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The Catholic Choirmaster

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MUSICAL SUPPLEMENT

Missa Solemnis — P. A. Yon.

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Sacred Music

Rev. F. Jos. Kelly, Mus. D.

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THE BIBLE has the honor of holding the earliest history of music. No record has a hymn older than that of the morning stars. The family of song can refer to no more ancient parent than Jubal, the father of the harp and organ. The most distant voice of melody is from the land of the Hebrews. To the Christian it must be a satisfaction to find the oldest hymns written upon the pages of Holy Writ, and the patriarch musicians first appearing among the people of God; for it is a part of that vast testimony, which proves that there is nothing "lovely and of good report," nothing which is a pure, all-pervading charm to our humanity, that does not receive the recognition of religion.

* * * *

Religion must also have the praise of keeping music in its highest and holiest province. Over the battle-marches of slaughter its angels have been singing of "peace on earth." The solemn psalmody of the temples of Zion has ever been pouring its holy refrain along the banqueting places of earth; and while the children of the world have been singing their choruses to the god of pleasure, even the little children of Jerusalem have been singing their hosannas to the Highest. The music of the world has been too often the song of the sirens who lived upon the coast of Italy and lured the voyager to destruction by the melody of their voices; the music of Faith has a seraph song, calling us toward the shore of endless safety. The world has often used music as did the Florentines during their dreadful plague in 1348, who amused

themselves with music and dancing, in order that they might banish thought; while sacred music has ever been trying to awaken the largest and most solemn reflections concerning life and eternity.

* * * *

Again it is from religion that music learns its vastest hopes for the future. Its revealings give revealings of wonders of sound in the eternal world which are yet unreached of a "new song" which no man has yet learned. It is in listening to the choir of the "hundred and forty-four thousand" that music is to learn the most glorious prophecies in melody. Hadyn said to Reynolds, the painter, when shown the picture of a celebrated singer: "Yes, it's like, very like; but you have made a sad mistake." "How?" inquired Reynolds. The answer was: "You've made her listening to the angels; you should have made the angels listening to her." But sweetly as that woman may have sung, it will ever be found that Reynolds was right in making the singer listening to the angels; for it is in the region of celestial song that the musician will ever find the loftiest study and vastest suggestions of the mysterious power of sound. The true artist sometimes feels the need of eternity, with its enlarged expression for the utterance of some of the wondrous hymnings of the spirit.

*"Melodies, he could not utter,
O'er Beethoven's soul would roll."*

* * * *

We think that many in hearing the exulting and inspiring Chant of the

Church have felt that they have been carried on the glorious swell and ascendings of sound nearer to the eternal world. On the rapt, uplifting voices of the singers we have been borne to such a height that we could almost hear the breaking in of the chantings of the choir of God. When music reaches its sublimest field, we feel that we need the tones and emphasis of eternity for a still higher ascension. We feel also that it is eternity only that can fulfill in real life the tones which here on earth are but the vocal imagery of its spiritual existence. On earth we hear and make music; there the soul itself shall be music. Here we tremble and wonder at the power of the chant chorused by the heavenly worshipers; there the hymnings of adoration will tremble and burn and shout within us. Here we sing the home-songs of heaven as a traveler sings his home-songs in a foreign land; there we shall sing as the returned traveler sings within his home doors with his family around him.

* * * *

It is the promises of faith, the incoming of the eternal melodies that touch our faltering human lips as the finger of Christ touched the tongue of the dumb man and gave speech to his chained soul. It is the inconceivable refrain of eternity, which pauses just outside of life, which is ever suggesting to the musician that there are keys he has not yet struck and that there are qualities of sound the vocalist has not yet attained. It is this unreached ideal that comes like a second descending of God upon the plains of Shinar, not to confound our voices, but to speak of a harmony in heaven, that the nations do not yet understand. It comes with the startling sweetness of the song of the heavenly host upon the plains of Judea, bidding us go and worship the Saviour

and thus get ready to sing the song of the Lamb.

* * * *

We appreciate too little the impulse and elevation which a revealed eternity with its concealed wonders and voiceful silence gives to all that is beautiful and pure in the soul and in art. A traveler in the lofty passes of the Alps says, "I heard a music overhead from God's cloudy orchestra—the giant peaks of rock and ice, curtained in by the driving mist and only dimly visible athwart the sky through its folds—such as mocks all sounds our lower world of art can ever hope to raise. I stood calling to them in the loudest shouts I could raise, and even till my power was spent, and listening in compulsory trance to their reply. I heard them roll it upon their cloudy world of snow, sifting out the harsh qualities that were tearing like demon screams of sin, holding upon it as if it were a hymn they were fining to the ear of the great Creator, and sending it round and round in long reduplications of sweetness, minute after minute, till, finally receding and rising, it trembled as it were amid the quick congratulations of the angels and fell into the silence of the pure empyrean."

Thus the dim and lofty passages of eternity, which lie just along the borders of life, catch up our holy thoughts and hymns, and rolling them up its mysterious heights and sending them round its solemn scenery, they gain a greater richness and purity as they approach nearer to God, and finally bending with the choral melody of the saints, they sing with the angels. This inspiration of the eternal is so much needed, we wonder not that Haydn said: "When I was occupied upon this 'Creation,' always before I sat down to the piano I prayed to God with earnestness that He would enable me to praise

Him worthily." In ending our thoughts we may just suggest a high proof of the holy and divine quality of music: it is that the dying oft-times seem to hear it breaking in from the other world—

*"As the shining ones receive them,
With the welcome-voiced psalm,
Harp of gold and waving palm."*

The departing soul in thus hearing voices of melody from out of the excellent glory, as the transfiguration of the celestial life is passing upon it, and as the descending cloud of divine light is encircling it, gives to music the purest and highest honor it may receive.

Huyssmans' Impression of Liturgical Music [†]

THE great stillness was broken by a prelude from the organ, which dropped to a low tone, a mere accompaniment to the voices.

A slow and mournful chant arose, the "De Profundis." The blended voices sounded under the arches, intermingling with the somewhat raw sounds of the harmonicas, like the sharp tones of breaking glass.

Resting on the low accompaniment of the organ, aided by basses so hollow that they seemed to have descended into themselves, as it were underground, they sprang out, chanting the verse, "De Profundis ad te clamavi, Do—" and then stopped in fatigue, letting the last syllables "mine" fall like a heavy tear; then these voices of children, near breaking, took up the second verse of the psalm, "Domine exaudi vocem meam," and the second half of the last word again remained in suspense, but instead of separating and falling to the ground, there to be crushed out like a drop, it seemed to gather itself together with a supreme effort and fling to heaven the anguished cry of the disincarnate soul, cast naked, and in tears before God.

And after a pause the organ, aided by two double-basses, bellowed out, carry-

ing all the voices in its torrent—baritone, tenors, basses, not now serving only as sheaths to the sharp blades of the urchin voices, but openly with full-throated sound—yet the dash of the little soprani pierced them through all at once like a crystal arrow.

Then a fresh pause, and in the silence of the church, the verses mourned out anew, thrown up by the organ, as by a spring board. As he listened with attention endeavoring to resolve the sounds, closing his eyes, Durtal saw them at first almost horizontal, then rising little by little, then raising themselves upright, then quivering in tears, before their final breaking.

Suddenly at the end of the psalm, when the response of the antiphon came—"Et lux perpetua luceat eis"—the children's voices broke into a sad, silken cry, a sharp sob, trembling on the word "eis," which remained suspended in the void.

These children's voices stretched to breaking, these clear sharp voices threw into the darkness of the chant some whiteness of the dawn, joining their pure, soft sounds to the resonant tones of the basses, piercing as with a jet of silver the somber cataract of the deeper

[†]From "En Pente," by J. K. Huyssmans. Published by Kegan Paul, Trench, Trubner & Co. Translated by C. Kegan Paul, London.

singers; they sharpened the wailing, strengthened and embittered the burning salt of tears, but they insinuated also a sort of protecting caress, balsamic freshness, lustral help; they lighted in the darkness those brief gleams which tinkle in the Angelus at dawn of day; they called up, anticipating the prophecies of the text, the compassionate image of the Virgin, passing, in the pale light of their tones, into the darkness of that sequence.

The "De Profundis" so chanted was incomparably beautiful. That sublime prayer ending in sobs, at the moment when the soul of the voices was about to overpass human limits, gave a wrench to Durtal's nerves and made his heart beat. Then he wished to abstract himself and cling especially to the meaning of that sorrowful plaint, in which the fallen being calls upon its God with groans and lamentations. Those cries of the third verse came back to him, wherein calling on his Saviour in despair from the bottom of the abyss, man, now that he knows he is heard, hesitates ashamed, knowing not what to say. The excuses he has prepared appear to him vain, the arguments he has arranged seem to him of no effect, and he stammers forth: "If Thou, O Lord, shalt observe iniquities, Lord, who shall endure it?"

"It is a pity," said Durtal to himself, "that this psalm, which in its first verses chants so magnificently the despair of humanity, becomes in those which follow more personal to King David. I know well," he went on, "that we must accept the symbolic sense of this pleading, admit that the despot confounds his own cause with that of God, that his adversaries are the unbelievers and the wicked, that he himself, according to the doctors of the

Church, prefigures the person of Christ; but yet the memory of his fleshly desires, and the presumptuous praise he gives to his incorrigible people, contracts the scope of the poem. Happily the melody has a life apart from the text, a life of its own, not arising out of mere tribal dissensions, but extending to all the earth, chanting the anguish of the time to be born, as well as of the present day, and of the ages which are no more."

. . .

The "De Profundis" had ceased; after a silence the choir intoned a motet of the eighteenth century, but Durtal was only moderately interested in human music in churches. What seemed to him superior to the most vaunted works of theatrical or worldly music was the old plain chant, that even and naked melody, at once ethereal and of the tomb, the solemn cry of sadness and lofty shout of joy, those grandiose hymns of human faith, which seem to well up in the cathedrals, like irresistible geysers, at the very foot of the Romanesque columns. What music, however ample, sorrowful or tender, is worth the "De Profundis" chanted in unison, the solemnity of the "Magnificat," the splendid warmth of the "Lauda Sion," the enthusiasm of the "Salve Regina," the sorrow of the "Miserere" and the "Stabat Mater," the majestic omnipotence of the "Te Deum"? Artists of genius have set themselves to translate the sacred texts: Vittoria, Josquin de Près, Palestrina, Orlando Lasso, Handel, Bach, Haydn have written wonderful pages; often, indeed, they have been uplifted by the mystic effluence, the very emanation of the Middle Ages, forever lost; and yet their works have retained a certain pomp and in spite of all are pretentious, as opposed to the humble magnificence, the sober splen-

dor of the Gregorian chant—with them the whole thing came to an end, for composers no longer believed.

. . .

Yet in modern times some religious pieces may be cited of Lesueur, Wagner, Berlioz and Caesar Franck, and in these again we are conscious of the artist underlying his work, the artist determined to show his skill, thinking to exalt his own glory and therefore leaving God out. We feel ourselves in the presence of superior men, but men with their weaknesses, their inseparable vanity and even the vice of their senses. In the liturgical chant, created almost always anonymously in the depth of the cloisters, was an extra-terrestrial well, without taint of sin or trace of art. It was an uprising of souls already freed from the slavery of the flesh, an explosion of elevated tenderness and pure joy, it was also the idiom of the Church, a musical gospel appealing like the Gospel itself at once to the most refined and the most humble.

Ah! the true proof of Catholicism was that art which it had founded, an art which has never been surpassed; in painting and sculpture the early masters, mystics in poetry and in prose, in music plain chant, in architecture the Romanesque and Gothic styles. And all this held together and blazed in one sheaf, on one and the same altar; all was reconciled in one unique cluster of thoughts: to revere, adore and serve the Dispenser, showing to Him reflected in the soul of His creature, as in a faithful mirror, the still immaculate treasure of His gifts.

Then in those marvelous Middle Ages, wherein Art, foster-child of the Church, encroached on death and advanced to the threshold of Eternity, and to God, the divine concept and the

heavenly form were guessed and half perceived for the first and perhaps for the last time by man. They answered and echoed each other—art calling to art.

