
The

Catholic Choirmaster

OCTOBER

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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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All editorial matter should be addressed to the editor (1307 Walnut Street, Phila-
delphia, Pa.)

All matter pertaining to subscriptions, etc., should be addressed to Brother Berol-
maus, C. F. X., Station D, Baltimore, Md.

Advertising rates on application, address: Mr. James Dickinson, 1716 17th St., N.
W., Washington, D. C.

On general matters concerning the Society, address: The Society of St. Gregory
of America, St. Mary's Seminary, Baltimore, Md.

The Catholic Choirmaster

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The Holy See

—AND—

The Society of St. Gregory of America



OFFICIAL DOCUMENTS.

OFFICE OF THE SECRETARY OF STATE OF HIS HOLINESS.

The Vatican, May 21, 1915.

Very Reverend Sir:—

Following the communication which I had the pleasure to make at the beginning of the month, I hasten to transmit to you the enclosed rescript of the Supreme Sacred Congregation of the Holy Office, by which the August Pontiff has deigned to extend to the Association "The Society of St. Gregory of America" the same spiritual favors which were granted by Pius X of holy memory to the Italian Association of St. Cecilia by rescript of December 19, 1912, forwarded January 3, 1913.

With sentiments of sincere respect I remain, very Reverend Sir,

Your very affectionate servant,

P. Cardinal Gasparri.

To the Very Rev. E. R. Dyer,
President of the Society of St. Gregory of America
Baltimore, Md.



Most Holy Father:—

James Cardinal Gibbons, Archbishop of Baltimore, prostrate at the throne of your Holiness, humbly petitions, in favor of the Association called "The Society of St. Gregory of America" for the same indulgences and the privilege of the altar granted on the 19th of December 1912, by rescript of the Supreme Sacred Congregation of the Holy Office, to the Italian Pious Society of St. Cecilia, the rules and purpose of the two associations being similar.

And God.....

May 15, 1915

His Holiness Benedict XV. by Divine Providence Pope, by faculties specially given to the undersigned Cardinal Secretary of the Holy Office, has graciously deigned to comply with the request made to him, in accordance with the tenor of the Rescript referred to in the petition. All things contrary notwithstanding.

R. Cardinal Merry del Val,

† *Donatus Sbaretti, Archbishop of Ephesus.*

Addresser.

MUSIC STUDY IN THE SEMINARY.

The Program Adopted in St. Bernard's Seminary, Rochester, N. Y.

AN OBJECT LESSON.

THE Editor of The CATHOLIC CHOIRMASTER has requested me to give an account of what is being done at St. Bernard's Seminary in the department of Church Music. I gladly comply with his desire in the hope that others engaged in this same field may give similar accounts, and that we may thereby become mutually helpful to one another.

The department of Church Music is divided into four sections, designated respectively as Church Music I, II, III and IV. Each of the first three sections has two sessions a week, section IV has one. In addition to this there is a general rehearsal preceding every High Mass or other solemn function, which is attended by all.

The sessions of Church Music I. are attended by all new students registering at the Seminary, irrespective of the class of Philosophy or Theology to which they are assigned. While some of these students may have had a course in Church Music before, experience has proven that a review of what they have seen is advantageous in many ways, especially in point of uniform terminology and the ever vexing question of Gregorian rhythm. In this section one period a week during the first semester is devoted to sight reading in Gregorian notation, Gregorian rhythm, modes, the various forms of liturgical composition, etc. During the second semester the same period is devoted to modern notation, transpositions, scales of modern music, etc. For its second weekly session section I. joins with section II. in preparing the chant for the following Sunday. The melodies, especially the more difficult ones, are solfa-ed as a rule before being sung.

At the end of his first year in Church Music each student who has passed in the written examination is tested for vocal efficiency. Promotions are then made to either section II. or section III., the latter being the Seminary Choir.

The first weekly session of Church Music II. is devoted to solfeggii, further practice in sight-singing, rhythmic analyses of Gregorian compositions and practice of two-part modern composition. In general this class is conducted to conform with the requirements of such as are less gifted in matters musical. The second weekly session of this class which is held jointly with section I. is, as was stated above, devoted to preparing the Chant numbers for the following Sunday. They include Introit, Offertory, Communion, the Antiphons and Hymns for Vespers, and occasionally also the refrain of the Gradual and Alleluja.

Church Music III., the Choir, is conducted along the ordinary choir lines. The Gregorian melodies, read at sight, are always given the place of honor. Besides the Chant, its repertoire embraces compositions in figured music of various approved styles, including Graduals, Motets, Masses, Hymns, Psalms, etc., with and without organ accompaniment.

Section IV. of Church Music is made up of the students of the fourth year of Theology, the Deacons' class. This class is devoted to the study of the chants proper to the Subdeacon, Deacon and Priest. In addition thereto the laws of the Church regulating Church Music are explained, prevalent abuses pointed out, practical suggestions made as to ways and means of reform.

At the end of each semester a written examination is given in each of the four divisions. The results of these examinations enter into the general average of the student's work for the term. As these examinations take in matters of theoretical knowledge only there can be no question of unfairness to students less gifted in voice or ear. Failure in the music examinations means starting anew with the beginners of the following year.

In order to carry out the above plan it is, of course, necessary that all music class-

es be held at such times as not to conflict with any other branch in either the theological or the philosophical departments. The music classes are, therefore, largely set down in the program of studies for the evening or the late hours of the afternoon.

The scope of the music course is not primarily to have ideal programs rendered at the religious services,—this could best be accomplished with a chosen few. Every priest must be able to sing: the chief aim of the music classes in the Seminary is therefore to give all the students equal opportunities for learning and for perfecting themselves, no matter what their degree of natural endowment may be. For this reason the preponderating part of the music at any service is almost invariably assigned to the entire student body,—

“practice makes perfect;”—and the same amount of class time is devoted to the less apt as is given to the picked members of the special choir, the nature of the work done being of course quite different.

Apart from the music furnished by the Seminary each student is required to possess personally the following books for use at the singing classes and at divine services: Gradual and Vespers according to the Vatican edition, “*Psalterium Vespertinum*” for the psalms at Vespers, Roessler’s “*Psallite*” for hymns in the vernacular, St. Bernard’s “*Benediction Manual*” for evening devotions and a Holy Week Book. The members of section IV. are also required to have a copy of the Vatican Cantorinus, the textbook of the class.—*John M. Petter.*



Vincent d'Indy and the Paris Schola Cantorum.

“SCARCELY one organist in ten—in America or elsewhere—is capable of recognizing one key from another. Scarcely one certified pianist in ten—in America or elsewhere—is capable of improvising four bars with character, so as to give pleasure to the listener.”

This is how they think and talk at the Schola Cantorum.

It is full of American young men and women seeking the soul of music. They can recognize one key from another.

The Schola Cantorum! It is another Paris.

The Mecca of the world’s cultured organists, pianists, composers, instrumentalists and oratorio and choir singers lies in a sweetly pensive corner of the ancient Rue Saint-Jacques. In an Old World garden rises a harmonious old convent pile, where noble music other than operatic is presided over by a great composer, as well known in America as in France.

I refer to Vincent d’Indy.

He revels in its crumbling beauties. “A lesson in taste!” he says. “But perhaps you claim that genius does not need taste: genius is a gift; and a few good lessons of fugue and harmony suffice it? True; genius has the right to disregard taste. Only when one happens not to be a genius—an accident which arrives to a certain number of musicians—it is a strict duty to possess taste.”

D’Indy and the Schola.

This is a story of incompetent pianists.

“To teach music is quite easy,” said the head of the Schola Cantorum. “but to make one reach the soul of music is a different matter.”

“Any one can study music nowadays,” I ventured.

“It is barely a hundred years,” he said, “since music ceased to be an aristocratic art, cultivated by a few privileged individuals, and became a subject of instruction for almost everybody, without regard to talent or exceptional ability. Schools of music, formerly frequented only by born musicians, gifted from birth with unusual perception for sound and rhythm, today receive all who are fond of music, however little nature may have endowed them.”

“The number of solo players—both pianists and violinists—is increasing constantly,” I argued. “Instrumental technique certainly is being developed to an extraordinary degree.”

“But everywhere, too, the question is asked whether the quality of instrumental players is equal to their quantity,” said Vincent d’Indy, “and whether the acquirement of extraordinary technique is likely to help musical progress, when this technique is not joined to musical powers, if not of the first rank, at least normal?”

"Is it possible," I asked, "that scarcely one certified pianist in ten is capable of improvising four bars with character?"

"It is notorious," he answered. "Scarcely one in ten can even give expression to a composition without help of the more or less numerous annotations with which present-day composers have to burden their work. Few, indeed, experience any feeling whatever when they listen to or perform the composition of another. The solo players of older days were complete musicians, able to improvise and compose, artists driven irresistibly toward art by a noble thirst; whereas most young people who devote themselves nowadays to solo playing have the gifts neither of hearing or expression. They are content to imitate the composers' expression without the power of feeling it. They have no other sensibility than that of the fingers, no other motor faculty than an automatism painfully acquired. Solo playing of the present day has specialized in a finger technique which takes no account of the faculty of mental expression."

"As a rule, writing is only taught to children who have reached a thinking age; and we do not initiate them into elocution until they are able to have some kind of idea of the meaning of the lines they elocute. In music, unfortunately, the same rule does not hold, and young people are taught to play compositions of Bach, Mozart, Beethoven and Liszt before their minds and ears can grasp these works, before they have the faculty of being moved by them."

"How bridge the abyss between Dora and Liszt?" I quoted, from the immortal *Aida*.

"I prefer Ferd Fisher," smiled the Frenchman. "But the answer is emotion."

"Emotion is indispensable to the artiste," said Vincent d'Indy. "Formerly it was natural to almost all musical beginners, because only predestined artistes devoted themselves to the art. But if such be no longer the case, one should try to awake dulled faculties, develop and co-ordinate them."

"Suppose you can't?" I said.

"It is the duty of every musical educator to deter from instrumental technique every individual who is still without musical feeling," answered Vincent d'Indy. "And note, the only living art is that which grows out of one's own experiences. Take teaching. It is impossible to develop others until one has learned to conquer self, suppress bad tendencies, strengthen good ones, and, in place of the primitive being, make one more complete, who, having consciously formed himself, knows his powers. Such is the true teacher. He need not be a genius, but he requires strong convic-

tions, enthusiasm, persistence and joy."

"Good old joy!" I exclaimed.

"I like joy, for it is life," said Vincent d'Indy. "I preach joy, for it is necessary in the creation of useful and lasting work."

"You permit them to amuse themselves?" I said.

"Ah, no; stop there! Amusement, an excitement which stimulates the nerves instead of uplifting the spirit, is not necessary in the life of the artiste. One always lets oneself go enough, even when struggling against. For the healthy, active person, the joy of the daily struggle and of work accomplished with enthusiasm is enough to beautify life, to drive away fatigue and to illuminate present and future. It depends on an interplay of freedom and responsibility, a balance of our natural powers, a harmony of intention and deed. When the imagination is informed, and feels power of performance behind it, the artist is born in you. Work, study, acquire musical erudition and culture. Joy needs food!"

The Schola Cantorum.

The Schola Cantorum, as its Latin name signifies, began as a school of singers around the world famed choir of St. Gervais in Paris. The founder of the choir was Charles Bordes, a Prix de Rome man of the French Beaux Arts, who set about reviving not only the old Church chant, but the great music which led from Palestrina to Bach.

(It is some twenty years since the music-loving Parisians began rushing to St. Gervais on great festivals to hear the "Palestrina Music").

To carry on this music successfully, Bordes had to look up voices and train them; for the operatic singer of today is quite incapable of warbling the polyphonic music. Wagner had lent his support to similar movements in Germany, and the Pope and church authorities had favored this revival of the cultured old church music.

Such a school naturally grows, because it picks up by the way other unsatisfied needs of music, for which the unusual opera training is utterly insufficient. Great names gathered around Charles Bordes, who was a pupil of Cesar Franck. Indeed, the Schola Cantorum is in a way the posthumous work of Cesar Franck. Vincent d'Indy takes the pupils on pilgrimages to Franck's old flat at 94 Boulevard Michel.

They were all more or less pupils of Franck, who, in 1894, gathered round the master of the singers of St. Gervais to form the Schola Cantorum as it actually exists.

In particular there was M. Vincent d'Indy for the department of composition; Alexandre Guilmant, for the department of organ music; Charles Bordes, for the department of singing; Pierre Lalo,

Paul Poujaud, Andre Hallays, etc., etc. Alexandre Guilmant, in his day, formed the great majority of our more cultured American church organists. If you can imagine Vincent d'Indy not knowing some detail about ancient Greek or Middle Age Balkan music, Bourgault Ducondray, composer of "Thamara," would certainly be posted.

Men of Power in Place.

