
The

Catholic Choirmaster

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Society of St. Gregory of America

The Catholic Choirmaster

THE OFFICIAL BULLETIN

of

The Society of St. Gregory of America

A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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IN MEMORIAM

THE American Press has paid a noble tribute to the memory of the saintly Pontiff Pius X. In reviewing the eleven years of his Pontificate non-Catholic as well as Catholic writers recognized his holiness of life and his earnest efforts to restore all things in Christ.

Perhaps the most lasting and far-reaching part of his work, though it has received but little attention in the secular press, will be found in the decrees he made and the measures he took to secure the better training of the clergy, to urge priests to greater zeal in teaching Christian Doctrine and to promote the practice of daily communion among the faithful, especially in religious communities and ecclesiastical seminaries. Of a like quiet and far-reaching influence is the reform he introduced in divine worship by a return to the traditional plain chant of the Church. The holy Pontiff felt that the faithful come to Church not to be entertained, but to draw near to God. The music and the singing therefore should help them to raise their minds and hearts to heavenly things and to bring their souls in harmony with the sentiments expressed in the Sacred Liturgy. He realized that certain religious music (so called), instead of interpreting the words of the Liturgy, twisted and disfigured them; and instead of helping the faithful to forget the world and worldly things, rather aroused in them worldly memories and emotions. What should be a help to worship had become a hindrance.

Pius X. felt that the remedy lay in a re-

storation of the Gregorian Chant as the best interpreter of the liturgical text, and he prescribed that restoration, while leaving ample room for such figured music as is of a truly religious character. In this he was only urging what had been commanded by his predecessor and what is now insisted on by his successor, Benedict XV.

To carry out such a thorough and universal reform in Church Music cannot be the work of a few years, perhaps not even of one generation; but Pius X. went to the root of the matter by establishing in Rome a school of Church Music in which directors for Churches, Colleges and especially Seminaries may receive their training. When a new generation of priests has been taught to appreciate genuine Church Music, so as to be able to supervise the work of the organist or even to train and direct a choir, the reform which the late Pontiff had so much at heart will be near its complete realization.

We wonder now how architects of the Renaissance and of the following centuries should have discarded as barbarian the grand Catholic architecture of the Middle Ages and spoiled some of the great Cathedrals of Europe by pagan ornaments. When the reform urged by Pius X. is completed religious men will doubtless equally wonder at the long neglect and even contempt in which the traditional singing of the Church has been held.

—E. R. Dyer.

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POPE BENEDICT XV. AND CHURCH MUSIC.

The following letter was received by our First Vice-President.

The Pontifical High School
for Church Music,
Rome.

Very Reverend and dear Father Manzetti:

I send you an account of our audience with the Holy Father, with the wish that you make it generally known in the United States.

Even before the audience, the Holy Father let us know that he wished to have whatever he might say published as his programme regarding Church Music.

His words surpassed our every expectation, and we came out from his presence overjoyed.

They were saying here in Rome, "With the death of Pius the Tenth farewell to the *Motu Proprio*," and were already preparing to bring back into use a certain style of music. Our audience, and the words of the Holy Father, were like a shower of ice-water to these persons.

You will see that I did not forget to make mention of your own Society of Saint Gregory. The blessing of Pope Benedict XV. is extended to it, also.

His Holiness gives us a new and very beautiful location in the buildings of the College of Saint Apollinaris. "The school," he says, "needs expansion, light, and air, and cannot flourish in a catacomb."

He, like Pius the Tenth, relies on Providence, and urged me to continue my activity in procuring an endowment fund.

With best wishes, and in haste, I am,
Devotedly yours,

(Signed) *Angelo DeSanti, S. J.*

Rome, Sept. 25th, 1914.

The *Osservatore Romano*, in its issue for Sept. 24, 1914, gives an account of an audience granted to the representatives of the Italian Association of Saint Cecilia, and the faculty of the Pontifical High School for Church Music in Rome.

They were presented to His Holiness by Cardinal Gaetano Bisleti, protector of the Association. The Holy Father received them with great affability and ben-

evolence, permitting each member of the party to kiss his hand.

There were present: the Rt. Rev. Abbot Ambrose Amelli, honorary President of the Association; the Very Rev. Angelo DeSanti, S. J., President of the Association and Rector of the High School; the Rev. Raphael Casimiri, choir-master of St. John Lateran, Secretary of the Association and professor in the High School; Dr. Ernest Boezi, choir-master of the Capella Giulia in Saint Peter's; Rev. Dr. Raphael Manari, Prefect, and the following members of faculty of the High School:

The Rt. Rev. Abbot Paul Ferretti, Rev. Licinius Refice, choir-master in St. Mary Major, and the Rt. Rev. Charles Respighi, Pontifical Master of Ceremonies, and Substitute for First Office of the Vicariate of Rome.

His Holiness, with words of fatherly kindness, congratulated each and every member of the Commission for the work so far accomplished on behalf of the restoration of Gregorian Chant and the betterment of Church Music, and said that the results of their work had been very consoling.

He declared that he would as Pope, just as when Archbishop, uphold the principles laid down by Pope Pius X., of happy memory, in his admirable "*Motu Proprio*" of Nov. 22, 1903, and said that he wished those principles to be put into practice in the form and by the means suggested in the "*Motu Proprio*."

He expressed himself as pleased with the good results already obtained, especially in Rome, and said that he was determined not only to maintain, but to extend the good work, so that Rome will be an effective example to all the churches of the world.

He said he rejoiced to see established in Rome a High School for Church Music, conducted in accordance with the very important provision laid down in the "*Motu Proprio*."

His Holiness remarked that a lasting reform in Church Music would not be possible without the aid of trained experts to carry on the work. To this end, he said, such a school was a necessity, in order that the Church herself could form her own *maestri*.

He added that this Institute, declared Pontifical by his august predecessor, was particularly dear to his heart, as Father and as Pontiff, and that he would uphold and promote it in every way possible.

He further said that, like Pius X., he looked to Divine Providence to furnish the means necessary to carry on this great work.

After asking a few questions as to the

affairs of the Association, the condition of the High School, and the quality of the music rendered in the basilicas and churches of Rome, His Holiness presented to each one present a gold medal as a reward for the good work accomplished, urging them to continue their labors for the glory of God, the dignity of the divine worship, and the honor of the Holy See.

At the end of the audience, His Holiness imparted to all present the Apostolic Benediction and, at the request of Father DeSanti, graciously extended this blessing to the Association of Saint Cecilia in Germany and Spain, and to the newly-organized Society of Saint Gregory in the United States.

LET THE RIGHT SPIRIT PREVAIL.

IN the *Proprio Motu* of November 22nd, 1903, Pius X., of happy memory, with all the force of supreme authority, promulgated instructions regarding "The Principles regulating sacred music in the functions of public worship, and gathered together, in a general survey, the principal prescriptions of the Church against the more common abuses in this subject."

There we find the following subjects dealt with:

- I. General Principles.
- II. The different kinds of sacred music.
- III. The Liturgical Text.
- IV. External form of the sacred compositions.
- V. The singers.
- VI. Organ and Instruments.
- VII. The length of Liturgical Chant.
- VIII. The Principal Means.
- IX. Conclusion.

Under the head of "The Principal Means" Bishops are to institute and charter Music Commissions which are to take adequate care of Church Music in their Dioceses.

Clerics are to be trained with all diligence in the traditional Gregorian Chant in seminaries and ecclesiastical institutions.

Scholae Cantorum are to be established,

even in minor and country churches, but particularly in the principal churches.

The teachings of Liturgy, Morals, and Canon Law, with due regard for the aesthetic side of the sacred art, should be impressed upon the minds of Clerics, so that they may not leave the seminary ignorant of all those notions, necessary for a complete ecclesiastical culture.

The higher schools of sacred music are to receive special attention. For "It is of the highest importance that the Church herself provide for the instruction of its masters, organists and singers according to the true principles of Sacred Art"

The Instruction closes with these words: "Finally it is recommended to Choir Masters, Singers, Members of the Clergy, Superiors of Seminaries, Ecclesiastical Institutions, and Religious Communities, Parish Priests and Rectors of Churches, Canons of Collegiate Churches and Cathedrals, and, above all, to the Diocesan Ordinaries, to favor with all zeal these prudent reforms, long desired and demanded with united voice by all, so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt."

The Holy Father, through the Sacred

Congregation of Rites, by Decree *Urbis et Orbis* of January 8th, 1904, "Commands and ordains that the said "Instruction" be received and most religiously observed by all churches, all privileges and exceptions to the contrary notwithstanding," etc.

To this "Instruction," "As a juridical code of Sacred Music, he has given by his Apostolic Authority the force of law for the Universal Church."

The above indicates what is to be done, and an humble spirit of obedience will guide us in doing it.

In this connection, it might be well to quote from the Papal letter to Cardinal Respighi, Vicar General of Rome, dated December 8th, 1903: "We cherish the hope that all will second Us in the desired restoration (of the Traditional Chant) and not merely with that blind submission, always laudable though it be, which is accorded out of a spirit of obedience and contrary to one's own manner of thinking and feeling; but with that alacrity of will which springs from the intimate persuasion of having to do so on grounds duly weighed, clear, evident, and beyond question."

In a letter, to Very Reverend Dom Delatté, dated May 12th, 1901, Pope Leo XIII. says: "Every effort undertaken for the purpose of explaining and extending the use of plain-song, the companion and hand-maid of the most holy rites, must assuredly be commended, not only for its intelligence and industry, but what is far more important, for the much desired gain which it brings to Divine Worship—Provided that mutual charity and the respectful obedience due to the Church are properly observed, many may contribute much assistance by their efforts in this matter."

According to statements in the *Osservatore Romano* of Sept. 24, 1914, at an "Au-

dience granted to the representatives of the Italian Association of St. Caecilia, and the faculty of the Pontifical High School for Church Music in Rome. with other remarks Pope Benedict XV. made the following: "That he would, as Pope, just as when Archbishop, uphold the principles laid down by Pope Pius X., of happy memory, in his admirable "Motu Proprio" of November 22nd, 1903, and said that he wished those principles to be put in practice in the form and by the means indicated in the "Proprio Motu."

"At the end of the audience His Holiness imparted to all present, including the newly-organized Society of St. Gregory in the United States, his Apostolic Benediction."

Much more could be quoted, but not without exceeding the space allotted, from ordinaries of dioceses, and others, showing the zeal, industry, intelligence, activity and energy that should be devoted with alacrity to the cause of sacred music.

The Society of St. Gregory of America States: "The main object and guiding principle of the Society is, to foster fraternal assistance and encouragement among the members thereof, in their endeavor to promote the cause of Sacred Music Reform, according to the provisions of the "Motu Proprio" of Pius X. dated November 22nd, 1903.

This seems to cover the whole ground, and if it be lived up to with proper regard for the utterances, quoted and referred to above from the highest sources, there is no question but the Right Spirit will prevail among the members of the Society of St. Gregory, and govern, under the blessing of Heaven, whatever work they may take in hand, including "The Catholic Choirmaster" in behalf of "Sacred Music Reform."—*E. M. McKeever.*

THE "MOTU PROPRIO" ON CHURCH MUSIC.

THE Motu Proprio of Pius X., November 22, 1903, which seemingly called for a thoroughgoing reform in Church Music has met with the enthusiastic cooperation of many; but, as everyone knows, many, and perhaps these are of the

majority, are still indifferent or adversely critical. The attitude of these last mentioned is variously accounted for. There are those who wonder what qualifications the Pontiff possesses or question whether music is a field within the province of the

INFALLIBILE MAGISTERIUM. Others again are of the persuasion that the taste of individual congregations, expediency, practicability and such like considerations should determine musical matters, especially in this country, though the *Motu Proprio* might well be a suitable and opportune regulation for the Old World. Some, too, have been under the impression that the decree in question is a thing savoring of novelty, relative at least, of a personal predilection and zeal, quite unshared, for a peculiar sort of music; and they calculated that an immediate successor, within a decade, even, would have different or indifferent views, and all the effort and upheaval of reform would have been to no purpose. So they stood and stand idly, looking on and saying "Cui Bono?"

To be sure, the adoption of the Papal prescriptions on liturgical Music meant and means, especially in this country, a new experience, real reform, and even radical changes. And as the history of all reforms is bound to be the same, no one looked for an exception in this case. Traditions, old habits, and, worst of all, a poor, even perverted musical taste, long since developed, aggravated a situation that was already bad enough. For, conservative, well-intentioned, but mistaken men have opposed and thwarted, too, many a sore-needed change and are doing the same now.

But Pope Pius X. was a musician, not perhaps a professional musician, (although he taught Church Music while a priest and, some say, while a bishop, in the Seminary of his diocese), but by an inclination to things musical, developed through studies and some practice in teaching. That is one reason why we should not have been too ready and presumptuous in putting forward objections against the rules he has laid down in regard to Church Music, and which he thought his duty to make a matter of law. If the Church Music question is a musical one, then it would become everybody who is not a musician, especially if he be a Catholic, to listen to what a Pope musician has to say when expressing his views on

the subject. Unfortunately the case is nowadays, in regard to Church Music, the less some people know the more they seem to talk. Yet it is not even enough to have passed through some Conservatory of Music, with the sole intent of studying music in general, to be competent and speak intelligently about Church Music. On the other hand, if the Church Music question is in any way connected with Catholic Liturgy, it is the Pope's business, and his alone, to legislate about it.

Though few uninitiated in matters musical know it, it is a positive fact that, before ascending the throne of Peter, Pope Pius X. was one of the pioneers of the Church Music movement in Europe and had thus a positive knowledge about a question which agitated the musical world for over 50 years. He was a prominent figure in the famous Congress of Church Music which was held, in 1882, at Arezzo, and which he attended as a delegate of the Cathedral Chapter of Treviso. Since Pope Gregory few Popes then were so well qualified by personal knowledge and practice to place the question of Church Music on a scientific basis. In him the musician enlightened the Pope, on a question where the Pope could not decide alone.

But the question of Church Music is as old as the Church herself. Almost continuously the Popes have had to call attention, each in his turn, to the rules laid down by his Predecessors, and to make new ones to suppress prevalent abuses and violations of the Pontifical Decrees. One must be entirely ignorant of the history of Church Music to think that the *Motu Proprio* of Nov. 22, 1903, was an isolated decree issued by a Pope who happened to be a musician.

