
The

Catholic Choirmaster

JULY

V. 5 No. 3

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Society of St. Gregory of America

Approved by the Holy See by Rescript No. 6194, May 1, 1915.

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.

Published quarterly by the Society of St. Gregory of America
at 1207 Walnut St., Philadelphia, Pa.

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Advertising rates furnished on application.

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of St. Gregory of America, St. Mary's Seminary, Baltimore, Md.

Vol. V.

JULY 15th, 1919.

No. 3.

Yearly Subscription \$1.00—Single copies 25 Cents
Foreign Subscription \$1.50

Entered as second class matter at the P. O. at Phila., Pa.
Under the Act of March 3, 1879. Acceptance for mailing
at the special rate of postage provided in Sec. 1103 Act of Oct. 3, 1917
Authorized July 24, 1918.

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Why Choirs?

WHY do we have music in our churches? What purpose do the organ, the musicians and the choirs serve? These may seem unnecessary questions, yet there is no doubt but that many a person has asked them of himself, especially after hearing a strangled and clamorous outburst of "sacred music" from some well-meaning but hopelessly inadequate group of choristers. Protestant churches usually can boast a well-organized choir and a musical service that is truly musical. This is due to the fact that music is the most important part of Protestant church services, the chief attraction to the members of the congregation. Catholic churches, however, depending on supernatural motives to secure good attendance, very often tolerate music that is far from attaining its true object. This condition, of course, is by no means the rule, but it is nevertheless deplorably common.

Some of our choirs are of that well-known, earnest type, the volunteer choir. This consists chiefly of a number of unorganized, and often untrained singers, able to produce some sort of melody with a certain amount of vehemence. How often the outpourings of such a choir resemble a yelling contest wherein the leather-lunged strive lustily for the survival of the fittest! How often some calliope soprano will screech herself hoarse above the other singers, lest mother, six seats from the front, may miss the dulcet tones of her daughter's vocal outburst! Or it may be, and often is, a vigorous youth, proud of his trombone bass, bellowing till the very rafters creak in protest, while his veins swell with tortured blushes! Multiply this by the number of "singers," then contemplate the result. Deplore the vanished recollection of the pious worshippers; tremble for the prayer interrupted, and the execration upon choirs arising in its place!

But we have many good choirs. Our "big" churches contain the city's best singers, guided and instructed by a master in the art of music. Certainly. But is the true end of sacred music always attained? Many an humble layman goes to such a church, kneels down, and quietly waits, expectantly, to be ravished by its celebrated music. Suddenly a tremendous crash puts all pious thoughts to headlong flight—the organist has begun the deadly work. Vast bass tremblings pour down from the gallery, befuddling his ears. Meanwhile treble screechings race up and down the keyboard like shivers on one's spine. Gradually the roar dies away, and a soprano begins to sing. The sweetness of the melody is just beginning to affect the audience, when a throaty tenor bursts upon the peaceful scene, thrilling the audience with his perilous foothold on the high notes. This is more than the bass can endure, and he grumbles out his bellowed protest. Altos join the fray, struggling with a host of harmony's higher exponents. Soon all is harmonic chaos. The sopranos scream, the tenors howl, the altos moan and the basses roar, while above the frightful din is heard the anguished struggle of the unquenchable organ to maintain its supremacy. When the outburst finally ceases it is indeed difficult for the hearer to realize that he is really in a church.

Thus two extremes unite in producing the same effect. If the choir be crude, its efforts to aid piety are mere distractions; if it be too "classical," the result is the same. We might treat here also of the sad fact of inappropriate hymns, but space forbids. The above is amply sufficient to raise the question, "Why choirs?" Let us seek the answer, not in musical textbooks—they will mislead; not in recent decrees or opinions upon the subject—they are not yet widely known. But let us go

back to the very foundation of the subject, to the beginning of the human race itself. There we can trace the reason for sacred music.

There can be no question but that religious worship was the most important ceremony of primitive man, just as it is today, and just it has been universally among all peoples in every age. Almighty God, whether considered as the beneficent Creator and Preserver, or as the Avenging Judge, always received the highest homage man could offer Him. Thus, religion became employed in sacrificing to the Almighty the most beautiful productions of nature, whether animal victims, the fruits of the field or the productions of human art. The idea of worship sought expression in the most beautiful means possessed. It had a twofold effect. It not only expressed an individual's personal fervor in an external way, but it also helped to excite similar devotion in onlookers. This, in fact, is the keynote of religious ceremonies—to express piety externally and thus excite it in others.

The first product of human art, one of the first human inventions, was a musical instrument to accompany the wild chant of primitive religion. For the satisfaction of all true sons of Erin it may be mentioned, parenthetically, that this instrument, the first which has mention in the Bible, was the harp. It presupposed vocal music, just as the latter presupposed those interior feelings of heart and mind which found expression in song. But whatever the nature of the melody, it was merely the outward act of worship, the offering of prayer in its most pleasing outward form. It was not sung to please the ear alone, any more than religious dances were performed to delight the eye. Springing from the heart, they sought to utilize the outward senses of the audience only as channels to reach the heart. Music and dancing were intimately connected in ancient religious worship, and poetry was not long in joining them. Rhythmic sounds

inspired rhythmic action, and this extended itself to the words of the singer. We shall refer to these later on.

The Bible contains a great number of references to both vocal and instrumental music, showing its prominence. Its frequent mention in the Psalms needs no comment. David had seven choirs singing around the Ark of the Covenant; St. Paul, writing to the Ephesians, showed what religious song should be. The Apocalypse has beautiful descriptions of the heavenly choirs singing before the Almighty's throne. If song played such a prominent part in the religious life of the Jews, as shown by Biblical statements, it was of no less importance among the early Christians. This we know both from history and from tradition. And justly so. From apostolic times down to the present day, Christian worship, as expressed in the Catholic Church, offers every incentive to musical devotion in practically every part of our beautiful liturgies. The Hidden Presence in our churches has ever inspired talented musicians to sing Its praises; the hallowed atmosphere is always a source of inspiration. If, indeed, music is of such importance to other cults, what should it be in ours? If even the crude barbarians stimulate piety and fervor by their wild songs and weird instruments, what power have we in our wealth of inspiration? We have asked the question, "Why choirs?" And we answered it by showing the true end of all religious music—to express the worshiper's own devotion, and to stimulate fervor in others. This is the natural end of sacred song, this is the purpose for which it was universally utilized. Do our choirs fulfill the requirements of sacred music? Do they attain the very end for which they are instituted? Do they express devotion and make the hearts of others thrill with spiritual fervor? Not always. Frequently the reverse is the case. Sometimes the melodies sung are sufficient of themselves to attain the purpose, because the audience finds the choir's faults dimmed by the melody's sweet-

ness. There is scarcely a Catholic heart that will not throb anew with religious fervor when the "Adeste Fideles" is sung. Who will restrain his tears in Lent when the "Stabat Mater" so vividly portrays Our Mother of Sorrows? Thus, a proper selection of music is conducive to piety, just as operatic "sacred" song tends to destroy it. Church music should emphasize the sanctuary, not the organ loft. When a choir is so "good" that people attend the church rather to hear the music than to assist at the sacred function, then it is in the wrong place; it should leave the hallowed edifice and seek the plaudits of a grand opera audience. The choir should be the gentle guide which gathers the wandering attention of worshipers and leads it to the Tabernacle. If it does not do this, it is a failure; when it distracts the people, it is worse than useless—it is injurious.

An excellent remedy for these evils is that offered by our Holy Father Pius X. (f. m.). He would have had the churches return to the golden age of ecclesiastical music by casting out frivolous and worldly music, substituting in their place what rightly belongs there—Gregorian chant. There is something indescribably celestial about this ancient melody of our Church that proves its sacred worth by its elusive nature. It must, when rendered correctly, lead the thoughts of all toward Heaven. Sung by a choir of boys—themselves a reminder of cherubic choirs—it touches the heart of the hearer, filling him with a spiritual joy, with a sweetness entirely lacking in modern music. That it should be the only sacred music of religious communities whose number permits needs no assertion here. It can never confuse the untutored mind with a maze of harmonic developments, nor can it obscure one's thoughts by quantity of production. It savors of Heaven, therefore it directs the congregation toward celestial contemplation; it is symbolic of the supernal choirs, and thus is a

most apt medium of praise to our Eucharistic God.

We spoke before of the connection between song and dancing, and their relation to poetry. The three arise from the same cause—a desire for beautiful expression; they proceed in the same manner—by measured rhythm; and they have the same effect—the arousing of beautiful thoughts and feelings in others. No sane Catholic would tolerate for an instant the introduction of worldly dances and poetry to aid his prayers in church; why, then, can we listen supinely to so-called sacred music that savors of everything but spirituality? We may be pleased by it sometimes, and yet wonder why our thoughts are distracted from the sacred functions in the sanctuary. No man of education will deny the beauty of poetical prose; why, then, should he declaim against its musical counterpart—Gregorian chant? The analogy holds good.

Baltimore Catholic Review).

JOSEPH BONNET

Two Recitals Given by Famous Organist in the Basilica at Ottawa, Canada

The two organ recitals given by Joseph Bonnet, in the Basilica, on June 1 and 2 were events of paramount import in the musical life of the city.

The vast temple was thronged at both concerts. Applause was prohibited, at Mr. Bonnet's request, but one could sense a tenseness and a concentrated enthusiasm far more impressive than perfunctory hand-clapping. Both programs were illustrative of the organist's lofty ideals and he did not depart from his seriousness of purpose even in improvisation. The choir of the Basilica was heard on both occasions and did not come short of the standard of expectation awakened in the audience by Mr. Bonnet's playing. L. P. Christin and P. G. Ouimet and Mr. Belleau were the soloists. Amédée Tremblay, organist of the Basilica, accompanied the choristers with commendable restraint.

Introduction to the White List

MUSIC APPROVED AND RECOMMENDED BY THE SOCIETY
OF ST. GREGORY OF AMERICA

by the Rev. JOHN M. PETTER, S. T. B.

THE purpose of this White List is to afford the Catholic Choir Director a choice of compositions that he may feel safe in securing for church use by his choir. This implies that the compositions enumerated in the list have been tested and found to conform with definite principles and regulations,—principles and regulations that are based on reason and contained in the positive enactments of the Church, especially in the *Motu Proprio* of Pope Pius X.

