
The

Catholic Choirmaster

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Society of St. Gregory of America

The Catholic Choirmaster

THE OFFICIAL BULLETIN of The Society of St. Gregory of America

A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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Hymns and Hymn Books.

By Hymnologus.

WHILE the subject here under discussion is hymnology, yet we do not wish to speak of liturgical hymns, but only of hymns in the vernacular. From a religious, as well as from an educational standpoint, this is a more important topic than people are largely inclined to assume. Unfortunately, our churches and chapels do not show up the best of conditions in this respect. Not long ago Rev. L. Bonvin, S. J., felt prompted to write as follows in the *Ecclesiastical Review*: "If we direct our attention to the kind of hymns used by the school children at Low Mass and on other occasions, we find reason for grave concern, especially when we remember how important it is to form good and correct taste in the rising generation." As a matter of fact it is precisely the congregational hymn, inasmuch as it is most on a level with the intelligence of our children, that exercises a special influence on the training of their taste. If in this respect we let them feed on the fleshpots of Egypt or even on the husks of the prodigal, we cannot expect them to acquire a relish for the wholesome diet of true church music, especially of Gregorian chant. "But," continues Fr. Bonvin, "do not very many choirs of children still use hymnals that are wretched from a musical as well as an ecclesiastical standpoint, hymnals that offer not only tasteless and insipid texts and musical bunglings,—but even adaptations of well-known English, German, and French secular songs? Even such decidedly secular tunes as Tyrolese and Swiss Yodels, or such unbecoming music as abbreviated arias from Donizetti's Lucia di Lammermoor and Rossini's operas are not wanting; all this, too, in a form so corrupt, mutilated and bungled, that in the concert hall or in the family circle we should turn away from it in disgust."

Accordingly, not a few musicians have of late made an effort to oppose the evil

by editing new compilations of hymns; perhaps but too many of such books are making their appearance. Have all these editors really the ecclesiastical spirit, the ability, the trained taste, and the patience that are requisite for the successful accomplishment of such a task? Have they, before attempting it, earnestly taken into account the exigencies of a hymnal that would be truly a model in regard to the music as well as the text? Let us at least endeavor to do this here. In this investigation we can hardly choose a better guide than Guido M. Dreves, whose essay: "Ein Wort zur Gesangbuch-Frage" thirty years ago contributed so much to the improvement of hymn books in Germany. For the sake of brevity and to avoid unnecessary bother we shall occasionally make use of his thoughts without expressly mentioning him.

We shall divide up our article into a general, theoretical section (A), in which we shall examine the requirements of a good hymnal, and a more particular and practical section (B), in which we shall let a number of American hymnals pass in review before us.

A. Hymnology:

A hymnal is made up of hymns. Now what are the general properties of a hymn? It must be first of all a *lyric*, next a *lyric for the congregation*, and finally a *lyric for the church*.

I.—A LYRIC.

It must be a lyric, that is to say poetry, good poetry in language and conception. "There should be nothing *slovenly* in the composition of a hymn, in grammar, rhythm, rhyme, epithets or metaphors. In this respect," says T. E. Bridgett C. SS. R., "We have not many hymns that are perfect. Hymn-writers have been too easily satisfied and the pious public too uncritical." And, proceeding at once to give some examples of such

slovenliness and of prosaic conception and expression, the same author asks: "Why, for instance, did not a sense of the ludicrous cause the author of a certain hymn to revise the following couplet:

"Praise Him, fowls and cattle, princes and all kings,
Praise Him, men and maidens, all created thing."

From mere carelessness and want of revision cattle and kings are here put in the same category.

The following prosaic lines are due to a poetess who would have cancelled them except from a hymn:

I may lose some advantage, and forfeit some gain,
I may meet with unkindness, and suffer some pain.
But Jesus and Mary will surely bestow
Richer gifts than from sin and apostacy flow.

Here are the poetical (!) strains of a hymn in honor of St. Catherine of Alexandria, issued by an American convent:

The wisest doctors of Egypt came
To prove that Catholic faith was wrong;
They reasoned for hours, and brought out their books,
For they were all mighty in wits and tongue.
O St. Catherine meek! O St. Catherine pure!
St. Catherine stood before them all,
So humble, she trusted in Heaven alone;
She proved that the Catholic faith was right,
Till there they sat, as dumb as a stone.
O St. Catherine meek! O St. Catherine pure!
Now what did the king and his courtiers do,
When none of them all could answer a word?
They said she no longer was fit to live,
And cut off her innocent head with a sword.
O St. Catherine meek! O St. Catherine pure!

What carelessness and indolence prevails in regard to *rhymes*? Fr. Bridgett, whom we have already quoted, calls attention to a hymn in which the poet makes the word "*Lamb*" rhyme in four successive stanzas with *same*, *name*, *came*, and *claim*. He refers likewise to another hymn where in immediate succession the following would-be rhymes occur: *come-home*, *seed-head*, *power-restore*, *join-thine*. "Four weak rhymes in succes-

sion! Where else," he rightly exclaims, "but in a hymn could such a thing be perpetrated?" Indeed, such feeble half-rhymes occur continually, since recognized poets have set the example. Has not Keble published the following?

Like arrows went these lightnings forth,
Winged with the sinners doom;
But these, like tongues, o'er all the earth,
Proclaiming life to come.

Would it not be desirable that editors of new hymn books should here apply a revising hand, in order that the hymns, sung by our people in honor of God and of the Saints, should also in their external garb not be too inferior to other poems that have a much less lofty purpose?

The texts in our hymnals, in conjunction with their tunes, form a new unit, and are intended to be sung; they must therefore be judged from the standpoint of "singableness." Hence even the most beautiful and noble poem cannot be used as a congregational hymn, if in metrical accents and coesuras, its single verses and stanzas embody differences and irregularities incompatible with a given melody.

1. *Accents*. The substitution, for instance, of a trochee for an iambus, or other metrical irregularities, used by English poets to break the monotony of their verses, easily make a hymn unfit for singing, since the *musical* rhythm is strictly determined and definitely fixed, so that it cannot be shifted. In reading a poem, many an irregularity or unevenness of rhythm can be slurred over and concealed; but in *singing* it to a well-marked and regularly built melody this cannot be done. The rhythm of the music and that of the text being at variance, both the singer and the listener are painfully distressed. This is a fundamental fault and one that is found very frequently in our English hymn-texts.

