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The Catholic Choirmaster

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A magazine for those interested in Liturgical Church Music.

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The Archbishop of Cincinnati and His Great Work in Actively Promoting The Cause of Liturgical Music.

Address delivered by His Grace the Most Rev. Henry Moeller, Archbishop of Cincinnati, on the occasion of the opening of the Archdiocesan Institute of Sacred Music.

Right Reverend and Reverend Fathers, and Dear Friends:

I gladly bid you a most cordial welcome, and I earnestly ask the Lord, from Whom every good and perfect gift comes, to bless abundantly the work of the Summer Course of Church Music, so that it may be productive of splendid results. And I assure you that I regard it as a singular privilege to address you at the solemn opening of the Summer School. Any one, who heartily desires to see carried out, in a becoming and dignified manner, the solemn and inspiring Liturgy of Mother Church, must feel greatly honored to be called upon to address those, who contribute in no small measure to its due and imposing ceremonial. And among those, who render this inestimable service, our Catholic organists and teachers and members of Church choirs, hold a most prominent place. But this is a truth so evident that it is superfluous to dwell upon it.

Sublime Character of This Service.

We read in the *Apocalypse* of St. John that God is worshiped in heaven, "where His glory dwells," by angels and saints, who ceaselessly adore, thank and praise Him. So we on earth must render Him the same honor. And happily we possess means, a ritual act, a solemn ceremony, instituted by Christ for the special purpose of giving due homage to God and of obtaining those blessings, temporal and spiritual, of which we, still on the terrible battlefield of this world, stand urgently in need. This sublime act of worship is the Eucharistic Sacrifice, commonly called the Mass. Here Christ offers Himself, through the ministration of the Priest, to the Eternal Father with a heart as warm, as generous, as unselfish, as when He suffered Himself to be immolated on the Cross. In the Mass Christ adores God for us; in the Mass He thanks God for us; in the Mass He implores for us varied and innumerable graces and blessings; in the Mass He pleads for us poor sinners in this vale of tears.

The Eucharistic Sacrifice, which has always been properly regarded as the central act of worship, has, from the very beginning of Christianity, been

associated with prayers and ceremonies, which, however, have undergone some changes due to circumstances of time and place. However, the principal and essential parts of the Mass have not been subjected to any notable change, because Mother Church has ever guarded its sacred ritual.

To give additional pomp to our worship of God, to enhance the solemnity of the Mass, the Church has from the very beginning made use of music. She summons to her aid—it is undoubtedly true—all the arts to give a magnificent and inspiring setting for her worship of the Lord; she commands architecture to devise stately temples, painting and sculpture to adorn them befittingly; and she employs the skill of the embroiderers and the silversmiths to prepare articles needed for the becoming celebration of the sacred liturgy; but none of the arts is so closely associated with the Divine service as the Queen of Arts—music. It has become an intimate part of her liturgy; and is now the setting of some of the most beautiful prayers of the Great Sacrifice.

* * * *

It is quite evident that the choir has a very important and prominent part in the celebration of that Sacred Liturgy by which we adore, praise and implore the help needed for soul and body.

Character of Music.

And this brings us to the very interesting question: What kind of music should be used in the Sacred Liturgy? You must admit, on due consideration of the supreme purpose of the Mass, that the Music used by the choir should be of a character in accord with this sublime act; that it should be, if possible, a special music, truly sacred and consequently in a particular manner adapted to the altar. As liturgical vestments, worn by the priests, are entirely different from the common garments, worn at home or out on street; as the vessels, used for the Sacred Liturgy, are different from the goblets for the table; so also it is most desirable and befitting that the music for the Sacred Liturgy should be distinct in character from that, used and heard in concert halls and temples of profane music. In accordance

with this laudable propriety; the Church, guided by the Holy Spirit, has wisely selected a music, which she considers suitable, which she watches over most carefully to preserve it in all its purity and majesty. She even directs that her ministers be familiar with it, for the Fathers of the Council of Trent ordained that ecclesiastical students should know it, and it should be taught in the Seminaries.

Gregorian Chant.

The music which may be called the Church's own song, is known as the Ecclesiastical Chant, Plain Chant. It is often—and I might say commonly—called "*Gregorian Chant*." It must not from this be inferred that it originated in the seventh century with the illustrious successor of St. Peter, the great Gregory. The chant bears his name, because he enriched it, codified it and lopped off unbecoming redundancies. The elements of the chant existed prior to St. Gregory. It is not improbable, according to the opinion of some, that it is of apostolic origin. For it is not at all unlikely that, when we listen to the ecclesiastical chant, we hear again some echoes of that music, sung by the Christians in the catacombs. It may also be that, when we assist at the Plain Chant of a High Mass, we hear the notes of that far-off first Mass, said by our Lord Himself on the eve of His Passion; of that hymn of praise, of which the Evangelists, Matthew and Mark, made mention.

These observations, no doubt, may bring a smile to the lips of some, who do not take kindly to the Gregorian Chant. They may contend that these are rather extravagant statements, originating from some wild enthusiast for Plain Chant; they may maintain that it is without life without animation—a beggarly and dull humdrum performance. Such adverse impressions, however are due not to the character of the Gregorian Chant, but to the defective and wretched manner, in which it is rendered. For I have listened to the chant, sung in such an unskilful manner, that, with the best will and widest stretch of the imagination, I failed to see in it either beauty or devotion. I contend—and I feel you will be convinced when you hear it sung as it ought to be sung—that the Plain Chant deserves to be regarded as the most inspiring and devotional music. Such was the opinion of the great composers of music and of other distinguished men who have spoken of it in terms of rapture. Of Mozart it is reported that he stated that he would give all his fame for the honor of having composed the Plain Chant music of the "*Preface*" of the Mass. One day, being present in church at the singing of the "*Stabat Mater*," he exclaimed: 'Only four notes and

what power." Mendelssohn wrote: "I cannot understand how Catholics, who in their own church music have the best that can be made, can put up with Mass compositions, which are not even passably suitable, but outright distracting and operatic." Wagner often declared: "that it was a delight to him to listen to Gregorian Chant and to the compositions of Palestrina; and that this was an artistic treat difficult to describe in words." Jean Jacques Rousseau, anything but a Catholic, a good musician, however, said: "A man must have, I will say not piety, but absolutely no taste, if to any music he gives the preference over the choral in the church. It is preferable to the sickly, theatrical music, which in many churches is given in its place, music without taste or decency and respect for the place, which it profanes. Rousseau, I am sure, would make a similar remark, if he heard some of the music, which today is at times inflicted upon patient congregations. Sing the Gregorian chant as it ought to be rendered, with the expression and shading prescribed, and you will be forced to admit that it is grand, beautiful, soul-inspiring and helpful to devotion.

* * * * *

Palestrina and Other Figured Music.

The Church, while having in a particular manner sanctioned and given the highest approval to the Plain Chant, does not forbid other music, including figured music. The Council of Trent, which gave so much attention to prescribe many abuses, did not fail to legislate in regard to church music. That famous Council appointed a special commission of Cardinals, charged with drawing up rules regarding the style of music to be allowed in Church. Among figured music, ancient and modern, the Council of Trent, set in the foremost place the Palestrina Music, It approved—or, perhaps, more correctly—tolerated also other figured music, but only under certain restrictions. The Church, realizing that musical abuses, which held sway from time to time, abounded, when composers forsook the Gregorian, and built up their Masses and other compositions on secular tunes, directed that whatever music is used during the Liturgy, should retain the character that gives the dignity and prayerful spirit of the Gregorian. Wherefore:

(1) The choral character of the Gregorian should be retained. Dr. Krutschek in his "Church Music as the Church Wills It," says: "True Church music is choral, and figured music which in its fundamental character is adequate to it, and which treats the sacred text according to the liturgical laws. By fundamental character is meant the transcendent spirit, the

dignity and solemnity of the chorale." Hence long solos of a soprano or an alto, or of a bass or tenor, are not to be tolerated.

(2) Music, that does not help devotion, is to be excluded. Very apropos are the words of Dr. Selbat. In a collection of lectures on Church Music for the clergy and laity, he says: "If the vocal music of the Church is prayer, and, indeed, her solemn prayer, then the art of melody and harmony must be subservient to the words of the prayer, not *vice versa*. Any style of vocal music, which aims at display by its skilfulness and which treats the text as a secondary matter; any music, which takes the attention away from the prayers and attracts it to itself; which gives pleasure to the senses instead of inciting devotion; in other words, which presumes to be mistress, when it is only a humble servant, is an abomination in the house of God."

I heartily and fully endorse these words. Consequently any music, that mutilates the sacred text; any music, that does not bring out the sentiment of the prayer, that does not stimulate devotion, but is simply and purely an artistic display, should not be allowed in Church.

(3) The music must not protract and interrupt the service. Many of you have been treated, no doubt, to some of the elaborate Masses of Haydn. If so, you will recall that the celebrant is obliged to wait at times for forty minutes. This kind of thing, in itself, is nothing short of cruelty, considering that the celebrant has not broken his fast. He must wait after the "Kyrie;" he must wait twenty minutes at the "Gloria" and "Credo;" he must wait at the "Preface" and after the "Canon." Here is our Lord knocking at the door, as it were, eager to come in person amongst His faithful people, but no, He must wait till they have finished their performance in the organ loft. No sooner has the first part of the consecration taken place, than off goes the organ *sotto voce* with the prelude to the "Benedictus." Is not this dishonoring the Holy Sacrifice? Is the repetition of the great drama, enacted on Calvary, to be reduced to fragments, which are to serve to fill up the gaps in a musical composition?

(4) The music should not be sensuous in character or an adaptation from some favorite and brilliant opera. The Council of Trent declares: "All profane, impure and lascivious music is to be excluded from Church service." The S. Congregation of Rites, in 1884, prescribes: "Only such vocal music is allowed in the Church, as is of an earnest, pious character, becoming the House of God and the praise of God, and being in close connection with the sacred text is a means of inciting and furthering the devotion of the faithful."

But how often and how flagrantly are these wise regulations violated to the sad detriment of the devotion of the faithful? If any one, with some music in his makeup, can meditate and attentively follow his prayer book during the Masses of Haydn, Mozart and Gounod, he is surely not normally built but has something to be thankful for.

Take a composition like the "Fons Amoris," set to modern music in a most theatrical fashion; one can imagine some *prima donna* strutting the boards of the stage in the character of an injured woman, exciting her followers to avenge her. Or take an equally dramatic composition, Rossini's "Tantum Ergo," which some church-goers get by way of a treat on special occasions, sung by two voices; any one, with a little musical discrimination, should he hear it for the first time in a concert room, would take it for a sensuous love duet from some Italian opera; and this, indeed, it originally was. At times we hear an "O Salutaris Hostia" adapted to the music of romance from Gounod's "Faust," the words being addressed by the discarded lover to the fallen Marguerite. What an association with the "O Salutaris Hostia!" A "Tantum Ergo," is sung adapted to the air from a sonata of Mozart. Being Mozart's, the air is lovely, but what of that? What would be said to a representative of the Divine Infant, dressed in an elegant suit of knickerbockers; or to a statue of Our Lady, adorned in the latest Parisian fashion? Another "Tantum Ergo," heard frequently, is the music of a prayer from Weber's "Der Freischuetz." The prayer with the following scene is well known to all frequenters of good concerts, for it is a *brucera* piece with great singers. Again, I say, what an association! The "Tantum Ergo" with a love-stricken maiden in a romantic opera! When one listens to such music, as we have just described, can he keep from exclaiming with Canon Witt, in his address on "Church Music," delivered before the Congress of German Catholics: "O gentlemen, have pity on the Catholic people: do not make them vulgar and sensuous by vulgar, sensuous music!" We also must subscribe to the sentiment of an American Bishop, who calls such musical performances, "the sacrilege of the organ loft." Another eminent dignitary of the Church and of acknowledged authority in the domain of Church music said: "It often seems to me as if, whilst unseen angels surround the Blessed Sacrament on the altar of the sanctuary, evil spirits have taken possession of the organ loft and mock Him when the angels adore."

(5) The music should give force and expression to the prayers, with which it is associated, in

order that the duly assigned office of aiding the faithful in their devotion may be fulfilled. Any music, which overshadows, mutilates or renders obscure the words of the sacred liturgy, should be discarded. Hence in the *Regolamento* of the S. Congregation of Rites to the Bishops of Italy, Article X, we read: "To safeguard the respect due the words of Liturgy and prevent the ceremony becoming too long, any piece, in which words are found to be omitted, deprived of their meaning or indiscretely repeated is forbidden." It is but too evident that some of the composers of Church Music had simply in view to make an exhibition of the skill of a composer, and for this purpose did not hesitate to take all kinds of liberty with the words of the Sacred Liturgy. Music of this kind, instead of fostering, destroys devotion. Let one only ask himself, can he find in Haydn's "Kyrie" a sinner's cry for mercy, or in the "Dona Nobis" an humble plea for peace, addressed to the Lamb of God? These are mostly operatic, and wind up like a merry dance.

And then the endless repetition of single words, so inappropriate in a prayer song; ten, twenty times, *Kyrie* by itself, and then *eleison* as often; in the "Dona Nobis," first one word, *dona*, over and over again, and *pacem* the same. It is just as preposterous as if in reciting "Our Father who art in heaven," a man should think he could improve the words by repeating *Father* or *heaven* a great many times. Not seldom the stammering *pa-pa-pacem* and *a-a-a-amen* goes on through dozens of bars; nay, worst of all, liberty is even taken with the liturgical text: *da pacem* is substituted for *dona nobis pacem*, in order to suit the musical exigencies of the composition.