To speak only of recent years, although not a musician himself, Pope Leo XIII. had already issued for the Italian Catholics, a "Regolamento per la Musica Sacra" and that, in 1884, just nineteen years before the *Motu Proprio* was written and the reform extended to the whole Church. Even that first document was not uncalled for: some ten years before, musicians all

over Europe had come to the realization that Church Music had been desecrated, that the sanctuary had become an annex of the theatre, and churches concert halls, as far as music was concerned; that plainchant was only, so to say, tolerated and had become a shade only of what St. Gregory had made it; that, on the contrary, there should be no compromise between liturgical prayers and opera arias or music composed after the same fashion; that just as we do not build a church on the very same architectural lines we do an opera house, just as Catholic priests do not disregard the old magnificent clerical vestments, whose unsurpassed gorgeous beauty shaped itself, in the vast Gothic Cathedrals at the very time when Gregorian Melodies and Polyphonic Music reached the climax of their pure form, and do not wear, during divine services, a modern dress suit or silk hat, so Church Liturgy cannot allow itself to be musically clothed after the fashion of anything worldly and operatic; that it is, after all, a question of artistic propriety; mostly since the modernistic theatrical music, through its artificially contrapuntal rhythms, through its often too multiplied, unprepared and unresolved dissonances, will never convey to the soul of the faithful the serene message contained in the liturgical text; that it is not either the more or less small number of notes in a melody that makes it more or less religious and sacred, but the arrangement itself into melodic and harmonic relations and phrases more or less passionate or serene; that an exaggerated use of chromatic progressions has brought to music itself no progress other than to give to it a sense of unrest, of emotional and sentimental expression, meaning rather the stormy state of soul of a sinner than the peaceful conscience of the child of God.

Such were largely the opinions and views of European musicians half a century ago. They then went back to the study of the scores of the Old Masters and found out that they were as yet unsurpassed from an artistic as well as from a religious standpoint; that the so

much defamed plainchant, which was being, at that time, restored by the Benedictine Monks of Solesmes, was still the highest and purest form of Church Music; that the fault, if there were any, did not lie with it but with the deformed taste and ignorance of musical traditions, through the catchy arias of the modern operas, and which makes people take for gold all that is new, shines and looks brilliant externally. When I say musicians I do not mean exclusively organists and choirmasters of Cathedrals and or parish churches, but also musical genius as Wagner and Verdi, to speak only of the best known, who made use of Gregorian Melodies in working out their best scores, and who, at the height of their glorious career, when almost worshipped as musical gods, were finding their delight in studying the Old Masters' compositions and were urging others to do likewise, regretting keenly that they had not been made acquainted with their unfaded beauties when trained to the art of Music.

It is not surprising then that, already in 1874, ten years before Pope Leo issued his Regolamento, European musicians had started a movement to bring about a restoration of Church Music. They had raised the question in a session of the Catholic Congress in Venice. Commendator Salvatore Meluzzi, Choirmaster of the Giulia Chapel in St. Peter's, Rome, called the attention of the ecclesiastical authorities to the prevalent abuses in music in the liturgical functions. In the year following, a School of Church Music was opened in Milan. Other Catholic conventions were held in Florence, Bologna, Bergamo, where the establishment of an Association of St. Cecilia was planned and decided upon, together with the foundation of a Church Music Magazine, the *Musica Sacra*, which is now in its XXXVIIIth year of existence and is published in Milan. It was also in this city that the first Italian Congress of Church Music took place in 1880, four years before the issuance of the "Regolamento" of Leo XIII. The convention held in Arezzo, of which I have already

spoken, proved to be a stormy gathering of musicians; the followers of the formerly authentic edition of Ratisbon and the fosterers of the new version, as restored by the Benedictines of Solesmes, came into conflict concerning their respective conceits of Gregorian Chant. The question was settled by the *Motu Proprio* of Pius X. and it certainly is consoling to see now how the new Vatican edition is adopted all over the world, almost without opposition. But then it was only when public opinion had been stirred to the realization that something had to be done, that the Very Rev. Amelli, O.S.B., President of the Association of St. Cecilia and of the *Schola Cantorum* of Milan, brought the matter before the Holy See and caused the publication of the first decree, the "Regolamento." In the meantime musicians of other countries had not remained idle. Far from it. The ideas of a saner comprehension of the aims of Church Music had progressed among them even more than among Italian Catholics, especially in Germany where musicians by the score had entered the same field and agitated the same question of the propriety of a certain style of music in liturgical functions. They had held Congresses and also formed an Association of St. Cecilia under whose auspices a school of Church Music was established in Ratisbon, the Alma Mater of not a few choirmasters all over the world.

The nineteen years elapsing between the *Regolamento* of Pope Leo and the *Motu Proprio* of Pope Pius were also years of study, of earnest endeavor and progress on the part of church musicians and those interested in the movement. France had fallen into line and, besides the Summer School opened by the Monks of Solesmes for the benefit of students of plainchant, the *Schola Cantorum* of Paris, under the guidance of Charles Bordes, had revived and brought into light again the beauties of the scores of the Old Masters. In Italy the study of plainchant was introduced in most of the Royal Conservatories of music and, better still, in the diocesan Seminaries, where it belonged indeed and

was made a part of the curriculum, while the great majority of the daily newspapers helped in the attainment of the desired reform.

So the way was paved for the *Motu Proprio* of Pope Pius X. He himself had already introduced the new musical reform in his Archdiocese of Venice, and had witnessed its good effects. The faithful, as a whole, liked it and it brought about a renewal in religious spirit. The Patriarch had, indeed, realized that in artistic and scientific matters it is safer to stand by the opinions of men of art, that the taste of the unlearned has to be raised and educated to that of the competent scholar, and that it can be raised since every man has been blessed by the Providence of God with an aspiration to higher things, with a possibility for improvement. There is no wonder then that the *Motu Proprio* was published and its observance imposed upon the whole Church, when Cardinal Sarto of Venice was created Pope; for the *Motu Proprio* had been unquestionably demanded and brought into existence by a previous general movement of studies. It was but the official recognition and sanction by the Holy See of the desiderata of the experts in the matter, not the arbitrary ruling of a musician in power.

Since the above was written news has come to the writer, directly from Rome, as it will be published in the present issue of the Bulletin, that Pope Benedict XV. is "determined not only to maintain, but to extend the principles laid down by Pope Pius X. and said that he wished those principles to be put into practice in the form and by the means suggested in the *Motu Proprio*".

I must be reasonable and conclude that the *Motu Proprio* will stand the wear of time as well as the indifference and even opposition of men. It is not likely that any successor of Benedict XV., even if he be not a musician, will, by an act of his authority, frustrate the common view of whole generations of musicians, on a question which, although liturgical in part, is, in the main, artistic and scientific as well.—*L. P. Manzetti.*

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NICOLA A. MONTANI..... Editor

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The Society of St. Gregory OF AMERICA.

An Organization of Catholic Organists and Choir-
masters, and those interested in the advancement
of the Cause of Sacred Music.

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zetti, Mus D., Rev. John M. Petter, S.T.B.,
Mr. Nicola A. Montani.

THE Society of St. Gregory of America was organized through the efforts of a number of enthusiastic supporters of the movement looking toward an improvement of Church Music conditions in this country. The project was inaugurated at a meeting of three members of the organization committee, in Baltimore; June, 1913; Rev. Leo P. Manzetti, Musical Director in St. Mary's Seminary, Baltimore, Md.; Rev. John M. Petter, Musical Director of St. Bernard's Seminary, Rochester, N. Y., and Nicola A. Montani, Choirmaster of St. John's Church, Philadelphia, Pa.

OTHER members of the committee who assisted materially in work of organization were Rev. Louis J. Bouhier, S.S., Choirmaster of Notre Dame, Montreal, Canada; Rev. Virgil Gényvriér, Newark, N. J.; Rev. James A. Boylan, D.D., St. Charles Seminary, Overbrook, Pa.; Mr. Jacques C. Ungerer, Choirmaster of St. Patrick's Cathedral, New York; Mr. Alphonse Heuermann, Choirmaster of Our Mother of Sorrows Church, Phila., Pa.

THE replies received to the circulars issued by the organization committee were invariably favorable and enthusiastic. All sections of the country were represented by delegates at the first meeting which was held in Oliff Haven, New York, (The Catholic Summer School,) July 7th, 8th, and 9th, while many prominent musicians came from Montreal, Canada.

THE spirit animating the members present was probably the most encouraging feature of the meeting, for there was an evident desire on the part of all to eliminate useless theoretical discussions and proceed immediately to the consideration of practical questions.

MUSICIANS are generally supposed to be erratic, visionary and devoid of all the necessary appreciation of things vital and practical. Here was a gathering of men representing both the clergy and laity, whose chief efforts after the necessary ques-

tions of organization had been disposed of, were directed toward finding an answer to the question: "How can we solve those problems which confront the rector and organist alike in carrying out the provisions of the *Motu Proprio*?"

THE first article of the Constitution of the Society states; "The main object and guiding principle of the Society, is to foster fraternal assistance and encouragement among the members thereof, in their endeavor to promote the cause of Sacred Music Reform according to the provisions of the "*Motu Proprio*" of the late Holy Father, Pius X."

THIS in part is the reply to the question propounded, for it is only by mutual co-operation and sympathetic support that anything of moment can be accomplished. Given the right spirit in the first place and a proper attitude, difficult problems are often adjusted, or at least the way is paved toward a better appreciation of the divergent points of view.

THE Society, for this reason, adopted the rule that all subjects of a controversial nature were to be rigorously avoided. In the greater question of "Reform of Church Music" has crept in, ever since the first days of the promulgation of the Papal decree, a smaller question which concerned itself with technical details and matter of interpretations, etc. The controversies engendered by the oftentimes acrimonious discussion of the points at issue, caused many who were on the outside as it were, to wonder whether any good could result to the movement as a whole, when there was so evident a disagreement among those considered authorities on the subject.

THE Society has adopted a programme which is constructive in every sense of the word and judging from the response of the clergy and the laity alike, this programme is meeting with the favor of all.

NO particular National school of Music is to be favored, since good Church Music, in the modern sense of word, can proceed from all sources. While due credit is given, and proper recognition taken of the schools of Church Music in Europe, for the wonderful progress made towards the accomplishment of the ideal, the peculiar conditions in America demand that all questions of National preference should be eliminated and that no particular school or type of music be favored at the expense of another

IN the matter of organization, adequate credit cannot be given to the Rev. E. McKeever, who was elected unanimously, as presiding officer of the sessions and later, Spiritual Director. His wide knowledge, unflinching tact, and charming personality made his selection as chairman of the meetings an ideal one.

THE more important resolutions adopted at the first meeting provide for the following:

- a) The admission of women to membership in the Society (In acknowledgment of the very important part that nuns and lay teachers have in the education of children);
- b) The establishment of a Summer School in Cliff Haven, N. Y., where instruction will be provided in all branches of Sacred Music;
- c) The publication of a "Bulletin;"
- d) The organization of a Bureau of Information for the benefit of Pastors and Organists;
- e) The eventual compilation of a Hymnal which could be recommended for its devotional character and high artistic qualities.

THE circular containing a survey of the results of the first meeting, can be obtained upon application to the Secretary or any of the officers.

OPPORTUNITY is taken to make due acknowledgment of the kindness and courtesy shown the members of the Society

by the officers of the Catholic Summer School, and grateful thanks are hereby conveyed to the Reverend President and the other officers of the Summer School.

THAT widespread interest is manifested in the formation of the new Society of St. Gregory is attested by the fact that the leading musical journals of this country, Canada and Europe, have devoted considerable space to the deliberations of the first Congress. Catholic periodicals have also taken cognizance of the organization, and all express the hope that the ideals for which the Society stands may be realized.

THE following papers were presented at the first meeting in Cliff Haven, N. Y.

“The Origin of the “Motu Proprio.”
By Rev. Leo P. Manzetti.

“Some obstacles to be overcome before introducing Church Music Reform ” By Mr. Walter N. Waters, Secretary of the National Association of Organists.

“The Training of Choir Boys; A consideration of the various methods employed.” Nicola A. Montani.

Church Music conditions in Mexico before the War.” Rev. Virgil Génévrier.

“Recommendations for carrying on the work of Church Music Reform.” Prof. Antonino Mauro.

THE papers above listed will appear in successive issues of “THE CATHOLIC

CHOIRMASTER.” The paper by Rev. Leo P. Manzetti will be found in this issue.

VARIOUS plans for the establishment of a Summer School in Cliff Haven, New York (The Catholic Summer School), are being discussed and they will be further considered during the meeting of the Society in Baltimore, April 6th, 1915. Full particulars regarding the Congress and the results accomplished at the Second meeting of the Society of St. Gregory will be given in “THE CATHOLIC CHOIRMASTER” which will be published soon after the close of the sessions.

LIST OF CONTRIBUTORS

Including those donating to the Society of St. Gregory any sum above the regular annual dues. In some cases dues are included in amounts recorded.

Rev. Louis Boubier, S S., Montreal.....	\$15.00
Mr. J. Lewis Browne, Chicago, Ill.....	5 00
Mr. J. N. Charbonneau, Montreal.....	2.00
Rev. J. P. Desjardins, S. J., Montreal....	2.00
Mr. Martin G. Dumler, Cincinnati, O.....	5.00
Rev. Virgil Génévrier, Newark, N. J.....	2 00
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Mr. A. S. Hoerstmann, Mishawaka, Ind....	2 00
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Rev. C. Hughes Lefebvre, S. J., Montreal, Quebec	2 00
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Rev. Leo P. Manzetti, Baltimore, Md....	10 00
Mr. Nicola A. Montani, Philadelphia, Pa..	10 00
Rev. E. M. McKeever, L. L. D. Pittsb'g. Pa.	10.00
Mr. James A. McDavitt, Staten Is., N. Y....	2 00
Rev. J. M. Petter, S. T. B., Rochester, N. Y.	20.00
Rev. George V. Predmore, Elmira, N. Y....	2 00
Rev. P. F. Quinnan, Pittston, Pa.....	10 00
Rev. Dominic Waedenschwiler, O.S.B., Mt. Angel, Ore	10 00
Rev. Simon M. Yenn, Ft. Wayne, Ind....	10.00

THE BALTIMORE CONVENTION.

The Second Annual Meeting of The Society.

THE second annual convention of the Society of St. Gregory will be held in Baltimore, Md., during Easter Week, from April 6th to 8th inclusively.

This convention promises to be of great interest to all members of the Society, both on account of the increased number of the members who are expected to at-

tend, and on account of the matter, which will be brought up for consideration during the sessions. The Committees which has been appointed by the President, Very Rev. E. R. Dyer, is working out the details of the convention and it expects to present a programme which will be both instructive and entertaining.

