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School Music in its Relation to Church Music

by Justine Ward

SINCE the publication of the Motu Proprio so much emphasis has been laid on the reform of choirs and the efforts of choirmasters, that we are almost led to assume that the choir is the sole vehicle of reform contemplated by the Pope, and the choirmaster the sole official charged with carrying out his decrees.

Singularly enough the Holy Father, if we can judge by his official writings, seems to have regarded the choir in a very different light. At best it was a makeshift, "a more recent institution, yet a legitimate one, to replace **the original combination of Schola Cantorum and People,**" (1) "The most ancient and correct ecclesiastical tradition in regard to Sacred Music," he tells us, "encourages **the whole body of the people** to take an active part in the liturgical services, **the people singing the Common of the Mass,** while a Schola Cantorum sings the variable and richer parts of the text and of the melodies thus **alternating with the people.**" (2) Consequently the Holy Father in his Motu Proprio which was addressed "as a juridical code" to the whole Christian world, directed that "special efforts" should be made "to restore the use of Gregorian Chant **by the people,** so that the faithful may again take an active part in the ecclesiastical offices as was the custom in ancient times." (3)

So far, then, from a reformed Choir

being the alpha and omega of the Holy Father's desires, it is in reality but a temporary measure. The ideal held up to us as final is not that of a priest answered by a small group of highly trained singers, while the people listen, but of a three cornered performance between a priest, a group of highly trained artists and the whole body of the faithful. Whether viewed from an artistic or from a devotional standpoint, this contrast of finished art on the one hand, and on the other the majesty of numbers, is a stirring one to the imagination, and it is encouraging to think that anything short of this falls short of the Holy Father's expressed desire:

That we in America are not yet equipped to carry out the Holy Father's full plan is all too evident. In a few isolated instances an effort has been made to introduce congregational singing (usually the singing of hymns only) and the result has been far from satisfactory. But this merely proves that we have not yet taken the right means of reaching the Holy Father's standard; not that the standard itself is either undesirable or unattainable.

The purpose of this paper is to suggest a practical plan by which the Holy Father's wishes can be carried out to the letter, the movement being one which affects very intimately the life of our whole Catholic people. Music is one of the Church's most

(1) Rules for the Province of Rome, 1912.

(2) Rules for the Province of Rome, 1912.

(3) Motu Proprio 1903.

powerful means of expression, and the Church has always safeguarded her means of expression with the same care and solicitude with which she has safeguarded the dogmatic content of her message. Wherever her civilization has spread, her dogmas have been expressed through art, as well as through the written or the spoken word; a special type of building, a special type of sculpture, of stained glass, of painting, and above all of music developed as the expression of the Church's message. And this art, this music was the property of the man in the street—it was never reserved for the specialist. The sculpture on the porches was the poor man's Bible, the music was his means of expressing his love of God, and no-one thought of denying his voice its share in the divine worship. Those who broke away from the Church in the Sixteenth Century, indeed, ignorant of the laws of psychology which demand that every impression shall be given an adequate expression, suppressed feeling as an unworthy accompaniment to worship. They tore down the statues from the altars, broke the stained glass of the windows, suppressed liturgy and its expression in music, and as a result the dogmatic content has all but died out for lack of nourishment. But the Church, guided by the Holy Ghost both in her dogmas and her method of transmitting them, has ever realized that appropriate feeling is a great aid to the assimilation of truth. Music is undoubtedly the most direct and powerful form of expression. As such the Church embodies it in her liturgy, and desires her children to use it. Thus the reform of Sacred Music desired by Pope Pius X is something more than a movement in favor of sound principles of art. It is a reassertion of one of the important

aspects of the Church's teaching method and as such is of universal interest.

"The purpose of music," wrote this great Pope, "is to train and form the minds of the faithful to all sanctity." It was for this reason that he wished to bring it to all the people, young and old, rich and poor; it was for this reason that he appealed to every group to help him, addressing his "Juridical Code of Sacred Music," not to choirmasters and singers only, but to "the Clergy, Superiors of Seminaries, Superiors of Religious Communities, Parish Priests, Rectors of Churches and above all, to the Diocesan Ordinaries," (4). To all these groups individually and collectively, the Holy Father appealed to do their share in restoring music to our Catholic people, for this great Pope realized that lacking the aid of any one of these groups, the rest would be handicapped and the movement develop in a lopsided manner.

The co-operation he expected from each is set forth clearly in the "Rules for the Province of Rome," published in 1912 a document which clearly shows that the reform lay in the mind of Pope Pius X as a popular movement for the re-establishment of music as a potent religious and social factor in the lives of the people. To this result each group in authority was to contribute its quota: Superiors of Ecclesiastical Seminaries were to "treat music as a matter of the highest importance to the clergy" and provide if possible a daily lesson in sacred chant and music "for all the students indiscriminately." Where a daily lesson was impossible a minimum of two hours a week was required. Pastors were enjoined to "understand clearly and familiarize themselves with the ecclesiastical rules regarding sacred music," and to "explain these rules

(4) Motu Proprio 1903.

to their choirmasters, organists and singers;" to see that the music in their churches was "properly interpreted" by a "group of singers sufficient in number and adequate from a liturgical and artistic standpoint;" that these singers be "brought together at regular intervals for a sufficient number of rehearsals" and that in order to make this possible, "the choirmaster and singers be adequately remunerated," a regular appropriation being made for this purpose, even should these funds have to be diverted from other Church activities. But this is not all: Pastors were to "explain to the people the Holy Father's high intentions in the reform of sacred music," and "urge the people to co-operate by joining in singing the common parts of the Mass (the Kyrie, Gloria, etc.), also the psalms and the more familiar hymns of the liturgy as well as hymns in the vernacular". Again, both Clergy and people were urged to take an active part in the singing of Vespers, "lest the liturgical functions be reduced to a musical entertainment at which the clergy and people assist without taking any active part therein."

Among all the groups to whom the Holy Father appealed for co-operation, by far the most important and the one in whose hands the ultimate outcome rests, is the Superiors of Religious Communities, particularly the Communities in charge of educating the young. For if "special efforts" are to be made that Gregorian Chant may be sung by the people, and if today the people are incapable of singing it, it follows that they must be taught. At what age can a people be taught? Only during the period of plasticity, during their school days, when they are ready to respond to the particular type of beauty which the teacher sets

glowingly before them. At that age "the people" can be as easily stamped for life with the divine seal of beauty as with the seal of the trivial and the commonplace. It all rests with the teacher. One of these remarked recently in my presence that the children in her class did not care for Gregorian Chant, to which her Superior remarked in a tone of finality: "We all know that our children like what we like."

The Holy Father knew this too, and wrote: "Parochial Schools are especially urged to foster the effective training of their members in sacred singing." (1) Appealing directly to those in control, he added: "All bodies of women teachers should make this work especially their own so that the boys and girls who come under their training may be able to take part in the sacred functions and by singing the music allotted to the people may encourage the rest of the congregation to follow their example." (2)

These, then, are the "special efforts" which we can make to restore the use of Gregorian Chant by the people. We can cultivate in our school children a love for the particular type of music recommended by the Holy See. We can give them a solid foundation in voice placing and sight reading and do this at an early age, so that the boys may be able to contribute their services in choirs before the period of vocal mutation. Musical literacy is no more difficult to attain than word literacy, provided it be as intelligently taught and be begun as early. Nor is a beautiful voice production any more difficult to attain than an ugly one; it only means that the teachers must know how to produce it.

Until a foundation such as this is laid in our schools all other efforts at reform will be thwarted. A distin-

(1) Rules for the Province of Rome.

(2) Rules for the Province of Rome.

guished member of the clergy who has charge of the liturgical music in one of our great ecclesiastical Seminariés, wrote a few days ago: "I will have to use up years of valuable time teaching scales, intervals and notation, when if these things were known, I could so much more profitably go into the question of rhythm, history, interpretation, style, etc. etc." In a word, this distinguished priest and musician finds himself obliged to put his Seminarians through First Grade work in music before he can approach the liturgical chant. Many a choir-master could tell the same story of rehearsals given over to placing the voices and teaching the elements of solfeggio—an inexcusable waste of his time and a needless expense to the Pastor who is employing a specialist to do work which should have been covered in the primary grades. The relation of the choir-master to his choir should be as that of a conductor to his orchestra. The latter does not spend the rehearsal time in teaching each fiddler to play the fiddle, each oboist to play his oboe, and the drummer to beat the drum. Each man has presumably mastered his instrument before he is admitted, and the rehearsal is devoted to ensemble work, phrasing, and details of interpretation. The same should be true of choir practice and the fact that it is not true today shows an imperfect adjustment between the resources of school and church.

It should be possible in every church which maintains a school to have the children trained during the first four grades to a point where they can read simple music at sight (all music that is suitable for the church) and sing it with well placed voices. This has been done with marked success wherever the work has been properly standardized and faithfully carried out. This assumes that not less than twenty minutes a day be given to music during

the first four grades, this time being spent not in the mere singing of rote songs, but in fundamental work, which, incidentally, interests the children far more than an appeal to the purely imitative faculties. In the first year they should master, so as to use them intelligently, the major scale and the tonic and dominant chords. In the second year the subdominant chord, the minor scale, with its two chief chords, and the modulation into the dominant; in the third year, a freer use of previously learned intervals, the direct study of thirds, fourths, fifths and sixths, modulation into the subdominant, and from major to minor and minor to major. In the fourth year chromatics, modulation into all related keys and an introduction to the Gregorian modes, (the Gregorian melodies having previously been learned by interval). Meanwhile the voice will have been carefully placed and developed.

The plan is no pleasant mirage. In one school in which it has been followed for many years, the fourth grade in the school provides fresh material each year for the choir; and out of a class of fifty boys about forty-five, will usually turn out to be up to the vocal and intellectual standard demanded by the choir-master, which is a high one. Thereafter two half hours a week are all that is given to music, and the boys learn two new Masses a month.

