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# Catholic Choirmaster

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**Society of St. Gregory of America**

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# The Catholic Choirmaster

THE OFFICIAL BULLETIN

of

## The Society of St. Gregory of America

A magazine for those interested in Liturgical Church Music.

Nicola A. Montani, Editor.

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Arranged for male voices by Melchiorre Mauro-Cottone

# Quarr Abbey and the Gregorian Chant

By a Choirmaster

“**I**N a letter of Louis Veillot to a friend, a painter, I have found this passage—“When you have a fortnight to spare, come to this tranquil and rejuvenated Abbey of Solesmes.” Good for a painter, the advice of Veillot seems to me even better for a musician. I have followed it. I have been to Solesmes, and I have found there more than I was promised. That which awaited me there and which I have carried away, was the revelation of plain chant as a form of art, as an expression of the ideal, as a world of beauty.”

“An ancient world—a new world: for it has been almost unknown for centuries, and still is only known, almost every where in a disfigured and travestied form.”

“The complete restoration of this world of sound has been for fifty years one of the tasks and one of the glories of the Benedictine Order. That which Dom Gueranger did for the text of the liturgie, Dom Pothier and Dom Mocquereau have done and continue to do for the music. With what intelligence and what knowledge! With what respect and with what love! They bring to light that which was suppressed; they clear away that which was added: that which was false they correct; they re-establish everywhere the spirit and the letter. And these erudite interpreters are doubly interpreters. They have founded at the same time a method of paleographie and an admirable style of singing. These great scholars are also great artists; not content with merely restoring the Gregorian melodies, they perform them.” (i)

It is only necessary to substitute the word Quarr for Solesmes to repeat, and

to repeat with the energy of complete conviction, the advice of M. Veillot and M. Camille Bellaïque.

Every one who has followed this advice and has heard the chant at Quarr Abbey will entirely endorse M. Bellaïque's statement that the plain chant as sung there is a revelation.

To those who are fortunate enough, and wise enough, to repeat their visits the impression is always the same.

As a matter of fact the constant hearing of the ordinary daily offices (Mass and Vespers are sung everyday), and acquaintance with other styles of plain chant such as the processions, the Matins and Lauds of the great feasts, and, above all, the wonderful Matins and Lauds of the Dead, and Requiem Masses, serves to strengthen the impression of the beauty, the power and the spirituality of the chant itself, and the soave and solemn mysteriousness of its almost perfect rendering.

Whilst the ordinary listener is content to “drink in” this glorious stream of pure music and go on his way rejoicing in and pondering over its refreshing purity, to the mind of the practical musician two questions present themselves.

The first is: Wherein lies the extraordinary charm, and what are the special characteristics of this wonderful singing? And the second is: How are these effects produced? From these two there naturally follows a third—Is it possible to have such a satisfying rendering of the plain chant elsewhere?

It is at first by no means easy to answer the first of these questions. The singing is so perfectly natural and obvious, so easy and convincing, and there is such complete absence of any

(i) Camille Bellaïque—Epochs of music.

effort to produce an effect; one takes it all for granted, it just seems to "have grown."

However after some months of careful analysis and by constantly comparing it with other renderings it is possible to define the special characteristics of the Solesmes Chant.

The first is the easy natural flow of the words; there are no jerks, or exaggerations of vowels or consonants; whether the groups of neums are on accented or unaccented syllables is of no consequence, all seems so perfectly natural.

The next feature is the beauty and gracefulness of the melodies. There is nothing hard or angular; all are pleasing; whether the character is strong or plaintive. They are serious without being austere, soave without being sensuous. Another feature is the beauty and elasticity of movement—the chant flows: it does not march, or run, or jump, or—like the chorale—halt: the movement is continuous but not metronomic; rhymic, but not measured; the pace is varied in accordance with the character of the words, following the clearly marked instructions of the oldest MSS., but is never hurried or dragged.

The general timbre of the voices fulfils the requirements mentioned by St. Isadore of Seville, who says that they "shall be in no way rough or raucous, but they must be sonorous, soave, liquid, and, in timbre as much as in melody appropriate to the holiness of religion." (i)

A most important feature is the perfect harmony between the sentiment of the words and the singing. All the singers obviously mean and feel what they sing.

It is interesting and rather amusing to observe that whilst all who hear the singing at Quarr Abbey are unanimous in their appreciation of excellence: many are content to regard it as due to some mysterious influence, or as the natural product of the surroundings; some even think that it is because the monks do nothing else but sing! As a matter of fact this excellence is due simply to the triumph of system.

The difficulties to be overcome are many. The monks are not chosen for their voices. Some have no voice or a very poor one, some have no "ear" or taste for music, most have no musical education, yet all form the choir!

Quarr Abbey is a monastery of the order of St. Benedict, not a conservatory of music, or even a Schoia Cantorum, and the regular duties and occupations of the monastic life cannot be interfered with in order to bring to a state of artistic perfection one part of the monk's daily life and work. (\*)

This brings us to the second question. How are these effects produced? This can easily be answered. First, by the unanimous will of all to produce them. Every member of this choir is singing from a sense of duty and for the greater glory of God. Here is no selfish individualism or rather here is the combination of individuals making a united effort, bound by the tie of devotion to

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(i) It is interesting to remark that it is the pure, almost unemotional quality of voice, and the perfect legato style of singing, without strong accents or extremes of loudness or softness, without any forcing, or strongly measured rhythm that gives the great charm to the singing of most Anglican Cathedral Choirs, especially in the Psalms. No one who hears the choirs of Magdalen College Oxford, or King's College, Cambridge, can fail to have felt this.

\* It is well to remember that with the enormous amount of time and labour expended by the Solesmes Monks since the time of Don Gueranger, the religious life of the Abbey has never been interfered with, or its character as a Benedictine Monastery allowed to suffer. This great monophonic epoch of music has been restored to us by the successors of its greatest compiler St. Gregory, by monks, not by mere musical antiquaries.

an ideal—the ideal of fellowship in worship.

Here is the ideal discipline, the discipline of a sense of duty and mutual sympathy. Here also everyone not only understands the meaning of the words, but realizes the special significance of their particular position in the liturgie.

Second, the perfect unity in the free rhythm is obtained **without a conductor**, (ii) by the use of books which have the rhythmic signs and by the application in practice of the simple and natural rhythmic system explained by Dom Mocquereau in his "Nombre Musical." (iii).

In a few words the wonderful effect of the singing at Quarr Abbey is obtained by a perfectly easy legato style of singing, regulated by a natural rhythm, animated by a natural expression and inspired by the desire and will of all to do all for the glory of God.

Is it possible to have such a satisfying and convincing rendering elsewhere? Why not? Cathedral and many parish churches have the advantage of choirs chosen simply for the excellence of their voices and their musical intelligence: in most of the latter it is true, there is not the advantage—a very great one—of the daily service, though there is much less to prepare on this account.

By a little study the choir can soon learn the meaning of the words and with a little encouragement they will learn to express what they are singing. The "perfect legato" forms, or should form the basis of the training of every choir: the plain chant rhythm is not

difficult to obtain if the books with the Solesmes rhythmic signs are used. The training of the choir on the Solesmes methods will greatly improve the rendering of the polyphonic music and very considerably that of modern music: for it inculcates a pure musical tone, a natural sense of rhythm and phrasing and attention to the expression of the words.