A summary of these principles and regulations has been embodied in the following paragraphs, to serve as a guide for composers and publishers of Church Music seeking admission of their productions into this White List. (*).

1. "Sacred music, being a complementary part of the solemn liturgy.... should consequently possess, in the highest degree, the qualities proper to the liturgy, and precisely sanctity and goodness of form, from which its other character of universality spontaneously spring." P. 1. 2. (**).

2. Church music must possess **sanctity**,—"and must, therefore, exclude all profanity" P.2. Compositions intended for church use should, according to the *Motu Proprio*, "contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and not be fashioned even in their external forms after the manner of profane pieces." P.5.

3. Church music must be **true art**,—"for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds." P.2. This entails the observance of the rules for the correct writing of music in general, and as well also the more specific ones applicable to vocal music and the various instruments that may be employed.

4. Church music is "**a complementary part of the solemn liturgy**,"—not its dominating element. "Its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful." P.1. Hence "the liturgical text must be sung (and, therefore, composed) as it is in the books, without alteration (erroneous grouping) or inversion of words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen." P. 9.

In reference to "undue repetition" it is to be remembered that in vocal compositions the form and content of the text should, as a rule, inspire and determine the musical phrase. It is consequently a gross violation of the rights and dignity of the liturgical text to repeat parts thereof, not because of their logical importance, but merely in order to fill out a preconceived musical phrase.

In compositions written in the imitative style the number of repetitions is to a degree governed by the require-

(*) All quotations below are from the *Motu Proprio* of Pope Pius X. Parentheses and heavy type within quotations are not part of the original text.

(**) P. indicates Paragraph.

ments of the polyphonic art rather than by logical importance exclusively. Good taste, formed on the usage of the approved masters of sacred music, must here be the judge of what is licit and illicit.

5. Besides having its own established texts the liturgy also has **its own musical forms**. Such are the Antiphons, Responsories, Psalms, Hymns etc., all of them of greater or lesser development according to their respective places in the liturgical functions. Thus then "the different parts of the Mass and the office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably expressed in the Gregorian Chant." P. 10.

a) The **Kyrie, Gloria, Credo**, etc., of the Mass must preserve the unity of composition proper to their text. It is not lawful, therefore, to compose them in separate pieces, in such a way that each of such pieces may form a complete composition in itself, and be capable of being detached from the rest and substituted by another." P.11.

b) In the Office of Vespers the psalms should ordinarily be sung in Gregorian Chant. Only on greater solemnities is it allowed "to alternate the Gregorian Chant of the choir with the so-called falso-bordoni or with verses similarly composed in a proper manner." Nevertheless "it may also be allowed sometimes to render the single psalms in their entirety in music, provided the form proper to psalmody be preserved in such compositions; that is to say, provided the singers seem to be psalmodizing among themselves, either with new motifs or with those taken from the Gregorian Chant or based on it.

"The psalms known as di concerto are, therefore, forever excluded and prohibited. P. 11.

c) "The antiphons of the Vespers must be, as a rule, rendered with the Gregorian melody proper to each. Should they however, in some special case, be sung in figured music they

must never have either the form of a concert melody or the fulness of a motet or cantata." P.11.

d) "In the hymns of the Church the traditional form of the hymn is preserved, (one melody for all stanzas). It is not lawful, therefore, to compose, for instance, a *Tantum ergo* in such wise that the first strophe presents a *romanza*, a *cavatina*, an *adagio* and the *Genitori* an *allegro*." P.11.

6. Whilst "it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions" P. 7, it is nevertheless allowed to chant hymns in the mother-tongue at non-liturgical devotions. In this case, however, it is necessary that the English (or other) texts contain nothing that smacks of unorthodoxy or novelty, (Cod. Jur., Can. 1361) and possess such a degree of literary merit as to make them worthy of the sacred purpose they are to serve. The melodies of these hymns must, like those of liturgical Latin hymns, be in conformity with all the requirements above enumerated for Church Music in general.

Wherefore hymns set to secular melodies, or containing reminiscences of secular airs, or manifesting in any way the characteristics of the popular hymn-tune with its markedly rhythmical (in broken accords) and vulgarly sentimental accompaniment (in diminished accords etc.) are unfit for sacred use. Such hymns not only offend against the holiness of the temple but also work irreparable harm to the piety of the faithful, especially the young amongst them, by vitiating their taste and rendering them unsusceptible to the effects of truly religious and liturgical music.

7. "With the exception of the melodies proper to the celebrant at the altar and to the ministers (which are sung as *solos*...) all the rest of the liturgical chant belongs to the **choir** of levites, and, therefore, singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the

greatest part, retain the character of choral music.

"By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate in such a way as to have the greater part of the liturgical chant executed in that manner: rather should it have the character of a hint or of a melodic projection (spunto), and be strictly bound up with the rest of the choral composition." P. 12.

Lengthy solos, therefore, even within a choral composition, are out of place in music designed for church use, for the reason just given and for the additional reason that, as a rule, they lend themselves to a subjective emotionalism that is out of harmony with the objective character of the liturgy of which sacred music is a complementary part. (See No. 1 above).

8. The **Organ** is the only instrument approved of by the Church for liturgical use. The piano, trivial and purely rhythmical instruments are positively excluded. The reason for their exclusion is to be sought in the sacredness of the liturgy.

It is consequently opposed to the spirit as well as the letter of the law, to use the organ after the manner of the piano etc., or, in other words, to produce thereon arpeggios or otherwise broken accords, repercussions and, in general, purely or primarily rhythmical designs.

"The playing of the organ as an accompaniment to the chant, in preludes and the like must be not only governed by the **special nature of the instrument**, but must participate in all the qualities proper to sacred music above enumerated." P. 18.

9. In general, compositions in figured music, whether vocal or instrumental, should reflect the dignity of the Gregorian Chant with its free rhythm and diatonic scales. "The more closely a composition for church approaches in its movement, inspiration and savour the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme

model, the less worthy it is of the temple." P. 3.

The Music Committee
Very Rev. Leo P. Manzetti
Rev. J. M. Petter, S. T. B.
Nicola A. Montani.

(The List of Approved Music will first be published in successive numbers of the **Catholic Choirmaster**, and later will be issued in complete pamphlet form).

SYRACUSE, N. Y.

Mr. Joseph J. McGrath, A. A. G. O., a member of the Society of St. Gregory, organist in Syracuse and Oswego, N. Y., recently won the prize of \$100. given by the National Federation of Music Clubs for a Sonata in F minor for organ, and played the composition at the biennial convention of the N. F. A. C. at Peterboro, N. H.

Mr. McGrath has been active in church circles for some time. He attended the Courses given in Baltimore by the Very Rev. Leo Manzetti and has accomplished much in a practical manner for the betterment of church music conditions in his locality. A new composition—a Cantata for women's voices, bearing the title "Ballad of Sir Humphrey Gilbert" is now being published by the firm of Harold Flammer of New York.

BROOKLYN, N. Y.

Dr. Arnold Van Dyke Power of St. John's College, Brooklyn directed the chancel choir in St. John's Church recently in a rendition of Refici's *Missa Choralis*. This Mass composed by the talented director of music in St. Mary Major's Church, Rome, is written for two choirs, or congregation and choir. The chancel choir on this occasion took the part of the congregation and rendered the work in an admirable manner. Dr. Power is an ardent advocate of true church music and has labored for many years in behalf of the reform movement.

The Organ accompaniment to the Gregorian Chant

ALTHOUGH there seems to be a greater revival of the Church's Own Music throughout the country the question of organ accompaniment appears to be left to the individual, as he may think best. This as it should be, but the writer would venture to submit suggestions for the consideration of the organists who are called upon to provide such accompaniment. During what might be termed the golden days of plainsong, it would appear there was no accompaniment whatsoever. Such an ideal state needs no commendation but we are now living in the twentieth century and struggling to resurrect the traditional chant. The famous *Motu Proprio* of Pius X permits such accompaniment (Regulations for the Province of Rome, paragraph 26) so that it would be as well to try and agree on some main points.

To add to the Chant is to add to a masterpiece. An accompaniment that attracts attention to itself is therefore not acceptable. It should support the voices and give, as it were, a sort of background, not attractive in itself but the absence of which might be noted. It would not be too much to say that the accompanist should not be heard but should be missed. Some of the published accompaniments (and the writer believes he has purchased all that have been on sale) are works of art, but so is the chant itself, so that one or the other must necessarily suffer. Which should it be?

It resolves itself therefore into a matter of good taste, and this is where we all think differently. A purely diatonic accompaniment appears to be the first principle that should be accepted, by which one understands that no note should be introduced into the accompaniment that is not to be found in the mode in which the melody is written. Some maintain that the unaccented notes should be looked after, whilst others think that the change of harmony should occur on the strong notes. If the accompaniment is so quiet and unobtrusive as is above suggested, either of these principles might be acceptable, but when ostentation marks such changes, and our sense of hearing is attracted away from the melody, then we meet what might be

termed a polyodic form of treatment. Surely our accompaniment must in no way distract the mind from the melody itself? The stillness of the parts, and infrequent change of harmony is much to be desired. The science of Gregorian Accompaniment has gone too far, and yet not far enough. The purely diatonic melodies are indeed a temptation to gorgeous accompaniments, and some organists seem to be believe that the best way of getting rid of a temptation is to give way to it!

Just as these words are being written a copy of the organ accompaniments to the excellent hymnal of the now-famous Ward Method is received. Whilst time forbids as careful a scrutiny as is desired, these accompaniments appear, at first sight to meet the requirements of the accompanist who desires to get behind (as a background and not in any sense to lag behind) his singers.

At the Mass at the College of the Sacred Heart, Manhattanville on the occasion of the third annual meeting of the Auxiliary Committee to the Pontifical Institute in Rome, an unique service was given in which the Choir and Congregation took part. The writer has never before heard such a service and it sounded like Public Worship as described by Holy Mother Church. Never for one moment was there any hesitation. The singers sang the Introit and the rest of the Proper (the Mass being that for the Ascension) and the congregation alternated with them in the Kyrie and Gloria with wonderful effect. All the responses were promptly made by all (the congregation numbering some 400), the profession of Faith by all, whilst the Sanctus and Agnus Dei were similarly sung. The tone was excellent, the ensemble equally so, but what the writer set out to say was that the organ accompaniments appeared to be a flexible, yet solid, unostentatious, yet convincing background, with the pedals in use from first to last. It was a setting to these gorgeous melodies one but seldom hears. As far as one could gather (and this proved its excellence) the melodies were festooned from section to section, from phrase to period, which permitted all to sing uninterruptedly, yet being sustained by the accompaniment in

such a manner as to emphasize the rhythm into a series of graceful curves of hills and valleys, whilst the "sky-line" (if one may so speak) never disappeared. It was a veritable appropriate picture-frame to which one was

not attracted and yet set off the picture it essayed to frame. Much more might be said and if our readers are willing more shall be said.

