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Catholic Choirmaster

JULY

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Society of St. Gregory of America

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# The Catholic Choirmaster

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

A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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# Church Music and Present Day Society

by John J. Fehring

**M**ANY things have been done, much has been said, volumes have been written, since the beginning of our current reform in Church Music. Reform and reformers are terms which in our day have acquired an odious implication: and the use of these terms in the effort to restore and better the music with which the functions of the Church have been adorned has added to the difficulties with which these attempts have been confronted from all sides. The manifold nature of these difficulties, and the various sources from which opposition has come, render timely an inquiry into their causes and reasons.

Any reform is brought about either by an external agent or by the natural development of an institution, hastened by unsatisfactory conditions. It was especially this latter motive that urged our late Pontiff, Pius X, of blessed memory, to make such supreme efforts to "restore all things in Christ." Such a restoration presupposes a development of man spiritually, a tearing away of the accretions of scales and barnacles which a long voyage in the sea of modern materialism has accumulated, to hold to a steadier course and to give fuller and freer action to the spiritual man.

A reform succeeds or fails of success according to the methods and motives of its promoters. If it be in the hands of quacks or charlatans, or men lacking sincerity, it will be held back and rendered sterile in proportion to the number of such persons engaged; and thus an effort for good may come to naught because of the misguided exertions of some of those striving to further its progress. On the other hand, it may

have advocates with the best of motives, but unduly influenced by a horror of present conditions, warping their common sense and impelling them to assume the role of martyrs in the cause to which they are wedded. Finally, those urging the reform may be extremists, or afflicted with hobbies, who try to make the people suffer because of their love for the bizarre and the unique. Where such conditions are found, it is necessary to proceed with great prudence, and to make changes gradually, judiciously and kindly.

The two great questions in the musical reform with which we are engaged are: first, what is to be reformed, and second, whom will this reform affect? The answer to the first question is Liturgy and its handmaiden, Music; and to the second, our congregations as at present constituted. Our attention may be turned first of all to Music, and to Music in its psychological aspect.

From the earliest available data, Music, like other arts, was utilized to portray, to embody the thoughts, desires, aspirations and even habits of individuals or collective bodies, whether in a secular or a religious manner. The very nature of music, its essence as an art, is an expression of intellect, appealing to intellect, through sense. Dealing, as it does, with the emotions, the imagination and the will enter as most potent factors. Here is the crux. Music deals with the will, and becomes matter of like and dislike. Like and dislike are powerful forces in art. The process by which they affect the appreciation of artistic expression is clear enough. The sensation, or the picture, or the ideals of music are



presented to the will, and immediately our whole psychic life is awake. If our cognitive life, our knowledge, can find by comparison ideas compatible with the imagery placed before our phantasy, our rational appetite or orectic will give approval, and another powerful ideal for good is added to our concept mass, and a gracious stimulant given to our psychic life. This is music in its psychological phase.

The next step is so to curtail the wanderings of these images that they may not lead us too far afield. Here is the point at which the directly intellectual agent enters. The laws of church music make a conventional style, an ordered channel for this imagery; in other words, they tell us the nature and qualities of these images, always, however, with one purpose in view. The design of church music may be thus expressed: music is only one of the aids employed by our church to make what we call our Liturgy. Now the great intent of liturgical utterance is to enhance, to vivify, to enliven in a sacred panorama the wonderful truths of our faith unto edification and devotion. And so, stripped of all contention and argument, the exponent of Church Music must consider on the one hand, the nature and effects of music, and the Liturgy and its purpose on the the other. In order, therefore, to understand better the faults which are prevalent, and to carry out more perfectly the purposes of Liturgy and Music, we may examine the condition of those to whom its appeal is directed and see whether the faults lie in these factors, or in those to whom their agency is directed.

In the first place, the service of Music, as a potent factor in the development of our psychic life, needs no champion; it stands, recognized by all. But when we turn to Liturgy,—and we may well pause at the word—we en-

counter a vital spiritualizing force. Our Liturgy, in its ampler circles, is the almost divine institution created by man with a finite mind:—so much so, that even Protestant writers are, more than ever before, inclined to attribute to it something of the Infinite. It is therefore readily evident that the prevailing defects and abuses are not the work of Music or of Liturgy in themselves.

A little glance at the corrupting influences which have modified church music in the course of history will show whence come the deteriorating influences. Without fear or hesitation, I will say that the decadence of church music can be traced back to the first heresies, and became worse as each succeeding heresy became more virulent. Let us examine briefly early conditions, and in a few words trace the course of events down to the present.

People of one mind, one heart, one spirit, one devotion, cherished too high an ideal to tolerate anything but the most noble forms of worship. The earliest writings that remain, the Didache and St. Justin, give us an indication of the simple grandeur of the early Christian song. The records left in the works of the Fathers, and in the old monastic chronicles, show us that the holiness of their interior lives found fitting expression in the sweet simplicity of their devotions. The grandeur of the services of the church at Constantinople could not have been accomplished unless great talent had given itself by a holy consecration to God. If we but read the Liturgical Year (of Dom Gueranger), we shall find that society was a society of faith, of a deep sense of responsibility to God, a society composed of men who found their enjoyment, their esthetic as well as their devotional satisfaction, in the religious services and Feast Days of the Church. Where the Faith was untainted, so likewise was its external

expression free from abuse. Then little by little we see the heresies creep in, and decadence commences. Music strayed from its purpose in the Church, and reform became necessary. The first climax came at the time of St. Gregory the Great; the second, with the Protestant reformation and the Council of Trent, whose influence still endures. The decadence of ideals goes with the tendencies of society: the more secular it becomes, the greater the departure from uplifting standards. Take, for instance, these two points: at one time you could find whole cities going to Matins, to Little Hours, and to Mass; and later in the day, to Vespers and Compline; it was their joy to celebrate with the Church her festivities. Now turn to the world as it is today: with its materialism and consequent artistic decay. Music, the most ideal of arts, which appeals to the ear,—the organ through whose operation faith cometh,—is degraded from its high estate, and sent forth in unbecoming mien. Its ideals are shattered, its sweet waters made to carry murky clay, and made the channel of the grossest materialism. Look at our concert-hall music; our recital music, nay, even our late symphonies and poems,—are these art, or are they merely skilled mechanisms in the expert manipulation of scores and instruments to suggest the banal? What has become of real dramatic force and intent? Modern tendencies, you say. Yes, the fruits of rationalism and materialism. It is the modern tendency of sensuousness, of vulgarity, of heightened passion, of absolute separation of the sensitive from the rational appeals,—it is the tendency that, on the one hand, will admit a soul's existence, and on the other, decry it as soon as it reaches active life. Society, which music is created to lead, to ennoble, to lead to prayer, has brought music to this pass. Ideal after ideal has tumbled down, till nothing seems sacred from attack.

The world-life of today brings these facts into stronger relief. Is society what it was, much less what it ought to be? Does home life, with its blessed joys and hallowed recollections, exist today? Does parent find pleasure in providing home life for the child? Does the child turn to the home for its keenest and best enjoyments? Social organizations, lodges and clubs, with their demoralizing pleasures and false ideals, are the answer. Man is satiated, week in and week out, with fodder thrown to the sensual appetite; speaker after speaker can arise, and in his own silly self-consciousness, tear down the Divinity of Christ, overthrow the Sacraments with a sneer, and to all the evidences of the supernatural, respond with a smile at our credulity.

Such is the world which the Catholic man meets face to face, day by day. He can scarcely remain untainted by its influences; constant contact with those to whom, by their very education, moral responsibility is a non-entity, is not without its effect. It is this tendency, this materialism, with its consequent ignorance, that in spite of all law, calls for a "Some Sweet Day," instead of "In Paradisum." It is this tendency that makes more of the bridal procession than of the solemn words of the marriage rite; and which has smothered the Kyrie Eleison of the approved text under pretty, catchy, minstrel tunes. It mocks the concord of intellect and sense in the real drama of our Liturgy, and demands the sense without the intellectual appeal. Music indeed calls for improvement; but to have enduring effect, reform must touch the serious lack of religious and moral responsibility in society; it must reach the causes whose influences have led to the corruption of music, to the god-less education, to the choking of the young heart in its groping for the supernatural, to the wild orgy of mental and moral license

prevalent among those with whom our Catholic people are in daily association.

The stimulus of anxiety to understand and have a rational appreciation of liturgical song is lacking. Do we know "Resurrexit" from "Puer natus est:" "Ecce Panis Angelorum" from "Factus est repente?" Our social leaders know well the popular song to fit any occasion, but do they know how to grace a function of the church with the liturgical hymn of the season? These are trite statements, but they are none the less statements of fact; and of fact which brings sorrow to our heart. Away, then, with the false pleasures and enticements of the vain world; away with the disgust for home life, and all the evils in its train; away with the pernicious allurements of unbecoming music, and make room in the minds of our people for a fuller, broader knowledge of the meaning of our Church Services, and no organist will dare to substitute some profane novelty of words for an approved "Tantum Ergo," a "Benedictus," or a "Sanctus." It is the utter materialism of the world today that holds back our efforts to restore the music of the Church. They have torn music from its moorings in the harbor of art, and set it adrift in the tide that rushes towards the rocks of secularism; they have taken from it its true purposes as an art. To resecure it, to bring it back to its proper moorings, it will not suffice simply to legislate. Laws will not change what is ingrained in the nature; a slower and more painstaking remedy is required.

To those in whose hands the work of reparation lies, three points of view are possible. First, the subjective,—all ideas, all tonal pictures are to be offered as presenting the thoughts and emotions of an individual director. This manner of interpretation is totally wrong; it has in no small measure contributed to the evils of today. The

"Motu Proprio" of Pius X is against it; for the substance of the Motu Proprio is that the spirit of our Liturgy should be evident in all things appertaining to our worship. Secondly, we have the purely objective view. This view, although supported by many, is easily the source of much abuse. For the ecclesiastical cycle of Liturgy is arranged for one purpose, and one purpose only, to portray, to enliven, to reenact in one sublime poem after another, the wonderful truths given us by Faith. It is a divinely ordered appeal to our imagination to vivify the truths, which our intellect possesses. It paints in many colors, black, red, green, purple, white; it mourns, it rejoices, it welcomes, it consoles, it terrifies, it subdues, it softens; it carries to each and every one a special and individual message. It is a too narrow objectivity that would lead to the singing of the Paschal preface as a well ordered mechanical production; or that would make the rendition of a *Dies Irae* subject to the same emotional expression that bursts forth in an Alleluia. Who would give to the Exultet and to the Improperia the same vocal interpretation? As Easter and Pentecost have a different formal object for their celebration, so the spirit of liturgical song calls for a more specialized realization of the meaning of each.

