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of
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A magazine for those interested in Liturgical Church Music.
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A Few Notes on the Progress Made in the Music of our Church Services.

IT is now some twelve years since the Motu Proprio of our late Pope Pius X. was given to the world. Some retrospect might be indulged in without much harm as to the changes it has effected.

In the first place it has induced the Catholic community, at least those afflicted or otherwise with musical tendencies to think something about one of the most important functions in the Divine service. The appropriateness or inappropriateness of the Music at Mass, for instance, never suggested itself to the ordinary parishoner at this solemn function even though he maintained a lively interest in secular music. If it was sufficiently melodious and satisfying in its harmonic treatment the discussion of it never extended beyond a few favorable or unfavorable comments as to the rendition by the choir. Of course, this may be partially explained by a general lack of familiarity with the content in the Latin language in the musical settings, but now not only those whose duty it is to provide the musical part in our churches who are discovering for themselves new beauties in the liturgy of the Church, but the congregations, part of them at least, are feeling an appreciative interest in the results.

Professional musicians, too, are showing a lively recognition of the fact that to be a church-musician something more is required than a mere knowledge of counterpoint and a fair skill in performance to equip them for church work. This point is one of the truths which the Motu Proprio has brought home to them and is one of no mean value.

Again, we are but seldom confronted among the choirs of any pretensions by any of the glaring inconsistencies of former days. The adaption of sacred words to secular themes is dying slowly, but we have still a few specimens like the "Ave

Maria" set to the melody of the intermezzo in "Cavalleria Rusticana".

Even the compositions of the classical school which were so rich in melodic invention and thematic development and which were thought to be the front rank in musical cultivation are now relegated to the top shelf of the music closet. If they are taken down at all it is with a certain feeling of guiltiness.

All of this applies, of course, to those instances where the aim and means would justify the claim to serious consideration. On no account does it refer to those shoemakers in the organ-loft who would perpetrate such a thing as singing a "Tantum Ergo" to the tune of a vaudeville song. I shall not name the song as I should feel obliged to apologize for the mere reference to it.

It is true we have not had the recognition for the Chant proper which was hoped for by our good Pope, but the attention that has been brought to bear on it has revealed a number of its features which were not adequately realized. Moreover, those who were previously indifferent towards it have learned that it is truly music having its own form, its own growth and natural development according to fixed principles; not a few pegs merely to hang a Latin recitative on. Where the Chant has been taken up in earnest the old habit of using almost the full capacity of the lung power from beginning to end is acknowledged to be without reasonable foundation. It is susceptible to as many grades of dynamics in its own way as modern music.

The true purpose of church music which includes also the Chant is not only to express from the composer's standpoint a truly religious spirit but, as far as possible, inspire the hearers of it with devotional sentiments. This can be accomplished in

the modern tonalities as well as in the modes. It must be insisted upon again and again that modern music is not excluded by the *Motu Proprio* if it is possessed of the proper characteristics, but it would appear that the opposite were true from the practice in certain quarters.

The Chant has a pre-eminent place in church music because of its strongest, characteristic, viz.: That it is heard nowhere else. No matter how the learned may dispute as to its origin, the Church has adopted as her own; it breathes the very incense of her altars and shutting out all

suggestions of a worldly character confines our thoughts and emotions to the contemplation of her mysteries. Modern music, too, can do its share if it but reflect the spirit of the older music; not in slavishly following the form and genius of it, but expressing in its own vocabulary and genius the sentiment and spirit that the Chant itself does. This seems to be in consonance with the indications of the *Motu Proprio* and if they be adhered to further progress will be assured.—*J. A. M. New York, N. Y.*



THE ADESTE FIDELES.

Something of its Origin and its Appealing Melody.

By W. H. Gratan Flood.

WITH the exception of the *Dies Irae* and the *Stabat Mater*, it is doubtful if there is a more popular hymn in our churches than the *Adeste Fideles*. For close on two hundred years this canto—for the entire hymn is hardly ever sung—has been inseparably associated with the Christmas season, and yet both words and music cannot be traced farther back than 1720. It is extraordinary what a romantic halo encircles some of our best known hymns and folk tunes. Frequently on the principle of *omne ignotum pro mirifico*, the most widely differing accounts of many popular sacred melodies are to be met with, and in several cases any attempt to trace either the author or composer has proved elusive.

Until a few years back the more generally received account of the origin of the *Adeste Fideles* was that the music was due to John Reading, organist of Winchester College, about the year 1680. This account was first circulated by Vincent Novello, organist of the Portuguese Chapel, London, from 1797 to 1822, and of the pro-Cathedral, Moorfields, from 1840 to

1843, who printed the melody in his *Home Music* (1843), set to Psalm 106, with the heading: "Air by Reading, 1680."

The melody is said to be the composition of John Reading in 1680, a pupil of Dr. Blow, etc. The fact is that this John Reading, whose organ appointments are quoted, was not born till 1677, and consequently was only three years old in 1680, which date is assigned for the publication of a collection of anthems including the *Adeste Fideles*! His birth took place in 1677, and his book of Anthems was published in 1716. He died in London, on September 25, 1764. Almost needless to add, the *Adeste Fideles* does not appear among the Anthems.

But there were three John Readings. I have disposed of one, leaving the other two to be dealt with. John Reading (No 2), organist of Winchester Cathedral, is by some accredited as the composer of the Christmas Hymn. He was lay vicar of Lincoln Cathedral in 1667, and Master of the Choristers there in 1670. In 1675 he succeeded Randall Jewitt at Winchester,

which position he held till 1681, when he was replaced by Daniel Roseingrave.

From 1681 to his death in 1692, he was organist and music master of Winchester College, and is said to have composed the College "Graces" including the celebrated *Dulce domum*, printed in *Harmonia Wykehamica*, in 1808. His claim to the *Adeste Fideles* rests on no evidence, and indeed it is very doubtful if he composed *Dulce domum*, which I may remark smacks strongly of the flavor of "Papa" Haydn.

Just a word as to the claim of John Reading (No 3). This composer was organist of Chichester Cathedral from 1674 to 1720, and the only evidence yet brought forward in support of his alleged composition of the *Adeste Fideles* is the similarity of name with the other two above mentioned.

The Actual Manuscripts.

Let us now come to the actual manuscripts and printed copies of the hymn from 1745 to 1845, after which latter year the setting as at present used came into general vogue. But first I must dismiss a recent legend to the effect that the air is to be found in a sixteenth century Gradual of the Cistercian Order. I have examined the Cistercian Gradual of various dates within the sixteenth century, and nothing approaching a modernly constructed tune, such as is the *Adeste Fideles*, is to be found therein. An esteemed member of the Cistercian community at Mount Melleray corroborates this statement, but internal evidence alone would be tolerably conclusive as pointing to the first quarter of the eighteenth century. I may further state that no tune even remotely resembling the Christmas hymn is to be found in the printed composition of John Reading (No. 1), or yet in his ten autograph manuscript volumes at present belonging to Dr. W. H. Cummings, of London.

The oldest existing manuscript of the melody so far discovered is in a volume of Masses and motets formerly belonging to Father Peter Kenny, S. J., the founder of Clongowes Wood College, Co. Kildare, Ire-

land, containing autograph musical scores of various dates between the year 1740 and 1749. In this volume is an extraordinary musical tour de force, namely a 48-part Mass, arranged for twelve choirs of four voices each.

Of somewhat later date is another precious musical manuscript, now belonging to the Jesuit Fathers of the English Province, at Stonyhurst College, near Blackburn, in Lancashire. This manuscript is beautifully penned throughout by Father John Francis Wade, and the date 1751 is clearly given in the book being written for a certain Nicholas King. A third MS. containing the words and music of the *Adeste Fideles* is now in St. Edmund's College, Ware (England). It is dated 1760, and does not materially differ from the Stonyhurst MS.

Whilst the Clongowes manuscript has merely the tune, the Stonyhurst volume has words and music. In the latter manuscript there are only four verses,—the first, second, seventh, and eighth of the full text; and the music is given for each stanza, the hymn being headed "In Nativitate Domini Hymnus," or, as it was more generally termed, "Christmas Hymn." Thus in 1750 the original eight verses had been reduced to the present canto, but it is of interest to state that the Latin verses generally sung at the same period in France were the first, third, fifth, and sixth. In December, 1901, an interesting setting of the *Adeste Fideles* with the full text of eight verses was published by Dom Samuel Gregory Ould, O. S. B. Each of the eight verses had an accompaniment by eight modern composers, including Sir Walter Parrott and Sir Hubert Parry.

Printed Version Rare.

The first version of the tune is in an extremely rare volume of Hymns for Catholic Service, published in 1766, by Charles Barbandt, organist of the Bavarian Chapel in London. Sixteen years later, in 1782, the hymn tune appeared in a little book entitled *An Essay on the Church Plain Chant*, published by an Irish Catholic in London. This small volume, also

very rare, is in three parts, and the *Adeste Fideles* was printed in Part II, which is described as "containing several Anthems, Litanies, Proses and Hymns, as they are sung in the public chapels at London."

It has been suggested that Samuel Webbe, senior, arranged the music for Coghlan's volume, and he certainly composed many of the pieces contained in the second part; but his claim as composer of the *Adeste Fideles* cannot at all be entertained inasmuch as the air is to be met with in 1745, when Webbe was but five years of age. Moreover the tune was simply taken from Barbandt's volume printed in 1766, doubtless with the permission of Barbandt, who was Webbe's teacher, and we have no evidence that Webbe composed anything prior to the year 1761, when he became Barbandt's deputy at the chapel of the Bavarian embassy.

Early Copy of Latin Words.

The earliest known copy of the Latin words of the hymn is in Father Wade's manuscript (1751), but their first appearance in print cannot be traced farther back than the year 1760 when the Christmas Hymn was included in "the evening office of the Church." In this work, of which three previous editions—none of which contained the hymn—had appeared respectively in 1710, 1725, and 1748, the

Adeste Fideles is prefaced as follows: "From the Nativity of our Lord to the Purification exclusively; whilst the Benediction is given is sung *Adeste Fideles*."

English words were adapted to the hymn about the year 1825, and another version was given by Father William Young, of Dublin in 1840, printed with the music in the *Catholic Choralist* (Dublin), in 1842.

At length in 1841, Canon Oakley, then Rector of St. Margaret's, London, wrote a new translation of the hymn, which was published in 1844. The year following, he became a convert. It is this translation which has ever since been sung in Anglican churches, commencing: "O come all ye faithful." It was included in *Hymns Ancient and Modern*. The English words, however, do not go so smoothly with the music as the original Latin. It is almost unnecessary to add that the Latin words are universally sung in our Catholic churches, and the tune is generally played as a prelude and postlude on Christmas morning.

To sum up. It may be taken as tolerably certain that the words and music of this tuneful Christmas hymn go back to the first quarter of the eighteenth century, and are to be attributed to a Catholic source and for Catholic worship.—*The Dolphin*.



SAINT SAENS ON CHURCH MUSIC.

CAMILLE Saint Saens, the distinguished composer, who can well be styled "The Grand Old Man" of our day in Music, contributes a most interesting article in the last number of the "Musical Quarterly" (Schirmer, N. Y., January, 1916.) upon the subject of "Music in the Church."

In the course of his article M. St. Saens makes the following remarkable statements:—"In reality there is no religious art, properly so called, absolutely to be distinguished from secular art. There is

good music, and there is bad music; for the rest, it is a matter of fashion, of convention and nothing else"....."As I was brought up in France, as a Catholic, the music of French Catholic Churches is naturally that most familiar to me; and it is of that music which I may be permitted to write with a certain authority."

"For a great many people, 'Plain Chant' is the veritable religious music. But what does this term mean to them? Probably the Proses and a few Hymns.

For the rest, they are not fitted for a comprehension of the incomprehensible; possibly it is this quality of incomprehensibility that charms them by its mystery, like the use of the Latin language."

"As for the Introits and the Graduals, nowadays executed heavily in equal notes, it is not merely probable but indubitable that what we now hear does not resemble that which was sung of old. During my childhood I often heard the Introits performed on feast days in the following fashion: The tenor or the Bass executed the chant in the time of one note to a measure, and around this chant the three other parts embroidered a florid counterpoint. The result was a music divested of sense, but whose hieratic character had a peculiar charm."

"Moreover, it was in this way that Masses were written in the sixteenth century on the themes (in some cases) of indecent songs. Palestrina, by abolishing this plan, laid the corner-stone whereon his fame was builded. Still, the inconsistency of the procedure was wholly theoretical: a theme, whatever be its nature, becomes unrecognizable when treated in this manner."

"Take whatever popular air you will, turn every note into a semibreve to the total neglect of all rhythm, entwine about the theme concertante parts in crochets and quavers and then see what is left of the melody."

"In the seventeenth century, melody, until then relegated to songs and dance tunes, entered the Church together with modern harmony. In the eighteenth, its sway was complete and religious music reached the point where all gravity was lost, at that time the gay and frisky character of certain Masses appeared perfectly natural and scandalized nobody. In Andalusia one may hear Masses constructed on popular rhythms and accompanied by castanets and tambours de basque."

"Here at home we are more reserved. But what bad taste frequently prevails in our churches in France; and how can it be otherwise so long as the clergy receive no musical education whatever in their

seminaries! Neither choirmasters nor organists always possess the courage to enforce their taste; furthermore there are some among them who themselves require to be led."

"Does it not show a lack of the appreciation of the proprieties when pieces written for the theatre or the drawing room are adapted to a Latin text and used in the Church, especially since we possess such a prodigious quantity of pieces written expressly for the Church?"

"When a High Mass is sung, what necessity can there be for taking the "Kyrie" from one work and the "Gloria" from another, the "Sanctus" from a third and so on, instead of rendering one Mass in its entirety and thus presenting an ensemble of uniform style?"

