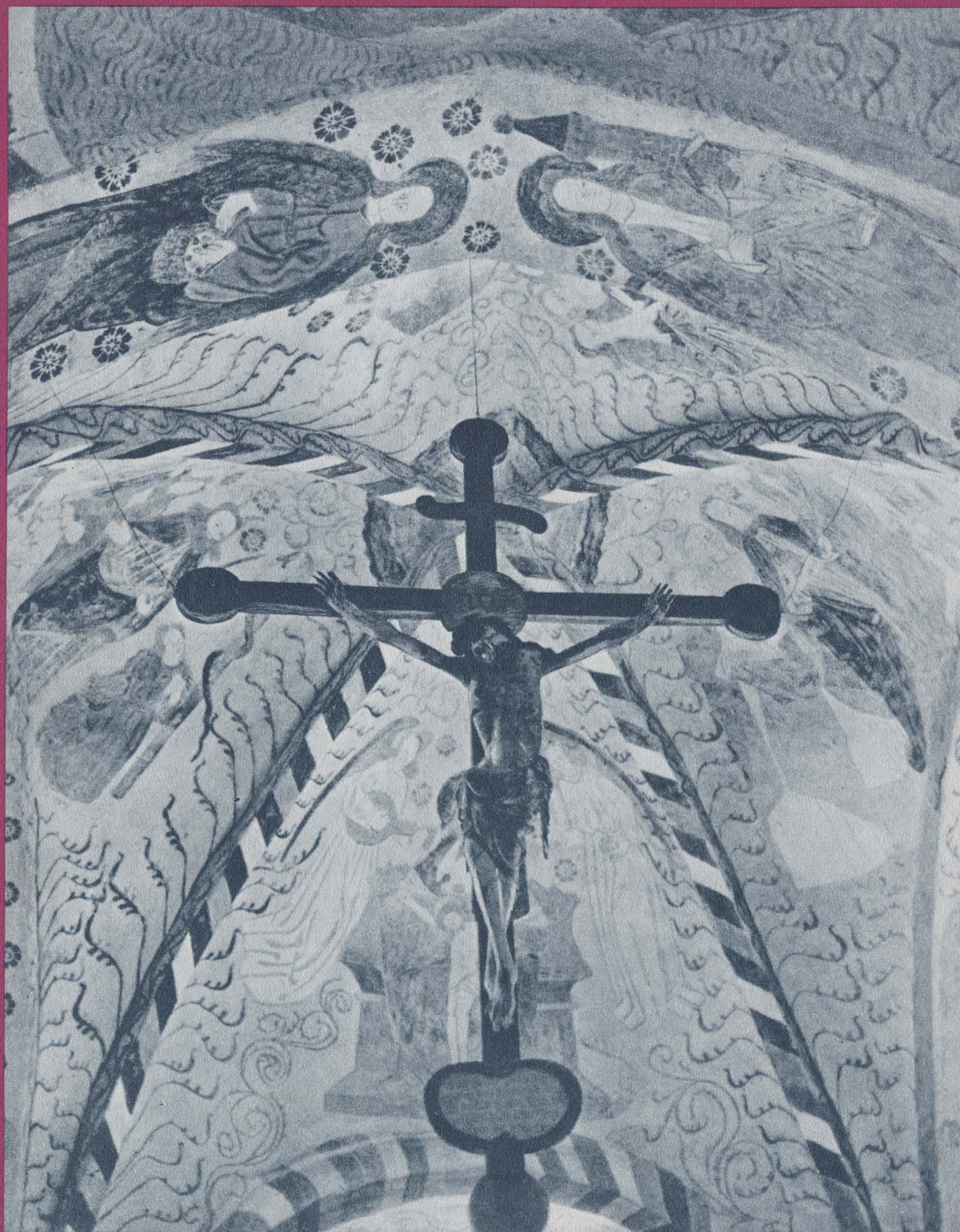


FOLKWAYS RECORDS FS 3865

GREGORIAN CHANT

BY DOM LUDOVIC BARON, O.S.B.