Since the death of Bordes and Guilmant, men of power have taken their place, like Louis Vierne, organist of Notre Dame. But, in particular, it is the "apostolic breath" of Vincent d'Indy which inspires this great scholastic institution of piano, organ, orchestral, choir and oratorio music as distinct from operatic, *the execution of plain chant according to the Gregorian tradition*, the honoring of Palestrinian music, the creation of modern religious music and the amelioration of organists' repertory.

Fifteen years ago one could hear the most execrable and improper music in Paris church choirs. That it is no longer the case is due to the Schola Cantorum!

Thus Vincent d'Indy and his friends opened a school of all branches, singers, instrumentalists, composition and workshops for music engraving, in cramped quarters of the Rue Stanislas, which some of Guilmant's American students may remember. It was a mix-up of pianos and lunch tables, music shop and organ loft. The organ snorted, the pianos exasperated, violins shrieked, the harps twanged, the choirs vocalized till it was deafening.

Then a miracle happened. Suddenly we find the Schola installed in a beautiful eighteenth-century frame.

The Schola Cantorum greatly increased its work, enlarged its program, multiplied its classes. Today it is a Mecca.

Ah, the old world picture frame! When the Benedictines were expelled from England some took refuge in France. In 1674 they built this rich conventual building in the Rue St. Jacques, whose chapel was ready to receive the body of King James II. after he had ceased to live on the liberalities of the French King. In those days it was an opulent and silent neighborhood, hidden in the verdure of the decorous old parks of numerous convents and monasteries. Then came the French Revolution. The house of the English Benedictines was made a Republican prison, from which many famous aristocrats went to the guillotine. Since that time the building has been put to various uses.

A Monastic Setting.

When Vincent d'Indy began looking for a proper place for the Schola Cantorum he considered himself lucky to be able to rent the grand old place from the French Government's Ministry of Public Instruction. It still possesses the marvelous Louis XIV. parlor, whose carved panels are of such beauty. Incomparable frame for chamber music! The forged iron balustrade and the movement of the stairway is full of majestic dignity and elegance. The chapel was long ago mutilated into several floors. A part of it serves as a concert hall. Two rooms have magnificently carved wood panels containing medallions of English saints and worthies; and in general more than enough remains of the old construction and decoration to give the Schola Cantorum that imposing and harmonious dignity with which we associate the grand old mansions of the 18th century. It is a great thing for artists, and even for musicians, to have a home so really beautiful, of a beauty which is calm and a little ancient.

Ah, the memories of these old gardens for budding composers to dream into music!—*Sterling Heilig. Copyright by the Philadelphia Public Ledger. Permission of the Public Ledger.*

What is Being Done in Various Sections of the Country in Promoting the Cause of Liturgical Music.

In all sections of the United States and Canada are to be seen evidences of the good work accomplished by individuals in carrying out the provisions of the "Motu Proprio." In Montreal the representatives of the Society of St. Gregory have organized a "Schola Cantorum" (the first of its kind to be established on this continent.) In many cities of the East can be heard in certain churches

liturgical programs that compare favorably with the programs rendered by the famous choirs abroad celebrated for their renditions of the proper kind of ecclesiastical music. Philadelphia can boast of three good "boy choirs" under the direction of choirmasters who have been trained according to the proper standards. Newark, N. J., has in the person of Rev. Virgil G n vierier

an ardent advocate of the reform and a composer of liturgical music, whose influence is bound to be felt in his community. Rochester, N. Y., can boast of the Rev. J. M. Petter, whose work at St. Bernard's Seminary is winning many converts to the plan of a compulsory music course in the Seminary. Along the Atlantic Coast there are many fertile spots where the seeds planted in the past few years are beginning to bear fruit. In Baltimore, Father Manzetti is doing wonders at St. Mary's Seminary and is giving many seminaries of the country an object lesson in the possibilities of the seminary as a training school not only for the seminarians, but for the people of the immediate vicinity, who cannot fail to be influenced by the good example continually being given in the rendition of the proper kind of ecclesiastical music. In Savannah, Ga., it is understood that splendid work is being done at the Cathedral. The Right Rev. Bishop is one of the most ardent advocates of liturgical Church music. In North Carolina, at Belmont Cathedral Abbey, the Rev. Francis Underwood, O. S. B., is in charge of the music and is enthusiastically forwarding the movement in every manner. In Lynn, Mass., the energetic and highly efficient Prof. J. deBondy is choirmaster and organist of the church of St. John the Baptist, and is encouraged in every manner by the rector, Rev. J. B. Parent. Liturgical programs rendered at this church demonstrate the zeal and enthusiasm of those in charge.

In the little city of Pittston, Pa., in St. Cecilia's Church, the entire congregation joins in singing Gregorian Chant at High Mass. Rev. P. F. Quinnan is responsible for the introduction of this plan and the results have been accomplished through the interest of Rev. J. M. Petter, of Rochester, and the good Sisters in charge of the school children. In Brooklyn, at St. John's College and in the church attached the Very Rev. J. W. Moore, C. M., has inaugurated a Sanctuary Choir of Boys through the efforts of Dr. A. Van Dyke Power, the organist of St. John's Seminary. Dr. Power has always been intensely interested in the subject. He spent some time in the Isle of Wight and his heart and soul in favor of the movement which has for its aim the re-establishment of a devotional type of music in our churches. In Ft. Wayne Ind., Rev. S. M. Yenn, is Diocesan Director of Sacred Music. Ft. Wayne is one of the few Dioceses in the country where an attempt has been made along practical lines to effect some change in the conditions, through the lacing of responsibility upon one individual instead of a Commission. The nomination of a number of persons upon a Church music commission which never has, nor never intends to have a meet-

ing is happily becoming obsolete. Even when music commissions held meetings the personnel of these commissions for the most part was of a nature that precluded the possibility of any work of a practical nature being accomplished. Exception of course is made of those commissions which, at least, prepared a list of music or a Diocesan Church music catalogue.

The plan of Diocesan Director is a much more practical method than that which includes commissions even though the Motu Proprio recommended the commission plan. Father Yenn reports satisfactory results in his Diocese and this no doubt is due to the personality of the genial reverend gentleman. Gentleness has no doubt produced results where arbitrary action would have destroyed all possibility of good work being accomplished. In St. Francis, Wisconsin, and in that particular section of the country, the venerable Prof. Singenberger, honored in this country and abroad for his great work in the cause of church music reform is still making his influence felt by force of example and through his admirable devotional compositions. In St. Paul and Minneapolis, Minn., new forces are at work. Rev. J. A. Kern, a newcomer to the district is preparing for a great campaign through the gradual introduction of the proper style of church music at the Pro-Cathedral. His letter in this issue will give some idea of the work accomplished to date, and the plans in view.

In Chicago, the Paulist Choir, under the direction of Rev. Wm. J. Finn, C. S. P., is pointed out as a good example of what can be accomplished with boys, if trained according to correct vocal principles. The secular nature of the programs rendered by this organization in its Concert tours has been open to criticism because of the fact that a great opportunity for the general education of the masses was neglected. Instead of Gounod, Dubois and other composers of the same type (whose works we hear only too frequently in our churches), what a wonderful opportunity was lost in not bringing before the general public, too little acquainted with the works of the masters of the 16th and 17th century, such examples of the true ecclesiastical style as the Palestrina Motets, the inspired compositions of Vittoria and Orlando di Lasso, and other great writers of that period. All honor to Prof. Terry of the Westminster Cathedral for holding true to his ideals (no matter how much we may differ with him on the question of boy voice culture) and for making the Cathedral a pilgrimage spot for all lovers of true ecclesiastical music.

In St. Louis Prof. A. Rhode is one of the indefatigable workers in the field. He is instructor in

the St. Louis University and has had a great influence on the young scholastics in the institution, instilling a love for the chant and developing a standard which will be a great aid to them, as future rectors. He has instructed the Sisters of St. Francis and the Sisters of St. Joseph and other communities and is choirmaster of St. Anthony's Church. His "boys" render programs which include compositions by Lotti, Haller, Witt, Soriano and Palestrina. Another evidence of "practical work." In Cincinnati there are quite a number of enthusiastic workers: Mr. Harold Becket Gibbs, Choirmaster of the Sacred Heart Church, has established a course of Sacred Music at the Bauer Conservatory of Music; Mr. Alois Bartschmid, the choirmaster of St. Francis de Sales Church, known not only through his excellent church compositions, but for his incessant labors on behalf of the movement in many sections of the country. Mr. Martin G. Dumler, also is well known through his modern sacred compositions. Others who are accomplishing much of a practical nature in forwarding the cause of sacred music in this

section are the Rev. Father Tapper; Rev. F. M. Lamping; Rev. J. M. Feldman; Rev. Louis Evers; Mr. Francis MacVeigh of Covington, Ky.; Mr. Pancras Shields, Covington, Ky.; Mr. Francis V. Schmidt; Rev. William J. Anthony and Rev. Edward J. Leinheuser, of Columbus, Ohio.

In this résumé only a few sections of the country have been touched upon. The work being done in the Far West and in other localities deserves special mention and will be considered in a future article. It is the purpose of the Society of St. Gregory to compile statistics regarding the progress of the movement in all sections of this country and Canada and for this purpose the co-operation of every member is urged. Notices of the activities of members in promoting the great cause of sacred music will be gladly inserted in the official "Bulletin," for even if it tends to create a friendly spirit of rivalry between choirs and between workers, the purpose of stimulating an interest in each other's work and thus forwarding the movement generally will have been accomplished.—*Nicola A. Montani.*



CONGREGATIONAL SINGING.

The Rev. Dr. Harris in his *Southern Methodist*, September 30, bewails the decline of congregational singing in many Methodist churches. He says that one hears now only lighter songs sung without fervor or feeling, and instead of the faces of the modern congregation reflecting hope and joy as they sing, they who do sing look like they are suffering with a spell of indigestion. Some congregations do their singing by proxy, and the choir they pay warbles in an unknown tongue. We hope the choir does not repeat a refrain something like this—"We are all miserable singers." This last, however, is not a quotation from Dr. Harris, who pleads for a revival of congregational singing, for if such singing be a lost art, much of the power of Methodism will be lost also.

There is power in congregational singing. Such singing was the primitive way the Christians had of conducting their religious services. The Mass which was the main and principle service, was participated in by the entire congregation. At first there was always the High Mass or sung Mass. The various parts, as the

Troait, the Kyrie, the Gloria, the Gradual the Offertory, the Communion, were sung by the Congregation. It was in the succeeding centuries that gradually the people came to assist only silently in the Divine Sacrifice by reading or saying to themselves the prayers of the Mass. We can imagine what effect the former custom had on those who assisted at the Mass and other services. For it must have produced in them abundant fervour, strict attention and prayerful attitude.

* * * *

We have been present in places in Europe in Catholic countries where the congregation sung the Kyrie, the Gloria, the Creed, the Offertory, the Sanctus, and Agnus Dei. The effect was fine on observers, and was evidently deeper on those who took part. It might take a century, but it would be worth while to bring back a condition when our services and even the Mass would be actively offered by the priest and entire congregation—forming one united worship. For while it is true the people offer the Sacrifice and are somewhat active, in a theological sense, in the other services, yet it is desirable that

this activity should be more manifest and outward. Even at Low Masses, it might be well to start the introduction of customs which would bring the people and priest nearer together in the Divine Act; so that the people would not only assist or hear, but would be part and parcel as it were of the act, and take a more active part in the worship.

In our secondary services we have been for a long time getting our congregations to sing hymns; and great success has attended the efforts. But should there not be concerted action in regards to our Vespers. It is very hard to get our people to attend Vespers on Sundays, unless we have some attractive sermons to deliver or some other devotions that appeal to them more forcibly. Is there some means whereby they could take part in the singing of the psalms at Vespers? The learning of the Latin words in the psalms is not an insurmountable difficulty, if a beginning be made and efforts be persistent, at some future time, and that not very long off,—

the whole congregation would be joining in the singing. We know one priest who tried it, but he had to give it up. Concerted action is necessary. A solitary priest, in any one locality, may not be able to accomplish the result.

* * *

Dr. Harris has sounded a true note. We hope he will be successful in arousing his co religionists to a sense of the importance of congregational singing. And we trust this note will find an echo along our own lines. The singing of our choirs is excellent, but it is apt to and often does drift into a mere theatrical performance. There is not much devotion in the paid choirs we have, and their music does not arouse the congregation to any degree of piety worth mentioning. If we and all the churches would put the choirs down in the body of the church, and after some instruction in both the people and choir, the choir would serve to lead the people. Is that a dream merely? Can it not be realized. *Baltimore Catholic Review.*

RAMBLING TALK ON CHURCH MUSIC.

The Gregorian is not only the most beautiful and appropriate music, but it is the officially sanctioned "church music."

The church has never declared in favor of one special style of architecture, or one school of mural decoration, but she has in several church councils, officially prescribed the Gregorian music for her services. How earnestly our late Holy Father has been working for this cause is well known. His efforts have not been crowned with universal success so far, because there are not enough music schools or colleges where good Catholic organists may be trained for their responsible positions. But there is a growing activity along this line now and instructions in Gregorian chant are being given far and wide, exactly according to his "Motu Proprio." Gregorian chant has seldom been sufficiently appreciated because it is seldom sufficiently understood, so let me cite a few musical authorities.

