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# Catholic Choirmaster

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Society of St. Gregory of America

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# The Catholic Choirmaster

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

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A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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## An Earnest Appeal For The Revival Of the Ancient Plain Song.

WHEN chancel screens were first attacked, about three years since, I at once denounced the writer of the article as one who was opposed to the very principles of Christian Architecture, and I then stated my firm belief, that the objection to screens was merely raised as a test of public opinion, and in order to ascertain how far the party, (of which the writer was an organ) might proceed in their opposition to the whole system on which the revival of true Ecclesiastical Architecture was based.

But, although I foresaw the evil tendency of their opinions, yet, I must confess, I was not prepared for the extent to which they have been carried in so short a period. At first the screens alone were objectionable, the architecture itself was praised as beautiful and appropriate, but now we are told that it is utterly unsuited to Catholic worship; that our finest Cathedrals, those most noble evidences of the piety of our forefathers, are only fit for demolition, and that, in fine, the buildings we should erect for divine worship should be as similar as possible to dissenting conventicles in their arrangement, only rather more offensive than their meagre prototypes, by the meretricious decoration of their interiors. Now, monstrous as these suggestions must appear to Catholic-minded men, they become light when compared to the changes that are proposed in the divine service itself, and which have been lately put in a publication, which is the recognized organ of the party from whom this miserable system of degeneracy emanates. It is, indeed, seriously proposed to change the whole nature of the divine services of the Catholic Church, under the specious pretext of rendering them more popular and adapting them to the spirit of the age: and what is scarcely credible this change is advocated not merely for the services of

a peculiar order or body, but for the Parochial Churches of the whole country.

Now, however, we may deplore the wretched taste and principle which regulates the services of some religious bodies, yet as long as they are confined within the walls of their own institutions, and are not censured by the ecclesiastical authorities, we may view them in silent sorrow. No Catholic is compelled to assist at their maimed rites or to enter their conventicle looking chapels, if any among the faithful are so debased as to prefer the trumpety display of a toy-shop and the vocal entertainment of a concert-room to a more solemn service, why we only pity and pray for them. But when we find that an attempt is made to thrust this parody of a Catholic service into the Parochial Churches of this country, *where we are all bound to worship*, it is time that every man who has a heart in the Catholic cause should testify his unbounded horror of so unhallowed an attempt to change the ancient offices. What! shall the song of Simeon, the hymn of St. Ambrose, the canticle of our Blessed Lady herself, give place to the doggeral rhymes and poetical effusions of a few individuals whose tendencies and principles should have led them down to Geneva, but who appear to have mistaken their road and found their way into the Catholic Church, only to create divisions among the faithful, and to use the ancient liturgy as a mere vehicle for the display of their Methodism. I do not hesitate to say, that the Book of Common Prayer, bare as it is in comparison with the ancient office from which it is taken, is yet a far more Catholic service, and more in accordance with the ancient traditions than what is now proposed as the beau ideal of a popular service. On the same principle of lowering the divine service

to the debased spirit of the age, some moral essays and family tales, embodying amusing anecdotes, should be substituted in lieu of the old lessons taken from Holy Writ, which are certainly quite out of date, and far more suited to the Basilicas, and the rood lofts of the pointed churches than for the assembly rooms for 19th. century Christians. England can never be Catholicised by the destruction of her cathedrals, the conversion of the liturgy into a song-book, and the erection of Churches, whose appearance is something between a dancing-room and a mechanic's institute, and I do greatly mistake the souls of Englishmen, if this miserable system is ever permitted to take root in this land; for, although some weak persons may be led away by novelties, yet there is a general feeling of solid devotion and a growing appreciation of the glories of Catholic antiquity that will effectually preserve us from the encroachment of modern innovations. And, although there is every reasonable hope, that in due time this country will again receive Catholic truth in all its fulness, yet such a result can only be accomplished by our rising to the high standard of ancient excellence and solemnity, and not by lowering the externals of religion to the worldly spirit of this degenerate age.

But as good frequently grows out of evil, it is most earnestly to be hoped, that this monstrous proposal of substituting vernacular composition for the Church Offices, will be the means of awakening the ecclesiastical authorities to the absolute necessity of restoring the ancient Chaunt in all its purity, and I most gladly embrace this occasion for urging this all important subject.

The very fact of such a proposal being made is an evidence that there is something very rotten in our system; for although the remedy suggested is far worse than the disease, yet that a disease does exist, and to a very great extent, no man who reflects on the subject can deny. There does exist a *want of reality* in the present services of the Churches, as they are performed in this and many other

countries, and from what does it proceed, but the *corrupt and artificial state of ecclesiastical music*. Owing to the complicated nature of modern figured compositions, both the clergy and the people have been precluded from taking any real part in the service of Almighty God. They are reduced to the position of *listeners* instead of *worshippers*; so that, in lieu of the grand and edifying spectacle of priests and people uniting in one great act of adoration and praise, the service is transferred to a set of hired musicians, frequently heretics and infidels who *perform* in a gallery, while the congregation are either amused or wearied, and the clergy who are present generally take advantage of these interminable fugues to say their own office, which has no reference whatever to the great act of sacrifice at which they are ostensibly assisting. Thus the unity of this, the most majestic, and most solemn act of Christian worship, is destroyed, and in many places, it has degenerated into a mere musical entertainment for the audience, and at which they assist with no more devotion, than in a common theatre. Let no one think this picture is overdrawn. In one of the most Catholic cities of Flanders, Sunday after Sunday, an orchestra is set up in the nave, round which a full band arranges itself, and during the whole Mass—Kyrie, epistle, gospel, creed, offertory, and, horrible to relate, even the consecration and elevation—do these men blow forth profane airs, taken from popular operas, while the Church is filled with irreverent listeners of their symphonies, and no man reverencing the Lord's Body. Now, this is not a solitary example by any means. Scarcely is there a great Church in Europe which is not profaned by these miserable parodies of Divine Service; and what is most distressing, the greater the feast, the greater the abomination. I have been assured by a dignitary of the French Church, who abode some time with the Franciscans of Assisi, that their daily offices were most solemnly sung; but the feast of St. Francis arriving, the Church was inundated

with fiddlers from all parts of the neighbouring country, and this most glorious church converted into a perfect *salle d'opéra*. But I build not only on the testimony of others, I have been frequently grieved to the heart at what I have been compelled to hear and witness. No later than the Sunday in the octave of the last *Corpus Domini*, I was present at the High Mass in Antwerp Cathedral, whose choir and stalls were filled with lay spectators, two cantors standing among the crowd, who appeared to be only there for the purpose of displaying their copes, while the service was shouted and fiddled from a gallery at the end of the nave, an unintelligible mass of confused and irreverent sounds.

Were it not tedious, I could multiply examples without number of this miserable system which has completely cut off the people from taking part in the most solemn act of Christian worship, and degraded it in appearance to the level of a pageant. It is impossible for men to sing this modern music, and worship at the same time, they are there as *performers*, and to these hirelings are the praises of Almighty God transferred, while the clergy and people look on in dumb show.

Formerly such persons as now constitute the choir were unknown. The service was sung in Parochial Churches, between the clerks and the devout laymen (*ministri*), who assisted them in the chancel, and the people in the body of the church, who responded in unison. This grand and overpowering effect of the people answering the priest is yet to be heard in parts of Germany. At Minden the *Habemus ad Dominum* rose from more than two thousand voices of faithful worshippers. What a difference from the vicarious reply of three or four *professionals*, thrusting their heads from out of their curtained gallery in the intervals of their private conversation.

Now, when we contrast the Catholic arrangements in a chancel to their miserable expedient of a gallery, we shall at once perceive the infinite wisdom and beauty of the former. All are habited in

vestments, whose colour reminds them of the purity of heart and intention, with which they should celebrate the praises of Almighty God. They stand within the sacred enclosure set apart for sacrifice; the very place tends to preserve a recollection of the Divine presence, and to keep the singers in a devout posture. The distinct and graduated Chant offers no impediment to the perfect union of the heart and mind with the words as they are sung; and in lieu of a mere empty and vain display of vocal eccentricities, we have a solemn, heartfelt, and, we may trust, an acceptable service to the honor of Almighty God.

Now, it cannot be too earnestly impressed on the mind of all, that these arrangements for the Church service were universal throughout Christendom. It is no new scheme or system, proposed for trial; it is simply carrying out the practices of the Church for certainly more than fourteen centuries. Not only were the cathedral and collegiate churches provided with stalls and seats, and ample space for the ceremonies of the choir, but every parish church, and even chapel had its due proportion of chancel, where the divine praises were always sung; and from the Basilica of St. Clement's, down to the humblest church of the 17th century, we shall find the same traditional arrangement. Singing galleries are modern abominations, and no good will ever be effected in Church music, until they are utterly destroyed, and the service sung in its legitimate and ancient position—the choir or chancel. While these galleries are suffered to remain, the erection of pointed churches is a mere sham. In vain the long succession of clustered pillars; in vain the carved screen and gilded rood: the soul of the whole thing is wanting; it is the system of a modern chapel worked in the shell of an old church. Who, then, it will be asked, are those who sit robed in surplices in the stalled seats? Only privileged persons, perhaps subscribers, who go in for a show, like supernumeraries on the stage; *lay* figures as the "Ecclesiologist," most wittily

termed them, and but dumb dogs into the bargain.

A greater sham than this cannot be seen. And was it for this that the long chancel was stalled and screened? that the cunning work was carved and the gold laid on—merely for the accommodation of some good easy men, who take no part in the solemnity, nor contribute one note to the divine praise! Surely not; it is the greatest possible perversion of a chancel; a scandal, and a shame. What could be more painful than to read the account of the church recently consecrated at Sheffield, where the architect had really produced an edifice quite in the old spirit; and instead of the solemn Chant of the dedication rising from its chancel we are sickened by a long eulogy on the quaverings of female singers. St. John's, Salford, is even a more melancholy example; a great cruciform church, with an ample choir, and yet fitted up as if for the followers of John Knox; a most disheartening spectacle.

