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Catholic Choirmaster

OCTOBER

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Society of St. Gregory of America

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# The Catholic Choirmaster

THE OFFICIAL BULLETIN

of

## The Society of St. Gregory of America

A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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MUSICAL SUPPLEMENT—*Ecce Sacerdos*—Male and mixed voices—  
Elmer A. Steffen.



statue of Veronica adorns one of the four monster piers supporting the dome of St. Peter's. (9) This statue, be it incidentally remarked, also indicates the spot where the first stone of the new basilica was laid, 26 April, 1506. Dr. Haberl calls attention to the queer coincidence that until 1870 at papal masses in St. Peter's the Cappella Sistina occupied a tribuna erected in front of the statue of Veronica. Now it generally has its position in front of the statue of St. Helena.

The stations (10) as observed in the first ages of Christianity stand in close connection with the "schola cantorum"; they were, perhaps, the occasion of the Pope's founding this special school of singers. Archeologists (11) say that the nations are remnants of the Christian assemblies that took place in the subterranean cemeteries and churches on the vigils of the feasts of martyrs.

Pope St. Hilary (461-468) composed a ceremonial of the stational processions. St. Gregory I rearranged them, (12) appointed the churches to be visited and the prayers to be recited; the churches he then assigned for the Lenten Stations being nearly the same as at the present day. At the time of Gregory I the faithful and the clergy of the respective district (13) assembled in a church not far away from the one in which the station was to be celebrated on that day. The Pope himself came there, accompanied by the Palatine clergy. The "schola cantorum" was there to perform the liturgical chant. Singing litanies, the whole procession moved toward the stational church, where Mass was celebrated

either by the Supreme Pontiff himself or in his presence. Before Communion a subdeacon announced the station for the next day in the following words: "Crastina die veniente statio erit in ecclesia N." The "schola cantorum" responded: "Deo Gratias." (14) Stations were also celebrated on other days of the year: during Advent, on Ember-days, Christmas, etc., as may be seen in the Roman Missal even to-day. Thus we see that until the Avignon captivity one of the principal functions of the papal choir or "schola cantorum" was to beautify and to elevate the liturgical ceremonies in the stational churches.

In the year 1305, after a vacancy of ten months, Bertrand de Got, Archbishop of Bordeaux, was elected Pope at Perugia and assumed the name of Clement V. A Frenchman himself, the new Pope obeyed his master, Philip the Fair, King of France, and established himself at Avignon. The "schola cantorum" remained (15) in Rome to perform its functions there. That the papal choir could not and did not flourish (16) at a time when the cattle grazed in St. Peter's and in the Lateran needs no further proof. The Popes in Avignon, however, formed a new choir in their newly chosen capitol. Benedict XII (1334-42) began to build the "Palais des Papes," (17) and he was also the founder of the papal choir there. How intimately song is connected with the liturgy of the Church is clearly shown by the fact that even some of the antipopes (18) who devastated the Church from 1378-1417, formed their own special body of singers.

9. Dr. Haberl: *Bausteine für Musikgeschichte*, p. 8, note 2.

10. Marucchi: *Elements d'Archéologie Chrétienne*, III, pp. 60-65. "Statio de militari exemplo nomen accepit nam militia Dei sums."—Tertullian.

11. Marucchi, III, p. 61.

12. Grisar, S. J.: *San Gregorio Magno*, p. 52.

13. Then, as to-day, Rome was divided into fourteen districts.

14. In the course of the same day an acolyte would bring to the Pope a small piece of cotton, saturated with oil of the lamp of the high altar saying: "Hodie statio fuit ad Sanctum N. qui salutavit te." The Pope answered: "Deo Gratias." The pieces of cotton thus gathered were preserved and made into a cushion to be placed under the head of the Pope after his death." Marucchi: *Elements d'Archéologie Chrétienne*, III, pp. 60-65.

15. Baini against Adami, who on page XIII of his *Osservazioni per ben regolare il Coro della Cappella Pontificia*, Roma, 1711, holds that the "schola cantorum" did not remain in Rome.

16. Pastor: *Geschichte der Papste*, I p. 61. "Je länger die Abwesenheit der Papste, desto grosser wurde die Zerrüttung. Die Kirchen waren so verfallen und vernachlässigt, dass in St. Peter und im Lateran die Heerden bis zum Altare im Grase weideten."

"Die allgemeine Armut war so gross, dass im Jahre 1414 selbst an dem Feste Peter und Paul keine Lampe an der Confession der Apostelfürsten angezündet werden konnten." Pastor, I, p. 167.

17. Now used as a barracks.

18. Clement VII and Benedict XIII.

On 17 January, 1377, Gregory XI re-entered Rome and took with him his papal choir, which in the course of years became the "center of the most famous singers and composers of Europe, and which, as an international corporation, providing the cultivation and development of artistic liturgical singing, formed a sort of university. (19)

The term "schola cantorum" disappears in the fifteenth century. After the return of the Popes the Ceremonials frequently use the terms (20) "cappella pontificia," "papale," "palatina," in opposition to "statio," "processio," "schola cantorum," which names designated the Pope's choir before the Avignonian Captivity.

In the year 1473, Sixtus IV (1471-1484) had Giovanni Dolce build the Sistine Chapel, (21) to be used for the daily singing of hymns from the Antiphonarium Romanum, as well as for the annually recurring and certain extraordinary papal functions. Hence the name of "Cappella Sistina," to designate both the material structure and the Pope's choir that ordinarily sang in it.

Sixtus IV built another chapel, which also bore his name: it was the chapel of the Chapter in Old St. Peter's. (22) In the year 1480 (23 this same Chapter received instructions to engage ten singers in this newly-built Cappella Sistina. Thus from the time of Sixtus IV until our own day there are two distinct choirs side by side: the Cappella or the Pope's choir, and the choir of the Chapter of St. Peter's. As stated above, the chapel of the Chapter built by Sixtus IV in Old St. Peter's was also named after its founder Cappella Sistina, but later, at the time of Julius II, (24) the choir of the above-mentioned chapel received new and greater

resources and then both the chapel and the choir received the name "Cappella Giulia." 25)

There are, however, some very important differences between the two. The Cappella Sistina, now directed by Don Lorenzo Perosi, is paid by the Pope, (26) whereas the Cappella Giulia is supported by special funds, which are managed by the Chapter of St. Peter's.

Ever since the year 1141 boys were no longer employed in the Pope's choir and the sopranos were supplied by falsettos, mostly Spaniards and Italians. The unnatural soprano, later on euphemistically called "musico," was not introduced until 1601. (27) The Cappella Giulia, on the contrary, until about twenty years ago, employed only boys and falsettos as soprano singers.

In the Cappella Sistina, moreover, no musical instrument, not even the organ, is ever heard. It is the human voice, the most perfect of all instruments, that reigns supreme. "The indescribably beautiful timbre of this music (in the Sistine Chapel) elevated above everything earthly, which Raphael doubtless frequently heard, perhaps suggested to him the idea to scatter broken violins at the feet of his Caecilia and to leave in parts the portable organ with its loosening pipes which she holds in her hands, while angels' choirs sing above. (28) In the chapel of the choir, however, there are two large organs.

The Cappella Giulia sings daily and also on solemn occasions unless the Sovereign Pontiff be present, AND THEN THE CAPPELLA SISTINA PERFORMS DURING MASS, BUT THE CAPPELLA GIULIA SINGS DURING THE SOLEMN ENTRY OF THE POPE. Until 1870, that is, until the present government committed the sacrilegious spoliation of the

19. Dr. Haberl, III p. 18.

20. Dr. Haberl, III, p. 45.

21. The Sistine Chapel in Maria Maggiore is named after Sixtus V (1585-1590).

22. Nicholas V (1450) had already planned the destruction of Old St. Peter's but on account of the great expense a new building would necessarily impose, the plan was not carried out until the time of Julius II.

23. 1 January, 1480. Bull. Vat., II, p. 208.

24. Sixtus IV and his nephew Julius II are buried in the chapel of the Blessed Sacrament in St. Peter's

25. "... in dicta cappella sub invocatione Nativitatis Beatæ Mariæ quæ Julia nuncupatur, et in qua corpus nostrum, nobis vita functis, sepeliri volumus, duodecim sint cantores," etc. "In Altissimo," 19 February, 1512.

26. There used to be special funds also for the Cappella Sistina.

27. Ambros. Vol. IV, p. 347.

28. Ambros, Vol. III, p. 32, note 2. Raphael's Caecilia is now in Bologna.

Church and made the Vicar of Christ a prisoner in the Vatican, the Cappella Sistina accompanied the Pope to those churches of the city in which His Holiness celebrated Mass on that day. (29) AT PRESENT THE ONLY CHURCH EXCEPT ST. PETER'S AND THE VATICAN IN WHICH THE CAPPELLA SISTINA ACTUALLY PERFORMS, IS THE BASILICA OF ST. PAUL FUORI LE MURA, ON THE 30 OF JUNE. The Pope's choir also sings at the obsequies of cardinals in their respective parish churches. These two choirs are not exclusive; one can be a member of both, and as a matter of fact, to-day many of those who sing in the Giulia also join in with the Sistine choir on the few occasions when the Pope's choir sings during the year. Members of the Cappella Sistina, however, "must abstain from service in other churches during the week preceding any performance." (30)

The pontificate of Sixtus IV (1471-1484) (31) marks a new epoch in the history of the papal choir. His arrangement of the two choirs proved very beneficial for the promotion of sacred music; the best singers from abroad came to Rome where they had an opportunity to exhibit their skill and at the same time to enjoy the many advantages offered to musicians in the Holy City. The Popes also on their part made it a point to engage the virtuosos of Europe for the service of their chapel. Sometimes they even petitioned secular princes to send their ablest men to Rome; thus Leo X asked the Marquis of Mantua to send him his famous bass singer, Michele Lucchese. (32) Membership in the Cappella Giulia became a stepping-stone to membership in the Cappella Sistina, whose members considered themselves as direct successors of the "schola cantorum." Privileges were showered upon the choir at the papal court. Eugene IV (1403) calls them the

"familiares et continui commensales" (33) of the Pope. Innocent VIII (34) calls the magister "Venerabilis frater noster Christoforus, Episcopus Cortonensis," and mentions that his successors shall bear the title of Bishop. (35) Moreover, the "cantori pontifici" had certain privileges with regard to trials, attainment of benefices, etc. In short, to be a member of the Pope's choir was as lucrative as it was honorable.

Mgr. De Waal (36) remarks that, although the Cappella Sistina, then as even in our own day, sang behind a trellis to prevent the singers from making undue display of themselves, the lattice-work was not dense enough to ward off the profane and worldly spirit which in the course of time had so deeply taken root in the Church of Christ. "Joannes Petrus Aloysius Praenestinus, Musicae Princeps," (37 commonly called "Palestrina," was the man chosen by Julius III (1550-1555) to make the necessary reforms. At the age of twenty-nine the young Pierluigi was by a "motu proprio" of Julius III admitted to the papal choir. Pope Marcellus II (1555) (38) in his short reign of only twenty-two days had already proposed to make very radical reforms in regard to Church music. When Palestrina heard of this he at once begged the Pope not to issue any decree until he had heard a mass composed by himself according to the true ecclesiastical spirit. On Easter Sunday, 1555, Palestrina's masterpiece, "Missa in honorem Papae Marcelli," (39) was sung to the entire satisfaction of the Pope. Paul IV appointed him official composer of the Cappella Sistina, and in the year 1571 he was made director of the Cappella Giulia. Living in a small house near Stefano Rotondo, he worked indefatigably for the reform of Church music during his long and fruitful life and developed the polyphonic music to its highest perfection. Pius IV (1564) appointed the Cardinals Vitellozzo and Charles

29. Remnant of the stational processions.

30. Art. 13, Regolamentoo.

32. Adami, p. xviii. See Pastor, IV, p. 654.

33. "Et si erga cunctos," 1 Jan., 1403. Eugene IV.

34. "Etsi Romanus," 20 July, 1492.

35. Sixtus V abrogated the privilege and ordered that each year one of the singers should be elected "magister."

36. *Roma Sacra*, p. 529.

38. Adami: "Osservazioni per ben regolare il Coro della Cappella Pontificia." Roma, 1711, p. xl.

39. This Mass was composed at the time of Julius III (1550-1555), but it was only in 1567 that it received the name, "Missa in honorem Papae Marcelli."

31. Haberl, p. 48.

37. His epitaph.

Sorromaeus to see to the execution of the Tridentine decree on the reform of Church music in the Pope's choir. (40) In the year 1576 Gregory XIII charged Palestrina with the new edition of the Graduale and Antiphonarium, which, however, was not completed by him.

With the death of the great and unsurpassed Roman master in 1594 began the decadence of true Church music. A new style of music, the monodic, in opposition to the polyphonic, was introduced, and as early as the year 1614 the promoters of the new school considered the compositions of Palestrina "very beautiful antiquities to be preserved in a museum" (bellissime anticaglie), and Giambattista Doni thought them mere barbarie musicale. (41) The following example is characteristic of the spirit of the times. Giovanni Francesco Anerio, (42) one of the ablest composers at the beginning of the seventeenth century, was ordained priest at the age of 49, and celebrated his first Mass in the Gesu' on 7 August, 1616. All the singers of Rome, formed into eight separate choirs, co-operated in the festivity. Needless to say, all Rome turned out to hear what had been unheard till then. A similar musical exhibition was produced in St. Peter's at the time of Virgilio Mazochi (43) (1646). For the rendition of one of his compositions he placed his choirs in three different positions: some on the floor, others on the lower edge of the immense cupola, and again others on the uppermost enclosure in the lantern of the dome. The ringing, echoing and re-echoing of these choirs thus placed at distances of 150 and 300 feet above one another must have produced a strange effect as they responded to one another. It is said that the Romans suffer from giantism (44) or megalomania, that is, the effort to express

greatness by size. "Agrippa builds a three-fold temple and Hadrian rears the Pantheon upon its charred ruins; Constantine builds his Basilica; Michaelangelo says: 'I will set the Pantheon upon the Basilica of Constantine.' He does it and the result is St. Peter's." What else was this exhibition of Mazochi (45) but giantism? Ambros adds that such performance could take place only in St. Peter's and that it was only there that it lost the "playful character which it really contained."