The convention will open on Tuesday, April 6th at ten o'clock, at the Cathedral, with a solemn Mass celebrated by the Very Reverend President, His Eminence James Cardinal Gibbons assisting. The preacher will be the Most Reverend James J. Keane, D.D., Archbishop of Dubuque. The music of the Mass will be rendered by the Choir of St. Mary's Seminary, about one hundred voices, under the direction of our First Vice-President, the Rev. Leo P. Manzetti, who is the Professor of Liturgical Music at the Seminary.

The business sessions of the convention will be held at St. Mary's Seminary, North Paca Street, above Franklin, a short distance from the Cathedral. The membership card will be necessary to identify the members of the Society who are to attend the meetings. Public lectures will also be provided where papers will be read by prominent authorities on all subjects pertaining to Church Music, e. g., the training of boy choirs, the formation of male choirs, congregational singing, the accompaniment of Gregorian Chant, the rendering of Polyphonic music and other subjects of interest to lovers of Church Music. A session is planned especially for the Sisters and lay teachers in attendance which will be devoted to the discussion of topics of special interest to them.

A concert of sacred music, exemplifying the three styles of church music recommended by the Motu Proprio; Gregorian Chant, Polyphonic and Modern music, will be given by the Seminary Choir on Thursday afternoon, at half past three o'clock, at the Peabody Conservatory of Music. A noted organist, member of the Society, will also give several selections. It is hoped that His Excellency, the Apostolic Delegate, Most Rev. John Bonzano, D.D., will preside on that occasion.

Delegates to the convention are expected from all parts of the United States and will be entertained in various ways. One afternoon will be devoted to seeing Baltimore and some of the Institutions in or around the city. The Knights of Columbus have very kindly volunteered to

see that automobiles will be provided for the purpose.

The Rennert Hotel, Liberty and Saratoga Streets, one block from the Cathedral, will probably be the headquarters for the Convention. A banquet will be held at this hotel on Thursday evening.

Information in regard to the Convention can be obtained by addressing:

The Rev. W. Carroll Milholland, S.S.,
St. Mary's Seminary,
Baltimore, Md.

The Pontifical High School of Church Music, Rome.

Letter from the Very Rev. A. De Santi, S.J., President of the Pontifical High School of Church Music, Rome, to Rev. Leo P. Manzetti, Musical Director, St. Mary's Seminary, Baltimore, Md.

The Pontifical High School
of Church Music,
Rome.

November 29, 1914

Very Rev. and Dear Father Manzetti:—

As you will see from the "*Osservatore Romano*," that I send you, on the very evening of the feast of St. Cecilia, a tremendous gas explosion destroyed the college where our School was located. The quarters assigned to us were wiped out of existence.

Our students, with other boarders, were in the chapel, at evening prayer when the explosion took place, some few minutes before nine. Had it occurred a few minutes later, the students would have been in their rooms and would have been caught in the ruins.

One of the servants, the cause of the explosion, was killed. It seems he carried a lighted candle into a room which was filled with gas from a broken tube.

In the new place, we are fairly well fixed but, as you can imagine, we are in need and this need must be met at once.

The Rieger organ escaped with little damage, and will be placed in the new hall this week. Our pride in having three organs for use by our students is a thing of the past.

I beg you to help us, if you can, and I

hereby commission you to represent me, and to acknowledge in the name of the President any contributions that may be sent to you, as our need is very great indeed.

Yours most devotedly,

(Signed) *A. De Santi, S. J.*

"*L'Osservatore Romano*," Nov. 28th, 1914.

"The terrible explosion, which took place last Sunday evening in the Via del Mascherone, completely destroyed the Pontifical High School for Church Music, with the exception of the Gregorian Hall on the ground floor.

The greater part of the furnishings were blown to pieces, the pieces being carried to a great distance, by the force of the explosion.

Of four reed organs, the gifts of His late Holiness, Pope Pius X. and which were used in the classes of harmony, counterpoint, etc., one only was left intact. Another one of the four can be repaired, but the other two are entirely ruined.

The walls of the library and the offices of the Director were shattered, and the contents of these rooms ruined, with the exception of some books and printed sheets of music.

The large picture of Saint Gregory, painted and presented to the School by Professor Roland, was torn to pieces. The portraits of Pope Leo XIII. and Pope Pius X. were damaged beyond repair. The picture of His Holiness Benedict XV. which was placed on the wall of the director's office only the evening before the disaster, was saved.

A small, historical painting of Guido d'Arezzo, the precious gift of the sisters of the late Pope Pius X. was unharmed.

A small Inzoli pipe organ, which was in the Gregorian Hall, was also unharmed. The Rieger pipe organ, a gift from His Holiness Pope Pius X. was but slightly damaged. The large pipe organ, made by Balbiani of Milan, was completely ruined.

The Holy Father had already assigned new and larger quarters to the High School, in the Palazzo Apollinare, including the large historical hall which be-

longed, formerly, to the Pontifical Roman Seminary.

The necessary changes in the building are not as yet completed, and it was found necessary to begin the work of the new scholastic year in the old school, in the Via del Mascherone, in the College of the Sons of Mary Immaculate.

As soon as the disaster occurred, the Holy Father gave orders that the large hall, and several rooms in the old Palazzo del Vicariato, in the Via della Scrofa, should be placed at the disposal of the school. His Eminence Gaetano Cardinal Bisleti, the Protector of the School, and His Eminence Cardinal De Lai, with admirable zeal, added their efforts to the paternal solicitude of His Holiness.

By means of this assistance, so promptly given, the various classes were resumed yesterday in the new and temporary quarters, to the great satisfaction of all.

Nearly all of the necessary furnishings of the school are lacking, but with the help of benefactors, it is hoped that this need will soon be remedied.

Our First Vice-President, the Rev. L. P. Manzetti, will gladly receive and duly acknowledge any contributions that may be sent to him in sympathy with this well deserving Institution of Church Music.

Letters to the Editor.

The Catholic University
of America,
Washington, D. C.

Nov. 19, 1914.

To the Editor of

THE CATHOLIC CHOIRMASTER.

Dear Sir:—

It was my good fortune to assist in Baltimore at the mass of Consecration of our rector, Bishop Shahan, and at the mass of the patronal feast of St. Mary's Seminary. I cannot resist the temptation to tell you what artistic satisfaction these two masses have given the old musician that I am.

It is a real musical treat to hear a numerous choir of seminarians render the Gregorian chant with intelligence, with faith, with a perfect realization of its litur-

gical bearing. Melismatic pieces like Graduals or litanies of the Saints or the Te Deum are mortally tiresome when sung by ordinary chanters; but rendered by the St. Mary's students they are captivating from beginning to end. I regret that I have not been able to hear them sing Vespers.

With sorrow I have often observed that the quality of the figured music in our colleges and seminaries is rather common and vulgar. The case is entirely different with the seminarians of St. Mary's; their music is serious, really polyphonic, judiciously chosen, and one feels that they understand it and grasp all its meaning in religious worship.

In our houses of clerical training, voice culture is totally neglected, much to the detriment of the future of the students. The case of St. Mary's seminarians is again otherwise; they know how to use the voice naturally and with ease, and one can perceive, while listening to them, that they have the advantages of salutary direction in this important art. This will help their preaching as well as their singing. Three fourths of our priests complain of throat troubles; if they had been trained as those students are, their vocal organ would be as good as that of the rest of mankind.

The liturgical chant and real Church music is more fittingly rendered by clerics than by women singers. The office of the chanter is indeed and rightly called a sacred office, since it is so intimately connected with the liturgy and ceremonies. The study of sacred music must, then, be an important part of the education given in a Seminary.

All these ideas absorbed me Sunday while the two choirs, that of the seculars and of the seminarians vied each other in their desire to enhance the ceremony of an episcopal consecration. The secular choir did not lack real charm, notwithstanding the fact that its elegance had something of that worldly and extraliturgical tone which seems to characterize the repertoire and rendering of our best mixed choirs. The other was in the true place to which it was entitled in the

liturgical function. Needless to say that all my preference went to it.

Dom Guéranger has said: "this dumbness of a soul which seems not to need song to complete its prayer and give it its higher form, is an indication of lowered Christian feeling." This sentence of condemnation will never be brought against St. Mary's Seminary.

I have under my eyes a book published last year in France on "The teaching of sacred music in our Seminaries," a work full of charm and interest. I do not know whether it has occurred to anyone to write something of the kind for Americans. But I do know that much better has been done in Baltimore; practical, efficient work has transformed St. Mary's Seminary into a real Schola Cantorum. This is a fact which connoisseurs already appreciate very highly and which the public itself will appreciate more and more.

Yours very truly,

(Signed) *Abel L. Gabert.*

From Mr. Frederic W. Goodrich, Organist and Choirmaster, St. Mary's Cathedral, Portland, Ore. Secretary Church Music Commission, Archdiocese of Oregon City. Dean Oregon Chapter, American Guild of Organists, Musical Editor, "Catholic Sentinel," Portland, Ore. Editor and Compiler "Oregon Catholic Hymnal."

"Here in the Pacific West, we, at least a few of us, have been trying to carry out the ideals of the Holy Father as far as conditions will permit. In this city we have made a beginning. The worst of abuses are gradually being eliminated. Masses of a better style and more liturgical character are being introduced. The proper of the Mass is now used according to the Vatican version, and the nonsense at Weddings and Funerals has been forbidden."

"In short, the whole situation is much more hopeful than it was a few years ago. During the summer we have not disbanded our choir, but have sung a Plain Chant Mass each Sunday. We had a choir of priests sing for the Solemn Pontifical Requiem for the late Holy Father.

The music was entirely Gregorian. The Mass was attended by nearly 2,000 people including the Mayor and City Commissioners. On Columbus day we had 2,000 of our school children parade, after which they attended Solemn High Mass in the Cathedral. Two hundred and fifty children taken from twenty three parochial schools sang the "Missa de Angelis" with excellent effect. Rev. Dominic Waedenschwiler played the organ on this occasion."

From Mr Harold Becket Gibbs, Cincinnati, Ohio. Organist and Choirmaster, Sacred Heart Church. Prof. of Organ, Voice and History, Cincinnati Conservatory of Music. Director of Music at various Academies and Convents, Cincinnati, O.

In 1905 we started a Gregorian Congregation for the exclusive propagation of the Chant (Covington, Ky.), and had fair success. The membership reached 130 and all were enthusiastic. At the Cincinnati Conservatory of Music we have opened a Church Music department and

today we graduate the first two students in that branch. It is a great move for an institution like the Conservatory with its 3000 or more pupils to adopt, and one that promises much for the future.

From Dr. F. S. Palmer, Organist and Choirmaster, St. James Cathedral, Seattle, Washington.

"At our new Cathedral in Seattle, we began seven years ago to introduce the strict liturgical style, and two years ago our Right Rev. Bishop issued a list of compositions from which must be selected music to be sung in the diocese. At the beginning of 1913 we organized a choir of male voices which sings High Mass and Vespers every Sunday and Holy day of obligation during the year. But the reform is only just begun; when there shall be less indifference and opposition to the movement as a whole, then can we hope for more lasting results. The Society of St. Gregory has my best wishes and hopes for success in the cause of liturgical church music."

NOTES AND GLEANINGS.

THE objection raised by the Dean and Chapter of Peterborough (Eng.), to having "the Dream of Gerontius" sung exactly as written by Cardinal Newman, was regarded throughout England as a matter "too silly for words" as "The Organist and Choirmaster" states, and the singers who refused to render the mutilated version were highly commended for the stand taken.

Mr. Lindsey Norden, M. A., Mus. B., organist and Choirmaster of St. Mary's Church, Brooklyn, and editor of a new valuable series of Russian compositions for ecclesiastical use writes in "The New music Review."

"Church music will never amount to anything until our choirs can sing both with and without accompaniment. Singing an accompaniment to on organ is not religious music. The introduction of a

cappella (*i. e.*, unaccompanied) singing may have to be slow, but I do not believe that there is a church in the land, which will not gradually come to understand the intrinsic beauty in the *a cappella* style,— a beauty never to be obtained in religious music in any other style. Save me from listening to so much popular parochial English stuff, where the organist plays the four voice parts on the organ, while the choir sings them! If the organist cannot see his choir, let him walk out and stand where he may lead them."

The Roman Correspondent of "The Organist and Choirmaster" gives the following interesting account of Church Music conditions in the Eternal City.

"There is a little street in Rome which runs down by the side of the glorious palace of the Farnesi. The palace is now used as the French Embassy, and the little street is the Via Mascheroni. A good

work is being done, quietly and unobtrusively, in this street by the School of Sacred Music which has its obscure situation there. Public practices of Plainchant are held at the school on Thursday mornings; and public practices of Polyphony on Thursday afternoons; and one may always so study piano, organ, harmony, counterpoint, plainchant, and the polyphonic school of Church music, privately there. After considerable searching and inquiry, I managed to find this school on a recent Thursday morning, and dropped in to listen to the "public practice" of Plainchant. I found a wonderful collection of religious students and clerics of all ages and nationalities, diligently rehearsing the "proper" of the Mass for the next Sunday. The public plainchant practices are held under the direction of the priest-choirmaster of S. Mary Major, who uses in his instruction that admixture of boundless enthusiasm and gentle railery which generally produces such good results in a choir. I will tell you frankly that I was amazed at the excellence of the performance. Although the class is a large one, the tone was rarely allowed to exceed *mezzo-forte*: and the *pianos* and *pianissimos* were used with splendid effect. And above all, the choir seemed to have learned the secret of that delicate *mezzo-staccato* which most Plainsong choirs find so difficult. I went to the school again in the afternoon of the same day for the public practice of Polyphony. They were not studying Church music on that particular afternoon, but were engaged upon a very delightful male voice chorus—something about Autumn—by Rheinberger. These practices are under the skilful direction of the Rev. Maestro Casimiri, choirmaster of St. John Lateran. I think that the work of this school deserves to be far more widely known, and certainly the idea of public schools of Church music is one which might with advantage be adopted in England. I was astonished to find that not a single English-speaking student in Rome attends in the school in the Via Mascheroni."