The Virgins had faces almond shaped, elongated like those ogives which the Gothic style contrived in order to distribute an ascetic light, a virginal dawn in the mysterious shrine of its naves. In the pictures of the early masters the complexion of holy women becomes transparent as Paschal wax, and their hair is pale as golden grains of frankincense, their childlike bosoms scarcely swell, their brows are rounded like the glass of the pyx, their fingers taper, their bodies shoot upward like delicate columns. Their beauty becomes, as it were, liturgical. They seem to live in the fire of stained glass, borrowing from the flaming whirlwind of the rose-windows the circles of their aureoles. The ardent blue of their eyes, the dying embers of their lips, keeping for their garments the colors they disdain for their flesh, stripping them of their light, changing them, when they transfer them to stuffs, into opaque tones which aid still more by their contrast to declare the seraphic clearness of their look, the grievous paleness of the mouth, to which, according to the Proper of the season, the scent of the lily of the Canticles or the penitential fragrance of myrrh in the Psalms lend their perfume.

Then among artists was a coalition of brains, a welding together of souls. Painters associated themselves in the same ideal of beauty with architects, they united in an indestructible relation cathedrals and saints, only reversing the usual process—they framed the jewel according to the shrine and modeled the relics for the reliquary.

On their side the sequences chanted by the Church had subtle affinities with the canvases of the early painters.

Vittoria's responses for *Tenebrae* are of a like inspiration and an equal loftiness with those of Quentin Matsys' great work, the *Entombment of Christ*. The "*Regina Coeli*" of the Flemish musician Lasso has the same good faith, the same simple and strange attraction, as certain statues of a reredos, or religious pictures of the elder Breughel. Lastly, the *Miserere* of Josquin de Près, choirmaster of Louis XII, has, like the panels of the early masters of Burgundy and Flanders, a patient intention, a stiff, threadlike simplicity, but also it exhales like them a truly mystical savor, and its awkwardness of outline is very touching.

The ideal of all these works is the same and attained by different means.

As for plain chant, the agreement of its melody with architecture is also certain; it also bends from time to time like the somber Romanesque arcades and rises, shadowy and pensive, like complete vaulting. The "*De Profundis*," for instance, curves in on itself like those great groins which form the smoky skeleton of the bays; it is like them, slow and dark, extends itself only in obscurity and moves only in the shadow of the crypts.

Sometimes, on the other hand, the Gregorian chant seems to borrow from Gothic its flowery tendrils, its scattered pinnacles, its gauzy rolls, its tremulous lace, its trimmings, light and thin as the voices of children. Then it passes from one extreme to another, from the amplitude of sorrow to an infinite joy; at other times again the plain music, and the Christian music to which it gave birth, lend themselves, like sculpture, to the gayety of the people, associate themselves with simple gladness

and the sculptured merriment of the ancient porches; they take the popular rhythm of the crowd, as in the Christmas carol "*Adeste Fideles*" and in the Paschal hymn "*O Filii et Filia*"; they become trivial and familiar like the Gospels, submitting themselves to the humble wishes of the poor, lending them a holiday tune easy to catch, a running melody which carries them into pure regions where these simple souls can cast themselves at the indulgent feet of Christ.

Born of the Church, and bred up by her in the choir-schools of the Middle Ages, plain chant is the aerial and mobile paraphrase of the immovable structure of the cathedrals; it is the immaterial and fluid interpretation of the canvases of the early painters; it is a winged translation, but also the strict and unbending stole of those Latin sequences, which the monks built up or hewed out in the cloisters in the far-off olden time.

Now it is changed and disconnected, foolishly overwhelmed by the crash of organs, and is chanted, God knows how!

Most choirs, when they intone it, like to imitate the rumbling and gurgling of water pipes, others the grating of rattles, the creaking of pulleys, the grinding of a crane, but, in spite of all, its beauty remains, unextinguished, dulled though it be, by the wild bellowing of the singers.

. . .

The sudden silence in the church roused Durtal. He rose and looked about him; in his corner was no one save two poor women, asleep, their feet on the bars of chairs, their heads on their knees. Leaning forward a little, he saw, hanging above him in a dark chapel, the light of a lamp, like a ruby in its red glass; no sound save the mili-

tary tread of the Suisse, making his round in the distance.

Durtal sat down again; the sweetness of his solitude was enhanced by the aromatic perfume of wax, and the memories, now faint, of incense, but it was suddenly broken. As the first chords crashed on the organ Durtal recognized the "Dies iræ," that despairing hymn of the Middle Ages; instinctively he bowed his head and listened.

This was no more, as in the "De Profundis," an humble supplication, a suffering which believes it has been heard, and discerns a path of light to guide it in the darkness, no longer the prayer which has hope enough not to tremble; it was the cry of absolute desolation and of terror.

And, indeed, the wrath divine breathed tempestuously through these stanzas. They seemed addressed less to the God of mercy, to the Son who listens to prayer, than to the inflexible Father, to Him whom the Old Testament shows us, overcome with anger, scarcely appeased by the smoke of the pyres, the inconceivable attractions of burnt offerings. In this chant it asserted itself still more savagely, for it threatened to strike the waters and break in pieces the mountains, and to rend asunder the depths of heaven by thunder-bolts. And the earth, alarmed, cried out in fear.

A crystalline voice, a child's clear voice, proclaimed in the nave the tidings of these cataclysms, and after this the choir chanted new strophes wherein the implacable judge came with shattering blare of trumpet, to purify by fire the rottenness of the world.

Then, in its turn, a bass, deep as a vault, as though issuing from the crypt, accentuated the horror of these prophecies, made these threats more over-

whelming, and after a short strain by the choir, an alto repeated them in yet more detail. Then, so soon as the awful poem had exhausted the enumeration of chastisement and suffering, in shrill tones—the falsetto of a little boy—the name of Jesus went by, and a light broke in on the thunder-cloud, the panting universe cried for pardon, recalling, by all the voices of the choir, the infinite mercies of the Saviour, and His pardon, pleading with Him for absolution, as formerly He had spared the penitent thief and the Magdalen.

But in the same despairing and headstrong melody the tempest raged again, drowned with its waves the half-seen shores of heaven, and the solos continued, discouraged, interrupted by the recurrent weeping of the choir, giving, with the diversity of voices, a body to the special conditions of shame, the particular states of fear, the different ages of tears.

At last, when still mixed and blended, these voices had borne away on the great waters of the organ all the wreckage of human sorrows, all the buoys of prayers and tears, they fell exhausted, paralyzed by terror, wailing and sighing like a child who hides its face, stammering "Dona eis requiem," they ended, worn out, in an Amen so plaintive, that it died away in a breath above the sobbing of the organ.

What man could have imagined such despair, dreamed of such disasters? And Durtal made answer to himself: "No man."

In fact the attempt has been vain to discover the author both of the music and of the sequence. They have been attributed to Frangipani, Thomas of Celano, St. Bernard and a crowd of others, and they have remained anony-

mous, simply formed by the sad alluvial deposits of the age. The "Dies iræ" seemed to have, at first, fallen, like a seed of desolation, among the distracted souls of the eleventh century; it germinated there and grew slowly, nurtured by the sap of anguish, watered by the rain of tears. It was at last pruned when it seemed ripe, and had, perhaps, thrown out too many branches, for in one of the earliest known texts, a stanza, which has since disappeared, called up the magnificent and barbarous image of an earth revolving as it belched forth flames, while the constellations burst into shards, and heaven shrivelled like a parched scroll.

"All this," concluded Durtal, "does not prevent these triple stanzas, woven of shadow and cold, full of reverberating rhymes, and hard echoes, this music of rude stuff which wraps the phrases like a shroud, and masks the rigid outlines of the work, from being admirable! Yet that chant which constrains, and renders with such energy the breadth of the sequence, that melodic period, which without variation, remaining always the same, succeeds in expressing by turns prayer and terror, moves me less than the 'De Profundis,' which yet has not its grandiose spaciousness nor that artistic cry of despair.

"But chanted to the organ the psalm is earthly and suffocating. It comes from out the very depths of the sepulchre, while the 'Dies iræ' has its source only on the sill of the tomb. The first is the very voice of the dead, the second that of the living who inter him, and the dead man weeps, but takes courage a little, when those that bury him despair.

"To sum up," Durtal concluded, "I prefer the text of the 'Dies iræ' to

that of the 'De Profundis,' and the melody of the 'De Profundis' to that of the 'Dies iræ.' It is true also that this last sequence is modernized, and chanted theatrically here, without the imposing and needful march of unison.

"This time, for instance, it is devoid of interest," he continued, ceasing his thoughts for a moment, to listen to the piece of modern music which the choir was just then rendering. "Ah, who will take on himself to proscribe that pert mysticism, those fonts of toilet-water which Gounod invented! . . . There ought indeed to be astonishing penalties for choirmasters who allow such musical effeminacy in church. This is, as it was this morning at the Madeleine, when I happened to be present at the interminable funeral of an old banker; they played a military march with violin and violoncello accompaniments, with trumpets and timbrels, a heroic and worldly march to celebrate the departure and the decomposition of a financier! . . . It is too absurd." And listening no more to the music in St. Sulpice, Durtal transferred himself in thought to the Madeleine, and went off at full speed in his dreams.

Yet in the Madeleine, at a funeral, when the door opens, and the corpse advances in a gap of daylight, all is changed. Like a superterrestrial anti-septic, an extrahuman disinfectant, the liturgy purifies and cleanses the impious ugliness of the place.

And thinking over his memories of the morning, Durtal saw again, as he closed his eyes, at the end of the semi-circular apse, the procession of red and black robes, white surplices, joining in front of the altar, descending the steps together, making their way together to the catafalque, dividing again on each

side, joining to mix afresh in the great gangway between the chairs.

This slow and silent procession, led by incomparable Suisses, in mourning, their swords horizontal, and a general's epaulets in jet, advanced, preceded by a cross, in front of the corpse laid on tressels, and far-off in all that confusion of lights falling from the roof, and lighted flambeaux round the catafalque and on the altar, the white of the tapers disappeared, and the priests who bore them seemed to march with empty hands uplifted as though to point out the stars which accompanied them, twinkling above their heads.

Then when the bier was surrounded by the clergy, the "De Profundis" burst forth from the depths of the sanctuary, intoned by invisible singers.

"That was good," said Durtal to himself. At the Madeleine the voices of the children are sharp and feeble, and the basses are badly trained and failing; we are evidently far from the choir of St. Sulpice, but all the same it was superb; then what a moment was that of the priests' communion, when suddenly rising from the murmuring of the choir, the voice of the tenor threw above the corpse the magnificent plain chant Antiphon—

"Requiem æternam dona eis Domine
Et lux perpetua luceat eis."

It seems that after all the lamentations of the "De Profundis" and the "Dies iræ," the presence of God, who comes the upon the altar, brings consolation, and sanctions the confident and solemn pride of that melodious phrase, which then invokes Christ, without dread and without tears.

The mass ended, the celebrant disappeared, and, as at the moment when the corpse entered, the clergy, preceded

by the Suisses, advanced towards the body, and in the blazing circle of the tapers, a priest, in his cope, said the mighty prayers of the general absolution.

Then the liturgy took a higher tone, and became still more admirable. Meditative between the sinner and the judge, the Church, by the mouth of her priest, implores the Lord to pardon the poor soul: "Non intres in iudicium cum servo tuo Domine"—then after the amen given by the organ and all the choir, a voice arose in the silence, and spoke in the name of the dead:—

"Libera me!"

and the choir continued the old chant of the tenth century. Just as in the "Dies iræ," which appropriates to itself fragments of these plaints, the Last Judgment flamed out, and pitiless responses declare to the dead the reality of his alarms, declare to him that at the end of Time the Judge will come with the crash of thunder to chastise the world.

The priest marched around the catafalque, sprinkling it with beads of holy water, incensed it, gave shelter to the poor weeping soul, consoled it, took it to himself, covered it, as it were, with his cope, and again, intervened to pray that, after so much weariness and sorrow, the Lord will permit the unhappy one to sleep the sleep that knows no waking, far from earth's noises.

Never, in any religion, has a more charitable part, a more august mission been assigned to man. Lifted, by his consecration, wholly above humanity, almost deified by the sacerdotal office, the priest, while earth laments or is silent, can advance to the brink of the abyss, and intercede for the being whom the Church has baptized as an infant, who has no doubt forgotten her since that day, and may even have persecuted her up to the hour of his death.

