
The

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The Catholic Choirmaster

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

A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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Our Progress in the Church Music Reform and Its Obstacles—Viewed from the standpoint of a Diocesan Director.

THE progress of any reform movement is necessarily slow. The more deeply rooted the abuses, and the greater the number and classes of persons concerned, the more numerous and diversified will be the obstacles and slower the advance. The reform in church music presents no exception to this rule. From the beginning many predicted it would spell failure. Pretexts and excuses of all kinds were adduced to make it appear impossible of execution. That such a view should be taken, ought not to be a matter of surprise. With many the wish was father to the thought; they did not take kindly to the new regulations, partly on account of the sacrifices these would entail, and partly on account of their prejudice against the music prescribed, especially the Chant. In the last analysis it was ignorance that prompted such dispositions; for ignorance is the mother of prejudice in musical matters as well as in all others.

WERE it not for their ignorance of the art of music, or of the Liturgy and liturgical prayer, or of the relation existing between church music and the liturgy, no class of persons could possibly object to the rulings of the *Motu Proprio*. The reason for these rulings lies in the very nature of things, which demands that the music coincide perfectly in every respect with the liturgy, of which it is a complementary part. Nor can we assume for a moment that any conscientious pastor who is able to judge in musical as well as liturgical matters, would refuse to obey these orders of the Pope, provided the means, for carrying on the reform be at his disposal and he know how to employ them, such a pastor is fully alive to the fact that, after his own min-

istrations, nothing so effectively touches the hearts of the people, draws them to the services and stimulates piety and devotion, as true church music well rendered. He knows that its influence at times is even great enough to sway hearts which a sermon is powerless to reach.

SOME started the reform in the wrong way and soon relinquished their efforts. Others hesitated a long time and made but little progress, even then. In certain localities splendid work was done, and now, since a more concerted and well-directed effort is being made, we are gradually working up. Such world-wide reforms are not accomplished in a year, but they require a generation, to say the least.

THE success of this movement has thus far been more or less sporadic—confined to localities where conditions were more favorable, particularly when co-operation of a zealous pastor and an efficient choirmaster made them favorable. It would be a serious mistake, however, to suppose that all progress depends entirely upon the Bishop in his diocese, or solely upon either the pastor or the organist in a parish. Before we may hope for universal and lasting success in this matter, it will be necessary for Bishops, pastors and organists to unite their efforts in mutual and hearty co-operation and do their full share—each in his own respective sphere toward the attainment of the end so much desired by our present Holy Father, as well as by the immortal and saintly Pius X.

IF the organist has the requisite qualifications and receives the full support of pastor and Bishop, the opposition of

singers and people need not be feared in the least. It will always be possible to get fairly good material for a choir from among the well-disposed and willing members of the parish, or from the ranks of the children. Judicious training and perseverance will do the rest, and it will not be long before the people see the propriety of the change and appreciate the music as an aid to prayer and devotion. The organist will have a special reason to congratulate himself, if recalcitrant soloists and inveterate lovers of operatic music in the church promptly leave the choir! Besides, as far as the people are concerned, there is no more effective way to work a radical change in their tastes, than by beginning with the children and teaching them the right sort of music. The singing of the children always appeals to the people. And the change alluded to will readily be accomplished within a few years by means of a thorough, practical graded course of music in the schools, including Gregorian Chant and good church hymns as well as secular songs.

THERE were great difficulties in the beginning, and there are difficulties still of no mean proportions, which it would be folly to ignore. But they are not of such a nature that by judicious co-operation they could not all be overcome in due time, and they are sure to vanish, at least for the greater part, as conditions become more favorable. When clergy and people have once universally arrived at a proper understanding and appreciation of true church music, and when, moreover, none but competent and *orthodox* (in regard to church music, of course) organists and choirmasters are installed, the reform will be general. I am well aware that many will look upon this as idle speculation,—a dream,—but I have good reason to believe that the dream will be realized in quite a number of our dioceses not many years hence. And I have good reason to hope that—barring the possibility of a general social upheaval or of such a disturbance as would thwart all progress in every other

line as well—the dream will eventually become a reality in every diocese of the country which is provided with a good system of parochial schools. We are now only laying the foundation of the edifice to be reared in future years, and but a glance at the factors at work will convince us that no part of the foundation is being neglected.

LET me state in advance, once for all, that in this article I am speaking mainly of conditions as they obtain in this section of the country.* Though they may not differ in many respects from conditions elsewhere, it is not my purpose to make a comprehensive survey of places and persons,—something which for want of information I could not do, if I would.

FIRST of all, our seminaries are looking after the musical development of our clerical students along the lines of true church music. Year after year for the past decade the younger members of our clergy have come from the seminaries to take their places in the sacred ministry, well versed in the Chant and full of zeal for the cause. They work for it as assistants; they will surely do so as pastors, whether there be question of Chant or other sacred music. The active co-operation of the pastors of the future is thus secured.

SECONDLY, provision has been made for the proper training of all our children in the parochial schools not only in singing generally, but also in Gregorian Chant. I know this to be the case in at least five dioceses (including the Archdiocese) of the Cincinnati Province at the present time, where the Catholic Edition of the Progressive Series is being used. This movement will most probably spread, even if other text-books are used. In these dioceses the way is being paved not only for future congregational singing, but also for a permanent reform in the musical tastes of the coming generation. An additional advantage will be the abundance of splendid available material, on which choirmasters ere long may draw for

*Central States.

their choirs. Furthermore, choirmasters will be spared the drudgery of constantly "breaking in" raw recruits (adults especially) and the painful uncertainty—so common in such cases—of success either in training them or in retaining such as are desirable. Every choirmaster of experience knows how difficult it is to secure young men for a choir, unless they were taught to sing as boys, and how readily, as a rule, boy choristers return after their voices "are broken", simply because they are familiar with the work and have learnt to love it. In fact, choirmasters will have an opportunity to rise above mere elementary work.

THIRDLY, as far as the education and musical training of church organists is concerned, this work has been carried on with remarkable success for well-nigh half a century by a most deserving institution in our vicinity,—the "Catholic Normal School and Pio Nono College" at St. Francis, near Milwaukee, Wisconsin. Too much credit cannot be given to this time honored school, which was sending able efficient organists to all parts of the country for years before the *Motu Proprio* was ever written. Nor must it be forgotten that it was through the indefatigable labors of the eminent instructor, composer and pioneer leader in church music, Prof. John Singenberger, himself a pupil of Rev. Dr. Witt, that these men were imbued with a correct appreciation of the office of music in the House of God.

WE have in our neighborhood another musician and teacher of singular ability and energy, Dr. H. B. Gibbs, of Cincinnati, who notwithstanding his manifold other duties is paying particular attention to the thorough, systematic training of young men for the position of organist and choirmaster. Besides receiving a special course for this purpose at the Conservatory of that city—making church music a specialty,—they are given ample opportunity to do practical work before taking positions. Whilst a number are already filling positions with good success, one has recently been appointed

diocesan director of church music for the Diocese of Covington. There is surely no more radical way of promoting the reform than this.

FOURTHLY, taking a wider view of the matter so as to include what is being done in all parts of the country—whether in Summer Schools for priests, organists, teachers and singers, or regularly for religious communities and convent schools—much has been accomplished, and this line of work is growing steadily. Undoubtedly, many are using their talents in this direction, with whose activities I am not familiar. Nor is it my purpose to enter into details. Suffice to say that the long and fruitful labors of such men as our distinguished First Vice-President, Father Manzetti, Rev. Gregory Huegle, O. S. B., and others, are too well known to require any comment. Even our gifted and genial editor of the "CATHOLIC CHOIRMASTER,"—busy, hard-working man though he is,—in spite of his numerous duties as organist and choirmaster at the Church of St. John, the Evangelist—musical director of a large Catholic Choral Club,—secretary of the Society of St. Gregory of America,—editor of the *Bulletin*,—besides the extensive work performed at his spacious Music Studio,—finds time enough to teach at several convent schools in the neighborhood of Philadelphia.

