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The

Catholic Choirmaster

JANUARY

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Society of St. Gregory of America

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The Catholic Choirmaster

THE OFFICIAL BULLETIN

of

The Society of St. Gregory of America

A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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Musical Supplement:—

Regina Coeli - O Salutaris - Tantum Ergo—Melchiorre Mauro-Cottone.

Modern Catholic Composers

Theodore Dubois

by Robert Antcliffe

(Second Article)

AMONG musicians who have attained eminence in different degrees and slightly different directions are some who happen to be Catholics; and a few of them very good and pious Catholics. On the other hand there are many who before all else are Catholics; whose chief eminence even among the world of every day folk is their fidelity and love of Mother Church, who happen to be musicians; and some of these very talented and very successful musicians. It is to the latter class that Francois Clement Theodore Dubois belongs. He is essentially and in every respect a Church musician, his few attempts at secular composition bearing somewhat the same aspect to his work as a whole as the annual trips to Belgium or France of the prewar Briton bore to his daily life of business and domestic felicity.

Equally he is essentially a Frenchman. We do not always find the evanescence of the story-book Frenchman in his music, that brightness of character which so often has brought the charge of frivolity against his countryman. Nevertheless there is sufficient of this as well as of the delicacy and refinement of that nation to stamp him very definitely as a compatriot of Gounod and Saint-Saens; and with both of them he has much in common. Great age has not prevented great activity with any of them, and, now in his eighty-second year Dubois is still almost as active as ever. But unlike these two his chief

success has been in sacred music his few operas being quite minor matters.

Loyalty to Church and Fatherland has characterised his compositions apart from those actually for use in Church. "Notre Dame de la Mer" for women's voices (soli and chorus) and orchestra is described as a *Symphonie Francaise*, while "Notre Dame Le Bapteme de Clovis" is a setting for tenor and baritone soli and chorus for the Ode to France written by Pope Leo XIII. He has also a setting of the Seven Words not unrelated to the setting by Haydn and also to that vastly different work "the Beatitudes" of Cesar Franck. Like much French choral music the choruses are written without any alto or contralto part for Soprano tenor and bass only. "The Seven Words" is the most popular of all his general compositions as it is one of his largest, though it was written as much as fifty years ago, soon after his return from Italy, where he had been with the Prix de Rome. His acceptance of the musical directorship of the Church of St. Clothilde at that time was not, as with so many of the Rome prize winners merely a stop-gap till secular work should come his way, but the beginning of a great career as a church organist. Ten years after his appointment to St. Clothilde he received a similar appointment to the Madeleine where Saint-Saens was organist, succeeding that master a few years later. Shortly afterwards he produced and won a competition with another ora-

torio "*Paradis perdu*" which was again a popular success. These with his few operatic attempts and a number of orchestral and pianoforte pieces which have been played at public concerts are all that are mentioned with any attempt at appreciation or criticism in the dictionaries.

One of the strongest criticisms levelled against Dubois is his lack of independence and originality. This is an easy criticism with regard to a composer of church music and especially against one whose aims have been as practical as those of Dubois. Between this standard of criticism and that which denies the right of the church composer to any originality or independence there is a happy medium which he has generally maintained.

His many masses and almost innumerable motets, (he has made at least ten different settings of *Ave Verum*, three of *Ecce Panis*, three of *Panis Angelicus*, and it is doubtful if he himself knows how many times he has set *O Salutaris* and *Tantum Ergo*) all these are marked by effectiveness and devotion, qualities of far greater importance than those which are more "striking."

Not that all his music is perfect in its liturgical aspect, for there have been times when he has succumbed to the temptation of mere art, or of "art for art's sake," and other times when his music has been the vehicle of an entirely individual and personal expression which makes it unsuitable for public worship, notwithstanding its complete sincerity. Some of these works find their proper place on the concert platform, on such occasions as music of a directly religious character may

appropriately be presented. Others, though quite good in themselves, are best reserved for private occasions only when their artistic aspect may be considered without fear of any mis-application or irreverence with regard to the words. It was on such an occasion as this that the present writer first made acquaintance with the music of Dubois, and at a concert a day or two later, at which the composer played one of his own pianoforte works and a choir sang a setting of "*Panis Angelicus*" the impression was created of how far superior, even from the artistic point of view was the religious work to that of a secular or negative character. And if this was the impression on the Protestant mind, how much stronger it becomes with the fuller sympathy of Catholic feeling and comprehension!

Unfortunately, too, he has not always exercised a wise discretion in withholding from publication the works which he, in common with practically all other composers, has written with no greater inspiration than the desire for something new, the exposition of some theory or the explanation of some point of musical or verbal technique. He is one of those composers whose works one feels a desire to go through from beginning to end and weed out much that is commonly accepted, knowing full well that in what is left is treasure sufficient to reward amply whatever sacrifices are made of old association and obvious melodiousness. In other words he is a composer whose works well repay study for the purpose of knowing what to avoid as well as of knowing what to accept and to do.

Herbert Antcliffe,
London, England.

January, 1919.

Unison-Singing in Church

BY A CHOIRMASTER

(With a Prefatory Note by the Editor of "The Universe," London)

We give our readers to-day a paper on the subject of Church music, by a writer of authority, which we believe they will find as helpful as it is practical. The reason so important a subject as Church music has received so little attention in our columns of late is simply that, with our space so reduced, and with so many war-subjects of vital Catholic and national interest pressing, there has been no room. But it is assuredly our intention in the future to devote much care and thought to the profoundly important matter of our worship in church and to the question of music, which forms part of it.

It is as well to state at the outset the principles which will govern the treatment of the subject in this paper. Notoriously, discussion of musical affairs in the Catholic Press has in the past been productive of more discord than harmony, not simply of opinion, which does not matter, but of temper, which does. Such spirit, at all events, will not be allowed expression in these columns. For the rest, the *Universe* is in this, as in other matters, simply Catholic; as broad as the Church and no broader, as narrow and no narrower. And, fortunately, in regard to Church music, Catholics are no longer without explicit guidance. Rome has given us a Charter, as liberal as it is clear. What that Charter admits this paper will admit; what it rules out this paper will rule out. In so doing, it will, we conceive, be doing simply the obvious thing. The *Motu Proprio* of Pope Pius X., is the standard to which we shall refer in every question that may arise in this

connection, and it is upon a short passage from that document that the article is founded which we now have the pleasure of placing before our readers.

* * *

The war has reacted on church music, and in this, as in other provinces of human activity, we have to adjust ourselves to new conditions. The engagement for military purposes of men who have been acting as organists, choristers, or choir-trainers, has produced situations the difficulty of which will surely not be solved the more easily by avoiding reflection.

In aid of that salutary exercise I would suggest for consideration, just one sentence from the *Motu Proprio* of Pope Pius X. on church music. It is as follows: "Especially should this chant be restored to the use of the people, so that they may take a more active part in the services, as they did in former times." Do we offend by suggesting that the faithful at large might themselves help to remove the difficulty by taking up in church more the position of singers, and less that of mere listeners? This is the burden of our song, or (if we offend) the head and front of our offending.

Of course, the Pope in the rulings of his *Motu Proprio* is dealing with music in relation to worship, not music in general, not music in the theatre, concert, or drawing room. The modern world, which, in its strangely altered attitude towards the Vicar of Christ,

cries out in the noisy tones of its new-found grievance, against his silence over matters that he himself (and hitherto all his former critics) have judged to be beyond the limits of his interference, can claim no right to blame him for having given too wide a range to his musical pronouncements. He has a right to regulate worship, and it is only as music is inseparable from worship that he treats of it.

And in dealing with worshippers, therefore, he has much more than their ears to consider. He has in view the whole man—body and soul, mind and heart; and keeping all points of this view before him, he judges that the faithful in general should “take a more active part in the service, as they did in former times.” It is not a mere question of what the faithful take pleasure in or feel inclined towards, but of what is their duty and their true attitude as his subjects. “What ought I to do in church? How ought I to behave? What are my obligations towards God? Can I possibly be called upon to give anything more than money—attention, restraint, patience? Can the liturgy ever have been intended to provide me with an offering to my Maker, and at the same time an occasion for the exercise of many virtues?” There are surely questions to the point, and surely the Pope (if anyone) has a right to answer them. Still, let us not fear. He has not chosen to treat us as laves of a Prussian drill-sergeant. He has left plenty of room for diversity of taste. But certain definite principles he has laid down, and from them he has developed logical deductions.

Here is one principle: It is our duty (and should be our privilege), to take an active part in Divine worship. Certain consequences follow. Note carefully the order of treatment—first the principle, then the consequences. Would not the observance of this order in our

considerations eliminate many of our confident and loosely-formed opinions as to what is fitting or not in public worship? Anyhow, let us follow up in some detail the principle of congregational singing with which we are dealing.

If the people are to sing, then it follows that the music they use must be unisonous and fairly simple. What parts of the service should they sing? Can it be denied that pre-eminently they should sing those parts that are a direct answer to a direct invitation to them to sing from the priest himself the responses at Mass and office? Yet note what happens in this case from want of principle, or from holding a false principle—for instance, the principle of “I like.” “I like harmonised responses.” Harmonised responses necessitate a select and well-balanced body of voices (generally, at least, four real parts), and the silence of the untrained, ill-balanced, and haphazard congregation. We will not dilate too much on the vandalism of turning a strong diatonic free-rhythm melody into a measured sequence of chords—too often weakly and chromatically harmonised. It is not enough that, in the name of human ego, with its capricious likes and dislikes, the primary and essential privileges of the people have been stolen from them and handed over to the representatives functioning of a small body of experts?