C.

New York City - July - 1919.

The Sacrilege of The Choir Loft

By Nicola A. Montani

(Continued).

In the April issue of *The Catholic Choirmaster* the writer called the attention to the use of operatic and secular music in connection with the liturgical services of the Catholic Church and made clear that through the connivance of unscrupulous publishers, conscienceless editors and so-called *arrangers* the Catholic Church service was carried on in many sections to the accompaniment of strains taken bodily from the popular operatic successes of the day.

Apart from *Lucia di Lammermoor* and Mascagni's *Cavalleria Rusticana* and Verdi's *Attila* we are treated occasionally to gems from the comic opera "hits" of the day and many an organist in his preludes and interludes does not hesitate to play "*Just a little love - Just a little kiss*" or the popular "Humoresque" (I was once requested to play the Dvorak Humoresque at a very fashionable wedding (!) or "*Kiss me again*" from Victor Herbert's popular comic opera.

The subject of Organ interludes, preludes and postludes is however worthy of a separate series of articles and the matter will be treated at length by a competent observer who has made a special study of this feature of our services.

The Holy Name Societies throughout the country have been guilty (unconsciously—of course) of perpetrating a most atrocious musical crime in the use of the celebrated Ben Johnson song: "*Drink to me only with thine eyes*" as their principal hymn to which melody some one adapted the inspiring verses of St. Bernard—"Jesus," the only thought of thee."

This melody is found in the *Sodalist Hymnal* published by E. F. MacGonigle, Philadelphia, and is also given in the Holy Name

manual as the official tune. (See example given on P. 66).

Here is the original text:

*Drink to me only with thine eyes
And I will pledge with mine,
Or leave a kiss within the cup,
And I'll not ask for wine;
The thirst that from the soul doth rise
Doth ask a drink divine
But might I of love's nectar sip,
I would not change for thine.*

The melody and text are inseparable; when one hears the melody, there occurs to the mind the words "Drink to me only with thine eyes" and when one reads over the text there comes a definite impression of the melody to which the text has been allied for generations. Why take such a popular secular song and graft on to it the text of "Jesus the very thought of Thee" when the Church has such a wealth of sacred melodies which are despised by these self-same *Arrangers* and *Editors* who do not hesitate to use these questionable means of adding to their income?

The great pity is that no one, either among the clergy or the laity feels called upon to protest in the name of common decency at this sacrilege. If we are permitted to go to secular sources for melodies to which we can adjust texts, we can look forward to the time when composers (or rather *Arrangers*) will not hesitate to utilize the popular songs of the day as a peg upon which to hang the sacred texts. In truth this is not so far fetched as may seem for the writer can vouch for the fact that in a number of churches in the Eastern section of the country the following pieces have been rendered during the liturgical services, and this list is probably

inadequate for the custom of rendering the popular songs to sacred texts is growing instead of diminishing:

"The Sunshine of Your Smile" sung as an "O Salutaris Hostia"; "A Perfect Day" sung during High Mass at the Offertory as an "O Salutaris Hostia," "Dreaming" a love song by Homer N. Bartlett also sung as an "O Salutaris Hostia," "Meditation" from "Thais" the Opera by Massenet: "Humoresque" by Dvorak: "My Heart at Thy sweet voice" the celebrated aria sung by Delilah in accomplishing the betrayal of Samson in the opera "Samson and Delilah" by St. Saens. "I Hear You Calling Me," adapted to the text "Ave Verum"; "Sweet Genevieve," sung as a "Veni Creator."

Most of these self styled "editors" seem to have a penchant for adapting the "O Salutaris" probably because the text lends itself (in their estimation) to numberless repetitions and the verses can be mutilated and garbled at will. There is surely a crying need for a new "Motu Proprio" or rather the enforcement of the rules contained in the Motu Proprio of Pius X regarding the use of secular and operatic compositions in connection with the liturgical services of the Church.

NOTES AND GLEANINGS

READING, PA.

The program rendered by Joseph Bonnet the celebrated French Organist in St. Peter's Church consisted in part of the following numbers:

Prelude - Henry Purcell (1658-1695) —
 Recit de Tierce en Taille - N. de Grigny (1671-1703) —
 Prelude - Clerambault —
 Prelude and Fugue in D Minor - J. S. Bach (1685-1750) —
 In dulci Jubilo - J. S. Bach (1685-1750) (melody of a Sacred Berceuse of the Middle Ages) —
 Tenth Organ Concerto - G. F. Handel —
 Pastorale - Cesar Franck —
 Cortege - C. Debussy —
 Ariel - J. Bonnet —
 Romance - J. Bonnet —
 Variation de Concert - J. Bonnet.

PIETRO A. YON

Pietro A. Yon, the gifted composer and organist of the Church of St. Francis Xavier New York City, was married on May 21st. at St. Francis Xavier's Church to Francesca A. Pessagno. The wedding was private, only a few intimate friends being present. Mr. J. C. Ungerer and Mr. Charles Courboin were in charge of the musical programme. Mr. Courboin played selections by Bach, Yon and Ravello before and after the ceremony. Mr. Ungerer, organist of St. Patrick's Cathedral, New York, conducted the choral part of the service.

Adaptation ↙

Original JESUS the only thought of thee ^{with} sweetness fills my
 Drink to me on-ly with thine eyes and I will pledge with
 breast But Sweeter far it is to see and on thy beauty feast No
 mine Or leave a kiss within the cup and I'll not ask for Wine; Tho

Music and Morals

OR "IL BEL CANTO"

By Austin O'Malley, M. D.

Recently I was persuaded to go to a town on the sea coast for a week's-end rest, because I did not need it. The hotel was crowded with profiteers and their parasitic profiteeresses, second lieutenants in the Safety-First Infantry, gentle sailormen from the Cape May Preserves carrying heavy gold cigarette cases, **positi in spe demobilizationis**, and grandmothers in henna wigs, two coats of calamine, and waist cloths longer than those worn last season.

The citizen from beyond the frontiers of Pittsburg was present, dressed for dinner daily as if the custom were habitual; his wife undressed for dinner as far as her skeleton was presentable; but the daughter's Daughter had a tiny wad of mosquito netting fastened hypogastrically to keep the lowest course of her dinner unchilled, and dorsally she wore the back of a chair and her own integument. Any man now from black waiter to white rounder who goes to a hotel dining room after sunset is a competent eye-witness to the biological fact that American women have lombar verterbrae, and that many of these columns look like elevated maps of the Sierra Nevada Mountains, but no one knows the reason for their exposure to the weather. The denudation is not attractive; and why any human being is willing to look from behind like the ridge of a white-enamelled alligator hide valise is another modern mystery. **Quem Jupiter vult perdere, dementat prius**, as the copybook used to say before Harvard reformed our education.

Many of the youngish vampires pecked at cigarettes devilishly, with fear of possible seasickness in their gestures, but there was no hesitation in the handling of the cocktails. They put the brim of the goblet well into their mouths so as to leave undimmed upon their lips the scarlet bloom of applied health. In many cases Time had knocked the entire lining out of their youth itself nearly a generation ago but had mercifully left mathematically arched eye brows, dusky eye lashes, a hint of sun-flecked brown on the zygomatic eminences flushing faintly to crimson and over all the faded rose a pollen mist of **poudre de riz**, the fragrance of sachet dust, and never a wrinkle that could be putted into obliteration. How inefficient Ponce de Leon was to go to all that trouble searching for the Fountain of Youth, when he might have bought youth twice daily in any drug shop for two or three dollars, war-tax included.

The middle aged and old American man who pay for the Fountains of Youth, are pathetic figures in the hotel dining room. Any one of them is as grave as a Sioux Indian, flabby joweled, puffy lidded, with breast and shoulder muscles all rendered out and run down about the equator of his world. He stalks in ahead of his feminine satellites, or behind them, according to his character, chronically awaiting the appointment of a receiver. Stocks and bonds are known to him, but not the **amor invisibilium**. If he thinks of religion at all he confuses it with morality as between men, and he is commonly more culpable for what he omits than for what he commits. His notions of God are founded on his own character. The only argument that moves him in matters not commercial is as concrete as concrete. He labors to buy the skins of animals for his feminine kin to keep sunburn from their ventilated clavicles, limousines to avert contact with the profane he has left recently, and a hole in fashionable ground when the curtain falls, and he enters upon the mummification of the embalmed.

On the Sunday of the week's-end sojourn I went to a late mass contrary to my custom. I go to an early mass habitually for several reasons, one of which is choirs, but on this Sunday I was trapped. You know the kind of singer—our neighbor Maggie who had the material for a voice but the ore was never refined, married to the organist, and now Madame Hogan-Moroni, Italian method. A pious, earnest woman, who never spared herself in helping the pastor. She uses a reading glass at present, her tremolo stop is ankylosed and irreducible, and in music she knows what she likes, but she does not know what she should like. In that imperfection she resembles the choir master, but not the pastor. The pastor has no musical opinion whatever, he is absolutely neutral in the war of church music. The question is so exotic he does not know that there are canon laws regulating the use of music in the liturgy. He thinks the *Tantum Ergo* sung at Benediction last Friday evening was so scrupulously ecclesiastical it would delight the Pope himself. The melody was that of **Deutschland, Deutschland uber alles**, but what one does not know does not hurt him. The motette, *Jesu Dei Vivi*, interpolated before the *Tantum Ergo*, was very devotional to him. A Mr. Cross had proselyted it "for Catholic choirs," without changing a note, from Verdi's *Attila*, act III. The words set to the original melody are **Te sol quest'anima**

ama d'immenso amore, credimi, è puro il core, which means in the American vernacular used in the choir loft, "Take it from me, kid, I sure am stuck on you, and my heart ain't rotten, eye-ther." At the children's mass on the First Friday Sister Dolores used the latest edition of the St. Basil Hymnal, and Heaven help her and the Billy Sunday editor who brought out that hymnal when they meet St. Peter. Culpable ignorance is a poor excuse. Look up the analysis of the St. Basil Hymnal, (of which 60,000 copies have been sold), in *The Catholic Choirmaster* for April, 1919, and if you can not understand the sacrilege you certainly will go straight to Heaven when you die because you never were capable of a sin.

