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Society of St. Gregory of America

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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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All editorial matter should be addressed to the editor (1207 Walnut Street, Philadelphia, Pa.)

Advertising rates furnished on application.

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

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Suggestion as to Organization. For Executions of Proprio Motu De Re Musica

ANYONE familiar with the "Proprio Motu in the form of an instruction on Sacred Music" must frequently ask: how are all the results sought thereby throughout the Catholic World to be attained?

THE standard presented therein, with the means of approaching it, is of a character to require more than ordinary effort.

FURTHERMORE, it is so far-reaching that it contemplates Singing Schools everywhere, even in the humblest parishes.

IT is not only for ecclesiastics, though for them especially, but also for the laity, men, women and children.

TO come anywhere near what is aimed at, must evidently take time, and training, for the children particularly.

THERE must be a good supply of teachers and experts, organists and choirmasters, otherwise the work of Reform in Church Music will be precarious, halting, limping and uncertain, if not a failure.

WHAT then is needed to attain these results, to make the **Proprio Motu** of Nov. 22nd, 1903, and the Decree of the Sacred Congregation of Rites of Jan. 8th, 1904, effective to the extent apparently intended? Organization, thorough and complete, and along the lines of these two documents, as the two universal principles governing interpretation and application of laws.

WITH a view to the suggestion of an organization, or Plan of Work, of this kind, the subjoined "General Organization with Regulations of Commission of Sacred Music of the Dio-

cese of——", unanimously adopted by the Commission of the Diocese where it originated, and approved by the Ordinary thereof, is respectfully submitted to the readers of the **Choirmaster**.

GENERAL ORGANIZATION AND REGULATIONS OF COMMISSION OF SACRED MUSIC OF THE DIOCESE OF . . .

ART. I.

OBJECTS.

Sect. 1. "For the exact execution of what has been laid down (in the **Instructio**) the Bishops, if they have not already done so, are to institute in their Diocese a special Commission, composed of persons really competent in Sacred Music, and to this Commission let them entrust, in a 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." Sec. VIII, No. 24 **Instructio** of Nov. 22nd, 1903.

ART. II.

CHARACTER AND POWERS

Sect. 1. The character of this Commission is Executive, inasmuch as it is to see to the exact Execution of all that is contained in the **Instructio** (Ibid).

Sect. 2. It is also juridical inasmuch as it is a part of the Juridical Code of

Sacred Music which the Decree of the S. Cong. of Rites of Jan. 8th, 1904, declares the **Instructio** to be.

Sect. 3. It has therefore the power to determine juridically questions pertaining to Church Music, and questions arising in the execution of the laws of the Church pertaining thereto subject, however, to revision on the part of the Rt. Rev. Bishop of the Diocese.

ART. III.

ENFORCEMENT

When there is a question of the enforcement of its enactments and decisions for the attainment of its objects, the Commission will refer such question to the legal department of the Diocese, (**Constitutio Cum Magnopere** 1883, app. Conc. Balt. 111) subject to the advice of the Right Rev. Bishop.

ART. IV.

ORGANIZATION

Officers.

Sect. 1. The officers shall be a President and a Secretary and such others as may be selected according to the requirements of the objects of the Commission.

Sec. 2. It shall be the duty of the President to preside at the meetings of the Commission, direct their proceedings according to the ordinarily accepted rules of parliamentary law, and, with the Executive Committee, supervise the execution of the enactments of the Commission. In his absence, the Commission shall have power to elect a President pro tem.

Sect. 3. It shall be the duty of the Secretary to keep a faithful record of the minutes of the meetings of the

Commission, issue notices of meetings, take care of books and documents belonging to the commission, and perform all other duties that usually pertain to the office of Secretary. He shall also supervise the work of Secretaries of Committees of the commission, District and Sub-District Committees, as well as those of the **Scholae Cantorum** of every character throughout the Diocese.

Sect. 4. The President and Secretary shall be, **Ex Officio**, members of all Committees.

ART. V.

MEMBERSHIP

Sect. 1. The membership of the Commission shall consist of such persons as the Rt. Rev. Bishop may appoint on the nomination of the Commission or by such method as he may prefer.

Sect. 2. The following clergymen compose the membership of the Commission (there follow the names):

Sect. 3. When a vacancy occurs in the membership of the Commission, the Commission shall direct the attention of the Bishop thereto, and if advisable, shall nominate another person to fill the vacancy.

Sect. 4. A vacancy shall be declared not only as the result of death, disability or removal, but also, repeated absence from meetings of the commission, or persistent failure to do the work assigned to a member by the Commission.

ART. VI.

DEPARTMENTS

Sect. 1. The work of the Commission shall be divided into departments.

Sect. 2. A Committee shall have charge of each department.

Sect. 3. Each Committee shall proceed promptly to organize the work of its department, and take such steps as are necessary to secure the result proper to each department.

Sect. 4. The following are the departments into which the work of the Commission shall be divided: Executive; Organization; **Scholae Cantorum** for Priests; **Scholae Cantorum** for Parochial Schools and the children of the Diocese; Finances; **Scholae Cantorum** for Organists and Directors: text books, books for liturgical functions, and all matters involving questions pertaining to Sacred Music.

ART. VII.

COMMITTEES

Sect. 1. The Executive Committee shall exercise general supervision over the work of the Commission and attend to such details as are not otherwise provided for, with a view to obtaining the results contemplated in the objects of the Commission.

Sec. 2. The Committee of Organization shall have charge of the organization work of the Commission.

Sect. 3. The Committee of **Scholae Cantorum** for the Rev. Clergy shall resort to such methods as are most conducive to the formation of Schools of Instruction for the Priests of the Diocese with a view to securing an exact execution of the Sacred Music that pertains to their part in liturgical functions (**Quam primum fieri poterit** S. Cong. R. *ut supra.*), and familiarizing them with methods and literature helpful in the formation of Schools of Instruction for the faithful of their Congregations.

Sect. 4. The Committee of **Scholae Cantorum** for Parochial Schools, and the children of the Diocese, shall realize that, with a view to the general introduction of congregational singing, sooner or later, schools of Instruction

should be provided for Parochial Schools, and the children of the Diocese. It shall, therefore, devise such a plan of work as may be most conducive to the attainment of these results.

Sect. 5. The Financial Committee shall have charge of questions pertaining to ways and means of providing for the necessary expenses of the work of the Commission.

Sect. 6. The Committee of **Scholae Cantorum** for Organists and Directors shall have charge of questions pertaining to selection of a Director General of the Diocese and Directors of Districts; the formation of a **Schola Cantorum** for the members of the Commission, who shall be **Ex Officio** members of it, and the Directors of Districts. To this Commission shall also be referred questions relating to text books, books for liturgical functions, and Sacred Music, generally.

Sect. 7. Every Committee shall submit its report in writing at meetings of the Commission, and shall have affixed thereto, the signatures of at least two members thereof. In case of division in the Committee on any subject, each party to the division shall be free to hand in a separate report with a summary of reasons, for such action as the Commission may take thereon. In this case, the signature of one at least of the parties of the division shall be required.

Sect. 8. Each Committee shall have a Secretary, who shall be responsible to the Secretary of the Commission.

ART. VIII

DISTRICTS

Sect. 1. As is apparent, the work of the Commission, composed as it is of clergymen who have home duties that cannot be neglected, must be of the

character of General Supervision. For the purpose of division and distribution of work so no one may have more than he can well attend to, the Diocese shall be divided into districts and these again into sub-districts as may be found most convenient to secure results.

Sect. 2. Three Priests shall be selected from each District, whose duty it shall be to co-operate with the Committee of Organization of the Commission in organizing the District. After the organization of the District, the said three Priests, who shall be known as the District Committee, with such other designation as may distinguish it from other District Committees, shall act in co-operation with the Executive Committee of the Commission in the work of the District.

Sect. 3. Each Deanery shall be a district for the purpose of the work of the Commission; and all that portion of County, outside the Deaneries, shall also be a District.

Sect. 4. Where there are sub-districts, the Chairman of each Sub-district shall be *Ex Officio* a member of the District Committee.

ART. IX.

DIRECTORS

Sect. 1. For the practical work of the Commission there shall be a Director General of the Diocese; a Director for each District and a Director for each Sub-District.

Sect. 2. The Director General shall be responsible for the general musical direction in all the departments into which the work of the Commission is divided and resort to adequate means to see that it is effective to the last detail, and once each month shall, through the Secretary, report results to the Executive Committee.

Sect. 3. The Director General shall,

for the purposes of his position, keep in touch with those who are recognized as guides and leaders in Sacred Music.

Sect. 4. The Director of each district shall be responsible to the Director General for musical direction in his district, and the Sub-director shall be similarly responsible to the Director of the District.

ART. X.

Sect. 1. There shall be a *Schola Cantorum* for the benefit of the members of the Commission, the Directors of Districts, and such persons as shall be certified as to musical ability to the Executive Committee of the Commission by the Director General or Directors of Districts.

Sect. 2. There shall be *Scholae Cantorum* in each District for the clergy, organists and directors of choirs, together or separately, as may be provided in the District organization.

