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The Catholic Choirmaster

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A magazine for those interested in Liturgical Church Music.

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Modern Catholic Composers

SIR EDWARD ELGAR

ELGAR AS A CATHOLIC COMPOSER

IT is somewhat remarkable that Sir Edward Elgar, probably the greatest of all English composers of his day, and one who has not hesitated to express his religious sentiments fully and candidly in music, should have written so little music for use in Church. The son of a Catholic organist, and himself for some years the organist of a Catholic Church, he has written nothing that can be called important Church music. Apart from three early motets, *Ave Verum*, *Ave Maria*, and *Ave maris stella* and the later *Intende voci orationis meae*, written to be sung at the coronation in Westminster Abbey of a Protestant King, there is no Church music from his own pen that he has considered worth preserving.

LIKE most early work of great composers there is little in the three "Aves" which is characteristic of his later work. They are, however, good useful settings of considerable musical and devotional value. It is in his greatest work of all, a work that in all probability will stand as one of the great oratorios of all time, taking its place alongside Handel's *The Messiah*, Bach's *St. Matthew Passion* and Haydn's *The Creation*, that he first of all and most strongly expressed his personal belief in the doctrines which are generally regarded as distinctively Catholic. John Henry Newman could hardly have written his great poem, *The Dream of Gerontius*, before his conversion, even though he belonged to that party of the Anglican community which holds views on the subject of the Four Last Things which accord with Catholic

doctrines. He might even have a strong personal faith, but it was rather the half-timid faith of "Lead, kindly Light" than the full triumphant faith which is evident throughout the later and longer work, even in the mortal weakness of the dying saint.

AND in the same way no non-Catholic composer could have entered so fully and completely into the spirit of the poem as Elgar has done. In some respects the work is even more distinctively Catholic than a setting of the Mass, for Protestant liturgies as a rule embody the choral portions of the Mass, the *Credo*, *Sanctus* and *Gloria in Excelsis*; but none have any definite statement of faith in the particular judgment, purgatory and the Communion of Saints such as is contained in this poem. And even the music itself has something which may be called a Catholic atmosphere about it. It has an appeal which even among Protestants is almost universal; but its full appeal comes only to the Catholic mind. Some little time ago a trio of musical critics were talking about this and other works. Two of them, who had met on this occasion for the first time and knew nothing of each other's religious or personal circumstances, claimed for it a much bigger standing than the third one would admit. At last he turned to one of the other two and said, "Of course, it appeals to you more strongly than to me, because you are a Catholic and I am a Protestant." "Possibly that accounts for the appeal it has for me, too," said the other; "for I too am a Catholic." Subsequently

the protestant critic stated that he always felt there was something in the music which he could not comprehend, and which he put down to the perfect relation between the music and the feeling behind the words, in which, of course, he had no part. A "High Anglican" clergyman also once described Elgar's setting as "one of the greatest mission sermons ever preached on the Communion of Saints."

THese momentary opinions are being confirmed by the passage of time, for not only has the work strengthened many in their faith and led others towards the true Faith, but as belief in these matters extends the work becomes more and more a standard, and takes a similar significant position to those held by the old scriptural oratorios. The highest compliment that has been paid to the work was by an Anglican dignitary who insisted that if it were to be heard in his Church it must be complete and un mutilated, and as this was not permissible no part of it must be used. He considered the music as dangerous as the work.

ALTHOUGH The Apostles and The Kingdom are later works and deal with the growth of the Church, whereas The Dream of Gerontius deals with the passing of an individual soul, they have not either the power or the beauty of the earlier work. One reason undoubtedly is that Elgar is a strongly individual character, and something of a mystic; while to deal with the historical side of the foundation and growth of the Church requires a mind of what is known as a "practical bias," a mind which sees the external as fully and effectually as the spiritual and inner nature of the subject, without missing the latter.

IT is one of the marks of Elgar's musical character, one of his weaknesses, that he cannot grasp at one

time both the obvious and the subtle or hidden meanings of his subject. Even in his greatest masterpiece, in The Dream of Gerontius itself, this is evident, for while as a rule it is the spiritual element which he has expressed, in the passages where he has attempted obvious and material descriptiveness, in the Demon's chorus most notably, he has failed entirely to suggest any spiritual significance. The same thing has happened in most of his lighter works, in his little drawing-room pieces, and in the larger portions of his patriotic works, The Banner of St. George, Caractacus, Coronation Ode, The Spirit of England, &c. And this is what has happened in the two big works in which he has essayed to describe both the spiritual and material development in the earliest days of the Church. "It has long been my wish," he says in the preface to the work, "to compose an oratorio which should embody the Calling of the Apostles, their Teaching (schooling), and their Mission, culminating in the establishment of the Church among the Gentiles." Occasionally he has risen to the height of his subject; often he has provided a picturesque background to the scene, such as, for instance, in the scene between Judas and the High Priests, and in the fine song of Mary Magdalene. As a rule, however, he has provided only an apt and agreeable method of expressing the words employed, without any enforcement of their inner meaning. These two works are not unworthy of the mind from which they sprang, but neither in their musical nor their religious aspects can they rank as the highest expression of such mind.

THE only other composition which calls for comment in considering Elgar's work as a Catholic composer is his comparatively early Lux Christi; the earliest of his oratorios; for (unlike

many other modern Catholic composers from Franz Liszt onwards) he has written no instrumental works directly inspired by religious feeling or relating to incidents of a religious character. It is not a work of any very deep feeling or definite teaching, and was evidently an attempt to follow on the lines

in which British composers in the past have met with the greatest success. It is noteworthy chiefly as a preparation for the great works which followed it, of the character of which it gives an occasional forecast.

Herbert Antcliffe
London, Eng.

On the Music at Benediction

By LUDWIG BONVIN S. J.

PROFESSOR H. Beverunge of Maynooth (Ireland) at the Eucharistic Congress in London (Sept. 1908) read a paper on "the music at Highmass and Benediction." Concerning the second part of his theme he said among other things the following: "According to the universal laws of the Church, the whole rite of the sacramental benediction consists of the two last stanzas of the hymn "Pange lingua" (the stanzas "Tantum ergo" and "Genitori") with versicle and prayer. Nothing else is prescribed. This is, in a certain sense, an advantage, because it leaves room to freedom in that it allow us to choose at our pleasure from the rich treasure of the Mass—and Office liturgy. Unfortunately, however, in many places a form of Benediction service has been introduced, almost stereotyped, which, besides the prescribed chants, consists of the "O salutaris," the litany of the Bl. Virgin and the psalm "Laudate Dominum, omnes gentes." Naturally the constant repetition of the same texts cannot but have a dulling effect. There is, moreover, an aggravating circumstance in the fact that the form of the texts does not admit of much variety in the musical treatment. This is especially the case with the litany. Instead of the litany Beverunge recommends "hymns, antiphons, responsories, motets and any other form."

AS Dr. Otto Drinkwelder remarks in his *Outlines of the Liturgy* (p. 143), "prayers and chants during the exposition of the Bl. Sacrament"—with the exception of the "Tantum ergo" and versicle etc.—"are not universally prescribed; they have not the

character of a liturgical function and, therefore, do not demand the use of the Latin ecclesiastical language."

The bishop of Leavenworth had addressed the following query to the Congregation of Rites: "Is it allowed, that the church choir sings in the vernacular at the solemn exposition of the Bl. Sacrament?" In the decree of Feb. 27, 1882 (Decr.-auth 3537) he received the answer: "It is allowed."

These quotations contain shortly what is essential to our question. However for the sake of greater clearness I shall lay stress as follows, on some details.

THE "O salutaris" is not prescribed by the Church; if it is obligatory somewhere, it is so owing to a regulation of the diocesan bishop. Of course, in that diocese the regulation must be obeyed. Where, however, such an episcopal prescription does not exist, another suitable piece, and that as well in the vernacular as in Latin, may be sung. This freedom in regard to the language obtains for the whole Benediction service with the exception of the hymn "Tantum ergo" which is to be sung immediately before the imparting of the blessing: to this hymn alone the Church attaches the character of a liturgical function at the Benediction service, and it must, therefore, be sung only in the ecclesiastical language, i. e. in Latin. A hymn of welcome to the eucharistic Saviour now placed upon the altar by the priest is certainly most appropriate: now an "O salutaris," now an "Ave, verum," an "Ecce panis angelorum," a "Lauda, Sion," an "Adoro te" or a hymn to the Blessed Sacrament in the vernacular, e. gr. "Come,

all ye creatures of the Lord," "O food of men wayfaring," "Praise, my soul, thy Lord and Master!" or "Humbly I adore Thee, hidden Deity."

ALTHOUGH, as just said, a eucharistic hymn is most natural at the beginning of the Benediction service, nevertheless, another chant, addressing itself to our Saviour is not inappropriate to the occasion, e. gr. "*Jesu dulcis memoria*," "Jesus, the very thought is sweet," "Thee will I love," "Jesus all holy, gentle and lowly" etc.

Such a variety removes from the Benediction service the dull monotony about which Bewerunge complains.—I know of churches—and they are not country churches—in which the schoolchildren are the year through, and year after year, drawing at Benediction service always the selfsame "*O salutaris*"—and the selfsame "*Tantum ergo*"-melodies; and when

the church choir proper appears, matters do not differ much. In the long run this can scarcely have an uplifting effect!