"Undoubtedly there are two places—

and, I believe, only two—in Rome where you will hear Plainchant quite excellently sung. One is at the French College, near the Minerva; and the other at the Benedictine College of S. Anselm. Ecclesiastical Rome (which by the way is a widely distinct thing from civil Rome) is a wonderful cosmopolitan affair. Nearly every country in the world maintains a college of its own, to which theological students and priests are sent from their respective countries for further study. Each college has its own chapel, and in several cases the college chapels are opened to the public on Sundays for Mass and Vespers. At the French College, the choir is formed of voices selected from among the students. The music is entirely Plainchant, and it is sung by the choir in a very delicate and exquisite manner, alternately with the heavier and more robust chorus of the rest of the students. They have a quite capable organist, and a fairly pleasing organ. At the beautiful Benedictine College Chapel, situated on a hill overlooking the river, they also sing Plainchant exclusively; and quite excellently they do it, although without, perhaps, the delicacy and refinement of the French College performance. There is a very fine organ at the Benedictine College, and one sometimes hears some really capital organ playing there. On a recent Sunday, at the High Mass, the first movement of Rheinberger's F minor Sonata was played as an Offertory piece; and the organist's extemporizations during the Mass were extraordinarily clever. It was a refreshing oasis in the musical desert of Rome.

On Nov. 26th, at the chapel of the English College, a solemn Requiem Mass was sung for the late Monsignor Giles, the former Rector of the College. The music was entirely Plainchant, and was sung very carefully, if somewhat tentatively, by a small choir chosen from the students. There is a small and very poor organ in this chapel, and sometimes the unintended sounds, which proceed from the mechanism of this instrument, exceed in strength the intended sounds which proceed from the pipes!"

“WONDERFUL CHURCH MUSIC”

The seminarians from Menlo Park yesterday morning gave the clergy and laity of San Francisco a practical exemplification of what is meant by plain chant. They came to the city, perhaps fifty of them, to take part in the mass singing at St. Mary's Cathedral on the occasion of the meeting of the priests' Eucharistic League. Doubtless the archbishop wished them to give an object lesson in the proper singing of the ancient chant, in order that the diocese might be won to a recognition of the beauty, the spirituality, and the propriety of this truly Catholic music.

The bulk of the music was taken from the lovely “Missa de Angelis,” an example of plain chant which, although not belonging to the more ancient days of the art, still dates back to the time of Dante and Botticelli. The Kyrie is familiar; but as it came from the lips of the young Levites it had a suavity, a roundness that must have seemed to many like a new revelation. It halted between a sigh and an aspiration.

LESSON WAS NEEDED.

We have fortunately got past the time when it was thought proper to shout every note of the chant with the lungs of a Stentor. That was a sad inheritance from the period of abuse which led Martin Luther to call the Gregorian chant “the braying of the wild ass.” But Although, thanks to the efforts of earnest clerics like Father Young of St Peter's and Father T. J. Cullen of Old St. Mary's, many of our people have an inkling of the vast difference between pseudo church music by Rossini, Giorza and their kind, and the music handed down through the long ages of the church, nevertheless, some such lesson as the seminarists gave us yesterday morning, was absolutely necessary and ought to be repeated from time to time, so that people may grow accustomed to its other-worldly beauty.

People who thought plain chant monotonous must have been astonished and delighted by the contrast afforded by the Gradual “Oculi mei in Te sperant,”

with its spiritually joyful “Alleluia,” and the incisive and, in moments, almost poignantly earnest Credo. In the latter there is a Wagnerian directness of utterance; the “Alleluia” has the rhythmic freedom of a meditation. To sing in this idiom demands, first of all, perfect comprehension of and sympathy with the spirit of the words; it calls for purity of tone and careful adjustment of breath to phrase, and, finally, it exacts on the part of the singers a sense of aesthetic propriety which while it may be cultivated by art, must be the expression of personal spirituality. Mere musicians cannot sing plain chant; the singers must be religious-minded, for art ever stands in just relation to its source.

GREGORIAN RENAISSANCE.

Father B. F. Marcetteau, who teaches the seminarists at St. Patrick's, studied with the Benedictines of Solesmes and came under the influence of Dom Pothier. He and his works are therefore a fruit of the Gregorian renaissance, and yesterday morning proved them a good fruit.

When plain chant flows in a long ebb and flow of tone, stealing upon the ear so gently that it hardly seems the product of human voices; when its accent is humble yet uplifted, when the joy and sorrow which it expresses are compunctious in their sweetness, then the singers have the right tradition, and the music of the Catholic Church is heard through their voices and their characters.

CENTURIES OLD.

I liked the responses; they were masculine, yet sensitive, and, while Bishop Hanna chanted the immortal melody of the preface, there came into my mind the memory of how Mozart said of that same music that he would give all his reputation as a musician to be accounted its composer. It was that same old intonation of the Credo, moreover, to which John Sebastian Bach turned when he wanted a symbol of Christian faith which should be worthy of his highest genius. Both strains are more than a thousand years old. St. Augustine may have listened to them

when, in the basilica of Milan, the ancient chanting did so much to win his heart for the Christian faith.

I could say much about the singing of the lovely "Ave verum" of Sbeuren and of the "Lauda Jerusalem," set to the "royal" tone and something, too, should be spoken in grateful recognition to the good musician who played the harmonium. But we may hope to hear plain chant Masses on more occasions than one.—*Redfern Mason, in "The San Francisco Examiner."*

Among the prominent delegates who attended the First Congress of Church Musicians in Cliff Haven last summer, none had more interesting accounts to give of their musical activities than the Rev. P. F. Quinnan, of Wyoming, Pa. Through the initial efforts of Rev. J. M. Petter of Rochester, Father Quinnan inaugurated the unusual plan of having his congregation sing the ordinary for the High Masses; men, women, and children join in the singing of the Chant every Sunday.

The good sisters were largely instrumental in training the children, who served as leaders for the adults. The congregation is composed of representatives of many nationalities, and one would expect this in itself to provide insurmountable difficulties. The results however are reported to be most satisfactory, the congregation having taken up the plan with great enthusiasm.

Monsignor Giacomo M. Radini Tedeschi whose death occurred recently in Italy, is reported to have on several occasions publicly reprimanded organists or singers who were rendering music unsuitable for Divine service.

When he was a Canon of St. Peter's, he often protested against the worldly character of the compositions rendered by the choir. It was notorious that the choir in following the custom of that period, sang florid masses and vespers of the operatic type.

When elected Prefect of Music, he introduced new regulations for the choir, which while not perfect, considering the

time and circumstances, reflect great credit upon his good taste.

As Bishop of Bergamo, while pontificating at his first Mass in the Cathedral, the organist took the occasion to play, during an interlude, portions of Rossini's "Stabat Mater." The Bishop quietly gave orders that the organist stop, and play only that which was in keeping with the sacred liturgy. When visiting Endine, at Vespers, the choirmaster began with a "Dixit" written in rococo style, with its roulades, flourishes and cadenzas, the Bishop commanded that the music be stopped immediately, and requested the clergy in the sanctuary to continue the vespers in plainchant.

He was instrumental in having the profane style of music abolished in the Church of Santa Maria Maggiore in Bergamo, and was one of the organizers of the Diocesan Society for the promotion of the cause of Sacred Music. However it was during his visits to the 350 parishes in his diocese that he was able to accomplish the greatest good, aiding his priests to effect changes and making practical suggestions for the betterment of music conditions.

Mr. Wm. J. Henderson, the able music critic, in reviewing a recent performance of the "Jewels of the Madonna" writes as follows in "The New York Sun."

"Perhaps more pertinent to note at this time is that it is less difficult to give a good performance of "The Jewels of the Madonna" than of "La Traviata." It is also simpler than meeting successfully the requirements of Wolf-Ferrari's "Secret of Suzanne," "Le Donne Curiose," or "L'Amore Medico." There is no formidable difficulty in finding singers who can deliver the vigorous declamatory music of the contemporaneous opera, but who could not sing a Gregorian "Gloria in excelsis" to save their lives.

"When the Benedictine monks of Solesmes restored the lost art of singing the chant they also brought out clearly that the method of singing it contained all the fundamentals of the entire modern art of song. The first and foremost of these was a sustained legato. That is precisely what the typical

modern opera singer does not own. He must declaim or he is lost. And so he is at home in the so-called "dramatic" works, but not in the classics, nor in anything which seeks to preserve the elegant fluency and serene beauty of the classic style."

"But let us for the present avoid this topic which surely leads to "bel canto." This is a hazardous subject at all times, and it is certain to come again."

Dr. Richard Terry of Westminster Cathedral has organized a society for the performance of Bach's smaller works—motets, cantatas, chamber music—in Westminster Cathedral Hall.

Bach lovers, whether in London or New York, have always lamented the fact that many of the shorter works of the great master are seldom to be heard. We wish we had a Terry here to "kindle our hearts" with such music.

Luigi Bottazzo, the blind musician, and the most prolific of Italian composers of Church Music, has celebrated on November 22nd, the fiftieth anniversary of his appointment as music teacher in the Configliachi Institute for the blind, in Padua, Italy. He was born in 1845 of good Catholic parents, and became blind, through an accident, at the age of nine. But being gifted with a natural love for music he studied under the best maestri in the very same Institution where he was afterwards to teach so long. At the age of fifteen he had written already a Fantasia for the piano, and a Prayer and a Barcarole for the organ. Four years later he was appointed teacher of harmony, of counterpoint and of the organ in the Configliachi, the fiftieth anniversary of which has just been celebrated. In 1872 he became organist of the famous Basilica of St. Anthony at Padua, and since that time he has been an ardent promoter and worker in the cause of the reform of Church Music. All his pupils, numbering over 250, are holding now high positions as choirmasters and organists in Cathedrals, Seminaries and Conservatories of Italy; among others the Right Rev.

Mons. R. Casimiri, Choirmaster in St. John Lateran and Professor in the High School of Church Music in Rome.

His compositions are known all over the world and have reached the 350 mark. They are noted for their truly religious and melodic beauty. There is no artificiality or conventionalism of style in them. He can be called the Mozart of Church Music, for his music has all the candor and geniality of the great Master. He himself is already called the Father of Church Music, in Italy. He was made a Knight of the Crown of Italy by King Humbert in 1885 and a Knight of St. Gregory the Great by Pope Pius X. in 1905.

We wish him many more years of usefulness in the cause of the reform of Church Music.

It is surprising to learn that there is an "Academia Juan Sebastian Bach" in the city of Mexico, and that it recently gave a Bach Cycle. The festival is said to have lasted six days and the printed programme seems incredible. The first day was devoted to 24 "preludes and fuguetas" for piano and three chorales for four part chorus; the next day 15 two-part inventions, sonata and fugue for piano and violin; then seven preludes and fugues from the "Well Tempered Clavier" and the concerto for two violins, followed by an evening devoted to the Chromatic Fantasia and Fugue and various single numbers, including prelude and fugue on the name of Bach and prelude and fugue in A minor. The last evening was devoted to the piano concertos in G minor and F minor and that in C major for three pianos. This seems like something more than a feast. It should be mentioned that the "Academia" is a Conservatory and many of the players were its pupils and the rest "professors". But even so the festival shows a strangely intensive cult of Bach.

The will of Miss Mary P. Semple, of Pittsburgh, stipulates that the income from half her estate, valued at \$100,000, be used to provide vacations for women

who work for their living or who are ill. Other funds she left to foster church music.

On March the 12th, 1908, Feast of St. Gregory the Great, the complete publication of the Roman Graduale was issued by the Vatican Press. On that very day, Dom Pothier solemnly presented the first copy to the Holy Father. A witness of the audience says that Pius X. wished to be the first to see the new book; he opened it at random, at page 128 of the supplement "pro aliquibus locis", it was the Introit of the new Feast of Our lady of Lourdes. The Pope sang it with perfect taste to the last note.

The Franciscan Order and the Musical World have to mourn the death of the great priest-composer, Father Hartmann, O.F.M., of Munich, Bavaria, who died of heart-disease. His fame grew along with that of Perosi of the Sistine Chapel. Among his Gratorios the chief were "San Pietro", "San Francisco," and the "Last Supper".

A book of consuming interest is "The Choirtrainer's Art" (G. Schirmer,) by Dr. A. Madeley Richardson, who was for twelve years organist and director of the choir at Southwark Cathedral, and now located in Newport, R. I. Dr. Richardson shows in his various chapters broad understanding of man and boy nature, and his sensible method of approaching problems in other matters than those purely vocal makes what he has to say interesting.

There are chapters devoted to the choirmaster, the management of boys, of men, voice production, women singers, and English and American boys. Dr. Richardson places the greater stress upon the successful handling of boys than of men. He believes in leading rather than driving, but in a firm discipline that cannot be misunderstood or permit the choirmaster to be imposed upon.

"The English boy is quiet, steady, plodding, reliable; the American boy is

bright, vivacious, inquiring, emotional," says Dr. Richardson. "Before I came to America I was warned of the American boy. I was told that he had no singing voice, that his tone was thin and poor and his compass limited; that he was difficult to manage and unwilling to work; and in other ways he was libelled to me.

"As I expected, all this proved to be pure invention. The American boy often sings very badly, to be sure, and he often behaves very badly; but in these cases the fault lies with the choirmaster rather than with the chorister. We hear loud cries for more choir schools, as if they were the one thing needful. *The real need is not for schools for choristers but schools for choirmasters, to teach them to use the material they have at hand in every place instead of seeking for something outside their own particular range.*"

Dr. G. E. Stubbs, a well known authority on Boy voice training according to the English method writes in a recent number of "The New Music Review" on methods in vogue in various countries.

Dr. Stubbs, concluding paragraph is well worthy of quotation and attention:—

"While it is only just to give due credit to modern choir-masters, who have advanced the art of choir-boy training, the fact remains that it is a *very old art*. What the Italians of the seventeenth century did not know about the boy voice is certainly not worth knowing. What is commonly called "The Old Italian Method" did not arrive at maturity without a co-ordination involving the voices of girls, boys, and women. And in this co-ordination the phenomena and characteristics of the boy voice were studied *first of all*, and the results were utilized in the voice-culture of girls and women. The opposite is supposed to be the case by the generality of musical people, yet the annals of ecclesiastical music make the point clear enough. No amount of argument logic will ever convince certain persons that the boy voice is not a new-fangled thing of no importance, and of no position in musical history!"

The International Musical Society, whose members honored London with a visit three years ago, has been holding a Congress in Paris this year.

Amongst the many interesting features of this great gathering has been the complete survey of French Church music from the early Middle Ages to the present day, which has been afforded to the members of this important Society by some of the leading Parisian choirs.

A sacred concert was given in the chapel of the Invalides by members of the Paris Handel Society, under the direction of M. Felix Raugel, maître de chapelle at S. Eustache. The organ was played by M. Joseph Bonnet, organist of the same church. M. Bonnet played several solos of great interest by Roberdet (Lully's master), Clérambault, Marchand (Bach's rival), and others. The organ at the Invalides has never been altered since it was erected in the early 18th century, except for slight modifications about 100 years ago. It is very rarely used, but is in admirable condition, and its fresh clear tone suited the old music to perfection.