MILDRED KAYDEN - PRESENTS: MUSICALLY SPEAKING NO. 1
PLAINCHANT, With examples by: Pius X Choir of Manhattanville - College of the Sacred Heart
Conducted by Mother Josephine Morgan, Theodore Marier

GREGORIAN CHANT

Gregorian Chants sung by the Pius X Choir of Manhattanville College of the Sacred Heart, conducted by Mother Josephine Morgan.

INTROIT:

for Corpus Christi. CIBAVIT EOS

Communion for the Fifth Sunday after Easter:
CANTATE DOMINO ALLELUIA.

Two movements from the Ordinary of the Mass #XII.
SANCTUS. AGNUS DEI.

Translation of the texts --

Cibavit eos: - He fed them with the fat of wheat,
alleluia: and filled them with honey out of the rock,
alleluia, alleluia, alleluia.
Ps. Rejoice unto God our helper; sing aloud to the
God of Jacob. Glory be to the Father.

Sanctus: - (from Isaiah 6:3)
Holy, holy, holy Lord God of hosts: heaven and
earth are full of thy glory: Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest. (Matt. 21:9)

Cantate Domino, alleluia: - Sing unto the Lord,
alleluia: sing unto the Lord, and bless His name;
show forth His salvation from day to day,
alleluia, alleluia.

Agnus Dei:
O Lamb of God, who takest away the sins of the
world: grant us Thy peace.

DESCRIPTIVE NOTES ARE INSIDE POCKET

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BY DOM LUDOVIC BARON, O.S.B.

Ronald Clyne

FOLKWAYS RECORDS AND SERVICE CORPORATION, NYC, USA

In festo Conceptionis beate
Marię Uirginis.
In primis vespers. Añña.

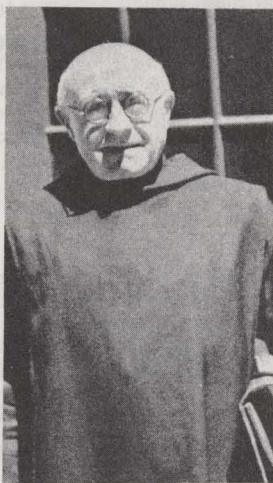


Micut lilium in

ter spinas, sic a

mica mea inter filias a de.

px. Dixit d. ã. **G**ota pui



A REPRINT FROM THE CECILIA MAGAZINE

Dom Ludovic Baron, O.S.B., from the Benedictine Abbey of St. Anne de Kergonan, France is a Gregorian Chant authority of international reputation. Dom Baron first visited these shores in 1953 when, at the invitation of Rt. Rev. M. Edmund Futterer, O.S.C.O., Abbot of St. Joseph Abbey, Spencer, Massachusetts, he came to teach, direct and inspire the choir monks of this newly founded Trappist Monastery.

That his coming to the United States has been a boon to the chant movement here is evident to anyone conversant with Father Baron's three volume work *L'Expression du Chant Gregorien*. There will be many who need no introduction to the author of these extended commentaries on the Masses of the Sundays and principal feasts of the Liturgical Year. For the church musician however, who finds his musical life centering around Gregorian Chant and who has not yet become acquainted with Father Baron or his work, a presentation of him would seem to be timely in view of his coming to the Pius X School. To this end, therefore, the following analytical and biographical data have been prepared, and though *L'Expression* enthusiasts may find them inadequate, these lines will have to suffice to introduce this man of extraordinary achievements who, through a fortuitous set of circumstances, will be in our midst once again to share his God-given bounty with us.

In his introduction to Volume I, Dom Baron pinpoints his teaching method and delineates minutely the technical and psychological factors underlying the experiences in the spiritual life we associate with Gregorian Chant. The reader will not have to penetrate far into the fertile soil of these pages to uncover the plan of the master gardener who takes up the cultivation of the final flowering of chant where others heretofore have ceased their labors. The reader finds, for example, that where other teachers aim for note-reading and rhythmic perfection, Father Baron assumes the mastery of these techniques and gives them new and higher functions; where others aim to achieve the artistic details of ideal vocal production and choral blend, he arrives at these ends in order to impregnate them with new inner beauty; where crescendo, diminuendo, acceleration and ritard are superficial musical effects, he makes them a part of the total expression (this is his key word) in which they happen as a result of his summoning forth the meaning of the chant "as a sculptor" he says "summons forth the statue from the marble block."