While this wretched system of gallery singing, with Mozart's and Haydn's music, was carried on in the room-like chapels of the last century, it was in character with the edifices; but when the English Catholic body was awakened, to a sense of better things, and churches arose whose form and arrangement told somewhat of more ancient and better times, then, indeed, we might have hoped and expected, that with the shell they would have revived the *soul*; worldly efforts of modern men, who merely make use of the sacred liturgy as a vehicle, for display of their professional skill; and have returned to that simple and divine song, which was created, like the architecture, by the influence of the Christian faith, and which assimilates and harmonizes with its lofty vaults and lengthened aisles: without this the service and the fabric will be at utter variance, a most humiliating spectacle of ancient grandeur and modern degeneracy.

Whenever an attempt has been made by the members of the separated English communion to restore some of the extern-

al ornaments of religion which were lost by the apostasy of their Catholic forefathers in the 16th century, they have been usually met by insult and ridicule from a great portion of what is called the Catholic press; but I must say that the dedication of a modern Catholic church, as we have seen it occasionally announced accompanied by a full band of music, and where bishops and dignitaries are exposed to the degradation of sitting in dumb show to listen to the interminable squalling of a few female professionals and whiskered vocalists from the front of a gallery, is a far more ridiculous and inconsistent exhibition. Indeed, with some few exceptions, the churches that have been raised after the old models are become so many evidences of our degradation and our shame. The altar and the arch may belong to the ages of faith, but the singing drags us down to the concert-room of the 19th century, and is a sad and striking proof of the little sympathy which exists between the architecture and the men.

I have long mourned most bitterly in secret on this state of things, but when a scheme is actually put forth to abolish the very words of the ancient offices and to reduce the services of Almighty God to the level of the conventicle, I can remain no longer silent. It is evident that the extreme hollowness of the present system is attracting attention; but alas! instead of advocating the only remedy, a return to the real music of the Church in all its purity, we are assailed by a scheme for its utter abolition. Monstrous suggestion! but by its very enormity, as I have before said, I trust in God that it will awaken our ecclesiastical rulers to a sense of absolute necessity of casting aside all novelties and private conceits and returning to that music which has the sanction of ages and the *full authority of the existing Church*. What can be more perfect, what more edifying and consoling than that Divine office, the compilation of so many saints and glorious men, and which is so wonderful in the perfection of its system and composition, that the more it is studied, the

more it gains on our reverence and love! What appropriate fitness in all the antiphons—what noble simplicity in the hymns! while the Chaunt of the Psalter has an almost sacramental power in calming a troubled spirit and leading the soul to God; these were the divine Chaunts that penetrated the heart of St. Augustine, and though many centuries have elapsed, they have not lost one fraction of their influence. It is a monstrous error to suppose that the people cannot be brought to enter fully into the spirit of the Divine Office. In France, there is hardly a country parish where the people do not join in the Vesper Chaunt and the offices with heartfelt devotion. The mass of persons are opposed to the plain song from pure ignorance; they do not understand it: all their ideas are, perhaps, formed from some miserable corrupt version they have heard drawled out by a cantor, who scarcely knew a note of music, and they never trouble themselves to examine and study the wonderful beauty of these heavenly compositions, which, independent of their own intrinsic merit, have all the weight and authority of the Church to recommend them.

To what extreme inconsistency and absurdity does not the substituting of any other music lead in the celebration of the Divine Office! it is well known that the Kyrie is ordered to be sung nine times in honour of the Holy Trinity: modern composers utterly disregard the mystical symbolism of the number, and multiply the applications to an indefinite repetition merely to suit their notes. Again, the priest intones the Gloria after the old traditions, while the choir takes it up in a totally different manner. The Credo, so far from being a distinct profession of faith as ordered, is a mass of unintelligible sound; and at Sanctus, where the priest invites the people to join with angels and archangels, in *one voice*, (*cum una voce*), in singing the Trisagion, a perfect babel of voices usually break forth, and the Ter Sanctus is utterly lost in a confusion of Hosannas, Benedictuses, and broken sentences all going together in glorious con-

fusion, which scarcely ceases in time to enable the distracted worshipper a moment's repose to adore at the Elevation. After a short pause the din recommences, and this generally lasts till a thundering Agnus Dei begins. Whether it is in a spirit of pure contradiction that modern composers have usually imparted to this supplication for peace the character of a great row it is impossible to say; but such is decidedly the case. Some of these compositions would be admirably adapted for a chorus of drunken revellers shouting for wine outside a tavern, and if the words—"Wine, give us more wine," were substituted for "Dona nobis pacem," we should have a demand in perfect accordance with the sound with which it is accompanied.

In lieu of this, were the simple Chaunts; as ordered by the authoritative books, the Antiphonals and Graduals of the Roman Church, restored, the people would soon be able to take part in responding to the clerks in the chancel. The Kyrie would be alternate, the Gloria a real hymn of praise and the Credo would be again a real profession of the Christian faith, not a piece of complicated music, while the "O Salutaris" would rise from the lips of hundreds, and ascend with the incense to the throne of grace.

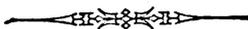
How easy in this age of printing to multiply Choral books *ad infinitum*. How simple to print music for the Gregorian Masses, so as to bring them within the reach of the humblest individual. If these were taught in every school, and inculcated in every Catholic family, our churches would soon present the cheering, the *inspiring* spectacle of a mass of people united, not only in heart, but in *voice*, in the worship of their Creator; and this not in modern and unhallowed sounds, but in the very words sung by the angels in heaven, when the Redeemer was born; and in words to which the old vaults raised to God centuries ago, have often re-echoed with the returning festivals; and in words which, protected by Catholic authority, will descend, by tradition, to ages yet unborn. May the Almighty God in His

mercy open the hearts of our rulers to these important truths; may He inspire our ecclesiastics with the spirit of reviving these solemn offices, which alone embody the spirit of the liturgy and set forth the majesty of the divine mysteries. May He grant us to see a restoration not only of the external glory of His temple but of the reverent service which is alone suited to its ancient symbolism; and may our

churches—which, for the most part, are so many stumbling blocks to our separated brethren, from the discrepancy between the fabric and the service—be purged from the disgrace of these modern performances, and become as shining beacons, not alone by the altitude of their spires, but by the purity and reality of the Divine Office as celebrated in them.

(Written in 1850)

A. Welby Pugin.



## The Use of Chromatics in the Accompaniment of the Chant.

AT the first appearance of Griesbacher's 160th. work, *Quatuor modi cantandi Credo choraliter organo*, the *Bollettino Ceciliano*, wrote (1912, n. 2, p. 53): "We are here confronted by a real revolution. The author acknowledges it in his preface. He does not fear the *diesis*, shakes off every requirement of the diatonic system, professes to write without any reserve the accompaniment which art dictates and musical logic imposes. The logical question would seem to be of the same kind as that which in the olden days made painters dress up biblical personage in the costumes of the fourteenth and fifteenth centuries and arrange the scenery without regard for reality." It was, to continue the illustration, the same kind of logic that would make one paint St. Aloysius in a frock coat, starched shirt, gloves and silk hat. The attempt of Griesbacher went contrary to good Gregorian taste; and it owed any success it achieved merely to the fact that the famous German composer had easy access to the musical periodicals of his own country. Even the *Caecilienvereinsorgan* gave him space for the exposition and defense of his thesis.

The thesis met however with opposition even elsewhere than in these columns. The new musical journal of Vienna, *Musica divina* defended the traditional stan-

dard from the first, and protests were registered by the most celebrated masters of Church music, Mgr. Nekes, of Aquisgrana; Prof. Dr. Francis Xavier Mathias, of Strasburg; Prof. Max Springer, of Vienna; Dr. Weimann, director of the School of Ratisbon, where Griesbacher is a teacher, and others still. We see, therefore, that in this matter the doctrines of Griesbacher were not followed in Ratisbon. In that school, the organist of the Cathedral, Prof. Joseph Renner, continued to train his pupils in accordance with the diatonic system. Particularly important are the following declarations of Max Springer, for the reason that Griesbacher had counted him among his adherents:—

"We cannot declare ourselves favorable to Griesbacher's chromatic system of accompaniment; it disregards all the laws of personal artistic discipline and of unity of style. The author unreservedly adopts chromatics. In our judgment chromatics can have no place in Gregorian accompaniment, although it has a charm for some. For to one who really knows the nature of Gregorian chant it constitutes a foreign element, in open contrast with the Gregorian melodies and such as to destroy their distinctive character. The chromatics of Griesbacher has little by little identified itself with a melodic sentiment

opposite to the Gregorian melodies, and the result is anti-artistic and at times painful, when one sets it under a diatonic melody as an accompaniment. The melody, on account of the lively coloring of the harmonies, becomes secondary and loses its dominant place. It excites almost compassion, as would a wild woodsman who on being introduced into a brilliant modern salon should be observed to lose his natural grace and easy bearing. We do not mean to deny that in all times, according to the progress in civilization, taste has made progress and changed its forms of expression. But it remains to be asked if a work of art may

combine two forms of expression separated by centuries and unite two different kinds of artistic conception. (*Musica divina*, Aug.—Sept., 1913, p. 191).

“This innovation never reached Italy, except as a bit of news, and it was immediately condemned by this journal. Let us hope that the Officers of the Association of St. Cecilia in Germany, in the name of the entire Association, may declare itself opposed to the new tendency, making of it a question of principle. Otherwise there is a risk of ruining the whole Gregorian reform, so happily under way, by leaving free scope to anarchy.”



## THE “MOTU PROPRIO” OF POPE PIUS X.

(November 22nd, 1903.)

(Printed in sections in accordance with a resolution passed during the Convention of the Society of St. Gregory, Baltimore, Md., April 7th, 1915.)

### Instructions as to Sacred Music.

(Continued.)

#### VII. The Length of the Liturgical Chant.

22. It is not lawful to keep the priest at the altar waiting on account of the chant or the music for a length of time not allowed by the liturgy. According to the ecclesiastical prescriptions the *Sanctus* of the Mass should be over before the Elevation, and therefore the priest must here have regard to the singers.
- The *Gloria* and *Credo* ought, according to the Gregorian tradition, be relatively short.
23. In general it must be considered to be a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid.