NOW after the first piece, of which we have just treated more in detail, follows a chant in Latin, or in the vernacular, in honor of the Bl. Virgin, or adapted to the feast, or the season of the ecclesiastical year. As conclusion of the whole after the "*Tantum ergo*" and the benediction proper, the last piece may again be varied. The psalm "*Laudate Dominum, omnes gentes*" is not prescribed, it is certainly appropriate, however, but, let it be remembered that there are eight psalm tones or modes, and that also the "*Laudate Dominum*" can be sung to these eight different melodies. This seems to have fallen into desuetude. Why not sing in turn these easy and always beautiful and stirring modes?

An Open Letter to Rectors and Choirmasters

(The impressions of a priest who visited many Churches in the Eastern section of the country in the early part of this year).

NOT long ago, on a Sunday, about 11 a. m., I went out, and entering the first Catholic church I mingled "with the kneeling crowd," assembled for High Mass: "After a while the Celebrant, at the foot of the altar, intoned the Antiphon "*Asperges me*," and the singers (it was a mixed choir!) from their gallery, startled me by repeating the intonation "*Asperges me*." At the end of that Antiph., i. e. immediately after the *Gloria Patri*, the organ and the singers stopped short, and all was over (another shock). Instead of singing the Introit, they started immediately from the *Kyrie*, and all this was more than enough to arouse my curiosity, for I found here at once that something was wrong; and, through this, I became more desirous and anxious to follow my investigations further, and I planned to continue my trip to other churches. But, from the very beginning, I must declare to my gentle readers, that my only purpose was that of doing some good by calling attention to abuses that may easily be corrected. However, "*Non te offendat autoritas scribentis*," etc.—

"Let not the authority of the writer offend thee, whether he was of little or great learning; but let the love of pure truth lead thee to read: inquire not who said this, but attend to what is said."

It was a mixed choir, as I have said before, and this is not liturgical, as may be proved by the Church Regulations.

CHURCH REGULATIONS: — "The singers have a true liturgical office in the Church; and, consequently, women, not being capable of holding this office, cannot form part either of the choir, or of the orchestra (*cappella musicale*). If, therefore the high voices of soprani or contralti be desired, they must be furnished by boys, according to the very ancient custom of the Church." (*Motu proprio*).—"We have been coming back to a recognition of what the Church, nearer the Apostolic times recognized, that the singers, in the church, have an important and holy office—that they constitute one of the lower ministries, almost an Order... the boy-choir is, upon the whole, certainly the best adapted for the reverent and devout rendering of the musical portion of the worship of Almighty

God" (J. S. B. Hodges).—"There is something about the voices of boys, which is pre-eminently suited to the true idea of Christian praise" (Dublin Review).

REMARKS: — It is greatly to be regretted that boy-choirs are found in very few Catholic churches; we are well aware of the practical difficulties which this ecclesiastical regulation is to encounter; but there are many good Rectors, who, though having a large parish or Sunday-School, seem to be so busily engaged in their priestly work, that their attention is quite diverted from the importance of the musical portion of their services. Although it be admitted that boys' voices are very seldom properly and skilfully trained, a boy-choir is always to be preferred not only from the standpoint of aesthetics, but especially of religious and liturgical sentiment, as it has already been remarked.

SUGGESTIONS: — In nearly all the parishes a choir might be made up of men and boys; and Rectors should strive to pick up some boys at least from their parish or Sunday-School; the average parish can get a supply of boys voices, without much difficulty. Therefore all the Rectors, to whom is not absolutely impossible, and who do not like to feel the blame of acting against the Encyclical of Pope Pius X, which "is so clear as to preclude any possibility of misinterpretation," ought to try their best to organize, as soon as possible, a male choir, or, at least, a choir made up only of boys.

Therefore it goes without saying that mixed choirs should not be tolerated any longer (pardon me, ladies and gentlemen of the choir, please!) and, if special circumstances impel temporary exception, until the boy choir is organized, a female choir might be permitted, if made up of a group of several good young ladies, belonging to a Society of the parish, viz: Children of Mary...

After the experience in the above mentioned church, I visited some others, and my good readers would probably like to know what else I have to remark; there are, in truth, many and many other things. While attending High Mass in some other churches, I readily imagined I was not in the House of God but at a secular concert!...

UNLITURGICAL: — All this was profane music, i. e. the liturgical text was set to music of a distinctly theatrical style and this was merely done to tickle the ear.

Our holy Mother Church, guided by the Holy Ghost has all the rights to prescribe Regulations in a matter of such importance as sacred music; and, as She has full authority to command, so we are under the obligation of obeying her laws, without discussing the reason for we are supposed to think they are made only for the glory of God and the spiritual welfare of the faithful. At all times the Church has issued special orders and prescriptions and Decrees regarding the music to be used in liturgical functions.

Although such Regulations concern church music composers rather than Rectors and choirmasters, it is still suitable and profitable to these to know whether the music they use, is or not of the style which the Liturgy requires. The Holy Church, no doubt, has the power of pointing out the music which is to be used, and that which is to be banished from the Sanctuary. — And, first of all, which is the music to be banished? It is clearly explained by the following

DECREE AND CHURCH REGULATIONS:—
 "Ab Ecclesiis musicas eas, ubi, sive organo sive cantu, lascivum aut impurum aliquid misceatur, Ordinarii locorum arceantur; ut domus Dei vere domus orationis esse videatur ac dici possit" (Concil. Trid. Sess. 22) —
 "Musicus cantus ita instituatur, ut nihil profanum, nihil theatrale resonet" (Benedict XIV). — "Nothing ought to occur in the Temple which disturbs, or even diminishes the piety and devotion of the faithful, and, above all things, which offends against the decorum and sanctity of the House of prayer, and of the majesty of God." (Motu proprio).

REMARKS AND SUGGESTIONS: — Notwithstanding the above very significant and imperative declarations of our Holy Mother Church, we hear frequently nowadays in some of our Catholic churches, a type of music incorrectly called church music, through which you feel recalled to profane theatrical reminiscences, whether in the melody or in the organ accompaniment of such music, or it is a mere piano arrangement, consisting of

arpeggios, staccato chords, ponderous strokes, in military march style, an accompaniment beautifully befitting a Mazurka, or Cavatina etc. etc.. — Every one understands that such kind of music undeservedly called church music has to be banished at once from our Catholic churches, for its aim is only to gratify the human senses, and it will never fit to stir up, within our minds, any good thought toward God, and any religious sentiment of theological virtues. The Council of Baltimore too proclaimed as an abuse any other music, during the celebration of the Sacrifice of the Mass, except such as would "more efficaciously raise the hearts of men to God, and thereby add greater glory to His worship." — Let some Rectors lay to heart these very indignant words written by the late Apostolic Delegate Diomede Falconio: "I have received not a few complaints, from some of the most distinguished members of the laity, protesting against the profanations of the House of God, by unbecoming music. It behooves Pastors, to whom the care of souls is entrusted, and who have to look for their edification, to see that such scandals are removed... A parish priest who permits such abominations in the

House of God, or who has not the power or courage to put a stop to such sacrilegious abuses, is unworthy of his high and sacred office."

It seems that the abuses of the profaners are going on hand-in-hand with the prescriptions of our dear mother church who, in all ages, has endeavored to banish profane music from the Sanctuary; and She still insists with her repeated admonitions now through benignity and again through her just severity. The abuses, however, still continue, and She keeps up her regulations, the most recent of which are synthetically and peremptorily summed up within these few words in the **New Code of Canon Law**: "Musicae in quibus sive organo aliisve instrumentis, sive cantu, lascivum aut impurum aliquid misceatur, ab Ecclesiis omnino arceantur, et leges liturgicae, circa musicam sacram, serventur" (Canon 1264).

Let the music in which, (whether in the organ and other instruments or the voices) there is any suggestion of the vulgar or impure, be banished forever from the Church, and let the liturgical prescriptions concerning sacred music be strictly observed.

G. V.

NOTES AND GLEANINGS

CONGREGATIONAL SINGING INSTITUTED

Under the personal direction of Cardinal O'Connell, there occurred, on a recent Sunday afternoon, the greatest rehearsal of church hymns that ever took place in this country. On the invitation of His Eminence, a gathering assembled which filled the large auditorium of Holy Cross Cathedral, Boston, Mass. Organists, choir leaders and people who did not know one musical note from another, were there, all entering into the spirit of the occasion and lending their voices in hymnal praise to God. After making a short address to the people explanatory of his wish to have congregational singing in every church in the diocese, the Cardinal took a station in the center of the main aisle where he could direct the rehearsal. Priests of the Cathedral were in other aisles and one priest, at the altar railing, beat time. Over and over were hymns rehearsed, until, urged on by His Eminence, the great assemblage sang until the rafters

re-echoed the melody. Benediction of the Blessed Sacrament followed, and the Cardinal expressed himself as well pleased with the first of the rehearsals, which will be an every Sunday feature at the Cathedral hereafter.

A NEW "O SALUTARIS"

The following item was included in a letter recently received by the Editor from a Chaplain in one of the large camps:—

"We have singing of hymns at Mass on Sunday. There is some hope of a High Mass on Christmas. One Sunday in the absence or our regular organist one of the boys volunteered. Imagine my surprise when they sang the "O Salutaris" to the air of "There's a Quaker Down in Quaker Town." Later during the distribution of Holy Communion he played mezzo forte "The Rosary," convinced no doubt that this was a selection of singular appropriateness."

The Catholic Organist

SINCE the publication of the *Motu Proprio* on music by the late lamented Pius X. over a decade ago, many efforts have been made to carry out its laudable ideas, to reinforce the thoughts it suggests and to educate the clergy and laity as to the necessity of reform in church music. In this praiseworthy propaganda the Catholic Choirmaster has done yeomen's service and the writer for some years has uttered many a silent Amen to its preaching. Nevertheless it has often seemed to the writer that its efforts and those of others have suffered from the deficiency of not striking at the real root of the matter, namely the organist.