These things do not give greater animation and more fervent expression to the sacred text, and hence should be avoided, according to the *Regolamento* of the S. Congregation of Rites, 1884, Article I: "Only such vocal music," it says, "is allowed in the churches, as is of an earnest and pious character, becoming the House of the Lord and the praises of God, and being in close connection with the sacred text it is a means of exciting and of furthering the devotion of the faithful." Pope Benedict XIV in his day, wrote: "St. Augustine shed tears when he was present at the Church's service and heard the beautiful chant, certainly not on account of the singing but because the words so touched him. But, if he were present in some of our churches now-a-days, he would shed tears not from holy emotion, but because he would hear singing only, and could not make out what was being sung."

The music should help to bring out the meaning of the sacred text. Wherefore the singers

ought to have some idea of the meaning of the words, for, without such knowledge, they cannot put the proper spirit into what they sing. Finally, let there be no mutilation, no murdering of the text. Do not make the Holy Spirit, the Royal Prophet, the Fathers and doctors of the Church say what was altogether foreign to their intention.

The Function of the Organ.

The Church has always looked with unfavorable eye on all instrumental music at her services. This statement may surprise some persons, but it is still true. At the present day even an organ is not allowed in the Pope's Chapel; and it was a long time before that instrument was officially adopted and obtained a kind of citizenship in the Church. But the Church does not allow the organ an independent place during a liturgical service, beyond the playing of a prelude, an interlude during the joyful seasons of the year, when the function should occupy more time than is required for the singing.

The following directions must be followed in regard to the use of the organ:

(1) No profane or operatic piece should be played. Organists sometimes take it for granted that any march, headed "Priests' March," from an opera is suitable for a Catholic Church, though the priest, for whom it was originally intended, may have been a Turk, an Egyptian or a Jew. Just now the "Pilgrims' March" from Wagner's "Tannhauser" crops up in many churches. How often are we played out of church to the strains of a hackneyed march from a popular opera.

(2) That the organ only has in a way been incorporated into the Church. It enjoyed this privilege; and other instruments, so-called orchestral music, are only tolerated to a very limited degree. It is evident from the "*Ceremoniale Episcoporum*" that the consent of the Bishop must be sought and obtained for each occasion, when it is intended to have music scored for instruments. Noisy instruments, like the drum, cymbals, triangle, are forbidden under all circumstances. The Church knows full well the danger of orchestral music gliding easily into profanities unsuited to the sanctuary, over-shadowing and obscuring the text. In the use of the organ or any instrument in the Church, the words of the text are the first and foremost concern. Listen to the very pertinent words of Benedict XIV. He declared that "all instruments are inadmissible, which give to the text a more or less theatrical character, and those only may be used, which by their character give emphasis to the words sung; the only reason for their being used at all is to impress the words

more firmly on the mind, to aid the faithful in their devotion, to kindle tender love of God and of heavenly things. To allow the instrument to predominate, to overload the singing," he says, "is altogether objectionable and forbidden." The same principle is insisted upon by Pius X in his famous "*Motu Proprio*" on Church Music.

(3) The organ—and the same holds good of any other musical instrument used in church—should not dominate and drown the vocal music. Alas, how often does this not happen? The tendency now-a-days is toward larger organs with a corresponding abundance of "fancy" stops. Organists strive to exhibit the wonderful effects that can be produced by the costly organ purchased by the congregation. And what is the result? Either the singer, in an effort to be heard, will shriek, and no pure vocal tone be heard, or, if beauty of tone is aimed at, it is effectually drowned by the organ. R. R. Terry, speaking on this subject, aptly remarks: "I never hear one of these barnyard performances without a feeling of sympathy with the old lady, who implored an organist, much addicted to the use of the *vox humana* stop, not to play that wobbly *nux romica* stop, as it always made her think of her poor dead Fido." The function of the organ is to accompany the choir, not to lead it: to embellish the singing, not to smother it. In too many cases, singers regard the organ as their prop and support, and even as their leader. This state of things implies an obtrusive organist or an incompetent choirmaster, and the remedy in either case is obvious.

* * * * *

Rendition of Music Should Be Good.

From what we have said it is evident that to music is assigned an important and sacred place in the Liturgy of the Church; that it should be of a style and character becoming its sublime purpose; that Mother Church, while she declares that Gregorian Chant is best suited for the Liturgy, still allows, under certain restrictions, also other music; and that, to accompany and sustain the singers, the organ may be used, but not any other instruments without permission of the Bishop. But, even when all this is complied with, the music may still be defective, because not properly rendered. To attain this perfection, there are chiefly four things required:

(1) The members of the choir ought to know the meaning of the words of the text. Without such knowledge the singing will be dead and without any feeling. Hence choirmasters, before undertaking to drill the choir in singing a piece of

music, should explain the meaning of the text. A translation of the Latin version should be obtained and carefully studied.

(2) Adequate time should be given to practice. With the self-satisfaction, begetten of ignorance, singers at times think it beneath their dignity, and a reflection on their musical capacity to be asked to give further practice to a piece of music, after they consider that they "know it." How far they are from really knowing it can be best told by the long-suffering congregation, condemned to listen to them on Sundays. This fatal complacency among some singers blights our church music. Anxious to shine in grand performances, they despise the only means, by which good performances become possible, namely, regular and systematic practice.

(3) Proper vocal training, especially as regards the boys. For ecclesiastical purposes there is nothing that equals the pure passionless quality of the boy's voice. It is one of the most delicate and responsive instruments, and the training and handling of it is an art in itself; yet how many of our choirmasters realize this? How many have given to this art any kind of study, and even moderate attention? R. R. Terry, whom we have already quoted, related an experience of his in the following words: "I have sometimes attended Masses at churches, where a reverently conducted male choir had replaced the former 'west end' mixed one; where the music was carefully chosen and liturgical in character; where the Proper of the Mass was sung to the authorized Plain Chant; where the organ was unobtrusively and tastefully played; where, in fact, it was obvious that no effort was spared to make the music worthy of the great occasion. And yet, with all this, the general effect was excruciating, owing to the singing of the boys, whose untrained voices and coarse chest notes quite neutralized the perfection of everything else. It was saddening to see this perfection so very near, and yet so far off; and all for want of a little elementary knowledge of voice production and voice culture."

(4) The music selected must not be too difficult for the singers. It is, indeed, ludicrous at least, to see the lighthearted way, in which some of our little mission choirs will attack heavy and difficult Masses, that would tax the resources of a highly trained choir * * * A choir should be allowed to sing no music, which it cannot properly render. It is folly for singers to attempt music beyond their power, and a grave mistake to despise all but difficult compositions. Some of the sublimest music ever written is simplicity itself. We need only mention Palestrina's "*Impropria*" and Mozart's "*Ace Verum*" as instances of this.

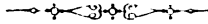
Conclusion.

If the ideas and principles expressed, very imperfectly, perhaps, in this lecture, are laid to heart by those, who have charge of our choirs, it will be possible in God's good time to bring about a much needed reform in Church Music.

We see before us the Religious in charge of parochial schools, colleges and academies; organists, directors of choirs and singers, who, with no little inconvenience, are attending this Summer Course of Music. Their presence is an evidence to us that they are deeply interested in Church Music. They have gathered here in the musical city of Cincinnati to listen to those, who have made music, and particularly Church Music, a special study. Their lectures and illustrations will, I am sure, prove most beneficial to you, for you will undoubtedly profit by what you hear and see. And you will leave, determined to render all the assistance you can to make Church Music not a tawdry imitation of the outside world, but an art of its own, inspired by the sacred Liturgy, and con-

forming in all things to the pattern, shown upon the mountain.

Let the members of the choir be ever mindful of their sacred privilege of being permitted to take an active part in the holy Liturgy. We are told that, for the service of the ancient temple of Zion, which has passed away, God inspired King David to set apart the sons of Asaph, Heman and Idethun, to "prophesy with harps and with psalteries and cymbals" (1 Paralip. 25, 1.) Who shall then be entrusted with the ministry of music and song in the temples of the new and more ample covenant? Shall they not be set apart from other men? Should they not be holy and zealous, joining goodness to skill, and true religious feeling with the exercise of their sacred and noble art? Were it permitted, the angelic hosts themselves would throng from the heavens to bring their golden harps and their everlasting song to the service of the Christian altar. How sublime then and privileged is the function of the Catholic church choirs!



Hymns and Hymn Books.

By Hymnologist.

(Continued)

B. SOME AMERICAN HYMN BOOKS.

AS the title of this second part indicates, it is only *some* of our hymn books that we shall here review; they are however all characteristic of either one or the other of the two opposite tendencies, the good or the bad.

1. *St. Basil's Hymnal. Compiled from approved sources. 12th Edition. Toronto, Canada; St. Michael's College.*

Some time ago, when we read in the London *Tablet* a criticism by Dr. Terry of the music of the "Armagh Hymnal," we could not help thinking of St. Basil's Hymnal. Here are some of Dr. Terry's words: "The Armagh Hymnal contains music so incredible that, but for a reason which will appear later, I should have declined to review it. I have never approached a task with greater reluctance." "It is difficult to believe that the greater part of the musical setting is intended to be taken seriously, and not as a ghastly joke." "It is a monument

of musical illiteracy." "In these severe but necessary criticisms I think I do better service than the inspired critic who—in the November issue of *The Month*—wrote (in a signed article): 'From every point in view—literary, historical, and musical,—the Armagh Hymnal may be commended to the English student of hymnody.' My sympathies are with the editor of *The Month*. His is not the only journal which has been badly 'let down' in this way."

UNFORTUNATELY also in regard to St. Basil's Hymnal many that stand in high places have allowed themselves to be "let down." What our verdict on this hymnal will be is hereby intimated. Yet in condemning this wretched work we are in the best company. Fr. Bonvin's strictures, which we quoted at the very beginning of the first part of this article, manifestly refer to this book; Joseph Otten likewise classes it among hymnals which he calls

"miserable excuses for Catholic hymn books" and "trashy collections, corrupting children's taste and rendering it almost impossible to initiate them into music and religious poetry worthy of Almighty God and in accord with Catholic intelligence."

IN fact as regards unchurchliness, musical incompetence and depravity of taste St. Basil's Hymnal is the saddest hymnbook we have ever laid eyes on. It offers with few exceptions the most vulgar melodies in nothing but dance and march rhythms, most miserably harmonized and abounding in snatches from the most profane ditties and operettas. Not content with such snatches, it literally takes over entire secular songs, and bungles, curtails or extends them, in order to make them fit its texts. A few examples: No 41 is nothing but the Russian folk-song circulating in Germany since about 1843 under the name *Das Dreigespann*: "Seht ihr drei Rosse vor dem Wagen und diesen jungen Postillon?" No 16 is the Styrian Yodler: "Wenn der Schnee von der Alma weg-gageth," composed by Hisel in Graz (1820); No. 25 is Prach's well-known song "Das Alphorn." No. 186 presents the entire melody (with the addition of two flourishes) of the Thuringian folk-song: "Ach, wie ist's möglich dann, dass ich dich lassen kann," ascribed to Kücken, but composed by Lux in 1827. No. 22 is, note for note, the American popular song-tune: "The Vacant Chair". Nos. 57 and 66 are French secular songs. No. 1 is borrowed from Donizetti's *Lucia di Lammermoor*. The melody is sung in the opera by Edgardo, as he stabs himself at the grave of his lady love. An edifying association of ideas in church!

HOWEVER much out of place these tunes are in church, they are at least music. But can this honorable designation be given to what is original in St. Basil's Hymnal, so dreadfully barren in ideas and vulgar as it is? Example 1 of our musical appendix will give us an idea of this, while the second example shows how unfit for the organ and how wretched the harmonization largely is. The texts from a literary standpoint

are worthy of the music: throughout we find sentimental doggerel, poor in ideas and disjointed in thought; at times quite meaningless. Let us open the book at random, for instance at No. 91:

"Queen of Heaven, when we are sad,
Best solace of our pains;
It tells us, though on earth we toil,
Our Mother lives and reigns.

Mary! dearest name of all,
The holiest and the best,
The first low word that Jesus lisped
Laid on His Mother's breast."

"It," both in grammar and in sense, is awkward and unclear. And should Our Lady's name really be to us the dearest of all, the holiest and the best? What about the name of her Divine Son? And did Jesus really call His Mother by name, as the first word that crossed His lips, or did He do so at all in His life? Even we poor mortals have more respect for our mothers. Let us pass on to the next number (92):

"Mother dearest, Mother fairest,
Help of all who call on thee;
Virgin purest, brightest, rarest,
Help us, help, we cry to thee;
Mary, help us, help, we pray,
Help us in all care and sorrow;
Mary, help us, help, we pray."

Help, help, help, and again help!

No. 93 serves us with:

"Oh! we pray thee, loved Mary,
Mary, fondly we entreat."

And number 87 with:

"Let us sleep on thy (Mary's) breast while the
night taper burns,
And wake in thy care when the morning returns."

What sentimental, prosaic, and unduly familiar language!

No. 99:

"Thou hast made our desert bloom;
Mary, deign to hear our prayer;
If to-night we seek the tomb,
Shine upon the desert there."

