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Catholic Choirmaster

OCTOBER

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**Society of St. Gregory of America**

*Approved by the Holy See by Rescript No. 6194, May 1, 1916.*

# 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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## On the Editing of Hymn Books

By Herbert Antcliffe

**I**T is seldom that one finds a hymn book compiled by private individuals, or even by communities or committees, that fully and adequately meets the requirements for which it is set forth. One of the most powerful weapons amongst Protestant sects, one of which the arch-heretic Luther did not fail to make the most use, is that of the practice of congregational singing and especially of the singing of metrical hymns. Those outside the bounds of Holy Church who are earnestly seeking for the Catholic Faith, the sincere and devout sections of the High Anglican party, have felt this, and have not hesitated to follow the example of their more Protestant minded co-religionists, and to bring forward several books which serve their purpose admirably, and which yet contain little but what might be sung by Catholics.

The art of hymn book compilation is highly developed in nearly every Protestant body, and one often wonders why Catholics have delayed so long in realizing the need in modern times for a more intelligent use of hymns, not only for missions but for all combined devotional purposes. Those who, like the writer, were brought up in the Church of England, know well the value from a devotional point of view and from one of education on matters of doctrine of the singing of hymns, "proper" or otherwise, at Mass as well as in various offices and on other occasions. It may be said that those who have had the greatest real success as missionaries, those who have appealed most forcibly to the depths of one's nature and have done the most to give a real conception of Divine Love, in addition to effective instruction in matters of doctrine and

practice, have been those who have most seriously applied themselves to the study of this subject. The recent increase in efforts in this direction made by Catholics is to many of us a cause of real congratulation and hope. It is because of this that the following notes (originally made, but not published, in Anglican days, and now revised by the fuller light of the Catholic Faith) are put forward.

Hymn books may be of three kinds, all excellent in their way. They may be compiled for special congregations, for monastic bodies or for parochial or professional guilds; they may be books of devotion or meditation alone, intended for private and individual use; or they may be intended for use in the general congregation for all occasions where the use of hymns is appointed or permitted, and where all sorts and conditions are gathered together for the purposes of worship and prayer. As the first two of these classes are covered by the conditions which give rise to them, and each has its own peculiar requirements they need not detain us here. The third is one of general interest, however, and lends itself to discussion amongst all who take an intelligent interest in the externals of their Religion.

Various aspects of the question of what are the essentials of a good hymn book intended for general use present themselves; as well as the question of how it may best serve its purpose. The two main points to be observed in all cases are (i) that it should be quite definite as to the Faith and practice of those whose devotion it is to excite or to assist; and (ii) that it should appeal

to all classes and to worshippers of all ages and in all stations of life.

With regard to the former condition it is by no means necessary or desirable that all the hymns included in a collection should deal with doctrinal matters. Hymns, more than almost any other mode of religious expression, should be acts of devotion, of worship, praise or prayer, pure and simple. Nevertheless they are also a simple, and therefore powerful, means of teaching. Nothing is more effective in this respect than the placing in the mouths of the unlearned a form of words which can easily be remembered. Such a form of words affects considerably the speech of those who use it, and the speech in its turn affects their lives. For this reason therefore, great opportunities would be lost by the exclusion of hymns bearing directly upon articles of Faith. The inclusion of any containing expressions which by ignorant or malicious use can be construed as conveying the slightest error in matters of faith, or even in merely liturgical matters, is more positively dangerous than their omission is negatively so.

Pious opinions on matters which are not *de fide* but which are permissive are held by all. The question as to how far these should be allowed to find expression in a book to be used by learned and ignorant, by wise and foolish alike, is a somewhat difficult one. It would seem, however, that a moderate proportion relating to those most commonly held is no detriment, but rather an advantage, for they may be a definite help to devotion. Nevertheless, it is well that, as far as possible a distinction should be made between hymns which relate to such pious opinions and those which relate to matters of Faith.

How important it is that a hymnal intended for general congregational use should appeal to all sorts and conditions

is patent to everyone who gives the matter a moment's consideration. All congregations, no matter in what part of the world or in what circumstances they may meet, have in their ranks rich and poor, or those who are accustomed to riches and to poverty, learned and unlearned, old and young, emotional and phlegmatic, of fine feelings and of coarse ones. They contain some who are constant in their endeavours to live up to their Religion, and some who only at rare intervals make any attempt to do so. And all of these may be aided or hindered in their spiritual progress by the hymns that are set before them to be sung.

The difficulties raised by this condition of affairs are manifold and great. It is not suggested, of course, that there is either a possibility or a desirability that all classes should be satisfied with any hymnal offered to them. Even to aim at this would be as foolish as it would be impossible to achieve it. Several rules may be applied, however, the observance of which will enhance the utility of those compilations moulded upon them.

First, while most of the hymns should be in simple language such as is readily understandable by all who will have to sing them, there should be nothing bizarre or commonplace to offend the taste of the cultured mind. Somewhat the same rule should be applied to the music as to the words in this respect; there is, in fact, a great danger of going to extremes in the latter than in the former. The neglect of this rule has done more than anything else to degrade and to bring into disrepute the practice of hymn singing.

Secondly, it is wise to make some provision for congregations or meetings of those who in religious or general education are more advanced than is the average person. While milk is provided for those who in this matter are

babes, the strong men should not go unprovided with meat.

Thirdly, hymns of all ages and from all parts should be included. It is only by this means that a complete provision can be made for all the widely different temperaments and circumstances of congregations and of the individuals of which they are composed.

The question of allowing for traditions or of reverting to original forms, either in words or music, is a most delicate one. There are few hymns or tunes which have survived for a generation, which have not several variants arising from the traditions of different districts or communities. An invincible disregard of the wishes of the original author is by no means restricted to the uneducated or the stupid. Sometimes it happens that a traditional form is decidedly preferable to the original. The reason for this is, of course, that the traditional form is not only the result of the application of several minds, but that it has been proved by the fire of practical use and of a common sense of religious propriety. It has been moulded into the best, that is the most appropriate, form by the bed upon which it has rested. This applies particularly to native works, whether poetical or musical; but in a smaller degree it also applies to translations of Latin and foreign words, and to tunes adopted from foreign sources.

The same rule applies to foreign as to native melodies, the strictness with which the rule of accuracy to the original is enjoined varying according to considerations of expediency. These arise out of questions, first whether the tune in its original form is the best known and most likely to be acceptable, and, assuming this not to be the case, whether the modified form proposed to be used is in itself a good one.

Really first-class translations of

hymns, written in a singable form are so very difficult to make, and consequently so seldom found, that where a traditional translation exists it is usually quite different from those used elsewhere. Every hymnal, therefore, has its own translations (except, of course, in the case of liturgical hymns of which there is one made and used by authority), and it is quite reasonable that foreign hymns should be translated afresh in a form that will make the most cogent appeal at the time when the book in which they are included is issued. It is not a difficult matter to translate a metrical hymn, but it is extremely difficult to make a translation that will meet the circumstances and preserve its force for half a century.

Two considerations must be brought to bear on new translations, neither of which arises with regard to hymns originally written in the vernacular of the book. Textual accuracy and present utility at times come so much into conflict as to make it necessary to decide which is the more important. To fix a general rule for these cases is practically impossible; for each must be settled on its own merits. In most cases, however, it is possible to combine the two with a fair degree of success. At least it is possible to get sufficiently near to the original text to avoid any distortion or misrepresentation of its sense, and at the same time to retain the original metre, while using an idiom which though not undignified is to all intents and purposes that of the people.

But if the difficulties which beset the path of the editor of the words of the hymns are many, they will scarcely compare with those of the musical editor. One reason for this is that while private judgment in the matter of words is looked upon as something akin to private judgment in doctrinal matters, it is freely claimed and granted in mu-

sical matters. Many a man who would disclaim all ability to decide between the merits of two hymns will speak with force and vehemence on those of two tunes. Yet the probabilities are that he knows much more about prosody and etymology than about melodic and harmonic construction. The majority of those who express loudly their like or dislike for plain chant are those who know the least about it. Unfortunately neither priests nor people are blameless in this matter. Yet, ignorant or merely self-willed as they may be, these people have to be considered in editing a hymn book. Sufficient concession to "popular taste" must be made to maintain an active interest; but not so much as to weaken the higher demand for tunes worthy in every respect of the sacred words with which they are associated.

All these considerations make it evident that the finest hymnologists and the most eminent musicians are not necessarily the most suitable persons to edit a hymnal intended for general use. This is one of the cases where an ounce of practice is worth a pound of theory; and the practice is all the better for being wide in its extent and varied in its scope. Neither the Director of the Sistine Choir nor the organist of a Chapel of Ease in a poverty stricken area is qualified by his office to do such work. If a man had filled both these offices and had obtained a varied experience in the vast area between them, however, he might well claim to have knowledge specially useful for the purpose.

Herbert Antcliffe  
London, Eng.

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## The use of Chromatics in Compositions for the Divine Service

by Dr. Nicholas J. Elsenheimer

**W**HEN the late Pope Pius X published his memorable letter "Motu Proprio" on the day of the virgin and martyr St. Caecilia, Nov. 22nd 1903, he gave a clear concise definition of the kind of music that must be used during the divine service.

It is natural that the Gregorian Chant has received the place of honor in this letter for reasons that are obvious: this music is a most valued treasure and inheritance from the early times of Christianity. "The classic polyphony of the Roman School is found side by side with it; it must be restored in ecclesiastical functions, especially in the more important basilicas and cathedrals." The Holy Father then continued: "Modern music is also admitted

to the Church, since it too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions." He defines the boundaries for admission of modern music to admit of no profanity, to avoid theatrical effects and the form of profane pieces. His statements are logical and they are dictated by the desire to advance piety and devotion.

There arises in the minds of many musicians the question of propriety of style, especially of the appropriateness of the chromatic element in modern liturgical compositions. We shall endeavour to throw some light on this subject which is so important for every Catholic modern musician and the layman-musiclover. Opinions are divided:

some disapprove of the use of chromatics, some are in favor of it, others again are in doubt about their admission. Adherents of the first class state, that chromatics, especially of a modulatory character are associated with restlessness; they argue, that in compositions since Scarlatti the use of chromatics is identical with worldliness, emotion and sensuality. Examples are plentiful. While this is true in a great many cases, where these elements are in evidence, one must not arrive at the conclusion, that the use of chromatics is **always** a symbol of these qualities. One grand example may be cited to prove our assertion: The use of chromatic modulations in Mozart's: "**Ave verum**," when the words are sung "**cujus latus**" is a model of its kind; it is devotional and inspiring, it fits into the style of the motet, it is within the province of absolute propriety and of real piety.

Catholic musicians, who consider this work unworthy of admission into the catalogue of recommendable hymns are hopelessly one sighted. While the Masses of the same master like those of Haydn (not to mention Carl Maria von Weber's poor specimens) are theatrical, unfit for use during the divine service, the "**Ave verum**" is of a different nature. I am fully aware that the purists, likewise many members of the Cecilian Society a. o. are opposed to my opinion. I am prepared to meet any of their objections by the quotation from the "**motu proprio**": that "**modern music furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.**" If one prefers the Gregorian Chant or the creations of the Roman School, there is no use for arguments: modern music is useless for the divine service in the opinion of such persons.