While the character of the music in the individual church may rest primarily with the pastor, nevertheless it rests secondarily and actually with the organist and choirmaster who in our churches is nearly always the same person. On this gentleman's shoulders then, rests the actual execution of all ideas relative to music and on his ability and good will depend their successful fulfillment. It has always seemed to the writer that far too little attention has been given in the first place to the qualifications of this gentleman and secondly to the meed of recognition that should be given him in return for the invaluable services that are in his province to render.

Let us first of all examine his qualifications. The ideal Catholic organist should be first of all a Catholic gentleman and the supreme test of this, I make the tolerably frequent reception of the Sacraments. He should be genial and affable and possessed of sufficient "savoir faire" to enable him to mix with the widely varied elements one meets in our churches. He should possess at least a high school education, be able to translate church Latin with ease and fluency, have a thorough knowledge of his religion, and above all, an absolute knowledge of Gregorian chant, church rubrics, services, etc. On the musical side his attainments should be of the highest. While virtuosity on his instrument is not demanded; he should be a real organist, possess an adequate pedal technic, the ability let us say to execute the simple preludes and

fugues of Bach, and should also display taste and refinement in his registration. He should have a fair knowledge of harmony and counterpoint, be able to transpose easily and should also be sufficiently familiar with orchestration as to be able to do any necessary arranging or scoring. Let it be said also that all this should be backed up by a fine knowledge of all that is good and best in secular music. As a choir director he should have a knowledge of the technic of conducting, ability to read vocal and orchestral scores, and a thorough understanding of the human voice, its nature, treatment etc.

In connection with children's voices more particularly that of the boy this last point is to be emphasized. Being called upon to direct church theatricals, he should know the stage, and as a superior or teacher of sight singing in the parochial school, he should be familiar with the very latest and approved methods of presenting this subject, be also a disciplinarian with ability to control children, and also have studied pedagogy, psychology and so on.

Such then is a summary of the qualifications of the ideal Catholic organist. Not an inconsiderable list! And what then is the recognition accorded to this gentleman first of all on the financial side, and in the second place on the score of personal treatment, social status, etc.? The writer is only personally familiar with conditions existing in New York City and vicinity but speaking for these he does not feel that he is very far from the truth in stating that the average salary paid to an organist in N. Y. C. churches does not exceed \$50.00 per month, which with requiems and other perquisites do not bring his annual income to much above \$800. A fine salary to exist upon and bring up a family in these days of war prices! As a result the poor fellow has to humbly wend his way from house to house eking out by music lessons the balance of a miserable pittance, barely able to keep body and soul together let alone save for the rainy day when failing health shall put an end to his activity. It is true that in most cases these salaries were fixed over 35 years ago

in the days of paid quartets, and also when no school work was expected but they have absolutely failed to keep pace with the added work the parochial school has placed on organists or with the constant increase in the cost of living.

On the score of treatment it may be said, that whatever ability an organist may have is very often hamstrung by the failure to provide him with proper resources. Miserable instruments out of date and out of tune, volunteer choirs with all their idiosyncrasies, or else children's choirs over whom one's primary activity must be that of a disciplinarian rather than a musician, these are only a few things that must be put up with. Then again, and I regret very much to say it, the pastor's treatment of his organist is only too often marked by a large amount of gruffness and overbeariness, instead of the courtesy that should be extended to a cultivated gentleman engaged in a calling perhaps only second in dignity to the sacred ministry.

Such then being the average treatment and remuneration accorded the organist, is it to be wondered at that so many monstrosities decorate the consoles of our church organ. Far it be from me to reflect upon the ability of my brother organists but my observation has shown me only too often that they are not musicians at all, let alone organists. Very often this person is a foreigner incapable of speaking decent English to the children he is called upon to teach.

Distorted rhythms, no pedal technic, wrong notes by the score, boy choirs braying like mules on the chest voice, absolute lack of taste in the choice of music, in short cheap banality of the worst order is only too characteristic of the music found in our New York City churches.

And why all this? Simply because there has been an absolute ignorance of the value and consequent recognition which should be accorded a properly equipped organist. The writer knows that paying a large salary to an organist would prove a considerable financial burden on many churches, nevertheless he can't help feeling that if a proper perspective of the subject were in evidence

the burden would be cheerfully taken up and the result would justify its assumption. Tom, Dick or Mary who can thump the piano a little should not be placed in our organ lofts. Only the best for God and God's house.

As a digression may the writer say that if Gregorian Chant has failed to make the impression on our people which its beauty and appropriateness warrant, and is a matter of fact disliked by our congregations, is it not due to the fact that it is presented by organists in the main absolutely ignorant of it, and that its advent subsequent to the Motu Proprio was not infrequently marked by the discharge of paid choirs, with the consequence that the chant, new and strange to the people was rendered by ill trained children's choirs, models of vocal frightfulness? Then too, (although another digression) may not a protest be made in the name of Catholic education against the increasing custom of dragging our boys away from their schools and studies to sing requiem masses?

The foregoing, the writer is well aware, is strong. Nevertheless it is written in the sincere hope that the narrative of actual conditions will prompt to action those, who by virtue of authority and station can do something to remedy them. Then as a final thought, how about music in our Catholic Universities and Colleges. Why not a chair of music in every institution which, while working toward the enhancement of musical culture in general, will also take upon itself the work of theoretical education of the Catholic organist?

Picture the opportunities towards blending the musical with the cultural part of his equipment. For while agitation in behalf of better musical conditions in our churches is most laudable and does serve to mitigate evils nevertheless it fails in its main purpose if it does not get to the root of the whole matter, the organist. Let us demand the highest standard from him and let the recognition given be commensurate with these standards. "Is not the laborer worthy of his hire?"

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The Catholic Choirmaster

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NOTICE!

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

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

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

"STRICTLY ACCORDING TO THE MOTU PROPRIO"

The following advertisement was received by a Rector who asked his organist to report on the accuracy of the statement that the music sent for examination was strictly according to the "Motu Proprio".

Strictly according to the Motu Proprio
"Ave Maris stella."
 Hymn To Our Blessed Lady

Mus. by
E. J. JAMES
 1877 P. P. del Cam. 1912.

Andante cantabile

A - ve Ma - ris
 Mon - stra te es - se

stel - la, De - i ma - ter al - ma, At - que sem - per Vir - go.
 ma - trem. Su - mat per - te pre - ces, Quo pro no - bis na - tus, -

Fe - lix coe - li per - ta. Somens il - lud a - ve, Ga - bri - e - lis o -
 Tu - lit es - se in - us. Vir - gos in - gu - la - ris, in - ter omnes mi -

re, Fun - da nos in pa - ce, Mutans e - vae no - men
 tis, Nos culpis so - la - tos, Mi - tes facit cas - tos

rall *rall*

Copyright 1916 by Hamilton S. Gordon Estate.

The publishers (Hamilton Gordon Estate) have the temerity to label a composition sung in every vaudeville theatre in this country, as being strictly in accordance with the "Motu Proprio." The title of the original composition here reproduced is "Silver threads among the gold," a sentimental ballad which has its counterpart in the street songs or popular love ballads of Italy. Catholics are expected to calmly swallow the statements of the publishers to the effect that other compositions included in this catalogue by Campiglio, Millard, LaHache et al, are also in full accordance with the spirit of the Motu Proprio. One does not know whether to admire the calm assurance of the publishers or lament that such things are possible in this enlightened day. The pity of it is, that many organists and rectors will really take the statements of the publishers as gospel truth and thus it is that we go to our churches and are scandalized by hearing such atrocities as "Drink to me only with thine eyes" set to a "Jesu Dulcis memoria," the Sestet from "Lucia" as a "Tantum Ergo" and such songs as "Sweet Genevieve" etc., set to "Veni Creator." And yet there are many even among the clergy who ask "Why all this bother about Church music reform? Let us have the good old lively music of yore and not this "Funeral chant of the middle ages."

The Groups of Notes on Unaccented Syllables in Gregorian Chant

This matter is still a stumbling-block to many; there is no end of astonishment and complaint of both friend and foe. An article signed Fra Ambrogio in the January issue of the "Catholic Choirmaster" designed to put an end to all this astonishment and complaint, undertakes not only to explain, but even to justify the practice of the old composers. I fear, however, that the result of the author's well-meant efforts is only a still greater offuscation of heads. The analysis of the main points of the article which the following lines contain will, it is hoped, effect a clearing up of ideas.

The inner, and, therefore, chief motivation of Fra Ambrogio and many a French theorist is taken from the very nature of the down-beat and of the word-accent. Fra Ambrogio condenses it in the following way: "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." The two, therefore, do not go well together; and the word-accent, in consequence, "will go better on the second beat of the bar," (on the up-beat).

First of all it is necessary to remark that the standpoint of the question is here somewhat shifted. An explanation should have been forthcoming not as to why the word-accent does not, as it is claimed, go well on the rhythmic down-beat, but, why Gregorian Chant habitually — at least, so it is asserted — assigns a group to the unaccented syllable following the word-accent, while it gives but one note to the word-accent. However, in spite of the shifting of the standpoint by Fra Ambrogio we may let pass the method adopted by him in solving the problem; because the accent in the syllables, the force and weakness in the rhythm (thesis and arsis, down-and up-beat), and the length and brevity have close relations to each other.