I foresee at once two sets of objections to such a plan. One will come from musicians who look with suspicion upon school music. Basing their claims on experience, they will urge that school music strains and coarsens the voices of children by permitting loud singing and slipshod voice production; and that so far from guiding the aesthetic faculties along lines of beauty, school music degrades the children's

taste by offering mediocre models for their imitative faculties.

I will not attempt to deny that there is ground for such a claim. Music, as it is at present taught in our schools, has certainly failed to produce the results we have a right to expect. Rarely is any scientific voice placing attempted. The musical content is apt to be mediocre, due in part to the fact that our Catholic schools have accepted text books prepared for the public schools where religion is excluded. Now, as we all know, there are only two motives intense enough to inspire great music—one is human love, the other divine love. Given a situation where both are considered unsuitable, the music cannot be anything but mediocre. Finally, not even the most ardent advocate of old methods would claim that they have enabled our children to “join in singing the Common of the Mass, the Psalms and the more familiar hymns of the liturgy,” with beauty of tone and appreciation of their musical and devotional content.

The fact that we have failed in the past, however, does not mean that we need fail in the future. What we must do is to provide better facilities for equipping our primary teachers for the work; we must standardize the musical curriculum, and apply sound pedagogical principles to the study of music. In this connection it may be observed that any standardization of the curriculum which fails to take into account a definite preparation for the liturgical music of the Church must evidently be inadequate for our Catholic schools. The Holy See has imposed the obligation upon us of producing not only the beautiful in general, but the beautiful in a particular way.

There is nothing so convincing to the musician “from Missouri” as a concrete example, and anyone who doubts that school music can produce artistic results would do well to listen to a Mass

or a Benediction service as sung at the Academy of the Sacred Heart, Manhattanville, in New York City. The Religious have recently standardized their music, both in the Academy and the Parish School, and at the end of one year, every child and member of the Community can read music easily at sight. The Gregorian Masses are sung from the Vatican Gradual in modern notation, a group of about twenty-five pupils singing the Proper while the entire Community and all the pupils sing the Common, and sing it with intelligence, beauty of phrasing, and exquisite tone production.

The Parish School children, while not yet able to sing the Mass, have quite a large Gregorian repertoire, and can read at sight in figured notation practically anything that is put before them. At a recent public test the children, from seven years up, read at first sight the **Exultet** from the office of Holy Saturday, and on another occasion, the **Introit** from the Feast of the Ascension. In another year they will be ready to sing the Common of the Mass, provided the Pastor so desires. Their tone is always true and is rarely beautiful in quality. The significant part of the experiment lies in the fact that the teaching has been done by the Religious themselves, many of whom had had no previous knowledge of music. In the Parish School each grade teacher handles the music in her own room, helped by a bi-weekly visit from the musical supervisor, herself one of the Religious. A daily period of twenty minutes is given, while at the Academy three half hours a week are considered sufficient, the pupils being divided into four groups. All preparation for the Chapel is carried on in these classes (in addition to the sight reading and vocalises) with the exception of preparing the Propers which is done at choir practice outside the regular music periods. The work at this

school is of a nature to interest and impress the incredulous, and to allay a prejudice against school music in the mind of anyone who can be reached by evidence.

The second type of objection will come from the Religious Orders themselves. These will be of a practical nature. The majority of their primary teachers have no experience in music, and they cannot afford to employ outside teachers to do the work. They will also urge the impossibility of giving twenty minutes a day to music in the present over-crowded condition of the curriculum.

The last objection is the more easily met. Music if properly taught is a help and not a detriment to the other branches, as the teachers themselves are the first to acknowledge after a few months of experience. An instance of this came to my attention recently. I had had difficulty in inducing the principal of a school to allow twenty minutes a day for the music lesson. Six months later I met her and asked whether she had been able to arrange for that twenty minutes. "I did at first," she said, "And not now?" "Oh, now I give forty minutes a day to it," she replied, "because I find the new method of studying music helps the children in their other studies."

As a matter of fact, twenty minutes a day in the primary grades may be looked upon in the light of an investment, for if a fundamental musical training be given, it will save time in the more advanced grades where the pressure is greater. The preparation of music for school entertainments, etc., will be accomplished in a minimum of time when all the children read music at sight, and the long customary weeks or even months of rehearsing will be eliminated.

The preparation of our teachers is

the greatest and indeed the only real problem.

At first our primary teachers should be brought together in groups and taught (not only the elements of voice placing and sight reading) but how to present these things to the children in a vivid and interesting way. The tendency in the past has been either to present the theory of music in a dry, uninteresting fashion, or else not to present it at all, but to confine the music lesson to the dreary learning of a rote song, a totally unproductive piece of work both musically and pedagogically. What we must aim at is to make the children **think**—in music no less than in other branches, and this the rote song will never do. As a matter of fact, the children are far more keenly interested in working out a musical problem for themselves than in having it imposed ready made; and each piece of music learned in a fundamental way is a help in grasping the next, whereas the rote song is but a dry and unproductive memory load.

The teachers should be taught: 1) The principles of voice training as applied to children. They must learn to know a pure and true tone; to produce one themselves; and to be satisfied with nothing less. This will do away with all shouting and flatting. The music supervisor should insist upon a high standard in this particular matter, as it depends entirely upon the teacher to obtain it or not.

2.) The cultivation of the child's ear to detect exact differences of pitch and to reproduce them at will; to associate the various tones with a written symbol; to produce the tone in response to the symbol, or the symbol in response to the tone, one process reaching the brain through the eye, the other through the ear. Both are necessary to complete assimilation. At first the symbols used should be so simple and their relation to the various tones

so obvious that there can be no danger of confusion. Later, when the musical ideas represented by the symbols have become thoroughly familiar, the child can easily make the transfer to the more difficult set of symbols used in modern staff notation or in Gregorian notation.

The study of tones and their relation can be made intensely interesting to the children, but only if it is well presented, and here again the teachers should be helped by a good method of presentation, correct sequence of ideas, etc. etc. On the other hand, if fundamental work is to be accomplished, the teachers must be willing to make a sacrifice, for a few months, of the usual accomplishments. To ask a child to sing a whole song with tones and rhythm and words, before he can sing a single tone correctly is destructive of all real musical standard. It can be done after a fashion and often is done, but it creates a low standard musically and pedagogically.

Thus, in order to lay a foundation in our schools for the revival of sacred music desired by the Holy See, three practical steps are necessary. The first, to apply to the study of music sound principles of modern pedagogy, grading it as carefully as the other subjects in the curriculum. The second, to instruct our teachers in the primary grades in the theory and practice of elementary music, equipping them with a method of imparting it which will be vivid, compelling and suited to little children. The third, to plan the musical curriculum of the schools so that it will lead up directly to the liturgical chant of the Church in which the Holy See desires the people to join, led by the children.

Do not let us imagine that it will be difficult to induce the people to sing

under these circumstances. The difficulty would be to keep them silent. It is as natural to sing as to speak, provided we know how! Song is one of the most natural means of expressing our joy and love and adoration. "What is more pleasing to God" asks St. Clement of Alexandria, "than to hear the whole Christian people sing to him in unison?" And St. Ambrose adds: "It is a **great bond of unity** when an immense crowd of people raise their voices in a single chorus."

Our forefathers raised their voices in this way. Why should not we raise ours? They learned to do this in their schools. Why should we not learn in ours? They possessed none of the educational facilities which we possess today, they had no printed books to help them, nor so much as an exact system of musical notation, yet the object, to them, seemed so worth while that they brought it about at the price of incredible pains.

What they have done, we can do, in a fraction of the time and with a fraction of effort. All we need is to share their point of view,—feel as they did about the value of music in the life of a child of the Church. Once that point is established, the rest will follow. Music will be restored as a precious heritage to our people; the liturgical offices will be sung as they were in the golden ages of Catholicism, and the people themselves, being brought into close contact with the inner life of the Church as expressed in the divine liturgy, will be "trained and formed to sanctity," of that strong type which flowered in the ages of faith,—of faith and of art and of music.

All these treasures will be restored to us when the Religious Orders devoted to teaching have "made the work especially their own."

False Quantities in Plain Chant

FATHER Manzetti has asked me to write a short article dealing with the difficulty so often complained of by choirmasters: "The composers of the gregorian melodies seem to have had no respect for Quantity; they habitually give but one note to the word-accent and assign a group to the following unaccented syllable. It's false Quantity."

This difficulty was felt by the humanists of the 16th century and so aggrieved were they, that they welcomed the clumsy "reform" of the Graduale falsely attributed to Pierluigi da Palestrina, as a Gospel of New Thought.

As an example, let us take the Asperges of the Vatican Kyriale:

"...et super ^únivēm sings Gregory, Nay, says Erasmus, it should be...

^únivēm. Compromise, chirps the Cheerful Pagan, we'll make a triplet of it, thus... ^{ú ú ú}nivēm.

The answer is that you may have the word-accent on the first note of the group that follows. It is as tho' the NI were sounded on the last beat of a bar, and the VEM fell on the first of the next bar, thus... nivem.

This does not prevent my placing a sufficient stress on the word-accent; on the contrary, adds Gregory, it helps to bring that accent into prominence. The accent is deliberately taken away from the first beat of the bar and placed on the preceding final beat. The result is a gain to the accent and a relief to the hearer who easily tires of the heavy effect of the accent on the down-beat.