Well, at this mass by the sea Maggie sang. The Pater Noster was rendered with an approximate organ accompaniment at intervals. Now and then the singer skidded and the organist had to shut off the gas. Then came the Agnus Dei. There was the central deed in all this harrowed world, the master work of the Omnipotent Trinity, the completed sacrifice of the Lamb of God whereby we are saved, the veiled faces of trembling archangels, the bowed head of the great Mother of the Incarnate Word—and there was Maggie, her peroxide hair shuddering, her sunburned chest heaving, with powdered nose uplifted, with every stop pulled out, caterwauling, "Dona nobees potchim, potchim," like an alley tomcat in a fit. Then came the "recessional," as we say in the church of St. Giles in the Fields, and the pastor walked out sweetly like the ceasing of exquisite music, and not an inch of the ceiling fell on his head, as I expected it would, and devoutly prayed it would. *Quemadmodum multiplicasti misericordiam tuam, Domine!*

Austin O'Malley.

Philadelphia, July 1st, 1919.

DUBUQUE, Ia.

Joseph Bonnet, the French organist, gave a recital Sunday evening, May 25, at St. Raphael's Cathedral, dedicating a new pipe organ. The church was crowded and the artist gave numbers ranging from Bach to modern composers, including several of his own compositions. The Dubuque College Choir assisted with several Gregorian chants, Father Dress conducting.

ROME'S ST. CECILIA ORCHESTRA
ON MISSION TO AMERICA

For the first time in nearly four hundred years the historic Saint Cecilia Society of Rome will depart from its tradition when the "Augusteo"—popularly called the "Saint Cecilia Orchestra"—leaves Rome in October on its momentous mission to America.

Music is generally regarded as the most ephemeral of arts but is there any institution in the world, artistic or commercial—is there, in fact, anything except a church or a nation that can reckon its existence on a straight, unbroken line from a foundation in 1566? In that year "The Congregation of the Musicians of Rome under the Invocation of Saint Cecilia" was established by Pope Pius V. its charter being confirmed in 1584 by Gregory XIII. It is the orchestra supported by this venerable institution that is coming to this country for a trans-continental tour next fall.

Compared to the Academy of Saint Cecilia, as it is known today, the Paris Conservatoire, the orchestra of which visited America last winter, is a mere child, having been founded in 1795, more than two centuries later, almost contemporarily with the oldest American musical organization still in existence, the Stoughton (Mass.) Musical Society.

The Academy of Saint Cecilia has numbered all the great Italian musicians of the past among its numbers as well as a host of foreign celebrities, including Wagner, Liszt, Gounod and many others. The great composer and violinist Corelli was the head of the instrumental section in 1700. The Academy has always been housed in some famous Roman building. Its first quarters were in a college of the Barnabites—now the Chigi Palace—in the Piazza Colonna, the heart of mediaeval Rome; thence it moved to the Convent of Saint Mary Magdelene, leaving that for another Barnabite college, Saint Carl of Catinari, where it remained for nearly two centuries, finally removing in 1876 to its home in an old Ursuline convent.

In 1869 two distinguished Italian musicians Giovanni Sgambati and Ettore Penelli, opened free classes in music in the quarters of the Academy and after 1870 these classes developed into the Royal Lyceum of Saint Cecilia, the most famous school of music in Italy, supported by the Academy with the aid of a government subsidy. It is the professors of this Lyceum who form the body of solo players of the Saint Cecilia Orchestra that is coming to America.

The Catholic Choirmaster

The Official Bulletin
of the

Society of St. Gregory of America

NICOLA A. MONTANI.....Editor

Published Quarterly by the
Society of St. Gregory of America
at 1207 Walnut St., Phila., Pa.

Printed by The Salesian Press
507 S. 9th St., Philadelphia, Pa.

Yearly Subscription\$1.00
Single Copies25 Cents
Foreign Subscription \$1.50

VOL. V. JULY 15th, 1919 No. 3.

Entered as second class matter at the P. O.
Philadelphia, Penna.
under the act of March 3, 1879

Acceptance for mailing at the special rate
of postage provided in Section 1103, Act of
October 3rd, 1917. Authorized on July 24, 1918.

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

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.

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 Accept-
able music for the use of the members of the
Society of St. Gregory of America. Publishers
who wish to have their works represented on
the 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.

O F F I C I A L

**THE UNWARRANTED USE OF THE NAME
OF THE SISTINE CHAPEL CHOIR**

A meeting of the Executive Committee of the Society of St. Gregory of America was held at St. Bernard's Seminary, Rochester, N. Y., on Wednesday June 25th., and a meeting of the music committee was held June 24th.

Many important questioncs were discussed which will come up for action by the Society at the next Convention.

Plans for holding the next Convention have



DON LORENZO PEROSI

(A snap shot taken by by the Editor in the Apartments of the Director of the Sistine Choir—in the Vatican,Rome).

not yet been, fully developed but definite announcement will be published in the October issue of the *Catholic Choirmaster*.

Among the most important questions considered at this meeting was the matter of the visit of the Sistine Chapel Choir to this country. On account of the wide dissemination of reports to the effect that the Sistine Chapel Choir or a portion thereof, was coming to this country and being in the possession

of proof that these reports were neither accurate nor based upon actual facts, it was deemed necessary to refute the published stories with a positive denial. Acting therefore upon the advice of dignitaries high in authority at the Vatican, and with the approval of those close to the Director and Vice Director of the Sistine Choir, the Executive Committee issued the following statement:

The Executive Committee of the Society of St. Gregory of America, in session at Rochester, N. Y., June 25th. 1919, taking note of the articles and announcements which have appeared recently in musical journals and in the press generally to the effect that the Sistine Chapel Choir (or a quartette of soloists from this choir) was to appear in this country during the coming season, begs to make the following statement:

First—Neither the Sistine Chapel Choir nor any part thereof is coming to this country for the purpose of giving concerts.

Second—The singers whose pictures and names appeared in musical journals and in the daily press, do not hold "the exalted place of soloists in the Sistine Chapel Choir"—since there are no soloists in that choir. In fact these singers are not even bona fide or regular members of the Sistine Choir as can be verified by referring to the "Gerarchia Cattolica" the official directory issued by the Vatican, containing the names of all those connected in an official capacity with the Vatican.

Third—The singers mentioned in these articles are merely independent singers known in Rome as the "Quartetto Romano". The Society of St. Gregory of America composed of Catholic organists and choirmasters, and formally recognized by the Holy See, earnestly protests against the misleading use of the name of the Sistine Chapel Choir by a group of singers not officially connected with that organization.

Since the statement issued by the Executive Committee of The Society of St. Gregory was published in various musical journals and in the daily and weekly papers there has been a change in the wording of the advertisements issued by the promoters of the "Sistine Chapel Choir" Concert.

Later announcements sent forth contain the information that the **Sistine Chapel Choir of St. John Lateran** under the direction of the Rev. Casimiri is to come instead.

Are we Americans so gullible after all? Imagine any one with a knowledge of the choir conditions in Rome swallowing such

a bait as "Sistine Chapel Choir of St. John Lateran." Those not familiar with the conditions, (and these are the persons to whom the appeal is evidently made), may accept such misleading nomenclature as the hodge-podge-conglomeration of two distinct organizations, but what about the great number who know full well that St. John Lateran's choir is not the Sistine Chapel Choir, and who also are cognizant of the fact that in Rome and in all Italy no one would attempt to confuse Perosi's Sistine Choir with the choir under

breaking of a tradition—centuries old—regarding the choir which is generally known as the Pope's own Choir, it is presumptuous on the part of these agents to persist in the use of the name of the Sistine Choir in their advertisements. It is known that a choir of Roman singers or a quartette may come to this country in the Fall but no choir of independent singers has the right to use the honored name of **Sistine Chapel Choir**. This unwarranted use of the name of a famous musical organization, which under the direc-



THE BOYS OF THE SISTINE CHAPEL CHOIR with the director—Don Lorenzo Perosi and the vice-director—Monsignor Antonio Rella, taken in the corridor of the Vatican after a function in the Sistine Chapel.

the direction of the very estimable Father Casimiri (who is, of course, not responsible for the strange pronouncements made by irresponsible agents and managers who desire to hoodwink the American public and make as much out of the name of the Sistine Choir as can be made?).

Since the Holy Father has not given his approval (notwithstanding all the gush and mush issued by certain agents to the effect that Pope Benedict wished to create an *entente cordiale* with this country, and to further this end consented to the coming of the Papal Choir to the United States) to the

tion, of Don Lorenzo Perosi and Monsignor Antonio Rella, has made musical history in the past twenty years should be most vigorously denounced by the authorities, for the promoters realize the advertising value of the name of Sistine Chapel Choir just as much as those unscrupulous Gramophone and Phonograph manufacturers who advertise in their catalogues records made by the **SISTINE CHAPEL CHOIR - ROME!!!**

What a ludicrous farce this is, and how unfair (to say the least) to the Sistine Choir and its honored directors.

GREGORIAN CHANT VIEWED FROM THE STANDPOINT OF THE MODERN COMPOSER

(Note:—The writer, Mr. Harold Morris, is a well known young composer now residing in New York whose works in larger form have been presented by the more important symphony orchestras throughout the country. His estimate of Gregorian Chant is valuable for it gives us a view of the subject from an entirely new angle. Ed.).

To the Editor of the *Catholic Choirmaster*

Sir:—

It was through the kindness of Dr. Harold Becket Gibbs that I was privileged to hear at the Sacred Heart Convent the Gregorian Mass as given in the Eleventh century, and I feel most grateful for the opportunity and pleasure afforded me. The Mass was given with the finish and authority that I have come to expect of such a scholar as Dr. Gibbs, and he imbued the service with an ecclesiastical reverence such as caused music to become an indispensable and inseparable part of the church. The effect was, I am sure, exactly what Dr. Gibbs desired: to prove again that music built upon the Gregorian Chant is possessed of those enduring qualities that have vitality and freshness through all times and that have made music the greatest of the arts and the most natural medium for the worship of God.