Sect. 3. Where there are sub-districts, there shall be a similar arrangement, or as may be provided in the Sub-district organization.

Sect. 4. In each Parish and Mission, *Scholae Cantorum* shall be organized by the Pastor thereof, or as he may direct. He shall appoint a Parochial Music Director subject to approval of the District Director and Committee.

ART. XI.

ACADEMY OF SACRED MUSIC

Sect. 1. The Commission shall encourage the formation of an Academy of Sacred Music to be composed of such membership, lay as well as clerical, female as well as male, as the Commission, with the approval of the Right Rev. Bishop, may define.

Sect. 2. The said Academy shall have power to effect such organization as may correspond with its objects.

Sect. 3. The principal object of said Academy shall be to bring together in the Diocese those whose skill in, and knowledge of, Sacred Music, are of such high standard as would enable them to discuss intelligently and profitably questions relating to Sacred Music, and by such ways and means as they might devise spread a taste for, and knowledge, of Sacred Music, and supplement the work of the Commission.

Sect. 4. The formation of said Academy shall be assigned to a special Committee.

ART. XII.

MEMBERSHIP OF THE COMMITTEES IN CHARGE OF THE DEPART- MENTS INTO WHICH THE WORK OF THE COMMISSION HAS BEEN DIVIDED.

EXECUTIVE COMMITTEE

ORGANIZATION COMMITTEE

SCHOLAE CANTORUM FOR PA- ROCHIAL SCHOOLS AND FOR THE CHILDREN OF THE DIOCESE.

SCHOLAE CANTORUM FOR THE REV. CLERGY OF THE DIOCESE

FINANCIAL COMMITTEE.

SCHOLAE CANTORUM FOR DI- RECTORS, ETC.

ART. XIII.

The above general organization, rules and regulations as well as all the work of the Commission, shall be subject to

the approval of the Right Rev. Bishop of the Diocese.

ORDER FOR MEETINGS:

Prayer.
Reading of Minutes.
Unfinished Business.
New Business.
Report of Committee.
Suggestions.
Adjournment.
Prayer.

This Plan, or Organization, was supplemented with By-laws to govern the work down to the last detail.

It was expected to be a growth and development, taking years to mature, bringing about slow, steady and gradual improvement throughout the Diocese, here and there more rapidly and to a greater extent according to local conditions and circumstances of personnel, advantages, convenience and accommodations, and above all sympathetic support, particularly from the clergy.

It was hoped that there would begin to be a good general showing of results in ten or fifteen years, and in a generation the Reform would be Complete and Stable.

However, quick and immediate results seemed to be preferred, and the work of Reform in Church Music was brought within the limitations of one individual Organist and Choirmaster. The results are as might have been anticipated. They correspond with the limitations just mentioned.

Sacerdos.

Church Music Regulations for the Diocese of Harrisburg, Pa.

Issued by the Rt. Rev. Philip R. McDevitt — Bishop of Harrisburg

THE Motu Proprio on Sacred Music of the late Holy Father, Pius X, was issued the twenty-second of November, 1903. The letter states clearly, definitely, and authoritatively the rules which concern the music to be used in the liturgical services.

THE binding obligation of these regulations is expressed by Pius X in the following words: "We do therefore publish, *motu proprio* and with certain knowledge, our present **Instruction**, to which, as to a **juridical code of Sacred Music**, we will, with the fullness of our Apostolic Authority, that the force of law be given, and we do by our present handwriting impose its scrupulous observance on all."

PASTORS shall see that Choirmasters observe the following directions, which find their sanction in the letter of Pius X:—

1. — The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions—much more to sing in the vernacular the variable or common parts of the Mass.

2. — The liturgical text must be sung without alteration or inversion of the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.

3. — Solos are not entirely excluded—but solo singing must never predominate; rather it should have the character of simple suggestion, and be strictly bound up with the rest of the choral composition.

4. — 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 and well selected.

5. — It is not lawful to keep the priest at the altar waiting, on account of the chant or the music, for a length of time not allowed by the liturgy. The Sanctus of the Mass should be over before the Elevation. The Gloria and Credo ought to be relatively short. The intonations "Gloria in excelsis Deo" and "Credo in unum Deum" should not be sung by the choir; it is not rubrical for the choir to repeat these words after they have been sung by the celebrant.

6. — The music is merely a part of the liturgy, and its humble handmaid.

7. — If for certain reasons the proper parts of the Mass are not sung, then they must be recited at least "recto tono" by one or more persons of the choir. Messrs. J. Fischer & Bro., 7-11 Bible House, Astor Place, New York City, issue the Proper of the Mass in modern musical form, which can be sung easily by any choir or even by two voices.

8. — Whenever the proper Vespers cannot be sung, the Vespers of the Blessed Virgin must be used. Liturgical settings of the Vespers of the Blessed Virgin can be obtained from the various publishers.

9. — The responses "Deo Gratias" and "Laus Tibi, Christe," should not be sung by the choir.

THE following extracts are from an illuminating article on "The Reform in Church Music," by Justine Bayard Ward.

IF the principles enunciated in these extracts are kept in mind, there will be a better appreciation of the reasons why certain musical productions are approved and others condemned, in the subjoined lists.

"Church music is an act made up of two elements, music and prayer, and it cannot be judged by the value of one of its elements tested as a separate entity."

"The law of prayer must be the law of song, both that our prayer may be good art and that our art may be good prayer."

"Prayer and music must so combine as to make one art: the music must pray, the prayer must sing. Otherwise the prayer is forgotten in the detached beauty of the music, or the music is forgotten in the detached beauty of the prayer."

"The true test of a musical composition for the church is, Does it conform to the law of prayer?—it is good art. Does it seek independent paths of edification?—it is bad art."

"A man with no conception of prayer does not hesitate to set to music words of whose meaning he has not the vaguest practical knowledge. And when confronted with his ignorance, he cheerfully admits it, adding, as though this covered the whole ground, that he knows the laws of musical composition. Plainly such a composer is equipped for half his task only."

"It may be possible to write beautiful music to sentiments one does not understand, but the chances are small that a composer will write appropriate music; and good art—is the appropriate intensified to an ideal."

"The laws of music are, comparatively speaking, so easy to learn, and the laws of prayer so hard, that we allow ourselves to be content with the merely beautiful in our church music, and to drift away from the ideal of the appropriate. To this ideal we must return."

"Music in the Catholic Church is not merely an accessory; but an integral part of the ritual."

"Church music must not have less character than secular music but its character must be different; a difference not of degree but of kind."

"An impression has prevailed that the Gregorian melodies, on account of the simplicity of their intervals, need no study, no artistic rendering; that all they need, in fact, is to be spelled out; whereas, in reality, they demand not only study and art, but genius. If a piece of modern music can be killed by an incorrect performance, how much more must this be true of Chant, with its exalted aspirations! For this reason the general public could scarcely fail to dislike the Chant in view of the shocking performances by which alone they have been able to hear and judge its merits; performances on the artistic level of that of a school boy spelling out Shakespeare, or an ignorant peasant interpreting Dante."

SELECTIONS RECOMMENDED AND APPROVED AS BEING IN ACCORDANCE WITH THE REQUIREMENTS OF THE MOTU PROPRIO OF PIUS X.

Note—All music marked with X, is recommended as being serviceable and not too difficult.

Publishers names are added. Their addresses will be found at the end of the list.

A—Unison Masses.

Unequal voices (S. A. B. or S. T. B., or A. T. B.)

- X—L. Bottazzo—Short Mass in unison (Key of D) — Boston Music Co.
 X—P. Magri — Short Mass in unison (Key of D) — Boston Music Co.
 X—N. A. Montani — Unison Mass (Orbis Factor) — G. Schirmer.
 X—J. Biedermann — Mass of the B. V. M. — J. Fischer.
 F. Witt — Missa S. Andreae Avellini — Breitkopf & Hartel.
 X—A. Dress — Unison Mass — J. Fischer.
 J. Rheinberger — Missa Puerorum — M. Capra, Breitkopf.
 X—C. Dobici — Unison Mass (No. 968) — Boston Music Co.
 X—Mgr. Newsham — Missa de Beata Maria Virgine — G. Schirmer.
 X—P. Yon — Missa Pastorale — G. Schirmer.
 F. Schaller — Missa de Beata — McLaughlin & Reilly.
 J. Mandl — Unison Mass Op. 16 — McLaughlin & Reilly.
 X—E. Bottigliero — Mass in honor of St. Ciro — J. Fischer.
 A. Bottazzo — Op. 130, Mass in honor of St. Helen — J. Fischer.