## Church Music and Architecture.

**R**T. REV. BISHOP BROSSART, of Covington, in a lecture recently delivered during the sessions of the Archdiocesan Institute of Sacred Music, Cincinnati, showed the connection between the change in architecture, which removed the choir from the chancel to a loft at the rear of the church, and the deterioration of church music; and appealed for a return to the style of building, which graced the Ages of Faith. His address follows:

**Y**OU will pardon me, I hope, if on this occasion I speak for a few moments on a subject that, strictly speaking, may be foreign to your immediate purpose, but is nevertheless somewhat connected with the exalted object you all have in view. Personally, I regard it as a means, however remote, to the main end we are all striving for: the restoration of the genuine and ideal music of our divine service.

**T**HE subject I should like to submit to your kind consideration for a few moments is: "Church Music and Architecture." In the most of the churches of Europe, of ante-reformation days and even later, we find extended chancels for choir purposes. This shows the immediate connection between the altar and the choir, which connection has been ruthlessly and shamefully severed by our more modern spirit of innovation and profanation of liturgical music. The choir seems almost banished from its proper and legitimate position, and relegated to the extremest end of the church, where it can more easily ply its destructive work in substituting less sacred music, that ill becomes the sanctuary of the Most High.

**T**HE observent traveler through England, for instance, will find in many country towns, as well as in the larger cities, churches that were built for Catholic purposes and people, wherein the chancel is even larger than the nave. Thus, for instance, at Doveridge there is an early English chancel about 55 feet

long, the stalls of which have been long ago removed, with a nave 45 feet long. At Checkley, the chancel is 50 feet long, and the nave 60. At Norbury there is room for a choir of 20 members, with desk-tops 15 inches wide, and sloping downwards to a ledge, standing two and a half inches high; this latter was for the purpose of holding up the large illuminated manuscript choir-books then in use, but mostly all burnt during the fatal time of religious destruction, so that we only find a few copies now in the museums of the country. These churches were by no means monastic churches, as some of you might presume, but churches under the control of the diocesan clergy, and their choirs were made up of men of the parish. Even Anglicans of today are building their churches with a view of bringing the singers nearer the altar as of old.

**B**UT what are *we doing* in this country? We have succeeded in the past in removing the choir as far as possible from the altar, and have been spending much money in the wrong way.

**T**HEREFORE we need not be surprised that we have succeeded in banishing also the music of the altar, the music of the Holy Service from the church, and have substituted in its stead something more in keeping with exterior worldliness and profanity, and, with it all, we have driven in a measure, from the hearts of our men and boys that love for things most sacred, which the closer communication between altar and choir fostered so extensively in the Ages of Faith.

**R**EFORMATION, therefore, in our ecclesiastical architecture, is a necessary and a crying need. We should hark back to the original mode of building, bring our choirs again in close touch with the altar make the choir once more the extended part of the sanctuary, and have our people again enter the divine worship in its most solemn form and manner—and

thus have people and priest offering in unison the Holy Sacrifice of the Mass, the supreme act of worship to God, the priest leading and the people following in close communion.

**L**ET us learn to spend a little more and *more wisely*, and restore the chancel choirs to the churches, and bring our men old and young, back into the Sanctuary of God that they may take a more active part in our magnificent liturgical service. Let us not regard this as a matter of impossibility. If in small country towns, like, for instance, Uttoxeter, in England, and many other places, the rector can secure twenty surpliced choristers, we here in this country with our magnificent parochial school system, ought to be able to do this more easily, especially so in our large towns and cities.

**L**ET us return to the old Catholic way of building our churches with a long chancel, and if possible, an organ cham-

ber and vestries not only for priest, but also for the choristers. Let us bring altar and choir nearer each other; and then the *ideal* music of the Church—the Gregorian—will naturally follow, and will be better cultivated and more appreciated.

**M**AY God speed the day that a reformation on these lines be substantially inaugurated in this our country, as a result of the glorious movement, in which you are so laudably engaged—the restoration of the music of Catholic service, and the banishment of the worship of a music too profane for our Sacred Sanctuaries, a music that, in spite of all positive legislation of our Supreme Pontiffs, still obtains—alas! in too many places—with the tacit sanction of supine indifference, it would seem, of some in high places.

## ATTENTION!

AN ENTIRELY NEW HYMN-BOOK  
BY PROF. J. SINGENBERGER  
entitled:

## CANTATE

A collection of English and Latin Hymns, six  
Gregorian Masses, including the Requiem,  
the Responses a High Mass, Benedic-  
tion Service, Te Deum

(Vatican Edition)

321 Pages Size 4x5 $\frac{1}{4}$  inches

Cloth, 35 cents per copy; \$3.25 per dozen

Organ Accompaniment, \$3.50

We heartily recommend the new hymn-book by Professor John Singenberger, entitled "Cantate." It is a very good collection of Catholic English and Latin hymns which may be sung by the choir, or by the children, or by the whole congregation. We are very anxious that the book be introduced in all the parishes of our Archdiocese, and we earnestly hope that it will prove an efficient help towards introducing in our churches the old and beautiful traditional custom of congregational singing. When Protestant churches are filled with Christian worshippers, it is in very many cases due to the beautiful church hymns sung by the whole congregation. It was the spirit of modern, un-Christian innovation which deprived Catholics of our days of the beauty of the primitive and medieval mode of church music. Why should we not return to it?

† S. G. MESSMER, Archbishop of Milwaukee, Wis.

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# The Catholic Choirmaster

The Official Bulletin

—OF THE—

SOCIETY OF ST. GREGORY OF AMERICA.

NICOLA A. MONTANI..... Editor

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## The Society of St. Gregory OF AMERICA.

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

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tani.

## NOTICE!

It may be well to make clear the attitude of the  
Society with regard to advertising matters, pro-  
grammes 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 ad-  
vertisements or programmes to any music compo-  
sition which is judged to be out of harmony with  
approved ideals. The "Bulletin" publishes a list  
necessarily quite limited, of music approved by its  
Committee. It can be easily ascertained if the mus-  
ic mentioned in advertisements and programmes  
appears on the approved list.

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

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

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**THE** Rt. Rev. Herman J. Alerding, Bishop of Ft. Wayne, has issued a pastoral letter recommending the observance of the Motu Proprio in all the churches in his diocese.

The diocesan director of church music is the Rev. Simon M. Yenn who has labored long and faithfully in the cause of liturgical church music.

The Diocese of Ft. Wayne is setting a good example to many other Dioceses throughout the country. In the circular mentioned, attention is called to the fact that the present Holy Father, Pope Benedict XV. is in full accord with the principles set forth by Pope Pius X. in the Motu Proprio.

The rules published for the guidance of the organists and choirmasters and for the clergy of the Ft. Wayne Diocese carry with them the "importance and obligation of a Diocesan Statute."

### QUESTIONS AND ANSWERS.

**Q.**—A correspondent inquires whether it is permissible to sing any other Vespers except the one prescribed in the Order for the Sundays of the year.

**A.**—According to a decree of the Sacred Congregation of Rites (Dec. 29th, 1884), it is permissible to sing the Vespers of the Feast of the Blessed Virgin Mary or of the Most Blessed Sacrament in parochial churches where there is no obligation of reciting the canonical hours. The celebrant in this case recites the Vespers of the Day.

**A** MEETING of the executive committee of the Society of St. Gregory is to be held the last week in January to decide several important matters. The next convention of the Society, will be considered and a meeting place will be selected.

It is very likely that the convention will be held in the late Spring or early Summer, and many plans are already being formulated which will afford the delegates an opportunity of hearing the best sacred music rendered in an impressive manner. It is hoped to have a representative gathering of church musicians and those interested in church music from all sections of the country.

**Full program and definite announcements will appear in the April issue of the "Catholic Choirmaster".**

**OPPORTUNITY** is here taken to thank the firm of J. Fischer & Bro for the generous spirit shown in supplying the "CHOIRMASTER" with the supplement for this issue. The Mass in honor of the Holy Name of Mary by Mitterer is a good example of the so called Cecilian style of composition and demonstrates how carefully the Cecilian Verein has guarded the taste of its composers. The Mass herein included is published in various arrangements and should be of service in every choir.

## COMMUNICATIONS.

Cincinnati, O., September 28, 1916.  
The Rev. Leo. P. Manzetti,

Dear Rev. Father.—

In one the lectures given at the Musical Institute held here during the month

of August, a question was asked as to the use of Chromatics in the accompaniment of plain chant as exemplified in the Catholic Supplement of the Silver, Burdett Music Readers. In reply it was stated that

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# Mass in honor of the Holy Name of Mary

(Arrangement for Soprano and Contralto by Frederick W. Goodrich)

## Kyrie

IGN. MITTERER, Op. 141C

Andante sostenuto

SOPRANO  
Ky - ri - e e - lei - son. Ky - ri - e e -

CONTRALTO  
Ky - ri - e e - lei - son. Ky - ri - e e -

ORGAN

Poco più mosso

lei - son. Ky - ri - e e - lei - son. Chri -

— lei - son. Ky - ri - e e - lei - son.

Poco più mosso

ste e - lei - son.

Chri - ste e - lei - son.

Eigenthum des Verlegers für alle Länder

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Chri - ste e - lei - son.

Chri - ste e - lei - son.

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

*mf string.* Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

*mf string.* Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

*mf string.*

This system continues the vocal and piano parts. The vocal lines are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a specific instruction for the strings: *mf string.*

*f* Ky - ri - e e - lei - son, *rit.* e - lei - son.

*f* Ky - ri - e e - lei - son, *rit.* e - lei - son.

*f* *p rit.*

This system concludes the piece. The vocal lines feature a forte (*f*) dynamic and a ritardando (*rit.*) marking. The piano accompaniment also includes a forte (*f*) dynamic and a piano ritardando (*p rit.*) marking.

## Gloria

Con moto

Et in ter-ra pax ho-mi - ni-bus bo - nae vo-lun-ta - tis.

Et in ter-ra pax ho-mi - ni-bus bo - nae vo-lun-ta - tis. Lau-da -

Con moto

*mf*  
Ped.