Another matter is usually overlooked that deserves real consideration. In the

first periods of Christianity much attention was paid to such sentiments of the soul, for which there were no words, because they were entirely outside of the province of language and its possibilities, but the feeling needed an outlet, which demanded recognition. Thus melody presented itself, which offered the desired medium: it began to flourish, without breaking connections with its historical ancestors: the character of Grecian and Hebrew music.

It is recorded in the annals of history, that in meetings of the first Christians some of their ranks frequently sang songs that were inspired by their religious sentiments. St. Augustine in speaking of the "**Jubilus**" bears witness to such happenings, when melodies were voicing the feelings that could not be expressed adequately by words, but only by music. This certainly is a full proof of the existence of individual expression. Further inquiries will reveal the next step in the development of musical activity: since the Church could naturally sanction only that, which is shared by all adherents in a like manner, expression of one individual had to be eliminated, when the feeling did not become common property. Melody originating from the brain of one person began to be recognized, when music was developed to such an extent, that polyphony sprang into existence. A number of individuals is needed towards the rendition of contrapuntal music. Each voice is a part of the ensemble and receives recognition within its boundaries; one sentiment is expressed by a variety of singers. The church authorities were aware, that thus an artform came into life, which met the requirements of music for the divine service. The genius of the great Palestrina, Orlando di Lasso, Croce, Vittoria a. o. attained such lofty heights, that their compositions re-



ceived fullest approbation and were crowned with genuine success.

Notwithstanding the restrictions, rules and rigid observations of principles regulating music for church functions the masters demonstrated their great gifts; Palestrina (like Bach later on) became unique inspite of all obstacles, the

Holy Ghost inspired these men to create music of lasting power and significance. The masters of the Roman School proved that their compositions were the legitimate results of a logical development of principles, involved in the system of the Gregorian Chant. After this period occurred a change of vital importance. The growth of instrumental

# Gloria Patri

For seven voices a cappella *by Dr. Nicholas J. Elsenheimer*

*Largo* *pp* *con molto espressione*

Sop I+II *pp* *con molto espressione*  
Glo - ria Pa - tris, et Fi - lius, et Spi - ritus San - ctus. Sicut

Tenor I+I *pp*  
Glo - ria Pa - tris et Fi - lius, et Spi - ritus San - ctus. Sicut

Bass I+II *pp*  
Glo - ria Pa - tris et Fi - lius, et Spi - ritus San - ctus. Sicut

*sempre pp*  
e - rat in prin - ci - pio, et nunc, et sem - per et in sae - cu - la sae - cu - la  
e - rat in prin - ci - pio, et nunc, et sem - per et in sae - cu - la sae - cu - la  
et in sae - cu - la sae - cu - la

*pp* *Ritardando*  
lo - rum a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men  
lo - rum a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men  
lo - rum a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men  
lo - rum a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men  
lo - rum a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men

Copyright 1918 by Nicholas J. Elsenheimer. *pp*

music following closely the reign of classic vocal Polyphony proved harmful to sacred compositions.

Perfection of instruments caused the evolution of technical efficiency. The new feature of brilliancy and virtuosity loomed up brightly on the horizon of secular music, it gradually extended its influence into the sphere of sacred works, coloratura singing became the rage of the times. The church was compelled to use the strongest means in her power to fight the introduction of such principles in the service, she resented the presence of such creations as Arias, movements of an operatic character etc. She insisted and still insists upon the main requirements of devotion, solemnity and absence of secular characteristics. But—this must be emphasized—she did and does not protest against the use of chromatics, as long as they were and are used to legitimate purposes, she does not object to their use, if the elements of restlessness, emotion and passionate outburst are avoided. She does not banish the creation of a composer as an undesirable feature of one individual's feelings, even if homophonic forms or a mixed style are used, provided her wishes are respected.

Modern compositions contain chromatics; are they excluded? By no means. The distinguished author of the "motu proprio" recommends only special care as regards the selection of pieces of a modern style, but he says nothing about the means to attain the end when composing music for the service.

It seems proper to write a few words concerning the needs of equipment of a choirmaster and organist in our time. He must be conversant with works of a modern character—one certainly finds most valuable suggestions for practical use in great works of a religious character. Masters like Liszt, Caesar

Franck, Rheinberger, Elgar, a. o. have written music that is truly religious and dignified, and Wagner even was influenced by the grand melodies of former periods and drew inspiration from the realm of religious art that was fostered, protected and advanced by the Church. She is solicitous for maintaining the standard of the highest aims, she has set in pursuit of her desire to glorify the Almighty by means of music. And she zealously guards these sacred precincts even in the smallest details. She permits the use of the organ; she demands that in organ playing the rules of art be considered. Such renditions are permitted, that are calculated "to animate piety and recollectedness among the faithful." Does she banish the use of chromatics? Most assuredly not, for no sane organist could be found who could do justice to the cause of the art of organplaying without them.

When I mentioned all these points of importance for shedding light on the question of suitable modern music for our service, I never lost sight of the difficulties and the restrictions, placed on all musical compositions for church use: the introduction of extended set forms is prohibited; the melodies must be dignified and devotional; counterpoint and harmonization (must be) refined, artistic, neither dull nor extravagant. Alas, how often do we notice works, labeled: "sacred," that are intolerably monotonous, dry and uninteresting. A paucity of ideas is in evidence, that is alarming, because the heavenly gift of inspiration is lacking without which no work of art is possible. Monotony breeds indifference, wordliness frivolity—all must be shunned. The only path to success for a composer lies in a safe road of religious education, solid musical training and last, but not least in the cultivation of good taste—if these

features are supplemented by the natural gift of propriety the composer is thoroughly well-equipped for the task.

I hope, I may be forgiven, when I add a composition of my own as an example of the use of chromatics, that are contained in a setting of a "Gloria Patri," which I wrote at the request of a personal friend, a music loving Jesuit Father, when I was musical director of St. Ignatius of Loyola in New York

City some years ago. I submit this humble modern composition to a rigid examination; I have tried to observe all regulations of the "Motu Proprio," that admirable document of an enlightened, broadminded saintly Pope and ruler, an ardent lover of devotional music of ancient and modern character.

Nicholas J. Elsenheimer

New York City, October 1918.

## Church Music Regulations for the Province of Rome

(Translated by Justine Bayard Ward).

(Continued from preceding issue)

### RULES FOR THE RECTORS OF CHURCHES

13. Pastors and Superiors of churches and chapels must understand clearly and familiarize themselves with the ecclesiastical rules regarding Sacred Music. They must explain these rules to their choirmasters, organists and singers, and insist upon strict observance of the same. The Pastors shall be held personally responsible (as well as the choirmasters) for any infraction of the rules that may take place in their churches.

14. Pastors must engage for their churches only such choirmasters, organists and singers as have the authorization of the Holy Apostolic Visitor and whose names are inscribed on the official list. It is also the duty of Pastors to refuse to tolerate the performance of any composition which has not been specifically approved.

15. The Pastors must see that the music of the liturgical services shall be properly interpreted by a group of singers sufficient in number and competent both from a liturgical and artistic standpoint. In order to obtain this result the singers must be brought together at regular intervals for a sufficient number of rehearsals. It is evident, therefore, that both the choirmaster and the singers must be adequately remunerated, and a considerable sum of money must be set aside by each church

in its annual budget for this purpose, even though the cost of providing good music should make it necessary to cut down other expenses usually incurred for the celebration of festivals

16. The Pastors shall explain to the people (or shall secure the services of others who are competent to explain) the Holy Father's high intentions in insisting on the reform of Sacred Music and they shall urge the people to co-operate by taking an active part in the sacred functions by joining in singing the common parts of the Mass (the Kyrie, Gloria, etc.), also the psalms and the more familiar hymns of the liturgy as well as hymns in the vernacular.

17. To bring about this result, the Pastors, Rectors and Superiors, especially of the principal churches, shall make every effort to establish their own "Scholae Cantorum," placing them in the hands of competent musicians.

Congregations confraternities, all Catholic Societies and parochial schools are urged to foster the effective training of their members in sacred singing. The central directors of such societies in the Province, as also the several directors of the parochial branches, are urged to take action along these lines, in order that the Holy Father's noble enterprise may be welcomed by these associations and

become a part of their statutes. All bodies of women teachers should make this work especially their own, so that the boys and girls who come under their training may be able to take part in the sacred functions, and by singing the music allotted to the people, may encourage the rest of the congregation to follow their example.

18. Lest any abuses should arise in the rendering of the melodies, or any alteration or deviation from their genuine form, everything must be carried out under the supervision of the Roman Commission on Sacred Music, assisted by the Italian Society of St. Cecilia.

19. Every Schola Cantorum or Choir shall be equipped with an adequate musical library for the regular church services, which must include a sufficient number of books of Gregorian melodies according to the Vatican edi-

tion. In order to facilitate a uniform rendering in the various churches, the rhythmic signs of Solesmes may be used.

All musical compositions destined for use at ecclesiastical functions (unless they belong to the school of classic polyphony) must have the specific approval of our Commission on Sacred Music. In general, the Masses published by St. Cecilia Societies of Italy and Germany may be considered approved.

Endorsement will be denied all compositions whose style is forbidden, even should such composition be submitted with cuts and modifications, the Motu Proprio having declared clearly that "the intrinsic structure, the rhythm and what is known as the "conventionalism" of this style adapt themselves badly to the requirements of true liturgical music."

(To be continued).

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## NOTES AND GLEANINGS

### PIETRO A. YON SCORES ANOTHER SUCCESS

Pietro A. Yon gave one of the finest organ recitals ever held in Brooklyn, recently, on the new four manual organ at St. Mary's Church. The church was crowded to capacity by an audience drawn mostly from the boroughs of Greater New York, among whom were many well known musicians.

The program was of a serious nature, and one calculated to exhibit the musicianship and technical resources of the performer. Mr. Yon possesses a prodigious technic, which leaves him unusual freedom for the interpretative side of organ playing. His phrasing, rhythm and clarity were delightful, and in pedal passages his facility and accuracy were astonishing.

Three new compositions had their first hearing on this occasion. The sonata prima by Pietro A. Yon, which is in three part writing throughout, is already conceded to be one of the most scholarly and beautiful examples of modern writing. His "Echo," just off the press, is both original and charming, the echo effect being produced by a double canon in unison. The third novelty, a pastorale, was written by Miss H. A. Joye, a pupil of Mr. Yon, and played by him from manuscript.

The feature of the recital was the extraordinary musicianship disclosed by Mr. Yon in his rendition of Bach's toccata, adagio and fugue in C major. In the interpretation of

J. S. Bach's works Mr. Yon is unique, employing all the exuberant force and tenderness of his Italian temperament, without in any manner departing from the old classical tradition. De la Tombelle's first sonata and César Franck's "Piece Heroique" were rendered with that finish characteristic of Mr. Yon's art.

There were many requests for extra numbers, to only one of which Mr. Yon responded, playing his own popular "Christmas in Sicily."