No. 109:

"A wanderer here through many a wild,
Where few their way can see,
Bloom with thy fragrance on thy child,
O Mary, remember me."

In No. 81, a barcarolle, whose harmonies, in all but one and a half bars, oscillate exclusively between the tonic and the dominant, the poet (!) or poetess (!) petitions:

"Ora pro nobis, the *wave must rock our sleep*,
Ora, Mater, ora, star of the deep."

This petition is quite superfluous: the melody and its harmonization do all the rocking to sleep required.

And such a book that stands beneath all criticism pretends to be "compiled from *approved* sources," and dares in its preface to speak of a "great end" which the hymnal serves. Unfortunately the wretched compilation, that has had a sale of 600,000 copies, can in its preface maintain with but too much truth it is "patronized and encouraged by the devoted educational communities throughout Canada and the United States."

2. *The De La Salle Hymnal. By the Brothers of the Christian Schools. New York. La Salle Bureau (1913.)*

THE preface of the book says: "The De La Salle Hymnal is offered to the Catholic public in the sincere hope that it may be a *valuable aid in religious training*. . . It is of great importance that the *impression be good* and the *emotion noble*. This Hymnal aims to secure both results. It has retained what was good in its predecessor, the *Catholic Youth's Hymn Book*, while studiously avoiding its defects. The frank admission of defects" in the former book is gratifying. As a matter of fact it vies with St. Basil's Hymnal in musical wretchedness and scandalous unchurchliness. We willingly concede to the preface that the harmonization has now been put on a higher level, that "the organ accompaniment has been adapted to the organ" and that "piano arrangements have been excluded." But much of the bad has been taken over from the former book, and all the good that is new is not of the best; one rather observes even in what is proper from a musical ecclesiastical standpoint, a predilection for what is mediocre and superficial, and, where possible, bordering on the trivial. The musician must emphatically protest against the first portion of the following

assertion in the preface, namely that "every tune in the book is either of *acknowledged worth as music* or has long been associated with Catholic traditions in this country." We should like to see the musician who, for instance, has "acknowledged the worth" of No. 64 (see No. 3 of our musical appendix). And there are a number of such pieces in the book. More than one is a medley of fragments from secular songs; this is the case in regard to every section of No. 16. How amusing, or rather how revolting it is to hear in a "Jesu dulcis memoria" in one passage the strain: "Kann i gleich nit all weil bei dir sein" from the South-German love ditty: "Muss i denn zum Städtele 'naus;" and in the following phrase that of "O jerum, jerum, jerum, O quae mutatio rerum!" from the students song: "O alte Burschenherrlichkeit!"

UNFORTUNATELY the lame excuse that many hymns "have long been associated with Catholic traditions in this country" is applied but too often in this book. These are nothing but objectionable traditions that are in strongest opposition to the Motu Proprio of Pius X., to which the preface dares declare that the hymnal conforms, and are far from effecting the "good impression, noble emotion, and religious training" to which the book pretends to aspire. And why should a new book be published, if the former unworthy music is anyhow to be retained? In that case the old fleshpots of Egypt might continue to appease the ungodly hunger.

The editors assure us, that "the editorial file has been applied unsparingly to all the vernacular verses, in order to secure both good English and conformity to the musical rhythm of the hymns". The musical unfitness of the book taken as a whole relieves us of the trouble of testing the truth of this assertion. All in all we say with Father Bonvin: "Little is gained by re-editing certain hymnals under a different name after the elimination of some numbers and the improvement of the harmonic dress. Such books are beneath all criticism; they simply cannot be improved; they can benefit the cause only by disappearing entirely."

3. *The American Catholic Hymnal: According to the Motu Proprio of His Holiness Pope Pius X.; written, arranged and compiled especially for the Catholic Youth of the United States by the Marist Brothers. P. J. Kenedy & Sons, New York (1913).*

THE compilers of this book, according to the preface, look upon it as a "notable work", whose tunes are "remarkable for their religious, prayerful tone". "Old favorite airs of recognized worth are indeed also included", but "many of the hymns are wholly new". Also here the musician will be of a different opinion as to the "recognized worth" of these "old favorite airs". As to the "religious, prayerful tone", the rhythm of popular ditties and waltz and march movements do not indeed celebrate such orgies in this book as for instance in St. Basil's Hymnal; nevertheless very many pieces also in this respect have much that is trivial about them, and where the rhythm is worthy and removed from wordly ways, the commonplace and uninspired melody leaves us too indifferent to have any influence upon our religious feelings.

Amateurishness with all the barrenness of idea a lack of taste usually associated with this term is the signature of this work. The melodies resemble one another, like one egg does another. The collection claims to be in conformity with the Motu Proprio; at any rate however it sorely lacks the second qualification set down in that papal document for all church music, namely, "true art". Even a simple hymn can and should be true art.

By the way, the insipid Lourdes Pilgrim tune with the wrong Latin accentuation of the last syllables of the refrain: "Avé, avé, avé, Mariá" is in this hymnal (No. 144) ascribed to Brother M. J. The latter put the words: "All hail, etc." to the passage in question, and has thus evaded the offensive accentuation. The first part of the hymn is really a paragon of musical simplicity in more than one sense of the term. For the sake of curiosity we reproduce the whole tune in our musical appendix No. 4.

It is a pity that the book should have such a splendid makeup and exemplary binding: wherever one opens the rather large volume it lies flat.

* * * * *

4. *Crown Hymnal. By Rev. L. J. Kavanagh and James M. McLaughlin. Ginn & Co., Boston. (1911).*

TO form a judgment of this book the following features may serve: It contains much from Lambillotte. As meritorious as were the labors of this religious in the field of Gregorian Chant, so much too did he work harm by his own compositions, which must be declared models of bad taste and unchurchliness. The Crown Hymnal furthermore borrows entire pieces from secular music. A few examples of this: No. 34 (*Graces from my Jesus flowing*) is literally the *Andante grazioso* of the Sonata in the A major by Mozart. No. 43 is a Russian folksong that imitates the pealing of bells; and No. 48 is a French song of which we can just now recall only the words of the refrain: "O ma patrie, o mon pays."

In other numbers we are reminded now of this, now of that secular piece; thus in the unspeakably trivial melody of No. 37 (*My Jesus, Lord, my God, my all*) the middle part is identical with the passage: "So viel Vöglein als da fliegen," from the German song "So viel Stern' am Himmel stehen." This passage after all, though not churchly, is anyhow the only musically respectable turn in the whole piece. The miserable hymn is found in all our bad hymnals and is much sung. How can a good, not to say an ecclesiastical taste, thus thrive among our young people?

The musical poverty of some numbers is really distressing. We need but consider the trivial No. 15 (see our musical appendix, Ex. 5) with its manifold repercussions of the same tone tripping along in an *allegro* movement five distinct times. One cannot help thinking of the comic students' song: "Was kommt dort von der Höh. 'was kommt dort von der ledernen Höh?'"

The much-heard hymn No. 7 ("Hear Thy Children, Gentle Jesus") with its tasteless leaps and bounds in the last

four measures should at length disappear from our hymnals. It is the tune of the German hymn: "Schönstes Kindlein, bestes Knäblein," which originated in a religiously shallow age. Would that we could condemn to Orcus also hymn No. 87 ("Daughter of a Mighty Father," composed probably by Lambillotte) with its ridiculous accentuation of the word *maculá* on the last syllable, repeated five times in the short Latin refrain: "Macula non est in te."

The Crown Hymnal too contains (as No. 108) the Lourdes Pilgrim Tune, which we have already spoken of; it keeps the original Latin text of the refrain; yet to avoid the ludicrous accen-

tuation of the French hymn, it omits the first up-beat, changes that of the second musical phrase to a feminine ending appended to the first phrase, inserts a new note in the sixth bar, and thus entirely destroys the original rhythm and the agreement with the other sections of the piece.

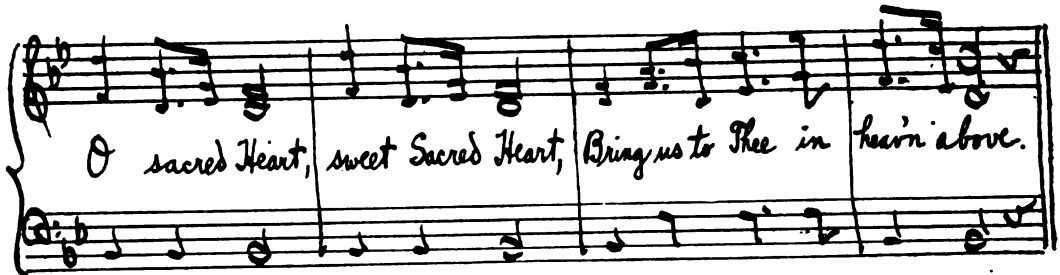
The book contains very little good music of a specifically ecclesiastical character, (abstracting, of course, as in the case of the other hymnals, from Gregorian melodies). Despite all this, it too does not fail, in the very first sentence of the preface, to refer to the *Motu Proprio!*

Example 1. (St. Bas. H. No. 18.)

1. O Sacred Heart that on the Cross gave up Thy latest breath for me; This

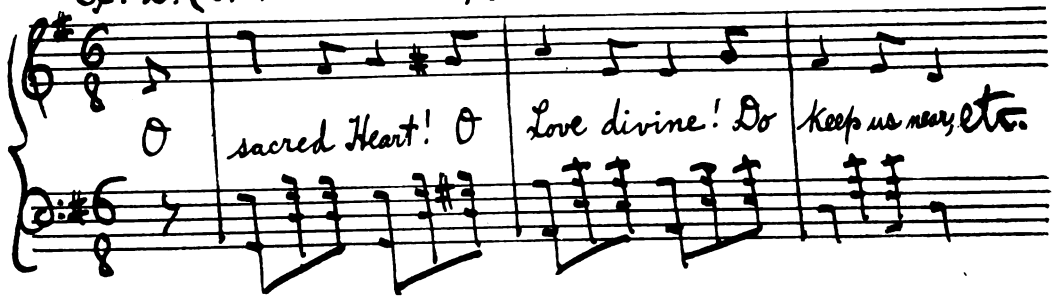
hour of song and sacrifice. With willing mind I give to Thee.

Chorus
O sacred Heart, sweet Sacred Heart, Shrine of our faith, temple of love,



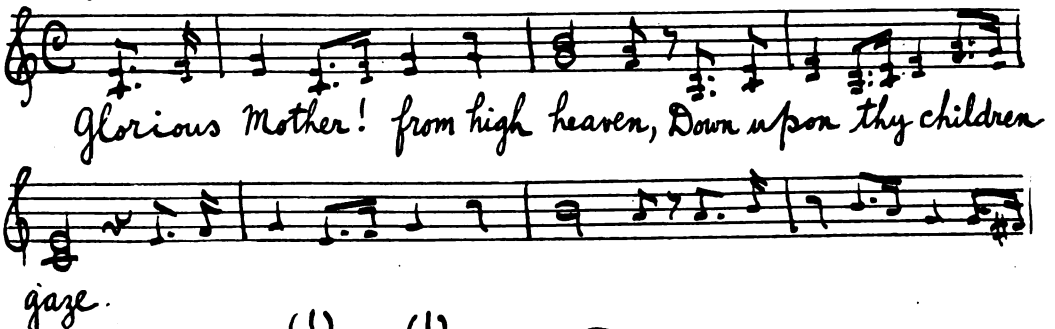
O sacred Heart, sweet Sacred Heart, Bring us to Thee in heav'n above.

Ex. 2. (St. Bas. H. No. 27.)



O sacred Heart! O Love divine! Do keep us near, etc.

Ex. 3. (De La Salle H. No. 64.)



Glorious Mother! from high heaven, Down upon thy children gaze.

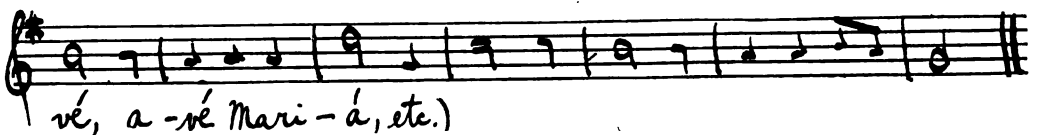


O may we, earth's sons and daughters, grow by grace as pure as they

Ex. 4. (Am. Cath. H. No. 144.)



(Origin. A - vé, a -



vé, a - vé Mari - á, etc.)

Ex. 5. *Allegro.*
(*Grove H. No. 15*)

Jesus, teach me how to pray,

The image shows a musical score for a hymn. It consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The tempo is marked 'Allegro.' and the source is cited as '(Grove H. No. 15)'. The lyrics 'Jesus, teach me how to pray,' are written below the first staff. The music is written in a simple, melodic style with quarter and eighth notes.

5. *Psallite. Catholic English Hymns, collected by Alexander Roesler S. J. 5th Edition. B. Herder, St. Louis, Mo.*

This book would deserve an extended discussion; the circumstances however that it developed into Bonvin's *Hosanna* makes such a discussion superfluous. In fact *Hosanna*, which first appeared as the sixth edition of *Psallite*, took over almost the whole musical contents of Roesler's book. Though *Psallite* has been indeed far surpassed by its successor in value and excellence, especially in regard to the texts, yet it was, before the appearance of the latter, the best English hymn book as far as the music was concerned, and as to its texts at least not worse than most of the rest.