By way of illustration of what we have just said, let us more closely examine a hymn that is found in several of our hymnals. It is a typical example of how our Catholic hymns disregard agreement between the musical rhythm and the verse-stress.

schools," words which, as His Grace remarks, seem almost to forestall those of Pope Pius X, when he wrote, "Special efforts are to be made to restore the use of Gregorian Chant *by the people*, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times." The Archbishop continues, "It has been demonstrated by practical experience that, if a uniform method be adopted for all the schools and the study of music be begun with the first school year, our children, at the end of the Primary grades, (that is, at the age of ten or eleven years) will have their voices properly trained and will be able to read at sight all music of ordinary difficulty. * * * * In the schools where this system has been tried and tested, the result has

been obtained, *not for a select number only, but for all our children.* * * * * During the grammar grades, it is then possible to master thoroughly, and even memorize, an entire repertoire of church music, the masses, vespers, psalms, and hymns. * * * * In this way, we will have prepared in a few years an unending supply of available material for choirs, nor is this all, for, as the children of today become the congregation of tomorrow, we will have provided, not only choirs, but that congregational singing so earnestly desired by the Holy Father. * * * * Thus, in the Parochial schools lies the solution of the entire problem. It is the best, if not the only way, of reaching a permanent and effective reform."—*Justine Ward.*



THE ADESTE FIDELES.

To the Editor of

THE CATHOLIC CHOIRMASTER:

Dear Sir;—

I have read with much interest the article in the last issue of the CATHOLIC CHOIRMASTER concerning the origin of the "Adeste Fideles." It seems to me definitive in that it destroys the legend of John Reading being the composer of the hymn, but it does not relieve other doubts. For instance, I have often heard, although I do not precisely know upon what authority, that the tune had been composed by Haendel for the chapel of the Portuguese Embassy in London. According to the dates given in the article of the Quarterly, there would perhaps be something to investigate in this.

However this is not the purpose of this letter.

In an old edition of the "Paroissien Romain Noté" by the Solesmes Fathers, and in the latest edition of the same book, there is to be found a version of the "Adeste Fideles" as follows:

and given as being of Mode VI. This Mode is certainly the only one which bears any resemblance to the modern major scale taking as a model the scale of C Major; as in the latter its initial note is C and the semitones are situated on the same intervals, that is between the third and fourth and between the seventh and eighth degrees. But the likeness ends there, for whereas the tonic is C and the dominant is G in the scale of C major,

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rhythm of modern music. Thus far, I have given three examples of French custom in editing the tune; and the Solesmes monks had nothing to do with any of them. Turning next to England, I find the tune given in plainsong notation in *The Complete Gregorian Plain Chant Manual* published in two large volumes, by Richardson, in 1849, in London. Before this, Coyne had published, in Dublin, his *Choir Manual in Three Parts*, and had also printed the tune in plainsong notation. Finally in 1782, Coghlan had issued, in London, his *Essay on the Church Plain Chant*, and had included the tune in plainsong notation. He issued a new and revised edition of this work in 1799, and again used plainsong notation for the tune. But the year 1782 goes back fifty years earlier than the foundation of the French Order of Benedictines at Solesmes.

From all of these illustrative facts, it is clear that the very recent (comparatively) edition of the Solesmes books which include the tune in plainsong notation have simply followed a very old custom and have not originated it. The reason for the custom was doubtless to make the singing of the choir easy, by not demanding of the choristers a knowledge of any other than the plainsong notation. This is fairly obvious from the fact that in the first volume of Richardson's work (London, 1849), the tune appears twice, first as simply a melody (Vol. I, page 68) and again, as a *motet* in four parts (Vol. I, pages 749-755), and in this "motet" all four voices are printed in plainsong notation!

With respect to the question of the Sixth Mode, let me say that here again the Solesmes books merely followed a much older custom. Thus, in Coghlan's volume of 1782—more than a century before the Solesmes editions appeared—we have the legend placed over the plainsong notation: "Sixth Tone. G Major." The Paris volume issued in 1875 also gives the tone as the Sixth. It is interesting to note the Reims-Cambrai volume

to which I have already referred gives the tone as the Fourteenth!

Mr. Pelletier is not satisfied with an ascription to the Sixth Tone. But in any volume which assigns the modes to the chants, some mode had to be given to this tune of the *Adeste Fideles*. I say this only from the standpoint of a plainsong editor; for I prefer myself the course taken by Richardson's volumes, which do assign the modes to the true plainsong melodies, but do not assign any mode to the tune of the *Adeste*, although it is printed in plainsong notation. If there only were a Fourteenth Mode, our tune would be most accurately located in that plagal mode built on C. However, it is not so inaccurate as Mr. Pelletier appears to think, to ascribe our tune to the Sixth Mode. The tune is evidently "plagal", as its range is from the fourth below the final to the fifth above; and the Dominant (which is to be taken in the plainsong meaning of that word, and not in the musical meaning of moderns) really is La—if it is anything—in our tune of the *Adeste Fideles*. The tune sounds this La no less than fourteen times, while it reaches C above only once; and thus the note La may be said to "dominate" the melody. But indeed the whole matter of "Modes" in plainsong is an unsatisfactory subject.

Altogether, it is sufficiently clear that Mr. Pelletier's quarrel is not really with the Solesmes editions of the *Liber Usualis*, but with a much anterior custom of other editors. It is perhaps worthy of note that the tune is not given at all in the *Manual of Gregorian Chant* edited by the Solesmes fathers for use in England (where the tune is sung in exact modern rhythm), although this volume includes many plainsongs of distinctively English origin or use in the middle ages. Now, the *Adeste* is most popular in England and, indeed, seems (so far as manuscript and printed evidences can indicate) to have originated there. Why, of all tunes, was not this one given by the *Manual*? I suppose the reason is that, after removing from Soles-

mes to the Isle of Wight, the Solesmes monks recognized how unsuitable it would be to present to English singers any one of the corrupted forms of the tune used in France. The English form of the tune goes back to the eighteenth century, while the first "source" known to us of its use

on the Continent is found in the altered text of the hymn as given in the year 1822 in the Office of St. Omer, published at St. Omer's. It would seem fair to conclude that the tune was popularly corrupted in France before it appeared in any "Office" book used in the Churches there.



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.)

Instruction as to Sacred Music.

(Continued.)

III.—The Liturgic Text.

7. The language proper to the Roman Church is Latin. It is therefore forbidden in the solemn liturgic functions to sing anything whatsoever in the vulgar tongue; and much more so to use the vulgar tongue for the variable or ordinary parts of the mass and of the office.

8. The texts which may be set to music and the order which they ought to follow, being laid down for each liturgic function, it is forbidden to confuse this order, or to replace the prescribed texts by others of individual choice, or to omit them either in whole or in part, unless the liturgic rubrics allow of the organ replacing some verses of the text, while these are merely recited in the choir. According to the use of the Roman Church, a motet to the Blessed Sacrament is only allowed to be sung after the *Benedictus* of the solemn mass. It is also allowable, after having sung the prescribed offertory of the mass, to perform during the remaining time a short motet on words approved by the Church.

9. The liturgic text ought to be sung exactly as it is found in the books, without alteration or transposition of words, without undue repetitions, without suppression of the syllables, and always in a manner intelligible to the Faithful, who are present.