B—Masses for two-part chorus

I. Equal voices—(S. A. or T. B.)

- X—A. Mauro — Mass in F — Oliver Ditson.
 F. Capocci — Missa Regina Angelorum — M. Capra (Breitkopf).
 X—M. Haller — Third Mass Op. 7 — G. Schirmer.
 A. Bottazzo — Missa in Bb — G. Schirmer.
 X—J. Rheinberger — Mass in A. Op. 126 — G. Schirmer.
 X—Monsignor Newsham — Missa de Beata Maria Virgine — G. Schirmer.
 X—L. Perosi — Missa in honor of S. Caroli F. Pustet.
 X—C. Gounod — Convent Mass (Edited by May) — G. Schirmer.
 F. Witt — Missa Exultet — J. Fischer.
 I. Wilkens — Mass in honor of the Child Jesus — J. Fischer.
 J. Singenberger — Missa in honor St. Aloysii — F. Pustet.
 H. Blasel — Op. 8-No 13 A. — McLaughlin & Reilly,
 J. Singenberger— Mass in D — J. Fischer.
 X—J. Gubing — Mass in G. (Bar ad lib) — J. Fischer.
 X—G. E. Stehle — Missa "Salve Regina" — F. Pustet or J. Fischer.

- X—Leo P. Manzetti — Mass in hon. Holy Rosary — Leo P. Manzetti.
 J. Mitterer — Missa "S. Nominis Mariae" J. Fischer.

C—Unequal voices for three-part chorus.

Equal voices—(Soprano, 2nd, Sop and Alto).

- X—J. Rheinberger — Op. 126 — M. Capra Breitkopf & Hartel.
 Renè Becker — Mass in honor of St. Catherine — J. Fischer.
 F. Schaller — Missa Jesu Corona Virginum — F. Pustet.
 L. Ebner — Missa in hon. SS. Trinitas F. Pustet.
 P. Griesbacher — Missa S. Raphaelis Arch. — Schwann-J. Fischer.
 X—Casciolini — Mass for three equal voices — Pustet.

(Luck's Collection II)

- X—A. Lotti — Mass for three equal voices — Pustet.

(Luck's Collection II)

Unequal voices (S. A. B. or S. T. B. or or A. T. B.)

- I. Bonvin — Missa in hon. SS. Cordis Jesu (S. A. B.) — J. Singenberger.
 J. Gubing — Mass in C (S. A. B.) — J. Fischer.
 M. Haller — Missa Assumpta est (S. A. B.) — F. Pustet.
 X—L. Perosi — Missa Pontificalis (S. T. B.) — G. Ricordi.
 X—Ravanello — Missa Patrem Omnipotentem (A. T. B.) — Schwann-J. Fischer.
 P. J. Vranken — Missa Festiva (S. T. B.) — J. Fischer.
 X—P. A. Yon — Missa in G. in honor B. Jeanne d'Arc (S. T. B.) — G. Schirmer.
 X—A. Lotti — Mass in C (A. T. B.) — M. Capra (Breitkopf & Hartel).
 X—P. A. Yon — Missa Melodica (S. T. B.) J. Fischer.
 X—L. Perosi — Missa Pontificalis No. 2 (S. T. B.) — G. Ricordi.
 D. Thernmignon — Missa "Te Rogamus Domine" (A. T. B.) — M. Capra — Fischer).
 A. Wiltberger — Missa in honor S. Sebastiani (A. T. B.) — Breitkopf & Har.
 F. Capocci — Missa Mater Amabilis (A. T. B.) — M. Capra (Breitkopf & Hartel).
 P. J. Wranken — Missa Festiva (S. T. B.) J. Fischer.
 X—Th. Dubois — Mass in B Minor (S. T. B.) G. Schirmer.

(French publication).

in conformity with the Motu Proprio (dedicated to the choir of the Rheims Cathedral).

D—Masses for four-part chorus.

Mixed voices (S. A. T. B.)

- F. Capocci — Missa Virgo Clemens — M. Capra (Breitkopf & Hartel).
 M. Filke — Missa Solemnis in hon of Our Lady of Lourdes — J. Fischer.
 X—A. Mancinelli — Missa in hon. B. V. M. Auxilium Christianorum (M. Capra — B. & Hart.

- X—O. Ravello — Missa sexta in hon. St. Joseph — (M. Capra) B. & H.
J. Renner, Jr. — Missa Solemnis (Op. 30) (M. Capra) B. & H.
- X—Ch. Gounod — Missa Choralis (Messe Solennelle No. 4 — G. Schirmer.
René Becker — Mass in hon. St. Barbara — J. Fischer
- X—Fr. Witt — Missa in hon. S. Ambrosii — F. Pustet.
C. A. Bossi Mass in hon. of St. Peter and St. Paul — Breitkopf & Hartel.
M. Filke — Mass in hon. of St. Anthony Breitkopf & Hartel.
- X—R. A. Turton — Mass in honor of the Sacred Heart of Jesus — J. Fischer.
R. A. Turton — Missa Solemnis — J. Fischer.
- X—A. Bartschmid — Mass of the Holy Cross — Boston Music Co.
- X—N. A. Montani — Missa Solemnis — G. Schirmer.
- X—Monsignor Newsham — Missa de Beata Maria Virgine — G. Schirmer.
- X—J. Rheinberger — Mass in A (Op. 126) — G. Schirmer.
J. Singenberger — Mass in honor of St. Joseph — J. Fischer.
L. Perosi — Missa Patriarchalis — J. Fischer.
J. Mitterer — Missa in hon. St. Thomas Aquinas — J. Fischer.
- X—P. A. Yon — Mass in honor of the Blessed Jeanne d'Arc — G. Schirmer.
G. G. Garofalo — Mass in D — Boston Music Co.
C. G. Garofalo — Mass in F — Boston Music Co.
Caesare Dobici — Missa Solemnis (Difficult) — Boston Music Co.
- X—M. Haller — Missa tertia Op. 7. (B) — F. Pustet.
L. Hasler — Missa Secunda (Edited by Witt) — J. Fischer.
- X—L. Perosi — Missa "Benedicamus Domino" G. Ricordi.
L. Perosi — "Missa Eucharistica" — G. Ricordi.
J. Rheinberger — Mass in C. (Op. 169) — J. Fischer.
- X—J. G. E. Stehle — Missa "Salve Regina" J. Fischer or F. Pustet.
Ign. Mitterer — Mass in honor of the Sacred Heart of Mary — J. Fischer.
F. X. Witt — Missa "Exultet" — J. Fischer or F. Pustet.
- Masses in polyphonic style (Unaccompanied). (For experienced choirs only).**
- Palestrina— Complete Collection — Breitkopf & Hartel.
Palestrina — Masses and Motets (Edited by Haberl) — Breitkopf & Hartel.
Vittoria — Masses and Motets (Edited by Haberl) — Breitkopf & Hartel.
Palestrina — "Missa Brevis" (Edited by F. Damrosch, — G. Schirmer.
Croce — Masses (Edited by Haberl) — Breitkopf & Hartel.
- Musica Divina — A Collection of Masses and Motets by writers of the classical period (unaccompanied works) Proske Editor and compiler. — F. Pustet.
Luck Collection of Masses and Motets — Braun, Leipsic.
(Can be obtained through Fischer Breitkopf or Pustet).
- Al. Rhode — Missa "Bone Pastor" — A. Rhode.
N. Elsenheimer — Missa in hon. B. V. M. — Boston Music Co.
B. O. Klein — Missa de Nativitate Domini J. Fischer.
- E—Masses for Male Chorus (Tenors and Basses).**
For Unison chorus—See Unison List given above.
- 1. For two and three part chorus (T. B. & T. T. B.)**
- X—A. L. Gabert — Mass of the Immaculate Conception (T. T. B.) (Second Choir or Baritone solo) — G. Schirmer.
J. Singenberger — Mass in hon. St. Stanislaus (T. T. B.) — J. Fischer.
P. Branchina — Mass in hon. St. Agatha (T. T. B.) J. Fischer.
- X—O. Ravello — Mass for three male voices (T. T. B.) (in hon. of St. Orestes) — J. Fischer.
- X—G. Ciccognani — Mass in hon. St. Cecilia G. Schirmer.
C. A. Bossi — Mass in hon. St. Abundii — M. Capra (Breitkopf & Hartel
G. Ferrata — Mass in hon. SS. Rosarii, B. V. M. (T. B.) — J. Fischer.
- X—Ig. Mitterer — Op. 18A. Missa SS. Nominis Jesu (T. B.) — F. Pustet.
Ig. Mitterer — Op. 33 Missa de S. Cruce (T. T. B.) — F. Pustet.
Ig. Mitterer — Op. 123 Missa S. Gregorii Magni (T. B.) — F. Pustet.
Ig. Mitterer — Op. 141 Missa in hon. S. Nominis Mariae (T. B.) — J. Fischer.
O. Ravello — Op. 32 Missa in hon. S. Petri Orseoli (T. T. B.) — Capra (B. & H.)
O. Ravello — No. 967 Missa Solemnis S. Laurentii (T. T. B.) Capra (B. & H.)
- X—J. G. E. Stehle — Missa "Salve Regina" (T. T. B.) — F. Pustet.
G. Terrabugio — Missa in hon. della Madonna (T. T. B.) — M. Capra (B. & H.)
P. A. Yon — Mass "Dilectus meus mihi" (T. B.) — J. Fischer.
L. Perosi — Missa "Te Deum Laudamus" (T. B.) — G. Ricordi.
- X—L. Perosi — Missa Davidica (T. T. B.) — G. Ricordi.
J. Biedermann — Missa in hon. B. Mariae (T. T. B.) — J. Fischer.
F. X. Witt — Missa in hon. S. Ambrosii (T. T. B.) F. Pustet.
E. Bottigliero — Op. 60 Mass in hon. St. Rose de Lima. — J. Fischer.
M. Hohnerlein — Op. 40 A. Mass in hon. St. Augustine (T. T. B.) — J. Fischer.