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### DR. J. LEWIS BROWNE

Dr. J. Lewis Browne, Chicago, was heard in a recital at Sheboygan, Wis. recently, when he played the large Austin organ in Holy Name Church, assisted by the choir of the church, directed by August Zohlen, organist of Holy Name. The program was: Sonata in G major, Allegro Moderato, Largo, J. Lewis Browne; Andante from First Suite (paraphrased), Arthur Bird; "Ave Maria," P. H. Thielen; "O Jesu, O Pastor Bone" (Trio for Soprano, Alto and Tenor), Father Curschmann; "Fuga Cromatica" Rhemberger; "Memories," Hugo Goodwin; Scherzo Symphonique, Browne; Fantasia in G major, Bach; Romanza, Walter Keller; "Soupir," Stern; Moderato, W. G. Howard; Extemporization on Given Theme.

# The Catholic Choirmaster

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## THE SOCIETY OF ST. GREGORY OF AMERICA

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

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

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

### NOTE

The delay in the appearance of the October  
issue of the "Choirmaster" is to be attributed  
to the prevailing epidemic of Influenza in  
Philadelphia, which paralyzed all forms of  
industry. — One of the first victims was the  
Rev. P. CATTORI, S. C., the honored Superior  
of the Salesian Congregation in Philadelphia  
who looked after many details connected with  
the printing of our periodical.

The prayers of all our members and sub-  
scribers are requested for the happy repose  
of his soul.

**I**N a recent issue of the "New Music Review" (N. Y.) the respected editor of the Ecclesiastical Department of that interesting periodical devoted some space to the discussion of the advent of the new director of the choir at St. Paul's Church (commonly known as the Paulist Church).

Mr. Stubbs, whose treatises on the subject of Boy voice training are recognized as the authoritative text books among choirmasters in the Episcopal Church, advises his readers to study the results of Father Finn's efforts at St. Paul's and takes occasion to comment on the late choirmaster's devotion to Gregorian Chant. He attributes the lack of fine tone quality of the boys under Mr. Hurley's direction to the over use of Plain Chant and adds "he could hardly be blamed for a certain preponderance of coarseness in their vocal timbre."

Mr. Stubbs continues:

"On the other hand, Father Finn is very particular as to tone quality \* \* \* and has fully demonstrated his ability as an expert voice trainer.

He will be confronted with a peculiar problem at St. Paul's. Homeopathic doses of Gregorian music do comparatively little harm to boys' voices. But when there is a very large amount of "unison," and the trebles are too much confined to music that is pitched low, the difficulty in maintaining purity of tone becomes serious.

In Episcopal choirs, when the Psalms are sung to plain chant, choirmasters sometimes make the boys and men sing alternate verses, in order to prevent the boys from copying the chest quality of the basses and tenors. The plan is a good one, and in many cases it is quite effective as a "prophylactic" against deterioration of timbre. But in the average Episcopal service there is too little plainsong to cause much trouble.

If Father Finn continues the same type of service at St. Paul's as that inaugurated by his distinguished predecessor, and maintains the excellent tone quality that has made his Chicago choir famous, he will add new laurels to those already won.

Services that are entirely Gregorian in character are a very severe test of the choirmaster's ability. Indeed the only Catholic choir we know of that sings a great deal of plain chant in a highly artistic manner, from the voice trainer's point of view, is that of Westminster Cathedral, London.

Dr. Terry's choir boys are celebrated for their beautiful voice quality. Yet they are

largely confined to music of the fourteenth, fifteenth, and sixteenth centuries, and thrive upon a literal diet of plain chant. We should remember however that Dr. Terry sang as a chorister in King's College Chapel, Cambridge. This accounts (in our opinion) for much of his success at Westminster.

One trained in boyhood in the best Anglican methods of voice culture is hardly likely to depart from them in after life. Those who have heard the two English choirs in question know the similarity of tone production.

The point we raise in connection with St. Paul's Ninth Avenue is this: Gregorian enthusiasts claim that plain chant is not detrimental to purity of treble tone. Many choirmasters of experience maintain that it is, because it works the boy voice too much between middle C and the D an octave above, and too little between the D mentioned and the A above it. If there is anything in this second theory, Father Finn will find it out, for he is accustomed to modern music of a wide range suitable for the concert stage.

The "Motu Proprio" however is far more liberal in its requirements than most musicians imagine. The St. Paul's service can be remodeled so as to give the trebles plenty to do in the "upper octave." In this way a happy medium may be established with equally happy results. And we venture to say that no one knows this better than Father Finn himself. All success to him!"

There are two points here touched upon that are open to some discussion, and Mr. Stubbs will find not a few organists and choirmasters who would like to take up the question for instance, of whether the singing of much Gregorian Chant has a tendency to coarsen the boy's voice. The other matter touched upon by Dr. Stubbs brings up a vexed question which has been agitating Choirmasters and organists for some time past, viz: "Should vocal timbre be considered as paramount, or should the liturgical service be considered (so far as the choirmaster is concerned) as affording an opportunity to render music that is entirely devotional and liturgical in character, in a highly artistic manner?"

When we speak of rendering liturgical music in an artistic manner it is understood that vocal perfection is aimed at naturally. The danger, however, of allowing the vocal aspect of the matter to overshadow the liturgical aspect in apparent and it is this danger that may present itself at St. Paul's for the predilection of the new Choirmaster for music of a type savoring somewhat of the

old conventional type of so-called Catholic Church music is well known.

The programs rendered by the Paulist choir on its tours illustrate this to a marked degree. The opportunity of presenting to the audiences such wonderful examples of genuine church music as the polyphonic masterpieces of Palestrina and Vittoria, et al., was entirely lost; instead we witnessed the glorification of a type of music intimately connected with the liturgical services of the Russian Church. While this may have served a good purpose in demonstrating vocal quality and other desirable attributes of phrasing etc., still a great number of church musicians and supporters of the reform movement of the late Pope Pius X could not but lament the total neglect of the styles of music recommended by the author of the *Motu Proprio*.

All lovers of ecclesiastical music will wish Father Finn every success in his new position and with these good wishes will go the fervent prayers of many, that St. Paul's may really offer splendid object lessons, not only in boy-voice training but in the styles of church music rendered. An unparalleled opportunity here presents itself; and since the music at this church is to be taken by non-Catholics as a criterion of the standard of taste possessed by Catholics generally on matters relating to voice production and church music, it is hoped that the opportunity will not be disregarded.

There are, unfortunately, very few churches in New York where the ideals of Pope Pius X and his prescriptions are observed to the letter. It would afford much happiness and satisfaction to many could one church be pointed out in this country as Westminster Cathedral is pointed out in England, as the church where one could really hear an ideal musical program in connection with the liturgical services; where voice production was taken as a matter of course but the greater consideration given to the style of music rendered.

With regard to the question of Chant affecting the timbre of boys' voices, we will gladly devote some space in the January issue to this very important topic. There are many who do not believe in the English system of training voices and who hold that it is possible for a boy to utilize the various registers of his voice in the same manner

that an adult uses them. One particular instance of the plausibility of this argument is afforded by the singing of the boys of the Sistine Chapel Choir under Don Lorenzo Perosi (trained by Mgr. Rella and Don Lorenzo himself). We have heard Gregorian Chant sung in rather a medium register by these lads with a perfectly natural tone production. There was no thought of chest voice nor did the result give an impression that the chest voice (as we understand it by the raucous manner in which some of our untrained boys sing here) was used at all; there was a perfect blending of upper and medium registers without any break whatsoever. These boys sing quite a bit of Chant at rehearsals and at the functions but there is no deleterious effect perceptible when they sing those heavenly compositions by Palestrina and Croce which take them into the upper registers oftentimes (through the transposition much liked by Perosi) as high as A and Bb. These upper tones are sung brilliantly and resonantly, and without a particle of effort. The upper tones (G, A, Bb) sung by boys trained according to the English method are usually muddy, hooty and artificial in character although the medium register is softly-velled and rather pleasing to the ear when contrasted with the rough vocal quality of the untrained boy.

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#### ORGANISTS WITH THE COLORS

W. Pancras Shields, choirmaster of the Cathedral in Covington, and Francis MacVeigh of the Ft. Wayne Cathedral are now with the colors.

Both talented musicians were graduates of the Cincinnati Conservatory (pupils of Dr. Harold Becket Gibbs).

Should they survive the ordeal (as it is fervently hoped, please God they may), they are both expected to follow Dr. Gibbs to the Metropolis.

Mr. Shields has been succeeded by Francis V. Schmidt (another pupil of Dr. Gibbs) and Mr. MacVeigh by Prof. Bender formerly organist of St. Peter's in Ft. Wayne.

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## An Open Letter to Rectors and Choirmasters

(RECAPITULATION AND CONCLUSION)

(The Impressions of a priest who visited many Churches in the Eastern sections of the Country in the early part of this year).

**W**ITH the Regulations, prescriptions, shortcomings and remarks pointed out in the two preceding portions of this rather lengthy letter, some others might have been considered, which, for many reasons, were omitted; but whosoever, amongst our good readers, would like to visit our churches, he would easily and readily be convinced regarding the truth of what has been stated in the previous letters, and, doubtless he would find out many things in the realm of church music, not to the edification of the faithful, but pitifully blamable, disgraceful and shameful.

Then all clergymen (and more specially our good Rev. Rectors) and all choirmasters, should at length take to heart the earnest and strong appeal of the immortal Pius X, who, above all did only try to echo all other old recommendations handed down to us by his predecessors. Every one must acknowledge that all Regulations, synthetically abridged in his precious *Motu Proprio* are of binding obligation, as it is expressly declared in these words: "Therefore We publish Our Instruction, to which, as to the Juridical Code of sacred music, We will by the plenitude of our Apostolic Authority, that it be given the force of law, and We enjoin on all by the present handwriting, its scrupulous observance." All of us have to admit that in this *Motu proprio*, all Regulations and Decrees concerning the duties of Catholic choirs, were laid down categorically plain, and these rules should receive our deep consideration, whereas we deeply regret they are so lightly disregarded!

Nor do we need reasons to argue that it is impossible to find other arguments more cogent and more convincing than the very mere reading of them, in order to be induced to observe them to the letter with all scrupulosity for they forcibly urge our consciences.

The late Pope Pius X, of blessed memory, lamented the abuse of disregarding the mat-

ter of church music, which he called "one of the most common, one of the most difficult to eradicate, and which, at times, is to be deplored even in places where all else is worthy of the greatest eulogy, by reason of the beauty and sumptuousness of the Temple, from the splendor and exactitude of the ceremonies, from the number of the clergy, from the gravity and piety of the Celebrant." And, needless to prove, this is in fact what we witness in our churches even in the present day. The functions performed in some splendid temples are held most solemnly, through the exactitude of the ceremonies of a numerous clergy.... a numberless train of altar boys arrayed in the most appropriate fashion.... the temple is shining with silver and gold ornaments, in the splendor of thousands of lights of all kinds!.... But such beautiful harmoniousness of concordant parts is broken by the discordant tone of the choir, through its very poor service in the fulfillment of its very important task!.... Thereby (we repeat) all clergymen and especially the Rev. Rectors should understand that the *sacra sacra tractanda* ought to be taken into due consideration also on matters appertaining to sacred music, in relation with liturgical functions; and, instead of poohpooing the just protests of those who are offended by the incongruity of the music they should accept and welcome more seriously all suggestions referring to this matter which is of grave and weighty importance.