Nor does the Church shrink from the task. Before that fleshly dust heaped in a chest, she thinks of that sewage of the soul, and cries: "From the gates of hell deliver him, O Lord!" but at the end of the general absolution, at the moment when the procession, turning its back, is on the way to the sacristy, she too seems disquieted. Perhaps recalling in an instant, the ill deeds done by that body while it was alive, she seemed to doubt if her supplications were heard, and the doubt her words would not frame, passed into the intonation of the last amen, murmured at the Madeleine, by children's voices.

Timid and distant, plaintive and sweet, this amen said: "We have done what we could, but ... but ..." And in the funereal silence which followed the clergy leaving the nave, there remained only the ignoble reality of the empty husk, lifted in the arms of men, thrust into a carriage, like the refuse of the shambles carted off each morning to be made into soap at the factories.

"If," continued Durtal, "in opposition to these sad prayers, these eloquent absolutions, we call up before us a marriage mass, all is changed. There the Church is disarmed and her musical liturgy is as nought. Then she may well play Mendelssohn's Wedding March, and borrow from profane authors the gaiety of their songs to celebrate the brief and empty joy of the body. Imagine, and indeed it happens, the canticle of the Virgin used to magnify the glad impatience of the bride. Fancy the *Te Deum*, to hymn the blessedness of a bridegroom!"

Far away from this infamous barter of the flesh, plain chant remains shut up in the antiphonaries, like a monk in the cloister, and when it goes forth, it is cast up before Christ his garnered pains and sorrows. It gathers and sums

them up in admirable supplications, and if, fatigued with pleading it adores, its impulse is to glorify eternal events, Palm Sunday and Easter, Pentecost and the Ascension, Epiphany and Christmas, then its joy bursts forth so magnificently, that it springs beyond the world to show its ecstatic joy at the feet of God.

And the soul, now that life is over, and all begins? No one thinks of it, not even the family worn out by the length of the service, absorbed in their own sorrow; who in fact regret only the visible presence of the being they have lost; no one except myself, thought Durtal, and a few curious people, who associate themselves in their alarm with the "*Dies iræ*" and the "*Libera*," of which they understand both the language and the meaning.

Then by the external sound of the words, without the aid of contemplation, without even the help of thought, the Church acts.

There it is, the miracle of her liturgy, the power of her word, the constantly renewed prodigy of phrases created by revolving time, of prayers arranged by ages which are dead. All has passed, nothing exists that was raised up in those bygone times. Yet those sequences remain intact, cried aloud by indifferent voices and cast out from empty hearts, plead, groan, and implore even with efficacy, by their virtual power, their talismanic might, their inalienable beauty by the almighty confidence of their faith. The Middle Ages have left us these to help us to save, if it may be, the soul of the modern and dead fine gentleman.

At the present time, concluded Durtal, there is nothing left peculiar to Paris, but the ceremonies, very like each other, of taking the veil and of funerals. It is unfortunate that when

we have to do with a sumptuous corpse, undertakers have their way.

They bring out their terrible upholstery, plated statues of our Lady in atrocious taste, zinc basins in which blaze bowls of green punch, tin candelabra at the end of a branch, like a cannon on end with its mouth upwards, supporting spiders on their backs, with burning candles set about their legs, all the funeral ironmongery of the First Empire,

with certain words in relief, acanthus leaves, winged hour-glasses, lozenges and Greek frets. It is unfortunate, too, that to touch up the miserable furniture of these ceremonies they play Massenet and Dubois, Benjamin Godard and Widor, or, worse still, the sacristy orchestra, mystical and bellowing, such as the women sing, who are affiliated to the confraternities of the month of May.

Great Organists. But Mediocre Services in Paris *

By Gretchen Dick

With so brilliantly formidable a list of organists of which France can boast, we wonder why the French have such mediocre musical services in the great churches and cathedrals. There is no country in the world that can approach the French in their virtuosos of the organ—men who are not only superb technicians and musicians but who have concentrated their art to absolute perfection, and nothing less, and who likewise are working only for the glory of their art, and—as most of their work is in connection with the church—for the glory of their God. When we list offhand men like Dupre, Bonnet, Vierne, Tournemièrre, George Jacob, Courboin, and so on, down to the new and younger school such as are now playing all over Paris, at the Sacre-Coeur or at the American Cathedral, we are citing an incomparable collection. True, Mr. Whipp of the latter church is an American formerly of our New York St. Thomas, but he is a pupil of the idealist Dupre and also of Philippe and has been an organist in Paris for over four years.

With this startling array of talent, we also wonder that the singing and general musical service has not reached a higher level. The average service in Paris is usually poor to the point of

being a point under mediocrity, for the choirs are badly trained by unmusical directors who seldom, if ever, come in contact with the organists until the time for service. The voices, as a rule, are not good in quality or quantity and the choir boys who are in all the churches have voice of hard timbre and are usually off the pitch. It seems sad that the really fine musical services are found in the lesser known, or I should say in the lesser advertised churches, and that the big Madeleine, Notre Dame, St. Suplice, etc., are far from being distinguished musically.

The two churches which deserve special mention for their musical excellence and devotion are Ste. Gervaise and the American Cathedral, and the finest part of their work is that it is being recognized and appreciated.

Ste. Gervaise is a simple old church behind the City Hall, which will be remembered for its tragedy in the recent World War when the Germans caused a bomb to be exploded, which struck the edifice. It was on Good Friday of 1918 that the destructive shell fell through the roof and killed ninety people outright and wounded many others. This simple unobtrusive church has a famous choir of thirty, known all around as the marvelous "Choir of Ste. Gervaise," and, when they give concerts

*From the Musical Leader, Chicago.

outside of the church building which they do frequently, as "Les Chanteurs de Ste. Gervaise." Whenever these outside ecclesiastical concerts are given one finds all of Paris flocking to be admitted. In fact there are tickets on sale for every big musical service given by the choir, so great is the demand to hear them. They do the very finest old music, and cannot be matched for their Bach, Gregorian music, old motets and the like.

AN ANCIENT CHRISTIAN HYMN

By M. Massiani

The most ancient Christian hymn in existence, which has recently been discovered, was lately presented before a select Paris audience, and it was an American woman, Miss Alyne Tone, of New York, who was chosen to sing it.

Mrs. Alyne Tone is staying in Paris to study French melodies of the eleventh and twelfth centuries, and her love of Gregorian music led her to associate herself with the work of the French Society of Friends of Liturgical Art.

It was at the invitation of this society that she sang in public, and in Greek, the ancient hymn known as the hymn of Oxyrinchos. The audition was held in the drawing rooms of the magnificent old house of the Baroness de Rochetaillee, in the Champs Elysees, in the presence of Cardinal Dubois and several other prelates, M. Rene Bazin of the French Academy, noted writers, musicians, scholars and prominent members of Paris society.

The hymn of Oxyrinchos had only been heard once before, by a small committee of the French Academy of Inscriptions and Belles-Lettres, last spring. A member of the academy, M. Theodore Reinach, who translated the text, invited a student of the Paris Conservatory to sing it.

Ancient Oxyrinchos was a city about 12 miles from Cairo, on the frontier of the Libyan desert. The ruins are being studied today by two English scholars, Messrs. Greenfell and Hunt. The excavations have brought to light

a large quantity of pieces of papyrus dating from the first centuries of our era, among them several on which were inscribed sentences attributed to Our Lord, and which are obviously taken from our Gospels. Recently, Messrs. Greenfell and Hunt found a piece of papyrus which, to all appearances, dates from the end of the third century. On one side it bears a financial account, and on the other the text, unfortunately mutilated by the breaks in the papyrus, of a Christian hymn. M. Reinach, when presenting this hymn to the Academy of Inscriptions, gave the following translation:

* * * "And that, at the same time, all the illustrious (manifestations) of God * * * (should be silent neither night) nor morning.

"Nor should these, too, keep silence, the stars, bearers of light (nor the summits of the high mountains, nor the ocean, nor) the sources of the impetuous rivers!

"And while we celebrate the Father, the Son and the Holy Ghost,

"Let all creation sing this refrain: Amen! Amen! Power, praise (glory eternal to sovereign God) to the unique dispenser of all good things. Amen! Amen!"

The words written in parentheses are those which were hard to decipher on account of the mutilations of the papyrus. The verses are full of Biblical reminiscences.

After the audition, Monsignor Batifol, president of the Friends of Liturgical Art, said: "You can recognize at once an echo of the psalm 'Coeli enarrant,' and also a passage of the Apocalypse (v. 13-14) where 'every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them: I heard saying: To him that sitteth on the throne, and to the Lamb, Benediction, and honor, and glory and power, for ever and ever.

"And the four living creatures said: 'Amen.'

"The mention of the Father, the Son and the Holy Ghost prove the Christian and Orthodox character of the hymn.

And it is the hymn of a literary Christianity, for it is written in verse.

"We have the music of the hymn. It is noted after the fashion of ancient music, and the transcription of the ancient notes, as sung by Miss Tone, was prepared by Mr. Stuart Jones."

After studying the reconstitution of the hymn presented to the Friends of Liturgical Art, Monsignor Batiffol drew the following two conclusions:

On the papyrus which has preserved the melody for us, all the rhythmic signs are given, a fact which will be of great importance in the controversy among Gregorianists.

Secondly, the conclusion that the Gregorian melody was not a creation of Christian Rome of the fifth and sixth centuries, but a legacy inherited by the Church from the ancient Greek world, just as the painters of the catacombs were the supreme flowering of Hellenic art. The Christians of the third century rejected suggestions that they repudiate the forms of art in honor in their time. They adopted them and created an art which was new only in spirit.

In the course of the report on the campaign in favor of liturgical art, which he presented to the audience at the same session, Monsignor Batiffol spoke with great eloquence of the progress accomplished by the movement in the United States. He made special mention of the Institute of Liturgical Music of New York and of the courses given by Dom Mocquereau and Dom Desroquettes. He also praised the "great example given in Washington by Mrs. Ward, in promoting the diffusion of Gregorian music, creating courses, training teachers, and having Gregorian melodies sung by thousands of school children."

Method, given in Buffalo by Professor Bowman.

On their return this System was introduced into our schools in the City of Peterborough and the town of Lindsay.

Finding the results in voice culture amongst the children beneficial, four more of the Sisters eager to take up the good work, followed the course given at Canisius College during the summer of 1922.

At the end of the first term of the second year, so marked was the improvement in tone production and sight reading in the various classes, that the Sisters undertook to teach Mass IX "Cum Jubilo" to the children of the Senior Grades of the Separate Schools.

In April, 1923, Dom Eudine, of the Benedictine Order, of the Isle of Wight, on the invitation of His Lordship, Bishop O'Brien, of Peterborough, visited those Separate Schools of his Diocese and expressed himself as being highly pleased with the perfection of training in the Ward System given by the Sisters of St. Joseph, and of the excellence which the children had attained in so short a time. The St. Gregory Hymnal was also introduced into our choirs with marked success.

Desiring to make further efforts in carrying out the wishes of His Holiness, the late Pope Pius X, in regard to the Chant of the Church, two of our Sisters followed the Course in Gregorian given by Mrs. Justine Ward at Manhattanville during the past Summer Session.

This Course was thoroughly enjoyed and appreciated by the Sisters, as it perfected the former Courses already attended.

We trust that this work will continue to advance until Liturgical Chant will be the only Music of the Church not in our Diocese alone, but in every Diocese of the Dominion.

Canadian Notes

PETERBOROUGH, ONT.

To the Editor of the "Choir Master"

Two years ago, seven of the Religious of the Congregation of the Sisters of St. Joseph, of the Diocese of Peterborough, took the Extension Course in the Ward

"THE PINES" CHATHAM ONT.

The Ursuline College of "The Pines," at Chatham, Ontario, has taken the lead in Canada in the restoration of liturgical music in the services of the church. A good part of the summer has

been devoted to church music, under the direction of Dom Eudine, O. S. B., of Farnborough Abbey, England, who has been continuing the courses begun at "The Pines" last winter.