Lau-da - mus te. Be-ne - di - ci-mus te. Ad - o -

- mus te. Be-ne - di - ci-mus te. Ad - o -

ra - mus te. Glo-ri - fi - ca - mus te. Gra - ti - as

ra - mus te. Glo-ri - fi - ca - mus te.

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

Do - mi - ne

De - us Pa - ter o -

De - us, Rex coe - le - stis, De - us Pa - ter

mni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te

omni - po - tens.

Je - su Chri - ste.

Je - su Chri - ste. Do - mi - ne De - us,

Edi.

A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us

A - gnus De - i, Fi - li - us Pa - tris, Fi - li - us

*Solo* *Andante sostenuto*

Pa - tris. Qui tol - lis pec - ca - ta mun - di,

Pa - tris.

*Andante sostenuto*

**Tutti** **Soli**

mi - se-re-re no - bis. Qui tol-lis pec-ca - ta mun - di,

**Tutti** **Soli**

mi - se-re-re no - bis. Qui - tol-lis pec-ca-ta mun - di,

*pp*

Ped.

**Tutti**

sus-ci-pe de-pre-ca-ti - o - nem no - - - stram.

**Tutti**

sus-ci-pe de-pre-ca-ti - o - nem no-stram. Qui se-des ad dex-te-ram

*p*

*poco rit.*

mi - se-re-re no - bis, mi - se-re-re no - bis.

*poco rit.*

Pa - tris, mi - se - re-re no - bis.

Tempo I.

Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al - tis - si -  
 Quo - ni - am tu so - lus san - ctus. Tu so - lus Al - tis - si - mus, Je -

Tempo I.

Man. Ped.

*poco rit.* *a tempo*  
 mus, Je - su Chri - ste. Cum Sancto Spi - ri - tu, in glo - ri - a  
*poco rit.*  
 - su Chri - ste. in glo - ri - a De - i

*mf poco rit.* *f a tempo*

De - i Pa - - tris. A - men, A - men.  
 Pa - tris. A - - - men, A - men, A - men.

Man. Ped.

# Credo

**Allegro moderato**

fa - cto - rem coe - li et ter - rae, vi - si -  
Pa - trem omni - po - ten - tem, vi - si -

**Allegro moderato**

Ped.

Detailed description: This system contains the first two vocal lines and the beginning of the piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment is in the right and left hands, starting with a few chords and a simple bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo is marked **Allegro moderato**. A *Ped.* (pedal) instruction is present at the bottom of the piano part.

bi - li - um omni - um, et in - vi - si - bi - li - um. Et in u - num  
bi - li - um omni - um, et in - vi - si - bi - li - um. Et in u - num

Detailed description: This system continues the vocal lines and piano accompaniment. The vocal parts have two lines of lyrics. The piano accompaniment continues with more complex chordal textures and a steady bass line. Dynamics include *mf* and *p*. The tempo remains **Allegro moderato**.

Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.  
Do - mi - num Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum.

Detailed description: This system contains the final vocal lines and piano accompaniment of this section. The vocal parts have two lines of lyrics. The piano accompaniment concludes with a final chord and a few notes in the bass. Dynamics include *mf* and *p*. The tempo remains **Allegro moderato**.

Et ex Pa-tre na - tum: De-um de De - o,  
 an - te om-ni-a sae - cu - la.

*mf*

Man.

lu-men de lu - mi-ne, De - um ve-rum de De - o ve-ro:  
 De - um ve-rum de De - o

Ge - ni-tum, non fa - ctum, con - sub-stan-ti-a-lem Pa - tri:  
 ve-ro, con - sub-stan-ti-a-lem Pa - tri:

*pp* *mf*

Mus. Ped.

Qui pro-pter nos ho-mi-nes, et pro-pter no-stram sa-  
 per quem o-mni-a fá-cta sunt. et pro-pter no-stram sa-

lu-tem de-scen-dit de coe-  
 lu-tem de-scen-dit de coe-

**Moderato**

lis. Et in-car-na-tus  
 lis. Et in-car-na-tus

**Moderato**

rit. dim.

est de Spi-ri-tu San-cto ex Ma-ri-a

est de Spi-ri-tu San-cto ex Ma-ri-a

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "est de Spi-ri-tu San-cto ex Ma-ri-a" on the first line and "est de Spi-ri-tu San-cto ex Ma-ri-a" on the second line.

Vir-gi-ne: Et ho-mo fa-ctus est. *Più mosso*

Vir-gi-ne: Et ho-mo fa-ctus est. *Tutti* Cru-ci-fi-xus

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Vir-gi-ne: Et ho-mo fa-ctus est." on the first line, "Vir-gi-ne: Et ho-mo fa-ctus est. *Tutti* Cru-ci-fi-xus" on the second line. Performance markings include *p* (piano) and *pp* (pianissimo). The tempo marking *Più mosso* appears above the first and third staves.

e-ti-am pro no-bis: sub Pon-ti-o Pi-la-to pas-sus, et se-pul-tus

The third system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "e-ti-am pro no-bis: sub Pon-ti-o Pi-la-to pas-sus, et se-pul-tus".

Con moto

Et re-sur-re - xit ter-ti-a di - e, se - cum - dum Scri-pto - ras.  
 est. Et a -

Con moto

Man. Ped.

Et a - scen - dit in coe - lum: se - det ad dex - te - ram  
 scen - dit in coe - lum: se - det ad dex - te - ram

Man. Ped.

Pa - tris cum glo - ri - a, ja - di - ca - re  
 Pa - tris. Et i - te - rum ven - tu - rus est ja - di - ca - re

Man. Ped. Man.

vii - vos et mor - tu - oss: cu - jus re - gni non e - rit fi - nis.  
 cu - jus re - gni: non e - rit fi - nis.

Ped.

Solo

Et in Spi-ri-tum Sanctum, Do - mi - num, et vi - vi - fi - can - tem: qui

*p*

Man.

ex Pa - tre Fi - li - o - que pro - ce - dit.

Solo

Qui cum Pa - tre et Fi - li -

*p*

Ped.

Tutti

si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur:

Tutti

o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur:

*mf*

qui lo - cu - tus est per Pro - phe - tas.

qui lo - cu - tus est per Pro - phe - tas. Et

et a - po - sto - li - cam Ec - cle -  
 u - nam san - ctam ca - tho - li - cam

- si - am. in re - mis - si - o - nem pec -  
 Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

- ca - to - rum. Et ex - spe - cto re - sur - re - cti - o - nem  
 pec - ca - to - rum. Et ex - spe - cto re - sur - re - cti -

*poco rit.*

mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li.

*poco rit.*

o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li.

*poco rit.*

*f*

A - - - - - men, A - men, A - men.

A - - - - - men, A - men, A - men.

The first system of the musical score consists of three staves. The top two staves are vocal lines in G major (one sharp) with a common time signature. The first vocal line begins with a 'poco rit.' marking and the lyrics 'mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li.' The second vocal line continues with 'o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li.' The piano accompaniment is on the bottom staff, also marked 'poco rit.' and features a dynamic marking of 'f' (forte). The piano part includes chords and moving lines in both hands.

## Sanctus

*Andante sostenuto*

*p*

San - - - - - ctus,

*p*

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

*Andante sostenuto*

The 'Sanctus' section begins with a tempo marking of 'Andante sostenuto'. The first system shows two vocal lines and piano accompaniment. The top vocal line starts with a dynamic marking of 'p' (piano) and the lyrics 'San - - - - - ctus,'. The second vocal line continues with 'San - - - - - ctus, San - - - - - ctus,'. The piano accompaniment is on the bottom staff, also marked 'Andante sostenuto' and 'p'. The piano part features chords and moving lines in both hands, with a dynamic marking of 'p'.

*cresc.*

San - - - ctus Do - mi - nus

San - - - ctus Do - mi - nus

*mf*

*Più mosso*

De - us Sa - ba - oth: Ple - ni sunt coe - li et ter - ra

De - us Sa - ba - oth: Ple - ni sunt coe - li et ter - ra

*mf*

*Più mosso*

*Allegro*

glo - ri - a tu - - a. Ho - san - na in ex - cel -

glo - ri - a tu - - a. Ho -

*Allegro*

Chromatics had been introduced into the accompaniment as a concession to modern musical taste vitiated by centuries of figured music. It was said that, like Adam and Eve, after partaking of the forbidden fruit, we may be said to be, in a sense, in a fallen state musically and hence would be unable to accept the apparently harsh (?) sound of the original accompaniment; consequently an occasional chromatic alteration of tone has been introduced to satisfy the musical ear of the present generation.

Would you be so kind to state if the above can be a sufficient reason to justify the use of chromatics or would you advise strict adherence to the original diatonic form of accompaniment?

Very respectfully yours,

M. G.

(M. G. will find in this issue of the CHOIRMASTER an article on chromatics in the accompaniment of the chant, quoted from the *Bollettino Ceciliano* of Rome, the official organ of the Associazione Italiana di Santa Cecilia.—*Leo P. Manzetti*)

Oswego, N. Y., November 6, 1916.

My dear Father Manzetti:—

No doubt you think that it is about time you should hear from me. I have been very busy so far and have been working on the new ideas of Chant. We had Forty Hours' Services last week and sung the Proper Vespers, and at Benediction sung the *Panis Angelicus* by Palestrina, as you taught us at the Summer School of Church Music. It was a revelation to many, and was liked very much. Of course you know that here, with a few exceptions, no one knows anything about Church Music or cares to know. The Proper of the Mass is an unknown quantity in this vicinity. I am going to have the Introit and Communion sung all during Advent and for Christmas we shall have the full Vespers. Of course the *Adeste Fideles* will also be sung. It is not possible, you understand, to introduce these reforms wholesale, it must be done gradually. When I first went to my present position the Choir sang Loesh,

etc..... two-step masses. I tried from the beginning to have masses that were well made musically, and now I have the liturgical requirements more in mind than before. The Palestrina "*Alma Redemptoris*," you so kindly interpreted for me, will also be sung for Christmas. I have a copy of your Benediction Hymns and like the harmonization very much, in fact I am modeling mine upon it. I should like very much to keep in touch with your work of both the Schola of the Seminary and the Baltimore Catholic Choral Society.