Saint Saens then continues his criticism of the manner in which the Schola Cantorum of Paris attempted to carry out its ideals in the matter of Church Music reform and claims that the methods used by the "Schola" made itself detested, and achieved no results but the dismissal of some poor choirmasters who died in misery and disgrace.

Saint Saens criticizes the manner in which the "Motu Proprio" was launched upon an unprepared public, and states that it was "asking too much of human frailty, and the mighty voice was lost in space." "We should have had to limit ourselves to *Gregorian Chant*," continues the eminent composer, "*banish all solos, interdict every instrument, except the organ, and reduce the latter to accompaniments and a few short ritournelles.*"

(One wonders whether the good Monsieur Saint Saens has really read the entire document issued by the late Pope Pius or is merely generalizing, without regard to accuracy of fact.—Ed.)

The writer continues his argument based on the presumption that the "Motu Proprio" in reality recommended the exclusion of all modern compositions: "To my mind it is a great mistake to exclude modern works; every epoch had the right to express the religious sentiment in its own way, and our time has produced very

beautiful compositions of this kind." "Gounod and Cesar Franck have left us superb models in this genre; certain purists affect to condemn the former and exalt the latter; I confess that I can see no essential difference between their sacred works; but if I had a preference it would be for GOUNOD, whose "*St. Cecilia Mass*," "*The Redemption*," above all the oratorio "*Mors et Vita*" seem to me to perfectly characterize modern religious music.".....

Saint Saens refers to the Bach B. Minor Mass and the Beethoven Missa Solemnis in D.

Of the former work he remarks that the "Mass" is too highly developed for the exigencies of Catholic Cult; besides the author's style adapts itself ill to the Latin words; "The finest portions of the work are borrowed from his Cantatas, and lose through transplantation." Of the "Missa Solemnis," after mentioning the unvocal style adopted by Beethoven "who, through some inexplicable caprice, left out of calculation the 'tessitura' of the voices, risking them without scruple amid inhuman heights where they dash themselves to destruction" he continues his criticism of the work in these words: "When he evokes the image of war in the 'Agnus Dei' to motivate the 'Dona nobis pacem,' when the trumpets and drums give out the inception of a march, when the contralto cries out in anguish ('angstlich'), 'Agnus Dei, qui tollis peccata mundi,'—one is no longer in church—one does not know where one is."

The entertaining narrative is brought to a close by a few personal reminiscences of which one is here repeated—"I was young, and had been organist at the Church of the Madeleine for a short time. It so happened that I often selected the plain chant of the offertory as a subject of an improvisation. But with such methods I could not be diverting like my predecessor (Lefebure-Wely) whom many listeners regretted. One of the vicars of the

parish sent for me and after a lengthy discourse which was quite unintelligible to me, he finally came to the point:—"Do not misunderstand me. The parishioners of the Madeleine are for the most part persons of wealth who frequently go to the Theatre of the Opera-Comique, where they become accustomed to a style of music to which you are expected to conform'."

"Monsieur l'abbé," I replied, "whenever I shall hear the dialogue of the Opera-Comique spoken in the pulpit, I will play music appropriate to it; until then I shall continue as hitherto.".....

Little comment need be made upon the statements put forth in such an entertaining fashion by the esteemed Maestro. Nevertheless it might be well for the benefit of those who are unacquainted with the contents of the "Motu Proprio" of Pope Pius X. to call attention to that section in which the modern music is welcomed into the Church provided it conforms to the liturgical requirements. This section is found under the heading of "The different kinds of Sacred Music" in the Second Section of the "Instruction's on Sacred Music," Chapter 5, as follows:—"The Church has always recognized and favored the progress of the arts admitting to the service of the cult everything good and beautiful discovered by genius in the course of ages—always however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity that they are in no way unworthy of the liturgical functions. Since, however modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted into the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces."—(Ed.)

RHEINBERGER'S MASS Op. 172 B.

Performed at the General Convention of the German Caecilien-Verein at Innsbruck.

By the performance of Rheinberger's Mass, op. 172 B, and the "Agnus Dei" from his orchestral Mass, op. 169, at its General Convention at Innsbruck, the German Caecilien-Verein has officially recognized the late composer as a writer of liturgical church music. Many of his Masses however have for years been on the repertoire of some of the best liturgical church choirs. At the Cathedral, in Ratisbon, op. 83, and op. 126 B, are sung.

Noted critics and composers, as Dr. W. Kienzl, Otto Schmid, E. Von Werra, Dr. A. Sandberger, etc., have always been staunch admirers of Rheinberger's church music; but to the Catholic organist it is of far greater interest to learn, that among the members of high standing in the German Caecilien-Verein Dr. F. X. Haberl, P. Raphael Molitor, Dr. Karl Weinmann, P. Griesbacher, Joseph Renner, and P. Michael Horn, editor of the "Gregorianische Rundschau" and member of the Papal Choral-Commission, are on record as champions of his church compositions.

For his Mass, op. 109,—a *cappella* for double-chorus,—Rheinberger was knighted by Pope Leo XIII. Some of his works originally published in the ancient clefs, recently appeared in modern score; others written for male voices, have been arranged for mixed voices, in order to render them accessible to the average church choir. The editors of these new arrangements invariably are musicians of note and members of the Caecilien-Verein. One or the other slight textual incongruity was eliminated by one stroke of the pen. Even the "Mass-gesang," op. 62, composed for the daily students' services, customary half a century ago at the Humanistische Gymnasium in Catholic Germany, is now available for High Mass

under the designation of "Missa Puerorum" in the highly creditable edition prepared by J. Pagella.

That Rheinberger also left a number of exquisite Motetts, mostly for soprano and alto voices with a truly refreshing organ-accompaniment, may merely be mentioned; these are not intended for liturgical services, as is indicated by the titles of the collections that contain them: "Marianische Hymnen;" "Religiose gesange, etc., yet the "Alma Redemptoris" and the Salve Regina" are suitable for Vespers, while in the "Ave Maria," although it is not designated for use at High Mass, the liturgical offertory text: "Ave Maria"fructus ventris tui," is integrally and correctly given. These compositions are decidedly choral in character; the voice part as a rule, merely represents one of the four or five elements of a highly developed polyphonic texture; they even gain in effectiveness by a tutti rendition. Rheinberger was all but a prolific and brilliant producer of solos; his very musical nature, as it were, was counterpunctal and hence diametrically opposed to the habit of ornately elaborating one part at the expense of the others. But even a solo is barred from the liturgical service only if operatic or the exclusive vehicle of vocal display. If it were otherwise, thousands of early High Masses on weekdays would be impossible; at least in the United States, where the organist at such occasions not unfrequently is the sole representative of the choir.

The keynote of Rheinberger's church-music is dignity; not even when he has recourse to chromatics and diminished chords, is this quality missing, for the reason that development with him never lacks logic and continuity; P. Griesbacher by far surpasses him in the employment

of chromatics and diminished harmonies, and the name of Max Reger appears in the *Caecilien-Verein's* Katalog. It must not be forgotten that the wise principle of Holy Mother Church has at all times been, "Nova et vetera," and not in respect to church music alone. Joseph Renner, organist of the cathedral in Ratisbon, and Professor at the Catholic Music School in that city, whose authority in regard to liturgical church music will hardly be questioned by Catholic organists, and who, moreover, is thoroughly familiar with every note Rheinberger has written for the Catholic service, fails to discover in all of the latter's works, measure for measure, the slightest semblance of operatic or concert music.

Some of Rheinberger's foremost writings for the organ are based on Gregorian melodies; thus he had furnished ample proof of his eminent ability to handle them in a most masterful manner, as well as of his high regard for them. The reason for his not having embodied choral themes in his church compositions must be sought elsewhere. Did he consider the period closed when Gregorian tunes and questionable secular songs served almost exclusively as *Canti Firmi*? or was he possessed of too high an esteem for the choral as to destroy its superb monophonous character-

istics and its inherent free swing by rendering it subservient to all sorts of clever and fascinating, but also engulfing counterpointal designs, as it was the practice in the polyphonic era?

In his few operatic attempts Rheinberger was a failure; he was no songwriter; and his productions for the concertroom have already fallen into oblivion, only fourteen years after his death.

His sacred creations, however, always recognized as masterworks by unbiased musical minds, have finally won the approval of the largest Catholic musical organization in the world. (The last number of "*Musica Sacra*," Ratisbon, contains compositions by Stehle, Rheinberger, et. al.), it is immaterial now, why this official recognition was withheld until a decade after his death; some of the reasons for it, without a doubt, were of a personal nature; but it must also be admitted, that the scope of the German *Caecilien-Verein* has considerably broadened since its organization, forty-seven years ago, and particularly of late, thanks to the farsighted and precise authoritative definition of the three legitimate styles of church music by Pope Pius X.

Alois Bartschmid,
Cincinnati, Ohio.

SUMMER COURSE IN PLAIN CHANT.

Persuant to the announcement made last spring, a special course in Plain Chant was conducted at the Peabody Conservatory of Music, by the Rev. Leo P. Manzetti, first Vice-President of the Society of St. Gregory of America, and Director of Music of the Schola Cantorum of St. Mary's Seminary.

The series, consisting of thirty lessons, formed part of the Summer School of the Peabody Conservatory; and its sessions

extended over a period of six weeks, from the first of July to the twelfth of August.

The value and desirability of such a course of lectures were strikingly made manifest by the truly remarkable sacred concert given at the Peabody Conservatory by the Schola Cantorum during the last Convention of the Society of St. Gregory held in this city in April.

Father Manzetti's well known mastery of the subject, and his inspiring devotion

to the cause of Church Music, have eminently and uniquely qualified him for a work of this character, and this was particularly evidenced by the continued enthusiasm and earnest zeal of the students, which, never waned, but became intensified with the progress of the course.

The Lectures comprised: The Principles of Plain Chant, Reading of Gregorian Notation, Tonality, Rhythm, Psalmody, Phrasing and Interpretation. To insure the proper resonance, and to enable the students to acquire the legato style of

singing, which is so necessary to the correct rendition of the traditional chants, vocal exercises formed a very important part of the course.

Those who availed themselves of the unusual opportunities which this course presented were amply repaid for their efforts, by having unfolded before them the wonderful richness and depth of the Gregorian Chants, and their only regret was the seemingly short duration of the course.—*Roman Steiner.*



What is Being Done toward Promoting the Cause of Liturgical Music in this Country.

(Continued from last issue.)

Considerable interest has been manifested by organists and choirmasters throughout the Country in the previous article concerning the activities of those who are engaged in the promotion of the movement for the betterment of church music.

There are many who have labored for years along progressive lines and not a few of these pioneers worked steadfastly even before the "Motu Proprio" was issued.

Among these are to be mentioned members of the Cecilian Verein organized some years ago. The individual efforts of Prof. Singenberger, Father Tappert and Rev. Bonvin, S.J., in the Middle West, and Rev. J. B. Young, S.J., of New York have had appreciable results in keeping alive the movement in various sections of the country. The efforts of most of these unselfish workers have been in the main, rewarded by indifference and even hostility. The work will go on, however, for it is surprising to note how many individuals in every community are found who possess an innate appreciation of the beautiful, especially when concerned with the sacred liturgy. The only comfort and encouragement one often receives for remaining true to ideals, is the support of these few earnest souls who are in every church and parish, who do not desire to have secular or operatic music shouted at them while they are sincerely attempting to follow the Divine Services.

New York as the largest city should according

to all rules be the ideal place where one could hear the true type of sacred music. The fact is that churches where the "Motu Proprio" is really observed, can be almost counted on one's hands. The Cathedral maintains a choir of capable male soloists entirely inadequate in numbers for such a vast space. The boys (Sanctuary choir) sing at Vespers in alternate fashion with the men and the antiphonal effect is agreeable.

On holydays (during the summer months) at St. Patrick's, it is a privilege to hear the boys alone render strictly liturgical music, although one is bound to confess that the opportunity to have the Cathedral music serve as an object lesson by the rendition of the Polyphonic Masterpieces during the Sacred functions by a choir of boys and men has not been realized. Visitors to New York will not fail to make comparisons with work accomplished at the Episcopal Cathedral of St. John the Divine, with its celebrated choir school, and realized artistic opportunities.

At the Church of St. Francis Xavier, the Rev. J. B. Young, S.J., and Pietro A. Yon, the composer-organist, are successfully co-operating in the endeavor to maintain the high artistic traditions of the Church by the rendition of model musical programmes by the choir of boys and men.

Chant, it may be mentioned, is here not relegated to a secondary place but shares an equally important position with the polyphonic style and the more modern compositions.

The Paulist Church has long been noted for its "Gregorian Music." The programme included in this number is a good illustration of the character of the work done by the choir of men and boys at this church. The educational value of such a programme cannot be overestimated. There is great need for Choirmasters with the courage (and necessary backing) and ability to carry out the musical portion of the services according to the intentions of Pope Pius X. irrespective of whether the congregation happens to understand the significance of the devotional style or not.

Among the other workers in New York who have accomplished much in the matter of reform, either as composers or organists, may be mentioned Prof. Antonino Mauro who is known throughout Italy as a composer of sacred music of great merit. He has also contributed to many magazine articles of worth upon the subject of the reform. There is at hand a copy of an address delivered by Prof. Mauro before a Regional Congress in Girgenti, Sicily, in the year 1896, concerning the abuses then existing with regard to church music. This document forecasted many of the reforms which in later years were realized.

Prof. Mauro is organist at St. Andrews' Church and is still active in forwarding the movement in every possible manner.

Melchiorre-Mauro Cottone, also of New York, is known as a composer of liturgical music and as an ardent advocate of the reform movement. He is also an organist of recognized ability.