In our humble opinion, therefore, the point of view which should be taken by those engaged in this work, is the following. The solemn events reenacted by our Liturgy, to which Music is added, are something objective; the truths taught are objective; and in this much the musical interpretation is objective. But besides this, Liturgy aims to awaken and to vitalize the great spiritual truths of our Faith, and this spirit of lively action must pervade all the function; the Mass itself is primarily an action,—and since in all action the individual appears, it follows that a

subjective element must enter into the music as well. This objective-subjective point of view allows us to cherish the noblest sentiments, and to strive to realize the highest spirit of these truths. Our Music must be such as will assist the Liturgy in arousing this spirit; then, a **Sanctus, Sanctus, Sanctus**, will mean not merely a literal idea, but a spiritual, a supernatural ideal. A **Miserere nobis** will be real, and sung from the heart; an Introit **Gaudeamus** will be distinct from an **Ad Te Levavi**. Then the underlying spirit of all good music will be what it should be,—an additional force to the already great power of the text. Call it dramatic in its real unadulterated sense; call it the inner spirit; call it what you will, it still remains that the objective creates a response in the subjective, and an ideal is erected, intolerant of abuse. Pope Pius X insisted on a reform,—not a revolution; we should at all times remember that Liturgy and its accompanying Music offer us concepts effective only when compared by the intellect with the truths which they are used to enhance or portray. They are a kind of esoteric sermon, wrapt up in a **Disciplina Arcana**, which only the faithful understand. Then too the vitality of impression depends upon the vitality of expression; and musical upheavals have been caused by concentrating attention on theoretical finesse, with a lack of vitality in expression. Our reform, therefore, to be brought home to the people, presupposes that the spirit of the Liturgy is brought home to them, and the truths which the Liturgy portrays are made to live in their souls.

After these considerations, a few practical suggestions may be found helpful. First, make known to the people the purpose of this reform, and the place which music and liturgy should fill. Second, give the people, who

have for years been away from school, detailed, animated, real instruction, concerning our church service, with proper exemplification of the Liturgy at every opportunity. A few years ago, in a place well known, this liturgical reform and instruction were begun. Today the services there are real spiritual ideals of utmost beauty. A well known Cincinnati parish in a single year brought about wonderful results. We must appeal to the pastors for help in this matter.

Thirdly, inane music, in social gatherings, plays, operettas, or anything that may even remotely concern the church, must not be countenanced. It ought to be forbidden in the schools, and discouraged wherever our influence may extend. Thus ignorance of good music will be dissipated, and the sense of fitness will begin to relive.—Our schools are the fruitful source of reform; happily, better care is given them now. Trashy music, no matter how long, or by what sacred tradition established, must be eliminated.

Fourthly, put on programs of gradually improving standards; but never reach your climax until the educational process has been completed.

Fifthly, remove once for all the notion that Church Music is a solemn sequence of most rigid consonances strung out in indeterminate phrases. Burn up the music which lacks all inspiration, the after dinner productions of overly prolific composers. If a man has a thought to convey, a purpose, an inspiration, it will show at once. If we make a mistake, let us remember that the spirit, not the letter, is the balance in which we shall be weighed. The criticisms of indolent extremists who never yet have shown anything of practical value should not deter us.

Sixthly, we must realize that the solid ideal of the true dramatic under-



lies our Liturgy; wherefore let there be no descent to the merely theatrical, and yet not attempt to kill the spirit before it can pray. And finally, remember we have two forces to reckon with. Our written laws must be strictly obeyed, and we must exercise discretion in our efforts. We should aim at bringing about a restoration, not at provoking a convulsion; we must keep in view the glory of God, and not our own, or the mere manifestation of our art. Music makes its appeal through the senses, and yet comes within the scope of likes and dislikes; prejudice must be gently overcome, and strong opposition suavely met. Do not sing what can not be done well, nor attempt a liturgical display

when it cannot be properly carried out. Nevertheless, we must not stand still. Let us strive to progress, keeping in mind the varying development which music can attain in various places. What is an ideal program one year should give way to a better the next. We are the partial agents in bringing about the restoration of the beauty, the solemnity, the understanding of the ideals of the Liturgy. The full, free and prayerful rendition of its sublime actions is our hope:

Through airy castles prowling winds go  
 roaming; Fairy clouds  
 Their tinkling tones to earth consign,  
 God willed it thus; they bowed.

Cincinnati, Ohio, July 1918.

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## Pope Benedict XV and Sacred Music

On the morning of May 16th, last, His Holiness received in audience the professors, officers and alumnae of the Pontifical High School of Sacred Music, in the famous Consistorial Hall of the Vatican Palace.

After the students and the choirs connected with the school had rendered a motet for five voices "Dextera Domini" by Palestrina, Cardinal Bisleti, the Protector of the Scuola Superiore, spoke on behalf of the benefactors of the School and thanked the Holy Father for his paternal interest in the institution.

Cardinal Bisleti in the course of his remarks mentioned the fact, that, notwithstanding the world war and the consequent restriction of the influence exerted by the school, through the inability of students from afar to come to Rome, the courses were kept intact and the results justified the continuance of the great work initiated during the pontificate of Pope Pius X. The

classes had been augmented during the past year and the attendance was encouragingly large.

The work of the School has been also greatly advanced through the consolidation with the Choir School of St. Salvatore in Lauro, founded by Pope Pius IX.

This amalgamation provides the opportunity of securing young choristers to aid in the rendition of the motets requiring the use of the "voce acuti" (sopranos and altos).

After recounting the results of the work of the Institution in the past years and prophesying a greater continuous growth in the years to come, Cardinal Bisleti closed his address with a plea for the Holy Father's blessing on the work of the Scuola Superiore and upon its benefactors, professors and the alumnae.

The Holy Father, in reply said that it gave him great pleasure to greet the

representatives of the Pontifical School of Sacred music and he welcomed the opportunity to assure the members and others that **his interest in the great question of Sacred music was unabated.**

It was an encouraging sign, he added, to note, that even with the world conflagration raging about us, the influence of the school was expanding and growing stronger each year. He referred to the statement made by His Eminence to the effect that the classes had even been enlarged to include a public evening class for the study of Polyphonic music, and pointed to this as a direct evidence of healthy growth.

His Holiness paid special tribute to the generosity of the Auxiliary Committee to the Pontifical High School established in the United States and referred to the great interest taken by the group of men and women forming this Committee, which manifested itself in such a practical manner. \* The Holy Father recommended that all Bishops even in far off lands would select worthy students to pursue the study of Sacred music in Rome in order that the appreciation of true Sacred music might be spread throughout the entire world, and to the end that the ideals of Pope Pius X as expressed so admirably in his "Motu Proprio" might be realized in every diocese.

The ideal to keep before one at all times, the Holy Father further added,

**was that Sacred music should be prayer.**

It should be the duty of all to instil this principle into the hearts of all the faithful. Church music which did not serve to raise the hearts to God was not true church music. The solicitude of Pope Pius regarding this great question was well founded and it would be the duty of every Pope to reinforce and strengthen these principles.

After congratulating the faculty and the members and students on having as a protector one who took such fatherly interest in the welfare of the School the Holy Father imparted the Apostolic Benediction and before departing to his private apartments made a tour of the Hall and spoke individually with many.

Among those present at the audience were: Don Lorenzo Perosi, Honorary President of the Institute; Rev. P. de Santi, S. J., President; Mons. Respighi; Sig. Raffaele Matteuzi, Secretary; the faculty of the school, the schola cantorum of St. Salvatore in Lauro, Rev. Bro. Pacifico, director; Superiors of the religious orders (interested in the public courses held under the auspices of the Scuola Superiore) and representatives of the Propaganda College, Portuguese College, French Seminary, the English and Irish Colleges, the Sallustiani, the Serafici dei Conventuali, Frati Minori of the International college of St. Anthony, Marist Fathers and the Spanish College.

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\* The Auxiliary Committee to the Pontifical High School of Sacred Music was organized by Mrs. Cabot Ward (Justine Bayard Ward) of New York, and includes among its members prominent clergymen and laymen interested in the subject of liturgical music.

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On the occasion of the enthronement of the new Archbishop of Philadelphia the Most Rev. D. J. Dougherty, D. D., in the Cathedral of SS. Peter and Paul, on Wednesday July 10th., the choir of priests of the Philadelphia Archdiocese, under the direction of Rev. William B. Kane, and the student's choir from St. Charles Seminary under the direction of Rev. James Boylan, D. D., rendered the music which consisted in part of Perosi's Mass for three male voices, and the "Haec Dies" by O. Ravello. The Gregorian Proper of the Mass was rendered in its entirety. The Rev. Wm. Murphy presided at the organ.

# Church Music Regulations for the Province of Rome

(Translated by Justine Bayard Ward).

To the Pastors, Rectors and Superiors of all churches and chapels of the clergy, both regular and secular; to the Superiors of Seminaries, Colleges and ecclesiastical schools; to the directors of music and the choirmasters of Rome.

**W**HEN communicating to the clergy and to the people of Rome the *Motu Proprio* of His Holiness Pope Pius X concerning Sacred Music (November 22, 1903)—a decree which originated in the Pope's spontaneous will—we considered its regulations so explicit as to render further elucidation unnecessary. Furthermore we expected that the Roman Commission on Sacred Music would have dealt fully with the task of examining and approving compositions of sacred music and would have watched over the performance of choirs in this immortal city.