Some other choral music of the 16th century was heard at a concert given in the Salle Gaveau. The *Times* correspondent commenting on this performance remarked that "the style of singing was not on a very high level; but," he continued, "a succession of choral performances showed that we English musicians can still learn something from French choral methods. French choirs often strike us as being harsh in quality and uncertain in intonation; but they have a certain emotional power which is entirely their own. A good English choir, if it sings with enthusiasm, in most cases seems to be expressing its joy in the physical action in singing, or at best its joy at the beauty of the music which it sings. A French choir, even in the uncouth works of the primitives, or in the stately dignity of Lully, Rameau or Lalande, seems to have a much more real sense of the passionate feeling of the music."

A recent number of *The Yorkshire Evening Press*, Eng., contains some interesting impressions of Mr. T. Tertius Noble concerning church music.

Mr. Noble's American experiences have not been without some little worries, if we may judge from the following remarks:—

"During my first few months in America, from May to September, I was obliged to use a 'melodian' at our services, which were held in the chantry, a small side chapel, holding anywhere from 300 to 400 people. Owing to lack of space it was necessary to huddle the whole of my choir together in a lump on one side: the result was most unsatisfactory, but it had to be endured without grumbling, for there was no other way out of the difficulty. The melodian was a perfect nightmare. It behaved fairly well till the very last time it was used, when at a most critical moment in the service the handle for blowing broke off, and the colored man who blew had to use the small emergency handle close to the pedal board. This was indeed a trying, and certainly a ludicrous affair; the weather was intensely hot at the time, which of course added to the discomfort of the poor man at the handle—[and the other poor man at the key-board? Eds.] During these Sundays my mind often went back to the glorious Minster, with its superb organ, and I wondered what my York friends would have said, had they run in to see me at my melodian with the colored man to supply the wind."

Comparing the voices of American choristers with those of English boys, Mr. Noble says:—

"Up to the present I have found the material somewhat inferior to the fine voices in England, although, perhaps, I have been rather fortunate with my boys at Ely and York. In both these cathedrals there was much to attract the boys; here (in New York) it is very different. To begin with, the bringing up of the American boy is vastly different to that of the old country lad. Although the

voices are not so good from a tonal point of view, these American youngsters are very sharp, sharper than most provincial boys, but no better in this respect than the London boy. I feel convinced that there are many first-rate boy singers in America; in fact, I have heard already some boys in solo work who are superb singers, but they are few and far between. In a short time I hope to possess a choir school, and so attract boys from all parts of the States. In this way I hope to build up a fine boy choir; till then I must be content with whatever material comes along."

And concerning the American choir men, Mr. Noble remarked:—

"I have had a number of applications since I went to New York for positions in my choir, and I regret to say that most of the applicants possessed voices almost entirely ruined by that terrible disease—*vibrato*. I have heard more of this in six months in America than in all my professional career. Even many small boys are tainted with it, and can there be anything more inartistic than a choir of 30 or 40 voices all indulging in a violent *vibrato*? Yet this is not an uncommon thing. This unfortunate defect in our American singers should be wiped out; and in this connection it is the duty of every sound musician, in whatever branch of his art he may practice, to do his level best to stamp it out. The choir-master ought certainly not to mince matters when he comes across a chorister afflicted with the notion that *vibrato* is sane musical expression."

Speaking at a meeting of Musicians held recently in York, Mr. C. Carte Doorly, organist of St. Mary's Church, Beverly, made some interesting remarks on the modern Italian School of Church and Organ Music.

Mr. Doorly said:—

"He did not suppose that many of his audience ever thought or realized that practically everything good in music came from Italy. If it did not originally come from there, it benefited by its sojourn in

Italy, however long that may have been. With regard to organ music, if the casual English visitor visiting Italian cathedrals or churches were asked to make a comparison, he would say: "You cannot compare the two; we are far ahead of them!" But his (the lecturer's) experience from an entirely unprejudiced view of the case had led him to form the opinion that England had a great deal to learn from Italy. Taken generally, our state of Church music was appalling. Its great strength and at the same time its great weakness were the magnificent and beautiful singing of the boys. In York Minster that afternoon they had an example of the very best Church music. Generally speaking, they made it a treble solo, with alto, tenor, and bass accompaniment. The interest was in the treble part and the organ, and that was a very satisfactory state of things. With regard to organs we had an extraordinary number of wonderfully constructed instruments and singularly capable players, but at the same time he could not help feeling that we were on the wrong tack with regard to organ music, and suffering from false ideals. He severely criticised the programmes which, as a rule, were played at English organ recitals, and lamented the little use that was made of the diapasons. In Italy there was a distinct school of Church and organ music. The first great influence was an appreciation and proper understanding of Plain-song, which was the foundation of all music, because its strength lies in being melodic. To modern ears it might sound quaint, but it was not more quaint than some modern music, and the strength of the Italian Church music was its melody. The second influence of the Italian school was that of Bach and Palestrina, the latter being the founder of all ecclesiastical and vocal music. In Italy, too, Bach was absolutely loved. The third influence was that of Wagner, whose spirit the Italian student assimilated. The two things which students learnt from Wagner were the fitness of things and an enlargement of the harmonic outlook. He spoke of

the Italian organs as being instruments of true organ tone, and not constructed for the playing of orchestral music which organs were never intended for. In England, notwithstanding our pride of Church music, the overwhelming organ was becoming a nuisance. He did not blame the organist, but the construction of the organ. The characteristic of Italian Church music was its melodiousness, the purity of its writing, and its distinctly ecclesiastical manner."

At the Memorial Discourse recently delivered as appointed at the solemn requiem mass for Father F. W. Faber at the Brompton Oratory, it was pointed out by the preacher (Father Kenelm Digby Best) that in all of Faber's fascinating hymns and poems he "let himself go, and set free all the poetry of his temperament. Nothing escaped his keen eye, and he was never at a loss for language to describe what he saw, and then he was able too to make his readers see what he was beholding."

This faculty of making others see and hear was the life mission of St. Philip Neri, the founder of the Congregation of the Oratory at Rome, the real founder of the *Oratorio*. John Evelyn, who visited Rome in 1644, made the following entry in his world-famous *Diary*: "This evening I was invited to hear rare music at the Missa Nuova, the black marble pillars within led us to that most precious Oratory of Philippus Neri, their founder . . . their *mottetos*, which in a lofty cupola richly painted, were sung by such rare voices, accompanied by theorboes, harpsichords, and viols, that we were even ravished with the entertainment of the evening."

St. Philip Neri was not a great musician himself, but his influence was profound, and far reaching, nevertheless. He did in church music what he did in ecclesiastical history; he found in the spiritual life, a master musician, Palestrina, and by means of him reformed the sacred music of his time. Nor was his influence confined to Palestrina alone. He drew

to himself the greatest musicians of the day in Rome, and by these means made the Oratory the musical centre of Rome. Annimuccia of Florence, Palestrina's successor at the Vatican Basilica in 1553, was one of the earliest disciples of St. Philip Neri. Verily the world's greatest musicians owe much to the Church's greatest saints!

Our attention has been drawn to an anonymous "open letter to organists and choirmasters" in the *Musical Standard* for Nov. 15.

This communication deals with the vexed question of choir-training.

Here are just a few of its more noteworthy sentences:—

"Speaking of male choirs—my experience is that in a men and boys' choir it is possible to get, by judicious training, more purity of tone, better attack, better phrasing, better finish and more artistic singing. With boys it is true the choir-master has to be constantly on the teach, teach, teach; boys' voices are always breaking, and the same ground has to be trodden over again and again, but what does that matter? If a choir-master has not got patience and indomitable perseverance he is not fitted to be a choir-master.

I assert there are two causes for the indifferent choirs in our churches and chapels. One is the incapacity of the choir-master, and the other lies at the door of the private voice trainer. To deal with the latter point first. To say that our church choirs represent the best voices in the various districts in which the church stands is far from the truth. For this, to a large extent local professors of music, who give lessons in singing to pupils who will never be heard of outside their own doors, are responsible. They tell their pupils that they must not sing in a choir as it is harmful to their voices. The result is they refuse to join the church choir to show their gratitude to the Almighty for bestowing upon them the blessing of

a voice. I quote from a letter I have before me: 'My singing master is very much against my singing in a choir, and I feel while I am being taught by him I am bound to do as he thinks,' and the church choir is perforce mainly comprised of enthusiasts who may or may not possess voices. No, these individuals with voices are content to waste them on the next door neighbour, who hears them practising songs through the wall, because they think or are told that if they come and sing a few hymns and an anthem in the choir they will irretrievably spoil their voices.

The members of the choir are therefore not composed of the choicest voices in the districts, and the choirmaster has therefore an increasingly difficult task, to create good music out of indifferent material, and the grumblers and the croakers croak loudly and talk about "what a rotten choir we've got," and so on.

It is quite true possibly, but grumbling won't help matters, but it isn't the fault of the choirmaster—or it *is*—and now I come to my former point which is:—

I assert that the great majority of so-called choirmasters are not worthy of the name! Choristers know it and won't join the choirs. That is a sweeping assertion to make. When I say this I mean real choirmasters are so few that it is difficult to find them, and this remark I assert applies not only to church choirmasters but

to conductors of choirs great and small.

I assert that even with the voices which are at present found in the choirs of our churches and chapels, much greater and better results could be obtained, given proper choirmasters.

The choirmasters of the present day are content to teach their choristers the melodies and the various parts of the harmonies, to sing in time and tune, to sing *piano* and *forte* and so on where marked, and that is about all. As to enunciation, phrasing, interpretation of the meanings of the words, interpretation of the music, these things are conspicuous by their absence. The result is that apart from *piano* and *forte*, hymns and anthems are sung as they are played on piano organs. The effect of this is that singers take only a superficial interest in their work, when if they were properly handled they would be absorbed in it.

Here are some of the faults common amongst church choirs:—Not starting together—bad time—bad attack—bad finish—bad enunciation—bad phrasing—some choristers pronouncing a word one way, others pronouncing it another, without feeling—hard singing—without soul—merely mechanical sound. Solo boys in most churches are mere musical toys, singing without musical expression or feeling or soul, singing of any kind, and as to the interpretation of the mind of the composer, there is no attempt made to discover it."

NOTES CANADIENNES.

{ Archevêché de Montréal,
! le 4 novembre, 1914.

Monsieur le curé,

Les cours de chant grégorien dont je vous ai parlé pendant les dernières retraites pastorales, commenceront lundi soir, 9 novembre, à 8 heures, à l'Université Laval. Ils seront donnés par M. l'abbé Garrouteigt et M. l'abbé Boubier.

Je désire que ces cours soient fidèlement suivis par les maîtres de chapelle, les organistes et les membres des différents

chœurs de nos églises. Ils en comprendront l'importance et l'utilité. Veuillez leur transmettre mon invitation pressante. Ils seront tous heureux de s'y rendre, je n'en doute pas. Je serai moi-même présent à la leçon d'ouverture.

Agréez, Monsieur le curé, l'assurance de mon entier dévouement.

† PAUL, ARCH. DE MONTRÉAL.

P. S.—Il va sans dire que le clergé et les religieux sont invités à ces cours.

{ *La Semaine Religieuse* de Montréal,
2 novembre, 14.

UNIVERSITE LAVAL
FACULTE DES ARTS

Cours pratique de Chant grégorien.

Une série de leçons de chant grégorien, données par M. Bouhier, p. s. s., maître de chapelle à Notre-Dame, et par M. Garrouteigt, p. s. s., maître de chapelle au Grand-Séminaire, s'ouvrira bientôt à la Faculté des Arts de l'Université Laval.

Ces leçons auront un caractère surtout pratique. Elles s'adressent aux maîtres de chapelle et aux chantres désireux, comme tous doivent l'être, de s'initier au véritable chant ecclésiastique tel qu'il a été restauré par le Souverain-Pontife Pie X.

Les leçons, absolument gratuites, auront lieu une fois la semaine, le lundi, à huit heures du soir précises, dans la salle dite de la Bibliothèque. Le cours commencera lundi, le 9 novembre. Il est indispensable, pour le suivre avec fruit, de se procurer le *Paroissien romain*, édition vaticane avec signes rythmiques (Desclée).

Monseigneur Bruchesi désirait depuis longtemps voir le chant grégorien exécuté partout dans son diocèse; comme il l'est depuis nombre d'années au Séminaire, dans beaucoup de communautés religieuses et dans quelques paroisses. C'est pourquoi il pria Messieurs les Abbés Garrouteigt et Bouhier, de la Société de St. Sulpice, de donner des cours à l'Université. Le succès semble dépasser les espérances. Plusieurs centaines d'auditeurs assidus se rendent chaque lundi à l'Université. Parmi eux beaucoup de prêtres et de maîtres de chapelle. Mr. Garrouteigt a amené deux fois son excellente Schola du Séminaire. On fait chanter aussi l'auditoire, et l'exécution est fort convenable. Il y aura au moins une quinzaine de leçons. Cela promet pour l'avenir.

BELLE AUDITION D'ORGUE ET SALUT SOLENNEL A NOTRE DAME, MONTREAL, CAN.

La fête de Sainte-Cécile, l'auguste patronne des musiciens, a été célébrée avec

un éclat sans précédent hier soir, à l'église Notre-Dame.

Depuis quelques années, une coutume touchante réunit à Notre-Dame les chorales des paroisses de la ville, pour y exécuter un programme de chant et de musique en l'honneur de celle qui fut la confidente des anges.

La fête d'hier présentait un aspect inaccoutumé, la restauration parfaite des orgues de l'église-mère de Montréal. Ces instruments ont été réparés entièrement, il y a quelques semaines, et Notre-Dame, peut s'enorgueillir maintenant d'avoir les orgues les plus parfaites, comme les plus considérables de l'Amérique.

A cette occasion de la restauration des orgues, le professeur J. D. Dussault, organiste de Notre-Dame, avait préparé un magnifique programme, où l'on remarquait les plus beaux chefs-d'œuvre de musique religieuse.

Une foule énorme, près de douze mille personnes, venues de toutes les parties de la ville assistait à cette imposante cérémonie. Mgr. Bruchési présida la bénédiction du Saint-Sacrement, assisté de M. le curé Labelle de Notre-Dame comme diacre, et de M. le curé Bélanger, de Saint-Louis de France, comme sous-diacre. Le sanctuaire était rempli de prêtres et de religieux.