Mr. J. J. O'Connor, the assistant organist of St. Patrick's Cathedral, has written considerable liturgical church music modern in style. His works are becoming better known and much can be expected from him for he is still quite young.

In West Hoboken, N. J., Mr. Walter N. Waters who is prominently connected with the National Association of Organists, is organist and choirmaster of the church of St. Michael's Passionist Monastery. Mr. Waters has a choir of sixty boys and men, and judging from some of the programmes, the music rendered is of a high order. It will be remembered that Mr. Waters delivered an address before the National Association of Organists some time ago in which the aims and ideals of the "Motu Proprio" were clearly defined for the especial benefit of non-Catholic organists. In Washington, D. C., another group of enthusiasts is to be found, among whom may be noted the Rev. Abel Gabert the instructor of Plain Chant at the Catholic University, whose excellent compositions in modern style have made him known to a wide circle of church musicians.

Father Kelly, a musician of real renown, is quietly laboring in a most unassuming manner in

Washington. He is acknowledged as one of the best equipped priest-musicians in this country. Mr. James Dickinson, Director of the Knights of Columbus Choral, formerly of Toronto, is also of the Washington group. He is now organist of St. Joseph's Church, and actively engaged in promoting the advancement of the cause by his writings and practical work. Mr. Mills Silby, formerly of Westminster Cathedral, London, has a Sanctuary Choir of boys at St. Patrick's Church. (The Church attended by the President and the Cabinet on Thanksgiving Day when the Pan-American celebration is observed.)

In Bellville, Ill., at the Cathedral, Rene L. Becker, who has written not only for the Church, but whose compositions extend in various fields, is the efficient organist and choirmaster. Full credit is due to all those who are assisting the progress of church music reform by their compositions, for it is only by the introduction of a truly devotional style in the modern church music, that real progress can be made in eliminating the conventional style adopted by many composers here and abroad in the past.

In recording the activities of the younger group of composers, full recognition is due to those also who have contributed to the success of the movement by their discussions of the subject in periodicals, magazines and the daily press. Probably no one has done more to acquaint the general public by means of these polemics than the Right Rev. Monsignor H. T. Henry, D. D., Litt. D., of Overbrook, Pa. Dr. Henry for many years edited the publication known throughout various lands, which had as its chief aim the widespread dissemination of knowledge regarding the object of the reform of church music. "Church Music," as the magazine was aptly titled, accomplished more than any other single agent toward arousing interest among organists and the clergy alike. It is a reflection upon the taste and good judgment of our people that the life of the periodical was comparatively short. Dr. Henry, however, continues to battle valiantly with the mighty pen for the success of the movement, and does not neglect any opportunity to impress upon Catholics and non-Catholics alike the necessity of bringing the music of the Church into closer and more appropriate relationship with the liturgical functions. Recent articles on church music in what may be termed non-Catholic magazines and periodicals (among which may be mentioned the "Musical Quarterly" and the "Etude") have, no doubt, exerted a beneficial influence upon the general public, judging from the letters of inquiry which have reached the Editors of the magazines in question.

(To be continued.)

The Catholic Choirmaster

The Official Bulletin

—OF THE—

SOCIETY OF ST. GREGORY OF AMERICA.

NICOLA A. MONTANI..... Editor

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The Society of St. Gregory OF AMERICA.

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

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tani

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 nearly 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.

A CAREFUL perusal of M. Saint Saens article, portions of which are reprinted in this issue, only deepens the impression that the venerable composer surely could not have read the "Motu Proprio" in its entirety, for what does Pope Pius of happy memory desire, but to eliminate the adaptations and arrangements of operatic arias at which M. St. Saens raises his voice of

protest. The patriotic Frenchman could have done no greater harm to his cause than to espouse and to hold up for admiration the church music style of Gounod. Particularly unhappy is his selection of the overdone and claptrapish "St. Cecilia Mass," with the continual use of the same materials and operatic tricks found in "Faust". To hold this composition as the ideal style of modern church music is indeed demonstrating the weakness and conventionalism of the modern style of church music, and only justifies the stand taken by the purists who desire that the "atmosphere" of the church be preserved by the rendition of music that shall not remind them of some love scene in an over-popular opera. Had the selection rested upon the "Sacred Heart Mass" or the "Missa Choralis" (No 4), probably there would have been less cause for taking exception to the statements made in this remarkable article.

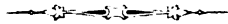
IN the Musical Times (London), a series of articles by R. R. Terry have appeared in which the author launches a vigorous attack upon the Cecilian-Verein and the methods of the German publishers of Sacred Music. Little sympathy with this campaign waged under the present war conditions breeding hatred and ill feeling will be met with in this country at least among right minded men. The Cecilian-Verein has done more to advance the cause of liturgical music in Europe than any other organization or group of men. Organization,—the Key note of the German temperament accomplished at least definite results in the advancement of the cause of liturgical music throughout Germany, and the influence of the Cecilian Verein was felt in all countries, awakening a responsive echo even here in America. Whatever indictment can be brought to bear against the quality of the output of the Cecilian composers—One thing stands eternally to their credit,—they have not borrowed musical ideas from the scores of the operas (as some of our contemporary "popular"

composers of "Sacred" Music have done), and while the charge of "contrapuntalists" and "harmony" exercise writers might be justly brought against many, still the underlying thought and prevailing idea noted throughout their work is dignity and there is a deep appreciation of the devotional significance of their mission. If inspiration is lacking, or if oft-times sacrificed to technical dexterity, it must remain still to their credit that in this case the musical ideas are only negative, and generally do not violate the listener's sense of devotion by recalling episodes of an operatic or secular nature.

CHRISTMAS programmes show a decided improvement in the musical conditions in our churches. While many choirmasters still remain faithful to their Giorza-Mercadante and composers of like character there is a healthy reaction noted from this artificial and cheap style of church Music.

MANY organists and choirmasters, not fully realizing the value of good example sometimes through modesty and a fear of being dubbed "publicity seekers" hesitate about publishing accounts of their work. No greater harm has been done to the movement than this false conception of modesty. It is only through the force of example that one receives added incentive for continuing the oft-times thankless labor and continual grind necessary to achieve good results in the field of sacred music. The knowledge that others are plodding along in the same manner and accomplishing things, has served to strengthen many who would otherwise have given up through lack of interest in their work. It is so easy in Sacred Music as well as in other fields, to travel the road of "least resistance" that organists are apt to fall into musical ruts and lose all ambition to rise above a certain level. Workers in the field of Church Music as well as in any other field of artistic endeavor need the stimulus of approval for good work done, and Rectors

should not hesitate to make acknowledgment of the earnestness of purpose demonstrated by organists and choirs. Words of encouragement and just praise will tend to produce beneficial results in every instance.



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.)

Instructions as to Sacred Music.

(Continued.)

II.—Styles of Sacred Music.

3. These qualities are found in the highest degree in the Gregorian plainsong, which is in consequence the plainsong peculiar to the Roman Church, the only plainsong which she has inherited from the ancient Fathers, which she has zealously guarded through long centuries in her liturgic manuscripts, and which she offers directly to the Faithful as her own; the plainsong, which in certain places of the liturgy she prescribes exclusively, and which recent researches have so happily reestablished in its integrity and purity.

For these reasons the Gregorian plainsong was always considered as the highest model for sacred music, and thus the following general law can be enunciated:—*a church composition is so much the more sacred and liturgical as it the more nearly approaches Gregorian melody in its form, its inspiration and its style, and it is so much the less worthy of the temple the more it deviates from this highest model.*

The ancient Gregorian plainsong ought then to be largely reestablished in the religious offices, and it may be taken for certain that an ecclesiastical function loses nothing of its solemnity, when it is accompanied by no other music than that of the above.

In particular, care ought to be taken to reestablish Gregorian plainsong in popular use, that the Faithful may anew take a more active part in the ecclesiastical offices, following the ancient custom.

4. The qualities mentioned above apply equally in a high degree to classical polyphony, especially that of the Roman school, which in the sixteenth century reached its highest perfection, thanks to Pierluigi da Palestrina, and continued even since then to produce compositions of excellent merit both from a musical and liturgic point of view. Classical polyphony approaches very nearly that highest model of all sacred music, the Gregorian plainsong, and for that reason it has

merited introduction, together with the Gregorian plainsong into the most solemn ceremonies of the Church, that is to say that of the Pontifical Chapel. It ought then to be largely restored in ecclesiastical offices, especially those of important basilicas, in cathedral churches, in those of Seminaries and other ecclesiastical institutions, which generally possess the requisite means.

5. The Church has always recognized and favored the progress of the arts by admitting to divine worship everything good and beautiful, which talent has discovered during the course of centuries, provided always that the liturgic rules were respected. Consequently, even the most modern music is admitted into the Church, because it offers compositions, which from their merit, their high aim and their serious import, are in nowise unworthy of the liturgic functions.

Nevertheless, as modern music is principally consecrated to secular matters, the greatest care must be exercised in admitting only those musical compositions into the Church, which contain nothing secular, which are not reminiscent of motives employed in the theatre, and which are not composed, even in their outward forms, on the model of secular forms.

6. Amongst the various styles of modern music, which have appeared, the least suitable to accompany religious ceremonies, is the theatrical style, which during the last century has been in great favor, especially in Italy. From its nature, it offers the greatest contrast both to the Gregorian plainsong and to classical polyphony, and thus to the model of all good sacred music. Apart from its internal structure, the rhythm and what is known as the *conventionalism* of this style do not readily lend themselves to the exigencies of true liturgic music.

COMMUNICATIONS.

"Hide Not Your Light."**Let Your Work Be Known.**

To the Editor of

THE CATHOLIC CHOIRMASTER:

One of the benefits conferred by the Society of St. Gregory upon the individual worker in the field of church music in this country is the encouragement to be derived from the knowledge that he is not alone in his endeavors. While it may be true that the task to be accomplished is one of no small difficulty—it is nothing less than a complete revolution in taste and methods—and that, considering its magnitude, the workers are all too few, nevertheless it is consoling to find that in all parts of the United States and Canada there are enthusiastic men and women who are fully convinced of the necessity of a reform and willing to labor for its realization. Enthusiasm is what will tell in the long run, because it means power for sustained effort in unfavorable circumstances. No sacrifice is too great as long as final success is probable.

That such enthusiasm does exist among the members of the Society, the officers have every reason to know from the letters they are constantly receiving. To keep it alive it is only necessary that each one should feel this his confidence and hope is shared by all the others. For this reason it is of great importance that what is actually being done, should be made a matter of general knowledge and kept constantly before the minds of those interested. The article on this subject in the last issue of the CATHOLIC CHOIRMASTER was doubtless not only a revelation to many but also a source of encouragement and renewed determination.

Since then I have unexpectedly come across fresh evidence that more is being accomplished than is generally known. Lest it pass unnoticed and thus fail to have its due influence, it may be well to publish some little account of it.

The Reverend Mother Mary Bonaventura, Superior General of the Order of St. Joseph in the archdiocese of Philadelphia, died very suddenly on December 15th. In passing, it may be remarked that when in charge of St. John's Orphan Asylum, she had instituted a choir among the boys, and was most anxious that they should be trained in the best traditions of the Church. This little choir contributed its mite to the general movement for the betterment of musical conditions because of the fact that it was often invited to sing the Gregorian Requiem at funerals outside the institution. It always acquitted itself with credit,

and proved to some unbelievers that even with material not of the best, adherence to the strict letter of the law was not at all incompatible with good musical results. After her election as Superior General, Mother Bonaventura introduced in the Mother House a course in church music under the direction of Prof. Shwerz, of Philadelphia. Those who have attended the various functions at Chestnut Hill, have had the pleasure of hearing a choir of nuns singing genuine ecclesiastical music.

The funeral took place December 20th. The celebrant of the Mass was His Grace, the Archbishop of Philadelphia. There were present two bishops, about ten Monsignori, some two hundred priests, a great many nuns of various orders, and a goodly number of the laity. The occasion was a peculiarly solemn one, both on account of the number and dignity of those present, and even more so because of the veneration and love in which the departed nun was held by all who knew her. The music of the Mass was sung by a choir of novices from the Augustinian Monastery at Villanova, under the direction of the Rev. J. McCloskey, O. S. A., and the Rev. P. A. Colgan, O. S. A., with the Rev. J. A. Brice, O. S. A. at the organ.

I must confess that I was not a little surprised and very much delighted to hear the opening words of the Introit intoned in what was easily recognized as the Vatican Version, interpreted according to the Solesmes method. As the Mass proceeded, in true Gregorian rhythm, sung softly and yet with those gradations of tonal intensity so necessary for an artistic rendition of any musical composition, it became more and more evident that a real knowledge of Plainsong and a true appreciation of the spirit of the Liturgy had been at work in the preparation of these singers and was now guiding them as they transmuted this knowledge and this appreciation into sound. There was no vulgar shouting; no painful wrenching of the vocal chords to produce a big tone that would impress by its mere bigness; no twisting and contorting of the rhythm to make it fit into a modern mould for which it was never intended; no heavy organ dragging along by sheer weight of tone, a lot of singers who appreciated neither spirit nor matter of their song. The dominant impression was one of serenity, of reverence. Beauty of melodic outline, delicacy of rhythmic feeling, the intensified significance of the sublime words with which Holy Church has clothed this solemn rite—in short those good qualities of this ancient music which we have heard so often praised, but so sel-

dom rendered, were skillfully brought out by this choir of novices.

One felt the appropriateness of this music which with a beauty all its own fitted in exactly with the august rite that was being performed at the altar. There was no passion, nothing to distract the mind to the personalities of the singers, and just enough of the emotional element to make the order of the text stand out in strong relief. The truth of the statement in the *Motu Proprio* that an ecclesiastical function loses nothing of its solemnity when accompanied by Gregorian Chant was fully exemplified.