IV.—Outward Form of Sacred Compositions.

10. Every part of the mass and of the office ought to preserve, even from the musical point of view, the appearance and form which ecclesiastical tradition has given it and which is well expressed in the Gregorian plainsong. Thus, there is a different manner of composing an *introit*, a *gradual*, an *antiphon*, a *psalm*, a *hymn*, a *Gloria in excelsis*, etc.

11. More especially ought the following rules to be observed:—

(a) The *Kyrie*, the *Gloria*, the *Credo*, etc., of the mass ought to exhibit unity of composition, proper to their text. It is therefore forbidden to compose them as separate pieces, with the result that each of these separate pieces forms a musical composition complete in itself, which can be detached from the rest or replaced by another.

(b) In the office of vespers, the rule of the *Ceremonial of Bishops*, should usually be followed, which prescribes the Gregorian plainsong for the psalmody and which allows of figured music for the verses of the *Gloria Patri* and for the hymn.

Nevertheless it is allowable in grand solemnities to alternate the Gregorian plainsong of the choir with what are known as *faux bourdons*, or with chants suitably composed in a similar manner.

At times it is also allowable to set the various psalms entirely to music, provided that in these compositions the form proper to psalmody be preserved, that is to say, provided that the chanters appear to psalmodise, either with new themes, or with those, which are either borrowed or imitated from the Gregorian plainsong.

Consequently psalms arranged for *Concert use* are for ever excluded and forbidden.

(c) In the hymns of the Church, the traditional form of the hymn must be pre-

served. Therefore the *Tantum ergo*, for example, must not be set in such a manner that the first strophe constitutes a romance or cavatina, *adagio*, while the *Genitori*, is an *allegro*.

(d) The antiphons at Vespers should be performed with the Gregorian melody proper to them. Nevertheless, if for some special occasion they are sung in music, they must never possess either the form of a concert piece, or the dimensions of a motet or cantata.

COMMUNICATIONS.

From "*The Los Angeles Tidings*" with an account of the Consecration Ceremonies of Rt. Rev. Joseph Glass, C. M., D. D.

The Musical Program.

The splendid musical program, prepared and directed by Professor Philip A. Bansbach, choir-master of St. Vincent's, deserves especial and honorable mention. The male chorus of forty voices, recruited from the larger Catholic choirs of the city with St. Vincent's choral organization as a base, and assisted by several of the clergy and Knights of Columbus, alternated between the liturgical Gregorian melodies and a capella, as well as accompanied three and four-part writings.

The Proper of the day, the Litanies, the special antiphons and psalms, were Gregorian throughout, according to the new Vatican edition. The Ordinary of the Mass was Oreste Ravanello's "Messe Solennelle;" whilst the "Veni Creator" and Offertory piece, "Gloria et honore" required the full strength of the chorus. This last number, as well as the entrance "Marche Pontificale," written by Professor Bansbach, had the assistance of a horn quartette.

Professor Frederick Brueschweiler was at the organ. Professor John L. Jung, organist of St. Joseph's Church, assisted.

It was the generally expressed opinion of those present that no more devotional music had ever been heard in Los Angeles, and it is hardly necessary to say that the entire program was in thorough harmony with the majestic rite of the consecration.

ATTENTION!

AN ENTIRELY NEW HYMN-BOOK
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the Responses at High Mass, Benedic-
tion Service, Te Deum

(Vatican Edition)

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We heartily recommend the new hymn-book by Professor John Singenberger, entitled "Cantate." It is a very good collection of Catholic English and Latin hymns which may be sung by the choir, or by the children, or by the whole congregation. We are very anxious that the book be introduced in all the parishes of our Archdiocese, and we earnestly hope that it will prove an efficient help towards introducing in our churches the old and beautiful traditional custom of congregational singing. When Protestant churches are filled with Christian worshippers, it is in very many cases due to the beautiful church hymns sung by the whole congregation. It was the spirit of modern, un-Christian innovation which deprived Catholics of our days of the beauty of the primitive and medieval mode of church music. Why should we not return to it?
† S. G. MESSMER, Archbishop of Milwaukee, Wis.

Frederick Pustet & Co.

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NOTICE!

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

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

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

A YOUNG Bishop of one of the most important Middle-Western Dioceses, in commenting upon the Church music situation in this country recently, made the following remarks:

"One thing I miss greatly, and that is Gregorian Chant. When I go to administer Confirmation or preside at other functions I rarely hear Gregorian Chant. I am a lover of the Chant and nothing would please me more

than to hear those wonderful melodies. I prefer the Chant to the modern compositions for they are so prayerful."

The gist of the remainder of his talk was that the clergy should take the initiative, and that they should have full knowledge of the laws of the Church on the subject of liturgical music.

IT is consoling to know that there are a number of the higher dignitaries of the Church in this country who neglect no opportunity to forward the cause, and, who by their example are demonstrating that moral support of the movement is productive of much good. Where indifference is shown it is not to be wondered at, if the organist and singers manifest a like degree of apathy. The music in many of our Churches, reflects this attitude, for it is not only non-liturgical but it is degrading to both singers and congregation alike. So long as the already vitiated taste of our people continues to be fed with such examples of secular or operatic music as is contained in the Masses of Giorza and Mercadante and the mediocre modern "copyists" of the Haydn and Mozart style, just so long can we expect to hear such remarks as these, from the crowd issuing from Church after an elaborate "concert" where the sacred function is considered an accompaniment to the music:—

"Wasn't Miss Q. in good voice today, and didn't her duet with Mr. Doe in the "Credo" remind you of "Cavalleria" a little? ...

"How thrillingly Mr. X. sang the tenor solo at the Offertory; I couldn't help but think of De Reszke, and the way he used to sing that aria in "Lohengrin."

"I like the "dona nobis pacem" of that Mass, it is so lively and bright, and seems so appropriate for the "closing number!"

PROBABLY the best indication that the movement for decent music in our churches is not dying out, but rather steadily gaining ground is found in the fact that in a number of churches throughout the country, Palestrina Mass-

es have lately been sung. A recent noteworthy event is the announcement of the first rendition of Palestrina's *Missa Brevis*, in Philadelphia, at the church of Our Mother of Sorrows, (Rt. Rev. John J. McCoort, D.D., Auxiliary Bishop of Philadelphia, Rector). An extended account will be found in this issue.

AT the Cathedral in Cincinnati, Prof. John Fehring has recently given another Palestrina Mass, ("Aeterna Christi Munera") while at the church of St. John the Evangelist, Philadelphia, the first rendition of Palestrina's "Missa Sine Nomine" took place some years ago.