Ambrose the German historian, says:

"In general it is hardly possible to conceive of a more dignified and more appropriate form of liturgical music than the Gregorian. Artistically it is built up along plain, majestic lines, breathing much dignity and power. The inherent force of this music is so tremendous that its vigor would be appreciated even without all harmonic efforts. Music in general has gained in energy and in strength because of this marvelous vitality of the Gregorian chant."

Jean J. Rousseau says: "People who prefer modern church music to the Gregorian must be people entirely devoid of taste."

Halevy says: "How is it possible, that Catholic priests who possess in the Gregorian Chant the most beautiful wealth of music let the poverty of modern music parade in their churches?"

Mozart said he would gladly give all his claims to fame as a composer if he could only boast that he had composed the *Gregorian Preface.*

In the course of time secular music borrowed much from church music and vice versa, until the music at Church ceremonies became so irreligious that the Council of Trent, 1561 A. D., wished to condemn all so-called "figural" or choral work. In this emergency there arose the prince of Tonal art, *Palestrina*, who composed much by order of Cardinal Vitalozzi, St. Charles Borromeo and members of the papal chapel.

Among other things, he wrote a mass dedicated to Pope Marcellus (*Missa Papae Marcelli*) which was so full of deep religious thought and feeling and which so captivated the minds and hearts of his hearers that because of his composition polyphonic music was allowed to remain in the Churches. *Palestrina* is justly hailed, therefore, as the saviour of choral work and the religious and artistic world owes him a lasting debt of gratitude.

Palestrina had several worthy contemporaries, but gradually religious zeal waned again and religious music declined. Great masters like Haydn, Mozart, Beethoven, Cherubini, Gounod, etc., as children of their day, yielding to the spirit of the times composed masses which are evidences of unusual genius, but which depart so much from the express commands of the church in this regard that they are barely tolerated.

For example, the "*Missa Solemnis*" by Gounod, is well known and popular. This Mass contains many beautiful passages, but after an organ introduction the "*Gloria*" begins with a soprano solo, "*Gloria, gloria,*" etc., during which the chorus hums an accompaniment. Beautiful harmonies, yes, but singing in church is supposed to be a musical prayer, and who would like to say that humming is a decent prayer? The priest sings "*Gloria in Excelsis Deo,*" and the choir, representing the people, should finish aloud the prayer he intones. They should not repeat his phrase but should begin "*Et in terra pax,*" according to the rubrics of the Church.

The *Sanctus* in Gounod's mass is a wonderful piece of musical architecture built up along most artistic lines. In truth this is a musical masterpiece for the concert stage. Through such music the

most solemn part of the mass, the consecration, is disturbed and delayed, an unpardonable offense! If instead of waiting, the priest should go on with the service, he would be through with the whole mass, before the choir would be through with the *Sanctus*. Is this edifying? It may be entertaining music and suitable for a concert garden, in many cases, pardon the expression, even for the vaudeville stage, but certainly not for the House of God. To say that a composition is good and pleasing does not say that it lends itself for church reproduction. What would the people say if the priest should read out of Shakespeare's tragedies from the pulpit, or if he should set up a piece of Greek sculpture in his church? Such poetic or artistic masterpieces have great intrinsic value, but are they suitable for a church?

Why, people even walk differently in church than on the street! The sacredness of the place unconsciously influences every one to step a little more lightly, with more reserve and more dignity. Then why should he not sing differently?

The worldly vanity and poor taste displayed in the music that parades in our churches has been led to such excesses that when these operatic airs are sung so gracefully with all their accompanying trills and flourishes, it is surprising that the faithful, forgetful of the divine service, do not imagine themselves at a concert, and give vent to their enthusiasm by loud applause or by curtain calls! No, there certainly is a difference between the spiritual elevation, inspired by Gregorian chant and the worldly enjoyment furnished by profane music and therefore the one is commended and the other condemned.

The Mass is, as we all know, the same sacrifice as that upon the cross, the only perfect sacrifice of prayer, praise and petition to Almighty God, "a Divine Service" and not an operatic service, the glorification of the thrice holy and blessed Trinity, "whereat the mind and the heart of the faithful should be lifted up to God."

We can do better and we can do it easily, if we have good will. Where there is a will there is a way.—*Joseph Viscount Verheijen.*

The Catholic Choirmaster

The Official Bulletin

—OF THE—

SOCIETY OF ST. GREGORY OF AMERICA.

NICOLA A. MONTANI..... Editor

Issued Quarterly.

Printed at St. Mary's Industrial School,
Baltimore, Maryland.

Yearly Subscription.....50 Cents
Single Copies.....15 Cents

VOL. I. OCTOBER, 1915. No. 3.

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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D. D.; Rev. J. M. Petter; Mr. Nicola A. Mon-
tani

Dr. G. Edward Stubbs, in a recent issue of "The New Music Review" (published by H. W. Gray, New York), makes the following comments regarding boy choir training, and musical conditions in the Catholic Church.

“OUR readers have probably noticed that we have often spoken in disparaging terms of the Catholic choirs in this city, and in this country at large. We have done this not from any desire to find fault merely for the sake of criticism. We have taken the ground that the cause of church music in general suffers from the neglect of artistic and scientific voice culture in Catholic choirs. Whatever standard of excellence exists in "boy choir" singing in the United States to-day we owe entirely to the Episcopal Church—a body that is quite small, and about one-sixteenth as large as the Catholic Church.

The Russian Church—or Eastern Church, as it is sometimes called—is still smaller (in this country), and yet its musical influence is already bearing fruit through the choir of St. Nicholas Cathedral. The advantage enjoyed by the Catholic Church through the control of material in the parish schools is enormous—in fact, it is incalculable. This advantage has been wasted.”

While granting that Dr. Stubbs is partly justified in his criticism of the musical conditions as found in many of our churches to-day, it is well to consider that there are far more important problems confronting the Catholic Choirmaster than that of boy voice training.

The esteemed authority on boy voice culture fails to grasp the greater purpose of the church music reform movement when he lays such stress upon the purely vocal aspects of the matter.

It does not necessarily follow that a function is essentially devotional or edifying

merely because a certain method of voice production is used by the members of the choir. The advantage of beautiful tone quality as an aid in the proper rendition of true church music, is admitted, but at this period of the music reform movement in the Catholic Church there are far more vital points to be considered than the question of correct or incorrect vocal methods.

"Boy choirs," even those considered well trained and highly efficient from a vocal standpoint, can be heard rendering the most atrocious non-liturgical music. Witness the many choirs composed of boys and men still singing the florid Masses and Vespers by Rossini, Mercadante, Haydn, Gioza and his companion "imitators." No amount of vocal perfection can possibly atone for the unliturgical style of these compositions, by the use of which, the real purpose of church music is frustrated. No amount of editing, cutting of the repetitions in the texts can make them liturgical, devotional or religious in character. The consideration of mere vocal beauty is of secondary importance, and can well be postponed until the greater objects in the church music reform-movement shall have been achieved. These objects are: 1st. The elimination of the trashy, operatic, and undevotional style of music from the repertoire of our choirs, and the publication of a "White List" of acceptable liturgical music for use in all the dioceses of the country. 2nd. The inauguration of a course of "sacred music" in all the seminaries. This course should be compulsory, not elective and be made a live issue instead of the dead letter it now is in most seminaries. It would provide practical instead of purely theoretical instruction. 3rd. The establishment of at least one model choir in every diocese (preferably at the Cathedral) which would serve as an object lesson to all the other choirs of the diocese where the various styles of approved music could be heard under the most favorable conditions. 4th. The establishment of a graded course of music in the parochial schools

which would provide instruction, from the first grade upwards, not only in the rudiments of music, but also in sacred music. The consideration of the latter plan is an absolute necessity if a correct taste is to be developed among our children and if results of a permanent value are to be obtained. The hymns children have been singing in the school and church for generations, are for the most part an abomination. The real cause of the lack of taste on the part of our congregations nowadays can be attributed to the use of the "jigtune" hymns. To attempt to change the taste of a person who has heard during the entire school period, hymns, which would better serve as dance tunes or love songs, is almost futile. Our German congregations, as a general rule, offer examples of good taste with respect to the singing of devotional melodies in church. It is inspiring to hear these wonderful old hymns; the melodies are devotional and create a religious atmosphere even when sung outside the precincts of the church. In hearing these hymns we do not stop to consider whether the vocal rules are observed or whether the chest voice and head voice are blended correctly; we are thrilled by the music itself, not by the manner of its rendition, and are highly edified, and brought to a fuller realization of the meaning and real purpose of sacred music. 5th. The formation of a national Schola Cantorum, where choirmasters may receive a thorough education in all branches of musical art, but more particularly the art of Sacred music. This "Schola" could be under the supervision of the ecclesiastical authorities, or could even be initiated by individuals interested in the subject from purely artistic considerations. The school would attract many young men who are now devoting themselves to ordinary branches of music. They would find greater opportunities—were they well equipped in all the branches appertaining to Sacred music.

WHEN such an institution shall have been established, future choir-masters and organists can then receive a

thorough education in all the branches of Sacred Music, the "Motu Proprio" will be taken as a guide, and the instructors shall be full of zeal and enthusiasm, realizing the great character of their mission, then may we hope for a general improvement in the musical conditions in our Churches. Choirmasters will be well equipped in every particular.

They will hold fast to their ideals, and be practical enough to carry them to successful realization.

We shall hear no more of the florid music, and such elaborate operatic arias as the "Sextet from Lucia," or the "Quartette from Rigoletto" with sacred text.

The fine quality of the voices will cause no comment, for it will be taken as a matter of course that the choirmaster is a "maestro di canto" in the fullest sense of the term. The style of music rendered will cause no distraction, it will really be a part of the Mass, and be entirely in keeping with the devotional spirit of the religious function.

IT is a great satisfaction to be able to publish in this issue the account of the formation of a Schola Cantorum in Montreal. The establishment of this new "Schola" is taken as a happy augury of the formation of a similar institution in this country.

The Society of St. Gregory heartily congratulates the founders of the Canadian Schola Cantorum, and in extending fraternal greeting prays that the fullest success may crown their labors. It is a matter of pride that the capable director of the new institution and many of his collaborators are members of the Society of St. Gregory. All have been prominently identified with the movement for the reform of Sacred music, and are well qualified to carry out such a great undertaking.

ATTENTION is called to the rules adopted by the Society of St. Gregory at the last Convention. Many members may have neglected to read the minutes of the

Baltimore meetings or the last page of the June "CHOIRMASTER" which contained a résumé of the most important changes.

The principal changes refer to the amount payable for annual dues (\$1.50) and subscription for the CHOIRMASTER (\$.50).

The fiscal year of the Society of St. Gregory begins September 1st. Dues and subscriptions are calculated pro-rata.

A recent number of the *Fortnightly Review* (St. Louis), contained the following item:

"The London *Saturday Review*, in a notice of Terry's "Missa de Angelis," says: "The music in most Roman churches seems to have fallen at present to a lower level than it has ever known before." The reference is to the Catholic churches of England. Perhaps the war is responsible for this decline. Our country is not involved in the war, and yet here, too, there has been, if not a decline, at least no noticeable progress in the matter of church music since the famous Motu Proprio of Pius X."

ONE might not be able to note much progress in the matter but it is a fact, nevertheless, that much is being "attempted." It really matters little whether definite results can be shown just at this time even though nearly twelve years have elapsed since the "Motu Proprio" was promulgated. The fact that a great number of persons have been jolted into thinking about the matter at all, is quite an accomplishment. Eleven years have been spent in a contemplation by the majority of persons willing that others initiate the actual work. Others have spent the same amount of time in writing about it. A few have simply "worked" in an attempt to ameliorate conditions. Compared with the church music conditions in this country thirty or forty years ago there is a distinct improvement. Then we were musically "corrupt and contented" (so far as church music was concerned); at this period we may still be somewhat corrupt in preferring the music of "Aida" and "Trovatore" during Mass, to the distinctive music of the church, but, at least, a great many are

not "contented", and a greater number are becoming more and more "discontented," and this is the most hopeful sign of progress.

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 St. Gregory cannot stand sponsor for all the music advertised and mentioned in its 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 our 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.

THE "MOTU PROPRIO" OF POPE PIUS X.

(November 22nd 1903.)

(Printed in sections in accordance with a resolution passed during the Convention of the Society of St. Gregory, Baltimore, Md., April 7th, 1915.)

AMIDST the cares of the pastoral office, not only of that Supreme See, which We, although unworthy, occupy through the inscrutable Will of Providence, but also of every individual church, the principal anxiety without question is to maintain and promote the decorum of the House of God, in which the august mysteries of religion are celebrated, and where Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice at the altar, to adore the most August Sacrament of the Body of the Lord, and to unite in the common prayer of the church in the public and solemn liturgical offices. Nothing therefore ought to occur in the temple, which disturbs, or even merely diminishes, the piety and devotion of the faithful; nothing which gives reasonable motives for disgust or scandal, above all, nothing which offends the decorum and the sanctity of the sacred functions, and is thus unworthy of the House of prayer and of the Majesty of God.