Fiorentini's "Christus Factus Est" in three part harmony, was sung as a motet after the offertory. The Sanctus was by the same composer. Neither composition has any particular musical value; yet they are ecclesiastical in style, and were so well rendered that the effect was good. The parts were well balanced, and the same intelligence in phrasing and discretion in volume were displayed here as in the Plainsong.

It would be possible, of course, to pick flaws in the work done, but such criticism would be unfair and useless. Considering that the choir was composed of men who are not professional singers, who are not spending hours every day in practice, the whole affair might well be held up as a model. It goes to show what may be done with limited opportunities and restricted resources when the choirmaster is competent.—*James A. Boylan.*

204 E. Lanvale St.,
December 26, 1915.

My dear Father Manzetti:

Many thanks for sending me the copy of your Xmas programme and sincere congratulation upon the splendid rendition at Vespers. It was most impressive and inspiring. How exquisitely simple, how appropriate and melodious the Gregorian is when properly sung!

With every good wish for the ensuing year, I remain,

Sincerely yours,

Roman Steiner.

Editor "THE CATHOLIC CHOIRMASTER:

Christmas Day was most interesting at the St. Jean Baptiste Church. As usual, Rev. J. B. Parent, the rector, who with his organist, J. O. D. Bondy, both members of the Society of St Gregory, had prepared a musical programme that was well rendered by the regular choir. It may be of interest to state that Bottazzo-Manzetti's Mass, the same that was sung at the occasion of the opening of the last Convention of the Society of St. Gregory, held at Baltimore last April, was selected for this Christmas celebration. The choir enjoyed

the study of this mass very much and succeeded, I hope, in doing justice to the writer in rendering it. Our Sanctuary choir, composed of about sixty altar boys, under the direction of Rev. G. A. Godreau, was at its best.

All numbers on the programme were in accordance with the spirit of the *Motu Proprio*. In fact, this is always done, as the rector of the St. Jean Baptiste Church believes in acting rather than talking. In this he is well supported by his organist who is a great lover of liturgical music.

Gregorian Music has been taught for several years in the parochial school attached to the church. We use Gastoue's method and we are very successful with the children who sing several masses fluently. We have not however, modernized Gregorian music with a staff of five lines and four spaces. Our school children understand, equally well, Gregorian music with Gregorian notation, and modern music with its unusual notation. Is it a hard task? Not at all, if one has enough backbone to do the work properly. It is evident that, if one is simply willing, liturgical music, such as designed by the Church, can be easily taught to any choir, and to children especially. And, as they are not children always, they form a nucleus where good material may be constantly found to perpetuate the good work.

Practical Gregorian,
Lynn, Mass.

Conseil Legislatif, Quebec,
Longueuil—November 25th, 1915.

To the Editor of THE "CATHOLIC CHOIRMASTER:

For the past three years the choir of the church of St. Anthony in Longueuil has been rendering Gregorian Chant exclusively during the Divine services.

In addition to the regular singers, a number of volunteer vocalists have faithfully assisted at all the services.

Last Christmas (1914), we sang the motet "Hodie Christus Natus est" by Nanini and at Easter the "Angelus Domini" of Anerio. This Christmas we shall sing the "Dies Sanctificatus" by Palestrina.

Yours faithfully,

Jean Girouard.

ST. MATTHIAS' R. C. CHURCH,
Catalpa Ave., near Woodward Ave.,
Brooklyn, N. Y.

November 28th, 1915.

To the Editor of THE CATHOLIC CHOIRMASTER:

Just a few lines from a student of Catholic church-music.

In my opinion Mr. Alois Bartschmid's Communication on page 19, of your October issue, is the best



Liturgical Church Music

COMPOSITIONS, HARMONIZATIONS

ARRANGEMENTS

BY

Leo V. Manzetti

| | |
|---|----------------------------------|
| KYRIALE harmonized according to the Vatican Edition | 2.00 |
| MISSA PRO DEFUNCTIS harmonized for the organ according to the Vatican Edition | Organ part .75 Vocal part .15 |
| VESPERS of the B. V. M.: Complete harmonization for the organ of the Vespers of the B. V. M. according to the Solesmes version, with interludes and a postlude | Organ part .75 |
| MASS in honor of the HOLY ROSARY of the B. V. M.: Arrangement for two equal voices | Organ part .75 Vocal part .15 |
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| HYMNS for Benediction of the E. Sacrament harmonized for the organ according to the Vatican Edition | Organ part .50 |
| ECCE SACERDOS. Arrangement for four equal voices, with organ accompaniment; as sung in the Baltimore Cathedral | .20 |
| OREMUS PRO PONTIFICE. Motet for four equal voices, with organ accompaniment; as sung in the Baltimore Cathedral | .20 |
| CHRISTUS FACTUS EST. Motet a Cappella for T. T. B. B., as sung in the Baltimore Cathedral | .20 |
| Same a Cappella for S. A. T. B. | .20 |

B. HERDER, 17 South Broadway
ST. LOUIS, MO.

Christus Factus Est,

ad quatuor aequales voces

LEO P. MANZETTI

Lento espressivo

Prima
nocte

pro no - bis,
pp Chri-stus fa - ctus est pro no - bis,
p

fa - ctus est pro no - bis, fa - ctus
p fa - ctus est pro no - bis, *p* fa - ctus est
mf fa - ctus est pro no - bis, *p* fa - ctus est
fa - ctus est pro no - bis, fa - ctus

est pro no - bis
pro no - bis ob - e - di - ens, us - que ad mor -
mf pro no - bis ob - e - di - ens, us - que ad mor -
est pro no - bis ob - e - di - ens, us - que ad mor -

mor - tem.
pp us - que ad mor - tem.
tem.

stringendo

- vit,
- us

ex - al - ta - vit *f* il - lum *p* et de - dit, et

de - dit il - li *f* no - men no - men quod est

est su - per om - ne no - - - - -
su - per om - ne orn - ne no - - - - -

om - ne no - - - - -

men, no - - - - - men.
men, *pp* su - - per om - - ne no - - - - - men.
men,
men,

Secunda nocte additur

mf Mor - tem au - tem cru - - - cis, *f* mor - tem au -

mor - tem

mor - tem

au - tem cru - cis, mor - - - tem au - tem cru - - cis,

tem cru - cis, mor - tem mor - - - tem au - tem cru - cis, *pp* mor

au - tem cru - cis, mor - tem au - - - tem cru - - cis,

cru - - - cis.

tem au - - tem cru - - - cis.

Tertia nocte additur

Moderato et De - us, et De - us ex - al - ta -

mf Pro - pter quod et De - us, et De - us, et De -

et De - us, et De - us ex - al - ta -

et De - us, et De - us, et De -

vit, *stringendo*

us
vit,
us

ex - al - ta - vit il - lum - pet de - dit, et

de - dit il - li *f* no - men, no - men quod est

est su - per om - ne no - - -

su - per om - ne om - - - ne no - - -
om - ne no - - -
om - ne no - - -

om - ne no - - -

men, *Tempo I* no - - - - - men.

men, *pp* su - per om - - ne no - - - - - men.

men,

article that I have ever read in reform of church-music for the U. S. I also wish to say a few words in favor of the New Chant.

I have had the pleasure of hearing great priests musicians, here and abroad, rendering organ numbers and interpreting the Vaticana, but dare say that none has impressed me as much as did Rev. Dobbelsteen O. Praem!, a native of Holland, who is now stationed as St. Norbert's Priory, West de Pere, in the diocese of Green Bay. I considered it a testimonium paupertatis for your October number that no mention was made of this Virtuoso, who is very active with his Choral Society in West de Pere—he is verily a wonder. Why he had our parishioners spell-bound by his renditions of Vaticana when he substituted at the organ in our church during July and August, when the choir of adults has a vacation. He did the playing and singing himself—all alone, and yes, he just magnetized the whole congregation. Such are the effects of the Vaticana if interpreted correctly and well rendered. Would that each diocese in the States had a Rev. Dobbelsteen O. Praem! Wish ing your periodical the success it deserves.

Yours truly,

a subscriber.

Nieh. W. Wagner, Rector.

Mount St. Agnes College,
Mount Washington, Md.

December 26, 1916.

To the Editor of

THE CATHOLIC CHOIRMASTER:

Having had the privilege of attending Vespers at the Cathedral on Christmas Day, we desire to express our appreciation of the fine musical program rendered on that occasion, and to congratulate, also, the Director, Rev. Dr. Leo P. Manzetti, for the wonderful work he is doing in the training of the young men of the Baltimore Seminary.

While there may not be among the number any finished musicians, they have all evidently benefited by the instructions of their teacher, otherwise results would not be so pronouncedly successful. The chorus of male voices gave evidence of being directed by a master and an authority on Church music. There was not an apparent flaw either as to rhythm or uniformity of tone and attack. There was precision, clearness, and unity of interpretation. One could not help being lifted Heavenward at the singing of the Magnificat. The volume of sound like waves of incense at the words, "Et exultavit spiritus meus," was inspiring beyond the power of description. We noticed some fine tenors and basses among the young men who composed the Schola.

The music was not easy. There seemed to be much of the contrapuntal form in the treatment of the various parts, and we were particularly struck by the promptness and correctness with which the responses were given in each voice. This told the story of earnest work on the part of the teacher, and of diligent study on the part of the pupils. The Community singing in the sanctuary, composed of one hundred and fifty voices, was most creditable. The chanters were ready at the single touch of the organist to answer every demand.

We are glad that Church music is having so prominent a place in the curriculum of studies at the Seminary. It means vocal and mental culture so necessary to the young aspirants to the ministry who will have to speak before large congregations and are to devote their future lives to the uplifting and refining of all grades of society. We must also compliment the classes on the fact that they have the opportunity of being under so thorough a musician and so able an authority on Plain Chant as Rev. Dr. Leo P. Manzetti.—*Sisters of Mercy.*

Pershore, England,
January 4, 1916.

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

My dear old friend:—

In the course of a recent trip to Wales, I visited and admired the Abbey of Caldey. This little community, very practical in its organization is very fresh and tender in its piety. The choir-chant the psalms well and the Schola is able to render, in a passable way, difficult musical compositions.

I was witness of a religious profession. The candidate, a tall, well built youth of the middle class, pronounced the words of his vows with perfect English coolness, moderated by a graceful Benedictine demeanor which made him seem angelic. The professed monks are not courtiers; but the rule gives them the suppleness and grace which in the world distinguish men of high birth. Only those who are required for the ministry are ordained priests; the majority of the professed brethren remain simple monks. There are also Oblates who wear the white habit of the community but who are subject to only part of the rule. These are for the most part elderly converts who would be unable to bear the manual labor to which all the brethren are held, whether they be novices or professed. There are no lay brothers. All the work of the community is done by the members. Those who are priests are in charge of the discipline of the house and of the outside business.

The Abbot, a rather remarkable man, is the founder of the community. In 1894, as an Anglican, he made his vows before the Archbishop of Canterbury. From that time he drew around him those who were interested in the contemplative life and he regulated their common life upon the rule of St. Benedict. They met in choir every day to sing the Divine Office, using the Solesmes edition of the monastic ritual books. They became so well accustomed both to the rule and latin choir that, when in 1913 they all decided to submit to the Holy Catholic and Roman Church, they were already in possession of all that constitutes monastic observance. As for the contemplative life, they adapted themselves to it so readily and so easily that one could well believe that like Cornelius of old they had by their prayers drawn down upon themselves all the graces of the Holy Ghost. Indeed, during the week that I spent among those neophytes, I observed nothing which would have suggested the fact of their recent conversion. I would have taken them for old Catholics, trained from their early years to all the practices of the monastic life. I am altogether delighted with my visit to this blessed isle which I would willingly call the Atlantis of Brendin, so much do I find of the simplicity and of the fervor of the ancient Monks of the West.

We have spoken of you and your exploits at Solesmes and they have asked me to have you go to see them and to teach them fully your art of singing. I am sure you would find in them apt and obedient pupils.

Cordially,

Your old friend,

N. Holly.

Contributions toward the Pontifical High School of Church Music in Rome through the appeal of The Society of St. Gregory of America

| | |
|--|-----------------|
| Very Rev. E. R. Dyer, S.S., Baltimore, Md. | \$20 00 |
| Rev. E. M. McKeever, Pittsburgh, Pa. | 15 00 |
| Rev. Leo P. Manzetti, Baltimore, Md. | 20 00 |
| N. N., Cincinnati, O. | 15 00 |
| Rev. S. M. Yenn, Fort Wayne, Ind. | 10 00 |
| Mr. J. R. Wheeler, Baltimore, Md. | 10 00 |
| Mr. N. A. Montani, Philadelphia, Pa. | 5 00 |
| Rev. J. Viscount Verheijen, New York City, N. Y. | 5 00 |
| Mr. F. C. Lariviere, Montreal, Can. | 2 00 |
| Mr. W. Markos, White Bear Lake. | 1 00 |
| | \$103 00 |

NOTES OF INTEREST.

RECENT articles upon the subject of Catholic Church Music have appeared in the "Musical Quarterly" (Schirmer, N. Y.), and in the "Etude" (Presser, Phila., Pa.)

"Music Reform in the Catholic Church," is discussed by Rt. Rev. Monsignor Henry in the "Musical Quarterly." The various phases of the subject are elucidated for the particular benefit of those who may have had hazy ideas regarding the exact meaning of the reform movement. Monsignor Henry dwells upon the "Motu Proprio" of Pope Pius X., section by section, and in referring to the distinctive characteristics that Sacred Music should possess (Holiness, Beauty and Universality), makes the following statements:—

"The Motu Proprio" says that "Sacred Music must be Holy, and must therefore avoid anything that is secular, both in itself and in the way it is performed." Two thoughts are presented to us here. They are objectively, certain kinds of musical ideas or expressions which are clearly "secular," such as dance music, military music, "program music," and all such music as is intended

vividly to express, in musical forms, the swelling tides of any human passion. All these are unfitted for sacred uses, either because of their intrinsically worldly suggestiveness, or because of their purely accidental or conventional relationships."