MOTETS by the polyphonic writers are found frequently on musical programs, but it is of rarer occurrence that entire Masses by the great composers of the Sixteenth and Seventeenth centuries are rendered. At St. Mary's Seminary in Baltimore, Father Manzetti recently directed a choir of one hundred Seminarians through the polyphonic mazes of a Mass, by William Byrd, known as the English Palestrina.

THE next meeting of the Society of St. Gregory will probably be held in the Central West. St. Louis is being considered as well as other localities. At a meeting of the executive committee the matter will be decided. Due announcement will be made in the next issue of the CATHOLIC CHOIRMASTER.

THE supplement for this issue is supplied by McLoughlin and Reilly of Boston. This firm succeeded the Liturgical Music Co. Occasion is here taken to express our appreciation of the kindness of those who have supplied the supplements to the CATHOLIC CHOIRMASTER, viz.: G. Schirmer, Inc., New York; J. Fischer & Bro., New York; McLoughlin and Reilly, Boston; and Rev. L. P. Manzetti, for his contribution of the two numbers included in the last issue.

PANIS ANGELICUS

Transposed and adapted for the Palestrina Society, Boston, by

By PALESTRINA

Sig. AUGUSTO ROTOLI

Maestoso.

SOPRANO.

pp

Pa - nis An - ge - - -
Great is the Lord, and greatly

CONTRALTO.

pp

Pa - nis An - ge - - - li - cus,
Great is the Lord and great - ly to be praised,

TENOR.

Pa - nis An - ge - - li - cus, Pa - nis An - ge - li - cus,..... Pa -
Great is the Lord and greatly to be prais - ed, In the city of our God,

BASS.

to be prais - ed, greatly to be prais - ed, Great is the Lord and

Fit pa - nis ho - - - mi num,
Great is the Lord, Great is the Lord.

-nis an - ge - - - li - cus, Fit pa - nis ho - - - - mi -
in the mountain of his ho - li - ness, Great is the Lord and greatly to be

pp
Fit pa - nis ho - minum;
Great is the Lord our God,

Fit pa - nis
Great is the

greatly to be prais - ed, mi - num, Dat pa - nis Great is the

fit pa - nis ho - God, and greatly to be prais - ed, mi - num, Great is the Lord our God, and greatly to be prais - ed,

-num, prais - ed, Fit pa - nis ho - mi - num, Great is the Lord our God,

ho Lord and greatly to be prais - ed, In the city of our God, mi - num,

ce and greatly to be prais - ed, li - cus, ... Great

dat pa - nis ce li - cus dat pa - nis ce - Great is the Lord and great - ly to be prais - ed in the mountain of His

cres. dat pa - nis ce - li - Great is the Lord, Great is the

dat pa - nis ce - li - cus Great is the Lord, Great is the Lord,

cres. **f**

gu - ris ter and great - ly to be prais - ed. mi - num. is the Lord and great - ly to be prais - ed. **f**

cres. sempre piu. **f**

li - cus fi - gu - ris ter mi - num. ho - li - ness, Great is the Lord, great is the Lord. **f**

cres. **f**

-cus fi - gu - ris ter mi - num. Lord, Great is the Lord and great - ly to be prais - ed. **f**

fi - gu - ris ter mi - num. Great is the Lord and great - ly to be prais - ed.

pp *ff* *f*

O res mi - ra - bi - lis, O res mi - ra - bi - lis,
 For this God is our God, for - ev - er, and for - ever.

pp *ff* *f* *pp*

O res mi - ra - bi - lis, O res mi - ra - bi - lis, Man - -
 For this God is our God, for - ev - er, and for - ever, For

pp *ff* *f* *pp*

O res mi - ra - bi - lis, O res mi - ra - bi - lis, Man - -
 For this God is our God, for - ev - er, and for - ever, For

Piano e legato.

ppp

Man - - du - cat Do - mi - num pau - per
 He will be our guide, even un - to death,

ppp

- du - cat Do - mi - num,
 will be our..... guide.

ppp

- du - cat Do - mi - num, man - du - cat, Do - mi - num, pau - per
 this God is our God, For this God is our God, for - ever,

ppp

p *ff*

ser - vus et hu - - mi - lis, O res mi - ra - bi - lis O
 He will be... our..... guide, For this God is our God, For

p *ff*

hu - - - mi - lis *ff*

p *ff*

ser - vus et hu - - - mi - lis, O res mi - ra bi - lis O
 He will be our guide, For this God is our God, For

p *ff*

res mi - ra - bi - lis.
 this God is our God.

res mi - ra - bi - lis, man - du - cat Do - mi - num man - du - cat
 this God is our God, For this God is our God, For this God

res mi - ra - bi - lis man - du - cat Do - mi - num man - du - cat
 this God is our God, For this God is our God, For this God

Pianissimo.

Do - mi - num, pau - per ser - vus et hu - - - mi -
 is our God for ev - er He will be our

Do - mi - num pau - per, ser - vus et hu - mi -
 is our God for ev - er, He will be our

hu - - - mi -

f - lis O res mi - ra - bi - lis, O res mi - ra - - - bi - lis.
 guide, and He will be our guide, our guide, for ev - er, ev - en un - to death.

f - lis O res mi - ra - bi - lis, O res mi - ra - - - bi - lis,
 guide, and He will be our guide, our guide, for ev - er, ev - en un - to death.

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

(Continued from the last issue.)

ACTIVITY in musical circles and especially in the field of Sacred music is not confined to any particular section of the country but manifests itself in widely separated districts. Usually there is to be found in every section some whole souled devotee to the cause whose very earnestness is instrumental in attracting many to his point of view. It is consoling to learn that the number of these enthusiasts is increasing rather than diminishing.

IN Mt. Angel, Oregon, the Rev. F. Dominic Waedenschwiler, O. S. B., although burdened with the cares of a large parish, manifests continued interest in the work of Church music reform. Dr. Palmer of Seattle, Washington is director of the choir in St. James' Cathedral. His male choir sings only liturgical music during the ecclesiastical functions. Compositions by Palestrina, Vittoria, and Allegri figure prominently on the programmes rendered. The proper of the Mass and the Psalms and Antiphons are given their proper Gregorian settings.

IN Menlo Park (San Francisco) California, at St. Patrick's Seminary, is to be found a group of enthusiasts who have carried the traditions of St. Mary's Seminary (Baltimore) to the coast and there established a veritable Schola Cantorum of the first order. Among this group are to be noted the Rev. Marcetteau; Rev. Ouvrard, S. S.; Rev. G. W. Huey; and the Rev. L. F. Meil, S. S. Rev. Ouvrard was formerly a member of the Paris Schola Cantorum. The influence of Bordes, Vincent d'Indy and other shining lights of the Paris Schola can be said to have found an abiding place even in the far West in this great institution at Menlo Park.

