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The

“Instaurare omnia in Christo”

ANGELUS

THE VOICE OF TRADITIONAL CATHOLICISM



SACRED MUSIC AND GREGORIAN CHANT

Fr. Ian Palko, *A Path into the Realm of Silence:*

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LETTER FROM THE DISTRICT SUPERIOR

Dear Reader,



Fr. John Fullerton
District Superior of the
United States of America

ON OUR COVER:
Jose Gallegos y Arnosa.
Coro De Monaguillos
Ensayando, 19th Century.

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org.



Four days before the New Mass came into force, in November 1969, Pope Paul VI gave an address trying to justify the change of liturgy. He mentioned that setting Latin aside for the vernacular would be a great sacrifice and then noted that, since Latin would no longer be the language of the liturgy, “we will lose a great part of that stupendous and incomparable artistic and spiritual thing, Gregorian chant.”

It is a characteristic of the Conciliar popes to lift up the age-old practices of the Church with one hand, and then immediately sweep them away with the other. Pope Paul characterized the elimination of Latin and Gregorian chant as a “reason for regret” and “almost for bewilderment” but ultimately justified it for the sake of “participation by the people... particularly participation by modern people.” When chant was shelved and “On Eagles’ Wings” was put in its place, however, tens of thousands of Catholics stopped participating and left the Church.

The loss of Gregorian chant in the life of the average Catholic for the past sixty years has been incalculable. No music is so capable of raising the soul to God as this sacred chant.

Gregorian chant is so spiritual because it is so simple. It purposely removes the musical elements of harmony from its pieces by allowing for only one pitch at a given moment and reduces that of rhythm by having the musical stress occur alternatively on the second or third note from the previous stress. This austerity of form leaves a pure melody that speaks directly to the highest faculties of man’s soul.

This authentic music of the Church has been sanctifying Catholics for practically the whole of her history, and it continues to sanctify us today, we who hold on to this treasure. This music must become a part of us, especially the Kyriales that the Church has assigned to the various parts of the liturgical year. We know that it is Easter when Kyrie I begins the Paschal Vigil Midnight Mass; what a contrast from Kyriale XVII that is used for Advent and Lent! Kyriale IX appears on feasts of Our Lady, Kyriale XI on Sundays throughout the year, and VIII, or the Mass of the Angels, as an optional setting for any Sung Mass. Blessed is the Catholic who can recognize and sing these sacred melodies.

The world has its music by which it forms souls; we also have ours. This issue of *The Angelus* seeks to remind us of the priceless value of the music that makes up our traditional liturgy. Let us appreciate the beauty of the Sung Mass and the Gregorian chant that so dignifies it.

Fr. John Fullerton

FEATURED



Gregorian Chant

*Reflections and Considerations
of a Vocal Pilgrim*

Andrew Childs

non sa. ncta. ab. ho mi

PORT
MV 5 III



The Church requires participation in the Liturgy, either by assisting at Mass, a focused but passive participation, actively as a schola member or altar server, or ultimately, as a consecrated soul able to celebrate the Holy Sacrifice. Singing Gregorian chant allows every member of a congregation to bridge the gap not only between passive and active participation, but also that which exists between heaven and earth. Miraculous stories may exist, but angels do not ordinarily serve Mass; every one of them, however, sings the Sanctus.

What follows will not provide a detailed technical consideration of Gregorian chant theory, practice, or style, and for this I offer a threefold excuse. First, a serious technical examination of chant would fill the entire present volume many times over. Second, I leave this to more competent scholars, because to propose an authoritative opinion on chant invites a singular sort of scrutiny and ire. Chant occupies an area of particular specialty, and those intellectually and academically invested in it develop a fiercely protective posture, especially as it relates to their specific area of expertise (want to weigh in on the questionable superiority of chant informed by the diastematic shorthand of the *Sankt Galen* school? Engage in a chironomy duel? Angels fear to tread...) Last, I hope by focusing on more personal, historical, and practical aspects to inspire a greater affection for and more confident willingness to participate in the Liturgy by singing chant.

Reflections

My formal introduction to chant apart from the perfunctory gloss given in college music history class happened at St. Thomas Aquinas Seminary in Winona, Minnesota during my conversion in the late 1990s. Though I had begun something like a career as a professional performer (in the pre-YoubiquitousTube days, so don't bother...) I had never sung chant, and never listened to it with any seriousness. As a pre-convert becoming intimately and functionally familiar with the standard song, concert, and operatic repertoire, chant seemed to me little more than an academic religious artifact, and seriously lacking as *music*: how could monophonic monastic murmuring possibly compete with Monteverdi, Mozart, and Mahler? No ordinary exposure would convert me to chant, either hearing a parish schola or listening to recordings (and recall

these were the heady days of "Chant: The Benedictine Monks of Santo Domingo de Silos," the 1994 double-platinum album selling itself as an "antidote to the stresses of modern life." Who living a modern life could have guessed? And who could forget that cover art? Nobody knew how that monk cloned himself, or why all of him were floating among the clouds, but it was a memorable visual). As for an extraordinary exposure, hearing the Divine Office chanted in choir by the entire seminary, a chapel full of consecrated and those aspiring to be consecrated souls singing as a single voice served the purpose. It was the first truly spiritual musical experience I had ever had, and one of overwhelming impact. Monastic murmuring indeed.

About those consecrated voices. When I began to sing chant, I found it easy enough technically and simple enough musically. Please don't misunderstand: the "simplicity" of a single (monophonic) line of chant does not make it simplistic or underdeveloped, and as I'll discuss below, though it may be easy to sing technically, it can present tremendous challenges, as anyone who has lost control of a Mode 7 doozy can attest. If the technical demands of singing a professional art song recital compare to running a sub-40-minute 10k and an operatic role a sub-three-hour marathon, then chant is a brisk walk, though potentially a very long and unexpected one.¹ A competent musician can master reading chant in days not weeks, and reading neumes rather than modern notation is comparable to reading cursive script as opposed to printing: it looks different, but the notes represent sounds in relation to each other the same way in both four- and five-line staff notation (both indicate identical distances between lines and spaces), and the particular character of the numbered modes indicated at the beginning of the chant notwithstanding, the singer's job remains to read intervals correctly and in time in both systems. The five lines in the modern staff simply accommodate music of extended range, and chant written in five-line staves does exist. The "I only read ancient notation" guy is trying to impress you: the standardized chant notation of Solesmes (more below) is both more intuitive and rhythmically more accurate and nuanced than modern notation, certainly when it comes to word stress and melodic shape, but modern notation is both simpler and easier to read, even though it may present more complicated music.