(Continued on page 99).

Our Progress in the Church Music Reform and Its Obstacles

Viewed from the standpoint of a Diocesan Director.

(Concluded).

IT would be beyond the scope of this article to enter into a detailed discussion of the Boy Choir question, about which much has already been said in the "Catholic Choirmaster." Yet a few reflections may not be out of place.

MANY a well-meant attempt made in recent years with boy choirs resulted in a flat failure, because the choirmaster was not equal to the task. To insure success in this matter one must understand the boy's voice and the boy's nature, combining proper vocal training with that considerate treatment in the exercise of authority which wins the boy's interest, respect and love. Vocal teachers in general have their own views and methods, largely the result of experience, and it is not surprising that there should be a diversity of opinion as to the best method of training the boy voice. Yet no one will deny that, unless the choirmaster is able to eliminate all coarseness, screaming, undue force and heaviness from the singing of his boys, so as to render their tones pleasing and mellow and their voices flexible, his choir will be anything but an attraction or an aid to devotion. It devolves on him to see that his boys, avoiding all rigidity of the muscles (throat and jaws), are taught proper breath control, pure enunciation of vowels with good, resonant tone quality, skillful blending of the registers and distinct articulation of consonants. This, of course, demands regular and continued practice, and some experience will be needed on the part of the choirmaster, before the best results are obtained.

TREAT the boy civilly, for he, too, has feelings which are usually very keen. If he is of such a disposition that civil treatment is of no avail, do not retain him in the choir. It will be somebody else's business—not the choirmaster's—to change his disposition, if that can be done at all. Docility is indispensable in a choir boy. However, due allowance must be made for the boy's age and restless

activity, his little imperfections, his thoughtlessness. He cannot be expected to have the mature reflection and composure of an adult. Keep him busy while at work, but do not try to force him roughly. Encourage him; correct his faults gently; give him praise when he deserves it; endeavor to win him. When once you have his good will and he realizes that he is making progress to your satisfaction, he will bring almost any sacrifice for you. Maintain discipline, but in doing so let your motto always be: "Fortiter in re, suaviter in modo."

THIS article has already assumed such proportions as to become an imposition on the kind indulgence of very many among my readers, to whom I am far from revealing anything new. The object, however, of the foregoing lengthy remarks was not to enlighten the expert, but to give useful (perhaps needful) information to the uninformed. For a correct understanding and a just estimate of the choirmaster's real office must be arrived at on both sides, before we may expect applicants and incumbents, on the one hand, to make serious efforts to fit themselves for the work, and the clergy, on the other, to take the proper stand on the question of remuneration.

JUST what the amount of that compensation should be, can hardly be determined according to an absolute norm; it must depend to a great extent on the circumstances of each individual case. But as the office should not be made a "side issue" in a parish of any size, so the income should not be a mere pittance. And if—I will not say, a business man, but—the average man with ordinary tact, whose interests concern nobody but himself and family, expects to realize enough from his work, over and above his expenses, to secure a comfortable living with a surplus for incidentals, for old age and "a rainy day," why should a choirmaster, whose worth to a parish cannot even be estimated in dollars and cents, fare worse? What wonder that he

pay little attention to choir matters, if forced to give most of it to other ways of gaining a livelihood? Here, as in other things, cheap wages mean cheap service.

NOW, to prevent any misconstruction of my meaning, I have an important consideration to offer in favor of my brother priests, yet without any intention whatever to question or minimize the binding force of the *Motu Proprio*, which **most assuredly binds in conscience**. I believe it would be entirely wrong to arraign the clergy, as if they were **knowingly and wilfully unjust** towards their organists, or guilty of **malicious opposition** to the church music reform. The supposition, of course, always is that they are **not deliberately** disobeying any **special orders** of the Bishop (e. g. by permitting the use of Masses or other music which he may have expressly forbidden by name), when it is plainly in their power to observe the law. My own experience has taught me that, as a class, our priests, **are** willing to conform to the regulations of Pius X, and they do so as soon as this is made possible for them.

SOME with parishes in good financial circumstances, and others not so fortunate financially (when a considerable sacrifice is required, are employing organists of the best type and encouraging the movement in every possible way. Others, either priest-musicians or sufficiently equipped for the purpose, are doing noble work, especially in smaller parishes, acting practically as their own choirmasters in default of their ability to pay competent salaries. There is another class, having the best of will, but hampered by a double disadvantage—want of funds and lack of musical knowledge—, who because practically unable to help themselves, have not advanced as rapidly as might be desired. This class comprises the majority of our present pastors; because the majority of our parishes (at least, in this diocese, and the same is probably true of this entire section, excepting the larger cities and a few farming communities) are neither large nor well-to-do, and because musicians in the priesthood are exceptions. Such parishes are usually glad enough to be able to support a pastor and a school, if a school is possible at all.

"BUT", you may ask, "what excuse can be offered for those pastors of large parishes who cannot plead poverty or inability,

and yet in an effort to avoid expenses make organists and choir the first victims of their economy to the detriment of church music?" No excuse, perhaps, that would justify an indefinite continuation of such a procedure. This is false economy, but apparently they have not as yet perceived it to be such. And it will not be difficult to account for their action without having to accuse them of malice aforethought.

PASTORS of larger parishes are usually appointed from the ranks of the elder clergy. We must not forget that our priests who were ordained between 25 and 50 years ago, had not the same advantages in musical matters, whether at school or out of school, as the children of the present day. Boys especially were hardly recognized as fit subjects for a singing class, and, if chosen at all, they had positively to be the happy possessors of "good voices." Having acquired no taste for music and no musical perception as children, they were not prepared to derive much profit from the musical instructions given in the seminary—such as these were at that time in many places—, and thus it happened that the newly ordained were sent out to their missions in countless cases with barely the ability to sing what is absolutely required of a priest at the altar. They have been accustomed for years, beginning with their first poor charges to hire someone "to play the organ" and leisurely "practise" a little figured music once a week with the singers, if any of these should deign to put in an appearance. And surely these good pastors had crosses and troubles enough with the old-time mixed choirs of those days. For if not annoyed by discordant tones, they were everlastingly bothered with the discord of envious bickerings and quarrels which it usually fell to their lot to settle. And now of a sudden they are confronted with the new problem of the accomplished choirmaster. Introducing so many new things and wanting so much more pay, who will shoulder all the responsibility if given full authority! **Theoretically** they know what a choirmaster is, but how can they be expected to know what all the details of his work are in the concrete, his previous preparation, his cares and difficulties, the time, labor, diplomacy and patience demanded ever afterwards?!

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Edited by
Nicola A. Montani

Giovanni Pierluigi da Palestrina
(1524-1594)

Allegro moderato

Soprano

Alto

Tenor

Bass

Sic - ut

Sic - ut cer - vus de - si - de -

Sic - ut cer - vus de - si - de - rat ad fon - tes a - qua -

Allegro moderato

Accomp.
(only for rehearsal)

mf

cer - vus de - si - de - rat ad fon - tes a - qua -

rat ad fon - tes a - qua - rum,

rum, sic - ut

mf marcato

Sic - ut cer - vus de - si - de - rat ad

f

p leggiero

rum, a - qua - rum,

f sic - ut cer - vus de - si - de -

cer - vus de - si - de - rat ad fon - tes a -

fon - tes a - qua - rum; sic -

f

(A)

la melodia sempre marcato

f

sic - ut cer - vus de -

p rat ad fon - tes a - qua - rum, de -

qua - rum,

p ut cer - vus de - si - de - rat ad fon - tes,

f

p leggiero

si - de - rat ad fon - tes a - qua -

si - de - rat ad fon - tes a - qua -

de - si - de - rat ad fon - tes a -

p leggiero

de - si - de - rat ad fon - tes a - qua -

allarg. **B** *a tempo*

rum:

allarg. *a tempo* rum:

allarg. *a tempo* *p* rum:

qua - rum: i - ta de -

allarg. *a tempo* rum: i - ta de -

B *a tempo*

allarg.

i - - - ta de - si - -
p cresc. molto
 i - - - ta de -
 - si - - - de - rat, - - - i -
 - si - - - de - rat, - - -

- - - de - rat, **(C)**
 - si - - - de - rat, i - - -
 ta de - si - - de - rat, *p* i - - - ta de - si -
 i - - - ta de - - si -

(C)

p **(D)** *^*

i - ta de - si - de - rat

- ta, i - ta de -

- de - rat, i - ta de - si - de - rat, i -

- de - rat,

(E) *p* *^*

a - ni - ma

- si - de - rat a -

- ta de - si - de - rat

i - ta de - si - de -

(E)

me - - a ad te, De - - -

- ni - ma me - a ad te, De -

- a - ni - ma me - - a

rat, de - si - de - rat a - ni -

- - us, a - - - ni -

us, a - ni - ma me - a ad te,

- ad te, De - - - us,

ma me - a ad te, De - - - us,

ma me - - a ad te, De - -

De - us, ad te, De -

a - ni - ma me - a ad te, De -

a - ni - ma me - a ad te, De -

(H)

us.

us, ad te, De - us.

us, ad te, De - us.

us, ad te, De - us.