Now, however, it has been deemed advisable to lend fresh impetus to the movement for the restoration of sacred music in Rome by enlisting the support of the Italian Society of St. Cecilia, which society has been canonically appointed by Us and established in Rome on April 28, 1910. Results of a practical nature may be expected from this Society toward the reform of sacred music, and we invite all the Reverend Clergy, the Superiors and Rectors of Churches and Colleges, and all those who have at heart the dignity of the Sacred Liturgy, and the decorum of Holy Church, to join this Society in order to cooperate fully with the aims of the Holy Father in his venerated *Motu Proprio*.

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## SEMINARIES AND RELIGIOUS INSTITUTIONS

Positive, energetic and enlightened action on the part of the clergy, both secular and regular, is required to attain this result. It is essential above all that the seminaries, ecclesiastical colleges and religious institutions should give their students a sound and

serious training in liturgical chant and sacred music. While we desire to congratulate those institutions which have shown zeal in carrying out the wishes of the Holy Father, we feel it our duty to spur them to even greater efforts along these lines.

It is the formally expressed wish of His Holiness that every educational institution for the formation of the clergy—and even of regulars—shall devote special attention to the study of liturgical chant and sacred music, treating them as subjects of the highest importance to the clergy. Those Superiors who have installed a daily lesson in singing and sacred music, for all the students without exception, even though the lesson be brief, are worthy of the highest praise. But under no circumstances shall any such institute be permitted to devote less time than two full hours a week to the serious and practical study of Sacred Music, and this to apply to all the students indiscriminately. Preference must be given to Gregorian Chant over all other forms of Church Music. These two hours shall not include the time given to necessary rehearsals.

We welcome the fact that the Society of St. Cecilia has opened a College of Gregorian Chant and Sacred Music in the city of Rome,\* and we feel sure that among the clergy and laity many will take advantage of the courses offered, especially those on Gregorian Chant, realizing as they must, the advantage of being trained in a uniform method in order correctly to interpret the liturgical melodies.

In order to obtain regularity, precision and prompt observance of the rules governing sacred music, the Holy Father has deigned to vest all authority as regards the disciplinary features of the church music regulations in the Cardinal Vicar, whose authority extends to all churches of the secular and regular clergy, the Patriarchal Cathedrals, the chapels of religious communities, both of men and women, and to all seminaries, institutes, societies, congregations, associations and

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\*This College has since been raised to the position of a Pontifical Institute. (Tr.)

confraternities—even such as may be under special exemption.

We trust that the Reverend clergy, the rectors and pastors of churches and colleges, the directors of music and choirmasters, may all be imbued fully with the spirit of the Holy Father's wise regulations and show zeal in carrying them out exactly, thus promoting the restoration of an art that will be truly noble and worthy of the divine liturgy.

To facilitate this important matter, we have thought it well to lay down some practical rules which, by order of the Holy Father, are to be observed by all those who are responsible in any capacity for the music in the churches and chapels of Rome.

#### RULES FOR DIRECTORS, ORGANISTS AND SINGERS

1. The most ancient and correct ecclesiastical tradition in regard to Sacred Music, 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 melodies, thus alternating with the people. For this reason His Holiness, in the venerated Motu Proprio of November, 1903, prescribed that, "an effort should be made to restore the use of Gregorian Chant by the people, so that the faithful might take a more active part in the liturgical services of the Church as was the case in ancient times." And again: "Scholae Cantorum should be restored, at least in the principal churches. This has been done in several places with notable success. But even in smaller churches, and in country parishes, a zealous pastor will have no difficulty in forming such Scholae, and will find this a ready means of gathering the children about him, and of attracting the young men of the parish—to the benefit of these last—and to the edification of the people."

2. The Choir (cappella musicale) composed of a group of trained singers under the direction of a choirmaster, is a more recent institution, yet a legitimate one, to replace the original combination of Schola Cantorum and people.

3. Since, however, the rendering of the Gregorian Chant (as well as other composi-

tions both ancient and modern) is entrusted to choirs, and since—both in the choice of music and in its rendering—there is danger that these choirs may fail to conform to ecclesiastical rules, all members of a choir must give full guarantee, not only of their technical capacity, but furthermore of their will to conform to the ecclesiastical rulings and laws of the *Motu Proprio*.

No one, therefore, shall be admitted as member of a liturgical choir (even though he may have filled the requirements laid down in Paragraph 6, and have been approved on technical grounds) until he shall have signed and delivered to the Holy Apostolic Visitor a written statement promising to observe scrupulously all rules of the liturgy and ceremonial, all decisions and rulings of the ecclesiastical authorities on sacred chant and music—especially those embodied in the *Motu Proprio* of His Holiness, Pope Pius X—and all regulations, present and future, of the Roman Commission on Sacred Music, it being understood that the ecclesiastical authorities reserve the full right to withdraw from those who transgress the rules the privilege of practicing their art in the churches.

4. No choir or Schola Cantorum can be established in Rome without previous permission of the Holy Apostolic Visitor. Both the director and the organist must receive proper authorization. The director will be held personally responsible by the Church authorities for any infraction of the rules which may be committed by his Schola or his choir.

5. The formation of a temporary choir for some special occasion of a solemn nature in a particular church is allowed provided it be formed under the guidance of an approved director and that he be responsible for it.

6. To hold a position of choirmaster, organist or singer in any church of the Province of Rome, special authorization must be obtained from the proper ecclesiastical authority, who will base his action on the recommendation of the Commission on Sacred Music.

For an applicant to obtain such authorization the following conditions will be required:

(a) His artistic ability in sacred music (according to the various degrees) to be vouched for by standard diplomas and in special cases by equivalent testimonials or references.

(b) His personal character must be shown

to be in keeping with the high moral sense and religious faith suitable in one who uses his art as a means of interpreting the sacred liturgy. For the Motu Proprio admits as members of choirs, "only men of well known piety and probity of life, and who show themselves worthy of the sacred office which they exercise by their modest and devout bearing during the liturgical functions." Hence no director, choirmaster, organist or singer shall belong to any association forbidden by the Catholic Church, shall take part in the services of heretical churches or chapels, or shall give musical performances which may, in any way, prove hurtful to religion or morals, or even which may be unworthy of one who belongs to a church choir.

(c) A written declaration will be required promising full obedience to the church music regulations of the Holy See, as outlined in Paragraph 3.

7. The Roman Commission on Sacred Music will judge of the capacity of each candidate for the position of director, choirmaster, organist or singer, and when it seems advisable will require of the candidate a performance by which to test his artistic calibre. Should an applicant otherwise acceptable, be inexperienced in Gregorian Chant, he can be accepted only provisionally, nor will he be allowed to perform in any church until such time as he can obtain the full certificate of competence.

8. A register or official list of authorized choirmasters, organists and singers shall be kept by the Holy Apostolic Visitor.

9. Churches and Chapels which intend to hold contests for the position of Director, Choirmaster, Organist or Singer shall act under the direction of the Holy Apostolic Visitor and the Roman Commission on Sacred Music, following strictly the present regulations which, by order of His Holiness, apply to the Patriarchal Cathedrals and all Churches and Chapels, even those which are under special exemption.

10. Only those who have a full knowledge of Gregorian Chant and have been authorized by the Roman Commission can hold the position of Choirmaster.

11. In Religious Communities a member of the Order may hold the position of Director of Music provided he be found competent, but always on condition that he shall conform strictly to the rules laid down by the Roman Commission on Sacred Music and by the Holy Apostolic Visitor.

12. Women are forbidden to sing during the liturgical services except as members of the congregation. They may not sing in galleries either by themselves or as forming part of a choir. Women, however, who are members of a Religious Community, and, with them, their pupils, may sing in their own Churches and Chapels during liturgical services, according to the decree of the Sacred Congregation of Bishops. However, we desire that the singing of solos by them be forbidden, and we recommend that they give preference to Gregorian Chant both at Mass and at Vespers, which Chant should, if possible, be rendered by the entire Community.

(To be continued).

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#### NECROLOGY

#### EDMUND G. HURLEY

Edmund G. Hurley, organist in the Church of St. Paul the Apostle for forty-seven years, died on April 11 at his home in Passaic, N. J., of a complication of diseases. Mr. Hurley was born in London in 1848 and came to this country in 1869. He was a distinguished exponent of Gregorian chant, organized the first boys' choir in the Catholic churches of this country and attained so great reputation as a composer of organ and choir music that Pope Pius X made him a Knight of the Order of St. Gregory in 1909. Two years later, the degree of doctor of music was given him

by St. Francis Xavier College. During his forty-seven years at St. Paul's Church he was absent on only one Sunday.

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#### DIRECTOR OF THE CHICAGO PAULIST CHOIR TRANSFERRED TO NEW YORK

The Rev. William J. Finn, C. S. P., director of the Paulist Choir of Chicago, has been transferred to the Church of St. Paul the Apostle in New York. It is hoped, however, that the personnel of the present Chicago organization will remain practically the same.

It is probable that Father Finn will ask permission of a number of the boys' parents to bring them to New York till the choir here is well established.



# The Catholic Choirmaster

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

NICOLA A. MONTANI.....Editor

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## THE SOCIETY OF ST. GREGORY OF AMERICA

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

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

### NOTICE!

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

### WANTED

WANTED—A Good, reliable music teacher to teach pipe organ, piano, and take charge of the music department. Address: President St. Joseph's College, Collegeville, Ind.

Supplement To Catholic Choirmaster  
Missa et Absolutio  
pro Defunctis

Introitus - Kyrie

PIETRO A. YON

Andante

Tenor I. II. *mf* Re - qui - em ae - ter - nam *p* do - na e - is Do - mi - ne:

Bass *mf* Re - qui - em ae - ter - nam *p* do - na e - is Do - mi - ne: .

Organ *mf*

*f* et lux per - pe - tu - a *dim.* lu - ce - at e - is.

*f* et lux per - pe - tu - a *dim.* lu - ce - at e - is.