So why does mastery of singing chant prove



A Path into the Realm of Silence

Sacred Music and Approaching the Divine

Fr. Ian Andrew Palko, SSPX

The devil, in C.S. Lewis’s *Screwtape Letters*, informs his interlocutor that while heaven is full of either music or silence, “no square inch of infernal space and no moment of infernal time has been surrendered to either of those abominable forces, but all has been occupied by Noise.”¹ St. Augustine would be in agreement, writing that “[t]he peace of the heavenly city is the perfectly ordered and harmonious enjoyment of God, and of one another in God,” and that “peace...is the tranquility of order.” The joy of heaven then is expressed in the harmony of which music is a perfect analogy, and silence, in which there is such perfection that nothing can quite express this perfection except a silent awe and adoration.

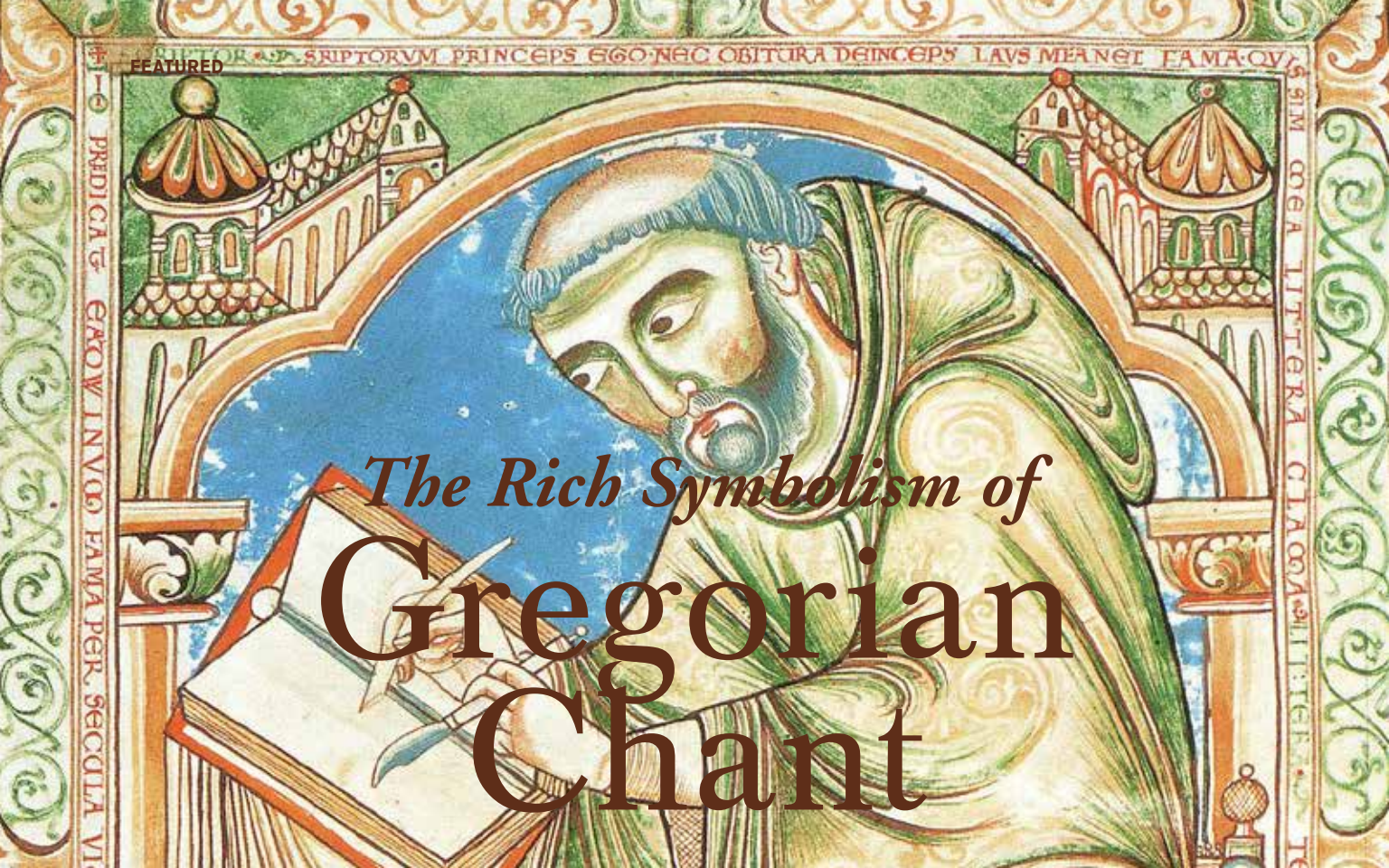
As opposed to this “infernal noise” of Hell, writes Joseph Pieper, “music is alone in creating a particular kind of silence,” for “[i]t makes a listening silence possible.” Music “opens up a great, perfectly dimensioned space of silence within which, when things come about happily, a real-

ity can dawn which ranks higher than music.”²

Philosophers have long understood the importance of the contemplation of transcendent beauty as expressed in art, in particular in the fine art called music. Plato writes that “[b]eginning from obvious beauties man must for the sake of that highest beauty be ever climbing aloft...at last to that particular study which is concerned with the beautiful itself and that alone.”³ By this, he says, man comes to know what is Essential Beauty—that is, the Divinity itself. “In that state of life above all others... a man finds it truly worthwhile to live, as he contemplates essential beauty.”⁴

While the philosophers are concerned with essential beauty, “music prompts the philosopher’s continued interest because it is by its nature so *close to the fundamentals of human existence*.”⁵

The Church has long also understood the role music plays in man’s contemplation of God with the fourth pope, St. Clement, already laying



Julian Kwasniewski

Like a great and ancient tree, whose roots appear above ground but whose ultimate source is unseen, the origins of Gregorian chant are shrouded in the lightsome darkness of late antiquity. The composers of these inventive melodies were influenced by Hebrew, Greek, and Roman music. Immersed in Scripture and the natural world much more fully than we moderns, their sense for symbolism, suggestion, and artistic subtlety allowed them to create rich and beautiful chants for the then-young Christian Liturgy.