LAST, but not least, as a potent factor in furthering the reform comes our own Society of St. Gregory, which has brought together the scattered forces at work in every quarter of the country (including Canada), uniting them for concerted action and by degrees procuring, in every way possible, that mutual cooperation, without which but feeble hopes could be entertained for a general observance of the *Motu Proprio*. The Society owes its existence mainly to the persistent efforts of Fathers Manzetti and Petter and Mr. Nicola A. Montani, and we owe a debt of gratitude to these gentlemen for having taken the initiative. It remains for the Society to adhere strictly to the

principles enunciated in the Constitution, —to suppress promptly any attempts made to deviate from any of the provisions of the *Motu Proprio*,—to withhold its approval from all music not in full conformity with the same,—and to follow up rigorously its express constructive policy by permitting no acrimonious, protracted discussions of irrelevant points or views (which individuals and schools are free to hold, as not in any manner conflicting with the Church's legislation) to bring discord into the ranks of its members. Imprudence in similar matters has shattered more than one promising organization, whose influence was expected to do a world of good. However, I am far from intimating either that there should be no exchange of views—(this would mean stagnation and retrogression)—, or, on the other hand, that even in non-essentials there are no lines of demarcation in art beyond which one may never trespass with impunity.

IN spite of all these hopeful signs it cannot be denied that—at least for the present—there are serious obstacles in the way of a speedy reform in the case of smaller city and country parishes. These obstacles are the result of existing circumstances; and it is, undoubtedly, because they realized the difficulties that some of the Hierarchy were slow to take steps in the matter, rather than run the risk of having their mandates remain a dead letter. While the first impetus to the movement in any diocese must be given by the Bishop (if the reform is to be general), it is not always so easy as we, musicians, may imagine for a Bishop to carry such a reform through, especially when he himself is not versed in musical matters and has nobody whom he may entrust with the work. And Bishops often have serious difficulties to cope with, of which the public is entirely unaware.

IT will not do for a Bishop merely to order a general compliance with the Pontifical letter on Sacred Music within the confines of his diocese, to insist on

the use of the Chant or of certain books, etc., unless adequate means are provided to make the execution of such an order possible. As a rule, there will be no great difficulty in larger parishes having a competent choirmaster who is actively supported by the pastor. Nothing more is required than judicious action, energy or "push" and perseverance. And we can hardly imagine any parish, large or small, rich or poor, in which something could not be done. But the size of that *Something* will differ widely in different parishes and localities, since it depends not upon one circumstance, but upon a combination of circumstances.

THE chief drawbacks which are at present retarding the immediate general progress of the reform, may in my opinion be reduced to two, viz.: the insufficient number of well equipped, competent choirmasters, and the inability of or the unwillingness of pastors to allow adequate compensation for their services.

THE second point was pertinently referred to in the editorials of the July number, 1916, of the *CATHOLIC CHOIRMASTER*." The excellent remarks of the editor in that number are only too true. There are other causes preventing success at times, such as want of mutual co-operation between pastor and choirmaster, etc., but these are confined to individual cases and do not affect the country at large.

SHALL I offer an apology for touching on these points? Is it a reflection on our organists and clergy? Not, indeed, on those who are trying to conform to the *Motu Proprio*. The very fact that they are making serious efforts in that direction, is their best commendation, even if, perhaps, on account of difficult circumstances they have not been able as yet to accomplish very much. Nor am I finding fault with any organist for not having the opportunity to fit himself for the position, or with any pastor for not having the necessary funds to employ a competent organist. These remarks are merely a statement of the case, but they

may contain a reflection on such—if there be any—who obstinately refuse to give up the old music and the old ways, simply because of a desire not to have their comfort disturbed!

NOW whilst, *absolutely speaking*, there are many able organists and choir-masters who, scattered over the land, are doing excellent work in the larger cities and in not a few of the larger country parishes, yet it cannot be gainsaid that, if the demand were such as it ought to be, their number would be by far too small. True, indeed, not the same degree of efficiency is required in all places, and the work is greatly varied as every place has its own peculiar circumstances. Besides, our friends in the East will probably have better advantages than most of their Western neighbors. But if the section for which I am speaking, will afford a fair sample of the average situation throughout the States, then we have *by comparative*

computation a very great number of such who “play the organ”, a smaller number of organists, a still smaller number of *church organists* and *few real choir-masters*. And yet, where the two offices are held by the same person, we may, if necessary, dispense with any special ability on his part in the capacity of organist, but we cannot possibly dispense with very much of the ability required in a choir-master, unless we are satisfied to let things remain “*in statu quo*”. Fortunately, there is talent enough, if only properly developed and rightly directed. And if ability differs according to diversity of talent, opportunities for development and experience, so do the needs of places differ. But it will always remain true that the choir-master’s work is of greater importance than that of the organist.

S. M. Yenn.

(To Be Continued)



Chromatics--Use and Abuse.

WE have read with much interest the article in the CATHOLIC CHOIRMASTER (Jan. 1917, p. 7) entitled: The Use of Chromatics in the Accompaniment of the Chant. In said article Max Springer is quoted as saying: ‘In our judgment chromatics can have no place in Gregorian accompaniment, although it has charm for some’. We have looked up the passage in the original (*Musica Divina*, Aug.-Sept. 1913, p. 191) and after reading and re-reading the entire critical review of Griesbacher’s *Psalterium Vespertinum*, we found that the above translation misrepresents Springer. The passage ought to run thus: “The author (Griesbacher) rejects all moderation in the use of chromatics. In our judgment chromatics, *merely for chroma’s sake* (um seiner selbst willen) can have no place in Gregorian accompaniment.” Mr. Springer does not condemn, but rather implicitly favors a moderate, discreet use of chromatics. Since

the subject however demanded fuller treatment he announced a separate article. The promised article grew into a series of articles which appeared in *Musica Divina* 1913 and 1914.

AT the beginning of these articles he refers the reader to another series of articles: *Modern Spirit and Church Music*, which had appeared in the ‘*Gregorianische Rundschau*’, Graz, 1910. In these series of articles Springer had spoken out of his mind fully so as to leave no doubt in the mind of the reader.

Max Springer’s Book on Chant Accompaniment.

IT may be well to recall the fact that in 1906, Max Springer had entertained the opinion wrongly ascribed to him now. In that year he published a book entitled ‘*Die Kunst der Choralbe-*

gleitung' (Regensburg, Coppenrath, 1906).* In that book, which is still the most excellent of its kind, he had not yet seen that the moderate use of Chromatics was included in his system. But this conclusion, too, he had reached by 1910. Listen to his own words (Gregorianische Rundschau, Graz, 1910):

"In my book (The Art of accompanying Plain Chant) I advocated a system of absolutely diatonic harmonies. This was done under the impulses of youthful over-zeal. Many beauties, no doubt, are contained in such a system, but when carried to extremes any system becomes the victim of harshness and harshness calls for mitigation. The same old story: rigorous theory on one side, mitigated practice on the other. Today I am strongly in favor of a diatonic system in the wider sense, of a system in which inner harmonic steps, chromatically altered, are considered part of the diatonic harmony."

The Old and the New System.

IN this series of articles (1910), as well as in those of 1913, which appeared in the *Musica Divina*, Springer raises the question: 'Which stage of harmonic development can furnish the material for an irreproachable accompaniment?' The answer is very simple, he says: that stage of musical development whose means of expression correspond to the nature of the Chant. The newer system of music (broadly speaking since Beethoven) is accompanied monody, the old classical system is polyphony (Palestrina style.)

THE harmonic system of Palestrina and of the old school is the result of contrapuntal art: the parts are independent, not subordinate to melody. Now in the accompaniment of chant merely a har-

*The Art of Accompanying Plain Chant, translated from the German by the Benedictine Fathers of Conception, Mo. published by J. Fischer & Bro., New York, 1908.

monic garb is desired; the sovereignty of the melody must be safeguarded at every turn, most of all at the end of phrases where cadences are formed. By cadence we mean a harmonic close which implies repose. To make such cadences effective the old masters of the polyphonic art employ the diesis (c sharp, f sharp, g sharp.) What is effective in pure vocal art, proves detrimental when employed in mere accompaniment. When such cadences occur in the course of a piece, they retard the rhythm, when employed at the end, they disturb the tonality of the piece. A diesis (c sharp) employed in a Dorian cadence creates in us the impression of a modern d minor: the specific character of the Dorian mode is thereby simply obliterated. Examples a, b, c, show how the rhythm is retarded, whilst, d, e, f, show how tonality is destroyed; g, h, i, illustrate how rhythm and melody can be safeguarded.

