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The Catholic Choirmaster

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

A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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The Third Convention

— OF THE —

Society of St. Gregory of America

Held in Cincinnati, O., June 26th to 28th.

DELEGATES from Seattle, Washington; Belmont, North Carolina; St. Louis, Mo.; Philadelphia, Pittsburg, Chicago, Rochester, Indianapolis, Ft. Wayne, Ind.; Florresant, Mo.; Louisville, Ky.; and many near-by cities assembled in Cincinnati, Tuesday, the 26th of June, for the Third Convention of the Society of St. Gregory.

ST. Peter's Cathedral was the scene of the opening function. Solemn High Mass was celebrated at 10 o'clock in the presence of His Grace, the Most Rev. Archbishop of Cincinnati; Rt. Rev. John B. Murray, V. G., and many distinguished visitors and delegates.

THE sisters of various orders were also present in large numbers. The celebrant of the Mass was the Rev. Louis Evers, a Vice-President of the Society. Rev. J. Mueller, of Price Hill, was deacon, and the Rev. John Kelly, Avondale, subdeacon. Deacons of honor were the Rev. Michael Mulvihill, of the Cathedral, and Rev. Francis M. Lamping, of St. Francis de Sales, Church. Rev. E. M. McKeever, Spiritual director of the Society, was assistant priest, and Rev. Wm. J. Anthony was master of ceremonies.

THE choir of men and boys under the direction of Prof. John Febring sang the ordinary of the Mass while the Seminarists rendered the proper with a fine sense of rhythm and nuance, and good quality of tone. Prof. Febring has done remarkable work with both Seminary and Cathedral choir and the Cathedral serves (as

is just and fitting), as model in the matter of liturgical music for the entire archdiocese.

THE Mass sung on this solemn occasion was by Nicholas Elsenheimer, a former organist of the Cathedral and well known composer now residing in New York. The manner of its rendition was worthy of highest commendation, for the boys sang in a natural quality and the voices blended well with the virile resonant quality of the men's voices. The phrasing and careful attention given to the light and shade and expression throughout the Mass was also favorably commented on by the many church-musicians and composers present. The "Gloria" was probably the least effective part of the Mass while the "Sanctus" in its brevity and admirable construction proved the most acceptable portion of the entire work.

Cesar Franck's "Panis Angelicus" was sung after the proper offertory, and after Mass the ever lovely "Jesu Dulcis Memoria" by Vittoria was given "a cappella" in an edifying manner.

REV. Daniel Buckley, of Springfield, O., delivered the sermon and spoke in an eloquent manner regarding the influence of Sacred Music. He outlined the history of the Church's legislation with regard to music and cited the great interest taken in the matter by the early Fathers and how each succeeding Pontiff, instead of relaxing the laws, made the regulations ever more stringent up to the promulgation of the "Motu Proprio."

Father Buckley closed his short dis-

course with a reference to the constructive work of the Society of St. Gregory and expressed the hope that its labors might result in the final restoration of plain Chant and the music of the polyphonic period.

AT the conclusion of Mass, Archbishop Moeller welcomed the Society of St. Gregory and reminded his hearers that Cincinnati made efforts to accomplish the reform of Church Music long before the "Motu Proprio" was issued. His Grace eloquently reviewed the activities of the Cincinnati Archdiocesan Music Commission, and the results achieved throughout the Archdiocese and gave evidence of the deep interest he manifested in the entire question of Liturgical Church music.

"**T**HE Society of St. Gregory," he continued, "may count on our full support in whatever action it may take, which will promote the success of the reform movement." The Most Reverend Archbishop in his whole-hearted manner again welcomed the delegates of the Society to Cincinnati and encouraged them by his references to the influence a Society, such as the Society of St. Gregory could have upon the musical conditions in our churches at the present time. The fact, that in many dioceses the wishes of the late Pope Pius X and the present Holy Father were being faithfully observed was a most encouraging sign, he said, and it augured well for the eventual success of the entire movement.

His Grace asked the blessing of Almighty God upon all present, and upon all the members of the Society, and prayed that the good work might be continued and bring splendid fruit, in order that the music, rendered in the House of God, be far removed from the earthly style, and by its sanctity, add to the reverence and elevation of the congregation.

A DELEGATION, representing the Executive Committee of the Society called on His Grace after Mass and expressed the gratitude of the members and delegates for the splendid welcome given them and for his enthusiastic support.

Afternoon Session—Tuesday, June 26th.

THE first conference was held in the Odeon (The Concert Hall attached to the Cincinnati College of Music). The meeting was opened by the Rev. Wm. J. Anthony, Secretary to His Grace, and Secretary of the Archdiocesan Music Commission, who welcomed the delegates once more in the name of the Most Rev. Archbishop who was unable to be present.

THE spacious auditorium was well filled and the presence of the sisters (many of whom had come from a long distance), gave eloquent testimony of the interest aroused among the various communities in the subject of church music.

The Rev. Father Anthony introduced the chairman, Rev. E. M. McKeever, LL. D., Spiritual Director of the Society, who congratulated the Cincinnati members on the progress that the archdiocese had made in the field of church music. Rev. J. M. Petter, S. T. B., Director of music at St. Bernard's Seminary, Rochester, N. Y., was then introduced as the first speaker of the day.

REV. Dr. Petter's paper covered the vital question of music in the Seminary and the subject was comprehensively treated from the practical point of view. That this subject was deemed of paramount importance was indicated by the many questions asked of the Rev. Speaker, and the discussion which followed. (One of the questions referred to the declarations of the Baltimore Council regarding church music and as to whether these laws were still in force. The reply, of course was in the affirmative.)

MR. Harold Becket Gibbs, the well known choirmaster of the Sacred Heart Church, Cincinnati, discussed methods of choir boy training and illustrated his remarks by the singing of one of his choir boys, who vocalized and demonstrated Mr. Gibbs' theories regarding the overcoming of the break in the voice. A very important feature brought out in his discourse, was that the choirmaster

should have the co-operation of the parents of children, so that, generally speaking, a boy of seven might give approximately seven years of continued service to his choir. Much applause greeted both lecturer and soloist at the close of the lecture.

MR. Aloysius Rhode, of St. Louis, Mo., gave an interesting recital of his personal experiences as a choirmaster. His inimitable description of the trials and tribulations of an organist, supplemented by his account of the many difficulties surmounted proved both entertaining and instructive. There was much of practical value in what Mr. Rhode brought out for his experiences were similar doubtless, to those of nearly every director of a boy choir.

THE last speaker of the afternoon was Alois Bartschmid, organist and choirmaster of St. Francis de Sales' Church, Cincinnati.

Mr. Bartschmid read a paper on the Divine Office which was highly instructive and which was received with the closest attention by the audience. The speaker touched on the historical aspect of the matter and made clear the source and development of the Divine Office.

The principal thesis of this paper was that church music is quite a component part of the Divine Office. The paper showed careful preparation and was well received. A special suggestion and a splendid one was that it be the purpose of the society to have the public libraries in various cities add to their shelves, books treating on the history of Catholic church music.

A BUSINESS meeting of the Society was held at the close of the conference in which only the members took part.

The reading of the minutes of the previous meetings was dispensed with since a full report appeared in the "CHOIRMASTER."

The Secretary's report of the two meetings held by the Executive Committee in Baltimore (since the last Convention) was read and approved.

The Treasurer's report, showing a comfortable balance on hand was also read and approved.

The first matter submitted for the consideration of the Society was that concerning the publication of a white list of approved music.

Discussion participated in by many who had had experience in the compilation of such lists and catalogues. Decision was deferred on account of the lateness of the hour. Meeting adjourned.

Wednesday June 27th—Sessions Held In Covington, Ky.

A SOLEMN Requiem Mass in the beautiful Covington Cathedral for the deceased members and friends ushered in the second day's session. The Rt. Rev. Ferdinand Brossart, D. D., Bishop of Covington, and the Rt. Rev. Joseph Schrembs, D. D., Bishop of Toledo, were in the Sanctuary. The officiating priest was Rev. J. Rhode, O.F.M., D. D., of St. Louis. The Cathedral choir of boys and men under the capable direction of Mr. Pancras Shields, Diocesan director of music, sang the Gregorian Requiem throughout in an appropriately subdued and devotional manner, with careful attention to equalized rhythmical values. There was no searching for effect, nor any dramatic outburst in certain sections of the "Dies Irae", and the entire function served as an effective contrast to those Requiem Masses we sometimes are obliged to hear, during the course of which the young lady soprano vies with the alto or tenor in expressing soulful emotion through the medium of the musical effusions of the type of the infamous "Ohnewald Requiem Mass" and other like compositions. The choir also sang the well-known chant "Ave Verum" and the "Adoro te devoto".

AFTER Mass the delegates repaired to the Cathedral auditorium for the second conference. Rt. Rev. Bishop Brossart opened the session with cordial words of welcome, and congratulated the Society of St. Gregory on the great work it was ac-

omplishing in bringing together the real workers from all parts of the country, who had devoted themselves to the cause of Sacred Music. The Rt. Rev. Bishop made mention also of the fact that the constructive work the Society had undertaken would naturally bring forth opposition, and this opposition should be anticipated, for it would come from the reactionaries,—the persons who were always ready to belittle great educational movements.

IN the course of his remarks the Rt. Rev. Bishop bade the members to hold fast to the principles enunciated in the Society's Constitution: "To promote the reform of church music, in accordance with the provisions of the *Motu Proprio* of Pope Pius X," and not to deviate an iota from this principle, no matter in what form the opposition manifested itself.

RT. Rev. Bishop Schrembs followed with a word of congratulation on the Society's increase of membership, and its progress since the last Convention in Baltimore, and added that a slow but steady growth was to be taken as an indication of strength for—"a movement, sound in principle, will gain in momentum as the years roll on." In his usual eloquent and forceful style, the Rt. Rev. Bishop spoke of the real purpose of sacred music and advised the teachers present to concentrate upon the work in the schools with the children first, then the Seminaries and the Academies or wherever educational work was being carried on. He predicted the eventual success of the entire movement for there was a steady progress in the right direction. "We are even improving our church architecture, and are not building so many *Gothic dry-goods boxes*." "Nowadays," continued the Bishop, "the attention of the passerby is drawn to the beauty of our Catholic churches and not to their unsightliness, and so it is with our music;—our church music is getting better every day and there are daily new converts to Plain chant and to the music of a devotional type."