In this article, I will showcase examples of the musical symbolism found in a few particular chants to illustrate the wonderful cross-references and nuances often embedded in the music. Thus, the reader will be better prepared to look for them on his own in other chants.

It is unsurprising that the most developed chants are those of the Mass. While a huge number of short antiphons exist for the Divine Office, the Mass Propers—the Introit, Gradual

or Tract, Alleluia, Offertory, and Communion antiphons—represent the fullest flowering of the Gregorian genius. It was in the propers that the music was given full rein to come into its own as a musical commentary upon the sacred text.

It goes without saying that the composers of Gregorian chant were fluent in Latin: what might not occur to us is the way that this influenced their composition. As we can see with most of the romance languages that stem from it (French is an exception), the beauty of Latin lives or dies in its accents. In fact, the meaning of certain words changes depending on which syllable receives the accent. When the monks and clerics of late antiquity developed these haunting tunes, they ensured that the notes were chosen with the purpose of accentuating the words to which they were fitted. Indeed, the chant is always in service of clearly articulating the text. Not only that, but great care was taken to bring out consonants, phrases, and sentences.

The chants for Sexagesima Sunday display



Sacred Music at Mass

David Conder

Saint Augustine recounts an experience he had during the singing of the Mass: *“How much did I weep during hymns and verses, greatly moved at the sweet singing of thy Church. Their sound would penetrate my ears and their truth melt my heart, sentiments of piety would well up, tears would flow, and that was good for me.”*¹

As a child, my family attended the Traditional Latin Mass, but only Low Masses. My first experience with a Sung Mass didn’t happen until I was 16. It left a strong impression on me; it was structured, beautiful, and seemed to bring the Mass to life for the attendees. Since I became an adult, my wife, children, and I have spent well over two decades loving and being involved with sacred music because of its beauty and the positive impact it has on souls. In our experiences directing the schola, choir, and playing organ, we’ve learned a lot about sacred music and what a wonderful gift it truly is.

Much has been said about the power of music

in our lives. Our Holy Mother Church, the ultimate expert on human nature, understands this and has created a rich tradition of liturgical music to elevate us both emotionally and spiritually.

I hope that this article will help clarify why the Church desires that we attend Sung or Solemn High Masses when possible and participate as much as we can. Even more so, I hope it inspires an interest to learn more about sacred music, which is one of our most beautiful inheritances as Catholics.

What Is Sacred Music?

Sacred music is the music created to support, elevate, and express the words and actions of the liturgy. These words and actions are expressed in the Order of Mass (the unchanging framework of the Mass), the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei), and the Propers of the Mass (Introit, Gradual, Tract, Alleluia, Offertory, and Communion Hymn).

Sacred music is distinct from the broader cat-

FEATURED

CROWNING OF THE BRIDE. An observance for the Eve of a Wedding. Excerpt from the 1955 Grailville booklet "Promised in Christ."



Speak Now or Forever Hold Your Lohengrin

*Ecclesiastical efforts to promote chant
and polyphony in wedding music in
19th- and 20th-century America*

Sharon Kabel

The musical crimes of modern Catholic weddings have been thoroughly discussed in recent years: poor music selection, overdramatic soloists, emphasis on the social rather than the sacramental. However, decades before the Second Vatican Council, in a firmly traditional landscape, those exact same complaints were leveled at wedding music.

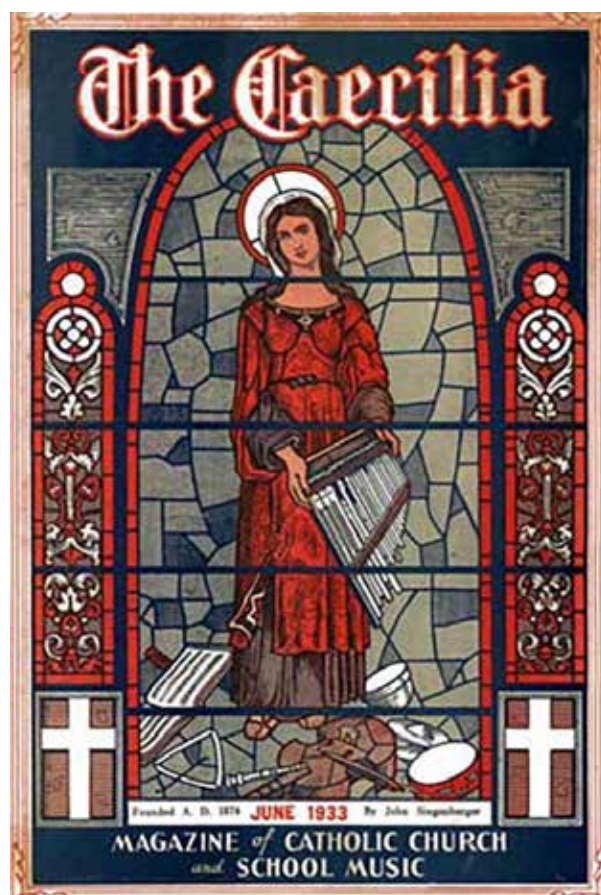
In the mid-twentieth century, American choir directors insisted that “the greatest blemish contributing to the general disfigurement of the face of the Liturgy”¹ was “requests for bad wedding music.”² Catholic newspapers and etiquette books from the 1880s-onward excoriated the trend of bad and secular music in Catholic weddings.