Purpose of Chroma.

A limited use of chromatics must be allowed: melody as well as rhythm demand it. These chromatics however must be such as do not retard the rhythm nor destroy the diatonic harmony. Gregorian melody at times becomes most intense, its rhythm most energetic: what is more natural than to call upon an innerharmonic chromatic alteration which—as passing dissonance—is the best suited to reflect such melodic and rhythmic intensity? —This principle, while allowing a moderate use of the chroma excludes all extravagances. When we say a mild form of chroma is justified we mean not whole chords, but single tones chromatically altered. These altered tones contain dynamic and rhythmic power; in other words, they increase the rhythm and offer no injury to the tonality. Examples r, l, m.

The Golden Mean.

IN the accompaniment of Gregorian Chant all means are justified that help to express rhythm, and all things are forbidden that retard rhythm. Rhythm is the soul of the chant: the accompaniment must look to its interests before all else.

Melody has her claims also: she demands that the harmonization be diatonic. We formulate her claims in the following manner:

1) The diatonic character of the Chant melody must be preserved in the accompaniment. The stereotype assertion that the accompaniment must be absolutely diatonic is but half the truth. The whole truth is contained in the statement: *The diatonic character of the melody must be preserved in the accompaniment.*

2) There are certain chromatic alterations of a passing nature which—far from destroying the diatonic character of the melody—are an effective means

to portray the intensity of the melodic phrase.

3) The diesis (c sharp, f sharp, g sharp,) employed in cadence formations destroys the diatonic character of the Gregorian melody: hence it must be rejected.

The Progressive Music Series.

THE Chant accompaniments in Teacher's Manual, Vol. 1. Catholic Edition of the above series (Silver, Burdett & Co.) are merely a practical application of the principles laid down by Springer. They may seem too "progressive" perhaps. But when we consider that Chant melodies contain as much vitality as any song form under the sun, we are certainly entitled, nay compelled, to express this intensity in the accompaniment.

THOSE organists that have sworn fealty to a rigorous system of neutral or puristic harmonies may certainly follow their taste. But we fear Chant interests will derive little benefit from

their rigor. Such a rigoristic un-organ-like accompaniment paralyzes the Sacred Chant, and offers to the ear, not an interpretation, but a caricature. The organist's task should be, not indeed to pervert * the Chant by pandering to modern taste, but to let the modern ear approach as closely as by the way of instrumental music it can approach to an appreciation of the undying beauty of these strange and ancient melodies.

Conception, Mo. Gregory Huegle, O.S.B.

* In the Cincinnati course last summer, did the present writer really advise Chromatics as concession to modern musical taste vitiated by centuries of figured music. He is reported by M. G. (see the "CATHOLIC CHOIRMASTER", Jan. 1917, pp. 12 & 13) as having done so. He cannot recall that he did. He may have expressed himself unclearly. His thoughts, then as now, run somewhat as follows: Modern ears, if not vitiated by, are at least dominated by centuries of figured music. Hence to exclude chromatics means to deprive instrumental music of an element that at times would serve most exquisitely to express rhythmic and melodic intensity.



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.)

VIII. Principal Means.

24. **F**OR the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special Commission composed of persons really competent in sacred music, and to this Commission let them entrust in the manner they find most suitable the task of watching over the music executed in their churches.

Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.

25. **I**N seminaries of clerics and in ecclesiastical institutions let the above mentioned Gregorian Chant be cultivated by all with diligence and love according to the Tridentine prescriptions and let the superiors be liberal of en-

couragement and praise toward their young subjects. In like manner let a *Schola Cantorum* be established, whenever possible, among the young clerics for the execution of sacred polyphony and of good liturgical music.

26. **I**N the ordinary lessons of Liturgy, Morals, Canon Law, given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doctrine with some particular instruction in the aesthetic side of the sacred art, so that clerics may not leave the seminary unfamiliar with all those notions, necessary as they are for complete ecclesiastical culture.

(To be continued.)

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NICOLA A. MONTANI..... Editor

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The Society of St. Gregory OF AMERICA.

An Organization of Catholic Organists and
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ment of the Cause of Sacred Music.

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tani

NOTICE!

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

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

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

THE programs given by the Musical Art Society of New York under the direction of Frank Damrosch this season, included as usual, compositions by Palestrina and other writers of the polyphonic school.

Among the works presented were the following:

De lamentatione Jeremiae..... Palestrina
Ave Maria Arcadelt
Ave Verum Mozart
Von Christi Leiden Eccard
Ave Regina Palestrina
La Vierge a la Creche..... Cesar Franck

To Catholics in general this might present little of interest for it is not commonly known that the Musical Art Society is a non-Catholic organization, at least the director does not arrange the programs with a view of presenting the music of the Catholic Church and to demonstrate what riches there are in the treasure house of our ancient Church music, from a religious motive.

This music and the music rendered in part by the Musical Art Society, season after season, was written for use in the Catholic Church.

WH Y do we not hear Palestrina in our churches? Palestrina is rather despised in fact, but subscribers to the concerts of the Musical Art Society are only too glad to pay well for the privilege of hearing this music two or three times a year.

NO T even in St. Peter's, Rome, do they sing Palestrina any longer; the programmes are made up for the most part of compositions by the director of the choir and his confrères who, seemingly, have taken an oath to keep Palestrina and his contemporaries out of their repertoire in favor of their third rate works for personal gratification.

SO ME may ask: "Why should we have that style of music in our churches?—Written in the Seventeenth century it is not attuned to our modern ear."

One reason we need this leaven is that our modern church music has degenerated

to such an extent (We are speaking of the unliturgical style so prevalent before the advent of the "Motu Proprio") that we have come to accept Rossini's "Stabat Mater" as the perfect model of religious music.

Our priests and organists allow this profane work to be sung year after year at Lenten time, and masses based on this same theatrical style sung Sunday after Sunday and honestly believe that this is true church music.

It is no wonder that we think Palestrina is not suited to our modern ear.

We have tasted of the flesh pots of music and our sense of dignity, appreciation of the eternal fitness of things, has been well-nigh destroyed.

WH AT use is it to talk of church music reform in the abstract? Just so long as pastors permit such atrocities as Rossini's "Stabat Mater" and music of a like nature to be sung in their churches, just so long will our taste be deformed and corrupted. The next generation at this rate will expect to be regaled with religious adaptations of "Comic Opera" at church every Sunday. Until our Rt. Rev. Bishops issue "White Lists" of music permitted to be sung (and prohibit all other compositions not included) just so long will the Rossini "Stabat Mater" continue to be regarded as the highest type of Catholic composition. We are reminded of the parishioner who enjoyed this type of composition and who naively remarked that she did not attend the opera on Saturday evening because she usually heard the very same thing the next day in Church.

A N ENT this same "Stabat Mater" it is interesting to record the fact that a certain rector intended to engage soloists from the Metropolitan Opera Co. to sing in his church on Passion Sunday this notorious work with orchestral accompaniment and had already prepared the chorus, but the Bishop hearing of it rapidly put a damper on the entire affair.

WH AT are we to think of those of the clergy who, instead of fostering a

love for religious music among their young men and women,—promote “Grand Operas” and give public performances in theatres even conducting the “show” in person? (The Opera in question was given in a Western city not long ago.)

What are we to think of the lackadaisical attitude which will permit a singer invited to sing at a friend’s wedding, to render the “Deus Meus” from Dubois’ “Seven Last Words” (My God! why hast thou forsaken me?)

There is some hope in the fact that there are at least three or four Catholic choirs in the whole of the United States that at some time or other, sing the Palestrina compositions.