Besides the very nature of the word-accent makes for swiftness and energy; and the down-beat of the

musical rhythm is of its very nature heavy, weak and inclined to rest. It is in fact the beat on which the piece is to end: the final resting point of all. Supposing then music in double time, the word-accent will go better on the second beat of the bar, and so will keep up the movement of the whole piece. To force it down always on the first beat will give to the whole composition too much of dance-rhythm, or secularity and vulgarity for the ideal of Church Music; by placing the word-accent on the up-beat, however, we obtain that swiftness of speech, that suppleness of rhythm, that ethereal expression befitting the *ascensiones cordis* that should go with prayer.

The reason for this particular lightness and speed of the word-accent is that it is never final: the word cannot be completely heard till you get away from the accented syllable; and so, the sooner away, the better.

The plain fact is that the word-accent is of a nature different to that of the rhythmic accent. The former may be expressed by an upward gesture, like the acute accent of the ancient grammarians; the latter by the grave accent. The word-accent remains, however, quite free to go whither it will.

The freedom of the word-accent can be well illustrated from the great hymn-writers. Take St. Thomas Aquina's well known lines:

O Salutaris Hostia,
Quae coeli pandis ostium,

Bella p̄r̄aemunt hostilia
Da robur, fer auxilium.

Ūnitriñoque Domino
Sit sempiterna gloria,
Qui vitam sine termino

Nōbis dōnet in patria.

Here the word-accent, while more frequently coinciding with the metrical accent, is nevertheless free. How shall we sing these lines without doing violence to one or the other of the rival accents? Remembering the principle just enunciated: that the word-accent is of a nature different to the metrical accent, we beat steadily on through the verses, keeping always to the iambic rhythm; and, when the word-accent happens to rise on the up-beat, put the stress on that beat.

As another example, take this couplet from the Matins hymn of the Ascension:

**Culpat caro, purgat caro,
Regnat Deus Dei caro.**

Need I add that these lines are in iambic metre?

The most complete illustration and triumphant vindication of the freedom of the word-accent in all sorts and conditions of music, is given by Dom Mocquereau, O.S.B., in his Treatise on Gregorian Rhythm, in the seventh volume of the *Paléographie Musicale*. He is at pains to cite some hundreds of examples from the works of composers, beginning with the fifteenth century and coming straight down to our own times. Anything more convincing no one could desire. But

lest any one still doubt of the legitimacy of this manner of treating the word-accent, let him scan the poets in any language, the English not excepted. Milton, in his "Paradise Lost," for instance, has many such liberties, although he is sensitive to metrical rhythm, he never hesitates to place the word-accent on the up-beat of the rhythm. Here is an example taken at random:

.....he
**Whose image thou art, him thou shalt enjoy
Inseparably thine, to him shalt bear
Multitudes like thyself, and thence be called
Mōther of human race.**

Nor should we have far to seek other such instances in the words of poets of the first rank.

In conclusion therefore, let me urge the singer to approach this question without prejudice; and, in his plainsong studies, to treat the rhythm of the melody as one thing, that of the text as another. Then, let these two rhythms marry sweetly, not contend for the mastery.

Fra Ambrogio.

Caldey, England, Oct. 1917.

NOTES AND GLEANINGS

It is related of an organist of a Catholic Church in a suburb of Philadelphia—that he resigned his position—rather than play the one time popular song "**Sweet Genevieve**" arranged as an "O Salutaris Hostia"—for the offertory of the Mass. The soloist supported by the director insisted that the music was pretty and it did not matter whether the congregation recognized the original love song or not. In this particular church one may hear the Sextette from "Lucia di Lammermoor" Sunday after Sunday sung to the text of *Tantum Ergo*—while Verdi's operatic melodies are also in great favor and "Drink to me only with thine eyes" is sung as a hymn to the

Holy Name—"Jesus the very thought of thee."

* * *

Another story (vouched for as absolutely true) is that told of a Camden, N. J. organist who while on his way to Church bought a New York paper which contained a supplement in the form of the music of one of the latest popular ballads. The organist confided to his companion his intention of "trying" the new piece on the organ at the first opportunity in the Mass, and surely enough the paper was placed on the stand and the entire ballad (in waltz time) was played during the Offertory.

PAPAL LETTER TO THE CARDINAL VICAR OF ROME (*)

The carrying out of the regulations for the restoration of sacred music is laid upon Cardinal Respighi, Vicar-General of Rome, in the following letter from His Holiness.

Lord Cardinal, — A desire to see the decorum, dignity and holiness of the liturgical functions flourish again in all places has determined Us to make known by a special writing under Our own hand Our will with regard to the sacred music which is employed in the service of public worship. We cherish the hope that all will second Us in this desired restoration not merely with that blind submission, always laudable though it be, which is accorded out of a pure spirit of obedience to commands that are onerous and contrary to one's own manner of thinking and feeling, but with that alacrity of will which springs from the intimate persuasion of having to do so on grounds duly weighed, clear, evident, and beyond question.

Even a little reflection on the end for which art is admitted to the service of public worship, and on the supreme fitness of offering to the Lord only things in themselves good, and where possible, excellent, will at once serve to show that the prescriptions of the Church regarding sacred music are but the immediate application of those two fundamental principles. When the clergy and choirmasters are penetrated with them, good sacred music flourishes spontaneously, as has been constantly observed, and continues to be observed in a great many places; when on the contrary those principles are neglected, neither prayers, admonitions, severe and repeated orders nor threats of canonical penalties suffice to effect any change; for passion, and when not passion a shameful and inexcusable ignorance, always finds a means of eluding the will of the Church, and continuing for years in the same reprehensible way.

This alacrity of will We look for in a very

special way among the clergy and faithful of this Our beloved City of Rome, the centre of Christendom and the seat of the Supreme Authority of the Church. Indeed it would seem but natural that none should feel more deeply the influx of Our word than those who hear it directly from Our mouth, and that the example of loving and filial submission to Our fatherly invitations should be given with greater solicitude by none more than by that first and most noble portion of the flock of Christ, the Church of Rome, which has been specially entrusted to Our pastoral care as Bishop. Besides this example is to be given in the sight of the whole world. Bishops and the faithful are continually coming here from all lands to honour the Vicar of Christ and to renew their spirit by visiting our venerable basilicas and the tombs of the martyrs, and by assisting with redoubled fervour at the solemnities which are here celebrated with all pomp and splendour throughout the year. "*Optamus ne moribus nostris offensi recedant.*" said Our predecessor Benedict XIV, in his own time in his Encyclical Letter *Annus qui*, speaking of this very subject of sacred music: "We desire that they may not return to their own countries scandalized by our customs." And farther on, touching on the abuse of instruments which then prevailed, the same Pontiff said: "What opinion will be formed of us by those who, coming from countries in which instruments are not used in church, hear them in our churches, just as they might in theatres and other profane places? They will come, too, from places and countries where there is singing and music in the churches of the same kind as in ours. But if they are persons of sound judgment they must be grieved not to find in our music that remedy for the evil in their own churches which they came hither to seek."

In other times the contradiction between the music usually executed in the churches

(*) Translated by Justine Bayard Ward.

and the ecclesiastical laws and prescriptions was, perhaps, far less noticeable, and the scandal caused by this contradiction was doubtless more circumscribed, precisely because the evil was more widely diffused and general. But now that so much study has been employed by distinguished men in explaining the liturgy and the art used in the service of public worship, now that such consoling, and not unfrequently, such splendid results have been obtained in so many churches throughout the world in the restoration of sacred music, notwithstanding the very serious difficulties that had to be faced, and that have been happily overcome; now, in fine, that the necessity of a complete change in the order of things has come to be universally appreciated every abuse in this matter becomes intolerable, and must be removed.

You, therefore, Lord Cardinal, in your high office as Our Vicar in Rome for spiritual matters, will, We are sure, exert yourself with the gentleness that is characteristic of you, but with equal firmness, to the end that the music executed in the churches and chapels of the secular and regular clergy of this City may be in entire harmony with Our instructions. There is much to be corrected or removed in the chants of the Mass, of the Litany of Loreto, of the Eucharistic hymns, but that which needs a thorough renewal is the singing of the Vespers of the feasts celebrated in the different churches and basilicas. The liturgical prescriptions of the *Caeremoniale Episcoporum* and the beautiful musical traditions of the classical Roman school are no longer to be found. **For the devout psalmody of the clergy, in which the people also used to join, there have been substituted interminable musical compositions on the words of the psalms, all of them modelled on old theatrical works, and most of them of such meagre artistic value that they would not be tolerated for a moment even in our second-rate concerts."**

Certain it is that Christian piety and devotion are not promoted by them; the curiosity of some of the less intelligent is fed, but the majority, disgusted and scandalised, wonder how it is that such an abuse can still survive.

We therefore wish the cause to be com-

pletely extirpated, and that the solemnity of Vespers should be celebrated according to the liturgical rules indicated by Us. The Patriarchal basilicas will lead the way by the example of solicitous care and enlightened zeal of the Lord Cardinals who preside over them, and with these will vie especially the minor basilicas, and the collegiate and parochial churches, as well as the churches and chapels of the religious orders. And do you, Lord Cardinal, neither accept excuses nor concede delays. The difficulty is not diminished but rather augmented by postponement, and since the thing is to be done let it be done immediately and resolutely. Let all have confidence in Us and in Our word, with which heavenly grace and blessing are united. At first the novelty will produce some wonder among individuals; here and there a leader or director of a choir may find himself somewhat unprepared; but little by little things will right themselves, and in the perfect harmony between the music with the liturgical rules and the nature of the psalmody all will discern a beauty and a goodness which have perhaps never before been observed. The Vesper service will indeed be notably shortened. But if the rectors of the churches desire on a special occasion to prolong the function somewhat, in order to detain the people who are wont so laudably to go in the evening to the particular church where the feast is being celebrated, there is nothing to hinder them—nay, it will rather be so much gained for the piety and edification of the faithful—if they have a suitable sermon after the Vespers, closed with Solemn Benediction of the Most Holy Sacrament.