We are not now concerned with individual abuses which may occur in certain places. To-day Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is at times to be deplored even in places, where all else is worthy of the greatest eulogy, the beauty and sumptuousness of the temple, the splendor and accurate performance of the ceremonies, the attendance of the

clergy, the gravity and piety of the celebrants. This abuse is concerned with matters appertaining to singing and sacred music. Either from the nature of an art in itself fluctuating and variable, or from successive alterations in taste and from customs long continued, or from the fatal influence exercised on sacred art by secular or theatrical art, or from the pleasure which music directly produces and which is not always easily turned to its legitimate ends, or finally from the many prejudices which have been introduced without reflection and then tenaciously maintained by pious persons in authority, there has been in truth a continual tendency to deviate from the pure model, established for the purpose of admitting the art to the service of worship, and expressed very clearly in the ecclesiastical canons, in the Ordinances of the General and Provincial Councils, and in the precepts, which have emanated from time to time from the Sacred Roman Congregation and from the August Pontiffs, Our Predecessors.

With true satisfaction We gratefully acknowledge the great good, which during the last ten years has to a certain extent been done in Our excellent City of Rome and in other churches of Our country, but more particularly in some nations, where eminent men zealous in the worship of God, have with the approbation of the Holy See and under the direction of the Bishops, founded

flourishing societies, and reinstated sacred music in fullest honor in very nearly all of their churches and chapels. That good nevertheless is very far from being universal, and if We consult Our personal wishes, and take into consideration the numerous complaints which have reached Us from every quarter, since it has pleased God to elevate Our humble Person to the supreme height of the Roman Pontificate, We believe that Our first duty is to raise Our voice without any further delay in reproving and condemning all that which, in the functions of worship and in the ecclesiastical offices, is acknowledged to differ from the true model laid down. It being Our most earnest wish that the true Christian spirit should in every way flourish and dwell in all the Faithful, it is imperative before all else to provide for the sanctity and dignity of the temple, where the Faithful assemble to attain to that spirit at its chief and indispensable source, which is the active participation in the sacred mysteries, and in the public and solemn prayers of the Church. And it is vain to hope that to that end the benediction of Heaven may abundantly descend upon us, when our homage to the Most High, rather than ascending with a sweet odor, places on the contrary in the hand of the Lord the scourge, wherewith on another occasion the Divine Redeemer cast out from the temple its unworthy profaners.

For which reason, to the end that no one should from this time forth plead as an excuse not having clearly understood his duty, and that there should not be any doubt in the interpretation of certain things already commanded, We have esteemed it expedient to collect together under a general heading the principal prescriptions of the Church as touching the more common abuses in regard to this matter. And therefore, of Our absolute decree and certain knowledge, We publish Our *Instruction*, to which, as to a *Juridical Code of Sacred Music*, We will, by the plenitude of Our Apostolic Authority, that it be given the force of law, and

(TO BE CONTINUED.)

We enjoin on all, by our present hand writing its most scrupulous observance.

Instructions as to Sacred Music.

I.—General Principles.

1. As an integral part of the solemn liturgy, sacred music participates in its general aim, which is the glory of God, and the sanctification and edification of the faithful. It contributes to the decorum and splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with a fitting melody the liturgical text proposed for the understanding of the faithful, so its peculiar object is to add to the text itself a greater efficacy in order that, by this means, the Faithful may be more easily stimulated to devotion and be better disposed to receive the fruits of grace obtained through the celebration of the Holy Mysteries.

2. Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and particularly the *sanctity* and the correctness of *form*, from which has arisen its other characteristic of *universality*.

It ought to be *sacred*, and for that reason exclude every secular element, not only in itself, but in the manner in which it is performed.

It must be a *true art*, for otherwise it will be impossible to exercise on the souls of the listeners that efficacy, which the Church desired when giving it a place in her liturgy.

But at the same time, it must be *universal*, in the sense that, while every nation is permitted to admit into its religious compositions those particular forms, which in a manner constitute the specific character of its native music, still these forms must nevertheless be subordinated to the general characteristics of sacred music, in order that a person of another nationality should not, when hearing it, receive other than a good impression.

NOTES CANADIENNES.

Communicated by
Rev. Louis Bouhier, S.S.
Montreal, Que.

LA RÉFORME DE LA MUSIQUE SACRÉE AU CANADA.

Les évêques de la province civile de Québec, préoccupés de répandre le chant Grégorien et de réformer la musique sacrée dans leurs diocèses, ont constitué une commission chargée de leur présenter un rapport sur cette double question.

Cette commission a tenu sa première réunion à l'archevêché de Montréal, le 7 avril dernier. Elle a élu président M. H. Garrouteigt, P.S.S., professeur de chant au Grand Séminaire de Montréal, et secrétaire M. J. Pelletier, chanoine de Québec et professeur au Séminaire de cette ville.

Dans les deux séances, on a d'abord rappelé, d'après le Motu Proprio de Pie X., les principes relatifs au chant Grégorien et à la musique sacrée. On s'est ensuite demandé s'il ne serait pas bon,

pour assurer l'uniformité, de conseiller aux différents diocèses, l'adoption d'une même édition dans le sens du "Regolamento" publié par le Cardinal Vicaire, il y a quelques années.

On a ensuite affirmé l'intention de restaurer la polyphonie classique et de réformer le choix et la composition de la musique moderne. Pour promouvoir cette œuvre, on a confié à la Schola Cantorum, récemment fondée à Montréal, la rédaction d'un Répertoire, qui sera revêtu de l'approbation des évêques et éclairera le choix des maîtres de chapelle et des organistes.

Enfin on a proposé quelques moyens propres à favoriser l'étude du chant sacré dans les Séminaires, Collèges et Ecoles. On a insisté, en particulier, sur la nécessité pour ceux qui se destinent à l'état ecclésiastique d'apprendre le chant et l'orgue.

La parole est maintenant aux évêques à qui il appartient de voir dans quelle mesure les suggestions de la commission peuvent être formulées en règles pratiques.

LA SCHOLA CANTORUM DE MONTRÉAL.

La Schola Cantorum de Montréal doit sa fondation à un de nos meilleurs artistes, membre de la Société de St. Grégoire d'Amérique, Mr. J. N. Charbonneau. Personne n'était mieux qualifié que lui pour une telle entreprise. Modèle parfait du vrai maître de chapelle, il a formé depuis plusieurs années, à l'église St. Charles, un chœur remarquable d'hommes et d'enfants, qui n'exécute que de la vraie et belle musique d'église.

Voici le programme de cette Schola Cantorum.

"Pro Ecclesia"

Programme de la Schola Cantorum de Montréal

Raisons de la fondation d'une école de musique d'église à Montréal

Il y a trois raisons de créer une telle œuvre:

1.—*L'obéissance aux directions pontificales.*

Pie X nous donna le spectacle d'un Pontife ardemment zélé pour la réforme de la musique religieuse. Il publia, le 22 novembre 1903, une instruction qu'il appela lui-même, "le Code juridique de la musique sacrée." De notre pleine autorité Apostolique, ajoutait-il, nous voulons qu'il lui soit donné force de loi, et à tous, par le présent chirographe, nous en imposons la plus scrupuleuse observation."

Beaucoup, dans leur rayon d'influence et leur manière, ont donné à la musique sacrée, tant vocale qu'instrumentale, une direction conforme aux ordonnances du Pape. Mais il est un point que dans notre ville, dans tout notre pays même, on n'a jamais observé: la fondation d'une Ecole de

musique d'église. Le Pape attache une extrême importance à l'établissement de ces Ecoles; Montréal n'a pas la sienne; jetons en donc les bases. Monseigneur notre Archevêque le 27 mars 1915, nous donna, d'ailleurs, son entière approbation.

2.—*Cette création, en même temps qu'une œuvre d'obéissance, est une œuvre de foi.*

La musique sacrée, est partie intégrante du culte public. Ce n'est pas le moindre motif pour nous exciter au travail, et nous faire mettre à profit les quelques talents que la Providence nous a départis, et dont Elle nous demandera compte.

3.—*Enfin, l'amour de notre art.*

Oui, l'amour seul de notre art suffirait même à justifier cette fondation. L'art ne réclame-t-il pas, en effet, que nous détronions l'ancien plain-chant, lourd et insipide? De même, la polyphonie vocale, la musique religieuse moderne et la vraie musique d'orgue, clament avec mille voix harmonieuses, pour que nous unissions nos efforts, et que par l'Ecole nous en soyions les propagateurs.

Notre organisation.

La Schola Cantorum de Montréal prétend relever de l'autorité épiscopale. Car, son travail qui est un apostolat, l'apostolat par la sainte liturgie, est éminemment une œuvre religieuse.

I.—*Collaborateurs.*

Près du directeur, se rangent des collaborateurs distingués:

M. l'abbé A. Lacasse, curé de S.-Charles, qui a beaucoup favorisé la fondation de la Schola Cantorum: Directeur spirituel de l'Ecole et président des Membres Associés.

M. l'abbé L. Bouhier, P. S. S., qui, jadis, a rempli avec tant d'éclat, les fonctions de maître de chapelle à Notre-Dame: Conférencier et président de la commission des compositeurs.

M. l'abbé H. Garrouteight, P.S.S., dont le dévouement à la cause grégorienne a eu du succès dans tout le pays: Conférencier et président de la commission des grégorianistes.

Le R. P. E. Fontaine, S.J., maître de chapelle à l'Immaculée-Conception, très renseigné sur la musique d'église: Conférencier et membre de la commission des maîtres de chapelle.

Le R. P. P. J. Béricot, S.M.M., maître de chapelle à S.-Hélène, élève du T. R. P. Lhoumeau: Secrétaire de l'Ecole et professeur de chant grégorien.

M. Arthur Letondal, le brillant organiste du Gesù: Président de la commission des organistes et professeur d'orgue et de composition.

M. Arthur Laurendeau, maître de chapelle distingué à la Cathédrale: Président de la commission des maîtres de chapelle et professeur de chant.

M. Alfred Lamoureux, l'un de nos meilleurs artistes canadiens: Membre de la commission des

Ave Verum

Swell: Diap. 8; Gedackt
Great: Dulciana

For Chorus of Children and Men
with Solo (Tenor or Cantus)

Choir: Dulciana, Violin-Diap. 8'
Viola, Gemshorn 4'

Pedal: Soft 16' coupled to Sw.

Martin G. Dumler. Op. 7, No. 1

Larghetto

Cantus
(unison)

p *mf*
A - ve, ve - rum cor - pus, na - tum Ex Ma - ri - a

p Sw. *mf*
Ped.

Organ

p *mf Ch.*
Vir - gi - ne,

Cantus

p *cresc.* *f*
Ve - re pas - sum im - mo - la - tum In cru - ce pro

p Sw. *cresc.* *f*

Cantus

dim. *p*
ho - mi - ne.

dim. *p* *mf Ch.* *p* *rit.*

TENOR OR CANTUS SOLO

a tempo

Cu - jus la - tus per - fo - ra - tum Flu - xit a - qua

Sw. reduced to Gedackt

Ped.

et san-gui - ne: E - sto no - bis prae-gu - sta - tum Mor - tis

p *mf*

p add 4' Str.

Ped.

in Ex - a - mi - ne.

p *mf* Ch. *p* *rit.*

CANTUS unison

O Je - su dul - cis, O Je - su pi - e, O Je - su,

TENOR 8va

BASS

O Je - su dul - cis, O Je - su pi - e, O Je - su,

O Je - su dul - cis, O Je - su pi - e, O Je - su,

pp *p* *p* *p*

pp Gt.

Ped.

Fi - li Ma - ri - æ!

Fi - li Ma - ri - æ!

Fi - li Ma - ri - æ!

Ch.

Man.

pp O Je - su dul - cis, O Je - su pi - e, O Je - su

pp O Je - su dul - cis, O Je - su pi - e, O Je - su

pp O Je - su dul - cis, O Je - su pi - e, O Je - su

pp Sw. to Gt.

Ped.