There is also some hope in the fact that three or four Bishops and one or two Archbishops have insisted on the “Motu Proprio” being observed.

But best of all is the news that St. Basil’s Hymnal, the use of which has contaminated the taste of our school children for the past twenty or thirty years, is being excluded from many Convents and schools since the recent exposure of the source of many of the ribald tunes to be found in this execrable work.

The Convention of the Society of St. Gregory will be held in Cincinnati, Tuesday, June 26th, to Thursday June 28th inclusive.

AT A MEETING of the Executive Committee of the Society of St. Gregory, held in Baltimore last month, it was decided to accept the cordial invitation extended to hold the next Convention of the Society in Cincinnati. The date selected was considered most favorable for all. Many living at a distance who have services on Sunday can arrive in Cincinnati in time for the Pontifical Mass which will open the Convention Tuesday morning June 26th.

CINCINNATI is not only known as one of the most “musical” cities of the country but is known as one of the few cities of the entire country where good church music is the rule instead of the exception.

THE MOST Reverend Archbishop has enforced the regulations concerning liturgical music, and as a result there is a general observance of the “Motu Proprio” throughout the entire Arch-Diocese.

A CHURCH Music Commission has been established under the chairmanship of the Rev. Joseph Schmidt and it is well to note that unlike most Music Commissions this Commission has been active and has been instrumental in establishing summer schools and courses for choirmasters, organists and teachers.

IT SEEMS only fitting that in this locality where so much has been accomplished, a gathering of those most interested in the general success of the Church music reform movement should be held. Cincinnati has given to the entire country a proof that where the proper spirit is shown and where there is a real desire to respect the wishes of the Holy Father, means will be found (through the assistance of competent choirmasters and organists) to carry out the work to a successful conclusion.

THE PROGRAMME for the Cincinnati Convention provides many items of great interest, not only to the members themselves but also for all lovers of true Church music.

Lectures, open to the general public, will be given on topics of interest to the church musician and organist.

Concerts, demonstrating the various styles of Liturgical music will be given by the Catholic choirs of Cincinnati and Covington. Those in attendance can be assured of a three days’ session replete with much of value and enjoyment.

CINCINNATI is an ideal convention city and members living at some distance should plan their vacations with this important event in view.

Committees have been appointed to look after the various details, and arrangements are now being completed. The full programme giving information re-

From

Mass in hon. of the Holy Name of Mary Ign. Mitteret, Op. 141 c

sis, Ho-san-na in ex-cel - sis.
san - na in ex-cel - sis, Ho-san-na in ex-cel - sis.

Benedictus

Moderato

Solo

Be - ne - di - ctus qui ve -
Be - ne - di - ctus qui ve - nit

Moderato

nit in no-mi - ne Do - mi - ni,
in no-mi - ne Do - mi - ni, in no-mi - ne Do -

Ped.

in no - mi-ne Do - mi-ni, in no-mi-ne Do - mi-ni. Ho-
 - mi - ni, in no - mi-ne Do - mi - ni.

Allegro

san - na in ex-cel - sis, Ho-san-na in ex-cel - sis.
 Ho-san - na in ex-cel - sis, Ho-san-na in ex-cel - sis.

Allegro

Agnus Dei

Moderato

A - gnus De - i, qui tol - lis pec-ca-ta mun -

Moderato

mf
 mi - se - re - re no - bis, *mf* mi - se - re - re no - bis.
 di: mi - se - re - re no - bis.

Man.

p
 A - gnus De - i, qui tol - lis pec - ca - ta mun - -
 mi - se -

Ped.

di: mi - se - re - re no - bis, mi - se - re - re no - bis.
 re - re no - bis, mi - se - re - re no - bis.

mf

f poco string.
 A - gnus De - i, A - gnus De - i, qui
f poco string.
 A - gnus De - i, A - gnus De - i, qui

tol-lis pec-ca-ta mun-di: do-na no-bis

tol-lis pec-ca-ta mun-di: do-na no-bis

p

pp

f Più mosso

pa-cem, do-na no-bis pa-cem, do-na no-bis pa-

pa-cem, do-na no-bis pa-cem, do-na no-bis pa-

mf

mf

cem, do-na no-bis pa-cem.

cem, do-na no-bis pa-cem.

pp

Panis Angelicus.

Abbate GIUSEPPE BAINI
1775 - 1844.

Tranquillo.

Soprano. *p* Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, fit *mf*

Alto. *p* ho - mi - num, fit *mf*

Tenor. *p* Pa - nis an - ge - li - cus fit pa - nis ho - mi - num, fit *mf*

Bass. *p* ho - mi - num, fit *mf*

Organ. *p* **For rehearsal only.** *mf*

pa - nis ho - mi - num. Dat pa - nis coe - li - cus fi - gu - ris ter - mi -

pa - nis ho - mi - num.

pa - nis ho - mi - num. Dat pa - nis coe - li - cus fi - gu - ris ter - mi -

num, fi - gu - ris ter - mi - num: *ff* O res mi - ra - bi - lis,

num, fi - gu - ris ter - mi - num: *ff* O res mi - ra - bi - lis,

ff

mf
 o res mi - ra - bi - lis man - du - cat Do - mi - num, man - du - cat
mf
 o res mi - ra - bi - lis man - du - cat Do - mi - num, man - du - cat
mf
 o res mi - ra - bi - lis man - du - cat Do - mi - num, man - du - cat
mf

Do - minum pau - per, ser - vus, pau - per, ser - vus, et
 — Dominum pau - per, ser - vus, pau - per, ser - vus, et
 Do - minum pau - per, ser - vus, pau - per, ser - vus, et
 Do - minum pau - per, ser - vus, pau - per, ser - vus, et

pp rit.
 hu - mi - lis, et hu - mi - lis.
p hu - mi - lis, et hu - mi - lis, *pp rit.* et hu - mi - lis.
p hu - mi - lis, et hu - mi - lis, *pp rit.* et hu - mi - lis.
p hu - mi - lis, et hu - mi - lis, *pp rit.* et hu - mi - lis.
pp rit.

O bone Jesu!

G. P. da PALESTRINA.
(1524 - 1594.)

Soprano. *p* O bo - ne Je - su! *mf* mi - se - re - re no - bis,
Alto. *p* O bo - ne Je - su! *mf* mi - se - re - re no - bis,
Tenor. *p* O bo - ne Je - su! *mf* mi - se - re - re no - bis,
Bass. *p* O bo - ne Je - su! *mf* mi - se - re - re no - bis,
Organ. *p* (For rehearsal only) *mf*

cresc. qui - a tu cre - a - sti nos, tu *cresc.* re - de - mi - sti nos,
cresc. qui - a tu cre - a - sti nos, tu *cresc.* re - de - mi - sti nos,
cresc. qui - a tu cre - a - sti nos, tu *cresc.* re - de - mi - sti nos,
cresc. qui - a tu cre - a - sti nos, tu *cresc.* re - de - mi - sti nos,
cresc.

dim. san - gui - ne tu - o pre - ti - o - sis - si - mo. *pp*
dim. san - gui - ne tu - o pre - ti - o - sis - si - mo. *pp*
dim. san - gui - ne tu - o pre - ti - o - sis - si - mo. *pp*
dim. san - gui - ne tu - o pre - ti - o - sis - si - mo. *pp*
dim. *pp*

O Cor Jesu.

Two-part Chorus

(for female or male voices).

L. PEROSI.

Adagio.

SOPRANO
(or Tenor).

ALTO
(or Bass).

ORGAN.

p

O Cor Je-su flagrans a - mo - re no - stri,

p

O Cor Je - su flagrans a - mo - re no - stri, in flam-ma cor

p *ten.*

nostrum a - mo - re tu - i, inflamma cor nostrum a - mo - re tu - i.

p *ten.*

ten.

garding time of sessions, concerts and lectures will be forwarded to the members in due time. Announcements will be found in the Catholic papers throughout the country.