At the close of the summer session practical demonstration of the plain chant and sacred polyphony was given by the Sisters' choirs in various services: *Missa pro Defunctis*, including *Graduale* and *Tractus*; several High Masses, with the parts proper to the days; Vespers of the Office of Our Lady, which included some exquisite antiphonal singing. The music for all these services was taken from St. Gregory's Hymnal, which is now being used in all the schools under the direction of the Ursuline religious in the London diocese.

Another feature of these services was the use of the ancient Roman vestments, which added much to the grandeur and liturgical character of the ceremonies.

The Rev. Dom A. Eudine, O.S.B., of Farnborough Abbey, England, sailed for France November 7th, after completing a most successful lecture tour throughout Canada and the United States.

Dom Eudine visited the important Mother-houses, Colleges, Seminaries, Academies and Schools and was able to awaken great enthusiasm for the cause of Liturgical Music in every locality.

Among the places he visited recently were Peterborough, Ont., where a demonstration of Sacred Music was given in the Cathedral and in St. Joseph's Academy; Windsor, Ont. (Immaculate Conception Church); Chatham, Ont. (The Pines), special courses given in chant and modern music; Hamilton and London, Ont., where a review of the work accomplished earlier in the season was given to the Sisters of St. Joseph and the Ursuline Sisters; Buffalo, N. Y. (D'Youville College); Cleveland, Ohio (Sisters of St. Joseph, West Park, Ursuline Sisters—Villa Angela, Sisters of Notre Dame, Mother house—Ursuline Sisters); St. Joseph, Kentucky (Ursuline Sisters); St. Vincent, Ky. (Sisters of Charity); Cincinnati, O. (Sisters of Mercy—Freeman Avenue, Sisters of Good Shepherd—Price Hill, O.)

The results of Dom Eudine's missionary work are apparent in every place he visited. His enthusiasm was infectious and he was able to convert many, who otherwise would have remained indifferent to the cause of Liturgical Music.

His advocacy of the theories of Dom Mocquereau with regard to rhythmic interpretation give his readings the authoritative touch that results from a thorough familiarity and sympathy with the Gregorian ideals of the Solesmes Benedictines.

Monsignor Manzetti to Lecture on the Characteristics of Church Music

The Very Rev. Monsignor Leo P. Manzetti, director of music at St. Mary's Seminary, Baltimore, Md., and First Vice President of the Society of St. Gregory of America, will give a lecture on Church Music at the College of the Sacred Heart, 133d Street and Convent Avenue, New York City, on January 30, 1924, at 4 P. M. The lecture is to be given under the auspices of the Pius X Institute of Liturgical Music.

The courses given at Manhattanville College of the Sacred Heart during the fall season have been well attended and much interest has been shown in the fourth-year course. Mother Stevens has also supervised a large class in Fourth-Year work (Gregorian Chant) at the Academy of the Sacred Heart (Arch Street) in Philadelphia.

The choir of the Church of the Annunciation, New York City, has taken active part in the liturgical services and provided effective demonstrations of Chant, according to the Solesmes traditions. The sight reading ability of these remarkable children enabled them to learn entire Vesper services (All Saints and Holy Souls) in one or two rehearsals, while the proper parts of the Mass for All Souls was also learned in a comparatively short time.

The exceptional results accomplished by the liturgical choir at this church is due not only to the indefatigable energy and spirit of Mother Stevens but may be attributed in part to the sympathetic interest displayed by the Right Rev. Bishop, who has constantly and consistently supported every effort made toward introducing the proper reforms in Church music in the Archdiocese.

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NECROLOGY

The announcement of the death of the Rev.
E. M. McKeever, of Pittsburgh, will be re-
ceived with much sorrow by those members
who were privileged to know the spiritual di-
rector of the Society of St. Gregory.

Father McKeever was one of the founders
of the Society and at the first meeting held
in Cliff Haven ten years ago he gave sane
counsel and formulated many of the articles
that were later incorporated in the constitu-
tion and by-laws. Although not professing to
be a musician in the technical sense, he was
an earnest advocate of the reform movement
in Church music and fully appreciated the
meaning and purpose of the *Motu Proprio*.

He attended every convention of the Society
and was invariably chosen chairman of the
preliminary meetings and the social sessions.
His charming personality endeared him to all
with whom he came in contact, and it is need-
less to say that he will be sorely missed at
the next convention of the Society.

In his will, Father McKeever, who was
rector of the Church of St. John the Baptist,
Pittsburgh, left his personal estate, valued at
\$16,000, to various Catholic institutions, viz.:
St. Paul's Monastery, St. Rosalie Asylum, De
Paul Institute for the Deaf, St. Paul's Orphan
Asylum, St. Joseph's Protectory, the Toner
Institute, St. Mary's Mission, Techny, Ill.; the
Foreign Missionary Society of Ossining, N. Y.,
and the Chinese Mission House, Omaha, Neb.

Father McKeever had only recently cele-
brated his priestly Golden Jubilee. Notwith-
standing his years he was youthful in spirit
and vivacious to a degree, alert and intensely
interested in the welfare of his school children
and his parishioners.

REQUIESCAT IN PACE

Missa Solemnis

Kyrie

PIETRO A. YON

Andante mosso

SOPRANO

ALTO

TENOR I. II *

BASS

ORGAN

p Ky - ri - e - e -

p Ky - ri - e - e -

rall. *a tempo*

* Tenor I (small notes only) to be omitted when performed by Soprano, Alto, Tenor and Bass. Alto part to be omitted when performed by Soprano, Tenor I. II and Bass.

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le - i - son, Ky - ri - e e - le - i -

mf

son, Ky - ri - e e - le - i - son,

rall. *a tempo* *rall.*

p a tempo *rall.*
Ky - ri - e e - le - i - son.

p a tempo *rall.*
e - le - i - son.

p a tempo *rall.*
Ky - ri - e e - le - i - son.

p a tempo *rall.*
e - le - i - son.

p a tempo *rall.* *p*

a tempo

TENOR SOLI

Chri - ste e - le - i - son.

***ff* TUTTI**

Chri-ste e - le-i-son,

ff

ff

Chri- ste e - le-i-son, ***f* SOLI**

Chri - - ste e - le - i -

mf

***ff* TUTTI**

Chri-ste e - le-i-son,

ff

ff **opp.**

Chri- ste e - le-i-son, e - le -

son,

mf

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

Ky - ri - e — e - le - i - son, —

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

rall. *a tempo* *mf*

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

Ky - ri - e — e - le - i - son, — Ky - ri -

Ky - ri - e — e - le - i - son, — Ky - ri -

rall. *a tempo*

rall. , *a tempo* , *rall.*

e — e - le - i - son, — Ky - ri - e — e - le - i -

rall. , *a tempo* , *rall.*

e — e - le - i - son, — Ky - ri - e e - le - i -

rall. , *a tempo* , *rall.*

e - le - i - son, Ky - ri - e — e - le - i -

a tempo *rall.* *pp*

son, e - le - i - son.

rall. *pp*

son, e - le - i - son.

rall. *pp*

son, e - le - i - son.

p *rall.*

son, e - le - i - son.

p *a tempo* *rall.*

Ped.

Gloria

Allegro molto moderato

Et in ter - ra

ff

ff

ff I & II

ff

Allegro molto moderato

ff

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau -

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

f

f

mf

da - mus te. _____ *p* Ad-o - *p*

f *divisi* Be - ne - di - ci - mus te. _____

p

poco rall. *a tempo* ra - mus te. _____

poco rall. *a tempo* *f* *divisi* Glo - ri - fi - ca - mus te. _____

poco rall. *a tempo* *ff*

f
Gra - ti - as a - gi - mus ti - bi , pro - pter ma - gnam glo - ri - am

I & II
f
Gra - ti - as a - gi - mus ti - bi , pro - pter ma - gnam glo - ri - am

tu - am.

mf SOLO *senza rall.*
tu - am. Do - mi - ne De - us Rex coe - le - stis

mf senza rall.

De - us Pa - ter o - mni - po - tens. Do - mi - ne Fi - li u - ni -

opp. rall.

ge - ni - te Je - su Chri -

rall.

a tempo **TUTTI**

Do - mi - ne De - us, A - gnus

a tempo **I & II**

- ste. Do - mi - ne De - us, A - gnus

a tempo **ff**

rall.

De - i Fi - li - us Pa - tris.

rall.

De - i Fi - li - us Pa - tris.

rall.

Andante
BASS SOLO *p*

Qui tol - lis pec - ca - ta mun - di,

pp TUTTI

mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

pp SOLO

Qui tol - lis pec - ca - ta mun -

TUTTI *p*

Qui

TUTTI *p*

sva ad lib.

Qui

TUTTI

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

se - des ad dex - te - ram Pa - tris,

se - des ad dex - te - ram Pa - tris,

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third and fourth staves are piano accompaniment. The music is in a major key with a 2/2 time signature. The lyrics are 'se - des ad dex - te - ram Pa - tris,'.

TUTTI

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

p

The second system consists of five staves. The top four staves are vocal lines, each with the lyrics 'mi - se - re - re no - bis.' and a *pp* dynamic marking. The fifth staff is piano accompaniment with a *p* dynamic marking. The music is in a major key with a 2/2 time signature. The lyrics are 'mi - se - re - re no - bis.'.

Tempo I^o

tu so - lus san - ctus. —

divisi
Tu so - lus Do - mi - nus.

Quo - ni - am

Tempo I^o

mf

Tu so - lus Al - tis - si - mus, —

divisi
Je - su Chri - ste.

mf

Allegro giusto

Cut to A (ad lib.)

The first section of the piano accompaniment consists of four systems of two staves each. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system features a forte (*f*) dynamic. The fourth system concludes the section with a melodic flourish in the right hand and a rhythmic accompaniment in the left hand.

The 'TUTTI' section begins with a section labeled 'A' marked by a vertical dashed line. It features four vocal staves and a piano accompaniment. The vocal parts enter with a forte (*ff*) dynamic and sing the lyrics: "Cum San-cto Spi-ri-tu, in glo-ri-". The piano accompaniment provides a rhythmic and harmonic foundation, with the right hand playing a melodic line and the left hand providing a steady accompaniment. The section concludes with a final chord in the piano.

a De-i Pa - tris. *ff* A -
 a De-i Pa - tris. *ff* A -
 a De-i Pa - tris. *ff* A -
 a De-i Pa - tris. *ff* A -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *ff* and *A* (accents).

- - - - - men. *rall.*
 - - - - - men. *rall.*
 - - - - - men. *rall.*
 - - - - - men. *rall.*

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Dynamics include *rall.* (rallentando) and *ff* (fortissimo).