The author is very quick to dispel any notion that such a goal for Gregorian Chant can be achieved through short cuts, for he says "the expression of the Gregorian Chant is only discovered at the expense of arduous labor pursued logically and methodically." Thus we see that he does not brush technique aside, rather he assumes it, taking for granted that the person seeking the expression of Gregorian Chant has already submitted himself to the discipline of his craft. He goes on to say that though commendable "Paleographical artistic and critical studies will not suffice." In other words, expression reaches beyond the attainment of techniques.

There are isolated quotations from his Introduction which, when taken together, will serve to give a strong hint as to what is the substance and purpose of Father Baron's message. Each of these ideas along with many others are developed extensively in his book. "Expression is the act through which the soul reveals what it thinks, desires and feels" "Of all the signs of expression, speech is the most perfect, because it contains that through which the inner being makes itself known: the word to convey the idea and the tone of voice to evoke the feeling" "Expression does not come all made in the music. It is made the moment one sings" "Chant has a spirit proper to it; the spirit of its composer, the spirit of its purpose" "Chant is not a personal song, it is the song of the church, the mystical body of Christ. In order to understand it therefore one's personality must be clothed as a member of Christ; the spirit of Christ in it cannot otherwise be understood" "It is necessary to live that which is sung. Not to play a make-believe role in the liturgical action, but to be very much aware of the person whose place is being taken, of the sacred function, of the priestly ministry which is being exercised" "Thus disposed, we can sing; our chant will have all the power of its expression and the grace that passes through it - for it is sacramental - it will travel into the innermost corners of our churches to reach souls"

Viewing the highlights of his life in retrospect, we see that what he writes is what he lives. He was born in Brittany in 1894 and ordained to the priesthood in 1918 from the Seminary at Varnes in Brittany. His first musical assignment was that of choirmaster at the Basilica and Minor Seminary at St. Anne D'Auroy where he taught music to 250 students and directed them every Sunday at high Mass. On feast days he directed a mixed choir of 80 voices in performances of Renaissance and Modern Polyphony. He entered the Benedictine Monastery of St. Anne de Kergonan in 1926, and because this Abbey is a Solesmes foundation in Brittany, Fr. Baron's association with the development of the chant progress at the Abbey of St. Pierre de Solesmes has been a close one over the years. He began his studies in chant with Rev. Fr. Dom Herbe, choir director at the Monastery of St. Anne, all the while pursuing theoretical studies with Henri Potiron during vacation periods. In 1930 he succeeded Dom Herbe to the directorship of the choir. With Mr. Auguste Le Guennant he established after the second World War, the Gregorian School of Brittany where he supervised the preparation of the high Mass each summer. Prior to World War II he was sent to England for a rest and while there was chaplain for the Daughters of the Holy Ghost. Detained here during the war unable to return to occupied France, he embarked on the project of writing commentaries on the chant which are found in his three volume work mentioned above. In 1951 he went to Finland to participate in a convention of Scandinavian Catholic leaders. During his tour he lectured on Gregorian Chant in Stockholm, Sweden, to groups of singers taken from Catholic and Protestant choirs in that country. Before returning to France he established in Vodstena, Sweden, the country of St. Bridget, the basis for a Scandinavian Gregorian association.

In September of 1953, Father Baron came to the United States to the Trappist Monastery at Spencer, Massachusetts. It was during this stay that we became acquainted with him and his work at close range. What we had surmised from the reading of his books was translated into reality upon meeting him and hearing the singing of the choir at the abbey. With a more than adequate command of English, he was able to communicate to the monks the underlying subtleties of his method. Thus they sang with control, accuracy, richness and beauty.

If we add to his many accomplishments a personal note concerning his friendly and gracious manner, frequently enlivened by gusts of wit and good humor, there emerges a priest-director of chant, or better, a director of souls into the spiritual life through Chant, who is unique at a time when many outstanding leaders already exist.