THE PROGRAMME as tentatively outlined provides for a Pontifical Mass to open the Convention. Business sessions of the society in the morning hours: Lectures and concerts in the afternoon. Time will be found also for visits to various places of interest in Cincinnati and vicinity.

To the members of the Society of St. Gregory:—it is incumbent on every member of the Society of St. Gregory to make a special effort to be present at this convention, held for the first time in this section of the country. Questions in which every member is vitally interested are to be considered at these meetings.

The matters to be brought before the convention concern the future of the entire Church Music reform movement in the United States. The fact that many Bishops and well known members of the clergy are members of the

society will give added weight to the results accomplished at this meeting and will undoubtedly have effect upon the church music conditions throughout the entire country.

The papers to be read at the afternoon sessions will be upon the following topics: Choir training; Music in the Seminary; Training of school Children, (systems of sight reading, etc.); The necessity of a new Catholic Church Hymnal to take the place of the unworthy hymnals now found in use in most of our parochial schools; Systems used in Boy Choir training; Congregational singing; The establishment of a Schola Cantorum; Organ accompaniment to the Chant: Organs for choir accompaniment and concert organs.

Round table discussion will be in order and there will be many informal talks by competent authorities.

Further information regarding the Convention and particulars concerning accommodations can be obtained through Rev. Wm. J. Anthony, Secretary of the Archdiocesan Music Commission, Archbishop's House, Norwood, Ohio.

COMMUNICATIONS.

THE RESPONSES, A WORD ABOUT CHOIR DISCIPLINE.

TO THE EDITOR OF THE CATHOLIC CHOIRMASTER.

DEAR SIR:—

THE glaring indifference on part of numerous Choir singers in regard to the rendition of the Responses is most deplorable and under no circumstances to be countenanced by the choir-master.

THAT which in the home, in the street, in the club, etc., would by these very same people be surely considered as gross impropriety, if not as an insult, namely: disregard of a salute, an allocution, or a politely put question,—should it come from friend or stranger,—in church they evidently deem such demeanor perfectly proper. With the last word of the Gloria, Credo, a, s, f, their musical ambition and devotional fervor appear each time to be completely exhausted.

AWAY from the choirloft this element may frequently be overheard defending eloquently the supreme functions of the Catholic priesthood, the splendid qualities of their particular parish priest, the meaningful impressiveness of the ceremonial; in the choirloft however, at High Mass and Vespers, all these virtues, so ardently retold during the week, sink into utter oblivion: the priest at the altar, in the act of discharging the most sublime and exclusive function ever allotted to mortal man, has discontinued to arouse any interest whatever, and Divine Service receives not even as much attention as an ordinary, theatrical show. The instant the Celebrant turns around to invoke the presence of our Lord among the congregation, these particular choir folk become utterly unmindful of the Lord and of their presence in His house; the time occupied by the orations, the singing of the Epistle, Gospel, Preface, and Pater Noster is regarded by them as

an intermission and devoted to anything but pious thoughts and actions.

ASINGER of this type goes to church not for worship but merely to get his vocal apparatus there, to impress the congregation by his accomplishments, to satisfy his vanity. He craves applause and thus lowers the choirloft to the level of the concert platform and operatic stage. In the Responses he sees no opportunity for individual honor and distinguishment for reaping additional laurels; they do not make a "hit" with the congregation: why should he trouble himself about them?

AFTER High Mass people sometimes comment upon the performance of the "Et incarnatus est", Offertorium, Benedictus," etc., but never on the Responses, and that is to him sufficient cause for not putting them in his "repertoire". He sings neither for the glory of the Creator nor for the spiritual uplift of the worshipper. The duties and the reputation of the choir as a liturgic organization, to which a prominent portion of the Ritual is entrusted, fail to appeal to him. He is totally ignorant of the fact that by the proper use of his abilities as a church singer he might not only intensify the devotion of the congregation but also assist in the salvation of his immortal soul.

ASIDE from the musical viewpoint, these people through their thoughtlessness surrender one of the most precious privileges of the choir: that of direct communication with the celebrant at the altar and of publicly and solemnly voicing the sentiment of the entire congregation, of which the choir,—in places where congregational singing has not been introduced,—is the official mouthpiece.

MOREOVER, they seriously interfere with the devout intentions of the loyal element in the choir loft, with the organist's composure, and, worst of all, with the discipline among the choirboys, to whom they should be a model in the discharge of all the duties of a faithful chorister, in singing, conduct and devotion; such an evil impression on the child's mind is infinitely more enduring than all the precepts the choirmaster strains every nerve to inculcate during the numerous practice hours.

AND it is by no means the wish to rest their voices that these men slight the Responses; for invariably at the close of a selection they enter into conversation and criticism, dispose of jokes that have accumulated during the week, and

annoy the better intentioned portion of the choir. Even if endowed with a good voice and musical ability they are the cause of much dissatisfaction and discouragement, of scandal, and sometimes even of the disorganization of the choir, no less than of rebukes from celebrant and preacher. It is they who are to blame for much stern and corrective ecclesiastic legislation; they want to rule not only the choir but the church too. They shirk Chant in general, not merely the Responses; they try to persuade the choirmaster to leave chant alone as unsuitable to the musical horizon of the congregation, even after having been shown the decree of the Holy Father, according to which Chant must be cultivated by every liturgic church choir.

BY their demeanor and false musical principles they are liable to jeopardize the most sincere efforts of the organist and to discredit his reputation in the eyes of the parishioners; finally they keep or scare away from our choirs sensible and loyal members, who wish to sing for the honor of God without seeking notoriety, who realize that the choirloft is a part of the house of God, no less than the pew.

DISCIPLINE, after all, is the true foundation of an efficient church choir, and the conduct of the singers during the Responses, the chants of the priest, and occasional organ interlude or a brief interval of silence, also during the rendition of a selection by only a portion of the choir, should always be taken into account in passing judgment on the efficiency of a choir organization.

A. B.

Pittston, Pa., March 30, 1917.

Dear Father Manzetti:—

A stock argument against the use of Plain Chant in parish churches is that the people cannot be taught to sing nor appreciate it.

Being a life-long member of St. Cecilia's Church, Pittston, Pa., I can scarcely be convinced of the reasonableness of such an argument.

Shortly after Pope Pius X. issued his "Motu Proprio," Rev. P. F. Quinlan the pastor of St. Cecilia's set about carrying out the Pontiff's wishes in a way that has at the time of this writing produced most gratifying results.

The Sisters of the I. H. M., who have charge of the High School, under the direction of Sister Gerald, took the little boys of about seven or eight years of age, and taught them the pronunciation of Latin and notation of the Chant. When the children were about ten years old, they were formed into a sanctuary choir of fifty voices.

This choir sang the "Proper" of the Mass, and congregation were taught several plain-chant Masses, which they sang very creditably. In fact the singing of both choir and congregation elicited on several occasions, the praise of the Rev. Doctor Petter of St. Bernard's Seminary, Rochester, N. Y., who is recognized throughout the country as an authority in ecclesiastical chant. The work is being continued with great success.

That this music is very popular is evidenced by the fact that the young men who were former members of the sanctuary choirs, are still faithful in attending High-Mass, and are glad to lend their voices to the singing of those beautiful melodies of the church, sanctified by centuries.

Though Father Quinan is no longer with the people of St. Cecilia's, having recently entered the Society of Jesus, the good work which he began is still carried on successfully.

The present pastor, Father Richard Jordan, D. D., still evinces the active interest shown by his worthy predecessor.

If such results can be obtained in a parish of 250 families, why not similar results in the larger parishes of our cities.

Sincerely yours,

John V. Kelley.

Belmont Abbey,

Belmont, North Carolina,

March 2, 1917.