*p dim.*

*f declamato*  
Ps. Te de - cet hym - nus De - us in Si - on,  
et ti - bi red - de - tur vo - tum in Je - ru - sa - lem:

*mf*

*f*  
 ex - au - di o - ra - ti - o - nem me - am, ad te o - mnis ca - ro - ve - ni - et.  
 ex - au - di o - ra - ti - o - nem me - am, ad te o - mnis ca - ro - ve - ni - et.

Tempo I.

*mf* Re - qui - em ae - ter - nam *p* do - na e - is Do - mi - ne:  
 Re - qui - em ae - ter - nam *p* do - na e - is Do - mi - ne:

Tempo I.

*dim.*  
 et lux per - pe - tu - a lu - ce - at e - is.  
*f* et lux per - pe - tu - a *dim.* lu - ce - at e - is.

*pdim.*

**Solo**  
*declamato cantabile*

Ky - ri - e — e - le - i - son. **Solo**  
*mf*

Ky - ri - e — e - - le - i - son.

*p* *mf*

**Moderato**

*f* Ky - ri - e — e - le - i - son.

*f* Ky - ri - e e - - le - i - son.

**Moderato**

*ff* Chri - ste e - le - i - son. *pp* Chri - ste e - le - i -

*ff* Chri - ste e - le - i - son. *pp* Chri - ste e - le - i -

son. Chri - ste e - le - i - son.

son. Chri - ste e - le - i - son.

**Solo**  
*declamato cantabile*

Ky - ri-e e - le-i - son.

**Solo**  
*mf*

Ky - ri-e e - le-i - son.

**Più moderato**

Ky - ri - e e e - le - i - son.

Ky - ri - e e e - le - i - son.

**Resp.**

†. Dominus vobiscum. †. Et cum spiritu tu - o. †. Oremus... †. A - men.

*After the Epistle, sung by the priest at solemn mass, Graduale follows immediately.*



# Graduale. Tractus

Requiem aeternam dona 'eis Domine: et lux perpetua luceat eis.

¶ In memoria aeterna erit justus: ab auditione mala non ti-mebit.

Absolve, Domine, animas omnium fidelium defunctorum ab omni vinculo delictorum.

¶ Et gratia tua illis succurrente, mereantur evadere iudicium ultionis.

¶ Et lucis aeternae beatitudine per - fru - i.

*attacca*

## Sequentia

1. Di - es i - rae, di - es il - la,  
 7. Quid sum mi - ser tunc di - ctu - rus?  
 13. Qui Ma - ri - am ab - sol - vi - sti,

Sol - vet sae - clum in fa - vil - la: Te - ste Da - vid cum Si - byl - la.  
 Quem pa - tro - num ro - ga - tu - rus? Cum vix ju - stus sit se - cu - rus.  
 Et la - tro - nem ex - au - di - sti, Mi - hi quo - que spem de - di - sti.

### Andante *precitato*

2. Quan - tus tre - mor est fu - tu - rus, Quan - do  
 8. Rex tre - men - dae ma - je - sta - tis, Qui sal -  
 14. Pre - ces me - ae non sunt dig - nae: Sed tu

ju - dex est ven - tu - rus, Cun - cta stri - cte dis - cus - su - rus!  
 van - dos sal - vas gra - tis, Sal - va me, fons pi - e - ta - tis.  
 bo - nus fac be - ni - gne, Ne per - en - ni cre - mer i - gne.

3. Tu - ba mi - rum spar - gens so - num  
9. Re - cor - da - re Je - su pi - e,  
15. In - ter o - ves lo - cum prae - sta,

Per se - pul - cra re - gi - o - num, Co - get o - mnes - an - te thro - num.  
Quod sum cau - sa tu - ae vi - ae: Ne me per - das - il - la di - e.  
Et ab hoe - dis me se - ques - tra, Sta - tu - ens in - par - te dex - tra.

## Andante

4. Mors stu - pe - bit et na - tu - ra, Cum re - sur - get  
10. Quae - rens me, se - di - sti las - sus: Red - e - mi - sti  
16. Con - fu - ta - tis ma - le - di - ctis, Flam - mis a - cri -

*p*

cre - a - tu - ra, Ju - di - can - ti re - spon - su - ra.  
cru - cem pas - sus: Tan - tus la - bor non sit cas - sus.  
bus ad - di - ctis: Vo - ca me cum be - ne - di - ctis.

5. Li - ber scri - ptus pro - fe - re - tur, In quo to - tum  
 11. Ju - ste ju - dex ul - ti - o - nis, Do - num fac re -  
 17. O - ro sup - plex et ac - cli - nis, Cor - con - tri - tum

con - ti - ne - tur, Un - de mun - dus ju - di - ce - tur.  
 mis - si - o - nis, An - te di - em ra - ti - o - nis.  
 qua - si ci - nis; Ge - re cu - ram me - i fi - nis. *to p. 11*

*Andante*

6. Ju - dex er - go cum se - de - bit, Quid quid la - tet  
 12. In - ge - mi - sco, tam - quam re - us: Cul - pa ru - bet

ap - pa - re - bit: Nil in - ul - tum re - ma - ne - bit.  
 vul - tus me - us: Sup - pli - can - ti par - ce De - us. *Da Capo*

*Repeat from the beginning for verses 7, & 13*

*Solo ad lib.*

18. La-cri-mo - sa di-es il-la, Qua re-sur-get ex fa-vil-la

Ju-di-can-dus ho - mo re-us: Hu-ic er-go par - ce De-us.

*rall.* *Adagio*  
Pi-e Je-su Do-mi-ne, do-na e-is re-qui-em. A - - men.

*Resp.*  
†. Dominus vobiscum. †. Et cum spiritu tu - o. †. Sequentia...

†. Gloria ti - bi Do - mi - ne. †. Dominus vobiscum. †. Et cum spiritu tu - o.



# Offertorium

Adagio ma non troppo

Solo

Do - mi - ne Je - su Chri - ste, Rex

glo - ri - ae, li - be - ra a - ni - mas o - mni - um fi - de - li - um de - fun -

cto - rum de poe - nis in - fer - ni, et de pro - fun - do la -

*a tempo*

cu: li - be-ra e - as de o - re le - o -

nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob -

*a tempo*

scu - rum: sed si - gni - fer san - ctus Mi - cha - el re - prae -

*f*

sen - tet e - - as in lu - cem san - - ctam: *Tutti* *f*

*rall.*

*Tutti* *f* Quam

Quam

Allegretto moderato

o - lim - A - bra - hae pro - mi - si - sti, et

o - lim - A - bra - hae pro - mi - si - sti, et

*f*

se - mi - ni e - jus.

se - mi - ni e - jus.

*rall.*

*rall.*

*rall.*

*colpaci*

Tempo I. Poco più mosso

*ppp recitato con devozione e legatissimo*

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -

Ho - sti - as et pre - ces ti - bi Do - mi - ne lau - dis of -

*Registro assolo (Effective solo stop)*

*Traendo l'effetto serio voluto ed evitando sdolcinateure teatrali. (Avoid a sentimental interpretation of this passage.)*

\* For another version of the Hostias see page 16

fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis,

fe - ri - mus: tu sus - ci - pe pro a - ni - ma - bus il - lis,

qua - rum ho - di - e me - mo - ri - am fa - ci - mus: fac e - as,

qua - rum ho - di - e me - mo - ri - am fa - ci - mus: fac e - as,

Do - mi - ne, de mor - - te trans - i - re ad vi - -

Do - mi - ne, de mor - - te trans - i - re ad vi - -

Allegro moderato

tam. Quam o - lim — A - bra - hae pro - - mi -

tam. Quam o - lim — A - bra - hae pro - - mi -

si - sti, et se - mi - ni e - - jus.

si - sti, et se - mi - ni e - - jus.

*f*

*Fine*

Ossia (see p. 14)

*soli ad libitum*

♯. Ho - sti - as — et — pre - ces —

*mf*

*pp e legato*



ti-bi Do-mi - ne lau-dis of - fe-ri - mus: tu — su - sci - pe

pro a-ni-ma-bus — il-lis, qua-rum ho-di - e me-mo-ri-am fa - ci-mus:

fac e - as, Do-mi - ne, de mor - te trans - i - re ad — vi-tam. Quam

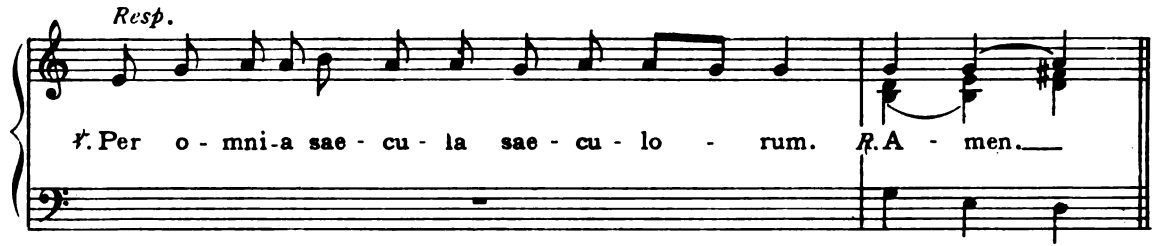
*rall.*

★

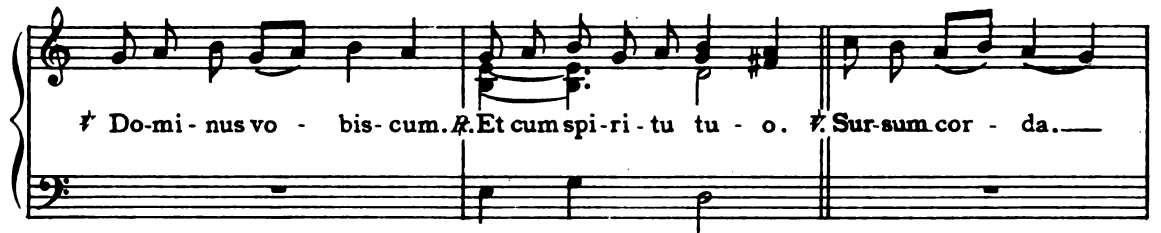
★ See page 18

J. F. & B. 4350-34

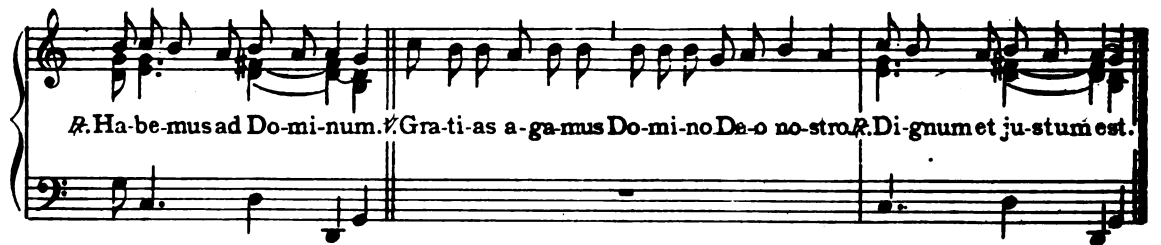
*Resp.*



† Per o - mni - a sae - cu - la sae - cu - lo - rum. R. A - men. —



† Do - mi - nus vo - bis - cum. R. Et cum spi - ri - tu tu - o. † Sur - sum cor - da. —



R. Ha - be - mus ad Do - mi - num. † Gra - ti - as a - ga - mus Do - mi - no De - o no - stro. R. Di - gnum et ju - stum est.