The Solesmes Monks have endeavoured by colossal labour, an exhaustive study and comparison of almost all available MSS.: and sources of information, to reckon the true text and the true interpretation of plain chant. Gregorian Chant as interpreted by them at Quarr Abbey is characterised by melody, rhythm and expression; that is to say it forms an epoch of music as complete in itself and as satisfying as the music of other epochs. With a generosity equal to their enthusiastic and untiring labour in restoring the melodies, and to their sublime self-forgetful devotion in chanting them, they have given to the world, with the benediction of the Holy See in the *Paleographie Musicale*, the *Nombre Musical* and the rhythmic signs in the *Gradual* their researches, their theories and their methods.

It only remains for those who honestly desire to carry out the regulations of the Holy See to study these theories and to apply these methods. After a short time of patient and careful work those who are already interested in the plain chant will find in it new and undreamt of beauties, and those

(ii) It argues much for the system and the practice of the Solesmes method that there is only one short rehearsal each week, which is conducted by the choirmaster Dom J. Gajard.

(iii) This very simple and perfectly natural system has been somewhat misunderstood and consequently misrepresented; for instance in a well known primer which claims to set forth the Solesmes Theory we read "The first note of every neume is accented." This is entirely contrary to the Solesmes theory and practice.

The rhythmic ictus—marked generally by the episeme vertical—indicates a **mental point d'appui**, simply that: though at times it coincides with the first note of certain neumes, such as the pressus, the second note of the saicuis, which carry a slight pressure.

who had regarded it as dull and lifeless will find it interesting, beautiful and as full of life now as it was thirteen hundred years ago, and will be thirteen hundred years hence, for these "serious

and soave natural melodies, like the truths which they so perfectly illustrate are eternal."

C. C. D.

London, March, 1919.

## The Sacrilege of the Organ Loft

THE USE OF OPERATIC AND SECULAR MUSIC IN THE CATHOLIC CHURCH

By NICOLA A. MONTANI

ON the occasion of the opening of the Summer School of Sacred Music in Cincinnati, some time ago, the Most Reverend Henry Moeller Archbishop of Cincinnati, addressing the large gathering of priests, sisters and laymen on the subject of Sacred Music, commented upon the widespread use of operatic and secular music by Catholic choirs during the liturgical functions.

Referring to the frequent rendition of this secular type of music in the Church, he said that he agreed with an American Bishop, who characterized such performances as the "sacrilege of the organ loft."

A plea for the elimination of operatic music from the repertoire of Catholic choirs was voiced by His Grace, who said that he agreed with another authority who expressed himself in the following manner: "It often seems to me as if, whilst unseen angels surround the Blessed Sacrament on the Altar of the Sanctuary, evil spirits have taken possession of the organ loft and mock Him when angels adore!"

In speaking of the adaptation of operatic arias and concerted pieces to sacred texts, the Archbishop cited many examples of the flagrant violation of the Motu Proprio of Pope Pius X, and mentioned a number of well known operatic melodies frequently sung in our churches with Latin texts.

Quoting particularly the famous "Tantum Ergo" by Rossini (originally written as a love duet in one of his operas), and going further into detail he said:—

"At times we hear an "O Salutaris" adapted to the music of a romance from Gounod's

"Faust," the words being addressed by the discarded lover to the fallen Marguerite. What an association with the "O Salutaris;"—"A Tantum Ergo is sung adapted to the air from a sonata of Mozart. Being Mozart's, the air is lovely but what of that? What would be said to a representative of the Divine Infant, dressed in an elegant suit of knickerbockers; or to a statue of Our Lady, adorned in the latest Parisian fashion? Another "Tantum Ergo," heard frequently, is the music of a prayer from Weber's "Der Freischuetz." The prayer with the following scene is well known to all frequenters of good concerts, for it is a "bravura" piece with great singers. Again, I say, what an association! The "Tantum Ergo" with a love-stricken maiden in a romantic opera! When one listens to such music, as we have just described, can he keep from exclaiming with Canon Witt, in his address on "Church Music," delivered before a Church Music Congress: 'O gentlemen, have pity on the Catholic people: do not make them vulgar and sensuous by vulgar and sensuous music.'" /

Rectors and organists will exclaim "We have heard all of this many times and we realize that our music is not just what it should be, but our people have been hearing these old favorite compositions for so many years; why deprive them of the pleasure of listening to music with which they are familiar and which we have come to consider as genuine Catholic Church Music?—Why indeed?!

Simply because our taste has become vitiated and our sense of proportion destroyed, we should (according to these

followers of the line of least resistance, calmly continue to accept as a type of Catholic Church music the effusions of certain conscienceless musical speculators - editors, composers and revisers, who literally dish-up these sacrilegious travesties bearing the titles of Masses and motets at the suggestion, or with the connivance of publishers who care absolutely nothing for the liturgy or for its real significance.

Rectors and organists do not realize that we are reaping the fruits of a campaign carried on for many years by unscrupulous publishers who have fostered the use of this secular and operatic style of music in the Catholic Church for mercenary reasons pure and simple.

They have catered to the lowest of musical tastes and have purposely issued music which appeals to the senses, for they realize they could always rely upon the so-called popular taste of the crowd to support them in these endeavors. We need only to refer to the catalogues of the various firms to obtain a confirmation of this statement, for whilst there may be a fair proportion of compositions written in a serious and devotional vein the greater part consists of works bearing the unmistakable ear marks of the "commercial" and unliturgical composition.

What wonder that the urgent plea of Pope Pius X. fell on deaf ears, and what wonder that there has been little or nothing done towards the enforcement of the provisions of the Motu Proprio, promulgated over fifteen years ago.

During all these years we have become impregnated with the idea that the music of the "copyists" or the music of the opera composers, which fell so gratefully on our receptive ears, was the distinctive Catholic type of composition, and we find it difficult even at this time, to tolerate the thought of eliminating from the repertoire of the choir such favorite Masses as Mozart's 12th., Haydn's Third, the celebrated Military Mass, or other like compositions. So deeply are we rooted in the tradition of secular-operatic music that it would be difficult or well-nigh impossible to convince some of our pastors that Masses by Generali, Millard, Mercadante, Durand, La Hache, Giorza, Leonard, Stearns,

Haydn and Mozart et al. fall into the category of what Pope Pius X. termed music "unsuited to the accompaniment of liturgical functions," but in the Motu Proprio we find the following clear definition as to the liturgical status of modern music: "Since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces."

"Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in greatest vogue especially in Italy, during the last century. This of its very nature is diametrically opposed to Gregorian Chant and classic polyphony, and therefore to the most important law of all good sacred music. Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music."

In the Masses mentioned above we find that all the tricks used by composers in their secular and dance music were utilized in the Masses; we have the same barcarolle movements, the same love duets, the bombastic bass solos (suggestive of pirate songs or songs to Bacchus), and the florid arias for soprano and tenor with the exact reproduction of the accompaniments used for melodies of a like nature in operatic pieces and in music intended for the stage. Here we have the rhythm, the soul, and the spirit of the dance allied to the text of the Mass and yet there are those even among the clergy, who declare that music written by these composers must be good church music simply because it has been composed by men whose names are familiar to us. They do not realize that these writers had in mind, when the music was penned, everything but the purpose for which the music was written. The text of the Mass was to them merely a convenient (and profitable) peg upon which to hang certain trite musical phrases and they proceeded to employ these same conventional idioms over and over again simply because they had

utilized the self same phrases before (possibly in some unsuccessful ballet or opera) and found that the church goers were more responsive to their sensuous appeal than even the audiences at the opera or concert.