One can argue that the Catholic Church has been in a constant state of reforming, pruning, and beautifying the music for the Mass. Every era contends with its unique secular influences and excesses. In the nineteenth century, less than a hundred years after the death of Mozart, Catholic priests and artists in Germany rallied together to raise the standards of liturgical music—specifically, to champion Gregorian chant and sacred polyphony.³ Their efforts fell under the umbrella of the Caecilian Movement or Caecilianism. Caecilian societies and choirs sprung up all over Europe to educate people about the music most suited to the liturgy.

In 1870, the movement leaped across the ocean. Johann Singenberger founded the American Caecilian Society in Milwaukee, Wisconsin. Four years later would see the first issue of the (then German-only) music journal, *The Caecilia*. *The Caecilia* ran until the 1960s and continues today under the name *The Catholic Choirmaster*. Wedding music was a frequent and passionate topic in the *Caecilia*'s columns.



At the “Kluse”—Sunday the 10th of March 1867: Great Concert. The Caecilian Music Society under the direction of its conductor Mr. Ubrich. Beginning 4 o’clock. Entrance for 1 person. From the newspaper *Taglicher Anzeiger für Berg und Mark*. Mar. 10, 1867.



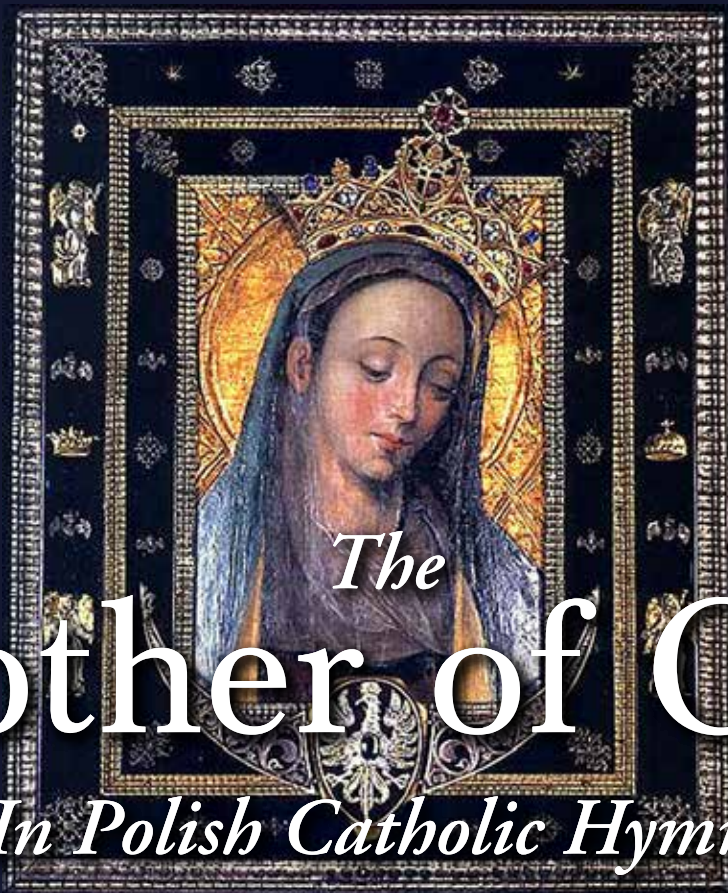
Cover of the June 1933 issue of *The Caecilia*.

Catholic weddings in nineteenth- and early twentieth-century America have a unique array of liturgical and social factors to consider.

Before the Second Vatican Council, American Catholic weddings tended to be on a weekday morning, generally on Tuesday or Wednesday, at 8am or 9am. As recently as 1942, an afternoon wedding was considered so notable that it got photo coverage in the newspaper.

Some of these wedding trends were based on official rules; for example, the Third Council of Baltimore in 1884 forbade evening weddings. However, less “official” (but perhaps more widely read) outlets like etiquette books and newspapers did not hesitate to weigh in on the subject of the ideal Catholic wedding Mass:

- In 1871: “It is greatly to be desired that all marriages were celebrated in the morning and at Mass.”⁴
- In 1880: “It is greatly to be regretted that in this country so few marriages are contracted with the accompaniment of a Nuptial Mass...”⁵
- In 1891: “It is Not the Correct Thing...To



The Mother of God

In Polish Catholic Hymns

Angeline Tan

“Bogurodzica”

On a wintry weekend in January 2023, thousands of men belonging to the Marian group *Wojownicy Maryi* (“Warriors of Mary”), gathered for a meeting led by Fr. Dominik Chmielewski at the Basilica of Saint Vincent de Paul in Bydgoszcz, holding up their rosaries and singing “Bogurodzica” (“She who gave birth to God”). This song is believed to be the first poem and oldest religious hymn composed in the Polish language.

Subsequently, a video¹ depicting the aforementioned group of men went viral in Poland and beyond, inspiring Catholics around the globe to praise the zeal of the Polish Catholics in honoring the Holy Mother of God.

Written in either the twelfth or thirteenth century, the title “Bogurodzica” is a direct translation of the Greek “Theotokos” (Θεοτόκος) or “God-bearer” in English. A prayer to the Blessed Virgin Mary and to Our Lord Jesus Christ,²

the first preserved text of “Bogurodzica” can be traced back to 1407, in the collection of homilies by Maciej of Grochów (a curate from Kcynia in the Pałuki region).

The Polish and English versions of “Bogurodzica” can be found below respectively:

Polish version

Bogurodzica dziewica,
Bogiem sławiona Maryja.
U twego syna, Gospodzina,
matko zwolena, Maryja!
Zyszczy nam, spuści nam.
Kyrie eleison.
Twego dzieła Krzyciela, Bożycze,
Ustysz głosy, napełń myśli człowiecze.
Słysz modlitwę, jaż nosimy,
A dać raczy, jenoż prosimy:
A na świecie zbożny pobyt,
Po żywocie rajski przebyt.
Kyrie eleison.