Mildred Kayden

Composer, musicologist, lecturer, radio commentator, created the "Musically Speaking" series for radio station WEVD.

Became especially interested in the Plain Chant of the Catholic Liturgy when she was doing research for her Doctoral Thesis for Radcliffe College on a sixteenth century Polish Organ Tablature which contains many organ "arrangements" based on Plain Chant.

A. B. Vassar College ... M. A. Radcliffe College

Studied musicology with Profs. George Sherman Dickinson, Archibald T. Davison, Donald J. Grout, Otto Gombosi, Arthur Tillman Merritt.

Studied composition with Ernst Krenek, Walter Piston.

In viewing music as one of the humanities, in its relation to the other arts and against a background of its times, Mildred Kayden created the radio series "Musically Speaking", broadcast on WEVD, for everyone, not just for the musician.

With this in mind, she invited guests, each one distinguished in his field, to discuss with her any phase of music, or its relationship with the other arts (such comparative subjects as music and art, or music and dance). Without using technical language unless it is carefully defined, and somewhat lightened by the personalities, these interviews, though spontaneous, are carefully organized capsules of information.

Mildred Kayden has interviewed on "Musically Speaking" such guests as: Dr. Carleton Sprague Smith, Lotte Lenya, Don Walker, William Schuman, Aaron Copland, Dr. Sterling A. Callisen, Zachary Solov, Pearl Lang, Max Rudolf, Leopold Mannes, Peggy Glanville-Hicks

On this recording, Mildred Kayden discusses the subject of Gregorian chant with no less an expert than Dom Ludovic Baron, member of the Order of Saint Benedict. The interview is musically illustrated by Dom Baron himself, and by various Schola choirs of the Pius X Choir of Manhattanville College of the Sacred Heart, one conducted by Mother Josephine Morgan and another by Theodore Marier.

KAYDEN

Good evening, Dom Baron, and welcome to "Musically Speaking".

BARON

Good evening, Mrs. Kayden ..

KAYDEN

Since you are a member of the Benedictine Order, I wonder if you would tell us about the work that the Benedictines have done to preserve Plain Chant.

BARON

Well, first I should like to say that when we speak of Plain Chant we are referring primarily to Gregorian Chant, that is, the songs of the church which were composed by anonymous musicians around the fourth century to the eighth century. Now, the very name, Gregorian Chant, refers to Gregory who was first a prime minister then later became Pope Gregory. He took these various compositions and arranged them according to the liturgical year, and gave them their last form.

KAYDEN

Well, last week on "Musically Speaking" we heard some GOTHIC music of the 12th and 13th century in which the original Plain Chants were really mutilated. They were used in polyphonic compositions. They were chopped up into bits, just snatches of them were used, they were given arbitrary rhythms.

BARON

Oh yes, after the 11th or 12th century the Plain Chant passed through a period of decadence. The melodies lost their rhythm, they were mutilated because the musicians having lost their spiritual meaning found them too long. They were more interested in the novelty of the new polyphonic style. So Gregorian melodies were kept only in the monasteries and even there in a form which was far from the beauty of the original. So they had to be restored, and the restoration began in France around 1850.

KAYDEN

Why did the restoration of Plain Chant begin so late?

BARON

At that time, a priest called Gueranger in an Abbaye called Solesme, was the first to have the intuition that the chant no longer had its original beauty. He sent some of his monks to study one manuscript in the Library in Angers, and another manuscript was found through remarkable circumstances in the Library of the Faculty of Medicine at Montpellier. Immediately they could see that the Chant that they were singing was far from the original melody. So they began to copy by hand the original manuscripts. Then as soon as the technique of photography was invented, they sent many monks all over Europe and they brought back to Solesmes 500 complete manuscripts and about 100 that were incomplete. Then they began to study these manuscripts. They classified them by families according to the handwriting and they compared them and then they were able to make an edition that approximated as nearly as possible the original.

KAYDEN

That must have been an exciting search throughout Europe.

BARON

Then in 1903, Saint Pius X set up a special commission at Rome to edit an official edition based upon the work of the monks of Solesmes. This edition is now the official edition which is used all over the world and is called the Vatican edition.