No fault is to be found with the writers of legitimate operatic music or the composers of ballets etc. Let them go their way, but let them stick to their last. The objection is made toward the introduction of such music in the Church. As one prominent musician expressed it: **"I want to hear the opera intact at the opera house, or the ballet music rendered with a full orchestra in its proper environment; I do not relish (as an artist) the prospect of hearing snatches of opera sung by an embryo prima donna, to a Latin text, in connection with the church services."**

**"The whole thing strikes me as a such a sacrilegious joke!"**

The claim made by publishers in extenuation of their culpability in printing Catholic Church music so absolutely antagonistic to the liturgical requirements (as expressed by the late Pope Pius X.) that they are merely following the commercial law of supply and demand, and are supplying this music because Catholics will not buy the music labelled as liturgical, can be accepted for just what the statement is worth. Credit should be given, however, to publishers who have really made an attempt to provide our choirs with a catalogue of genuine liturgical music, and greater credit should be given to those publishers who have consistently refused to publish music not in conformity with the regulations of the Holy See.

After having been the principal means of seducing or perverting musical taste, it is rather amusing for the mercenary publisher to claim that the responsibility for the result is not his, particularly since there is so much **ado** made in announcements and pronouncements issued by these self same publishers to the effect that their sole aim is to provide the public with compositions which are of the **highest order of artistic merit**. How can one reconcile art with such a publication as that given herewith? (See appendix: Ex. No. 1).

Art is certainly not served when the product of a great musical genius, which was conceived in a certain atmosphere, with certain

objects in view and to serve a definite purpose, is distorted by an impious hand and made to fit in another groove; the result being totally at variance with the composer's original intention.

These sacrilegious perversions are inexcusable in the realm of art as well as in the realm of liturgy. **The sad part of it is, that publishers would not dare to offer these operatic adaptations for use in non-Catholic churches.** Incidentally, the use of these adapted compositions would not be tolerated in any first class concert for the sense of propriety of the hearers would be greatly offended. The concert goer demands good music in its original form and performers tacitly accept this as one of the unwritten laws of the stage. Why have composers and publishers selected the Catholic Church to be the recipient of all the musical cast-offs and non-descripts in the form of Masses and motets which in their original state served as melodic accompaniments to certain scenes in the opera?

What possible connection can the "Swan Song" from Lohengrin have with the Catholic service? Why should the congregation be compelled to listen to an "Ave Maria" from the opera "Cavalleria Rusticana" and thus recall the passionate and lurid melodramatic situations which abound in this opera? What reason can be advanced for the insertion of the impassioned and florid strains of the "Sextette" from "Lucia" with its associations of suicide, love, hatred and passion, as a musical accompaniment in the liturgy of the Catholic Church? Has the Church no music which is typically fitted to accompany the liturgical services, and have we no music worthy of connection with such a supreme function as the Holy Sacrifice of the Mass?

To a mere observer the present condition of our church music would suggest that we are simply poverty stricken and have no form of art typically Catholic or liturgical, and are compelled to borrow from the artificial sources of the stage or the opera for music to accompany the liturgical services.

Many have wondered why the high ideals enunciated by Pope Pius X. on the subject of decent church music have been so poorly realized in this and other countries. As

a result of the experience of many years, covering every phase of activity connected with the theoretical and practical features of the movement for the reform of church music, the writer has no hesitation in stating as a firm belief, that the wishes of Pope Plus X and the hopes of the Holy See looking toward a genuine reform of our Church music, will never be realized to the fullest extent until a beginning is made by literally throwing out all those Masses and Motets that are to be found in nearly every choir loft in this country, which offend against the first principles of art and through their performance make the liturgy seem but a **second-hand-maid** to the opera or merely a tolerated adjunct to the performances of the choir or the vocal paroxysms of the soloists.

Even the personnel of the choir is but a secondary matter when one considers the tremendous influence wielded by the music itself, not by its interpreters. It would seem to be infinitely preferable to have devotional and prayerful compositions sung by a full mixed choir during the Mass, than to have a badly trained choir of boys (or even a well trained boy choir) sing the operatic Masses of the Durand, Gounod, Haydn, Gioza and Generali type. There are many boy choirs scattered throughout the country (some even quite celebrated), that are doing much harm to the cause of real church music, through the rendition of this semi-secular and florid type of music.

The remedy for the greatest of all existing abuses in the music of the church is the major operation suggested above. No surgeon can accomplish permanent results unless he first cuts away the malignant tumor or eliminates the fundamental cause of some organic disease. Church music is to day suffering from some cancerous growth, the poisons of which have gradually permeated the entire system. (I refer to the subtle poison of sensual music). The extent to which these poisons have entered into the system is shown by the fact that even those endowed with critical judgment and discretion and who exercise good taste, together with these critical faculties in ordinary matters, seem to shed all these faculties entirely, the moment the abstract question of sacred music is under discussion. The only criterion, or standard judgment that

seems left to them is "I like" or "I don't like." What would happen if this personal equation entered into the consideration of other important questions affecting the liturgy?

Another remedy for the cure of this great evil is the publication of a "black list" which should be adopted and enforced by every diocese in the country.

Music contrary to the spirit of the Motu Proprio should be proscribed and the rector of each church could easily determine upon referring to the "list" whether his choir possessed any of the compositions ruled out as being either of an operatic or a secular type.

To prove that this is possible of accomplishment mention may be made of the fact that in one Eastern Diocese only last year, the Bishop of the diocese, with the courage of his convictions, refused to pontificate at a certain function until the musical program had been submitted to him; in order to note whether the organist was complying with the diocesan regulations (which contained a black list of formidable proportions).

Those who believe such methods to be severe can hardly appreciate the true state of affairs as they exist in the country today. Letters are frequently noted in our prominent Catholic papers and even the daily papers written in protest at the rendition of certain popular love songs and music of a like character during the services. Last summer the writer happened to spend a Sunday in a small sea shore town and while assisting at low Mass heard a program of music consisting of the popular ballads of the day with interpolated Latin texts, rendered a number of soloists who entertained the congregation Sunday after Sunday in this manner. The climax was reached, this particular Sunday, when the soprano began a melody which was instantly recognized as the sentimental love song by Bartlett entitled "Dreaming," the first line of which runs: "Last night I was dreaming of thee, love!" The song reaches its height of emotional expression at the words: "I kiss thee and press thee once more to my heart!" In place of the original text the young lady had merely interpolated a garbled text of the "O Salutaris"; and more than one person upon coming out of church

could he heard humming, sotto voce, "I kiss thee and press thee once more to my heart." Another edifying association of ideas!!

The excerpts here presented demonstrate to what lengths music publishers will go to cater to the supposedly popular demand for operatic music in the church.

Exhibit A No. 1, shows how the publisher has made use of one of Verdi's famous trios from the opera "Attila" and converted it into the well known "Jesu Dei Vivi!" How many sopranos and tenors have not sung the fervid strains which were penned originally to accompany the words of love, hate and re- crimination. The music certain reflects these emotions for the composer had the original text in mind when he conceived the melody. Now we hear these same impassioned strains Sunday after Sunday in our churches to the sacred text "Jesu Dei vivi!" (See Exhibit A, Specimen No. 1 (Attila).

**EXHIBIT A. SPECIMEN No. 1 (Attila)**  
Text of the original

Believe me, thee only have I loved  
Loved with a true devotion  
Yes, to thee with pure affection  
Faithful and true my heart.  
No, ne'er again shalt thou deceive,  
False one! no more thy arts beguile,  
No, never again my heart will respond  
to thine, etc. etc., etc.

The adaptation for Catholic use is:

Jesu Dei vivi, miserere nobis.  
Jesu admirabilis, Jesu, Jesu mi.  
Fili redemptor mundi, miserere nobis.  
Jesu Deus noster, O Jesu, Jesu mi.  
O Jesu mi, O! Jesu mi, O Jesu mi.  
Jesu, O Jesu, Jesu mi, etc., etc.