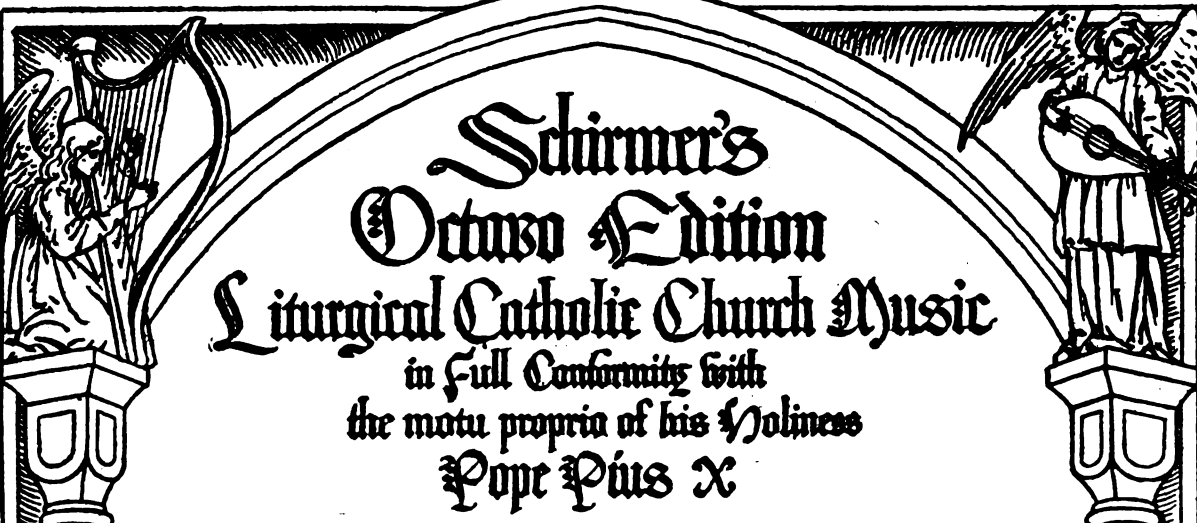
dim. Fi - li Ma - ri - æ! *pp* A - rit - men.

dim. Fi - li Ma - ri - æ! *pp* A - rit - men.

dim. Fi - li Ma - ri - æ! *pp* A - rit - men.

dim. *pp* *mf* Ch. Gt. *rit.*

Man. Ped.



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compositeurs et professeur de solfège, d'histoire et d'harmonie:

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Le R. P. H. Lefebvre, S.J., maintenant établi à Québec, a bien voulu demeurer attaché à l'Ecole comme collaborateur-correspondant.

2.—Programme d'enseignement.

A.—Notre programme d'enseignement comprend l'étude des matières suivantes:—

Théorie, Solfège; Chant, Latin liturgique, Chant grégorien, Liturgie, Ensemble choral, Clavier préparatoire, Orgue, Accompagnement du chant grégorien, Histoire de la musique, Harmonie, Composition.

B.—Les cours sont collectifs ou individuels. Ils se divisent en trois degrés: élémentaire, intermédiaire et supérieur.

C.—L'Ecole comprend quatre sections séparées: les hommes, les dames et demoiselles, les religieux, les enfants. Actuellement, 84 élèves suivent les cours: 39 hommes, 24 enfants, 15 jeunes filles, et 6 religieux.

NOTA —La Schola Cantorum a eu aussi l'honneur de donner, durant les vacances, des leçons de chant grégorien aux Clercs de S. Viateur réunis à Joliette.

Aux communautés, collèges, couvents et écoles où il y aurait un nombre suffisant d'élèves, la Schola offre d'envoyer des professeurs compétents et à des taux raisonnables.

3—Les commissions d'études.

Les commissions d'études sont des groupements formés entre les collaborateurs de la Schola, pour examiner et discuter les différents aspects d'une matière déterminée. Par exemple, les grégorianistes étudient la manière de répandre le chant grégorien dans notre pays, les procédés à employer, les difficultés à vaincre, etc. Les travaux se feront d'après un programme fixé d'avance et les membres de chaque commission devront traiter toute question par écrit.

Voici le classement de ces commissions d'études:

- Commission des grégorianistes,
- “ des maîtres de chapelle,
- “ des organistes,
- “ des compositeurs.

Le Directeur et le Secrétaire font partie "ex officio" de ces diverses commissions.

4—Les Membres Associés.

De plus, la Schola Cantorum a des Membres Associés. Ce sont Messieurs les curés, les prêtres

et les musiciens, qui, sans être membres actifs de l'école, veulent s'intéresser à notre oeuvre et auront l'amabilité de nous transmettre leurs suggestions. Celles-ci seront présentées à la commission intéressée, pour y être étudiées. La cotisation annuelle des membres associés est fixée à cinq piastres. En retour, la Schola donne le privilège de l'entrée gratuite aux Conférences mensuelles et aux auditions. Chacun recevra aussi le rapport des études faites par les commissions de l'Ecole, sur la question qui le regarde.

5—Le Bureau d'Édition.

Le Bureau d'Édition a comme office de publier les oeuvres de musique d'église nées au Canada, et ainsi de créer une Ecole Canadienne de musique sacrée. Egalement, il travaillera à l'importation des oeuvres sérieuses, produites et publiées ailleurs.

6—Les Conférences.

Chaque mois à partir de septembre, il y aura une conférence sur une question de musique d'église.

7.—Les Chorales de la Schola.

L'Ecole formera deux chorales, l'une d'hommes et d'enfants, l'autre de dames et demoiselles, et donnera des auditions de chant grégorien et d'oeuvres polyphoniques.

8.—Le Secrétariat.

Enfin, un secrétaire a la charge de faire les relations aux quotidiens et la correspondance au nom de la Schola. A lui aussi, les conférences et les travaux des commissions devront être remis pour publication, si la Schola le juge utile.

Notre esprit

1 —Conformité absolue aux directions pontificales.

Si, avec l'amour de notre art, c'est l'obéissance au Pape, et la foi, qui nous ont groupés pour une même oeuvre, il va sans dire, que la Schola Cantorum de Montréal, s'engage, dès sa naissance, à rester en conformité absolue avec le Souverain Pontife et ses directions.

2.—Unité de sentiment et d'action.

Mes collaborateurs et moi, nous sommes unis, et cela pour que nos efforts soient plus efficaces. Nous garderons, j'espère, avec cette communauté de sentiment et d'action, l'union parfaite des esprits dans tous les travaux de notre Ecole. C'est ainsi que se développant dans une saine harmonie, la Schola Cantorum de Montréal assurera le triomphe de la vraie musique d'église dans notre pays, réalisant ainsi sa devise:

Pro Ecclesia, pour la Sainte Eglise Catholique.

J. N. CHARBONNEAU,

DIRECTEUR.

15 Septembre, 1915.

J. K. Huysmans on the Chants of the Church.

In Notre Dame des Victoires Durtal found two currents—that of people who ask for favors, and that of those who having gained them were profuse in thankfulness and in acts of gratitude.

At an evening service he listened to the liturgical chants as rendered there. "Inviolata," that languishing and plaintive Sequence, with its clear and drawing tune, so weak, so frail, that it would seem as if it should only be sung by voices in a hospital. Then the "Parce Domine," that antiphon so suppliant, so sad. Lastly, that scrap detached from the "Pange Lingua," the "Tantum Ergo," humble, thoughtful, attentive and slow.

When the organ sounded out the first chords, and that plain chant melody began, the choir had only to cross their arms and hold their tongues.

As tapers which are lighted by threads of fulminate attached one to the other, the faithful caught fire and, accompanied by the organ, struck up for themselves the humble and glorious strains.

They were then kneeling on the chairs, prostrate on the pavement, and when after the exchange of antiphons and responses, after the "Oremus," the priest ascended to the altar his shoulders and hands enfolded in the white silk scarf, to take the monstrance, then, at the shrill sounds of the bells, a wind passed which at once bent every head like the mowing of grass.

At St. Sulpice and other churches the "Tantum Ergo," is almost always dressed up in foolish flourishes, tunes for military ceremonies or public dinners. Not so in the Victoires church. The church has not allowed the actual text of St. Thomas to be altered, but she has let any and all choirmasters suppress the plain chant in which it has been wrapped from its birth, which has penetrated its marrow, has clung to each of its phrases, and become, with it, one body and one soul. "It was monstrous to tolerate such outrages in the churches."

These thoughts enraged Durtal. He confessed he liked the plain chant.

"You have reason to like it," said the Abbé, "for even independently of the liturgy and of art, this chant, if I may believe St. Justin, appeases the desires and concupiscences of the flesh" (*affectiones et concupiscentias carnis sedat*).

"But let me assure you, you only know it by hearsay. There is no longer any true plain chant sung in the churches. None of the chants which are to some extent respected by the choirs, the "Tantum Ergo" for example, are now exact. It runs off the rails, taking no accounts of shades.

Half its pauses are taken away, it is enervated, it is reduced to a mere stump of ignoble music.

"If you had heard it at the Trappists, you would weep with disgust at hearing it bawled out in the churches at Paris.

"The way in which the plain chant is bellowed out everywhere is absurd. **One of the first conditions for rendering it well, is that the voices should go together—that they should all chant in the same time, syllable for syllable, note for note; in one word, it must be in unison.**

"Now, you can verify for yourself, the Gregorian melody is not thus treated. Every voice takes its own part, is isolated.

"Next, plain chant allows little accompaniment. It must be chanted. It bears, at most, that the instrument should give the intonation and accompany it very softly, just enough if need be to sustain the pitch taken by the voices."

"But what can I do," replied Durtal, "in default of the original? I must be content with a more or less worthless copy."

"But," said the Abbé, gently, "nothing obliges you to listen to the false plain chant, when you can hear the true, for at the Benedictines even in Paris, there exists a chapel where it is intact."

The first time Durtal had visited their chapel, he had gone there on Sunday a little before the time of Mass. A small organ gave the tone to the voices. Then Durtal might well wonder, for he had never before heard a solo and only voice made up of perhaps some thirty, of a tone so strange, a superterrestrial voice which burst upon itself in the air and intertwined its soft coolings.

Durtal heard there, after a mournful and solemn "Kyrie eleison," sharp and almost tragic, the decided cry, so loving and so grave, of the "Gloria in Excelsis" to the true plain chant. He had listened to the "Credo," slow and bare, solemn and pensive, and he was able to affirm that these chants were totally different from those which were sung everywhere in the churches. In the place of their curls and fringes, of their polished melodies, their modern endings, their incoherent accompaniments arranged for the organ, he found himself in the presence of a chant, thin, sharp and nervous, like the work of an early master, and saw the ascetic severity of its lines, its sonorous colorings, the brightness of its metal hammered out with the rude yet charming art of Gothic jewels, he heard under the woven robe of sound—the beating of a simple heart, the ingenuous love of ages.

It ended all cries of adoration, all tender coolings in a trivial murmur, cut short, as though shrinking

in humility, effacing itself modestly as though asking pardon of God for daring to love Him.

Huysmans learnt that the grand Order of St. Benedict had restored the true chant of the Church. Dom Pothier has done for it, what Dom Gueranger has done for the liturgy.

He also learnt there are still two essential conditions for restoring the special life of these melodies—first, Faith, and next the understanding of the meaning of the words sung.—*Sacerdos, in the Toledo Record.*

COMMUNICATIONS.

Diocesan Schools of Church Music.

To the Editor of

THE CATHOLIC CHOIRMASTER.

Dear Sir:—

I have the CATHOLIC CHOIRMASTER, and it is a source of genuine satisfaction to me to know, that the Society of St. Gregory of America has been called to life. In order to accomplish all the good expected from it, instruction and advice in practical matters pertaining to the work of Choirmasters, Organists, Singers and Music Teachers in our Catholic schools should be dealt out liberally and comprehensively. The rules affecting church music have been propounded time and again; however, legislation is but a beginning; the next step in a practical church music reform must be the instruction of thousands of Choirmasters and Organists with the wishes of the Holy Father and their Ordinaries, unfortunately have not had an opportunity to fit themselves for the work required of them.

The only remedy for this deficiency is the establishment of at least one school of church music in every diocese, no matter on how small a scale. The objection may be raised that our Society is merely in its incipency and not yet able to cope with this project. Yet, experience has taught most of us that the mere statement of what kind of music we ought to have has had practical results only in such churches, where Choirmaster and Choir were already competent and capable of doing the things demanded of them. The influence of most of our diocesan Music-Commissions is rather negative, in as far as they condemn many prevailing conditions without offering, or even suggesting, the remedy. The Vatican Graduale to the average Organist and Choir is like a sealed book, and when in some of our dioceses mixed choirs were forbidden, and as a rule this was done at exceedingly short notice,—no provision was made for their successors. The majority of men resigned from the choir simultaneously with the women and it requires years of hard work to bring a choir of boys to even a moderate degree of efficiency; for in very few of our parochial schools

sight reading and the proper use of the voice is taught; the choirmaster, after having selected his raw material is compelled to commence the training at the very bottom of rudiments a task for which in most instances he is neither fitted nor remunerated.

What are the results of such a state of affairs? The Proprium Missae, if rendered at all, is monotoned by an adult in a most perfunctory manner, while the Ordinarium is produced by a number of rough boys' voices. Is it then to be wondered at if the parishioners prefer to attend Low Mass rather than submit to so critical an ordeal! If a picture or a statue in the church does not meet with our approval we are at least free to shut our eyes and ignore it; but from offensive music there is no escape except through keeping at the proper distance.