Sincerely yours, *J. J. McGrath.*

St. Fidelis College,  
Herman, Pa.,

November 29, 1916.

My dear Father Manzetti:—

Having successfully rendered Perosi's *Missa Pontificalis* with our student choir, I cannot refrain from letting you know of the impression it made on all who heard it. I owe this to you since you, in great part, inspired me with an ardent love for genuine Church Music, by pointing out the path to the correct interpretation of the deep religious spirit that underlies it all. The occasion was Forty Hours Devotion.

Every musical critic present commented upon its stateliness and devotional setting. On this occasion too we made our first attempt at rendering the Proper of the Mass in Solesmes Chant according to your interpretation and succeeded in convincing a few at least of our Fathers who are strict adherents of the old Ratisbon School, that the free, untrammelled rhythm of the Benedictine School is, after all, more artistic and devotional. You may imagine my delight when, upon my return home from your Summer Course, I at once looked up our Capuchin Proper and found it to be edited by no less a Gregorian scholar than Dom A. Mocquereau himself, who worked the chants upon the request of Rev. Cyriacus, O. M., Cap., organist of our convent church in Altoetting.

Hoping to see you next Summer again,

I am devotedly yours in Xo.,

*Fr. Cornelius, O. M., Cap.*

## NOTES AND GLEANINGS.

**A** ROMAN correspondent, writing to the London "*Organist and Choirmaster*," relates the following incident: "On the occasion of the observance of the Feast of Corpus Christi, during the procession, a number of Motets were sung by some students. A curious thing happened in one of the Motets. The Basses took a wrong starting note, and *mirabile dictu* maintained that pitch throughout nearly the whole of the Motet, meanwhile the other parts gaily pursued their way in a different key! They managed to get all together in the same boat for the finish, so that they ended well, but there were certainly some wierd effects on the way..... The same correspondent in writing of the work of the choir at the church of St. John Lateran, Rome, speaks of the fine unaccompanied singing to be heard at this church: "I suppose the church of St. John Lateran must be accorded the palm for the most noteworthy music during the week—both as to quality and excellence of performance. I had the good fortune to spend many hours of Good Friday in this church, and on that day, at all events, the music was truly magnificent. At the Mass of the Pre-Sanctified the Tracts were sung in Plainchant; the "Passion" was by Meluzzi; and the "Improperia" (5 voices), "Crux fidelis" (4 voices), and "Vexilla regis" (4 voices), were by the Maestro Casimiri, priest-choirmaster of the church. At "Tenebrae," in the afternoon, the Responsori were sung to music by Capocci, Palestrina, and Vittoria. "Benedictus" was by Palestrina; "Christus" by Anerio; and "Miserere" by Casimiri. It was an astonishing thing to see the choir come down from their place to sing in the procession during the Mass, and to find that, instead of the twenty or thirty voices which one expected to see, there were only ten! Verily these Italians have amazing voices!"

The following Editorial and letter appeared in "the New York Sun" quite some time ago, nevertheless, the points covered are of such a character as to warrant reproduction in these columns.

## CATHOLIC CHURCH MUSIC.

**Reform Directed by the Pope Has Not Been Fully Carried Out.**

**T**HE encyclical of Pope Pius X on the music of the Roman Catholic church was issued more than ten years ago, and the reforms that he ordered should now be in force. In the main, they called for the abolition of mixed choirs and the substitution of the music of Palestrina and other early sacred composers, the Gregorian chants and the purely religious composers for the modern sentimental and operatic music which have gained such popularity in the churches. This order, of course, excluded from use many popular works by famous composers, such as the masses of Mozart, Haydn and Gounod. These were classed with church music in which the text of the Psalms and the significance of the Liturgy were made subordinate to mere beauty of melody or skill in composition. Such treasures of ecclesiastical music, prized through long use, were not to be lost without regret.

The Pope's final orders were the result of previous attempts in the same direction, combined with the interest of the present pontiff in music. He emphasized what his predecessor had discussed, and in his course had the advice of Don Perosi. To those who have heard only the oratorios of the priest-composer his opinions on music may not seem of great value. In the study of ecclesiastical music, however, he is said to show zeal and taste, and his knowledge of the subject on which he counsels the Pope is said to be comprehensive.

Yet the Pope's encyclical, backed with the authority of the best known of contemporaneous religious composers in the Roman Catholic church, has been powerless to make any impression on the clergy of this diocese. Few parishes have dismissed their mixed choir and fewer have made any attempt to introduce the Gregorian or any other ecclesiastical music of the kind recommended. The orders of Cardinal Farley have not been ignored, but the clergy, on the ground that the change involves such great difficulties, have obtained permission to continue temporarily in their former way. It is not denied that this permission is expected to continue until the order of the Pope is revoked or the proposed changes are tacitly dropped. It is said that the reforms have been confined almost exclusively to the parishes controlled by the regular clergy, the secular priests having troubled themselves little about the matter, once the permission to continue their same arrangements for the music had been secured from the Cardinal.

There are undoubted difficulties in the way of any attempt to restore in the churches the full Gregorian service: It would entail severe work on the priests as well as on the singers. It is not probable that the Holy Father contemplated the use of such music in its entirety. Even the difficulty of such an undertaking, however, has been much exaggerated both by the clergy and the choirmasters, who do not realize that there need be no such overwhelming efforts required to make their musical services comply with all that the encyclical demands. It is probable that the indifference to the order lies less in the fear of the great amount of work involved than in the belief that music is not important enough to justify any labor at all.

That is the view of the average parish priest, who thinks that any music is probably good enough, so long as it is capably rendered. His congregation is satisfied, and the choirmaster, foreseeing the loss of all personal display that is certain to follow a restoration of the old music, adds his advice against the change. Thus arises the average priest's opinion that he has enough to do without troubling about music that has hitherto been good enough.

To priests of musical training, however, the matter has presented itself in an entirely different light. They are glad of the opportunity to restore such music to the use of the church. They find no such unconquerable hardships in the way of accomplishing all that the Pope's order requires, and have in several cases made notable progress during the few years in which the rule has been in force. It will be interesting to see if their example will be powerful enough to prevail against the counsels of the choirmaster and the indifference of the clergy, who are too much occupied with what seems more urgent business to worry about music that has done well enough for so many years.

### A LAYMAN'S REPLY CHURCH MUSIC

**S**INCE I read your editorial in reference to church music I have watched every day for an answer. Why such an ominous silence? It is because there is no defense. To us of the laity who are able to judge between comic opera and a psalm tune the action of the "powers that be" in this country seems inexplicable. The head of the church never issued any mandate on a matter of discipline into which he put more force of authority than in his "Motu Proprio," and with what results? In many dioceses his words are completely ignored, in many others they are

laughed at, and as a rule the inferior clergy, copying the apathy of those who ought to be their leaders, stultify their consciences by dismissing the whole subject with: "It was never intended for this country."

Within the last few months in one of the metropolitan churches there was a solemn pontifical mass at which many church dignitaries were present. A mixed quartet gave an operatic concert by Haydn during the mass, with a cello *andante* for the offertory, and a cornet solo, "The Lost Chord," for a communion. "The March of the [pagan] Priests" from a sensuous opera was played as they marched back to the sacristy. To cap the climax, a cablegram was read in which this zealous pastor and his flock, and the mixed choir came in for its share of the papal blessing.

To us of the laity all this looks like a farce. Did the Pope intend it to be obeyed or not? If he did, then are not those who ignore his commands guilty of a grave act of disobedience, not to speak of the sin of scandal?

To know the mind of the Pope we must go to Rome. What is understood in Rome by a choir? To those who have visited the Holy City and remained there for any length of time it must be evident that in most of the churches it means a loft or organ gallery very much like what we have in our own country, but filled with male voices only, and it is in such choir lofts that women are forbidden to sing. In very few, if any, of the Roman churches do we find the choir in the shape of stalls as may be seen in the Paulist church, New York, and where such arrangement exists it is for the canons of the church, not for the singers—in fact, the choir singers are frequently in the organ gallery at the end of the church or in one of the transepts. Therefore, according to the Roman idea, the choir of modern time consists for the most part of trained male singers set apart in some elevated spot in the church, and not in stalls surrounding the high altar.

The abuses that exist in Rome consisted in the theatrical style of the music as well as in the orchestral accompaniments. In our own country, however, we added to this the female singers screeching out their "O Salutaris" and "Tantum Ergo," or smiling sweetly at their male partners as they sing in feeling tones: "Veni Amor Mi." Any pastor who has interest enough to visit his choir loft regularly or who takes an occasional glance at it from the pulpit knows that it is a great place for conversation, especially during sermon time. The proprietor of the nearest beer saloon can always tell when the sermon begins by the advent of the tenor and the basso and sometimes of the organist himself.

Now, while such flagrant abuses exist, why should the hierarchy waste powder in condemning such innocent and soulstirring hymns as "Lead, Kindly Light" and "Nearer, My God, to Thee," and forbidding them to be sung in church? If they are heretical, point out the heresy. If they express the most exalted aspirations of the human heart and at the same time the lowliest humility, and if the common people have learned to love them, why condemn them? Why strain at a gnat and swallow a camel? Can the hierarchy expect obedience in a small matter of this kind when they themselves disobey the head of the church. — *Churchman*.

"Looking over the historic ground as we know it we find that the real development of musical art began (crudely to be sure) when St. James, first Bishop of Jerusalem, and St. Mark, first Bishop of Alexandria, set about arranging their two liturgies. For in these products of the infancy of modern music we find certain characteristics which deepened their impress till they became salient features of all music up to the time of Palestrina and even later."

"The chief of these was the employment of floridity as an element of purely musical expression. But one element of the whole mass of mediæval music refused to submit to any incursion from without or any impulse from within. The melodic substance of all this music was the simple diatonic scale, and whether we find its apparition in the forms derived from the Greeks and known to us as the ecclesiastic or in the modern major and minor, we recognize in this body of material the timber from which Bach, Beethoven and Mozart built their works" — *W. J. Henderson in N. Y. Sun*.