M. l'abbé Mélançon donna l'allocation de circonstance. Il expliqua le rôle des orgues dans le culte catholique.

"Sainte-Cécile, dit M. Mélançon, au début de son allocution, la vierge, chère au cœur de tous les musiciens, vous retrouvez tous les ans, fidèles et nombreux, célébrant avec l'Eglise, sa fête harmonieuse." Cette année un attrait nouveau se prête à la célébration de cette fête, parce que les orgues de Notre-Dame ont été restaurées. Ces orgues sont un peu notre orgueil, à nous catholiques. Elles sont l'écho très pur de la divinité. Quiconque observe la nature n'est pas lent à constater qu'il s'en dégage une pure harmonie. Harmonie des montagnes, des déserts, des forêts, des rivages et des mers. Tout est co-ordonné et il est facile de voir qu'un Etre Suprême a présidé à la création, qui est la voix du Verbe.

De tous les instruments de musique, un seul a pu répondre à toutes les exigences pour être l'interprète de la musique religieuse. C'est l'orgue, l'instrument par excellence. Il faut saluer l'orgue comme le roi des instruments de musique, dont les échos montent vers Dieu. L'orgue est l'instrument par excellence, celui qui s'adapte le mieux à la liturgie. C'est pourquoi l'Eglise lui a toujours réservé la place d'honneur.

Dès le deuxième siècle, elle en installe dans ses temples. Tertullien, Saint-Augustin, Saint-Jérôme, ont célébré ses sons pleins de splendeur et de magnificence. Pepin le Bref et Charlemagne en font venir de Constantinople et en font don aux monastères et aux cloîtres de leur royaume.

Plus tard, les moines les perfectionnent; un invente la gamme, un autre le solfège, et les grands maîtres de chapelle modernes viennent lui confier leurs émotions religieuses et lui demander un pain qu'un siècle pétri de matérialisme leur refusait.

L'orgue rend donc les émotions de l'âme et les sentiments de la nature, il excite à la prière, il la soutient, il la prolonge.

Écoutez la grande voix de vos orgues, dit en terminant le prédicateur, qu'elle fasse descendre dans vos âmes des pensées d'éternelle confraternité.

Le programme suivant a été exécuté :

PROGRAMME

Entrée—Grand Cœur, op. 18....	Alex. Gullmant.
Acclamations	Le Chœur
RECITAL D'ORGUE	
1—Allegro Maestoso op. 28 L. Vierne (Extrait de la 3e Symphonie)	
2—Andante (1ère Sonate)	F. Bowerski
3—Scherzo.....	E. Bossi
4—Final en Si Bémol.....	W. Walstenholme
SALUT SOLENNEL	
Cor Jesu	Gounod
Ave Verum	Lemmens
Paris Angelicus arranged by N. A. Montani	C. Franck
Tota pulchra es	Perosi
Ave Maria	Guilmant
Tantum Ergo	Saint-Saëns
Sortie—Final, 8e Symphonie	C. M. Widor
M. L'abbé L. Bouhier, maître de chapelle de Notre-Dame dirigeait les Chœurs (plus de 400 voix)	
Exécution brillante, d'un effet puissant.	

PROGRAMMES

From The Baltimore *Sun*,
November 18, 1914.

FEAST AT ST. MARY'S SEMINARY

Cardinal and Bishop Shahan Take Part In Celebration.

With Cardinal Gibbons presiding and Bishop Shahan, president of the Catholic University, as celebrant, a pontifical mass was sung yesterday morning at St. Mary's Seminary in honor of the patronal feast of the institution. The entire student body and the faculty of the institution attended the services, which were held in the seminary chapel.

Very Rev. Edward R. Dyer, president of the seminary, was host to the visitors at dinner after mass. The seminary choir of 90 voices, under the direction of Rev. Leo P. Mantzetti, gave the following programme of music:

Processional—*Ecce Sacerdos Magnus*,
Perosi—Manzetti
Kyrie, Gloria, Sanctus, Agnus Dei—Holy
Rosary Mass..... Bottazzo—Manzetti
Credo—*De Angelis*, three-part figured music,

alternated with Gregorian melodies. Montani
Offertory—*Concupiscit*..... Montani
Recessional—*Oremus pro Pontifice*..... Manzetti
Vespers—*Magnificat*, two-part figured music, alternated with Gregorian psalmody of the eighth mode.... Ravello
Benediction—(a) *Ego Sum Paris*..... Amadei
(b) *Ave Maria*..... Perosi
(c) *Tantum Ergo*..... Manzetti
The "proper" for mass and vespers was sung according to the Gregorian melodies of the breviary of St. Sulpice.

The Credo sung on this occasion, was given its first rendition.

From The Baltimore *Sun*,
December 25, 1914.

FEAST AT ST. MARY'S SEMINARY

Cardinal Gibbons Will Pontificate Today At Cathedral.

Midnight masses were held in every section of the city last night in the Catholic churches, and there were great congregations present. There will be early masses this morning in all churches which did not hold midnight mass. At the Cathedral there will be a pontifical mass

at 11 o'clock, at which Cardinal Gibbons will officiate.

A feature of this service will be the singing, which will be on a larger scale than ever before attempted. The Cardinal is much interested in the programme, which will be under the direction of the Rev. Leo P. Manzetti of St. Mary's Seminary. The following will be the program of music:

"*Ecce Sacerdos Magnus*," two-part motet by Perosi, choirmaster of the Sistine Chapel in Rome, arranged for four equal voices, by Leo P. Manzetti.

"*Tui Sunt Coeli*," offertory for four equal voices, by A. Wiltberger.

"*Oremus Pro Pontifice*," motet for four equal voices, by Leo P. Manzetti.

Pontifical Vespers:

"*Domine Ad Adjuvandum*," for four equal voices, by Manzetti.

Alternate verses of the Psalmi in falsibordoni for four equal voices, by Manzetti.

Magnificat, two-part figured music, alternated with chant, by O. Ravanello,

"*O Sacrum Convivium*," four equal voices, by Perosi.

"*Adeste Fideles*," three equal voices by Gravier.

"*Tantum Ergo*," four equal voices, by Paestrina.

The proper of the mass will be rendered by the whole community of the seminary, in unison with the choir, making a grand total of 300 voices.

Christmas Programme.

St. Jean Baptist's Church, Lynn, Mass.

Rev. J. B. Parent, Rector.

J. O. D. de Bondy, Organist and Choir Director.

Parochial Mass. 10.45 o'clock A. M.

Vieux Noël's.....Dubois

Organ

Introit—"Puer natus est nobis"...Vatican edition

Kyrie—"Missa SS. Cordis Jesu".....Bonvin

Gloria—" " " " " "....."

Graduale—"Viderunt omnes".....Vatican edition

Alleluia....."

Credo—"Missa SS. Cordi Jesu".....Bonvin

Offertorium—"Tui sunt coeli"....."

Sanctus—"Missa SS. Cordi Jesu"....."

Benedictus—" " " " " "....."

Agnus Dei—" " " " " "....."

Communio—"Viderunt omnes"...Vatican edition
"Les Anges dans nos campagnes".....Gagnon

Responses by the sanctuary choir under the direction of Rev. G. A. Godreau.

Vespers were entirely Gregorian.

BENEDICTION.

O Salutaris.....O. Depuydt
Alma redemptoris.....Oscar Van Durme
Tantum ergo.....O. Depuydt

The following programme was rendered at St. Francis Xavier's Church, New York, on the occasion of the celebration of the Patronal Feast, Sunday, December 6th, under the direction of Rev. J. B. Young, S.J., and Mr. Pietro A. Yon, Organist.

Organ Prelude.....Second Sonata.....Rudnick
Ordinary of the Mass, Missa Hosanna Filio
David.....P. A. Yon
Proper of the Mass...For the feast of St
Francis Xavier.....Gregorian Chant
Offertory Interlude...Adagio.....P. A. Yon
Organ Postlude.....Grand Choeur.....Bossi

VESPERS

Psalms and Antiphons.....Gregorian Chant
Hymn.....Kohe
Alma Redemptoris Mater.....F. X. Witt
Motet "Jesu Dulcis".....B. O. Klein
O Sacrum Convivium....Viadana
Tantum Ergo.....F. X. Witt

Programme rendered on the occasion of the Inauguration of the new three manual organ in the Church of The Immaculate Conception, Montreal, Canada.

ORGAN RECITAL.

Suite Gothique.....Boellmann
(Choral, Prière à Notre Dame, Toccata)
Pastorale.....Padre Martini
Carillon.....Westenholme
Interlude.....Callaerts
Meditation.....Hollins
Prière au Dieu des Armées.....Alkan

The Choir, under the direction of Rev J. P. Desjardins, S.J., rendered the following numbers:

Cor Jesu.....4 pt. chorus.....Stehle
Sanctus and Benedictus 4 pt. chorus (Mass
in A.).....Rheinberger
Ave Maria.....Grison
Tantum Ergo.....Stehle
Laudate.....Faux Bourdon....Perruchot

The Choir of the Church of Notre Dame, Montreal, Canada composed of 60 boys and 30 men rendered the following

programme Christmas day. The Choirmaster is Rev. Louis J. Bouhier, S.S.

FOR THE ORDINARY OF THE MASS

Kyrie... Liturgically arranged... Cesar Franck
 Gloria..... Pilot
 Credo..... St. Saens
 Sanctus and Benedictus..... L. Vierne
 Agnus Dei..... Cesar Franck

For the Proper of the Mass the Gregorian Chant according to the Vatican Edition was rendered.

The Choir of the Church of St. John the Evangelist, Philadelphia, Pa., composed of 30 boys and 20 men under the direction of Nicola A. Montani, gave the following programme last Christmas day.

Organ Prelude... Noel... (Salute)... Adolfo Bossi
 Processional... Holy Night, Silent Night... Gruber
 Proper of the Mass... Gregorian Chant

..... Vatican Edition
 Ordinary of the Mass, Messe Brève, Written in accordance with the recommendations of the Motu Proprio, and dedicated to the Choir of the Cathedral of Rheims..... Theodore Dubois

Credo (New) De Angelis, Alternate verses for 4 Part Male chorus..... Montani

Offertory Motet..... Adeste Fideles
arr. by N.A. Montani

Communion Motet... Tollite Hostias... St. Saens
 Organ Postlude..... Impromptu

..... Rev. Virgil Gécévrier

FOR BENEDICTION OF THE MOST BLESSED SACRAMENT

Ave Verum... 3 part chorus... Martin G. Dumler
 Tantum Ergo... (Mss)... 4 part chorus

..... Rev. Virgil Gécévrier
 Adoremus and Laudate..... Gregorian Chant

The above programme was repeated on the occasion of the celebration of the patronal feast of the Church, Sunday during the octave of Christmas, with the addition of "Ecce Sacerdos" by Edward Elgar and the proper for that day.

Musical programme rendered at the Church of Our Mother of Sorrows, Philadelphia, Christmas, at the 5 o'clock and 10.30 a. m. Solemn Pontifical Masses by the choir of 40 boys and 20 men under the direction of Rev. James A. Boylan. Alph. Heuermann, Organist.

Ecce Sacerdos..... Filke
 Proper of the Mass... Gregorian Chant Vatican Ed.
 Ordinary of the Mass, Missa "Benedicamus
 Domino"..... Perosi
 Offertory Motet..... Adeste Fideles

FOR BENEDICTION OF THE MOST BLESSED SACRAMENT

Ave Verum..... Mozart
 Tantum Ergo..... Palestrina
 Laudate..... Gregorian

Programme rendered by the Choir of the Church of St. John the Evangelist, Philadelphia, Pa., under the direction of Nicola A. Montani.

The Sacred Concert was given in the Church and repeated at the Catholic Girls' High School before an audience of 500 sisters, music teachers, and organists.

The programme contained an introductory reference to the history of Gregorian Chant, and an explanatory account of the polyphonic composition rendered.

PROGRAMME

Processional—Hark! Hark! My Soul!
 Faber-Montani

PART I.

Gregorian Chant..... From the Vatican Edition of the Graduale

1—Introit—Puer Natus est nobis
 2—Kyrie

From the Mass of the Blessed Virgin (Cum jubilo), 12th century melody.

3—Sanctus and Benedictus—(Fifth Mode)
 Mass of the Blessed Virgin, 14th century melody.

4—Communion—(Sixth Mode)
 Pascha nostrum from the proper of the Mass Easter Sunday.

5—Ave Verum Corpus—(Sixth Mode)
 Ancient Melody

PART II.

POLYPHONIC COMPOSITIONS—SIXTEENTH CENTURY
 1—Jesu Dulcis Memoria... T. L. Da Vittoria (1540-1608)

For four part chorus, unaccompanied.

2—O Bone Jesu ... G. P. da Palestrina (1526-1593)
 Motet for four part chorus.

3—O Sacrum Convivium..... G. P. da Palestrina
 Four part chorus.

4—Sanctus from the "Missa Sine Nomine"
 G. P. da Palestrina
 Four part chorus.

PART III.

- 1—Ave Maria..... J. Arcadelt (1514-1560)
For four part chorus with organ.
- 2—Ave Verum..... W. A. Mozart (1756-1791)
Four part chorus and organ.

PART IV.

MODERN LITURGICAL COMPOSITIONS.

- 1—Pater Noster..... P. I. Tschalkowsky
For four part chorus unaccompanied.
 - 2—Sanctus—from the Missa Pontificalis
..... Don Lorenzo Perosi
 - 3—Agnus Dei—from the Missa Festiva
..... Nicola A. Montani
 - Offertory Motet—Christus Vincit, Alex. Guilmant
- HYMNS FOR BENEDICTION.
- O Salutaris Hostia, chorus of men.... C. St Saens
 - Panis Angelicus—five part chorus... Cesar Franck
 - Tantum Ergo—five part chorus.... N. A. Montani
 - Adoremus and Laudate..... Gregorian Chant
 - Recessional—Glory to Thee, My God.. Ch. Gounod

Sacred Concert given under the auspices of the St. Cecilia Choir at St Francis Church, by St. Anthony's Choristers of St. Anthony's Church, St. Louis, Mo., under the direction of Prof. Al. Rhode, Organist and Choirmaster.

PART FIRST.

- 1. Ecce Sacerdos Magnus..... Elgar

- 2. Ave Maria..... Arcadelt
(a capella).
- 3. Angelus Domini..... Gruber
Master Ralph Woepke, Soloist.
- 4. Ave Verum..... Gounod
(a capella.)
- 5. Thine are the Heavens..... Filke

PART SECOND.