The maintenance of a diocesan music school is by no means fraught with insurmountable difficulties. Successful private music-institutions, unsupported by endowments, are to be found in every large city. The Cathedral Conference room, if supplied with a Piano, a blackboard, tables and chairs, might serve as classroom for instruction in harmony, chant, composition, choral and sight-singing, liturgy, literature, etc.; organ lessons could be given at various churches during convenient hours. The teaching faculty could be selected from the more experienced local organist, teachers and vocalist. A clergyman might be put in charge of the class in liturgy.

Class teaching is inexpensive to the participants; a small fee from each pupil would fully compensate the teacher. Practical demonstrations of model church music could occasionally be arranged with the assistance of the more proficient church choirs. The students could also be invited to be present at the regular rehearsal of advanced boys' choirs and thus familiarize themselves in a practical way with this important branch of choir work.

Examinations should take place at stated periods; a diploma awarded a successful candidate would no doubt invest him with increased authority, re-

spectively be to him a material aid in his quest of a suitable position.

Such an institution would by all means become a most powerful stimulus to a sound church music form; it would be bound to create a musical-religious atmosphere, which is sadly needed at an age, where everything is in favor of unrestricted worldliness, where even the organ formerly a distinctively religious instrument, has been made the hand-maid of vaudeville and picture house shows, which, unfortunately, are industriously frequented by our own parishoners, organists, and choir members, large and small. This fact in itself already seems to cry for a powerful countermovement on the part of every thinking Catholic, particularly of Catholic Clergymen, educators and serious-minded organists and choir members. It would be to the everlasting credit of our organization, should it, by word and deed, become instrumental in the foundation of Diocesan Schools of Church music.

Very truly yours,
Alois Bartschmid, F.A.G.O.
 Organist St. Francis de Sales' Church,
 Cincinnati, O.

A Sign of Progress.

"Ut In Omnibus Glorificetur Deus"
 The Cecilian Society of Minneapolis

August 30, 1915.

Rev. Leo P. Manzetti,
 St. Mary's Seminary,
 Baltimore, Md.

Reverend dear Father:—

The Cecilian Society is the outgrowth of the volunteer choir at St. Lawrence Church. We have been singing Mass and Vespers for a year now and have made considerable progress under our very able and enthusiastic director, Father Talbot. July 2, we organized into a permanent society, having for its primary object the fitting rendition of ecclesiastical music. There are active and associate members, all of whom are admitted to the monthly meetings at which we are to discuss this year the development of ecclesiastical music. Papers and illustrations by the members are supplemented by lectures and recitals given by prominent musicians of the Twin Cities.

At the last meeting, Mr. Leopold Bruenner, of St. Paul, gave a very interesting survey of the history of music in the church. At the close of his paper he made a plea for suitable music at church services and mentioned the St. Gregory Society of America as trying to foster this idea. If you have any suggestion to offer in the way of a list of good

masses and other music, or of interesting topics to discuss at our meetings, etcetera, we shall indeed be very gratified for them.

Respectfully,

Josephine Little, Sec.

Miss Josephine Little,
 1519-7th, St. S. E.,
 Minneapolis, Minn.

Summer Course in Cincinnati.

Twenty Six Organists and Church singers of Cincinnati during July and August, held weekly conferences in the music room of the St. Francis de Sales' School. Chant, Liturgy, History of Church Music, etc., were taught and discussed; portions of Gregorian Masses and of the Proprium were rehearsed by the participants. The choir boys of the St. Francis de Sales' Parish gave a demonstration of the possibilities of the boys' voice, and the Male Quartette performed a Mass and a number of compositions from the Proprium Missae by Alois Bartschmid, the chairman of the Meetings, who also played suitable organ selections by Brosig, Bottigliero, Merkel, Rheinberger, Bossi, etc.

No expense was attached to these conferences. The Reverend F. M. Lamping, Pastor, had kindly given his permission for the use of school and church organ; Quartette and Choir generously volunteered their services and the lecturers and speakers were selected from among the organists in attendance. The principal papers and addresses were by Messrs. Daniel Schwegel, H. B. Gibbs, F. J. Meyer, J. A. Schehl, H. F. Slocemyer and A. Bartschmid.

A Letter from a prominent Choirmaster in a large city in the Middle West contains the following account of the difficulties met with in organizing a boy choir and maintaining an interest in the subject among those who should have been the foremost in supporting the movement:

"I started of my own free will, a "boy choir." It was an unqualified success and proved an eye-opener to those inclined to view all efforts along this line as time wasted. The commonest remark heard was "Oh, that won't last!" It's all right in Europe, but not here; etc., etc.

Soon however, those who criticised most severely became listeners and inquiries were made of the rector for the list of compositions that were being sung by our maligned boys choir.

Now, after six years of hard work we have six Catholic boy-choirs in our city, which means much for the improvement in taste so far as music in the church is concerned.

Many of the clergy when asked why they do not take any interest in the subject respond, "Why

nobody seems to care, so long as the rectors do not care why should I bother. The matter will soon die out anyway." The Sisterhoods (more is the pity) sing as they did before the promulgation of the "Motu Proprio." The majority know very little about the reform movement and care less. However there are some shining exceptions; One order, the.....sing only approved music and the chant according to the accepted interpretation together with the Proprium of the Vaticana.

"I assisted in this work and gave all the time I could spare to them without remuneration. The children of the school (600 or more) sing at the parish mass every day and they sing well, but as soon as they leave school there is no continuation of the work. It seems a great pity. The grown people kneel and listen.....they do not care to sing. In a small village near by there is a Jesuit priest who takes a great interest in all matters appertaining to Church music. *He even preaches on the importance of the liturgy EXPLAINING THE PROPER OF THE MASS AND MATTERS OF A LIKE NATURE*, and has had a wonderful influence upon his congregation. I happened to be present at one of the devotions at which the children sang. Remember this is in a farming country and there are only 112 children in the school. They sang the entire Mass (chant) "Veni Creator," "Confirma hoc," and the benediction service in a very devout and inspiring manner. I was much edified. Proof: the pastor must help; learn to help: be forced to learn to help."

"My boys rehearse only twice a week, sing at all the high masses, regular vespers, and all the liturgical services. Yesterday an Anglican was present at mass. He came up after mass and related that he had travelled in Europe extensively and made it a practice to hear all the famous choirs. He had words of praise for our work and enjoyed the devotional character of the musical program. Do you know, I even heard this remark concerning boys from a young man (he was a school teacher and should have known better) in commenting on the difficulties of boy choir training: "Why boys can't sing above D! (fourth line of staff). It's a physical impossibility! They simply can't sing the soprano part in most of the masses? Well we are singing all the liturgical masses and the boys have no difficulty in reaching the upper notes of the soprano parts. The man has nothing to say now. The brothers who teach in the schools could easily adhere to the diocesan regulations: of having singing every day, but I have been limited to two rehearsals a week. Besides I get the boys right after the afternoon recess when they have played football or baseball and yelled their lungs to pieces. Can you imagine singing after a hard

fought ball game? These are just a few of the difficulties we have to contend with, but with all that we manage to render liturgical music at all the functions and render the musical programs in a creditable and artistic manner. So the cause is not entirely hopeless as some would like to have us believe!"

Editor of the CATHOLIC CHOIRMASTER:

Let me acknowledge with pleasure the receipt of a copy of the "CATHOLIC CHOIRMASTER." Yourself and your associates, the officers of the Society of St. Gregory of America, should have the active support and encouragement from every Catholic singer in America in this most worthy and laudable cause.

It is indeed encouraging to lovers of true Catholic music, to have at last an organization whose aim is to promote the grand old chant of Mother Church and the singing of Polyphonic music that is devoid of irreverence and theatricalism. When contrasted in the light of our approved music of today, the old masses in the so-called "florid" style, seem tawdry and utterly lacking in the spirit of devotion which Catholic church music should inspire.

The operatic masses of Mozart, Haydn, Weber, Gioza and numerous other composers, can no longer compare in tonal beauty, devotional art, and intrinsic musical worth with the approved masses of Perosi, Stehle, Bottazzo, Mitterer, Filke and Gruber. The transition from the old to the new order of things was a bit discouraging to the singers as well as the congregation. The old favorite compositions, though irreverent and operatic, were nevertheless pleasing to the ear. But the beauty and real worth of the "Motu Proprio" compositions is coming to its own, and no Catholic singer will ever be content to return to the old masses. They are shelved forever. And the majestic simplicity of the Gregorian Chant, when properly rendered, is indeed a most fitting complement to the liturgy and ritual of the church.

The support and co-operation of the Right Reverend Bishops and priests in the cause of approved music, is indispensable, and it is by their initiative and suggestion that singers and choir directors will work along the right path. The clergy and lay musicians who visit European countries where approved Catholic music can be heard to better advantage and more frequently than here, can do much to aid in the introduction and diffusion of "Motu Proprio" music. Let them procure a few copies of the approved masses and let these be given to their choir directors or organists to learn.

This is the way the Indianapolis Cathedral choir has been able to produce the very best approved masses during the last seven or eight years. We

are never so happy as when one of our priests, just returning from Europe, hands us a number of new approved masses to try out.

I am enclosing you here with check for five yearly subscriptions to the "CATHOLIC CHOIRMASTER" beginning with the first number issued last March. We do not wish to miss a single number. Your idea of music supplement in each issue is good and I trust it will be continued. May the Society of St. Gregory of America so grow, that it will have every Catholic choir singer on its membership roll.

Wishing you an abundance of God's blessings for the success of your work, I am, •

Cordially and fraternally yours,

Humbert Pietro Pagani,

Director S.S. Peter and Paul Cathedral Choir,
Indianapolis, Indiana.

Minneapolis, Minn.,

August 13th, 1915.

Editor of the CATHOLIC CHOIRMASTER:

Enclosed please find check to cover two subscriptions as mentioned in my last letter. Also amount for some back numbers of the Bulletin, if possible. I would appreciate very much to get all numbers, that have been published to keep them as valuable reference books in my library.

Next Sunday August the 15th the Dedication of the St. Mary's Pro-Cathedral will take place—my Boys' Choir will take part in the procession and sing the Salve Regina, and the Gregorian Melodies for the Benediction.—

The pro-Cathedral Choir will sing the "Sancta Lucia Mass" of Father Witt for the Solemn High Mass—at the Pro-Cathedral with prudent steps, gradually, I have substituted fine compositions, of the Caecilian Style for the former Operatic style and I have found a very good Response from the part of the choir, best of all, I am really well supported by the Pastor Father Cullen, himself a fine singer with a good baritone voice, who leads the children's choir. I am much interested in the Society of St. Gregory and I am very willing to gladly co-operate in every way. I believe the "Bulletin" is the best means of getting help and hints; how to go at the reform under difficult circumstances—Publishing the manner in which difficulties have been overcome, some choirmasters, with the right Catholic spirit might get added encouragement by reading stories of other choirmasters—I learned most through troubles of others—how not to do it—(to run with the head into the door and turn over all music at once without a good substitute). I let the choir sing once in a while the old "style" butchering with the music knife all long-tailed finals and repetitions—in

the meanwhile practising on a new Caecilian Music.—The first week of September the school will start again—my second semester for the boys will be a very delightful work since the rudiments have been already absorbed. The 60 boys do pretty well although the Latin seems to be hard for some. I organized also a boys' band to keep the boys together after they leave the parochial school, to get them trained for the "big choir" after their voices have changed. Gradually the Sanctuary choir will grow out of this start and I hope in one or two years to have a real Sanctuary choir according to the Motu Proprio." I keep a special day-memory-book of all the successful and unsuccessful attempts—I think it is of mutual benefit for choirmasters through the Bulletin to relate each others' good and bad experiences in the way of introducing correct liturgical music under altogether different circumstances.

I am not afraid of any criticism—I am always open hearted for instructions—A good will to do the right thing is the key to any success—no matter how many times good intentions might be ignored or misunderstood. I trust truly in the great Mission the St. Gregory Society intends to fulfill. I have had valuable experience in Switzerland, where, in my home town (St. Gall), I attended several choirmasters' and organist courses, under Rev. Dr. Haberl & Stehle and attended the Magnificent Caecilian Conventions—America is fast developing and to keep pace with the growth of the Parishes, and Parochial Schools the time has come when the ideals from the old country reach the point of possible realization. I longed for years and years to see the days come when I would be able again to sing a High Mass as a Priest, where there was a fine Liturgical choir. Really devotional church music is uplifting. For eight years in N. Dakota Missions, I learned of the great difficulties and will gladly write some facts in the Bulletin that might be of interest to Church Musicians.

With best wishes—Very sincerely yours.

Rev. J. A. Kern,

Choirmaster St. Mary's Pro-Cathedral.

BISHOP'S HOUSE
1140 Clinton Street
Fort Wayne, Indiana

Sept. 20, 1915.

Rev. Leo P. Manzetti,
St. Mary's Seminary,
Baltimore, Md.

My dear Father Manzetti:—

It was my intention all through the summer to send you a donation for the Pontifical "Scuola Superiore di Musica Sacra" at Rome. But being burdened with cares and having a multiplicity of

things to distract my attention from this purpose; I failed to attend to the matter. I regret to say, too, that my donation is not as generous, by any means, as I expected to make it.