The second number is the one time popular ballad **Alice where art Thou?** set to the words of a Sacred Heart hymn. Note the association of ideas (See Exhibit A, Specimen No. 2).

**Text of the original song**  
**ALICE WHERE ART THOU?**

by J. Ascher

The birds sleeping gently  
Sweet Lyra gleameth bright;  
Her rays tinge the forest,  
And all seems glad tonight

The winds sighing by me  
Cooling my fevered brow;  
The stream flows as ever  
Yet, Alice where art thou?  
etc. etc.

No. 2. The text as given to this melody by the publishers of a Sacred Heart Hymnal:

Behold how we've pierced Thee,  
All gracious as Thou art,  
Our sins oft repeated,  
Have wounded thy sinless Heart.  
etc. etc.....

The third number is the famous sextette from "Lucia di Lammermoor" (See Exhibit A, Specimen No. 3).

**The Sextette from "Lucia"**  
**Opera by Donizetti.**

Text: (translation).

What from vengeance yet restrains me,  
Words suffice not to upraid thee;  
E'en the terror that thus enchains thee  
Proves that falsely thou'st betray'd me,  
As a rose 'mid tempest bending  
Grief and guilt thy heart are rending.  
Thy despairing looks disarm me  
Faithless maiden, alas I love  
Thee still!!!

This operatic piece de resistance which was written for one of the most emotional scenes in the opera is made to serve as a vehicle for one of the most solemn services of the Church; the Benediction of the Most Blessed Sacrament. The text of course being the familiar **TANTUM ERGO.**

It is well to keep in mind that the principal objection to the use of these beautiful operatic melodies in connection with our liturgical services is that the composer had in mind (as in the case of Verdi, cited above), certain dramatic texts and situations which required graphic musical illustration. The business of the operatic composer is to reflect accurately the spirit of his original text. There is a certain atmosphere exhaled by the music written for dramatic purposes which cannot be mistaken. Verdi or Donizetti did not intend that their operatic compositions should be utilized in connection with the liturgical services for their sense of the fitness of things would have been greatly shocked had they foreseen that such use would eventually

Exhibit = A = Specimen No I

*Here is the original*

**TE SOL, TE SOL QUEST ANIMA**

**(BELIEVE ME, THEE ONLY HAVE I LOVED)**

From the Opera  
"Attila," Act III  
GIUSEPPE VERDI

Translated by J. C. J.

ADABELLA *|| Note*  
*con passione*

Adagio (♩ = 63)

Te sol, . . . . . te sol quest a - nima a - ma dimmenso a -  
 Be - lieve me, thee on - ly have I loved, loved with a true de -  
 mo - re, ere - dimi, e puro il co - re, sem - pre ti fui fe -  
 vo - tion, res - to thee with pure af - fec - tion, tath - ful and true my

FORESTO.  
 del. Trop - po mi seppe il - lu - de - re il tuo menda - ce  
 heart No. near a - gain shall thy de - ceive, False one, no more thy

*This is the adaptation for Catholic Church Chorus*

**JESU DEI VIVI**

Revised Edition. !

Published by  
Hamilton S. Gordon  
New York

MOTETT N.º 2.

ARRANGED FROM VERDI

TRIO. SOPRANO, TENORE & BASSO.

BY M. H. CROSS.

*Adagio con passione. With passion!!*

SOPRANO.  
 Je - - su De i vi - - vi mi - - se - re - re

no - - bis Je - - su ad mi ra - - bi - - lis Je - su Je - su mi

TENORE.  
 Fi - li redemptor mun - - di mi - - se - re - re no - - bis Je - - su De - us

be made of their most popular operatic compositions.

every diocese and enforced by the ecclesiastical authorities.

Many years of close observation and practical experience have forced the writer to the conclusion that the real solution of the entire question of the reform of our church music depends upon three fundamental points, viz:

SECOND — The systematic training of our school children in music, generally, and particularly with a view to cultivating a genuine taste for liturgical music. This would include the study and rendition of worthy hymns for use in the school room and church, and would necessarily entail the elimination of unworthy hymns, and the sentimental type of hymn now known and accepted as the "Catholic hymn tune."

FIRST — The elimination of the secular and operatic Masses, Motets and Vespers from the repertoire of our choirs, through the publication of a BLACK LIST issued in

EXHIBIT = A =  
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(ALICE, OU DONC ES TU?)

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JOSEPH ASCHER

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 Au loin tout som - meil - le. Du jour l'as - tre s'en -  
 Qual in - cli - ta stel - la In cie - lo..... se -

2. The night dew was fall - ing. Just as it fall - eth  
 La fleur c'est fa - né - e. Mais c'est jusqu'au prin -  
 Oh! me for - tu - nu to Piu ch'al - tri..... nol.....

No 2 = As arranged for Catholic use in the Sacred  
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 Behold how we're pierc'd, these are gracious as thou art our

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No (3)

Music by DONIZETTI.

Adapted and arranged by WY DRESSLER

Larghetto.

Tenor. Original text: "What from vengeance yet restrains me Words suf -  
 Adapted text is: Tan - tum er - go sa - era - men - tum, Ve - ne -  
 fice not to, upraid thee; E'en the terror that thus enchain, thee, Proves that  
 Et an - ti - quum do - cu - men - tum. No - se  
 falsely thou'st betray'd me, As a rose mid tempest bending grief and  
 ce - det si - tu. .... Præstat fi - des sup - ple - men - tum. Sen. au -

**THIRD** — The inclusion of a course of music in the Seminaries which would provide not only instruction in Gregorian Chant but would include the study of modern church music and thus enable students to become familiar with the genuine liturgical style. In this manner the clergy will have obtained through personal experience a definite idea of what constitutes the liturgical element in modern sacred compositions.

The future rector will thus be in position to assist the organist in selecting music in accordance with the liturgical requirements, and will be able to prevent the use of the musical atrocities which now disfigure our liturgical services.

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### CATHOLIC CHURCH MUSIC

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**Concert of the Society of the Friends of Music. Music of the Fifteenth and Sixteenth Centuries. Under the direction of Giulio Setti. Chorus from the Metropolitan Opera Company. The Program:**

"Missa Brevis," **Palestrina** (1515-1594).  
 Motets: "Ave Maria," **de Près** (1450-1521); "O magnum mysterium" and "O quam gloriosum," **Vintoria**, (1540-1608); "Psalmus penitentialis Miserere mei, Deus," **di Lasso** (1520-1584); "Diffusa est gratia," **Nanini** (1545-1607); "Regina Coeli," **Aichinger** (1565-1628). Madrigals: "Bonjour, mon coeur," **di Lasso**; "Ce moys de May" and "Au joly jeu du pousse-avant," **Janecquin**; "Voicy du gay Printems," **Le Jeune**; Chanson mesurées à l'antique, "Recevy venir du Printems," "La bel Aronde" "Ce n'est que fiel, ce n'est qu'aner" and "Francine, Rozine."

Since the stress of war conditions causes the suspension of the activities of the Musical Art Society, *à cappella* music has been strack from the lists of New York offerings, wherefore the Friends of Music were true to the letter of their creed in their final program of this season, their professed object being the publication of musical gospels which find no prophets among the fraternity of the regular concert stage. A program rich in interest but perhaps a little heavy to a casual taste had been arranged by Ernest Bloch and was applauded by a very large and notable audience. Mr. Bloch's illness prevented his appearance as conductor, but his place was filled with conspicuous success by Giulio Setti, to whom had fallen the chief labor of training the chorus.