Mr. Henderson contributes in the same column the following interesting comment regarding Oratorio and its origin:

"Tucked away in a corner of an advertising page of a musical periodical as a filler the reader might recently have found under the heading 'The Origin of Oratorio' this enlightening paragraph:

The fact is well known that Italian oratorio and opera both sprang from the same source, the desire on the part of St. Philip Neri and a group of Italian music lovers of the late sixteenth century to revive the style of performance of the ancient Greek dramas. One of the first of oratorios was that of Cavaliere, 'La Rappresentazione di Anima e de Corpo,' which was performed in Rome in 1600 shortly after the composer's death. It appears to have been suggested by the performance of plays founded on Biblical subjects and combined with simple music, which had been given in

the oratory of Santa Maria in Vallicella at Rome. 'These,' says Sir Herbert Parry in his 'Summary of the History of Music,' 'had been instituted by St. Philip Neri, the founder of the Congregation of the Oratorians, for religious purposes; and it appears that the familiar name which has become universal was derived from the place where these earlier works had been performed. The name "Oratorio" however, did not come into use till considerably later. The first to use it in a published work is said to have been Francesco Balducci, who died in 1642. The earlier examples were sometimes described as, "Dramma sacra per Musica" "

This conveniently arranged bit will undoubtedly make a long tour. It will be clipped and quoted from Maine to California in newspapers which do not make a specialty of music, but which aim to show their liberality by doling out pieces of musical misinformation from time to time. Such unquestioning repetitions of exploded notions prevent people from arriving at the truth. The fact that the thing appears in a highly valued musical magazine gives it a factitious authority.

The evil in this paragraph lies in its preservation of old statements made over and over in back histories of music and now without excuse. That the old histories should be exact is to be pardoned, for much has been learned since they were written. That an authoritative musical magazine should give space to the ancient tales is not pardonable.

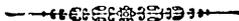
St. Philip Neri was not an active member of the Florentine coterie which was long credited with the invention of the musical drama. He was the founder of the Congregation of the Fathers of the Oratory, as Dr. Parry notes, and his work was not creative but reconstructive. He rescued the old religious play from the degradation into which it had fallen, or perhaps it would be more exact to say offered as a substitute for it a new series of religious dramas written and composed by real artists. Even Palestrina contributed to the good work, and all of Cavaliere's libretti were written by Laura Guidiccioni, a distinguished gentlewoman of high culture.

St. Philip Neri was in no way connected with the Florentine movement in the opera field. The quotation from Sir Hubert Parry, always an accurate writer, is obscured by the introductory sentence. But something more or less should have been said about the artistic objects of the young Florentines. The story that they were solely occupied in trying to resuscitate the Greek drama survived too long.

They were much more eagerly bent on abolishing the complexities and obscurities of vocal polyphony. They were trying to rid the lyric stage

of a form of musical drama in which the text was unintelligible because of the complications of the music. It was in this endeavor that they created

recitative, or, as they called it, the "Stile parlante," in which they couched the dramatic speech of their first operas



**PROGRAMMES**

The Feast of the Presentation at St. Mary's Seminary and Christmas Day at the Cathedral, Baltimore, Md.

Music rendered by the Schola Cantorum of St. Mary's Seminary, numbering 80 voices, Rev. Leo P. Manzetti conducting.

Feast of the Presentation, His Excellency, Most Rev. John Bonzano, Apostolic Delegate, pontificating, His Eminence J. Cardinal Gibbons presiding:

- "Ecce Sacerdos" ... (Motet, 4 part chorus) ..
- ..... Perosi-Manzetti
- "Adducentur," Introit .. .. Traditional Chant
- "Audi Filia," Gradual..(4 part Falsobordone) ..
- ..... Perruchot-Manzetti
- "Alleluia," .. .. Traditional Chant
- Kyrie, Gloria, Credo ... (3 part Mass in honor of St. Orestes) .. .. Ravanello
- Sanctus, Agnus Dei .. (2 parts) .. Bottazzo-Manzetti
- "Concupiscit," Offertory, .. . Traditional Chant
- "Elegit Eam," Communion, .. .. " " "
- "Quam pulchre graditur," .. Hymn of the Breviary of St. Sulpice .. Traditional Chant
- "Oremus pro Pontifice" .. (4 part chorus) ..
- ..... Manzetti

Christmas Day, His Eminence Cardinal Gibbons pontificating:

- "Puer natus est," Introit .. .. Traditional Chant
- "Viderunt Omnes," Gradual .. .. " " "
- "Alleluia," .. .. " " "

The above Proper was sung by the Schola and the community of the Seminary together, making a total of 300 voices.

- "Tui sunt coeli," .. (4 part chorus) .. Wiltberger A.
- "Viderunt Omnes," Communion .. ..
- ..... Traditional Chant

VESPERS.

- "Domine ad Adjuvandum" .. (4 part chorus) ..
- ..... Manzetti
- "Dixit Dominus," "Confitebor," "Beatus Vir," "De Profundis."
- "Memento Domine," .. (4 part falsobordone) .. alternated with the chant of the whole community .. .. Manzetti
- "Magnificat" .. .. (2 part chorus) .. .. alternated with the chant .. O. Ravanello

- "Panis Angelicus," .. (4 part chorus) .. Cascioli
- "Adeste Fideles," Motet .. (3 part chorus) ..
- ..... Gravier
- "Tantum Ergo," .. .. (3 part chorus) .. .. Remondi
- "Tui Sunt Coeli," .. (4 part chorus) .. A. Wiltberger

Programme for Midnight Mass at the Cathedral of the Immaculate Conception, Fort Wayne, Ind., December 25, 1916, rendered by a new choir of 15 men and 30 boys.

- "Silent Night," .. .. Boys
- "Introitus," .. .. Gregorian .. .. Men
- "Kyrie," .. .. Ravanello, Missa in honor S. Josephi Calasacntii.
- "Gloria," .. .. Ravanello, Missa in honor S. Josephi Calasacntii.
- "Graduale," .. .. Gregorian
- "Credo," .. .. Gregorian .. .. No. III
- { "Offertorium," .. Gregorian, followed by the Gregorian Motet.
- { "Adeste fideles" sung by the Boys, the men assisting in the repeated parts.
- "Sanctus," .. .. Ravanello
- "Benedictus," .. .. Ravanello
- "Agnus Dei," .. .. Ravanello
- Motet "O Sacrum Convivium" .. .. Gregorian
- "Communio" .. .. Gregorian
- "See, amid the winter's snow" } Christmas Carols
- "The First Noel" } Boys.

Under the direction of Rev. Simon M. Yenn, Mr. Francis Mac Veigh at the organ.

Programmes given on diverse occasions by the St. Anthony's Choristers, St. Louis, Mo. Aloysius Rhode, choirmaster. (Choir of boys and men.)

- Panis Angelicus .. .. (4 part chorus) .. .. Hamma
- Emitte Spiritum .. (7 part chorus) .. .. Schuettky
- Manc vobiscum .. (4 part chorus) .. .. Podbertsky
- Adoro te devote .. .. Deprez
- O Salutaris Hostia .. (A Cappella) .. ..
- ..... Walter N. Waters
- Cor Dulce .. .. Dietrich
- Ave Verum .. .. Gounod
- Tantum Ergo .. .. Singenberger
- Te Deum .. .. Chant

Feast of St Cecilia November 22. Sermon on Church music by Rev. Dr. Joseph Rhode, O. F. M. Solemn Vespers of the day (Vespers are sung according to the Ordo)

## CHRISTMAS DAY.

Processional hymns  
 O Wunder Grosse..... Stehle  
 Laetentur Coeli ..... Geller  
 Ebre sei Gott..... Rhode  
 Adeste Fideles ..... (4 part chorus)  
 Proper of the Mass..... Gregorian Chant  
 Ordinary... Missa "Jesu Bone Pastor"....  
 ..... Al. Rhode  
 Offertory Motet .. Regis Tharsis..... Filke  
 Recessional..... Sei Willkommen .... Mueller

## 9 A. M. SOLEMN HIGH MASS.

Proper of the Mass..... Chant according to  
 ..... the Vatican edition  
 Ordinary..... Festival Mass..... Gruber  
 Offertory motet .. Tui sunt coeli. .... Filke  
 SOLEMN VESPERS 2.30 P. M.

Vatican Chant .....  
 Alma Redemptoris..... Nikel  
 O Salutaris ..... Jaspers  
 Tantum ergo ..... Hanisch  
 Dies Sanctificatus..... Mees

## WEST HOBOKEN, N. Y.

Church of St. Michael's Passionist Monastery.  
 Choir of Fifty boys and men, Mr. Walter  
 N. Waters, Conductor—Organist.  
 Wolfgang Amadeus Mozart (1756-1791).....  
 ..... Adoramus Te Christe  
 Unaccompanied motet for four-part chorus  
 Hans Leo Hasler (1564-1612)... .. Kyrie Eleison  
 Unaccompanied four-part chorus from the  
 "Dixit Maria" Mass  
 Claudio Cascolini (c. 1700). Sanctus and Benedictus  
 Unaccompanied four-part chorus from a Mass in F.  
 Leon Boellmann (1862-1897)... Priere a Notre Dame  
 (Prayer to Our Lady)  
 (From the "Suite Gothique" for Organ)  
 Josef Rheinberger (1839-1902) ..... "Gloria in  
 Excelsis Deo"  
 Four-part chorus from the Mass in C,  
 with Organ accompaniment  
 Gaston M. Dethier..... Ave Maria  
 A three-part chorus for the boys' voices,  
 with Organ accompaniment  
 Fernand de la Tombelle (1854). O Gloriosa Virginum  
 A two-part motet for the boys' voices,  
 with Organ accompaniment  
 Edvard Grieg (1843-1907) ... Ave Maris Stella  
 For four and eight-part chorus, unaccompanied  
 Pietro A. Yon.... Christmas in Sicily  
 A light descriptive composition for  
 the Organ, introducing the chimes

Charles Marie Gounod (1818-1893). Et ipse redimet  
 For four-part chorus, with bass solo, from  
 the sacred canata, "De Profundis."