Boys (putti) and especially falsettos had long been employed in the papal choir to sing the soprano parts. The boys' voices, however, are hard, and, besides, they break before they are perfectly drilled. This, of course, necessitates a continual change of members. The falsetto voices are after all somewhat forced and muffled. On the other hand "taceat mulier in ecclesia" obtained also in Church music. (46) What was to be done? The expedient lay near, and in the beginning of the seventeenth century the "musicos" was admitted into the papal choir. Giovanni de Sanctos, who died in 1625, was the last falsetto soprano employed there. (47) These singers, "generis neutrius," appear in Italy for the first time in the beginning of the seventeenth century. Until that time the "nazionali Spagnuoli" served as soprano with falsetto voice. At the courts of princes the "musicos" were employed before that time; they were even transplanted from the secular courts to that of the Popes. At the time of Orlando di Lasso, who died in 1594, there were engaged at the Bavarian court besides 12 basses, 15 tenors, 13 altos and 16 boys, also 5-6 musicos. (48) When Farinelli, a famous "musicos"

40. Weinmann: *Geschichte der Kirchenmusik*, p. 102.

41. Conference of Giovanni Tebaldini, director of the choir at Loretto. *Corriere d'Italia*, March 13, 1907.

42. De Waal: *Roma Sacra*, p. 530 note 1, where this incident is wrongly related of Felice Anerio, who died in 1614. See Weinmann: *Geschichte der Kirchenmusik*, p. 109.

43. Ambros: *Geschichte der Musik*, Vol. IV, p. 115.

44. M. Crawford: *Ave Roma Immortalis*, p. 81.

45. "Era l'epoca quella in cui la nuova magniloquente scuola romana, imbevuta dell'ideale grandioso e scenografico ispirato dall'ambiente michelangiolesco e berniniano, già cominciava a traviare, dimenticando evidentemente le sue origini e le sue vere tradizioni." — Giovanni Tebaldini, l. c.

46. I Cor. 14: 34.

47. Ambros, Vol. IV, p. 345.

48. "Am Fürstlichen Durchleuchtigkeit zu Bayern Hoff zu des furtrefflichen weitberuhmten Musici Orlando di Lasso Zeiten die Music daselbst von 12 Bassisten, 15 Tenoristen, 13 Altisten, 16 Kapellknaben, 5 oder 6 Kapaunern oder Eunuchis, 30 Instrumentalisten und also in die 90 Personen starck bestellt gewesen seyn sol." Ambros, Vol. IV, p. 347.

at the Spanish court, appeared in London, a woman, enchanted by the sweetness of his voice, is said to have cried out: "One God, one Farinelli!!!" (49) In the eighteenth century the "musicò" took the part of the prima donna in the Italian opera. The French opera never admitted the singers "generis neutrius," but even French writers of that time say that the Italians had great advantages over the French, because in the first place a woman's voice retains its force and beauty only ten to twelve years, whereas a "musicò" will last thirty to forty years; and secondly, the latter can take the part of a woman of that of a man as occasion may demand. (50) From the secular courts and from the opera the "musicò" has long since disappeared, but, strange to say, in the papal choir he held his place until our own day.

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Don Lorenzo Perosi "Direttore Perpetuo" of the Sistine Choir, the talented son of Giuseppe Perosi, was born at Tortona, 27 December, 1872. When still in his earliest childhood, his father, who was also an able musician, inspired the young Lorenzo with a profound love for music, little thinking that some day the gifted boy would achieve a world-wide fame. In the year 1890 the young Perosi was appointed organist at the famous Benedictine monastery at Monte Cassino. Two years later he entered the Royal Conservatory in Milan. At the same time, however, he devoted himself to the study of theology and received Holy Orders at the age of twenty-four. In 1893 he went to Ratisbon to take a course in plainchant under the direction of the famous Dr. Haberl. In 1894 he was appointed director of the choir at Imola, but in April of the same year he was called to Venice by the then Cardinal Sarto, Patriarch of Venice, later Pope Pius X, to take charge of the choir in San Marco. Five years he spent in beautiful Venice; he lived in the same house with the former Pope, and they partook of the same frugal meals. In 1899 the maestro came to Rome to direct one of his famous oratorios, the "Resurrection of Christ." Mustafa' himself, at the time still director of the Pope's choir, recommended

Don Lorenzo to Leo XIII, as his successor in the Cappella Sistina. This is a fact not generally known, but very important for the understanding of what followed. To realize fully the task of the Maestro Perosi it must be born in mind that from 1870 until the death of Pius IX the Cappella Sistina did not sing at all. In short, the papal choir had been woefully neglected until the jubilees of Leo XIII began. The Cappella was without system, without a school for boys and without funds; the singers were without practice. Now it was Perosi's task to reduce expenses and at the same time to regain for the Pope's choir some of its former fame. When more than three centuries ago Palestrina was chosen by Julius III to reform the sacred music, he was bitterly persecuted. Facts proved that the race of Palestrina's enemies had not yet died out and when Perosi began to introduce radical reforms, the adherents of the old system initiated their campaign of persecution and calumny. Nominally Perosi was director of the Cappella Sistina, but the singers, especially the "evirati," had recalled Mustafa', himself a "musicò." These strained conditions lasted three years, during which time Cardinal Sarto continually encouraged the maestro to persevere in his plan of reform. Perosi triumphed, and his victory was completed by the new regolamento published by Pius X, 20 June, 1905.

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As composer he has been very productive. His very first composition published was a "Tantum ergo" which appeared in the *Caecilia* of Singenberger in 1891. His oratorios with which he achieved great success in Rome, Warsaw, Munich, Vienna, Paris, Lisbon and Madrid, appeared successively in the following order: *Passion of Christ*, *Transfiguration*, *Resurrection of Lazarus*, *Resurrection of Christ*, *Nativity*, *Murder of the Innocents*, *Entry of Christ into Jerusalem*, *Moses*, *Last Judgment*. Moreover he published a very large number of "melodie sacre," but many of his best productions, among them a beautiful "Tu es Petrus," have thus far been used only in the Cappella Sistina.

The personality of an artist, though a theme of perennial interest, is one which very often

49. Ambros, Vol. IV, p. 347.

50. Ambros, Vol. IV, P. 348.

it is better not to enter. The heavenly ideals of the artist's creation seem too often to have found no place in his own life. Of the Maestro Perosi, however, it is but the simple truth to state that, if in his triumph musical critics have rejoiced in the triumph of the musician, all who know him rejoice in the triumph of the man. He is universally esteemed for the uprightness of his character and loved for his gentleness, his simplicity, his kindness. High praise this is,—and knowing how he shrinks from praise one hesitates to write it. It is, however, the mere truth, as all who know him can bear witness.

JOS. H. SCHLARMANN, D. D.

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REORGANIZATION OF THE CAPPELLA  
MUSICALE PONTIFICIA \*

PIUS Pp. X.  
Motu Proprio.

**A**LL human institutions destined for the attainment of a certain end are generally governed by statutes and rules which, in prescribing the proper means to obtain the end in view, must be suited to the conditions and circumstances in which these same statutes are composed and written. But in the course of years conditions change, either in part or totally, and then these same institutions, although retaining the purpose of their founder, must modify the statutes in all those points which have become incompatible with the changed circumstances.

Such necessities generally become manifest either from the frequent infractions of the rules (infractions which can scarcely be avoided altogether) or from the fact that usages which were tolerable in days gone by have become insupportable. (1) To modify the statutes in these cases is not only opportune

but even necessary. As regards the singers of Our Chapel, this was very well understood by Our venerated predecessor, Leo XIII, who, notwithstanding that by the Constitution *Romanus Pontifex* of Paul III, 17 November, 1545, by the Constitution *In suprema militantis Ecclesiae* of Sixtus V, 1 September, 1586, and by the *Cum retinendi* of Clement XIII 31 August, 1762, and by other papal acts the corporation of singers of the Papal Chapel had been constituted a real ecclesiastical chapter, nevertheless, acting upon the urgent request of the Director (2) of the Chapel, readily assented, and by an ordinance, approved in March, 1891, granted to those not constituted in major orders dispensation from celibacy. With this ceased by the very fact the membership of the dispensed in a canonical college; one of the conditions necessary for the obtainment of an ecclesiastical benefice being wanting. (3)

Furthermore it is not to be forgotten that the same Pontiff Leo XIII, of blessed memory, by a decree of 3 February, 1902, ordered that henceforth the parts for the high voices, (4) exception being made for the singers still in office, should, as is natural be sung by boys.

Since, however, We do not wish that a transient and uncertain state and a system no longer conformable to the needs of the present day should last any longer, and since We have very much at heart the dignity of the ecclesiastical chant at divine service, We have wished to give Our Cappella Musicale a new Regolamento, better adapted to present needs and by which all preceding constitutions and all preceding privileges shall be abrogated and suppressed.

This Regolamento which We publish as *Motu proprio* from certain knowledge, with the fulness of Our Apostolic authority, by means of this Our present Chirograph, We ordain henceforth to be observed by the members of the Cappella Musicale Pontificia.

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\* It may be worthy of mention that the original proof-sheets of this document (with corrections by the director himself), were presented to the Editor by Don Lorenzo Perosi, in June, 1906.

1. Allusion is clearly made to the system of "evirati."  
 2. Mustafa, the immediate predecessor of Perosi.  
 3. A minor cleric, who contracts a valid marriage, loses by the very fact his benefice; not so major clerics, who are to be deprived of their benefices *per sententiam judicis*. C. 3, X, (III. 3); Alex. III (1159-1181).  
 4. By this decree the "musicos" are henceforth, and—as is to be hoped— forever, excluded from the Papal choir.

**REGOLAMENTO (5) DELLA CAPPELLA  
MUSICALE PONTIFICIA**

**I. Composition of the Chapel.**

Art. 1. The Cappella Sistina shall consist:  
 (a) of a Maestro Direttore, with an annual salary of 4800 francs; (6)  
 (b) of a Vice-Maestro, with an annual salary of 2400 francs; (7)  
 (c) of 2 first tenors and 2 first basses, with an annual salary of 1800 francs each;  
 (d) of 3 second tenors and 3 second basses with an annual salary of 1200 francs each;  
 (e) of 3 extra tenors and 3 extra basses, with an annual salary of 100 francs each;  
 (f) of 30 boys;  
 (g) of a secretary and keeper of the archives, with an annual salary of 400 francs.

N. B. Since the choir should always be composed of good material, the appointments of adult singers shall be made, in writing, for a term of five years. A special board shall decide upon the re-appointment for the successive terms.

**II. Concursus and Examination of Singers.**

Art. 2. The positions in the Cappella Sistina shall be conferred after a concursus and examination. The board for the examinations and payments shall consist of the Maestro Direttore, the Vice-Maestro and of three other members to be chosen each time by the Majordomo (8) or by the Prefect of the Sacred Apostolic Palace, if the order be referred to him.

Art. 3. In case of equal merits, the priests (9) and the former pupils of the "schola puerorum" shall have the preference.

Art. 4. Every candidate for the position of singer, besides giving a trial selection to

prove the range and quality of his voice, shall be examined on the following points:

(a) selections sung in the different keys and musical dictation;

(b) a selection of polyphonic music to be rendered at sight;

(c) theory and practice of the Gregorian chant.

Art. 5. Each aspirant shall present a certificate of baptism and a testimonial of good conduct from the pastor and the mayor. (10)

**III. The Maestro Direttore.**

Art. 6. The Direttore shall watch over the moral and artistic progress of the Chapel, and in case of repeated failings he shall report to the Majordomo or to the Prefect of the Sacred Palaces for the proper provisions.

Art. 7. Besides the Gregorian melodies the Maestro Direttore shall also select the best compositions of classical polyphonic music; but he may also make use of the modern sacred music written for the voice alone. (11)

**IV. The Vice-Maestro and the Magister Puerorum.**

Art. 8. The Vice-Maestro shall have charge of the school for boys, (12) whom he shall manage and instruct as prescribed by a special regolamento.

Art. 9. He shall direct the Chapel in the absence of the Maestro at the rehearsals as well as during the performances, and he shall impart the necessary instructions to the singers.

Art. 10. The Vice-Maestro shall be present at all rehearsals and performances directed by the Maestro.

Art. 11. It shall be the task of the Vice-

**5. Constitution and By-Laws.**

6. Since the income tax amounts to about 14-16 p.c., nearly 700 francs of this amount must be paid to the Italian Government, leaving him about 4100 francs.

7. At present Mgr. Rella is Vice-Maestro. He also teaches plainchant in the American College.

8. The Majordomo is the immediate superior of the Cappella Sistina.

9. From this it may be seen that the tendency still is to have clerical singers in the Pope's choir, provided they can be had.

10. Each singer must present a testimonial of good conduct, signed by the pastor and by the mayor of his town or city.

11. Because, as mentioned before, no musical instruments are used in the Cappella Sistina.

12. The Maestro instructs the upper course—that is, those boys who already form a part of the Cappella Sistina; the Vice-Maestro has charge of the lower or preparatory course.

Maestro, without special pay, to transcribe in modern notes those old scores of the archives of the Chapel, now preserved in the Vatican Library, which may be needed for performances or rehearsals.

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#### V. The Singers.