Do you come forward with the defence of beauty? Then I more so. Gold is beautiful. But would you gilt the pillars of a Norman cathedral?

Congregational music then, must be unisonous and simple. Need it be uninteresting or ugly? I would like to call attention to an article entitled “Unison Singing in Churches,” by “Larigot,” in the March (1917) number of **Musical Opinion**. The writer describes a visit which he, in the compa-

ny of nearly a hundred others, paid to Harrow School last February to hear Dr. Buck speak on the above subject, the boys of the school singing the illustrations. Dr. Buck, formerly organist of Wells Cathedral, until he began to direct the music of a public school, had experience only of the training of mixed voices in harmonised music. Face to face with an entirely new situation—a large number of voices, most of them broken, breaking, or in the rather raucous stage that precedes the settled tones of manhood—he was wise enough to drop harmony, and sanguine enough to abide the effect of strong unison singing. He found that the experience had something to teach him, something of value to yield him. Hence his present enthusiasm for a practice, the possibilities of which are so commonly underrated. Let us hear some of Dr. Buck's contentions.

He first pointed out "the mistake invariably made by those responsible for organising church music in parishes where the vocal material was scanty. The first move was always in the direction of hunting up voices for part-singing. If the hunt was successful, well and good. But if it failed, vocal harmony was still attempted, often with results that were ludicrous. . . . Surely in all such cases the best thing to do would be to bow to circumstances."

His four objections to part-singing of the kind he had in view were shortly as follows:—

First, the results were generally fifth-rate, and sometimes not even that, with the result that a low standard of performance was set up and acquiesced in.

Secondly, the necessity for encouraging the choir to regular attendance was met by such sops as shoddy anthems and "services." It is much easier to sing anthems badly than a

Psalm or hymn-tone well, so choir-masters weakly took the line of least resistance.

Thirdly, when part-singing was the rule, hymns and chant were invariably pitched too high for congregational use.

Fourthly, the time spent by the choir-master was out of all proportion to the meagre results achieved, and was therefore largely wasted.

On the other hand, he claimed the following advantages of unison singing: First, it was a well-known fact that voices of no value individually sounded well when a large number joined in unison * * * Secondly, this excellent result could be obtained with the minimum of time and trouble (no small consideration in these busy days), so that instead of spending a good deal of pains in obtaining little more than a travesty of part-singing, we got with very little effort a fine musical effect. Thirdly, the pitch being low, the congregation were able to join in with ease. Fourthly, unison singing was an unflinching test of the value of the music. Only a melody of robust type could survive the ordeal. Weak tunes that were able to make a fair show when regarded as sacred part-songs were soon "combed-out" when sung by a large body of voices and put on their trial as melodies. He believed that the fine musical effect of unison singing was not sufficiently realised in this country. . . .

The people have a fine thing at hand in unison singing, and should make the most of it.

The writer describes the examples of unison singing that followed Dr. Buck's lecture. They were given by 500 Harrow boys with voices in the transition stage. "They sang the 'Venite' and a couple of other psalms, and three hymns. The chants were Anglican, though under such circumstances plainsong seemed

to be specially called for." The writer found the singing—despite its lack of art, "singularly impressive, and even moving. It had immense vitality. It conquered one by sheer motive power. Not that it was uniformly loud. One of the psalms was quiet, and the hymns had their quiet verses, but in all alike was the same thrilling unanimity. The individual was nothing; the community was everything." And he adds: "What an inspiration our Church services will be when 'young men and maidens, old men and children,' really lift up their voices together, instead of in twos and threes."

His conclusion is as follows:—"If we cannot depend upon each vocal part being adequately represented every Sunday, we must cut our coat according to our cloth, sing in unison, and let the organ supply the harmony. That this is not more generally done at a time like the present, when choirs are depleted for men, in due partly to prejudice, but even more to ignorance of the fine effects that are possible with unison singing and free organ accompaniment. What is done so splendidly at Harrow with unformed voices should be more easily managed in a parish church with a crowd of adults. In some places the plan has already been adopted through sheer necessity. I believe that, wherever it is given a fair trial, it will come to stay; and when we welcome back our choirmen the discovery that they are not indispensable to the hearty and dignified conduct of the service will be very wholesome to all concerned, and most of all to the men themselves."

Now, however great a difference there may be between the musical conditions of a Catholic and those of a Protestant church, is there not something to be learnt from the article here quoted?

I am not here advocating (any more

than the writer) the exclusive use of unison singing in every church. Our Catholic Liturgy is a far grander and more capacious field for musical activities than the mutilated rites of Protestantism. If we study it, we shall see how admirably it provides for all the skill of the trained artist, while it gives abundant opportunities to the congregation (which may include the skilled in its numbers, but as a unity must be considered a product of nature rather than of art) to give what it is able to give, and what is of supreme value, that which calls rather for goodwill than good voice—that which emphasises the presence of the people as the presence of real officers in the "sacrifice of praise."

Let it be noted, too, that if the illustration of congregational singing here given has been taken from Protestant worship, yet the argument has this advantage: that most missions of any size have a fairly numerous body of adults, whereas at a public school, as has been pointed out, the large majority consists of those who are at the worst possible period of life for the production of vocal tone. Again, if as Dr. Buck has asserted, "only a melody of robust type can survive the ordeal of unison singing," such melodies Catholics possess in abundance—melodies that have not only survived this taste by many centuries, but which have been treasured by the Church as her own proper chant, and are now freshly commended to her active employment by her earthly Head.

It is not something of a reproach that we leave it to Protestants (as in this article) to appreciate music peculiarly our own—music which we ignore, or "fall back on," as a Catholic organist told me, when the picked choir are away for a holiday. Are such persuasions of any force, or are we to

settle down to the musical condition that obtains in most of our churches without any attempt at making them better? And is it an exaggeration to say that in forsaking religion in the name of art, we have forsaken art

also? Attempts to provide a concert in church are often enough not worth listening to, even as concerts. Why not lessen the labour and improve the effect by seeking religion with a more single eye?

Church Music Regulations for the Province of Rome

Translated by Justine Bayard Ward

(Continued from preceding issue)

20.—We wish to emphasize the fact that to omit the singing of any prescribed part of the Common or the Proper of the Mass, or of the office, or of any other liturgical service, is forbidden. Where the rubrics require the repetition in full of an antiphon, this shall be done. Occasionally the organ may be allowed to substitute a part of the liturgical text, yet the latter must be clearly recited either by the choir or by the chanters "recto tono." Moreover, the interpolation of what we would call arbitrary additions or improvised ornamentations in the chant, the antiphons, and responses, tracts, etc., shall be eliminated. Whenever these parts be not executed in Gregorian Chant, they ought to be set to music in their own proper liturgical style.

21.—In sacred music the solo must not predominate, but where a solo occurs it must have the character of a melodic projection organically united to the rest of the composition.

22.—In regard to Vespers, the prescriptions of the *Cæremoniale Episcoporum* require that they be sung in Gregorian Chant in accordance with the Church's best tradition regarding the singing of psalms and antiphons. However, the characteristics proper to this liturgical prayer would not be lost in case the psalms, the hymns and canticles should be executed in Gregorian Chant, alternating with the well-known "falsibordoni," as the *Motu Proprio* states, or with verses composed for this purpose.

Therefore, we recommend that the custom of singing of Vespers be made more general by encouraging clergy and people to take an

active part in the singing as well as the choir. While psalms entirely composed in modern music may indeed be permitted (provided the composition retains the characteristics of psalmody) still this permission must be used with great caution and only occasionally, and under no circumstances for ALL the psalms of Vespers or of Solemn Compline, lest the liturgical function be reduced to a musical entertainment at which clergy and people assist without taking any active part therein. Therefore, the Reverend Canons, and the Religious having choir duty, shall be diligent in preparing themselves to sing the liturgical melodies beautifully, either alone or alternating with the choir, and this notwithstanding a contrary practice of long standing. They will remember the principles laid down in the *Motu Proprio* that "an ecclesiastical service loses none of its solemnity if rendered only in Gregorian Chant."

23.—Organists shall be careful not to overpower the voices by an accompaniment of an elaborate nature or by the excessive use of heavy reed stops. This warning is especially to be observed in accompanying Gregorian Chant.

Organists shall use only approved music, even for their preludes and interludes.

24.—The organ or the harmonium (reed organ) are the only instruments which may be played in Church without special permission, which must be asked each time of the Holy Apostolic Visitor, and we hereby give warning that we will grant such permission only in rare and very exceptional instances.

A special permission must also be obtained

each time a band is to play in processions outside the Church, on the understanding always that the band will confine itself to the rendering of sacred music expressly written for religious purposes, or better yet, confine itself to accompanying some hymns sung by the choir or by the people in Latin or in the vernacular.

25.—Special attention shall be given to the selection of music for functions of Cardinals or Bishops, according to the exigencies of the occasion. (See Decree of the S. C. Caeremoniale, May 30, 1901). It will be noted in this same decree that Pontifical Mass celebrated by a Cardinal shall be rendered in Gregorian Chant or by unaccompanied polyphonic music. On these occasions the use of the organ is not entirely prohibited for the support of the voices in the chant or for the playing of interludes whenever the ceremonies permit.

(Note—In Rome the general custom is to render only unaccompanied music at any solemn function at which a Cardinal pontificates).

26.—The use of the organ is forbidden on the weekdays and Sundays of Advent and Lent, except on "Gaudete" and "Laetare" Sundays. However, in case of real necessity (recognized as such by Us), a very subdued support of the voices will be tolerated when singing the Gregorian melodies. But this concession does not apply to the liturgical services on the last three days of Holy Week, when all sound of organ is prohibited.