My dear Father Manzetti:—

I think I told you last summer, during my very pleasant stay with you, of the difficulty and opposition which I had experienced in introducing the Vatican Chant here at the Monastery. Well when I left you after the Summer School, I was so on fire with the desire to reform our Vesper Service, etc., that I had determined that no ob-

stacle could possibly thwart my design. So when the College opened I at once tried out all the voices and chose about forty five including seminarians and clerics. We began on the voice production as you taught us for the past two summers, learned to read the notes of the Gregorian fairly well and went to work on the eight Tones with their endings, etc. It seems that I succeeded in instilling into the minds of the Choir Members some of the fire of enthusiasm with which I was burning and I must say to their credit, that truly worked with me as one machine. After these fundamentals we began on the Vespers of the Sunday (as sung by the Monks at the Isle of Wight), the copies I secured through J. Fischer & Bro. You will remember that the Vespers proper to the Monks is somewhat different from the one which you taught us at the Summer School. We worked very hard for two months before rendering them in Church. You can scarcely imagine my joy when for the first time in the history of this Abbey, after the Celebrant had intoned the "Deus in adiutorium meum intende," the full Choir burst forth in the real chant with that noble and inspiring Response "Domine ad adjuvandum me festina, etc." It was indeed a real relief to me, in place of the old heavy and burdensome response with a stop for a breath after every word, to which I had been accustomed to hear from Sunday to Sunday, I had always looked upon our Vesper Service as a penance, even before I learned the real Chant I felt that what we had was meaningless from a musical standpoint.

For the past three years we had been using the Vatican Chant for all the Services except Vespers. Now, thank God, we have it for all. Thanking you, my dear Father, for all you have done for me, I am your devoted friend.

Francis Underwood, O S B.

NOTES AND GLEANINGS.

Gregorian Music Ordered Restored.

Bishop Brossart's Letter to Pastors in The Covington Diocese.

BISHOP Brossart has issued a pastoral letter ordering the restoration of Gregorian music in every Catholic church in the Covington diocese. The bishop quotes a celebrated French writer that the

music of the ancients produced a surprising and almost miraculous effect and does not suffer by comparison with modern music. "Church music has suffered to an alarming extent in this country, especially by yielding too much to modern ideas and influences. It has become in many places the mistress of our hearts instead of the hand-maiden to religion," writes the bishop.

Bishop Brossart in his letter ordered that the reading of music be made an ob-

ligatory part of the school system. The bishop issues the following orders with reference to church music:

"The Gregorian music must be restored in every church of the diocese, as soon as possible, wherever there exists a parochial school, and we ordain that the proper parts of the mass be sung and the antiphons of vespers be rendered according to the same. If for reasons the proper parts can not be sung, then they must be recited at least, "recto tono" by one or more persons of the choir. For the other parts of the mass the Gregorian Chant is to be preferred, still the Palestrinian or even modern style of music may be used, provided the latter be strictly religious and ecclesiastical in character and the music correspond with the words of the liturgical text without any omission, inversion or vain repetitions.

"2. That in all parishes where a parochial school exists, boys take the place of female voices in all liturgical services, and women are only allowed in convent choirs or in services especially arranged for women or where women are the only persons that can be secured for singing.

"3. Wherever the proper vespers can not be sung, on account of the inability of the choir, the complete liturgical vespers of the Holy Name or of the Blessed Virgin may be used.

"4. Only persons who believe what they sing can be members of the ecclesiastical choir. Persons whose lives are an open contradiction to their faith should be excluded. Only those are to be admitted, according to the Holy Father Pius X, "to form a part of the choir of the church who are of known piety and probity of life and by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise."

"These laws are to go into effect as early as possible, and not later than January 1, 1917." Mr. Pancras Shields, Choirmaster at the Covington Cathedral, has been appointed by the Right Rev. Bishop Brossart, diocesan Director of

music. He is a member of the Society of St Gregory.

The Motu Proprio Explained

IN a recent issue of the "*Indiana Catholic*," Elmer Andrew Steffen, the director of the Cathedral Choir of Indianapolis, contributes an exhaustive resumé of the "Motu Proprio" and makes clear those points which have confused many laymen. Mr. Steffen describes the conditions which obtained in this country before the promulgation of the now famous document of Pope Pius X, and draws a comparison with the conditions which are now prevalent. He reaches the conclusion that a change is gradually coming about and the recent edicts of various Bishops regarding the use of Chant and liturgical music in the churches are having a beneficial effect on the taste of the community in general.

\$50,000 for a Palestrina Choir.

IN a recent issue of "*Musical America*," Miss Kathleen M. Brennan describes the Renaissance in Irish Music and predicts the astonishing awakening of Celtic genius within the next ten years. Miss Brennan told the story of the success of the Irish players and the efforts being made by composers to create a typical Irish idiom. "We wanted church music which should be worthy of Catholic tradition," Miss Brennan went on, "But we had no money and I don't know what we should have done, if his Good Angel had not touched Edward Martin on the shoulder and made him devote \$50,000 to the establishment of a Palestrina Choir."

"Fifty thousand dollars for the upkeep of a choir to sing the works of old Pierluigi." "Think of it," interjects Mr. Mason (interviewing Miss Brennan.) "Away in Dublin you will find a dreamer to endow a choir to sing to the greater glory of God in music which befits the purpose, while here in San

Francisco, we have not a single Catholic Choir that a self-respecting musician can find it in his heart to boast of."

"We had to do it, so to speak, in self-defence," said Miss Brennan. "The boy who has a good voice and is accepted for the choir of a Protestant cathedral gets a good education as well as a musical training. That is the advantage of having a wealthy endowment to draw upon. But Martin came to the rescue and today I fancy you can hear the Missa Papae Marcelli sung as well in Dublin as you can in Rome."

Chicago.

Most Rev. George W. Mundelein has appointed Mr. Hans Merx, of New York, superintendent of church music in the Archdiocese of Chicago.

Mr. Merx will take up his duties in Chicago this month. He will devote his attention to elevating the standard of music in the archdiocese in accordance with the provisions of the *Motu Proprio* of Pius X, and especially in developing the music of the Holy Name Cathedral. He has been connected with the conservatories of Cologne, Brussels and the college of music at Aix-la-Chapelle.

FOR some reason Pius X's *Motu Proprio* on Sacred Music was suspended at the Church I attended last Sunday. The splendid choir, mostly sopranos, with thrilling voices, seemed to be on a musical picnic, a sort of impromptu singerfest. The organist, after a manner of speaking, threw things wide open. He started off by himself on a mad excursion, jerking out stops by the handful, and driving eight cylinders abreast smack up against a stone wall. The wreck was frightful: not a groan for a moment, then a wail from out the debris, then a dreadful run for the doctor, then Amen for a straight mile. The child did not recover consciousness.

The "Gloria" relieved the tension, or rather switched in onto a heavier wire.

Affairs went on well till the *bonae voluntatis* was passed. Then trouble began. The soprano said it was so, the tenor said it was not, the alto was in a flutter over the wrangle, and the bass just plugged along about his business uninterested in the difficulty. Things were finally smoothed out without bloodshed, and the quartet joined by the chorus chatted and laughed in musical language over the unfortunate affair, and by the time the final *Amen* was reached, they were all reconciled friends who could never again under any conceivable circumstances have a misunderstanding. A whole opera had been executed in the space of a "Gloria," but it had nothing to do with praise or thanksgiving or repentance or sacrifice or devotion. It would have been desecration at Calvary; it was only a purple patch in a Cathedral.—*From the Article "Purple Patches," by M. J. Riordan, "America."*

THE VATICAN CHANT

SUNDAY, January 21, marked an important era in the history of Belmont Abbey Choir,* when for the first time the Vespers were sung according to the Vatican chant as ordered by the late Pope Pius X in his *motu proprio* and sanctioned by the present Supreme Pontiff. One needs but hear the new chant, properly rendered of course, to appreciate its vast superiority over what was called the Ratisbon chant. The pompous parade has given way to simplicity, the thunder to soft cadences, and the rugged rhythm to smooth and easy melody. The chant is truly a prayer and serves to make the services really devotional exercises. Then there is another thing in its favor. The students have mastered the art and many of them are able to assist in singing the Vespers and Benediction hymns. This encouragement given to the students enabling them to unite their voices with the choir of Regulars brings us nearer to the fulfillment of the desire of saintly Pope Pius X, who constantly urged congrega-

*Belmont, North Carolina.

tional singing at divine service.