6. *Hosanna. Catholic Hymn Book with an Appendix of Prayers and Devotions. By Ludwig Bonvin, S. J. Op. 97. Fourth Edition fully revised and augmented. B. Herder, St. Louis, Mo. (1914).*

Also in the case of this book we shall consult the preface. In its place we find the verdict of the censor of the book appointed by the Bishop of Buffalo. It gives us pleasure to say that the use of the hymnal for several years has con-

vinced us of the entire correctness of this verdict, and that the praise bestowed by him upon the book is applicable in a still higher degree to the fourth edition now before us, which contains quite a number of excellent new texts. We herewith submit to the reader the censor's verdict: "Regarding the musical quality of the pieces," he says, I may note that here we have a choice selection of the most beautiful hymns that have been used by the Catholic Church since the 12th century, and which really breathe the true Catholic spirit. None of the pieces is to be classed among the trashy or unchurchly sort of music." In fact we meet here (as No. 50) Hasler's tune, "O Sacred Head Surrounded," already referred to in the first part of this article. Dreves calls it a "wonderful melody of unfathomable depth." He characterizes also other tunes contained in *Hosanna*; thus he calls the 12th century tune of No. 55 (Christ the Lord Has Risen) "perhaps the most powerful of all hymns", "that from the shoulders and upward towers over all." "Maiden Most Beautiful" (No. 107), "which exhibits the venerable old form of strophe, antistrophe, and epode," is considered by him as a "most symmetrically constructed tune, first swelling more and more mightily and then subsiding with

more and more charm." The tune of No. 8 (Make Broad the Path) can be traced back to no older source than a hymn book of the 17th century, yet it bears the most unmistakable marks not only of a greater, but of very great age. Dreves says of it: "This hymn has always made upon me the impression of stirring heaven-assailing power. The subjective mood is, as in all Advent hymns, that of expectation, but here it is not, as would seem usual a quiet, painful longing and expectation, but a holy impatience, a pious impetuosity, that would do violence even to heaven. These emotions are expressed in a well-nigh matchless way by the strong Doric mode in which the melody strides along." Of the hymn "A great and mighty wonder" (No. 20), probably a 14 century product, he writes: "The melody is a real folk-tune." The changing rhythm, by which with each third verse, the hymn passes over into 4-4th time, has an agreeably surprising and enlivening effect." No. 137 (Hail, Mary, Star of Morning) has a beautiful text with a mediaeval flavor; its tune according to Dreves is "a fragrant blossom, a tender and yet not at all effeminate melody that would deserve to live everywhere on the lips and in the heart of the people;" the tune can be traced back to the 17th century. The melody of No. 11 (A Child is Born in Bethlehem), which can also be found in the hymn books of the 17th century, he calls "a hymn of heavenly sweetness." To these gems of sacred song especially characterized by Dreves we could link many others, as for example Nos. 15, 17, 26, 47, 48, 62, 79, 80, 92, 106, 129, 133, 134, 136, 149, 141, 142, to enter upon which would here require too much space.

We have examined all the texts as to their contents and their singableness, and can endorse the opinion of the censor deputatus in this regard, when he writes: 1. "The *wording* of text embodies sound Catholic thought and sentiment expressed in true hymn color. All sentimentality, verbiage and meaningless ringing of phrases has been carefully debarred. 2. The language as such is not only correct and idiomatic, but many of the pieces will on close examination be found to be genuinely poetical; not one of the numbers lacks the quality of

worthiness or sinks below the level of mediocrity. 3. An important feature of the book is this, that the texts are really adapted to the melody and rhythm, with the accents, pauses and caesuras placed naturally and properly, and this holds true of all stanzas. In all these respects (1. 2. 3.) it will be readily acknowledged that Fr. Bonvin's work is..... a great improvement The entire work is the result of most painstaking labor and rare taste.....The purpose of the author has evidently been to incorporate the best of the best, and I do not hesitate to say that he has succeeded." To the above we would add but the remark, that despite all the care spent upon the book and rightly pointed out by the censor, the author has nevertheless not succeeded to effect everywhere full agreement between the caesuras of the music and of the text. These cases are however very rare and hardly disturbing. Still less, owing to the well known carelessness of our hymnwriters of the past in this respect, could he avoid every musical accentuation of small unimportant words that should remain unemphasized, like "of", "at", etc. Among the texts which, according to the censor, at least do not "sink below the level of mediocrity" we should count a few hymns to the Blessed Virgin that almost confine themselves to a series of invocations from the Litany of Loretto. For singing they may however serve as well as more coherent texts.

7. *The Parish Hymnal. Compiled and arranged by Joseph Otten. B. Herder, St. Louis, Mo. (1915.)*

This hymnal also deserves to be recommended from an ecclesiastical standpoint. In the preface we read: "It has been the aim to offer such hymns only as are worthy, both in text and melody, of the high purpose for which they are destined." As a matter of fact, a close examination of all the numbers has shown us that there is not a single unchurchly tune in the book. A good many are beautiful and valuable, e. g., Nos. 10, 18, 22, 36, 31, 51, 68, 71, 74, 85; yet we miss some of the very finest tunes of our hymn repertory. According to the preface the compiler wished knowingly to

incorporate "no texts (not even translations, no matter how excellent) or tunes of non-Catholic origin." By thus needlessly making the exclusion of every non-Catholic product his inexorable principle, he has robbed himself of many texts that would rhythmically have been much better adapted to his tunes, and also of many a precious melodic gem, e. g., the "O Sacred Head Surrounded" by the old Protestant composer Hans Leo Hasler, a melody that has been incorporated into many of the best Catholic hymnals of different countries. (See what we have quoted from Dreves on this question in the first part of this paper.) The preface assures us that "care has been exercised in the selection of the English texts." This care might have been greater in regard to the agreement of the accents and caesuras of the text with those of the music chosen, and furthermore in regard to the number of syllables required by the notes of the melody: in some numbers the melody is curtailed owing to an insufficient number of syllables (e. g., in Nos. 10, 23, 73), or burdened with new notes where there was a surplus of syllables in a verse (e. g., in Nos. 23, 87.) This, in most cases implies an impairing of the melody.

In order to make compilers of hymnals practically realize the importance of closely examining whether a given text can really be fitted to a given melody, as well as the frequent need of a text-revision, we shall enter upon a few of the examples that struck us in this book:

In Nos. 3 and 4 ("O come, O come, Emmanuel") the music has a caesura after the first verse: hence the word "free" seems to be joined to "Jesse," while the sense requires that it should be drawn to the following verse; for the same reason the refrain, when sung, gives a wrong sense: for, instead of *Israel*, *Emmanuel* is called upon to rejoice: "Rejoice, rejoice, Emmanuel." (The same is true of the Latin text of No. 5.) In No. 4 this blemish is removed by rearranging the words, but the music wrongly accents the word "rejoice" namely on the first syllable.

The charmingly naive melody of No. 10 was robbed of a number of its beauties: some phrases of the original ("In

dulci jubilo") begin on the up-beat, others on the down-beat, and this agreeably interrupts the rhythmic monotony; the Parish Hymnal does away with the up-beat throughout, on account of the consistently trochaic text; on the other hand in the 11th and 19th measures (also on account of the text, which here has one syllable too many,) it converts the dotted half-note into a half and a quarter note, which here makes the melody somewhat frisky. In the 27th and 28th measures the original text has only one syllable, and hence slurs the two notes, thus producing a charming portamento from the tonic to the dominant; the Parish Hymnal in three stanzas sacrifices this slurring on account of a surplus of syllables in its texts. In the third stanza at the 15th measure the metrical accent strongly emphasizes the article "the" which should receive no stress, and in the 20th measure the musical caesura wrongly draws the auxiliary "are" to the preceding part of the sentence. The text used in No. 22 is partly involved and therefore hard to understand. "Grief *divine*" in the first stanza (like "purity *divine*" in No. 87) is, when referred to the Blessed Virgin, dogmatically objectionable. The wish: "Let me to *my latest breath in my body* bear the death of that dying Son of thine" expects rather much of ordinary Christians. The two eighth notes that appear five times in No. 23 are not to be found in the original of Isaak ("Innsbruck, ich muss dich lassen.") they impair the melody, especially in connection with the two quarter notes instead of the half note of the original at the first two beats of the 2., 4., 8., and 10., measures. Redundant syllables of the text are again accountable for this addition of a note in the last-named four measures; while, on the contrary, the last verse, which has not enough syllables for the corresponding passage of the original, occasions a mutilation of the melody. At the end of the fourth verse of the first stanza the music has a caesura, which, indeed, is rightly indicated in the Parish Hymnal by a line drawn through the staff; this caesura however brings about a want of sense in the text: "good Lord, that I||" It is a pity for the heart-felt and beautiful melody of

Issak! (See in Hosanna No. 92, the customary form of this tune.) The text in No. 26 receives through the music a number of false accentuations: "Con-querór, victory' beautiful, untenantéd, joyously', glorified." The same happens in No. 35 and that too in a very noticeable way: "Comfortér," "weakness óf our flesh." Nos. 73, 76, 81, and 82 accentuate "scattér, violénce, altár, ingráte, groaning, and patiently'." In Nos. 69 and 100, on account of the musical caesura, we are supposed to sing: "I suffer still in love," instead of "still in love I ever true will be," and likewise: "furnace till."

Owing to the great extent this article has already reached, we cannot any more carry out our plan of discussing in detail, every hymn.

8. *Rev. Alfred Young's "Catholic Hymnal,"* a book, whose author undertook the bold and gigantic task, scarcely possible of accomplishment, of successfully composing all alone 237 popular hymns.

Also in regard to the following hymn books *for two voices* we must content our-

selves simply with mentioning them approvingly and briefly characterizing them:

9. "*Cantemus Domino.*" *Catholic Hymnal with English and Latin Words for two and three equal voices.* Edited by Ludwig Bonvin, S. J. Op. 104. B. Herder, St. Louis, Mo. 1912.

10. "*Cantate*" *a Collection of English and Latin Hymns, etc., Compiled by John Singenberger.* F. Pustet & Co., N. Y. 1912.

The latter collection, with its natural and harmonious settings for two voices and on account of the preference it gives to tunes that have a rhythmically regular structure, is especially intended to be used by parochial school children in church, while the "*Cantemus Domino,*" by a very tasteful selection of melodies, choice features in harmonization and conduct of parts, and by incorporating some hymns of a larger and more artistic structure, does not indeed exclude the performers just mentioned, but has principally convent and institutional choirs in view.



CHOIR AND ORGAN.

I HAVE often been asked where the choir and organ are best located in church. The question is twofold, liturgical and musical.

Liturgically speaking, the choir belongs to the Sanctuary. In churches built before the so-called Reformation, that part of the sacred edifice which is furnished with stalls, either immediately in front of the Sanctuary or within the apse behind the altar, was invariably the place reserved for the choir. It is called the Choir or Chancel. At the time of the reformation the choir was banished from its proper place and relegated to the extreme end of the church. As yet we have been unable to cast off this untraditional and unliturgical influence; the choir and the organist remain away off from the altar, in a gal-

lery over the front door, as though they had but an external part to take in Church functions.

It is fairly well known theoretically that the choir has an important function in the liturgical services, that the singing is an integral part of the liturgy; but, strange to say, when it is question of building a new church very inadequate provision is as a rule made for the choir and the organ in the architect's plans. These are, moreover, usually accepted and approved by Church authorities. Neither architects nor priests sufficiently realize the importance of facilitating communication between the choir and the other officers who take part in the ceremonies. The *Motu Proprio* clearly states that the office of the singer is a *sacred* office. Besides, a



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GREGORIAN CHANT SUPPLEMENT

No.1. Gloria Patri

DOXOLOGY

Fifth Tone

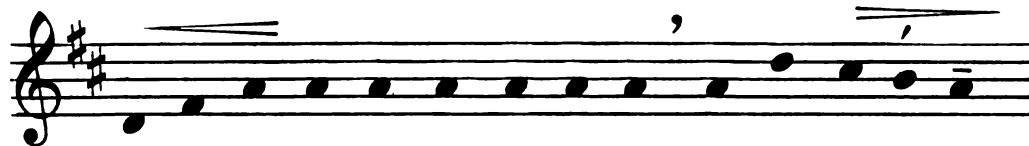
Petit Paroissien



Glo' - ri - a Pa' - tri, et Fi' - li - o,*
Glory to the Father, and to the Son,



et Spi - ri' - tu - i San' - cto.
and to the Holy Ghost.



Sic' - ut e' - rat in prin - ci' - pi - o, et nunc, et sem' - per,*
As it was in the beginning, is now, and ever shall be,

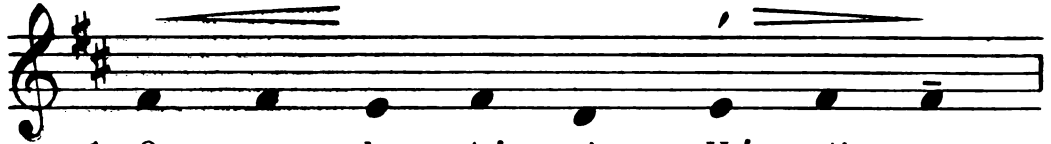


et in sæ' - cu - la sæ - cu - lo' - rum. A' - men.
and from age to age. Amen.