KAYDEN

Isn't it true that the Benedictines also did much to restore the Chant by their wonderful singing of these original melodies?

BARON

Of course; what we have in the manuscripts or in books is not the melody. It is the sign of the melody. In fact, it is only when we sing that the Plain Chant is restored. The Benedictines sing it every day from

morning to night. They are used to singing the chants and do not have to worry about the notes or the rhythm - for them it is only the natural way to pray.

KAYDEN

Yes, I know that the Benedictines have set the standard for the singing of Plain Chant all over the world, and everyone copies their style.

Dom Baron, I would like to ask you what is the real purpose of Chant?

BARON

Plain Chant is a part of the Liturgy. The service of the Catholic Church envelops all the history of the world in one year which is called the Liturgical Year. It is like a drama that begins with the lost paradise and goes through the year to eternity. It is a drama in which there are many characters on earth and in Heaven and the Plain Chant is the music for each character and scene of the drama. It is the Libretto of the Opera.

The Chant is necessary because the text we have gives to us only the idea; we do not have in the text the feeling that the characters must have. It is only in the music that we can have this.

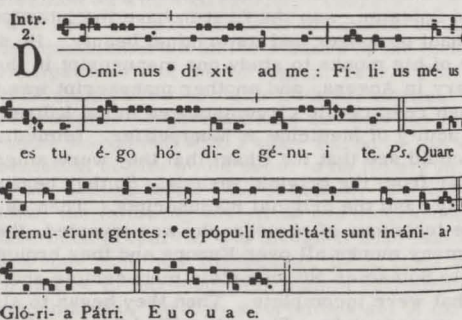
The Church is not only united in one text, but it must be united in one feeling. That is why we have to sing and each character must have his voice. As it is the Church which sings, the feeling and the music must be the same for everyone for each part of the drama.

In fact, Plain Chant is a dialogue between God and mankind - it is a real play, not a fictitious one. In which God has His role and we have ours.

The best thing now would be to give an example - The Introit of The Midnight Mass. The text is:

MIDNIGHT MASS.

Intr. 2.



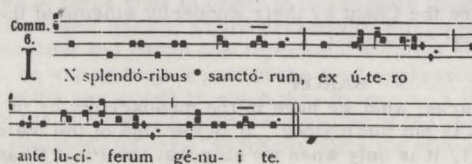
O-mi- nus * dí- xit ad me : Fi- li- us mé- us
es tu, é- go hó- di- e gé- nu- i te. Ps. Quar-
fremu- é- runt géntes : * et pópu- li medi- tá- ti sunt in- áni- a?
Gló- ri- a Pátri. E u o u a e.

Alleluia, alleluia. V. Alleluia, alleluia. V. The Lord
Ps. 2, 7. Dominus dixit ad me: Filius meus es tu, ego
hodie genui te. Alleluia. hath said to Me: Thou art My
Son, this day have I begotten
Thee. Alleluia.

It is simple because it is the little Child just born that sings. Listen to the cadence; it is a cadence for a child. It is the moment when our Lord is born. There are only the Lady, St. Joseph and Him, and there was silence; in that silence it was a dialogue between God the Father, and the Son. It is a cadence for a child, just 2 or 3 notes, very simple and at the same time so deep. It is above time, country, everything -- that is God. It is eternal.

You can see how this Gregorian Chant is spiritual. Here is an answer from the Father sung at the Communion.

Comm. 6.



N spléndo-ribus * sanctó- rum, ex ú- te- ro
ante lu- cí- ferum gé- nu- i te.

Communion. In the bright-
ness of the saints, from the
womb before the day-star I
begot Thee.

Communio. Ps. 109,
In splendoribus sancti-
rum, ex útero ante lu-
ferum genui te.

We shall make the comparison: the other Chant was the character of the Child. This is the character of the Father. It is a drama. The Child was a human being but this is God.

KAYDEN

Is the Gregorian Chant always the mysterious expression we have just heard?

BARON

Well here is another example, see for yourself. It is taken from St. John.