However, a small donation may be of more importance for the "Scuola" now, than a larger one later on. So I am sending you enclosed P. O. money order for Ten Dollars to help the cause along.

About a month ago I visited St. Mary's of the Lake and had quite a talk with Mother Aquina, who appears to be on our side in the Church Music question.

With sincere good wishes and best regards I am in haste,

Yours very cordially.

S. M. Yenn.

NOTES AND GLEANINGS.

CALLING attention to what the world owes to Belgium for what it has done in the making of music, a writer in *Musical Opinion* makes comment that "the great Flemish madrigal makers gave the rest of the world a new understanding of polyphony, and with it a school of vocal art unequalled by the richest inspiration of any other age or of any other nation," and that, moreover, "while secular music owes so much to those great Belgians of five or six centuries ago, the debt of sacred music is scarcely less."

"One may take a map of Belgium," he continues, "and score it, from the frontier to the sea, with names of enduring significance to every musician and lover of music. Casting the fetters of chronology aside, let me make such a map in this wise. At Termonde in East Flanders was born, somewhere about the year 1415, that Johannes Okeghem—or more commonly, Ockenheim—who has been accounted the founder of the great Flemish school which first developed counterpoint and harmony. At Mons—historic to-day in a military sense as the first point of contact between the British and German armies—was born the great Orlando di Lasso and also Philip of Mons.

"To Bruges belonged Adrian Willaert, a fifteenth century madrigalist of renown; and to Mechlin that other great maker of madrigals, Ciprian di Rose. To Brabant belonged Johan de Tinctoris; and to Oudenarde, Van der Straeten, the Burney of Belgian music. To Mechlin, and later to Louvain, belonged also the family of Van der Gheyn, the famous *carillonneurs*, who were pre-eminent in a form of music-making almost peculiar to Belgium."

Enlarging upon these names, the writer notes that Johannes Ockenheim was the great fifteenth century master around whom gathered a brilliant cluster of pupils who were destined to carry the Flemish traditions and the Flemish influence through all Europe. Himself a member of the college of singers attached to Antwerp Cathedral, Ockenheim became a teacher of considerable re-

nown; and although his fame was eclipsed by that of his distinguished pupils—notable among them the accomplished Josquin des Prés—he has a claim to immortality as the "founder" (as Kieselwetter, the historian, asserted) "of all schools, from his own to the present age.

"Josquin des Prés, according to another well-versed authority, had risen to such eminence in the art as to be the idol of all Europe in the day that just preceded the era of Palestrina. Dr. Burney—who traveled so far and worked so laboriously to collect the materials for his History of Music—styled Josquin des Prés the 'father of modern harmony.' Some of the great Belgian's masses in manuscript are still preserved among the treasures of the Vatican library.

"To the same period belongs Jacob Hobrecht, another famous Flemish musician, from whom it is said that Erasmus as a choir boy learned music. Hobrecht appears to have been associated with Josquin des Prés and with Alexander Agricola at the Florentine court in the days of Lorenzo the Magnificent. But the last decade of the fifteenth century found him at Antwerp, then the metropolis of music in western Europe, as chapel-master of the glorious cathedral, whose singing men numbered no less than seventy voices, in addition to the boy choristers.

"Of all these names, perhaps the most familiar to the average musician of the present day is that of Orlando di Lasso, that master of church music who was only surpassed by the great Palestrina himself. Amazingly prolific as a composer, he has no fewer than 50 masses, 230 madrigals, 300-odd chansons and 1200 sacred motets attributed to his zeal for work. One of the gems of this collection is, of course, the 'Madonna di Pietà.' Di Lasso's fine *Te Deum* was written for the marriage of the Princess Renata of old Lorraine.

"Hardly less fertile was Philip of Mons, whose thirty books of madrigals are among the most notable monuments of mediæval Flemish music. Another great maker of madrigals was Jacob Arca-

delt, who has been regarded as the founder of the Venetian school. And yet another distinguished musician of old Flanders was Jacques Clement, who not to be confused with the Pontiff, Clement the Sixth, was commonly known as "Clemens non Papa." Nearly a hundred motets, typical of the time are attributed to this prolific composer."

Was the "Marseillaise" originally the melody of a "Credo"?

IT is surprising how patriotic instincts generated by the war breed eccentricities. Nothing seems sacred to a certain category of patriots—almost invariably well out of danger from flying bullets—the moment the country's enemies are concerned. If some of these propagandists might have their way (which applies to one side as much as to the other), every historical tradition would be shattered, if thereby the enemy might in any way be injured.

For more than a hundred years the world has come to accept the "Marseillaise," as an expression of the genius of the French people. How a lieutenant of engineers, Rouget de l'Isle, wrote the poem and composed the music, during the night of April 24-25, 1812, by request of the Burgomaster of Strasburg, and how the song was given a first hearing under the title of "Chant de guerre de l'armée du Rhin"—we have come to accept as historical. We knew—or thought that we knew—that the singing of this inspiring war song for the first time in Paris by the soldiers of Marseilles, changed the name to the "Marseillaise," by which it has been known ever since.

But now comes Alexander Moszkowski, brother of the composer, and with the aid of carefully collected documents strives to convince us that the "Marseillaise," so characteristic of the French and the times, is not of French, but of—German origin. In a featured story appearing in the *Tageblatt*, issue of June 14, Moszkowski comes to the conclusion that the "Marseillaise" was not composed by Rouget de l'Isle but by a certain Herr Kapellmeister Holtzmann, of Meersburg, on the Boden-See, about the middle of the Eighteenth century. Moreover, he tells us that this song was originally composed as a Credo. Oh, well! The annals of musical history also record that an enterprising organist once upon a time arranged our "Way Down Upon the Swannee River" as an Offertory in church, without any of the congregation noticing it. So, everything seems possible.

But, unfortunately for Herr Moszkowski, there now comes our good friend, Dr. Edgar Istel, with his profound musical and historical knowledge (besides his brilliant pen) and proves that Moszkowski's statements in the *Tageblatt* are not only not

correct with regard to the "Marseillaise," but also that a Kapellmeister Holtzmann never existed, either as conductor, musician or composer. Dr. Istel has been good enough to let me have the manuscript of his reply before it goes to press in the *Tageblatt*, where it will appear in to-morrow night's edition. With profound logic, Istel sifts the matter to the bottom, takes up every musician of the period in question who *might* enter into the consideration, and, finally, shows how not one of these persons ever had anything to do with a Mass which might have contained the Credo referred to. Not satisfied with these proofs, Istel even cites German and other authorities who have taken up the question before and who have thought that it was settled for all time. He shatters Moszkowski's arguments completely. "Let us not try to reduce the 'Revolutionary Te Deum' (as Goethe termed the 'Marseillaise') to the plain everyday 'Credo' of a German Kapellmeister," he urges, in conclusion.

O. P. Jacob, in "Musical America."

A CHOIR BOY, writing in the "Organist and Choirmaster" concerning Stephen Heller the composer of many popular piano pieces as well as the celebrated "Etudes"—cites the following incident—which bears repeating—for it reflects the attitude of many musicians with regard to the "Messiah:"—

In 1838—at the age of 23—he settled down in Paris as a teacher and composer. He very rarely played the piano in public after that date; but in 1862—at the age of 47—he visited England and played—with Sir Charles Halle—Mozart's concerto in Eb for two pianos at a concert given at the Crystal Palace on May 3rd of that year. He had previously visited London in 1849. The late G. A. Osborne, who was a great friend of his, used to tell a funny story concerning him. One evening he took Heller to hear a performance of Handel's *Messiah* given by the Sacred Harmonic Society at Exeter Hall in the Strand. Heller went out after the first chorus, "And the glory of the Lord," and did not return to the concert-room. When Osborne got home after the concert was over, he found Heller awaiting him. "What was the matter, were you taken ill, Heller?" queried his host, "No!" said the Parisian musician, "but you English people are a droll race. I got so bored with the Handel oratorio that I slipped out as quietly as I could and spent the remainder of the evening at Astley's Circus."

MUSICAL AMERICA is authority for the statement made in a recent issue to the effect that Rev. William J. Finn, C.S.P., connected for many years with the Paulist choir of St. Mary's

Church, Chicago, is to return there and resume his labors as director of the Paulist Choristers, and Choirmaster of St. Mary's Church.

Choirmaster of St. Patrick's Cathedral Returns from War.

JACQUES CECILIEN UNGERER for twenty-two years organist of St. Patrick's Cathedral, New York, returned from France a few weeks ago, where he had served in the army in various capacities ever since the war began.

BONNET ILL IN WAR CAMP.

Noted Organist and Edmond Clement in Same Place at Front.

WILLIAM C. CARL has received a letter from Joseph Bonnet, the distinguished organist of Ste. Eustache, Paris, written from the front. Mr. Bonnet has not been heard from for a year, as he was summoned for service at the beginning of the war. At the present time he is in good health and spirits, having recovered from a severe illness. His brother has unfortunately been killed at the point of the bayonet. Edmond Clément, the tenor, is in the same camp with M. Bonnet. With this letter came one from Maurice Aliamet, son-in-law of the late Alexander Guilmant, saying that M. Bonnet had not been heard from. Dr. Carl can therefore write to Paris and give the news from America which cannot now be obtained in France.

Worcester Church Gains Services of Seattle Organist.

JOSEPH D. BRODEUR and family, of Seattle, Wash., have arrived in Worcester, and Prof. Brodeur will at once take up his duties as organist and choir director at Notre Dame Church. Professor Brodeur is being introduced to the Worcester colony of musicians by Dr. A. J. Harpin, who is intimately acquainted with the talented organist. Professor Brodeur has not yet announced his plans, but will pay particular attention to the organization of a choir of trained voices and the establishment of the Gregorian style of singing in the church, in accordance with the Papal decree.

Spanish Choral Society Astonishes Paris.

THERE is a famous Spanish choral society called the "Orféo Catala," which is native to Barcelona, and has built for itself the magnificent home called the Palace of Music in that city. Starting out very modestly in the winter of 1891-92 with a chorus of twenty-eight voices, it has, led on by the energy of its founder and director, Louis Millet, grown until it now numbers 260 voices, including

men, women and boys and girls. It is the presence of these children which makes the work of this chorus of particular interest, and gives to its body of tone some extraordinary color effects.

This chorus came to Paris for the first time recently giving two concerts, the first one at the Théâtre des Champs Elysées, and the second one at Trocadero, the huge hall of which, seating some 6,000 people, was almost filled with an audience which, furthermore, had really paid for its tickets at very good prices. The first part of the program was made up of the "Hymne" of the Society (six voices) composed by its director, a composition distinguished more for its loudness than its beauty. Then came a group of five popular Spanish songs, the first four of which were folksongs harmonized for five or six voices by the composers, Antoni Perez, Francesco Pujol, Joan Manen, and Josep Marraco. If all the Spanish folksongs are as beautiful as these, Spain must possess a wealth of music lore equal to that of any other musical nation in the world. In most of the arrangements the melody is carried by one voice or by the different voices, alternately, the other voices often merely humming the accompaniment. The work of the chorus in these Spanish numbers was really extraordinary, exceeding in some ways anything I have ever heard from any other choral organization. The *planissimo*, for instance, was particularly remarkable, the whole 260 voices dying away to a whisper, as soft as that of the *planissimo* of a string quartette. There were also some remarkable *forzando* effects. The composers, in making their arrangements, had very carefully taken into account the special tone color of the boys' and girls' voices, and these were repeatedly used in gaining soft and beautiful effects. The concluding number of the first part, "The Childhood of the Virgin," a modern composition more or less in the manner of a folksong, was the least effective. Each number of this first part was greeted with great enthusiasm by the audience, which included a large number of compatriots of the singers, and most of them had to be repeated. The chorus also sang Richard Strauss' new "Hymne" for two choruses in sixteen parts the first chorus divided into four voices, the second into twelve. It was the first hearing of this work in Paris, and it is impossible to give any detailed criticism of it without having heard it again and without having seen the score in advance as well. There are, of course, the usual Strauss dissonances, which sound still less pleasant when sung than in an orchestra work; the most effective part seems to be near the end where R. S. in a fortissimo passage has contented himself with some good old fashioned four or five part writing.

One was compelled to admire the work of a chorus of this number in singing a "capella" this tremendously complicated work, which lasted nearly a quarter of an hour, and coming out absolutely on pitch at the end. The applause was good but nothing like that which greeted the Spanish folksongs. The concert concluded with Bach's motet for eight voices, "Singet dem Herrn ein neues Lied," which was also very excellently rendered.

The work of this organization does great credit to the energy and musical ability to its founder and Director, Louis Millet.—*Musical Courier*.

A Musician's Sally.

VICTOR HERBERT tells this story of two famous musicians:

"De Pachmann and Goldmark once met in front of the latter's Vienna home. Goldmark was a most estimable old chap, and as everybody knows a writer of exceptionally brilliant and melodious music, but his one great fault was his overwhelming conceit. As de Pachmann and Goldmark, walked away from the composer's house the pianist pointed backward and said:

"That modest little edifice will be signally distinguished some day after you are dead."