No. 8. O Salutaris Hostia

Fifth Tone

Traditional



1. O sa - lu - ta' - ris Ho' - sti - a,
Oh, Saving Host,
2. U' - ni tri - no' - que Do' - mi - no
To the Triune Lord



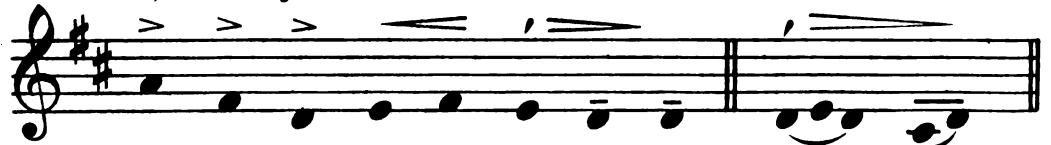
Quae coe' - li pan' - dis o' - sti - um,
Which of Heaven dost open the portals!

Sit sem - pi - ter' - na glo' - ri - a,
Be everlasting glory;

animato

Bel' - la pre' - munt ho - sti' - li - a,
Hostile battles press upon us;

Qui vi' - tam si' - ne ter' - mi - no
Who life without end



Da ro' - bur,¹ fer au - xi' - li - um.
Give strength, bring help.

No' - bis do' - net in pa' - tri - a. A' - men.
To us may give in the Fatherland. Amen.

¹ After "robur" a slight incision should be made so to bring out the meaning of the words "Give strength, bring help!" This applies to every version of "O Salutaris"

No.2. Second Psalm Tone (Ordinary Form)

Intonation Dominant Mediation Dominant Final

Di'- xit Do' - mi-nus Do'-mi-no me - o: * Se'-de a dex'-tris me'-is.
Said the Lord unto my Lord: Sit at my right.
 Glo'-ri-a Pa'-tri, et Fi' - li - o, * et Spi-ri'-tu-i San'-cto.
Glory to the Father, and to the Son, and to the Holy Spirit.

Second Psalm Tone (Solemn Form for Canticles)

Ma-gni'- fi - cat * a'-ni-mame'a Do'-mi-num
My soul doth magnify the Lord.
 Et ex - sul - ta - vit spi' - ri - tus me' - us * in De'o sa-lu-ta-ri me'o.
And my spirit hath rejoiced in God my salvation.

No.3. Third Psalm Tone (Ordinary Form)

Di'-xit Do'-mi-nus Do'-mi-no me - o: * Se'-de a dex'-tris me' - is.
 Glo'-ri-a Pa'-tri, et Fi' - li - o, * et Spi-ri'-tu-i San' - cto.

Third Psalm Tone (Solemn Form for Canticles)

Ma-gni'- fi-cat a'-ni-ma me'-a Do'-mi-num.
 Et ex-sul-ta-vit spi'-ri-tus me'-us * in De'o sa-lu-ta-ri me' - o.

Additional Finals

E u o u a e E u o u a e E u o u a e

PART SIX

ACCOMPANIMENTS FOR CHANTS IN BOOK ONE

No. 1. Gloria Patri

DOXOLOGY

(Book One, p. 137)

Fifth Mode

Petit Paroissien

Triumphant Adoration

Glo - ri - a Pa - tri, et Fi - li - o, * et Spi - ri - tu - i San - cto.
Glory to the Father, and to the Son, and to the Holy Ghost.

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per, *
As it was in the beginning, is now, and ever shall be,

et in sae - cu - la sae - cu - lo - rum. A - men.
and from age to age. Amen.

Animation sometimes will make the orator press forward; when uttering words of striking import he will use emphatic, hammer-like accents; when depicting grief and sympathy, he will prolong certain phrases. Life and repose are the two essential elements of Gregorian Chant; there should be nothing that drags or hurries. When, in any selection, a doubt arises concerning the speed, there is an infallible rule which will set the singer aright. The order of movement of Plain Chant is essentially the same as that of ideal text delivery. Recite the text on a musical tone, *e. g.*, "G," "A," or "B \flat ," phrasing it carefully; this will give the rhythm that should govern the chanting.

The Gregorian Chant Supplement, with its well-graded numbers, moves in parallel lines with the modern selections in Book One of the Progressive Music Series. In addition to learning the chants for use in religious worship, the music is to be studied in detail, following the various steps indicated in this Manual for the teaching of the modern song numbers.

*Brief hints and practical suggestions for the study and execution of Plain Chant selections, also for the pronunciation and enunciation of the Latin text, are given in Book One, pages 134-136.*¹ These instructions, if carefully followed, will insure a correct rendition of the chants. In order, however, to secure a better understanding of both text and musical movement, the following notes and commentaries on the individual selections should be studied and carefully followed. The additional directions for their rendition and the indications for their use will also prove helpful in many respects.

NO. 1. GLORIA PATRI

DOXOLOGY

Fifth Mode.² Petit Paroissien. Book One, page 137. Teacher's Manual, page 251

"Glory be to the Father, and to the Son, and to the Holy Ghost!" The first number reëchoes the praise of the Triune God whose glory fills heaven and earth, and who has given Angels and men the power to praise Him. Not only in the text but in the music this chant resounds with praise and adoration. Structurally the music presents the tonic chord, thus corresponding to the first song in the modern music section of Book One. The first three tones (over the word "glo-ri-a") form the triad of D major. The three tones make

¹ For the convenience of the teacher these suggestions are repeated in this Manual. See pages 246-248.

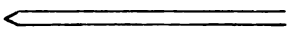
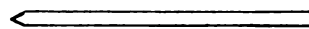
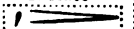
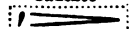
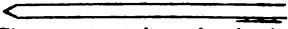
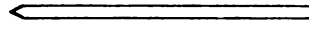
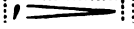
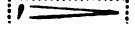
² In the older Plain Chant publications, the modality of the various chant-scales is expressed by the generic designation "Tone," as "Fifth Tone," "Easter Tone," etc. In English speaking countries this term is being superseded by the word "Mode." In order to avoid confusion in the minds of the children, as, for example, between the use of "Fifth Tone" to indicate a special chant-scale and "fifth tone" to indicate the fifth tone of the major scale (*i. e.* *so*) the word "Mode" is used in the books of this series.

Specimen page of Explanatory Notes from Teacher's Manual, Volume I, "Progressive Music Series"

perfect harmony; a fourth tone, the octave, may be added, yet is not necessary. This fact is emblematic of the Creator and creation. The three Divine Persons are absolutely necessary; they are the One, Eternal, Triune God, the wonderful harmony of an uncreated eternity. God the Father can be compared to the "tonic" (fundamental tone), the basic element that supports everything. God the Son is mirrored in the "mediant" in a twofold form; as major third in his divine glory, as minor third in the lowliness of suffering humanity. God the Holy Ghost is well represented by the "dominant" (fifth tone), which is the crowning element in harmony, the tone that imparts a peculiar joy and brightness.

This first chant also presents the octave. The octave very well represents all creation: it is not necessary, still it may be there; and when it comes into existence, while it adds nothing to the perfection of the Blessed Trinity, it expresses, in a manner suited to our frail intelligence, the beauty and the grandeur and the omnipotence of the Triune God. Yet, vast and beautiful though it be, it is only like the dot on the "i," or like the "drop hanging from the bucket" when compared with the awful majesty of the Creator.

Directions for Execution: After the manner of all Psalmody, this selection is responsory in character; it is therefore to be sung by two alternating choirs or divisions of about equal strength, each singing one complete verse, as shown below.

Phrase 	Phrase 
Cadence 	Cadence 
Glo'ri-a Pa'tri, et Fi'-li-o, *	et Spi-ri'-tu-i San'-cto.
Phrase 	Phrase 
Cadence 	Cadence 
Sic'-ut e'-rat in prin-ci'-pi-o, et nunc, et sem'-per *	et in sae'-cu-la sae-cu-lo'-rum. A' - men.

The asterisks after "Filio" and after "semper" indicate the division of the verse and should be marked by a rest corresponding to about five note units, or to as much time as it would take to say the words "A-ve Ma-ri-a." The perfect unity and unbroken continuity of each verse division is brought out by the easy and smooth voice progression culminating in the musical accent, or, as it is often called, the "Phrase accent over the cadence," which in Book One is clearly marked by a special accent over the cadence note.

The last note of the first verse is allowed to die away, as indicated by the *Mora Vocis*;¹ there is a pause of the duration of about three note units (equivalent to the time necessary to say the word "Ma-ri-a") and then with a gentle but firm intonation the second choir takes up the second verse.

¹ See Book One, page 134; Teacher's Manual, page 246.

choir should not be confusedly crowded like a flock of sheep; being an orderly group of artists, each with an exacting particular duty to perform, it should be disposed with care in view of perfect ensemble work; every singer should be so situated as to follow easily the directions of the choirmaster, preferably in semicircular rows on a rising floor.

The Congress of Church Music held at Turin, Italy, June 6-9, 1905, says in regard to the organ: "Since the purpose of playing the organ is to follow faithfully and to enhance the sacred function, the location naturally indicated for it is near the altar; it should be placed above the front door only in case of absolute necessity."

The Third International Congress of Music, held in Vienna, Austria, May 25-29, 1909, likewise expressed the view that the best place for the organ is in the Chancel, "a place so well adapted for the expansion of voices."

Van Der Stappen in his *De Ecclesia*, writes:—"The choir with the organ, which are usually relegated far from the altar, would more rightly be placed near the Sanctuary, that is, either at the entrance of it, in such a way however as not to obstruct the view of the altar from the nave of the church, or on the South side, in order that the liturgical purpose of the sacred singing and the pious communion between priest and singers, especially during the Holy Sacrifice, may be obtained."

Bishop Brossart, of Covington, says:—"We have succeeded in the past in removing the choir as far as possible from the altar, and have been spending money in the wrong way. Therefore we need not be surprised that we have succeeded in banishing also the music of the altar, the music of the Holy Service from the church, and have substituted in its stead something more in keeping with exterior worldliness and profanity, and, with all, we have driven, in a measure, from the hearts of our men and boys that love for things most sacred, which the closer communication between altar and choir fostered so extensively in the Ages of Faith. Let us learn to spend more and more wisely, and restore the chancel choirs to the churches, and bring our men, old and young, back into the

Sanctuary of God that they may take a more active part in our magnificent Liturgical Service. Let us return to the old Catholic way of building our churches with a long chancel, and, if possible, an organ chamber, and vestries not only for the priests but also for the choristers. Let us bring altar and choir nearer each other; and then the ideal music of the Church—the Gregorian—will naturally follow, will be better appreciated and more cultivated."

FROM a musical point of view, the location of choir and organ over the front door of the church is not to be advocated. If it is a general law of acoustics that a sound loses its intensity in inverse ratio of the space where it is uttered, the front door side is the worst place of the edifice from a vocal standpoint. It is a mistake to think that because of the open and unobstructed nave of the church the singing will be heard to a better advantage.

A violin without sounding box gives a dead tone. It is just the repulsion met in the resistance of the obstacle of the box that multiplies the vibrations determined by the bow on the strings and gives the instrument that beautiful and I may say wonderful resonance of tone that we all know. A sound uttered in an open space, without obstacle to make it reverberate, without a sounding board or chamber of resonance, is reduced to its elementary factors only. Vocal teachers know that resonance is to sound almost more than sound itself. Now the fact that the nave of the edifice is wide open before the choir precludes the possibility of any noticeable resonance. Then, moreover, a perfect blending of the voices is almost impossible, unless the choir sings in a very subdued tone all the time, which, as I shall point out further, is not very desirable. The vocal individualities of every singer are thus too easily detected. Also there is a subconscious feeling whenever singers have to sing in a large building, that they have to fill the yawning and devouring space before them, and, in an effort to be heard, they are naturally inclined to force a little or even to shriek.

I myself was for many years under the

impression that sound needs a free open space to be heard to better advantage, also I had read many times that voices have a tendency to spread upward rather than downward, but experience has taught me differently. A demonstration that this is not true was given me in Rome when I heard the boy choir of the Sistine Chapel singing in the huge dome of St. Peter's. It was perfectly delectable. One would think that the empty and wide open space of the mammoth structure over the boys heads would almost annihilate the voices; not at all, they were singing directly against the opposite wall of the dome, which acted as a sounding board. I have heard organs and choirs sing from a high gallery a few yards only from the ceiling of the edifices; and the voices came down not only without losing any of their power, but as blended and mellow as it could be desired, here again the ceiling was acting as a sounding board.

While in St. Louis, a few years ago, I was given charge by the St. Louis Symphony Orchestra to train the Chorus, 500 voices, for the rendition of Haendel's "Messiah," to be given in the Coliseum, a huge building seating 10,000 people, and, of course with no stage end. The problem of acoustics was not an easy one. We decided, however, to place the Chorus in the second high tier of seats at one end of the edifice under the ceiled arcade which goes round the whole hall, while the orchestra had a platform built in the open space in front of the Chorus. A passageway had to be left between them and it was a constant menace to the precision of the ensemble work, but, from a vocal standpoint, the singing of the Chorus was a very great success, and a revelation to many. The sounds coming from under the roofed arcade into the open building were the best imaginable. I shall, I fear, never again hear a Chorus with such a resonant, blending and even tone. The arcade had acted as a chamber of resonance or sounding box.

Architects should bear in mind that the choir must be placed where even the slightest sound cannot be lost, and where the utmost resonance may be obtained.