Music at Low Mass

Michael J. Miller

If you would like to introduce singing at Mass on a regular basis, remember that Rome was not built in a day. A parish accustomed to a silent low Mass cannot produce a beautiful *Missa cantata* from one Sunday to the next.

A more modest goal—an intermediate step, if you will—is to plan a low Mass with hymns. Even that requires attention to a multitude of factors and circumstances. This article provides a basic recipe. First, though, some definitions.

The **ordinary prayers** of the Mass (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*) are invariable. They are the oldest example of Christian congregational singing.

The Mass of each day on the liturgical calendar has its own **proper prayers** (Introit, Gradual, Alleluia or Tract, Offertory, and Communion). They are set to music in Gregorian chant and are sung by a trained schola.

The rubrics of a *Missa cantata* (sung Mass, which can be either high or low) call for singing

all the ordinary prayers, all the proper prayers, and the dialogues between the priest and the people (for example before the Gospel and at the Preface). Sung prayers cannot be introduced into the Mass at the musicians' convenience. A *Missa cantata* is a package deal.

The simpler alternative described in this article is **Low Mass with hymns** or motets at any or all of the following points in the Mass: Processional, Offertory, Communion, Recessional.

What You'll Need:

- Permission from the celebrant or pastor
- A director
- At least three singers whose voices can blend
- (Optional:) an organist
- A suitable space in which to practice
- A convenient rehearsal time



Gregorian Chant *at the* University of Paris: Jerome of Moravia's *Tractatus de Musica*

Joseph Ahmad

The interpretation of Gregorian chant has been fraught with controversy ever since the first attempts to “restore” or “purify” chant were made in the decades following the Council of Trent. These early endeavors produced the “Medicean edition,”¹ which was intended to accompany the Tridentine Missal. In the mid-1800s, earnest, scientific study of the history and manuscript tradition of Gregorian chant began at the Abbey of Solesmes. There, Dom Joseph Pothier and Dom André Mocquereau developed the generally free, slightly rhythmic approach to chant that one hears in most churches today, often called the “Solesmes method.” Since the late 19th century when this approach to chant was developed, the study of medieval music has continued to advance, particularly at the Abbey of Solesmes itself. Of the abbey’s more recent scholars, the best known today is Dom Eugène Cardine, whose study of ninth-century manuscripts resulted in the 1979 *Graduale Triplex*, which prints ninth-century neumes alongside modern square notation. Moreover, beginning with Cyrille Vogel’s pioneering work in the 1970s,² scholarship in medieval liturgy has greatly advanced, largely overturning many of the anti-medieval prejudices of the mid to

late Liturgical Movement: far from being a dull epilogue to the golden age of Patristic-era liturgy, medieval liturgy was vibrant, creative, and beloved by the laity.³ Consequently, contemporary scholars such as Marcel Pérès⁴ (director of Ensemble Organum), Bartosz Izbecki (director of Jerycho), Niels Berentsen,⁵ Dominique Vellard (director of Ensemble Gilles Binchois), and Antoine Guerber (director of Diabolus in Musica) have turned to sources from the medieval period to inform their approach Gregorian chant. One of these sources is the thirteenth-century treatise *Tractatus de Musica*⁶ by Jerome of Moravia. I present it with the hope that it might inspire us to sing chant more beautifully and richly.

The life of Frater Hieronimus de Moravia, OP (c.1200–c.1280) is mostly shrouded in mystery, apart from some key details. Scholars differ on whether his toponym, *Moravus*, refers to Moravia—roughly today’s Czech Republic—or Moray, a county in Scotland. Given that Jerome spent almost his entire career in Paris, and given the close connections between Scotland and France at the time, Michel Huglo and Constant Mews opt for his Scottish origin.⁷ Whereas thirteenth-century Moravia was suffering devastation at the hands of the Tatars, Moray



Bearing False Witness:

Debunking Centuries of Anti-Catholic History

By Rodney Stark, reviewed by Brendan D. King

The Old Testament tells us in great detail how King Ezechias of Juda led both the Hebrew and Philistine peoples in an uprising with Egyptian backing against the rule of King Sennacherib of Assyria. As confirmed by the discoveries of archaeologists around Jerusalem, Ezechias prepared the Holy City for what was expected to be a protracted siege by stopping up the wells outside the walls and having a tunnel hewed out of solid rock to provide the defenders of the city with a ready supply of water. Despite Ezechias' payment of a heavy tribute, the Assyrian siege ultimately began anyway. As described in an immortal poem by Lord Byron, plans for the complete destruction of Jerusalem had to be abandoned completely after the Angel of Death passed through the enemy encampment and launched a devastating epidemic among Sennacherib's army.

During the early 19th century, however, archaeologists digging in what was still Otto-

man-ruled Iraq discovered a series of clay cylinders, which are now termed in the ruins of the former Assyrian capital of Nineveh. These Akkadian-language annals of his reign not only played an instrumental role in the deciphering of the Assyrian cuneiform writing system but also provided Sennacherib's own account of Ezechias' uprising and the siege of Jerusalem.

According to Sennacherib, "But as for [Ezechias] the Judean, who would not submit to my yoke, his forty-six strong-walled cities and countless smaller towns in their vicinity I besieged and captured... Two hundred thousand and one hundred fifty people, young and old, male and female; horses, mules, asses, camels, herds (of oxen), flocks (of sheep and goats) without number I took out of their midst and reckoned as booty. I imprisoned [Ezechias] like a caged bird inside of Jerusalem, his royal city."¹

While the Sennacherib then boasts of the enormous tribute that Ezechias ultimately had to pay, he grudgingly confirms the Biblical account

sources, including past issues of the “New York Times” and even Nazi anti-Catholic propaganda and coded radio communications, that completely contradict it.