BISHOP Schrembs touched on the great need for enlisting the aid of school teachers, and said that if anything of permanent value was to be accomplished, this was the right way to begin, for the school should come first as a training camp. "Imagine the state we are in," continued the Bishop "when a little slip of a girl is allowed to play on the organ in a manner that savors of the infant class, and is permitted to play a secular melody during mass merely because the tune is ear-tickling or pretty—no matter whether it was originally a dance tune or some wishy-washy sentimental and thrashy love song." "The objection offered by many to Chant is that it is archaic and does not sound well to our modern ear. Of course if we have been brought up to consider Lambilotte's *Tantum Ergo* in D, for instance, as the real type of church music, then we will in all probability consider Chant archaic." "Sisters have a natural appreciation of what is beautiful, why not learn what is beautiful in music and see where the spiritual beauty lies in the Chant." "There is no more beautiful music than the Chant?"

IN conclusion, the Rt. Rev. Bishop suggested teaching the school children the Chant *Credo* and reminded his hearers that in France and other countries the people knew the *Credo* by heart and took an active part in the singing of the Mass on Sundays.

AT the conclusion of the Rt. Rev. Bishop's address, which was received with enthusiastic applause, the Rev. Chairman introduced Rev. Simon M. Yenn, Diocesan director of music, of Ft. Wayne, Ind., who read a paper on "The obstacles met with in carrying on the work of church music."

FATHER Yenn treated the matter from the practical side and gave much information of great value, and some sound advice—the result of personal experience in this work for many years. The close relation between poor church music, and inadequate salaries for the choir-master and organist was shown.

Father Yenn's paper was received with marked favor for he developed his subject from the standpoint of both rector and choirmaster.

NICOLA A. Montani read a paper on the origin of many of our hymn-tunes and illustrated his remarks with excerpts from "*St. Basil's*" hymnal and other like hymnals and showed the profane or secular source of each of the melodies.

Many of the tunes were shown to have been taken bodily from a book of Italian street songs. The original words connected with these melodies when not absolutely irreligious, were at best, expressions of sentiments usually connected with love songs of the ultra-emotional type.

Business Meeting Of The Society Wednesday Afternoon—June 27th, Hotel Gibson.

THE Rev. Chairman opened the session with prayer. Motion made and seconded that the Society publish a white list of compositions from all catalogues that are worthy and proper to use in connection with the Divine Services of the Church. Adopted unanimously.

St. Basil Hymnal Officially Condemned.

AT this meeting the Society also by unanimous vote adopted the following resolution and ordered the Secretary to give the matter due publicity:

WHEREAS: the use of the *St. Basil Hymnal* and like unworthy hymnals is considered contrary to the spirit of the "*Motu Proprio*," and antagonistic to the purpose of the Society of St. Gregory, be it therefore

Resolved: that all members be requested to remove this hymnal from their libraries and prevent, as far as possible, its further use.

A resolution was also adopted recommending that the Society of St. Gregory urge the creation of a chair of

Sacred music in all the prominent Universities, Colleges, Schools of Music and Conservatories, and that a representative and well equipped teacher be engaged to instruct pupils in all the branches pertaining to Ecclesiastical Music.

AN amendment to the Constitution was adopted: "That laymen cannot be eligible to the offices of President and First Vice-President in the Society of St. Gregory."

MATTERS relating to the publication of the official Bulletin, "**THE CATHOLIC CHOIRMASTER**" including bids for printing, advertising and place of publication, were referred for decision to a committee of two members: Mr. Martin G. Dumler and Mr. Nicola A. Montani.

MR. Bartschmid offered a resolution regarding the matter of Public Libraries and the lack of musical scores and books on the subject of Church Music, History, etc.

The Society unanimously adopted the resolution that a committee of one or more members approach the librarian in their respective cities, call attention to this condition and recommend the purchase of a supply of books on these correlated subjects together with vocal scores of church music, etc.

A RESOLUTION requesting the publication in the official bulletin of all the new decrees relating to Sacred Music issued by the Holy See and the Congregation of Rites, was adopted unanimously.

RESOLUTION to the effect that a Vice-president be appointed in any centre where there are twenty-five members or more, was also adopted.

LETTER read from the Schola Cantorum in Montreal (M. Charbonneau), inviting the Society to hold its next Convention in that city. Invitation by letter and by word (through Mr. Rhode), received from St. Louis. Chicago, Ill., was also mentioned as a probable meeting place. Referred for final decision to the Executive Committee.

ANNOUNCEMENT was made by Mr. Rhode of St. Louis, that two members of the Society had sung what was probably for the first time, the entire proper and ordinary of the Mass for High Mass on ship-board, recently, in mid-ocean.

(Members were Rev. E. Leinheuser of Columbus, and Rev. J. Rhode, O. F. M., D. D., St. Louis).

The Secretary was directed to thank those who had forwarded letters to be read at the meeting, and to acknowledge the kind invitations from Montreal and St. Louis.

(From the "*Catholic Telegraph*.")

THE sacred concert at the Odeon on Wednesday evening was the culminating point of the Convention, as regards its purely musical side. The foremost Catholic choirs of the city co-operated to make the event worthy of Cincinnati's high musical standing among the cities of the country.

The fact that three choirs, composed of boys and men, could be brought together, and their directors work in harmony, was in itself a matter which aroused favorable comment among the delegates and music lovers who attended the concert in large numbers. The programme was divided into three sections.

THE choir of Sacred Heart Church, composed of twelve boys and eight men, under the direction of Harold Becket Gibbs, rendered a programme of representative chants taken from the Vatican Edition of liturgical chant books. Mr. Gibbs announced the scope of the work undertaken, and made clear the special characteristics of the various modes, in which the chants were written. The vocal quality, adopted by Mr. Gibbs' choristers, is of the type known as the English Cathedral quality, and, while flourishing extensively in England and certain circles in this country, has not been adopted generally by choirmasters, simply because of a difference of opinion among vocal experts regarding the terms "natural" and "artificial," in relation to tone production. The chants, however, were illustrative of the great wealth of

material to be found in our "*Graduale*" and "*Vesperale*," and emphasized the need for a wider acquaintance, on the part of our people, with the melodies of wondrous beauty contained in these volumes. A nice contrast was afforded by Mr. Gibbs' singers in the use of chants, which covered various parts of the Mass; and it was quite interesting to note the difference in style, contour, and in character between the melodies of various modes. Not only was the Proper of the Mass of Feast of the Assumption of the B. V. M. given, but the ordinary parts of the Mass of the B. V. M. (*in jubilo*) were also sung. As a closing feature the "*Ave Verum*," "*Ave Maris Stella*," and "*Salve Regina*" were sung in a nice, subdued and devotional manner. Mr. Gibbs not only accompanied the singers, but also made introductory remarks to each of the chants, which assisted many in grasping the essential points of each of the melodies rendered.

THE choristers of St. Lawrence Church, Price Hill, followed next on the programme, and created a favorable impression from the very beginning through the uniformity of their choir costume—boys in neat white shirt waists and dark trousers, and men in summer attire.

The first portion of Mr. Schehl's programme was rendered "*a cappella*," and began with the familiar "*O Bone Jesu*," of Palestrina. The natural quality of tone, as evidenced in the singing of the boys, fell upon the ear with grateful effect. The interpretation of these beautiful measures was in the hands of a skilled director, who entered into his work with deep appreciation of the significance of the composition, while his singers responded heartily and enthusiastically to every indicated nuance. The "*Ave Maria*," of Arcadelt was also rendered, with careful shadings, and nice balance of tone between the various sections. An arrangement of the well known "*Tantum Ergo*" (Chorale) proved interesting, and displayed the sound musicianship of the conductor.

The "Kyrie" and "Benedictus," from Haller's Mass for five part chorus, were effectively rendered and proved fine types of the Cecilian School of composition. The "Sanctus" and "Agnus Dei" of V. Goller's Mass (B. V. M.) for four voices, followed, and of these the "Sanctus" was particularly impressive.

The composer of this work well knew how to construct his edifice of tone, for there was a logical piling up of phrase upon phrase and gradual increase of intensity until the climax was reached in the great outburst of sound in the "Hosanna."

The Ferrata composition; "*Tota Pulchra Es, Maria*," for two part chorus was somewhat disappointing, for it was evident that before the truly religious style, the composer had placed his national idiom of musical expression, and the result was suggestive of many of the trite and conventional bits found in the works of the earlier Italian composers of so-called church music.

On account of the length of the programme the director unselfishly omitted his own number, the "*O Vos Omnes*" to the regret of many, who would have liked to hear the original composition.

Montani's "*Alma Redemptoris*" was interpreted in a manner befitting the beautiful text and the devotional character of the work. The composition is modern in type, but is strictly liturgical, the composer even adopting a Gregorian theme here and there, and modifying it to accord with modern harmonic and melodic tendencies.

The closing number of Mr. Schehl's contribution to the programme was the well known "*Panis Angelicus*" by Cesar Franck, for tenor solo and chorus. Mr. Schehl and his singers were given a well-merited ovation at the close.

THE comprehensive programme which included compositions of modern style, was entrusted to the choir of the Church of St. Francis de Sales, with Mr. Alois Bartschmid as director.

While much of the music in the earlier portion of the programme may have sound-

ed strange and archaic to many unaccustomed to plain chant and polyphony, these works by Mr. Bartschmid and Mr. Martin G. Dumler were of our own flesh and blood, so to speak, for we appreciate and understand the idiom of the composer of modern liturgical music; and thus it was that many of these compositions were received with particular favor.

The "Kyrie" from the Mass in D minor by Bartschmid, suggested the need of an orchestral accompaniment, for it is known that the composer conceived the work on broad lines, and there is a feeling of "color" in the entire work.

The second number, by Martin G. Dumler, was particularly well done by the chorus, which entered in almost antiphonal style with the soloist in the second stanza. The composer himself sang the solo in a pure lyric tenor of much sweetness and beauty. The "*O Salutaris*" is a melodic gem, and fits perfectly in the liturgical setting, for the composer always keeps well within the picture, and the result is an ecclesiastical composition of devotional, musical and artistic value.

The three responsories for Holy Saturday, by Mr. Bartschmid, brought to mind the Holy Week services in Rome. The sombreness of the chant intonations was relieved by the well executed figured portions allotted to the full choir. The composer has contrived in these impressive settings to artistically contrast polyphonic with homophonic passages, which in turn were effectively contrasted with the portions sung by the chanter alone. The offertory for five male voices, "*Posuisti*," was probably one of the most artistically satisfying numbers on the entire programme; and the soloists covered themselves with well merited glory in their rendition of the difficult phrases. The "*Gloria in Excelsis*" from a Mass still in manuscript, by Bartschmid, was also an agreeable and satisfying work.