- 1. Mane nobiscum..... Podbertsky
- 2. a). Salve Regina..... Full Choir
- b). Vidi Aquam, a specimen of "melismatic" chant. By Boy Choristers
- c). Absolve Domine.... By Men Choristers
- 3. Ave Maria, over a Gregorian Theme....
Guilmant..... Mr. Jos. Reis, Soloist.
- 4. O Salutaris..... Beltjens
Six part Polyphony of the Holland school.
- 5. O Salutory Host..... Mercanti
Duet: Mr. B. Niewoehner and Master
O. Thomas.
- 6. O Crux Ave (a capella)..... Nekes

PART THIRD.

- 1. Ave Maria..... Dietrich
Master R. Hinters, Soloist.
- 2. Stabat Mater..... Rheinberger
- 3. Passion Litany..... Richardson
- 4. Terra Tremuit..... Gruber
- 5. Cor Dulce..... Dietrich
Master E. Lliermann, Soloist.
- 6. Reges Tharsis..... Filke

REVIEWS.

HYMNALS.

The Oregon Catholic Hymnal. Edited by Frederick W. Goodrich Organist and Director of the Cathedral Church of the Immaculate Conception, Portland, Oregon. Published by the Catholic Book and Church Supply Co., 491 Washington St., Portland, Oregon. J. Fischer & Bro., 7. to 11 Bible House, New York.

Probably the most encouraging feature of the Church music reform movement in this country is the great improvement in the general character of the Hymnals issued since the "Motu Proprio" was promulgated.

To appreciate the difference in the type of hymnals published in the early days and those issued recently, one need but put them side by side and examine the contents carefully.

Two notable exceptions to this early

type of Hymnal are the books by the Rev. Father J. B. Young, S. J., of St. Francis Xavier's Church, New York, whose "Roman Hymnal" is still a model in many respects, and the "Catholic Hymnal" compiled by Rev. Alfred Young, C.S.P.

That the cheap and tawdry musical style so often found in many of the old hymnals is gradually becoming obsolete, is a matter of artistic satisfaction, for it means that the Convents and Academies under whose auspices many of these hymnals were published, are no longer willing to be responsible for the dissemination of a type of music unworthy of rendition in the church and school.

Fewer and fewer hymns are being published with elaborate cadenzas in true operatic style, with a sad minor strain in the middle of the piece, and with an

accompaniment which would well serve for dancing purposes.

The contents of the Oregon Catholic Hymnal presents abundant evidence of this changed attitude.

Here we have a collection of 131 hymns, and all without exception are of a devotional type and are taken from sources concerning which there can be no question. Mr. Frederick Goodrich who compiled the book for use particularly in the Oregon Diocese, deserves much credit for the good judgment shown in utilizing the beautiful traditional melodies which, while known and sung by all our German congregations, are only too little used in the church generally. A number of old English and French traditional tunes are included and there are quite a number of fine melodies by contemporary composers. Mr. Goodrich himself has contributed five very good original hymns which should become widely known, and there are two new melodies from the pen of Mr. d'Evry the well known organist of the Brompton Oratory (London).

The American Catholic Hymnal. A Collection of Hymns, Latin Chants, and Sacred Songs for For Church, School and home, written and compiled especially for the Catholic Youth of the United States by the Marist Brothers. Published by P. J. Kennedy & Sons, 44 Barclay St., New York.

"The American Catholic Hymnal" published also recently, is probably the most complete collection of Hymns issued for use in the Catholic Church. There are 442 hymns, motets, chants, etc., in this volume which presents an elegant appearance, being well bound and in larger form than usual.

While the section devoted to English hymns is complete in every respect, the melodies being taken in many instances from traditional sources, it is the Latin section that is deserving of the highest encomium. All the Chants and Hymns required during the Liturgical

year are included. There are also three Gregorian Masses, the "Missa de Angelis," the beautiful Mass of the Blessed Virgin Mary, (cum júbilo) the Requiem Mass; two Credos; the well known de Angelis melody, and the first one given in the Graduale, fourth mode, (incorrectly given as the sixth mode here.)

The Responses, the Psalm tones; the Vespers for the feast of the Blessed Virgin; the Anthems for Compline; many motets in modern liturgical style complete a section that reflects the highest credit on the artistic judgment of the editors and publishers alike. The book remains open without undue strain upon the binding, which is a point that should commend itself strongly to those who have had the experience with volumes that need to be held open by mechanical devices, to the discomfort of both player and singer.

The Choir Manual—a very practical book of Hymns, Chants, etc., published by J. Fischer & Bro., for the use of Cathedral and Parish (Juvenile or Adult) Choirs. Compiled by G. Burton. Contains the various chants required during the Ecclesiastical year; a Unison Mass in modern liturgical style, the Psalm tones arranged so that the Vespers for the principal feasts of the year can be easily rendered; the Requiem Mass; the office of Compline; Litanies; Holy week office, in fact every thing that is required by a choir for rendition throughout the year. The book is issued in convenient form and should prove a most valuable addition to the repertory of choirs who are following the precepts of the Motu Proprio. In addition the Latin hymns there is a section devoted to English hymns which are devotional and of a type worthy of the highest commendation.

Liturgical Church Music:—A collection of pieces, arrangements, harmonizations and original compositions by

Rev. Leo P. Manzetti, (B. Herder, 17 South Broadway, St. Louis, Mo.)

Father Manzetti, one of the pioneers in the field of Church Music Reform in this country, has contributed much to the cause that is of practical value. His harmonization of the Kyriale was one of the first to be published according to the accepted interpretation of rhythm. Among the pieces to be found in this new edition of Liturgical Music is a collection of harmonizations of the Chant hymns for Benediction of the Most Blessed Sacrament, according to the Vatican Edition.

It is interesting, to those who have observed the development of the subject of Chant accompaniment, to note the difference between the earlier form of accompaniment used by Father Manzetti and the style adopted in this set of Hymns. In the Kyriale we find a strict adherence to the rules adopted by most composers in their accompaniment a few years ago, that the change of chord or a harmonic progression should occur on the ictus, and the accompaniments of that period are generally of a heavy and rather ponderous type, for the tendency was to make too many harmonic changes, thus retarding in a measure, the freedom and flow of the Chant itself.

In this collection is noted a gracious freedom in the accompaniment which promises well for the eventual solution of the much discussed question. The use of imitative form is to be commended for it is after all, a reversion to first principles and is based upon sound artistic judgment.

Best of all, one does not find Father Manzetti an advocate of the plan of the ultra modernists who wish now to place Chant in the same category as the Modern Symphonic Tone Poem and do not see the utter incongruity of a chromatic accompaniment grafted on a diatonic melody.

The author has kept also in mind questions of artistic phrasing and proper vocal production for he allows the singers sufficient time in which to breathe at the end of the phrases and sections. Generally this very important phase of the question

has been entirely ignored by those who have written accompaniments. Singers are oftentimes compelled to hurry through phrase after phrase with such little attention given to breathing that the effect is inartistic to say the least. In following the accompaniment as here indicated there should be no suggestion of this hurried breath taking and it is well that this important vocal point is given the consideration it deserves. It is safe then to say that the whole question of Chant accompaniment is much nearer a satisfactory solution if it develops logically along the lines suggested by the author in this set of accompaniments.

Two original compositions by Rev. Manzetti form a part of this new series of Catholic Church Music: "CHRISTUS FACTUS EST," for four part chorus of male voices, and an "OREMUS PRO PONTIFICE," also for four part chorus of men's voices, with organ accompaniment.

In the "CHRISTUS FACTUS EST" there is displayed not only an appreciation of the particular timbre of the male voices, but the work reflects the sound musicianship of the author in his treatment of the thematic material. This music is simple, devotional, and admirably adapted to the text.

The "OREMUS PRO PONTIFICE" is a brilliant and effective composition. The composer has exercised good judgment in the use of contrasted rhythms in the varied sections and he succeeds in giving new colors to his harmonic scheme, while always adhering closely to the polyphonic style so earnestly recommended in the "Motu Proprio" as the type best suited for modern liturgical compositions.—

Nicola A. Montani.

Hymns for Benediction of the Most B. Sacrament—Harmonization of Vatican edition, Price .50 (B. Herder, 17 S. Broadway, St. Louis, Mo.)

Of the above publication of Rev. Leo P. Manzetti, the following criticism appeared in the *Musica Sacra* of Milan, No. 10, Nov. 1914.

"It is the best collection that can be found of the Gregorian Melodies, intended for congregational singing; it includes such hymns as: O Salutaris, Ave Verum, Panis Angelicus, Ecce Panis, Adoro Te, Tantum Ergo, etc. The chant is translated into modern notation, with an accompaniment of a melodically imitative form, as light and graceful as a delicate embroidery, which does not hinder the rhythmical movement of the melody at all, but rather concurs in making it stand out prominently. It is to be desired that these hymns might be adopted especially in religious communities, instead of others of private composition, often too heavy and not always liturgically and musically correct."

Mass in honor of St. Barbara, for choir of mixed voices with organ,.....Price .80
Terra Tremuit, for S. A. T. B., with organ,.....Price .15
Tui Sunt Coeli, for S. A. T. B., with organ,.....Price .15
Laetentur Coeli, for S. A. T. B., with organ,.....Price .15;
 by René Becker, (Fischer & Bro., Bible House, New York, N. Y.)

These four church music compositions of René Becker will be welcomed by the average choir of fair ability. They are not exactly difficult, although "heavy" here and there. They correspond to the rules of the Motu Proprio for the style is Cecilian all the way through, with, however, a light touch of modernity that does not mar them in the least. If we are not mistaken, René Becker was a pupil of Rheinberger, the great Austrian Choirmaster of the Royal Chapel in Vienna, but little of the latter's style of music can be detected in the above compositions. We do not consider it a defect, quite the contrary, for it has always been an open question with us whether or not Rheinberger's so-called church music can be held as real liturgical music. In fact the Maeter never did care to accept as ideal church music the style of music patronized by the Cecilien Verein of Germany.—

Leo P. Manzetti.

Guillaume Couture.

MONTREAL, Jan. 25.—The passing of Guillaume Couture removes one of the oldest musical pioneers in the Dominion. In the days when Mme. Albani was accounted the leading soprano in oratorio in the world, she said: "There is no greater conductor of choral music than M. Couture"; and his fame extended beyond the bounds of Montreal, where the greater part of his public life was spent, to the larger cities of the United States, and even to Paris.

M. Couture was born in Montreal on October 23, 1851. At the age of thirteen he was choirmaster in St. Bridget's Church, subsequently going to Paris, where he studied under César Franck, who eventually became one of his closest friends, together with Colonne, d'Indy and Messager. When only twenty-one years of age, M. Couture was choirmaster at the famous Church of St. Otilde in Paris, but left to return to Montreal, where he founded the Philharmonic Society, an English chorus which would doubtless have equalled the Mendelssohn Choir of Toronto, had it survived the financial embarrassment under which it was finally placed.

M. Couture was also the first conductor of the Montreal Symphony Orchestra, choirmaster in the Roman Catholic Cathedral and taught extensively. Those who studied under him speak now with particular veneration of his kindness to them and of his culture. The Montreal Operatic Club was another organization which owed its life to him; and there was, in fact, scarcely any movement of importance in which he was not a dominant figure. He was made an Officer de l'Instruction Publique, of Paris, being the first Canadian to receive a musical honor of this kind; taught in the public schools of Montreal, and had his compositions performed by Colonne.

Of late years failing health confined M. Couture to his house, to which many went to pay him homage. His funeral was attended by practically every musician of prominence in the city, and by many others prominent in the public life of the city. A mass of his own was sung, and it is understood that his latest and most ambitious work, an oratorio, "John the Baptist," is in the hands of a Parisian publishing house.—*Klingsor.*

NOTICE!

It may be well to make clear the attitude of the Society with regard to advertising matters, programmes of music rendered in liturgical functions, concerts, organ recitals and the like.—The Society of Saint Gregory cannot stand sponsor for all the music advertised and mentioned in programmes published in its "Bulletin."—While we rely upon our patrons to offer for advertisement only such music as they believe to be in conformity with the rules of the "Motu Proprio," we cannot engage the good offices of the Society for recommending music which has not been submitted to our Committee for examination and approval. Moreover it would be quite impossible for the Committee to pronounce upon all the music issued by publishing houses. No publicity will be given however either in advertisements or programmes to any music composition which is judged to be out of harmony with approved ideals. The "Bulletin" publishes a list, necessarily quite limited, of music approved by its Committee. It can be easily ascertained if the music mentioned in advertisements and programmes appears on the approved list.

The task of the Committee is often a delicate one. While very many compositions of sacred music clearly accord with the principles laid down in the "Motu Proprio" and others clearly do not, there are still others about which even those whose judgment must be respected will differ in appreciation.

The Committee would gladly have attention called to any questionable musical composition mentioned in the advertisements and programmes published in the Society's "Bulletin." Its great purpose is to aid effectually in the selection of Church Music of an unquestionable religious character.

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(Lamentations, Responsories, Motets, Etc.)