I think I can best explain my appreciation of this Mass by some reflection on the music of to-day and its relationship to the past, and I shall take the liberty of speaking of the effect of polyphony as found in the Gregorian Chant era on the music of the present outside the church.

We are living to-day, musically speaking in a harmonic age. We have learned to love the complex, the strange, the queer, the exotic, the atmospheric subtlety of mood, and though all these have been carried to great beauty they have also been used to the extreme and with a grotesqueness and barbarity and boldness, so that musicians in general feel the time has come for music of another sort. The harmonic idiom will stretch no further. Beautiful as it is it cannot stand by itself and it has not the elasticity and buoyancy of everlasting musical life. Yet the majority of composers to-day are imbued with this idiom.

In which direction then, can music turn? There is but one—indeed there need be but one! We must return to the age of polyphony. Polyphony as we now use it is merely the graceful gliding from one harmony to another, no matter how skillful in contrapuntal devices we may be. It is not preconceived polyphony. We can not escape the

spirit of our age. But we must seek a polyphony that is an end in itself, that creates harmony because of itself. For polyphony knows no limit. It is as indefinable and as varied as an ocean wave, ever changing, ever new. It possesses all the great elements of music and can lead to every end desired.

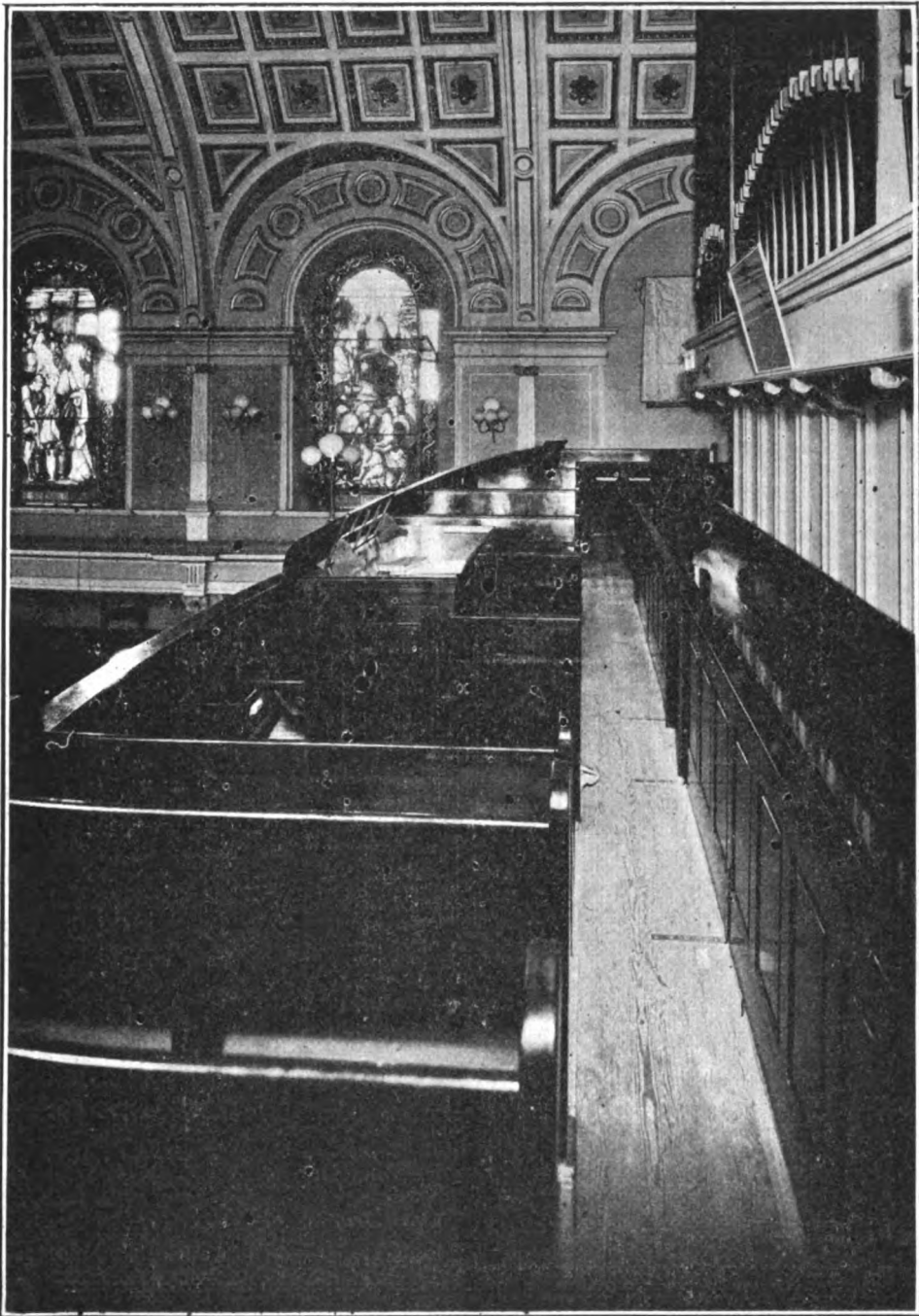
We are inclined to believe our own generation is the greatest of all times and that the habits, thoughts, and customs are final; this is the natural tendency of every age. Such an attitude is usually conducive to happiness, for there seems to be a genuine joy in realizing we have the best, the finest, the newest; but does this tendency always mean the advance of civilization? What we think is finest and best to-day may not be so a hundred years hence or may not have been so a hundred years ago. In the field of art the greatest works are those that have logically and inevitably grown from the years that preceded. An art can not skip a generation or two. There can be no chasm in years in man's growth intellectually and emotionally. Far too much of our music to-day in and out of the church is not an outgrowth of the master-pieces of the past, and it is my belief that we must return to the spirit of Palestrina, and Bach, since we have strayed from the onward progress of generations.

It was with these firm convictions that I attended the Mass so excellently prepared by Dr. Gibbs. As I have heard very little Gregorian music in my life I probably would not have received the impression I did had I not been thinking along these lines. The measureless freedom, the restful movements and graceful curves, the flow of pulsating life, produced an effect on me such as only elemental music can. It possessed that quality eminently adapted for worship, with its direct undorned and telling speech. It also had that which must appeal to the lay musician, for its principles underlie the great works of the masters and must be the backbone of the lasting music of the present and future.

I consider it a rare privilege to have the acquaintance and friendship of Dr. Gibbs. Knowing as I do so many of the prominent musicians to-day, who perforce think more harmonically than otherwise it is a unique experience to meet a man who can take you back to polyphonic days of the past. Musicians now think vertically in contrast to the horizontal era of by-gone times, but I feel assured we must return to the polyphony and we are fortunate in having some few such men as Dr. Gibbs to light the path.

Harold Morris.

New York City, July, 1919.



CHOIR LOFT ST. PETER'S CATHEDRAL,—Wilmington, Del.

Rev. John J. Dougherty, rector; Mr. Joseph Curren, Choirmaster
An ideal seating arrangement for the choir—Organ Console in center; seats (pews)
are arranged in tiers, so all the members of the choir can readily be seen
by the Choirmaster.

ORGAN RECITALS IN CATHOLIC
CHURCHES

Pietro A. Yon the distinguished organist and composer is preparing a special series of programmes to be rendered in prominent Catholic Churches throughout the country during the coming season.

Mr. Yon played a series of recitals in the Church of St. Luigi dei Francesi in Rome some years ago and the programmes were in the highest degree devotional and inspiring. No music is included which is of an orchestral character, while it follows that operatic transcriptions do not find a place in these programmes for Mr. Yon is strictly opposed to the taking of the king of instruments out of its proper sphere. Mr. Yon, in meeting the objections that some rectors may offer with regard to the use of the organ in Catholic Churches apart from the liturgical services, makes clear that there are no laws or decrees forbidding the use of the organ for strictly devotional or sacred Concerts and cites the various extra-liturgical services held in Holy Week (Three Hours' Agony) and at other times and also recalls the fact that in Rome, Don Lorenzo Perosi, the director of the Sistine Chapel Choir, frequently gave performances of his Oratorios in the Church of St. Lucina with orchestral accompaniment and a large chorus of mixed voices and boys.

Upon the occasion of opening new Organs in our churches a grand concert is generally given in order that the full possibilities of the instrument may be demonstrated. This function usually ends with the Benediction of the Most Blessed Sacrament. If organ recitals can be given at the solemn opening of the organ (as recently occurred in Dubuque, Ia., where organ and choir combined in a most effective Sacred Concert), why cannot this custom be continued throughout the year, asks Mr. Yon?

He laments the fact that many brilliant virtuosi (Catholics) of the type of M. Bonnet and M. Courboin are compelled to practise their art solely in non-Catholic Churches. Catholic organists in France have abundant scope for the display of their abilities and this is in keeping with a custom (amounting almost to a tradition) which provides for the use of the organ long before the liturgical functions begin (ofttimes a half hour recital takes place before High Mass), and also permits the use of the organ (after the proper offertory has been sung) during the offertory.

There is much to be said in favor of the greater use of the organ (provided it is in the hands of a competent performer) in our Churches, and if proper safeguards were taken that no unseemly or inappropriate music were played there could hardly be any objection to the giving of the organ recitals of a dignified character in Catholic Churches.

THE INFLUENCE OF GREGORIAN CHANT
UPON ORGAN COMPOSITIONS
of the XVI—XVII—XVIII and XIX Centuries

An appreciation of the playing of M. Bonnet

by Dr. Wm. C. Carl.

Director of the Guilman Organ School,
New York City.

The College of the Sacred Heart, Manhattanville, New York City, was highly favored in securing for the Feast of St. Mark the Evangelist, Joseph Bonnet the famous organist of St. Eustache, Paris, who played a Recital of unusual interest in the College Chapel on that day.

M. Bonnet chose for the larger part of his programme, compositions built on the Gregorian Chant, showing the deep influence these ancient liturgical melodies have had on the development and beauty of Church Music.

There is a wealth of material to select from, and the ones chosen for this occasion produced an indescribable impression on the large congregation, including as it did, many prelates, representatives of Religious orders, and instructors, in addition to distinguished musicians and friends of the College.

Rev. Father Young of the Church of St. Francis Xavier made a short introductory address regarding the great work accomplished by M. Bonnet for the betterment of Church Music in America, and the influence exerted by him in the field of Liturgical Music. M. Bonnet's untiring efforts in this regard are happily already being felt, and will be far-reaching.