Stark then concludes, “It is true that for centuries the Catholic Church condoned an ugly array of anti-Semitic beliefs and participated in various forms of discrimination against Jews (as did the Protestants when they arrived upon the scene). This unpleasant fact gives plausibility to the charges that the Church also was deeply implicated in the pogroms that began in Medieval times and culminated in the Holocaust. However, much that is plausible is not true, and in this instance, it is not. The Roman Catholic Church has a long and honorable record of stout opposition to attacks upon Jews. And Pope Pius XII fully lived up to that tradition.”²

The origins of the myth that the Crusades were an early example of European colonialism is traced by Stark back to the 19th-century Government of the Ottoman Empire. This myth looks even sleazier when one considers that the Ottoman Government’s systematic genocide against Christian Armenians, Assyrians, and Greeks during and after World War I make the Crusades, even at their absolute worst, look in comparison kind of like a kids’ game.

Rodney Stark’s summary of why it is wrong to accuse Catholics of always backing authoritarian governments particularly deserves to be mentioned.

After demonstrating that the Catholic Church opposed the First French Republic, the Soviet Union, and the Second Spanish Republic as an understandable response to religious persecution by all three, Stark wrote, “It simply isn’t true that the Church opposes freedom and democracy. Rather, it tends to oppose tyrants, especially those who attempt to destroy the Church.”³

This carries us right to the very reason why this reviewer has long believed that the fair and balanced study of history is so vitally important for those of us who have taken on the rebuilding of the future of Catholic civilization. Even though there are those who believe otherwise, we cannot build the future upon a foundation of lies about the past, because the study of history in and of itself demonstrates why doing so is both self-destructive and unsustainable.

This is what makes Rodney Stark’s work of setting the record straight so valuable. We cannot afford for history to be falsified even for what

might seem in the moment to be laudable reasons. For if we choose to live by lies, the very concept of being set free by the truth loses all meaning.

Endnotes

¹ Cyrus H. Gordon (1982), “*Forgotten Scripts: Their Origins, Discovery, and Decipherment*,” Basic Books. Pages 188-189.

² Rodney Stark (2016), “*Bearing False Witness: Debunking Centuries of anti-Catholic History*,” Templeton Press. Pages 34-35.

³ *Ibid.*, Page 207.

TITLE IMAGE: *Allegory of Vanity*, Antonio de Pereda (1632 - 1636).



Cast of a rock relief of Sennacherib [Timo Roller].



Clay cylinder of Sennacherib at the British Museum.



On the Mystical Meaning *of the Alleluia and the Tract* from *A Mirror of the Church's Mysteries*

Ascribed to Hugh of St. Victor (ca. 1165), translated by Zachary Thomas

Pseudo Hugh's *Mirror of the Church's Mysteries* is a charming introductory handbook to theology written for the Abbey of St. Victor, outside Paris. Its seventh chapter is dedicated to an exposition of the mystical significance of the words and actions of the Mass. Here, the author shows how the Alleluia and the Tract express the mixture of joy and sorrow that Mother Church and with her every Christian soul feels on its journey through the valley of tears. The rich and evocative Biblical imagery is meant to encourage devout meditation and can provide our dull minds with a starting point for prayer during these often long interludes between the Epistle and Gospel.

There follows the Alleluia, which is a Hebrew word. For these three languages excel the others: Hebrew on account of the Law, Greek on account of wisdom, and Latin on account of government. These three tongues were triumphantly displayed on Christ's Cross, and the Church sings Her praises in all three languages. So, "Alleluia" is a Hebrew word, meaning "Praise

the Lord." But let us continue.

The Alleluia ends with a melisma which expresses the joy and love of Christian believers, and the great happiness and praise that flowed from their faith after they had heard the Apostles' preaching, signified in the Epistle. For they not only gave their assent to this preaching, but rejoiced to hear it: *Zion hears and is glad, and the daughters of Judah rejoice* (Ps. 96:8). So we read in the Cantic of Canticles (1:3): *We will exult and rejoice in you*. And the Bride: *My soul failed me when he spoke* (Cant. 5:6). The Alleluia signifies the contemplative life, and hence it is symbolically sung on a higher step than the Gradual.¹ Likewise, when the Alleluia is repeated after the verse, it signifies the everlasting joy that lies in store for the saints after this life. That is why the Alleluia has few words but a lengthy melisma, for that heavenly joy is greater than words can express, and no language is powerful or perfect enough to reveal its greatness. For who can properly explain what the human heart is not even able to conceive?

And so, since this joy cannot be fully

A detailed white architectural drawing of a Gothic cathedral is overlaid on a dark blue background. The drawing shows the intricate stonework of the facade, including a large rose window, a tall spire with a cross, and a series of pointed arches. The lines are fine and precise, typical of a technical drawing.