(H)

Tantum Ergo

For Unison Chorus, or Four Mixed Voices

Nicola A. Montani

Moderato

SOPRANO
Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-i;

ALTO
Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-i;

TENOR
Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-i;

BASS
Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-i;

Moderato

ORGAN

Ped.

Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i:

Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i:

Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i:

Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-i:

9.

f > > > > , *ff* , *rit. pp*

Prae-stet fi-des sup-ple - - men - tum Sen-su - um de -

f , *ff* , *rit. pp*

Prae-stet fi-des sup-ple - - men - tum Sen-su - um de -

f , *ff* , *rit. pp*

Prae-stet fi-des sup-ple - - men - tum Sen-su - um de -

f , *ff* , *rit. pp*

Prae-stet fi-des sup-ple - - men - tum Sen-su - um de -

Gt. f , *ff* , *Sw. pp*

rit.

Man.

fec - tu - - i.

fec - tu - - i.

fec - tu - - i.

fec - tu - - i.

a tempo

Gt. mf

Ped.

p

Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi -

p

Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi -

p

Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi -

p

Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi -

Sw. p

Ped.

la - ti - o, Sa - lus, ho - nor, vir - tus quo - que,

la - ti - o, Sa - lus, ho - nor, vir - tus quo - que,

la - ti - o, Sa - lus, ho - nor, vir - tus quo - que,

la - ti - o, Sa - lus, ho - nor, vir - tus quo - que,

Sit et be-ne-di-cti-o: Pro-ce-den-ti ab u-

Sit et be-ne-di-cti-o: Pro-ce-den-ti ab u-

Sit et be-ne-di-cti-o: Pro-ce-den-ti ab u-

Sit et be-ne-di-cti-o: Pro-ce-den-ti ab u-

Gt. *f* *ff*

rit. *pp* *rall.*
tro-que Com-par sit lau-da-ti-o. A-men.

rit. *pp* *rall.*
tro-que Com-par sit lau-da-ti-o. A-men.

rit. *pp* *rall.*
tro-que Com-par sit lau-da-ti-o. A-men.

rit. *pp* *rall.*
tro-que Com-par sit lau-da-ti-o. A-men.

rit. *pp*
Sw. *pp*

Man. Ped.

JUST one instance. It is hard for them to associate the idea of music with that of labor,—to distinguish between music as a pastime and music as a profession. Does not the organist himself assure them that he “plays” the organ? And yet would not “work the organ” more frequently express the truth? It is a distinct pleasure to manipulate the pipe organ when one is in the mood and has nothing to disturb him. Hours will almost seem minutes. But whether he is in the mood or not—regardless of other untoward circumstances—the church organist **must** play, when the time comes. On some Sundays he may be obliged to start playing at a Sodality Mass; then he plays at a Children’s Mass; then at High Mass, and finally at Vespers (Liturgical Vespers—as they should be) and at Benediction services. This alone means hours of physical exertion and mental concentration. It means, moreover, the “tuning up” of his singers before Mass, their control and direction during services, the nervous tension (so easily brought on by anxiety that the singers may do well, when he knows that the weather, colds and a dozen other causes are liable to disappoint his expectations) and a score of minor incidents, usual on such occasions, that may severely test his patience. At such times the organist “works” the organ; but who, except the organist himself, realizes it? And this is only what he does after a long and laborious preparation. Should it be a matter of surprise, if some of the clergy fail to see the need of higher salaries for organists?

ADD to this that the pastors frequently meet with pronounced opposition on the part of the people, hear much unfavorable comment on “the new order of things” (especially on the *Requiem* (?) which the Pope wants sung on feast-days), and convinced in their own minds that “in their parishes” all prospects of success are hopeless, they have not the moral courage to risk an attempt. Left to themselves they see nothing but difficulties; the way to overcome these, they are unable to see. If they realized as well as we do, that after a comparatively short time the vexatious objectors would be just as anxious NOT to return to the “old order of things,” pastors would proceed with more confidence.

AGAIN, there may be the disappointment of having already made a start, which, because premature or badly managed or lacking the proper facilities, came to naught. The pastor concerned is discouraged, and so are all the others in his neighborhood. Perhaps, too, there has been no diocesan legislation of any kind on the matter—not even a mention of it—and this possibly for reasons that seemed good to the authorities. But the consequence is that a zealous pastor who starts on his own initiative, is at once confronted with interminable complaints and harassing objections. “Why,” the people ask, “must we submit to this imposition, if the other parishes about us are allowed to do as they please?”

YOU may say: “But all these things do not annul the plain obligation which the *Motu Proprio* places upon the clergy.” Be it so. Yet they illustrate **some** of the predicaments which make the pastors hesitate, and they go to show that the apparent indifference of the clergy does not necessarily argue ill will. To proceed under such circumstances requires action more or less heroic, such as that of a very worthy pastor—not a musician—whose enthusiastic work for the cause of church music, as well as phenomenal success in his own parish have been an inspiration to me for years. Ten years ago I had the pleasure of listening to an interesting lecture in which he described how he had cleared the organ-loft dismissing both organist and a fine, though quarrelsome, mixed choir of the old type on an occasion when they were implicated in one of their usual wrangles. He met with a veritable storm of indignation from the members of the parish, for, even if not liturgical and churchly, from a purely musical standpoint the choir was considered excellent. But being determined to follow the *Motu Proprio* in every detail, he started at once with the “new order of things,” procuring a competent choirmaster, whose work with the men and boys soon began to show good results. Gradually the storm subsided. In about two years a splendid liturgical choir, which the parish would not exchange for the one he had dismissed, was attracting the people to his services and spreading devotion by means of its beautiful rendition of true church music, figured as well as Gregorian. “And,” he added, “if the Archbishop removed me to-morrow to another parish where I found the same state of affairs and would

have to face the same troubles, I would do the very same thing again. I would brave the battle and, starting from the beginning, do all of this work over again. So well am I satisfied with the results achieved!" He has a model choir, a model school and a model parish; and the dove of peace hovers over the community to the lasting joy of the pastor!

NOT all pastors are possessed of such heroic courage. But I have faith enough in the good will and sincerity of my confrères, as well as their sense of justice, to believe that, once they have recognized a choir-master's true value and have mastered the problem of ways and means, the question of compensation with all that concerns the church music reform will receive their prompt and favorable attention. Let the pastor, after placing the choir-master in full control, work in harmony with him; let him, avoiding both absolute indifference and undue interference, manifest a warm-hearted interest in the affairs of the choir, and he will soon appreciate the change.

THE question now arises: What can be done to overcome the difficulties presented by the choir-master problem? Without purporting to offer a satisfactory solution which would cover the question entirely, I venture to make a few suggestions that may help to pave the way.

1. FIRST OF ALL AND AT ALL TIMES

to insure any considerable observance of the *Motu Proprio* a) the **united efforts and mutual co-operation** in their respective spheres of Bishops, priests and choir-masters will be absolutely **indispensable**; b) choir-masters must have **at least** the knowledge and ability required to enable them to follow the Papal regulations, as far as this is possible in the particular parishes which they serve.

2. **FOR THE PRESENT**, should the choir-master be wanting in this regard, a change may, or may not, be necessary, a) In the first supposition, no new organist should be engaged who is not able to give proof of his efficiency either by means of a diploma or certificate from the college of which he is a graduate, or by the testimony of competent judges in this matter. b) If, in the second

supposition, the choir-master is retained, he should be required to make up for his deficiency in the best possible manner, e.g. by attending a Summer School or by private instruction and study. A diocesan director ought, of course, to be able to give such instruction himself, and he may thereby do a great amount of good for organists and religious communities. For we must not underestimate the importance of the work done by the Sisters, whether as teachers in the schools or as organists in the smaller country parishes, where a men's choir is not yet possible. They should be given every advantage to familiarize themselves with, at least, Gregorian Chant and Church Hymns in figured music. Yet single-handed and alone a diocesan director cannot well take the place of a school for organists for more than one reason, especially where the churches are widely separated by distance and scattered over a large territory.

3. **FOR THE FUTURE**, means should be taken to facilitate the proper training of organists and choir-masters and, besides, to provide places for them to the exclusion of those who fail to qualify themselves. Here I confess to a certain diffidence, which causes me to leave this point to wiser heads for ultimate solution. Such facilities for organists (as was pointed out in the first part of this article) are offered in some places, and they have increased.