"But there is also a neutral kind of music, which might appropriately serve either sacred or profane uses. Once it has served secular uses, however, it may not appropriately be used in the Church, if for no other reason than that it may intrude worldly thoughts, through an association of ideas into minds that wish to consider heavenly things. Just as there are clearly secular forms in music so there are clearly sacred forms in music. Gregorian Chant is one of these; the classic polyphony of the 15th and 16th centuries, and its modern imitations of the Cecilian School, have become conventionally restricted to sacred texts, and may be properly styled sacred forms."

THE London correspondent of the *Musical Courier* writes concerning The Requiem Mass celebrated for the Catholic Heroes of the War in Westminster Cathedral, as follows:

Requiem for Catholic Heroes.

I must confess myself a little disappointed with the effect of the massed bands of the Brigade of Guards which took part incidentally in the "Requiem." The mass music was that, I think, of Francesco Anerio, and is indescribably beautiful—also, it was sung by the Cathedral choir, under the direction of Dr. R. R. Terry, the master of the music to the cathedral, in a manner no less indescribable. But somehow, the massed bands, placed in the gallery over the north door, seemed to me to strike just a trifle of a wrong note. They played a fine death march, known here as "Killed in Action," which, in its real place, I believe, is the slow movement of a symphony by Dr. Arthur Somervell, and Sullivan's "In Memoriam" overture as a kind of prelude to the mass. Then, at the offertory, they gave Sir Alexander Mackenzie's "Benedictus," and later Handel's dead march from "Saul." To the layman this latter was wonderful in its impressiveness and appropriate withal; Captain Mackenzie Rogan, who conducted, has written a glorious drum roll (for King Edward's funeral) to introduce the march. And how those wonderful drumtones rolled down the misty aisles of the the building, so magnificent because unfinished! Gounod's "Marche Solennelle," which marched us out, is a sorry thing quite unworthy of such a band. But, on the other hand, the sounding of the Last Post by the buglers of the Brigade of Guards was overwhelming for all who relize its significance.

Commenting upon the same function the Editor of the *London Organist and Choirmaster* says:

"By far the most impressive 'Memorial' Service held as yet was the Solemn Requiem Mass sung for the souls of departed Catholic soldiers and sailors at Westminster Cathedral on November 27th. This wonderful service seems to have put every other service of the kind entirely in the shade."

Women's Voices in the Church.

A Writer in the "Musica Sacra" (Milan), after citing various authorities and decrees, arrives at the following conclusions regarding the use of women's voices in the Church:

"Congregational singing." 1st.—It is permitted and even recommended that women, in so far as they form a part of the congregation, sing in all the liturgical as well as the non-liturgical functions, even in those churches where there is a regular choir.

2nd.—The congregation is permitted and urged to sing the responses in the Mass and Divine Office, the invariable parts of the Mass, (Kyrie,

Gloria, etc.), the Psalms, the Hymns, and in non-liturgical functions the Sacred Hymns and devotional songs

Choirs composed of Women are prohibited: 1st — in all the churches with the exception of the Chapels connected with Convents, Academies and schools.

In case of extraordinary conditions where there are no other means of carrying out the liturgical functions and no other singers are available, women are permitted to take part as "choir" only if permission has been obtained in each instance from the Ordinary.

Mixed Choirs—Composed of men and women are absolutely forbidden."

MANY HYMNS VAGUE AND SILLY—WILSON.

The President's Criticism of Trashy Hymns.

SIX thousand persons who sang the hymn, "Beautiful Isle of Somewhere," at a monster Sunday school gathering in the armory in Trenton, heard President Woodrow Wilson a few minutes afterwards characterize the hymn, or song, as he called it, as silly and meaningless.

The gathering was held under the auspices of the Sunday School Superintendents' Association of Trenton, as a part of a campaign to enlarge the membership of the Sunday schools of the city.

The President favored more direct teaching from the Bible, and also the singing of the Psalms. This brought him to a criticism of some of the present day hymns, which, he said, contained neither poetry nor sense.

He said it might probably be considered in bad taste, but he did not think he could make his point any clearer than by referring to the hymn, "Beautiful Isle of Somewhere."

This hymn, he said, was vague in its meaning. The "Somewhere" in the hymn, he said, was presumed to typify heaven, but he did not believe in this kind of vagueness in teaching the young.

CRITICISM OF TRASHY HYMNS AN OLD PASTIME.

Efforts at Editing Current Taste in the Matter of Spiritual Songs Has Long Antiquity Back of It—The Hymns That Last.—

THE recent attack on the vulgarity of certain revival hymns, which were not specified but which were referred to as silly and sentimental and as poverty-stricken in music as they were in words, brings up an old question which has bothered all denominations "from time immemorial," to use a good old phrase, but such is the case. There is no question about it that the priest of

Bel or Marduk in Babylonia 3000 years B. C. objected to the intrusion of current phrases and popular songs into the old rituals, and the Egyptians, under Rameses XII, no doubt, also had qualms on this subject as did the Greeks and the Romans, as well as the Israelites, since rescensions of hymns and liturgies is one of the oldest known pastimes of human beings, being only exceeded in hoary antiquity by the writing of hymns themselves, since hymns represented the oldest efforts at literature running back to the very horizon of history.

Of course, we know that the young men of the prehistoric periods in the spring time indited canticles to "mistresses' eyebrows," since we have the prose records of love letters in cuneiform; but the love songs were not carved on rock and temple wall and were not considered important or sacred enough in the earliest periods to be handed down according to strict traditions, and hence they were lost while the hymns remained. Consequently the various clergyman who having been objecting to current hymnodies of an ultra-popular revival character having back of them the approval of centuries in their efforts to keep the text of hymns free from current trash and the fleeting literary and musical emotions of the moment.

It is not that the critics were probably thinking of this historic phase of the matter, but, like President Wilson, who took a sharp fling at that melancholy and maudlin hymn, "Oh, Beautiful Isle of Somewhere," last summer, they were more or less disgusted with the efforts to popularize religion and doctrine by giving in to the sentimentalities of the day. It is supposedly in answer to this formal attitude that old General Booth, of the Salvation Army, was supposed to say "he didn't believe in the devil having all the good songs and tunes;" but this was said long before General Booth's time, has indeed been attributed to the early Methodists and, finally, to Luther, but it is probably of a very much older and more ancient lineage. As a matter of fact, the tunes of the devil, in other words popular, ribald and even sacrilegious songs, were used as a basis for the ground melodies, or discant in the Mass, in the palmy days of the Flemish composers. Josquin des Pres and John of Okeghem and earlier, and the famous reform of Palestrina was in using pure and absolute melody for his superb choruses in the Mass, whose music was thus freed from any association with the ditties of the day.

And recently the additional reforms in the music of the Mass have been in the nature of a return to the older and nobler offices of the Gregorian and Ambrosian days, in the interest of dignity and seemliness.

A somewhat similar process in churches leads to numerous revisions of hymn books, and, as a rule, the effort is to do the work, as one famous edition of hymns says, "in the spirit of the prayer book and in dependence on the grace of God."

The effort, of course, in purifying hymns is largely literary, as well as doctrinal, since it has come to pass that many who feel moved to voice their aspirations in sacred songs seem to believe that the end justifies the means and that any sort of words can carry the thought or the doctrine, while, on the other hand, after the stanzas are written some seem to think that any kind of melody will do to express the words, and, consequently, church hymnals, to say nothing of revival song books, present combinations of words and music which are often ludicrous.

Curious things, too, have happened even in serious hymn books in an endeavor to beat the devil around the stump in the use of his tunes for sacred purposes. For instance, since it is considered incompatible with true religion in some quarters to admit that tunes come from secular operas or worldly composition, the credit to the secular composer is very often omitted. Several plaintive hymns have been set to "Batti, batti, car'Masetto" and "Vedrai carina," arias sung by that delightful soubret, Zerlina, in Mozart's "Don Giovanni," while the beautiful languorous melody of the horns in the overture of "Der Freischuetz," full of the spirit of romanticism, is used in many hymnals for one of the most self-abnegating hymns ever written, Dr. Horatius Bonar's "Thy Way Not Mine, O Lord, However Dark It Be," disguised as "Jewett," the name of the arranger. This hymn of Bonar's has its Moody and Sankey analogue in the "Oh, to be Nothing, Nothing," which aroused many people who believed in a more militant form of Christianity, preferring "Onward, Christian Soldiers," of the hymn books, or the "Hold the Fort" type of songs of the Gospel hymns to these lackadaisical dying away sentiments that are so popular with many revived folk.

It really is largely a matter of tempos as well as of tunes at times in this question of vulgarity. Even if one does not believe with E. H. Clough that

"What we all love is good touched up with evil—
Religion's self must have a spice of devil,"

one can easily discover that, as the Salvation Army found out, "Ta-ra-ra Boom de-ay" if sung in a certain speed and in a change of key had a very different effect from the music hall song and was not without a sort of ecstatic stimulus. Indeed, the famous melody, "Every Little Movement Has A Meaning All Its Own," can be turned into a vesper hymn or lullaby by being rendered "adagio

somnolente, molto ritardo, espressivo, smorzando al fine" and would be quite disguised almost beyond recognition. The trouble, however, is not with tunes of this sort today, since they never get into hymn books, but with the fact that the music in most revival books is of the kind that Little Willie might pick out with one finger on the piano and then have the tune set by the professor next door "who had an ear for music but did not play by note."

As to the words, all persons of taste agree that just as "Annie Rooney," "Sweet Marie" and "The Girl of My Heart" have no permanent place in song literature, so the occasional revival hymn, with its swing and slang, has no place in permanent hymnodies. Very few of them break in, it is true, so far as the regular church hymnals go, their chief ingress being through the nondescript publications of the Sunday school, since, for the most part, hymns that have stood the test of ages are still the criterion. But even this Sunday School lenity is objectionable for, surely, when all the "little sunshine" hymns have faded away, those who are in the church and out of it will turn for consolation and exultation to Bernard of Cluny's famous hymn on the "joys of the New Jerusalem," the type of "hymns of heavenly homesickness which have taken their inspiration from the last two chapters of Revelation," which runs, in part, as follows in Latin, which almost any one can understand:

"Urbs Syon aurea, patria lactea, clive decora,
Omne cor obruis, omnibus obruis et cor et ora.
Nescio, nescio, quae jubilatio, lux tibi qualis,
Quam socialia gaudia, gloria quam specialis."

Brother Bernard was so impressed with his wonderful inspiration in writing a hymn in accented dactylic hexameters rhyming, as can be seen, in the middle and the ends, that he ascribed the poem as coming to him in a dream from God himself. It is familiar to us all in Rev. J. M. Neale's version:

"Jerusalem the golden,
With milk and honey blest,
Beneath thy contemplation
Sink heart and voice oppress.
I know not, oh, I know not
What joys await us there,
What radiancy of glory,
What bliss beyond compare."

This is the kind of pure gold in hymn writing that puts to shame the pinchbeck and shoddy stuff that the critics among the clergy are now discussing. Moreover, it has lasted since 1123! Can the "Beautiful Isle of Somewhere"—or is it nowhere?—hope to equal such a record?

Harvey M. Watts.

In the Philadelphia "Public Ledger."

PLAINSONG.

Harmony and Voice-Production.

IN his recently issued book 'The Teaching and Accompaniment of plainsong'* Mr. Francis Burgess discusses the compensation that unharmonized Plainsong affords, and he opens up a novel view of the results of the efforts of modern choir trainers to produce unity of vowel production and color. He says:

'Plainchantists are so frequently confronted with the statement that all Plainsong chanting is monotonous and that all other kinds of chanting are so universally agreeable, that one cannot forbear to say a word on this question to a public which is able to rise above the hasty impressions of the "man in the pew." Gregorian Psalmody, sung antiphonally between boys and men at the interval of an octave, has elements of contrast and of variety which compensate for the lack of vocal harmony, even where that may be had. There are scores of places where the proper balance of parts does not exist on both sides of the choir; even where it does exist the effect of the same melodic phrase, always accentuated in the same manner and always harmonized in the same way, must of necessity produce a certain atmosphere of sameness. This is now much more the case than it used to be, for the result of the application of a certain kind of voice-production to choir-training has been the elimination of the personal character of individual voices to a very great extent. It is not for the present writer to say whether this is a good thing or a bad thing, though most musicians are beginning to see that the loss of a singer's personality and of a choir's power of dramatic expression is too great a price to pay for smoothness of tone. But the man who always does a thing ten years after somebody else has thought of it is now engaged in riding particular vowels to death, and the result is that one may go to church after church and hear every voice sounding much like every other voice; that to say, there is little or no variety of color in the antiphonal singing of harmonized chants, and word-painting by the organist may obviously be left out of the question. When we compare the unyielding rhythm and fixed harmony of the modern chant-form, even when sung antiphonally with the ever-chanting rhythm of the words themselves when sung to the simple Gregorian inflexions by boys and men in alternation, it is possible to maintain that the latter method is not necessarily the least pleasing.'

* 'Handbooks for musicians.' Edited by Ernest Newman. (Novello.)

THE late James Warrington, of Philadelphia, was noted as the owner of a musical library consisting of more than six thousand volumes. He spent fifty years in collecting these books and manuscripts. Considerable attention was given to the study of Hymnology.