The choral forces of the Metropolitan have been so lightly and resoundingly praised that

it is scarcely necessary to recapitulate their virtues at the present time. Suffice it to say that aside from a certain clouded quality occasionally noticeable in the men's voices, the selected chorus which was heard on Saturday afternoon performed in such a manner as not only to substantiate their former high reputation, but even to add to it. Particularly fascinating to observe was the cleanness of their attacks possibly the most important single factor in producing an astoundingly unified effect.

On rehearsal it was found that the program was too long, and consequently the "O magnum mysterium" and "Diffusa est gratia" were omitted. The elision of the former seemed regrettable in view of the general similarity of the ecclesiastical numbers, among which the lovely "Regina Coeli" of Aichinger figured as the sole example of the German school.

The final division of the program brought variety and refreshment with its madrigals, some of which had tewis of an infectious gaiety and lightness notably "Ce moys de May." The music was sung with a corresponding delicacy of shading. The folk of the Middle Ages knew frivolity as well as faith.

The "Chanson mesurées à l'antique" represented a particular triumph for Mr. Bloch, since, originally written without bar marks and in the old notation, they had enlisted his services as rewriter and editor. D. J. T.

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### NOTICE TO PUBLISHERS OF CATHOLIC CHURCH MUSIC

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

It is planned to have the White list of the Society of St. Gregory as the representative list of compositions acceptable for use in every Diocese in this country and Canada. Special efforts will be made to have the list as complete as possible and the selection will be made without regard to any Nationalistic influences or without reference to any previous list issued by Dioceses or private individuals. Every composition will be judged solely on its merits from a liturgical and an artistic point of view.

Compositions will include Motets Masses, Offertories, Hymnals and all books intended for use in the liturgical services of the Catholic Church.

# The Catholic Choirmaster

The Official Bulletin  
of the  
Society of St. Gregory of America

NICOLA A. MONTANI.....Editor

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## THE SOCIETY OF ST. GREGORY OF AMERICA

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

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

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

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

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## Ad Multos Annos

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THE VERY REVEREND LEO P. MANZETTI

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A recent number of the "Bollettino Ceciliano," (Rome), the official organ of the Italian Society of St. Cecilia, contains the official announcement of the honors conferred by the Holy See upon the worthy First Vice President of the Society of St. Gregory, the Very Rev. Leo P. Manzetti.

The information is conveyed, that at the suggestion of His Eminence Cardinal Gibbons, Father Manzetti was accorded the honor of being nominated as one of the private Chamberlains of His Holiness Pope Benedict XV in recognition of his personal merits and for his energetic propagation of the church music reform movement in the United States, not only through his personal labors in behalf of the movement but also through his writings and his musical compositions.

Monsignor Manzetti was born in Italy, in 1867 and finished his Theological course in the Seminary of Aosta. He dedicated himself early in life to the study of music and pursued his studies in the Conservatory of Turin under Maestro Redmondi. Later he entered the School of Sacred music at Ratisbon. In 1898 he came to this country and conducted schools of Sacred music in New York, Cincinnati, St. Louis and other cities. For some years he has been connected with St. Mary's Seminary, Baltimore, as Professor of Chant and Director of music. He founded the Catholic Choral Club of Baltimore which was organized to present compositions by Palestrina, Vittoria and other composers of the classical period.

He has maintained Summer Schools in various localities and has through his enthusiasm and energy given many zealous advocates of Plain Chant their first impression of the wonderful beauties contained in the Graduale and Antiphonarium. As one of the founders of the Society of St. Gregory and as one of its foremost officers, he has consistently aided and promoted every movement inaugurated by the Society for the advancement of the great cause of Sacred music in this country.

The "Bollettino Ceciliano" congratulates the Very Rev. Monsignor upon his well-deserved and newly-acquired honors. The good wishes which come our respected and highly-honored First Vice President from Rome are re-echoed in the hearts of every member of the Society of St. Gregory and with added force and energy, for only members of the Society who are laboring in the same field and those enthusiasts who have at heart the ideals for which Pope Pius X contended so steadfastly, can appreciate how well-merited is the recognition which has been accorded him.

"AD MULTOS ANNOS"!!

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## PIETRO YON'S RECITAL ROUSES ADMIRATION

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Mr. Yon's appearances in recital in New York are all too rare. This was certainly realized last week, when he played an interesting program and aroused the greatest enthusiasm with it. His unobtrusive manner, his seriousness as an artist and his mastery as a concert organist make him a player that it is a privilege to hear.

His program on this occasion introduced to New York two important modern Italian pieces the Pagella Sonata and the Angelelli Variations, and three of his own works, which may be considered modern American. For Mr. Yon, though Italian by birth, is an American citizen, and these works were written here.

There is fine writing in the Pagella Sonata, a comparatively brief work of masterly build. And the Angelelli Variations, written for Mr. Yon, reveal a most gifted musician. Of the ten Variations we found most engaging the third, strongly Brahmsian in mood and the seventh and eighth, a *musetta* and *minuetto* respectively. His own compositions were received with hearty applause, the "Gesù Bambino" being so well liked that he might have repeated it. His "Sonata Prima" is a composition that commands more admiration every time it is heard; in it Mr. Yon has accomplished some of the most remarkable writing of his career. And his Rhapsody, performed with enthusiasm and brilliancy, was received with salvos of applause. During the program he added as an extra his Humoresque, "L'organo primitivo," from his recent set of "Divertimenti," and at the close his "Ecco" from the same set and his difficult Concert Study.

The Bach he played in a distinguished manner. One might say that there was nothing in his list more beautiful than the *Adagio* of this masterpiece, which he delivered with true deotional quality.

Mr. Yon's own music, the modern Italian works and Bach comprised this program, all from memory, by the eye, not so usual a thing in organ recitals. In the playing of it Mr. Yon convinced us that his superb musicianship, his technical skill both in manual and pedal work and his fine sense of registration make him a conspicuous representative of the contemporary Italian school of concert organ playing, just as Joseph Bonnet represents the present-day French school.

As a patriotic prelude to the concert Mr. Yon played the "Star-Spangled Banner" and the "Marcia Reale" brilliantly, the audience standing.

A. W. K.

in Musical America.

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# St. Basil's Hymnal

A REVIEW OF THE NEW EDITION COMPILED BY THE BASILIAN FATHERS

**A** CONSIDERATION of the new edition of this well known hymnal would not be complete without reference to the original St. Basil's hymnal, concerning which there has been considerable discussion in Catholic circles for many years. To those who may not be in position to know, it may be well to explain that the original edition (and each successive edition up to the one under consideration at this time) has been condemned by individuals and by organizations like the Society of St. Gregory, for the chief reason that it contained melodies taken from secular and operatic sources, and because from a musical and literary point of view it was probably the poorest and most wretched specimen of the entire collection of miserable hymnals with which the Catholic Church has been afflicted for many generations.

Mr. Joseph Otten writing on this subject in "America" some time ago declared that the publication of St. Basil's Hymnal and Hymnals of like calibre was a misfortune and they should never have been permitted to circulate. He asserted that they were mere "miserable excuses for Catholic hymn books, corrupting children's taste and rendering it almost impossible to initiate them into music and religious poetry worthy of Almighty God and in accord with Catholic intelligence." Other critics in persons of Rev. Fr. Habets, O. M. I. and Dom Lucien David, secretary to Dom Pothier (in the *Revue du Chant Gregorian*, Grenoble), have expressed surprise at the fact that such books were accepted as Catholic hymnals. James P. Dunn another writer in "America" vouchsafed the opinion that St. Basil's was out of date and unmusicallike in arrangement.