AN important step in this direction, one that deserves the highest commendation, is the Summer School of Church Music (now under the auspices of the Society of St. Gregory of America) which the Rev. Leo P. Manzetti, Mus. D., has been very ably conducting for several seasons at Baltimore. A practical and comprehensive course of church music in all its phases is given to the students, who with the aid of private lessons in harmony, counterpoint, voice culture etc. are enabled to equip themselves fully for the performance of a choir-master's duties. Certificates were given this summer to those who successfully completed the course after being in attendance for the past two years. Father Manzetti hopes to make the school a permanent institution with the power, eventually obtained from the Holy See, to confer degrees.

BUT if facilities for organists are increasing, the demand for such organists is also growing; and grow it must, so that further provision becomes a necessity for the various dioceses. The matter deserves serious attention and might be discussed with profit at the Society's conventions or in the columns of this Periodical, although its final solution in detail must be left to each diocese or province. For they are the only judges of their own means and circumstances, and we are not presuming to dictate to them in any manner whatever.

THE October (1915) number of the "Catholic Choirmaster" contained a very appropriate communication on this subject from the pen of Prof. Bartschmid, of Cincinnati, advocating the establishment of Diocesan Schools of Church Music. The plan is an excellent one in itself, and for present purposes the need of diocesan schools for organists seems to be imperative. Reports have it that this plan has been adopted in the Archdiocese of Chicago. For a large city, like Chicago, with its great number of Churches and facilities of all kinds, where the students have quick and easy access to the college, there can be no doubt about the feasibility or success of the undertaking. And this applies to the case of students who are

holding positions as well as to that of others who have nothing to prevent their prolonged absence from home.

BUT where the parishes of a diocese are thinly scattered over a large area, far apart and without similar facilities of transportation etc.,—not to mention scanty funds of pastors, parishes and organists who are following other pursuits to gain a livelihood—, the obstacles are greater. At all events, it is refreshing to witness the beginning of such a movement, which will be watched with universal interest. May it prosper! And may God speed the day when no church will any longer resound with the ungodly trash that has disgraced the services of so many in past years; when no organ will continue to sigh and squirm under the pressure of an *à la piano-forte* manipulation; when no congregation will imagine the office of church music to be similar to that of a brass band at a picnic—to enliven the occasion: but when everywhere the spiritual beauty of the music will enhance the transcendent beauty of the Catholic liturgy and, filling the Catholic world with deep devotion, vindicate the noble aims, teachings and regulations of that grand—but much abused and sadly misunderstood—document, the *Motu Proprio* of the immortal Pius X!!

S. M. Yenn.

HYMNS

On Christmas and Easter all Protestantism joins in hymns taken from Holy Church.

Here comes an army of children from protestant Sunday schools singing an old, old melody with words as sweet and fresh as the children's voices, words that come down to us from that piteous, pitiful crusade of the children, an expedition so fraught with heroic faith and endurance so splendid a failure and so noble an inspiration that the memory of it must never fade. This is the hymn the children sang in their brave march to the Holy Land. It is pure and true and childlike as if they made it up as they trudged along:

"Fair are the meadows, fairer still the
(woodland,
Robed in the blooming garb of spring,
Jesus is fairer, Jesus is purer,
Who makes the woful heart to sing."

All the little protestants know and love this hymn, but step round the corner, what are the children there in the Catholic school singing?

"Nearer my God to Thee," to the tune of "Santa Lucia," a Neapolitan street song!

"It is not meet to take the children's bread and cast it away." Indeed, those who refuse a place at the Master's table are welcome to the crumbs that fall therefrom, but our children are asking for bread and we have been giving them—not stones, nothing so substantial—sponges.

A good hymn must be singable; to attain that end it must be simple and direct in statement, melodious in expression, and perfect in rhythm. It need not be great poetry, but it must be good verse, otherwise it should have no place in our hymnals. Needless to say these very simple rules have been entirely ignored in many instances, and it is quite as much of a problem how to get the bad hymns out of the way as it is to secure a wider knowledge of the good ones.

J. C. D.

The Catholic Choirmaster

The Official Bulletin
of the
Society of St. Gregory of America

NICOLA A. MONTANI.....Editor

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THE SOCIETY OF ST. GREGORY OF AMERICA

An Organization of Catholic Organists and
Choirmasters, and those interested in the ad-
vancement of the Cause of Sacred Music.

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Rev. Leo P. Manzetti, Mus. D.; Rev.
James A. Boylan, D.D.; Rev. J. M.
Petter, S.T.B.; Mr. Nicola A. Montani.

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 pro-
grammes to any music composition which is
judged to be out of harmony with approved
ideals. The "Bulletin" publishes a list neces-
sarily quite limited of music approved by its
Committee. It can be easily ascertained if
the music mentioned in advertisements and pro-
grammes appear on the approved list.

The task of the Committee is often a deli-
cate 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 composi-
tion mentioned in the advertisements and
programmes published in the Society's
"Bulletin." Its great purpose is to aid effect-
ually in the selection of Church Music of an
unquestionable religious character.

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in Church in exchange for organ practice in
New York City. — Address:**

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"Ad"

THE "Church Music Regulations" for the Diocese of Harrisburg containing a list of approved music and music not permitted to be sung, is probably the most valuable work of this kind issued by any diocese in the country. Rt. Rev. Bishop McDevitt (formerly Superintendent of Parochial Schools, Philadelphia,) has been known as a courageous innovator and his wide experience in educational matters gives additional weight to the statements made in the opening paragraphs of this pamphlet. The "Catholic Choirmaster" deems it a privilege to be able to reprint the work, the first installment of which will be found on another page. The publication of this white and black list is bound to have some influence on church music conditions not only in the Harrisburg diocese but throughout the country in general.

OUR attention has been called to a short paragraph which appeared recently in a St. Louis Catholic paper which announced that an organist of a certain church had just returned from a professional trip to New York where he secured new music for his choir, newly organized and which was "affiliated with the Society of St. Gregory of America."

THIS would in itself sound harmless enough but considering the circumstances and the character of music published by the organist in question it behooves the Society of St. Gregory to repudiate any such connection.

THIS organist has written a Mass a copy of which has just come to hand. The printed slip accompanying the composition announces that the Mass is "New, highly dramatic and modern." "In point of style, it is a compromise between the austere ancient and that of a reverent yet brilliant modernism inspired by the words of Pope Pius X: 'In Christ all things shall be renewed!' Send for a sample copy." Etc.

AS a matter of fact, the Mass is a brilliant example of that style which the saintly Pius X attempted to cast out from the church and here we have a bald statement to the effect that it is following the style advocated

by Pope Pius X. If it were not for this bare faced attempt to distort the words of the **Motu Proprio** in support of the shameful commercialism so apparent in the foisting of this secular composition as a type of music desired by the late Holy Father, no notice would be taken of the matter, as it is—the Society of St. Gregory will take particular pains to include this unworthy composition on its "black list" and to repudiate any connection whatever with the composer.

THIS matter is also deserving of some consideration because it seems to be a part of a plan to discredit the work of the Society in this locality. It will be remembered that on the occasion of the Second Convention of the Society held in Baltimore (April 1915) an attempt was made by the editor of another St. Louis periodical to connect the Society with the rendition of an unliturgical program rendered at one of the Baltimore churches quite a while before the Convention of the Society of St. Gregory took place. Through manipulation of dates the impression was given that the programme in question was rendered during the convention of the Society, as a part of the convention programme. Although correction was made following a protest from the Executive Committee, the harm could not well be undone since the correction would not be seen by many who had read the original paragraph.

THE Constructive work in which the Society of St. Gregory is engaged is bound to breed antagonisms. It was hardly to be expected however that these and other attempts to belittle the work of the Society would come from those who would have the best reason for supporting just such a propaganda as inaugurated by Pope Pius X. The opposition to Church music reform manifests itself in various forms; we can detect it in the insertion of the element of nationalism, (which should be eliminated from church music as from all other kindred arts) it is also apparent in the efforts of certain music publishers, who continue to print church music which is clearly secular in character, and finally it is discernable in the attitude of those who "don't want to be bothered with church music or Gregorian Chant or fussy regulations." "Mercadante, Gounod, Giorza

and Mozart are good enough for me no matter what the Motu Proprio prescribes."

THIS is the dark side of the picture, the other gives us a view of the magnificent work being done in various seminaries, churches and schools under the more than perfunctory supervision of the Rt. Rev. Bishops in many dioceses. A roll of honor

should be prepared giving a list of those dioceses and churches, and names of rectors, choirmasters and sisters who are giving whole hearted support to the movement for a decent style of church music, and who are observing the Motu Proprio in every respect. Full credit should also be given to those publishers who are putting forth only true liturgical music and who are doing this sometimes at a financial loss.

COMMUNICATIONS

LONDON, S. W.
ENGLAND.

Rev. James A. Boylan, D.D.
Philadelphia, Pa.

Dear Rev. Father:—

I enclose herewith Money Order in payment of my subscription to the "Catholic Choirmaster" from June 1917-1918.