During his extensive travels, he has never hesitated to demonstrate the purity and nobility of these themes, so devotional in character, fitting as they do, all the services of the church calendar and creating a spiritual atmosphere unattainable by other musical means.

The programme (as given on another page in this issue) contained organ numbers by writers of the XVI to XIX Centuries and was enhanced by the rendition of various Chants sung by the pupils of the Convent of the Sacred Heart under the able direction of Mother Stevens, with Dr. Harold B. Gibbs at the organ. Interludes, based upon the respective chants by Frescobaldi, Titelouze and Bonnet were played by M. Bonnet on the Grand Organ.

The rendition of such a programme, so complete in every detail, sets a standard for the future development of the music of the Church in this country.

The beauty of the Gregorian Chant was exemplified in all its purity and nobility, demonstrating the superiority of this form of music over all others. Why should it not be universally adopted? Surely the day is not

far distant when the Catholic Church will realize its importance, and the immense amount of good to be gained by recognizing it as the highest type of music to be expressed in worship.

The Gregorian Chant with its inexhaustible possibilities carries the worshipers to another world and creates a distinctly religious atmosphere. The mysticism and spirituality of the Chant are no where else found in the realm of music.

On this occasion M. Bonnet played as one inspired, and with a fervor such as only an artist of the highest rank can do. His artistry stands in a class by itself. Coupled to this, he plays with a keen insight and devotion which penetrates into the inner meaning of each work he interprets.

The sublime grandeur of the greatest of all instruments was demonstrated in a way that will always live in the memory of those who were privileged to attend. M. Bonnet has high ideals and lives up to them. A rare artist, a man of the highest attainments, and devoted to the Church and the advancement of its music in the highest sense.

WILLIAM C. CARL

Director of the Guilford Organ School,
New York City.

PLAINCHANT AND BOYS' VOICE

Editor of the Catholic Choirmaster,

Dear Sir:—

May I again venture to trespass on your valuable space, in reply to Dr. Stubbs of "The New Music Review" of April last? Much as I would like to do so, I will not quote from that excellent monthly. I will presume that those of your readers who are interested in this correspondence will remember my previous letter in reply to Dr. Stubbs, on the subject of plainsong, and its effect upon boys' voices.

May I reiterate my statement that an attack has been made on Gregorian Music? And this is confirmed by Dr. Stubbs who says, almost in the same breath as his denial of the same "We argue against the abuse of it, not against the use of it." In that sentence is summed up the attack. Does the abuse of plainsong consist in having too much of it (in spite of the fact that the Book of the Common Prayer as set to music by Marbeck uses this type of music exclusively) or the imperfect manner in which it is rendered? I cannot tell, and yet it is very like the negative approval that so many Roman Catholics give to the Chant when they say "Gregorian Music is all very well when it is well done. Then I like it,

but not otherwise!" Should not the same be said of all music, concerning which the old proverb fits admirably "If a thing is worth doing at all, then do it well." Such remarks tempt one to retort that I would rather hear Gregorian Music badly done than harmonised music badly done. And that, because when Gregorian Music is badly done, it is a matter of one part going wrong, but when harmonised music is badly done then it means three or four parts going wrong. Putting this practical reason aside, Gregorian Music is as much the authoritative music of the Anglican Church as it is that of the Roman, and when one obeys, surely there is an inward feeling of content if one is doing that which is ordered, rather than which is permissible, even though the performance may not be of the highest order.

The law of Church Music is plainsong, and (where it is possible, that is, where the requisite means are not lacking) polyphony, whilst modern music is, after careful scrutiny merely permitted. Incidentally, one would fancy that the requisite means at the Paulist Church here in New York are not lacking. And yet, with all the unique advantages at his command, Father Finn causes the plain-song to be sung in a very apologetic (Sorry-to-keep-you-waiting) manner, whilst polyphonic music is absent, and modern music literally floods the programme of his Sunday services. Dr. Stubbs adds "All success to him!"

I regret so many digressions, but they are forced on me. The main point of discussion is, whether or no plainsong is injurious to boys voices. If Dr. Stubbs has actually tried the experiment of having his boys sing Gregorian Music exclusively for several months, then his opinion must count for something, and yet regular members of the congregation of St. Agnes' Chapel tell me that it is but rarely heard, in fact, one ventures to state that the actual number of times it has been heard might be computed without any trouble. When I was an Anglican choirboy (and as I have already insinuated, I enjoyed my work as such for twelve years) I used to hear the same attack upon Gregorian Music, to which I always hotly replied in its defence. I knew not why, but I felt it was the right thing to uphold the Church's laws, and I was introduced to Marbeck at the age of five. I always remember, that singing his music made me more attentive, more reverent and more contented and this, in spite of the fact that I was soloist for many years, thoroughly enjoying that work allotted to me in Mendelssohn's "Hear my prayer" and similar compositions.

In one church alone (and that an Anglican) I tried the exclusive use of Gregorian Music for five years and found the results most worthy of commendation. Since becoming a

Roman Catholic I have tried it with equally good results. For seven years we used the Chant exclusively, and with good results, the boys attaining an excellence (and I am not boasting, but merely quoting the opinion of competent critics) that gave me an inward and conscientious satisfaction. At the end of this time, I ventured within the realms of polyphony, and was astounded to note the apparent ease with which both boys and men (all amateurs) carried their own melodies. Needless to add, I kept all the voices apart until each had fully learned, practised and performed their own melodies with the greatest ease. Then, with half-a-dozen rehearsals the complete work was put together with the same ease above described. All this suggested to me that which I ever since declared, viz:— A choir that can sing plainsong can sing polyphony, whilst a choir that knows not plainsong can never expect to succeed in polyphony. Plainsong is all melody, and so is polyphony, but with this difference: in the former all voices sing the same melody at the same time whilst, in the latter, complete, and oftentimes the same melodies are intertwined, with an harmonic result that fairly astonishes and captivates the man who knows how to listen. I need not repeat Richard Wagner's appreciation of the Chant nor of Palestrina, as doubtless such remarks are well known to your readers, but they go to prove that the greatest of composers are not averse to plainsong, but frankly admit their indebtedness to its inspiration. What does "canto fermo" mean and similar expressions?

The result of this correspondence is merely a chronicle of results obtained by those of us who have given plainsong a fair trial. My experience of thirty-five years leads me to emphatically state that I have yet to discover any boy whose voice has been in any way harmed by the constant use of this real Church Music.

Dr. Stubbs takes exception to my remark about taking the boys up to G and A. But I especially mentioned, in connection with this statement, that this was (and had to be) in the melismatic Graduals and Alleluis, where the "verses" demanded boys of real artistic ability. In such parts of the service not even the regular choir itself is expected to take part, but expert chanters must of necessity be employed. These parts of the service are as much the exclusive duties of the trained singers as is the Anthem (which in the Anglican Book of Common Prayer comes after the Third Collect at Evensong) which is introduced by the pregnant rubric "In Choir and Places where they sing, here followeth the Anthem."

In conclusion, I cannot help believing that in the search after the best method of training the boy-voice, so many systems have been

evolved, or guessed at, that we are, as a nation working in the dark. During the past year I have met six choirmasters who have tried for one whole year (they tell me in despair!) to produce the right tone and, when, at the end of six weeks (!) one system has failed them, they have turned to another, and yet another. Results in one year!

Dr. Stubbs ends by objecting to the use of the term "plainsong," "Plainchant," and "Gregorian" as being like a "red rag" to some. I may be wrong, but it seems like a parting shot at the Church's Own Music. To have it characterised as music of "abnormally low pitch" is strange indeed as the pitch was always left to the discretion of the choir master. The melodies indicate tonality and rhythm alone and never once is the pitch actually indicated. In this present Gregorian Renaissance the Choirmaster alone decides such an utilitarian principle as pitch. Whether sung by basses or sopranos the graceful form ecclesiastical tonality, and free rhythm are the same. It is interesting to note that Canon Douglas is doing such a wonderful work in the plainsong field, not only here in New York but at other centres such as Summer Schools etc. For years I have followed his career and regret there are so few of his ability, enthusiasm and wide experience.

Faithfully yours,
G. C.

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THE USE OF CHROMATICS IN SACRED MUSIC

Editor of the Catholic Choirmaster,

Dear Sir:—

Though a little late, I would like to reply to an article which appeared in the *Choirmaster* October 1918.

The article referred to is entitled "The use of Chromatics in compositions for the Divine Service" by Dr. Nicholas J. Elsenheimer. I believe the adoption of the recommendations of Dr. Elsenheimer looking toward a more liberal use of chromatics in church compositions would result in chaos, and would hamper the reform movement which has as its ideal, the introduction of church music worthy of the House of God.

The Palestrina style is diatonic; only in a very limited manner are modulations introduced and these only to the nearest related keys. And only such diatonic compositions were approved by the Church. (It would be erroneous to claim that all compositions of Palestrina or Orlando di Lasso are suitable for church use). Monody is a child of the Renaissance and is also (according to the *Motu Proprio* of Pope Pius X) the more fitting for use in the church the more it approaches the Gregorian style. The diatonic style gives a composition a chaste, holy, sublime and mystic character.

"The priests, likewise many members of the Cecilian Society" have but one object in the pursuit of their art (approved and recommended by a special Breve of Pope Pius IX), and that aim is: "Beauty according to the will of our Holy Church."

Sincerely yours
Rev. William Paul.

Wichita, Kansas, June, 1919.

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in Plain Chant

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by

Dom L. M. Zerr, O. S. B.

(Latin, French and English text)

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and voices 60c
Voice part only 10c

L. J. BITON, Publishers

St. Laurent sur Sevre (Vendee) France

Copies can be obtained by addressing the author—Dom. L. M. Zerr, O. S. B.—
St. Michael's Abbey—Farnborough—
Hants, England.

REVIEWS

LITANY OF THE SACRED HEART

A Chant composed by Dom. L. Zerr O. S. B., St. Michael's Abbey—Farnborough, Hants, (England).

This Litany is a modern Chant (if it can be so termed). The melodies are beautiful in their devotional simplicity and are appropriately conceived. The Litany is arranged for alternate singing by Choir and Congregation; it can however be sung by two Choirs or by soloist (Cantor) and Choir. Instructions for the accurate rendition of the Chant are issued on an accompanying sheet with both French and English text. The Text of the Litany appears in French, English and Latin. An organ accompaniment has been provided by the composer. The work is published by L. J. Biton, St. Laurent Sur Sevre (Vendee) France, but copies can be had by addressing the composer direct (Farnborough, Hants, (England).