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T. T. B. B. (Without Organ)
- b Corsi-Harthan.....J. Fischer & Bro.
S. A. T. B.
- APPARUIT**
- a Deis, Oscar (Arr. by).....Oscar Deis
S. A. T. Bar. P. (Org. ad lib.)
- a Deis, Oscar (Arr. by).....Oscar Deis
S. S. A.
- AVE MARIA**
- aa Nemmers, M. L.....M. L. Nemmers
T. T. B. B. (Without Organ)
- b Ranse, Marc de. (X) (Antol. Sacr., Série II, No. 11).....H. Herelle & Cie.
S. & A.
- b Victoria-Bordes.....J. Fischer & Bro.
T. T. B. B. (Without Organ)
- AVE MARIS STELLA**
- a Anerio-Harthan.....J. Fischer & Bro.
S. A. T. B. (Without Organ)
- AVE VERUM**
- a Dumler, Martin G. (Op. 7, No. 1)
G. Schirmer
S. T. B.
- a Dooner, Albert J.....Boston Music Co.
S. A. T. B.
- a Renard, Georges. (X) (Antol. Sacr., Série II, No. 9).....H. Herelle & Cie.
Unison
- b Springer, M.....J. Fischer & Bro.
S. A. T. B. (Org. ad lib.)
- b Des Prés, Josquin. (Concord Series No. 34).....E. C. Schirmer Music Co.
T. T. B. B. (Without Organ)
- AVE VIRGO SANCTISSIMA**
- bc Guerrero, Francisco (-Schindler)
Oliver Ditson Co.
S. S. A. T. B. (Without Organ)
- CHRISTUS FACTUS EST**
- ab Manzetti, L. P.....B. Herder
T. T. B. B. (Without Organ)
- CRUCIFIXUS**
- b Lotti, Antonio. (Concord Series No. 42)
E. C. Schirmer Music Co.
T. T. B. B. (Without Organ)
- DIFFUSA EST GRATIA**
- b Naniri-Bordes.....J. Fischer & Bro.
S. A. T. B. (Without Organ)
- ECCE SACERDOS (et inventus est)**
- a Perosi-Manzetti.....B. Herder
Four equal voices
- EGREDIETUR VIRGA**
- a Renard, Georges. (X) (Antol. Sacr., Série II, No. 9).....H. Herelle & Cie.
Unison
- HODIE CHRISTUS NATUS EST**
- b Gauthiez, C. (Antol. Sacr., Série II, No. 13).....H. Herelle & Cie.
Two equal voices
- IMPROPERIA**
- ab Victoria, Thom. Ludov. (-Schindler)
Oliver Ditson Co.
S. A. T. B. (Without Organ)
- IN ME GRATIA OMNIS VIAE**
- ab Gauthiez, C. (Antol. Sacr., Série II, No. 4)
H. Herelle & Cie.
Two equal voices
- JESU DULCIS MEMORIA**
- a Springer, M.....J. Fischer & Bro.
S. A. T. B. (Without Organ)
- ab Clemens, H. (X) (Selecta Opera No. 8)
L. J. Biton
Three equal voices
- JUBILATE DEO**
- b Springer, M.....J. Fischer & Bro.
S. A. T. B. (Without Organ)
- LAETENTUR COELI**
- bc Deis, Oscar.....Oscar Deis
T. T. B. B.
- LAMENTABATUR JACOB**
- bc Morales, Christoph. (-Schindler)
Oliver Ditson Co.
S. A. T. T. B. (Without Organ)
- MISERERE MEI DEUS**
- b Allegri, Gregorio (Concord Series No. 27)
E. C. Schirmer Music Co.
T. T. B. B. (Without Organ)
- O BONE JESU**
- b Palestrina-Taylor.....J. Fischer & Bro.
S. S. A. A.

- O FILII ET FILIAE**
 a Leising, Volkmar (Concord Series No. 41)
 E. C. Schirmer Music Co.
 T. T. B. B. (Without Organ)
- O JESU, DEUS MAGNE**
 a Rafaelli, M. Cherubino.....G. Schirmer
 S. A. T. B.
- OMNI DIE, DIC MARIAE**
 a Bach, J. S. (Arr. from) (X) (Selecta Opera
 No. 8).....L. J. Biton
 S. A. T. B., or Unison
- O QUAM GLORIOSUM**
 bc Victoria, Th. Ludov. (-Schindler)
 Oliver Ditson Co.
 S. A. T. B. (Without Organ)
- OREMUS PRO PONTIFICE**
 ab Ranse, Marc de (X) (Antol. Sacr., Série
 II, No. 11).....H. Herelle & Cie.
 S. & A.
- O SACRUM CONVIVIUUM**
 b Viadana-Taylor.....J. Fischer & Bro.
 S. A. T. B. (Without Organ)
- O SALUTARIS**
 a O'Hare, Christopher.....G. Schirmer
 S. A. T. B.
 a Pfeiffer, Agatha.....G. Schirmer
 S. A. A.
 a Montani, N. A.....Oliver Ditson Co.
 S. A. T. B.
 a Steiner, Roman, "Two Benediction Motets"
 (X).....P. J. Lammers
 S. A. T. B.
 a Dumler, Martin G. (Op. 7, No. 2)
 G. Schirmer
 S. T. T. B. B.
 ab Elsenheimer, N. J.....J. Fischer & Bro.
 S. A. T. B. (Without Organ)
 ab Waters, W. N.....J. Fischer & Bro.
 S. A. T. B. (Org. ad lib.)
 b Ranse, Marc de (X) (Antol. Sacr., Série
 II, No. 11).....H. Herelle & Cie.
 S. & A.
 bc Gallus, Jacobus (-Taylor)
 J. Fischer & Bro.
 S. S. A. A.
- O SALVE CRUX**
 a Michel, Jos. A.....Theodore Presser Co.,
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 S. A. T. B.
- PANIS ANGELICUS**
 a Gould, Jos.....William Maxwell Music Co.
 96 Fifth Ave., New York
 T. T. B. B. (Without Organ)
 a Franck, César (Arr. by Mauro-Cottone)
 Theodore Presser Co.
 T. T. B. B.
- SUB TUUM PRAESIDIUM**
 bc Palestrina-Taylor.....J. Fischer & Bro.
 S. S. A. A. (Without Organ)
- TANTUM ERGO**
 aa Pfeiffer, Agatha.....G. Schirmer
 S. A. A.
- aa Steiner, Roman, (X) "Two Benediction
 Motets".....P. J. Lammers
 S. A. T. B.
 a O'Hare, Christopher.....G. Schirmer
 S. A. T. B.
 a Sears, Helen.....Gilbert Music Co.
 S. A. T. B.
 a Renard, Georges (X) (Antol. Sacr., Série
 II, No. 9).....H. Herelle & Cie.
 S. & A.
 ab Elsenheimer, N. J. (X)....J. Fischer & Bro.
 S. A. T. B. (Without Organ)
 ab Springer, M.....J. Fischer & Bro.
 S. A. T. B. (Without Organ)
 ab Dumler, M. G. (Op. 7, No. 3)....G. Schirmer
 S. A. T. B.
 b Ranse, Marc de (X) (Antol. Sacr., Série
 II, No. 11).....H. Herelle & Cie.
 S. & A.
- TENEBRAE FACTAE SUNT**
 b Victoria, Th. Ludov. (-Schindler)
 Oliver Ditson Co.
 S. S. A. T. (Without Organ)
- TERRA TREMUIT**
 b Becker, René L.....J. Fischer & Bro.
 S. A. T. B.
- TEXT CARDS**
 No. 2. For Sunday Vespers
 No. 3. For High Mass and Mass for the
 Dead
 NO. 4. For Vespers in hon. B. V. M.
 J. Fischer & Bro.
- VENI CREATOR**
 a Walkiewicz, Eug. (Op. 10, No. 1)
 B. J. Zalewski
 S. A. T. B.
- VERE LANGUORES NOSTROS**
 a Lotti-Harthan.....J. Fischer & Bro.
 T. T. B. (Without Organ)
- VEXILLA REGIS**
 a Sears, Helen.....Gilbert Music Co.
 S. A. T. B. (Org. ad lib.)
- VESPERS**
 aa Vranken, P. J. (Gregorian) Vespers in
 honor of the B. V. M....J. Fischer & Co.
 Organ accompaniment (voice part
 modern notation)
 aa Montani, N. A. (Gregorian) "Complete
 Vespers in honor of the B. V. M."
 St. Gregory Guild
- COLLECTIONS, HYMN BOOKS. ETC.**
 b Deschermeier, Jos. (Op. 162) "Cantiones
 Variae" (Latin Motets)
 J. Fischer & Bro.
 S. A. T. B. (Without Organ)
 a Ferro, Stefano. "Cantorino Parocchiale"
 Rev. Stefano Ferro,
 Chiesa di San Sisto, Genova, Italy
 (A collection of Masses, Vespers, Latin
 and Italian Hymns, etc., for congregational use.)

Notes and Gleanings.

Music Notes From England

Mr. Percy Scholes had a valuable article in last Sunday's Observer on the importance of diction in singing. The subject is one of special urgency for Catholic choirs, and some of the horrors he quotes as examples of the maltreatment of English are far surpassed by the horrors too often perpetrated with Latin. On the system of Latin pronunciation that should be adopted in Church we shall have much to say before long; but whatever system is adopted, it should be carried out, not mauled about. Mr. Scholes' example of "Hell, Lor!" for "Help, Lord!" is too sadly typical.

* * * * *

It is quite true that certain English vowel-sounds, in certain positions, have to be adapted; but the limitations within which adaptation is required are perfectly well known to every singing teacher with some knowledge of phonetics—no one can teach singing competently without some knowledge of that subject. Composers, too, should bear this necessity in mind, for, as Mr. Scholes says, "If the composer asks for impossibilities or risky improbabilities, he can't have them, and that's all about it, but, short of these, English or any other language should be sung as it is spoken. Or, rather (and this is important), it should be sung as it ought to be spoken."

* * * * *

Carelessness and incompetence in this matter are, of course, responsible for most of the mischief, but we cannot refrain from a word of serious protest

against the practice of some careful choirmasters who deliberately sacrifice diction to "vocal tone." The worship of "koo" is sometimes pushed to the very verge of idolatry, if not right over the border.

A correspondent, replying to the above article, has this to say:

Sir—Your remarks in *The Universe* are very much to the point. For instance, at one church in London, which is held up as a model to all others, the response at the end of the "Pater Noster" sounds exactly like "Hee where ah he ah ha ho." If this be the result of the training by the "careful choirmasters" you speak of, it would seem they know little about singing. Any one who had the pleasure of listening to the late Sir Charles Santley will realize the absurdity of thinking that what you term the koo style is necessary for "vocal tone."

But even if it were so, surely the idea of singing in church is to express the liturgy and not to demonstrate the vocal tone of the choir.

D. M.

MUSIC NOTES

A correspondent has raised the interesting question of the propriety of using in our churches music by "Protestant composers." The question is practical, in view of the recent appearance of Dr. Vaughn Williams' splendid and most religious Mass in G minor, and the earlier appearance of Dr. Ralph Dunstan's polyphonic Masses in the plain-song melodies.

From the point of view of ecclesiastical propriety, the question is, to our mind, settled by the Papal approval of

Dr. Dunstan's Masses, and the fact that the Cardinal Archbishop has welcomed Dr. Vaughn Williams to his Cathedral. But, as it seems to us, the matter can be solved by any clear thinker on grounds of principle as well as by reference to the actions of authority.

That there is such a thing as the "anima naturaliter Christiana" is old and good Catholic doctrine. Also it is quite well known that as our civilization, our literature, our art were cradled in Catholicism, so the Catholic influence may persist even though knowledge of the Faith be lost—especially if it be lost through no personal fault.

The distinction ultimately is between Catholic and Protestant art, between that which springs from the Catholic spirit—even though it be imperfectly realized or not at all—and that which springs from the spirit of revolt. Thus a Catholic artist can, if, sad to say, he choose to cut himself loose from his moral and spiritual loyalties, produce the most offensive of all books, pictures or compositions. Hence the peculiar offensiveness of bad French and Italian literature. On the other hand, a man true spiritually to the traditions of the great ages of art, even if he suffers from an inherited loss of the Faith itself, may produce an art morally and spiritually Catholic and true.

That is why such a work as the B Minor Mass or the Matthew Passion is authentic, authoritative. It interprets in terms of emotion (for that is the definition of art) basic truths accepted with the whole heart, absorbed with the whole soul, even though their implications be not apprehended. And the work of any one bearing the Catholic name which is insincere, meretricious, or positively degrading adds a guilt of a great betrayal to its other offences.—The Universe.

A RECENT PUBLICATION

MISSA SOLEMNIS

for

Chorus of Mixed Voices

Soprano, Alto, Tenor and Bass

or

Soprano, Tenor I, Tenor II (or Baritone)
and Bass with Organ

Composed by

PIETRO A. YON

Score, .80

Voice Parts, 1.20

J. Fischer & Bro., New York

Fourth Avenue at Eighth Street

(Astor Place)

New York City

Announcement is made of the appointment of Benedict FitzGerald, formerly of the Pius X Institute of Liturgical Music, to the post of Choirmaster of the Church of the Blessed Sacrament, 70th St. and Broadway. Mr. FitzGerald is reorganizing the Male Choir and will present liturgical programs at all the functions.

1500 School Children Sing High Mass

The feast of All Saints was observed with particular impressiveness at the Church of St. Paul the Apostle (The Paulist Church). Over 1500 school children participated in the singing of the Gregorian Mass of the Angels together with the complete Proper of the Mass.

The children sang with great beauty of tone, and, notwithstanding the acoustic difficulties, there was a unanimity in the attacks that spoke well of the training the singers had received at the hands of one of the Sisters of the Holy Cross.

The children sing the High Mass on all Holy Days of Obligation. They have acquired a love for the Chant and have come to regard the singing of the High Mass as a privilege.