Shortly before his death, Mr. Warrington made the following interesting comments upon the subject of Hymns and Hymn tunes:

"Since the publication of Dr. Julian's 'Dictionary of Hymnology' much attention has been paid to hymns, but unfortunately the historical side and the musical side have been almost entirely neglected. From the work of Dr. Julian it is impossible to study the history of hymnology, though it is but fair to acknowledge he made no attempt or pretention in that direction. The complaint on this score by a recent clerical lecturer on hymnology is not all justified; and, besides, that lecturer (if he may be judged by one of his lectures just published) errs in the same direction, for the lecture in question is a dry-as-dust bibliography of hymn books, without the least attempt to show the *raison d'être* of those books. Evidently this lecturer fails to appreciate the fact that hymn books would have no existence unless the people wanted to sing. Here in my library are a number of books on hymnology, of which not one deals with the music; in fact, the writers seem to be without musical knowledge, and they ignore or are unaware of the real use and value of hymns.

"Now as to songs and carols. Most of the books on these subjects have no musical or historical information, and the songs are discussed merely as literary ventures. Here are more than a dozen such books without any note that music was used. On the other hand, here are some books of music, but without the words. Now I claim that in all these matters, unless words, music and history are brought together, it is impossible to understand the subject properly, and I have labored for fifty years to accomplish this, with such a measure of success that those who have taken the trouble to examine my work express amazement, not only at the collection of books but at the fact that one man could cover so much ground so thoroughly."

"I have always felt that a true hymn will be either praise prayer or aspiration, and think a book compiled on these foundations will not be far out of the way. But even here a practical difficulty comes in. There are many hymns of the highest order unfit for public use, as they speak of aspirations and feelings which are purely personal, and out of place in public assembly. The old fash-

ioned hymn book escaped this difficulty by having separate ones for what was termed social worship, and it would not be amiss in hymn books of this day to devote part of the space to hymns of this class."

"To-day the selection of hymns is comparatively easy, as Julian in his dictionary shows to what extent a given hymn has been used. Indeed at this day so-called hymnologists owe nearly all their knowledge to that book, and it is much easier to use that than to go to originals. The only defect of that book is that the American hymns have not received the attention they deserve. The writers of that department have only used what many call the "church books," while as a matter of fact many of the most popular and useful hymns appeared in books apparently unknown to Julian or his co-workers. Many of these were copied into English books and in Julian are treated as English or ignorance of their origin acknowledged. Some of these books were so popular that many editions were issued, but they are now so scarce that it would be almost impossible to make a collection. As they dealt with a most important but much neglected branch of musical history, I collected them, and now have probably the best library of them. At the time I was buying them they were treated with contempt by both musicians and hymnologists and thousands went to the paper mills, as the second-hand book dealers would not touch them. Only a few months before the great fire at Baltimore I succeeded in buying several hundred which to day cannot be obtained at any price, as even the Congressional Library has no copy of many of them. As I before said they have been treated with contempt, but will in the end justify their existence."

"One difficulty in making a hymn book is the personal equation. Editors of such publications, can hardly help being influenced by their personal predilections and, as some of them have very slight literary requirements and most of them are ignorant of music, some sad jumbles occur. Having paid much attention to the subject I am often called upon for information and the result is sometimes laughable. When I pointed out to one editor that he had appended the name of Martin Luther to one of the best known hymns of William Cowper, he wrote me he was not interested in such controversies and did not care about being more correct than the usual run of editors. Another waxed furious scolding me for daring to say he and Julian had erred in several instances. Still another told me he did not care for errors, as not one in a thousand would discover them."

PROGRAMMES.

During the sessions held under the Auspices of the Spanish Congress of Sacred Music in Barcelona, musical programmes were rendered by various choral organizations illustrating all styles of Sacred Music. One programme of particular interest consisted of compositions by contemporary Spanish writers, which were interpreted by the "Orféo de Cassá de la Selva, a body of 250 singers, (men and boys) under the direction of Rev. D. Gabriele García.—

The Programme included the following numbers:—

| | |
|--|--------------|
| Ave Regina.....(Four Part)..... | F. Pedrell |
| Christus Factus est.....(Four Part)..... | Goicoechea |
| Miserere.....(Six Part)..... | |
| Anima Christi.....(Four Part)..... | J. Valdes |
| In medio Ecclesiae.....(Five Part)..... | S. Marraco |
| Ave Verum.....(Four Part)..... | M. Serracant |
| Tantum Ergo..... | N. Otano |
| Sancta Maria..... | Lambert |

This Chorus was formed twelve years ago in a small community of less than 5000 inhabitants and has accomplished marvelous results through the activity and enthusiasm of its Rev. Director.

Another programme of more than ordinary interest was that rendered by the famous Orféo Catala, an organization of 400 voices composed of women, girls, men, and boys, under the direction of Louis Millet.

The Programme was divided into three Sections:—

PART ONE.

| | |
|------------------------------|---------|
| 1—El Cant de la Senyera..... | Millet |
| 2—Canso de Nadal..... | Romen |
| 3—Sota de l'olm..... | Morera |
| 4—Canso de Bressol..... | Marraco |
| 5—Els Baillets..... | Imbert |
| 6—L. heren Riera..... | Ribo |
| 7—La mort de l'Escota..... | Nicolan |

PART TWO.

| | |
|--|------------|
| Cantale Domino..... | J. S. Bach |
| Motet for eight part chorus.—Two Choirs. | |

PART THREE.

| | |
|-----------------------------|---------|
| Don Joan y don Ramon..... | Pedrell |
| Himne a S. Cecilia..... | Romen |
| Ave Maria..... | Morero |
| Divendres Sant..... | Nicolau |
| Alleluia.....(Messiah)..... | Handel |

It is a remarkable fact, that the number which created the greatest enthusiasm was the Bach motet.

At St. James' Cathedral, (Seattle, Washington,) on Christmas day the choir of men's voices sang for the first time here a mass composed by the late New York organist, Bruno Oscar Klein—It is dedicated to Don Perosi director of the choir in the Sistine Chapel in Rome.

11:00 A. M. Solemn Pontifical Mass.

| | |
|--|---------------|
| Organ Prelude "Solemn Procession"..... | G. M. Dethier |
| "Adeste Fideles"..... | Traditional |
| Proper of the mass "Puer natus est"..... | Gregorian |
| Ordinary of the mass in B flat Op. 85..... | B. O. Klein |
| Motet "Alma Redemptoris"..... | Palestrina |
| Organ Postlude "Rhapsody"..... | E. Gigout |

8:00 P. M. Solemn Vespers.

| | |
|---|---------------|
| Organ Sonata V. Scherzo—Choral..... | A. Guilmant |
| Vesper Psalms..... | Gregorian |
| Hymn "Jesu Redemptor Omnium"..... | Gregorian |
| "Magnificat"..... | Gregorian |
| "Alma Redemptoris"..... | Palestrina |
| Organ Interlude—Two Cradle Songs..... | { S. Rousseau |
| Silent night: Holy Night..... | { Th. Salome |
| "Hodie Christus Natus Est"..... | S. Rousseau |
| "Adeste Fideles"..... | Traditional |
| "Adoro Te"..... | J. Schweitzer |
| "Tantum Ergo"..... | B. O. Klein |
| "Adoremus"..... | Allegri |
| Organ Postlude "Christmas"..... | G. M. Dethier |
| F. J. Palmer organist and director of choir, St. James' Cathedral, Seattle, Washington. | |

Pietro A. Yon's Programme For Fourth Sunday in Advent.

The programme which Pietro A. Yon produced at St. Francis Xavier's Church for the fourth Sunday in Advent, December 19, included mainly the new mass, "O Quam Suavis Est," by Yon, which received its first production on this occasion. The mass is written for four male voices (a capella), but Mr. Yon's ability in counterpoint enabled him to strengthen the effect of this work by using at times five, six, seven and eight parts.

The whole mass is developed from the Gregorian theme of the "O Quam Suavis Est." The Kyrie is simple and melodious. The "Gloria" was omitted on account of being the fourth Sunday in Advent, but this "Gloria" contains a fugue of great merit. The "Credo" is massive and impressive and includes a beautiful baritone Solo, "Et in carnatus," with chorus singing an effective pianissimo as accompaniment.

Mr. Yon produces a new effect in the tenor solo of the "Credo," at the "Et in Spiritum Sanctus," using the chorus accompaniment in canon form. The "Sanctus" in eight parts (two choruses) was the real climax of the mass. In this Mr. Yon showed his skillful handling of the difficult writing for male voices.

The "Benedictus," sung by a quartet of soloists, and the "Agnus Dei," were beautiful in melodic invention.

The chorus under Mr. Yon's direction did admirable work, singing fervently and with inspiration. The Gregorian chant, under Rev. J. B.

Young, was well rendered as usual. The program for Christmas consisted of:

Midnight service (Christmas Eve): Prelude, "Dies est Laetitiae"; Messa, "Pastoral"; offertory, "Hodie Christus" (P. A. Yon); communion, allegretto, "Fantaisie Sur de Noel" (F. de la Tombelle).

Morning service (Christmas Day): Prelude, "Christmas" (G. Dethier); missa, "Hosanna Filio David"; offertory, "Hodie Christus" (P. A. Yon); postlude, finale from first symphony (A. Maquaire).

Evening service (Christmas): Prelude, "Fantaisie" (J. Bouval); Vespers, Gregorian (harmonized by P. A. Yon); hymn (Kothe); Alma Redemptoris" (Witt); interlude, "Noel" (M. E. Bossi); "Adoro te" (B. O. Klein); "Tantum ergo," for tenor solo and chorus (P. A. Yon); postlude, "Introduction and Allegro Fugato" (R. H. Bellairs).

In this list are included, a number of non-liturgical programmes, concerning which no comment need be made.

**NEW YORK.
OUR LADY OF LOURDES.**

CHRISTMAS EVE, AT MIDNIGHT.

Processional, "Holy Night"
Mass in C Terry
Proper of the Mass Tozer
Offertory, "O Salutaris" Gounod
"Adeste Fideles" Novello

CHRISTMAS DAY, AT 11 A. M.

Processional "Bethlehem"
Kyrie, Sanctus, Benedictus, and Agnus Dei
from Missa Veni Sancte Spiritus Terry
Gloria, Missa Quinti Toni di Lasse
Credo, Mass in C Terry
Proper of the Mass Tozer
Offertory, "Adeste Fideles" Novello
"Glory to God in the Highest" Woodman
"Noel" Gevaert
"O Salutaris" W. N. Waters
Tantum Ergo Mulligan

ST. IGNATIUS LOYOLA.

CHRISTMAS EVE, AT MIDNIGHT.

Organ, Christmas Dethier
Processional, "Sound the trumpets" Elsenheimer
Third Mass Gounod
Introit Capocci
Gradual Falkenstein
Offertory, "Adeste Fideles" Novello
Communion Falkenstein
Recessional, "Noel" Adam
Organ, Fantasia on Old Christmas Carols F. Short

CHRISTMAS DAY, AT 5 A. M.

Organ, For Unto Us a Child is Born Handel
Processional, "Ring, ring the bells" Loud
Mass in C Gounod
Offertory, "Adeste Fideles" Novello
Recessional, "The birthday of a king" Neidlinger
Organ, Fantasia on "Adeste Fideles" Grison

SUNDAY, DECEMBER 26, AT 11 A. M.

Organ, Holy Night Harker
Processional, "Sound the trumpets" Elsenheimer
Third Mass Gounod
Gradual Falkenstein
Offertory, "Adeste Fideles" Novello
Recessional, "Noel" Adam
Organ, Nazareth Gounod
Frederick T. Short, organist.

Chicago, Ill.

CHURCH OF OUR LADY OF SORROWS.

(The Servite Fathers.)

Solemn High Masses at 4 and 9 A. M.

Before Masses, Christmas Carols Traditional
Processional Reading
Introit Tozer
Kyrie, Mass in A (first time in Chicago) Cesar Franck
Gloria Franck
Graduale Tozer
Credo Franck
Offertorium, "Adeste Fideles" Novello
Sanctus Franck
Benedictus Franck
Agnus Dei Franck
Communion Tozer
Recessional Reading
Postlude, "Christmas" Dethier

SOLENN VESPERS, 5 O'CLOCK.

Domine Mercadante
Dixit Dominus Mercadante
Confitebor Tibi (Tone VI)
Beatus Vir (Tone VII)
Laudate Pueri (Tone III)
Laudate Dominum (Tone VI)
Jesu Redemptor Chant
Magnificat Mercadante

BENEDICTION OF THE MOST BLESSED SACRAMENT.

"Panis Angelicus" Franck
"Tantum Ergo" Grieg-Mutter
The Divine Praises J. Lewis Browne
Laudate Dominum (Tone VI)
Mrs. John O'Brien, soprano; Mrs. Charles Krebs, contralto; J. O. Belisle, tenor; E. H. Hurst, Bass; and the regular choir of the church. In addition the altar boys' choir and a special chorus of young ladies. J. Lewis Browne, organist and choirmaster.

ST. MARY'S (Paulist Fathers).

SUNDAY, DECEMBER 19, MORNING.

The Lord shall be unto thee for and everlasting light"—
(Isaiah, 60-19.)
1 From the Eastern Mountains Chadwick
Soloist, Master Kurtzborn.
2 Ave Maria (trebles and altos) Brahms
3 Domine Deus (duet) Bach
Mr. Horace Anderson and Master Dewar.
4 Every Valley Shall Be Filled (Aria, "Messiah")
..... Handel
Mr. Thomas McGranahan.
5 Legend Tchaikovsky
6 Rejoice Greatly, O Daughter of Zion (Aria, "Messiah")
..... Handel
Master Dewar.
7 Belgian Shepherd's Hymn Gevaert
8 O Light Divine Kastalsky
9 The Beatitudes Rachmaninof

AT BENEDICTION.