Finally, We desire that sacred music be cultivated with special care and in the proper way in all the seminaries and ecclesiastical colleges of Rome, in which such a large and choice body of young clerics from all parts of the world are being educated in the sacred sciences and in the ecclesiastical spirit.

We know, and We are greatly comforted by the knowledge, that in some institutions sacred music is in such a flourishing condition that it may serve as a model for others. But there are some seminaries and colleges which leave much to be desired owing to the carelessness of the superiors or the want of capacity and the imperfect taste of the persons to whom

*To the Schola Cantorum of
St. Mary's Seminary
Baltimore, Md.*

Secundae Vesperae
in
Nativitate Domini.

“Domine, ad adjuvandum,” Psalmos

et

Canticum B. M. V.

ad modum falso-bordoni

ad quatuor aequales voces.


alternatim concinavit

Presb. Leo P. Manzetti

Deus in Adjutorium


LEO P. MANZETTI

Celebrans  De - us, in ad - ju - to - ri - um me - um in - ten - de.

Chorus *mf* Domine, ad adjuvandum me  fe - sti - na. fe - sti - na.

f Gloria Patri et Filio et Spi  ri - tu - i San - cto. ri - tu - i San - cto.

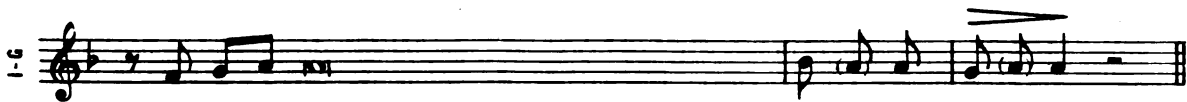
mf Sicut erat in principio, et nunc et sem  per et in

sae - cu - la sae - cu - lo - rum. A -  et in sae - cu - la sae - cu - lo - rum. et in sae - cu - la sac - cu -

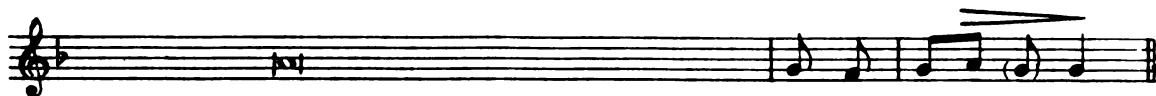
men, A - men.  rum. A - men. *f* Al - le - lu - ia. lo - rum. A - men.

Dixit Dominus

Antiphona "Tecum principium" ex libris Vaticanis



1. Di - xit Dominus Do - mi - no me - o :
 3. Virgam virtutis tuae emittet Domi - nus ex Si - on :
 5. Juravit Dominus et non paeni - - te - bit e - um :
 7. Judicabit in nationibus, im - - ple - bit ru - i - nas :
 9. Gloria Pa - tri et Fi - li - o :



1. Sede a dex - tris me - is :
 3. dominare in medio inimico - - rum tu - o - rum .
 5. Tu es sacerdos in aeternum secundum ordi - nem Mel - chi - se - dech .
 7. conquassabit capita in ter - - ra mul - to - rum .
 9. et Spiri - tu - i San - cto .

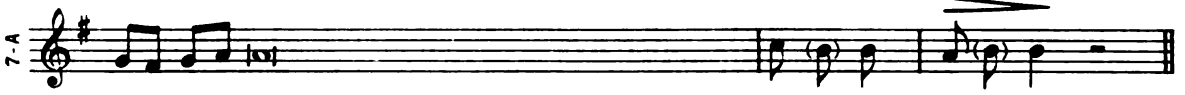
CHORUS

2. Donec ponam ini - - - - mi - cos tu - os .
 4. Tecum principium in die virtutis tuae in splendori - bus san - cto - rum .
 6. Dominus a dex - tris tu - is .
 8. De torrente in vi - a bi - bet .
 10. Sicut erat in principio et nunc et sem - per .

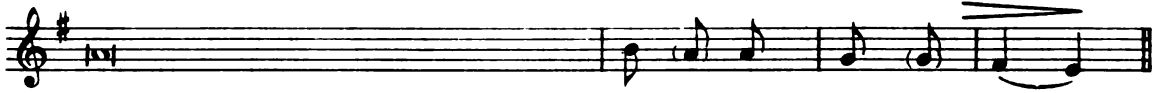
2. scabellum pe - dum tu - o - rum .
 4. ex utero ante luciferum ge - nu - - i te
 6. confregit in die irae su - ae re - ges .
 8. propterea exal - ta - bit ca - put
 10. et in saecula saecu - lo - rum . A - men .

Confitebor

Antiphona "Redemptionem"



- | | | | |
|-----|---|----------------|----------------|
| 1. | Con - fi - tebor tibi Domine in toto | cor - de | me - o: |
| 3. | Confessio et magnificentia | o - pus | e - jus: |
| 5. | Memor erit in saeculum testa - - men - ti | su - i: | |
| 7. | Fidelia omnia mandata ejus: confirmata in | sae - cu - lum | sae - cu - li: |
| 9. | Sanctum et terribile | no - men | e - jus: |
| 11. | Gloria | Pa - tri et | Fi - li - o: |



- | | | | |
|-----|--|-----------------|----------------|
| 1. | in consilio justorum et congre - - ga - ti - o - ne. | | |
| 3. | et justitia ejus manet in | sae - cu - lum | sae - cu - li. |
| 5. | virtutem operum suorum annuntiabit | po - pu - lo | su - o. |
| 7. | facta in veritate et | ae - qui - ta - | te. |
| 9. | initium sapientiae | ti - mor | Do - mi - ni. |
| 11. | et Spi - - ri - tu - i | San - | cto. |

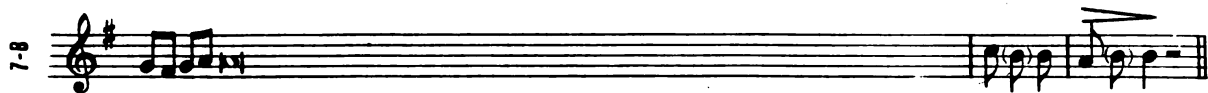
CHORUS

2.	Magna	o - pe - ra	Do - mi - ni:
4.	Memoriam fecit mirabilium suorum, misericors et mise	ra - tor	Do - mi - nus:
6.	Ut det illis heredi - - -	ta - tem	gen - ti - um:
8.	Redemptionem misit	po - pu - lo	su - o:
10.	Intellectus bonus omnibus faci - - -	en - ti - bus	e - um:
12.	Sicut erat in principio et	nunc et	sem - per:

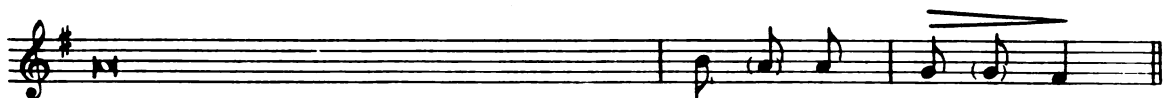
2.	exquisita in omnes volun -	ta - tes	e - - - jus.
4.	escam dedit ti - - -	men - ti - -	bus se.
6.	opera manuum ejus veritas	et ju - di - ci -	um.
8.	mandavit in aeternum testa -	men - tum	su - - - um.
10.	laudatio ejus manet in	sae - cu - lum	sae - cu - li.
12.	et in saecula saecu - - -	lo - rum.	A - - - men.

Beatus vir

Antiphona "Exortum est"



- | | |
|--|-------------------|
| 1. Be-a - tus vir qui | ti-met Do-mi-num: |
| 3. Gloria et divitiae in | do-mo e - jus: |
| 5. Jucundus homo qui miseretur et commodat, disponet sermones suos | in ju - di-ci-o : |
| 7. Paratum cor ejus sperare in Domino, confirmatum | est cor e - jus: |
| 9. Peccator videbit et irascetur, dentibus suis fremet | et ta-be-scet: |
| 11. Sicut erat in principio et | nunc et sem-per: |



- | | | |
|---|---------------------------|----------------|
| 1. in mandatis ejus | vo - let | ni - mis. |
| 3. et justitia ejus manet in | sae - cu - lum - | sae - cu - li. |
| 5. quia in aeternum non | com - mo - ve - bi - tur. | |
| 7. non commovebitur donec despiciat ini | mi - cos | su - os. |
| 9. desiderium pecca | to - rum per - | i - bit. |
| 11. et in saecula saecu | lo - um. | A - men. |

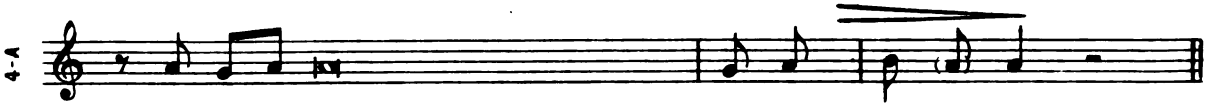
CHORUS

2. Potens in terra erit semen	e - - jus :
4. Exortum est in tenebris lumen	re - - ctis:
6. In memoria aeterna erit	ju - - stus:
8. Dispersit dedit pauperibus:⁹ justitia ejus manet in saeculum	sae - cu - li:
10. Gloria Patri et	Fi - li - o:

2. generatio rectorum benedi	ce - - - tur.
4. misericors et miserator, et	ju - - - stus.
6. ab auditione mala non ti	me - - - bit.
8. cornu ejus exaltabitur in	glo - ri - a.
10. et Spiritui	San - - - cto.

De Profundis

Antiphona "Apud Dominum"



- 4-A
1. De pro - fundis clamavi ad te Do - mi - ne:
 3. Si iniquitates observa - ve - ris Do - mi - ne:
 5. Sustinuit anima mea in ver - bo e - jus:
 7. Quia apud Dominum mi - se - ri - cor - di - a:
 9. Gloria Pa - tri et Fi - li - o:



1. Domine exau - di vo - cem me - am.
 3. Domine quis su - sti - ne - bit.
 5. speravit anima me - a in Do - mi - no.
 7. et copiosa apud e - um re - dem - pti - o.
 9. et Spi - ri - tu - i San - cto.