## BENEDICTION OF THE BLESSED SACRAMENT

Waters { O Salutaris Hostia  
 { For four part chorus.  
 { Tantum Ergo Sacramentum  
 { For chorus of men.

Sixth Gregorian Tone..... Laudate Dominum  
 Nicholas Jacques Lemmens (1823-1916) Finale in D  
 Program Notes.—Texts etc., were included. A  
 good example is here given us of the possibilities  
 of the Boys' Choir.

ST. ALOYSIUS CHURCH,  
WASHINGTON, D. C.

Choir of Boys and Men under direction of  
 Mr. Glenn W. Ashley.

## CHRISTMAS PROGRAM

The Gregorian Proper of the Mass was sung at  
 both the Five o'clock and the Eleven A. M. Masses  
 together with the "Adeste Fideles" for offertory  
 motet. In certain portions—Tozer's arrangement  
 of the Proper was given

## PHILADELPHIA, PA.

The Choir boys of the Church of St. John the  
 Evangelist under the direction of Nicola A. Mon-  
 tani appeared before the Philadelphia Music Teach-  
 ers Association, Friday evening, Dec. 15th, and  
 rendered a program consisting of religious and  
 secular numbers.

The Choirmaster read a paper on the cultivation  
 of the boy voice and there was an informal dis-  
 cussion of methods used in the training of the  
 child voice.

One of the Selections rendered was the Gregori-  
 an "Ave Verum."

The boys also sang recently before the Phila-  
 delphia Music Club and gave a Program of miscel-  
 laneous selections.

SAVANNAH, GA.  
CATHEDRAL MUSIC.

The Christmas music at the Cathedral of St.  
 John the Baptist at Pontifical High Mass at 5:30  
 o'clock was as follows:

Processional, "Silent Night, Holy Night"..  
 ..... F. Gruber  
 Hymn, "Adeste Fideles"..... Novello  
 Introit, "Puer Natus est" ..... Chant  
 Kyrie..... A. Bossi  
 Gloria..... A. Bossi  
 Gradual, "Viderunt Omnes"..... Chant  
 Credo (de Angelis) ..... Gregorian  
 Offertory, "Tui sunt coeli"..... Chant

Motet, "Hodie Apparuit".....Orlando di Lasso  
 Sanctus.....M. Pachner  
 Benedictus.....M. Pachner  
 Agnus Dei.....A. Bossi  
 Communion, "Viderunt Omnes".....Chant  
 Recessional, "Tollite Hostias".....Saint-Saens

At benediction of the Blessed Sacrament the programme was as follows:

"Adoro te devote".....Copps  
 Tantum Ergo.....Gregorian  
 Laudate Dominum.....Gounod

The music was rendered by a male chorus of twenty male voices, under the direction of James B. Copps, organist and choirmaster.

**PHILADELPHIA, PA.**

**Church of Our Mother of Sorrows.**

Solemn Christmas Pontifical Mass, 5 a. m.  
 Choir of boys and men, under the direction of Rev. James A. Boylan, D. D., Alfonse Heuermann, Organist.

Ecce Sacerdos Magnus.....Filke  
 Proper of Mass.....Gregorian  
 Kyrie, Gloria, Benedictus from Mass in honor of Our Lady of Lourdes, op. 87.....Filke  
 Credo, Sanctus, Agnus Dei from Mass in F minor, op. 159.....Rheinberger  
 Motet, "Adeste Fideles," Benediction at late Mass  
 Ave Verum.....Mozart  
 Tantum Ergo.....Kagerer  
 Laudate Dominum.....Gregorian

**CINCINNATI, OHIO.**

**St. Peter's Cathedral.**

Choir of 36 boys and 12 men.

**Christmas Programme.**

Proper of the Mass.....Chant  
 Ordinary Mass in honor of the Blessed Virgin Mary.....N. Elsenhelfer  
 Motet "Dies Sanctificatus".....Palestrina  
 Carols and Motets sung before Mass.....  
 Silent Night.....arr. by Damrosch  
 Sing we Noel.....Gaul  
 Sleep of the Child Jesus.....Gevaert  
 The Magi Kings.....Gevaert  
 Adeste Fideles.....arr. by Novello  
 Mr. John J. Fehring, Organist and Choirmaster.

**PHILADELPHIA, PA.**

**Church of St. John the Evangelist.**

Choir of 35 boys and 15 men, under the direction of Nicola A. Montani.

**Christmas Programme.**

Proper of the Mass.....Chant  
 Ordinary, Mass in honor of St. John the Evangelist—for Congregation and

Choir in alternate style.....N. A. Montani  
 First Rendition.

It may be added that a group of 25 young men were trained to act as leaders of the Congregation. By frequent repetition it is expected that the Congregation will soon learn the portions allotted to it and give an adequate rendition.

**INDIANAPOLIS, IND.**

**SS. Peter & Paul Cathedral.  
 Elmer A. Steffen, Choirmaster.  
 Miss Spencer, Organist.**

"Silent Night"—(Acappella).....Gruber  
 "Ecce Sacerdos"—(Processional).....Hammerel  
 Male Choir.

**MIDNIGHT PONTIFICAL HIGH MASS.**

Ebner's Missa "Cantatibus Organis." Op. 59, scored for four-part male chorus with organ and orchestral accompaniment was presented for the first time in Indianapolis, at this service.

"Missa Proprium".....Gregorian  
 "Adeste Fideles" (Offertorium).....Novello  
 Double Male Quartet.

**10:30 A. M.—SOLEMN HIGH MASS.**

Midnight musical program repeated.

**4:30 P. M.—PONTIFICAL VESPERS.**

Organ Recital—4:15 p. m.  
 "Ecce Sacerdos"—Processional.....Elgar  
 Male Chorus.  
 The Psalms.....Gregorian  
 "Jesu Redemptor Omnium".....Ravanello  
 Double Male Trio a Cappella.  
 "O Deus Ego Amo Te".....Bauer  
 Male Quintette.  
 "Tantum Ergo".....G. Cicognani  
 Male Chorus.

**PORTLAND, ORE.**

**St. James' Cathedral.**

**PONTIFICAL MASS.**

Christmas Hymn, "Adeste Fideles".....Traditional  
 Proper of the Mass, "Puer Natus Est".....Gregorian  
 Ordinary of the Mass, "De Nativitate".....Klein  
 Motet, "Hodie Christus Natus Est".....Klein

**8 P. M. SOLEMN VESPERS.**

Antiphons and Psalms of Christmas.....Gregorian  
 Hymn, "Jesu Redemptor".....Gregorian  
 "Magnificat," Tone I harmonized...F. S. Palmer  
 "Alma Redemptoris".....Palestrina  
 "Hodie Christus Natus Est".....Klein  
 "Holy Night".....Gruber  
 "Adeste Fideles".....Traditional

**SOLEMN BENEDICTION.**

"Panis Angelicus".....C. Franck  
 "Tantum Ergo".....Klein  
 "Adoremus".....Allegri

Dr. F. S. Palmer,  
 Organist and Director of Choir.

## CHICAGO, ILLINOIS.

**Holy Family Church. The Jesuit Choralists. Rev. James L. McGeary, S. J., Director. Mr. Leo Muller, Organist.**

## SOLEMN HIGH MASS AT 5:00 A. M.

Processional—The Birthday of a King..Neidlinger  
 Introit—Dominus dixit ad me.....Gregorian  
 Kyrie, }  
 Gloria } Missa Eucharistica.....Perosi  
 Graduale—Tecum principium.....Gregorian  
 Credo—Missa Eucharistica.....Perosi  
 Offertory—a) Laetentur coeli.....Gregorian  
 b) Adeste Fideles.....Novello  
 Sanctus  
 Benedictus } Missa Eucharistica.....Perosi  
 Agnus Dei }  
 Communio—In splendoribus.....Gregorian  
 Recessional—Hark the Herald Angels Sing...  
 .....Clough-Leighter

## SOLEMN HIGH MASS AT 11:00 A. M.

Processional—The Birthday of a King..Neidlinger

Introit—Puer natus est nobis .....Gregorian  
 Kyrie }  
 Gloria } Messa Melodica.....Pietro Yon  
 Graduale—Viderunt omnes.....Gregorian  
 Sermon.....REV. EUGENE MAGEVNEY, S. J.  
 Credo—Mass in F .....Hohnerlein  
 Offertory—a) Tui sunt coeli.....Gregorian  
 b) Adeste Fideles.....Novello  
 Sanctus, Benedictus, Agnus Dei .....Gounod  
 Communio—Viderunt omnes. ....Gregorian  
 Recessional—Hark the Herald Angels Sing...  
 .....Mendelssohn

## SOLEMN VESPERS AND BENEDICTION

## AT 5:00 P. M.

Processional—The Birthday of a King..Neidlinger  
 Psalms.....Gregorian  
 Silent Night.....Anon  
 O Salutaris.....Elgar  
 Tantum Ergo.....Grison  
 Tollite Hostias (Noel).....Saint Saens

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 REVIEWS
 

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In the November issue of the *Catholic Educational Review* (Washington, D. C., Catholic Education Press), Justine B. Ward discusses "Primary Methods in music."

The article is more than interesting for not only are those phases of school music treated which would likely appeal to the teacher, but the larger aspects of the question are touched upon in the author's usual brilliant manner.

Church music, and its relation to the child's early training in the school, is clearly defined.

Mrs. Ward shows the artificial character of the compositions, such as Mozart's "Gloria" from the 12th Mass, when used as an accompaniment to the liturgical functions, and reproduces the text as found in this particular section. It is quite possible that many persons may not see any incongruity in repetitions of the text even when they are as senseless as the following:

.... "and on earth peace.....—peace to men, and on earth peace—peace, peace to men—of good, good, good, will—will—of good, good will,—of good will,—of good will,—of good will—." The entire "Gloria" is of this same stuttering character. What would we think of a person attempting to speak in such a manner? It seems, however, that our congregations

have gotten to accept such inanities simply because they are sung and not spoken, and besides are sung in Latin. Musical Comedy furnishes no better burlesque than this, only in this case we are on Sacred ground, and composers to this day do not hesitate to profane the Sacred Temple by just such burlesques, and the pity of it is that our priests and the ecclesiastical authorities stand idly by and allow the sacrilege to be perpetrated Sunday after Sunday, and do not even take the trouble to examine the texts of the Masses used by the choirs. The splendid article closes with the following interesting account of a Mass heard by the author: "A friend took me to hear Mass at a little church of the Greek Catholic rite in Jersey City. It was filled with peasants from Little Russia; on the one side were the women with shawls over their heads, babies on their arms, and the little girls clustering around their feet; on the other side, men and boys."