The closing number, "*Jesus, Lord of Life and Glory*," by Martin G. Dumler, was probably the most effectively rendered composition on the programme, since the two choirs (St. Lawrence and St. Francis de

Sales) united to give the work an adequate rendition. In this the English text was used for the first time during the entire evening. The manner in which both choirs entered into their work was inspiring and called forth the most enthusiastic comments. Mr. Schehl accompanied the singers on the organ, while Mr. Bartschmid directed, and the composer took part as chorister. The work is planned on larger lines than his "O Salutaris," and certainly should be sung by all our choirs, for a more devotional and inspiring "Tantum Ergo" could hardly be imagined than this fine work by Mr. Dumler.

The attendance at the concert was gratifyingly large and included, together with the delegates of the Society of St. Gregory, many local musicians of prominence. His Grace, the Most Reverend Archbishop, was also an interested listener.*

Thursday, June 28th.

Congregational Mass at St. Lawrence's Church, Price Hill, Rev. Louis J. Nau, D.D., rector.

Members assembled at 9.30 to assist at the low mass during which the school children; boys on one side and girls on the other, sang devotional hymns. The celebrant was the Rev. Joseph Albers. The singing of the children was one of the real musical treats of the entire three day's session and served as an object lesson to many who were accustomed to hearing children shout at the top of their voices the maudlin hymns found in so many hymnals.

Mr. Schehl is the efficient choirmaster at St. Lawrence's. The rector takes a great personal interest in the musical services and does not urge the teachers to have the children "sing out". Here the children sing in a perfectly natural quality of tone, there is no shouting and neither is the singing devitalized and made characterless by over-softness. There is a nice blending between the

*It is well to note that the choir of St. Peter's Cathedral did not take part in the concert, for the reason that they considered the preparation and the singing of the High Mass on the first day of the Convention as their illustrative contribution which artistic work was commented upon in the report of the first day's session.

boys' voices and those of the girls and the effect is a perfect unison. The children begin their hymns with an attack that many choral societies might well emulate in their work. The character of the hymns deserve special mention, for here the statement often heard, that children cannot sing anything but the cheap tunes found in St. Basil's hymnal is proven untrue, for these hymns were modern in type and truly devotional in character and still were not cheap or trivial and the children seemed to love to sing them.

AT the close of Mass, Solemn Benediction was given and the listeners were treated to another surprise, for the notes of the Plain chant "Tantum Ergo" sounded forth in tones of silvery purity, with correct rhythmical accentuation and without the usual halting at each half line.

WOULD that every teacher of school children or every teacher of music in our convents had been present to realize the possibilities of the natural sweet quality in children's voices. We have been cursed too long with the fetish of "big tone" in singing from Caruso down to the least of our singers. It is comforting, however, to note that many pastors and the heads of our religious orders are seeing the light, and are realizing that sweetness and purity of voice are to be preferred even at the children's Mass to the brass band sound which is so often heard on Sundays in our churches.

AFTER Mass the delegates assembled in front of the beautiful edifice where a photograph was taken.

Conference and Business Meeting in St. Lawrence's School Hall.

REV. Dr. Louis Nau, the rector of St. Lawrence's Church, welcomed the delegates and spoke of the joy he felt in having devotional music at all the functions in his church. He deprecated the constant harping on the exclusion of

women from the choirs and thought that the objects of the church music reform could be accomplished as well by improving the quality of the music and by eliminating the unliturgical style. Dr. Nau expressed the opinion that too much Chant also would tend to subvert the purpose of reform and advocated a happy medium, allowing the use of devotional modern music provided it was really liturgical in character.

A PAPER was read by Mr. John Fehring, choirmaster of the Cincinnati Cathedral and director of music at the Seminary, on "Present-day Society and Church Music." Mr. Fehring's paper was scholarly and received the closest attention of all, for the topic was somewhat out of the ordinary and the manner of its treatment was the subject of much favorable comment.

Mr. J. Alfred Schehl read a paper on "The practice of Church music" and this was also an essay which contained many points of practical value to the teacher, organist and choirmaster. Mr. Schehl delivered his essay in the same energetic style that characterized his conducting of the chorus and his masterful playing of the organ.

AT the close of Mr. Schehl's address the assembly joined in singing the "*The Star Spangled Banner*." The National Anthem was sung with great spirit and was a fitting conclusion to a successful meeting.

A FINAL business meeting was held after the conference and routine business matters were disposed of.

A RESOLUTION was adopted expressing the regret of the Society at the inability of the Very Rev. President and Rev. First Vice-President to attend the meeting.

Election of Officers.

The election of officers resulted in the retention of the present incumbents: President, Very Rev. E. R. Dyer, S. S., rector St. Mary Seminary, Baltimore, first vice-president, Rev. Leo P. Manzetti, of

Baltimore; vice-president, Rev. J. M. Petter, Rochester, N. Y.; secretary, Nicola A. Montani, of Philadelphia; treasurer, Rev. James A. Boylan, of Overbrook, Pa.; Spiritual director, Rev. E. M. McKeever, Pittsburgh, Pa.; Editor of *Choirmaster*, N. A. Montani.

A RESOLUTION was passed expressing the thanks of the Society to all those who assisted in making the third meeting of the Society such a success. The Society also expressed its appreciation of the kindness of those who took part in the ceremonies at the St. Peter's Cathedral, Cincinnati, The Cathedral in Covington, and St. Lawrence's Church, Price Hill: Most Rev. Archbishop Moeller; Rt. Rev. Bishop Brossart, of Covington; Rt. Rev. Bishop Schrembs, of Toledo; Rt. Rev. J. B. Murray; Rev. Dr. Nau, of St. Lawrence's Church; Rev. Albers; Rev. J. Rhode; to the Rectors of the Cincinnati Cathedral and the Covington Cathedral; to the Cincinnati Committee headed by Rev. Wm. J. Anthony who labored so faithfully and indefatigably and carried the detail work to such a perfect conclusion; to the organists and choirmasters who gave up their time for extra rehearsals in order that the musical portion of the programme might be a model exemplification of the wishes of the Holy Mother Church; to the singers and organists who assisted, with special mention of Mr. Fehring, Mr. Bartschmid, Mr. Martin G. Dumler, Mr. J. Alfred Schehl, Mr. Harold Becket Gibbs, and Mr. Pancras Shields.

THE closing feature of the Convention was thoroughly enjoyed by the visitors for a more delightful spot could hardly have been selected than the outdoor dining place which was the scene of the final meeting.

AUTOMOBILES were provided through the courtesy of Rev. Dr. Nau to take the delegates to the country hillside where tables had been set underneath the trees. The cordial good fellowship and genial "camaraderie" demonstrated by the Cincinnati group was all the more in evidence in the capacity of hosts, and the

visitors left for their respective homes with happy memories of a busy but profitable three day's session, with recollections of some beautiful renditions of devotional church music, and with renewed energy for carrying on their own work fortified by the assurances of encouragement and good will of their co-workers.

A DELIGHTFUL repast was enjoyed "a fresco" and many of those who had been in Rome in their student days recalled the excursions to like spots on the Via Appia or to Frascati or Tivoli. Short and interesting remarks were made by the Rev. Edward J. Leinheuser, of Columbus; Rev. Wm. Kane, Philadelphia; Rev. James A. Boylan, D. D., Philadelphia; Mr. Elmer A. Steffen, Indianapolis; Rev. Charles J. Marshall, Director of Music, Holy Cross Seminary, Notre Dame, Ind.; Mr. Martin G. Dumler, Cin. Rev. L. Evers, Mr. F. S. Palmer, of Seattle, Wash.; Mr. B. J. Zollner, Dayton, O.; Mr. Pasquale Montani, Indianapolis; Mr. Albert Dooner, Philadelphia; Miss Mary Nolan, Cincinnati, Miss Rose

Bradley, Ft. Thomas, Ky.; Mr. H. W. Seitz, Herry, Ill's.; Miss Myrtle Kishheimer, Lexington Ky.; and Miss Elizabeth Lenz, Cincinnati, O.

OTHERS present at the meetings, not heretofore mentioned, were the Rev. J. McGeary, Chicago, Ill's.; Rev. John Doody, Chicago; Rev. Andrew Hemmersbach, Delhi, O.; Rev. John B. Kessel, S. J., Florrisant, Mo.; Rev. Joseph B. Mueller, Cin.; Mr. Francis MacVeigh, organist Cathedral, Ft. Wayne, Ind.; Rev. T. J. McCaffrey, Covington, Ky.; Mr. Joseph Settlemyer, Cincinnati; Mr. Francis Vincent Schmidt, Cincinnati; Rev. Francis Sindelar, O. S. B., St. Procopius Abbey, Lisle, Ill's.; Rev. Justin A. Henkel, Collegeville, Ind.; Mr. Leo J. Moelder, Cincinnati; Mr. Charles Spence, Ellenora, O.; Sister Mary Francis Sisters of Mercy, Cin., O.; Sister M. Cecilia, Pittsburgh, Pa. Sisters of Divine Providence were in attendance from Newport, Ky.; Corbin, Ky.; Cincinnati Ohio; Ripley, O.; Bellevue, Ky.; Melbourne, O., and Mt. Healthy, O.

Our Progress in the Church Music Reform and its Obstacles.

(Continued.)

THE other difficulty, arising from the attitude of the clergy in the matter of compensating choirmasters, is equally detrimental to our cause. Not only does it deprive choirs of competent teachers and leaders, but it discourages choirmasters and musical students (prospective organists), just as the lack of choirmasters serves as an easy pretext for apathy and indifference in the clergy. True, indeed, there has been a change for the better. It is no longer the rule for pastors of large parishes to look for an organist whose sole qualification is a high degree of ability as an instrumentalist, and whose chief, if not sole, duty would be to entertain the congregation with secular concert numbers, when not actually engaged in accompanying a choir (?) of 3 or 4 soloists! Pastors want *real* choirs, and they

are beginning to realize the need of choirmasters. However, the hazy conception which so many priests have of the requirements of the office and the work it entails, readily becomes a stumbling-block in settling the question of remuneration. Often, too, a well-disposed pastor has not the funds. The parish is poor, small or burdened with a heavy debt, which taxes the resources of the people to the utmost. And the pastor himself, blessed with more zeal than earthly goods, is drawing on his limited income quite liberally to help the needy members of his parish, as well as his church and school.

BUT, I dare say, a strict examination of conscience on the part of others among the clergy might possibly justify the lurking suspicion that they are *more unwilling*, than *unable*, to make the proper outlay for efficient ser-

vice in the choir-loft.