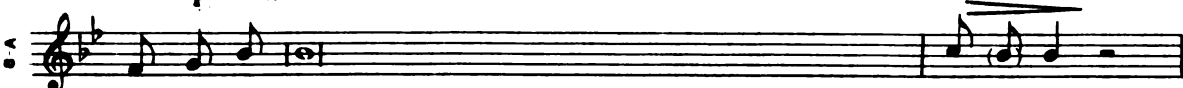
CHORUS

2. Fiant aures tuae in - ten - den - tes:
 4. Quia apud te propiti - a - ti - o est:
 6. A custodia matutina us - que ad no - ctem:
 8. Et ipse red - i - met Is - ra - el:
 10. Sicut erat in principio et nunc et sem - per:

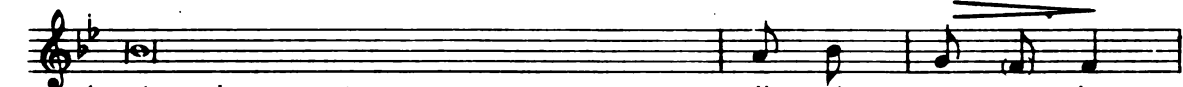
2. in vocem deprecati o - nis me - ae.
 4. et propter legem tuam sustinu - i te Do - mi - ne.
 6. speret Isra - el in Do - mi - no.
 8. ex omnibus iniqui - ta - ti - bus e - jus.
 10. et in saecula saecu - lo - rum. A - men.

Memento Domine

Antiphona "De Fructu"



1. Me-men-to	Domine	Da - vid:
3.	Si introiero in tabernaculum domus	me - ae:
5.	Et requiem temporibus meis donec inveniam locum	Do-mi - no:
7.	Introibimus in tabernaculum	e - jus:
9.	Sacerdotes tui induantur ju - - - - -	sti - ti - am:
11.	Juravit Dominus David veritatem et non frustrabitur	e - am:
13.	Et filii eorum usque in	sae-cu - lum:
15.	Haec requies mea in saeculum	sae-cu - li:
17.	Sacerdotes ejus induam salu - - - - -	ta - ri:
19.	Inimicos ejus induam confusi - - - - -	o - ne:
21.	Sicut erat in principio, et nunc et	sem - per



1. et omnis mansuetu - - - - -	di - nis	e - jus.
3. si ascendero in lectum	stra - ti	me - i.
5. tabernaculum	De - o	Ja - cob.
7. adorabimus in loco ubi steterunt	pe - des	e - jus.
9. et sancti tu - - - - -	i - ex	sul - tent.
11. de fructu ventris tui ponam super	se - dem	tu - am.
13. sedebunt super	se - dem	tu - am.
15. hic habitabo quoniam e - - - - -	le - gi	e - am.
17. et sancti ejus exsultatione	ex - sul - ta	bunt.
19. super ipsum autem effloreat sanctifica - - - - -	ti - o	me - a.
21. et in saecula saecu - - - - -	lo - rum.	A - men.

2. Sicut juravit	Do - mi - no.
4. Si dedero somnum oculis	me - is.
6. Ecce audivimus eam in	E - phra - ta.
8. Surge Domine in requiem	tu - am.
10. Propter David servum	tu - um.
12. Si custodierint filii tui testamentum	me - um.
14. Quoniam elegit Dominus	Si - on.
16. Viduam ejus benedicens bene - - - - -	di - cam.
18. Illuc producam cornu	Da - vid.
20. Gloria Patri et	Fi - li - o

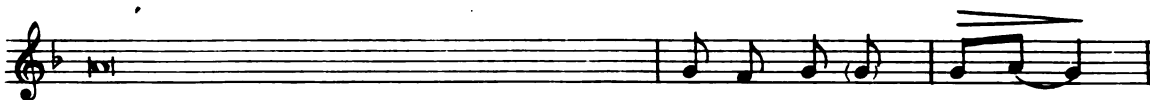
2. votum vovit Deo	Ja - cob.
4. et palpebris meis dormitati - - - - -	o - nem.
6. invenimus eam in campis	sil - vae.
8. tu et arca sanctificationis	tu - ae.
10. non avertas faciem Christi	tu - i.
12. et testimonia mea haec quae docebo	e - os.
14. elegit eam in habitationem	si - bi.
16. pauperes ejus saturabo	pa - ni - bus.
18. paravi lucernam Christo	me - o.
20. et Spiritui	San - cto.

Magnificat

Antiphona "Hodie"



1. Ma-gni - ficat
 3. Qui-a respexit humilitatem an - cil - lae su - ae:
 5. Et mi - sericordia ejus a proge - ni - es:
 7. De-po - suit po - ten - tes de se - de:
 9. Su-sce - pit Israel pu - e - rum su - um:
 11. Glo-ri - a Pa - tri et Fi - li - o:



1. anima me - a Do - mi - num.
 3. ecce enim ex hoc beatam me dicent omnes gene-ra - ti - o - nes.
 5. timen - ti - bus e - um.
 7. et exal - ta - vit hu - mi - les.
 9. recordatus misericor - di - ae sa - ae.
 11. et Spiri - tu - i San - cto.

CHORUS

2. Et ex - sultavit spiritus me - - - us:
 4. Qui - a fecit mihi magna qui po - tens est:
 6. Fe - cit potentiam in brachio su - - - o:
 8. E - su - rientes implevit bo - - - nis:
 10. Sic - ut locutus est ad patres no - - - stros:
 12. Sic - ut erat in principio, et nunc et sem - - - per:

2. in Deo salu - ta - ri me - - - o.
 4. et sanctum no - men e - - - jus.
 6. dispersit superbos mente cor - dis su - - - i.
 8. et divites di - mi - sit in - a - nes.
 10. Abraham et semini ejus in sae - cu - la.
 12. et in saecula saecu - lo - rum. A - - - men.

the teaching of chant and the direction of sacred music is entrusted.

You, Lord Cardinal, will be good enough to provide a remedy for this also with solicitude, by insisting especially that Gregorian Chant, according to the prescriptions of the Council of Trent and of innumerable other councils, provincial and diocesan in all parts of the world, be studied with particular diligence, and be as a rule preferred in the public and private functions of the institute. It is true that in other times Gregorian Chant was known to most people only through books which were incorrect, vitiated and curtailed. But the accurate and prolonged study that has been given to it by illustrious men who have done a great service to sacred art has changed the face of things. Gregorian Chant restored in such a satisfactory way to its early purity, as it was handed down by the fathers and is found in the codices of the various churches, is sweet, soft, easy to learn and of a beauty so fresh and full of surprises that wherever it has been introduced it has never failed to excite real enthusiasm in the youthful singers. Now, when delight enters into the fulfillment of duty, everything is done with greater alacrity and with more lasting fruit.

It is Our will, therefore, that in all seminaries and colleges in this fostering city there be introduced once more the most ancient Roman chant which used to resound in our churches and basilicas and which formed the

delight of past generations in the fairest days of Christian piety. And as in former times that chant was spread abroad over the whole Western Church from Rome, so We desire that Our young clerics, educated under Our own eyes, may carry it with them and diffuse it again in their own dioceses when they return thither as priests to work for the glory of God. We are overjoyed to be able to give these regulations at a time when we are about to celebrate the 15th centenary of the death of the glorious and incomparable Pontiff St. Gregory the Great, to whom an ecclesiastical tradition dating back many centuries has attributed the composition of these sacred melodies and from whom they have derived their name. Let Our dearly-beloved youths exercise themselves in them, for it will be sweet to Us to hear them when as We have been told will be the case, they will assemble at the coming centenary celebrations round the tomb of the Holy Pontiff in the Vatican Basilica during the Sacred Liturgy which, please God, will be celebrated by Us on that auspicious occasion.

Meanwhile as a pledge of Our particular benevolence, receive, Lord Cardinal, the Apostolic Benediction which from the bottom of Our heart We impart to you, to the clergy, and to all Our most beloved people.

From the Vatican on the Feast of the Immaculate Conception of 1903.

PIUS X., POPE.

GREAT INTEREST IN MUSIC

Educators Now recognize Its Far-Reaching Cultural Value

An intelligent interest in music of the higher order is everywhere increasing. Well rounded educators have long since recognized the far reaching cultural value of musical art. There is no complete education without music. That is an outstanding fact in the most enlightened countries of Europe. Music is now coming to be appreciated by all individuals identified with school or college work in America.

Like all spiritual things harmony has its psychology. More, it has its grammar and its rules of analysis and construction. Melody that stirs the emotions is the unadorned language of the soul. Harmony is intellectual to the last degree, but melody and harmony united contribute to the true and the beautiful as no other educational force does.

Hence it is that all institutions of learning are giving so much attention to the serious study of music, especially theory and composition. Some of the choicest literature published in recent years has been on musical topics. The universities are making a feature of lectures on music more than ever—Birmingham Age-Herald.

The Catholic Choirmaster

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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
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vancement of the Cause of Sacred Music.

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NOTICE!

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

NOTES AND GLEANINGS

CATHOLIC PUPILS SING LITURGICAL MUSIC

A demonstration of school music, planned to lead up to the realization of the full ideal of the Holy See that the people should join in the liturgical singing, was given on Thursday Oct. 25, at the College of the Sacred Heart, Manhattanville, in the presence of His Eminence Cardinal Farley and many of the prominent priests of the diocese, as well as many of the Sisters from the various teaching orders.