In a comprehensive article on Hymns and Hymn Books, in a recent number of the "Choirmaster" a prominent authority, assuming the pen name of "Hymnologus," after quoting Dr. Terry's famous criticism of the Armagh Hymnal to the effect that this hymnal "was a monument to musical illiteracy" and that it was "difficult to believe that the greater part of the musical setting was intended to be taken seriously, and not as a ghastly joke," stated that "unfortunately also in regard to St. Basil's Hymnal many that stand in high places have allowed themselves to be 'let down' in recommending the book and giving it their approbation." The reviewer, going into detail continued:—

"In fact as regards unchurchliness, musical incompetence and depravity of taste, St. Basil's Hymnal is the saddest

hymnbook we have ever laid eyes on. It offers with few exceptions the most vulgar melodies in nothing but dance and march rhythms, most miserably harmonized and abounding in snatches from the most profane ditties and operettas. Not content with such snatches, it literally takes over entire secular songs, and bungles, curtails or extends them, in order to make them fit its texts. A few examples: No. 41 is nothing but the Russian folk-song circulating in Germany since about 1843 under the name *Das Dreigespann*: *Seht ihr drei Rosse vor dem Wagen und diesen jungen Postillon? No. 16 is the Styrian Yodler: Wenn der Schnee von der Alma wegga- geth*, composed by Hisel in Graz (1820): No. 25 is Proch's well known song *Das Alphorn*: No. 186 presents the entire melody (with the addition of two flourishes) of the Thuringian folk-song: *Ach, wie ist's möglich dann, das ich dich lassen kann*, ascribed to Kucken, but composed by Lux in 1827. No. 22 is, note for note, the American popular song-tune: *The Vacant Chair*. Nos. 67 and 66 are French secular songs. No. 1 is borrowed from Donizetti's *Lucia di Lammermoor*. The melody is sung in the opera by Edgardo, as he stabs himself at the grave of his lady love. An edifying association of ideas in church!"

"However much out of place these tunes are in church, they are at least music. But can the honorable designation be given to what is original in St. Basil's Hymnal, so dreadfully barren in ideas and vulgar as it is? The texts from a literary standpoint are worthy of the music: throughout we find sentimental doggerel, poor in ideas and disjointed in thought; at times quite meaningless. In No. 81 a barcarolle, whose harmonies, in all but one and a half bars, oscillate exclusively between the tonic and the dominant, the poet (!) or poetess (!) petitions:

*Ora pro nobis, the wave must rock our sleep,  
Ora, Mater, ora, star of the deep.*

This petition is quite superfluous: the melodies and its harmonization do all the rocking to sleep required.

And such a book that stands beneath all criticism pretends to be compiled from approved sources, and dares in its preface to speak of a great end which the hymnal serves. Unfortunately the wretched compilation, that has had a sale of 600,000 copies, can in its preface maintain with but too much truth it is patronized and

encouraged by the devoted educational communities throughout Canada and the United States."

This lengthy quotation is quite in order for it is pertinent to inquire, in view of the statement of the publishers that the new edition has been entirely revised and completely remodelled, how sincere is the conversion, and in what particular manner does this book vary from the original edition?

For a reply to this let us examine carefully the new edition and let us begin from the very first page:

Omitting a hymn to St. Basil (without number), and proceeding with the first numbered hymn we find our melodic friend (quoted by "Hymnologus") from the opera "Lucia di Lammermoor"! This melody, badly garbled and hiding under a churchly disguise of changed tempo and rhythm is the melody which is used in the opera as a vehicle for these words sung by Edgar before stabbing himself:

"Thou hast spread thy wings to heaven  
Oh thou spirit pure and tender etc. etc.  
Bereft of thee I will not live  
Look and forgive, Tho' by mortals doomed  
to sever  
Love cannot perish; Reft of thee I cannot  
live etc. etc. etc.

This melody, so widely known serves in this new edition as a melodic support for the text "God of my heart." See example No. 1.

No. 2 in the new edition gives the Protestant Hymn tune "Nearer my God to Thee." (We are considering a Catholic hymnal).

No. 3 "Holy God" contains the same old

errors in the text, found in so many hymnals, viz.: "Everlasting is thy Name" (instead of reign), and "Angel choirs above are singing (instead of raising).

No. 6 is an "Adapted" melody from Haydn.

No. 10 sounds suspiciously like an old southern negro melody. "Sal' am de pot 'a-boilin!"

No. 11 is undoubtedly derived from our famous "Home Sweet Home." Here is the original tune and the adapted one used for the text "Jesus, Jesus dearest Lord!" (See No. 11 in appendix).

No. 17 is another "adapted" melody from Haydn demonstrating the poverty of our resources.

No. 18 is a splendid example of dance music, being written in mazurka rhythm with a Chorus that (in the first measure) is taken bodily from the Thuringian folk song "How can I leave thee!"

No. 21 is seemingly the one time favorite parlor ballad entitled "Too Late!—Too Late!" (referring to the Ten Foolish Virgins). It has in this setting a changed melody in spots—but the rhythm and outline clearly determine its origin. It here masquerades as a Sacred Heart Song "Pity my God!"

No. 22 is known to every one as the melody of "The Vacant Chair," a famous war song. It will be noted that no acknowledgement is made of the original sources of these melodies and in this manner a species of humbug is practiced for many of our priests and sisters do not know that they are singing melodies originally associated with texts which by no stretch of imagination could be called devotional. (See No. 22 in appendix).

PUBLISHED BY THEODORE PRESSER CO., PHILA., Pa.

# Twenty Devotional Hymns

## Look down O Mother Mary

Dal tuo celeste trono

ST. ALPHONSUS

Translated by Rev. E. Vaughan C. S. S. R.

NICOLA A. MONTANI

No. 1

VOICES

1. Look down, O Moth - er Ma - ry, From thy bright throne a -  
2. See how un - grate - ful sin - ners, We stand be - fore thy

bove: Cast down up - on thy chil - dren One on - ly glance of  
Son, His lov - ing heart up - braids us The e - vil we have

love; And if a heart so ten - der With pit - y flows not  
done, But if thou wilt ap - pease Him, Speak for us but one

o'er Then turn a - way O Moth - er And look on us no more.  
word; For thus thou canst ob - tain us The par - don of our Lord.

3. O Mary, dearest Mother,  
If thou wouldst have us live,  
Say that we are thy children,  
And Jesus will forgive.  
Our sins make us unworthy  
That title still to bear,  
But thou art still our Mother;  
Then show a mother's care.

4. Unfold to us thy mantle,  
There stay we without fear;  
What evil can befall us  
If, Mother, thou art near?  
O kindest, dearest Mother,  
Thy sinful children save;  
Look down on us with pity,  
Who thy protection crave.

# Mother Mary! at thine Altar

FATHER FABER

NICOLA A. MONTANI

No. 6

1. Moth - er Ma - ry! at thine al - tar We thy lov - ing chil - dren  
 2. We have seen thy pic - ture of - ten With thy lit - tle Babe in

kneel With a faith that can - not fal - ter To thy good - ness we ap -  
 arms, And it ev - er seem to sof - ten All our sor - rows with its

Man.

peal, We are seek - ing for a Moth - er O'er the earth so waste and  
 charms, So we want thee for a Moth - er, In thy gen - tle arms to

Ped.

wide And from off His Cross our Broth - er Points to Ma - ry by His side.  
 rest, And to share with Him, our Broth - er That sweet pil - low on thy breast.

Ped.

3. We have always thee to love us  
 With a Mother's fondling care;  
 And our Father, God above us,  
 Bids us fly for refuge there.  
 All the world is dark before us,  
 We must out into its strife;  
 If thy fondness watch not o'er us,  
 O, how sad will be our life!