Only a few years after the promulgation of the *Motu proprio* on church music the late Apost. Deleg. Diomedeo Falconio was already regretting that "unfortunately the Edict of our Sovereign Pontiff (Pius X) has been received by many in this country, with misgivings, as to the possibility of putting it into practice"; and still up to the present day, we feel we must repeat that, much to our shame, especially through the great indifference and indolence of some of those who have the authority, the situation in this regard, is little



# Missa et Absolutio pro Defunctis

PIETRO A. YON

ctus, San - ctus Do-mi-nus De-us Sa - ba oth.

ctus, San - ctus Do-mi-nus De - us Sa - ba - oth.

*declamato* Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. *Allegro* *ff* Ho - san - na, *pp* Ho -

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. *ff* Ho - san - na, *pp* Ho -

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

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



# Benedictus

Adagio

*p* Solo

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

*p*

*f* in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne

*f* *p*

**Allegro**  
Tutti

*ff* *pp*

Ho - san - na, Ho - san -

Do - mi - ni. Ho - san - na, Ho - san -

*p*

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

*rall.*

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

*rall.*

*rall.*

## Ad Pater noster

*Resp.*

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

♯. Et ne nos in - du - cas in - ten - ta - ti - o - nem. ♯. Sed li - be - ra nos a ma - lo.

## Ante Agnus Dei

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

♯. Pax Do - mi - ni sit sem - per vo - bis - cum. ♯. Et cum spi - ri - tu tu - o.

# Agnus Dei

Adagio

*p* Solo  
A - gnus De-i, qui tol - lis pec - ca - ta

*mf* Tutti  
do - na  
do - na e - is re - qui - em.  
mun - di: do - na e - is re - qui - em.

*mf* Solo  
A - gnus De-i, qui tol - lis pec - ca - ta mun - di:

*Tutti* *mf* do - na e - is

do - na e - is re - qui - em, do - na

*Tutti* *mf* do - na e - is re - qui - em, do - na

re - qui - em sem - pi - ter *dim.* nam

e - is re - qui - em sem - pi - ter *dim.* nam.

*p*

## Communio

**Allegro** *mf*

Lux ae - ter - na lu - ce - at e - is,

*mf*

Lux ae - ter - na lu - ce - at e - is,

*mf* *p* *mf*

Do - mi - ne: Cum san-ctis tu-is in ae-ter - num, qui - a

Do - mi - ne: Cum san-ctis tu-is in ae-ter - num, qui - a

*mf declamato*

pi - us es. Re-qui-em ae-ter-nam do-nae-is Do-mi-ne, et lux per-pe-tu-a lu-ce-at e-is.

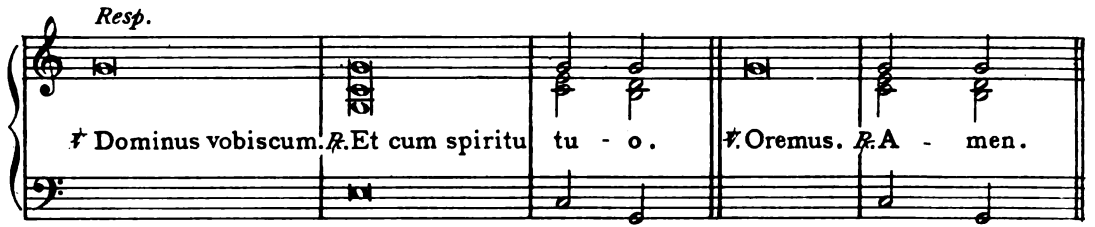
pi - us es. et lux per-pe-tu-a lu-ce-at e-is.

**Allegro**

Cum san-ctis tu-is in ae-ter - num, qui - a pi - us es.

Cum san-ctis tu-is in ae-ter - num, qui - a pi - us es.

*Resp.*



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



¶ Dominus vobiscum. ¶ Et cum spiritu tu - o. ¶ Re-qui-es-cant in pa - ce. A - men.

**Resp. Libera**

*Allegro moderato*



Li - be - ra me,  
Li - be - ra me,



Do - mi - ne, de mor - te ae - ter - na, in di - e  
Do - mi - ne, de mor - te ae - ter - na, in di - e

Adagio

il la tre - men - da: *ff* *rall.* Quan - do coe - limo - ven - di - sunt et

il - la — tre - men - da: *ff* *rall.* Quan - do coe - limo - ven - di - sunt et

Più mosso

ter - ra: *f* Dum ve - - ne - ris ju - di - ca - - re

ter - ra: *f* Dum ve - - ne - ris ju - di - ca - - re

sae - cu - lum per i - gnem. *Solo* *f*

sae - cu - lum per i - gnem. *f* Tre - mens fa - - ctus sum



e - go, et ti - - me - o, dum dis -

cus - si - o ve - ne - rit, at - que ven - tu - ra i - -

**Adagio**

*rall.*

Quan - do coe - li mo - ven - di sunt et ter - ra.

*rall.*

ra. Quan - do coe - li mo - ven - di sunt et ter - ra.

Tempo I.

Di - es il - la, di - es i - rae,

Di - es il - la, di - es i - rae,

The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by the lyrics 'Di - es il - la, di - es i - rae,' with a fortissimo (*ff*) dynamic marking. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ca - la - mi - ta - tis et mi - se - ri - ae, di - es ma - gna et a -

ca - la - mi - ta - tis et mi - se - ri - ae, di - es ma - gna et a -

The second system continues the vocal and piano parts. The vocal line has a mezzo-forte (*mf*) dynamic marking. The piano accompaniment includes a fortissimo (*f*) dynamic marking in the bass line.

ma - ra val - de. Dum ve - ne - ris ju - di - ca - re sae - cu -

ma - ra val - de. Dum ve - ne - ris ju - di - ca - re sae - cu -

The third system concludes the vocal and piano parts. The vocal line has a pianissimo (*pp*) dynamic marking. The piano accompaniment also features a pianissimo (*pp*) dynamic marking.

Andante

lum per i - - gnem. Re - qui - em ae - ter - nam.

lum per i - - gnem. Re - qui - em ae - ter - nam

*mf* do - na e - is Do - mi - ne: *f* et lux per - pe - tu - a

*mf* do - na e - is Do - mi - ne: *f* et lux per - pe - tu - a

*p dim.* Tempo I.

*p dim.* lu - ce - at e - is.

*p dim.* lu - ce - at e - is.

Li - be - ra me, Do - mi - ne, de mor - te ae - ter - na, in di - e

Li - be - ra me, Do - mi - ne, de mor - te ae - ter - na, in di - e

il - la tre - men - da: *ff* Quan - do coe - li mo - ven - di sunt et *rall.*

- il - la - - - tre - men - da: *ff* Quan - do coe - li mo - ven - di sunt et

*rall.*

**Più mosso**

ter - ra: *mf* Dum ve - ne - ris ju - di - ca - re *f* sae - cu - lum per i - gnem.

ter - ra: *mf* Dum ve - ne - ris ju - di - ca - re *f* sae - cu - lum per i - gnem.

Adagio

Chri - ste e -

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

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

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

*Resp.*

† Pa-terno-ster (secretor) Et ne nos inducas in tenta-tio-nem. † Sed libera nos a ma-lo.  
 † A porta in-fe-ri. † Erue Domine animam e - jus.  
 (animas e - o - rum)

† Requiescat in pa - ce. † A - men. † Domine exaudi orationem me - am.  
 (Requiescant)

† Et clamor meus ad te ve-ni-at. † Dominus vobiscum. † Et cum spiritu tu-o. † Oremus. † A-men

If absolution is given over corpse, "Ego sum" should now be intoned, followed by psalm "Benedictus" and "Ego sum" in its entirety.

Ps. **Benedictus**

★



*E-go sum.*

*Cant. 1.* Be - ne - dictus Dominus Deus Is - ra - el: quia visitavit et fecit redemp - tionem ple - bis su - ae: (2)

*Ch. 2.* Et e - rexit cornu salutis no - bis: in domo David pue - ri su - i. (3)

*Cant. 5.* Ad fa - ciendam misericordi - am cum patribus no - stris: et memorari testamenti su - i san - cti: (6)

*Ch. 6.* Jus - ju - randum, quod juravit ad Abraham patrem no - strum, daturum se no - bis: (7)

*Cant. 9.* Et tu, puer, propheta Altissi - mi vo - ca - be - ris: praeibis enim ante faciem Do - mini, parare vi - as e - jus. (10)

*Ch. 10.* Ad dan - dam scientiam salutis plebi e - jus: in remissionem peccatorum e - o - rum: (11)

*Cant. 13.* Re - qui - em ae - ter - nam dona e - i Do - mi - ne. (14)

*Ch. 14.* Et lux per - pe - tu - a luce - at e - i. (e - is.)



*3.* Sicut locutus est per os san - cto - rum, qui a saeculo sunt, propheta - rum e - jus: (4)

*7.* Ut sine timore, de manu inimico - rum nostrorum libe - ra - ti, serviamus il - li: (8)

*11.* Per viscera misericordiae Dei no - stri: in quibus visitavit nos, oriens ex al - to. (12)



*4.* Salutem ex inimicis no - stris, et de manu omnium qui ode - runt nos: (5)

*8.* In sanctitate et justitia coram i - pso, omnibus diebus no - stris. (9)

*12.* Illuminare his, qui in tenebris, et in umbra mortis se - dent: ad dirigendos pedes nostros in viam pa - cis. (13)



★ *To be omitted when priest accompanies the corpse to the cemetery; instead sing "In paradism."*

★

*Antiphon*

E - go — sum re-sur-re-cti - o et vi - ta: — qui cre - dit in — me,

e - ti - am si mor - tu - us fu - e - rit, — vi - vet, et o - mnis qui

vi - vit et cre - dit in me, non mo - ri - e - tur — in ae - ter - num. . .

Kyrie elei - son. *R.*Christe eleison Kyrie ele - i - son. *V.*Pa - ter no - ster.  
(see p. 31)

*V.*Requiem aeternam *R.*Et lux *V.*Requi- *R.*A-men *V.*Animas *R.*A-men  
dona eis Do-mi-ne perpetua...e-i escant in pa-ce. ejus...

★ See remark on previous page

J.F. &amp; B.4350-34





less than disheartening! The many years that have rolled by are there to blame us very strongly, for we have not yet learnt the old and very wise lesson of "resisting the beginnings," and thus the situation grew and grows even worse.

It would be too little to put it down to ignorance when such ignorance is not invincible, and hence guilty; but, how should we suffer such habitual indifference in any clergyman, who "quimvis sanctus sit, Pastoris sibi nomen assumere nemo debet, nisi possit docere, quos pascit?" (St. Jerome). "Nulli sacerdotum liceat sacros canones ignorare, nec quidquam facere quod Patrum possit regulis obviare" (Caelestinus Papa).—We grant that not all the Rectors can be good judges in church music.... we grant that from small country parishes the observance of all prescriptions should not be expected, but we cannot understand why some Rectors, even when confronted with great difficulties should not have at their reach some one who could take this matter under his direct responsibility, and strive his best to carry out at least some of the above-mentioned regulations. Even the smallest choir could use music a little more sacred than that they have used up to this time, and even the smallest choir could take greater care in their parts of the ceremonies in connection with liturgical functions.... and the neglect of these responsibilities should not be tolerated any longer....