ALITTLE oasis is also found in Dubuque, Iowa. Here at St. Joseph's College the Rev. Alphonse Dress, Ph. D., has been working for some years with the collegians and has brought the choir of young students to the point where they are now engaged in touring the neighboring states giving concerts in which are illustrated the various styles of ecclesiastical music. The influence of such an organization must be strong indeed to call forth such laudatory comments from

the daily press, as indicated in the excerpt cited below.

The Dubuque *Telegraph Herald*, in an editorial gives testimony to the influence exerted in the community by the choir of St. Joseph's College in the following terms:—"Notwithstanding St. Joseph's Choir is an organization several years old, until now our editorial appreciation of it has not been given expression. Better late than never, we bear now enthusiastic testimonial to the choir and its surpassingly able director. Who has not heard the choir has missed the most perfect choral harmony ever heard in Dubuque and we dare say surpassed nowhere. Here is an organization of which St. Joseph's College, not alone, but the whole city has just reason to be proud. Whoever loves good singing should hear the choir at the very first opportunity."

Newspapers in the cities of Helena, Montana; Bloomington, Illinois; and many Iowa cities give splendid accounts of the triumphs of this organization which is doing so much to bring before the general public, the music of the Church which it would otherwise probably never have the opportunity of hearing.

Rev. Dr. Dress is a graduate of the School of Sacred music of Ratisbon and spent many years abroad visiting the various Church music centres. He was also for some time in the Isle of Wight.

AT the Theological Seminary, San Antonio, Texas, Theo. Labouré, O. M. I., and Rev. Chas. Siemes, O. M. I., are actively engaged in promoting the success of the liturgical music movement. Rev. W. W. Hume is also of the San Antonio group of enthusiasts.

REV. Virgil Génévriér has transferred his activities from Newark, N. J., to Globe, Arizona. Among others in the Western district who are forwarding the movement in every way are: Rev. Victor Van Durme of Stillwater, Oklahoma; Rev. George Marx of Winslow, Arizona; Rev. Charles A. Ramm of St. Mary's Cathedral, San Francisco.

IN the Middle West and North West are to be found prominent church musicians in the persons of Rev. Eugene L. Bühler, C. S. S. P., of St. Joseph's College, Kirkwood, Mo.; Rev. F. F.

Formaz of Rout College, Jacksonville, Ill's; Rev. Gregory Huegle, O. S. B., of Conception Abbey, Conception, Mo., who is widely known as a musician of great worth and who is associated with the Right Rev. Bishop Schrembs of Toledo, in the preparation of the Catholic Edition of the Progressive Music Series which contain the Gregorian Chant supplements for the use of children in the parochial schools; Rev. John B. Kessel, S. J., of Florresant, Mo.; Mr. Wm. Markoe, of White Bear Lake, Minn., Editor of the American Catholic News Bureau who has contributed to many reviews, articles on the subject of Sacred Music: Rev. K. F. Neenan S. J., of Chicago, Ill's; Rev. Francis H. Skaer, St. Louis, Mo.

PITTSBURGH, Pa. can boast of many church musicians of prominence both among the clergy and laity. In speaking of church musicians the term is used in its broad sense as including those who, while they may not be practical musicians, are doing fully as much good as the professional organist or choirmaster in giving moral support and encouragement to the cause. Rev. E. M. McKeever, LL. D, Rector of the Church of St. John the Baptist, was President of the church music commission organized some years ago.

Probably no more elaborate program has been adopted by any commission throughout the country than the plan first proposed and drawn up by Rev. McKeever for the regulation of church music in the Pittsburgh Diocese. Untoward events prevented the carrying out of the program as outlined by the commission and as a consequence united action on the subject was out of the question. What an object lesson this would have been to the entire country could the plan as originally conceived, have been carried out in every detail.

The plan, it may be added, provided for the establishment of Schola Cantorum for Priests; Schola Cantorum for Parochial schools and the children of the Diocese; Schola for Organists and Directors.

THE Commission was to authorize the adoption of, or recommend the use of only approved liturgical music, text books, etc. Districts were apportioned to several committees. A Director

general was provided for together with a Director for each District.

TAKEN as a whole, the plan was admirable in every respect and it is to be regretted that the commission plan, here as elsewhere, was doomed to complete failure so far as the actual results are concerned. The issuance of a list of approved music has been the sum total of the activities manifested by nearly all the commissions throughout the country. In looking over the official directory one will note the omission of the list of members of the commission on church music in many dioceses. Probably more dependence is being placed upon individual effort than any influence the commission may be able to exert in the matter.

AMONG the prominent church musicians in the Pittsburgh district should be mentioned Mr. Joseph Otten, who is known through his excellent work with the male choir at the Pittsburgh Cathedral and also through his contributions to the Catholic Encyclopedia on the subject of Church Music. Rev. J. A. Dewe, M. A., Litt. D. of Duchesne University is also intensely interested in the question of liturgical music. Rev. T. F. O'Shea and Mr. Charles E. Mitchell are also numbered among the Pittsburgh group of lovers of true ecclesiastical music.

AT St. Charles' College Catonsville, Md., Rev. Charles Gleason is doing remarkable work along the lines indicated in the "Motu Proprio" Gregorian Chant is utilized for the High Mass and Vespers every Sunday. Polyphonic music is also given prominence in the programs rendered by the young students. Father Gleason is inculcating a love for the true type of devotional music among his pupils and he is obtaining exceptional results through the force of a charming personality. Rev. Gleason studied with the Solesmes monks in the Isle of Wight. The influence and tradition of the Benedictines is carried through all parts of the world by young men of Father Gleason's type, who have made the pilgrimage to the fount of Gregorian inspiration.

(To be Continued.)

NOTES OF INTEREST

SING PALESTRINA'S "MISSA BREVIS"

**First rendition of one of Italian master's most beautiful compositions in Philadelphia.
Great work sung by Our Mother of Sorrows' Choir of Men and Boys,
under the direction of Rev. James A. Boylan, D. D.**

Last Sunday in the Church of Our Mother of Sorrows, forty-eight street and Lancaster avenue, the choir of men and boys sang Palestrina's "Missa Brevis." It was the first time that this Mass was ever sung in this city. An event of this kind is of artistic importance, because of the high place which Palestrina holds among the few really great composers of the world. He lived in the sixteenth century and the unanimous judgment of posterity has been that he was a genius of the first order, that his compositions represent the most ideally perfect form of religious figured music.

His Masses and motets exemplify in a very high degree two fundamental ideas that should underlie every piece of music sung in church, Considered as mere music, his works have stood the test of minute musical criticism and have excited the admiration of critics because of the mastery of the art of composition which they display. But over and above this technical excellence they are a lofty and inspired musical expression of the religious thoughts and emotions suggested by the words of the liturgical texts. The spirit of prayer and devotion breathes in every note.