In opening the demonstration, Mrs. Cabot Ward explained briefly the purpose of the work, namely, to reassert the value of music as a basic part of Catholic education and to work out a simple and practical plan by which music can be restored to the true place in our Catholic classrooms, with the ultimate result of enabling the faithful to take an active part in the liturgical music of the Church, according to the wishes of the Holy See.

The demonstration showed this plan as worked out in every detail by the Religious of the Sacred Heart. The children from the parish school, from the ages of seven to nine showed the solid foundation which the method gives in reading music at sight and in forming the voice. The hearers were impressed, not only with the fluency with which the children read music, but with the great beauty of their tone. A request was made that some one in the audience should write a new melody for the children to read, which was done, the melody selected being the "Exultet," which the children read instantly and memorized.

The work was then shown in a more advanced stage by the students of the academy, who rendered several Gregorian melodies, every pupil joining in the singing, although many of them had had but three weeks of previous training. Once more what stood out was the beauty of tone and musical intelligence shown by the pupils.

The occasion ended with Benediction of the Most Blessed Sacrament, at which the music sung was entirely Gregorian and was rendered by all the Religious of the community as well as the pupils, with exquisite beauty and devotion.

The occasion bore striking witness to the

fact that the reforms in sacred music desired by the Holy See are not by any means impracticable but are easy to conform to, provided the proper preparation be given the children in our schools.

At the closing of the exercises, His Eminence congratulated both teachers and pupils, saying: "In all my experience I have never heard a tone so sweet or such clever and intelligent reading of music. I would like to hear such singing in all our classrooms from the Atlantic to the Pacific, and as a result I hope to see the day when all our people will join in singing the beautiful and inspiring Gregorian chant."

Many of the teaching orders who attended the normal course given at Manhattanville last summer were among the audience. Among them were Sisters of St. Dominic, of St. Francis, of the Divine Compassion, of Mercy, of St. Ursula, of St. Agnes, of St. Joseph and of the Holy Child Jesus, all of whom are using the system and obtaining excellent results.

Among those who attended the demonstration were: Monsignor Thomas G. Carroll, Monsignor John P. Chidwick, Monsignor Henry A. Brann, the Right Rev. Bishop Cantwell, of Los Angeles; the Rev. Charles J. Powers, C. S. P.; Thomas F. White, S. J.; John J. Wynne, S. J.; J. B. Young, S. J.; J. R. Heffernan, Father Cahill, Father Harmon, Michael Shea, and Fathers Cogan, Dugan, Spina, Minogue, McGrath, and O'Leary.

There were also present: M. Bonnet, the famous organist of St. Eustache, Paris; Dr. William C. Carl, organist of the First Presbyterian Church; George Fischer, Mrs. Herbert D. Robbins, Mrs. Outerbridge Horsey, Mrs. W. Bayard Cutting, Dr. and Mrs. Jesse Albert Locke, and many others.

The Catholic News—New York.

* * *

In a special issue of the *Indiana Catholic*, Mr. Elmer Andrew Steffen, the choirmaster of the Cathedral of SS. Peter and Paul, Indianapolis, contributes an illuminating article on the subject of Sacred music under the title of "Developing a taste for better Church Music." — Mr. Steffen reviews the work of

the Auxiliary Committee to the Pontifical Institute of Sacred Music and cites the documents of His Holiness Benedict XV as proof of the present Pope's interest in the great question of Liturgical Music.

Mr. Steffen is advancing the cause of Sacred Music in his locality not only through his work as director of the Cathedral Choir, but also through his liturgical compositions. The activity of a number of well-equipped and enthusiastic supporters of the cause in various sections of the country, who are working for the advancement of Sacred Music—is one of the most encouraging signs of the eventual success of the movement.

* * *

It is reported from Rome that the authorities have condemned the use of tubular chimes at liturgical services.

This probably means that altar chimes (tubular) and organ chimes will have to be eliminated.

A CORRECTION

In the list of music of the Harrisburg Diocese given in the last issue of the "Catholic Choirmaster" a mass in honor of the Blessed

Virgin Mary—by Dr. Nicholas Elsenheimer—was listed under the heading "Masses in polyphonic style" unaccompanied (as were also Masses by Al Rhode—and B. O. Klein). These masses should have been under the heading of "Masses for four part chorus with organ accompaniment."

HANS MERX LECTURES

ON CHURCH MUSIC

Hans Merx has resumed his duties as diocesan musical director and choir director of the Holy Name Cathedral, Chicago Ill.

During the week, Professor Merx gave a course of lectures on Catholic Church music for organists and choir directors at Cathedral College.

The subjects were: 1. History of Gregorian Chant. 2. Rendering and Interpretation of Chant. 3. Accompanying of Gregorian Chant. 4. Training of Boys and Church Choirs. 5. Palestrina and His School. 6. Congregational Singing. 7. Liturgy of the Church. 8. Latin Language. Hans Merx has been ably assisted by the Rev. Paul Smith, professor at Cathedral College. A similar course of lectures will be given in January.

REVIEWS

SECUNDAE VESPERAE in Nativitate Domini
by Rev. Leo P. Manzetti, Pub. by the composer
Baltimore, Md.

This latest composition by the well known authority on Plain Chant, and Director of Music at St. Mary's Seminary Baltimore, is something more than a perfunctory setting of the Psalms in **falso bordone style**. Father Manzetti has taken an almost obsolete musical form and has succeeded in infusing new life and vigor into it through the legitimate use of modern materials. To many musicians the **falso bordone** seems a hybrid form and it is to be confessed that most compositions of this type are unsatisfactory from an artistic point of view. Many prefer the psalm tones unadorned by an uninspired succession of intervals at the end of each half line. However, this particular church style has received the sanction of the Holy Father (Motu Proprio of Pope Pius X) and serves

a good purpose in relieving the monotony of the longer psalms.

In his setting of the Vespers Psalms for Christmas Father Manzetti has preserved the traditional form but has invested this form with the newer harmonic devices. These unconventional progressions fall gratefully upon the ear. The composer has not found it necessary to confine himself to the tonic dominant and sub-dominant chords exclusively, but has developed the final cadences in a free manner and by the use of legitimate materials created an effective and artistic contrast to the severe mold of the Psalm tone. The composer utilizes with excellent effect the imitative style. Particularly fine are the phrases which occur in the "Domine ad adjuvandum" where a series of ascending scales in each voice alternately leads to a highly effective climax in the "Alleluia." This same imitative form is adopted to good advantage in the Psalm "Confitebor."

New ideas introduced in the initial phrases of the "Magnificat" and in the development in the final sections of the alternate verses are to be heartily welcomed as they indicate an earnest effort to break away from the useless severity which has surrounded this particular type of church composition.

The *Vesperae* is intended for chorus of male voices (Two Tenors and two Basses) but through transposition of the voices Alto singing the first Bass part and the Tenor taking the 2nd Tenor part in their respective octaves, the work can be sung with good effect by four mixed voices. (S. A. T. B.)

TANTUM ERGO No. 2—By J. Lewis Browne
Published by J. Fischer and Bro., New York

SIT MENS LAETA VOX SONORA
by J. Lewis Browne

Published by the Gilbert Music Co., Chicago, Ill.

Two compositions by the gifted organist of St. Patrick's Church, Chicago, the first of which is written in Chorale style for four part chorus of mixed voices and the second being a hymn in honor of St. George also in chorale form for unison chorus or mixed voices. The "Tantum Ergo" is devotional in character and is pleasingly melodic as well.

The composition is representative of Mr. Browne's best work in the field of liturgical composition and stands as a vivid contrast to that type of "Tantum Ergo" still heard in our churches in which the soloist vies with the chorus in an effort to be heard throughout the first stanza and which culminates in a grand riot of speed and operatic climaxes, in the *Genitori* and *Amen*.

The Hymn in honor of St. George is likewise written in devotional style. Mr. Browne has succeeded admirably in fulfilling the liturgical requirements in so far as these particular compositions are concerned.

LAETENTUR COELI—Christmas Offertory for four part chorus (S..A.T.B.) and organ.

APPARUIT—Christmas Hymn for four part chorus.—Published by the composer, 218 Wabash Ave., Chicago, Ill.

Mr. Deis gives us an effective motet in his setting of the "Laetentur Coeli." The spirit of Christmas radiates throughout the work and is reflected in the melodies allotted to the voices which alternately take up the original

phrase in semi-polyphonic style.

This imitative style, so appropriate for devotional compositions has been adopted by the composer to good effect and he heightens this effect by a judicious use of phrases in homophonic style. While the melodies underlying the text "Laetentur Coeli" etc. are happily conceived, not so much praise can be accorded the musical ideas wedded to the text "Quoniam qui venit". (The interpolation of "qui" in this final phrase is doubtless an oversight; the Vatican Graduale gives "Quoniam venit").

In his setting of the "Apparuit" Mr. Deis has made a beautiful arrangement for four part chorus of an old hymn which deserves to be widely sung. The work can be rendered either with or without accompaniment.

NEW HYMN BOOK FOR CHURCH AND SCHOOL

A collection of Hymns in new English translations for the entire ecclesiastical year. Edited by Hans Merx, Superintendent of Music for the Archdiocese of Chicago, Published by Benziger Brothers, New York, (36-38 Barclay St.).

Melody Edition (Prayer book Edition) Cloth .25 net. Organ Accompaniment (Imitation leather) net \$2.00.

This is the hymn book which has been authorized by His Grace, Archbishop Mundelein, for official use in the Archdiocese of Chicago.

The Archdiocese of Chicago is one of the first (if not the first) to adopt an official hymnal. The plan is bound to be productive of great good in eliminating the trashy hymns from the school and church.

The book compiled by the scholarly Mr. Merx will serve a great purpose in making known to many the beauties of those devotional hymns which are not used sufficiently in our churches in this country.