All Pastors should know *quae scitu eis necessaria sunt*, and also to "understand clearly and familiarize themselves with the ecclesiastical rules regarding sacred music," and to "explain these rules to their choirmasters, organists and singers." "To will is present with me; but to accomplish that which is good, I find not" (St. Paul to the Romans). We would moreover add that such is the pitiable case of many good people to whom the old (but true) saying of that Roman latin poet may properly be applied: "Video meliora, proboque, deteriora sequor," which in good English sounds as follows: "I see the better, and I approve; the worse I follow" (Ovid. Met).

As it has been already proved, the Choir plays in the church, an integral part in the Liturgy; hence to neglect its duties means to neglect the way in which the legitimate

worship is due to Almighty God, Who desires to be served (even in some external rites) with certain rules prescribed by His Church, in His name; and He threatens terrible punishments to those who are not duly careful in the fulfillment of such duties: "Quod si audire nolueris vocem Domini Dei tui, ut custodias et facias omnia mandata ejus et caeremonias quas Ego praecipio tibi hodie, venient super te omnes maledictiones istae, et apprehendent te: Maledictus eris in civitate, maledictus in agro," etc. (Deuteronomy, Cap. XXVIII, 15).

We need feel no shame in the admission that many persons who style themselves church musicians (Composers organists, choirmasters and so on) are not yet convinced that the music, in the Catholic Liturgy "in a very special manner lends itself to enhance the beauty of her services"; its aim ought to be "to teach, to express the great truths of Religion, to raise the heart and the mind to God by act of faith, hope, love and praise." Holy Mother Church has always taken to her service whatever is true, beautiful and good, and this is the reason why she has taken also the queen of all arts—music—the language in which the Angels speak. Have we clergymen a true idea of the service given by church music, and of the great truths of the Catholic Church, expressed in sacred chants which excite in her children holy disposition and a desire to partake of the spiritual treasure of which she is the depository? Are we not yet persuaded also that secular music "appeals to emotion alone, whereas the object of chant and true sacred music is to produce that indescribable something called unction, to raise the heart of man to that which is elevating and purifying and conducting to Him Who is Infinite Beauty and Holiness?"—Let us then banish once for ever from our churches that music in which there might be something we may call "show piece"; let us banish from the Sanctuary all music which has not the above-mentioned aim, and nothing suitable for liturgical functions. Let us remove once for all the notion that "church music is a solemn sequence of most arid consonances strung out in indeterminate phrases.... Burn up the music which lacks all inspiration, the after dinner product of overly prolific composers." While we know that "a church composition is much the more sacred and

liturgical, as it the more nearly approaches Gregorian melody in its form, its inspiration and its style; and it is so much the less worthy for the Temple the more it deviates from this highest model" (*Motu proprio*). "*Cantum quem harmonicum seu figuratum appellant, ubi adibeatur, ad regulas artis christianae compositus sit oportet, ac a caractere cantus ecclesiastici, quem semper prae se ferre debet, abscedat ac longe absit.*"

Evils and abuses (as we remarked in our former letter and pardon, if we repeat it, hoping that *repetita juvat*) are prevalent in abundance in our churches in the matter of sacred music; and, after pointing out such above-mentioned abuses, we still feel the fear of being a voice "crying in the wilderness," but although we acknowledge that the good and desired improvement cannot come all in one day, yet this improvement will appear very slowly because while we view with admiration the sublimity, the holiness, the beauty and sanctity of the Church's own music, we are "surprised and provoked at the total neglect of its cultivation by those who should be its promoters."

I desire to tell my good readers of what occurred in a church (somewhere in America) where I met an organist who used to make some of the usual mistakes; I felt it was my duty (as a priest) to remind him of them, and a good result was immediately obtained; in fact, the next time I met him, he had already corrected these mistakes, to my great satisfaction. Moreover, I know of another organist, who, after having seen in the *Catholic Choirmaster* the black list of music contrary to the *Motu Proprio* of Pius X, returned at once to the parish priest more than half a dozen masses condemned by that black list. And after these simple instances, how many mistakes could be remedied, if all those to whom this task concerns, would try to avail themselves of every opportunity of giving, now and then, some good advice! All this speaks for itself to all Rectors and choirmasters of "good will," among whom we hope to find at least a few who hereafter will be ready to spare no pains in order to carry out what they failed to do up to the present; because it is high time to break the routine of letting "matters continue to run along in about the same groove." No pains should be

spared in making some improvement, which is much to be desired; we should not quiet our consciences by saying that "the Church's attitude, on some questions is antiquated impracticable and unacceptable," because the fault is only of those, who do not want to go to the trouble of acquainting themselves with the Church's attitude or her reason for it.

Our Holy Mother Church, like all good mothers, has always shown her strong disapproval toward any abuse introduced by some sacrilegious profaners into her holiest services; thereby we need not feel called upon to weigh the arguments for and against her wise admonitions. As dutiful and loving children of such a good Mother, who desires but our spiritual welfare, we have to be convinced that, to insure any success, the first thing is a real will and a strong determination to do what the holy Church prescribes. Unity of sentiment should bind all of us toward the same aim, not only to revive good and liturgical music in our choirs, but especially to ban and root out for ever all the abuses of every sort, and this is what every Rector should strive to do with every effort, for the simplest reason, as every body may easily understand, that it is easier to prevent faults, than to cure them. Let us listen also to the voice of the Fathers gathered in the third Council of Baltimore, when they entreated us on saying: "*Monemus pastores omnes ut sedulo invigilent ad eliminandos abusos qui in musica aut cantu in Ecclesiis suis irrepere putuerunt; insuper iisdem Pastoribus, dum revocamus in mentem munus ipsis impositum dirigendi selectionem musicae in suis Ecclesiis, districto mandamus ut nunquam, tolerant Templum Dei profanis melodibus resonare; et nonni si eum cantum in illo admittant qui sit gravis, pius et vere ecclesiasticus.*" It might be well also to call the attention of the clergy to Canon 2378 of the new Codex which reads: "*Clerici majores qui in sacro ministerio ritus et caeremonias ab Ecclesia praescriptas graviter negligant, et moniti sese non emendaverint, suspendantur pro diversa reatus gravitate.*"

And now it remains for me only to pray that some of my good readers will really try their best to put into practice, for the present, at least some of the many precriptions above-suggested, in which the under-

signed did only try to echo the voice of our pious and kind Mother the Catholic Church, who always speaks in the name of Almighty God, Who will judge and punish very severely the profaners of His House which is the House of prayer: "Holiness becometh Thy House, O Lord, unto the length of days."

And here, before closing my letter, I should

like to end as I began with the repetition of the saying in the Imitation of Christ: "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."

New York City.

G. V.

## THE RETURN OF DON LORENZO PEROSI

The event of all-absorbing interest in the musical world of Rome during the past month has been the reappearance of Don Perosi, the celebrated master of the Sistine choir, who, as I recently wrote in these notes, has just recovered from a long and wearisome nervous illness. His return has been a veritable triumph, and, what is more, a triumph that has partaken of the nature of a reaffirmation of his genius, for the works that have been performed are works that have already taken their place amongst the immortal productions of the Italian oratorio. The *'Natale di Cristo'* was written eighteen years ago, and the *'Risurrezione'* twenty years ago, so that it may be safely affirmed that these works have proved their intrinsic value. And this value—in what does it consist? In the inspired simplicity of a genius which expresses in harmony its profound faith in the transcendent mysteries of Religion. This is the great characteristic of Perosi—his simplicity and spontaneity. As a well-known Roman maestro di cappella said to me, 'In all his music, Perosi never assumes the toga.' It is for this reason perhaps that some critics have quarrelled with the instrumentation of the *'Natale.'* For them it is not pompous enough, or not intricate enough, or perhaps not brassy enough, and they are unable to understand a measure such as that, for instance, which introduces the prologue of another work of Perosi's, the *'Mosè.'*

But even these have to confess that in this way the author admirably attains his aim, which is to create an atmosphere of graceful simplicity and appealing poetry. The result of this orchestral simplicity is a wonderful background to the vocal parts, in which parts it is that Perosi's genius finds its most eloquent expression. An example of this is to be found in the *'Natale,'* which procured for its interpreter, Signor Maria Battistini, a tremendous ovation. The oratorio is in Latin, and the narrative of the Incarnation of St. Luke is presented, varied by the liturgical hymns of the Church. So in the first part of the work *'The Annunciation,'* the dialogue of the Angel and the Blessed Virgin terminates with the

grand chorus of the Magnificat. The second part, *'The Nativity,'* has the narrative interrupted by the chorus of the *'Greater Antiphons'* ('O Emmanuel,' &c.). After the recitative of the Birth, follows the chorus *'Venite adoremus,'* and to this succeeds the marvellous interlude of the *'Dusky Night,'* in which a delightful pastoral music announces the episode of the shepherds, and a magnificent *'Choir of Angels'* sings the *'Gloria in Excelsis,'* after which, with a beautiful lifting rhythm, the choir of shepherds, sings *'Let us go even unto Bethlehem,'* There follows the Christmas office hymn *'Jesu, Redemptor Omnium,'* and then the *Te Deum* and then a final chorus, *'Jucundare, filia Sion—Gloria.'*

The oratorio *'The Resurrection,'* which was presented at the Augusteo in the latter part of the Month, is formed on the same plan; and here the element of simplicity is even more strikingly evident than the *'Natale.'* Amidst a choir of angelic Alleluias, the recitative commences the narrative of the Magdalen's arrival at the tomb, and her discovery there, a great narrative pronounced with that finesse and delicacy which so entirely characterise Perosi's works, and where the melody, seeming to finish every moment returns again and again on its delicate way. The anguish of the Magdalen is admirably illustrated on the stringed instruments, and to the apparition of two angels succeeds the apparition of Christ and the magnificent *'Rabboni'* of Mary, a passage so designed and executed by Perosi that we seem to have the actual scene before our eyes. A special feature is the Easter sequence *'Victimæ Paschali,'* with which the oratorio closes, which is characteristic for the perfect accord of text and music, and which concludes with a paean of triumph in which orchestra and choir and drums and bells all play their part in a magnificent Alleluia.

The performance of these works has been the event of the month, as I have said, and although the execution was not throughout of equal merit, their reception has been phenomenal. Not only has their production re-

affirmed the reputation of their composer; but it has also served to destroy a species of legend which had grown up in Rome that none but Perosi could produce the works of Perosi. Instead, Sig. Bernardino Molinari, the conductor in ordinary of the Augusteum, has himself gained new laurels in these executions, which have been entrusted to him, the convalescent state of the author not permitting him to undertake their direction.

I have perhaps written unduly concerning these representations, but the event merited a somewhat long chronicle, and I feel sure that readers will not grudge the tribute rendered to one whom history may prove to be second only to Palestrina. Meanwhile—what a contrast to the presentation of the 'Magdalen' of which I wrote last month!

Leonard Peyton—(Musical Times).

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#### THE NEW CHOIRMASTER OF THE HARRISBURG CATHEDRAL

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Mr. J. D. Brodeur formerly choirmaster of the Cathedral in Spokane, Washington, and more recently organist in Worcester, Mass., has accepted the position of organist and choirmaster of the Harrisburg (Pa.) Cathedral.