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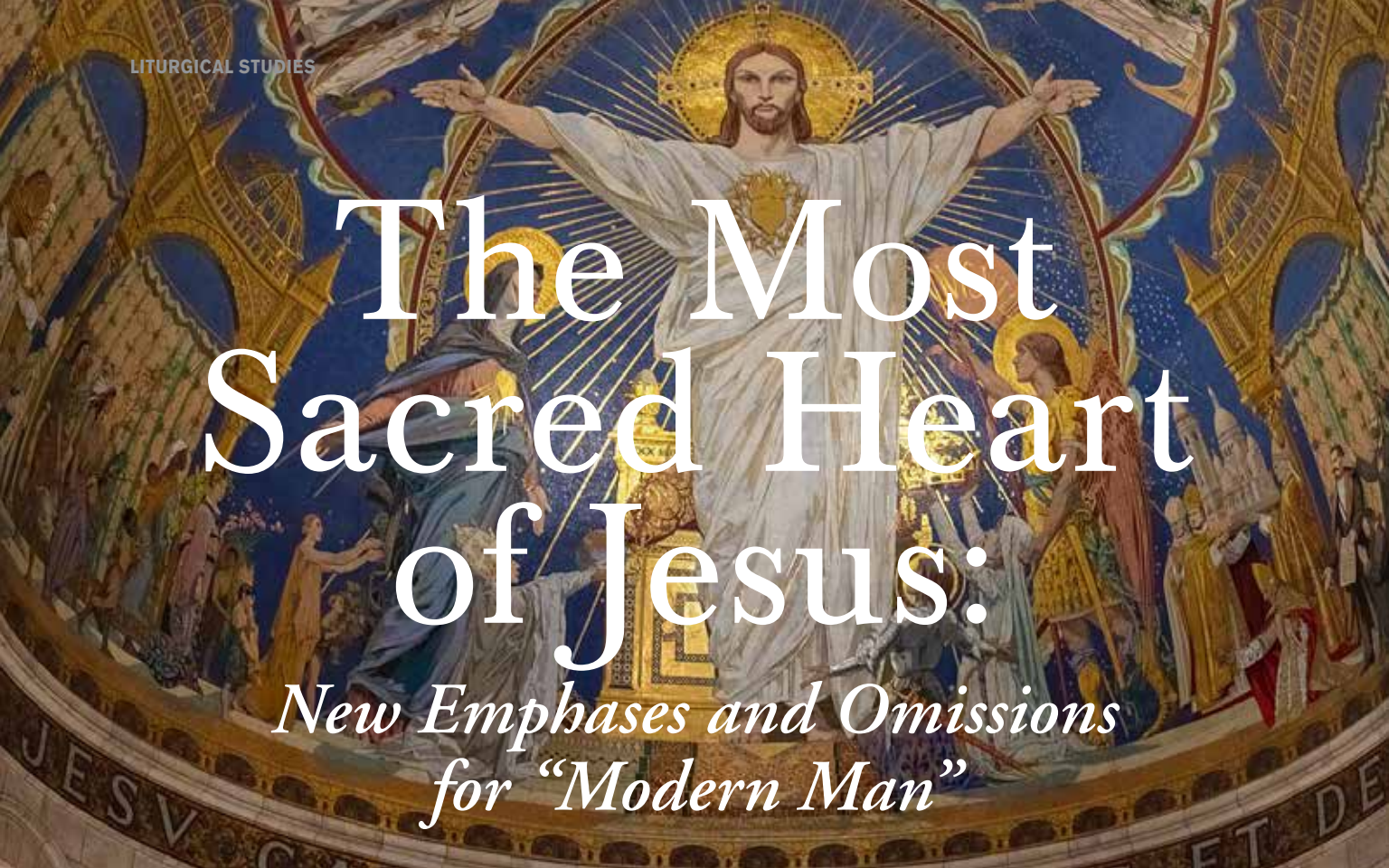
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The Most Sacred Heart of Jesus:

New Emphases and Omissions for “Modern Man”

Matthew Hazell

The feast of the Most Sacred Heart of Jesus is of comparatively recent institution in the liturgy. Its origins lie in the devotion to the Five Holy Wounds, particularly the Wound in Our Lord’s side, which the Gospel of John mentions:

When they came to Jesus and saw that he was already dead, they did not break his legs. But one of the soldiers *pierced his side with a spear, and at once there came out blood and water*. He who saw it has borne witness—his testimony is true, and he knows that he is telling the truth—that you also may believe. (John 19:33-35)

Now Thomas, one of the twelve, called the Twin, was not with them when Jesus came. So the other disciples told him, “We have seen the Lord.” But he said to them, “Unless I see in his hands the mark of the nails, and place my finger into the mark of the nails, and *place my hand into his side*, I will never believe.” Eight days later, his disciples were inside again, and

Thomas was with them. Although the doors were locked, Jesus came and stood among them and said, “Peace be with you.” Then he said to Thomas, “Put your finger here, and see my hands; and *put out your hand, and place it in my side*. Do not disbelieve, but believe.” (John 20:24-27)

Saint Augustine, along with many of the Fathers of the Church, saw in this Wound the life-giving grace of the Sacraments and the Church:

[T]here, in a manner of speaking, the door of life was thrown open from which the mystical rites of the Church flowed, without which one does not enter into the life which is true life. That blood was shed for the remission of sins; that water provides the proper mix for the health-giving cup; it offers both bath and drink... Here the second Adam, his head bowed, slept on the cross in order that from there might be found for him a bride [*i.e.*, the Church]—that one who flowed from the side of



Music Subjected to a
**Materialistic
 Influence**

By Fr. Thibault de Maillard, translated by Mary Molline

At three o'clock in the morning, a seminarian in Écône was explaining his surprise during the Midnight Mass that had just ended: the polyphonic piece at the Communion began with a long note that he had mistaken for the fire alarm! He had only realized his mistake at the second note. This mistake had, however, brought him to see the distinction between the two components of music: the static component—the sounds in and of themselves, regardless of their mutual relations—and the dynamic component, that creates a relation in time between the notes.

This distinction makes it possible to analyze and judge the music we generically call rock,¹ rap, and other forms of pop and atonal music. For this critical analysis, it is important to make a careful distinction between the material aspect, the static component—and the formal aspect, the dynamic component. The essential part of musicality belongs to the latter, and it should be the major grounds of any musical critique. In the

listener's imagination, this formal aspect takes on, as it were, an existence of its own, which the philosopher Francis Wolff analyzes using the four causes. This approach proves particularly effective in showing the weaknesses of the incriminated music and offers solid grounds for two reproaches made to these recent musical compositions, mostly related to their efficient cause: their musical poverty and their vulgarity. In a day and age that no longer takes the final cause into consideration, this study will enable us to see whether music, too, has excluded this, the last of the four causes.

I. The Static Components of Music

The static components of music are the sounds used, regardless of their mutual relations in time. For example, a note played on the organ has defined qualities: a pitch, a duration of a few seconds, an intensity, that is to say, a volume, and a tone, for example, that of a pipe. The poor quality of the musical means used (for example, a



My Path to Tradition

George and Demi Garza

1. Tell us a little about yourself. Where did you grow up, and what was your level of exposure to Catholicism as a child and as a young adult?