Since with us one person is forced to shoulder both offices—that of organist as well as choir-master,—the work is heavy, and the requisite qualifications for such a position are many. Unfortunately, the position is but too often looked upon as a mere business or occupation—not only by the people, but by the applicants themselves. They labor under the impression that nothing more than a certain amount of ordinary musical ability is required, which should command a greater or smaller (usually *smaller*) price for its services, viz., playing the organ. Yet there is no office in a parish, after that of a priest, which requires more assiduous study, arduous preparation, skill, tact, hard work—and, let me add, piety,—than that of the organist and choirmaster. No one contributes in so great a measure, as he does, to make the priest's work in the pulpit and at the altar either effective or ineffective, to instil devotion or rob the faithful of it, to elicit prayer or stifle it, according to the nature of his music and the conduct of his singers. That every choirmaster should conscientiously endeavor to fit himself for so important an office and ever thereafter discharge his duties faithfully to the best of his ability, goes without saying. But let pastors also remember that, as the preparation demanded years of study and pecuniary expense, so the office itself—if properly filled—will claim so much time and such constant hard work, that it must ordinarily become for the choirmaster his main, if not exclusive, means of subsistence.

THOSE alone who have practical experience in this line of work, can realize the exhausting influence it exerts on the nervous system; yet a brief consideration of the choirmaster's qualifications may throw some light on the nature of both his labors and his title to compensation. In summarizing these qualifications I have in mind the *ideal incumbent*. And though not all will be able to attain to the ideal perfectly in every respect,—a privilege accorded to few in any profession,—the ideal will always form the standard of excellence, to which we should strive to approach as closely as possible.

Efficiency presupposes the following requisites in the incumbent:

1. An adequate knowledge, theoretical and practical, of music in general—considered in all its phases as a science and an art. This includes vocal and instrumental music, harmony and counterpoint. Without the last he could neither be a judge of compositions nor aspire to any merit as a composer, should he attempt anything in this line.

2. A special and thorough knowledge of *Church Music*, embracing each of its three kinds, viz., Gregorian, polyphonic and modern.

3. Knowledge of the rubrics and the liturgy as far as they affect the music. Knowledge of the Latin language, though very desirable, is not absolutely indispensable, provided he is able to follow the "Ordo" and makes use of translations to learn the meaning of what is to be sung. The text should invariably be interpreted for the singers.

4. Ability as a vocalist and a vocal teacher, particularly the latter. A very fine voice is not necessary. But the choirmaster must know how to use his voice; and his ability as a teacher should at least be such that it enables him to train voices properly for choral work, especially those of boys, if he desires to utilize them in his choir. They require special study and ceaseless care.

5. Ability as a performer on the pipe organ and as an accompanist. Here, likewise, *church organ playing* should be made a specialty, since it must adapt itself to the nature and character of *Church Music*.

6. Knowledge of human nature as found in the man and the boy, and ability as a disciplinarian. The choirmaster must command respect, exercise authority with prudence, have control over his singers—young and old,—interest them in their work and make them love it.

7. A certain amount of ability as a conductor, for he is expected to lead and direct his singers. The more he excels in this, the better for correct rendition and artistic ensemble. It is not necessary that he be a genius in this respect. In fact, besides power of interpretation, a special gift seems to be required to enable a conductor to communicate his feelings to the performers in the most effective and least ostentatious way,—a sort of charm, inspiring them with confidence, holding their strict attention and rendering them docile and responsive to every look and move of his.

8. Practical piety which will enable him to understand, interpret, appreciate and render church music, and moreover be a model for his singers to imitate.

ALL these qualifications are necessary in an organist and choirmaster, though, (as already intimated) they need not be of the highest order. Circumstances of places and persons differing so widely do not demand the same degree of competency. Who would expect to hear much polyphony in a small country parish?

Besides, skill comes only through practice and experience. But where these qualities are wanting in any great measure, whilst some (partial) good results might easily be obtained, we would deceive ourselves, if we looked for astoundingly rapid and brilliant progress in the Church Music Reform.

ORGANISTS who have not had the opportunity to make a special study of church music, should by all means take up this study as soon as possible. How far and in what manner this should be done, will depend very much on the circumstances and exigencies of each individual case. But to convince themselves of the advisability of such a step, let them read and re-read the magnificent address of His Grace, the Most Reverend Archbishop of Cincinnati, delivered at the Summer School held in that city last summer. I would also recommend for their careful perusal that admirable dissertation of Justine Bayard Ward, entitled "The Reform in Church Music," which appeared in pamphlet form in "The Catholic Mind, No. 12, June 22, 1906," printed by "The Messenger" of New York City.*

CHURCH music has a distinctive character of its own, by which it differs not only from music professedly worldly, but even from that relatively "sacred music" which, notwithstanding its quasi-religious style and the sacred words of the text, neither aims to reflect the spirit of the Catholic Church in her doctrine and liturgy nor transcends the domain of the secular in purpose and manner of composition. Sacred music in a *liturgical* sense is nothing else but liturgical prayer with an appropriate musical setting; in other words, a) prayer, b) of the liturgy, c) in music. Since three elements enter essentially into its composition,—prayer, liturgy and music,—so three requisites are essential for a correct understanding and a thorough appreciation of sacred music, viz., a spirit of prayer or piety, knowledge of the liturgy and musical ability. Now, liturgical prayer is not the *subjective* prayer of the *individual*, giving expression to his own personal ideas and vent to his personal feelings as such; but it is the prayer of *the Church*—prayer as the Church offers it in the liturgical text. It follows that the liturgical text must also be interpreted as the Church interprets the same, whether this interpretation be verbal or musical. And since,—to quote the

*If I am not mistaken, this is one of the three pamphlets to which the last "Catholic Choirmaster" alludes in its "Reviews" as being issued by the Auxiliary Committee to the Pontifical Institute of Sacred Music.

words of the *Motu Proprio*,—"the principal office of sacred music is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful," and "its proper aim is to add greater efficacy to the text, in order that through it the faithful may be more easily moved to devotion.....," we are logically forced to conclude that the music must help the people to a better understanding of the text. Music and text must agree; the former must reflect and reveal the spirit of the latter. Herein lies the clue to the character of church music. This character does not consist in mere absence of profanity and worldliness (a merely negative quality),—nor in slow tempo,—much less in stiffness of melody, awkward harmonies, want of feeling, and the like. But sacred music combines at once the melody, rhythm, tonality (and all that the word "music" implies) of prayer, i. e., of prayer as the church offers it, so as to give expression to the sentiments of the Church in the various parts of her liturgy in the same manner musically, as she does verbally according to the different feasts and seasons, as well as the different parts of any liturgical service.

LET no one say that church music is cold and mechanical. If this were so, it would not be the *true art* so emphatically insisted on by the *Motu Proprio*. The Church's music excludes feeling no more than her prayers do. But just as her prayers are inspired by faith and as every thought, every emotion of the soul to which these prayers give expression, is controlled by faith; so it is faith that inspires the Church's music, determines its character and regulates its feeling. This music, knows no extremes of feeling, has no *excessive* joy or sorrow, no presumptuous hope, no black despair. Neither can it ever descend to the soft level of sentimentality or indulge in the exaggerations of emotionalism. Liturgical Music is *above* all purely human or animal affection. Its inspirations must come from the altar; its pathos, is of a spiritual kind—the well-balanced pathos of a soul in communion with its God in Whom, whilst sorrowing for its sins and craving pardon, it finds peace and rest! There is a solemnity, calmness and reserve about this music which obviously points to the supernatural.

AND a composer whose musical knowledge is derived entirely from secular sources, who is not familiar with the liturgy or who is insensible to the impulses of divine grace and the sweet attractions of true interior devotion, will not be qualified to write genuine church music, no matter what his ability as a musician. Only after he has assimilated the truths propound-

ed by the Church in her liturgy and lives the life of faith, so that it fills him with hope and charity and makes him a man of prayer, will be equal to the task. Neither will a worldly-minded organist be a whit happier in his improvisations or in the choice of his set voluntaries, which should always "participate in all the qualities proper to sacred music" (*Motu Proprio*). Among these are sanctity and goodness of form or art.

NOR can a choirmaster interpret the language of sacred music, if he be either devoid of faith or ignorant of the liturgy, so that he fails to enter into its spirit. On the contrary, the more deeply he does enter into that spirit by combined study and piety, the better will he discharge the duties of his office and serve as an example for his singers. It affords me great pleasure, however, to remark that, whenever the success of a choirmaster is hampered by any defect of his own, it is almost invariably *not* a want of piety that causes the trouble! In fact, be it said to their credit that, as a body, the choirmasters of to-day deserve unstinted praise for their probity, sincerity of purpose and devout—often deeply religious—lives.

PIETY should be equally insisted upon as a requisite quality in a choir member; because without it there will be little docility or inclination to obey either Pope or choirmaster and no desire at all to bring any sacrifice for the glory of God.*

THIS is probably taken by most of us as a matter of course. Yet it were well occasionally to impress upon the minds of the singers that the ultimate object of their singing is not display, but devotion; and devotion in the singer, if it is to cause devotion in the listener, must be the offspring of piety.

AWORD about Gregorian Chant. The day is past when an organist and choirmaster may legitimately aspire to any responsible position without familiarizing himself with the chant of the Church. And having done this, he will be derelict in his duty, if he fails to give it the proper attention with his choir. The Proper of the Mass is *always* to be sung or at least recited. And if other musical settings may be used (and laudibly so, as long as the choir cannot render the chant,) plain song is so inseparably interwoven with the various parts of the

*The excellent communication of A. B. on *Choir Discipline*, contained in the April No. of the "Catholic Choirmaster", tells us plainly and truthfully what may be expected of such who fail in this point.

liturgy and so often the only available means a choir has of rendering certain portions, that we can ill afford to dispense with it. Moreover, the *Motu Proprio* insists that the chant "*must be largely restored to the function of public worship, and everybody must take for certain that an ecclesiastical function loses nothing of its solemnity, when it is accompanied by no other music but this.*"

WHILST polyphony is also to be largely restored and modern music of the right sort is permitted, Gregorian Chant remains *par excellence* the music of the Church; precisely because besides "being inherited from the ancient Fathers," men of deep faith and sanctity, it answers the purposes of the liturgy better than any other from every point of view, it can serve no other purpose and is melody of the highest art. Be it remembered, however, that a mechanical "rattling off" of the chant is neither music nor prayer, and that a good rendition will require much study and practice. It is the choirmaster's task to study text and musical content, rhythm, structure and melody, phrasing, shading, etc., taking into account the nature of the feasts and services, which demand that he vary the rendition accordingly.