CATHOLIC HYMNS FOR THE PEOPLE

A collection of 89 Hymns edited by Rev. James M. Raker. Published by the Catholic Music Press, Wilton, Wisc.
Cloth—Price: One Dollar—postpaid.

Here is another evidence of the growth of taste among our Catholic people so far as the question of hymnology is concerned. We should feel grateful to Father Raker for giving us such a compact and well-chosen set of Catholic hymns. As customary, the work is arranged according to the seasons of the Ecclesiastical Year and the book is not encumbered with what are termed "fillers." Those in charge of Schools and Academies could not do better than choose such a work as this for use in the Church, class room and Sunday school. The melodies are taken from traditional sources for the most part, and while not too severe in style are devotional and appropriate to the texts to which they are wedded.

As a supplement five patriotic songs have been added and the Star Spangled Banner is included (with the celebrated third verse intact and uncensored).

VENI SANCTE SPIRITUS

Sequence for Pentecost (or Motet for Confirmation) for four part chorus (S.A.T.B.) with organ accompaniment by Roman Steiner. Published by P. J. Lammers, Baltimore, Md.

The sequence for Pentecost is here set to music in modern form, by Mr. Steiner whose

works for Catholic Church use have been reviewed at various times in these columns.

This composition is rather elaborate in form and while not difficult it is certain to result very brilliantly in rendition. Mr. Steiner makes use of the imitative style to a degree and obtains good effects by contrasting the groups of sopranos and altos (in three parts) with the male chorus (also in three parts). The final Alleluia in fugal style makes a brilliant, and effective ending to a most worthy and devotional composition.

CANTICA SACRA

A Collection of Motets in honor of the Blessed Sacrament and the Blessed Virgin Mary by the Rev. E. Bottigliero (Op 112). Published by J. Fischer and Bro., Astor Place, New York City.

Here is a collection of thirteen Motets and Magnificat for three part chorus, men's voices (T.T.B.), by a writer who is widely known as one of the foremost exponents of

the ecclesiastical or liturgical style of modern church composition. Father Bottigliero demonstrates that it is possible to write Sacred music that is both melodious and devotional. He has a decidedly clean-cut style and this is apparent not only in the harmonic construction but in the melodic outline or general form of all his compositions.

Father Bottigliero believes in the slogan "Melody First!" but he combines with melodic inspiration the elements of simplicity and churchliness. It is no wonder that male choruses delight in singing his music for while possessing musical qualities of a high degree the works do not offer complications in the way of polyphonic tangles which require so many rehearsals to unravel. Another characteristic of his music is that it does not seem as if so many notes were strung together in a rather haphazard fashion, as do so many of our overly-severe church compositions which are not conceived but simply worked out as mathematical problems.

The organ accompaniment contains merely a reduction of the voice parts intended only for use at rehearsal.

Church Music Regulations for the Diocese of Fort Wayne

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

(Continued)

II. LIST OF MUSIC.

The list of music which I submit, is by no means a complete one. It is but a modest beginning, a suggestion of some Masses permitted and of others prohibited, to which is annexed a short list of hymnals. Whilst intended to be helpful to the churches of the Diocese in general, it is primarily meant to serve as a guide for those who have not yet entirely discarded censurable compositions from their services. Here too, I deem it much better to proceed by steps, supplementing the list at intervals with additional compositions instead of completing it at once. This will serve not only to keep interest alive, but also to enable organists to add to their repertoire by degrees both from the older and from the latest to appear. A list of Requiems, Vespers, Motets, etc., will follow in due time.

It may seem strange that no mention is made of Gregorian publications since after all Gregorian is the music of the Church. Such a list has been deferred to a more opportune time. For the present, directions will be cheerfully given and publications will be suggested on application. Among those who have been making use of Gregorian music in the past, some are rendering the same properly, others not. Now, whether or not plain song is to achieve its purpose and also

to find favor with the people, depends largely, if not altogether upon the manner in which it is rendered. The fear that an improper rendition may serve rather to frustrate the aims of the Papal Instruction, is by no means unfounded, as experience abundantly proves. Until our organists are well-grounded in the knowledge and execution of the chant, and until our choirs and schools have learned to sing the same correctly in a way that is at once musical and devout, it is far better that they undertake nothing new in this line without the advice of the diocesan director. This advice must differ according to circumstances. The diocesan director will always deem it a pleasant duty to lend a helping hand in whatever manner he may find it possible to do so. The ignorant antipathy to the chant, so apparent in many quarters, should not be unnecessarily increased. Sane procedure will go far to expedite matters.

Why it may be asked, is the list of Masses not larger? It is because no Masses were taken, except such as I had an opportunity to examine personally, and of the number to my disposal many are either not at all or not in all respects in accord with the *Motu Proprio*. Besides, there will be occasion enough to add others later on. Foreign publications, of which there is a very great number, are now obtained with much diffi-

culty. The stock of dealers is extremely low or entirely sold out, and owing to war conditions it seems to have become impossible to replenish this stock of foreign goods. Again, we must bear in mind that of the enormous amount of music, passing as "church music," a rather small percentage only is such. Church music can not be gauged by the same standards as other music. For church music is essentially prayer,—not prayer of any kind, not even the subjective prayer of the individual, but liturgical prayer, i. e. the official prayer of the Church in the sense and spirit and manner in which the Church offers the same. (I am speaking of liturgical services, such as the Mass, for which the prayers of the Church have been set to music). Church music has but one purpose, viz., that of glorifying God and inspiring the faithful with devotion to the exclusion of all other purposes that are found incompatible with this. Hence its sphere, as music, is greatly limited. Nor must we overlook the fact that for the attainment of this purpose, as we learn from the *Motu Proprio*, church music is to "add greater efficacy to the text" of the sacred prayers, in a manner interpreting these prayers, bringing out their meaning, and impressing their lessons more forcibly on the minds and hearts of the people. Now, since its limits are thereby narrowed down all the more, we can easily understand how difficult it becomes to write true church music. The composer is thus placed under restrictions not only in regard to the music itself, but also in his treatment of the text.

Church music does not, indeed, exclude that subjective element of personal feeling and expression which is essential to true art. But it must have its source in the liturgy, be it dominated by and subordinated to the same. The composer must be permeated with the spirit of the Church in her liturgy. Many Masses are to be absolutely condemned on account of their unchurchly music. In many others the music is above reproach, but they offend more or less seriously against the text. Such faults should be corrected, if the Masses are to be approved. As it is, I have strained a point by putting some Masses on our list which though faultless in regard to the music, are not always so in the treatment of the text. This was done with the hope that publishers will have corrections made, when getting out future editions. To suggest corrections now for the organists to make in the copies which they will purchase, would only lead to confusion. Such suggestions of inaccuracies or faults will be made to the publishers themselves. For the present these Masses will be permitted in the Diocese, but they will receive unqualified approval only after being published in correct form.

Trusting, dear Bishop that the course I am pursuing may meet with your approval and that it may contribute in a measure toward the realization of your long-cherished desire

of hearing God's praise sung reverently, fittingly and worthily in every church of the Diocese I am with filial esteem and devotedness.

Your humble son in Christ,
S. M. YENN,
Diocésan Director of Church Music.

PROGRAMMES

NEW YORK CITY

Programme rendered by M. Joseph Bonnet, Organist of St. Eustache, Paris, under the patronage of the Pius X Chair of Liturgical Music of the Sacred Heart College, Manhattanville, New York City, Monday April 28th, 1919.

M. Bonnet's programme included compositions built on Gregorian Themes, showing the deep influence these ancient liturgical melodies have had on the development and beauty of musical art.

1. - *Differentias* (variation for the organ - Antonio de Cabezon (1510-1566) — 2. - *Kyrie* (Orbis Factor) Gregorian Chant with organ interludes based on this chant by Frescobaldi (1583-1644) Organist at St. Peters, Rome. — 3. - *Lauda Sion* - Gregorian Chant with organ interludes based on the chant by Joseph Bonnet — 4. - *a-Ricercare - Palestrina* (1526-1594) - *b-Grand Jeu - Du-Mage*, Organist at the Cathedral of St. Quentin (16 - -) — 5. - *a-Ave Maria Stella* - Gregorian Chant with organ interludes based on the chant by Jean Titelouze (1563-1633) Priest and Organist of the Cathedral of Rouen — *b-Organ Postlude on the Chant* by Nicholas de Crigny (1671-1703) Organist of the Cathedral of Rheims — 6. - *a-Short interlude for the Organ on the Gregorian Antiphon "Qui mihi ministrat me sequator"* by Vincent d'Indy - *b-Cantabile - Cesar Franck* 1822-1890) — 7. - *Magnificat* (fourth tone) Gregorian Chant with organ interludes based on the Chant by J. Bonnet — 8. - *Alleluia* from the Mass "Cibavit" - Gregorian Chant — Benediction of the Most Blessed Sacrament sung by the pupils of the Convent of the Sacred Heart — *Panis Angelicus* (From the Hymn "Sacris Solemnis") - Gregorian — *Concordi laetitia* - Gregorian — *Tantum Ergo* (*Pange Lingua*) - Gregorian — *Laudate* (fifth tone) - Gregorian.

The above programme speaks for itself, and is the first of its kind in an attempt to attract attention to the close connection between the Gregorian and contrapuntal schools of music. The chant was given with excellent effect by the pupils of the Convent whilst the beauty of tone was a revelation to many. This is the immediate result of the much-discussed and popular Ward Method which has been successfully introduced into so many dioceses.

The free rhythm was at all times convincing, and illuminating to the students of the Chant who were present in large numbers.

Father Young S. J., introduced the programme in a lucid, and instructive manner, and one felt that but few realised the possibilities of the Liturgy, when interspersed with such exquisite interludes. Nor is it generally recognised that the Church permits such treatment of the Liturgical Chant. But the main object of the Recital is clearly stated above, so that further comment is unnecessary. Nor is it necessary to do more than mention that these were all written in Gregorian Tonality, and this important feature deserves more attention than it generally receives. One is often distracted by a chromatic, and noisy prelude to the Sprinkling of Holy Water, with the sudden change from modern to ancient tonality. Putting aside the fact that so many Liturgiologists are continually reminding us of, viz: - that this ceremony is of the nature of an absolution from venial sin, the rite consequently partaking of the

nature of an Act of Contrition, no compositions so clearly express the words as do the Gregorian and one is glad to observe that these are generally used. If therefore the organist would improvise in the mode of that which is here sung, be it the "Asperges" or "Vidi aquam" the effect would be considerably enhanced. Even those who are not musically inclined are not slow to appreciate the fact that "something is wrong" when there is a dismal attempt to thus combine the two systems of tonality. And a plea might here be made for strictly modal accompaniments to all Gregorian Music.