The Parish Weekly issued by the Paulist Fathers contained the following comment regarding the singing of the children. Incidentally, the success of the experiment that is to lead eventually to the ideal of Congregational Singing by the adults is partly due to the encouragement given to the study of music in the schools by the Reverend Rector and his assistants, and the interest displayed by the Sister Superior and the teachers. The Ward method is utilized in training the children, and the results are apparent in the ease with which the children learn the Gregorian melodies and other hymns:

Our School Sings Mass

On the Feast of All Saints at 9 o'clock came the beginning of the realization of a dream. It has long been our hope—and it seemed rather a daring hope—that some day our school children would sing Mass in strict liturgical form from beginning to end. On the Feast of All Saints this was actually done. Now that the first step has been taken, progress will be sure and steady; smoothness and beauty will be more and more in evidence. The day is not far distant, we think, when listeners will be literally thrilled by the singing of Mass in our Church by the entire congregation.



An account of the work that is being done at the Paulist Church by the newly organized choir of boys and men may be of interest to those who have to deal with boys. Through the influence of the Rector of the Church and the Superior of the School it has been possible to have rehearsals of the choir boys every morning, one hour before school time. The attendance of the choir boys at rehearsals is made obligatory and is reckoned as part of the school routine. Some inducement is of course offered to the boys for perfect attendance record, in the way of prizes, etc. The choir boys are utilized during the October and

May devotions (every evening) for the purpose of leading the congregation in the singing of hymns and the Benediction music. Choir boys also sing at Requiems, being divided into three groups. The solution of many difficult problems surrounding the question of choir boys and attendance at rehearsals apparently lies in the thorough co-operation of the Pastor, Superior of the school and the Choirmaster.

Diocese of Bismarck

Minot, N. Dak.: A beautiful sweet-toned pipe organ has been recently installed in St. Leo's Catholic Church. It is a product of the Reuter Organ Company, of Lawrence, Kan., and it is of the very latest modern electro-pneumatic action. The specifications were drawn by the Rev. Jos. Augustine Kern, organist and choirmaster of the Holy Trinity Church, New Ulm, Minn., to secure an appropriate instrument for liturgical music and to have it adapted to the exceptional fine acoustics and style of the Gothic church, which was built by the architect Deckendorf, of La Crosse, Wis.

The installation of the new organ marks also the inauguration of proper liturgical music. For this purpose the services of Father Kern were secured to prepare a practical and appropriate program for the dedication of the pipe organ. For a whole week daily lectures were given by the enthusiastic priest, who puts his heart and soul in this apostolic work to bring about an appreciation of the old traditional official chant of the Church and of a worthy polyphonic sacred music. With intense interest large audiences listened to the inspiring instructions on the history, the character and the aim of the official chant, and on the laws of the Church concerning Church music.

Lucid demonstrations of Gregorian melodies and polyphonic compositions brought the lessons home to every lover of real Church music. The reorganized St. Leo's Church choir prepared under direction of Father Kern the beautiful harmonized Kyrie by Gruber (St. Peter's Mass) and the Gloria by Jos. Zangl (St. Louis Mass). The children received special attention from Father Kern, who gave them the idea of the Ward method, preparing them to sing the first High Mass with the new organ. At the evening lectures Father Kern used the same children as a demonstration

class and surprised the audience with the practical results of the Ward method of teaching music to the little ones.

Sunday evening, August 19, the solemn blessing of the organ took place. Father Kern illustrated the office of the pipe organ in the Catholic Church by giving wonderful selections of liturgical music on the new organ, representing the seasons of the liturgical year—Advent, Christmas, Lenten, Easter music, the playing of well-known congregational hymns to the Blessed Virgin, the Sacred Heart of Jesus, Blessed Sacrament hymns brought out the beauty of the solo stops of the organ, while the organ composition of the Easter Gradual-*Alleluja* by Volkmar gave an idea of an inspiring worthy organ prelude. The visiting priests assisted Father Kern in demonstrating the beauty of the Gregorian psalmody by chanting the *Magnificat* and the *Te Deum*—the official thanksgiving song of the Catholic Church.

Benediction of the Blessed Sacrament closed the edifying sacred concert.

A wonderful enthusiastic spirit has prevailed. A sumptuous banquet was given after the recital to the choir and visiting priests, the motto on the cards of the guests being: "Three cheers for the Liturgical Choir."

The following day the normal school students were given a repetition of part of the recital, and a lecture on the stand of the Catholic Church on sacred music and history of congregational singing. FR. JOS. RAITH.

BUFFALO, NEW YORK D'YOUVILLE COLLEGE

A Course in Gregorian Music

During the week of September 15th, D'Youville enjoyed the advantages of a course in Gregorian music given by Dom Eudine, O.S.B., of Farnborough, England, a well-known authority on his art. This eminent musician and teacher convincingly demonstrated the incomparable beauty of the Church's music. Its unique spiritual quality, Dom Eudine pointed out, can only be understood, and its true character realized, when a devoutly religious interpretation of it is given. A new light is thrown on Gregorian music when it is realized that these haunting melodies were written in the great ages of faith, and in every instance were made subservient to the text.

The college choir sang an extensive repertoire for Dom Eudine and the members of it greatly profited by his suggestions and kindly criticism of their efforts. Antiphons, psalms, masses, and motets were sung during the practical lesson periods. Benediction of the most Blessed Sacrament was given daily, and the choir under Dom Eudine's direction sang with ready response, good tone and intelligent interpretation. All those who participated were quick to testify to the prayerful atmosphere created by Plain Song when properly rendered.

COMMUNICATIONS

Catholics and Choral Singing

Editor Catholic Choirmaster

Sir:

The more I study Church music, that is, in the light of history and Church legislation, the more firmly I stick to the guns I leveled a few years ago against all excess on the one hand and all revolution on the other.

By excess I mean an overdose of ornate music in Churches (except on special occasions, *i. e.*, Easter, Christmas, Pentecost, etc.). By revolution I mean the desire to pander to that branch of opinion which would lay aside much, if not all, of our great heritage of Catholic music. In Church music, as in everything else, the old Latin quotation of *Medio tulissimus ibis* should be the motto of all.

Father Hamilton gives an interesting quotation from Dom Polhier, O.S.B., who has done so much for the propagation of the ancient Chant, in which the learned Benedictine points out that he doesn't "believe that in extolling Gregorian Chant the Church wishes to arrest the flight of genius."

So far, so good. These sentiments are also mine, and they would appear to be Father Hamilton's, too. Further on, however, he takes our breath completely away when in reference to those Churches which have excluded all but Plain Chant he writes: "I certainly think that these parishes are approaching the ideal, and carrying out the principal aim and object of the *Motu Proprio*."

Now, with all due respect, Father Hamilton cannot have it both ways. He cannot be narrow and exclusive, broad and tolerant, at one and the same time. It is illogical.

I again repeat that if congregational singing of Plain Chant is the principal aim and object of the *Motu Proprio*, why doesn't the

Church say so and ban all other forms of music which are hindering such an "ideal"? It would be the more consistent way. Again, if exclusive Plain Chant is the aim and object to be attained, will your esteemed correspondent kindly inform us what becomes of the Pope's injunction "to restore largely in ecclesiastical functions the classic polyphony of Palestrina and his school" (Art. 4, *Motu Proprio*); also "Let efforts be made to support and promote * * * the higher schools of sacred music" (Art. 23, *Motu Proprio*), which certainly means more than exclusive Plain Chant?

But perhaps his Holiness meant such "recognition of the progress of the art" (Art. 5) to be carried on outside the Church in the concert-room? But like a great many more, I understood the *Motu Proprio* to deal with Church music, not concert music.

No wonder Dr. Nicholas Elsenheimer, a prominent American Catholic composer, writing to the "Catholic Choirmaster" asks the question, "Why are there so many praiseworthy efforts launched forth to restore solely the Gregorian Chant?" "Has God the Holy Ghost, the wonderful Paraclete, the fountain of all wisdom, inspired creative artists in vain?"

Best of all, however, is the fact that Pius X also condemned such narrow interpretations of the Decree, notably at the Congress of Sacred Music held in Rome, April, 1912, when in an audience with the delegates he said that he wished to explain his mind lest the rather intransigent and extremist views held by a section of the Congressists should claim to be based on his *Motu Proprio*, and went on to warn them not to be too exacting, as all the requisites could not everywhere be realized. He also deprecated anything like insisting on an exclusive use of Plain Chant (*vide Catholic Press*).

B. FLAT.

Glasgow.

STAR OF THE SEA CHURCH

Sausalito, California

June 25, 1923.

Editor of the Catholic Choirmaster.

Dear Sir:

Inclosed you will find a check for which please send me two copies of your reprinted articles, special issue, April, 1923. It is an issue after my own heart, for it is about time some-

one with authority should raise his voice to condemn the trash in words and music that we use as "church music." Even as a Seminarian, I used to object to our wretched translations and our still more wretched originals for May hymns. So I am glad to know a few agree with me.

The booklet I wish is labeled "Catholic Choirmaster—Reprinted Articles—Special Issue—April, 1923."

The little amount remaining of the money I inclose, please use to further the work.

Yours sincerely,

THOMAS J. McKEON.

New Orleans, La., September 30, 1923.

To the Editor of the Catholic Choirmaster,

Dear Sir:

I just received a number of sample copies which, I suppose, have been sent to every Catholic Church in the United States by the Hamilton S. Gordon Music Publishing Co., New York City.

Among other indecencies, I note an "Ave Maris Stella, Bb, 4V. with S. solo, to the air of Silver Threads Among the Gold, music by H. P. Danks, arranged by P. F. del Campiglio." The above title is preceded by a * which, according to the publisher's note, indicates a piece "strictly according to the *Motu Proprio*." And to avoid any misunderstanding on the subject, the musical page of this Ave Maris Stella is headed by the warning, "Strictly according to the *Motu Proprio*."

I will not of course try the patience of your readers with a criticism of the Ave Maris Stella in question; all of them have probably thrown it into the waste basket as soon as they received it. But I think it is not out of place to tell music publishers like the Hamilton S. Gordon Co. what Church music lovers think of their methods.

A great number of our organists and singers know little or nothing about Church music. Seventy-five per cent of them, perhaps more, will prefer "Silver Threads Among the Gold" to any decent Ave Maris Stella, because the melody is sentimental; and many of our good ladies (Sisters of most of our Catholic Convents not excluded) will find it so touching, so pious, so devotional. Moreover, P. F. del Campiglio is an Italian name; hence the man "comes from Rome," and he ought to know!

Strictly according to the Motu Proprio

"Ave Maris stella."
Hymn To Our Blessed Lady

Music by
W.F. DANKS
1875, F. F. del Campy, etc.

Andante cantabile

A - ve Ma - ris
Mon - stru - te ce - so

stel - la, De - i ma - ter al - ma, At - que sem - per Vir - go,
ma - trem, So - mat per - te pre - ces, Quo pro no - bis na - tus, -

Fe - lix coe - li por - ta. Sum - mens il - lud a - ve, Ga - brie - lis o -
Tu - lit es - so in - us. Vir - ginis a - gu - la - ris, In - ter omnes mi -

re, Fun - da nos in pa - ce, Mu - tans e - va no - men
tis, Nos culpis so - lu - tos, Mi - tes facit cas - tos

roll

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Among these organists and singers, some (many, I hope) have real good will and want to obey the laws of the Church. They need but guidance and encouragement, but they always remain easy to lead on the wrong path. The others are the "know-it-alls," the half musicians full of pride and ignorance who do not hesitate to condemn Church music, musical commissions and the Pope himself, though sometimes, through respect, they condescend to excuse the latter and blame it on somebody else.

These are willing to find any pretext to keep up their musical abominations in Church, and of course will have been delighted to see that the Ave Maris Stella, "to the air of Silver Threads Among the Gold" is "strictly according to the Motu Proprio."

Ignorance among our organists and singers is easy to explain; we can understand and

forgive it when it is not backed up by the proud blindness and bad-will of the know-it-alls.

But what must we say about the Hamilton S. Gordon Co., 141-5 W. 36th St., New York, N. Y.? Is ignorance excusable in their case? And can we stand for any deliberate misguidance on their part?

There are only two possible suppositions. First, when the people responsible for the Hamilton S. Gordon Co. speak of Church music, they do not know what they are talking about; they are entirely ignorant of the most elementary rules put down by the Motu Proprio. And in this case they have no business publishing Church music; they ought to confine their endeavors to selling "Silver Threads Among the Gold," or "Yes, We Have No Bananas Today."