27.—In the singing of High Masses of Requiem, the organ may be used only to support the voices. In low Masses of Requiem, however, no instrument whatever shall be played.

28.—During low Mass, motets may be sung and the organ played according to the rubrics, but the music must cease at the times when the Celebrant prays in a loud voice. Music may be heard during the following times: during the priest's preparation and thanksgiving; from the "Offertory" to the "Preface"; from the "Sanctus" to the "Pater," and from the "Agnus Dei" to the "Post Communion." During the Communion of the people, however, the music must stop for the recitation of the "Confiteor" and the "Ecce Agnus Dei."

29.—During private Masses and functions that are not strictly liturgical (such as Triduum, Novenas, etc.), also with the Ex-

position of the Most Blessed Sacrament, singing in the vernacular is allowed, provided that words and music have received proper authorization. At the moment of the Exposition of the Blessed Sacrament, only hymns or motets to the Blessed Sacrament shall be sung. The hymn "Tantum Ergo" and verse "Genitori" must immediately precede the Benediction of the Most Blessed Sacrament, followed by the Oremus and the Benediction itself. Nothing else must be sung either in Latin or in the vernacular between the Tantum Ergo, the Prayer and the Benediction.

30.—We wish to correct the idea current among some people that at non-liturgical function, a style of music may be rendered which has been condemned for use at liturgical functions. Music of this character is condemned for use in church for any and every occasion. Nobility and seriousness of style must characterize all music to be performed in holy places, whatever may be the occasion, while music destined for the liturgical service is subject to still further restrictions.

31.—Within six months of the publication of the present regulations, all choir galleries shall be provided with screens or gratings so as to hide the singers from the people, and all inside elevation which might defeat the purpose of the screens shall be removed.

32.—All plans for the restoration of organs or for the purchase of new instruments—both from a technical and artistic point of view, including their placing in the church, the position and arrangement of choir galleries—all matters of this nature shall be submitted to the Roman Commission on Sacred Music, for it is evident that a good instrument is an important factor in the successful rendering of sacred music.

From Our Residence,

February 2, 1912.

(Signed) PIETRO, CARDINAL VICARIO.

APPENDIX

The Roman Commission on Sacred Music is composed of the following members:

Rt. Rev. Monsignor Lorenzo Perosi
 Rt. Rev. Monsignor Antonio Rella
 Canon Raffaele Casimiri, Secretary
 Rev. Father Angelo de Santi, S. J.
 Maestro Ernesto Boezi
 Maestro Alberto Cametti
 Baron Rodolfo Kanzler

Maestro Filippo Mattoni
Prof. Alessandro Parisotti

The headquarters of the Commission is at the residence of the Vicar of Rome, First Office, Holy Apostolic Visitor.

TEMPORARY ARRANGEMENTS

I

All choirmasters, organists or singers now practicing their art in the churches and chapels of Rome shall give evidence of their proficiency to the Roman Commission on Sacred Music, which will then decide whether they may be allowed to continue in the practice of their art and under what conditions. Anyone who fails to comply with this ruling within two months of the publication of the present regulations shall automatically be excluded from the number of approved church musicians.

II

The Reverend Prefects of Choirs in Cathedrals and collegiate churches, the Reverend Pastors, Superiors and Rectors of the other churches and chapels of Rome, will kindly forward all data regarding their choirs and those who belong to them, according to the directions in the plan appended.

From Our Residence,
February 2, 1912.
PIETRO, CARDINAL VICARIO.

A DENVER SCHOLA CANTORUM

FATHER BOSETTI TO FOUND INSTITUTE
FOR STUDY OF CHURCH SINGING;
CLUB OF LADIES BACKS MOVEMENT

Cathedral Choir Expected to be Made One
of Greatest in World as Result

Courses will be Given Free.

The Rev. Joseph Bosetti, Cathedral choir-master, is to establish a school of church music in Denver, to be known as the Cathedral Institute of Ecclesiastical Music. It will be the first of its kind in the west. A group of prominent Catholic ladies will act as patronesses, assuring the institution of an income of at least \$1,200 a year and meeting all expenses. The basement of the Cathedral school building is now being remodeled for class purposes. It is proposed to admit boys and young men from all over Denver and to give them free lessons. The school is not to be simply a

parish affair, altho the singers will be enrolled in the Cathedral choir.

Father Bosetti has furnished splendid music for the Cathedral in the past, but he has never before had the opportunity to develop a master choir, as the chance for thoro study has been lacking.

The ladies who are to back the school organized yesterday morning at a meeting in the home of Mrs. J. B. Cosgriff, taking the name Bosetti Choir association. The following officers were chosen: President, Mrs. J. B. Cosgriff, first vice president, Miss Lillian Hurd; second vice president, Mrs. John F. Campion; third vice president, Mrs. William R. Leonard; fourth vice president Mrs. Miller; secretary, Mrs. John Loritz; treasurer, Mrs. Charles MacA Willcox; musical committee chairman, Miss Gottesleben; publicity committee chairman, Miss Ruth McCabe; financial committee, Mesdames Ella Mullen Weckbaugh, Verner Z. Reed, Dennis Sheedy, Thomas Cosgriff, W. R. Leonard and Anderson. Mrs. Reed is not a Catholic but has always shown a great interest in Father Bosetti's endeavors to promote high-class sacred music.

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 three 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 effort 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.

The Catholic Choirmaster

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NICOLA A. MONTANI.....Editor

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THE SOCIETY OF ST. GREGORY OF AMERICA

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

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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.

GREGORIAN SUMMER SCHOOLS
can now be arranged for July, August
and September next. Apply **Dr. H. B.
Gibbs**, 153 West 71st St., New York.

ORGANIST AND CHOIRMASTER wanted
for prominent church, New York State. Only
those familiar with the liturgical requirements
and who are competent to train choir of boys
and men are requested to apply. Write F. X.
K. care of the Editor.

The supplement for this issue consists of three compositions by Melchiorre Mauro-Cottone, the talented organist of the Church of St. Ignatius Loyola, New York City.

Melchiorre Mauro-Cottone's compositions have already been reviewed in these columns. His contributions to the limited catalogue of liturgical music published in this country have been noteworthy for their originality and religious spirit. Like all representatives of the newer Italian school of church music composers (among whom are to be counted the celebrated Don Lorenzo Perosi, Antonino Mauro, Pietro Yon, Bottigliero, Ravanello, Refici, Botazzo, the Rev. Leo Manzetti, Magri, Pagella et al), Melchiorre Mauro-Cottone reflects in his compositions the awakened liturgical spirit which has left a deep impression on all young students of music in Italy. In the Conservatories and Academies of Italy much attention is nowadays devoted to the study of Liturgical music; the polyphonic compositions of Palestrina and Vittoria are upheld in these institutions as the supreme models and contrapuntal studies are based upon these works. In the churches of Italy it is no longer possible to hear the old operatic arias and the florid roulades of the stage rendered by vocalists whose chief regard was simply to produce "effect." In these days organists and choir-masters in Italian churches vie with one another in their efforts to render strictly liturgical music. The old semi-operatic music of the elder Capocci is rarely heard; instead we hear liturgical music by a younger school of composers whose works reflect the revived liturgical spirit.

The Pontifical Institute of Sacred music in Rome (under the patronage of His Holiness Benedict XV.), has had a remarkable influence in the develop-

ment of this taste and appreciation of true church music. Among its students are numbered priests and laymen from all parts of the world. Courses in Gregorian Chant and Polyphonic music are provided for in the curriculum, together with a course in organ playing and the accompaniment of Chant under the supervision of the best maestri in all Italy. Under the leadership of the Very Rev. Angelo de Santi, S. J., this Scuola Superiore has prospered and maintained its influence even throughout the war.

Here in America a Committee, under the active management of Mrs. Cabot Ward (known as the Auxiliary Committee to the Pontifical Institute of Sacred Music) has endeavored to interest our prominent churchmen and laymen in the objects of this great school. The results have been materially successful for not only has considerable support been given to the Institution but constructive work has been undertaken in this country which will in a few years bear fruit.

Publishers of church music are beginning to realize that it is only a question of time when the newer generation will demand music that is fitting for the Divine Service, although it may still be profitable to issue music that savors of the operatic stage of the vaudeville theatre. There is no doubt that there are many among the clergy as well as among the laity who prefer the old style of so called church music to the liturgical style.

One publisher makes complaint regarding the demand for unliturgical music in these words: "We are personally in sympathy with the Gregorian revival and detest the secular-sacred music which disfigures the Service not only of Catholic Churches but of many Protestant, too—indeed even of Jewish. We are, however, confronted with a

Regina coeli

For Solo and two-part Chorus

MELCHIORRE MAURO-COTTONE

Moderato (♩ = 76)

Solo

pp

Voice

Re - gi - na coe - li, Re - gi - na coe - li

Organ

pp

lae - ta - re .

Chorus Mosso (♩ = 112)

ff

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja. —

rall.

ff

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja. —

rall.

Mosso (♩ = 112)

ff

rall.