George: I grew up in Houston, TX with my parents and younger sister. I was fortunate to attend diocesan Catholic schools up through high school. My family was Catholic and I attended Mass most Sundays, but there wasn't much more outside of that. While I am grateful I was able to attend Catholic schools throughout my life, unfortunately, taking your faith seriously wasn't really something many people did at these schools or in my family's social circle. Of the people I knew who did take their faith seriously, many of them were scoffed at. In many ways, faith was treated as something you took down off the shelf on Sundays and then packed back up before school/work on Monday. In hindsight, I realize now how many scandalous things were

happening at our liturgies and in our churches in general, but I would have had no way of knowing it at the time. As a teen, I was heavily influenced by the charismatic movement through my Life Teen/youth group program. In my high school years, I started looking more into my faith and realized that I had to make a choice—I either believed in this or I didn't. I decided at that point to go all in and take my relationship with Christ as far as I could. My connections with my youth group led me to attend a Steubenville Conference and shortly after, I decided to apply to Franciscan University and picked Theology as my major. As my prayer life grew during this time, so did my understanding of the Church and her teachings. I met my future wife as a sophomore in college and we married the following year. We were both devout Novus Ordo Catholics and very much in love with the Lord. The more we studied, the more we grew to love Tradition. Our movement together has been a great blessing, one we do not take for granted.



Fr. Paul Robinson, SSPX

Is it wrong to listen to modern music?

If the music has beat as its primary musical element, yes; if not, not necessarily. Unfortunately, most of modern music falls into this category, for instance, rock, pop, K-pop, country, hip hop, rap, electronic, heavy metal, death metal, techno, grunge, alternative rock, and so on.

The primacy of rhythm in most modern music makes it a danger for the soul because essentially rhythmic music stirs up the lower passions and makes it more difficult to control them. The passion of sexual desire is immediately awakened in a man who walks onto the beach because of the predominance of flesh over clothing there. Similarly, music with a dominant beat has the immediate effect on the listener of exciting lower passions such as rage, hatred, rebellion, lust, self-pity, morose nostalgia, despair, and envy.

Those whose passions are excited are more likely to act without reason and those who act without reason fall into sin.¹ The passions only seek what they desire, without consideration of the good of the whole person, and it is the job of reason and grace to stifle the passions when they

desire sin. This becomes all the more difficult the more the passions are aroused.

Those who compose beat-centric music are specifically seeking to rouse the passions of their listeners, and those listening will have their passions aroused, whether they desire it or not. Meanwhile, it is the duty of a Catholic to avoid actions that will arouse his passions, when possible, precisely because such arousal typically leads to sin.

I would invite everyone who has listened to modern music at some point in their life—and I suspect that is close to everyone—to make a careful examination of the effect it has upon them when they are listening to it. Those who have not made such an examination are being affected by it more than they realize, particularly if they listen to such music on a regular basis. If you find that the music excites your lower passions, provokes in you an emotional elation that makes sin more attractive, and gives you a rush that takes you out of yourself, then you have all that is necessary to realize that the music is dangerous.

It is clear that humans cannot live without music because of its special power to speak to



THE LAST WORD

Fr. Yves le Roux
District Superior of Canada

Dear Reader,

“And the Word was made flesh and dwelt among us.”

Resting his head on the Master’s heart on the evening of the Last Supper, St. John understood better than any of the other Apostles that the Mystery of the Incarnation was above all a mystery of Love.

Indeed, the life of Christ is nothing other than a perfect song of love magnifying God’s majesty and His great mercy for us.

His continuous prayer, His teaching, His miracles, His sufferings, and His victory over sin and death are a symphony in a major key extolling the glory of the Father and His burning love for the salvation of souls.

This song that rose up two thousand years ago in the land of Palestine has never since ceased to ring out.

A countless multitude of souls have united their voices to that of Christ and imitated His accents to glorify God and spread the good news of salvation.

Gregorian chant, the proper chant of the Church, is a sacramental that truly enables the faithful to unite themselves to Christ and to His redemptive mission.

But most importantly, Gregorian chant carries on the song of Christ on earth.

In the Church, the voice of the Redeemer still rises up as strong and pure as ever. It repeats His love for the Father over the course

of the centuries, without ever tiring or growing repetitive.

Through Gregorian chant, Christ sings to men the glory of God and presents men’s prayer to His Father.

Plainchant is also the way Our Holy Mother the Church, the immaculate spouse of Christ, expresses her faith in her Spouse, proclaiming loud and clear that He is her only hope and singing His love.

Gregorian chant is truly the expression of the outpouring of the heart of Christ’s spouse, and it answers her maternal desire to form our hearts after His.

It allows her to send up before the throne of grace her profound adoration, her boundless admiration, her infinite respect, her unlimited devotion, and her total dependency, in a tone of noble sobriety.

Let us learn to savor the unique beauty of Gregorian chant that is more of Heaven than of Earth.

Uniting our voices to the voice of Christ and of His Church, let us enter into the most intimate secrets of the Heart of Christ and embrace His love for the Father so that our own lives may become a song that rises up before the throne of Grace.

In Christo Sacerdote et Maria,
Fr. Yves le Roux

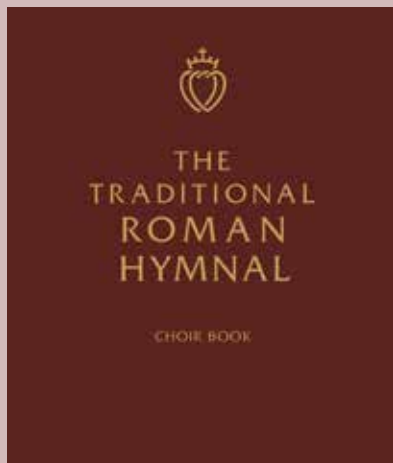
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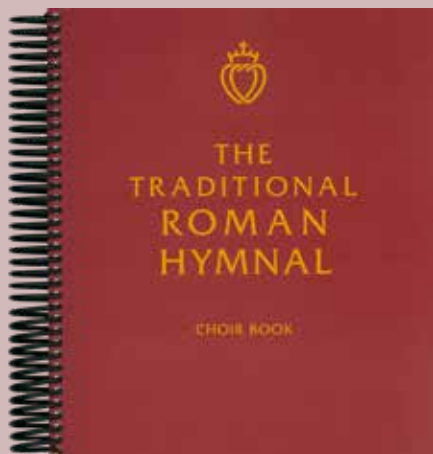
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