KAYDEN

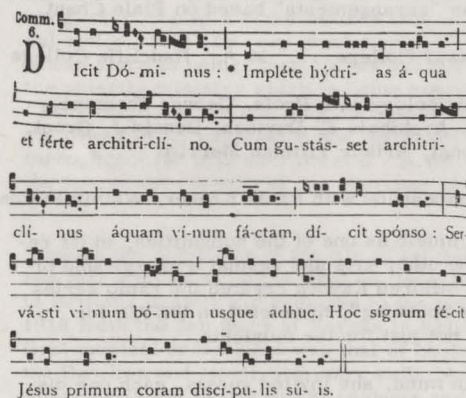
Shall I first read the Bible text before you read the Plain Chant? This is Chapter 2. The Marriage Feast at Cana.

BARON

Now suppose we listen to the Plain Chant text. The composer did not use the exact Bible text; it was not in his plan and he was free to cut here and there to make drama as he wanted to.

There are three characters. First there is the narrator, then there is our Lord, and finally the chief steward the one who is in charge of the table, what to-day we call in France the Maitre d'Hotel. Here is the drama:

Comm. 6.



Icít Dó- mi- nus : * Impléte hýdri- as á- qua
et férté architri- cli- no. Cum gu- stás- set architri-
cli- nus áquam ví- num fá- ctam, dí- cit spónso : Ser-
vá- sti ví- num bó- num usque adhuc. Hoc sígnum fé- cit
Jésus primum coram disci- pu- lis sú- is.

Communion. The Lord saith:
Fill the water-pots with water,
and carry to the chief steward.
When the chief steward had
tasted the water made wine,
he saith to the bridegroom:
Thou hast kept the good wine
until now. This first miracle
did Jesus in the presence of
His disciples.

Communio. Joan. 2
8, 9, 10-11. Dicit Dó-
nus: Impléte hydrias et
et ferte architriclino. C
gustasset architricli-
aquam vinum factam, et
sponso: Servasti bon-
vinum usque adhuc. I
signum fecit Jesus prius
coram discipulis suis.

First the voice of the Narrator - no expression. Then comes the voice of our Lord, grave, serious, mysterious with the similar intonation to the few notes that were used in the first example, the Midnight Mass, that we heard. Then comes the astonishment of the Maitre-d'Hotel when he tastes the water which had been turned into wine, and finds it to be so excellent. The music grows little by little in joy. The music goes up on the word "bonum" (good); he almost rubs his hand on his stomach, he enjoys the wine so much.

The narrator concludes.

Shall I sing the whole piece again so that we can follow the entire drama.

KAYDEN

Yes, I realize now that there is not much mystery in this Chant; it is quite a simple everyday drama. A Wedding at Cana.

BARON

Well no, not really, there is mystery there too. In every Gregorian Chant there is mystery because it is the drama between Man and God. The mystery is this, that antiphon is sung after the Faithful receive the Sacrament in which the wine is changed into the blood of our Lord. So the good wine which has been kept for the end is the Eucharist. So we don't sing only the drama of Cana, we sing the drama of our life being nourished by the blood of our Lord.

This is the story of Plain Chant and its meaning, but it doesn't stop there; for while it is remarkable that this body of musical material, Plain Chant, has been used continually in the Catholic church for about 1500 years and is still a living part of the church, there is another parallel and exciting musical story connected with it. It is that the whole development of music, such as we know it in the western world, owes its beginnings to Plain Chant. Here is how it happened. It started when an anonymous musician of the ninth century had a special idea, as he wrote it, "For the decoration of the ecclesiastical chants." To do this he sang a Plain Chant which of course was unaccompanied; it was only one melody, and he asked another musician to sing another melody with him at the same time. Now this sounds like a ridiculously simple idea to us, for we are used to many sounds going on at once. But in the history of music this was as momentous an idea as the development of the wheel was to civilization.

But this idea was startling to the people of the 9th century, for up until that time the entire concept of music in the ancient world - Greece, Rome and in Europe, was based on monmelody, that is just one melody sung at one time.