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For all countries

Solo

p

qui - - a - quem me - ru - i - sti,

(♩ = 78)

p

p *rall.*

qui - a quem - me - ru - i - sti por - - ta - re.

p *rall.*

Chorus (♩ = 112)

ff *rall.*

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - ja. —

ff *rall.*

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - ja. —

(♩ = 112) *rall.*

ff

Solo
pp

Re - sur - re - xit si - cut di - xit, Re-sur - re - xit

(♩ = 76)

pp legatissimo

f *p* *più piano*

si - cut — di - xit, si - cut di - xit.

f *p* *più piano*

Chorus (♩ = 112)

ff *rall.*

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja. —

ff *rall.*

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja. —

(♩ = 112) *rall.*

Solo
pp

O - ra pro no - bis De - - um, O - ra pro

(♩ = 76)

pp

no - bis De - - um.

p

O - - ra, O - ra pro no - bis De - - um.

p

Chorus (♩ = 112)

ff Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - ja. *rall. assai*

ff Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - - ja. *rall.*

(♩ = 112) *rall. assai*

ff

O Salutaris

For Mixed Voices

MELCHIORRE MAURO - COTTONE

Moderato (♩ = 66)

Soprano

Alto

Tenor

Bass

Organ

Moderato (♩ = 66)

Sw. 8' and 4' pp

p *assai calmo*

O sa - lu - ta - ris Ho - sti - a, Quæ cœ - li pan - dis o - sti -
 U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri -

p *assai calmo*

O sa - lu - ta - ris Ho - sti - a, Quæ cœ - li pan - dis o - sti -
 U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri -

p *assai calmo*

O sa - lu - ta - ris Ho - sti - a, Quæ cœ - li pan - dis o - sti -
 U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri -

p *assai calmo*

O sa - lu - ta - ris Ho - sti - a, Quæ cœ - li pan - dis o - sti -
 U - ni tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri -

p *assai calmo*

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M. Co. 5714c

um: Bel-la prae-munt ho - sti - - - li - a, Da ro-bur, fer - au -
 a: Qui - vi - tam si - ne ter - - - mi - no No - bis do - net in

um: Bel-la prae-munt ho - sti - - - li - a, Da ro-bur, fer au -
 a: Qui - vi - tam si - ne ter - - - mi - no No - bis do - net in

um: Bel-la prae-munt ho - sti - - - li - a, Da ro-bur, fer - au -
 a: Qui - vi - tam si - ne ter - - - mi - no No - bis do - net in

um: Bel-la prae-munt ho - sti - - - li - a, Da ro-bur, fer au -
 a: Qui - vi - tam si - ne ter - - - mi - no No - bis do - net in

1. 2.
 xi - li - um. pa - tri - a. A - men, A - - - men.

xi - li - um. pa - tri - a. A - men, A - - - men.

xi - li - um. pa - tri - a. A - men, A - - - men.

xi - li - um. pa - tri - a. A - men, A - - - men.

Tantum ergo

For Mixed Voices

MELCHIORRE MAURO-COTTONE

Assai moderato (♩ = 69) *p*

Soprano
Alto
Tenor
Bass

Tan-tum er-go Sa-cra-
Ge-ni-to-ri Ge-ni-

Assai moderato (♩ = 69) *p*

Organ
Sw. *pp* 8' and 4'

men-tum, Ve-ne-re-mur cer-nu-i; Et an-ti-quum do-cu-
to-que Laus et ju-bi-la-ti-o, Sa-lus ho-nor, vir-tus

men-tum, Ve-ne-re-mur cer-nu-i; Et an-ti-quum do-cu-
to-que Laus et ju-bi-la-ti-o, Sa-lus ho-nor, vir-tus

men-tum, Ve-ne-re-mur cer-nu-i; Et an-ti-quum do-cu-
to-que Laus et ju-bi-la-ti-o, Sa-lus ho-nor, vir-tus

men-tum, Ve-ne-re-mur cer-nu-i; Et an-ti-quum do-cu-
to-que Laus et ju-bi-la-ti-o, Sa-lus ho-nor, vir-tus

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men-tum No - vo ce - dat ri - tu - i. Præ - stet fi - des sup - ple -
 quo - que Sit et be - ne - di - cti - o; Pro - ce - den - ti ab u -

men-tum No - vo ce - dat ri - tu - i. Præ - stet fi - des sup - ple -
 quo - que Sit et be - ne - di - cti - o; Pro - ce - den - ti ab u -

men-tum No - vo ce - dat ri - tu - i. Præ - stet fi - des sup - ple -
 quo - que Sit et be - ne - di - cti - o; Pro - ce - den - ti ab u -

men-tum No - vo ce - dat ri - tu - i. Præ - stet fi - des sup - ple -
 quo - que Sit et be - ne - di - cti - o; Pro - ce - den - ti ab u -

ppp subito *mf*

ppp *Più lento*

men-tum, Sen - su - um de - fe - ctu - i. A - - - - men.
 tro - que Com - par sit lau - da - ti - o.

men-tum, Sen - su - um de - fe - ctu - i. A - - - - men.
 tro - que Com - par sit lau - da - ti - o.

men-tum, Sen - su - um de - fe - ctu - i. A - - - - men.
 tro - que Com - par sit lau - da - ti - o.

men-tum, Sen - su - um de - fe - ctu - i. A - - - - men.
 tro - que Com - par sit lau - da - ti - o.

ppp *Più lento*

singular situation which obliges any publisher to sit up and take notice.—Why do rectors and organists without condemnation by their immediate clerical superiors cling to those masses which are condemned by the *Motu Proprio* and are blacklisted in many catalogues? Would you expect a publisher to disregard the wishes of certain of his customers and refuse to supply them with these secular-sacred compositions? Unfortunately it is a fact that the publication of liturgical music has not been a great financial success. Our sales' records show that a decade after the promulgation of the *Motu Proprio* (which prohibited the use of this conventional type of music), the masses of the old style sell into the thousands of copies while there is

little or no demand for the liturgical style."

It is with particular satisfaction that credit is given to those publishers who are courageous enough to issue liturgical music in the face of the demand from the reactionaries for the operatic-secular type. J. Fischer and Bro., the Boston Music Co. and other publishers, have of late put forth only liturgical works (sometimes at a great financial loss), and have endeavored to eliminate the cheap and trivial from their catalogues.

Lovers of true church music should feel grateful indeed that support is thus given to the movement in so thoroughly a practical manner.

Church Music Regulations for the Diocese of Fort Wayne

LETTER OF DIOCESAN DIRECTOR OF MUSIC (REV. S. M. YENN),
TO THE RIGHT REV. BISHOP OF FT. WAYNE.

(Continued)

In these days of easy communication and extensive travel uniformity is more than ever required in liturgical matters. People wonder why in one place this is done and in another, the contrary. As a matter of fact, in liturgical services (such as the Mass, Vespers, Benediction, etc.) nothing is left to the discretion, taste or preference of pastor and people, or to the caprice of the organist and singers. The rubrics—supplemented by the enactments of the Sovereign Pontiffs and the decrees of the Congr. of S. Rites,—clearly define in detail what is to be done and how. These prescriptions are obligatory, even if not always in the same degree. Very many among the well-instructed members of the laity are fully conversant with these laws and cognizant of their binding force; and they openly give expression to their surprise and disedification, when they see these laws arbitrarily ignored.

Our own Diocese of Fort Wayne, thanks to Your Lordship's zeal, entered the field at an early stage of the movement. No doubt, the chronic faultfinder will promptly accuse us of having made but slow progress. One may

see in it a sign of weakness; another, a proof of the futility of the Pope's dream! Such conclusions are to be expected. Cynics are wont to jump at conclusions without having grasped the details and circumstances of a situation. And this it is precisely that so often makes their judgment worthy of little or no attention.

Now, it is easy enough to obtain quick and good results in any one parish, if conditions are all, or nearly all, favorable from the start. And we can boast of a respectable number of parishes—not to forget our Religious Communities of both sexes as well as our schools, who are deserving of special praise—that have made splendid headway, though their facilities have not always been the best. But the problem is not easy of solution, when there is question of bringing about a uniform observance of the Papal regulations *IN TOTO*, and this—not in one parish—but in all parishes of a whole diocese, where conditions are so diversified, difficulties so multiplied. Under these circumstances, before something positive can be attempted with any sort of uniformity

along constructive lines, local conditions must be studied, the more serious obstacles to progress must be removed and parishes must be put within reach of the means to make the reform. This implies that pastors must take a whole-hearted interest in the matter, lending their active co-operation to any steps found necessary for the welfare of the cause in their parishes; organists must equip themselves with the knowledge and ability required to carry on their work and to teach their singers; a systematic course of vocal music, embracing church music in particular, must be provided for the schools (for there can be no lasting results, unless we begin with the children); and before the teachers are able to do anything for the children, they must be given the opportunity to familiarize themselves with the various phases of such work. All this is necessary as a pre-requisite condition, before there can be any thought of success in carrying out the Motu Proprio in detail. What an amount of time and labor it involves, only they can appreciate who, by virtue of their office, are responsible for the furtherance of the reform!

I beg to call Your Lordship's attention to the fact that, whilst we are still far from having attained a complete and ideal compliance with the Motu Proprio in all our churches, no pains have been spared to prepare the ground in a manner that will enable the tender tree to strike deep root. Though, I regret to say, it was hitherto impossible to give all places the special attention received by the churches and schools of the Episcopal City, by a number of outside parishes and by the convents, yet the Diocese, as such, has made much progress along the lines indicated above. And since upon this our future success principally depends, it is the most important progress of all. Our Diocese was one of the very first to adopt the plan of appointing a diocesan director instead of a music commission,—a plan which, because apparently more satisfactory, is fast finding favor in other parts of the country. There was absolutely no precedent to follow; and the experience gained is positively invaluable as a guide for the future. In the main, Rt. Rev. Bishop, you are aware of the difficulties encountered from the outset, and you have noticed the gradual change for the better.

