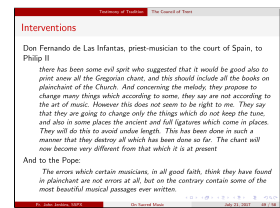
*The errors which certain musicians, in all good faith, think they have found in plainchant are not errors at all, but on the contrary contain some of the most beautiful musical passages ever written.*

The King of Spain, Philip II, took special interest in this, not least due to the fact that he saw no real use in paying for new editions of the books he had already invested in heavily at the end of the Council of Trent. The King of Spain enjoyed immense influence in Rome at the time, and happily he used this influence to halt and impede this project at every opportunity. Eventually, after a long struggle the Pope ordered an investigation into the whole matter and it was soon discovered that the so-called reformers had vastly exceeded their mandate. The entire project was stopped. But unfortunately it did not die so quickly.

• Even though there were no more official efforts made by the pope for new chant books, certain private editions began to appear. Amongst these editions was a certain Guidetti which shared many of these ideas of the canceled Papal project. The edition was a violent rupture with the past and yet because of its ready availability and serviceable format became used in many dioceses.

• It unfortunately became also the edition from which many French and German chant books were copied. Another complicated story which we don't have time to tell is that of Palestrina's son Iginio who tried to sell his father's work on the plainchant that was in fact a forgery.

• Even though it was known to be not the work under commission of the Pope, it was nonetheless printed due to the enormous amount of money that was already invested in it. Later this rather complicated affair, after several lawsuits, became known as the Medicean edition, which even though it had the prestige of the name of Palestrina attached to it, and even shared some of his not very well thought out ideas, was inaccurate, corrupt and one of the most unfortunate publications that would have sad consequences for the next 200 years of printing the chant of the Church. It was largely due to these editions that plainchant became largely unknown for a large part of the Church.



### 2.2.3 The work of Solesmes

• In this rather sad situation of affairs the Benedictine order again comes to the service of the Church in what is most fundamental to the Church, her prayer. The Benedictine order in France was one of the greatest fatalities of the French Revolution - the great monastery of Cluny was completely destroyed, and many benedictines were martyred during the terror. In 1833 however a young priest of the diocese of Le Mans, Dom Prosper Guéranger undertook the restoration of Benedictine monastic life at the priory of Solesmes. To recapture the Benedictine life required the return to the liturgical forms of Christian worship, especially the chant. Although he was not a musician himself, but a man of great culture, learning and discernment and propelled by a supernatural charism, Dom Gueranger took up with enthusiasm the restoration of Gregorian Chant.

• The principles of this restoration were faithful echoes of the Great Pope who himself was a Benedictine, St. Gregory the Great. The first principle was the primacy of the text: pronunciation, accentuation and phrasing such that it guarantees intelligibility at the service of prayer:

”The rule that dominates all rules is that, except in the pure melody (melisma), the chant is an intelligent reading, well accentuated, well phrased, with good prosodyfi”<sup>21</sup>

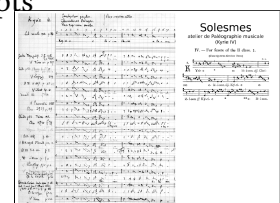
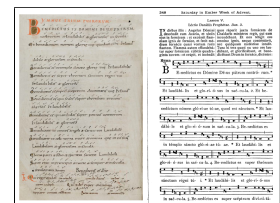
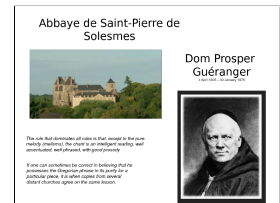
From 1860 to 1865 Dom Guranger charges one of his monks, Dom Paul Jausions with the restoration of the authentic melodies according to the following principle:

”If one can sometimes be correct in believing that he possesses the Gregorian phrase in its purity for a particular piece, it is when copies from several distant churches agree on the same lesson.”