In the ninth century, the concept of POLYPHONY, that is more than one, or many melodies going at once, got its start. The idea of polyphony grew and developed through the Middle Ages and on into the Renaissance. Let's hear some actual music. First a Plain Chant based on the text "Kyrie eleison, Lord have mercy, Criste eleison, Christ have mercy, Kyrie eleison, Lord have mercy." This is the Kyrie IX in the Vatican edition. Then we shall hear a polyphonic treatment of this same Plain Chant composed in the late Renaissance by Palestrina, Missa de Beata Maria Virgine.

This is performed by a special Schola from the Pius X Summer Session Choir of Manhattanville College of the Sacred Heart, conducted by Theodore Marier.

Even some contemporary liturgical compositions still owe their inspiration to Plain Chant. Here is a work composed by Jean Langlais. He is the blind organist at the Bascilla of Sainte Clothilde in Paris. It is called Mass in ancient style and it is based on a melody which he composed, but this melody is a pseudo Plain Chant; it is inspired by Plain Chant style. The choir will perform just the Kyrie Eleison of this Mass. They will sing first the melody alone and then the polyphonic treatment of it. There is an interesting sidelight about this Jean Langlais Mass in Ancient style. It is dedicated to conductor, Theodore Marier, who is a member of the summer session faculty of the Pius X School of Liturgical Music. The dedication of this Mass to Mr. Marier came as a result of his conducting another Langlais Solemn Mass, at Symphony Hall in Boston.

The Kyrie Eleison from the Mass in Ancient Style by Jean Langlais.

The term Plain Chant of the Roman Catholic Church refers primarily to Gregorian Chant. These are the songs of the church composed by anonymous musicians from the fourth century on. The name Gregorian Chant derives from a great Benedictine monk of the late sixth century who later became Pope Gregory I. He took these miscellaneous church songs, codified and arranged them according to a liturgical order.

Pope Gregory's classification is essentially the same form in which we know them today.

Gregorian chant happens to be the earliest preserved body of music known to western civilization. The art of chant would be remarkable for this fact alone, its venerable age and marvelous state of preservation, were it not for the fact that it is such an extraordinary musical achievement. In addition to this, the subsequent development of our own western musical composition had its essential roots in these songs of the church.

What is the expressive intention of Gregorian chant? It is the musical counterpart of the Catholic liturgical texts, whose expressive and spiritual meaning it augments. It was Saint Augustine, writing in the fourth century who expressed the initial purpose of the chant. He wrote:

Language is too poor to speak of God. . . . I am inclined to allow the old usage of singing in the church, that so by the delight taken in at the ears, the weaker minds be roused up into some feeling of devotion.

The Benedictine monks have always been closely associated with chant, starting with Pope Gregory. Even in the nineteenth century, after the chant had gone through various mutilations, it was the Benedictines who restored the chant to its original beauty.

Dom Ludovic Baron is a monk of the Order of Saint Benedict. As he says:

It is only when we sing the chant that it is really restored. The Benedictines sing every day from morning to night, so they are used to singing the chant in the spirit in which it was composed. The chant for them is the natural way to pray.

Mildred Kayden

Gregorian Chants sung by the Pius X Choir of Manhattanville College of the Sacred Heart, conducted by Mother Josephine Morgan.

INTROIT:

for Corpus Christi, CIBAVIT EOS

Communion for the Fifth Sunday after Easter:
CANTATE DOMINO ALLELUIA.

Two movements from the Ordinary of the Mass #XII,
SANCTUS, AGNUS DEI.

Translation of the texts --

Cibavit eos: - He fed them with the fat of wheat, alleluia: and filled them with honey out of the rock, alleluia, alleluia, alleluia.

Ps. Rejoice unto God our helper; sing aloud to the God of Jacob. Glory be to the Father.

Sanctus: - (from Isaiah 6:3)
Holy, holy, holy Lord God of hosts: heaven and earth are full of thy glory: Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest. (Matt. 21:9)

Cantate Domino, alleluia: - Sing unto the Lord, alleluia: sing unto the Lord, and bless His name; show forth His salvation from day to day, alleluia, alleluia.

Agnus Dei:
O Lamb of God, who takest away the sins of the world: grant us Thy peace.