"Indeed!" said Goldmark.

"Yes," continued de Pachmann, 'they will decorate it with a tablet.'

"And what do you suppose they will say on the tablet?" asked the composer, eagerly.

"To Let," replied de Pachmann.

NEW CATHOLIC CHORAL CLUB STARTED IN TOLEDO.

SINGERS OF CATHOLIC PARISHES IN ORGANIZATION DIRECTED BY ANNA M. GRADY.

THE Catholic Choral Club is a new musical addition in Toledo, O., founded last May by the indefatigable Anna M. Grady, whose musical talent has won for her a prominent place in Toledo musical circles. The club is comprised of young men and women from the various Catholic parishes in Toledo, its purpose being to establish a fellowship among Catholic lovers of music. When the club suspended its rehearsals in June, its membership was then one hundred, and it will again resume its rehearsals on Tuesday evening, Sept. 7, in the old school hall of St. Francis de Sales Cathedral and every Monday evening thereafter, a performance for November or December being in view. The club is rehearsing on choruses never before heard in Toledo and will sing under the wielding bâton of Miss Grady, who is not only known as a director, but as a soprano. Miss Grady is now di-

recting the St. Francis de Sales Cathedral Choir, where she has been for twenty years.

The officers of the club were elected for the year as follows: The very Rev. J. T. O'Connell, honorary president; John B. Deroissart, president; Robert J. Burnor, first vice-president; Anna M. Grady, second vice-president; Joseph D. Bissonette, secretary, and Frederick T. Beauregard, treasurer.

MUSICAL ART SHOWS ITS CHORAL POTENCY.

DAMOSCH CHORUS GIVES STRONG PROGRAM OF WORKS, ANCIENT AND MODERN.

WITH the second program of the Musical Art Society's season at Carnegie Hall, New York, fresh reminder was given of the fact that these two concerts are among the city's finest musical events each year. Frank Damosch has held high the standards of his picked chorus and has faithfully interpreted those choral masterpieces, ancient and modern, to which it is possible to do justice with a chorus of this size.

Again the audience was a brilliant one and one that has learned to appreciate the beauties of fine choral music. The old masters represented were Palestrina, by his superb "Laudate Dominum," Josquin de Pré; by an "Ave, Verum Corpus," Sweelinck, an "O Sacrum Convivium" and Perti an "Adoramus Te," all these in the field of ecclesiastical music. The Bruckner "Ave Maria," heard at the Christmas concert, was again applauded as much as anything on the program. It is an extraordinarily beautiful composition. Would that his symphonies were like it.—*Musical America*.

PROGRAMME.

MUSICAL PROGRAM

Rendered during the celebration of the Military Mass at Fort Myer, Virginia, Sunday June 27th, 1915. By the Knights of Columbus Choral Society.—Under the direction of Prof. James Dickinson.

Hymn Anthem,..... "Prayer".....Boderke.
Introit,...."Exaudi Domine"....(Four Part)....Falso bordone.
Kyrie,....Missa in hon. S. Nominis Mariae....Ign. Mitterer
Gloria,.....
Graduale,...."Protector noster"....(Four Part)....Falso bordone.
Sermon,.....
Credo,.....(Missa de Angelis)..... Gregorian.
Offertorium,...."Illumina oculos meos"....(Four Part).
..... Falso bordone.
"Motet,...."Ave Maria".....(Four Part).....Reissiger.
Sanctus,....Missa in hon. S. Nominis Mariae....Ign. Mitterer.
Benedictus,.....
Agnus Dei,.....
Communio,....Dominus firmamentum meum"....(Four Part)
..... Falso bordone.
During Confirmation....."Veni Creator".....(Four Part)
..... Schweitzer.
Hymn Anthem,...."Holy art Thou"....(Four Part)....
Hymn,...."Holy God we praise Thy Name"....Traditional.

REVIEWS.

Gregorian Hymns For Benediction.—A collection of 47 Gregorian hymns for Benediction, compiled and transcribed by Aloysius Rhode. Prof. Rhode is the instructor in plain Chant at the St. Louis University, and his wide experience has enabled him to make a selection of chant melodies that will serve for practical use in many functions. The use of modern notation should make the attractive booklet still more acceptable, for there are many who would be willing to introduce chant in the convents and choirs could they obtain books of this nature at a nominal cost. Among the unusual features of the book may be mentioned the hymns for the various seasons of the liturgical year; the Anthems in honor of the Blessed Virgin Mary; the hymn for the Holy Souls. Prof. Rhode has made simple transcriptions of the melodies and has exercised good taste and judgment in not encumbering the page with rhythmical signs.

Only the melodies and texts are given in this book, the accompaniment being left to the discretion of the organist. This is probably a safe plan, for the organists in most seminaries and convents are familiar with the principles governing the accompaniment of Chant, and as a general rule will even make changes in the printed accompaniments in order that the best results may be achieved; taking into consideration the nature of the voices in the choir, the peculiarities of the organ, and the acoustic properties of the church.

Copies of the "Gregorian Hymns for Benediction" can be obtained through Prof. Aloysius Rhode, 4308 A-South Compton Ave., St. Louis, Missouri. (Price not indicated.)—*N. M.*

Latin Pronounced for Singing.—Rev. Edward J. Murphy has compiled the following books and cards for the particular use of choir boys and altar boys.—

High Mass; The Complete Vespers of the B. V. M.; Requiem Mass; Hymns For Lent, Holy Week, Corpus Christi, Forty Hours Devotion; For the use of Altar Boys; The Litany of the Blessed Virgin Mary; Benediction Service.

A very clever plan has been utilized by Father Murphy in this series, by which choir members, altar boys and school children may readily grasp the correct pronunciation of every word. Each word is spelled phonetically. The words are divided into syllables and underneath the phonetic spelling is given the text (in red ink and smaller type) as found in the liturgical books. These books should prove very useful to teachers desirous of following the advice of Pope Pius X., who urged the general adoption of the Roman pronun-

ciation of Latin. The accented syllable is printed in heavy type and is easily distinguished from the remaining syllables. There may be some difference of opinion concerning the pronunciation of certain vowels given here as the typical Roman pronunciation. One does not generally hear the Latin "Et" for instance, pronounced as if it were "ate." There are two or more qualifying sounds given to the Italian "E," depending upon the position of the syllable of which it forms a part. Even in the "best" Italian pronunciation of Latin in Rome, one will hardly hear "tem" (egredientem) pronounced as if it were "tame."—

The books which are published in convenient form, with strong paper covers, can be had through H. L. Kilner & Co., 824 Arch St., Philadelphia, Pa., at the following prices:

High Mass; Requiem Mass; Vespers of the Blessed Virgin Mary; Hymns for Lent; and Procession of the Most Blessed Sacrament during Holy week; Corpus Christi and Forty Hours Devotion; Latin for Altar Boys; each 25 cents net.

Cards: Benediction Service; Litany of the Blessed Virgin Mary; 5 cents each; or \$4.00 per 100.—*N. M.*



NECROLOGY

Dr. J. G. E. Stehle.

Dr. J. G. E. Stehle one of the most prominent church musicians in Germany, died June 21st, at the age of 76. Dr. Stehle was known chiefly through his splendid compositions for church use. The best known of his Masses is the "Salve Regina" Mass (Prize Mass) which is sung in many churches and convents in this country. This Mass is written in a serious devotional style and has all the characteristics of the Cecilian school, but with the addition of a certain amount of melodic beauty.

Dr. Stehle was the Choirmaster in the Cathedral of St. Gall and was one of the foremost of the promoters of the church music reform movement in Europe.

Among his compositions are noted the following:

Masses:—De Spiritu Sancto Op. 14. 4 mixed voices. Jesu, Rex admirabilis Op. 31. S. A. T. B. & org. Laetentur Coeli Op. 37. S. A. T. B. Requiem for 2 equal voices.

Motets:—Liber motetorum for 4 part chorus. Pustet Domine Deus Op. 34. 7 part chorus pub. by Boesenecker. Three Motets 4 part chorus S. A. T. B. Five Motets for 2 part chorus Op. 44. Eight responsories for Holy week. 3 and 4 equal voices, pub. by Schwann, Dusseldorf.

Organ Compositions:—O Sanctissima. Schubert. Leipzig. Saul, Op. 39. Schubert. Variations on the Austrian National Hymn, Op. 47. Hug. Aria for the G. string Bach, arr. for organ, Schubert. Fantasia on the Te Deum and Grosser Gott. Copenrath, Regensburg. Praeludia organi. Preludes on the choralmelodies of the Introits, Offerteries and Communions, Pustet. School for the Harmonium 56 pieces for the Estey Harmonium.

Contents of the periodical's devoted to the cause of Sacred Music.

MUSICA SACRA—Milan, Italy. Modernism in Musical art—Gens Latina, ars summa.—The Voices of Women in the Church. By rote, or by note?—Organs in Bach's time.—Organ notes—Bells—Reviews Italian Notes—Foreign Notes—The musical supplements include a "Magnificat" (two part chorus) by G. Bentivoglio" and Intermezzo for organ by Ernesto Berio; "Andantino" for organ or harmonium by G. Bentivoglio. Published by A. Bertarelli, Milano, Italy.

MUSICA SACRA—Regensburg. Dr. J. G. E. Stehle. Compositions of Dr. Stehle, Viktor Kotalla, Joseph Rheinberger. Student years in Munich, by Dr. Th. Kroyer. The consideration of the text in the modern ecclesiastical compositions, Jacob Quadflieg. Too much Polyphony—Too little Chant! Venese music conditions. The school for Sacred music in Regensburg. Communications.

CABCILIEN—VEREINS—ORGAN, Paderborn, Germany. The Church Choir, J. Hatzfeld. Latin and Oriental Chants, Ludwig Bonvin, S. J., Thoughts on the Chant, Dr. A. Schnerich. Concerning Bells, Dr. Hugo Lopman.

BOLLETTINO CECILIANO—Rome. Hypermetrical syllables, (Decree of the Sacred Congregation of Rites) Concerning electric organs.

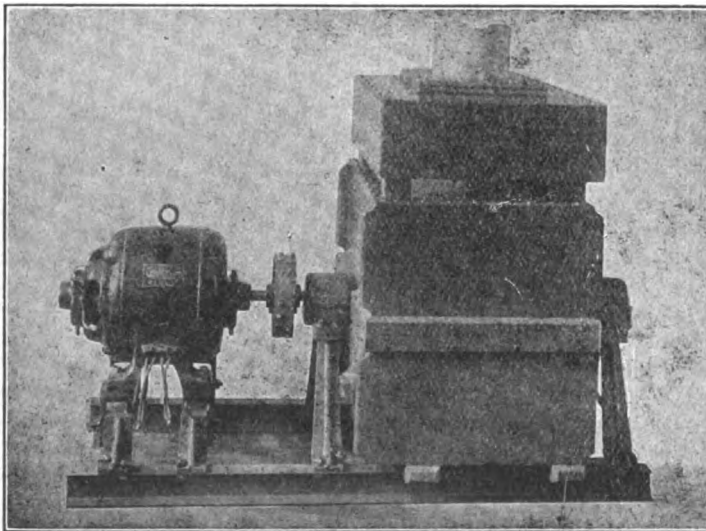
SANTA CECILIA—Turin, Italy. The Sacred Congregation of Rites on hypermetrical syllables in hymns. The Sacred Chant sung in parts.

KOORBOTE BERGEN—OP—ZOOM, Holland. Alleluia.—Veni Sancte Spiritus. The Introit Pro Sponso et Sponsa. **CECILIANO NOVARESE** Sacred Chants or songs. "Sing softer"—The Organ in Church. Lessons in harmony. **BIBLIOTECA SACRO-MUSICAL Madrid, Spain.** Choirmasters. Obstacles met with in carrying out the reform of Sacred Music.

REVISTA MUSICAL CATALANA, Barcelona, Spain. J. S. Bach and his revisers, J. Salvat, Music in Catalogná, a review of the material contributing to the history of music in Catalogná.

Musical Journals (devoted to general musical topics.)

THE MUSIC STUDENT, London, England. (Percy A. Scholes, Editor, 30 Carlton Terrace, Child's Hill, London, N. W.) Special Summer Number. Devoted principally to the American composer Edward MacDowell. An interesting music magazine containing sufficient material for two or three issues. The Articles are well written and most of the contributions have the added advantage of being very short and to the point. "The Music Student" is the official organ of the Home Music Study Union—W. H. Hadow, M. A. Mus. D. Pres. and of the Music Teacher's Association (Sir Alex. Mackenzie, Mus. D., LL. D. President.) The subscription rate is \$1.32 per year. The Magazine is issued monthly. The American agents are: H. W. Gray Co., 2 West 45th St., New York. The Nordheimer Piano and Music Co., Toronto, Canada.



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