##### A. Tenors and Basses.

Art. 12. The singers shall bear the title "cantori pontifici." (13)

Art. 13. The singers shall be obliged to be present at all exercises, rehearsals, and performances announced by order of the Maestro and to abstain from service in other churches during the week preceding any performance.

Art. 14. In case of absence caused by sickness they shall present statement signed by a physician.

Art. 15. During the services the "cantori pontifici" shall wear a violet cassock and cincture, a collar, and a pleated surplice; this costume they shall procure at their own expense.

Art. 16. The singers may and are even advised to, engage in some other profession outside that of music.

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##### B. Boys.

Art. 17. There is a special regolamento for the boys.

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#### VI. Discipline during the sacred functions.

Art. 18. The singers, having received their parts from the secretary, shall be present in the gallery a quarter of an hour before the time set for the sacred function.

Art. 19. They shall observe absolute silence during the functions.

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13. Shortly after the time of Sixtus IV (1471-1484) they were commonly called "cantores palatini."

14. Dr. Haberl quotes an interesting specimen from the records of the year 1546: "1546, die Martis, 19 Martii. Blasio (one of the singers) data est licentia sirupandi per dies 15." "3 Aprilis Blasius per totum absens 15 bajochi (the sum deducted from his salary) completi sunt enim dies purgationis illius." (!!)

15. This is planned for the future. At present the Cappella Sistina does not sing on all these occasions.

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#### VII. The Secretary.

Art. 20. The secretary shall have charge of the ordinary archives of the Chapel.

Art. 21. He shall distribute and collect the parts during the functions and rehearsals.

Art. 22. He shall announce the time for rehearsals and functions.

Art. 23. He shall be present at all rehearsals and performances, and shall always be at the disposal of the Direttore.

Art. 24. The secretary shall carefully write the records (14) of the Chapel and submit the same to the Superiors for approbation at the end of the year.

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#### VIII. Pensions.

Art. 25. Singers, after having served six terms (30 years) shall on withdrawing, be entitled to a pension amounting to four-fifths of their regular salary.

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#### IX. Honorary Members.

Art. 26. Lovers of sacred music who have for three years served in the Chapel, shall, after an examination, receive the title of "cantore onorario."

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#### X. Punishments.

Art. 27. The punishments in case of transgression of the present regolamento shall be reserved to the Majordomo or to the Prefect of the Sacred Apostolic Palaces.

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#### XI. List of the Functions in which the Cappella Musicale Pontificia Participates.

Art. 28. The Cappella Musicale Pontificia shall take part in the functions of the following occasions: (15)

- (1) Immaculate Conception.
- (2) Christmas.
- (3) New Year.
- (4) Epiphany.
- (5) Candlemas.
- (6) St. Joseph's.
- (7) Annunciation.
- (8) Holy Week.
- (9) Easter Sunday.
- (10) Ascension.
- (11) Pentecost.
- (12) Corpus Christi.
- (13) St. Peter's.
- (14) On all Sundays (16) of the year, except the Sundays from 1 July till 31 October, and the first, second, and third Sundays after Easter.
- (15) On the anniversary of the Pope's death.
- (16) On the anniversary of the Pope's coronation.
- (17) Public consistories.
- (18) Obsequies of Sovereigns and Cardinals.
- (19) At the customary ceremonies, before curing, and after the Conclave.
- (20) At any other function, also extraordinary ordered by His Holiness.

**XII. The Present Members of the Chapel**

Art. 29. From the day on which this *Motu Proprio* will be made known to the present members of the Chapel, they shall be subject to the new regolamento (receiving the same salary (17) as before) until the thirtieth year of their service, after which time they shall receive the full pension.

**XIII. Extraordinary Receipts and Aid Fund.**

Art. 30. Extraordinary receipts shall henceforth be divided in the following manner: of

16. The idea is to give the choir a chance to perform in public and to give the public an opportunity to hear the choir. Of course, the Pope will not present on these Sundays.

17. Those who were members of the Cappella Sistina when the new Regolamento was published will continue to receive the same salary as before, and after thirty years of service they will receive a pension equal to their full salary. Those, however, who joined after the publication of the new Regolamento will receive the salary determined therein (which is smaller), and after thirty years of service they will receive a pension equal to four-fifths of the regular salary.

18. Supposing the Cappella Sistina would receive 175 francs; then this sum would be divided into 35 parts. (See Par. 1, art 1 of this Regolamento for the number of members). The school of the boys would receive 40 francs, the Maestro 15 francs, the Vice-Maestro 10 etc.

19. The Scuola Pia Pontificia, situated in the Piazza Pia at the entrance of the Borgo, was founded by Pius IX. The school, which is in charge of the Fratelli di Nostra Signora della Misericordia, is frequented by the boys of the Borgo families and of those employed in the Vatican. At present the boy-singers are taken from the pupils of this school. The daily rehearsals also take place in this school. The general rehearsals take place in the new Sala or hall which has been erected in the rear of the Scuola Pia and which is to serve for the reunions of the grown pupils of the Scuola Pia as well as for the concerts of the Maestro Perosi.

20. They receive from 5-10 francs a month, according to ability.

the amount received by the Cappella, the school of the boys shall receive 8 parts, (18) the Maestro 3, the Vice Maestro 2, each of the first tenors and first basses present 2, the secretary 2, and every other "cantore pontificio" present 1 part.

Art. 31. The Majordomo, or the Prefect of the Sacred Palace, shall have the administration of the charitable fund already existing and shall manage the distribution of the revenues as heretofore.

Given in Our Apostolic Palace of the Vatican, on the twentieth day of June, 1905, in the second year of Our Pontificate.

PIUS PP. X.

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**School (19) of the boy-singers of the Cappella Musicale Pontificia.**

**Supplement to the Regolamento, Art. 17,  
20 June, 1905.**

**I. The School and the Boys.**

1. The school of the boy-singers shall be in the Scuola Pia Pontificia until a special boarding school can be erected.

2. The number of the boy-singers shall not be less than 30.

3. The school shall be divided into two courses: the upper and the lower.

4. The pupils of the upper course shall receive a monthly payment which will be deposited in a Saving Bank. (20)

5. Except in case of departure from Rome

and in case of his death, no sum whatever shall be drawn on the bank-book until the possessor become fifteen years of age.

6. The boy-singers of the Cappella Pontificia shall not be allowed to sing except under the direction of the Maestro or Vice-Maestro of the same Chapel.

#### II. The Maestri.

1. The Maestro, Direttore shall see to it that the boys receive daily instruction. (21)

2. The Maestro shall recite the usual prayers before and after rehearsals.

3. The lesson shall never be shorter than one hour.

#### III. The Guides. (22)

1. The choir of the sopranos and that of the contraltos shall each have two guides.

2. The salary shall be determined each time according to the funds of the school, and the appointment shall not last more than five years.

3. The appointment of the guides shall be made without a concursus, but they shall be chosen by the Maestro with the approbation of the Prefect of the Sacred Palace.

#### IV. The Censors. (23)

1. The upper course shall have two censors; the lower course, one. They shall be chosen from among the best boys by the Maestro and the Vice-Maestro.

2. The censors shall have the duty to keep record of absences and fines (24) of each single pupil in perfect order.

3. They shall distribute and collect the parts and keep the music in order.

4. In case of illness of any one of the pupils, the censors shall visit the sick member and report about his condition.

5. The two censors of the upper course

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21. The rehearsal takes place at 5 p. m. daily, except Sundays and holidays. The boys are very much attached to their Maestro and he is justly proud of them. Some time ago illness prevented the Maestro from appearing at one of his rehearsals. When the boys became aware of this they all proceeded to the Palazzo Taverna, his home, to express their sympathy. The porter, however, refused the crowd admittance, but they immediately appointed a committee, which was sent up to fulfil their mission. At times he may be found playing with the boys at the school before rehearsal.

22. These guides serve to give the boys greater surety and firmness. According to the new regolamento they are to be falsettos and not "musicos."

23. The censors receive 20 francs per month.

24. A few examples of fines: Absence without excuse, 50 centesimi which is equal to 10 cents of our money; disorderly conduct during rehearsal, 10 centesimi, which is equal to 2 cents of our money. These fines are distributed among those who are not fined.

shall receive a monthly remuneration; however, they shall not participate in the distribution of the fines.

6. They shall keep the records of the fines in good condition and present them to the Maestro for his approval at the end of each month.

#### V. The Prefects.

1. A prefect chosen by mutual agreement between the Maestro Direttore and the Superior of the religious in charge of the Scuola Pia, shall be present at each of the two courses.

2. It shall be the duty of the prefects to accompany the boys to their respective families after rehearsals.

#### VI. The General Prefect.

1. The General Prefect shall have charge of the administration; he shall be responsible for the discipline of the school, and together with the Maestro Direttore, he shall distribute the premiums for the bank-books of the pupils.

2. At the end of each year he shall present the books for approval to the Prefecture of the Sacred Apostolic Palaces.

3. Every item of expense shall be accounted for.

4. Apart from the current expenses, no expenditure shall be made without the consent of the Maestro Direttore.

5. It shall be the duty of the General Prefect to keep the outfit of the scuola—cassocks, surplices, lights, etc.—in good condition.

THE OFFICIAL MEMBERS OF THE  
"CAPPELLA MUSICALE PONTIFICIA"

**Maeſtro Direttore perpetuo**

Monsig. PEROSI LORENZO.

**Vice-Maeſtro perpetuo**

Monsig. RELLA ANTONIO.

**Cantori**

Sig. ANGELI LEONARDO

Sig. BOEZI CESARE

Sig. BUCCHI GIOACCHINO

Monsig. CESARINI FRANCESCO *emerito*

Sig. COMANDINI ANTONIO

Rev. FIOCCHI D. GIUSEPPE

Rev. GIOMINI D. LUIGI, *emerito*

Sig. MORESCHI ALESSANDRO, *emerito*

Rev. PANCI D. LUIGI, *emerito*

Sig. PASTURA GIOVANNI

Rev. PECORINI D. VINCENZO, *emerito*

Sig. PURARELLI PIO

Sig. SALINO ANGELO

Sig. SEBASTIANELLI VINCENZO, *emerito*  
(deceased).

(From the Pontifical Annual for 1919, page 481).

**NOTE**

It is generally known that there are quite a large number of singers who take part in nearly every function at St. Peter's and in the Sistine Chapel, who while not on the official list, are considered as nominal members of the Sistine Choir. The above list contains the names of those who receive a pension or annuity from the Vatican. Many of these singers have retired from active service. (Ed.)

**DISCOVERY OF THE LOST MANUSCRIPT  
OF PALESTRINA'S  
LAMENTATIONS AND ANTIPHONS**

According to the "Giornale d'Italia" the Roman composer Mgr. Raffaele Casimiri, director of music at the Church of St. John Lateran, has found the original manuscript of Palestrina's "Lamentazione and Antifonie" which was believed to have been lost. This was the only notation that was left of the many works of the great master of ecclesiastical music. For several years Monsignor Casimiri has been planning a new arrangement of the Archives of music in the Church of St. John Lateran. It was while delving into the mass of papers and MSS., that he suddenly came across a codex of 94 pages, numbered 59 and which was proved beyond a doubt to be the original manuscript of the **Lamentations and Antiphons** of Palestrina.

The comparison of the text writing under

the notes with letters of the master has brought complete certainty on this point. It has also been discovered that the volume contains works of various creative periods of Palestrina; frequently there are alterations of the melodies from his hand. An instance is found in the hymn "Tibi Christe Splendor Patris" which occurs in a variation hitherto unknown. At times, Palestrina has merely changed a few notes by wiping the still fresh ink with his fingers and inserting the new notes. In the famous "Lamentation of Jeremiah" an important change was noted from the versions that have been accepted up to this time. The rendition of this magnificent composition according to the original manuscript created a profound impression when given in Rome recently.

Mgr. Casimiri is now touring the United States and Canada with the seventy singers from the various Roman Basilicas and is accomplishing a great work in bringing before the American people the examples of Palestrinian art and the works of the polyphonic masters.

**A TYPICAL REPERTOIRE!!**

The following is a characteristic program of many of our Churches. It was given to me by a lady Organist, who is much opposed to this music herself, but who cannot afford to lose her position. The Rev. Pastor \* "likes" the Music and will not have any better kind. **Suum cuique.** (This happens in St. Louis).

Masses:

Farmer's, Marzo's Giorza, Gounod, Millard, Rosewig.

Benediction selections:—

Morrison, O salutaris — Gilsinn, Venite — Bollman, O quam dilecta — Lambillotte, Tantum ergo — Millard, Ave Verum and Ave Maria.

Rosewig, Pizzi, Gounod.

Motets — Haec Dies, Lambillotte — Battman's selections.

Hymnals:

Sacred Heart Hymns, R. S. W. — Lasalle Hymnal, Concentus Sacri, Rosewig — Catholic Youth Hymnal, St. Basil's Hymnal.

\* "We are in America and have different ideas than the Pope who was an Italian," was his wise edict.

A. B. C.

St. Louis, Mo.

# The Pontifical Institute of Sacred Music in Rome

REPORT OF THE REV. ANGELO DE SANTI, S. J., PRESIDENT OF THE INSTITUTE

1. In 1887, by order of Leo XIII, the writer was called to Rome to write a series of articles in the "Civilta' Cattolica" on the restoration of Sacred Music, in conformity with the principles of the Church. In 1889, assured of the Pope's approval, I proposed for the first time to the Holy Father the establishment in Rome of an international School of sacred Music, feeling sure, that if the diffusion of the ideas was the main thing, it was however necessary to form the teachers who could spread them and show their practical value.