May I say how very glad I am to see that there are some good people in the world who are endeavouring to get pure music done at our services. Here in England very little has been done indeed to carry out the "Motu Proprio" which is greatly to our shame. Places like the Erompton Oratory seem to have set their face against the commands of the Holy Father and treated them as though they did not exist, and when you get this example from one of the biggest churches in London what can you expect from the smaller churches? Would that we could arouse our people in this country but I am afraid that it is impossible. Meanwhile God bless you in your splendid work for the purifying of church music and do you pray for us that one day England may be united with America in that noble work you are carrying on—the real glorification of God in his Holy Places by one of the greatest arts given to man—Music.

Yours faithfully,
J. V. H.

A CORRECTION

Montreal, August 9th, 1917.

To the Editor of
The Catholic Choirmaster,
Philadelphia.

Dear Sir:—

Please allow me to correct certain errors

that appear in an excerpt from "Musical America" reproduced in your issue of July 1917 under the title of "Church Music in Quebec" and the signature of Frances Helen Humphrey.

The first part of the article referred to is correct but the second contains statements which need some explanation. The Musical America correspondent should state only correct facts when she speaks of music in our province and amongst the French Canadians.

What is said concerning the curriculum of the Dominion College of Music does not sound very accurate, but as I am not familiar with the prospectus of the college, let it pass at that. It must however be borne in mind that the Dominion College of Music is not a school or conservatory with regular classes, but only an institution which holds examination of, and grants diplomas to pupils of teachers, often in no way connected with the college. It has the right to grant the Strathcona scholarship, founded by the late Lord Strathcona and Mount Royal, which enables the holder to follow a three years course at the Royal College of Music, London, England.

The \$3,000 prize alleged by Miss Humphrey to be granted by the Canadian Government is in reality granted by the Legislature of the Province of Quebec, which is not altogether the same thing. The Dominion College of Music has not the slightest thing to do or say concerning this scholarship, which is attributed annually for a stay of two years in Paris. The examinations for this scholarship are held by the Académie de Musique de Québec which is an institution organized on similar lines as the Dominion

College but in no way whatsoever connected with it.

The officers of the Académie de Musique de Québec are Mr. Arthur Laurendeau, Montreal, president; Mr. J. Arthur Bernier, Quebec City, vice-president; Mr. J. Arthur Paquet, Quebec City, treasurer; Mr. Edward Le Bel, Montreal, secretary; Mr. Herman Courchesne, Quebec City, assistant secretary; a committee of seven at Montreal and a committee of seven in Quebec City.

Lastly, Mr. Henri Gagnon, son of Mr. Gustave Gagnon and organist of the Basilica in Quebec was never awarded the Provincial Government scholarship of \$3,000, for the very simple reason that he never competed for it. The winners since the foundation of the prize were in turn: Miss Coulombe, Quebec; Mr. Léo-Pol Morin, Montreal; Mr. Omer Létourneau, Quebec; Mr. Hector Danseureau, Mr. Wilfrid Pelletier, Miss Graziella Dumaine and (1917) Miss Germaine Malèpart.

With best wishes, Yours truly,

Fréd Pelletier,
Musical Critic Le Devoir — Member
committee of Académie de Musique.

AN ORGANIST'S EXPERIENCE WITH BOY CHOIRS.

MY choir is organized from the 4 higher grades in School. Having selected voices from these grades, viz. 5-6-7-8th and separated them into Soprano and Alto sections, there is one rehearsal for each voice and one for both together per week. We have Singing at 3 p. m. in every grade of our School, and while I practise with the Choristers, the teachers and Sisters have their singing with the other children at the same time. Thus no-one can complain of interfering with the school routine. (There are still some teachers who hold that singing is not necessary or that it is unnecessary appendix to the school plan).

ONE afternoon at 3, I teach all grades of girls from the 4th grade to the 8th included, and on another all boys of these grades the vernacular hymns — which we use every morning during holy Mass (unless

a Requiem or highmass is sung). Thus we have over 600 children singing 125 hymns according to the season and feasts of the Church.

THE adult male section of our choir is made up of young men from our parish, who come once in the evening each week, for instruction.

DISCIPLINE IS THE LIFE OF A CHOIR

ALL must come regularly and punctually; and enthusiasm and encouragement, together with keeping record of attendance is one feature of the choir. In Church every one has his hat-rack, his place, so there is perfect order. Good example and appreciation of the sacred office the singers hold will bring a choir up to edifying deportment before, during and after singing.

THE CHOIR RECEIVES NO PAY EXCEPT an occasional social which the Pastor or the organist or some friend arranges. My choir even takes up a Sunday collection with which it buys the Music. Thus do we also take another part of the parish burden upon our shoulders. We do so gladly. The Church being indebted, we concluded to thus assist our Pastor and at the same time put the Organist in a position to procure new compositions.

AS these few points were requested to be published, it remains to say, that although the time for drilling the boys is limited enough, yet we have accomplished very much. Our programmes prove this. We sing also on every second Sunday the Vespers as required by the Ordo; again on every feast-day. Occasional rehearsals (after Mass on some Sunday—since thus we have the boys and men together) are readily attended.

THE great difficulty some parishes find—i. e. whenever there are several funerals on one day was solved very satisfactorily by me, by agreeing with the teachers to retain one or two classes during the 8 o'clock official daily Mass in school and bringing them over at 9 or 10. (It may be explained that all school children are required to attend school Mass at 8 A. M.) Thus no-one loses any particular time; singers are always there.

GREAT credit must be given to the Rev. Rector who has taught our people that when a Requiem is set at 9 o'clock, it begins at 9 promptly. Only once or twice in the course of three years has an Undertaker been late, but the effect was salutary. Now every funeral and every wedding ceremony begins on time. This is taken as a matter of course and assists greatly in keeping order and discipline. If our boys would have to hang around till 15 or 20 minutes after the hour — the teachers would have every reason to complain; I certainly would do the same. Then the school work would suffer—but this was nicely and correctly avoided. If we have highmass at 8 and all grades attend then Teacher X loses no time if he starts teaching e. g. spelling at 8. Then his class comes at 9—all of his class. The boys who belong to the choir come to sing; the others hear their daily mass and the brother watches them. We have no funeral sermon—and the requiem at 8 takes

up the same time as at 9—35 minutes; 45 with Libera at the best.

THE only unsatisfactory feature is: That the boys play baseball (or football) before Mass; during recess at 9.30, from 11.45 to 12.45; from 2.30 to 2.45—and after school very frequently a class game. Evening half hour or more before services and also on Sunday. This is a constant voice-breaker for me. Perhaps St. Anthony, the great miracle worker, will yet work a miracle in this line, but I have not hoped as long as did St. Monica.

THE example given by our successful boy-choir has done some good in causing others to start boy-choirs. I consider my work as certainly a grand pioneer work and go at it with all enthusiasm possible. *Ad majorem Dei Gloriam.*

ALOYSIUS RHODE.

St. Louis, Mo.

REVIEWS

NOTE—All the Music reviewed in these columns forms a part of the "White List"; a Catalogue of acceptable music issued under the auspices of the Society of St. Gregory.

TERRA TREMUIT

Motet for six voices by Dr. Nicholas Elsenheimer. Published by Breitkopf and Hartel (22-24 West 38th St., New York City).

Dr. Elsenheimer's works are too little known amongst Catholic musicians. His Mass (in honor of the Blessed Virgin) was sung at the Cathedral in Cincinnati during the Convention of the Society of St. Gregory, last June.

The rendition of this Mass served to awaken considerable interest in Dr. Elsenheimer's compositions among the church musicians present and it is with genuine pleasure that the reviewer is able to make note of the fact that this Mass is published.

The examination of the motet "Terra Tremuit" confirms the good impression received in hearing the Mass mentioned above. Dr. Elsenheimer is one of the few writers of Catholic Church music whose works display genuine musicianship, high technical qualifications and a fine sense for the liturgical

requirements. This Motet is a classic gem for while it retains the atmosphere of the Palestrinian school, it still reflects the modern influence to a degree.

The choral writing is massive and the imitative style is utilized throughout. It will require a well trained choir to do justice to this work; singers that are accustomed to render the works of Palestrina, and other composers of the classical period.

(As a matter of comment it may be added that after leaving Cincinnati Cathedral, where he was for many years organist and choir-master, Dr. Elsenheimer settled in New York where he is now actively engaged in teaching and composing).

MISSA PRO DEFUNCTIS

REQUIEM MASS—by Pietro AlleandroYon.

Published by J. Fischer and Bro. 7-11 Bible House, Astor place, New York City. (for three part cho. S. A. B. or T. T. B.). This work by the talented young organist of St. Francis Xavier's (New York) should be examined by those organists and rectors who are desirous of obtaining a Mass which can replace the notorious "Ohnewald Mass" or like operatic

masses which are still sung in many of our churches.

The mass is written in Yon's usually fluent melodic vein and there are grateful passages which are not only devotional in conception but are at the same time modern in feeling, and one has the impression of playing and singing something really worth while and in keeping with the liturgical service for which it is intended.

Yon's contrapuntal gifts are well known to those who have had the privilege of playing his Organ sonatas and other organ and choral compositions. He is one of the newer generation of composers who take their life work seriously and who will not compromise by writing Catholic church music in the style of the "copyists" of the past generation merely because it "tickles the ear."