10 The Cherub's Song Gretchaninof
11 Veni Jesu Cherubini
12 Aria from "Joshua" Handel
Master Dewar.
Recessional Hymn, Jerusalem, O turn thee to the Lord
thy God ("Gallia") Gounod

CHRISTMAS DAY.

Carols:
Processional, "What child is this" Young
"St. Joseph was an old man" Young
"See, amid the winter snow" Young
"Sleep, Holy Babe" (men's choir) Stewart
"Laetetur Coeli" Gallus
"Angels we have heard on high" Old French
"Le Sommeil de l'Enfant Divin" Old Belgian
"Parvum Quando Cerno Deum" (trebles and altos)
..... Chadwick

| | |
|---|-------------|
| "Come, Jesus, come" (aria)..... | Chadwick |
| Thomas McGrathahan. | |
| "A Child was born in Bethlehem"..... | Chadwick |
| "Come unto Him" ("Messiah")..... | Hande |
| Masters Graham and Lefebvre. | |
| 'Once in Royal David's city'..... | Stewart |
| Master Kurtzborn. | |
| "Nazareth"..... | Gounod |
| John Dromey. | |
| "Cherub's Song"..... | Rachmaninof |
| "Crib Carol"..... | Young |
| "Adeste Fideles"..... | Novello |
| Recessional, "The snow lay on the ground,"..... | Young |
| Father W. J. Finn, organist and master of choristers. | |

ST. PATRICK'S CHURCH.

SOLEMN, HIGH MASS, AT 5 A. M.

| | |
|---|----------|
| Processional "Holy night"..... | Gruberi |
| Kyrie..... | Lardelli |
| Gloria..... | Lardelli |
| | Lardelli |
| Offertorium, "Adeste Fideles"..... | Novello |
| Sanctus..... | Lardelli |
| Benedictus..... | Lardelli |
| Agnus Dei..... | Lardelli |
| Choir of men and boys under direction of Rev. Brother | |
| Gregory, F. S. C., Miss Frances Warren, Organist. | |

SOLEMN HIGH MASS, AT 10:15 A. M.

| | |
|-------------------------------------|-----------------|
| Processional..... | Reading |
| Kyrie, Missa Solemnis..... | J. Lewis Browne |
| Gloria..... | Browne |
| Credo..... | Browne |
| Offertorium, "O Dies Præclara"..... | Gounod |
| Sanctus..... | Browne |
| Benedictus..... | Browne |
| Agnus Dei..... | Browne |

BENEDICTION OF THE MOST BLESSED SACRAMENT.

| | |
|---|-----------|
| O Salutaris..... | Auber |
| Tantum Ergo..... | Webbe |
| The Divine Praises..... | Browne |
| Laudate Dominum..... | (Tone VI) |
| Recessional..... | Reading |
| Postludium, Fantasia on Christmas Theme..... | Guilmeant |
| Combined choirs of 150 voices; J. Lewis Browne, organist and choirmaster. | |

It is a distinct pleasure to record the activities of a non-Catholic organization which has as its chief object the rendition of those masterpieces of the Sixteenth and Seventeenth Centuries, by Palestrina and the other writers of the polyphonic School. This music was written expressly for the liturgical functions of the Catholic Church. In how many of our Churches can we hear even the Palestrina Motets rendered, let alone the Masses and more difficult compositions?

CHRISTMAS CONCERT BY NEW YORK CHORUS.

Musical Art Society Opens its Seasons with an interesting Programme.

The Christmas season brings few events more delightful and artistically satisfying than the concert of the Musical Art Society. To be sure, the

work of this organization sometimes falls from its high average of excellence and it will be recalled that last season Frank Damrosch's body of singers made the judicious grievance through the shabby treatment they inflicted on a Bach cantata. For that misdeed, however, they made due atonement last Tuesday evening, the occasion of this year's Christmas Concert. Rarely has the Society been in as fine vocal form, and the audience, which almost completely filled Carnegie Hall, went into real transports of enthusiasm. As usual, the business of the evening, began with "Stille Nacht, heilige Nacht," and it was given quite ravishingly. But the most substantial pleasure came with the works of Palestrina, Praetorius, Sweelinck, Arens, and some old French carols that constituted the first half of the programme.

Concert-goers need not be told how mortally dull this mediaeval ecclesiastic music can be when perfunctorily done. It speaks volumes, therefore, for the finish, the refinement and the beauty of the Musical Art Society's delivery of Palestrina's "Adoramus Te" and "Gloria Patri," Sweelinck's "Gaudete Omnes," and Praetorius's "Geborn ist Emmanuel" and "Es ist ein Ros' entsprungen" when it is possible to record that half of them were redemanded. Indeed, it may be doubted if these choristers ever have sung any work of Palestrina with such smoothness of tone, such charm of shading and such complete disclosure of its spirit as this week.—*Musical America.*

An Exposition of Gregorian Chant was given by the Choir of Men and Boys of the Church of St. Paul the Apostle, New York, (Paulist Church), on the Feast of St. Cecilia, November 22, 1915. The programme was as follows:

PROGRAMME

PART I.

| | |
|------------------------|--------------------------|
| Processional Hymn..... | "Now in Numbers" |
| Motet..... | "Tu es Petrus".....Liszt |

ADDRESS

1. THE MUSIC OF THE DIVINE OFFICE

| | |
|----------------------------|--|
| Versicle and Response..... | "Deus in adiutorium" |
| Invitatory..... | "Regem cui omnia vivunt".....6th Mode |
| Hymn..... | "Jesu Redemptor omnium".....1st Mode |
| Antiphon..... | "Dirigite Domine" and Psalm 5.....7th Mode |
| Lesson..... | "Quomodo sedet sola".....6th Mode |
| Responsary..... | "Credo quod Redemptor meus vivit".....8th Mode |

2. THREE SHORT RESPONSORIES

- "Constitues eos principes"
- "Reges Tharsis et Insule"
- "In Manus Tuas Domine"

PART II.

THE MUSIC OF THE MASS

FIRST PART

| | |
|--------------|---------------------------|
| Introit..... | "Resurrexi".....4th Mode |
| Kyrie..... | "De Angelis".....5th Mode |
| Gloria..... | "De Angelis".....5th Mode |

SECOND PART

| | | |
|---------------------|---------------------|----------|
| Graduale..... | "Oculi omnium"..... | 7th Mode |
| Alleluia Verse..... | "Caro Mea"..... | 7th Mode |
| Sequence..... | "Lauda Sion"..... | 7th Mode |
| Tract..... | "Commovisti"..... | 8th Mode |

THIRD PART

| | | |
|----------------|----------------------------|----------|
| Credo..... | "Cardinalis"..... | 1st Mode |
| Offertory..... | "Perice gressus meos"..... | 4th Mode |
| Sanctus..... | "In duplicibus"..... | 8th Mode |
| Agnus Dei..... | "De Beata"..... | 5th Mode |

PART III.

AN EXPLANATION OF THE GREGORIAN MODES

FIRST MODE

| | |
|---------------|---------------------------|
| Antiphon..... | "Domine quinque talenti" |
| Introit..... | "Statuit ei Dominus" |
| Sequence..... | "Victime Paschali Laudes" |

SECOND MODE

| | |
|---------------|------------------------------|
| Antiphon..... | "Missus est Angelis Gabriel" |
| Introit..... | "Mihi autem nimis" |
| Hymn..... | "O Filii et Filiae" |

THIRD MODE

| | |
|--------------------------|------------------------------|
| Antiphon..... | "Calicem salutaris accipiam" |
| Praeconium Paschali..... | "Exultet jam Angelica" |
| Alleluia Verse..... | "Si testimonium" |

FOURTH MODE

| | |
|---------------|--------------------------|
| Antiphon..... | "Sicut novella olivarum" |
| Hymn..... | "Tristis erant Apostoli" |
| Sequence..... | "Qui regis Sceptra" |

FIFTH MODE

| | |
|---------------|--------------------------|
| Antiphon..... | "Montes et omnes colles" |
| Graduale..... | "Ecce Sacerdos Magnus" |
| Prose..... | "Attende Dominie" |

SIXTH MODE

| | |
|---------------|---------------------------|
| Antiphon..... | "O Admirabile commercium" |
| Hymn..... | "Stabat Mater" |
| Introit..... | Requiem Eternam" |

SEVENTH MODE

| | |
|-----------------------|----------------------------|
| Antiphon..... | "Urbs fortitudinis nostra" |
| Antiphon..... | "Asperges me" |
| Hymn..... | "Te gestientem" |
| Antiphon..... | "Hoc est praeceptum meum" |
| Offertorium..... | "Ave Maria" |
| Hymn..... | "Iste Confessor" |
| Chorus..... | "Alleluia"..... Handel |
| Recessional Hymn..... | "Welcome, Happy Morning" |

INDIANAPOLIS, IND.

The complete musical programmes presented Christmas Day by the solo choirs of the SS. Peter and Paul Cathedral are as follows:

| | |
|---------------------|----------------------------|
| "Silent Night"..... | Arr. by Gruber |
| | Male Quartette (a capella) |

MIDNIGHT—PONTIFICAL HIGH MASS

| | |
|-----------------------|---|
| "Ecce Sacerdos"..... | Reyl |
| | Four part Male Chorus, Organ and Orchestra |
| "Missa in G dur"..... | Max Filke |
| | (In honorem St. Caroli Borromaei) |
| | Double Male Quartette Organ and Orchestra |
| "Missa Proprium"..... | Tozer |
| | (Introit, Graduale, Offertorium, Communion) |
| | Cantors and three part Male Chorus |
| "Adeste Fideles"..... | Arr. by Novello |
| | Male Quartette |
| "Papal Hymn"..... | Gauss |

ENSEMBLE

10:15 A. M.—ORGAN RECITAL

| | |
|----------------------------------|------------|
| a) "Shepherds in the Field"..... | N. Malling |
| (b) "Intermezzo in C"..... | Faulkes |

| | |
|-----------------------------|------|
| (c) "Cantique de Noel"..... | Adam |
|-----------------------------|------|

10:30 A. M.—SOLEMN HIGH MASS

(Midnight Programme Repeated)

4:00 P. M.—PONTIFICAL VESPERS

| | |
|------------------------------|--------------------------------|
| "Ecce Sacerdos"..... | Tappert |
| | Four Part Mixed Chorus |
| "Psalms"..... | Gregorian |
| | Cantors and Mixed Quartette |
| "Jesu Redemptor Omnium"..... | Ravanello |
| | Double Male Trio (a capella) |
| "Magnificat"..... | Ett |
| | Mixed Quartette |
| "O Salutaris"..... | Lorenz |
| | Duet—Two Sopranos |
| "Tantum Ergo"..... | Widor |
| | Unison Chorus and Male Quintet |
| "Triumphal March"..... | Lemmens |
| | Frances B. Spencer, Organist |
| | Elmer Andrew Steffen, Director |

SAVANNAH, GEORGIA.

Cathedral of St. John the Baptist.—Christmas Day.

Pontifical High Mass, 5:30 o'clock.

Processional, "Silent Night, Holy Night," Sanctuary Boy choir

Hymn, "Tollite Hostias," (Saint Saens) Cathedral male chorus.

Introit, "Puer Natus est," (chant), Cathedral male chorus.

Kyrie, (Bossi), Cathedral male chorus.

Gloria, (Bossi), Cathedral male chorus.

Gradual, "Viderunt omnes," (chant), Cathedral male chorus.

Credo, de Angelis (Montani), Cathedral male chorus. Offertory, "Tui sunt coeli," (chant), Cathedral male chorus.

Hymn, "Adeste Fidelis," sanctuary choir.

Sanctus, (Copps), Cathedral male chorus.

Benedictus, (Copps), Cathedral male chorus.

Agnus Dei, (Bossi), Cathedral male chorus.

Communion, "Viderunt omnes," (chant), Cathedral male chorus.

Recessional, "Hark Hark My Soul," Sanctuary choir.

High Mass, 10 o'clock.

"Missa Cantata," sung by Cathedral male chorus.

Introit, "Puer natus est (chant).

Kyrie (Bossi).

Gloria (Bossi).

Gradual, "Viderunt omnes," (chant).

Credo, (de Angelis), (Montani).

Offertory, "Tui sunt coeli," (chant).

Motet, "Hodie Apparuit," (di Lasso).

Sanctus (Copps).

Benedictus (Copps).

Agnus Dei (Bossi).

Communion, "Viderunt omnes," (chant).

Hymn, "Adeste Fidelis" (Novello).

At Benediction of the Blessed Sacrament.

"Adoro te devote," (Copps).

"Tantum Ergo," (Pange Lingua), plain chant melody.

Laudate Dominum (Gounod).

The following compose the Cathedral male chorus:

J. P. Deacy, A. J. Handiboe, J. E. O'Mara, H. E. Hanley, C. Bero, E. J. Cronin, J. L. McDonough, E. P. Glass, J. B. Picochinsky, F. X. Bey-

tagh, J. A. Doyle, Jr., T. J. O'Brien, Jr., J. J. Sullivan, P. Baste, J. H. Heagarty, T. L. McCarty, T. A. McQuade.

Sanctuary choir under direction of Rev. Father J. D. Mitchell. Organist of sanctuary choir, Miss Kate Kennedy.

The Kyrie, Gloria and Agnus Dei are from a three-part Caecilian mass by C. Adolfo Bossi dedicated to the Schola Cantorum of Como, Italy.

The Credo is taken from the seventeenth century Gregorian mass (de Angelis), with alternate verses in three parts by Nicola Montani and dedicated to the Society of St. Gregory of America.

The Christmas Motet, "Hodie Apparuit," is by the great contemporary of Palestrina, Orlando di Lasso, and sung a capella.