## Sanctus

**Allegro**



San - ctus, San - ctus, San - ctus, San - ctus,

The supplement for this issue comprises the first portion of the Requiem Mass by Pietro A. Yon and is offered to our readers through the courtesy of the publishers, J. Fischer and Bro. The concluding pages will appear in the October issue.

---

Our esteemed contemporary "The Diapason" has devoted its principal editorial in the June issue to a consideration of the article which appeared in the April number of "The Catholic Choirmaster" entitled "Strictly according to the Motu Proprio." We are pleased to reproduce the editorial in part, for the questions involved are of interest to every one who has the matter of genuine church music close to heart, and who appreciates the true significance of church music reform.

\* \* \*

#### BRIGHTENING OUR CORNER

These are days when the Philistines are upon us. While the Protestant choir director and organist faces "Brighten the Corner" and other of the 1918 vintage of religious productions, the Catholic Church finds "Silver Threads Among the Gold" insidiously threading their way into its services. It is indeed a time to fight to uphold the faith, if there is any faith in you as to the necessity of keeping the music of the church as the doctrine that is preached.

The Catholic Choirmaster has arrived just as we have been cogitating about the Billy Sunday campaign and its music. That paper is justly provoked over an attempt revealed by a reader to palm off a setting of "Ave Maris Stella" to "Silver Threads Among the Gold." Worst of all, at the head of the piece as reproduced in our Catholic contemporary is the legend—a polite name for it—that this is "strictly according to the motu proprio." After speaking its mind with justified acerbity on this sort of thing the Catholic Choirmaster says:

"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 Sextet 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.'"

And so it is in the Protestant churches. People who lack the musical taste and training to distinguish real music from the made-

to-order slush, written like most other rag-time, come away considering themselves deeply impressed. If they would only shut their eyes and pay no attention to the words, they might well imagine themselves in a cabaret. \* \* \* \*

There seems to us to be a distinct descent in merit from the gospel hymns of thirty years ago to the latest revival output.

There is only one way to combat the tendency of the times. Give the congregations the best music oftener and in a better way. Choirs too often sing for revenue only. The anthems and solos are not presented in the spirit they demand to reach the listener. Many times they have not been practiced sufficiently. If there is no magnetism in the singer or the organist, if there is no devotional spirit, he makes no appeal. \* \* \* \*

The Diapason, Chicago, June 1st, 1918.

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#### POPE BENEDICT XV PROTESTS SEIZURE OF THE ITALIAN CHURCH BELLS AND ORGANS

##### Satisfactory Result of Request in Belgium Gives Hope of Favorably Reply.

ROME, June 15. — Pope Benedict made a remonstrance immediately after being informed that the Austrian authorities had ordered the requisition of all bells in churches throughout the territory occupied last year, and urged that the order be revoked, according to the "Corriere d'Italia." The paper adds: "Satisfactory results obtained under similar circumstances in Belgium, as certified by a letter from Cardinal Mercier, give reason to hope that the same menace to the invaded regions of Italy may also be averted."

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Mr. Martin G. Dumler of Cincinnati, a life member of the Society of St. Gregory and a composer of renown, was the recipient of unusual honors at the hands of his Alma Mater the famous College of Music of Cincinnati.

He was elected a trustee of the College some months ago, and at the Commencement exercises held recently he was selected to deliver the Commencement address to the graduates. The honor is unique in this respect that it was the first time that a certificate graduate of the College made such an address as trustee.

The Cincinnati College of Music is known throughout this country and in Europe as one of the foremost colleges. Its faculty consists of musicians who are world-renowned, and the pupils of the College number many of the most brilliant artists of the past and the present generations. Mr. Dumler well deserves his high honors and the Society of St. Gregory extends heartiest congratulations.

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## An Open Letter to Rectors and Choirmasters

(Continued)

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

In the first portion of this now rather lengthy letter the writer endeavored to point out the glaring disregard of decrees concerning church music on the part of organists and choirmasters in many of the prominent churches in the Eastern section of the United States.

I do not hesitate to call attention to these matters and would urge all rectors to examine closely into the matter of church music for in some cases the conditions give rise to public scandal. I cannot see how there can be any doubt concerning the interpretation of these decrees relating to church music but many would still like to argue the question as to whether women are permitted to sing in choirs, and really split hairs in their efforts to prove that Pope Pius X never meant that women should be excluded from the choir lofts.

In his letter to the Cardinal Vicar of Rome, Pope Pius X gave explicit instructions supplementing his clear commands as contained in the Motu Proprio.

The Cardinal Vicar in the course of his letter and instructions to the Rectors, Superiors, directors of music and choirmasters, states: "we consider its regulations (Motu Proprio) so explicit as to render further elucidation unnecessary." However, in section 12 of his "Instructions" we find this clean cut order:

"Women are forbidden to sing during the liturgical services except as members of the congregation. **They may not sing in galleries either by themselves or as forming a part of a choir.** Women, however, who are members of a Religious Community, and, with them, their pupils, may sing in their own Churches and Chapels during liturgical services according to the decree of the Sacred Congregation of Bishops."

Is this not clear enough, and does it not follow that Pope Pius X gave the Cardinal Vicar his own personal view point concerning the mooted question of women forming a part

of the choir, whether they were in the choir gallery or not?

Congregational singing is quite a different thing altogether. I should like, as an introduction to this second section of my letter, to refer my good readers to the 13th section of the Fifth chapter of the Motu Proprio and would supplement this by quoting the words of the late Most Rev. Apostolic Delegate Diomede Falconio who insisted that the words of the Holy Father on the subject of Church Music were "binding in conscience upon the bishops, priests and people alike." And all this is also in accordance with the Bull of Pius V. (Quo primum tempore, July 14, 1570), which reads, "In virtute sanctae obedientiae praecipientes ut Missam, juxta ritum modum ad normam, quae per Missale hoc a nobis decantent ac legant."

**It is not liturgical to sing Motets or anything whatsoever in the vulgar tongue, during Solemn Liturgical Services, as it is contrary to the following ecclesiastical**

**DECREES**—"Potestne tolerare praxis quod in Missa solemnī (vel solum in cantu) praeter cantum ipsius Missae, cantetur in choro a musicis aliqua laus, vulgo dicta *Aria*, sermone vernaculo? Resp. **Negative, et Abusum eliminandum**" (S. R. C. Mart. 1862).

"It is forbidden, in the solemn liturgical functions, to sing anything whatsoever in the vulgar tongue" (Motu Proprio).

"Prohibitum est cantare lingua vulgari **Missarum solemnīa**" Decr. May 31, 1894, Jan. 31, 1896, Jun. 25, 1898). It is also forbidden to sing in the vulgar tongue, "**dum sacra Communio distribuitur per notabile tempus.**" (Decr. Jan. 14, 1898).

"Cantica in vernaculo idiomate in functionibus liturgicis **non sunt toleranda, sed omnino prohibenda; extra functiones liturgicas serventur consuetudo**" (Decr. 3496).

**REMARKS and SUGGESTIONS** — In spite of the above patent prohibitions, we heard in a Catholic Church, not long ago, an *Ave Maria* in the vulgar language instead of the proper Offertory, during a solemn high Mass! — In another Church, an *Ave Maria* was sung at the Offertory of a solemn Requiem Mass, whereas

the proper Offertory **Domine, Jesu Christe**, was utterly omitted! — Hence those who disregard the admonitions of our Mother Church, are but thwarting and marring the good work of others who are trying their best to carry out the restoration of church music; those who hold in contempt the orders of the Holy Father and other church prescriptions seem to feel too much profane spirit, and they should realize the **great harm** they are doing to the Church. It is indeed deplorable to see that some people, (whom it must concern) pay but scant attention to things of such great importance; and that some of them even make jest of the opinions of those better informed, whom they think are behind the times, and not up to the spirit of the present day.

It is not liturgical "to replace the prescribed text by others of individual choice, or to omit them, either in whole, or in part" (**Motu Proprio**).