4. So we take for our Mother,  
 And we claim our right to be,  
 By the gift of our dear Brother,  
 Loving children unto thee;  
 And our humble consecration  
 Thou wilt surely not despise,  
 From thy bright and lofty station  
 Close to Jesus in the skies.

5. Mother Mary! to thy keeping  
 Soul and body we confide,  
 Toiling, resting, waking, sleeping,  
 To be ever at thy side;  
 Cares that vex us, joys that please us,  
 Life and death we trust to thee;  
 Thou must make them all for Jesus,  
 And for all eternity!

# Joy of my Heart

## Lasciate o Vergine

3

A. MUZZARELLI  
Translated by Father Faber  
No. 8

ISABELLA MONTANI

Slowly

1. Joy of my heart! oh let me pray To  
2. Di - rect my wand - 'ring feet a - right And

thee thine own sweet month of May Ma - ry! one gift I  
be thy - self mine own true light Be love of thee the

beg of thee My soul from sin and sor - row free.  
purg - ing fire To cleanse for God my heart's de - sire.

3. Mother! be love of thee a ray  
From Heaven, to show the heavenward way,  
Mary, make haste thy child to win  
From sin, and from the love of sin.
4. Mother of God! let my poor love  
A mother's prayers and pity move.  
O Mary, when I come to die,  
Be thou, thy spouse, and Jesus nigh.
5. Look at us, Mother Mary! see  
How piteously we look to thee.  
I am thy slave, nor would I be  
For worlds from this sweet bondage free.
6. O Jesus, Joseph, Mary, deign  
My soul in heavenly ways to train.  
Sweet stewardess of God, thy prayers  
We beg, who are God's ransomed heirs.
7. O Virgin-born! O Flesh Divine!  
Cleanse us, and make us wholly Thine.  
Mary, dear Mistress of my heart,  
What thou wouldest have me do, impart.
8. O Queen of Heaven! obtain for me  
Thy glory there one day to see.  
Oh, then and there, on that bright day,  
To me thy womb's chaste Fruit display.
9. Mother of God! to me no less  
Vouchsafe a mother's sweet caress.  
Be love of thee, my whole life long,  
A seal upon my wayward tongue.
10. Write on my heart's most secret core  
The five dear Wounds that Jesus bore.  
Oh give me tears to shed with thee  
Beneath the cross on Calvary.
11. One more request, and I have done;  
With love of thee and thy dear Son,  
More let me burn and more each day.  
Till love of self is burned away.

# "Hail, Queen of Heaven"

## Salve Regina

DR. LINGARD

NICOLA A. MONTANI

No. 10

Moderato

1. Hail, Queen of Heav-en, the o - cean star Guide of the wan-d'rer  
 2. O gen-tle, chaste and spot-less Maid, We sin-ners make our

here be - low; Thrown on life's surge We claim thy care;  
 prayers through thee: Re - mind thy Son That He has paid

Save us from per-il and from woe. Moth-er of Christ,  
 The price of our in - i - qui ty. Vir-gin most pure,

Star of the sea, Pray for the wan-d'rer, pray for me.  
 Star of the sea, Pray for the sin-ner pray for me.

*Slower 1st time pp 2d f*

*1st pp 2d f*

3. Sojourners in this vale of tears,  
 To Thee blest advocate, we cry;  
 Pity our sorrows, calm our fears,  
 And soothe with hope our misery,  
 ¶: Refuge in greif, Star of the sea,  
 Pray for the mourner, pray for me. ¶:

4. And while to Him who riegn above,  
 In Godhead One, in Persons Three,  
 The Source of life, of grace, of love,  
 Homage we pay on bended knee;  
 ¶: Do thou, bright Queen, Star of the sea,  
 Pray for thy children, pray for me. ¶:

# "I'll sing a hymn to Mary"

FATHER WYSE  
No. 12

NICOLA A. MONTANI

1. I'll sing a hymn to Ma - ry, The Moth - er of my God, The  
2. O Lil - y of the Val - ley O mys - tic Rose, what tree, Or

Vir - gin of all Vir - gins, Of Dav - id's roy - al blood. O  
flow - er e'en the fair - est, Is half so fair as thee? O

teach me ho - ly Ma - ry, A lov - ing song to frame. When  
let me though so low - ly, Re - cite my Moth - er's fame. When

wick - ed men blas - pheme thee, To love and bless thy name.  
wick - ed men blas - pheme thee, I'll love and bless thy name.

3.  
O noble Tower of David,  
Of gold and ivory,  
The Ark of God's own promise,  
The Gate of Heaven to me;  
To live, and not to love thee,  
Would fill my soul with shame;  
When wicked men blaspheme thee  
I'll love and bless thy name.

4.  
When troubles dark afflict me,  
In sorrow and in care,  
Thy light doth ever guide me,  
O beauteous Morning Star!  
So I'll be ever ready  
Thy goodly help to claim;  
When wicked men blaspheme thee  
I'll love and bless thy name.

5.  
The Saints are high in glory,  
With golden crowns so bright;  
But brighter far is Mary  
Upon her throne of light.  
Oh! that which God did give thee  
Let mortals ne'er disclaim;  
When wicked men blaspheme thee  
I'll love and bless thy name.

6.  
But in the crown of Mary  
There lies a wondrous gem,  
As Queen of all the angels,  
Which Mary shares with them.  
"No sin hath e'er defiled thee,"  
So doth our faith proclaim;  
When wicked men blaspheme thee  
I'll love and bless thy name.

7.  
And now, O Virgin Mary,  
My Mother and my Queen,  
I've sung thy praise, so bless me  
And keep my heart from sin.  
When others jeer and mock thee,  
I'll often think how I,  
To shield my Mother, Mary,  
Would lay me down and die.

# O Saving Bread of Heaven

Edited & arr. for Men's Voices by *PANIS ANGELICUS*  
Melchiorre Mauro-Cottonè

CÉSAR FRANCK

Andante M.M. ♩ = 72

TENOR SOLO

*mp*

O sav-ing Bread of Heav'n, Earn-est of sins for-giv'n.  
Pa-nis an-ge-li-cus, Fit pa-nis ho-mi-num.

ORGAN

*mp legato*

*mf*

Feed us Ce-lest-ial heav'n, For-ev-er more. *p* O Wondrous  
Dat pa-nis coe-li-cus Fi-gu-ris ter-mi-num. O Res mi-

Mys-ter-y! O Tri-une De-i-ty! One God in Per-sons Three  
ra-bi-lis! Man-du-cat Do-mi-num! Pau-per, pau-per

*cresc.*

Thee we a-dore, One God in Per-sons Three Thee we a-  
ser-vus Et hu-mi-lis, Pau-per, pau-per ser-vus Et hu-mi-

*f* *pp*

dore. *un po' più mosso*  
lis. *rit.*

BARITONE SOLO

Musical staff for Tenor I, showing a melodic line in bass clef with lyrics: "As we be - fore Thee kneel, Thy self in love re - veal." The lyrics are written above the staff.

TENOR I As we be - fore Thee kneel, Thy self in love re - veal.  
*Te tri - na De - i - tas U - - na que po - sci - mus.*

Musical staff for Tenor II (or Baritone), showing a melodic line in bass clef with lyrics: "As we be - fore Thee kneel, Thy - - self in". The lyrics are written above the staff.

TENOR II (or Baritone) As we be - fore Thee kneel, Thy - - self in  
*Te tri - na De - i - tas U - - na que*

Musical staff for Bass, showing a melodic line in bass clef with lyrics: "As we be - fore Thee kneel, Thy - - self in". The lyrics are written above the staff.

BASS As we be - fore Thee kneel, Thy - - self in  
*Te tri - na De - i - tas U - - na na que*

Musical staff for piano accompaniment, showing chords in bass clef. The tempo marking "a tempo" is written above the staff.