WHEN the Benedictine Fathers were restoring the Traditional Chant, they felt that the singing of its monodic melodies, ought to be rendered not only in perfect unison of pitch but also in perfect unison of voices, that is, all the voices of the choir should blend together, if not in timbre at least in volume and dynamics, in order to make one vocal unison, one voice. To that end they kept their voices in a subdued tone, eliminating all harsh individualities. From them the method, if it can be called a method, spread and it is almost now a part of the Benedictine interpretation of the Gregorian Melodies. I must confess that, at first hearing, it is impressive and gives the rendition a color of suavity, simplicity, mysteriousness, if not of devotion or piety. At any rate it was a happy change from the former rough and pounding-like way of rendering the old plainchant. Let it be said, however, that singing softly in a subdued tone is by no means a vocal improvement; or, if it is one, it is but negative. I may say that, often, it is to the voice's detriment. Voices trained to a correct method of tone production need no subduing devices to make the singing pure and agreeable, and to blend the voices together; all harshness disappears with the training. But it happened in the case of this reform as in that of many others. With the intention of correcting one abuse singers fell into another; from one extreme they went to the other. I fully agree with E. O. Sherwood in the last issue of the CHOIRMASTER in his—Plea for the natural Boy Voice—when he writes: "The English system gives us a sweet, soft-veiled tone which is pleasing for a while but which soon grows very monotonous. One would be entirely justified in criticising an organist if he were to pull out his flute stop and tremolo and allow us the benefit of it for a full hour." The subdued tone, without correct tone production, is but a trick of the trade, a vocal whitening. It used to be the fashion to sing Gregorian as heavily as hammering the anvil of a forge; now they sing it so softly, so weakly, so effeminately that is neither vocal meat nor musical flesh. It is the same with the tempo. The singers of old would pour out of their throat one note, say every third or fourth

minute second, now they flash out four, five notes or more every minute second. The idea of imploring God's mercy, of singing His praises and adoring the Most Blessed Sacrament at such a speed! Yet some do so after having spent weeks of study with the Benedictines of Solesmes. Have they been taught no rules to go by? Is there no happy medium for them? (1).

THE Motu Proprio requires that Church music be a "true art," otherwise it

(1) The Rev. Benedictine Fathers have realized the benefit of vocal training. While I was in the Isle of Wight to teach their Father organist they requested me to give the whole Community instructions in tone production also. It certainly was inspiring to see the sixty odd monks, the old as earnest as the young, with the Right Rev. Abbot at their head, go through the vocal exercises twice daily for two months. The results are better expressed in the letter Dom Mocquereau wrote me some time later:—"Be happy, dear Maestro, I may say that you have succeeded. The excellent lessons that you gave us, for the formation of the voices, have borne fruit and when you come back you will be proud of your pupils. This morning we had four new chanters. They sang the high G with a marvellous ease and the whole Community followed them; one voice, one only, soft, mellow and at the same time *full, round and strong*. The Right Rev. Abbot is pleased and gives us the best encouragement. He himself last night intoned the Alma Redemptoris with a pure voice. It was splendid. Be then satisfied, very dear Maestro, we owe you this progress, I am happy to acknowledge it, to tell you about it and to thank you in behalf of all and also of the Right Rev. Abbot."

bears no attraction and cannot please. A preacher, who would recite on a soft, uniform tone, a piece of oratory, for simplicity's sake, would certainly not command the attention of his audience. In music, besides all the elements of oratorical art, we have one more and a nobler one, melody, with rights and requirements of its own. If simplicity means an abrogation of any essential in music let us do without simplicity. Vocal dynamics, crescendos, decrescendos, fortes and pianos, diminuendos, rallentandos and stringendos are essentials in Church music as well as in secular music, although with a different treatment. They are not left to the fancy of the singers but are dictated and determined by a correct reading, by—interpretation—which is an objective science, not left to the subjective and morbid fancy of the inexperienced. Only untrained musicians will indulge in continuous subdued singing for simplicity's sake. I would also deny that devotion, piety, religion are better expressed by a soft singing in Church functions. The custom that prevails in many Churches of singing the doxology for instance, the Gloria Patri at the end of the psalm, in a subdued tone irritates me. I would indeed, confess my sins in a very low tone, as though ashamed of them; but when it comes to the singing of the praises of God, and giving glory to the Father, to the Son and to the Holy Ghost, why, I feel like crying it so loud that the whole world may hear me and join in the praise-giving. There is no reason why there should not be something virile in religious singing.—*Leo P. Manzetti*.

Summer School of Church Music.

Three-weeks' Course Closes In Baltimore

THE summer School of Church Music conducted under the auspices of the Society of St. Gregory, from July 23 to August 13, closed last Saturday evening. There were three class lessons every day, besides many private instructions given partly in the K. of C. Building on Mulberry street and partly in St. Mary's Seminary. It was well attended, there being present Benedictine, Vincentian,

and Capuchin Fathers, several Sisters and a number of lay organists. The pupils came from the States of Maryland, Kentucky, New York, Pennsylvania, Illinois and North Carolina.

The classes were under the able direction of Rev. Leo P. Manzetti, Musical Director, and Instructor of Church Music at St. Mary's Seminary. Father Manzetti enjoys an enviable reputation among the

great church musicians of Italy, especially also the Benedictine Monks.

His system of teaching is quite unique. First of all, Father Manzetti impresses upon his pupils that this study is primarily a religious work, not only artistic and musical. He conducts it not simply to aid and develop the musical talent of his pupils, but to give them an appreciation for all the arts with which the Church has embellished her divine service. The Church has an architecture, sacred ceremonies, vestments, a music of her own, all of which should be jealously guarded, and not interspersed with secular tastes and fashions. What belongs to the stage and was designed for it, be it ever so good, it shall remain there; but what the Church has adopted as her own, should also belong to her unreservedly, and should not be supplanted by something from outside. Strict compliance with the demands of liturgy and the wishes of the teachers of the Church as outlined by the *motu proprio*, that must be the goal of every priest and Catholic, who really loves the Church.

Great Good to Result.

The Summer Course of Church Music in Baltimore is surely a step in the right direction. The greater the attendance at such courses, the greater are the prospects for a speedy reform. Father Manzetti's system does not admit of much lecturing. Exercise, practice, singing, is the sum total of his course from the first lesson to the last, and after the final class you have mastered the theory, the construction and essence of Plain Chant and figured Church Music without knowing how it was achieved. The exercises of vocal culture are unique, not a word being said of the stereotype: clear the throat, fill the lungs, watch the thorax and the larynx, put your lips in O-shape, do not breathe with the shoulders, etc. Here the pupil learns to use his voice without paying attention to the position of his feet, the erectness of his shoulders, the ability to lay his index finger conveniently between his teeth, all indispensable requisites with former vocal teachers, but ridiculous superfluities. Who has not yet an understanding of church music is bound to receive same in the school of Father Manzetti, even if he is only a mediocre musician or no musician at all. He will learn first of all to distinguish between characteristic church music and other good music that may be rendered in church, he will be able to eliminate at once what is contrary to the spirit of the Church and unsuitable for liturgical functions. We sometimes hear it said by persons of no mean ability, who were present during renditions of so called church music; "Lord save us, if that is the music peculiar to the church, I prefer the old Masses by Haydn, Mozart, Farmer

and Weber." We heartily agree, but my Friend, that wasn't church music, that was a farce, at which the good musician, Pope Pius X, would have stopped his ears in horror. The abhorrence came not because the Plain Chant book contained this music, but because this sacred melody was abominably rendered by mouths that were not tuned on the strains of the Church. We must always remember, that the principles of melody and composition were framed by the old masters of sacred music, from whom all good, modern musicians copied. The early authors of plain chant placed no two notes or group of notes side by side, for which they could not adduce any good, solid reason. Where is the modern musician that will so group his notes, as is done in the Graduals of the year. Palestrina in most of his compositions copied these groups, for which reason we cannot find any repetitions in his works, but detect constantly new ideas. Mozart admitted once, that he would give all his music, if he were able to compose anything like a preface.

Spirit of the Great Masters Not Religious.

The great Masters, Beethoven, Mozart, Haydn, Gounod, when they composed their beautiful Masses did not for a moment think, that this music breathed the spirit of the Church, they were fully aware that their music was operatic. But such was the taste of the times, theatrical music in church was in swing, it was the clamour of the people and they gave what was asked. Had Pius X. lived they would have composed the most beautiful Masses *a la Motu Proprio*.

How will we get these works out of the church now, organists will ask. Take a course in church music. It will be a revelation. You will find that most artistic other Masses exist of which you never heard, the church will disclose a store, which has existed these many centuries, and is now being gradually drawn from oblivion. In the last three weeks in Baltimore there were studied, phrased, interpreted and sung several masses in plain chant, the gradual part of many masses of the year, much time was allotted to the study and correct delivery of the Requiem, the Sequences, Hymns for Benediction, Litany of the Saints, "Asperges" and "Te Deum" were perused with great attention. The Antiphony and Psalmody were studied at length. The manner of singing the parts of the priest, like gospel, preface, chapter, orations, *Ite missa est*, *Exultet*, etc., were explained and practiced. In modern and polyphonic music some Sonatas of Beethoven were paraphrased as compared with church music; the Fugues of Bach were extensively studied. A mixed choir in this short time learned and sang several motets by Palestrina, the Mis-

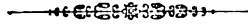
sa Brevis by the same, and the Missa Pontificalis by Perosi.

Facility To Sing At Sight.

In this brief period one learns to sing at sight. Father Manzetti is very thorough and rather exacting from his scholars. The principle of letting good enough alone is surely unknown in the schools of Europe. Still there is no useless sing-singing and waste of time; if one piece is studied, hammered down and flattened out, the next follows right on its heel, so that the last stray minute will be consumed by some Alleluja or piece of Gradual. It is singular, that not once during the three-weeks' singing was the organ or piano used. Plain chant is plain song, not an instrument.

There is yet much prejudice regarding church music. If you take a live interest in the affairs of the church you can help to dispel it. The same course will be given next year again. Among the other benefits carried away from it, it will be forcibly impressed upon everyone's mind, that Pope Pius X. did the correct thing in issuing the much discussed *Motu Proprio*. Father Manzetti might also tell you the history leading to the publication of it.

If you are interested in church music and want to know what is going on, order the CATHOLIC CHOIRMASTER, which contains besides much literary information, each month a musical insertion.—*Fr. Ansgar, O. M. Cap. in the "Baltimore Catholic Review."*



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.)

VI. Organ And Instruments.

15. Although the music proper to the Church is purely vocal, music, with the accompaniment of the organ is also permitted. In some special cases, within due limits and propriety, other instruments may be allowed, but never without the special leave of the Ordinary, according to the prescriptions of the *Caeremoniale Episcoporum*.
16. As the chant should always have the principal place, the organ or instruments should merely sustain and never oppress it.
17. It is not permitted to have the chant preceded by long preludes, or to interrupt it with intermezzo pieces.
18. The sound of the organ as an accompaniment to the chant in preludes, and the like, must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to sacred music as above enumerated.
19. The employment of piano is forbidden in church, as is also that of loud sounding, or lighter instruments, such as drums, cymbals, bells and the like.
20. It is strictly forbidden to have bands play in church, and only in a special case and with the consent of the Ordinary will it be permissible to admit a number of wind instruments, limited, well selected, and proportioned to the size of the place--provided the composition and the accompaniment to be executed be written in a grave and suitable style, and similar in all respects to that proper to the organ.
21. In processions outside the church the Ordinary may give permission for a band, provided no profane pieces are executed. It would be desirable in such cases that the band confine itself to accompanying some spiritual canticle sung in Latin or the vernacular by the singers and the pious associations which take part in the procession.

(To be Continued.)

The Catholic Choirmaster

The Official Bulletin

—OF THE—

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Philadelphia, Pa.

**Committee on Reviewing Church Compositions
and Compiling Catalogue:** Rev. Leo P. Man-
zetti; Rev. John M. Petter, S. T. B., Mr.
Nicola A. Montani.

Executive Committee, Very Rev. E. R. Dyer, S. S.
D. D; Rev. E. M. McKeever; Rev. Leo P.
Manzetti, Mus. D.; Rev. James A. Boylan,
D. D; Rev. J. M. Petter; Mr. Nicola A. Mon-
tani.

NOTICE!

It may be well to make clear the attitude of the
Society with regard to advertising matters, pro-
grammes 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 ad-
vertisements or programmes to any music compo-
sition 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 mu-
sic 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 appre-
ciation.

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 char-
acter.

ORGANIST, male, to overtake posi-
tion near New York. An experi-
enced and capable man is desired.
Kindly state previous experience.—Ad-
dress, Editor, CATHOLIC CHOIRMASTER.

COMMUNICATIONS.

**The Pontifical High School of Church Music,
Rome.**

June 18, 1916.

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

Dear Rev. Father:—

I received yesterday evening your letter of May 23, with enclosed check, safe and sound, having escaped the torpedoes and other sea monsters. I thank you and all contributors to the Pontifical High School, in my own name and in the name of the School as well as that of His Eminence, Cardinal Bisletti, who directs me to thank the benefactors on his behalf. I pray then give voice to this expression of our gratitude in your "CHOIRMASTER."