As far as we in America are concerned, we have been obliged to take this mostly on faith—and very often at the hands of Protestant writers. In the great choirs of Europe these master works have lived; they are still frequently heard. Some years ago in Germany a Protestant firm went to great expense to issue as a tribute to the Italian master's genius a complete edition of his work in thirty-three volumes. In this country we have had little or no opportunity to judge for ourselves, because our choirs have been unable or unwilling to sing music which requires preparation of a special kind. We have been in possession of a noble artistic heritage which we have neglected and failed to appreciate.

The "Missa Brevis" is one of the shorter and at the same time most beautiful examples of the master's style. One hearing of a composition of this kind, so far removed from all worldly influence, representing a musical ideal so different from that to which we have been accustomed, is not sufficient to enable us to understand even in a small degree its excellence and appropriateness as a musical accompaniment to the great Mystery

of the Altar. Hence it will be repeated this Sunday, March 19, and at frequent intervals, so that it may become familiar. There is an old saying that "familiarity breeds contempt." In the case of a great work of art such as this, familiarity is a prime necessity if we are to penetrate the purpose of the creative artist and to realize in ourselves the impression he intended to make on our souls by his work. The end for which this Mass was written is not to display the technical virtuosity of the composer or of the singers, but to elevate the minds and hearts of the hearers to a closer union with God. Its rendition is, therefore a peculiarly potent and exalted form of prayer.

Catholic Standard and Times, Phila.

Mass Composed by Former Member of Choir to Be Sung.

The choir of St. Boniface's Church, Diamond and Hancock streets, is carefully rehearsing the Mass in honor of the Blessed Sacrament which is to be sung on Easter Sunday. This Mass was composed by Roman Steiner, a former member of the parish and its choir and a graduate of the Catholic High School. He is at present teaching music in the Peabody Institute, Baltimore, Md., and is director of St. Ignatius' Church choir, Baltimore. Liturgically the Mass is a model, and as to harmony, and melody, it is pleasing and devotional.

Catholic Standard and Times, Phila.

How To Begin Training A Boy's Voice.

By PROWER SYMONS.

(Associate of the American Guild of Organists.)

SOMEWHERE between B flat (third line) and F (top line) you can succeed in eliciting from boys a tiny, soft, very light tone, by using the vowel 'oo' (as in "loop") or syllables using that vowel with consonants c, n, or l; as "coo" "noo" or "loo." Say nothing of tongue, lips, head, or any part of the body. Merely pattern a light, easy tone and ask the boys to imitate. See that the vowel is "oo" and not "oh." Have them speak it after you, a number of times till they get it. Many earnest boys will frustrate the object by a tremendous intake of breath before attempting to sing the tone. Tell them *not* to breathe first.

Show them how. Take an extraordinary amount of breath. In a great sigh let your chest collapse, then without taking the least new supply of breath, immediately sing a tone, a string of tones, break into talking, showing them how you are singing or talking upon breath left in your body after seemingly ejecting all that was there. They will be astonished and will quickly "catch on." Frequently, before an attack, admonish by quickly saying "no breath" (meaning "do not take a breath") and noting that they do not raise their shoulders, and the battle will soon be won. Persevere until you get this "pearl," this tender, sweet tone above the range of the so-called "chest" tones. The sweeter, even the softer, the better. Often it will be so weak that it will seem worthless. Do not be discouraged. It is the great prize you are seeking. Patiently elicit this tone—insist on softness—on "sweetness." See that the vowel is pure, which means that it is a perfect "oo." Secure it by "patterning a pure spoken 'oo,'" and have them say it a number of times till it is correctly sounded. Let the boys "look at" the sound. Don't tell them anything about shaping lips or mouth.

Here let me digress and say that this is the way to teach all the other vowel sounds, and indeed words. Watch that every vowel sound is what it is meant to be and not some distortion of the lovely thing it is. Secure it by speaking the vowel (or word) in a proper, refined and simple manner, make your boys speak it—in its pureness; and then say "sing it just like that." You will be surprised at the results, and at pitfalls you avoid now and later.

Now to resume our exercise. Starting with our newly-acquired light—sweet tone slowly, easily, lightly—have the lads sing downwards a portion of the scale. (All exercises should be parts or the whole of some scale or key.) At first, say, "Doh, ti, la, soh;" then extend it two notes to "mi;" finally the scale of eight tones—doh to doh—but using all this while the vowel "oo" or syllable formed with that vowel. By constant repetition of the downward scale, softly and sweetly, you will soon have an even scale of pure tones. By semitones raise the pitch of your starting tone until you reach, say, A flat. This may take several lesson periods, but having secured that, it is only a matter of time and practice till you can carry it to high C. Vary the exercise by giving arpeggios downwards. Then attempt scales and arpeggios upwards, always starting and maintaining very light singing. When you have secured a right habit on this vowel, then practice all vowels. To use one vowel to the neglect of the others is very harm-

ful. The one first used is to secure the so-called "head tones." I repeat, teach vowel sounds by pattern, in a speaking voice. Boys, and grown-ups too, learn best by imitating the spoken word. Most of us retain much of the monkey faculty of mimicking.

One word in reference to the important matter of final consonants. Show your boys by speaking the word, taking care to fully, even slightly to exaggerate the final consonant. Have them say it several times after you. A little reminding and they will give you crisp word endings—*Etude*.

DURING a meeting of the organists and CHOIRMASTERS' Association in Manchester Eng., some time ago, R. H. Mort, Mus. D., lectured on *The training of boys' voices*. The lecturer dwelt on the importance of correct breathing and advocated the intercostal method. He emphasized the fact that the larynx should be concerned with the production of tone only, and should not in any respect control the breath. He went into great detail in explaining the methods adopted in training his choirboys, a number of whom were present to illustrate the lecture. Their singing proved the success of the lecturer's methods. The different vowel colors and the method of incorporating them with any vowel sung was carefully explained and well illustrated. This idea is somewhat akin to what is generally known as vowel modification, but was presented to the audience from a different standpoint. Too much use of the vowel "oo" was deprecated as likely to make the voices sound too sombre. The difficulty of retaining good vowel tone when combined with consonants was dealt with and useful exercises indicated. The lecturer was of opinion that choir-trainers should themselves be trained singers, and said it would be an advantage if they took lessons in the singing of Italian, even if not understanding the language, as they would thereby obtain a better idea of correct vowel tone. The advisability or otherwise of holding rehearsals in the chancel was touched upon, and in view of recent discussions on this question the lecturer pointed out that the Choir-trainer should realize the fact that what would probably be satisfactory tone in a small practice room would be quite unsuitable in a large church, and the conditions under which the music was finally to be rendered must ever be borne in mind. At the close of the lecture there was considerable discussion, after which a hearty vote of thanks was accorded Dr. Mort for his very interesting and helpful lecture, also to his boys for their excellent singing.—*Organist and Choirmaster*.