Mr. Brodeur brings to his new position a wealth of experience not only as an organist but in the capacity of Choral director and composer which he acquired in the pursuit of his art in this country and abroad.

In Rome he was associated with Filippo Capocci the late organist of the Church of St. John Lateran and in Paris he studied with Ch. M. Widor the famous French organist.

Through the efforts of the Rt. Rev. Bisnop McDevitt, the Diocese of Harrisburg has been foremost among the dioceses of this country with regard to the promulgation of regulations and decrees governing church music and there has been a gradual improvement in the musical conditions throughout the Diocese. as a result of the publication of a Black List of

forbidden Masses and Hymnals, such Masses as Farmer's Mercadante's Glorza's and others of like conventional and irreligious character are being shelved in favor of Masses of a more religious and devotional character while St. Basil's Hymnal has been officially tabooed.

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#### PERSONALITIES

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**DR. NICHOLAS J. ELSENHEIMER**, the well known composer of church music, was reared in a good Catholic home. His father was a professional musician, his only brother a priest; when a boy he served mass, and enjoyed the benefit of religious training by a devout priest, a pupil of the great catholic historian: Johannes Janssen. He heard splendid renditions of mixed and male choruses in our theatres. He had studied Latin for over nine years, and graduated after finishing all high school courses and those of different Universities as a Doctor of Laws. He has lived in the United States for 28 years and has earned a reputation as an earnest, highly gifted composer and pedagogue. He won a prize of \$1000 in an international contest for the best Cantata for mixed chorus and orchestra; the late eminent American composer MacDowell and Frank Vander Stucken were the judges. He is passionately fond of religious music and has composed a number of works for church service. His Mass in hon. B. M. V. was rendered at the convention of the Society of St. Gregory in Cincinnati, O. in 1917 and has met with real success as a work of sterling merits.

He is Professor at the College of the Sacred Heart Academy, Manhattanville, New York City. One of his latest works is a religious hymn: "Oh, is not Zion fair" for 3 female voices, violin-solo and piano accompaniment, which is dedicated to our American Cardinals. It was rendered with great success on the occasion of the commencement exercises of the Sacred Heart Academy recently.

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## REVIEWS

### CHURCH MUSIC REGULATIONS FOR THE DIOCESE OF FT. WAYNE

The Rt. Rev. Herman J. Alerding, Bishop of Ft. Wayne has issued an attractive booklet containing the Regulations in Church Music and Lists for the guidance of the clergy, choir-masters and organists. The pamphlet is divided in sections comprising a letter from the Rt. Rev. Bishop to the Clergy (which is a little masterpiece in itself; terse, forceful and comprehensive); and a communication ad-

ressed to the Rt. Rev. Bishop by the Diocesan Director of Church music (which outlines the reasons for the promulgation of the regulations and which calls attention to abuses that ought to be eliminated and closes with some helpful instruction for organist and all interested in church music).

Lists of acceptable Masses and a "Black List" of Masses and Hymnals are given. Included among the forbidden hymnals are the following: "St. Basil's", "Catholic Youth's"

"May Chimes," all of Peter's hymn books, all of Marzocco's hymn books, and all of Giorza's hymn books.

Wide publicity should be given to this work for it will prove very helpful to those among the clergy and the organists who are willing to improve conditions but who do not know just how to go about it. The Black list is comprehensive and the works forbidden in this diocese should also be forbidden in every diocese in this country, for the sake of common decency. The Rev. Simon M. Yenn, Diocesan Director of Church Music for the diocese, deserves the thanks of every Catholic, (not only those interested in Church music) for his untiring efforts to elevate the standard of church music and his courageous stand in condemning works that have been considered (unfortunately) as typically "Catholic" up to this time.

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**HYMNAL (Vol. I.)—A supplement to Music First and Second year (Catholic Education Series) Compiled by Justine Ward.**

This volume of hymns is intended for the use of those who are beginning the study of music and who are using the exercises in sight reading contained in the First and Second Year music charts issued as a part of the Catholic Education Series. The system of numerals which forms the basis of the work for the First and Second Year is also adopted here and to good purpose, for the children who have absorbed the principles involved in interval relationship through the aid of numerals will find the reading of hymns simple indeed.

Gregorian melodies make up the greater part of the Hymnal but there are included seventy English Hymns. The melodies of these English hymns are taken from sources which (when not Gregorian) admit of no doubt as to their artistic value. We find ancient carols, traditional folk melodies and Bach chorales utilized in connection with texts that are model translations of the hymns of the Breviary and other hymns from truly Catholic sources. There is not a modern melody in the entire volume. Good judgment was shown in the omission of hymns tunes which resemble in any manner the mushy secular tunes our children have unfortunately become accustomed to through the use of the St. Basil type of Hymnal. The only antidote for the sensual

hymn tune of the "May Chimes" type and tunes of like character is the use of Gregorian Chant and melodies of a devotional character. It undoubtedly required much courage to issue a book of this kind in the face of the opposition offered by many to the introduction of Chant in our schools. The objection offered usually consist in the reiteration of such time worn phrases as "Our children do not like the 'funereal' character of the Chant and we all like St. Basil's hymnal because the tunes are so pleasing" the speakers not realizing that the tunes in this and like hymnals make their appeal to the sensual ear because they were written expressly and originally for secular purposes and in many instances are the tunes intended for ribald street songs.

The great work inaugurated by Mrs. Ward through the introduction of this series of books which not only will eventually serve to develop among our Catholic children a facility in reading music at sight but which will at the same time inculcate a love for the true music of the Church, is deserving of the highest commendation. It is generally recognized that unless a fondness for the true type of Church Music is developed among children in the earliest school days, and unless a child is made acquainted with the wonderful melodies of the Church through daily reiteration we can hardly look for an improvement in taste among our people, or for much success of a fundamental character in the movement for the reform of Church Music. What Mrs. Ward is accomplishing through her whole hearted devotion to the cause of the instruction of our children, through the force of her example and the example given by her class of children (who demonstrate so effectually what wonders can be accomplished by even the smallest child), could be made the thesis of a highly eulogistic article.

To return to the hymnal under our examination it need only be mentioned that included in the Latin section will be found music for all seasons of the ecclesiastical year with an index conveniently arranged in logical order: Advent, Christmas, Lent Palm Sunday, Holy week, Easter etc. together with the Mass of the Angels including the Credo (No. III). An important feature in the English section is the inclusion of the Acts of Hope, Faith and Love etc. together with the Lord's Prayer, The Apostles' Creed, Confiteor, and Grace before

and after meals, arranged to Psalm tones or the proper Gregorian melodies.

The Volume is published by the Catholic Education Press, Washington, D. C.

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**OH, IS NOT SION FAIR—A Sacred song for three part chorus of women, with Piano accompaniment (violin obbligato) by Dr. Nicholas Elsenheimer. Published by Luckhardt and Belder, West 45th St., New York City. (Price 25c).**

While not strictly a composition intended for church use it may not be amiss to call attention to the fact that one of our most talented Catholic composers has in this work given our Convents and Academies something that is especially appropriate for Commencement exercises and a composition that gives ample testimony of the high musicianship and varied talents of the author.

The Commencement exercises of most of our Convents and Academies are characterized by musical compositions that are anything but a criterion of the standard that obtains in the other branches taught in these schools. There is need of improvement in taste in this secular branch of music as well as in sacred music (judging from the programs where we find Poet and Peasant Overture and the 2nd Hungarian Rhapsody still among the "features"). Dr. Elsenheimer has here contributed a composition especially available for Commencements which would add lustre to any program.

The work is dedicated to "Our American Cardinals" and is issued in octave form.

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#### NOTICE TO PUBLISHERS OF CATHOLIC CHURCH MUSIC

The Music Committee of the Society of St. Gregory is preparing a list of music which is to form the basis of a white list of Acceptable music for the use of the members of the Society of St. Gregory of America. Publishers who wish to have their works represented on this list are asked to forward two copies of each composition they would like to have included in this list to the Secretary who will forward copies to the members of the music Committee.

It is planned to have the White list of the Society of St. Gregory as the representative

list of compositions acceptable for use in every Diocese in this country and Canada. Special efforts will be made to have the list as complete as possible and the selection will be made without regard to any Nationalistic influences or without reference to any previous list issued by Dioceses or private individuals. Every composition will be judged solely on its merits from a liturgical and an artistic point of view.

Compositions will include Motets Masses, Offertories, Hymnals and all books intended for use in the liturgical services of the Catholic Church.

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## COMMUNICATIONS

To the Editor of the Catholic Choirmaster

Dear Sir:—

Is it not time that the organists do something to prevent the continued violations of all church law and decency by refusing to play music which is not "free from reminiscences of motifs adopted in the theatres?"

Let us take one abuse at the time, and, first of all, exclude the so-called "Bridal March from Lohengrin" which is, strictly speaking, the "Bedroom March." Many falsely imagine it to be really and truly the music used at Lohengrin's wedding.

The delightful and appropriate "peep" we get at the music of the actual ceremony (End of Act II) is in strictest contrast to this modern customary "march" although all music from opera is surely forbidden seeing that it was in this form of art that modern music had its birth whilst the Chant is the child, the creature of Mother Church.

I know several organists who have conscientiously fought this secularizing of the Sacrament of Matrimony and have won their point.

Could we not get some of our living composers to write a real "Wedding Suite" or four or five pieces in the true church style and call upon "Dame Fashion" to popularize it?

New York City.

G. C.

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Among the letters received by the editor on the all-absorbing subject of church music, one received from a young singer in Phila-

delphia, who had formerly been connected with a choir which had observed the liturgical prescriptions, and who was later a member of a mixed choir, deserves to be quoted. The young man writes:

"I have resigned my position as soloist at the Church of..... I have become sick and tired of singing Alma Redemptoris to the tune of "Happy Days" also the "Ave Maria Stelia" to the music of the duet from *La Boheme*, "Ah, Mimi" and other atrocities of like character. The sextette from "*Lucia di Lammermoor*" is frequently sung to the text of "Tantum Ergo" and the "war horse" is Verdi's music from "*Attila*" set to the text "Jesu Dei Vivi". Of course you know that the masses are still the "old timers," Haydn; Mozart's 12th., Mercadante and the other operatic favorites."

The conditions described by our correspondent are, unhappily, not confined to one particular section of the country. We can still hear

not only in the churches of the Eastern section of the country but in the West and Middle West the same old strains from Mozart, Mercadante Haydn and their poor imitators. And we still hear the excuse offered: "This is the kind of music our people like; they won't attend High Mass if your doleful liturgical music and Chant are sung."

In contradiction of this statement it may be mentioned that in those churches where liturgical choirs have been maintained under the direction of competent choirmasters and where true Sacred music has been rendered there has been a gradual increase in the attendance, and the congregation has in every instance accorded full praise to the efforts of the organist or choirmaster in charge. The proof of this can be offered in a number of instances in Philadelphia where there are at least four or five fine choirs composed of boys and men. Ed.).

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## PROGRAMMES

### DAYTON, OHIO

#### SACRED HEART CHURCH

A. Bartschmid, F. A. G. O., Official Organist; J. A. Fehring, Guest Conductor; B. J. Zollner, General Conductor; United Choir, seventy voices.