Thanks to the munificent generosity of the Holy Father and the liberal donations of benefactors the Pontifical High School is adjusting itself to its new and beautiful quarters. His Eminence, our Cardinal Protector, has decided not to delay any longer the placing of an adequate organ in the Music Hall. I hope that the Providence of God will liberally come to our help in order that the offerings may not fall short. Otherwise our scholaastic year, which is nearing its end, went on as regularly and peacefully as ever, in spite of this terrible war that kept away not a few of our students.

I am delighted to hear of the progress you are making in your propaganda. You acted wisely in going ahead as you did, and organizing the worthy Society of St. Gregory. I see also that the "Auxiliary Committee" of New York, first established for the benefit of our School, is now extending its work. The Rev. Wynne, in his address on the occasion of the meeting of May 10, said clearly and openly that the "Committee" will not only help the School but also gather means for a broad and efficacious propaganda "in our own country."

Very many thanks and cordial greetings. Continue to help this School the best you can.

Very devotedly yours,

A. DeSanti, S. J.

Catholic Church Music Summercourse in Cincinnati, Ohio.

July 31, to August 12, 1916.

Editor of the CATHOLIC CHOIRMASTER:
Sir:—

The first Archdiocesan Summercourse in this city was a complete success in every respect. Between three and four hundred priests, nuns, broth-

ers, organists, choirmasters and students devoted from four to five hours daily to lectures, demonstrations, instructions and discussions, and despite the excessive heat their enthusiasm showed no signs of abatement; every participant seemed determined to avail himself to the full extent of his capacity of the rare opportunity to increase his knowledge in practical and theoretical matters, and even to a superficial observer it would not have been difficult to discover that even the most sanguine expectations were not only fulfilled but in many respects surpassed.

The Archdiocesan Music Commission had left no stone unturned to secure a faculty of speakers, instructors and demonstrators which it would be difficult to equal in any part of the world; and that it was successful in its efforts is proved beyond a doubt by the matchless results.

The hierarchy was represented by Archbishop Moeller of Cincinnati and the Bishops Schrembs of Toledo, and Brossart of Covington.

The corps of teachers and lecturers consisted of Dom Gregory Huegler, O. S. B., (Chant.) the Rev. B. Kuhlman, D. D., (Latin pronunciation and Church music reform), the Rev. A. Hemmersbach, (Religious versus Church Music), the Rev. Jos. Mueller, (Liturgy), Prof. Osborne McConathy, (School Music—"Progressive Music Series"), Prof. H. B. Gibbs, Mus. D., (Boy Choirs), Mr. Alois Bartschmid, F. A. G. O., (History of the three styles of Church music), Mr. J. Alfred Schehl, A. A. G. O., (Congregational Singing), Prof. Daniel Schwegel, (Musical Aesthetics).—The three legitimate styles of churchmusic were exhaustively dealt with and demonstrated, all the requisite means of efficient liturgical singing were explained, still prevalent unlawful practices and their remedies were discussed, and, last but not least, a most thorough exposition of music instruction in the parochial school according to the "Progressive Music Series," (Silver Burdett and Company, publishers), was given. This "Series" is based on psychology; it not only endeavors to remove from the teaching of sightreading the odium of a burden, but it also introduces already in its first stages the simple forms of Gregorian Chant in such a graceful, deductory manner, as to arouse at once the sympathies of the young minds, while formerly Chant was dreaded as something that had nothing in common with ordinary music. The universal weakness in sightreading on part of our choirsingers on one side and their reluctance in regard to chant on the other have in the past been the two insurmountable obstacles in the path of even the most efficient choirmasters. With the introduc-

tion of the "Progressive Music Series" in every parochial school of the Archdiocese this fall a new era dawns for the Catholic organist; drudgery will be reduced to a minimum, and music in the service of the Church will be cultivated as an art.

Five city choirs participated successfully in the exercises; the Seminary Choir under Prof. J. Fehring; the boys' choir of the Sacred Heart Parish under Dr. H. B. Gibbs, and the male choirs (boys and men) of the Churches of St. Lawrence, St. Francis de Sales and St. Peter (Cathedral), under Messrs. J. A. Schehl, A. Bartschmid and J. Fehring respectively. At these churches special programmes of liturgical music of the three legitimate types were rendered also on the intervening Sunday, the Feast of the Transfiguration.

Archbishop Moeller, who opened the course with a masterful address, was present at most of the sessions together with Bishop Schrembs, who took an active part in explaining the "Progressive Music Series." Bishop Brossart's remarks on Church Music Reform were most felicitous; his suggestion to transfer the choirloft back to the Eastern (Sanctuary) end of the nave, and to make ample allowance of space for the liturgic choir in the erection of church edifices is well worth pondering over.

The Rev. J. Schmitt, Chairman of the Music Commission, and during his temporary absence, its Secretary, the Rev. Wm. J. Anthony, most ably discharged the numerous duties of the general management to the exclusion of any hitch

whatsoever. Through the kindness of the Very Rev. F. Heiermann, S. J., not only the spacious Memorial Hall of St. Xavier's College, but all the adjoining rooms likewise were generously thrown open to the participants and every possible courtesy was extended to them; this added not a little to the success of the affair; comfort and a homelike atmosphere prevailed throughout.

The Baldwin Piano Co. furnished a fine Grand-piano without charge.

Besides the Archdiocese of Cincinnati the following dioceses were represented by delegations: Covington, Columbus, Toledo, Indianapolis, Cleveland, Ft. Wayne, Louisville and Wheeling.

Our most Reverend Archbishop has every reason to be proud of the splendid achievements of this Summercourse, which may well serve as a model for future similar enterprises in other parts of the country. But we, the musical representatives of his flock, and our guests, are no less proud of our beloved Ordinary, who, in his love for true churchmusic, and guided by extraordinary farsightedness was not satisfied merely with the promulgation of the law in regard to music in church and school, but during the past fortnight has furnished us such ample opportunity of studying also the proper ways and means to carry out the rubrics, liturgically no less than artistically. His Grace may rest assured of our sincere and lasting gratitude.

Alois Bartschmid.

NOTES OF INTEREST.

Says Church Is No Longer Art Patron.

Hans Merx sees Degradation of Music as Result of Over-Eagerness to Please.

IN an age when the influences for good music, are outnumbered by the influences for bad music, when the champions of high art are sorely beset by commercialism, it is pertinent to cite even remote causes. Although on the eve of musically better things and, therefore, tempted to let bygones be, the accusing finger still has its sanctified obligation. In this instance it is pointed over the heads of the people and over the palaces of music up to the spires of the churches themselves.

"There has been failure in every religious denomination to perpetuate the lofty traditions of the church as the protector and promoter of fine arts," said Hans Merx in his studio at the Metro-

politan Opera Building. "Between the music of the churches today and that of Palestrina, Orlando di Lasso, Da Vittoria and the Gregorian chant lies a great and seemingly impassable gulf. Instead of Bach, now unknown to the vast majority of the choir singers, there are sung pseudo-religious compositions that are nearer in character to the baneful grinding of the midway.

Church Formerly Patron of Arts.

"The Christian church of the early ages fathered the best in art. Even now, in the Vatican, music, sculpture and painting of the world's finest are cherished, together with architecture, the goldsmith's art in beautiful chalices, monstrances

and candelabra, embroideries on the brocade and many-colored vestments—all arts are represented, a tribute to the refining forces of civilization. But this example has not been followed elsewhere and the church to-day as a body cannot in any sense be called the patron of art or art music.

"The congregational hymns as either collected, composed or harmonized by Bach and Martin Luther were based upon the ancient Gregorian chants and that is why they are of such immense value as the most appropriate church music. They have been put aside in behalf of weak, inartistic tunes that are palatable only to the ears of the uneducated. The four-part music of the choirs is largely composed of cheap, anæmic, shallow and sentimental pieces, in which seriousness has little part. There is no artistic value whatever in the music most widely used.

"One the main reasons for the degradation of music in the churches lies in the eagerness to please the masses. Instead of instructing the people, long and not wholly successful effort has been made to entertain them. Art falls when it looks too much to popular favor, a truth of which we are reminded in Wagner's 'Meistersinger,' where *Kothner* says: '*Der Kunst droht allweil Fall und Schmach, läuft sie der Gunst des Volkes nach.*'

"For the Catholic churches in America I believe there should be training colleges for organists such as as there are abroad, not to teach organists merely to play the organ, but to train them in the selection and understanding of the best sacred music and thus perpetuate its use. Present-day organists are too eager to have their own compositions sung, and often, though good musicians, they are poor composers. Music committees instead of worrying about how much the first tenor is going to cost, should concern themselves primarily about the character of the music presented to the congregation. These committees are usually made up of well-meaning and musically inclined members of the community, who seldom have a profound knowledge of art values. Their powers of determining the selection of music in particular should not be limited. In the case of the Catholics the obligation to present only the best and most dignified music was sent forth in the *motu proprio* of the late Pope. The edict was designed to revive and perpetuate the forms used in past centuries and was based upon a thorough knowledge of conditions. It is unfortunate that so comparatively few churches follow it to the letter."

Hans Merx has made a reputation here as an interpreter of the German *lied*. He is a graduate of the Catholic College of Church Music in Aix-la-Chapelle and studied under Professor Gevaert,

director of the Royal Conservatory of Brussels.—*G. C. T. in "Musical America."*

CINCINNATI, Ky., was well represented at the musical institute, conducted in Cincinnati by the Diocesan Music Commission. About sixty organists and teachers from various parts of the diocese were in daily attendance at the sessions. The Rt. Rev. Bishop was one the speakers on the opening day, when he delivered an impressive talk upon "Church Music and Architecture." His Lordship was accompanied by Very Rev. Joseph A. Flynn, V. G., Rev. I. M. Ahmann, dean, and Rev. Herbert Hillenmeyer, his Secretary.

Cincinnati, O.

Lectures Delivered During the Sessions of the Sacred Music Institute.

THE regular lecture course was opened by Dom Gregory Huegle, O. S. B., Prior of Conception Abbey, Conception, Mo., who is thoroughly familiar with all phases of Plain Chant, and is well versed in the art of teaching the traditional mode of singing it, as preserved by his Order down through the centuries.

Bishop Schrembs, of Toledo, also spoke on Monday, giving an illuminating lecture on "The *Motu Proprio* of Pius X., Its Significance and Its Purpose." He supplemented his remarks with a lesson on the method of teaching Plain Chant, and demonstrated the ease of his mode with appropriate musical illustrations. The Bishop is an enthusiast for Gregorian Chant, and never lets pass an opportunity for promoting its use. He is not missing a single session of the Institute.

Tuesday morning Dom Gregory continued his course upon the Chant, and was followed by Rev. Bernard Kuhlman, who spoke on "Latin Pronunciation." Father Kuhlman stated that Latin is not a dead language; that it is the living language of the Living Church; that it is spoken, as the regular speech, about the Vatican; that it is the speech, of the Catholic schools of philosophy and theology. He does not think it possible to determine exactly the pronunciation of Latin, as Cicero used it, but he believes that the Italian pronunciation of today comes nearest to it; and therefore, he favors that pronunciation.

In the afternoon of Tuesday, Rev. Anthony Hemmersbach lectured upon "Religious Church Music," dwelling upon the peculiar qualities of inspiration, devotion and prayerfulness, which should dominate the music of divine service. The demonstration of singing by the Boys' Choir

Sacred Heart Church, under the direction of Prof. Harold Gibbs, was a most pleasing and instructive feature of Tuesday afternoon's session.

Wednesday Dom Gregory again opened the sessions with a continuation of his course upon Plain Chant. He was followed by Rev. Joseph Mueller, who spoke upon "The Liturgy of Church Music," touching upon the sources: the S. Congregation of Rites, the *Ceremoniale Episcoporum*, the *Motu Proprio*, and explaining the duty of obeying the laws regarding church music.

In the afternoon Prof. Alois Bartschmid gave an interesting and instructive lecture on "Gregorian Music," which was appropriately followed by a demonstration of Gregorian music by seminarians from Mt. St. Mary Seminary, directed by Prof. John Fehring.

It has been definitely settled that the opening concert of the soloists of the Sistine Chapel Choir will be given in Carnegie Hall. Unwonted interest is being evinced among numerous musical centres of New York in the advent of these noted choristers, each one of whom ranks as a choral chaplain in the Sistine Chapel and is called upon to serve at important musical services when the Pope officiates in St. Peter's or at some specially designated church festival in one of the six other basilicas at Rome. Numerous receptions are being planned in Catholic circles for the distinguished visitors, whose stay in America is limited owing to the necessity of their attendance at the special services to be held this year at Christmas in the Vatican by Pope Benedict XV. The soloists will leave Italy early next month, though it is not fully decided whether they will proceed by boat from Naples or come via Bordeaux on one of the French liners. Considerable anxiety is being felt regarding the safety of the trip via the Mediterranean owing to the prevalence of submarines operating there, and it is thought that it may be better to bring the singers here from Italy through Switzerland and into France. Since the announcement was made that the soloists would positively come to America applications for concerts have been received from over thirty cities by the Lyric Concert Company, Signor Cametti, one of the preceptors of the choir, will accompany the soloists, and it is possible that the Abbe Perosi will come on later and give a recital of some of his well known compositions and oratorios.—*New York Sun*.

Sir Edward Elgar as a Policeman.