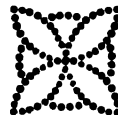
ASK some choirs why they object to the chant, and their answer is: "Oh, it is horrid, killing, causes fatigue, ruins the voice, etc.!" Poor Chant! Made a scapegoat for the faults of choirmasters and singers! Beethoven's Sonatas would be just as horrid, if played with as little intelligence and preparation as you attempt to sing the chant. Not the chant, but your manner of rendering it is horrid! Study it carefully, its content and meaning, bring out the phrasing and shading, do away with those ponderous tones—in a word, do not rob it of its musical beauty, and you will form a better opinion of it. Of course, this means sacrifice of comfort and leisure,—it means energetic and persevering work.

BUT, perhaps, the pastor is a progressive man, who sharing the views of a progressive choir that chant should be relegated to the "Dark Ages," enforces that belief in an unmistakable way! Or it may be that the pastor in spite of his firm conviction that playing for the glory of God should be *its own* reward, is cheerfully paying the choirmaster the lavish sum of Two or Three Hundred Dollars a year for "playing on Sundays and Holydays," not to mention the extras for all other High Masses! In either case we promptly exonerate the choirmaster, beg his pardon and heartily sympathize with him!

THE BOSTON MUSIC COMPANY



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Cantate Domino

Three-part Motet for Mixed Voices

Psalm xcvi. 1,4,8

Edited by Nicola A. Montani

VINCENT D'INDY, Op. 22

Andante moderato

CHORUS

{ Soprano
Alto
(in unison)

Can - ta - te Do - mi - no can - - ti - cum no - vum: can -

Tenor

Can - ta - te Do - mi - no can - - ti - cum no - vum: can -

Bass

Can - ta - te Do - mi - no can - - ti - cum no - vum: can -

Andante moderato

Organ

Gt. *f*
Ped. (coupled to Gt.)

ta - te Do - mi - no o - mnis ter - - ra.

ta - te Do - mi - no o - mnis ter - - ra.

ta - te Do - mi - no o - mnis ter - - ra.

Sw.
Sw. *mp*
Man.

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Soprano Solo

mf Quo-ni-am ma-gnus Do-mi-nus, et lau-da-bi-lis ni-mis. *poco rit.*

mp

senza Ped.

CHORUS

f a tempo Can-ta-te Do-mi-no can-ti-cum no-vum, can-ta-te

f a tempo Can-ta-te Do-mi-no can-ti-cum no-vum, can-ta-te

f a tempo Can-ta-te Do-mi-no can-ti-cum no-vum, can-ta-te

a tempo

Gt. *f*

Ped.

Do-mi-no o-mnis ter-ra.

Do-mi-no o-mnis ter-ra.

Do-mi-no o-mnis ter-ra.

Sw. mf

Man.

Bass Solo

poco rit.

Quo - ni - am ter - ri - bi - lis est su - per o - mnes de -

poco rit.

senza Ped.

a tempo *pp* CHORUS

An - nun - ti - a - te in - ter - gen - tes,

a tempo *pp* CHORUS

An - nun - ti - a - te in - ter -

a tempo *pp* CHORUS

os. An - - nun - ti - a - - te in - ter

a tempo

(The small notes upon a second manual: Trumpet or Cornopean)

f *p*

Ped. (coupled to Sw.)

An - nun - ti - a - te glo - - ri - am e - jus,

gen - tes, An - nun - ti - a - te glo - ri - am e - jus.

gen - tes, glo - - ri - am e - jus.

Sw. mf

d.p.

Più lento

f Tenor Solo

molto rit.

Do - mi - nus a - u - tem coe - los - fe - cit.

Più lento

molto rit.

senza Ped.

Ped.

Gt. f

Tempo I

CHORUS

Can - ta - te Do - mi - no can - ti - cum no - vum, can -

Can - ta - te Do - mi - no can - ti - cum no - vum, can -

Can - ta - te Do - mi - no can - ti - cum no - vum, can -

Tempo I

add. Gt. to Ped.

Ped.

*poco rit.**a tempo*

ta - te Do - mi - no o - mnis ter - ra. A - men.

ta - te Do - mi - no o - mnis ter - ra. A - men.

ta - te Do - mi - no o - mnis ter - ra. A - men.

*poco rit.**a tempo*

Tantum ergo

For Tenor Solo and Chorus of Mixed Voices

CAESARE DOBICI

Moderato, e devoto

(rall.)

Voice

TENOR SOLO

a tempo

Tan - tum er - go — Sa - cra - men - tum

a tempo

Ve - ne - re - mur cer - nu - i;

Et an - ti - qu - um do - cu - men - tum

poco rall.

No - vo ce - dat — ri - tu - i:

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "No - vo ce - dat — ri - tu - i:". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo marking "poco rall." is placed above the piano part.

a tempo

Prae - stet fi - des — sup - ple - men - tum

a tempo

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Prae - stet fi - des — sup - ple - men - tum". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo marking "a tempo" is placed above the vocal line and below the piano part.

f

Sen - su - um de - fe - ctu - i, sen - su - um de - fe - ctu -

f

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Sen - su - um de - fe - ctu - i, sen - su - um de - fe - ctu -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The dynamic marking "f" (forte) is placed above the vocal line and below the piano part.

i. —

f

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "i. —". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The dynamic marking "f" (forte) is placed above the piano part.

Chorus

SOPRANO

pp

Ge - ni - to - ri, — Ge - ni - to - que

ALTO

pp

Ge - ni - to - ri, Ge - ni - to - que

TENOR

pp

Ge - ni - to - ri, Ge - ni - to - que

BASS

ppp

Laus et ju - bi - la - ti - o,

La - us et ju - bi - la - ti - o,

La - us et ju - bi - la - ti - o,

p La - us et ju - bi - la - ti - o,

Sa - lus, ho - nor, vir - tus quo - que, Sit et

Sa - lus, ho - nor, vir - tus quo - que, Sit et

Sa - lus, ho - nor, vir - tus quo - que, Sit et

Sa - lus, ho - nor, vir - tus quo - que, Sit et

sfz

dim.
be - ne - di - cti - o; Pro - ce - den - ti

dim.
be - ne - di - cti - o; Pro - ce - den - ti, pro - ce - den -

dim.
be - ne - di - cti - o; Pro - ce - den - ti

dim.
be - ne - di - cti - o; Pro - ce - den - ti

Ped.

f sostenuto *dim.*

ab u - tro - que Com - par sit lau - da - - ti -

f sostenuto *dim.*

ti ab u - tro - que Com - par sit lau - da - - ti -

f sostenuto *dim.*

ab u - tro - que Com - par sit lau - da - - ti -

f sostenuto *dim.*

ab u - tro - que Com - par sit lau - da - - ti -

sostenuto

f *dim.*

Largo

o. — A - - - - - men. —

o. — A - - - - - men. —

o. — A - - - - - men. —

o. — A - - - - - men. —

Largo

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WITHIN a few years the people of the *present* generation in some quarters have learnt to love the chant. And there is no reason why, if given proper attention and beginning in the

schools, it should not become as dear to the people of the *next* generation as the very ceremonies at the altar.

S. M. Yenn.

(Conclusion to follow.)



THE "MOTU PROPRIO" OF POPE PIUS X.

Issued November 22nd, 1903.

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

Instructions as to Sacred Music.

(Continued.)

VIII. Principal Means.

27. **L**ET care be taken to restore, at least in the principal churches, the ancient Scholae Cantorum, as has been done with excellent fruit in a great many places. It is not difficult for the zealous clergy to institute such Scholae even in the minor and country churches—nay, in them they will find a very easy means for gathering around them both the children and the adults, to their own profit and the edification of the people.

28. **L**ET efforts be made to support and promote in the best way possible the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of its masters, organists, and singers, according to the true principles of sacred art.

XI. Conclusion

FINALLY, it is recommended to choir masters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, and religious communities, parish priests and rectors of churches, canons of collegiate churches and cathedrals, and, above all, to the diocesan Ordinaries, to favor with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt.

GIVEN from our Apostolic Palace at the Vatican, on the day of the Virgin and Martyr, St. Cecilia; November 22nd, 1903, in the first year of our Pontificate.

✠ Pius X, Pope.

The Catholic Choirmaster

The Official Bulletin

—OF THE—

SOCIETY OF ST. GREGORY OF AMERICA.

NICOLA A. MONTANI..... Editor

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The Society of St. Gregory OF AMERICA.

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

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Manzetti, Mus. D.; Rev. James A. Boylan,
D. D.; Rev. J. M. Petter; Mr. Nicola A. Mon-
tani.

NOTICE!

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

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

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

TO those who were unable to attend the Convention of the Society of St. Gregory, held in Cincinnati, June 26th-28th, it need only be mentioned that an event was missed which meant much for both the Society of St. Gregory and the entire movement for Sacred Music in this country. In the first place the ground has been tilled for many years in this locality and the fruits of the toil of many loyal souls is apparent in the high ideals which are maintained throughout the Archdiocese of Cincinnati and the Diocese of Covington, Ky., with regard to Sacred Music.

THE results which have been achieved in this locality could not have been possible had not the Most Rev. Archbishop and Right Rev. Bishops united in whole-hearted purpose to make Cincinnati and Covington known throughout the country as the bright spots where liturgical music flourishes and where the "Motu Proprio" is observed not only in a perfunctory manner but with genuine enthusiasm. There is real fervor here and other sections of the country would do well to take note of the wonderful results accomplished toward realizing the ideals of the late Pope Pius X.

THERE are but few cities of the country that can boast of so many liturgical choirs and there are still fewer localities where the spirit of co-operation is so manifest.

One organist directs the choir of another, and the other accompanies on the organ—all working together in a harmonious spirit and giving edifying example to the musical profession in general, and this is just as it should be. The impression has been so general that musicians, especially organists and choir-masters, as a class, were difficult to deal with; they were erratic, unreliable and prone to crankiness, etc.

THE new generation of composers, organists and directors is quite of another type. Here were assembled men of

intelligence, and with the highest ideals, and financial matters and questions of salary were not touched upon. (Some of our friends at one time characterized the Society as a Union, organized for the purpose of obtaining fabulous salaries for its members.)

THE presence of many sisters, of whom quite a number made long journeys in order to demonstrate their willingness to assist in carrying on the work of reform in the schools and academies, was also a very significant and inspiring feature of the meeting.

THE Society of St. Gregory takes this means of publicly thanking all those who assisted in any manner in making the Third Convention of the Society such an inspiring success.

AN interesting comment is found in the *New Music Review* (July), concerning the editorial which appeared in the "CATHOLIC CHOIRMASTER" (April issue), relating to the use of Palestrina's Music in St. Peter's, Rome.