• The work began in a very austere way: the copying of the oldest manuscripts of Gregorian chant at the municiple library of Angers. Their writing was actually indiscipherable. It should be noted that Solesmes was not the only monastery working on this, as the movement of interest in the sacred repertoire was felt in many different places due to the general situation of the books of chant which were known to be far from ideal. Yet it was at Solesmes that the restoration assumes the requisite scientific dimension.

• The first attempts at comparisons between manuscripts, done by Dom Jausions, were followed by the efforts of Dom Joseph Pothier. This led to the publication in 1883 of the first book of chants for the Mass, and the restoration had already reached a very respectable level. The publication of the Gradual had been preceded by another publication in 1880 of Les mlodies gregoriennes, the first treatise on the composition and the interpretation of Gregorian chant.

Dom Andr Mocquereau further developed this scientific enterprise by establishing a collection of facsimilies of the principal chant manuscripts in the libraries of Europe. He founded a workshop for creating the facsimiles and the publication known as Palographie Musicale (1889). In the beginning of the 20th century Pope St. Pius X encouraged this restoration with his energetic zeal and gave to the work at Solesmes his Apostolic blessing and approval. The chants of the Mass were published in 1908 and the office in



1912, as well as the Antiphonale Monasticum in 1934.

We do not have the time to show the immense authority that the Solesmes editions possess, but for that I very much suggest to you the book in English called Papal Legislation on Sacred Music by Robert F. Hayburn.

## 2.2.4 Vatican II

We only have time to mention a few words about the disaster that Vatican II was for the music of the church.

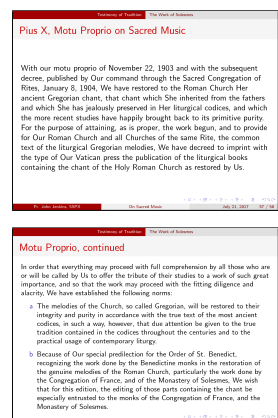
Needless to say, the authorities of the Church after Vatican II have all but destroyed Sacred Music in Churches. Not only is Gregorian Chant not used or hardly known at all in most churches, it is positively discouraged. Furthermore the destruction of the Roman Rite and the complete modification of the Liturgical Year into a three year cycle has made it impossible to use Gregorian Chant for the so-called New Mass. Actually, in many churches, de facto there is no sacred music at all but only the invasion of popular secular melodies. Instead of the music of countless generations, the faithful are exposed to music from Taize, from Pentecostal sects and worse. The very fact that the New Mass cannot use the old melodies is already proof enough that it is simply not the liturgy of the Church but something foreign.

This so-called 'reform' of Vatican II is simply not Catholic and never actually pretended to be - its whole work was to remove from the Mass anything that might be disagreeable to modern ecumenism and the sensibilities of those that are not Christian. We are living in some respects the 'Babylonian Captivity' of the Church in that the temple has been completely deprived of its sacred chant, that we are strangers in the captive's land, as the psalms says, where we cannot sing the songs that we have in Sion.

## 3 Conclusion

And so my dear faithful, let me end this conference with an urgent appeal to you to begin to learn the Gregorian chant. There is a Sacred Chant, there is a Chant that we must use to bring our souls to God. God has given to us an instrument in order to praise Him, and that is our own voice. There is prayer that is always heard by God, and a praise that is always pleasing to Him, and that is the prayer of the Church. It is exactly by singing the Chants of the Church that we participate in this prayer, and unite ourselves to the Mystical Body of Christ.

• And it is especially in our times dear faithful that we must seek to make the Chant of the Church known and used around us. Each and every serious restoration of the Church, whether it be in the times of the Ancient Fathers, the time of St. Benedict, the 11th century, up till St. Pius X, the restoration of the rights of God and His Church has always started with a restoration of the Gregorian Chant. • It is also something that is not only possible but necessary for us to do. When the Gregorian chant is neglected, unknown and unrespected, the Mass itself likewise becomes less and less known. But on



the contrary, one can see immediately the fruits of the Music of the Church in souls, as it brings them closer to their creator and savior.

Thank you for your attention, and gladly will answer any questions.