

Wine, Women & Song: Songs of Prayer

Charles Savona-Ventura

Song was very much an integral part of monastic prayer and Medieval monks and nuns spent several hours each day singing Gregorian chants during religious services. This practice followed the exultations of the Old Testament as stated in the Psalms: 'Come, let us sing to the Lord, let us cheer in honour of the Rock of our salvation, Let us come into His presence with thanksgiving, let us joyfully sing to Him with psalms' (Psalm 95); and 'Sing a new song to the Lord, sing to the Lord all the earth! Sing to the Lord, bless His name; proclaim His salvation from day to day' (Psalm 96).

The monastic Crusader Orders likewise adopted the practice of incorporating song during religious service. The Rule of the Order of the Temple promulgated before 1187 decrees that: 'When the brothers are in the chapel or anywhere else, and the hours are sung as is customary in the house every day; And during Advent when those antiphons are sung which are called the 'O's..... When Lent arrives, every time the priest or the deacon says *flectamus genua*. When Mass is being sung, all the brother who are not ill should keel, and when he says *levate*, they should rise.'¹ The Order of Saint Lazarus adopted a similar rule and practice to the other Crusader Orders. By 1255, the Order had been placed by Pope Alexander IV under the charisma of the Rule of Saint Augustine.² The Rule of St Augustine decrees that 'When you pray to God in psalms and hymns, entertain your heart with what your lips are reciting, and chant only those things appointed to be chanted; but what is not

¹ H. de Curzon (ed.). *La Règle du Temple*. Paris: Societe de l'Histoire de France, Paris, 1886, Clauses 341-342

² Alexander IV. *Confirmatio Ordinis* (11.iv.125). In: L. Cherubini & A.M. Cherubino. *Magnum bullarium romanum, a B. Leone Magno vsque ad S.D.N. Innocentium X*. Lyon: P. Borde, L. Arnaud & C.J. Rigaud, 1655, vol. 1, pp.131-132.

written to be sung, sing not.’³ The same regulation was incorporated in the early 14th century Statutes of the Order available in manuscript form in the Seedorf Monastery in Switzerland.



Medieval Monks chanting prayers

Even with the change from a monastic Order to an honorific one, that occurred after 1608 with the amalgamation of the Order of Saint Lazarus with the newly established Order of Our Lady of Mount Carmel by King Henri V, the Order continued to incorporate elements of song within its rituals right through to the 18th century. In 1700, *L' Office a l' Usage des Chevaliers de Nostre-Dame du Mont-Carmel & de S. Lazare de Jerusalem* lists several dedicated hymns that were to be sung during the Liturgy of

³ *The Rule of St. Augustine.*
http://www.op.org/sites/www.op.org/files/public/documents/fichier/rule_augustine_en.pdf

Hours.⁴ Similar instruction were given in a later 1759 edition of the Office.⁵ In July 1703, Chevalier de Vertron wrote up a Hymn in Latin and French to honour Our Lady of Mount Carmel and dedicated this to the grand master the Marquis de Dangeau.⁶ The manuscript copy of the *Missale ordinum sancti Lazari Hierosolimitani et beatae Mariae de Monte Carmelo* was presented to the Grand Master on the 16 October 1785 by Abbé de Bouville, Commander of the Order. This missal includes a number of sung prayers and hymns including musical notes.⁷

Songs of prayer were also incorporated in the official functions of the Order. The 1649 statutes continue to mention the chanting of hymns during the ceremony of profession of the knights. At the end of the Mass, the hymn *Veni Creator Spiritus* was to be sung.⁸ Believed to have been written by Rabanus Naurus in the 9th century, this Latin hymn was normally sung in the Gregorian Chant. As an invocation to the Holy Spirit, the *Veni Creator Spiritus* is sung during solemn liturgical events of the Roman Catholic Church, and also during the ordination of priests and the profession of members of religious institutions. The 1703 ceremony associated with the reception and profession of the knights of the combined Orders, the *Te Deum* was solemnly sung to the sound of bells at the end of the admission ceremony.⁹

⁴ *L' Office a l' usage des Chevaliers de Notre-Dame du Mont-Carmel & de S. Lazare de Jerusalem*. Paris: Jean Baptiste Coissard, 1700.

⁵ *L' Office a l' usage des chevaliers de Notre-Dame du Mont-Carmel et de Saint Lazare de Jérusalem*. Paris: Louis-Denis Delatour, 1759.

⁶ *Hymne, en vers latins et français, à l'honneur de N.-D. du Mont-Carmel, dédié à Mgr le marquis de Dangeau... par M. de Vertron*. Paris: Jean Baptiste Coignard, 1703.

⁷ *Missale ordinum sancti Lazari Hierosolimitani et beatae Mariae de Monte Carmelo*. Ms. 1785. Available at <https://gallica.bnf.fr/ark:/12148/btv1b55009894b.r>

⁸ *Memoires, Régles et Statuts Ceremonies et Privileges des Ordres Militaires de Notre Dame du Mont Carmel et de Saint Lazare de Jerusalem*. Lyon: Antoine Cellier, 1649, pp.119-120.