#### Program

Asperges - E. Bottigliero — Third Concert  
Fantasia - O'Dienel — Andante - W. Goldner.

A. Bartschmid

Praise Ye Him - Caesar Franck

Choir of boys and men

Choral Fantasia - O. Ravanello — Meditation—  
Elegy 1st Suite - Felix Borowski — Finale  
—2nd Sonata - Felix Borowski

A. Bartschmid

O bone Jesu - Palestrina

Male Voices

Adagio Sonata in E Minor - J. A. Rodgers —  
Toccata - Aloys Clauseman — Christmas in  
Sicily P. A. Yon — Finale—2nd Symphonia  
- C. M. Widor

A. Bartschmid

Panis Angelicus - Caesar Franck — Tantum  
Ergo - Bartschmid.

The organ was rebuilt by M. P. Moller, who added ten stops to the original twenty-five

and replaced the tracker action with an electro-pneumatic making the organ a three-manual.

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### ST. LOUIS, MO.

Golden Jubilee of Mother Provincial M. Petra  
School Sisters of Notre Dame Motherhouse  
Sancta Maria in Ripa—So. St. Louis, Mo.

Pontifical High Mass by His Grace  
the Most Rev. J. J. Glennon  
Archbishop of St. Louis

Ecce Sacerdos, 3 pt. - Griesbacher — Proprium: In medio ecclesiae - Vatican Chant — Mass: Assumpta est, 4 pt. - Haller — Offert. Motet: Jubilate Deo, 4 pt. - Singenberger.

Benediction:

Panis Angelicus, 4 pt. - Palestrina — Tantum Ergo, 3 pt. - Griesbacher — Te Deum.

Sr. M. Augustine, Organist and Director of the Choir. Choir consisted of Sisters professed, novices and postulants.

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### INDIANAPOLIS, IND.

With impressive ceremony the funeral of Bishop Francis Silas Chatard, of the Indian-

apolis diocese was held in SS. Peter and Paul cathedral, 14th and Meridian Sts.

The Rt. Rev. Joseph Chartraud, bishop of Indianapolis, celebrated the pontifical requiem high mass. The absolutions were given by Archbishop Moeller and Bishops O'Donaghue, Alerding, Hartey and Farrelly.

The music, by the regular male choir of the cathedral, consisted of the requiem mass and the final absolutions.

The mass sung was the famous requiem mass for three male voices, composed by Monsignore Lorenzo Perosi, director of music at the Vatican in Rome. This is regarded as one of the most classical and beautiful compositions in sacred music. It was the first presentation of this composition in Indiana, the score having been procured only recently from Milan, Italy.

The chant for the final absolutions was sung in the original Gregorian according to the liturgy in the pontificale Romanum, which is sung only on the death of bishops, archbishops, cardinals, popes, princes and sovereign potentates. The Rev. Vincent Wagner, O. S. B., former professor of Gregorian music at St. Meinrad's abbey, played the organ accompaniments for the Gregorian chant.

Sergeant Elmer A. Steffen directed the music and the following soloists assisted: Harry E. Calland, George A. Smith, Humbert P. Paganini, C. A. O'Connor, Thomas A. Nealis and Edward LaShelle. The organist was Miss Frances B. Spencer.

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### NEW YORK CITY

#### St. Patrick's Cathedral

The following musical programs were rendered during the 5 days' period of Cardinal Farley's obsequies:

Friday, Saturday and Sunday—Vespers, sung entirely in plain Chant by the Choir.

Monday evening—Matins and Lauds — Plain Chant sung by the Seminarians and Priests. Requiem Mass—Attended by the school children—Plain Chant.

Requiem Mass—Attended by the Religious of the Archdiocese — Plain Chant.

Solemn Requiem Mass—Tuesday September 24.

On this occasion the Complete Requiem Mass for six and 8 part chorus, written by Cav. Salvatore Gallotti, the Choirmaster of the

Milan Cathedral, was rendered in its entirety, with the exception of the Tractus which was sung in plain chant.

The absolutions were also rendered in Gregorian Chant.

A word regarding this remarkable work of Cavalier Gallotti's may not be out of place: Its publication by the Schirmer press in New York was the subject of much favorable comment on the part of the cognoscenti. The work was recognized as a type of true modern liturgical composition which retained all the finest characteristics of the Palestrinian school and combined with this the modern harmonic elements. The result is a real masterpiece of scholarly writing and a work in which the inspirational element is not lacking.

The rendition of this exceedingly difficult composition by the choristers under the direction of Jacques C. Ungerer, resulted in a triumph for the eminent choirmaster and redounded to the credit of all those who took part in the musical program.

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### A RELIC OF THE "OLD DAYS"

On the occasion of the celebration of the Patronal feast of a certain Cathedral in a certain middle western city the following musical program was rendered by a choir of mixed voices under the direction of a certain Professor. The inclusion of this program in these columns is justified since it effectively contrasts with the programs generally given in the Cathedrals were the regulations of the late Pope Pius X are at least decently observed. The account here reproduced is from a local Catholic paper:

"The musical program at the Cathedral was effectively rendered by a large choir under the direction of Prof..... with the "Credo" and "Kyrie" from Von Weber — "Gloria" and "Agnus Dei" from Marz's Solennelle — "Benedictus" and "Sanctus" from Mozart's Twelfth.

The Offertory "O Salutaris" by Donizetti was sung by Miss..... and Mr..... The "Agnus Dei" was sung by Misses..... and Mr..... For the "Benedictus" the singers were Mrs..... Miss..... and Messrs.....

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It is also worthy of note that all the music



mentioned above has been condemned by the music commissions in many dioceses throughout the country and is to be found in the "Black List" included in the Music Regulations of other Dioceses.

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### PHILADELPHIA

Under the patronage of His Grace The Archbishop of Philadelphia, a course in Primary Methods of Teaching Music will be given in November at the Academy of the Holy Child Jesus by competent teachers under the direction of Mrs. Justine Ward.

A large class has already been enrolled and the course promises to awaken great interest among the religious teaching orders in Philadelphia and vicinity.

Mrs. Ward will bring her class of talented pupils from New York to give a practical demonstration during the first week of the course.

Great success has attended the introduction of the Catholic Education Method in the Dioceses of Rochester, Cleveland and Pittsburgh and in other localities, while the work accomplished by the Mesdames of the Sacred Heart at Manhattanville has served as a great object lesson to all privileged to attend the classes there or hear the singing by the children and the community.

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### DR. HAROLD BECKET GIBBS ACCEPTS NEW YORK POSITION

The Rt. Reverend Monsignor W. I. Guinan has recently engaged Dr. Harold Becket Gibbs (formerly of the Cincinnati Conservatory of Music) to direct a Schola Cantorum in his parish from which will be drawn the regular choir for the beautiful new Gothic Church which is fast approaching completion.

Already nearly 50 boys (ages from 7 to 10) and men have joined, whilst the official choir will consist of 20 boys and 15 men. During the first year the Chant will be exclusively used, and will of course always form the groundwork upon which the polyphonic and modern structures will be erected.

Vocal culture will occupy all the available time for the first few weeks and the first results will be observed at the midnight Mass at Christmas. The boys meet every day for one hour's instruction whilst the men meet three times a week, receiving one and one-half hour's training.

A complete set of Graduals and Antiphonaries has been purchased but it is not expected to do more than master the intricacies of the former during the first year.

The repertoire of figured music will be carefully selected in accordance with the directions contained in the "Motu Proprio" which has been reprinted in these columns.

Dr. Gibbs has also been engaged to overlook the Sacred music of the thirteen communities of the Religious of the Sacred Heart in the vicariate of New York, which will take him to Boston, Detroit, Philadelphia, Rochester and other cities, where the Gregorian chant is exclusively used for all religious purposes.

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### BONNET TO CROSS THE U. S.

Joseph Bonnet's transcontinental tour of organ concerts is assuming splendid proportions, and will keep this great artist busy throughout the season. Among the principal engagements Mr. Bonnet will appear as soloist for two concerts with the Chicago Symphony Orchestra, and will play an important work for organ and orchestra. He has been re-engaged for another appearance at the University of Michigan and will play at a large number of colleges and universities.

His tour will be divided so that he will make his third Canadian tour and visit the eastern states during September, October, November and December. He will go to the middle west in January and February, and thence to the Pacific coast in March and the southern states in April. The month of May will be devoted to solo appearances at the festivals.

Mr. Bonnet's programs, in addition to his repertoire of the organ classics, will contain one devoted to the organ music of the allies engaged in the great war, and another illustrative of the development of organ music in France. Other programs will contain selections from the five volumes of historical organ music, of which the first two books are already published, the third to appear in a few days and the remaining two in a short time.

The widespread demand for Bonnet this season shows the influence and magnetism which has given him a hold on the public, who now desire his wonderful art and virtuosity to be repeatedly heard.

(Diapason).

HARRISBURG DIOCESE
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Music that is Contrary to the "Motu Proprio" of Pope Pius X, because unliturgical in every respect and inartistic from a musical standpoint.

The following compositions should be eliminated from the repertoire of every Catholic choir:

### THE BLACK LIST

#### Music condemned and forbidden

##### Motets and Offertory Pieces:

**Regina Coeli** by Giorza — All compositions by P. Giorza should be eliminated from the repertoire of the Catholic choirs. The composer wrote any number of "Ballets." He did not change his style one iota when he put sacred words to these utterly secular melodies. The worst example of this "Ballet" style in church is the setting of the "Regina Coeli" which, sad to relate, is still sung in many of our churches.

**Jesu dei Vivi** by G. Verdi — is taken from the opera "Attila." This number is another favorite in Catholic choirs and allows the singers to show their vocal dexterity and high notes to advantage. Verdi did not write this for the use in the church, but for one of his operas. He would have been the first to object to its use in its present form, since it is neither fitting nor appropriate.

**Rossini's "Stabat Mater."** — All of Rossini's compositions, should be excluded from the Catholic choir. These works are unchurchly and unliturgical, to say the least. The "Stabat Mater" is most objectionable.

#### ALL THE FOLLOWING COMPOSITIONS ARE CONDEMNED AS UNCHURCHLY AND CONVENTIONAL:

**Luzzi's Ave Maria** — unliturgical throughout.  
**Millard's Ave Maria** — unliturgical throughout.  
**RoSewig's Ave Maria** — unliturgical throughout.

All Compositions by Lambillotte, particularly the "Tantum Ergo."

All Arrangements of Operatic Melodies, such as Mascagni's "Ave Maria," Wagner's "Veni Creator" (the Swan Song).

All Compositions by Meyerbeer.

The Sextette from "Lucia di Lammermor," arranged as a "Tantum Ergo."

"Salve Regina," by C. Henshaw-Dana.

"Ave Maria," Bach-Gounod.

"Salve Regina," arranged from Wagner's "Tannhaeuser" by Kiehl.

"Ave Maria," by Verdi (from the opera "Othello").

Bordese's Compositions, (in their entirety).

All the Masses by Battmann.

All the Masses by Wiegand.

All Solos, Duets and Offertory Pieces, etc., by J. Wiegand.

All Solos, Offertory Pieces, etc., by Loesch, Lejeal, Panofka, Pecher, and Ferber.

#### Requiem Masses and Vespers: (etc.)

All Vespers by Giorza, Marzo, Aldega, Corini, Mercadante, RoSewig.