The time seems now to be opportune for a more direct and radical prosecution of the reform, for more attention to specific details. As far as the attitude of your clergy is concerned, it affords me great pleasure to state that, as a body they are manifesting a most laudable disposition of willingness and eagerness to follow your instructions in the matter. The constant request for guidance and assistance which I am getting, whether directly from the priests by word and letter, or from their organists and teachers, are evidence enough to warrant the assertion. An

excellent graded course of vocal music, secular and religious, has been introduced into the schools of the Diocese, which are now teaching Gregorian Chant in a thorough and practical manner. The foundation is thus being laid for congregational singing, so much insisted on by Pius X, which we hope, will become general in course of time. The teaching communities of Sisters at whose institutes, normal schools or other gatherings I have been able to lecture and to give practical instruction, not only display the most intense interest applying themselves with avidity to their musical studies, but are doing excellent work with the children in their schools. It was not possible, as yet, to reach all the communities teaching in the Diocese, but this will be done as rapidly as opportunities present themselves.

(To be continued).

CATHOLIC COURSE IN MUSICAL TRAINING

Justine Ward Method Demonstrated Under Auspices of Holy Child Sisters of Philadelphia

Little Children Read Unfamiliar Scores at Sight With Accuracy and Facility.

Before an audience including His Grace the Most Reverend Archbishop of Philadelphia, members of the reverend clergy, the teaching Sisters of every order and a few invited professional musicians, a demonstration of the Justine Ward method of voice cultivation was recently given with marvelous effect in K. of C. Hall, by group of parish school children of primary grade taught by the Religious of the Sacred Heart, Manhattanville, N. Y.

Mrs. Ward, who directed the singing in person, was introduced by the Rev. John E. Flood, LL. D., superintendent of parish schools, who explained that his gifted musician, whose method has proved so signally successful in the Catholic University curriculum, had devoted her unusual talents as well as her entire fortune to the work of extending musical education among Catholics, especially to training the children to sing with correctness and expression as soon as they can articulate the words. The universal development of this natural system of voice building is in absolute accord with the wishes of the Holy See as expressed in the Motu Proprio of our late Sovereign Pontiff, Pope Pius X., to the end that congregations of the faithful everywhere shall be able to join in the liturgical singing, as was the custom in the days when

all the arts flourished under the patronage of the Church.

Necessity for Musical Renaissance.

Mrs. Ward spoke in brief of the necessity for a musical renaissance among our people. This can be effected most thoroughly by beginning with the little children before their voices are misplaced by want of training. It is as easy for them, to acquire tone-and-rhythm sense as it is to develop a sense of color; it is no more difficult for them to read music—it is less difficult—than to read elementary English. Children in the Middle Ages—the ages when the fine arts reached their highest development—were trained to sing as they were trained to speak. Their teachers were inspired artists, profound scholars, genuine altruists who devoted themselves to the intensive cultivation of youthful minds with a passion of enthusiasm never since equaled. So it was that one man—like Leonardo—could excel in many arts; so it was that even young children taught by the monks became great artists ere they had reached the age of adolescence.

In destroying the monastic schools Henry VIII. and the other leaders of the Protestant heresy dealt a death blow to the cultural life of the people. "Music was transformed from its high vocation to an 'accompaniment,' from a necessity for all to a privilege for the few. * * * Our Catholic forefathers considered music one of the three subjects essential for a university degree. And the Church in the Middle Ages, when free to develop along educational lines which really expressed her own spirit and not a necessary compromise with the secular spirit of the day, made music basic. It was for everybody, not for the favored few. The great missionary Apostles of the first eight centuries of the Christian era appreciated the value of devotional music in the spreading of the Gospel to all nations. Liturgical music was one of the prime forces in the civilizing of barbarian Europe."

Mrs. Ward spoke of choir singing as a compromise—praising God by proxy. The entire congregation should be a choir, if we are ever to realize the desire of Pope Pius X., the fulfillment of which will restore to the universal Church its once universal art. "Pope Pius restored all things in Christ, among them music, for he realized its value as a help to form the mind and heart by adding life and efficacy to thought. To-day after three hundred years lapse from the Catholic educational ideal, we are returning. * * * It is now becoming more generally recognized that music is an important branch of education, and so one which should be developed gradually from earliest childhood. The young child takes to music most naturally. Beginning with the first grade lessons in sight singing musical expression will soon become second nature and, by easy stages accuracy and facility will be attained in the reading

of music, so that ultimately the singing of the liturgy will present no difficulties."

Ward Theory remarkably Illustrated.

Truly remarkable was the practical illustration of Mrs. Ward's theory when she directed little children of seven and eight years of age to sing according to the method which they had studied for one or two years. After vocal exercises for the placing of the voices, the children chanted the Our Father and Hail Mary. Then they demonstrated by special exercises the development of the rhythmic sense, independently of tone. Tonal characteristics were presented in the next study. The children took turns as directors of their group in the tests of the training of the ear. "Songs without words" were rendered to illustrate the development of the ensemble of artistic sense, rhythm and tone. Two songs with words followed: "Jesus Love" and "A Christian Carol."

After a wonderful exhibition of sight singing by the little pupils, Mrs. Ward called upon a maestro in the audience, the Right Rev. Monsignor Hugh T. Henry, LL. D., Litt. D., to write a melody on the blackboard. Monsignor Henry wrote an unfamiliar score, and the little children sang it without an instant's hesitation. Then they were asked to show what they could do in the way of original composition and taking turns they wrote and sang in alternation original melodies, solos and duets. This amazing feat precluded the finale of their fairy-like performance. The last number on the programme illustrated their skill in Gregorian chant—Adore Te, Concordi Laetitia, Tantum Ergo and Laudate.

Every one who had the privilege of hearing the little vocalists was profoundly impressed by the tonal beauty of their voices, by the precocious cleverness of their sight reading and by their fluency in composition.

The demonstration was given under the auspices of the Sisters of the Holy Child, who have already introduced the Justine Ward method to Philadelphia.

H. W.

Catholic Standard and Times.

CHARLES GOUNOD AND CHURCH MUSIC REFORM

The recent publication of miscellaneous letters by Charles Gounod in the Musical Quarterly (Schirmer), brings to light the attitude of Gounod towards church music reform. J. G. Préd-Homme the compiler of these interesting epistles calls attention to the fact that one of the most important letters from an artistic point of view is that penned the day after the performance of a new Mass

which Gounod had begun in Italy and finished in Austria. It sets forth the ideas which his stay in Italy and his contact with the early masters has caused to germinate in his mind. This letter is addressed to M. de Pastouret, one of Gounod's protectors, and the author of the text of his Graduation Cantata "Fernand":

Vienna, Sat. Mar. 25, 1843.

Marquis de Pastouret

Monsieur le Conte:—

I trust you will pardon me for not having replied immediately to your very kind letter; I was obliged to delay my own for several days in order to answer satisfactorily your questions regarding my sojourn here.

This very morning there has been performed at the Church of St. Charles, a vocal Mass composed by me (written in a style closely approximating that of the Sistine Chapel).

It was executed in quite a satisfactory manner. As for the composition itself, I can say nothing, so deeply do I feel that one would have to be far superior to what I am to have the power and a right to judge oneself. God grant that I may be (as I hope that I am) now on the right and fitting path as regards sacred music.

I know not what may be the result, for myself, of the musical course which I propose to follow; may I only be worthy of becoming such an instrument as I should be happy to become, and, in the end, may my works be at one with my most sincere and heartfelt aspirations—but they are very high, and the goal is far distant.

Religious art, whose traces have been lost for so long in France sends a summons only to courageous and capable reformers; several would be capable; I am sure that I should be courageous; but it is requisite that I should aid this courage with every support, with all possible research and meditation; I hope Monsieur le Conte, that you, who are so kind

as to show an interest in me, will sometimes do me the kindness to speak to me about my aims, to assist me to see and know them for what they are, for I should be a proud of your approbation as I am happy in your affection; as I know that you are capable in any way whatsoever of loving a thing which does not deserve your love, your approbation will inspire the greatest confidence in me; in these early attempts of my youth I feel all else swept away before one sole emotion—enthusiasm; it is beautiful, but it frequently leads astray when it precedes full knowledge or dominates it; when one succeeds in founding it on knowledge one is saved.

Without meaning to say that I consider myself the one, I do sincerely desire to have the other; toward that end I propose to strive with all my strength, and a lifetime will not suffice to attain it. That is what my stay in Vienna has clearly shown me; and were this conviction all that I have gained thereby, I think it of much importance never to permit me to regret having ravished six long months from the most charming and delightful life one can lead—the life passed beside one's dear mother. May God some day requite her for all the sacrifices for us, of every nature, with which her life has been filled.

I do not know Monsieur le Conte, what will be thought and written about my latest work; should anything appear concerning it, flattering or not, I shall send it to my mother; for I do not ask that one should gild the pill for me—these matters are not like medicine one has to swallow them as they come. One can only profit by them when they are distilled by men of merit, and it is the verdict of such men that I await with impatience and anxiety.

Adieu, monsieur le conte; permit me to thank you again from the bottom of my heart, for your constant mindfulness of my welfare; be assured of my eternal gratitude for your favor, and believe me, with most affectionate respect,

Your very humble and devoted servant.
Ch. Gounod.