"When the priest began to say Mass, to my amazement he was answered by the entire congregation in superb and devotional music, sung with that conviction and sincerity which is the most sublime musical phrase. They knew the Mass, these simple peasants, without the aid of books. They sang it with a beauty of empha-

sis and correct phrasing that surpassed most of our trained choirs."

"The devotional quality could not but suggest a violent contrast between the mincing ladies of our American organ galleries, with this touching body of Ruthenian worshippers; the petty jealousies and rivalries that reign in the former, with the sublime notion which the latter held regarding their own function in the Church: 'We,' sang these poor peasants, 'we, who mystically represent the seraphim!' Now if such a result could be obtained with the peasants of Little Russia, why is it not possible with our own people? We have merely lapsed into the inertia of a bad habit once formed, and the time has now come to tear out and to destroy, to plant, and to build up."

IN the October issue of the "*Musical Quarterly*" (New York, G. Schirmer), Mr. G. Edward Stubbs contributes an exceedingly interesting article on the subject "THE SECULARIZATION OF SACRED MUSIC." The entire article reflects the sound judgment of the author who takes as a thesis the "Motu Proprio" of Pope Pius X. In speaking of this "remarkable document," Mr. Stubbs declares that "it is unfortunate that Protestants know little or nothing about it. It is certain that very few think that there can be any possible connection between the teaching of Pius X and the musical enlightenment of persons outside the Catholic Church." Mr. Stubbs continues: "There are, however, documents capable of exerting an influence far beyond the circles for which they were originally intended."

"The Constitution of the United States, for example deals specifically with the political structure of this republic. Yet it involves principles of government of importance to all mankind. The Motu Proprio deals specifically with the musical requirements of the Roman Liturgy, yet it is a message to be heeded by all Christians who utilize music in the worship of the Almighty." Mr. Stubbs then proceeds to call attention to the various provisions of the document and adds: "of all the religious bodies of Christendom the Catholic Church is the only one that has in very recent times inaugurated a thoroughly organized campaign against unchurchly music." A word of justified rebuke is administered to those within the Church who would discourage the attempts of the faithful who desire only to observe the command of the Holy Father. In referring to a statement which appeared in the "*Fortnightly Review*" (a St. Louis Catholic magazine), to the effect that "The Music in most Roman churches

seems to have fallen at present to a lower level than it has ever known before (quoting the *London Saturday Review*.)" The Editor of the "*Fortnightly*" continues:

"The reference is to the Catholic churches of England. Perhaps the war is responsible for this decline. Our country is not involved in war, and yet, here too, there has been, if not a decline, at least no noticeable progress in the matter of church music since the famous "Motu Proprio."

Dr. Stubbs (a non-Catholic) characterizes such statements as unfortunate as not tending to help the cause at large. He states: "In reality there has been an enormous musical advance throughout the Roman Church, and it has been directly due to the carrying out of the wise teaching of Pius X." "Is it not the plain duty," he continues, "of all religious persons to uphold every concerted movement, and every individual effort to rid church music of secular contamination?"

An interesting statement is made concerning the effect of the Motu Proprio on musical conditions in the Episcopal Church. The author claims that "The beneficial effect of the Motu Proprio extends further than would appear at first sight. An indication of this is seen in the disuse in the Episcopal churches of certain masses that have practically been discarded by the Catholic Church as unfit. Not only arrangements of Latin masses that are 'under the ban' going out of vogue in the Episcopal churches but separate parts of such masses are ceasing to be used as "anthems".

"There are now a great many church-going people who do not fail to understand why a florid setting of the "Gloria in excelsis" for instance by Mercadante does not become fit for the worship of God because it happens to be arranged to other words in anthem form for use in Protestant churches." Dr. Stubbs quotes the "*Catholic Choirmaster*" and makes reference to the work of the Society of St. Gregory. The eminent author deserves the thanks of all right-minded persons who have at heart the success of the movement for the reform of church music. The appearance of such illuminating articles in periodicals devoted to the uplift of musical conditions in general, cannot but have a most beneficial result.

**MUSIC**—Second Year.....The Second book of the music series prepared by Justine B. Ward and published by the Catholic Education Press (Washington, D. C.) .....This volume, like the first volume of the series, is intended to serve as a teacher's manual since the laudable plan of utilizing charts is adopted for children's use. The work outlined for the second year correlates as regard to thought content, with the

Second Reader of the Catholic Education series.

The authors of the series have thought it wise to defer the study of Gregorian Chant until the fourth year. Many will agree with the plan and will admit the logic of the statement made to the effect that "Gregorian melodies are constituted to suit Latin words and phrases and are not easily adapted to English words." It is also to be admitted that the pronunciation of Latin if introduced in the earlier grades would present quite a new problem.

The method of study outlined here follows practically the plan introduced in the first book. Exercises are given in intonation, dictation, vocalization, rhythm and for eye training. Each chapter corresponds approximately to a week's work. It is a pleasure to note the sound theories advanced with regard to proper breathing (usually neglected in text books of this kind) and one can heartily agree with the statement made contrary to the popular idea, that the secret of correct breathing is not one of supply but of control. "It is not a question of how much air can be taken into the lungs, but of how little can be allowed to escape."

The work presented in such a carefully graded manner is thorough and sound from a pedagogical standpoint. It is consoling to learn that the series has been adopted in many schools throughout the country. This is taken as an indication of the growing conviction that only through systematic work in our schools along the lines suggested can the movement for a better style of church music ever make headway in this country.

—E. C. S.

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The Progressive Series, Teacher's Manual, Volume one, Catholic Edition, edited by the Right Rev. Joseph Schrembs, D. D., Bishop of Toledo, and the Rev. Gregory Huegle, O. S. B., Published by Silver, Burdett & Co. (Boston and New York).

This new volume contains a wealth of material, for not only is the original work amplified with explanatory notes and comments concerning the Chant and added instruction given for the accompaniment and rendition of the Chants, but the organ or piano accompaniments are also included, making up a formidable volume of nearly 400 pages.

This Manual is for use in the first, second and third grades. Regarding the contents, it may be said that the editors of the series have met with great success in their efforts to provide schools with suitable song material of a dignified and worthy character.

Our review may well concern itself with the Gregorian Chant section. It is almost useless to discuss Chant accompaniments at this day, since every composer seems to be a law unto himself and no definite rules have been agreed upon regarding the accompaniment. When we find the usual conventions observed regarding tonality, and there is evident good taste manifested and a reverent attitude observed generally, then criticism becomes superfluous.

It will not be amiss however, to quote an eminent composer, the late Filippo Capocci, choirmaster and organist at St. John Lateran, Rome, who cautioned his pupils to be careful and circumspect regarding the use of chromatics in the accompaniment. He was a purist, and while he utilized the chromatic element in his other ecclesiastical compositions, he would never tolerate its use in the accompaniments to the Chant.

This attitude is generally held by composers of the modern school (with the exception of a Grieg, who would put the mantle of Strauss on his shoulders and distort the Chant in the manner of a "Till Eulenspiegel").

The danger in allowing one's self some freedom in the treatment of inner portions of the accompaniment is that in the hands of an incompetent or inexperienced organist these inner parts if chromatically treated assume too great an importance.

Apart from these technical considerations the thought that comes to mind on examining the splendid volume is that the musical revival is clearly under way in this country and it is a comforting thought to realize that our parochial schools are to have a hand in this great educational movement. The results are sure to be seen within a few years, providing teachers and those who have charge of our parochial schools realize their opportunity and insist that a systematic course of music study be adopted in the schools.

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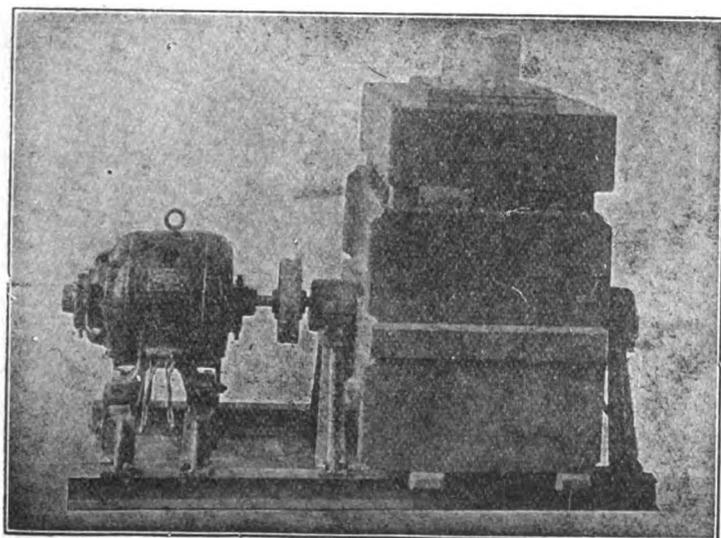
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# The Society of St. Gregory

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### Qualifications for Membership

#### Active Membership

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

**"The active membership of the Society shall be composed of those Catholics who are actively engaged in the promotion of Catholic Church Music, and of those who are willing to lend their sympathy and moral support to the principles laid down in the 'Motu Proprio' of Pope Pius X on the subject." "Active membership alone shall have voice in the Government of the Society."**

#### Life Membership

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

#### Women Eligible to Membership

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

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

#### Application for Membership Dues

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. **Active members pay the sum of two dollars (\$2.00) per year. \$1.50 for dues and 50c. for subscription to the official Bulletin, "The Catholic Choirmaster," which is issued quarterly. Dues should be forwarded with application.**

#### Subscription

Non-members may subscribe for the Bulletin upon the payment of the amount specified. (50c. per year, in advance).

#### Contributions

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

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

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