The worthy editor of the Ecclesiastical department of the *New Music Review*, acknowledges in a gracious manner, that the influence of the Society of St. Gregory and the "CATHOLIC CHOIRMASTER" is producing beneficial results throughout the country with regard to uplifting the standard of church music, but he believes the attitude taken in this particular matter is rather pessimistic and questions whether Monsignor Perosi "of *St. Peter's Choir*" (!) is relaxing his efforts towards the restoration of the polyphonic masterpieces of Palestrina and his contemporaries.

First of all let it be made clear that Monsignor Perosi has no connection whatever with the Choir of St. Peter's, Rome. M. Perosi is perpetual director of the Sistine Chapel Choir, and the Sistine Chapel Choir does not sing in St. Peter's except when the Holy Father Pontificates in the Basilica. The ordinary services are entrusted to the regular "Cappella Giulia." The director of this choir is Maestro Ernesto Boezi, who was recently invested

with the insignia of order of St. Silvester, by Pope Benedict XV. The criticism in the last issue of the "CATHOLIC CHOIRMASTER" was levelled at the "Cappella Giulia" (the choir heard by visitors to St. Peter's who imagine they are listening to the Sistine Chapel Choir) for not rendering more frequently the compositions of Palestrina and his contemporaries. This just criticism was made because of the fact that of all the programmes giving a list of music sung by the Cappella Giulia (which appeared in the periodical "*Rome*" for some successive issues), not one composition by Palestrina or Vittoria *et al*, was included; instead there were to be found the compositions by Boezi, Meluzzi and other lesser contemporaries whose works, doubtless, are worthy of the highest consideration. This is not the point, however. The world's largest Basilica should by all rights possess the finest choir and it is fitting and proper that this choir should render those compositions which were conceived by the master mind of his period, for apart from the artistic heritage we have in the Chant, the Palestrina-compositions are without doubt the greatest musical asset of the Church.

Our people should not have to cite the Musical Art Society of New York or the Westminster Cathedral Choir, as the sole fostering agents of this typically Catholic art form: we, as Catholics and artists, have a right to expect that the choir in the greatest Cathedral of the world devote its highest efforts towards perpetuating the music of the master whose epoch-making compositions have served as a model

to all composers from Bach to Wagner and down to our own Debussy.

IN the Sistine Chapel, however, one may hear Palestrina's works beautifully and adequately rendered, for Perosi has preserved the traditions of the Sistine Choir in a very praiseworthy manner. Even his own compositions are put aside in order that Palestrina, Croce, Viadana, Vittoria, et al., may have place of honor on the programmes. Those fortunate enough to have obtained cards of admission to the Chapel when the Holy Father pontificated were privileged to hear rare, inspiring and elevating renditions of these master works. And who can easily forget the Requiem Mass sung but once each year, which Perosi composed for the first anniversary of the death of Pope Leo XIII?

THOSE who knew the wonderfully talented Maestro will regret to learn that he has retired from active duties for the present, (in connection with the Sistine Chapel choir) and is resting at his villa near Florence.

MONSIGNOR RELLA, the assistant director has assumed the responsibilities attached to the office and a more capable musician and lovable personality could not be found in all Italy. The Rt. Rev. Monsignor is well known to many Americans for he is the instructor at the American College and the students return from Rome with a real love for liturgical church music and the highest regard for their "maestro di cappella."

CONVENTION NOTES.

Interesting accounts were given by members at the Convention concerning their activities in the realm of Church Music.

REV. James A. Boylan, D.D., of Philadelphia, Treasurer of the Society, described the marked progress that had been made throughout the country, and spoke in glowing terms of the

work of his confrère, Rev. Wm. Kane, who organized a priest's choir in Philadelphia, and whose work was attracting attention even in the adjoining dioceses. Father Boylan drew attention to the growth of the Society and predicted its further development in all sections of country, for the right-minded persons realized that the Society stood for something which was fun-

damentally right, viewed from the ecclesiastical as well as the artistic standpoint.

REV. Wm. A. Kane, also of Philadelphia, gave a description of his work with the choir of priests, recently organized. The choir is made up of enthusiasts who are willing to give up considerable time for rehearsals. The results have been most satisfactory, he said, and there was every reason to hope for continued success in this new field of endeavor, for the plan had met with the fullest encouragement.

Father Kane gave a synopsis of the work done, and a list of the compositions added to the repertoire of the choir in a comparatively short time.

REV. Charles J. Marshall, C. S. C., Choirmaster of Holy Cross College, Notre Dame, Indiana, had also much information of value to give the members concerning the newly established choir in the college. The presence of these young members of the clergy with abundance of enthusiasm and energy, whose thoughts and activities were centered on the promotion of liturgical church music, was an inspiring element which contributed greatly to the success of the meeting and which served to rekindle the flame of enthusiasm in the hearts of many who may have been inclined to be discouraged or disheartened in their up-hill labors.

ALL the daily papers in Cincinnati took note of the Convention of the Society of St. Gregory and published full accounts of the proceedings each day. The following excerpt is from the Times Star:

"WHITE LIST" OF CHURCH MUSIC FOR CATHOLICS.

Is One Object of Convention Being Held Here.

Masters of Classics may be barred from use during Religious Ceremonies.

As a result of the convention of the Society of St. Gregory at Cincinnati this week, a "White List" of Catholic church music is to be drawn up. "The works of Haydn, Weber, Mercadante, Beethoven, Verdi, Brahms and some others are good concert music, but they are not church music and that is why many of us are in favor of eliminating the music from the church services," said the Rev. Wm. J. Anthony, of Cincinnati, secretary of the Archdiocesan Music Commission and one of the prominent figures at the con-

vention. "Cincinnati has been a leader in the matter of providing a pure type of church music in its Catholic churches and we have virtually had a 'White List' here for ten years. The movement is spreading and it is now proposed to have the churches "all over the country eliminate the music that is not strictly church music. It is not because we have anything against the works of Haydn, Beethoven, Verdi and others,—we recognize that their music is good concert music, but it is not church music."

The *Catholic Telegraph* also gave considerable space to the Convention and gave the reports place of honor on their first page, for which consideration the Society is deeply indebted. The excerpt here reproduced is from one of their issues and is a just tribute to a man who was instrumental in many respects in making the Convention a complete success. Many additional words and encomiums could be showered on him in recognition of his fine attributes as a musician and gentleman. The account is taken from the report of the last day and refers to the closing speeches:

"As a finale, Father McKeever called upon the only life member of the Society, Mr. Martin G. Dumler, of this city, and in so doing expressed the appreciation of the officers and members for the splendid assistance and interest Mr. Dumler had taken in the convention.

Mr. Dumler responded in a very appropriate manner, expressing his great love for the work, which the Society has for its object, and also giving voice to the hope that all members would take away with them from the convention at least a part of the enthusiasm which characterized the meetings. He also touched upon the important fact that it is the duty of all of the members of the Society to promote the work of carrying out the objects of the 'Motu Proprio' IN ITS ENTIRETY, and not merely so far as the Gregorian Chant is concerned.

Mr. Dumler is known as a man possessed of splendid musical talent, and his statement that the polyphonic and modern styles of music form also an important part in the 'Motu Proprio' and therefore should have due recognition, was greeted with enthusiastic approval. The toastmaster made eloquent acknowledgment of Mr. Dumler's remarks."

THERE is in England a choir director who has come to the conclusion that too much stress is laid upon tone, as an end in itself, in the choral work of today. Lecturing to the Choir

Trainers' League the other day, Edgar T. Cook, of Southwark Cathedral, sounded a warning against the worship of tone to the exclusion of other essential qualities such as rhythm and enunciation.

That some choir trainers overshoot the mark in their strenuous efforts to achieve an agreeable tone is accepted. The result of such singing is that it is either unintelligible or nerveless, or both, as the London *Musical News* points out. Intelligibility depends not only upon the purity of the vowels but upon the cleancut articulation of the consonants as well. And inasmuch as rhythm is the vitalizing principle of music, the Southwark Cathedral music director maintains that there would be fewer complaints about the dullness of church music if choirmasters would instil a little stronger sense of rhythm into their singers.

Which recalls once more the remark that Hans von Bülow once made, speaking in terms of the musician's Bible: "In the beginning was rhythm."

THE particular canker which is eating its way into the young musical mind is the atrocious, slam-bang jingle which passes for music in the "movies." Here some drastic changes are needed, writes Franz C. Bornschein, MUSICAL AMERICA'S Baltimore correspondent, in the Baltimore *Evening Sun*, or else the musical taste of the child will be warped into ugliness and vulgar depravity. If parents feel that the "movie" has its educational as well as recreational value in child life, let them at least select only such places for patronage where some pretence toward supplying passable music is made. If parents would demand a better grade of music in the "movies," refusing to patronize those places where obnoxious music is presented soon this cankerous evil could be conquered.

The influence of church and music upon the impressive child mind is not given due thought. The music used at the recently religious revival which Baltimore witnessed will have its results upon the young generation in a manner not fully realized at present. One needs only to observe the drift of public taste, which is being largely influenced by the churches which have adapted certain revival music, to see that the child is being fed upon music that at best is but a crude imitation of negro campmeeting songs of the antebellum days. The hysterical substance of these so-called hymns is not destined to cultivate taste in the young mind; and yet the church should contribute a larger portion in the education of music appreciation, for

certain moods alone depend upon the suggestion which emanates from the holy edifice and its lofty surroundings.

The above article while primarily referring to non-Catholic Churches—is so applicable to the conditions which exist in Catholic schools and churches that it should be taken to heart and seriously pondered over.

OUR HYMNS.

Special emphasis has recently been laid upon the necessity of teaching the people in general and the children in particular the beautiful hymns of the Church.

It is interesting to note that at the last Educational Convention, stress was laid upon this matter. The *Catholic Bulletin* states that "One of the points insisted upon was the need of uniformity and the necessity of perseverance in teaching our school children the hymns of the Church. Music plays an important part in the development of the æsthetic element in the human mind. A love for music, in its purity and simplicity, is ever indicative of an intensely human quality. The music of the Church possesses all the elements that appeal to the spiritual side of man's nature. Hence, the need of cultivating and shaping this natural tendency."

CHURCH MUSIC IN QUEBEC.

Frances Helen Humphrey in
Musical America.