As regards the superiority of the chant over other music nothing need be said. So much has been written on the subject that it seems foolish to write more, and yet the introduction of the Vatican chant has proved a laborious task. Our pioneers here have suffered and labored as pioneers must ever suffer and labor. First of all a path had to be cleared through a wilderness of tradition; stout old oaks of prejudice had to be hewn down and the barbarous tastes had to be cultured to appreciate the divine melody. Music was to become a prayer and not a disturber of the sensual appetite. God was to be glorified in song. Men are apt to confuse mere sense gratification with fervor, which lifts the heart and mind to God and consequently they preferred the music which proved most delightful to the ear. We see this exemplified in the churches of the colored people. The slow monotonous harangue of the preacher prepares the congregation. Then follow the hymns, often a mere repetition of meaningless words, for it is the rhythm and not the sentiment that attracts their naturally musical taste. These hymns are repeated for hours and work on the negro's feeling to such an extent that he loses control of all his faculties and then the most ridiculous capers follow. This is styled "getting religion" and is no other than the exaggerated effect of music on the human make-up. But in this frenzy is there any real meditation on the attributes of God, on the mysteries of Religion, on the eternal life, or the means

of attaining salvation? Most certainly there is not. Operatic singing in our own churches would have the same effect when drawn out to unusual lengths, were it not for this difference that a higher refinement or civilization teaches us how to control the natural outburst of overwrought nerves.

The Vatican chant puts an end to all of this "Holy Roller" religion and tends to direct the heart to God. Its pleading tone soothes the passions and gradually leads away the mind from things of earth and brings it before the throne of God. We forget the singer, we are not charmed by the timbre of an unusually melodious throat of a soloist, but we fall on our knees and pray.

This chant is now used in all the services at Belmont Abbey, at High Mass, Vespers, Benediction and all the special services. Much credit is due to our Rt. Rev. Bishop who has given great encouragement and support. Then also to the choir director, Rev. Francis Underwood, O.S.B., who worked hard first of all to master the art himself, then to impart his knowledge to others. It required several years of tireless effort to prepare a choir that could render the chant in a praiseworthy manner, and anyone who is fortunate enough to be able to attend Vespers at Belmont will vouch for the fact that Father Francis has succeeded. Time alone can tell what an immense amount of good will accrue from the introduction of the Vatican chant in the Belmont Abbey Cathedral.—*Belmont Review*.

REVIEWS

SCHIRMER'S LIBRARY. There are doubtless few musicians in this country who do not use the famous library which has become the generally accepted "Standard Edition" of musical classics.

IN Germany the name of Breitkopf and Haertel stand for the best in music publishing. In Italy the name of Ricordi is of like value, and in other countries publishers of renown have

striven to maintain the high ideals consistent with the publication of the world's masterpieces of music.

IN this country the name of Schirmer is linked with the publication of music of the highest order and in the many years since the house was first established the reputation acquired has grown and kept pace with the tremendous growth of the country itself.

SCHIRMER'S Library therefore stands for something more than a collection of the world's best classical music for piano, voice and violin. That which makes the Schirmer Library distinctive is the combination of the various elements which contribute toward making the edition well-nigh perfect, viz.: editorial accuracy, mechanical perfection (large notes and dull finish paper) and its marvellous scope. Over 1200 volumes have appeared within the twenty five years of its existence and new volumes are being constantly added to the list.

NOT the least of its many admirable qualities is that of little cost. Notwithstanding the greatly increased cost involved in the publication of music the popular prices as first established have been maintained.

O SALUTARIS AND TANTUM ERGO

For Four Part Chorus (S. A. T. B)

by ROMAN STEINER. Published by, P. J. LAMMERS, Baltimore, Md. price 20c. Two devotional compositions by a promising composer who demonstrates a fluent style and a gift for melody. There are no involved contrapuntal devices employed. The "Tantum Ergo" is especially noteworthy for its simplicity and devotional character.

It is a hopeful sign to see many of our young composers devoting themselves to the field of church music and the movement for the reform of church music will make headway in this country providing composers write devotional liturgical music and pastors insist that only this style be tolerated in their churches.

THE AUXILIARY COMMITTEE TO THE PONTIFICAL INSTITUTE OF SACRED MUSIC issues three very interesting pamphlets relating to the question of church music. viz.:

"The pastoral letter of the most Reverend James Hubert Blenk, Archbishop of New Orleans;"

"Fundamental Principles in Musical Training," by Justine Ward and the interesting article which appeared originally in the "Atlantic Monthly," entitled, "The Reform of Church Music" by Justine Ward.

MASS IN HONOR OF ST. CIRO, by Ed. Bottigliero, Op. 105. For unison chorus. Published by J. Fischer & Bro. Astor Place, New York. Score 60c. Voice part net 15c.

An easy Mass for unison chorus which has

many fine points to commend it. First of all the vocal writing is clear and there is a facile flow of melody which is dignified and religious in style at all times.

The organ accompaniment is given the contrapuntal figures and even these are not difficult for the ordinary organist. Bottigliero displays a certain power in the phrases allotted to the voice in the "Credo" and there is happily absent the searching for effect which is so noticeable in the works of many of our modern composers of church music.

This Mass should be heartily welcomed by those in charge of the Convents and schools for there is a decided scarcity of Masses of this style. The composer proves by this work that a simple Mass can be written which is not cheap in its meddlesome structure and which at the same time observes the liturgical requirements.

MASS IN HONOR OF ST. CATHERINE by Rene L. Becker, Op. 55, for two sopranos and alto. Published by J. Fischer & Bro., Astor Place, New York. Score 80c. Voice parts \$1.20.

A mass for three part chorus of equal voices. The composer observes all the liturgical rules in his treatment of the text. There is apparent also in this work an evident desire to follow the Cecilian style which is synonymous with severity and a certain rigidity. Melodies are entirely correct and perfectly regular. No harmonic rules are broken. The work will be of value in displacing many masses that are doubtless still used in Convents which are of the "Convent" Style (which musicians understand as being synonymous with the cheap early-Italian opera style.) The Mass is not difficult and should be very effective in rendition.

The publishers are to be congratulated for their persistency in putting forward compositions of genuine artistic value which are in full conformity with the "Motu Proprio" but which, it is to be feared do not appeal to the great majority of our organists and choirmasters just for this reason. Anent this deplorable lack of good taste so evident in America it is pertinent to recall the remark made by a prominent Catholic musician who exclaimed: "I believe that a Mass written by Irving Berlin in his usual rag-time style would be the most successful composition published in years."

PROGRAMMES

The choir of the Church of the Immaculate Conception, Montreal, sang the following program on last Christmas day. The choir is composed of 60 boys and 32 men, under the direction of Rev. E. Fontaine, S. J. Mr. G. E. Tanguay is the Organist.

Proper of the Mass.....Gregorian Chant
Ordinary of the Mass..Missa "Gratia Plena"

.....L. Refici (Rome)

Offertory Motet.. "Tollite Hostias".....St. Saens
Motet (Communion).. Ecce Panis.....Th. Dubois

VESPERS AND BENEDICTION

Gregorian Chant for the Psalms and Antiphons

Hymn Jesu Redemptor Ravanello

Magnificat.. faux fourdon de J. Meunier

Alma Redemptoris O Ravanello

Cor Jesu Stehle

Adeate Fideles.....arr. by Stehle

Ave Maria Nicola A. Montani

Tantum Ergo.....G. F. Tanguay

Laudate Gregorian

PUBLIC RECITAL OF POLYPHONIC MUSIC given by the Monastery Choir of the Church of St. Michael's Passionist Monastery, West Hoboken, N. J. Under the direction of Walter N. Waters, Organist and Choirmaster. The choir is composed of 35 boys and 5 men.

Mr. Gaston M. Dethier Concert Organist, assisted.
Josef Rheinberger (1839-1902)

..... *Allegro non troppo*

First Movement from Sonata in F minor, Op.
127 No. 7.