An examination of the contents of this comparatively small volume discloses the fact that there are but thirty-nine hymns in all. The last forty pages of the volume are taken up with prayers and devotions. This feature will do doubt commend the book to many who desire to have hymns and prayers in one small volume.

The volume intended for the use of children and the congregation contains the music (melody only) and for this one should feel grateful, for the day is past when we can put

into the hands of our children the words only of a hymn and ask them to learn a melody in a parrot-like fashion, and sing it from memory.

The improvement of our hymnals is keeping pace with the improvement of the church music conditions and the slow but gradual improvement of our school music.

These melodies are devotional and, for the most part, are taken from German sources. We find such traditional melodies as: "**An Dich glaub'ich, auf Dich hoff ich**" (Lord I believe in Thee), "**Heiligste Nacht**" (Holiest Night), "**Zu Bethlehem Geboren**" (In Bethlehem is lying), "**Maria zu leben**" (O Mary, to love thee), "**Deinem Heiland**" (To thy Saviour), "**Wunderschoen Praechtige**" (Thou Wondrous heavenly Flower), "**Gegruesset seist Du Koenigin**" (We revere thee, Mother Heavenly Queen), "**Heb, die Angen**, (Lift thine eyes), "**O Jesus, liebster Jesus**" (O Jesus, dearest Jesus).

The type of hymn, made popular in this country through the use of such hymnals as St. Basil's and like collections, will not be found in this volume. There are no "jigs" and operatic adaptations and no distorted or garbled versions of Gregorian Chant.

Here are melodies which are solid and churchly in their dignity and at the same time tuneful and spirited. Mr. Merx has used the editorial file in some instances and made changes from the commonly known versions of some of these tunes. When a work of such importance has been undertaken it is rather a pity that little details—such as the names of composers of the melodies—or their origin), and the authors of the original texts were not given. Even children like to know something about the origin of the melodies they are singing. One important feature is the arrangement according to the seasons and the solemn feasts of the ecclesiastical year.

The inclusion of a number of hymns suitable for Holy Hour devotions and for the rendition during Low Mass at the Introit, Gospel, Offertory etc., is another valuable feature.

Only four Latin Hymns are included viz: "O Salutaris," "Tantum Ergo," "Pange Lingua" and "Stabat Mater."

The translations are the work of the scholarly editor who combines sound musicianship with literary ability of a high order.

Both volumes are very attractively bound. The organ accompaniment is issued in oblong form, while the volume for use of the children is in the usual prayer book size.

It is to be hoped that the example set by the Chicago Archdiocese will soon be followed by others. There is need of definite constructive action in this matter or otherwise we can expect that the whole fabric of Church music reform will disintegrate through the false conception of sacred music which our children will have acquired through the use of unworthy and scandalous hymns found in the St. Basil type of hymnal.

QUESTIONS AND ANSWERS

(Culled from letters to the Editor)

Q.—Will you please explain the term—"Proper of the Mass"?

A.—The Proper of the Mass can best be described as those portions of the Mass which the choir is supposed to sing but which it usually omits. The Proper consists of the Introit (sung before the "Kyrie"), the Graduale and Alleluia, (Tractus instead of Alleluia during Lent) sung after the Epistle, the Offertory—and the Communion. The Choir should sing the music of the Mass on Sunday according to the rubrics, in the following order: — Asperges, (or Vidi Aquam) Introit, — Kyrie, — Gloria, — Graduale, and Alleluia Credo, Offertory, (a liturgical motet can be sung after the proper Offertory if time permits) Sanctus, Benedictus, Agnus Dei and Communion.

The Proper parts of the Mass are different for each Sunday and Holyday while the Ordinary parts remain the same throughout the year. The Ordinary of the Mass comprises: Kyrie, — Gloria, — Credo, — Sanctus, Benedictus and Agnus Dei.

The Proper of the Mass should be sung to the Gregorian melodies as given in the Vatican Graduale (Transcription into modern notation can be obtained). An easy setting of the Proper is published by J. Fischer & Bro., New York, for four part chorus, by Tozer.

It is also permitted to recite the Proper of the Mass (recto tono) in case it is impossible to sing the proper Gregorian melodies. The organ in this case accompanying the singers with a series of chords,—(the reciting tone being considered as an organ point).

PROGRAMMES

CINCINNATI, O.

Christmas Program—St. Francis de Sales' Church

Choir of boys and men under the direction of Alois Bartschmid, Organist and Choirmaster.

1st. — High Mass 5 A. M.
 Proper of the Mass — Gregorian Chant
 Ordinary of the Mass — Mass in G. for four part chorus (M.S.) — Alois Bartschmid.
 2nd. — Mass 10.30 A. M.
 Proper of the Mass (for male voices) — A. Bartschmid.
 Ordinary of the Mass — Mass in D. for four part chorus — A. Bartschmid.

Vespers

Psalms, Antiphons, Hymn and Magnificat
 Gregorian Chant
 Alma Redemptoris for two part chorus male voices A. Bartschmid
 Benediction Congregational
 The rebuilt organ was used on Christmas. It has 41 speaking stops and all modern improvements. Thirty stops from the old organ were retained. The estimated cost of the organ as it stands is about \$11,000.

FT. WAYNE, IND.

Cathedral of the Immaculate Conception
 Rev. Simon M. Yenn, Diocesan Director of Music. — Mr. Francis MacVeigh, Organist and Choirmaster.

Choir of twenty boys and sixteen men.

Christmas Program

Solemn Pontifical Mass
 Ecce Sacerdos male chorus Perosi-Manzetti
 Silent Night men and boys Gruber
 Introit, Graduale and Alleluia male chorus S. M. Yenn
 Kyrie, Gloria, Sanctus Benedictus and Agnus Dei L. Perosi
 Credo Missa Festiva P. Vranken
 Offertory Gregorian Chant
 Offertory Motet Adeste Fideles
 Communion Gregorian
 Carols after Mass Men and boys Traditional
 Pontifical Vespers
 Antiphons and Psalms Gregorian Chant

PHILADELPHIA, PA.

St. Patrick's Church — Choir of men and boys
 Rev. Wm. Murphy, Choirmaster — Miss Norah Burke, Organist.

Christmas Program

Proper of the Mass — arr. by Tozer
 Ordinary of the Mass — Missa Pontificalis Perosi

Our Mother of Sorrows Church

Choir of men and boys
 Rev. Wm. B. Kane, Choirmaster — Mr. Alfonse Heuermann, Organist.

Christmas Program

Solemn Pontifical Mass.
 Ecce Sacerdos Magnus Filke
 Introit Puer natus est Gregorian
 Kyrie and Gloria Missa S. Joseph O. Ravello
 Gradual Viderunt Omnes Gregorian
 Alleluia
 Credo Missa Sancti Josephi Ravello
 Offertory Tui sunt coeli Gregorian
 Motet Adeste Fideles .. arr. by Novello
 Sanctus Missa Sancti Caroli Filke
 Benedictus Missa Sancti Caroli Filke
 Agnus Dei Missa Sancti Caroli Filke

Benediction

Ave Maria Mozart
 Tantum Ergo E. Tinel

CINCINNATI, O.

On the occasion of the dedication of St. Mary's Church Hyde Park — the following musical program was rendered, under the direction of Mr. Edward Fehring:

Pontifical Mass: I. **Adoremus in Aeternum**, Pearce St. Mary Choir; II. Proper of the Mass, "**Terribilis**" **Commune Ded. Ecclesias**, Seminarians and Choir; III. Ordinary of the Mass, In Honor of Immaculate Conception, Elsenheimer; IV. After Regular Offertory, **Jesu Dulcis**, Vittoria; **Recessional, Salve Regina**, S. P. Waddington, St. Mary Choir.

Evening, at 7.30: Organ Dedication. I. Gothic Suite, Boellman; II. **Fantasie Buck**; III. Elevation (in A-flat), Guilman; IV. **In Paradisum**, Dubois; V. **Fiat Lux**, Dubois. Vespers of Blessed Virgin Mary, at 8 o'clock: **O Salutaris**, Dethier; **Panis Angelicus**, Franck; Unison **Tantum Ergo** in F. Boex; Psalm 150, C. Franck.

The organ and choir stalls are in the chancel. The organ is an **Austin** and cost \$8,000. There are 33 speaking stops

NEW YORK CITY

On the Sunday within the octave of the

feast of St. Cecilia, patroness of sacred music, that is, on Sunday, Nov. 25, the Vesper service in the Church of St. Ignatius Loyola, Park avenue and Eighty-fourth street, was transferred to 4 o'clock in the afternoon, and at 8 o'clock in the evening there was a special musical service. The exercises were preceded by a brief address on "Music in Religion," delivered by the rector, the Rev. J. Havens Richards, S.J. Benediction of the Blessed Sacrament followed. The program was of a varied character, illustrating various schools and periods of religious music and bringing out the qualities of the organ and of the mixed choir of boys and men. Mauro Cottone presided at the organ and the entire service was under the direction of the Rev. Francis P. Powers, S.J.

PHILADELPHIA

At the Convent of the Sisters of the Holy Child Jesus in Philadelphia—the Christmas program for the Midnight Mass—included **Antonino Mauro's Mass in honor of St. Rita** for two part chorus.

This Mass was also sung at the Convent of the Sisters of Notre Dame — Rittenhouse Square, Philadelphia — Christmas morning.

CINCINNATI, OHIO

Choir of St. Lawrence's Church

J. Alfred Schehl, Choirmaster and Organist
Choir of boys and men

High Mass: 5 A. M. — Christmas

Introit, Credo & Communion Chant
Gradual Tecum principium Foerster-Schehl
Offertory Laetentur coeli St. Saens
After the Offertory Adeste Fideles Novello
Jubilee Mass Op. 105 Jos. Gruber
After the Mass Anthem: And there were
Shepherds Barnes
High Mass 10 o'clock.