I lost no time in looking up Gustave Gagnon, and I enjoyed my little visit at his home immensely. He has been the organist of the Basilique for 39 years, and seems as active today as a young man, and more enthusiastic than many of them. His mind is a storehouse of interesting musical data, and his love for his work and his enthusiasm are refreshing. I asked him how it was possible to train a choir to sing the difficult Gregorian music with such tonal beauty and such impeccable intonation. I had attended the high mass at the Basilique the previous Sunday, and the singing had surprised me it was so beautiful.

"We French-Canadians are musical by nature," he said. "We are a devout race; we love our church and its ceremonies. The tonalities of the Gregorian music are very similar to those of many of our folk-songs, so from childhood we are accustomed to what, to the ordinary ear seems strange. These old songs are household traditions throughout the province of Quebec. They were brought over by our sturdy Brittany and Normandy ancestors, who sang them in the virgin fields here while

guiding the plow with one hand and holding a gun in the other for protection. Our religion and our folk-songs are our most cherished inheritance. As for the Gregorian music, its tonalities with its modal gradations and proper rhythms, is one of the infinite forms of art, perfectly rational and eminently fitted for the expression of religious sentiments. In Laval University we have established classes for this music."

"The men of my choir at the Basilique are theological students who have found that the study of this form has been of great value to them in intoning the mass. We choose the best voices among these students for choir work. Through force of association and diligent application they reach a degree of excellence that is inspiring; they imbue their singing with a delicate note of spirituality. The boys are chosen solely with the view of voice quality. They learn this music without difficulty, and their intonation as well as that of the men is remarkable in its purity. There is always a waiting list, so that if one singer drops out another is ready to take his place.

PRIZE FROM GOVERNMENT.

In addition to his position as organist, Gus-

tave Gagnon is vice-president of the Quebec branch of the Dominion College of Music, the headquarters of which are in Montreal. The curriculum of this college includes every possible branch of musical art, and its exactions are considerable. A three-year course must be covered before a pupil can receive a diploma. The Canadian government gives a prize each year of \$3,000 to the pupil who graduates with the highest honors, the money to be used for a two-year finishing course in Europe. Henri Gagnon, son of Gustave, was awarded this prize, and has just completed his organ course with Widor in Paris. He is to have his father's position at the Basilique when the father retires.

Gustave Gagnon spoke in affectionate terms of his brother Ernest, who died recently, saying, "He was most gifted musically of our musical family." Some years ago Ernest Gagnon compiled a book of Canadian folk-songs, choosing 100 as most representative. This work has been done in the most painstaking way, and is valuable, aside from its musical worth, because of the vast amount of information it contains, historically, of these folk-songs and their origin. Mr. Gagnon was decorated by the French government in recognition of this valuable contribution to song literature.

REVIEWS.

Note —All the Music Reviewed in the columns forms a part of the "White List;" a Catalogue of acceptable music issued under the Auspices of the Society of St Gregory.

O SALUTARIS HOSTIA, by Leo P. Manzetti, for two part chorus. (S. A., or T. B.) published by the author, Baltimore, Md.

This short motet is written in a clear clean-cut style. The figures are imitative and the character of the whole piece is devotional. There are so few pieces for two part chorus of genuine merit and inspiration that one finds it a pleasure to read works of the character of this devotional composition, where knowledge of part writing is combined with an instinctive melodic sense and this again with an intuitive grasp of the vocal possibilities.

EGO SUM PANIS, by R. Amadei, arranged by Leo P. Manzetti. Rev. Manzetti has found a little gem in this short piece and the graceful outlines of the melody are well suited to two part chorus, whether for children or adults. Many harmonic changes occur throughout the work, and these are mainly given to the organ in interludes which serve to contrast in an

agreeable manner the portions allotted to the chorus.

TANTUM ERGO, by R. Redmondi, op. 53, for two part chorus, S. A. or T. B.

Not all composers are fortunate enough to be able to write successfully for unison or two-part chorus, for it seems that a greater talent is required for this particular branch of composition. R. Redmondi can claim to have solved many of the problems of two-part writing, for in this "Tantum Ergo" we find a genuine polyphonic style which is individual and at the same time devotional in every sense of the word. Notwithstanding the use of the terms polyphonic and devotional, it will be found upon examination, that the work discloses phrases of melodic beauty.

Published by Leo P. Manzetti, Baltimore, Md.

THREE MOTETS FOR MALE VOICES. (Four part cho. T. T. B. B.) by Joseph J. McGrath, published by J. Fischer & Bro. N. Y.

The first of these compositions "O Sanctissima," is homophonic in style and the effects are gained by the free flow of melody allotted to the

first tenor as a rule. It is worthy of comment that one of the fruits of the reform movement is the publication of pieces of this character which reflect the tendency of the period. Composers are proving equal to the task of writing church music that is both melodic and agreeable to the ear, and at the same time is devotional in character. The "O Salutaris" and "Tantum Ergo" display a nice feeling for harmonic and melodic values, and knowledge of the possibilities of men's voices.

OREMUS PRO PONTIFICE. Motet for four-part chorus by Aloysius Rhode. Published by

the author, St. Louis, Mo.

Mr. Rhode shows well defined melodic gifts in his short work. The voices are treated and utilized in a manner which brings out the individual characteristics of the various registers in full relief. Mr. Rhode appreciates this element of contrast and there is a consequent virility in his treatment of the voices which resembles the colorful registration of a master-organist. The devotional character is also an outstanding feature of the work, while from the purely musical standpoint the composition is worthy of the highest praise.



PROGRAMMES

The following programme was rendered on June 11th, 1917, at Notre Dame, Ind., by the choir of Holy Cross Seminary, Rev. Charles J. Marshall, C. S. C., directing. The mass was celebrated by the Apostolic Delegate—His Excellency, Most Rev. John Bonzano, D.D., on the occasion of the celebration of the diamond jubilee of the University of Notre Dame. An exceptionally large number of Church dignitaries was present, and the singing evoked much favorable criticism.

Ecce Sacerdos Magnus.....4 part Male Choir
Dr. Fr. Witt
 Introit....."Cibavit eos,".....Gregorian Chant
 Kyrie.....4 part Male Choir.....a cappella
From Missa Octavi Toni
 IV Vocum Parium.....Joanne M. Asola, (1586)
 Gradual....."Oculi".....Falso Bordone....
R. Mills Silby
 Alleluia.....Gregorian Chant
 Sequence, "Lauda Sion,".....Gregorian Chant
 Credo.....Gregorian Chant
 Unison Choirs.
 "Et incarnatus est,".....Dr. J. Koch
 4 part Male Choir—A cappella
 Offertory....."Sacerdotes".....Gregorian Chant
 Motet....."Adoramus te, Christe".....
J. P. da Palestrina, (?) (1526-1594)
 4 part Male Choir—A cappella
 Sanctus and Benedictus.....Gregorian Chant
 Unison Choirs
 Motet....."O Sacrum Convivium".....
Giovanna Croce, (1560-1619)
 4 part Male Choir—A cappella
 Agnus Dei.....Gregorian Chant
 Unison Choirs
 Communion....."Quotiescumque".....Chant

The four part Male Choir is composed of about twenty voices divided into 1st and 2nd Tenors, and 1st and 2nd Bass.

CINCINNATI CONSERVATORY OF MUSIC.

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FIFTIETH YEAR

LECTURE-RECITAL

of Church Music by

DR. HAROLD BECKET GIBBS

and the

Choir of the Church of the Sacred Heart
 Monday Evening, April 2, 1917
 Eight o'clock

PROGRAMME

1. "In Exitu Israel." Psalm.....
*Tonus Peregrinus*
2. "Angelus Autem" and "Dixit Dominus," (Antiphon and Psalm from the Vespers of Easter Sunday.).....*Mode 8*
3. (a) "Haec Dies".....*Mode 10*
 (b) "Pascha Nostrum".....*Mode 7*
 (c) "Victimæ Paschali".....*Mode 1*
 (The Gradual, Alleluia and Sequence for Easter Sunday.)
4. Missa "Lauda Sion." (For four Voices).....*Mode 8*
 (a) Kyrie
 (b) Gloria
 (c) Credo
 (d) Sanctus
 (e) Benedictus. (For three Voices and Chorus.)
 (f, Agnus Dei. (For five Voices.)
5. Missa Papæ Marcelli. (For six voices)

- (a) Kyrie
- (b) Gloria
- (c) Sanctus
- (d) Benedictus. (For four voices and Chorus.)

N. B.—These two Masses were composed by Palestrina, 1514 (?)—1594, whose compositions mark the culmination of the Polyphonic school of Music.

CATHEDRAL, SAVANNAH GA.

Musical Programme.

SOLEMN PONTIFICAL HIGH MASS.

EASTER SUNDAY—1917

Processional.....“Ecce Sacerdos”.....Elgar
 Introit.....“Resurrexi”Chant
 Kyrie.....(Missa, S. Nominis Mariæ).....Mitterer
 Gloria.....(Missa, S. Nominis Mariæ).....Mitterer
 Gradual....“Haec Dies” and Alleluia (a cappella)Zangl
 Sequence.....“Victimæ Paschali”.....Chant
 Credo.....(de Angelis).....Gregorian
 Offertory.....“Terra Tremuit”.....Chant
 Hymn.....“Regina Cœli”.....Cervi
 Sanctus....(Missa, S. Nominis Mariæ).....Mitterer
 Benedictus..(Missa, S. Nominis Mariæ).....Mitterer
 Agnus Dei..(Missa, S. Nominis Mariæ).....Mitterer
 Communion.....“Pascha nostrum”.....Chant
 Recessional.....“Alleluia”.....Zangl

VESPERS.

Psalms and Antiphons.....Gregorian
 Hymn.....“Haec Dies,” (a cappella).....Zangl
 Magnificat....(Two part chorus alternated with chant)Ravello
 Antiphon.....“Regina Cœli”.....Cervi
 AT BENEDICTION OF THE MOST BLESSED SACRAMENT.
 O Salutaris Hostia.....Wiltberger
 Tantum Ergo.....Gregorian
 Laudate Dominum.....Gounod

The above programme was rendered by the Cathedral Male chorus of twenty-two voices, under the direction of James B. Copps, Organist and Choirmaster.

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SOLEMN BENEDICTION OF THE MOST BLESSED SACRAMENT.

His Eminence Cardinal Farley presiding.

Ecce Sacerdos Magnus.....G. Pagella
 Adoro Te, O Panis cœlice.....A Marist Brother
 Salve Regina cœlitum.....Traditional (1832)
 Te Deum laudamus.....Gregorian
 Tantum Ergo.....Minard
 Laudate Dominum, (falsobordoni).....
Bro. Henry E.
 The Marist Centenary Hymn....A Marist Brother

ST. PATRICK'S CHURCH.

Chicago, Ills.