The second possible supposition is that

Hamilton S. Gordon Co. know about Church music. Then why do they publish an Ave Maris Stella to the air of "Silver Threads Among the Gold"? And again, is it honest on their part to stick the label, "Strictly according to the Motu Proprio," on such a publication?

I do not see any other answer to these questions but the wish of catering to the bad taste and ignorance of our singers in order to "sell the goods" and "bring in the dollar." I dare say that Hamilton S. Gordon has imposed upon the credulity and gullibility of our good people, and this way of doing business ought to be denounced and put to shame.

Some of the music publishers are responsible for the awful state of Church music in this country. They not only have never cooperated with the ecclesiastical authorities for the reform of Church music, but they have even deliberately published trash because, owing to the ignorance and false sentimentality of our singers, they can sell it more readily than real Church music.

I think it is highly time to open a campaign and wage war against these firms; they are the root of all Church music evil. I would propose to make a blacklist of them and make them known all over the country. I am the first to realize the difficulties of such a movement, for these firms are popular and they have money and power. But at least we can try and fight instead of being simply crushed down under the sheer weight of those almighty lords.

THEO. LABOURÉ, O.M.T.

Montreal, P. Q., October 25, 1923.

To the Editor of the Choirmaster,

Dear Sir:

Would you be so kind as to insert in the next issue of the "Choirmaster" a demand for the following numbers of the review: No. 3 of the year 1917 and No. 3 also of the year 1919? Those are the only numbers missing in my series. I would like to have a complete series because it is to serve as a document on "Sacred Music" in our Scholasticate. Thanking you in advance for the favor, I remain,

Yours truly in Jesus-Hostia,

REV. EMILE L. POIRIER, S.S.S.

P. S.—I beg to congratulate you on the high standard you maintain in the editing of your Review. Each number is a treat and an encouragement to lovers of genuine Catholic Sacred music.

E. P., S.S.S.

NOTE—Will some generous subscriber who may possess more than one copy of the numbers mentioned please communicate with Father Poirier, in care of the Editor?

New Ulm, Minn., October 8, 1923.

Editor of the "Catholic Choirmaster"

Dear Sir:

I send you here a "news-item" which may interest especially priests in mission districts. I was called on to give my services to assist Father Raith, Pastor of the St. Leo's Catholic Church, Minot, North Dakota, to organize a liturgical choir, for the dedication of the new pipe-organ. The press report (Catholic Bulletin, St. Paul, and the Minot Daily News) explains the purpose of the simple program. It was not intended to demonstrate the organ so much for classic music, as to show the office of the pipe-organ in the divine service in the Church. For this purpose, a special Musical Mission Week was planned. Daily lectures were given on church music, the Ward Method, and practical methods to train the children to sing in the church, the week-day high-masses and for special devotions were illustrated.

Neighboring priests in distant missions came long distances each day to listen to the lectures and get acquainted with the Ward Method of teaching music. I made it a special point to show how practical this simplified method is to train a children's choir in shortest time. I was greatly surprised to find a children's choir already well trained for the Missa de Angelis. A good and zealous priest, Father Schneider, former Assistant Priest in Minot, who is a graduate of the Josephinum, Columbus, Ohio, certainly has done very fine ground work. Well acquainted with the Gregorian music, this good Father showed with the results obtained that he certainly mastered the right Gregorian rhythm. With the new pipe-organ "Only Liturgical Music" would be allowed in the church was the dictum of the earnest and serious-minded pastor. The congregation was ready to receive the message which I had to give, and I am very delighted to see such a fine spirit of co-operation; no doubt before long Minot will have an exemplary fine liturgical choir organization.

What interested me most was to give a good introduction of the Ward Music Method, to prove to the interested priests in the

mission districts how easily they could learn the whole method in a short time, and then pass it on to the children in the missions. Well acquainted with the hardships and deprivations of the priests in North Dakota missions, where I labored for eight years in pioneer days, I realize more and more how much good could be done if all young seminarians would learn to play a harmonium, and familiarize themselves with the Ward Method, in order to be prepared to instruct their own church choir. It is so difficult to get an organist. The good congenial priests were so deeply interested and encouraged with my short condensed course, that "we keep up our Ward Courses by Correspondence"—they all were convinced of the striking simplicity of the method, which lays such a perfect foundation for further advanced studies in church and secular music.

There is no absolute need for the children to know the music notes which a trained musician or singer reads from a staff, the symbols of notes are substituted with numbers, and numbers any child in the baby class can read without fail in a short time, these numbers represent the same accurate pitch as the more complicated symbols of notes with sharps and flats do on the treble and bass staff.

The pattern work of designs to exemplify whole and half steps make the matter so clear that any song can be copied with long hand, or typewriter, even the rhythm is so clearly indicated that divided beats can be clearly understood. Experience with non-musician singers proves the fact that the number system is a more reliable guide for correct pitch than printed music notes for most of amateur choirs, for most singers, even for "old stand-bys," the music notes give only a hazy idea how the voice goes up or down; but few singers really can read offhand the half steps in the bewildering flats and sharps, and naturals, for many singers with good voices a music sheet looks like a "Chinese laundry ticket"—but how interesting it is to watch how quick the number system guides those well-meaning singers to accurate pitch, and before long they learn even the meaning of the "symbols of notes on the staff," which are only "disguised numbers"—but they must understand the numbers first, and the meaning of the musical formula 1-2-3-4-5-6-7-8—the natural tendencies of each note of the scale, and then with the acquisition of a fundamental

knowledge of music comes also a great love for singing.

Now since we have the means to educate also the humble lowly souls in distant missions in the art of music, we need the laborers to go out and teach this simple method, and who else could do here more efficient work, and far-reaching good, than the seminarians. When they come home from the college, to assist our priests, what wonderful work our music students could do, and how much good could our Catholic academies accomplish by giving the piano students the foundation of the Ward Method in order to qualify them to pass on the art of sacred music to their friends in the home parish. Not all children are so lucky to have the means to study music, but I know the Almighty and good Lord has given the very best voices to the poorest children, and it takes only little charity and friendly neighborly spirit to offer the service as a musician to assist a parish priest in training a children's choir. I can foresee a wonderful opportunity, especially for our Catholic girls who attend music academies, if they can familiarize themselves with the most rational, simple Ward Method of teaching music to children, how many happy hours they could spend among the friends at home, and become lay-apostles, to be instrumental, to promote good congregational singing in the parish church, and promote devotion. This very thought should inspire the superiors of such Catholic institutions to encourage their girl-graduates to lend their talents for a good purpose.

There is a great field open in our Sunday schools, and social service centers, in settlement houses, Orphan homes, where an ideal Catholic young lady can make good use of the God's precious gift. Although the ideal church music, the real liturgical music, is a male choir, there is plenty opportunity in singing along in congregational chants and devotions. The new generation that grows up now with this training in parochial schools will have a refined and better idea of the earnest meaning of the service of God, and will appreciate so much better the wise rules of the church in matters of liturgical music. The future Gregorian singers will see and hear and feel the hidden beauties of the Gregorian melodies, which our spoiled present-day singers despise, for they do not know any better; but in many places the children trained to sing the Gregorian music with a

sense of religious feeling have convinced many that there is something in store. What beautiful music will they sing, if they advance as they do now! A priest who observed the work said to me, "Father, I envy you. I wish I could do the same." Yes, it is an ideal priestly work to specialize in the training of children, and I do believe many of our growing-up boys, with splendid voices and musical talents, will carry on the message and be missionaries in this great field.

REV. J. AUGUSTINE KERN,
Parochial Music Teacher.

* * * *

Notes About Church Music

Pittsburgh, Pa.

To the Editor:

A few weeks ago a Reverend friend sent me a clipping from the Savannah, Ga., Press of March 15, 1923, announcing the death of John Wiegand, widely known as the composer of so-called Church music, which for many years has held a prominent place in hundreds of Catholic organists in this country. No doubt many people, like myself, were under the impression that this man was a Catholic at least in name, and that in his musical activities he, after the manner of many others, catered to the prevailing shallow and vitiated taste in Church music. The biographical sketch accompanying the obituary notice, however, records the fact that Wiegand was organist of the Independent Presbyterian Church in Savannah, a Knight Templar and a Scottish Rite Mason.

Neither the shallow, trivial and unliturgical character of his compositions nor his affiliation with Freemasonry disqualified him, in the minds of some Iowa Catholics, from being held up, on a recent occasion, "to the general public" as a composer of model Church music. According to the Daily American Tribune of May 2, the program performed, in a theatre, on the occasion in question, for the purpose of presenting a "clear conception of the religious significance of Catholic music," included the following vocal numbers:

- I. Chorus—The Heavens Are Telling,
Joseph Haydn
(Great music but not liturgical.)
- II. Kyrie, Gloria, Credo, Sanctus, Benedictus,
Agnus Dei.....J. Wiegand

- III. (a) Ave Maria Stella; (b) Ave Verum,
A. H. RoSewig
(His compositions, from any point of view, are beneath all criticism.)

- IV. MagnificatMozart
(This is an adaptation of the Magnificat text to the music of the Gloria from what is commonly called Mozart's 12th Mass, but which Mozart did not write.)

No further comment is necessary. We can only renew the hope that some day soon there will be concerted and authoritative action reminding us of the fact that about twenty years ago Pope Pius X issued a document, the regulations contained in which are still binding on all Catholics.—Joseph Otten, 268 Bellefield Ave.—From the Daily American Tribune, Dubuque, Iowa.

* * * *

VICENZA, ITALY

The complete programme for the National Congress of Sacred Music, held in Vicenza from September 10th to 13th, was as follows:

Monday September 10th—Preliminary Meetings. Committees. Benediction of the Most Blessed Sacrament.

Tuesday, September 11th, A. M., 8.30—Cathedral: Formal Opening of Congress. Blessing of the New Organ. Pontifical Mass. Proper of the Mass in Gregorian Chant—Graduale in four voices by Orazio Vecchio. Ordinary of the Mass—Palestrina's *Missa Brevis*. (Sung by the Seminary Schola Cantorum and the Cathedral Choir.)

10.30—Opening of general meetings in the Bishop's Palace. Report of the General Secretary, Dr. Gino Borghesio (Rome). President's Address, Prof. D. Ernst, Dalla Libera. "The reality and order of the liturgical reunions," Abbot D. Emmanuel Caronti, of Parma.

2 P. M.—Visit to the exhibition of liturgical books and ancient instruments. (Library of the Seminary.)

3.30 P. M.—Vespers sung by the Choir Boys.

Section Two

In the Academic Hall of the Seminary a special session was held for the clergy and choirmasters.

4 P. M.—Our Schools of Liturgical Music, Rev. Abbot P. M. Ferretti, President of the

Pontifical High School of Sacred Music, Rome.

8 P. M.—Concerning Organs and Organists, Prof. D. Carmelo Sangiorgio.

At the same time other sessions were held for the benefit of the youthful choristers who came from far and near to take part in the contests and the liturgical functions.

A pilgrimage was made by the choristers to the Madonna of Mount Berico; Litanies and Hymns were sung on the way and afterwards Benediction of the Most Blessed Sacrament was given.

Section Three

Lectures were given for other groups on the following subjects:

Prayer—Action—Sacrifice in the Service of the Liturgy (Dr. G. Borghesio).

The Formation of Choral Societies (D. Carlo Rossi).

At the hour of 19.30 (7.30 P. M.) a banquet was served in the Seminary, and at 21 o'clock (9 P. M.), in the Cathedral, a Grand Organ Recital was given by Cav. Prof. Ulisse Mathey, Organist of the Sanctuary of Loreto, assisted by the various choral groups in attendance.

* * * * *

September 12th

8.30 A. M.—Cathedral: Pontifical Mass of Requiem for the repose of the soul of the late President of the Italian Society of St. Cecilia. Gregorian Chant sung by the Seminary Choir and the Congregation, composed of various choral groups.

Open Forum

9.30 A. M.—In the Salon of the Bishop's Palace: The expression of liturgical prayer and the training of children's voices. (Illustrated by the children's choir of the Seminary.)

How shall our people be trained to appreciate the liturgical music? Discussion led by Monsgr. G. Maggio.