NOTES AND GLEANINGS

CATHOLIC CHURCH MUSIC IN EDINBURGH

While the conflict between Episcopacy and Presbytery in Scotland was long and uncertain, that between the Roman Church and the Reformers was short, sharp and decisive. Even more than in England, Roman Catholics became a *gens lucifuga* (in Cardinal Newman's words), moving sorrowfully about

a land whose churches had once owned their faith. A boss in the roof of St. Giles still bears the *Hail Mary* (in abbreviated Latin)—the Reformers could not reach it. We catch glimpses of eighteenth century Catholics in the pages of Scott—Vich Ian Vohr—Lord Glenallan—and Redgauntlet, but they are out of the current of national life. Gradually wrongs have been righted; and the Catholic Church is realizing its freedom; but in liturgical matters much remains to be done. As

the greatest church music in the world has been inspired by the Catholic Liturgy, it is reasonable to consider the Catholic Church next; although in many places she may be unmindful of her heritage.

Scotland has two Catholic Archbishops. St. Mary's Cathedral in Broughton Street is a wide, low-roofed building; rather parochial in character. The west gallery (if it is in the west) contains the organ, placed on one side, to avoid blocking the west window. Liturgical music among Catholics labors under several difficulties—poverty is often one; want of knowledge and want of interest also. On Sunday mornings a mixed choir in the gallery renders modern masses of liturgical character, such as Turner's Perosi's, Klynes', etc. In old days Haydn, Mozart and the rest of the South German school were in favour. In the evenings Compline is generally sung by men and boys in the churches accompanied on a harmonium; of course a small real organ would be better. A good many years ago Vespers were sung—then—as unfortunately happens in so many Catholic Churches—Rosary supplanted them; Compline is a step back to better things. Terry's arrangements from Palestrina and other sixteenth century composers are sometimes sung as Offertories at the Mass. The organist does his utmost to obtain good voice production and articulation among the boys, but there are few opportunities for practice, so that the difficulties in rendering high class music are considerable. Such experiences are common in Catholic Churches. Constantly we find a taste for showy music, and a desire to attempt it with altogether inadequate means; along with this, an aversion to Plain Song and liturgical thoroughness (e. g., Introits and Graduals monotoned instead of being properly sung). The organist's protests are too frequently unavailing. However, good work is done at St. Mary's; for instance, the Passion and Reproaches on Good Friday; and the boys acquit themselves well at Chapter Mass (de Angelis) and Gregorian Requiem Masses. The other churches have music in accordance with their tastes and powers. The Sacred Heart (the Jesuits) has the florid taste that we often find in the churches of that order, and they sing Gounod's and other by no means liturgical masses. St. Peter's, a small modern church, much frequented by the Dominican Fathers, makes a speciality of Palestrina. At

Restalrig, the Rector is a good musician, and has Vespers sung on Sunday—the only church in Edinburgh where this is done, except indeed St. Margaret's Convent, an interesting building in Morningside. This shows that where a priest has energy and liturgical knowledge, he can obtain solid and good results, and oust what Huysmans has called "devotionettes." No doubt it is uphill work to awaken interest in the Liturgy after it has been stifled by centuries of persecution. The people in the villages of Normandy, as described in a former article took the greatest pleasure in repeating in the woods and valleys the melodies of the Sequences and Office Hymns, etc., they had heard in church. One fears it will be a long time before British Catholics attain to the same liturgical interest; if they repeat sacred music at all, it will be some showy *O Salutaris* or sugary hymn. Still, improvement is coming. Westminster Cathedral, one hopes, is showing Catholics what the Church's music really is; and other churches are following its example.

R. J. D.
(Organist and Choirmaster).

CHRISTMAS EVE IN PARIS

Christmas eve in Paris for centuries past has been a magic word. When the night arrived the boulevards were filled with gayly decorated booths extending from the Place de la République to the Church of La Madeleine. Happy children in great numbers would find what would please them best at the Yule-tide season, and wander from one booth to the next buying the tempting articles. All Paris mingled with the throngs in the brilliantly lighted thoroughfares until the time for the Mid-night Mass. Then the churches would be crowded with worshippers, offering their tribute to the Babe of Bethlehem.

The organ played as preludes some of the old Noels, many of which were arranged by Guilmant when he played at La Trinité; and there, in the organ gallery, the great master, surrounded by his pupils and friends, would play as if inspired, for Guilmant loved these old carols, and played them with a rare charm. First he would choose his *Fantasia* on two Christmas hymns, then in succession his *Noel Brabançon*, *Noel Landuocien*, *Noel Ecossois* and *Noel Saboly*. Next the choir would sing one from Brittany, then one from Normandy, and again one from Alsace, so dear to all French hearts. It did not take many minutes for the people to catch the Christmas spirit, for everyone would sing. Who in France does

not know these charming Noels? No one who has attended can forget these services, for the people sing with rare enthusiasm and from the heart, producing a wonderful effect.

"Le petit Jesus," "Le Message des Anges," "Le Sommeil de l'enfant Jesus," "Les rois Mages," "Le bel ange du ciel"—these and many more would be sung until the midnight hour approached and Mass began. At its conclusion, the organ would again be heard in another Noel as the people would slowly leave the church to join the happy crowds in the boulevards—for was it not Christmas and a feast of great joy? Surely the French understand and appreciate the spirit of Christmas!

Dr. William C. Carl in "The Etude".

NECROLOGY

REV. JOHN H. BLECKMAN

The death is announced of the Rev. John H. Bleckman, pastor of St. Monica's Church, Mishawaka, Ind. Father Bleckman, was an ardent advocate of church music reform and assisted the progress of the liturgical movement in every possible manner. He was a student at St. Mary's Seminary, Cincinnati, when Dr. Harold Becket Gibbs was instructor of Chant there and always manifested the greatest interest in the question of Gregorian Chant. He was a victim of the Epidemic Influenza and was attacked by the dread disease while going about visiting the afflicted members of his congregation. Ft. Wayne papers give a very eulogistic account of his personal magnetism influence and mention in detail his many activities which included, apart from his religious duties, participating in every good work that assisted in the betterment of the community.

REVIEWS

THREE MOTETS BY OSCAR DEIS

REGINA COELI—for three-part chorus of equal voices (S. S. A. or T. T. B.).
SUPER FLUMINA BABYLONIS—For four-part chorus, male voices (T. T. B. B.).
LAETENTUR COELI—Christmas Offertory for four-part chorus (T. T. B. B.). — Published by Oscar Deis, 218 S. Wabash Ave. Chicago, Illinois.

Oscar Deis gives us genuine liturgical music in these latest examples from his pen. The setting of "Regina Coeli" is free from any suggestion of conventionalism and the spirit of the text is happily reflected in the music. Mr. Deis adopts the imitative form to good advantage. The writing is clean cut not only for the voices but for the organ which pursues its way in an independent manner. Too many writers of Catholic Church music give the organ only a duplication of the vocal part and this is in itself a confession of weakness. If the organ is to be used as an accompaniment in a motet, let it be as free as the voice parts and have an independent function; otherwise let us have "a cappella" singing entirely.

The setting provided for the beautiful text "Super Flumina" is devotional and the sentiment is well pictured in the musical delineation provided by the composer.

No attempt is made to provide an anguished melodramatic musical setting; the writing here is unaffected and natural; not conventional so as to be reminiscent but it is in a

modern mould and free from the stilted mannerisms of the so-called Cecilian style.

The "Laetentur Coeli" is without question one of the best modern settings of the Christmas offertory we have seen for four male voices.

To combine devotional qualities in writing, together with brightness and joyfulness is quite a task, and this particular task Mr. Deis has solved in a very happy manner. We have in this motet a successful combination of holy joy quietly expressed and a truly dignified interpretation of a text which in other hands has resulted in a cheap, conventional and trite exposition.

LUCIS CREATOR OPTIME

Hymn for four part chorus (S. A. T. B.), by J. Lewis Browne. Published by the Gilbert Music Co., Chicago Ill.

The musical setting that Mr. Browne has provided for the well known Vesper hymn "Lucis Creator" is dignified and fitting. The melodic outline is clear and there is no straining for effect as in the manner of the moderns (for let it be known that even Church music has become tainted with the plague of modernism).

In this example of clear four-part writing we are given a simple melody with adequate and appropriate harmonization. The voice parts, in their respective registers move along in a natural manner and while there

is no attempt at intricate polyphonic weaving, the vocal effect should, in this homophonic style result very satisfactorily. We should be grateful to all composers of Catholic Church music who are contributing in some manner toward the elimination of the typical "old-style" concert or operatic aria with religious text. Dr. Browne is doing "his bit" and is serving the cause of liturgical music not only in his own compositions but through his efforts in connection with his choir at St. Patrick's Church, Chicago.

TEN PSALMS FOR WARTIME

(Music by Raphael Lemeunier, the words by Carl Engel after the French of Maurice Maninge. Unison Choral Chanting in Church or Assembly). Published by the Boston Music Co., 26 West St. Boston, Mass.

The devotional appeal of these texts are unquestionable. We note the paraphrase of the Psalms of the Old Testament and the clever adaptation of the old form to the newer requirements as brought home to us by the terrible world conflict just brought to a close.

The Psalms enumerated as (1) "Psalm of the Strong in the Lord" — (2) "Psalm of the Supplication" — (3) "Psalm of the Undaunted" — (4) "Psalm of the Watchers" — (5) "Psalm of the Charge" — (6) "Psalm of the Poor" — (7) "Psalm of the Believers" — (8) "Psalm of the Sufferers" — (9) "Psalm of Grace" — (10) "Psalm of the Weepers,") are elevated in thought and in expression and the musical settings provided by Raphael Lemeunier are somewhat akin to the old form comprising Antiphon and Psalm proper. Preceding each Psalm is a short Antiphon which bears the same relation to this modern type of Psalm as does the ancient antiphon to the old psalm tones for the mood of each psalm is reflected in the opening phrases of the respective antiphons.