Leo XIII agreed very kindly to the proposal, and would have been willing to found the School had there not been many difficulties to thwart this wish. They came mostly from the opposition then existing in Rome to any attempt at reform in this matter. The recommendation of Leo XIII then was: "Try before everything to spread a knowledge of the ideas and to win over to the good cause the maestri and the more influential persons, and then we shall start the School; otherwise opposition will ruin all."

He recommended to present again the proposal, when in my judgment the time was opportune. Little by little the light appeared; the movement spread gradually in Rome and in Italy. When Pius X ascended the Pontifical throne, the background was prepared, and the Motu Proprio of November 22nd, 1903 on sacred music consecrated for ever the principles which for many years had been spreading, and imposed with energy the practical restoration of Gregorian chant and of sacred music in the whole world.

2. In October 1909 I was appointed general President of the Italian Association of Santa Cecilia for the reform of sacred music. It then seemed to me, that no longer as a private individual, but in virtue of my office I could, or rather I ought to propose again what for twenty years had been fixed in my mind: the establishment in Rome of a Superior School of sacred music, especially destined for our own and the foreign clergy, not however excluding seculars, to give them the opportunity of receiving solid instruction, first of all in Gregorian Chant, as the main and fundamental subject, and then in sacred composition and in organ, and thus to become able and intelligent masters of Church Music.

I was further inspired in my undertaking by the already existing Schools in foreign

countries; at Ratisbon in Bavaria, at Malines in Belgium, at Paris (St. Gervais School); by the wishes of our Congresses of sacred music, which for many years insisted on the foundation in Italy of such a School, and lastly by the very Motu Proprio of Pius X, which said: "Let every one sustain and promote in every way possible the Superior Schools of Sacred Music, where they already exist, and concur in their establishment, where they are still wanting. It is most important that the Church herself provide for the instruction of her masters, organists and singers, according to the true principles of sacred music." I could therefore be sure of the approval of the Holy Father who was quite determined to have his famous Motu Proprio observed in all its parts.

Pius X welcomed the proposal with great satisfaction, but he was confronted with the grave difficulty of not having the financial means necessary for the foundation, being obliged at the time to supply the funds for the establishment of the magnificent work of regional seminaries in Italy, and meaning to erect in Rome a new Roman Seminary, as in fact he did shortly afterwards. I then begged the Holy Father to permit the School to be opened, trusting in Providence; I proposed that its foundation should not be in any way a charge on the Holy See, but a free gift of pious Catholics, to whom I would address myself, requesting contributions to constitute the fund to sustain the Institute. Pius X heartily approved the proposal and gave the wished for consent.

3. The work was initiated on January 4th, 1911, in two little rooms of the College of the Figli dell'Immacolata, in via del Mascherone, near the Farnese Palace. But though its cradle was poor and narrow, the time was opportune and conditions were practical. The teaching body was ready and composed of good masters, the courses of study had been carefully and competently arranged; neither were the pupils wanting, who on opening day were 18 and whose number increased to 30. There were representatives of several nations, but the Italians predominated, and nearly all were priests sent by their bishops.

The success at the first year was such as to greatly satisfy the Holy Father, who, on November 4th, 1911, at the beginning of the second school year, issued the brief *Expleverunt*, in praise and full approval of the

Institute. In this Brief he publicly declared his intention to give full opportunity for development to the Institution, if the people would come to his assistance, providing him with the necessary means. "We trust that the help of good Catholics will never fail us, thus enabling us in our straitened circumstances, to firmly establish and strengthen, as we wish, the above praised School of Sacred Music in Rome."

Meantime the School went on progressing and bearing every year the most consoling fruits. Pius X was so satisfied with it, that on July 10th 1914 by rescript of the Secretary of State, he conferred upon it the title of Pontifical School, and granted it power to deliver in the name of the Holy See, public and authoritative diplomas of Master and Doctor in the several subjects taught, expressing his wish that, after the successful proofs, given in the brief period of its existence, *quasi lux splendens procedat et crescat usque ad perfectam diem*"; that is to say that as a splendid light it may proceed and grow to a perfect noon.

The contributions of pious Catholics who gave to the School its first financial support, did not fail. Pius X accepted the aid with a grateful heart, and in October 1912, wrote in his own hand the precious words which grant to benefactors the Apostolic Blessing. "To our beloved sons, the Benefactors of the Superior School of Sacred Music in Rome, with the wish that Our Lord may largely reward them with the graces reserved to those who contribute to the splendour of sacred ceremonies and to the praise of His Holy Name, we impart with our whole heart the Apostolic blessing."

4. A similar, I may say an even greater benevolence towards the School has been shown by His Holiness Pope Benedictus XV. In the first audience he granted to the Superiors of the Institute on September 23 1914, he declared that he considered the School as a precious inheritance left to him by his holy Antecessor, and that he would sustain and promote it in the best possible way, trusting in Providence, who, without doubt, would supply the means necessary to the end.

On the evening of November 22nd, 1914, a fearful gas explosion ruined completely the portion of the College assigned to the School, with great loss of furnishings and of musical instruments. A practice organ was entirely destroyed. Benedict XV with sovereign generosity not only repaired the damages suffered, commanding a new organ to be installed at his own expense but assigned to the Institute a new magnificent apartment extending around the large historical hall of Gregory XIII, in the ancient palace of the Apollinare,

saying that the School ought to live no longer in the narrowness of a catacomb, and that in order to work well, space, air and light were necessary. Thanks to the munificence of the Holy Father and of other good benefactors, we have been able to furnish the new suite of rooms with the convenience and decorum proper to a Pontifical Institute though many things are still wanting.

In the solemn audience of May 7th, 1915, granted to the entire Institute, the Holy Father "encouraged all to do anything in their power in order that the School might constantly continue in the road undertaken, might develop and improve ever more, and be always worthy of the noble traditions of Roman Pontifical Institutes." And he added: "Until now our encouragement has been limited in giving ampler promises and a more worthy setting for the School; but we hope, under more propitious circumstances, to be able to give it a greater impulse and a broader development."

In a letter of September 9th, 1915, H. E. Cardinal Gasparri, Secretary of State, praising greatly the School, wrote to me on behalf of His Holiness: "As much as the increasing distress of the Holy See will allow the Sovereign Pontiff will be glad to concur also for next year in the development and progressive splendour of this fine School, so that it may fully attain the noble end at which its regretted Founder aimed."

Meanwhile, in compliance with the wish expressed by Pius X in his Brief of approval, the Auxiliary Committee to the Pontifical School of Sacred Music had been constituted in New York, in the United States, under the auspices of the celebrated authoress and musician, Mrs. Cabot Ward, with the double object of collecting contributions for the endowment of the School, and of spreading in the United States of America an efficacious propaganda for the restoration of Sacred Music. Now, on January 31st, 1916, on the occasion of the presentation of one of these offerings, the Holy Father through H. E. The Cardinal Secretary of State, expressed to Mrs. Ward His complete satisfaction with the institution of the Committee; wishing it every possible development and imparting to all its members the Apostolic Benediction.

In another letter, written on July 25th, 1916, by order of the Holy Father; the Rev. Mgr. Todeschini, Assistant Secretary of State, informed me that: "His Holiness, who amongst the generous givers, has specially noted the Auxiliary Committee of New York, has been pleased to see in these donations a token of the zealous love that the donors have for the decorum and the sacred majesty of the liturgical cult, no less than an homage of their filial devotion towards the Pope, whose wishes they understand and further."

Leaving aside other similar expressions of the Holy Father; always full of paternal

august affection, the allocution pronounced by His Holiness in the second audience granted to the School, on May 5th, 1918, is greatly significant. He deigned to repeat again, before all, that he regarded the pontifical School as a dear inheritance left to him by his venerable Predecessor, and he added: "We feel that we must hold in great account the principal instrument which Pius X of blessed memory left in our hands to pursue the work of reform of sacred music, so wisely undertaken by him." He then went on, observing that the School must be in Rome an artistic centre for all that concerns sacred music, and from which must start the propaganda, not only for Rome, but for the whole world. And congratulating the numerous pupils and auditors who were in his presence, he said of them: "They will thus be able one day, with greater and practical knowledge, to diffuse what they have learned here, spreading and promoting in their dioceses the admirable restoration of sacred music, to which end aimed Pius X of blessed memory with his magistral *Motu Proprio*." The Choir of the School, composed of more than a hundred and thirty voices, had executed the magnificent mottetto of Palestrina: *Dextera Domini fecit virtutem, dextera Domini exaltavit me; non moriar sed vivam et narrabo opera Domini*; and the Holy Father commented in these words, applying them to the School. He added: "It is easy to understand that to the sincerity of sentiment which makes us attribute to the School the words: *non moriar*, shall correspond on our side the determination to continue to apply ourselves to the further development of the praiseworthy Institute. Therefore we are glad to affirm that we shall never fail in the purpose which has always inspired us, and that we shall adopt all the means we shall deem more adapted to show ever better Our benevolence towards the flourishing school of sacred music." On this occasion he again called to mind the benefactors of the School:—"We are glad to express publicly the sentiments of our grateful heart towards the generous benefactors of the Institute and especially towards the Auxiliary Committee, instituted in the United States of America by eminent gentlemen and pious ladies with the end to complete the foundation of the Pontifical School."

5. For all that concerns the artistic welfare of the pupils, the School reached its full development in its first year. It would be impossible to-day to add anything to the courses of study and to the curriculum without overburdening the students and compromising with too great diffusion the real value of the courses. These courses of study have been confirmed and perfected by the daily experience of nine years. The fundamental courses of study are three:

1) The Gregorian course, which includes the practical execution of Gregorian melodies, the scientific theory of modes and rhythm, the Paleography, the esthetics and the history of Gregorian chant, the history of liturgy and the liturgical legislation with ample comment on the *Motu proprio* of Pius X.

2) The course of sacred composition, which contains the study of harmony, counterpoint, fugue, accompaniment of Gregorian chant and composition in classic and modern style, for voices unaccompanied or with accompaniment of organ or orchestra. For this latter purpose there has been added a special course of instrumentation and free composition in the style of Oratorio and religious music for concerts.

3) The course for organists is in two sections: one minor course for the formation of church organists; the other, a main course, for those who aspire to become masters in the Art.

There are also other complementary lessons, such as general history of music and musical forms, critical reading of the more famous modern sacred compositions, class of solfeggio and musical dictation, class of methods for the teaching of chant, especially to children.

Later on, in 1915, two summer courses of harmony and organ were instituted for the convenience of students who remained in Rome. These were always frequented by a considerable number of pupils.

As Pius X wished the School, since its origin, to extend as much as possible its activity to the pupils of several Colleges and ecclesiastical Institutes in Rome, opportunity was given to them to assist at the lessons of liturgical history, and for their benefit two public free courses were started, the one of esthetic practice of Gregorian melodies, the other of esthetic practice of ancient and modern vocal polyphony, so that they could all uniformly learn the right interpretation of Gregorian melodies and of classic polyphony especially of the ancient Roman school.

These special courses were always much frequented by a great number of collegians and seminarians of all nations. They constitute the choral section, that is to say, the great choir of the Pontifical School. They have had the opportunity every year to appear in public, in many and important performances, sacred and academic, in the Hall of the School, in public churches, as well as in the Vatican, in the presence of Pius X and the actual Pontiff always receiving great praise from the public and from the masters of art.

6. If, as we have said, the School, in the substantial part of its teaching, in its standards proposed from the beginning and in the character formation of its pupils, has nothing to add, but only to perfect it is nevertheless

# Ecce Sacerdos Magnus

For Mixed Voices

Elmer Andrew Steffen

Moderato

Soprano  
Ec - ce Sa - cer - dos Ma - gnus,

Alto  
Ec - ce Sa - cer - dos Ma - gnus,

Tenor  
Ec - ce Sa - cer - dos Ma - gnus,

Bass  
Ec - ce Sa - cer - dos Ma - gnus,

Organ  
Moderato (♩ = 104)

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - o.

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - o.

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - o.

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - o.

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - o.

Con anima

*f*  
I - de-o ju - re - ju - ran - do fe - cit il - lum Do - mi - nus

*f*  
I - de-o ju - re - ju - ran - do fe - cit il - lum Do - mi - nus

*f*  
I - de-o ju - re - ju - ran - do fe - cit il - lum Do - mi - nus

*f*  
I - de-o ju - re - ju - ran - do fe - cit il - lum Do - mi - nus

Con anima (♩ = 126)

*f*

Moderato

*ff* *rit.* *mf* Solo  
cre - sce - re in ple - bem su - am. Bene - di - cti - o - nem

*ff* *rit.* *mf* Solo  
cre - sce - re in ple - bem su - am. Bene - di - cti - o - nem

*ff* *rit.* Solo  
cre - sce - re in ple - bem su - am. Bene - di - cti - o - nem

*ff* *rit.*  
cre - sce - re in ple - bem su - am.

Moderato (♩ = 100)

*ff* *rit.* *mf*

Chorus

o - mni - um gen - ti - um de - dit il - li, et tes - ta - men - tum

o - mni - um gen - ti - um de - dit il - li, et tes - ta - men - tum

o - mni - um gen - ti - um de - dit il - li, et tes - ta - men - tum

de - dit il - li, et tes - ta - men - tum

su - um Con - firm - a - vit su - per ca - put e - - jus.

su - um Con - firm - a - vit su - per ca - put e - - jus.

su - um Con - firm - a - vit su - per ca - put e - - jus.

su - um Con - firm - a - vit su - per ca - put e - - jus.

Con anima

*f*  
I - de - o ju - re - ju - ran - do fe - cit il - lum

*f*  
I - de - o ju - re - ju - ran - do fe - cit il - lum

*f*  
I - de - o ju - re - ju - ran - do fe - cit il - lum

*f*  
I - de - o ju - re - ju - ran - do fe - cit il - lum

Con anima (♩ = 126)

*f*

*ff* *rit.*  
Do - mi - nus cre - sce - re in ple - bem su - - - am.