**DECREES** — "De iis quae, ex Liturgia, canenda sunt, nihil praetermittatur" (S. R. C. May 22, 1894). — "The liturgical text ought to be sung, as it is found in the books, without alteration or transposition of words, without undue repetition, without suppression of the syllables, and always in a manner intelligible to the Faithful who are present" (**Motu Proprio**). — "A choro cantorum **Introitus, Kyrie eleison, Gloria, Graduale, Alleluja, Tractus, Sequentia, Credo, Offertorium, Sanctus, Agnus Dei, Communio, et quaecumque Celebranti sunt respondenda**" (Decr. 3365). — "Si organum pulsetur, Offertorium et Communio, **submissa voce, dici possunt, sed non omitti**" (Decr. 2991). The same thing has been prescribed about Requiem Masses as from the answer given by the Decree S. R. C. - July 1631 "An in celebratione solemnī Missae Defunctorum possit, brevitatis causa, **omitti de eo quod notatur in Graduali? Resp. nihil omittendum, sed Missam esse cantandam prout jacet in Missali**". Another Decree says: "Vel non celebrandas Missas Defunctorum, vel canenda esse **omnia, quae praecationem suffragii respiciant**" (Decr. 2959); and from this we may consequently deduce that **all** the **Sequentia Dies Irae**, and the **Offertorium** should be sung. And moreover "ea quae cantorum Schola exequi alternatim debet **numquam esse omit-tenda, sed, vel per integrum cantanda, vel, si vocibus junguntur organa, partim concinenda, partim sub organis, clara voce legenda**" (S. R. C. May 22, 1894); this is also repeated

by the **Motu Proprio** where, speaking of the obligation of singing all the parts of the solemn Mass makes only one exception, as above, saying "unless the liturgical rubrics allow of the organ replacing some verses of the Text, while these are merely recited in the Choir." To the same exception is to be referred the Decree 3826, and the Decree 2424, which say: "Quandocumque per organum figuratur aliquid cantari, ab aliquo de choro intelligibili voce pronuntietur id quod ob sonitum organi non cantatur.... et laudabile esset, ut aliquis cantor conjunctim cum organo **voce clara** idem cantaret."

**REMARKS and SUGGESTIONS** — Why do our holy Pontiffs promulgate so many, such plain and important Decrees, Prescriptions and Regulations about Church music?..... And for whom are they made?..... We shrink from manifesting what is to be blamed and who is to be rebuked; but the very facts speak too plain against those who so easily disregard the above Decrees and Regulations. And this is the deplorable fact which we still witness now-a-days. Enter one of our churches, and you hear a choir that sings the **Asperges**..... but, after the **Gloria Patri**, it stops, omitting the repetition, in spite of what we read in the **Missale Rom**: "**Gloria Patri, et repetitur Antiph. "Asperges me"** repeat as far as the **Miserere**". — Moreover, who can condone or tolerate the omission of the variable or ordinary parts of the Mass, which are not sung or at least recited in so many of our Catholic churches? and why are the **Antiphons** omitted in the singing of **Vespers**?..... who does not see that this is incompatible with the following prescription: "The **Antiphons, at Vespers, should be performed with the gregorian melody proper to them**"? (**Motu Proprio**).

It must not be left unremarked here also that, at the Absolution of the Dead, **praesente cadavere**, the **Lectio "Non intres"** dici potest vel alta voce recitando, vel in tono feriali **Collectarum cantando**," and the choir **should not begin** the **Responsorium Libera**, before the Celebrant has said the **Lectio "Non intres"**; and, corpore absente, such **Lectio** is to be omitted; but, even in this case, the **Responsorium Libera** ought not be begun "before the Celebrant has taken his place at the bier or tumulus" (S. R. C., Sept. 7, 1861). Another mistake is made in those churches, where the choir is anxious to shorten also the above **Libera**, by omitting the due repet-

ition, as from the Graduale Rom., which reads as follows: "Repetitur **Libera me**, usque ad V. Tremens." Up to the present time we are not yet aware of any ecclesiastical Decree which excuses or tolerates the omission of those parts; and the above Prescriptions indicate very clearly and plainly enough to those who are willing to follow them..... Then, why are there so many holy Rules that regulate the performance of the sacred offices, held in the sight of Almighty God?..... Why, well and truly, cannot those, whom it must concern, find one of the members of their choir, who could, at least read, **recto tono**..... **submissa voce**..... **intelligibili voce**, all the text of the variable parts, while the organ is allowed to replace some verses of it?..... This may be easily done, (and it is allowed to be done, ob angustiam temporum et defectum cantorum); in short, this can and ought to certainly be done, being a matter of the gravest importance and deserving the most serious consideration..... The remedy of these shortcomings rests upon all those who knowing the anxious care on the part of the ecclesiastical Authorities, are still hesitating, or, worse, lingering in the cold slumbering of an inexcusable indifference, and who, at length, ought to feel the moral consciousness of duties strictly inherent to their office.....

We have witnessed some other mistakes in our Catholic Churches and we continue our task of calling attention to the infraction of ecclesiastical rules. All know it is **Not liturgical** to repeat the Intonation of the Celebrant, "Gloria" and "Credo," or to answer **Deo gratias** after the Epistle (read by the Subdeacon) or to sing **Laus tibi, Christe** after the Gospel (sung by the Deacon or the Celebrant) in solemn Masses.

**RUBRICS**—"Sacerdos, celebratorus.... intonat Antiphonam **Asperges me**, ter altar aspergit et **Chorus prosequitur Domine, hyssopo**" (Missale Rom.). Therefore we are right in remarking that the words "Asperges me," must not be repeated by the Choir, as it is wrongly done in most churches.—Sacerdos intonat, si dicendum sit, Hymnum **Gloria in excelsis Deo** (Missale Rom.); "deinde **Chorus prosequitur Et in terra pax**" Graduale Rom.). Is it not sufficiently clear that these words "**Gloria in excelsis Deo**" ought not to be repeated by the Choir?

"Sacerdos intonat, si dicendum sit, **Credo in unum Deum**, Prosequente Choro **Patrem**

**omnipotentem**" (Graduale Rom.); hence it is plainly un-rubrical to repeat the words **Credo in unum Deum**, which (with those mentioned above) ought to be cut off from those Masses or Antiphons wherein these words were un-rubrically set to music.—Moreover it is not found in the Graduale Rom. or other liturgical books that the Hymn **Veni Creator** can be sung before the sermon during low or solemn Mass: we know that "a Motet to the Blessed Sacrament is only allowed after the "Benedictus" of the Solemn Mass it is also allowed after having sung the prescribed Offertory of the Mass, "to perform, during the remaining time, a short Motet on words approved by the Church" (Motu Proprio). These are the only exceptions to the general rules that prohibit any addition to the liturgical Text; therefore this is an abuse (like any other) that should be done away with.

Likewise more blamable is the addition of the words **Domine non sum dignus** sung between every other Agnus Dei (as we heard recently in a Catholic church "somewhere in America").

From these and other facts, it might seem optional to the whimsical taste or caprice of some good choirmasters to add or to cut off whatsoever they like; and all these things on the whole, are allowed or tolerated through the guilty connivance of those to whom it must concern, and who alone are certainly responsible to God, for the disregarding of plain liturgical prescriptions!....

Besides the above mentioned abuses we have noted others, which will be commented on and we will refer our good readers to the relative prescriptions and Decrees that apply to these abuses. "**Quivis cantus inhibetur, in quo verba vel minima ex parte ommissa sint, vel sensu distracta aut nimium repetita**" (Decr. 3830). It is **NOT LITURGICAL** to play the organ whenever the Rubrics forbid it; or to play on the organ whatever might sound "mundanum aut theatrale" (wordly or theatrical).—Some one might here be prompted to ask whether there are any special regulations on the playing of the organ; and we can reply that that there are surely such prescriptions, for the reason that church music is not at all to be compared to secular music, contrary to the opinion of some people who think that there should not be any difference. And, before all, should like to quote here the beautiful words written by Smeddink on this

subject: "The judicious organist "clothes the Chant, sometimes with lightest breathings and the most gentle lipping; sometimes with grave, majestic tones, that go on increasing in power, and fashion themselves to harmonies, whose united sound grows louder and fuller, until the chanting of God's praises becomes like a headlong mountain torrent that carries all before it, and consoles and lifts up the heart of the devout Christians."—"Cavendum est ne sonus organi sit lascivus aut impurus, et ne cum eo proferantur cantus qui ad officium quod agitur, non spectent, nedum profani aut lubrici" (Coerem. Episc.)—"Quoad organi sonitum strictim servanda est Coeremonialis dispositio, non pulsandi organa in Dominicis sacri Adventus et Quadragesimae, ad Missas solemnes et Vesperas, **non obstante consuetudine, et abusus est eliminandus**" (S. R. C. July 22. 1848) — "In Officio Defunctorum organa non pulsantur" — During solemn Requiem Mass "silet organa, cum silet cantus" (Coerem. Episc.) "In Missa solenni pulsatur (organum) in principio Missae, et non silet donec (Sacerdos) ad altare pervenerit"; and, in addition to this: "An a cantoribus, in Choro, incipi possit Introitus Missae priusquam Sacerdos, eamdem Missam celebraturus, ad altare pervenerit? Resp.: **Negative et amplius**" (S. R. C. Apr. 14, 1753). Then, what shall we say of that Choir which began the Kyrie (omitting the Introitus) before the Celebrant had peeped out of the door of the Sacristy?.... **Pulsatur (organum) alternatim cum dicitur Kyrie et Gloria:** this nevertheless is to be done according to the above Decree, allowing the "organ to replace some verses of the Text, while these are merely recited in the Choir," as it was already explained. — Item pulsatur (organum) finita Epistola; item.... ad Offertorium et ad Sanctus alternatim.... pulsatur usque ad **Pater Noster**; item dum elevatur SSmum Sacramentum, graviori et dulciori sono: item ad Agnus Dei, alternatim; et in versiculo ante Orationem, post Communionem, ac in fine Missae." — It is an abuse to accompany with the organ the **accentus** of the Celebrant and sacred Ministers at the altar. As stated above "organum pulsatur ad Sanctus et usque ad Pater noster"; this then should be enough to prove that the **Pater noster** must not be accompanied by the organ, because "Obstat Caerem. Episcoporum" (S. R. C. Jan. 1899); and thus be it said for the rest (Preface etc.), "inasmuch as these parts

of the Mass (**accentus**) are not enumerated among those at which the use of the organ is permitted" (S. R. C. Jan. 27, 1899).

In conclusion, every one may easily understand that the use of the organ is not, or should be left optional to the will or pleasure of organists, amongst whom, pitifully, (pardon me) there are so many who do not know anything at all about the Motu Proprio of the late Pius X, and all the above Decrees and regulations, which seem clear, plain and thoroughly intelligible; but, if such ignorance may be tolerable, to a certain extent, on the part of the lay organists, it should and **must never be tolerated**, with impunity, in clergymen, of whom the Holy Scripture says: "Labia sacerdotis **custodient scientiam, et legem** requirent ex ore ejus!"