I would remark still further that Fra A. does not protest, when the complainant affirms that Gregorian composers "habitually give but one note to the word-accent and assign a group to the following unaccented syllable." The assertion that such procedure is the habitual thing, does not agree with the facts. A savant in the Gregorian field took the pains to examine the old Chant in regard to this point. The result of his examination was the establishment of the fact that the melismas (groups of notes to a syllable) are about equally distributed to the word-accent and the weak syllable; he says even, if my memory does not betray me, that the balance is in favor of the word-accent. This last fact I for my part arrived at by personal examination of some Gregorian pieces taken at random. See, for instance, in the Vatican *Graduale* the Offertory "Tu es Petrus" of January the 18th. It contains groups of notes on 9 accented syllables and, on the other hand, places such groups on but 6 unaccented syllables following the word-accent. The number of notes placed on the 9 accented syllables is 119; the number of notes in the groups placed on unaccented syllables is but 41.

Let us now pass on to the examination of the argumentation of Fra Ambrogio. His first premise is: "The very nature of the word-accent makes for swiftness and energy." That energy, (force) belongs to the word-accent, everybody must admit; because energy lies essentially in the conception accent, at least according to modern usage of speech. In antiquity the word "accent" had a wider meaning in accordance with its etymology: *accentus—ad cantus*, i. e. everything added ("ad") to the *cantus*, song or tone. They spoke, therefore, also of pitch-accent (melodic accent) and of an accent of quantity.

But does the nature of the word-accent essentially imply swiftness, shortness? The very attitude of the word-accent in the liturgical language, the Latin, contradicts this supposition. It can even be said that the word-accent

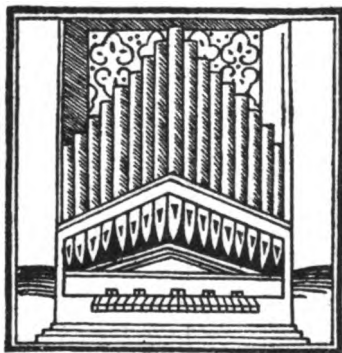
GREGORIAN NOTES AND NEUMS

WITH THEIR EQUIVALENTS IN
MODERN NOTATION

EDITED BY JAMES M. McLAUGHLIN

CECILIA EDITION

PRICE, 15 CENTS



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Gregorian Notes and Neums

with their equivalents in Modern Notation.

Edited by

JAMES. M. MC LAUGHLIN.

Gregorian notation is derived from the acute accent (') denoting an elevation of the voice; the grave accent (`) signifying a fall of the voice; the circumflex (^) and the anticircumflex (ˇ) accents, which are formed from the first two. The combinations of these accents have in course of time, and after various modifications, produced the neums or groups of notes given below.

(*Grammar of Plainsong by the Benedictines of Stanbrook.*)

I. SIMPLE NOTES.

1. *Punctum*



A square note or a diamond note; a *point* or *dot*, equivalent to the grave or descending accent.

The *punctum*, whether square or diamond, shows a note which is relatively lower. The diamond note is never used alone; it is always part of a group including a *virga* (Nos. 2, 14), or a preceding neum; (see Nos. 21, 22).

2. *Virga*



A *twig*, *wand*, or *verge*; the acute accent, indicating a note relatively higher.

The dot following a Gregorian note (■ • ◆ • ♠ •) indicates a *mora vocis* (delay, prolongation), and nearly doubles the length of the note. Thus a note with a dot after it is shown by a quarter note:



3. *Bivirga*



A *double virga*: twice the value of a *virga*. It is represented by two eighth notes tied or by a quarter note.

4. *Apostropha*



An *apostropha*, a *turning back*, repetition. It is never used alone and may occur twice or three times in succession. See Nos. 5 and 6.

5. *Distropha*



A *distrophe*, or double apostrophe. Two notes of equal pitch sung as a single tone.

6. *Tristropha*

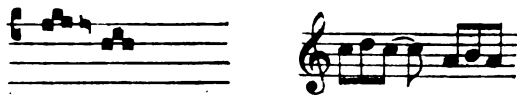


A *tristrophe*, or triple apostrophe. Three notes of equal pitch sung as a single tone.

7. *Oriscus*



A *companion note*. A kind of *apostropha*, slightly differing in form from Nos. 4 and 5. It is used at the end of a group, most frequently between two *torculi* (N^o 12):

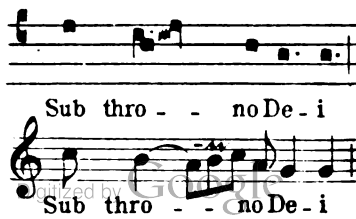


8. *Quilisma*



A *tremolo*, *vibration*, or *trill*: usually between the two notes of an ascending minor third, and indicated by an eighth note with a *mor-dent*. This indented and lightly sung note is

always preceded and followed by one or more notes. Its duration is the same as that of other notes, but it has a retrospective effect; its execution is always prepared for by a slight *ritardando* of the note or group which precedes it. In modern notation this is indicated by the little line placed above such notes. When a group precedes the *quilisma*, it is the first note of the group which is the more lengthened and emphasized: thus the first note of a *podatus* (N^o 9) or *clivis* (N^o 10) may be looked upon as doubled, e.g. *sub throno Dei* below:



II. NEUMS of TWO NOTES.

9. *Pes or Podatus*

A *foot* or *footed* note; a punctum (N^o1) joined to a virga; that is, a lower note followed by a higher. In this group the lower note must be sung first.

10. *Clivis*

A *bent note*, a *descent*. It is the circumflex accent, indicating a higher note followed by a lower.

III. NEUMS of THREE NOTES.

11. *Porrectus*

This term signifies *extended*, *stretched out*, and indicates a three note group consisting of a high note, a low note, and a high note.

The heavy descending stroke represents two notes, one at the upper point and one at the lower point.

12. *Torculus*

This term signifies *twisted*, indicating a three note group, the middle note of which is the highest.

13. *Scandicus*

A *climber*: an ascending group of three notes. It consists of the *podatus* (N^o9) and an additional note.

14. *Climatus*

A *skip down*, a *little ladder*, *climax*, *ladder*. A descending group of three notes; the *clivis* (N^o10) followed by a lower note.

The *scandicus* (a) and *climacus* (b) may consist of more than three notes.



The little line or added mark (*episema*) indicates a secondary rhythmical *ictus* (stress) and marks the point of a rhythmical subdivision.

15. *Salicus*



A *vaulter*. Two or more ascending points and a *virga*. It must not be mistaken for the *scandicus* (Nº13). The first note of the *salicus* is separated from the next note, which means that the *ictus* (stress) is on the second note and not on the first as in the *scandicus*.

IV. NEUMS of More Than THREE NOTES.

16. *Porrectus flexus*



A *bent extended* figure; see Nº11. The *flexus* is used with neums which have an acute ending, to show that the pitch afterwards descends, or is *bent* in a downward direction.

17. *Scandicus flexus*



A *bent ascending* figure; see Nº13.

18. *Salicus flexus*



A *bent ascending* figure; see Nº 15.

19. *Torculus resupinus*



A *reclining torculus*; see Nº 12. In Gregorian notation it means "*rising again*", because a neum, ending with a fall, is followed by a note rising to a higher pitch.

20. *Climacus resu-
pinus*



A *reclining climacus*,
see Nos 14 and 19.

21. *Pes subbipunctis*



A *footed note* followed by two descend-
ing points (*bipunctum*); see N^o 9. When
the *pes* is followed by three descending
points, the neum is called a *pes subtri-
punctis*.

22. *Scandicus
subbipunctis*



See Nos. 13 and 21.

V. LIQUESCENT NEUMS.

Liquescent neums (*liquescens*, melting into one another,) are groups ending with small notes. They are important chiefly as aids to careful pronunciation and occur in conjunction with certain combinations of vowels, as *AUTEM*, *EJUS*; or consonants, as *OMNIS*.

23. *Epiphonus
or liquescent
Podatus*



An *epiphon*, that is, a sound upon (high-
er than another); a modified form of the
pes (N^o 9).

24. *Cephalicus
or liquescent
Clivis*



Cephalicus signifies *connected with the
head*; A modified form of the *clivis* (N^o 10).

25. *Liquescens
Torculus*



See N^o 12.

26. *Ancus* or
liquescent
Climacus



Ancus means *bent* (in the arm), a *crooked* arm. A modified form of the *climacus* (N^o 14).

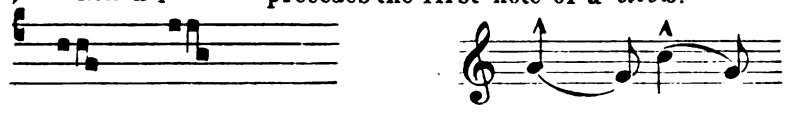
27. *Pressus*



The word *pressus* means *held in check*, a *repression*. It is the term applied to two successive notes of the same pitch when sung to one syllable. Hence they are joined together, making a single tone, equal in duration to the two notes. The accent, therefore, falls on the first note, which is sung with marked emphasis. In modern notation, the *pressus* is represented by a quarter note with a *sforzando* sign, \wedge .

Some forms of the *pressus* are

a) when a *punctum* precedes the first note of a *clivis*:



b) when two neums meet, the last note of the first corresponding with the first note of the second.

Podatus
and Clivis



Clivis and Clivis



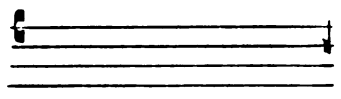
Climacus
and Clivis



Scandicus
and Climacus



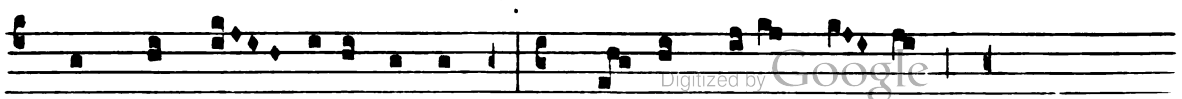
28. *Custos*



A small note at the end of each staff indicating the first note of the following staff and therefore called *custos* (guide, watchman).