Addresses of Publishers Will be Found at the End of the List

LENT AND HOLY WEEK MUSIC

	TITLE	COMPOSER	VOICES	PUBLISHER
	Adoramus te Christe	Palestrina	S. A. T. B.	McLaughlin & Reilly
	" " "	Orlando di Lasso	S. S. A.	G. Schirmer
	" " "	Magri	T. B.	A. Bertarelli & Co.
	" " "	Martini	T. T. B.	" "
	" " "	Casciolini	T. T. B.	" "
Holy Thursday	Christus Factus Est	Leo P. Manzetti	T. T. B. B.	B. Herder
	" " "	"	S. A. T. B.	"
	" " "	Casciolini	T. T. B.	A. Bertarelli & Co.
	" " "	Auerio	S. A. T. B.	Novello
	" " "	F. Witt, Op. 5, No. 2,	T. T. B. B.	F. Pustet
Good Friday	Caligaverunt Oculi Mei	L. Bottazzo, Op. 112,	T. T. B. B.	M. Capra
	Choruses from the Passion	C. Ett	T. T. B. B.	J. Fischer & Bro.
Holy Thursday	Dextera Domini	G. Terrabugio	S. T. or A. B.	A. Bertarelli & Co.
	" "	O. Ravanello	S. A. or T. B.	M. Capra
Good Friday	Ecce Lignum Crucis	Mattoni	T. T. B.	A. Bertarelli & Co.
Holy Thursday	Ecce Vidimus	L. Viadana	S. A. T. B.	F. Pustet
	" "	Fr. Nekes	T. T. B. B.	" "
Good Friday	Ego Vir	Palestrina	S. A. T. B.	" "
	" "	F. Witt	A. T. T. B.	" "
	Eram Quasi	Vitoria	S. A. T. B.	" "
	" "	Palestrina	T. T. B. B.	" "
Holy Saturday	Ecce Quomodo	J. Handl	S. A. T. B.	" "
	" "	L. Perosi	A. T. B.	" "
	" "	Melodie Sacre, Responsories, etc.		A. Bertarelli & Co.
	" "	M. Haydn	S. A. T. B.	G. Schirmer
Holy Thursday	Et Egressus	Palestrina	S. A. T. B.	F. Pustet
	" "	P. Piel	T. T. B. B.	" "
Good Friday	Eripe Me	F. Witt	S. A. T. B.	" "
	Exaltabo Te	F. Witt	T. T. B. B.	" "
Palm Sunday	Gloria Laus et Honor	O. Ravanello	S. A. or T. B.	M. Capra
Easter	Haec Dies	C. Ett	S. A. T. B.	G. Schirmer
	" "	J. Biederman	T. T. B. B.	J. Fischer & Bro.
	" "	O. Ravanello	T. T. B.	M. Capra
	" "	Secunda Anthologia		
	" "	A. Dress	T. B.	J. Fischer & Bro.
	" "	C. Ett	T. T. B. B.	A. Bertarelli & Co.
	" "	M. Haller	S. A.	F. Pustet
Palm Sunday	Hosanna	O. Ravanello	S. A. or T. B.	M. Capra
	"	M. Haller	S. A. T. B.	F. Pustet
	Improperium	F. Witt	S. A. T. B.	" "
	"	O. Ravanello	S. A. or T. B.	M. Capra
	"	Alois Partschmid	S. A. T. B.	Boston Music Co.
	"	G. Terrabugio	T. T. B. B.	A. Bertarelli & Co.
Holy Thursday	In Monte Oliveti	M. Haydn	S. A. T. B.	G. Schirmer
	" " "	L. Perosi	A. T. B.	A. Bertarelli & Co.
	" " "	Melodie Sacre		
	" " "	Martini	T. T. B.	" "
	" " "	A. Lotti	T. T. B.	F. Pustet
	" " "	G. Croce	S. A. T. B.	" "

	TITLE	COMPOSER	VOICES	PUBLISHER	
Palm Sunday	In Monte Oliveti	G. Croce	T. T. B. B.	M. Capra	
	Ingrediente (and Hos.)	Rev. I. Wilkens	S. A. T. B.	McLaughlin & Reilly	
	Jerusalem	L. Perosi	A. T. B.	A. Bertarelli & Co.	
Good Friday	Jesum Tradidit	L. Perosi	Melodie Sacre A. T. B.	" "	
	" "	Vittoria	T. T. B. B.	F. Pustet	
Holy Saturday	" "	Vittoria	S. A. T. B.	" "	
	Jerusalem Surge	L. Viadana	S. A. T. B.	" "	
3rd Sun. in Lent	Justitiae Domine	Alois Bartschmid	S. A. T. B.	Boston Music Co.	
Holy Thursday	Judas Mercator	Vittoria	S. A. T. B.	F. Pustet	
	" "	L. Perosi	A. T. B.	A. Bertarelli & Co.	
4th Sun. in Lent	Lamentations (Three)	J. G. Stehle	Melodie Sacre Male Voices	J. Fischer & Bro.	
	" (Collections)	F. Witt	4 and 5 Voices	F. Pustet	
	"	Palestrina	S. A. T. B.	" "	
	"	P. Piel, Op. 96	T. T. B. B.	" "	
	" (Five)	Nanino	T. T. B. B.	A. Bertarelli & Co.	
Holy Thursday	Laudate	F. Witt	S. A. T. B.	F. Pustet	
	"	R. Casimiri	A. T. B.	M. Capra	
	"	C. Ett	T. T. B. B.	F. Pustet	
Good Friday	Mass for Holy Saturday	Mattoni	T. T. B.	A. Bertarelli & Co.	
	Manum Suam (Lament.)	Palestrina	S. A. T. B.	F. Pustet	
2nd Sun. in Lent	" "	F. Witt	A. T. T. B.	" "	
	Matribus Suis	Palestrina	S. A. T. B.	F. Pustet	
Good Friday	" "	H. Bohlen (Collection)	T. T. B. B.	Larsen (Aachen)	
	Meditabor	Alois Bartschmidt	5pt. Cho.	Boston Music Co.	
	"	J. Gruber	S. A. T. B.	J. Fischer & Bro.	
	Miserere	O. Ravanello	T. T. B.	A. Bertarelli	
	"	Allegri	S. A. T. B.	G. Schirmer	
	"	Palestrina	T. T. B. B.	A. Bertarelli	
	"	Casciolini	S. A. T. B.	" "	
	"	Bottazzo	T. T. B.	" "	
	"	Gruber	S. A. T. B.	" "	
	"	Lotti	A. T. B. B.	" "	
	"	G. Bas	A. T. B. B.	M. Capra	
	"	Magri	S. A. (or T. B.)	" "	
	"	Bottazzo	S. A. (or T. B.)	" "	
	"	P. Amatucci	A. T. T. B.	" "	
	"	G. Terrabugio	T. T. B.	A. Bertarelli	
	"	C. Ett	S. A. T. B.	F. Pustet	
	"	A. Dress	T. T. B. B.	J. Fischer & Bro.	
	Good Friday	Offertories for the Sundays in Lent	Biedermann	S. A. T. B.	J. Fischer & Bro.
		" " "	J. Gruber	S. A. T. B.	J. Fischer & Bro.
	Good Friday	" " "	Griesbacher	" " " "	F. Pustet
Omnes Amici Mei		M. Haydn	S. A. T. B.	G. Schirmer	
" " "		L. Perosi	A. T. B. (Mel. Sacre)	Bertarelli	
" " "		La Viadana	S. A. T. B.	Pustet	
" " "		Palestrina	T. T. B. B.	(Kothe Mus. Sac.)	
Holy Saturday	" " "	Mitterer (Op. 12)	S. A. T. B.	Pustet	
	O Crux Ave & Crucem	Tuam Casimiri	A. T. T. B.	A. Bertarelli	
Holy Saturday	O Vos Omnes	L. Perosi	A. T. B. Mel. Sac	Bertarelli	
	" " "	Vittoria	S. A. T. B.	Pustet	
Palm Sunday	Passion Motets (12)	M. Haydn	S. A. T. B.	G. Schirmer	
Good Friday	Passion Music	Vittoria	S. A. T. B.	McLaughlin & Reilly	
	" Responses(Turba)	"	S. A. T. B.	Novello	

THE CATHOLIC CHOIRMASTER

	TITLE	COMPOSER	VOICES	PUBLISHER
Good Friday	Passion Music	Byrd	S. T. B.	Novello
" "	" "	R. Terry	Unison or S. A. T. B.	McLaughlin & Reilly
" "	" "	R. Casimiri	(Op. 9) S. A. (or T. B.)	M. Capra
" "	" "	J. B. Molitor	S. A. T. B.	Krull (Fischer)
Palm Sunday	" "	" "	" "	" "
" "	" "	R. Casimiri	(Op. 9, No. 1) S. A. (or T. B.)	M. Capra
Holy Saturday	Plange (responsory)	L. Viadana	S. A. T. B.	Pustet
" "	" "	J. Strubel	T. T. B. B.	"
Good Friday	Popule Meus	Palestrina	S. A. T. B.	"
" "	" "	Vittoria	S. A. T. B.	J. Fischer & Bro.
" "	" "	"	A. T. B. B. (Schmidt, Cantuar)	J. Fischer & Bro.
" "	" "	Palestrina	T. T. B. B.	Leuchardt (J. Fischer)
" "	" "	Bernabei	S. A. T. B.	Pustet
" "	" "	Richardson	S. A. T. B.	McLaughlin & Reilly
" "	" "	Palestrina	Double Chorus (Difficult)	G. Schirmer
Palm Sunday	Pueri Hebraeorum	Ravanello	S. A. or T. B.	M. Capra
" "	" "	A. Lammel	S. A. B.	J. Fischer & Bro.
" "	" "	Palestrina	T. T. B. B. (Schwan)	" " "
Easter	Pascha Nostrum (Comm)	Fr. Nekes	S. A. or T. B.	J. Singenberger
Sexagesima	Perfice Gressus (Offer)	C. Ett	S. A. T. T. B.	(Kothel) J. Fischer
" "	" "	F. Witt	A. B.	Pustet
Holy Saturday	Quomodo (Lament)	Palestrina	S. A. T. B.	"
" "	" "	H. Bohlen	T. T. B. B.	Larsen (Aachen)
" "	Responsories for Holy Week	L. Perosi	A. T. B.	Melodie Sacre (Capra)
" "	" "	" Viadana	S. A. T. B.	Pustet
" "	" "	" Strubel	T. T. B. B.	Pustet
" "	" "	" Vittoria	S. A. T. B.	Pustet
" "	Recessit Pastor	M. Haydn	S. A. T. B.	G. Schirmer
Easter	Regina Cœli	A. Lotti	S. A. T. B.	J. Fischer
" "	" "	arr N. A. Montani	S. A. T. B. or unison	G. Schirmer
" "	" "	O. Ravanello	T. T. B.	J. Fischer
" "	" "	Aichinger	S. A. T. B.	Pustet
" "	" "	M. Haller	S. A.	Pustet
" "	" "	A. Wiltberger	S. S. A.	Pustet
" "	" "	E. Tinel	A. T. B. B.	J. Singenberger
Holy Saturday	Sicut Cervus	H. B. Gaul	T. T. B. B.	Boston Music Co.
" "	" "	Ch. Gounod	T. T. B. B.	G. Schirmer
" "	" "	Palestrina	S. A. T. B.	Breitkopf & Hartel
" "	Tanquam ad Latrones	M. Haydn	S. A. T. B.	G. Schirmer
" "	Tenebrae Factae Sunt	M. Haydn	S. A. T. B.	" "
" "	" " " (No. 2)	" "	S. A. T. B.	" "
Good Friday	" " "	" "	T. T. B. B.	Kothe Fischer
" "	" " "	Casciolini	S. A. T. B.	Schwann
" "	" " "	Vittoria	T. T. B. B.	Pustet
" "	" " "	Palestrina	S. S. A. A.	G. Schirmer
" "	" " "	"	S. A. T. B.	Boston Music Co.
" "	" " "	17th Century Melody	S. A. T. B.	Boston Music Co.
Holy Thursday	Tristis est Anima Mea	M. Haydn	S. A. T. B.	G. Schirmer
" "	" " " "	G. Martini	T. T. B.	A. Bertarelli
" "	" " " "	Palestrina	S. A. T. B.	" " "
" "	Terra Tremuit	O. Ravanello	S. A. or T. B.	M. Capra
Easter	Terra Tremuit	Alois Bartschmid	S. A. T. B.	Boston Music Co.
(offertory)	" "	J. J. O'Connor	S. A. T. B.	G. Schirmer
" "	" "	G. Stehle	S. A. T. B.	J. Fischer
" "	" "	M. Filke	S. A. T. B.	Pustet
" "	" "	L. Bottazzo	S. A. or T. B.	A. Bertarelli

	TITLE	COMPOSER	VOICES	PUBLISHERS
Easter	Terra Tremuit	Casimiri	S. A. T. B.	A. Bertarelli
	" "	F. Witt	T. T. B. B.	Pustet
	" "	A. Dress	T. B.	J. Fischer & Bro.
Holy Thursday	Una Hora Non Potuistis	M. Haydn	S. A. T. B.	G. Schirmer
	" " " "	Ferrari	S. A. T. B.	Pustet
	Unus ex Discipulis	M. Haydn	S. A. T. B.	G. Schirmer
	" " "	G. Croce	S. A. T. B.	Pustet
Good Friday	Velum Templi Scissum est	M. Haydn	S. A. T. B.	G. Schirmer
Holy Saturday	Vespere Autem Sabbati	O. Ravanello	S. A. or T. B.	M. Capra
	" " "	J. Handl	S. A. T. B.	Pustet
Easter Sequence	Victimae Paschali Laudes	L. Bottazzo	S. A. or T. B.	G. Schirmer
	" "	H. J. Stewart	S. A. T. B.	Boston Music Co.
	" "	G. E. Stehle	S. A. T. B.	Pustet
	Vidi Aquam	E. J. Biedermann	T. T. B. B.	J. Fischer & Bro.
	" "	J. Gruber	S. A. T. B. ad lib.	" " "
	" "	F. X. Witt	S. A. T. B.	" " "
	Vexilla Regis	I. Mitterer	S. S. A.	A. Bertarelli
	" "	G. Bas	S. S. A.	" "

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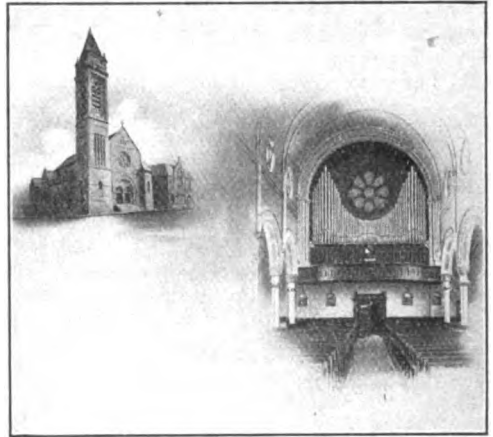
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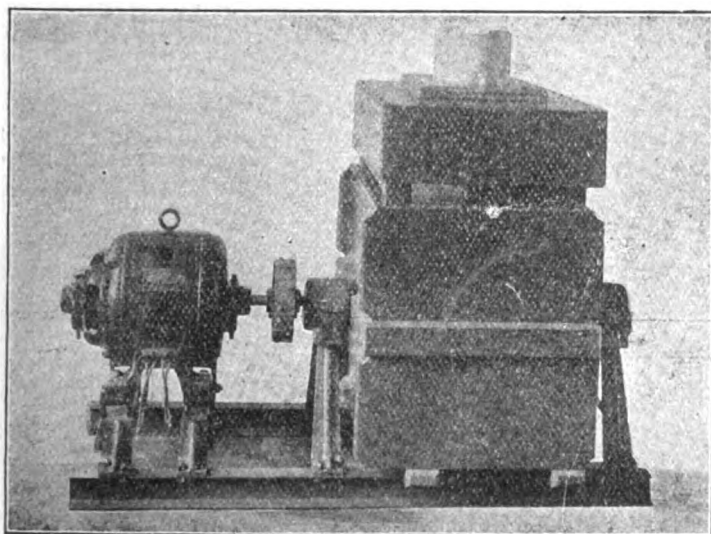
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