But to return, Mons. Bonnet was at all times the true artist, in that he attracted attention to the inspired works he interpreted and never to himself. All that he played was legitimate organ music and not transcriptions which is oftentimes called upon to represent a young orchestra, and sometimes an orchestra gone wrong. The interludes to "Lauda Sion" were especially written for this occasion, and were full of the mar-

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vellous ingenuity of that mediaeval school of composers who were so deeply impressed and permeated with the beauty of the Chant. The "Cantabile" by Caesar Franck was the only really modern composition, and showed that great French Master at his best, although it stood out in splendid isolation from the rest of the programme.

The congregation was a very representative one, and consisted of many eminent prelates and clergy, as well as the great musical talent of the Metropolis. S. J.

NEW YORK CITY

The third annual meeting of the Auxiliary Committee to the Pontifical Institute of Sacred Music was held at the College of the Sacred Heart, Manhattantville, New York City, on May 30th, 1919.

The Meeting was opened by a *Missa Cantata*,—a High Mass in which the Congregation took an active part. The Choir and Congregation alternately sung the Gregorian melodies from the Vatican Graduale whilst the Choir of 12 men under the direction of Dr. Harold Becket Gibbs rendered the proper of the Mass in its entirety.

The model programme prepared by the indefatigable and enthusiastic sisters and members of the Auxiliary Committee in even its physical aspect was a delight, for there clearly before one's eyes was the Latin text of the Proper and the literal English translation. The programme was made doubly interesting and valuable by the addition of marginal notes taken from the *Motu Proprio* and which contained some particular reference to the items beside which they were placed.

The programme for the Mass was as follows:

Introit (Mode 7) *Viri Galilae* - from the Vatican Graduale (Choir) — *Kyrie Mass XI* (Mode I) - Choir and Congregation alternating — *Gloria Mass II* (Mode I) - Choir and Congregation alternating — *Alleluia* (Mode IV) - *Ascendit Deus* - The Choir — *Alleluia* (Mode VIII) *Dominus in Sion* - The Choir — *Credo* No. III - Choir and Congregation — *Offertory* (Mode I) *Ascendit Deus* - The Choir — *Sanctus Mass III* (Mode 4) - Choir and Congregation — *Benedictus Mass III* - Choir and Congregation — *Tantum Ergo* (Mode 3) - Choir and Congregation — *Agnus Dei Mass III* (Mode 4) Choir and Congregation — *Communion* (Mode I) - The Choir — *Deo Gratias Mass XI* (Mode I) - Choir and Congregation.

It is estimated that at least 400 persons were in the Chapel comprising the Religious and pupils of the College of the Sacred Heart, members and guests.

A Foot note gave the interesting information that The Mass as sung on this day would take forty minutes and would include

every word and every note as ordered by our Holy Mother, The Church."

Note—See article in this issue entitled "The Organ Accompaniment to the Gregorian Chant" in which will be found a reference to the effect of the singing at this Mass, upon the writer, also see communication from Mr. Harold Morris in this issue which relates to the same event. - Ed.).

At the close of the business meeting, which was held in St. Gregory's Hall and which brought together representative musicians and experts in the art of Sacred Music from all sections of the country, the visitors repaired to the campus where over 1300 children from various schools were gathered. These children had studied primary music (according to the Ward System) for periods varying from eight months to two years. They had been taught by their respective grade teachers and had never sung together until this day. The programme rendered by this massed chorus of bright faced boys and girls consisted of Chants, Prayers, Hymns and Songs and was probably the most remarkable demonstration of its kind ever given in this country.

There was absolute unanimity in the attacks, and the tone quality of the children as a whole was neither rough nor harsh, but for such a great number was well-modulated and gave proof of the earnest attention on the part of teachers and pupils to the important question of tone production. All in all the third meeting of the Auxiliary Committee was the most successful event held in the interest of Sacred Music.

CHICAGO, ILL.

New Conductor of the Paulist Choir
Makes Debut

Leroy Wetzel, the new conductor of the Paulist Choristers, a body of men and boy singers, augmented to 100 voices, conducted this chorus through a long program last Thursday evening, the first which we have heard from them since he took charge, and he displayed some real musical ability in his handling of the men and boys, as well as in the building of an interesting though somewhat overlong program.

The same excellent pianissimo effects, the same notions for tone gradations, and a sharper precision in attack were notable points and especially did these come forth in the "Memorare," by Couture, and in the "This Is the Kingdom," from "The Holy City," by Gaul. There were several soloists, including John B. Miller, the tenor; William Crockett, a boy soprano, who negotiated the difficult florid aria, "Rejoice Greatly," from

Handel's "Messiah," very cleverly, and several others. Orchestra Hall held a large and appreciative audience.

—Musical America.

NEW YORK CITY

CHURCH OF ST. IGNATIUS LOYOLA
Park Avenue and 84th St.

Holy Week Services

PALM SUNDAY

Mass - Gregorian (unison) — Passion (Turba) 4 mixed voice a cappella - Ett.

GOOD FRIDAY (3 hours service)

The Seven Last Words (4 mixed voices a cappella) - Gounod.

TENEBRAE SERVICE

Lamentations, harmonized Gregorian (4 male voices a cappella) - Cornel — Christus factus est (4 mixed voices a cappella) - Zingarelli — Miserere (4 mixed voices a cappella) - Rheinberger.

EASTER SUNDAY

Processional *Christus Resurrexit* (4 male voices a cappella) - M. Mauro-Cottone — Proper of the day - Gregorian — Mass "Choralis" - L. Refice — Offertory *Haec dies* - Biederman — Postlude *Sonata Cromatica* (1st movement) - P. A. Yon.

Choir of boys and men under the direction of Melchiorre Mauro-Cottone.

NEW YORK CITY

AOELIAN HALL—MAY 15th 1919

Concert of the
CHANCELOR CHOIR
of the

CHURCH OF ST. IGNATIUS LOYOLA
Park Ave. and East 84th St., New York

Choir of Boys and men under the direction of

Melchiorre Mauro-Cottone

PART I

Organ - Prelude and Fugue on the name B-A-C-H - Liszt - Mr. M. Mauro-Cottone — *Salve Regina* (a cappella) Hauptmann - Choir — *Kyrie*, from Mass, op. 172 - Rheinberger - Men's Choir — a) *Sanctus* - b) *Benedictus* - c) *Agnus Dei* (a cappella) - Hassler - Choir — *Adoro Te* - Bruno Oscar Klein - Men's Choir — *Panis Angelicus* - Cesar Franck - Soprano Solo and Choir — a) *Ave Maria* - *Christus Resurrexit* (a cappella) - M. Mauro-Cottone - Men's Choir — *Pie Jesu* - Bruno Oscar Klein - Choir.

PART II

Organ - a) *Chant du Soir* - M. E. Bossi — b) *Toccata* (from 5th Organ Symphony) - Widor — *Ave Maria* - Gaston M. Dethier - Boys' Choir — *Carols* - a) *The Snow lay on the Ground* - A. Edmond Tozer — b) *The Sleep*

of the Child Jesus - Gevaert — c) *Jesu, Thou dear Babe* - (Traditional Haytl — d) *When Christ was born* - Stokovski — e) *Come to the Manger* (Traditional) - Soprano Solo and Chorus — f) *Listen, Lordlings unto me* - Osgood - Choir — *Adoro Te* (a cappella) - Dr. Nicholas J. Elserheimer - Choir — *Jerusalem* (from "Gallia") - Gounod - Choir.

FT. WAYNE, IND.

BISHOP PRESIDES AT TENEBRAE SERVICE

Choir Directed by Rev. Simon M. Yenn
Assists at Solemn Office at Cathedral

Rt. Rev. Bishop Alerding on Wednesday and Holy Thursday evenings at 7.30 o'clock presided at the solemn chanting of the Office of the Tenebrae at the Cathedral of the Immaculate Conception. The choir of local and visiting priests chanting in the sanctuary was augmented by a special choir of which the diocesan musical director Rev. Simon M. Yenn was in charge. It was formed by four local priests. Fort Wayne organists and members of their choirs. In point of membership this choir is nearly identical with the one which has rendered excellent service at the Cathedral on various occasions, gaining a decided reputation for the excellence of its work. In the list of singers, St. Peter's church furnished twelve, the Cathedral four, Precious Blood parish, three; St. Paul's, two; St. Patrick's and St. Mary's each one.

Wednesday night at the Tenebrae the following program was rendered by the choir:

Tenebrae factae sunt, (4-part chorus) - Palestrina — *Jerusalem*, (6-part chorus, closing "Lamentatio I & II") — *Lamentatio III in Coena Domini*, (4-part Chorus closing with 3-part "Jerusalem") - Witt — *Miserere*, (4-part Antiphon; Gregorian Psalm with Falso-Bordone arrangement for alternate verses) — *Benedictus* (Gregorian Antiphon and Psalm with Falso-Bordone arrangement for alternate verses). — *Christus factus est* (4-part chorus). With the exception of the numbers by Palestrina and Witt, the other compositions are by Father Yenn. On Thursday evening the *Lamentatio III Ferae in Parasceve*, by Rev. Vincent Wagner, O. S. B. was substituted for that of Dr. Witt.

The work of the choir both evenings was exceptionally fine and gave evidence not only of the ability of the singers but also reflected great credit on Father Yenn who is untiring in his activities and has been training the choir for some time. Attendance at the Tenebrae was representative of all of the Fort Wayne parishes since services on Wednesday and Thursday nights of Holy Week in this city are Cathedral.

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At the second meeting of the Society, held in Baltimore, Md., April 6th to 8th, 1915, the following resolutions regarding membership were adopted:
 "The active membership of the Society shall be composed of those Catholics who are actively engaged in the promotion of Catholic Church Music, and of those who are willing to lend their sympathy and moral support to the principles laid down in the "Motu Proprio" of Pope Pius X on the subject." "Active membership alone shall have voice in the Government of the Society."

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

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

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

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

Dues

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

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