The editor and compiler adds the following interesting account of the origin of these unusual compositions: "From Veronner, a small town in the department of Eure, France, hail both Maurice Maninge, the poet and Raphael Lemeunier, the composer of these 'Psaumes de la Guerre.' * * * * I felt that * * * * it was a duty to present to the English speaking public this beautiful profession of Faith, pronounced by men who have gone through the fight and the fire. These Psalms are remarkable in particular for the unusual way in which they combine the Old Testament aggressiveness with the submissiveness taught by the new Gospel." * * * *

TWENTY HYMNS

In honor of the Blessed Virgin Mary, for four part chorus male voices (T. T. B. B.), by Rev. Justin A. Henkel, C. P. P. S.—Published by the author, Collegeville, Indiana.

Father Henkel has already demonstrated (in a previous set of hymns for mixed voices), his ability to write devotional hymns which are really original in form and in treatment. He is not content to follow stereotyped harmonic and melodic formulas but strives for a new method of expression. He is successful in retaining much of the good in the old form but is individual in his treatment of this restricted idiom. In this particular set of hymns for male voices he writes with a view of supplying the needs of choirs in seminaries and colleges. He states in his preface that the effect in rendition is greatly enhanced if no accompaniment is used.

We agree entirely with this viewpoint and wish it were possible to induce many of our Catholic Choirs to render a great part of their music "a Cappella". We have been too long under the tyrannous domination of the loud stops of the organ and choirs as a whole have dependent too much on the snort of the trumpet to give them the cue and tempo as well as the time. The study of simple and devotional hymns of the type Father Henkel has given us in this admirable set should help choirs in their rendition of not only hymns but liturgical church music, entirely without the help of the organ.

It may be added that Father Henkel is one of the group of American composers who are assisting by their works in the elimination of the "jig-hymn" from the repertoire of our choirs. It is to be hoped that our choirmasters may recognize the value and beauty of this type of hymn and condemn forevermore that type which is still beloved by some of our good sisters and reverend clergy viz: the St. Basil type, founded on the street songs of Naples and conceived in the cabarets and cheap vaudeville theatres of Europe.

COMMUNICATIONS

To the Editor of the Catholic Choirmaster:—

Dear sir;—

Your reference to Dr. Stubbs and his attack on Gregorian Music is well-timed.

Although it opens up a question which takes me back over a quarter of a century (when similar attacks and precisely the same

arguments were periodically made against the Church's Music) it may serve a good purpose at the present time, when the Catholic Church again bids us preserve not only the Faith which was once delivered to the Saints, but the Music which accompanies it.

We must not lose sight of the fact that Dr. Stubbs is (as I was) an Anglican. In the first Book of Common Prayer set to music by John Marbeck and "Imprinted by Richard Grafton Printer to the Kinges Maiestie, 1550," we find Gregorian Music exclusively used, so that the Anglican Church can truthfully boast of, not only a Book of Common Prayer, but a Book of Common Praise (Music). I use the term Gregorian Music in its broadest sense, as affecting the Tonality and Rhythm of this, the only kind of music which the Church deliberately adopted as her own. This model of Anglican Music is written for the middle, and perhaps lower parts of the voice, which are, and should be used, where congregational worship (as to singing) is desired, or intended. Marbeck was especially enjoined to provide a music that all could sing, and not merely that which a few highly-trained voices could perform. And the more ancient principles of monosyllabic planesong were insisted upon, but this feature does not affect our present discussion. The Gregorian Tones for the psalms were ordered to be exclusively used, whilst the origin of the Anglican Chant (the Christ Church Tune) is interesting as showing the foundation of the Gregorian Tone upon which it was built. Incidentally, it may be as well to mention that the Anglican Church fell away from these excellent principles with the birth of the Anglican Chant (which now takes the voice over a range of an octave and a half, and a reciting note as high as D and even E flat) to please the "Merry Monarch" and this suite who had imbibed the "New Music" from Lully at the French Court. Modern tonality and rhythm then made its entry into the State Church of England, and has ever been retained.

But, fortunately, there are those churches of this Communion which have ever adhered to the Gregorian Tones and Gregorian Music, and these have never been known to complain of the harm done to the voices of boys by the constant use of these ancient melodies. Indeed, there are several churches in England, and in London especially, where the music

is of a very high order, where the psalms are sung twice daily to these tones without doing harm to the resident choristers of tender years. Having been an Anglican chorister myself, and having received the regular choir school training of two daily services and practices, I may perhaps be permitted to thus express myself. Surely the beauty of a voice (especially for Divine worship) consists in the excellence of the middle part of the voice, and not in "top C's" or the other extremes, for which many would willingly "sell their souls?"

In spite of a number of conservative musicians, there has been almost as great a falling away from first principles in Anglican Music as in Roman Catholic Music, and it is this falling away that has turned our churches into concert-halls, where "the people are" sometimes "requested to worship in silence!" Once let the people consent to a delegation of their Acts of Public Praise to others, and the door is open to every kind of musical abuse, which one can discover in most churches now-a-days, alas! Pardon these musings, but with such a subject, one is easily tempted away from the main purpose of this communication. We must speak of the things we KNOW, and so I readily affirm that the constant singing of Gregorian Music (whether tones, or the more elaborate melodies) is not detrimental to the retention of purity of tone in the boy-voice. The method of training the boy-voice downward, that is, bringing the "head tones" down, to the total elimination of the "chest tones" produces an uniformity, an equality of tone, that is generally admired. It is quickly discovered that this method of training, reveals the fact that the low tones are naturally weak, and the high tones strong, so that the constant singing of planesong develops the lower tones in a most satisfactory manner, without in the least injuring the voices in any way whatsoever. With this method there is no "break" as "registers" are ignored.

Then we may speak of the training of the boy-voice upward. In this method the "chest" voice is used as far as D, after which the "head" voice is requisitioned. Undoubtedly this method has been successfully prosecuted in many centres, although the descending passages seem almost to force the "head" tones lower than D, and sometimes even as

low as A flat, or G. With this method, I am not sure, but PERHAPS Dr. Stubbs contention holds good, and, as the reciting note of the Gregorian Tones is rarely higher than B flat, then the constant "wear and tear" of these "chest" notes is bound to accentuate the "break" between the two "registers."

Another point upon which I should like to touch. Dr. Stubbs says that the boy voice is worked too little (in Gregorian Music) between D (fourth line) and the A above it. For years I have taken my boys up to G and A, especially in the gorgeous melodies of some of the Graduals, and in other Gregorian numbers which are always sung by the "Schola." Surely Dr. Stubbs knows of these as they have all been translated from the Latin into the English text and (to my mind) sound remarkably well when so sung.

In fairness to Father Finn (now of the

Paulist Church of this city) I feel it only right and proper to add that he does not claim to be an exponent of Liturgical Music. His work is chiefly connected with the secular stage and for which he accepts engagements for his highly-developed organization. The church work is a side issue, and anyone who has heard the church services at St. Paul's feels this right away. This is no disgrace, although I share your wish that he would associate himself with the movement inaugurated by Pius X. He has shown that the boy-voice is capable of excellent work, and that is perhaps one signal service he has rendered, but to hold up his church music performances as a model is the last thing he would claim for them, Mr. H. E. Krebbiel has quite recently made this discovery, and said so.

G. C.

New York. Feast of Holy Innocents, 1918.

PROGRAMS

CHICAGO, ILL.

Sacred Concert in honor of Saint Cecilia

BLESSING OF NEW ORGAN

by the Most Rev. Geo. W. Mundelein, D. D.

Holy Name Cathedral

Sunday Eve., November 24, 1918

Choir of Priests — Chorus of children

Mixed Chorus of 150 voices

under the direction of Rev. Edgar Bourget,
Diocesan Director of music and Rev. Paul
B. Smith, Ph. D.

PROGRAM

PART ONE

Processional—*Ecce Sacerdos Magnus* - Sir Edward Elgar — *Benediction of the Organ* - His Grace the Most Rev. Geo. W. Mundelein, D. O. — *Introit - Gaudeamus - Mass of All Saints* - Gregorian Chant — Gregorian Choir of Quigley Preparatory Seminary Organ — Prof. B. J. Wortman — *Cantate Domino* - Vincent d'Indy — *12th Sonata* - Padre Martini (1742 - Organ—Rev. J. Edgar Bourget — *Offertoire—Tota Pulchra Es* - Cesar Franck — *Ave Maria* - Marchetti—Three part Chorus—(a) *Marche Funebre et Chant Seraphique*—(b) *Pastorale et Finale, Op. 42* - Guilmant—Organ - Prof. Wm. Middelschulte — *Missa B. V. M. Auxiliatrix* - Bottazzo—Chorus of Three Male Voices — *Cantata—Jerusalem* - Fr. de La Tombelle—Chorus of Four Voices and Boys' Choir of Two Voices (English words by the Rev. Paul B. Smith) — *Address—The Spirit of Music* — Rev. J. H. Nawn.

PART TWO

Marche Pontificale - Bourget—(Specially composed for this occasion and dedicated to His Grace the Most Rev. Geo. W. Mundelein, D. D.)—Organ—Rev. J. Edgar Bourget — *Duet-Heavenly Love* - Gounod—Rev. Phillip F. Mahoney, D. D., Tenor - Mr. John Monahan, Barytone—Harp accompaniment—Miss Marie Ludwig — *Duo—Invocation* - Snoer—Harp Miss Marie Ludwig—Organ—Rev. J. Edgar Bourget — *Messa Solenne—Credo* - Ravanello —Chorus of Four Male Voices — *St. Francis and the Birds* - Albert Alain—Double Chorus of Children's Voices in Two Parts — Holy Name School Girls. Quigley Preparatory Seminary Boys (English words by the Rev. Paul B. Smith)

Address Most Rev. Geo. W. Mundelein, D.D.