⁹ *Cérémonial de réception, récit d'une des dernières cérémonies*. Paris: Jean-Baptiste Coignard, 1703, In: H.M. de Langle & J.L. de Tréourret de Kerstrat. *Les*

Canon Missæ. 45.	46. Canon Missæ.
<p>stia, dicit: rit Calicem, omnis honor genuflectit, & glória. surgit & Reponit Hó dicit. stiam, coope</p> <p>P Er ómni Oremus, præ a sæ-cula sæ céptis salutá culorum, ribus mó-ni R. Amen. ti, & di-vina Jungit manus insti-tuti-one</p>	<p>for-má-ti, au nomen tuum demus di-cere Adveni-at re Extendit manus gnium tuum: P A ter no- ster, qui es, Fiat volun- in cælis: Sa tas tua, sicut in cælo & di-ficé-tur in terra: Pa-</p>
Canon Missæ. 45.	46. Canon Missæ.
<p>nem nostrum dimittimus quoti-dianum debi-tóribus da nobis hó nostris, Et di-c: Et di- ne nos in-dú mitte nobis cas in tenta- débi-ta nos-ti-ó-nem. R. sicut & nos Sed libe-ra</p>	<p>nos a malo. Oremus, Præ Sacerdos secre- re dicit Amen & Sequens can- tus dicitur in Festis Simpli- bus, & diebus Ferialibus, & in Missis Defun- ctorum.</p> <p>P Er ómnia in-stituti-ó- sæ-cula sæ-cu- lo-rum. R. Amé ne formá-ti, audemus dí-</p>

Songs of Prayer from *Missale ordinum sancti Lazari* [1785]

Ordres de Saint Lazare de Jerusalem & De Notre Dame du Mont Carmel aux XVIIe et XVIIIe siecles. Paris: Publications LMTK, 1992, +442pp.

The French Revolution caused the *Ordre de Saint Lazare* to go into exile and become dispersed. The Order further lost its benefices. The Bourbon Restoration in the early decades of the nineteenth century initiated a re-organization program but never sufficiently to allow the Order to reach its full potential and influence of earlier centuries. A major re-organization process was undertaken in the first decade of the twentieth century that changed the Order into a secular one under the protection of the Melkite Patriarchate. The new leaders of the modernized Order leaned to the nostalgic sense of chivalry and religious comport. This nostalgia resulted in the adoption of previous ceremonial functions including the songs of prayer associated with investitures and religious celebrations. In 1934, the investiture is documented to have been accompanied by a choir that sang *Veni Creator Spiritus* while the new knight made his profession of vows. The practice was maintained in subsequent years. Musical programmes were also incorporated during religious functions generally commemorating the Feast of Saint Lazarus in December.¹⁰

The social turmoil that took place after the Second World War changed the overall perceptions of the Order. By 1964, the Ceremony of Admission to Membership to the Order no longer included hymns of prayer as an integral part of the rite.¹¹ However, the individual jurisdictions retained the practice of including hymns as part of their religious functions in accordance to their denomination. Others have also organized musical activities as fundraising endeavours.

¹⁰ *La Vie Chevaleresque* December 1934, 8: p.154; *La Vie Chevaleresque* July-September 1937, 17: p.7; *La Vie Chevaleresque* April 1939, 23: p.116

¹¹ *The Ceremony of Admission to Membership of the Order with the devotions of the Order and Order of Processions*. Green Cross Booklets, October 1964, 4: pp.1-9

1. We raise our shield, the cross of Christ, and act to meet its call.
We live and follow his command by loving one and all.
2. Saint Lazarus, raised from the death by our Lord Jesus Christ.
We pray for guidance here on earth, to share in his new life.
3. O Patron of the sick and poor, called friend by God's own son.
Ask Him to grant us strength and grace to pray "Thy will be done".
4. New and eternal is our home, Jerusalem her name.
She is the holy bride of Christ, her days have endless reign.
5. We raise our shield, the cross of Christ, and act to meet its call.
We live and follow his command by loving one and all.

GRATEFULLY DEDICATED TO THE MEMBERS OF THE ORDER OF ST. LAZARUS

TUNE: ST. LAZARUS
MAESTRO

HYMN TO ST. LAZARUS

WORDS AND MUSIC BY
PETER LAMANNA, D.D.S., K.S.B., C.L.T.

1. WE RAISE OUR SHIELD, THE CROSS OF CHRIST, AND ACT TO MEET ITS CALL. WE

2. SAW LA-ZA-RUS, RAISED FROM THE DEAD BY OUR LORD JE-SUS CHAIST. WE

3. O PA-TRON OF THE SICK AND POOR CALLED FRIEND BY GOD'S OWN SON. ASK

4. NEW AND E-TER-NAL IS OUR HOME JE-RU-SA-LEM HER NAME. SHE

5. WE RAISE OUR SHIELD, THE CROSS OF CHRIST AND ACT TO MEET ITS CALL. WE

6. LIVE AND FOL-Low HIS COM-MAND BY LOV-ING ONE AND ALL.

1. PRAY FOR GUID-ANCE HERE ON EARTH, TO SHARE IN HIS NEW LIFE

2. ASK TO LEARN HIS STRENGTH AND GRACE TO PRAY "THY WILL BE DONE"

3. IS THE HO-LY BRIDE OF CHRIST. HER DAYS HAVE END-LESS REIGN.

4. LIVE AND FOL-Low HIS COM-MAND BY LOV-ING ONE AND ALL.

Peter Lamanna
Pete
Pete
Pete

Hymn to Saint Lazarus. Words & Music by Peter Lamanna, 25th March 1986