*ff* *rit.*  
Do - mi - nus cre - sce - re in ple - bem su - - - am.

*ff* *rit.*  
Do - mi - nus cre - sce - re in ple - bem su - - - am.

*ff* *rit.*  
Do - mi - nus cre - sce - re in ple - bem su - - - am.

*ff* *rit.*

Adagio

*p*  
 Glo - ri - a Pa - tri et Fi - li - o et  
*p*  
 Glo - ri - a Pa - tri et Fi - li - o et  
*p*  
 Glo - ri - a Pa - tri et Fi - li - o et  
*p*  
 Glo - ri - a Pa - tri et Fi - li - o et

Adagio (♩ = 84)

*p*

*rit.* *D.S.*  
 Spi - ri - tu - i San - - - - - cto.  
*rit.* *D.S.*  
 Spi - ri - tu - i San - - - - - cto.  
*rit.* *D.S.*  
 Spi - ri - tu - i San - - - - - cto.  
*rit.* *D.S.*  
 Spi - ri - tu - i San - - - - - cto.

*rit.* *D.S.*

Respectfully inscribed to the Right Rev. Joseph Chartrand, D.D.,  
Bishop of Indianapolis

# Ecce Sacerdos Magnus

For Men's Voices

Elmer Andrew Steffen

Moderato

Tenor I  
Ec - ce Sa - cer - dos Ma - - - gnus,

Tenor II  
Ec - ce Sa - cer - dos Ma - - - gnus,

Bass I  
Ec - ce Sa - cer - dos Ma - - - gnus,

Bass II  
Ec - ce Sa - cer - dos Ma - - - gnus,

Accomp.  
(Only for rehearsal)

Moderato (♩ = 104)

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - - o.

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - - o.

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - - o.

*mf* qui in di - e - bus su - is *largamente* pla - cu - it De - - o.

*mf* *largamente*

Con anima

*f.*  
I - de-o ju - re-ju - ran-do fe - cit il - lum Do-mi-nus

*f.*  
I - de-o ju - re-ju - ran-do fe - cit il - lum Do-mi-nus

*f.*  
I - de-o ju - re-ju - ran-do fe - cit il - lum Do-mi-nus

*f.*  
I - de-o ju - re-ju - ran-do fe - cit il - lum Do-mi-nus

Con anima (♩ = 126)

*f.*

*ff.* *rit.* Moderato *mf*

*ff.* *rit.* *mf*  
cre - sce-re in ple - bem su - am. Be-ne-di-cti o - nem

*ff.* *rit.* *mf*  
cre - sce - re in ple - bem su - am. Be-ne-di-cti o - nem

*ff.* *rit.* *mf*  
cre - sce-re in ple - bem su - am. Be-ne-di-cti o-nem

*ff.* *rit.* *mf*  
cre - sce-re in ple - - bem su - am. Be-ne-di-cti o-nem

Moderato (♩ = 100)

*rit.* *mf*

o - mni - um gen - ti - um de - dit il - li, et tes - ta - men - tum

o - mni - um gen - ti - um de - dit il - li, et tes - ta - men - tum

o - mni - um gen - ti - um de - dit il - li, et tes - ta - men - tum

o - mni - um gen - ti - um de - dit il - li, et tes - ta - men - tum

su - um Con - firm - a - vit su - per ca - put e - - jus.

su - um Con - firm - a - vit su - per ca - put e - - jus.

su - um Con - firm - a - vit su - per ca - put e - - jus.

su - um Con - firm - a - vit su - per ca - put e - - jus.

*mf largamente cresc.* *molto rit.* *ff*

*mf cresc.* *molto rit.* *ff*

*mf cresc.* *molto rit.* *ff*

*mf cresc.* *molto rit.* *ff*

*largamente* *molto rit.* *ff*

Con anima

*f*  
I - de-o ju - re - ju - ran - do fe - cit il - lum

*f*  
I - de-o ju - re - ju - ran - do fe - cit il - lum

*f*  
I - de-o ju - re - ju - ran - do fe - cit il - lum

*f*  
I - de-o ju - re - ju - ran - do fe - cit il - lum

Con anima (♩ = 126)

*f*

*ff* rit. Do - mi-nus cre - sce-re in ple - bem su - am.

*ff* rit. Do - mi-nus cre - sce - re in ple - - bem su - - am.

*ff* rit. Do - mi-nus cre - sce-re in ple - bem su - - am.

*ff* rit. Do - mi-nus cre - sce-re in ple - - bem su - - am.

*ff* rit.

Adagio

*p*

Glo - ri - a Pa - tri et Fi - li - o et

*p*

Glo - ri - a Pa - tri et Fi - li - o et

*p*

Glo - ri - a Pa - tri et Fi - li - o et

*p*

Glo - ri - a Pa - tri et Fi - li - o et

Adagio (♩=84)

*p*

*rit.* *D.S.*

Spi - ri - tu - i San - - - cto.

*rit.* *D.S.*

Spi - ri - tu - i San - - - cto.

*rit.* *D.S.*

Spi - ri - tu - i San - - - cto.

*rit.* *D.S.*

Spi - ri - tu - i San - - - cto.

*rit.* *D.S.*

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capable of great external development, in order that it may extend its activity to a larger horizon and become really that artistic centre for sacred music, desired by Pius X and by the actual Pontiff, for the good not only of Rome and Italy, but for the entire Catholic and Musical World.

We have everything that is strictly necessary for the exigences of instruction and study: musical instruments, library and archives. But the rooms which surround the splendid academic hall are inadequate, and cannot suffice any more for the growing necessities of the Institute. No expansion of this kind has been possible during the war, because the whole remaining part of the palace was occupied by the soldiers. But we hope to obtain some other rooms, when things shall have settled.

But that is not enough; it is necessary to provide for the further development of the School in all the following points, if we will fully attain the end proposed from the first year and which it has not been possible to reach, owing to the want of means and also to the calamity of the war.

a) The number of ordinary pupils, inscribed every year, under the actual circumstances, cannot be more than thirty, or at most forty. To admit a larger number, not only larger premises would be necessary, but we ought to increase the teaching body and to augment the number of musical instruments to put at the disposal of the pupils especially in the class of organ pupils, which is very well attended.

b) It would be necessary for the School to bestow a certain number of scholarships, to help the pupils, especially priests, who give great promise of success, but who have not sufficient means to continue their studies in Rome.

c) It would be necessary to annex to the School an ecclesiastical boarding house, where the priest pupils could live conveniently and have every opportunity for private study, receiving together with the instruction of the School a special preparation for the development of the liturgical atmosphere.

d) The School would like to start a college for very young boys, who instructed and disciplined according to our methods, might form a part of our choral section, for the execution of classic polyphony for mixed voices. The several attempts made in these latter years to incorporate in the School work boy singers, collected in the streets or educated by others, have resulted poorly and this project was abandoned.

e) We should greatly wish that in a public church of Rome, every Sunday a special choral section, composed of the children of the projected College, of the pupils and other willing youths might assist at a solemn high mass, with the rendition of the proper Gregorian melodies, with a varied repertoire of classic

vocal polyphony. Our pupils would thus be given continuous practical exercise and could thus give public demonstrations of liturgical music which would be worthy of the House of God.

f) To the courses already instituted for adults, we should like to add a special class of piano and singing for children. The many requests we have already received encourage us to believe that this school would be quite a success.

g) Pius X wished that the School might promote the restoration of sacred music, not only by means of teaching and through good performances, but also through the press. Complying with this desire, since the beginning we have had at our disposal, as the School Bulletin, the periodical *La Rassegna Gregoriana*; but when the great war broke out, the editor was obliged to suspend its publication. It would be necessary now for the School to found a review of its own, independent of any particular editor, and to diffuse it largely.

We had also begun a periodical publication of good sacred compositions for small choirs, with the title of *Sursum Corda*; but after three numbers, the price of printing became impossible due to war conditions so that we were compelled to discontinue its publication.

Lastly, we ardently wish to undertake another publication of great importance and high artistic significance. We would bring to light a series of classic compositions of our great maestri of the XVI and XVII Centuries which lie still unknown in our rich musical archives of Rome and of Italy. But such an enterprise, that would result in great honor to the School and much glory to the art of sacred music cannot be initiated without special funds to defer the expenses of printing and of collaboration.

7. This external development which, as we have said, has been for many years our most ardent desire, could be easily effected, had we the necessary means. We have done everything that has been in our power to provide them in these nine years, ever since the School was started. But besides the heavy difficulties of the initial steps, we were arrested by the breaking out of the war, just when the School, declared Pontifical, was gaining ever greater sympathy and support. In consequence, to date we have been able to collect only a part of what is absolutely needed, not, indeed, to give to the School its full development, but to maintain it in its actual narrow condition.

But we trust always in the Divine Providence to provide means to promote the desire expressed by Pius X and with such fatherly benevolence repeated by Benedict XV. The Pontifical School is the property of the Holy See; the funds of the Institution are deposited in the Vatican and are administered by the Holy See. From this point of view we desire

that the School may not be a burden on the Holy See, but a gift of Catholics the world over to give full achievement to an institution entirely directed to the glory of God to the greater splendor of liturgical cult, to the true progress of sacred musical art and to the honor of the Roman Pontificate.

(signed) ANGELO DE SANTI, S. J.  
Rome, September 1919.

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**POPE BENEDICT XV AND THE  
PONTIFICAL HIGH INSTITUTE  
OF SACRED MUSIC IN ROME**

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On July 16th. 1919, as the Pontifical High Institute of Sacred Music entered in its 10th. year of fruitful and satisfactory life, His Holiness Pope Benedict XV deigned to direct to Rev. Fr. Angelo De Santi, President of the Institute the following august autograph:

Whereas our whole heart is ever with the High Institute of Sacred Music in Rome which is devoted to the development of Maestri of the Chapel, and of organists and singers, conforming to the sage and Holy ritual of the Church, adhering to the decorum and sanctity of the liturgical ceremonies, We have the liveliest aspirations for the aforesaid organization; that, for the honor of Rome, of art and the Church, it may maintain the fartherance of the venerable traditions of sacred song, the sublimity of ecclesiastic rites the spirit of Holy Church, and the declared will of the Popes, who have given thought to the noble aims of this Institute of high culture.

Wherefore, upon all worthy people co-operating by service support or good will to the attainment of this most excellent end, We bestow with all our heart the apostolic benediction.

From the Vatican, July 16th. 1919.

(signed) BENEDICTUS P.P. XV.

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## The Boy Choir and Gregorian Chant<sup>o</sup>

by the Rev. F. J. Kelly. Mus. Doc.

**I**N an article which appeared in a well-known music journal some months ago a recognized authority on boy voice training made this startling statement: "Gregorian enthusiasts claim that plain chant is not detrimental to purity of treble tone. Many choirmasters of experience maintain that it is, because it works the boy voice too much between middle C and the D an octave above, and too little between the D mentioned and the A above it." He attribute "a certain preponderance of coarseness" in the vocal timbre of boy choirs to the fact that they sing a great deal of plain chant.

With all due regard to the reputation of the authority just quoted, his statement will be challenged by not a few organists and choirmasters. He makes the confession that there is one Catholic choir that makes a specialty of Gregorian chant, and the boys of that choir are celebrated for their beautiful tone quality: "Services that are entirely Gregorian in character are a very severe test of the choirmaster's ability. Indeed, the only Catholic choir we know of that sings a great deal of plain chant in a highly artistic manner, from the voice-trainer's point of view, is that of Westminster Cathedral, London. Dr. Terry's choir boys are celebrated for their beautiful voice quality. Yet they are largely confined to music of the fourteenth,

fifteenth, and sixteenth centuries and thrive upon a literal diet of plain chant."

Now, if plain chant is detrimental to the tone quality of any choir boys it is detrimental to the tone quality of all choir boys. Why is it that in one choir which has come under his notice, and which makes a specialty of plain chant, "the choir boys are celebrated for their beautiful voice quality." His very admission in this one case proves that the "preponderance of coarseness" which he finds in boy choirs that sing a great deal of plain chant is not due to the fact that they sing plain chant, but rather to the fact that they do not sing it correctly. He should place the blame where it belongs. Choirmasters ignorant of the spirit and genius of Gregorian chant will teach boys to sing the chant in such a way as to coarsen the boys' voice. Boys can sing Gregorian chant on a medium register with a perfectly natural tone production. Correct teaching of Gregorian chant will do no more harm to the boy voice than the teaching of any other style of music. On the other hand, if not correctly taught it will do the same amount of harm as the incorrect of other styles of music.

The dull, heavy style of execution so common in these days with boy choirs who specialize in Gregorian chant is the real cause

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\* By permission from the American Catholic Quarterly Review.

of the coarse singing of boys. Joy is the fundamental characteristic of liturgical chant, and therefore it should reflect bright and pleasant effects. The arch-enemy of the plain chant, and that which has long robbed it of its good name, is the bad mode of rendering. Shouting, singing anyhow, in a mechanical manner, without the least expression, defects in phrasing, principles which have been extolled as correct in singing Gregorian chant, would not be tolerated for a moment in any other music. Is it any wonder, then, that there is "a certain preponderance of coarseness" in the vocal timbre of some boy choirs? It would be more surprising if such coarseness were not present.

Gregorian chant is prayer, and therefore in its execution it should take on the spirit of prayer. We sing in the Preface: "With the angels and archangels, with the thrones and dominations, and with all the troop of the heavenly army, we sing a hymn to Thy glory." Is our prayer of a dull and a heavy type? On the contrary, prayer is a speaking to a loving Father, with a consciousness that the supplication will not be in vain. Plain chant therefore serves in the first place to glorify God, and should possess those characteristics that awaken devotion and promote edification. By means of the chant Christian spirit of prayer reveals itself in such convincing manner, that the heart, glowing with the love of God, finds in its sublime melodies the expression of its feelings when the spoken word no longer suffices. Hence there is but one correct mode of rendering Gregorian chant—namely, in the same manner in which we would naturally supplicate God, and when rendered correctly it is detrimental to no voice, no matter how delicate that voice may be.