The writer invites his brothers to consider also the serious words of St. Augustine: "qui erunt homines, per quos a vobis error auferatur, cum vos elegerit Deus, per quos errorem auferat ceterorum?". And, before coming to some efficacious and fruitful conclusions, (as we shall note in the next issue), I suppose that someone who perhaps might think me a rigorist or an extremist, would fain like to know whether the above mentioned prescriptions bind in conscience, or whether they are merely good suggestions. At first sight each of my good readers may naturally understand that all the cited Decrees are not personal opinions of mine, but strict Regulations of our Holy Mother Church, which desires us to consider the liturgical Rubrics as rules not only *directivae sed praeceptivae*, seu. "**Leges LITURGICAE IN CONSCIENTIA OBLIGANTES.**" Then let us take to heart, and give all due attention and consideration to the following tremendous words: "Si quis dixerit, receptos et approbatos Ecclesiae catholicae ritus in solenni sacramentorum administratione adhiberi consuetos, aut contemni, aut sine peccato a ministris pro libito omitti, aut in novos alios per quemcumque Ecclesiae Pastorem mutari posse, **anathema sit.**" (Conc. trid). — Madamus, ut... in Missis et divinis officiis, celebrandis, aliisque ecclesiasticis functionibus obeundis.... recepti et approbati Ecclesiae catholicae ritus, qui in minimis etiam sine peccato, negligi, omitti vel mutari haud possunt, peculiari studio ac diligentia serventur." (Benedictus XIII). **G. V.**

(To be continued).  
New York City.



## NOTES AND GLEANINGS

Dr. Peter Christian Lutkin, head of the Northwestern University School of Music read a paper on Sacred Music before the Music Teachers' National Association at its session in New York City recently.

Dr. Lutkin traced the history of Church music and pointed out the influence of the music of Palestrina and his contemporaries in these words:

Who are the unquestioned examples of what church and choral music should be? The answer is not long in forthcoming from the experienced and well-informed musician. They are Palestrina, Bach, Beethoven and Brahms in chronological order. Palestrina and Bach spent their best efforts and ability to improve and enrich the art of sacred music. Both succeeded in the highest measure and no one can have a rightful comprehension of the highest values of choral music or churchly music without an intimate knowledge of the works of these pre-eminent masters. And to understand them it is necessary to do something besides play them on the piano or read about them in the histories of music.

Particularly in the case of Palestrina it is absolutely impossible adequately to judge the value of his music without hearing it sung repeatedly and sung superbly. Palestrina poorly sung is almost meaningless. Palestrina beautifully sung is undoubtedly the most exalted and refined choral music in the whole realm of art. In wearing quality it even exceeds Bach and we all know that the real test of good art is in its resistance to wear and in its quality of persistence. But Palestrina's art belongs to the Latin language and to an elaborate liturgy. There is a certain loss when the words are translated into another language and it is more or less of an exotic in Protestant churches. Still, to be permeated with the spirit of Palestrina is the greatest experience a church musician can undergo and his ideals will become transformed through this experience.

Out of a long life rich in choral experience I would select a short motette of Palestrina's: "Tenebrae factae sunt" as the very finest expression of sacred music. To me in depth and pathos it transcends anything I know and the fact that I have rehearsed it literally hundreds of times has put it to the supreme test. When we fully appreciate the art of Palestrina we are filled with curiosity to know how it was really sung under his own direction. We cannot conceive of his music being otherwise than beautifully done and if this was the case the art of chorus singing must have been highly developed in his day. But we must remember that Palestrina happily lived before the piano and the organ exerted their paralyzing influence on the human voice and that singing was developed as an independent art.

In later years Mendelssohn and Cèsar Franck

have both given us sacred music that is eminently worthy. While of living composers Elgar and Pièrre stand pre-eminently forth as men of high sincerity and capacity. The former, in setting Cardinal Newman's modern classic, "The Dream of Gerontius," to music, shows in every note the cultured Englishman's fine appreciation of really great verse. The eloquence of the text assumes still greater eloquence in its musical setting. It is a masterpiece. His two later works, "The Apostles" and "The Kingdom," are more than oratorios — they are Roman Catholic dogma set to most convincing music. Pièrre in his "Children's Crusade," his "St. Francis" and his "Children at Bethlehem," all works of indescribable charm, proves to us the French composer has not lost his zeal for religion nor the gift of passionate and earnest expression. He mingles with consummate skill mediaeval music with quite modern methods of procedure.

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### NEW ORGAN FOR THE CHICAGO CATHEDRAL

The new three manual Weickhardt organ for the Chicago Cathedral has been finished and will soon be formally installed. The specifications are as follows:

#### GREAT ORGAN

1. Double Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Principal Minor, 8 ft.
4. Doppelfloete, 8 ft.
5. Viola da Gamba, 8 ft.
6. Gemshorn, 8 ft.
7. Flauto Traverso, 4 ft.
8. Octave, 4 ft.
9. Super Octave, 2 ft.
10. Mixture, 4 rks.
11. Trumpet, 8 ft.

Five adjustable combination pistons, controlling great and pedal organs and couplers.

#### SWELL ORGAN

12. Bourdon, 16 ft.
13. Open Diapason, 8 ft.
14. Stopped Diapason, 8 ft.
15. Violoncello, 8 ft.
16. Salicional, 8 ft.
17. Voix Celeste, 8 ft.
18. Violine, 4 ft.
19. Harmonic Flute, 4 ft.
20. Dolce Cornet, 3 rks.
21. Cornopean, 8 ft.
22. Oboe, 8 ft.
23. Vox Humana, 8 ft.

Five adjustable combinations pistons, controlling swell and pedal organs and couplers.

#### CHOIR ORGAN

24. Geigen Principal, 8 ft.
25. Concert Flute, 8 ft.
26. Vox Angelica, 8 ft.

27. Unda Maris, 8 ft.
28. Dulciana, 8 ft.
29. Rohrfoete, 4 ft.
30. Harmonic Piccolo, 2 ft.
31. Clarinet, 8 ft.

Four adjustable combination pistons, controlling choir and pedal organs and couplers.

#### PEDAL ORGAN

32. Diapason Profunda, 32 ft.
33. Double Open Diapason, 16 ft.
34. Violone, 16 ft.
35. Sub Bass, 16 ft.
36. Lieblich Gedeckt, 16 ft.
37. Violoncello, 8 ft.
38. Octave Bass, 8 ft.
39. Bass Flute, 8 ft.
40. Posaune, 16 ft.

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### SUMMER COURSE IN SACRED MUSIC AT NOTRE DAME

A summer course in Church Music will be conducted by Rev. Charles Marshall, C. S. C., at the University of Notre Dame, Notre Dame Ind., June 29th to August 9th.

Father Marshall spent four years in Rome attending the lectures and rehearsals during that time at the Pontifical School of Sacred Music. Lectures were given and rehearsals conducted by Monsignor Antonio Rella assistant director of the Sistine Chapel Choir, Rev. E. Casimiri, director of St. John Lateran's Choir; Rev. A. de Santi, S. J., President of the Pontifical School of Sacred Music.

For the past two years he has been conducting with marked success, the Choirs of the Holy Cross Seminary—the official Choirs of the University of Notre Dame.

During the first week of the summer school a concert of Sacred Music conforming strictly both to the letter and spirit of the Motu Proprio of Pius X will be offered by the University choirs, under the direction of Father Marshall. The Concert will be given in the Church of the Sacred Heart, Notre Dame, Indiana. The object of this concert will be to illustrate all the various styles of Catholic Church Music as set forth in the Motu Proprio.

The course in Gregorian chant, lectures and practice, will embrace:

1. **The Solfeggio System**—its history, its application to both Gregorian and figured music.
2. **Gregorian Music**—its nature, its rhythm, its modes its execution, its interpretation. Falso-bordoni, accompaniment of Gregorian music.
3. **Polyphonic Music**—its nature, rhythm, its use, its interpretation.
4. **Monodic Music**—both ancient and modern.
5. **Latin**—its pronunciation and method of execution.
6. **Liturgy**—and the relation of Church music to it.
7. **Voice Placing**—resonance, enunciation.
8. **Choir Organization**, management and di-

recting. Elementary music in the grades.

9. **The Motu Proprio of Pius X.** Explained and discussed.

The object of the course is to give a general, fundamental and practical preparation for either practical or more advanced theoretical work. Those entering this course must have at least a good and practical reading knowledge of modern music. Arrangements may be made for more advanced work.

No text will be followed absolutely, but the students may profitably provide themselves with "A New School of Gregorian Music" by Rev. Johnner, O. S. B., Pustet Bros. Cincinnati, Ohio; "A Grammar of Plain Chant by the Benedictines of Stanbrook," or some other good text-book on Gregorian music; "Resonance in Singing and Speaking," Thomas Filleborn, Oliver Ditson Co., Boston, Mass. and "Le Nombre Musical Gregorien," Dom Andre, Mocquereau, Desclee & Co., Rome, Italy.

Each student should have a **Graduale** and a **Vesperale** according to the Vatican edition and preferably in Gregorian notation furnished with rhythmical signs.

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## REVIEWS

### CONGREGATIONAL HYMNS

Especially compiled and arranged for general Congregational singing, by the Cincinnati Commission of Church Music. Published by A. J. Eggers & Co., Cincinnati, Ohio.

This is an attractive volume, a little larger than octavo size containing 24 hymns for all seasons of the church year.

As in the case of the hymnal prepared for use in the Chicago Archdiocese, nearly all the melodies are from German sources, however, only English and Latin texts are used.

Three plain chant melodies are included viz: "O Salutaris" "Tantum Ergo," and the "Laudate Dominum."

Most of the tunes are traditional melodies known and loved by all Catholics. It is certainly a commendable undertaking to gather the favorite melodies of proven worth in one volume and make it obligatory upon all children to learn them from memory. It is a pity however, that together with these old melodies there could not have been incorporated some new melodies of real merit which would serve to awaken the interest of those already familiar with the old tunes.