12.30—Social session. Dinner.

14 o'clock (2 P. M.)—Visit to the Exhibition of Liturgical Books, Vestments, etc.

15.30 o'clock (3.30 P. M.)—Chapel of the Seminary: Vespers sung by the clergy.

16 o'clock (4 P. M.)—Organ topics. Paper by Rev. P. Magri (Oropa).

6 P. M.—The use of Bells in the Liturgy. M. D. R. Felini (Trent).

In the evening an Organ Recital was given by M. Enrico Bossi, assisted by the Polyphonic Society of Rome (R. Casimiri, Director), in a programme of Polyphonic music.

* * * * *

September 13th

8.30 A. M.—Office of None: Pontifical Mass. Proper in Gregorian Chant (Seminary Choir). Ordinary of the Mass—Missa Papa. Marcello 6 part chorus a cappella sung by the Roman Polyphonic Society under the direction of Mons. R. Casimiri.

10.30 A. M.—Lecture on Polyphonic Art of the sixteenth century by Monsignor Casimiri, illustrated by the Polyphonic Society.

After dinner another Organ Recital was given by Cav. Prof. Mathey, assisted by the Polyphonic Society.

At 4.30 P. M. a Pilgrimage was made to Mount Berico, where a Liturgical Concert of the Chimes was enjoyed by the pilgrims, after which the formal closing of the Congress took place by the Singing of the Te Deum and Benediction of the Most Blessed Sacrament.

On the 14th of September a trip was made to the battlefield of Asiago, under the direction of G. de Mori, war correspondent.

* * * * *

Pope Pius XI Supports Church Music Movement

At the recent Cecilian National Congress at Vicenza Cardinal Bisleti read a Brief directed to the Commission. In it the Holy Father emphasizes his satisfaction at learning of the Congress "under your guidance and your protection . . . not only to elect a new President, but also to promote daily more and more Gregorian chant, and to aim at a greater frequency in the participation of the Christian people in the Divine liturgy. Such music helps much to promote piety, being very fitting for the majesty of the sacred temples and raising common prayers to God, stirring with holy emotion the mind of the faithful." The Holy Father takes occasion to confirm anew the disposition of the Motu Proprio issued twenty

years ago by Pius X. From the young clergy he hopes for the desired advance in regard to sacred music, by the foundation everywhere of "scholae cantorum" for the instruction of the faithful.

**Regarding Monsignor Re'la and His Choristers
Boston and New York Acclaim the
Sistine Choir**

**SISTINE CHOIR IN
FIRST CONCERT
Church Music Vividly Sung Delights
Great Audience**

**Program Features Numbers by Perosi
and Palestrina**

The Sistine Choir, which has just arrived in the United States directly from Rome to make an extended American tour, delighted a very large audience by its first Boston concert last night at Symphony Hall.

Mgr. Rella, the conductor, and the chorus were applauded with unusual enthusiasm. Two numbers were repeated and several more added to the program, which was entirely drawn from the church music used in services at Rome.

The 16th century Palestrina and Vittoria, and the work of Perosi, who is still the official head of the Pope's musicians, though now incapacitated by longstanding illness, filled the evening.

The white and red robes of the choristers, men and boys, and the more vivid red of Mgr. Rella's flowing skirts made an unusually effective picture on the Symphony Hall stage. The youngest boys in the choir cannot be more than 10; the conductor and one or two of the men singers are gray with years. But every one in the chorus from the smallest boy to the venerable director was obviously a highly gifted and carefully trained musician.

The quality of the voices is unusually fine, but the rare union of a carefully drilled ensemble with vivid, eager and seemingly spontaneous singing is what makes the performance of this choir memorable.

There was nothing dull, dead, or perfunctory about the way the 16th century music of Palestrina and Vittoria was sung. On the contrary, any one who followed the translations of the Latin texts which were printed in last night's programs must have felt the

astounding faithfulness with which the music conveyed the emotions of the "Ave Maria," "Exultate Deo," and "Tota Pulchra Es," line by line, even word by word.

Never before in Boston has this exquisite and noble music been so vividly sung, so faithfully interpreted. These singers are the present custodians of a great tradition in music, now nearly four centuries old.

Perosi's music has been little heard in this country, though it was long ago highly praised by such European critics as Romain Rolland in his "Musicians of Today." Last night seven numbers, including two extras, were of his composition.

His remarkable rhythmic sense; his fluent graceful musical phrases; a sense of melody that seldom lures him to banality, and a harmonic gift that enables him again and again to produce thrilling effects by simple means, all unite to make Perosi's music appear of high and permanent value.

He can write in the numerous parts customary in Roman church music with an ease and skill only second to that of the old masters. And best of all, his music is not for the connoisseurs alone, but goes, as it seemed last night, straight to the hearts of all who are sensitive to beauty in music.

The Sistine Choir gave a second concert at Symphony Hall Monday, October 29, at 8.15. This choir was presented in Boston under the patronage of Cardinal O'Connell.

—Boston Globe.

**SISTINE CHOIR DRAWS
WARM WELCOME HERE
Picturesque Vatican Choristers Give
Old Church Masters and New,
Unpublished Works of
Dom Perosi**

**"VIVAT NEW YORK" AT END
Half of Choir Sing From Top of Hall
in Spectacular, Intricate
"Alleluia"**

By F. D. Perkins

The fifty singers of the Sistine Choir, conducted by Monsignor Don Antonio Rella, greeted New York in song last night at Carnegie Hall, and were in return warmly greeted. Two days before they had had a similar welcome from a Boston audience, and interested Boston reviewers with a performance that

was impressive despite its imperfections. There were interesting and impressive features last night in Carnegie Hall.

It is a picturesque organization. The singers, ranging from small boys to gray or bald elders, wore the official purple cassocks under white surplices, while Monsignor Rella, who has the title of perpetual vice-director of the Sistine Chapel, was resplendent in scarlet.

But the singing was the thing, and the music which was sung. This was divided between the sixteenth century masters, Palestrina and Vittoria, and the music of Don Lorenzo Perosi, probably the most prominent liturgical composer of the last generation, and titular director of the choir, although recently incapacitated from active service by a nervous break-down. Perosi is a composer more known of, it would seem, than known. Several of the numbers on last night's program had never, it was announced, been heard outside of the Vatican until this trip, the unpublished and unduplicated scores being kept in the Vatican Library.

Similarity Is Marked

Time was when Perosi was heralded as a new Palestrina, writing, according to an extravagant saying of the '90s, cited by Mr. Philip Hale, as Palestrina would have done had he been acquainted with the work of Wagner. It seemed, indeed, in the Perosi numbers last night, "Tu es Petrus," "O Salutaris Hostia," "Domina Jesu Christe" and "Gratia Dei" and the ten-part Alleluia, that he had sat at the feet of Palestrina and learned much from him, but there appeared little in the modern works that could overshadow the laurels of the sixteenth century master—represented here by "Laudate Dominum," "Tota Pulchra es," and the jubilant "Exultate Deo." Last night's singing emphasized the perennial quality of Palestrina and Vittoria, and their power of translating the liturgical words into music.

The fifty singers produced a remarkable volume of tone; it was as if one of our local choral organizations, 200 or more strong, had been singing the sonorous dozen measures of the "Greeting to America," composed by an Italian priest, Refice. Tone, however, did not seem the Sistine singers' strong point. It had a certain hardness and rather penetrating quality in louder passages. There were one or two points where the younger singers' tone

suffered vibration, while that of the older sopranos had a characteristic, rather mellow quality. The singing was entirely "a capella," with no note of organ or piano even to sound the key, but Mgr. Rella's choristers usually held the pitch—once, indeed, they seemed some distance off the pitch, but such wanderings were rare.

Responsive as an Orchestra

In bringing the four to ten interwoven voices of the complex music in the rise and fall of the volume of sound, the contrast between overpowering fortes and fine-spun pianissimos, the choristers were experts, responsive as an orchestra to the direction of Mgr. Rella, who drew out the soft closing notes of Perosi's "Tu es Petrus" as if on a body of violins. It was in softer passages where the choir's tone was the most pleasing. Then it was smooth, rich and expressive. Perhaps the most interesting, certainly the most spectacular feature of the concert, was the singing of Perosi's unpublished Alleluia for two choirs and ten voices. Here half the choir mounted to the top of the hall and the contrapuntally intricate music was passed back and forth between the two divisions with perfect continuity, nothing to indicate a seam.

There were encores and repetitions for an audience with a large ecclesiastical contingent, and the concert, which was under the patronage of Archbishop Hayes, ended with Mgr. Rella's "Vivat New York!" — *New York Tribune*.

THE CRITIC TALKS

TO MUSIC LOVERS

By SAMUEL LACIAR

Music Editor Evening Public Ledger

A considerable amount of confusion has existed in the minds of the music-loving people of Philadelphia as to the exact status of the various choirs from Rome which have visited the city within the last couple of years. There could be no doubt as to the excellence of the singing of all of them, but there has been a certain amount of perplexity as to the official status of the several organizations.

I am able to give the following facts as to the organizations:

Two years ago a group of singers came from Rome to the United States (and visited Philadelphia among other cities) under the

directorship of the able and eminent composer, Monsignor Casimiri, director of music at the Chapel of St. John Lateran. Some one in connection with the management, but without the knowledge of the conscientious director, attempted to conduct an advertising campaign indicating that the choir was the "original Sistine Choir."

Later in the same year a quartet of singers, also from Rome and calling themselves the "Sistine Choir Soloists," made a tour of the United States and utilized the name of the Sistine Choir to bring them prominently before the public.

The Society of St. Gregory of America, an organization composed of Catholic choirmasters and organists, through its Executive Committee, issued an official statement to the effect that the singers coming from under the banner of the Sistine Choir could not lawfully or rightfully be designated as such, since neither the director nor the vice director of the Sistine Chapel Choir were associated with the organization. The result of this statement was that the name of the first organization was changed to "Vatican Choir."

It was necessary merely to make clear that this really remarkable group of singers could depend upon their own musical qualifications, and did not need to borrow the title of "Sistine." The tour of the Vatican Choir was a complete success, artistically and financially, and served to bring before the American people a type of music rarely heard in this country.

The music was presented in an authentic manner and with all the force of an authoritative interpretation at the hands of a master conductor. One result of the visit of this admirable organization was a revival of interest in the music of the polyphonic writers, the masterpieces of Palestrina, Vitoria, Viadana, etc., an interest which still continues.

Then a report came to this country that at last the genuine "Sistine Chapel Choir" was coming to the United States after having completed a successful tour of Australia. To complicate matters further, a report came from Rome at about the same time that this choir was not the official Sistine Choir, and that it was not making the tour with the permission of His Holiness, Pope Pius XI.

Much confusion resulted and most persons who were interested in the singing of the polyphonic period were utterly at sea as to the status of any of the choirs.

As to the choir which was in Philadelphia only a few weeks ago, if an inquiry be made first of all as to who the director was, it will be found that it was Monsignor Antonio Rella, the actual vice director of the Sistine Chapel Choir in Rome, and who has officiated in the capacity of director since the retirement of Don Lorenzo Perosi, the perpetual director.

It is Monsignor Rella who has directed the music at all of the papal functions in the Sistine Chapel for many years, even conducting some of the music while Perosi was still in personal charge.

Therefore, to impinge upon this fact the statement that the group of singers which appeared here under the direction of Monsignor Rella was not the "official" Sistine Choir, is merely begging the question. The actual fact remains that the singers who have carried on the services at the Sistine Chapel under the direction of the perpetual director and vice director, in the person of Monsignor Perosi and Monsignor Rella, for the last five to ten years are the same singers who sang at the Metropolitan Opera House in this city a few weeks ago.

But, after all, the mere matter of title does not amount to very much. The position of the director, Monsignor Rella, was unassailable, and no question of the authenticity of the choir was raised during its Australian tour. The report from Rome was not issued until the choir was already on the seas, and it was well known that the tour was arranged during the early spring, and even in Rome it was a matter of common knowledge that the "Sistine Choir" was to tour America this year.

Some of the music which the choir sang here had never before been sung outside the Sistine Chapel, and those who heard the concert realized at once that they were listening to a great choir under a very eminent conductor—From the *Evening Public Ledger*, Philadelphia.

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