Because the boy-choristers of Westminster Cathedral, London, render Gregorian chant in a correct manner, "they are celebrated for their beautiful voice quality." The objection that Gregorian chant "works the boy voice too much between middle C and the D an octave above, and too little between the D mentioned and the A above it," has no reality in fact. Dr. Terry's choir boys when singing Gregorian chant alone sing it in a very high register, so that the boys are using their voices on those tones that are most comfortable. It is only in Gregorian selections when they alternate with the men that the boys use their voices between middle C and the D an octave above. Personally, I have never favored alternating boys' and men's voices in Gregorian chant. There is no doubt that singing in unison with men's voices injures boys' voices, for the range of unison music is necessarily limited to the neighborhood of the lower break. The same can be said concerning the practice of alternating men's and boys' voices.

Tastes differ; but, considering the advantages and disadvantages, Gregorian chant is

best rendered either by men alone or boys alone. There is nothing more beautiful than two parts of a boy choir, alternating the verses of a solemn "Credo" on the tones of their register, where the beauty and sweetness of their voices are given full sway. Far from injuring their voices, it seems to be most fitting that Gregorian chant should be sung by them. Boys' voices and boys' natures have ever suggested the kind of music that they ought to sing. There is a certain dignity of tone, born of innocence and beauty, which suggests pure thoughts and has been deemed especially suitable for voicing religious worship. Gregorian chant is by its very nature out of place everywhere but in the atmosphere of God's temple. The same must be said of the boy voice. Both are essentially religious, both have their place in church and nowhere else. Grand and solemn and beautiful as the chant is, it seems to take on added purity when produced in the limpid and bell-like tones of the boy voice. One is worthy of the other. When the chant is sung by the boy voice we have the nearest approach to the sweetness and beauty of the heavenly strains sung by angelic spirits.

A great writer has paid this glorious tribute to the beautiful chant of the Church: "Gregorian chant purifies the mind. It transports us into a region of supernatural beauty and immateriality; it vivifies and strengthens the life of the soul. No other music penetrates so deeply and so intimately, or causes to vibrate so harmoniously, the heart of man; no other music carries him so swiftly on its wings to the mysterious worlds of prayer and mysticism. It is exquisitely tender, full of peace and trustfulness; it reawakens faith and hope; it satisfies the heart and the intelligence, for expression and form are here living in peace together. The human element is entirely absent; there is no preoccupation or distraction of things belonging to material life or conditions. Those who go to drink of the waters of this stream come back fortified with a great spiritual ardor, with sincerity of mind and simplicity of heart. Here there is nothing conventional, nothing superfluous, nothing ephemeral, through plain song we pass from the finite to the Infinite."

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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 ad-  
vancement of the Cause of Sacred Music.

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**Committee on Reviewing Church Composi-  
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Mr. Nicola A. Montani.

**Executive Committee:** Very Rev. E. R. Dyer,  
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Rev. Leo P. Manzetti, Mus. D.; Rev.  
James A. Boylan, D.D.; Rev. J. M.  
Petter, S.T.B.; Mr. Nicola A. Montani.

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

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

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

### NOTICE TO PUBLISHERS OF CATHOLIC CHURCH MUSIC

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

# The White List

## Music Approved and Recommended by the Society of St. Gregory of America

## PART II.

## UNISON MASSES

Note. The letters A, B, C, before compositions indicate the grade of difficulty of same.  
A - easy, B - medium, C - difficult; AA - very easy; A-B - easy to medium etc.

Grade	Composer	Title	Publisher or Agent
1 AA	Beltjens, Jos	.....MISSA QUARTA, op. 130	J. Fischer & Bro.
2 AA	Mandl, J.	.....MASS FOR UNISON CHORUS, op. 16	McLaughlin & Reilly
3 AA	Nemmers, M. L.	.....MASS IN HON. OF ST. LOUIS, KING (A. T. & B. ad lib.)	M. L. Nemmers
4 AA	O'Connor, J.	.....MASS IN HON. OF ST. MICHAEL	J. Fischer & Bro.
5 AA	Singenberger J.	.....EASY MASS IN D (A. & B. ad lib.)	J. Singenberger
6 AA	Singenberger, J.	.....MASS IN HON. OF THE HOLY GHOST (A. & B. ad lib.)	J. Singenberger
7 AA	Singenberger, J.	.....EASY MASS IN G IN HON. OF ST. ANTHONY (Credo not of Vat. Edit.) (A. & B. ad lib.)	J. Singenberger
8 AA	Vranken, P. J.	.....ORGAN ACCOMP. TO MISSA IN FESTIS DUPL. ("De Angelis")	J. Fischer & Bro.
9 A-B	Biederman (E. J.)	.....MISSA IN HON. B. V. M., op. 30	J. Fischer & Bro.
10 A-B	Montani, Nicola A.	.....MISSA "ORBIS FACTOR"	G. Schirmer
11 A-B	Schaller, F.	.....MASS IN HON. OF THE BL. V. M., Op. 23	J. Fischer & Bro. McLaughlin & Reilly
12 A	Cornell, J. H.	.....UNISON MASS IN E. FLAT	J. Fischer & Bro.
13 A	Dress, Alph.	....."THE HIGH MASS LITURGICALLY CORRECT AND COMPLETE"	J. Fischer & Bro.
14 A	Joos, O.	.....MASS IN HON. OF ST. ANN, op. 5 (A. & B. ad lib.)	J. Fischer & Bro.
15 AA	Manzetti, L.	....."CHANT MASS FROM THE "KYRIALE" Organ Accompaniment	J. Fischer & Bro.
16 A	Mateju, P. Th.	.....MISSA IN HON. IMM. CONCEPT. B. V. M.	J. Fischer & Bro.
17 A	Stehie, J. G.	.....MISSA BREVIS IN HON. B. V. M. (A. T. & B. od lib.)	J. Fischer & Bro.
18 A	Wagner, P.	.....MISSA DE ANGELIS HARMONIZED	McLaughlin & Reilly
19 B	Bottazzo, L.	.....SHORT MASS IN UNISON (Key of D.)	Boston Music Co.
20 B	Bottigliero, E.	.....MASS IN HON. OF ST. CIRO, op. 106	J. Fischer & Bro.
21 B	Magri, P.	.....SHORT MASS IN UNISON (Key of D.)	Boston Music Co.
22 B	Walkiewicz, E.	.....MISSA IN HON. ST. JOSEPH, op. 21	B. J. Zaliewski
23 B	Dobici, Cesare	.....UNISON MASS IN D.	Boston Music Co.
24 B-C	Gloetzner, A.	.....UNISON MASS IN HON OF ST. JOSEPH, op 3	McLaughlin & Reilly
25 B-C	Yon, P.	.....MESSA PASTORALE	G. Schirmer

(To be continued).

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 PHILADELPHIA, PA.
 

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MONSIGNOR HENRY HONORED

 Former Editor of "Church Music" made  
 professor at the Catholic University

An important appointment has been announced in the choice of the Rt. Rev. Msgr. H. T. Henry, rector of the Roman Catholic High School and professor in St. Charles' Seminary, Overbrook, to the chair of aesthetics in the Catholic University at Washington, D. C.

Monsignor Henry who is widely known in educational circles and as a writer on church topics, is regarded as one of the most able Catholic scholars in the country, and his choice as professor in the new chair in the Catholic University is regarded as an honor to this archdiocese.

Monsignor Henry was the editor of *Church Music* from 1905 to 1909, and was president of the American Catholic Historical Society for two terms. He was made Domestic Prelate by Pope Benedict XV in 1915.

Monsignor Henry is known not only in this country but throughout the world as one of the foremost champions of the Church music reform movement. His great work as editor of "Church Music" in the early days of the Gregorian renaissance is a familiar story to church musicians. The lack of appreciation on the part of the public in general, of his efforts to create interest in, and enthusiasm for the liturgical music movement was instrumental in causing a suspension of the periodical; but no other magazine published either in this country or abroad can expect to fill the niche occupied for many years by "Church Music," which had become a genuine force in the reform movement.

To Monsignor Henry must go a large share of the credit for having created a sentiment favorable to the principles enunciated by Pius X., and the thanks of all lovers of Sacred Music are due him for his pioneer work in the field of Church Music in this country.

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 ROMAN CHOIR CREATES PROFOUND  
 IMPRESSION
 

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Under the direction of Don Raffaele Casimiri, the eminent composer and choirmaster of the Church of St. John Lateran, the Choir of Roman Singers, numbering seventy voices gave its initial concert in Carnegie Hall Tuesday eve, September 18. The impression created by the singing of this remarkable group of singers gathered from the various Roman churches, was profound, and superlatives were freely used by the critics in

their reviews of the concerts given in New York and other Eastern cities.

The comments of the New York Press were unflinchingly enthusiastic as will be noted from the excerpt given below.

The excerpt given herewith reflect the profound impression created not only in New York but in every city in which the Choir has appeared. Congratulations are due not only the talented composer-conductor,—Don Raffaele Casimiri—but to his well-trained singers as well. May their visit result in awakening in this country to the necessity of providing decent and appropriate music in connection with the liturgical services. Such a choir as this should, by all rights, be heard in at least the Cathedral of every diocese, and it was this ideal that Pope Pius had in mind when he penned his memorable document—the *Motu Proprio*.

\* \* \*

"This chorus from Rome amply deserved all this formal fuss that was made over it. It deserves, moreover, the even finer tribute of having musical New York make a point of listening to it sing. For New York hears no such choir singing in these days, and probably has never heard quite its equal. The great Mendelsohn choir of Toronto so sadly crippled by the war, was itself in its best days not capable of the wondrous effects achieved by the singers from Rome.

"Last evening's programme was made up from the classic liturgical music of the Roman Church, chiefly of the sixteenth century's finest efflorescence, Palestrina. This was as it should be. One had not heard Palestrina really sung in New York until last night. Here was no cold, academic objectivity, but a humanization or a rehumanization of the beauty of Palestrina.

"Western purists may hold that this singing leaned too forwardly to an emotional transmutation of the religious content of Palestrina, but the writer is not that sort of purist and holds not with them. Palestrina conveyed the most vital religious message of his time in music, and the message still possesses its ancient force—but only if revitalized with human grasp.

"The tone of the choir was always superbly solid its boy and adult soprano especially producing the veritable absolute of solidity—a tone so pure and whole that it was impossible to believe more than a single voice was singing it. The chorus, moreover, possesses an astonishing elasticity of tone, adapted to dazzling variety of nuance. Frequently it achieves an effect unknown and possibly impossible to choral singing in America. The soprano voices seem to float aerially above a *dimuendo*, circling like some disembodied spirit in a pure *pianissimo*, finally ending alone in a heavenly tone fading in its ineffable beauty. The singing of this chorus is indeed a unique experience."

 —New York Evening Journal.
 

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## A World Congress of Sacred Music held in France

CHURCH MUSICIANS MEET IN TOURCOING UNDER THE PATRONAGE  
OF THE RT. REV. BISHOP OF LILLE

A most successful Church Music Congress was held in Tourcoing, France, during the week of September 21.

The Society of St. Gregory was to have taken an active part in the proceedings but owing to the post-war conditions it was impossible to send a delegate.

The Very Rev. Msgr. Manzetti, First Vice President of the Society of St. Gregory was delegated by the Executive Committee of the Society to appoint a proxy and to submit a number of questions for the consideration of the Congress. The circular issued by the Committee of organization reviewed the important part that France through her talented musicians, choirmasters, organists, composers and singers had taken in all the movements which had as their object the reform of Sacred Music. Mention is particularly made of the monumental work of the Benedictine Monks of Solesmes together with the constructive and educational work of the famous "Schola Cantorum" of Paris.

It is recounted that in various parts of France many local conferences and conventions have been held in the interest of Sacred Music and it is a coincidence that the first Congress to be held after the terrible war should be held in the recently invaded district.

Reference is made to the important part that music played in the war and particularly the manner in which sacred music served to give consolation and comfort to the sorely distressed people of France throughout the entire war.

The Programme prepared by the committee followed the recommendations of the Motu Proprio in that the various styles of Sacred Music were given equal prominence. Chant alternated with Polyphonic masterpieces and these in turn gave way to renditions of modern sacred music. No such elaborate programme has been undertaken in any Congress devoted to the interest of Sacred Music.

A competition was held and composers were requested to submit examples of their work intended for liturgical functions.

A Mass and a complete Benediction service were asked for, and several interesting compositions were received by the judges not only from France, but from Italy, Holland, Belgium, Spain, etc. The jury consisted of the Abbes Bayart, Delporte and Vandewalle, of the Commission of Liturgical Chant at Lille. Amongst the works chosen for prizes were a "Missa Dominicalis" by Wimbst, organist of Utrecht Cathedral; "Domine Deus" by Dom Keps, of Louvain Abbey and "Benedicta et Venerabilis" of Paul Delmoth.

The complete Programme for the week was as follows:

### SUNDAY, 21 SEPTEMBER

10. A. M. Solemn High Mass.  
5 P. M. Opening of the Congress - Solemn Vespers - Address of Welcome by the Rt. Rev. Bishop of Lille - Benediction of the Most Blessed Sacrament.

### MONDAY, 22 SEPTEMBER

Day reserved for the Scholas (Choirs)  
8.30 A. M. High Mass (Music by the Choirs of the locality).  
10 A. M. Executive Session.  
2 P. M. Public Session.  
5 P. M. Solemn Benediction of the Blessed Sacrament.