Mr. Yon's setting of the "Dies Irae" (which has proven such a stumbling block to most composers) is especially worthy of commendation since the composer has made use of three styles (Gregorian, Recitative and modern) and combined these forms in such an artistic manner as to avoid all suggestion of monotony.

The Mass is not difficult of rendition. The responsories, Antiphons and Psalm ("Benedictus") are also included.

IN MONTE OLIVETI

Responsory for three part chorus "a cappella" (A. T. B.) by Melchiorre Mauro-Cottone. Published by the Boston Music Co.; Boston, Mass.

POPULÉ MEUS

For eight part chorus (double choir, mixed voices) by Melchiorre Mauro-Cottone. Published by the Boston Music Co.; Boston, Mass.

O SALUTARIS HOSTIA

Motet for four part male chorus (T. T. B. B.) by Melchiorre Mauro-Cottone. Published by the Boston Music Co.; Boston, Mass.

and of a type that combines those two rare elements:—melodic and devotional.

Mr. Mauro Cottone comes of a family of church musicians and it is but natural that his music would reflect the impressions received at the hands of his father and uncles all of whom had been composers of church music, organists or organ builders in Italy.

These compositions, particularly the massively constructed "Popule meus" for double choir are worthy of more than mere casual praise. Clever contrapuntal workmanship is nowadays taken for granted. The music that stands out among the mass published is that which combines this technical proficiency with something akin to melodic inspiration. To write beautiful melodies which are at the same time saturated with devotional feeling and which through their very architectural structure bring to mind the full meaning of the texts which they illuminate, should be the object of every composer of church music; but how many are fitted to successfully create melodies that fulfill these requirements?

Much of the music published under the title of "Approved music" is doubtless thoroughly liturgical in the sense that the text is correct, but the music is merely a succession of uninspired intervals.

Mr. Mauro-Cottone is to be congratulated for having successfully achieved the task of writing devotional music which is melodious to a great degree and which is imbued with the spirit of the liturgical text. Church musicians should acquaint themselves with these compositions for they worthily reflect the newer tendency apparent among composers in Italy and America viz; the trend towards a dignified and appropriate church-music-style, which combines all that is good in the polyphonic style with the newer harmonic devices and which does not entirely eliminate the melodic element.

Here are examples of true liturgical music

PROGRAMME

Pontifical High Mass, celebrated by the Apostolic Delegate Mgr. Bonzano in the St. Louis Cathedral, during the Convention of the Central-Verein of America, Aug. 19th 1917. St. Anthony's Choristers under the direction of Prof. Al. Rhode, rendered the following Program:—

Ecce Sacerdos magnus	Elgar
Introit XII Sun. after Pent.	Official Chant
Kyrie (a cappella)	Lotti
Gloria	Gruber
Gradual - Alleluja	Haller
Credo	Stehle
Offertory	Official Chant
Sanctus and Benediction	Lotti
(a cappella)	
Agnus Dei	Schweitzer
Communion	Official Chant
Oremus pro Papa nostro	Rhode
O Salutaris (a cappella)	Waters
Tantum ergo	Singenberger
Singet dem Herrn (Cantate Domino	Ebner

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LIST OF MUSIC — HARRISBURG DIOCESE

(Continued from page 86).

- X—O. Ravanello — Op. 34 Mass for three male voices — M. Capra (B. & H.)
L. Refici — Missa Choralis (Unison and T. T. B.) — J. Fischer.
- X—L. Perosi — Mass for three male voices (No. 101741). — G. Ricordi.
- 2. Masses for Male Chorus**
—Four Parts (T. T. B. B.)
- X—J. Gruber — Mass in hon. of the Immaculate Conception — J. Fischer.
M. Haller — Op. 6 A. Missa "Assumpta Est" — F. Pustet.
- X—J. Kerle — No. 12 Mass "Regina Coeli" Breitkopf & Hartel.
- X—Ig. Mitterer — Missa de Martyribus (Pawalek) — J. Fischer.
B. O. Klein — Mass for four-part chorus (Male V.) Op. 85 — J. Fischer.
F. X. Witt — Mass in hon. of St. Francis Xavier (T. T. B. B.) — J. Fischer.
- X—M. Haller — Missa Tertia (T. T. B. B.)
F. Pustet.
- X—J. G. E. Stehle — Missa "Salve Regina" (T. T. B. B.) — F. Pustet.
J. Singenberger — Mass in hon. of the Sacred Heart — F. Pustet.
- Ig. Mitterer — Op. 76 Missa in hon. SS. Sindonis D. N. J. C. (T. T. B. B. — M. Capra (Breitkopf & Hartel).
- J. Vaninnetti — Op. 100 Missa Diatonica

- M. Capra (Breitkopf & Hartel).
- F. Hamma — Missa Sursum Corda — J. Fischer.
- H. J. Stewart — Mass in D. Minor (T. T. B. B.) — Boston Music Co.

F—Requiem Masses. (See also Gregorian Section).

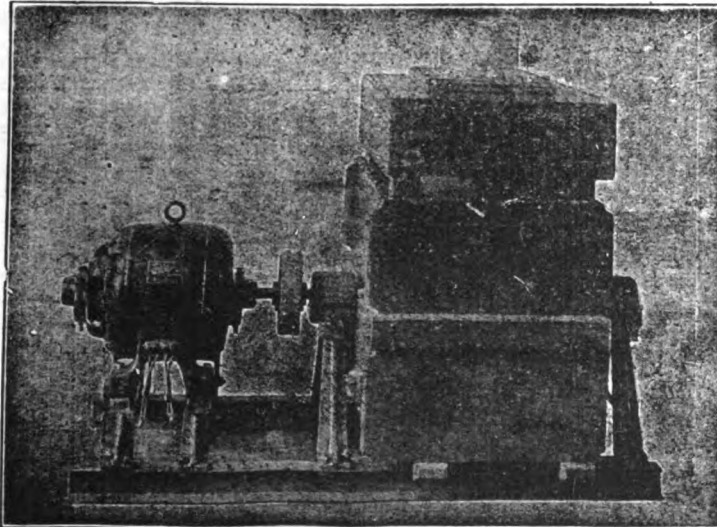
1. For unison chorus.

- X—E. Bottigliero (Easy and liturgical — G. Schirmer.
- J. Bauer — (Easy and liturgical) — J. Fischer & Bro.
- J. Dichold — (Easy and liturgical) — J. Fischer & Bro.
- J. Renner, Jr. (Easy and liturgical) Op. 63 (M. Capra) J. Fischer & Bro.
- J. Schmidt — (Easy and liturgical) — J. Fischer.
- X—C. Ett — Op. 26, arr. by J. Gross — J. Fischer.
- F. X. Witt — Op. 42 — J. Fischer.

2. For two-part chorus.

- J. Singenberger (S. A.) — F. Pustet.
- X—F. X. Witt — F. Pustet.
- C. Foschini — Op. 115 (S. A. or T. B.) — (M. Capra) J. Fischer & Bro.
- P. Magri — Op. 36 (Soprano and Baritone) — J. Fischer & Bros.
- X—O. Ravanello — Op. 49 (S. A. or Tenor and Bass) — J. Fischer & Bro.

(To be continued).



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The Society of St. Gregory

OF AMERICA

Qualifications for Membership	At the second meeting of the Society, held in Baltimore, Md., April 6th to 8th, 1915, the following resolutions regarding membership were adopted:
Active Membership	"The active membership of the Society shall be composed of those Catholics who are actively engaged in the promotion of Catholic Church Music, and of those who are willing to lend their sympathy and moral support to the principles laid down in the "Motu Proprio" of Pope Pius X on the subject." "Active membership alone shall have voice in the Government of the Society."
Life Membership	All those qualified for active membership can become life members upon the payment of \$50.00. Life members are subject to the same conditions and privileges of active members. The payment of \$50.00 releases them from the obligation of further payment of dues, and is considered as an evidence of unusual interest in the work of the organization.
Women Eligible to Membership	Although, in accordance with the provisions of the "Motu Proprio," women may not take part in liturgical functions, they are eligible to membership in the Society of St. Gregory, as set forth in the following article of the Constitution: "Recognizing the important part that nuns and lay teachers have in the education of children, and realizing that succeeding generations will receive their first musical impressions at the hands of sisters and lay teachers who have charge of the musical work in the parochial schools, convents, academies, etc., it is resolved that women be admitted to membership."
Application for Membership	Application for membership may be made by filling out the attached blank and forwarding same to the Secretary, or to any of the Officers of the Society.
Dues	Active members pay the sum of two dollars (\$2.00) per year. \$1.00 for dues and \$1.00 for subscription to the official Bulletin. "The Catholic Choirmaster," which is issued quarterly. Dues should be forwarded with application.
Subscription	Non-members may subscribe for the Bulletin upon the payment of the amount specified (\$1.00 per year, in advance).
Contributions	Many generously inclined persons who have the success of this movement at heart are making contributions in addition to the payment of dues, in order that the work may be carried on. All donations will assist materially in furthering the work and will be greatly appreciated and duly acknowledged.
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