London's special constables are chuckling over the experience of Sir Edward Elgar, the eminent composer, who was sworn in the other day as a "special," says *Tit-Bits*. After the usual formalities, the names of the newly-joined were called over to receive badges, etc. "Elgar! Step forward, Elgar!" commanded the officer in charge. Apparently Sir Edward did not step forward fast enough, for the official added, "Pull yourself together, man; you're a policeman now." And Sir Edward enjoyed the incident as much as anyone.

A CONTRIBUTOR to the London *Guardian* advocates the return to the old falso-bordone system of singing in large churches. He believes the return to this system would solve the question of congregational singing. He says that in France a plan that works very well consists of having a choir of girls to lead the people in singing the melody while the vocal harmonies are sung by the choir proper. In psalms and canticles the girls sing the first, third, fifth verses, and so on, accompanied on a small organ. Alternately the large organ rolls in with the male choir in the second, fourth, sixth verses, and so on, in faux bourdon. The girls and the people in the congregation sing the simple tone. The effect is surpassingly beautiful—electrifying when well done. Unhappily, in France, the male choir is deficient in powerful boy's voices, so that the full effect is not attained. Here, then, we have the trained choir performing its part and the people taking their part—their legitimate share—and enjoying so doing, although employing the Latin.

Noted English Organist is a Convert.

Charles Carte Doorly, until recently organist and choirmaster at the magnificent Anglican Church of St. Mary's Beverley, having been received into the Church, has been offered and has accepted the post of organist at the Church of the Sacred Heart, Wimbledon. As a true exponent of real organ music Mr. Doorly has few equals, and as a recitalist he has made a name for himself throughout the North of England. The Jesuit Fathers at Wimbledon are to be congratulated in securing so talented a musician for their fine organ. Musical circles in Yorkshire will feel his loss, as his recitals on his huge organ at St. Mary's were always a great feature and drew critical audiences from far and near. Mr. Doorly has recently been playing at some of the special services at the Westminster Cathedral.—

(London *Universae*.)

PROGRAMMES.

LOUISVILLE, KY.

Programmes rendered by the little children of St. Philomena's class, Sisters of the Good Shepherd on the occasion of the observance of the Fiftieth anniversary of the foundation of the Order.

Programme of Church Music for the Golden Jubilee, August 18, 19, 20, 21, 1916.

SOLEMN HIGH MASS.

FRIDAY, AUGUST 18th, 9:30 A. M.

Missa de Angelis.....Gregorian Chant
Introit—For the Feast of the Assumption.....E. A. Tozer
Gradual.....E. A. Tozer
Alleluia.....E. A. Tozer
Veni Creator.....Gregorian Chant

SERMON.

Offertory—"Tota Pulchra Es."
Communion.....E. A. Tozer
After Mass—"Faith of Our Fathers".....E. A. Tozer

BENEDICTION.

O Sacrum Convivium—(Without Accompaniment)
.....H. Tappert
Jubilare Deo.....Fr. A. Vater
Tantum Ergo.....J. L. Battman
Laudate.....J. Auer

SATURDAY, AUGUST 19th, 9:30 A. M.

Missa cum Jubilo.....Gregorian Chant
Introit—For the Feast of Bl. J. Eudes.....E. A. Tozer
Gradual.....Gregorian Chant
Alleluia.....Gregorian Chant
Veni Creator.....Gregorian Chant

SERMON.

Offertory—"Justus ut Palma".....Joseph Gruber
Communion.....Gregorian
After Mass—"O Lord of Hosts".....A Catholic Hymnal

BENEDICTION.

Adorate O Parris Celice—(Without Accompaniment)
.....Fr. Hammer
Jubilare Deo.....Fr. A. Vater
Tantum Ergo.....K. Ett
Laudate.....H. Tappert

SUNDAY, AUGUST 20th, 7 A. M.

Missa Orbis Factor.....Gregorian Chant
Introit—For the Feast of St. Bernard.....E. A. Tozer
Gradual.....E. A. Tozer
Alleluia.....E. A. Tozer
Veni Creator.....Gregorian

SERMON.

Offertory—"Da Pacem"—(Without Accompaniment)
.....Fr. Hammer
Communion.....E. A. Tozer
After Mass—"Oremus Pro Pontifice".....J. Auer

BENEDICTION.

O Quam Suavis.....Rev. M. J. Vanden Elsen
Jubilare Deo.....Fr. A. Vater
Tantum Ergo.....J. Mitterer
Laudate.....A Catholic Hymnal

MONDAY, AUGUST 21st, 6 A. M.

Missa Requiem.....Gregorian
Offertory.....P. Piel
Libera.....Gregorian
The accompaniment to the Proper of the Feast of Bl. J. Eudes was expressly composed for the occasion by Rev. Leo P. Manzetti.

CINCINNATI, OHIO.

The Cathedral.

Prof. John Fehering, organist, arranged a special musical programme for the high Mass at the Cathedral on Sunday. It was carefully selected with a view to indicating the purer church music, which is being advocated at the Diocesan Musical Institute. It was sung by a special trained choir of thirty boys and twelve men. The Proper for the Feast of the Transfiguration was sung by the Students' Choir. The Ordinary of the Mass was "Dubois' Mass in E Flat." After the Regular Offertory, the "Jesu Dulcis Memoria," by Vittoria, was sung.

CINCINNATI, OHIO.

St. Francis de Sales' Church.

A program, illustrative of the quality of church music, which conforms to the *Motu Proprio* of Pius X, was rendered during the high Mass in St. Francis de Sales' Church on Sunday, the Feast of the Transfiguration. It was prepared by Prof. Alois Bartschmid, who is one of the instructors at the Diocesan Musical Institute. The programme was as follows: Organ Prelude, "Veni Creator," Brosig; "Asperges," for mixed voices, Bartschmid; "Introitus," Mass Chant; "Kyrie," for two male voices, Bartschmid; "Gloria," from Mass IX, Chant; "Graduale," men, unisono, Bartschmid; "Credo in G," mixed voices, unison, Bartschmid; "Offertorium," for a tenor voice and organ, Bartschmid; "Sanctus," from Mass IX, Chant; "Benedictus," for five male voices, Bartschmid; "Agnus Dei," for four male voices, Bartschmid; Organ Postlude, Eighth Churchtone, Whiting.

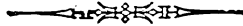
CINCINNATI, OHIO.

Sacred Heart Church.

On Sunday last the Rt. Rev. Bishop Schrembs, the Very Rev. Dom Gregory Hogle, O. S. B., and the Reverend George Johnson, were the guests of Father Feldmann. The Bishop said his Mass assisted by Father Depenbrock, and Father Johnson (his secretary), sang the high Mass afterwards, whilst Father Gregory attended his Lordship. The music of the Mass was Gregorian throughout

and taken entirely from the Vatican *Gradual*. Benediction followed, after which the Bishop addressed the official choir in the School Hall. His remarks were much appreciated by the men and boys. Lunch was served to the distinguished visitors at the rectory, after which all left for the College and Academy of the Sacred Heart, Clifton, where a recital of Gregorian and Polyphonic

music was given by the Sacred Heart Church choir under the direction of Dr. H. B. Gibbs. At its conclusion Bishop Schrembs addressed the assembly of nuns and visitors, after which Benediction was sung by the visiting choir. A reception then followed, at which all were presented with a souvenir of this illustrious Order.



The Bishop of Harrisburg.

ON September 21st, the Right Reverend Philip R. McDevitt, D. D., was consecrated Bishop of Harrisburg by Archbishop Prendergast in the Cathedral of SS. Peter and Paul, Philadelphia. Bishop McDevitt has long been well known to Catholic educators all over the country through the great results he has achieved as Superintendent of Parochial Schools in that archdiocese.

He is a member of the Society of St. Gregory and has always manifested an active interest in the matter of good Church music. He has at all times given full encouragement to the movement for a decent style of music in our Churches and

has been instrumental in interesting teachers of the various religious orders in the subject. A course of lectures for the music teachers in the parochial schools was inaugurated under his direction, one of the results of which was the eradication of many unworthy hymns and hymnals from the school room.

THE Society of St. Gregory extends its heartiest good wishes to the new member of the hierarchy and prays that God may bestow on him His choicest blessings in the arduous labors he is about to undertake. AD MULTOS ANNOS!

ATTENTION!

AN ENTIRELY NEW HYMN-BOOK
BY PROF. J. SINGENBERGER
entitled:

CANTATE

A collection of English and Latin Hymns, six
Gregorian Masses, including the Requiem,
the Responses at High Mass, Benedic-
tion Service, Te Deum

(Vatican Edition)

321 Pages Size 4x5 1/4 inches
Cloth, 35 cents per copy; \$3.25 per dozen
Organ Accompaniment, \$3.50

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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COMMUNICATIONS.

To the Editor of the "CATHOLIC CHOIRMASTER":
Sir:—

In the September issue of the *New Music Review*, (New York) the editor of the Ecclesiastical Music department of that valuable journal, Dr. G. Edward Stubbs, takes exception to a number of statements made in my letter as printed in the July issue of the "CATHOLIC CHOIRMASTER."

Dr. Stubbs claims that the terms "natural," "string," "flute" and "foghorn" are rather vague when used to describe vocal timbre, and adds: "one can hardly make out what he means by the boy's "natural voice."

What I mean by the boy's natural voice is that quality of sound produced by a lad when he is taught to sing in a fundamentally correct manner, in contradistinction to the artificial quality advocated by so many writers and teachers, which flourishes particularly in the English choir-schools and is copied to a great extent by the choirmasters of the Episcopal churches in this country.

A "natural" voice as I understand it is the result of system of training which is based upon the correct production of all the vowels and a free, elastic and responsive co-operation of the respiratory organs with the vocal chords, and a thorough understanding of the laws governing resonance.

If I should train a boy and utilize the vowel "oo" for instance in the vocal exercises and neglect almost entirely the study of other vowels, I would be safe in saying that in all probability the lad would not have a "natural" voice.

If the system adopted, religiously excluded all possibility of the development of any other register but the so-called "head register" and did not recognize the fact that in a boy's voice as in an adult's voice there were certain particular characteristics appertaining to the tones in the medium register as well as the low register, then, I think I would be justified in saying that such a system could not produce or develop a "natural voice."

The Violin G-string has its distinct tone color, while the D. A. and E. strings have their respective tonal characteristics.

Imagine a violinist attempting (if such a thing were possible) to play music intended for the D. string for instance, on the E. string.

It is just such an unnatural procedure, however, that is recommended by boy voice trainers according to the English system. They claim that it is necessary to bring the head quality down into the other registers (even to the low or

chest register) in order that the boy may not use his "chest" voice.

This unnatural method would eliminate entirely the characteristic qualities peculiar to the medium and lower registers, and for what reason?—merely because it is somewhat difficult to train a boy to use his medium and lower tones in a correct manner, and still more difficult to teach him how to blend these various registers in such a way that a break will not be perceptible.

It may be much easier to train boys according to the English system but once they use the soft palate (falsetto) method of singing there is little hope that they will ever sing in a correct manner. As an example of this, I may cite in the case of a famous boy soprano who a number of years ago toured the country and was acknowledged as one of the best boy sopranos. After his voice changed he was induced to go to Paris to study for the opera. His experience there is best described in his own words: "I was first told to rest completely and not sing a note for a year. My teacher said that as a result of singing in the manner I had as a boy, I formed such habits that it would take a long time to eradicate the effects of the faulty system." He did not hesitate to blame the falsetto method for the vocal ills that beset him after his voice had changed.

With regard to methods, I am glad to note the growing tendency toward a rational system of boy voice training, based upon fundamentally correct vocal principles, which approaches the method used by the old masters of *Bel Canto*. (Some of the exponents of the English method have the temerity to claim their method is the old Italian method.)

Falsetto singing (and by this term I mean that species of vocalization in which the soft palate, instead of the hard palate is utilized for resonance) is, as its name indicates, a false system and is resorted to only by those who cannot sing in a legitimate manner. (Witness some of our popular tenors who resort continually to the use of the "pretty" device for the high notes in their sickly sentimental ballads.)

Please accept my thanks for the courtesy of your columns and pardon my taking up so much space. The question is important however, and should be more thoroughly discussed by our organists and choirmasters, especially those who have boys in their care.

Very truly yours,

E. C. Sherwood.

New York, Sept. 15th, 1916.

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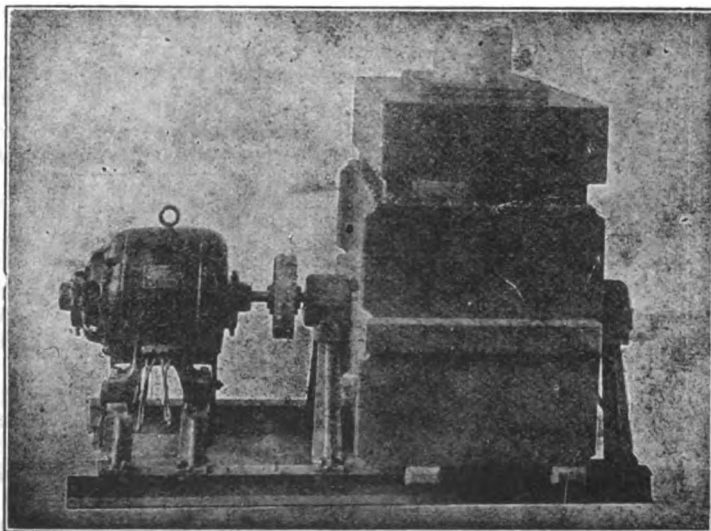
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