FALSESTTO VOICE CHANGED BY COUGH Practice on "Ahem" Makes "John E" Speak in Baritone

PERSONS with falsetto voices may cough them down to baritones if they follow the advice of Dr. Frank Mead Hallock, neurologist at Cornell Medical School, who describes the process in the current number of "The Medical Record."

Doctor Hallock tells how there came to him one John E., who could not sing or speak except in a shrieking key. His pipes seemed all awry. He was also stone deaf. Such a stalwart man was John E., and so vigorous he seemed in his 35 years that Doctor Hallock started an expedition after his voice. He asked the man to clear his throat. At the end of a coughing "ahem" the physician detected a natural voice, so he had John E., prolong the "ahem."

"In this way," to quote Doctor Hallock, "he finally proceeded out of the second sound a good full tone in the normal register. In speaking he still lapsed into the falsetto, for up to this time in his life he had never used the slightest suggestion of a normal voice. I saw him again on the following day, and, although he was able to produce the normal register tone, when carefully guided to it, the voice would still often break. I practiced with him, going from one note to another, until he he got the range of an octave. That was all I needed for practical purposes. His voice became more and more free, and I told him to go home and practice."

Doctor Hallock says that on the third day he gave the patient a copy of Longfellow's poems and then brought in a young woman to hear him read.

The fair auditor, who knew John E. well, was carried away with amazement.

"His normal voice," says Doctor Hallock, "was now thoroughly established. It proved to be a good manly baritone. He telephoned to all he knew within a hundred miles so that they might hear it."

Several months after that the physician asked the new baritone to speak to him in a falsetto voice, but, although John E. tried to oblige, he could not utter a sound at high pitch.

There is hope that he may cough his way into the bass profundo class.

Boy Choristers and Altar Boys.

Considerable discussion has been going on in some of the dailies as well as in the weekly Catholic press on the question of the difficulty of organizing choirs of boys to render the liturgical music in compliance with the "edict of Pope Pius X. on the subject.

If it was merely a question of finding boys who could sing, boys with ample voices for the rendition of the solemn Gregorian chants, there would be no difficulty to contend with. Almost any Catholic parochial school has plenty of boys who have more than once demonstrated their ability to render harmoniously some of the best musical works. It is purely a matter of organization, a matter of putting the youngsters through a system of discipline and impressing on them the solemnity and reverence which become those taking part in the singing of the Mass. The boys should be chosen and carefully selected for the vested choir. Not every boy with a good voice should be among the number. One irreverent, thoughtless youth among them may make the successful singing of the Mass an impossibility.

* * *

If we are to have vested choirs of boys, much depends upon the organization and direction of those boys. There is no trouble about the voices. But one thing is certain the boys must be well trained. Not every pastor nor assistant pastor has the time in our Catholic communities to devote to this task. Protestant pastors and their assistants have plenty of leisure for such work. Who then is to train those boys for the choirs which we are told must be the choirs of the future? They ought to be trained in the parochial schools, to start with, and then those large congregations that have choir directors ought to give the director of the present choir full charge of these boy choristers.

In this connection it is no harm to admit that there is also a crying need for *better trained altar boys*. Some of them are so full of levity of the youth of the present age, that they cause no little distraction among a congregation even on the most solemn occasions and not infrequently cause the priest uneasiness and anger.—*Catholic Columbian Record*.

ANNUAL CONCERT GIVEN BY ST. ALOYSIUS' CHOIR

**Fifty Male Voices Under Direction of Glenn
W. Ashley Charm Large Audience.**

St. Aloysius' male choir of fifty voices attracted a capacity audience at Gonzaga Hall last evening, when the organization, under direction of Glenn W. Ashley, was heard in its annual concert. Precision of attack and careful attention to the smallest detail marked the work of the choir in all the choruses, such results in a body of singers more than half of whom are young boys being a distinct achievement. Of the choral numbers, those sung without accompaniment were most effective, and special mention should be made of the "Ave

Maria Stella," by Grieg, and "The Angelus," by Elgar, both sung a cappella, and the closing number, "Let the Heavens Rejoice," from Gaul's "Holy City," which was given with orchestral accompaniment.

In a sermon preached at the church of the Sacred Heart, Holloway, in the "seventies"—upon the occasion of a collection for a new organ—the late Cardinal Manning expressed his views very clearly with respect to Church Music.

The Cardinal asked, "if the worship of the Almighty is the purest and highest part of the service of the Church; and if the worship of Almighty God be so conducted that the people cannot understand it, if the music of the Church be

such that the people cannot join in it, if what is sung is sung in such a way that the people cannot even follow, then are they not shut out from their due share in the public worship of the Church?"

"More than this," urged the Cardinal, "if the music is of a kind which exhibits the skill of the composer and the personal attainments of the singers, the faithful feel at once that the atmosphere and conditions of the concert-room or of the theatre have found their way into the Sanctuary."

Anticipating the *Motu Proprio* of the late Pope Pius X by some thirty years or so, Cardinal Manning recommended in Catholic Churches the exclusive use of Gregorian and other music of a purely ecclesiastical character.—*Organist and Choirmaster*

PROGRAMMES.

MUSICAL PROGRAMMES PHILADELPHIA.

Programmes for Holy Week and Easter Sunday at the Church of Our Mother of Sorrows, Philadelphia, Pa. Choir of Thirty five boys and twenty men under the direction of Rev. James A. Boylan, D. D.. Mr. Alphonse Heuermann, Organist.

PALM SUNDAY

Blessing of the Palms.

Hosanna Filio David.....Gregorian
In Monte Oliveti.....Croce
Sanctus.....Filke
Pueri Hebraeorum.....Gregorian
Cum Appropinquaret.....Gregorian

SOLENN HIGH MASS.

Introit.....Domine ne longe.....Gregorian
Kyrie.....Missa Brevis.....Palestrina
Graduale.....Tennisti.....Gregorina
Credo.....Missa Brevis.....Palestrina
Offertory.....Improperium.....Witt
Sanctus, Benedictus, Agnus Dei.....Missa Brevis. Palestrina
Communion.....Pater.....Gregorian

HOLY THURSDAY.

Introit.....Nos Autem.....Gregorian
Kyrie.....Missa "Benedicamus Domino".....Perosi
Gloria.....Missa "Benedicamus Domino".....Perosi
Graduale.....Christus Factus Est.....Gregorian
Credo.....Missa Brevis.....Palestrina
Offertory.....Dextera Domini.....Gregorian
Sanctus, Benedictus, Agnus Dei.....Missa Brevis. Palestrina
Communion.....Domine Jesu.....Gregorian
Pange Lingua.....Gregorian

THREE HOURS AGON.

Improperium.....Witt
O Domine Jesu.....Palestrina
In Monte Oliveti.....Croce
Popule Meus.....Vittoria
Tenebrae Factus sunt.....Palestrina
Ave Verum.....Mozart

HOLY SATURDAY.