This sign is also used immediately before a change of clef, which may occur at any point on the staff, to indicate the pitch of the first note following the change of clef:

ANTIPHON, PALM SUNDAY



Et ad - du - ci - te mi - hi. Si quis vos

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looks for the length, for the long syllable: in trisyllabic words it falls always on the penult if, but only if the syllable is long; when that syllable is short, the accent shuns it and attaches to the preceding syllable, the antepenult, and that whether that syllable be long or short; it never goes further back. When it hits a short syllable, it has the tendency to prolong it, as, at least, our present Latin pronunciation proves it. Also in other languages, v. gr. in German and in English, the word-accent falls both on long and on short syllables. Moreover, as we have seen above, Gregorian chant also gives it long series of notes. It cannot, therefore, be rightly said that the very nature of the word-accent demands shortness.

Fra A's second premise reads: "The down-beat of the musical rhythm is of its very nature heavy, weak and inclined to rest." — The down-beat, then is of its nature heavy. It is so set up in opposition to the supposed light-footed word-accent. Indeed musicians in certain languages often call the down-beat indiscriminately the strong, the heavy beat. But the expression "heavy" is here taken in an improper sense, because the tone is practically not ponderable. It is therefore neither heavy nor light. When using this expression the musician means the same as "strong," just as we also speak of a heavy blow. This usage of speech, therefore, not only does not favor the opinion in question, but refutes in advance the asserted second property of the down-beat: weakness.

The down-beat, it is asserted, is of its nature weak! But does not musical theory say the very opposite and call it the strong beat and, on the other hand, call the up-beat the weak beat? To her the former is synonymous with strong beat. The practice of the composer as well as that of the performing artist treats it regularly as the strong beat, i. e. always so, if no exception is effected by syncopations, rhythmic sections, melodic or other influences intended by the composer. Have then really all theorists, composers, artists and ordinary performers erred up to the present? I have nowhere seen a proof for the alleged inherent weakness of the down-beat. No, the down-beat must continue to be considered the strong beat and the natural place for the word-accent. Under certain

circumstances its force, it is true, may be very slight. The reason for this is then not a rhythmical one but, for instance, a melodic reason. If, for example, a sentence ends with a descending melody, the passage is taken *decrecendo*. It is evident that then the down-beat forming the close of the *decrecendo* cannot be considerably strong. But if you give to this passage quite the same rhythmical figure, but an ascending melody, you will see that the down-beat will be strong.

An essential property of the down-beat is further said to be its inclination to rest. Against this assertion militates the fact, that there exists a thetic rhythm both in music and in poetry, i. e. a rhythm beginning with the down-beat. In music many pieces begin with the first beat of a measure; in poetry we possess trochaic, dactylic etc. verses. In all these cases the down-beat is far from leading the rhythm to rest; it does just the contrary; it sets it in motion. The down-beat conveys to the aural sense a feeling of rest or close only when the kolical accent (1) falls on it; and then it does that, not because it is the down-beat, but because the kolical accent has fallen on it; to this accent, however, it offers a secure and suitable point of support, on account of its being strong. Certain theorists seem to fail to distinguish these two rhythmic conceptions.

Fra A. and others, further, adduce as proof for the freedom of location of the word-accent

(1) Kolical, from the Greek kolon, which, in music, signifies a "group of notes, whose last conveys to the ear a feeling of rest, more or less complete. Instead of the expression kolon used by Westphal, Mathis Lussy, a German-Suisse once living in Paris, and an epochmaking authority in rhythmic matters, has introduced unfortunately the word "rhythme" (au sens concret) "rhythm" an expression having two meanings (one general, the other particular) and, therefore, lacking clearness. He feared the Parisian sarcasm which might be aimed at the adjective "kolique," derived from kolon, and the use of substantive would entail the use of the adjective. It sounds, indeed, like colique, a French noun having the same signification as our "colic."

the practice of the liturgical poets. These poets often place the syllable which has the accent in prose, on the up-beat of their verse-rhythm; they do so, e. gr., in the *O salutaris at bella premunt* and *nobis donet*. But Fra A. forgets that in the Latin accent-poetry of the middle ages dissyllabic words were accented on the first or on the last syllable, according as the verse rhythm required it — so *bellá* as well as *bèlla*; if they pronounced *be'lá*, then the actual word-accent fell correctly on the down-beat of the iambic rhythm, and the then unaccented syllable "beI" on the up-beat. In the classical period Latin was based on **quantity** and the poets, as in Greek, distributed their syllables on the up-and down-beats only according to **quantity** (duration); nothing, therefore, prevented them from placing the long end-syllable of a dissyllabic word, e. gr., in *Deo Patri*, on the down-beat. Accustomed to such procedure neither were the medieval poets of the accent-poetry shocked by it, in spite of the then changed signification of the down-beat; they simply adjusted their method of accenting the dissyllabic words to the circumstances. From their practice, therefore, one cannot frame an argument in favor of the thesis in question.

For the attentive reader what has been said above must certainly lead to the conclusion,

that, like our forefathers, we are to consider the down-beat as strong, and, in regard to groups of notes, as capable of bearing them. Fra A., and with him all the new theorists who advance the same arguments, did not succeed in explaining and still less in justifying the practice of the old Gregorian chant. Neither am I able to justify it, I can, however, —so it seems to me,—offer an explanation which at least is not improbable: The chiefly accented syllable in Hebrew is **mostly** the last syllable of the word (Dr. Aug. Mueller, Schulgram., p. 17); Syriac too formerly accented the last syllable (Noeldecke, in "Journal Asiatique," 1913, p. 83), for the Jews and the Syrians, therefore, a melody, that brought the last syllable of a word into prominence, contained nothing shocking. On the contrary, this practice presented itself quite naturally. Now, as the Gregorian authors themselves tell us and present-day-science generally admits our liturgical chant — which chiefly uses the psalm-texts of the Old Testament—originated, in its mode—and rhythm system, and in many a melody, in the Orient, especially among the Jews and the Syrians. Can we, then, wonder that this chant shows traces of its origin also in its treatment of the end-syllable?

LUDWIG BONVIN S. J.

NOTES AND GLEANINGS

THE FUNERAL OF ARCHBISHOP PRENDERGAST OF PHILADELPHIA

Music at the Solemn Requiem Mass was rendered by the Choir of priests directed by Rev. William B. Kane. The Choir of priests received every encouragement from the late Most Reverend Archbishop and he manifested the greatest interest in its progress and success. Archbishop Prendergast admired liturgical music and warmly supported every move that tended toward a reform of the abuses so condemned by Pope Pius X. in the *Motu Proprio*.

Rev. James A. Boylan, D. D., Director of music at the Diocesan Seminary, conducted the Seminary Choir. The students created a deep impression by the effective manner in which

they sang the office and the capable manner in which they rendered the music for the absolutions. The choir's achievement was all the more notable considering the short space of time in which the music was prepared. The Philadelphia Catholic Standard and Times gave the following account of the musical programme:

MUSIC EXQUISITELY RENDERED BY PRIESTS AND SEMINARIANS

The music during the obsequies was exquisitely rendered. Under the direction of the Rev. William B. Kane, of the Church of Our Mother of Sorrows, a choir of thirty priests sang beautifully Pietro Yon's Requiem, Vittoria's Graduale a cappella, the "Dies Irae,"

partly Gregorian and partly in modern composition, and Casciolini's "Agnus Dei."

At the Offertory, the student choir of sixty voices from St. Charles' Seminary, Overbrook, sang with appreciable sweetness "Domine, Jesu Christe," by Perosi, director of music of the Sistine Chapel. The seminarians were directed by the Rev. James A. Boylan, D. D., a member of the faculty.

Even more impressive, it seemed, was the music sung by the seminary choir during the solemn absolutions, which followed Bishop Canevin's sermon. For the first absolution was rendered in Gregorian "Subvenite, Sancti Dei." The music of the second absolution was by Asola, (16th century) and the third by Martini, of the 18th. century. Perosi's "Ne Recorderis" followed, and during the final absolution Cazzatti's "Libera Me, Domine" was sung.

As the Archbishop's body was being removed from the catafalque to the tomb in the crypt, the priests' choir sang the "Benedictus."

The Rev. William S. Murphy was at the organ for the diocesan clergy and W. S. Thunder for the seminarians' choir.

FATHER FELDMAN AND CHURCH MUSIC

It may not generally be known that the late Father Feldman was the first pastor in this country to observe the commands of the late Pope Pius X as found in the famous *Motu Proprio* on Church Music. It will be remembered that the edict was issued on the feast of St. Cecilia, 1903. On the following first day of February (1904) the formation of a boys' choir began under the direction of Sister Adele of the Sisters of St. Francis, assisted by Dr. H. B. Gibbs. But the last named held no official position at Sacred Heart Church, Camp Washington, until February 1, 1912, so that, on the day of Father Feldman's funeral, he had completed six years of service under him.

In July, 1906, Prof. Malton Boyce became organist and choirmaster. He at once successfully formed and trained the adult branch of the male choir; and their several public appearances will doubtless be remembered. In 1909 Prof. Emil Olinger succeeded to the musical directorship, and remained until February 1st, 1912. Throughout these changes

the late pastor was ever active in promoting the best type of church music, as enunciated by Pius X, but concentrating his chief efforts on the propagation of the Gregorian music. Of this he was never tired, and frequently remarked that he could never have too much of it. Until the last he would sit in the sacristy during the high Mass, and follow every note with his Gradual before him. The proper parts of the Mass had the greatest attraction for him, he always maintained, should be sung slowly and with as much dignity as possible, thus accompanying the priest, whilst he deliberately and carefully prepared the Sacrifice. Until his health became a matter of anxiety, he rarely failed to attend the choir practices, whilst his presence at the rehearsals of the school children was just as regular. Whether they were vocalizing or learning a new song, his interest was unabated. It mattered little to him, so long as they were being educated and trained on the lines of the *Motu Proprio*. It would not be too much to say that he knew this document by heart.