James B. Copps, organist and choirmaster.

Cathedral, Ft. Wayne, Ind.

At the Pontifical Midnight Mass, celebrated by the Rt. Rev. Bishop, Christmas, 1915.

While the Bishop vested at the throne, a double male quartette sang the hymn "Resonet in laudibus," arranged for 4 male voices with organ accompanied by Rev. S. M. Yenn. Introit and Graduale, compositions for 4 male voices, organ, by S. M. Yenn. Kyrie, Gloria, Sanctus, Benedictus and Agnes Dei. Mass in honor of the Immaculate Conception, for 4 male voices, by J. Gruber.

Credo III. Gregorian.

After the Offertorium, *Adeste Fideles*, male choir—Rev. S. M. Yenn, Choirmaster.

PHILADELPHIA, PA.

CHURCH OF THE GESU—Solemn High Masses, 5 and 10:45 a. m. with organ at both Masses. Prelude, Overture, Oberon, Weber; O Holy Night, Adam (solo and chorus), Mass; St. Cecilia, Gounod; Credo, from Father Gauss' Mass in D; Offertory, *Adeste Fideles*, Novello (after Mass, Christmas Hymus). Postlude, March from the Prophet, Meyerbeer. Vespers, 7:45 p. m.; Prelude, Variation on Christmas Airs, Guilmant. Chants harmonized and sung by 12 men alternately with full chorus. *Adeste Fideles*, Novello; Alma Redemptoris, Webbe; O Salutaris (baritone), Wiegand; Tantum Ergo, Faure. Postlude, Toccata, d'Evry.

ST. LUDWIG'S—Prof. A. H. Tomme, organist and choirmaster, 5 a. m., Solemn High Mass; J. B. Van Bree Male Mass, with orchestra (male chorus). Introit, Dominus dixit at me, Gregorian, Graduale, Tecum principium, Gregorian, Offertorium *Lætentur cœli*. In splendoribus, Gregorian, 10:30 a. m., Solemn High Mass; J. B. Van Bree Male Mass, with organ accompaniment. Introit, *Puer natus est nobis*, Gregorian, Graduale, *Viderunt omnes*, Gregorian. Offertorium, *Tui sunt cœli*, *Adeste Fideles*, Novello. Communion, *Viderunt*, Gregorian. Vespers, 3:30 p. m.: Antiphones, Gregorian (Vespers 2.) Psalms, B. Mettenleiter's Vespers. Hymnus, *Jesu Redemptor*, Gregorian; O Salutaris, Koennen; Tantum ergo, Witt.

Christmas Programme, Church of St. John The Evangelist.

Organ Prelude.....Noel.....A. Boss
 Processional.....Holy Night.....Gruber
 Introit and Proper of the Mass.....Gregorian Chant
 Ordinary of the Mass..... Mass in B Minor.....Written in full
 Conformity with the requirements of the "Motu
 Proprio".....for three part chorus....., Dedicated to
 the "Maitrise" of Rheims Cathedral.....*Th. Dubois*
 Offertory Motet.....*Adeste Fideles*
 For Benediction of the Most Blessed Sacrament the following numbers were sung after the 11 a. m. Solemn High Mass.
 Tollite Hostias.....Saint Saens
 Ave Verum (first rendition).....Albert J. Dooner
 Tantum Ergo No. 4.....N. A. Montani
 Adoremus and LaudateGregorian

The Feast of the Presentation at St. Mary's Seminary and Christmas Day at Cathedral, Baltimore, Md

Music rendered by the Schola Cantorum of St. Mary's, numbering hundred voices, Rev. Leo P. Manzetti, conducting, and His Eminence James Cardinal Gibbons pontificating.

FEAST OF THE PRESENTATION.

"Ecce Sacerdos Magnus".....(Motet, 4 part chorus)
Perosi-Manzetti
 "Adducuntur", Introit.....Traditional Chant
 "Audi Filia", Gradual.....4 part falsobordone
 Perruchot-Manzetti
 "Alleluia".....Traditional Chant
 "Kyrie Gloria, Sanctus and Agnus", (3 part)
 polyphonic music of the XVI century W. Byrd
 "Credo", 3 part setting alternated with the
 Gregorian Credo, De Angelis.....N. Montani
 "Concupiscit", Offertory.....(4 part chorus).....N. Montani
 "Elegit Eam", Communion.....Traditional Chant
 "Quam pulchre graditur", Hymn of the Breviary of
 St. Sulpice.....Traditional Chant

CHRISTMAS DAY.

MASS.

"Ecce Sacerdos".....(4 part chorus).....Perosi-Manzetti
 "Puer natus est", Introit.....Traditional Chant
 "Viderunt Omnes", Gradual.....Traditional Chant
 "Alleluia".....Traditional Chant
 The above Proper was sung by the Schola (10 voices)
 and the Community of the Seminary, (150 voices) together.
 "Tui Sunt Coeli", Offertory.....(4 part chorus)
A. Wiltberger
 "Viderunt Omnes", Communion,Traditional Chant
 "Oremus Pro Pontifice", Motet.....(4 part chorus)
Manzetti

VESPERS.

"Ecce Sacerdos", Motet, (4 part chorus).....Perosi Manzetti
 "Domine ad Adjuvandum".....(4 part chorus).....Manzetti
 "Dixit Dominus", "Confitebor", "Beatus vir",
 "De Profundis", "Memento Domine",—4 part falsobordoni,
 alternated with the chant of the whole community
Manzetti
 "Magnificat".....2 part chorus.....alternated with the
 chant.....O. Ravanello
 "O Sacrum Convivium", Motet.. (4 part chorus)
L. Perosi
 "Adeste, Fideles", Motet..... (3 part chorus).....Gravier.
 "Tantum Ergo", Motet..... (3 part chorus).....A. Wiltberger
 "Tui Sunt Coeli", Motet.....(4 part chorus).....A. Wiltberger

REVIEWS.

The Treasury of Catholic Song.—A Collection of two hundred hymns from Catholic sources old and new. Compiled by Rev. Sidney S. Hurlbut (Pastor of St. Mary's Church, Hagerstown, Md.) Published for the Editor by J. Fischer & Bro. (Astor Place) New York.

This collection of Hymns reflects the tendency which is gradually making itself manifest in this country of allowing only worthy devotional hymns a place in the Church, and eliminating the trashy style so much in evidence a few years ago.

While a certain lack of inspiration may be perceptible particularly in the modern hymn tunes this is somewhat compensated for by the quality of devotional seriousness, so evident in the majority of the tunes.

The contents of the Hymnal cover a wide range and there are hymns for all seasons of the Liturgical year.

Latin hymns and English hymns are here found in abundance for every possible occasion; traditional chant melodies are also included (some of these with English text.)

Father Hurlbut has adopted the plan of having both English and Latin hymns together in their respective section or according to the seasons instead of adding the Latin section at the end of the volume. The volume presents a somewhat more dignified and attractive appearance than most hymnals.

The following interesting comment is taken from the last portion of the preface;

"While it is foreseen that many will hastily disregard this collection as unpractical, unsympathetic, uncalled for or what not, one ventures the thought "Qui potest capere, capiat,".

"As time passes and the Papal reform of Liturgical music gains more general appreciation and wider sway, those interested will judge whether, in the minor sphere of Hymnody, some measure of encouragement and resource, contributive to the beauty of divine worship and to intelligent devotion, may possibly be derived from this Treasury of Catholic Song."

MESSA MELODICA in onore di S. Margherita, V. M. for three part chorus S. T. B., with organ accompaniment. Published by J. Fischer & Bro. Fourth Ave. & Eighth St. New York.

Price, Score,—80 cents.

Those familiar with the work of the talented organist of the church of St. Francis Xavier (New York) will welcome with interest this composition

of the promising young writer.

The Mass is melodious, as its title indicates, and it does not tax the resources of the choir to any great extent. There are some particularly beautiful passages in the work and others that are rather conventional.

The elevated devotional quality found in such passages as the "Qui tollis" in the "Gloria" and the "Agnus Dei" cause one to lament the absence of the same inspired mood in the remaining portions of the Mass. Some of the themes are delightfully spontaneous and other sections are simply worked out but as a whole the Mass is worth examining and with some exceptions fulfills all the newer requirements regarding modern sacred music. The freedom of treatment noted in certain passages is rather the result of nationalistic influences and reflects thorough familiarity with the modern methods of writing. Our Cecilian composers of today are rather setting the pace with regard to the use of chromatics in their newer sacred composition and it is not to be wondered at if the younger generation utilizes a certain amount of freedom in the selection of thematic material as well as greater liberty in the development. Phrases such as found at the "Christe" will depend for their devotional or non-devotional effect greatly upon the singers interpretation;

The shorter portions of the Mass are far superior in every way to the longer sections and the "Agnus Dei" in particular is typical of the composer in his happier moments, judging by his previous compositions; all of which reflect to a certain degree the "Roman spirit" (if a typical style or atmosphere in Church music can be so designated.)

Other new issues from the Fischer firm include the "Kyrie" which appears in attractive form in two editions: Modern notation with rhythmic signs, and in Gregorian notation, also with rhythmic signs. The books are well printed and well bound, (a thoughtful provision in view of the well known proclivities of choir boys to assimilate (literally) all things of this nature put into their hands.)

A number of hymns for use at Benediction are included in the volumes which are of handy and convenient size.

The books are listed at 40 cents, net, each, and can be obtained through the publishers, J. Fischer & Bro., Fourth Ave. & Eighth St., New York.

Catholic Edition of the Progressive Music Series Containing Gregorian Chant Supplement.

Prepared by Right Rev. Joseph Schrembs, D.D., Bishop of Toledo, and Rev. Gregory Huegle, O.S.B., Musical Director, Conception Abbey, Conception, Mo. Published by Silver, Burdett & Co., 221 Columbus Ave., Boston, Mass.

The first book of the Gregorian Chant Series which is a supplement to book one of the Progressive Music Series, issued by the Silver, Burdett & Co., is at hand. His Grace, the Bishop of Toledo, and the Rev. Huegle, O.S.B., are its compilers.

In the selection of material for this chant series of instruction books for the use of school children, the needs and limitations of young minds seem to have been considered.

The melodies found herein are exceedingly simple, and are mainly based upon the tonic chord. Only the simplest form of note progressions have been chosen to serve as an introduction to the more involved forms which will appear in the succeeding issues.

Of greatest importance to teachers who have had little or no opportunity to hear the Chant correctly rendered, is the introduction, in which the principles governing the rendition of the Chant are very clearly set forth, and in non-technical terms.

Rules regarding the rhythm and general phases of the subject occupy only two pages, while one page is devoted to the rules of pronunciation of Latin. The "tone" (Mode?) of each selection is indicated at the beginning of the piece; the notes are quite large (without stems). Modern notation of course is utilized. To the modern mind nothing is lost by transcribing the original notation. It is generally accepted (even among the purists), that like results can be obtained from the use of the modern notation as from the original. Modes are transposed into keys best suited in compass to children's voices. Tonic accents are indicated as well as all musical signs of expression, etc. Probably the feature of greatest value is the interlinear translation. Only those who have attempted to teach very small children Latin hymns can fully appreciate what a boon is this literal translation.

Discretion and good taste characterizes the selection of those chants which are relatively short and melodious, and which approach closer to the modern tonalities: thus we find melodies of the sixth, fifth and eighth mode predominating.

The publication of this book, (probably the first attempt to introduce Chant as a part of the

educational course) means much for the ultimate success of the movement for the reform of Church music. The publishers and the compilers are to be heartily congratulated and deserve full encouragement and support in their efforts. It is fondly to be hoped that the same indifference and lack of support which publishers of Church music claim have rewarded their efforts to provide new catalogues of real liturgical music, will not be the result in this instance.

The publication of these Chant books is bound to arouse interest at least among those who realize that unless the child is made to love and appreciate, from his first school days, the beauties of the Chant, we can hope for little or no progress in the matter of Church music reform in this country.

The full list of Chants contained in the supplement are as follows: Adoro te; Agnus Dei; Angeli Dei; Attende Domine; Ave Verum; Cor Jesu; Et incarnatus est; Gloria Patri; Jesu tibi vivo; Kyrie; Maria, Mater Gratiae; O Salutaris Hostia (Three versions); Oremus; Panem Vivum; Parce Domine; Pie Jesu; Responsory invocation; Rorate Caeli; Salva Nos; Domine; Salve Mater; Sancta Mater; Sanctus; Stabat Mater; Tantum Ergo (3 versions); Ultima; Veni Creator; Veni Domine Jesu.

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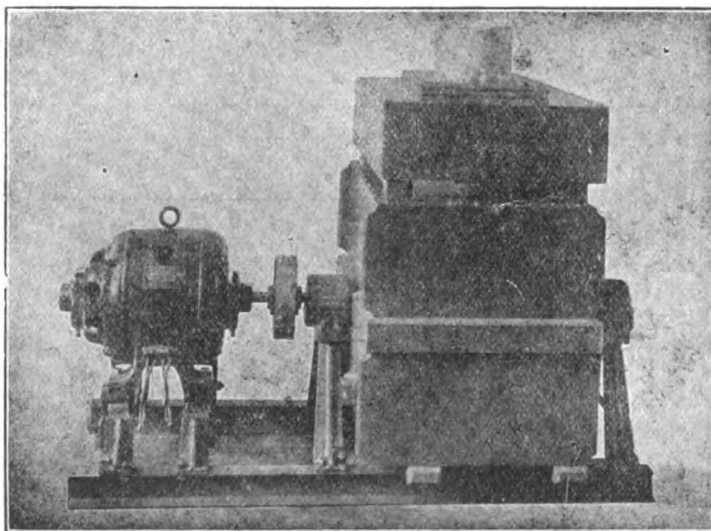
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