Kyrie.....Missa Brevis.....Palestrina
Gloria.....Missa Pontificalis.....Perosi
Confitebor.....Gregorian

Sanctus..... }
Benedictus..... } Missa Pontificalis.....Perosi
Agnus Dei..... }
Vespere Autem.....Gregorian
Magnificat.....Falso Bordone.....Pagella

EASTER SUNDAY.

Mother of Sorrows Church, Philadelphia, Pa.

Solemn Pontificale Mass.

Ecce Sacerdos.....Filke
Introit....."Resurrexi".....Gregorian
Kyrie..... }
Gloria..... } Missa Solemnis.....Montani
Graduale and Sequence.....Gregorian
Credo.....Missa Solemnis.....Montani
Offertory.....Terra Tremuit.....Gregorian
Motet.....Haec Dies.....Ett
Sanctus..... }
Benedictus..... } Missa Solemnis.....Montani
Agnus Dei..... }
Communion.....Pascha Nostrum.....Gregorian

(Through an oversight the following program was omitted in the list of Christmas programs given in the January number of the "Choirmaster")

ST. RAPHAEL'S CATHEDRAL.

Dubuque, Iowa.

Rev. Alphonse Dress, Choirmaster.

Introit.....Gregorian
Kyrie and Sanctus from the Mass of the Sacred Heart
.....Gounod
Choir, Organ and Orchestra.
Gloria.....Missa de Nativitate.....B. O. Klein
Choir, Organ and Orchestra.
Graduale and Alleluia.....Gregorian
Credo.....Missa Solemnis.....J. L. Browne
Offertory.....Gregorian
Motet....."Jubilate Deo" a cappella.....Mozart
Benedictus and Agnus Dei.....J. Reinberger Op. 125
Choir, Organ and Orchestra.
Communion.....Gregorian
Recessional.....Adeste Fideles.....Arranged by Rev. A. Dress

Specimen programme rendered by the Vested Choir of boys and men from St. Joseph's College Dubuque, Iowa, Rev. Alphonse Dress, Ph. D. Director, in their tour of the states of Iowa and Illinois.

Kyrie.....	Perosi
Gloria.....	B. O. Klein
Benedictus.....	Alphonse Dress
Agnus Dei.....	Oberhoffer
Salve Regina.....	Gregorian
Hodie Christus Natus est.....	Nanini (1620)
Ego sum pauper et dolens.....	Croce (1625)
Impropria.....	Palestrina (1560)

(with analytical notes)

Cincinnati, Ohio, St. Peter's Cathedral, Prof. John J. Fehring Choirmaster. Choirs consisting of 30 Seminarians, 40 men and boys. Boys from the "Schola" at the St. Joseph Orphanage, Cincinnati.

HOLY WEEK.

PALM SUNDAY.

Terce.....	Seminarians
Hosanna.....	(Four Part) Students
Responsory "In Monte".....	Haydn
Preface and Sanctus.....	Chant
Pueri Hebraeorum.....	Chant
Processional.....	Chant
Gloria Laus et Honor.....	Chant
Ingrediente.....	Chant
Proper.....	Students Chant
Mass.....	(Four Part a capella) Turton
Passion Responses.....	Fehring
After Offertory.....	Tenebrae Palestrina

TENEBRAE, WEDNESDAY P. M.

All Antiphons and Psalms.....	Chant
1st Noct. Omitted.....	
1st Lamentation.....	Most Rev. Archbishop
1st Responsory.....	"In Monte" Haydn
2nd Lamentation.....	Rev. E. Anthony
2nd Responsory.....	"Tristis" Haydn
3rd Lamentation.....	(Four Part) Stehle
3rd Responsory.....	"Ecce Vidimus" Haydn
1st Responsory and 2nd of 2nd Noct.....	Chant
3rd Responsory.....	"Unus" Haydn
Benedictus.....	Fehring
Christus Factus.....	Zingarelli
Miserere.....	Ett

THURSDAY A. M.

None.....	Students
Proper.....	Chant
Ordinary.....	Dubois
Blessing of Oil.....	6 Chanters
Procession.....	Pange Lingua

Vespers Recited.

THURSDAY TENEBRAE.

Antiphons and Psalms.....	Chant
1st Lamentation.....	Most Rev. Archbishop
2nd Responsory.....	"Omnes Amici" Haydn
2nd Lamentation.....	Rev. E. Anthony
2nd Responsory.....	"Velum" Haydn
3rd Lamentation.....	
3rd Responsory.....	"Vinea" Chant

1st Responsory 2nd Noct.....	Tanquam Haydn
2nd Responsory.....	"Tenebrae" Palestrina
3rd Responsory.....	Chant sung

Lauds, etc., same as before.

FRIDAY A. M.

None.....	Students
Passion Responsory.....	Students Air by Ett
Ecce Lignum.....	Chant
Popule Meus.....	Chant
Crux Fidelis.....	Chant
Vexilla Regis.....	Chant

Vespers Recited.

FRIDAY P. M.

Antiphons and Psalms.....	Chant
1st Lamentation.....	Most Rev. Archbishop
1st Responsory.....	"Sicut Ovis" Palestrina
2nd Lamentation.....	Rev. E. Anthony
2nd Responsory.....	"Jerusalem" Palestrina
3rd Lamentation.....	Stehle
3rd Responsory.....	Plange Palestrina
1st Responsory 2nd Noct.....	Recessit Haydn
2nd Responsory.....	O Vos Fehring
3rd Responsory.....	Chant

Lauds, same as before.

Way of the Cross.

Tenebrae.....	Palestrina
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SATURDAY.

None.....	Students
Chant Throughout.....	
Organ beginning at Gloria and continuing during rest of Mass.....	

EASTER.

Chant Proper.....	
Rheinberger Mass.....	
Haec Dies.....	Dress
Victimae Paschali.....	Chant
Laudate Dominum.....	Ett
Terra Tremuit.....	Gruber

VESPERS DE EA.

Terra Tremuit.....	
Haec Dies.....	Dress
Tantum Ergo.....	Klein
Psalin 150.....	C. Franck

Holy Week and Easter at the Baltimore Cathedral

Music rendered by the Schola Cantorum of St. Mary's Seminary, Rev. L. P. Manzetti, Conductor.

PALM SUNDAY.

"Hosanna filio David".....	(2 part chorus), Ravanello
"In Monte Oliveti" (4 part Falsobordone), Viadana-Manzetti	
"Pueri Hebraeorum".....	(Traditional Chant)
"Gloria Laus".....	" "
"Ingrediente".....	" "
Introit.....	" "
Graduale.....	(4 part Falsobordone), Perruchot-Manzetti
Communio.....	(Traditional Chant)

WEDNESDAY.

TENEBAE.

First Lamentation.....	(Traditional Chant)
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