### TUESDAY, 23 SEPTEMBER

Illustrations of Figured Music  
8.30 A. M. Solemn Requiem Mass.  
10 A. M. Meeting of the Commissions.  
2.30 P. M. Conference with choral illustrations.  
5 P. M. Vespers and Benediction.

### WEDNESDAY, 24 SEPTEMBER

Palestrina Day

8.30 A. M. Meeting of the Commissions - Discussion of practical questions affecting the organization.

Topics included the following:

- a) Where are the choirs that render specimens of classic polyphonic music?
- b) In what proportion are these compared to the choirs that do not sing this style?
- c) What pieces are preferred, and which edition?
- d) How are these works prepared?
- e) Do the singers receive special training?
- f) How are these compositions presented to the public?
- g) How are they received?

Discussions concerning the rendition and interpretation of the Palestrina compositions.

10. A. M. Rendition of the "Missa Papae Marcelli" for 6 part chorus by G. P. da Palestrina. - Organ compositions of the XVI and XVII Cent.

2.30 P. M. Conference with choral illustrations - The Great Masters, their technique their liturgical inspiration.

5. P. M. Compline and Benediction.

Miserere, for 3 separate choirs - Allegri -

**O Sacrum Convivium - Viadana — Diffusa Est - Nanini — Tu es Petrus - Clemens non Papa — Tantum Ergo - Vittoria.**

The Choir of St. Christopher's had the assistance in this programme of the boys (soprani and alti) from the celebrated "Cantoria" of Paris M. Jules Meunier, founder and director. The total numbered 160 singers.

The committee recommended the adoption of programmes which would give equal opportunities for the exemplification of Chant, Polyphonic music and modern music together with the music intended for congregational singing and music for the organ.

#### THURSDAY, 25 SEPTEMBER

Day reserved for the Organists and Choirmasters — Programme included compositions by the delegates and those affiliated with the Congress.

8. A. A. Solemn High Mass.

10. A. M. Conferences - Organists in discussion of matters pertaining their office. — The Clergy in discussion of subjects related to the Chant and music connected with the divine services.

2.30. P. M. Church of St. Christopher - Discussion of Organ Music - Organ Recital.

5. P. M. Solemn Benediction.

#### FRIDAY, 26 SEPTEMBER

8.30 A. M. Solemn High Mass at which the composition (offered in competition) and chosen by the judges, was rendered (Missa Dminalis, by Wimbst).

10. A. M. Meeting of the Committees.

2.30 P. M. Conference on Modern Sacred Music.

5. P. M. Solemn Benediction of the Most Bl. Sacrament.

**Homo Quidam** (From the Roman Office) — **Benedicta et venerabilis es** (Graduale) — **Domine Deus** (Offertory Feast of the Sacred Heart) — **Tantum Ergo** — **Cantique a St. Michel** (Work selected by the judges).

A prize of 500 francs (\$100.00) was awarded for the Mass, and for the Motets 50 francs each (\$10.00).

#### SATURDAY, 27 SEPTEMBER

Devoted to Congregational singing and Gregorian Chant.

8.30 A. M. Chant Mass sung by 60 men in the choir alternating with the congregation.

10. A. M. Private session - Discussion of practical matters.

2.30 P. M. Public Meeting.

5. P. M. Solemn Benediction.

Music by the Congregation - Gregorian Chant - Congregational Hymns and figured music.

#### SUNDAY, 28 SEPTEMBER

Closing Sessions

10. A. M. Solemn Pontifical Mass.

**Missa Pontificalis No. 2.** - Lorenzo Perosi.

2.30 P. M. Solemn Session in the Hippodrome.

Part I.

Report of the various Committees.

Part II.

a) Cantata in honor of the Benedictine Monks restorer of the Gregorian Chant - by F. de la Tombelle, for soli, mixed chorus and orchestra - 31 performers

b) In honor of the Polyphonic Masters - Ave Maria - Josquin de Pres (a cappella) 250 executants

c) In honor of Pius X - Cantata on a liturgical theme for mixed chorus and orchestra - by Ed. Fierickx.

160 women 90 men, 60 in orchestra.

5. P. M. Solemn Vespers.

**Magnificat** in florid falso bordon.

**Benediction**

**Ave Verum Corpus** - Mozart — **Te Deum** - Plain Chant — **Ave Maria** - Cesar Frank — **Tantum Ergo** - J. S. Bach — **Alleluia** - From the "Messiah" - Handel.

All the liturgical functions held during the Congress took place at the Church of St. Christopher.

The Choir of the Church of St. Christopher was under the direction of M. Charles Watinne, Choirmaster. 60 sopranos and altos and M. Edmund Dietrickx was the official organist.

Among the members of the organization (Committee) were:

The Rt. Rev. Bishop of Lille, President of the Congress; M. Canon Descamps, V. G.; M. Canon Dehove, Vice President; M. l'Abbe P. Bayart, Director; M. Cas. Watinne, Director of the Congress; M. Antoine Destombes, Treas.; M. Henri Huard Secretary.

## A NEW CHANT

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Voice part only ..... 10c

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St. Laurent sur Sevre (Vendee) France

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

## COMMUNICATIONS

## ST. BASIL'S HYMNAL

A communication from the compilers and the reply of the reviewer.

To the Editor of the Catholic Choirmaster:  
Dear Sir:—

A contribution to your April number on the revised St. Basil's Hymnal resembled an attack rather than a review or criticism.

The reviewer, M. Colas, we have no doubt, is actuated by the very best motives nor do we contend that the book in question is free from all the defects to which he draws attention. But in his commendable zeal for the reform of church music, he seems to suggest a method of procedure which certainly will never bring that reform about. The reviewer evidently cannot understand that the editors of the St. Basil Hymnal share his zeal and are equally intent upon bringing the music used in churches everywhere up to the desired standard. Such a result, they claim, must be reached by a method altogether different from that of immediately expurgating every publication of anything and everything which does not square with the canons of strictest orthodoxy.

There is a public to be considered, and there are the multifarious conditions or rather disadvantages, under which large proportions of that public are constituted.

Already publishers in high repute and with every facility for reaching musical world have brought out hymnals fully satisfying the strictest requirements, only to discover that there were no means available of getting such hymns into common use. Whatever good is done the cause of promoting sacred music by circulating books some of whose numbers fall below the standards of purity, none whatever is accomplished by hymn-books condemned to lie and grow musty on the shelves of a book store, or in a publisher's store-room. Whether the united force of municipal, state and federal administrations will ever succeed in reforming the population by compelling compliance to absolute prohibition of liquor, certainly we have no power to compel Catholics in every part of the land to immediately abandon the use of traditional hymn-melodies. What may be found more or less feasible in a Cathedral choir or in a school situated in some large centre, becomes a totally different problem in the thousands of small and scattered congregations, whose interests we must, nevertheless, not cease to consider.

No where else in the Catholic world did the Motu Proprio of Pius X find a large community better prepared for its acceptance than in the province of Quebec. No other clergy, as a whole, are more devoted to the study

of church music; no where else are such large proportions of the faithful of every class trained to the use of plain chant from early youth. Nevertheless, as M. Colas must realize, their hymnals for many years to come are likely to contain music of the character he finds so reprehensible. The airs their grandparents, and great-grand-parents for generations have loved and sung cannot easily be set aside.

Having devoted a great deal of space to exposing the defects of the original St. Basil's Hymnal,—a book which has been discarded and is no longer in print— and having emphasized rather vigorously the oversight which allowed "name" to be substituted for "reign" and such typographical errors as "tuum" for "tuam" etc., etc., (defects we can certainly promise to remedy), the prevailing charge levelled by M. Colas against the revised edition is because of the resemblance certain melodies bear to secular airs. In case of some of these we must confess having never detected the resemblance, nor having heard of any one who did: in the case of others we frankly acknowledge the fact. What M. Colas failed to note, however, is that a very large proportion of the members in the original work, which were objectionable on this ground have not appeared in the Revised edition. Critics will also understand, we trust, that we agreed to the retention of a certain number of such melodies for a time, not because they resemble secular airs, but because they are traditional melodies.

Now we wish to assure the Society of St. Gregory that we have given the practical side of this question a very serious study. We have a plan which has been carefully thought out and it aims a Hymnal which in every way will come up to their standard, but also at gradually bringing our patrons to the use of music of that character exclusively. This, we realize, will require some time. We cannot hope to accomplish in one issue what others with greater opportunities have tried and failed in. But anything short of this would be no service worth while to the cause we are trying to serve. Were our task merely that of issuing a hymnal in full accord with the spirit of the Motu Proprio it could easily have been finished long ago. We do feel assured of accomplishing the greater task through successive reprints and ask consideration for and observation of our efforts.

Meanwhile we shall always be grateful to M. Colas and others equally competent for suggestions that may be of assistance.

Respectfully yours,  
The Editors of the Revised  
St. Basil's Hymnal.

Toronto, Can., October 1919.



To the editor of the **Catholic Choirmaster**,

Dear Sir:—

I have carefully perused the reply of the editors of the revised edition of St. Basil's Hymnal to the comment made by your reviewer in the April issue of the **Catholic Choirmaster**. First of all permit me to assure the compilers of the hymnal that the matters of good faith or good intentions were not called into question for the writer criticised the volume entirely upon its merits and upon the character of its contents. The compilers may have been actuated by the very highest motives in issuing a book for Catholic Church use which contains secular and operatic melodies and a transcription of the Gregorian Chant which is contrary to the edition issued by the Vatican. Motives do not enter into the question but **results** do. The principal results of the use of such a hymnal as has been put forth by the Basilian Fathers are these: Our children will obtain a perverted notion of devotional music and they will be asked to sing to devotional texts such melodies as "**Lucia di Lammermoor**," "**Home sweet home**," "**The Vacant Chair**," the Russian folk song "**Das dreigespann**," "**Das alpenhorn**"—a sentimental ballad of by-gone days; brass band melodies and the style of melody dear to the heart of "**Billy Sunday**" of which the "**Brewer's big horses**" is a model type. Other secular melodies we are asked perpetuate through the use of this hymnal are melodies (utterly devotional) such as "Flow gently sweet Afton" and Father Lambilotte's opera bouffe melody (as found at No. 83), a dance tune (as at No. 115) and another foot-tickling melody as given at No. 118.

Surely the personal element has no reason for entering into this question of criticism when we are confronted with such examples of decadent and vulgar music as found at No. 122, 123, 147, 153, 165 (a French "**Bergerette**"), 173, 174 and numerous other examples of the same type. The compilers of the new edition of St. Basil's have chosen to lay stress on the fact that some (very few) hymns which were originally ribald Italian street songs and which contaminated the taste of our Catholics for generations because they were incorporated in the older editions of St. Basil's hymnal under the guise or "**sacred songs**," have been eliminated from the new edition. The old edition of St. Basil's Hymnal was a standing reflection on the ordinary intelligence of our Catholic people. The new edition is a replica of the old in that it contains all the old favorites (made **traditional** through the use of St. Basil's hymnal and others of a like type), and the only change perceptible is in the accompaniments. The Gregorian Chant section is a parody of the legitimate melodies as given in the Vatican Edition and in this connection the statement made by a learned Doctor of the Church who

wrote in protest to the distributors, may be of interest to those who view this question from its educational aspect and who can gauge the effect of the continued use of secular banal hymn tunes upon the taste of the children of the present and succeeding generations. The writer of the appended letter protests against the distribution of a book containing matter not in conformity with the official books issued by the Vatican and in support of his argument quotes from the "**Motu Proprio**" as follows:—

—

"Even a small degree of familiarity with the liturgical hymns of the Church will show how averse the Church is to all semblance of what, for want of a better word, I shall call 'jingle.' Note how she strives to obviate this 'jingle' by distributing groups of notes here and there even in the most simple, the most 'syllabic' hymn chants. Now any musician will acknowledge that by its very nature rhythm in 6-8 time most readily sinks to the level of the aforesaid 'jingle.' With this in mind kindly glance rapidly over the pages of St. Basil's."!! "No.—'sacred music,' says the Motu Proprio, 'must be holy.... it must be true art.'"

"I am asked to accept the statement made by the publishers that the musical editor of St. Basil's is 'a student of Plain Chant, which he makes a specialty.' I take it for granted therefore that he is likewise familiar with the laws of the Church regulating the Liturgical Chant,—at least in as far as this is necessary for editing the Sunday Vespers and the Requiem mass, both of which are incorporated in St. Basil's. In reply to this may I submit to you the following?—"

"St. Basil's (revised) has an 'Imprimatur' dated 1918, which is presumably also approximately the date of publication. Now the first Sunday Vespers which is given our children to learn is one that has been **officially abrogated since Jan. 1, 1913**. (The 'Preface' tells the public that these Vespers are 'according to the Antiphonarium,' presumably, of course the one in actual Catholic use). In these same Vespers (of 1918) there are Gregorian Melodies that have been **officially superseded by the appearance of the Vatican Anthiphonale of 1912**." "As for the 'Vespers according to St. Basil's Hymnal,' they are a direct violation of the Motu Proprio for there are no antiphons whereas the Motu Proprio says explicitly: 'It is not lawful to confuse this order (the order given in the liturgical books) or to change the prescribed texts for others selected at will or to omit them.' Furthermore the Gregorian melodies of this Vespers came under a prohibition that dates back as far as 1904."

"The Mass for the dead," says the Preface, "is taken from the Vatican edition of the Graduale and is set out in its complete form,' I begin with the first syllable. Accord-

ing to the Vat. Edit. there must be two 'f's (or the equivalent) over this syllable. At the syllable 'ter' of the second word the 'pressus' has been neglected. At the word 'Domine' the notes have been re-distributed over the syllables,—an express violation of the rules laid down for reproducing the official melodies of the Church. The same thing is done at the word *perpetua*, etc., etc., etc." "All through the mass except Tract and Offert.) there is a lack of anything that might show how the long Gregorian groups are to be subdivided,—a matter of such extreme importance to a decent singing of the Chant. Where is the *Gradual* of this complete Mass? In what part of the Vatican *Graduale* is the setting of the *Dominus Vobiscum* (as given on P. 317) to be found?"