On the occasion of the jubilee of the church June 21, 1914, he personally presented to the choir a complete set of copies of the famous *Missa Papae Marcelli* by Palestrina. It was then performed and has been given many times since, the last time being Easter Sunday, 1917.

Until within a few days of his death he would sing the week-day Masses, and it could be observed that he revelled in the prefaces, while his favorite melody, over and above all, was the *Pater Noster*.

He was deeply interested (and practically so) in the work of the Archdiocesan Commission under Archbishop Elder, and equally so in the present commission. He never failed to boast of Archbishop Moeller's strong action in the matter of Church Music, an action that has been admired in every diocese. It was in 1905 that the first instructions were issued by His Grace; and these were followed by many others, that of 1907 still forming the basis of the work of the present commission.

Although he allowed the greatest freedom to his organists, he gave plain hints of his preferences. Especially did he discourage the use of aught else than the chant at requiem Masses. At half-past seven on the day of his

funeral, the school children sang their last Mass in his presence; and it was not imagination to say that they sang it better than ever they did, and appeared to be striving to outdo all previous performances, as they gazed on him they loved so well. Church Music loses a strong supporter by his death; and it will be difficult to foretell, upon whom his mantle will descend.

T. B.

Cincinnati Catholic Telegraph.

CHURCH MUSIC REGULATIONS FOR THE ARCHDIOCESE OF CHICAGO

An attractive booklet has been issued by the Superintendent of Church music for the Archdiocese of Chicago (Mr. Hans Merx) under the title of "Instructions for the interpretation of the *Motu Proprio* of Pius X, for the priests of the Archdiocese of Chicago in the regulation of Choirs."

The pamphlet contains excerpts from the *Motu Proprio* with explanatory comment and covers the various liturgical services. Under the heading "Missa Cantata" instructions are given relating to the Proper of the Mass the responses, (which are to be sung in unison and if possible, without organ accompaniment) and other portions of the Mass. Attention is called to the "Gloria in excelsis" and "Credo in unum Deum" with the injunction that the intonations are not to be repeated. The responses "Deo Gratias" after the Epistle and the *Laus tibi Christe* are also to be omitted by the Choir.

For Vespers and Benediction the regulations prescribe that all so-called "Musical Vespers" (concerted) are to be discarded.

The Vespers of the Blessed Virgin Mary or of the Blessed Eucharist or of the Apostles are permitted to be sung provided they are given in their entirety (including proper antiphons).

For Requiem Masses the following strict regulations are given: No portion of the Mass is to be omitted; the Tract and Graduale may be recited; the "Dies Irae" must be sung entirely; the Offertory may not be replaced by any other text and the celebrant must wait until the entire "Liberia" is sung or recited.

The organist is forbidden to accompany the

celebrant during the singing of the Preface, Pater Noster, and its *Missa est*.

Under the heading of "Concessions" the following points are noted: 1. Whenever suitable sanctuary or vested choirs are impossible, women may sing in the so-called "Gallery-Choirs."

2. The use of organ is allowed on all Sundays of Advent and Lent wherever it seems to be necessary to support the singers. Preludes and Interludes are forbidden.

3. Solo singing of a devotional character may be permitted at low Masses.

4. In very exceptional cases, when circumstances make it advisable, the preface may be accompanied on the organ.

The last four pages of the pamphlet are taken up with a list of approved music for various services. The list is very limited but it is encouraging to note that the composers of various nationalities are represented. Lists compiled by other dioceses throughout the country are open to severe criticism because of the biased attitude of the compilers who unreservedly favor one school or national type of church music at the expense of other schools, just as worthy in a liturgical sense.

P. A. YON APPEARS UNDER THE AUSPICES OF THE AMERICAN ORGAN PLAYERS' CLUB IN PHILADELPHIA RECITAL

The second organ recital in the series being given in St. Clement's Church under the auspices of the American Organ Players' Club for the benefit of the Emergency and War Relief committees was played on Wednesday evening, Jan. 16, by Pietro A. Yon, formerly of the Vatican and Royal Church, Rome, and now of the Church of St. Francis Xavier, New York City.

Mr. Yon's program, which consisted entirely of works by modern Italian composers, was a long one, and the fact that the large audience gave him its undivided attention for an hour and forty-seven minutes is proof positive of his skill in handling the king of instruments. In speaking of his playing one can use superlatives only, for his technic is perfection itself, his taste, phrasing and registration are impeccable, and he fairly

radiates temperament and brilliancy with every note.

Fred Archer, the one-time organist of Carnegie Institute, Pittsburgh, is credited with having said that "Any fool can depress an organ key, but it requires an artist to release it."

Judged by this standard alone, Mr. Yon must be ranked among the very greatest organists now living, as the clarity of his playing is one of its outstanding features, each note of his arpeggios and runs (some of the latter played with almost incredible rapidity) being as clean-cut and sparkling as a diamond. The writer has heard most of the great French, English and German players of the last twenty years, and cannot recall ever having heard anything more beautiful or clearly-defined technically than Mr. Yon's playing at St. Clement's.

One might analyze his interpretation of the various numbers on his program, but to do justice to his superb artistry in each and all of them, more especially those excellent ones of his own composition, would require several more paragraphs of unstinted praise. The selections which seemed to give the greatest pleasure were the Scherzo in Sol minore, Bossi: "Gesù Bambino," Yon; "Tema e Variazioni," Angelelli; Sonata Cromatica, Yon; "Christmas in Sicily," Yon, and First Concert Study, Yon, the last named two being played by request and not appearing on the printed program.

The American Organ Players' Club is to be commended for planning this fine series of recitals for war relief work, and to be congratulated upon having secured such great artists as Mr. Noble and Mr. Yon for the first two recitals.

S. Wesley Sears, in "The Diapason."

* * *

A writer in the London "Organist and Choirmaster" has this to say regarding the liturgical question:

"Every year a controversy is started in some Catholic newspaper on the subject of Sunday Evening Service—should it be Vespers, or should they be replaced by easy non-liturgical English "Devotions." Active bustling Rectors generally incline to the latter course; no Catholic Church in all Manchester has Vespers. But the antiliturgic spirit does not rest there; it introduces curtailments and

omissions even in the sung Mass. The late Pope's action has resulted in some improvement, but much remains to be done. Nor are matters much better on the Continent. On this subject an extract from an article that appeared some years ago in the *Eclectic Review* is of great interest:

'Normandy, where my childhood was spent, was until towards the end of the century, one of the countries where liturgical traditions remained most deeply rooted. Even in the smallest villages, one could see an apparatus of public worship, the like of which is nowadays unknown in the churches of most large cities; there the whole congregation used to sing not only at High Mass, Vespers and Compline on Sundays and feast days but also at the long offices of Holy Week, and Matins and Lauds of Christmas, without omitting a single note. We took so much pleasure in it, that of an evening through the week, through the valleys and woods we would often repeat the melody of the Sequence for the day, or some other piece that had struck us. Little by little we became truly learned in the things of the Church, living in unison with her life, and sharing the emotions naturally begotten in our souls by the yearly succession of offices.'

'I passed to another country. In many dioceses, Vespers were completely in abeyance: the Rosary, or the Way of the Cross and Benediction had been substituted. As I penetrated further east in Europe, my experiences went from bad to worse, Masses without any Introit or Communion—simulacra of a Gradual and an Offertory which often had no connection with the solemnity of the day; a Credo, amputated in all directions, or the Apostles' Creed was substituted. We suffer from the lack, not the excess of liturgical life. One of the most powerful factors of religious renovation would be the maintenance of centres where the solemn worship of the Church should be presented in as complete and artistic a way as possible.'

"These admirable remarks have a bearing on Anglican as well as Catholic Services. The Introits, Graduals, Antiphons, etc., which zealous Anglicans wish to restore, are precisely the things some careless Roman authorities wished to discard."

R. J. D.

REVIEWS

CORONA VIRGINUM

A collection of melodious, ecclesiastical and approved hymns for female choirs (or boy choirs) arranged by Aloysius Rhode. Published by the B. Herder Book Co., 17 S. Broadway, St. Louis, Mo.

Part One of this collection contains hymns for Benediction for two and three part chorus by such writers as Griesbacher, Mitterer, Kornmueller and Menth. The works are admirable in construction and while somewhat freer in form than the older Cecilian compositions, they are to be welcomed because of their liturgical character and sound musical qualities. The succession of quarter note after quarter note so characteristic in the works of the older Cecilian composers is happily not so marked in the compositions of the younger Cecilian composers and for this one may be grateful.

Book Two contains eight English hymns by German composers also for two and three part chorus. Devotional hymns for Christmas, Lent, Easter and Pentecost are included.

Book Three contains 8 hymns to the Blessed Sacrament and the Sacred Heart. There are also English texts set to melodies by such well known writers as Piel, Koenen, Bieger, Thaller, Mitterer and Griesbacher.