Very Rev. William J. McNamee, P. R., Rector,

**Dr. J Lewis Browne, Organist and
 Choirmaster.**

Programme rendered on the occasion of the visit of the Illinois Chapter of the American Guild of Organists, May 17th, 1917. Combined Choirs under the direction of J. Lewis Browne.

AT VESPERS.

Processional Hymn—“Savior, Blessed Savior.....J. Lewis Browne
 Vespers (Antiphons and Psalms) Beate Mariæ Virginis.....Nicola A. Montani
 For Four-part Chorus (S. A. T. B.)
 “Dixit Dominus”.....(Tone III)
 “Laudate Pueri Dominum”.....(Tone IV)
 “Lætatis Sum”.....(Tone III)
 “Nisi Dominus”.....(Tone VIII)
 “Lauda Jerusalem”.....(Tone IV)
 Motette—“Salve Mater” (Harmonized by)

.....Browne
 Canticle—“Magnificat” (Tone VIII).....

.....Michael Haydn
 Address.....V. Rev. Wm. J. McNamee, P. R.
 Motette—“Regina Cœli”.....

SOLEMN BENEDICTION OF THE MOST BLESSED SACRAMENT.

“Panis Angelicus”.....Cesar Franck
 “Tantum Ergo”.....Webbe
 “The Divine Praises”.....Browne
 Recessional—“Forward! Be our Watchword”.....Browne

CINCINNATI, OHIO.

Programme rendered at St. Lawrence's Church, Price Hill, Congregational Mass, St. Gregory Society Convention. Hymns sung by 200 School children. Thursday, June 28.

Prelude—"La Fete Dieu"—Organ.....Dubois
 During the Mass
 To Jesus Heart all burning.....Roman Hymnal
 O Mother I could weep for mirth.....
Melody from Mohr's Cæcilia

Jesus my Lord, my God, my All.....Roman Hymnal
 Adoro Te.....Gregorian
 Soul of my Savior.....American Catholic Hymnal
 Hymn to St. Lawrence, (M. S.).....
Stadermann—Schehl
 O Salutaris.....Gregorian
 Hail dearest Heart of Jesus.....
Rev. Ignatius M. Wilkens, O. F. M.
 Tantum Ergo.....Gregorian
 Holy God, we praise Thy name.....Traditional
 Postlude, (Festival in D).....Schmincke

COMMUNICATIONS.

St. Mary's Convent,
 Mt. Mercy,
 Pittsburgh, Pa.

Editor of the "CATHOLIC CHOIRMASTER."

Sir:—

Enclosed please find check for ten dollars for which you will kindly enroll me as a member of the Society of St. Gregory and a subscriber to the "CATHOLIC CHOIRMASTER" for five years.

It may interest you to learn that our celebration of the Forty Hours devotion we sang nothing but the strictest liturgical music. For the Mass of Exposition we had the "Kyrie" and "Gloria" from the "Veni Sponsa Christi" Mass by I. Mitterer; the Sanctus, Benedictus and Agnus Dei was from the "Salve Regina" Mass by Stehle, and the Chant Credo, Introit, Gregorian, Graduale, falso bordone; Offertory, "Sacerdotes Domini," Piel; Communion, recto tono. The Pange Lingua, Litany of the Saints and Psalm, all in Chant were sung according

to the Vatican Edition.

For the Missa pro Pace we sang the Mass No. 9. from the Vatican Graduale and recited the Proper. After the regular Offertory, the "O Panis Angelorum" by Koenen was given. At the Mass of Reposition we sang all of the "Missa Salve Regina" by Stehle except the "Credo" which was Gregorian. We believe that the Credo should always be sung in Gregorian Chant because it best expresses the proper spirit—a simple joyous, grateful profession of our holy faith.

Sister M. Cecilia,
 Sisters of Mercy,
 Pittsburgh, Pa.

Note—The above communication does not indicate one half the interest shown in the cause of Sacred Music by the good Sisters of Mercy of St. Mary's Convent.

The Sisters have always been foremost in upholding the principles enunciated by Pope Pius X and have worked industriously in the cause of church music reform.

An indication of their whole hearted devotion is found in the fact that Sister Cecilia was one of the sisters in attendance at the Convention in Cincinnati.—Editor.

CHURCH MUSIC ABROAD.

The following letter is from a correspondent of the London "Organist and Choirmaster".

The outstanding event in Rome on Easter Day was the Pontifical High Mass at St. Peter's, sung by Cardinal Merry del Val at the Papal altar. A congregation of about forty thousand people—of all nations under the sun—was present. The music of the MASS WAS COMPOSED BY MAESTRO BOEZI—the choirmaster of St. Peter's—

and was quite beautifully sung. The choir had moved from its Holy Week position in the "south" transept, and was stationed on an enclosed platform a little to the "eastward" of the Papal altar. Especially noticeable were the beautiful organ interludes played, at the necessary times during the Mass, on one of those ridiculous-looking little organs on wheels which they have at St. Peter's. It was amazing to

hear such beautiful sounds proceeding from such an unpromising-looking instrument.

I have before me the wondrous music-list for Holy week and Easter at Westminster Cathedral. Such a list makes one wish that it could have been possible to be there to hear some, or the whole, of so much excellent music. It is an especially happy omen to see that Dr. Terry is finding himself able to discard by degrees the older Italian school of composers—intrinsically beautiful though their works may be—and to rely more on the English composers. Is it a possible dream of the future that some day this great English Cathedral may perhaps become the home of English music exclusively,—together, of course, with the Plainchant? Dr. Terry has done gigantic work in unearthing much buried treasure of pre-reformation church compositions, and I doubt not but that there is still left much digging for him and others to do. And besides this I feel convinced that there must be English Catholic composers to-day who require but the stimulus of a possible performance at Westminster Cathedral to set their pens a-working, and from the result Dr. Terry might take his pick. The Italians are very loyal to their church composers—one rarely hears a foreigner's music in an Italian church—might we not copy their example?

I wrote last month about the School of Sacred Music which is doing such a good work, unobtrusively and not sufficiently recognized though it may be, in Rome. On April 30th, a Mass of Thanksgiving for living founders and benefactors of the School was sung at the church of San Marcello in the Corso, when the choir of the School performed the whole of the music. The Plainchant for the "proper" was most beautifully done; and the choir had an opportunity of showing its fine powers of part-singing in the lovely four-part Mass "Regina Cœli" (for male voices) by Jacopa de Kerle, who was a contemporary of Palestrina. The choir was directed by the Rev. Maestro Casimiri, of St. John Lateran, who is a professor at the School. Throughout the Mass the organ was silent whilst the voices were singing, but in the required places some delightful interludes were very artistically played by the Rev. Raffæle Manari, the Prefect of the School. That curious "pride of voice", which seems so inseparably part and parcel of the Italian professional singer, was here noticeable by its absence, and the whole performance was entirely satisfactory and beautiful. *Floreat schola!* C. R.

REFORMING CHURCH MUSIC IN CHICAGO.

Hans Merx working out elaborate Plan for Standardizing Catholic Services.

The whole musical form of the Roman Catholic churches in Chicago will be changed under far-reaching plans worked out by Hans Merx, superintendant of church music in the Chicago archdiocese, numbering 400 churches. Archbishop Mundelein, himself an admirer of good music, engaged the well-known *lieder* singer, who has been director of music in the Cathedral of All Saints, Brooklyn, to undertake the task of standardizing the music. In some churches, where the pastors understand music, it has been a worthy part of the church service, but in others it has degenerated. Songs which are not spiritual in their appeal will be dropped. The two most interesting innovations are the revival of the Gregorian chant and the encouragement of congregational singing, which occupies so prominent a place in Protestant churches. Merx has compiled a hymn-book, with the sanction and encouragement of the Archbishop. Pope Pius X. made a sincere effort to eliminate from the churches music of a lighter and quasi-secular character, but, despite the labors on behalf of the Gregorian chant as the most dignified and truly representative music of the church, the reformation has never been thorough. Archbishop Mundelein's plan is the first systematic effort in behalf of the Gregorian chant and the rehabilitation of such stately forms as are found in the ancient music of Palestrina, Orlandus Lassus and a few others.

A college of church organists is part of the new plan. This is considered necessary for the correct use of the Gregorian chant, now widely misunderstood, and the maintenance of a more uniform musical service throughout the diocese. Women will be eliminated from the cathedral choir and from all other Roman Catholic churches where this can conveniently be accomplished. (*Musical America*).

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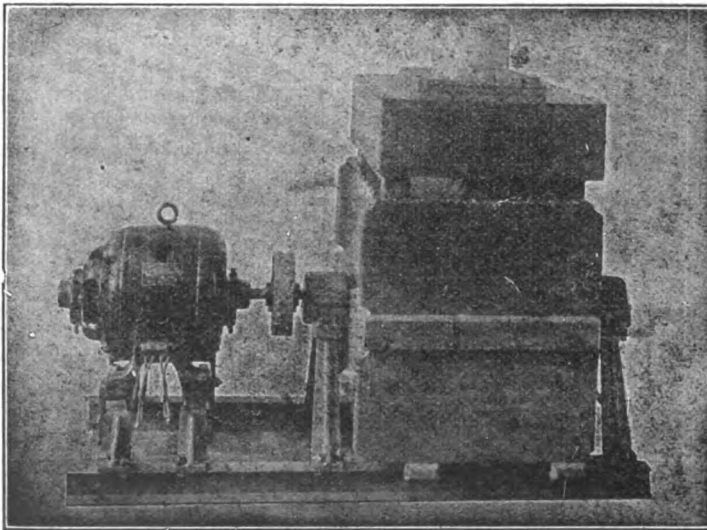
There is also a glossary of French musical terms associated with the organ and liturgical worship.

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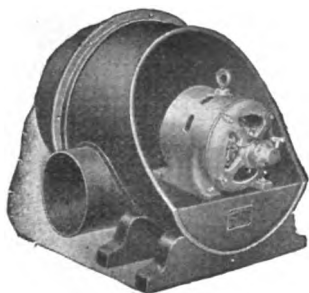
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The Society of St. Gregory

OF AMERICA

Qualifications for Membership Active Membership

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

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

Life Membership

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

Women Eligible to Membership

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

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

Application for Membership Dues

Application for membership may be made by filling out the attached blank and forwarding same to the Secretary, or to any of the officers of the Society. **Active members pay the sum of two dollars (\$2.00) per year. \$1.00 for dues and \$1.00 for subscription to the official Bulletin, "The Catholic Choirmaster," which is issued quarterly. Dues should be forwarded with application.**

Subscription

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

Contributions

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

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

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

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