"I refrain from more fault-finding. Let some one else continue the task!"

"In conclusion I am asked to admit that St. Basil's 'is at least the most popular (hymnal) on the market.' On the other hand I beg to ask whether in the light of the facts above enumerated, it is right for a Catholic Priest to adopt in this matter the popular phrase 'Everybody's doing it' as his guiding principle? An ordinary good Catholic layman would resent the imputation that he had followed that course of action in a matter of far less importance than in Sacred Music destined for the House of God."

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The reviewer, in closing begs to refer to the statement made by the compilers to the effect that the inclusion certain objectionable hymns was due to the fact that they were "traditional!" **German, Austrian and Russian National songs** (which we find in the Latin section under the text "*Tantum Ergo*") are included under this heading it is presumed. Because these melodies were formerly **traditional national anthems** of Germany, Austria and Russia, and may have been sung by our grandfathers and great grandparents, we must perpetuate the tradition and allow our children to confuse such sentiments as "**Germany over all!**" or "**God save our noble Czar!**" or the text of the former National Austrian Hymn with the sacred text of "*Tantum Ergo Sacramentum*" to which these melodies are allied in this newly revised edition of St. Basil's Hymnal.

However, there is a greater question at issue in this matter and it resolves itself into this:

"Can we honestly expect to achieve results in the movement for the reform of church music in this or any other country if the children of the present and succeeding generations are to be fed on a hybrid type of **opera—secular and street-song melody?**"

It is now generally admitted by all who have had to do with the promotion of the cause in this country that the chief obstacle

to the introduction of the reform has been the attitude of those who formed a conception of church music in general from the standard given in St. Basil's and like hymnals. There is absolutely no hope of ever introducing the reform gradually (as stated by the editors of St. Basil's), through the medium of such tunes as given in this and other hymnals of similar character.

No conscientious educator who has the interests of his charges at heart will allow a text book to be put into the hands of the children which would serve to inculcate certain obviously wrong principles and false precepts. But why do educators permit the use of musical text books in the form of hymnals which certainly serve to develop a false notion of musical art?

Hybrid melodies which were originally conceived as vehicles for secular texts, love songs and ballads are surely "false" in an artistic sense when adopted as tunes for sacred texts (vid. **Flow Gently sweet Afton!**, grafted to "O Purest of Creatures" etc. etc.) We permit children to sing these melodies to their adapted texts in their school days and it often occurs that in later years the adult learns that the original melodies were allied to texts totally at variance with the spirit of the devotional text. But what a confusion of ideas has resulted! and is it any wonder that we are continually hearing the lament that in certain localities nothing can be done toward introducing genuine church music or liturgical music in the school or church because "**They use such and such a hymnal and think that the new devotional music is too funereal or chant-like!**"

This antagonism to the principles enunciated by Pope Pius X in his *Motu Proprio* can be directly traced to the use of unworthy hymnals (and there are many different types still in use throughout the country). One member of a community in the middle west wrote to a publisher recently inquiring whether he could send them a "**Mass**" that was lively and had a good deal of **rhythm**: they were preparing for a celebration and wanted to do something **elaborate!**

The reviewer regrets having taken up so much of your space but he feels that the matter is not only a question of "Hymnals" but is of the opinion that the entire solution of the church music reform movement, according to the wishes of Pius X and Pope Benedict XV. lies in the adoption of worthy hymnals in our schools and churches.

Yours very truly,

M. Colas.

Oct., 1919.

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**THE USE OF CHROMATICS IN COMPOSITIONS INTENDED FOR THE DIVINE SERVICE.**

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To the editor of the *Catholic Choirmaster*,

Dear Sir:—

In the July number of the *Catholic Choirmaster* appeared a note from the Rev. Wm. Paul commenting upon my article on the use of chromatics in sacred music, which appeared in a previous issue of the "*Choirmaster*." Father Paul voices the sentiment that my recommendations would result in hampering the reform movement which has as its ideal the introduction of music worthy of the House of God. I have never recommended the use of any music in defiance of this law.

I have spoken as a Catholic musician who aims to be broadminded and who supports every provision of the *Motu Proprio* of Pius X. It is my duty to answer the Rev. writer who avoids arguments expressing his personal feelings. I am deeply grateful to him for the opportunity to add a supplement to my first article. I would however, be highly gratified if he would prove why the acceptance of my plan (regarding the use of chromatics in sacred music) would result in chaos. His reference to Palestrina and other masters does not clear the atmosphere. I share his opinion as regards the value of their admirable work but I do not feel that the diatonic style is "mystic": it is chaste, it is sublime in its simplicity and powerfully strong in character and in its effects but I fail to comprehend why it is "mystic." This, I am certain, is my fault. I do not grasp the meaning of the kind of mysticism to which the Rev. Father refers. I am honest enough to confess my deficiency along this line hoping to be forgiven for the lack of vision. The words of the writer indicate, further, that he is opposed to more modern compositions written after the period of the great masters of the 15th. Cent. This prompts me to admit my humble plea to him for the interpretation of the words of the Pope's letter:—"the Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages, always, however, with due regard to the liturgical laws. Consequently, modern music is also admitted to the Church, since it too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions."

In the view of this statement, I ask the question: Are there modern sacred compositions without the use of chromatics even to a limited degree? Are these compositions equal to the classical style? The answer to the first question is a decided "No!" unless one has in mind, the weak meaningless output of composers lacking inspiration and

skill; their intentions may be sincere but one notices their desire to restrict themselves and mould their outputs in a more or less well-meant effort of imitation of their sublime models. Such compositions do not enter into the realm of true art and are not worthy of serious consideration.

My answer to the second question is another "No!" Here is my honest opinion: Palestrina's, Orlando di Lasso's, Croce's, Vittoria's and other masters' creations for the divine service are just as superior to any other music for the liturgical services of the Catholic Church as Bach's contrapuntal works are superior to any other works in the realm of modern organ or choral music. I have studied counterpoint according to Bellerman's splendid treatise based on the "*Gradus ad Parnassum*" and also Michael Haller's book of counterpoint based on the works of the polyphonic masters of the 16th century.

My Motet "*Terra Tremuit*" for 6 part chorus "*a Cappella*" is the result of my studies. That Palestrina and his contemporaries did not employ chromatics was due to the fact that there existed no possibility for their use nor was there any need of them. But changes occurred shortly after the death of these artists. No one can afford to overlook this. "But then," I hear, "why do you advocate the practical use of the works of the later periods if Palestrina and other masters are superior?" For the same reason that Pope Pius permitted their use. Notice the fine bit of logic the august author offers through the wording of his letter: "Modern music is admitted" while he says "Classic polyphony must be restored largely in ecclesiastical functions!"

We have admission in the first, but command in the latter case: this is undeniable. This shows a full appreciation and keen discernment of judgment besides a broad conception on the part of the illustrious writer. This course opens the gates ajar to splendid creations of a more modern type. Anyone from Lotti to Perosi is entitled to consideration as long as the liturgical laws are observed. Why should chaos result through their admission? Let our organists and choir-masters be well educated musicians of talent and sound training and there will be no danger of any violation of the laws of the church regarding church music.

This offers the opportunity to speak of a most important matter which is generally overlooked or pushed aside: it pertains to the training not only of the musicians but of the laity as well. I present my ideas as follows:—There is a praiseworthy effort to restore the use of Gregorian Chant; The above mentioned qualities (referring to the Chant) are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School which reached its greatest perfection in the 15th Century owing to the works of Palestrina, and continued subsequently to produce compositions of excellent quality from a

liturgical and musical standpoint. Classic Polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with the Gregorian Chant in the more solemn functions of the Church, such as those of the Pontifical Chapel. This too therefore must be restored largely in ecclesiastical functions?" How about this passage, may I ask? In view of this striking argument, or rather, command, a most effective activity is imperative. How often do we hear Palestrina's, di Lasso's, Croce's, Vittoria's masterworks sung in our churches? The carrying out of this vital requirement is relegated to a place of no importance\*\*\*\*\* There is scarcely any opportunity afforded for the hearing of the masterpieces of the polyphonic school. What is true as regards the appreciation of Bach for modern musicians is more true concerning the compositions of Palestrina for Catholic musicians. The inestimable value of Palestrina's compositions for the divine service can be fully grasped solely within the service, one might say, in combination with the Gregorian Chant, for "Classic Polyphony has been found worthy of a place side by side with the Chant" says Pius X.

I have tried since my residence in the United States (that is for the past 29 years), to bring about a real, not merely a theoretical appreciation of the master, but alas there exists a woeful lack of interest in this issue. Costly buildings, altars, pictures statues, stations, pulpits, organs and windows are expensive items; the outlay for music is extremely small. It is no wonder that that no forces are available or adequate for the task of performing the heavenly compositions. The requirements are good voices, regular attendance at rehearsals, and a leader of high attainments; he must love his church and his art, he must be patient and untiring in his efforts to attain the highest aims of his calling. The scanty compensation is mainly responsible for the lack of competent artists to act as choirmasters and is also responsible for the want of good singers. It is an undeniable and undisputed fact that this is the principal cause of the lack of progress in the movement for the reform of church music in this and other countries.

The question is fully justified: "Why should the wish of the author of the Motu Proprio be disregarded? Why are there many praiseworthy efforts launched forth to restore solely the Gregorian Chant? The Supreme Pontiff says expressively "This style must be restored largely in ecclesiastical functions in all institutions in which the necessary means are not lacking." Must the Church go begging to have the greatest masterworks rendered during the service. Has God the Holy Ghost, the wonderful Paraclete, the fountain of all wisdom inspired creative artists in vain? Is it not a grave omission to gradually abandon

or ignore the most sublime music which "agrees admirably with the Chant" and which is the direct result of the principles contained in the latter? Why must a music lover and an educated musician patronize concerts of the Musical Art Societies to hear these Catholic compositions? The works of Bach are just as difficult for modern musicians and singers to perform as those of Palestrina. What has been accomplished as regards the appreciation of these works by the Moravian Congregation in Bethlehem, Pa., under Dr. Wolle? A Catholic millionaire, Mr. Charles Schwab generously opens his purse to render financial assistance to this praiseworthy undertaking. I am sure that many lovers of music would be willing to contribute liberally to defray the necessary expenses towards the goal of hearing the greatest works written and conceived for the divine service. "But" (so often do I hear it said) "people should not go to listen to music rather than to assist at the sacred functions." "Very true," I answer "The Holy Father was apparently not of the opinion that the rendition of the polyphonic masterpieces distracts the faithful." He commands their performance. No, there is no use denying the great need, particularly in these days of a vigorous activity towards the restoration of these compositions. For my part, I am willing to devote my whole ability to this magnificent, unique and sublime cause.

Dr. Nicholas Eisenheimer.

New York City, Oct. 1919,

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## EASTERN IMPRESSIONS

Early in May 1919, the writer attended the highmass in the historic Cathedral of.... It was their "Dedicatio Ecclesiae." The organ loft is near the side-altar, and I was more than depressed to see the ladies sit down in comfort near the railing, which one cannot escape to view, as you lift your eyes toward the Sanctuary.

The Mass began. I looked for a solemnity, but received only a "Missa Cantata" with several servers but one priest.

The "Vidi aquam" reminded me of a chariot race. I knew now what was to come. So I persuaded myself that since I had heard a Mass with devotion in the morning I could be present now to surrender to the following impressions:—The Introit was sung according to the old version by a bass voice and I felt that, perhaps I was somewhat too hasty in my judgment. Later on I learned that neither Gradual, Offertory, or Communion were sung or recited. And this 15 years after the Motu Proprio and many years before, (because the rubrics were the same) the Proprium is not heard. The less I say of the Mass the better. Musically rendered quite well, at times with beautiful nuances; but God forbid such operas!! The Gloria was repeated with intonation again and again, so the Credo. Each was longer than an entire polyphonic Mass. At Offertory a hymn was sung by Chorus and Soli, which I timed 8 minutes longer than the "Orate fratres," but the celebrant was very calm and the faithful enjoyed the diversion. The "Dona pacem" still resounded 4 minutes after the celebrant had said the Post Communion—but he stood so devoutly in front of the Missal, that he did not give the Choir away. In fact I much admired—or rather—pitied him. Finally after 14 minutes singing by the "grand opera chorus"—he was really permitted to sing "Oremus" Let us pray..... then he had to be quiet again.

He fitted well for the show, a friend clergyman remarked. Of course the Finale was also the "American" Ite—which was duly enhanced by a four-part chord con brio by the Cathedral Choir.

Two things did not fit at all in this performance:

1) The Epistle of the day, as read: "Be only hearers, but doers." not only hearers but doers of the orders of the Pope, the Successor of St. Peter.

2) "Finally, it is recommended to choir-masters, singers, members of the Clergy, superiors of Seminaries, ecclesiastical institutions, and religious communities, parish priests and rectors of Churches, canons of Collegiate Churches and Cathedrals, and, above all, to the diocesan Ordinaries, to favor with all zeal these prudent reforms..... so that the authority of the Church may not fall into contempt." Pius X, Pope.

It is time to call a spade a spade. R. A.

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# The Society of St. Gregory

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**Qualifications  
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Active Membership**

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

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

**Life Membership**

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

**Women Eligible  
to Membership**

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

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

**Application for  
Membership**

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

**Dues**

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

**Subscription**

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

**Contributions**

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

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

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

### APPLICATION FOR MEMBERSHIP

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