J. Rheinberger..... Kyrie and Benedictus

From the *a cappella* Mass in G. Op. 151

Fernand de la Tombelle (1854)

..... O Gloriosa Virginum

Wolfgang A. Mozart (1756-1791)

..... Adoramus Te Christe

Unaccompanied motet for four-part chorus

Gregorian Plain Chant..... Adoro Te Christe

Harmonized for four men's voices.

J. Rheinberger *Andante*

Hans Leo Hasler (1564-1612) Kyrie Eleison

"Dixit Maria" Mass.

Claudio Casciolini (c.1700) { Sauctus

{ Benedictus

From a Mass in F.

Gaston M. Dethier..... Ave Maria

Edvard Grieg (1843-1907).. .. . Ave Maris Stella

W. N. Waters..... Agnus Dei

For three men's voices unaccompanied.

G. M. Dethier..... Variations on an old Carol
by request

BENEDICTION OF THE BLESSED SACRAMENT.

W. N. Waters..... O Salutaris
Full choir "a cappella"

W. N. Waters Tantum Ergo
Chorus of men.

Sixth Gregorian Tone..... Laudate Dominum

J. Rheinberger..... *Vico Fuga*

Third Movement from Sonata in F minor.

THE CATHOLIC CHORAL CLUB, OF SCRANTON, PA., under the direction of Conductor Daniels, gave a successful Concert the evening of March 18th. The soloists were Kate Davis, Contralto; Mr. John Bennet, Baritone; Mr. John O'Malley, Tenor. Mr. O'Malley aroused great enthusiasm by the singing of an old Irish melody, "Erin," arranged by Christopher O'Hare, set to the text of Mr. Frank Sheridan. The melody has many of the characteristics of the Gregorian mode and demonstrates the close relation between the ancient Irish melodies and the chant of the church.

SPANISH CHURCH OF NOSTRA SENORA DE LA ESPERANZA, NEW YORK. Choir under the direction of Melchiorre Mouro-Cottone, Organist and Choirmaster.

PALM SUNDAY.

Hosanna Filio David M. Mauro Cottone

Improperium F. X. Witt

In Monte Oliveti M. Mauro Cottone
(Boston Music Co., Publishers)

BENEDICTION.

Pueri Haebraeorum.....M. Mauro Cottone

Adoramus te Christi..... Padre Martini

Tantum Ergo..... P. A. Yon

Laudate Falso Bordone

HOLY THURSDAY.

Mass "Exultet"..... F. X. Witt

Pange Lingua O Ravanello

HOLY SATURDAY.

Mass "Santa Rita"..... A. Mauro

Proper in Gregorian

EASTER.

Prelude..... Bach

Ordinary Mass VI..... O Ravanello

Proper..... Gregorian Chant

Postlude Fugue..... G. Terrabuglio

BENEDICTION

Prelude..... Redmond

Regina Coeli..... M. Mauro-Cottone

Panis Angelicus Cascioline

Tantum Ergo..... Enrico Bossi

Postlude Double Fugue Eberlin

At the re-opening of St. James Cathedral Seattle Washington on Sunday, March 18, the choir of male voices sang for the first time Rheinberger's Mass in B flat Op 172. The program in full was as follows:—

SOLEMN PONTIFICAL MASS 11 A. M.

Organ Prelude, "St. Francis".....Edgar Tinel
 "Asperges" Gregorian
 "Sacerdos et Pontifex..... Ch. M. Widor
 Proper of the Mass "Laetare",... ..Gregorian
 "Kyrie" Mass Op. 172,..... Jos. Rheinberg
 Sermon by the Most Reverend Alexander Christie, Archbishop of Oregon.
 "Credo" a cappella..... Rheinberger
 Motet "Ave Regina.....Aug. Wiltberger
 Sanctus }
 Benedictus } Rheinberger
 Agnus Dei }
 Organ Postlude, "Toccata from Organ Symphony V Widor

SOLEMN VESPERS 8 P. M.

Organ Prelude, Choral and Fugue
 Sonata V Guilmant
 First Vespers of St. JosephGregorian
 "Magnificat" Tone I harmonized
 "Ave Regina"..... Wiltberger
 Sermon by the Right Reverend John P. Carroll, Bishop of Helena, Mont.

BENEDICTION OF THE MOST BLESSED SACRAMENT.
 "Panis Angelicus" Franck
 "Adoro Te" (a cappella).....Schweitzer
 "Tantum Ergo"..... Gregorian
 "Adoremus" Allegri
 Organ Postlude..... Th. Salome
 Dr. F. S. Palmer, Organist and Director.

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 Missa "Salvator nobis"
 Mixed voices... .. 80

Silver, Alfred J.
 Mass in honor of St. Thomas
 Mixed voices 80

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 CHRISTOPHER O'HARE

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 2—The Coolin—Mix. (Unknown)..... 10
 3—Believe Me If All Those Endearing Young
 Charms—Mix. (Moore)..... 10
 4—Minstrel Boy, The—M. (Moore)..... 12
 5—Meeting of the Waters, The—Mix. (Moore)..... 10
 6—Tho' Dark Be Our Sorrows (Saint Patrick's
 Day)—M. Mix. (Moore)..... 10
 7—Harp That Once Through Tara's Halls, The—
 Mix. (Moore)..... 10
 8—Low Backed Car. The—M. (Lover)..... 10
 9—Bendemeers Stream—M. (Unknown)..... 10
 10—Erin—M. Mix. W* (Sheridan)..... 10
 11—Molly Bawn—M. (Lover)..... 10
 12—Snowy Breasted Pearl—Mix. (de Vere)..... 10

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 2—Sigh No More Ladies. M.....Stevens 08
 3—Willow Song. W—M—Mix..... Unknown 10
 4—Over Hill and Dale. M—Mix.....Cook 15
 5—O Mistress Mine! M—Mix.....Barratt 12
 6—Orpheus with His Lute. W—M—Mix.....Barratt 12
 7—Take, O Take Those Lips Away! M.....Barratt 10
 8—It Was a Lover and His Lass. W—M—Mix.....Barratt 12
 9—Hark, Hark, the Lark! W—M—Mix.....Schubert 10
 10—Heigh-Ho for a Husband. M.....Unknown 12
 11—When Daisies Pied. W—Mix.....Irne 10
 12—Lulla, Lulla, Lullaby. W.....Barratt 12
 13—The Course of True Love. W—Mix.....Barratt 15
 14—The Course of True Love. Duet (Sop. and Ten.)
Barratt 10
 15—When That I Was a Tiny Boy. M—Mix.....Barratt 10
 16—Where the Wild Thyme Blows. W—Mix.....Barratt 12
 17—She Never Told Her Love. W—M—Mix.....Hayden 10
 18—When Icicles Hang by the Wall. M—Mix.....Arne 10
 19—Full Fathom Five Thy Father Lies. M—Mix
Johnson 10
 20—Where the Bee Sucks. M—Mix.....Irne 10

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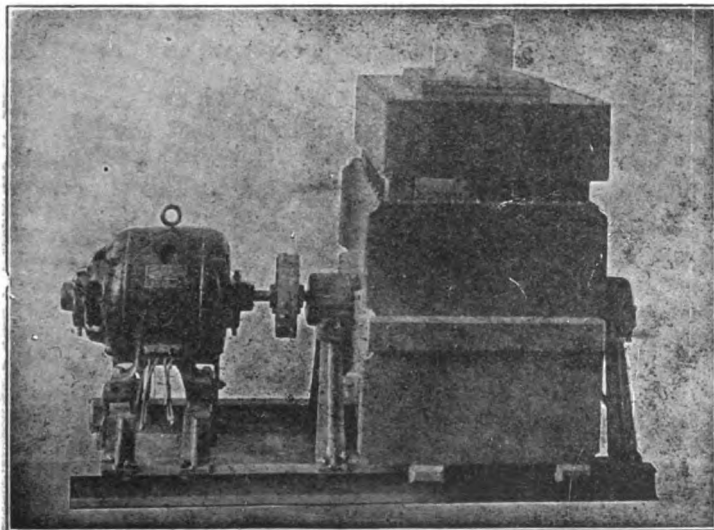
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