Book Four contains eight English and two Latin hymns to the Bl. Virgin, St. Joseph, St. Anthony and St. Francis for two and three part chorus, by Haller, Griesbacher et al. The harmonic freedom exhibited by Griesbacher will startle many who are unacquainted with the chromatic tendencies of the neo-Cecilians, and the freedom of form or rather liberties taken with the so-called Hymn form as revealed in the compositions by Griesbacher will astonish many who have come to look upon a hymn tune as merely a succession of quarter notes. In the first hymn in this volume we note a change of tempo (4-4 to 3-4). In the second hymn there is a startling modulation in the middle of the hymn which takes one through the keys of D, A, B flat E flat, F, B, flat and back again to D major.

This collection prepared by the well known choirmaster of St. Anthony's Church, St. Louis, should appeal to those in charge of the music in Convents particularly, and the super-

iors of Academies should examine the volumes for the melodies are devotional and have been arranged in a musicianly manner.

There is a dearth of good material for use in our Convents and Schools and this collection fills a long felt want. The voice parts are issued separately and at a nominal figure.

ROTE SONGS

for Grade I, II and III compiled and edited by Archibald T. Davison and Thomas W. Surette, Published by the Boston Music Co., Boston, Mass.

This collection of rote songs is really a compilation of the folk songs of all nations. Here are to be found the famous old French carols, the folk melodies of Ireland, England Bohemia, Russia, Holland, Italy and last but not least the melodies of our own Stephen Foster.

The editors have accomplished their task of compiling suitable material for very young people with gratifying results. The songs are arranged in consecutive order of difficulty according to grades. A well-planned system provides the children in the more advanced grades an opportunity of taking up the selected material in the earlier grades. Those who have had experience in teaching children in the earlier grades will welcome this collection for it contains only the very highest type of folk song and not songs that are written "down" to children. The texts are also of a better grade than usually found in books of this type.

In an interesting preface the editors make the statement that "Some actual musical experience should precede instruction about music, and it believed that a continuance of rote singing of beautiful songs (and none other) during the early years will facilitate rather than retard the later instruction in reading music."

The volume is bound in boards, and the type, while not too large, is clear and easily read.

PRaise THE PRECIOUS BLOOD...

A collection of English and Latin Hymns in honor of the Precious Blood by Rev. Justin

A. Henkel C. PP. S. Published by the author, Collegeville, Indiana. (Score 50c.; Voice parts 15. Discount for quantity).

In this collection of 18 Hymns the composer has provided beautiful and devotional settings to texts that are only too little known and too rarely used by our congregations.

Those who have been brought up on the so called "opera" hymn or who have been contaminated by the use of that cheap type of hymn tune found in "St. Basil's" Hymnal may not take kindly to the worthy and dignified style adopted by the composer of these interesting melodies; but those who are desirous of paying homage to Our Lord in an idiom which savors neither of the theatre, nor the concert hall, nor the gutter, will welcome this collection as another evidence of the growth of the liturgical spirit in this country. The combined efforts of zealous pastors, discerning and capable teachers, well equipped composers and choirmasters will soon rid our communities of that type of hymn, the continued use of which is a serious reflection on ordinary intelligence.

JESU DULCIS MEMORIA

Motet for four part chorus (S. A. T. B.) with organ accompaniment by Roman Steiner. Published by P. J. Lammers, Baltimore Md. (Vocal score, 8vo. 20c.).

There is a marked improvement in the style of Mr. Steiner's later compositions for the Church. The composer of this truly liturgical motet at one time displayed a rather conventional style in his writings which reflected the influence of the secular type to a degree. The newer works reflects the influence of the polyphonic masterpieces and Gregorian Chant. In adopting a new idiom of expression Mr. Steiner has utilized his melodic gifts to advantage. He also makes effective use of the imitative form. Fine contrast is provided by the use of male voices against the upper voices in these sections.

There is every reason to believe that the group of composers now in this country, represented by such men as P. A. Yon, Mauro-Cottone, Rev. L. Manzetti, Rev. A. L. Gabert, Rene L. Becker, Elmer Steffen, Rev. S. M. Yenn, Aloys Rhode, Rev. Henkel, Rev. Virgil

Genèvrìer, Rev. Ludwig Bonvin S. J., Antonio Mauro, J. Lewis Browne, Walter N. Waters, Martin G. Dumler, Albert J. Dooner, Alois Bartschmid, Dr. N. J. Elsenheimer, Joseph Schehl, Rev. Alph. Dress Mr. Steiner and others whose names are not recalled at random, will eventually create a style of modern Catholic Church music which will possess all the signs of the true liturgical style (without freakish elements) and which, while retaining the characteristics of the old modes and reflecting the atmosphere of the Chant, will be typically American, in the same sense that one can define the Cecilian style, and the Italian and French characteristics in Church music.

PROGRAMMES

WHAT HARVARD UNIVERSITY IS DOING TO AROUSE INTEREST IN CATHOLIC CHURCH MUSIC

The following program was rendered at Harvard University in the John Knowles Palne Concert Hall on the evening of March 19th, by a Choir of twelve men and six boy cantors, under the direction of Benedict Fitz Gerald.

The programme was given under the auspices of the Department of Music.

1. Psalm CXII.
2. Introit: Salve Sancte Parens, by Sedullus, Irish ca. 450-455 A. D.
3. Antiphon to the Virgin, Regina coeli, attributed to St. Gregory the Great, Pope, 590-604 A. D.
4. (a) Kyrie Eleison, "Orbis Factor," first appears in a Manuscript of the X century.
(b) Agnus Dei, "Orbis Factor," first appears in a Manuscript of the X Century.
Note: Kyries noted as "being sung" in a Roman Ordo, VI-VIII Centuries.
Kyrie in Rites of Coptic, Syrian, Antiochene, Milanese, Roman, Mozarabic, etc. churches.
5. Sequence: Victimae Paschali, attributed to Notker Balbulus, O.S.B., 840-912 A.D.; or, more probably, to Wipo, a monk, who flourished from 1025-1045 A.D.
6. (a) Sanctus, "Orbis Factor," first appears in a Manuscript of the XI Century.
(b) Sanctus, "de Angelis," first appears in

a Manuscript of the XII Century (from the office of Nicholas).

Note: Sanctus in Rites as Kyrie.

7. Antiphons to the Virgin:

(a) Alma Redemptoris, by Herman Contractus, O.S.B., 1013-1054 A.D.

(b) Salve Regina, by Hermann Contractus O.S.B.

Note: Probably was the first Christian Hymn sung in America.

(c) Ave Regina, first appears in St. Alban's Manuscript, XII-XIII Century.

8. Adoro Te Devote, by St. Thomas Aquinas, 1225-1274 A.D.

Kyrie Eleison, "de Angelis," origin, Rouen, France, XIV Century.

9. Polyphonic School (The Roman):

(a) O Esca Viatorum, by Enrico Isaak, 1493.

(b) O Bone Jesu, by Palestrina, 1526-1594 A.D.

(c) O Salutaris, adapted and arranged by Benedict Fitz Gerald, from the XVI Century.

(d) Ave Maria, by Arcadelt, 1514-1560 A.D.

CHICAGO, ILL.

ST. PATRICK'S CHURCH

(Adams and Desplaines Sts.)

Rev. William J. McNamee, rector.

EASTER SUNDAY, 1918

SOLEMN HIGH MASS, 10-45 A. M.

Processional - "Christ The Lord is Risen"

J. Lewis Browne

Vidi Aquam (Graduale Romanum)

Proper of the Mass (Graduale Romanum)

Kyrie First tone (Gregorian)

Gloria First tone (Gregorian)

Credo (Missa Solemnis) J. Lewis Browne

Offertorium (a) "Terra tremuit — Chant

(b) "Regina coeli"

Sanctus et Benedictus First tone (Gregorian)

Agnus Dei First tone (Gregorian)

Recessional - "O Filii et Filiae" Palestrina

Solemn Vespers - 3.30 P. M.

Processional - "Christ The Lord is Risen"

Browne

"Domine ad adjuvandum" antiphons and psalms (4) (Gregorian)

"Laudate pueri" Montani

Magnificat Michael Haydn

Regina Coeli

English Hymns (1) "A Hero Risen From the Tomb"

(2) "Resound Aloud" } New Hymn Book (Merx)

Benediction of the Blessed Sacrament

"O Salutaris" Browne

"Tantum Ergo" Webbe

"The Divine Praises" Browne

"Laudate Dominum" (Chant)

Recessional - "O Filii et Filiae" Palestrina

The foregoing programs were given by the combined choirs of the Church, (150 voices), J. Lewis Browne, organist and choirmaster.

PHILADELPHIA, PA.

Church of Our Mother of Sorrows

Rt. Rev. John J. McCort, Auxiliary Bishop of Philadelphia, Rector.

Choir of boys and men under the direction of Rev. William B. Kane.

Mr. Alphonse Heuerman, Organist.

Good Friday—Three Hours Agony

MUSICAL PROGRAM

Improperium Witt

In Monte Oliveti Croce

O Domine Palestrina

O Head all bruised and wounded Bach

Caligaverunt oculi mei Vittoria

Vinea mea electa Viadana

Tenebrae factae sunt Palestrina

Popule meus Vittoria

Easter Sunday Pontifical Mass

Ecce Sacerdos Magnus Filibe

Proper of the Mass Gregorian Chant

Sequence "Victimae Paschali laudes"

Gregorian Chant

Ordinary of the Mass — Missa S. Josephi

O. Ravanello

Offertory motet — Haec Dies C. Ett

Vespers

Psalms and Antiphons Gregorian Chant

Alternate verses—Falso Bordone..... Pagella

Magnificat L. Perosi

Regina Coeli E. Tinell

Haec Dies C. Ett

Tantum Ergo Kagerel

SAVANNAH, GEORGIA

The Cathedral Choir of twenty men under the direction of James B. Copps, Organist and Choirmaster, recently gave a rendition of the

Refice Mass for three male voices ("Missa Choralis") with excellent results... The Mass was written for Congregation and Choir and is published under the auspices of the Auxiliary Committee to the Pontifical Institute of Sacred Music. Rev. L. Refici is the choir-master of the famous church of St. Mary Major, Rome.