Prelude Christmas Fantasie for Organ Schehl
Introit, Credo, Offertory & Communion Chant
Gradual Viderunt omnes Foster-Schehl
After the Offertory Tollite Hostias St. Saens
Mass in hon. of the Blessed Virgin Mary

Dr. Nicholas Elsenheimer
Postlude Hosanna Dubois

The newly organized Catholic Choral Club of Baltimore, under the leadership of Rev. Leo P. Manzetti, gave its first concert in the Peabody Conservatory Auditorium, Nov. 25th. According to the **Baltimore Review** the Choral Club achieved a great success and the first

performance was hailed as an event of more than local significance. The **Review**, in its criticism of the concert says:

"The completeness of this first performance was a matter of surprise to many; the well balanced chorus, the precise attacks, the fine phrasing, the perfect intonation which marked every number gave ample evidence of skillful direction and of notable talent and ability on the part of the singers."

"A program of rare beauty and wide interest was presented in a manner that reflects unbounded credit on the new organization."

Among the patrons of the Choral Club are His Eminence James Cardinal Gibbons, Rt. Rev. Owen B. Corrigan, Hon. Chas. J. Bonaparte Mrs. Thomas W. Jenkins and many others prominent in the religious, social and artistic circles of the City.

The programme was in part as follows:

Panis Angelicus A Cappella chorus
G. P. da Palestrina
Tota Pulchra Es Maria (Arranged by Rev.
L. P. Manzetti Perosi
Ave Maria A cappella Tschaikowsky
The Pilgrimage to Kevlaar
Cantata for Chorus and soli Humperdinck
Organ and Piano Acc.
Meditazione Invernale A cappella Casimiri
(Arranged by Rev. Leo P. Manzetti)
Le Moulin for chorus a cappella Weyts
The Brooklet for a cappella chorus
J. Rheinberger
The Star Spangled Banner
Chorus and Audience

PHILADELPHIA, PA.

Christmas Programme — 5 A. M.
and 11 A. M. Masses

Church of St. John the Evangelist

Processional Adeste Fideles
Introit Dominus Dixit Chant..
Kyrie .. Missa Solemnis N. A. Montani
Gloria Missa Solemnis N. A. Montani
Graduale Chant
Alleluia Chant
Credo Missa Solemnis N. A. Montani
Offertory Chant
Motet Dies Sanctificatus G. P. da Palestrina
Sanctus, Benedictus and Agnus Dei Missa
Solemnis Montani
Communion Gregorian
Processional Holy Night

Vespers and Benediction — Celebration of the Patronal feast Sunday Dec. 30.

Psalms and Antiphons, Gregorian Chant,
 Alternate verses arranged by N. A. Montani
Alma Redemptoris 4 part chorus
 N. A. Montani
 Tollite Hostias C. St. Saens
 Tantum Ergo Martin G. Dumler
 Laudate Gregorian Chant
 Choir of 30 boys and 12 men under the
 direction of Nicola A. Montani, Organist and
 Choirmaster.

Christmas Program

Cathedral of the Holy Name—Chicago, Ill.
Christmas morning

Solemn Pontifical High Mass.
 Proper of the Mass Gregorian Chant
 Kyrie, Sanctus, Benedictus, Agnus Dei from
 "Missa Papae Marcelli" Palestrina
 Gloria Mitterer, Op.6
 Credo (for double choir) Nicola A. Montani
 Offertory Tui sunt coeli Haller

Christmas evening service

Solemn Pontifical Vespers and Benediction.
 Antiphones of the 2nd Christmas Vespers
 Gregorian Chant
 Psalms (Falso Bordone, 4 parts)
 Mitterer, Op. 147
 O Salutaris Perosi
 Tantum Ergo and Genitori (in 8 parts)
 Fr. Nekes, Op. 54

Choir at both services consisting of double
 male quartet, boys voices and chorus of sixty
 Cathedral students. — Musical direction:
 Hans Merx.

**Program rendered by the Choir of St.
 Alphonsus Church — Chicago, Ill.** under
 the direction of Prof. Oscar Deis, Organist
 and Choirmaster.

**Feast of St. Cecilia — Nov. 22, 1917
 at the Athenaeum**

Emitte Spiritum Festival Chorus Schuetky
 O Doctor optime Male Choir Mitterer
 Afferentur regi Choir (1835) Piel
 Salve Regina—Antiphon to the Blessed Virgin
 Choir Plain Chant
 Victimae paschali laudes—Easter Sequence
 Choir Plain Chant
 Agnus Dei Male Choir Nekes
 Improperium Choir (1771-1837) Witt
 Angelus autem .. Choir .. (1560-1636) Anerio
 Dixit Maria .. Choir .. (1564-1620) Leo Hasler
 Ave Maria Choir (1514-1575) Arcadelt

Justus ut Palma Choir (1940) Haller
 Mirabilis Deus Choir (1839) Stehle
 Jesu Dulcis memoria Choir (1540-1613)
 Vittoria
 O bone Jesu Choir (1514-1594) Palestrina
 Benedictus Choir and Chorus Palestrina
 Convertere Domine Choir (1532-1594)
 Lassus
 Exaudivit Dominus Choir Lassus
 Laetamini Domino Choir Lassus
 Tibi laus Male Choir Lassus
 Drei Koen'g Male Choir 1824-1874)
 Cornelius

Apparuit Oscar Deis
 Laetentur coeli Oscar Deis
 Christmas Chant "In Bethlehem", from New
 Diocesan Hymn Book.
 English translation and four part setting
 by Hans Merx.
 Psalm 150 (1822-1890) C. Franck

**Program sung on Sunday November 25
 High Mass St. Alphonsus Church,
 Chicago, Ill.**

Asperges Witt
 Proper of the Mass Plain Chant
 Kyrie (1st time) Nekes
 Gloria Haller
 Afferentur regi Peter Piel
 from "Missa Exultet"
 Credo (1st time) Witt
 Sanctus Witt
 Benedictus Palestrina
 Agnus Dei Nekes
 Laetamini Domino Lassus

HARRISBURG DIOCESE

**SELECTIONS RECOMMENDED AND AP-
 PROVED AS BEING IN ACCORDANCE
 WITH THE REQUIREMENTS OF THE
 MOTU PROPRIO OF POPE PIUS X.**

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

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

Requiem Masses

(Continued).

D. Thernmignon — Complete Requiem (S.
 A. or T. B.) — J. Fischer & Bro.
 X—C. Ett — Complete Requiem arr. by
 Hamma — J. Fischer and Bro.
 G. Griesbacher — Requiem Mass (T. B.)

- F. Pustet.
 J. G. Meurer — Requiem Mass — (Capra)
 J. Fischer and Bro.
 J. Singenberger — Requiem Mass (S. A.
 or T. B.) — (Fischer or B. & H.)
- X—Antonino Mauro — Requiem Mass (S. A.
 or T. B.) — Ross Jungnickel 15 White-
 hall St., New York.
3. **Masses for three-part chorus**
 (Equal voices).
- X—L. Bottazzo — Op. 119, Missa Defuncto-
 rum (S. S. A. or T. T. B.) — (M. Capra)
 J. Fischer.
 J. B. Marabini O. F. M. — Op. 41 Missa
 Defunctorum (T. T. B.) — J. Fischer.
- J. Tamagnone — Easy Requiem Mass (T.
 T. B.) — (M. Capra) J. Fischer.
- X—F. X. Witt — Requiem Mass (T. T. B.)
 J. Fischer.
- X—L. Perosi Requiem Mass (T. T. B.) — G.
 Ricordi & Co.
 C. Casciolini — Requiem Mass (T. T.
 B.) — J. Fischer.
 J. Hanisch — Requiem Mass (T. T. B.)
 — F. Pustet.
- X—Antonino Mauro — Requiem Mass (T. T.
 B.) Op. 100 — Ross Jungnickel, 15 White-
 hall St., New York.
4. **Masses for three-part chorus**
 (Unequal voices).
- J. Gruber — Missa pro Defunctis Op. 71
 (Alto, Tenor and Bass) — Pustet.

(To be continued).

JUST PUBLISHED
Book Three

of the
PROGRESSIVE MUSIC SERIES

CATHOLIC EDITION

Edited by **Rt. Rev. Joseph Schrembs**,
 Bishop of Toledo and **Rev. Gregory**
Huegle, O. S. B., Musical Director, Con-
 ception Abbey, Conception, Mo.

Covers the work in vocal music for the
 sixth and seventh years, embodying the
 pedagogical principles that have made
 the Series so successful.

Presents also systematic training in
Gregorian Chant, basing the instruction
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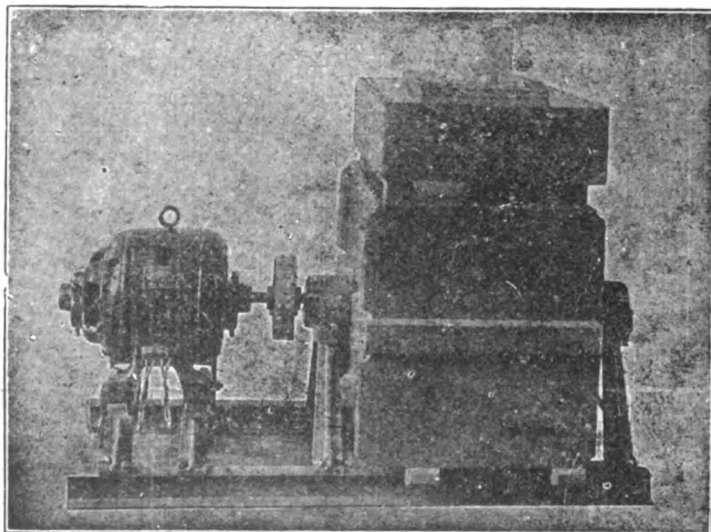
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