Benediction of the Blessed Sacrament

O Salutaris - Mgr. L. Perosi — Four Male Voices — Diocesan Priests' Choir — *Tantum Ergo* — L'Abbe l'Houmeau—Three Male Voices—Diocesan Priests' Choir — *Tu Es Petrus* - Rev. J. E. Bourget—Mixed Chorus of Four Voices — *Recessional—Toccata* - Th. Du Bois—Organ—Rev. J. E. Bourget.

The Sacred Concert given in the Cathedral on the occasion of the blessing of the new organ was a magnificent success from every point of view. The Cathedral was filled with an appreciative throng. The organ and its

great possibilities were shown to the utmost advantage in the playing of the Rev. J. Bourget and Prof. Wm. Middelschulte.

Prof. Wortman in his accompaniment to the Chant demonstrated its particular fitness as an accompanying instrument. A marked feature of the Concert was the spirit of co-operation of the singers from various parishes and the desire of all concerned to make the event one of the most noteworthy ecclesiastical-musical events in the history of Arch-Diocese. That the efforts of the Rev. Director and his able co-adjutors met with unparalleled success was evident not only from the enthusiastic comments of those present but from the laudatory articles in the daily press.

The singing of the children alone in the "St. Francis and the birds" was particularly appreciated. As a result of the great success of this Concert, added stimulus has been given to the question of church music in Chicago and it is planned to make the Cathedral a centre of the musical activities of the Diocese. Rev. Edgar Bourget and the Rev. Paul B. Smith are united in their endeavor to awaken interest in the matter, and through the support of His Grace the Most Reverend Archbishop, the geniality and personal charm of the Diocesan Director, and the co-operation of the clergy and the choirmasters, it is quite certain that success will crown their efforts.

NEW YORK CITY

ST. VINCENT FERRER'S CHURCH

Chorus of twenty men and sixty boys.
Organist and Director, S. C. Yon.

CHRISTMAS PROGRAMS MIDNIGHT MASS

Prelude—Adoration (Orchestra - Guilmant — Processional—Hail, Thou Ever Blessed Morn. Traditional Melody—proper of the Mass: Gregorian—Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei—Missa Melodica for Soli, Chorus and Orchestra - P. A. Yon. — Recessional—A Virgin Most Pure - Traditional Melody.

FOUR-THIRTY O'CLOCK MASS

Prelude—Christmas in Sicily - P. A. Yon—Proper of the Mass—Gregorian—Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei - Perosi — Postlude—Infant Jesus - P. A. Yon.

ELEVEN O'CLOCK MASS

Processional—Hail, Thou Ever Blessed Morn, Traditional Melody—Proper of the Mass: Gregorian — Kyrie - Refice — Gloria - Refice — Credo—Missa Veni Creator - P. A. Yon Sanctus - Refice — Benedictus - Refice — Agnus Dei - Refice.

Benediction of the Most Blessed Sacrament
Recessional—A Virgin Most Pure—Traditional Melody - Boys' and Men's Choir.

FORT WAYNE, IND.

Under the direction of Rev. Simon M. Yenn, Diocesan Superintendent of Music, the following program was rendered by a large choir of men in the Ft. Wayne Cathedral, on the occasion of the celebration of the Golden Jubilee of the Rt. Rev. Herman J. Alerding, D. D., Bishop of Ft. Wayne.

Ecce Sacerdos - by Singenberger, for four male voices—The Proper of the Mass Gregorian from the Liber Usualis (Desclee).—**Ordinary of the Mass**; Perosi's "Messa a tre voci d'uomo" arranged for 4 male voices by Manzetti. — **Offertory motet, Ecce Deus** - by Aiblinger, 4 male voices a capella.

Benediction of the Bl. Sacrament was given immediately after Mass, the **O Salutaris** and **Tantum Ergo** being sung by the entire congregation to Gregorian melodies. After Benediction the **Holy God** was sung by the congregation.

Professor Bender presided at the Organ.

The music was strictly in accordance with the **Motu Proprio** of Pius X., and was artistically rendered.

NEW YORK CITY

CHURCH OF ST. FRANCIS XAVIER

CHRISTMAS MUSIC

12.00 **Midnight Solemn High Mass.** — Prelude, Suite for organ - Muffat — **Pastoral Mass** and **Offertory** - P. A. Yon—Sung by the St. Cecilia Choir — **Communion Interlude** - "Noel" - Bossi — **Carol, Gesu Bambino** - P. A. Yon.

11. A. M. Solemn High Mass.

Prelude - "Sur des Noels" - Guilmant — Mass "Attende, Domine" (new) - P. A. Yon—Proper of the Mass: Gregorian — **Offertory** and **Recessional** - P. A. Yon.

7.30 P. M. Solemn Vespers and Benediction.

Prelude - Theme and Variations - Angelelli — **Psalms** Gregorian — **Hymn** - Kothe — **Alma Witt** — **Ave Maria** - Thermignon — **O Salutaris** - Mauro-Cottone — **Tantum Ergo** - Tenor solo and chorus - P. A. Yon — **Postlude** - **Finale, 2d Sonata** - Bossi.

Choir - Double quartet of men.
Chorus of Boys.

Organist and choirmaster - Pietro A. Yon

Note—The new Mass by Pietro A. Yon, was composed a short before the closing of the war; it is based on the theme of a sacred chant used in times of calamity to implore the mercy of God. The prayerful tone of this chant pervades the entire composition. Owing to the lack of Modern Masses up to the standard of the **Motu Proprio** of Pope Pius X., Mr. Yon has composed an average of two new Masses every year, for the ten years he has occupied the post of organist and choirmaster of St. Francis Xavier's Church. The latest are

based on the themes of the Liturgy, such as Veni Creator, for Pentecost - Alleluia, for Easter, Solemn "Ite Missa est" for Feast days. This is the imitation of Palestrina and the great masters of the 16th century.

WILMINGTON, DEL.

At the Cathedral the newly organized choir of boys and men under the direction of Mr. Joseph E. Curren, lately returned from military service, rendered for the first time in Wilmington the *Missa Melodica*, for three part chorus. by Pietro A. Yon.

The choir has been augmented by new material both in the boys' section and the tenors and basses. An encouraging feature of the work is the enthusiasm demonstrated by the singers in their study of liturgical Masses and motets, and there is every reason to expect great things in the future from this body of singers, for the support of the Rt. Rev. Bishop Monaghan, and the rector of the Cathedral, the Rev. John K. Dougherty, is assured and their interest in the question of liturgical church music is certain to awaken a like interest in ecclesiastical circles throughout the entire diocese of Wilmington.

JENKINTOWN, PA.

School children sing Liturgical Music for High Mass.

At the Church of the Immaculate Conception in a suburb of Philadelphia (Jenkintown) a choir of school children renders the music for High Mass every Sunday. The Rector, Rev. John E. Cavanagh is greatly interested in the question of church music and has succeeded in communicating this love for liturgical music to the young choristers who study (after school hours) sight-singing and tone production under the direction of an instructor from Philadelphia. Two Masses (in two parts, soprano and alto) have been added to the repertoire together with a number of liturgical motets. Gregorian Chant has also been undertaken by these young enthusiasts and the music for Holy Week consisted for the greater part of Gregorian melodies.

The program rendered by this group of children (ages 7 to 14), on Christmas consisted of Cremer's Mass in C, and the Offertory Motet "Adeste Fideles." The Proper of the Mass will be studied for Easter together with a new liturgical two-part Mass. The tone quality demonstrated by this body of singers is remarkable for its freedom from harshness and the absence of the hard metallic sound so often adopted by girls and boys when the chest voice is used in the wrong manner. The choir is composed of about 70 voices—50 girls and 20 boys. Mr. J. Gross is the organist. The Parochial school is in charge of the Sisters of St. Joseph, to whom special credit is due for their efforts in eliminating the old fashioned type of hymn from the repertoire of choir.

LITURGICAL CHURCH MUSIC

COMPOSITIONS, ARRANGEMENTS, HARMONIZATIONS

by LEO P. MANZETTI

MISSA PRO DEFUNCTIS harmonized for the organ	Organ part .75 Vocal part .20
HYMNS of the B. Sacrament harmonized for the organ, Vatican Edition,	Organ part .50
MASS of the Holy Rosary, two equal voices arrangement,	Organ part .75 Vocal part .20
ECCE SACERDOS, arrangement for four equal voices, as sung in the Baltimore Cathedral20
OREMUS PRO PONTIFICE, four equal voices, as sung in the Baltimore Cathedral20
CHRISTUS FACTUS EST for four equal voices, a cappella, as sung in the Baltimore Cathedral20
Same for four mixed (S. A. T. B.) voices20
EGO SUM PANIS and TANTUM ERGO, two equal voices arrangement15
O SALUTARIS, two equal voices; TANTUM ERGO, three equal voices, arrangement15
TOTA PULCHRA, four mixed (S. A. T. B.) voices arrangement15
VESPERS for CHRISTMAS, four equal voices, falso-bordoni a cappella, as sung in the Baltimore Cathedral30
VESPERS for EASTER, four equal voices, falso-bordoni a cappella, as sung in the Baltimore Cathedral30
CANTICA trium Tenenbrarum Officiorum in Hebdomada Sancta, four equal voices, falso-bordoni a cappella, as sung in the Baltimore Cathedral25

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