All Psalms, by Capocci, Haydn, Mozart, Brizzi, Cerruti, Lejeal, Moderati, Wiegand, Zingarelli—are condemned by the "Motu Proprio."

**Ohnewald's Requiem Mass**, Contrary to the spirit of the "Motu Proprio"; The setting commonly used should be eliminated from the choir-loft. It is cheap and trivial.

**Cherubini's Requiem Mass**, for concert purposes; unliturgical.

**Mozart's Requiem Mass**, for concert purposes.

**Monestel Requiem Mass**, unliturgical in style.

#### Condemned Hymn Books and Collections:

The use of which is a reflection on the intelligence and taste of our Catholic people, and the direct cause of deterioration of taste and warping of good judgment.

**St. Basil's Hymnal** — This hymnal, which has been condemned by the Society of St. Gregory of America and which is most objectionable, so far as its liturgical, literary and artistic value is concerned, should not be tolerated in any school or church.

**Cantica Puerorum**, by Eduardo Marzo; unliturgical in character.

**Corona Laudis**, by E. Marzo; unliturgical in character.

**Laus et Preces**, by E. Marzo; unliturgical in character.

**The Chapel Hymn Book**, (pub. by Ditson); unliturgical in character.

**Concentus Sacri**, (pub. by Ditson); unliturgical in character.

**May Chimes**, (pub. by Ditson); unliturgical in character.

**Peter's Class Book**, (pub. by Ditson); unliturgical in character.

**Peter's Catholic Harmonist**, (pub. by Ditson); unliturgical in character.

**Peter's Catholic Harp**, (pub. by Ditson); unliturgical in character.

**Peter's Sodality Hymn Book** (pub. by Ditson); unliturgical in character.

**Sunday School Hymn Book**, (pub. by Ditson); unliturgical in character.

**A. Werner's Collection of Seven Pieces**, unliturgical in character.

**Wreath of Mary**, (pub. by Ditson); unliturgical in character.

**P. Giorza, Catholic Choir Book** for two voices, (Published by G. Schirmer); undevotional and unliturgical.

**P. Giorza — Salve**—Vol. I. - undevotional and unliturgical.

**P. Giorza — Gloria**—Vol. II. - undevotional and unliturgical.

**P. Giorza — Laus Deo**—Vol. III. - undevotional and unliturgical.

**Collection for Sodalists**, (published by A. H. RoSewig).

## CHURCH MUSIC REGULATIONS FOR THE DIOCESE OF FORT WAYNE

To the Clergy, Secular and Regular; to the Superiors of Religious Communities and Educational Institutions; to the Organists and Directors of Music of the Diocese:

A Catholic in the theatre gives his attention to the stage. A Catholic in the Church gives his attention to the altar. The stage caters to the tastes of the audience to amuse, to entertain and to instruct in the arts and sciences. The altar offers the unbloody continuance of the Sacrifice of Jesus, the Redeemer, on the cross and in its tabernacle gives a home to the Eucharistic Christ. The music of the stage charms the audience with its melodies, instrumental and vocal, of the greatest variety to suit a great variety of tastes. The music in the church uplifts the soul into communion with the supernatural, with God. Church music must assist the Christian in his devotions. If it fail in this, it is out of place in the church. If it distract rather than assist devotion, it must be banished from the church, for as such it belongs to the stage.

Pope Pius X, of immortal memory, in his *Motu Proprio* on church music, has given explicit directions how to make the music in our churches real church music. These directions are set forth in the accompanying pamphlet, whose author is our expert Diocesan Director of Church Music, the Reverend Simon M. Yenn.

These rules must be obeyed by all the Clergy, Secular and Regular, the Superiors of Religious Communities and Educational Institutions, the Organists and the Directors of Music of the Diocese, for they are published with the approval and the authority of the Bishop. Father Yenn is anxious, when called upon and when it is possible, to assist every honest effort to reform our church music in harmony with Pope Pius X's *Motu Proprio*, which has the fullest approval of the present Pope, Benedict XV.

Devotedly in Christ,  
✠ HERMAN J. ALERDING,  
Bishop of Fort Wayne.

Fort Wayne, Ind., July 5, 1918.

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COMMUNICATION ADDRESSED TO THE  
RT. REV. BISHOP BY THE DIOCESAN  
DIRECTOR OF CHURCH MUSIC.

Your Lordship:

The Reform in Church Music inaugurated by the late Pope Pius X, of saintly memory, was, in the estimation of the illustrious Pontiff, of such importance and necessity for the good of religion, that it received his attention almost immediately after his elevation to the Chair of Peter. In the introductory remarks of the *Motu Proprio* on this subject he styles the care of maintaining and promoting the decorum of the House of God a **leading one** not only for the Pope, but for **every local church**. And after classing the abuses in sacred chant and music among those which, tending to disturb or diminish the piety and devotion of the faithful giving reasonable cause for disgust or scandal, and directly offending the decorum and the sanctity of the sacred functions, are unworthy of the House of Prayer, he adds: "We consider it **Our first duty**, without further delay, to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices." The introduction closes with this strong sentence: "We do, therefore, publish, ***motu proprio*** and with certain knowledge Our present instruction to which, as to a juridical code of sacred music, **We will with the fulness of Our Apostolic Authority** that the force of law be given, and We do by Our present handwriting **impose its scrupulous observance on all.**"

Our present Holy Father, Benedict XV, is no less solicitous for the exact observance of the *Motu Proprio* and the welfare of the cause. In spite of his trying circumstances he has, both in word and in deed, given signal proof of this solicitude on more than one occasion.

Now, the reform movement in church music is one of those undertakings which are not accomplished in a day or even in a year. And, be it remembered Pius X was well aware of this fact by reason of his deep knowledge and wide experience in musical matters. It would be a great mistake to suppose that he had underestimated the difficulty of the task, which he felt obliged to enjoin with the fulness of his Apostolic Authority. That he acted "with certain knowledge" is evident from his own words: "Today Our attention is directed to one of the most common among them

(abuses), one of the most difficult to eradicate, etc." Deeply rooted habits require a long time before they are eradicated. Progress is made only by degrees—a little at a time—and that solely when constant, unrelenting efforts are made to overcome the force of habit.

The reform movement in church music antagonizes wide-spread abuses of long standing; it concerns not one individual, but a vast number; it involves various classes of people whose co-operation (from the Bishop down to the school-boy) is indispensable for success; it requires manifold previous instruction and training in the seminarian, in the child at school, in the choir-master, in the singers whether of the choir-loft or the body of the church; it encounters difficulties of diverse kinds in different localities; in a word,—it includes numberless things and demands a vast amount of preparation.

To expect a sudden transformation under these circumstances would surely be the height of folly! Such world-wide reforms require a generation to say the very least. On the other hand, to lapse into inert indifference with the fond hope that the *Motu Proprio* will not be enforced,—just because it presents difficulties,—is nothing short of puerile cowardice! Where there is a will, there's a way. And to imagine that the whole world has turned a deaf ear to the enactments of Pius X, and that nothing is actually being accomplished,—just because "the sacrilege of the organ-loft," as one of our American Bishops aptly calls it, has been allowed to go on in some places—betrays a dense, though perhaps pardonable, ignorance of the real state of affairs! This matter was discussed at some length in a series of articles which I wrote last year for the "Catholic Choirmaster." Without presuming to exploit the merits of those articles, I believe they throw considerable light on the subject and will justify the assertion that, while much has already been accomplished under adverse circumstances, our main difficulties will ere long take care of themselves. The movement is steadily progressing and spreading to new localities. New accessions are being constantly made to the number working in this field with systematic and energetic "push." If any proof is needed that these new accessions are not confined merely to individuals or single parishes, but include whole dioceses as well, I have only to allude to the Archdiocese of Chicago and the Diocese of Harrisburg. I dare say, nowhere were difficulties of a more radical and formidable kind to be encountered than in these dioceses. But they were not great enough to deter the two zealous Prelates, bent on ousting scandalous performances from their churches and spreading an atmosphere of prayerful devotion, from taking up the work with singular intrepidity and thoroughness only last year. (To be continued).

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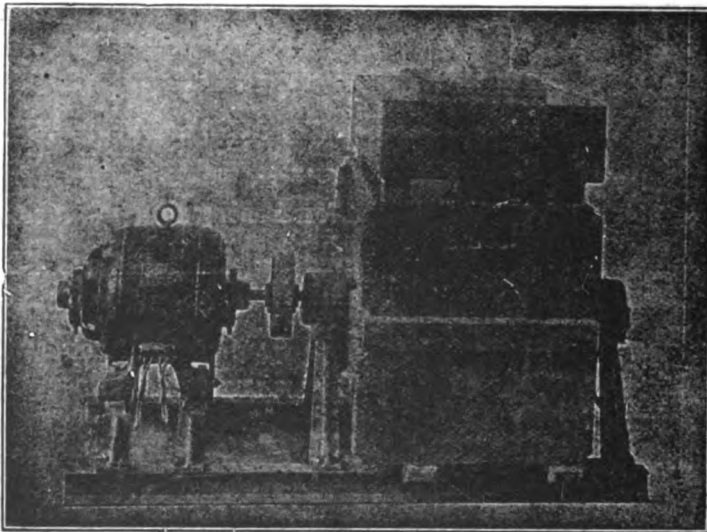
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# The Society of St. Gregory

## OF AMERICA

### Qualifications for Membership Active Membership

At the second meeting of the Society, held in Baltimore, Md., April 6th to 8th, 1915, the following resolutions regarding membership 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."

### Life Membership

All those qualified for active membership can become life members upon the payment of \$50.00. Life members are subject to the same conditions and privileges of active members. The payment of \$50.00 releases them from the obligation of further payment of dues, and is considered as an evidence of unusual interest in the work of the organization.

### Women Eligible to Membership

Although, in accordance with the provisions of the "Motu Proprio," women may not take part in liturgical functions, they are eligible to membership in the Society of St. Gregory, as set forth in the following article of the Constitution:

"Recognizing the important part that nuns and lay teachers have in the education of children, and realizing that succeeding generations will receive their first musical impressions at the hands of sisters and lay teachers who have charge of the musical work in the parochial schools, convents, academies, etc., it is resolved that women be admitted to membership."

### Application for Membership

Application for membership may be made by filling out the attached blank and forwarding same to the Secretary, or to any of the Officers of the Society.

### Dues

Active members pay the sum of two dollars (\$2.00) per year. \$1.00 for dues and \$1.00 for subscription to the official Bulletin. "The Catholic Choirmaster," which is issued quarterly. Dues should be forwarded with application.

### Subscription

Non-members may subscribe for the Bulletin upon the payment of the amount specified (\$1.00 per year, in advance).

### Contributions

Many generously inclined persons who have the success of this movement at heart are making contributions in addition to the payment of dues, in order that the work may be carried on.

All donations will assist materially in furthering the work and will be greatly appreciated and duly acknowledged.

Application for membership in the Society of St. Gregory can be made by filling out the attached blank, enclosing remittance for dues and subscription to the Bulletin, (\$2.00) and forwarding to the Secretary or any of the Officers. (Kindly note the qualifications necessary for active membership.) List of officers given on Editorial page.

### APPLICATION FOR MEMBERSHIP

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