The Hymnal is well arranged, and in consecutive manner we find Hymns for use at Mass, (Opening, Offertory, Consecration and

Communion), Hymns to the Holy Name, Hymns for Benediction, Hymns in honor of the Blessed Sacrament, the Sacred Heart, the Blessed Virgin, St. Joseph, the Patron Saint, Christmas Hymns, and Hymns for use in Lent, at Eastertide and Pentecost.

As this great movement for the establishment of Congregational singing grows apace throughout the country a friendly rivalry will be engendered among the various dioceses (in the compilation of Hymnals) and there is bound to result from this, a great improvement in church music conditions.

Congratulations are due the Committee on Diocesan Congregational Singing in so successfully accomplishing its task.

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#### CANTICA TRIUM TENEBRARUM OFFICIORUM IN HEBDOMADA SANCTA

Settings of the canticles used at Tenebrae during Holy Week for unison chorus (singing the chant Psalm tones) and four part male chorus, singing the alternate verses in falso-bordoni, by Rev. Leo P. Manzetti.

Published by the composer. St. Mary's, Roland park, Baltimore, Md.

The canticles "Cantemus Domino", "Benedictus Dominus," "Domine audivi," "Ego dixi" are here given interesting settings by Father Manzetti and are a distinct addition to the inadequate supply of practical music for the use of male choirs.

The falso-bordoni sections are written in imitative style and follow the traditions of this style faithfully. Father Manzetti, however, varies the strictness of form by a freedom in the movement of voices which is rarely found in most compositions of this character. While the parts for first tenor range a little high (following the Italian custom of using the upper registers of the tenor voice to advantage) the parts are not too difficult of rendition by most of our Cathedral and Seminary choirs.

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#### SECOND VESPERS FOR EASTER SUNDAY

Father Manzetti has here arranged the Easter Vespers for four part chorus of male voices alternating with choir singing the psalm tone in unison.

The "Domine, adjuvandum" is arranged

throughout for four parts chorus and the result is bound to be effective in rendition. The alternate verses of the Psalms and the "Magnificat" are treated in a devotional and truly ecclesiastical manner by the composer. The development of the final section of each half verse is usually restricted to one or two measures by most composers when utilizing this style, but Father Manzetti enlarges upon this and allows three measures for the exposition of each ending. This permits a broadening of the phrase and gives a much more artistic and satisfactory result. In this work, the same tendencies noted in Father Manzetti's other compositions, viz: careful regard of the text, strict adherence to the imitative or semi-polyphonic style and a judicious use of the contrapuntal devices so characteristic of the falso-bordoni style. This work is dedicated to the Knights of Columbus Choral Club of St. Louis.

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## PROGRAMS

LONDON, ENG.

The Holy week and Easter programs rendered by the famous choir of Westminster Cathedral, London, were of unusual interest this year.

Among the works given were the following: Palm Sunday; Merbecke's Mass "Per arma justitiae".

Monday of Holy week Fayrfax's Mass, "Regali" (so called from its being founded on the Antiphon "Regali ex progenie") was sung. On Tuesday another Fayrfax Mass was sung, This Mass "Tecum principium" is founded on the Antiphon of that name.

On Wednesday was sung a five part Mass by Nicholas Ludforde entitled "Lapidaventur" (on account of having the theme of the plain song melody "Lapidaventur Stefanum" as a main motive).

On Holy Saturday another Mass by Ludforde (De Sabbato) was given.

For Easter Monday and Tuesday two interesting Masses by Hugh Aston entitled "Te Deum Laudamus" and "Videte manus meas" were selected. All the Masses are compositions of English writers of the 16th Century, and it is said that these works have not been sung for hundreds of years.

Those who have heard the Westminster Cathedral Choir can well imagine how en-

thusiastically the choristers will have approached the task of reviving these splendid examples of polyphonic art and all honor is due to Mr. Terry for holding fast to his ideals amid world-upheavals, particularly at a time when other choirmasters are taking these conditions as an excuse to foist music of a conventional type upon the congregation.

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#### NOTRE DAME, IND.

A concert of Sacred music was recently given by the Choirs of Holy Cross Seminary under the auspices of the Notre Dame Council, K. of C., at the University Church, Notre Dame, Ind.

Rev. Charles J. Marshall, C. S. C., directed the combined choruses which consisted of two unison choirs of about 30 members each and a male four part choir (1st and 2nd Tenors and 1st and 2nd Basses) consisting of twenty members.

The program which contained elaborate explanatory notes and a highly interesting historical sketch relating to the various types of church music and the definite characteristic quality of each, was so arranged as to illustrate to good advantage each particular style. Both English and Latin texts were given.

Notwithstanding the length and the rather unusual character of the program and the severity of the styles expounded it is a notable fact that the attention of the audience was held closely to the rendition of the very last selection. The work of the choir in the various selections was the subject of enthusiastic comment on the part of the auditors.

Father Marshall has accomplished wonders with the choirs of Holy Cross Seminary and that his enthusiastic devotion to the cause of true church music is bearing fruit is evidenced by the great increase of interest in the subject on the part of the students and the degree of appreciation manifested by his auditors.

The program was as follows:

- I. Christ Who Once for Sinners Bled. — Easter Processional.
- II. Resurrexit — **Gregorian Chant** — Introit for Easter Sunday. — Unison choirs.
- III. Cantate Domino. — Motet — **Giovanne Croce** (1560-1609).
- IV. Laudate Dominum — **R. M. Silby** — (a) 1st Tone, ending f. (b) 3rd Tone, end-

- ing a. Four part male choir. Falso bordone.
- V. Regina Coeli. — **A. Lotti**. (1167-1740). Four part male choir.
- VI. (a) Sanctus and Benedictus, from the XVIIth. Mass — **Gregorian Chant**.  
(b) Sanctus and Benedictus, from the IVth. Mass — **Gregorian Chant**.
- VII. Kyrie. From "Missa Octavi Toni" — **J. M. Asola** (1586). — Four-part male choir. A cappella.
- VIII. Ingredientale Domino — **Author Unknown** — Processional for Palm Sunday.
- IX. Domine Non Sum Dignus. — Motet. — **I Mitterer**.
- X. Psallite Domino — **Gregorian Chant** — Communion for Ascension Thursday. — Unison choirs.
- XI. Two Responses for the Office of Holy Week. — **Giovanne Croce** (1560-1609) — (a) In Monte Oliveti. (b) Velum tempti. Four-part male choir.
- XII. Canticle "Benedictus." **R. M. Silby** — Old French Tune. Four-part male choir. Falso bordone. St. Luke, I, 68-71.
- XIII. Ecce Sacerdos Magnus. — **Fr. Witt** — Antiphon for the reception of a bishop. Four-part male choir.
- XIV. Viri Galilaei. — **Gregorian Chant**. — Introit for Ascension Thursday. Unison choirs.
- XV. A Motet and a Hymn. — **Giovanni Pierluigi da Palestrina**, (1526-1594) (a) Adoramus te, Christe. (b) O Salutaris Hostia. Four-part male choir.
- XVI. Canticle "Magnificat" — **R. M. Silby** Royal tone. — Four-part male choir.
- XVII. Verbum Supernum.—Hymn — **R. M. Silby** — Four-part male choir.
- XVIII. Tantum Ergo — **Gregorian Chant** — Spanish melody. Unison choirs.
- XIX. O Sacrum Convivium.—Motet — **Giovanne Croce** (1560-1609) — Four-part male choir.
- XX. Laudate Dominum. — **Rev. Leo Manzetti** Falso bordone. Four-part male choir. (a) 7th Tone, ending a. (b) 8th Tone, ending a.
- XXI. Periti Autem.—Motet. — **Felix Mendelssohn Bartholdy**, (1809-1847) — Four-part male choir.
- XXII. O Paradise! O Paradise! — Recessional. — **Rev. F. W. Faber**. — From the Westminster Hymnal; arranged for male choir by Rev. Marshall.

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(Continued).

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(Continued on page 72).

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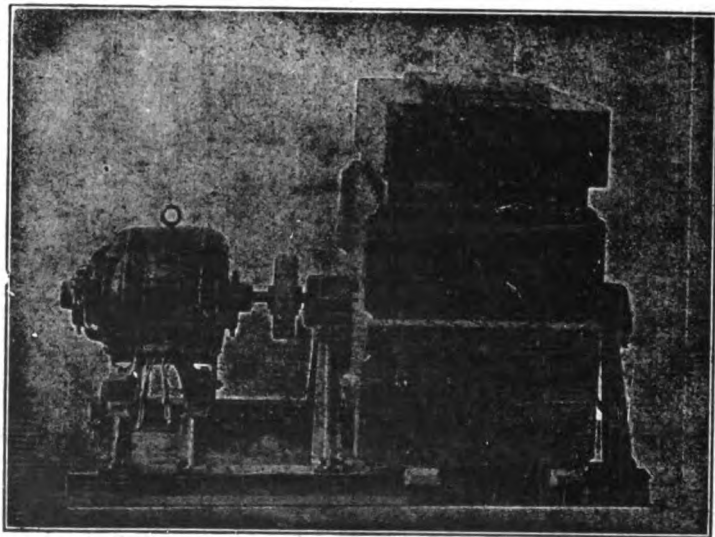
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- Qualifications for Membership**  
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"The active membership of the Society shall be composed of those Catholics who are actively engaged in the promotion of Catholic Church Music, and of those who are willing to lend their sympathy and moral support to the principles laid down in the "Motu Proprio" of Pope Pius X on the subject." "Active membership alone shall have voice in the Government of the Society."
- Life Membership** All those qualified for active membership can become life members upon the payment of \$50.00. Life members are subject to the same conditions and privileges of active members. The payment of \$50.00 releases them from the obligation of further payment of dues, and is considered as an evidence of unusual interest in the work of the organization.
- Women Eligible to Membership** Although, in accordance with the provisions of the "Motu Proprio," women may not take part in liturgical functions, they are eligible to membership in the Society of St. Gregory, as set forth in the following article of the Constitution:  
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