The Cathedral of Savannah has long been noted for its liturgical musical programs and the Rt. Rev. Bishop has always warmly supported the movement for true church music. An interesting fact regarding the Savannah Cathedral choir is that over one half of the members have been called to the colors and are now serving our country in the various camps and abroad...

ROME, ITALY

Under the auspices of the Academy of St. Cecilia, Concerts are given in the Augusteo, the great auditorium in Rome.

"Jephthah," an oratorio by Carissimi, was recently sung by a chorus of over two hundred voices with soloists of distinction, under the direction of Sig. Bernardino Molinari, the ordinary director of the Academy of St. Cecilia. The style of the composition is churchly and dignified but at times the music rises to great emotional heights and there is a tinge of the modern in the harmonic development. The oratorio is published in America by the Boston Music Co., and has been edited and transcribed by Stanislaus Falchi.

CHICAGO, ILL.

**Weickhardt Organs for Cathedral and School
in Chicago**

Archbishop Mundelein of the Chicago archdiocese has placed a contract with the Wangerin-Weickhardt Company of Milwaukee for a three-manual organ for the Cathedral of the Holy Name and another for a smaller organ for the Quigley Memorial Seminary, one of the finest buildings of the Catholic church in the United States, which is under construction in Chicago... These instruments are to be completed in May...

PIETRO A. YON TO MAKE TOUR OF THE COUNTRY

**Noted New York Organist and Composer
Will Be Heard throughout the Continent**

An interesting announcement from New York is to the effect that Pietro A. Yon will make a concert tour of the United States. Mr. Yon will start in June and continue until October and dates are being arranged at his studio in Carnegie Hall...

Mr. Yon, although admitted to be one of the greatest performers on the organ in this country, has not been heard extensively outside the territory near his home city. His compositions have won fame for him, being played in recital by nearly every organist of prominence. In his playing before the National Association of Organists at Springfield, Mass., last August, Mr. Yon made a deep impression on all who heard him and he was conceded to be an organist whose technique and magnetism could hardly be excelled...

Mr. Yon is a graduate of the St. Cecilia Academy in Rome and won the first prize medal from the Academy and a special prize awarded by the Italian minister of public instruction. He was formerly assistant organist at the Vatican and the Royal Chapel in Rome. Since 1907 he has been organist of the Church of St. Francis Xavier in New York, where he succeeded Gaston Dethier. Mr. Yon has a large school for organists and is constantly in demand for recitals in the east.

COVINGTON, KY.

Under the direction of Pancras Shields the male choir of the Cathedral in Covington rendered Yon's "Missa Melodica" on Easter Sunday... The Proper of the Mass was given in Gregorian Chant...

OMAHA, NEBRASKA

The new Casavant organ in St. Cecilia Cathedral at Omaha has been completed and was used for the first time March 3. The Rev. Gregory Hugel of Conception, Mo., played. The formal dedication will take place soon.

HARRISBURG DIOCESE

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

Requiem Masses

(Continued).

- X—J. Mitterer — Missa pro Defunctis Op. 71 (Alto, Tenor, and Bass) — Pustet.
J. Singenberger — Missa pro Defunctis, Fischer, Ed. No. 26 — J. Fischer.
- X—F. de la Tombelle — Missa pro Defunctis, No. 43, French Edition — G. Schirmer.
- X—P. A. Yon — Missa pro Defunctis (T. T. B.) — J. Fischer & Bro.
- 5. Masses for four-part chorus**
(Soprano, Alto, Tenor and Bass).
J. Rheinberger — Requiem, Op. 194 — Leuchart (Fischer).
J. Schildknecht — Requiem, Op. 25 — Pustet.
- X—M. Haller — Requiem, Op. 3 — F. Pustet.
J. Mitterer — Bohm (J. Fischer).
- X—Fr. Witt — Requiem, Op. 25 — F. Pustet.
Fr. Witt — Requiem, Op. 42 — J. Fischer.
- X—Antonino Mauro — Requiem, Op. 100 (S. A. T. T.) — Ross Jungnickel, 15 Whitehall St., New York.
J. Renner, Jr. — Requiem, Op. 10 — F. Pustet.
- X—J. F. Anerio — Requiem, Edited by Ign. Mitterer — J. Fischer.
V. Coller — Requiem, Op. 10b (Boehm) — J. Fischer.
A. Bustini — Requiem — (Capra) J. Fischer or B. & H.
Fr. L. Perruchot — Requiem — (Capra) J. Fischer or B. & H.
- X—C. Ett. Requiem (Edited by H. Haller) F. Pustet.
- 6. Masses for three and four-part chorus**
(T. T. B. or T. T. B. B.)
J. Diebold — Requiem for four male voices — J. Fischer & Bro.
- X—Ign. Mitterer — Requiem for four male voices — J. Fischer & Bro.
P. Piel — Requiem for four male voices — J. Fischer & Bro.
E. Brunner — Requiem for four male voices — J. Fischer & Bro.

G—THE PROPER OF THE MASS.

Graduale Romanum Complete, Plain Chant. Gregorian or modern notation. (Can be had through J. Fischer or Fr. Pustet).

An easy setting of the Proper in modern form can be had in the books published by J. Fischer & Bro. (7-11 Bible House, New

York City), under the title of *The Proper of the Mass*, arranged and edited by Tozer.

Gregorian Chant

The "Liber Usualis" and "Antiphonale," in modern or Gregorian notation, according to the Vatican Edition, can be obtained through Fischer or Pustet.

Note: The firm of J. Fischer and Bro. is also preparing a book containing the Proper of the Sundays and the principal feasts of the year together with a few selected chants for Benediction. This will be on the order of the *Liber Usualis* issued by the firm of Desclée, of Tournai in Belgium.

The Proper of the Mass can be recited on one tone if no other method is feasible. The Motu Proprio of Pope Pius X clearly states that the Proper cannot be omitted at High Mass.

Many settings of the Proper of the Mass can be had in modern form for special feasts. The publishers named will be pleased to supply a full catalogue of these settings upon application.

H—Vespers.

- X—Vespers of the Blessed Virgin Mary (Complete Gregorian Chant Unison). — J. Fischer & Bro.
- X—Vespers of the Blessed Virgin Mary, arr. for four part chorus (S. A. T. B.) alternating with Gregorian Chant (Nicola A. Montani). — G. Schirmer.
- Vespers of B. V. M. (S. A. T. B.) (B. Hamma) — J. Fischer & Bro.
- X—Complete Vespers B. V. M. for 1, 2, 3 or 4 voices (by J. Singenberger) — J. Singenberger.
- Vespers of the Blessed Sacrament. — J. Singenberger.
- Votive Vespers in hon. Blessed Sacrament (Male Voices by Schiffels). — Schwann (J. Fischer & Bro.)
- Complete Vespers of the B. V. M. for two-part chorus (S. A.) (J. Bonvin). — J. Fischer & Bro.
- Complete Vespers of B. V. M. for three-part chorus of equal voices or three-part chorus of unequal voices (S. T. B.) (by J. Pagella—Op. 33, M. Capra). — Br. & H. or Fischer.
- X—O. Ravello, Op. 69, Complete vespers for the feasts of B. V. M., two-part chorus (S. A. or T. B.) (M. Capra) — J. Fischer or Brtkpf. & H.
- X—O. Ravello, Vespers of the B. V. M. for three-part male chorus (T. T. B.) — J. Fischer & Bro.
- A. Wiltberger, Vespers B. V. M. (Op. 57) four-part chorus. — J. Fischer & Bro.
- P. Griesbacher, Vespers B. V. M. (Op. 39) four-part chorus. — J. Fischer & Bro.
- P. Griesbacher, Vespers in hon. Blessed Sacrament. — J. Fischer & Bro.

(To be continued).

COMPOSITIONS

by

PIETRO A. YON

MESSA MELODICA, For Soprano, Tenor & Bass with organ80

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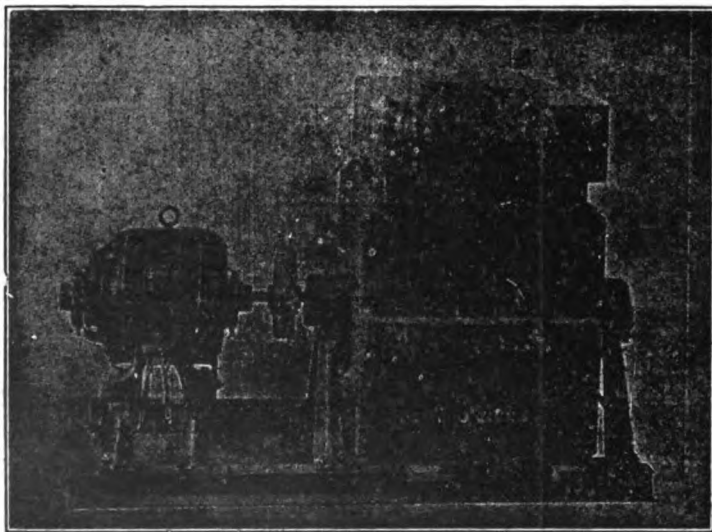
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OF AMERICA

**Qualifications
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At the second meeting of the Society, held in Baltimore, Md., April 6th to 8th, 1915, the following resolutions regarding fembership were adopted:

"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."

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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.

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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."

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