*a tempo*

Musical staff for piano accompaniment, showing chords in bass clef. The dynamic marking "crescendo" is written below the staff.

*crescendo*

Musical staff for Tenor I, showing a melodic line in bass clef with lyrics: "Our wound - ed spi - rits heal, Our fears dis - pel." The lyrics are written above the staff.

Our wound - ed spi - rits heal, Our fears dis - pel.  
*Sic nos tu vi - si - ta Si - cut te co - li - mus.*

Musical staff for Tenor II (or Baritone), showing a melodic line in bass clef with lyrics: "love re - veal. Our wounded spi - rits heal, Our fears dis -". The lyrics are written above the staff.

love re - veal. Our wounded spi - rits heal, Our fears dis -  
*po - sci - mus Sic nos tu vi - si - ta si - cut te co - li -*

Musical staff for Bass, showing a melodic line in bass clef with lyrics: "love re - veal. Our wounded spi - rits heal, Our fears dis -". The lyrics are written above the staff.

love re - veal. Our wounded spi - rits heal, Our fears dis -  
*po - sci - mus Sic nos tu vi - si - ta si - cut te co - li -*

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for Tenor I, showing a melodic line in bass clef with lyrics: "Thro' Thy ways in - fin - ite Guide Thou our souls a - right,". The lyrics are written above the staff.

Thro' Thy ways in - fin - ite Guide Thou our souls a - right,  
*Per tu - a se - mi - tas Duc nos quo ten - di - mus*

Musical staff for Tenor II (or Baritone), showing a melodic line in bass clef with lyrics: "pel. Thro' Thy ways in - fin - ite Guide Thou our". The lyrics are written above the staff.

pel. Thro' Thy ways in - fin - ite Guide Thou our  
*mus Per tu - a se - mi - tas Duc nos quo*

Musical staff for Bass, showing a melodic line in bass clef with lyrics: "pel. Thro' Thy ways in - fin - ite Guide Thou our". The lyrics are written above the staff.

pel. Thro' Thy ways in - fin - ite Guide Thou our  
*mus Per tu - a se - mi - tas Duc nos quo*

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

Musical staff for piano accompaniment, showing chords in bass clef.

*f* *Ad* *lu - cem quam in ha - bi - tas.*

Lead \_\_\_\_\_ to the perfect Light where \_\_\_\_\_ Thou dost dwell.

souls a - right. *f* *Ad* *lu - cem quam in ha - bi - tas.*

ten - di - mus. *f* *Ad* *lu - cem quam in ha - bi - tas.*

souls a - right. *f* *Ad* *lu - cem quam in ha - bi - tas.*

ten - di - mus. *f* *Ad* *lu - cem quam in ha - bi - tas.*

*f* *Ad* *lu - cem quam in ha - bi - tas.*

Lead \_\_\_\_\_ to the Per - fect Light where \_\_\_\_\_ Thou dost dwell, dost

*f* *Ad* *lu - cem quam in ha - bi -*

Lead to the Light where Thou dost

*f* *Ad* *lu - cem quam in ha - bi -*

dwell. *tas.*

dwell. *tas.*

dwell. *tas.*

No. 25 is the famous "Alpenhorn" song by Proch, quoted by "Hymnologus." Again no mention is made of the fact that this was one of the popular ballads of the day, and that the original text contains references such as "for the bliss I am in search of, I can find alone with thee!" Why was this considered particularly suitable for a frame upon which to attach the text

"Peace be still! Our God is dwelling  
Silent on His Altar throne—?"

No. 29 "Form your ranks Oh, all we leaguers!" is credited to one Zardione. If Mr. Zardione is to be judged as a composer of hymns by this specimen of "hymn tune," the palm for writing the best brass band melody in the entire collection must be awarded to him. It is a pity that the original accompaniment (as given in the earlier editions) was not retained. The attempt to refine the blare and the "um-pah-pah" of the horns as indicated in the original setting is futile, for the melody cries out aloud for its trombone accompaniment and must needs perish at the forced separation. The editor will have something to answer for if he should ever meet Mr. Zardione, for a composer is usually jealous of his artistic children and can not bear to see them truncated or disjointed or even forcibly refined. A vulgar tune is vulgar no matter in what tempo it appears, and this tune savors of the cheap Burlesque notwithstanding its new dress and its *Andante* tempo indication.

Nos. 37 to 39 (with the exception of Nos. 31 and 38), are all specimens of that type of sentimental melody which is dear to the heart of the Billy Sunday congregations. They are not hymns, but melodies taken from secular sources; they are either piano pieces or mushy melodies found in vocal methods (Concone et al.). These melodies are gushy, oversentimental or inane cheap in character, and are to be found only in Catholic hymnals of this type and in the Moody and Sankey, and Billy Sunday Revival Hymnals. (Billy Sunday's masterpiece it will be remembered was a hymn concerning "De Brewer's Big Horses—But dem big horses can't run over

me!"). With all our wealth of traditional melodies of unquestioned Catholic origin, we here demonstrate that we are rapidly heading our congregations toward an acceptance of "de Brewery hosses" type of hymn.

No. 40 is a melody clearly taken from German sources. Many will recognize the genuine "Allemand" type and may be able to trace its original title. It is here serving as a melody for the words "In this Sacrament, Sweet Jesus!".

In No. 41 we again meet an old melodic friend "Das Dreigespann" an old Russian Folk Song dressed up in Catholic clothes to fit the text "What light is streaming from the skies." Here is the melody with its adapted text and the German version. (See No. 41 in appendix).

No. 50 "Thou for whom I've long been sighing" is set to a melody which sounds very much like the old Civil War songs of the style of "Just before the battle, Mother." It is not a religious melody at any rate.

No. 53 is a typical "Salvation Army" tune and we can readily imagine the street crowd singing it for dear life with the usual accompaniment of tambourine and Cornet.

No. 56 is another tune of this type; it has all the elements of popularity; the conventional swing and the cheap march rhythm, all it needs to place it in its proper category is the accompaniment which exists in the original edition but which was censored in this edition (As if the accompaniment could possibly change a bad tune into good hymn).

In No. 58 we find the compilers have gone to English sources to obtain the melody of a fine old Folk song "Flow gently sweet Afton." Only a little mental effort was required to adjust the words "O purest of creatures" to the music and thus the Catholic imprint was given and the art-product was complete. Here is the original text coupled with the interpolated verses (See No. 58 in appendix).

(41) St. Basil's (new ed.) WHAT LIGHT IS Streaming from the skies!

Original Melody is a Russian Folk Song "Das Dreigespann"

What light is streaming from the skies revealing truth to mortal eyes O hidden mystery of God's love

Was ist das Licht was über dem Himmel und dessen jungen Postel-tern! Von Weitem hören wir

(58) St. Basil's (new ed.) O Purest of Creatures (Flow Gently Sweet Afton)

First portion is quoted second part omitted entirely

Original melody is "Flow Gently Sweet Afton"

O purest of creatures who art the first of all things that were made Thou art the one spotless soul that dwellest in heaven

Flow gently, sweet Afton— a-may, thy green grass time gently, & thy willow trees a-

The fact that a great many persons would know the original melody and would retain their first impression of its connection with "Sweet Afton" despite the effort to connect the melody with "O Purest of Creatures" seems to have been overlooked by the editors. Why should we offer Our Lady second choice or second-hand melodies? Is she not worthy of something better than a musical work conceived originally as an accompaniment to verses written in honor of a river?

No. 61 is one of the best known of our Catholic hurdy-gurdy tunes. The indication "Andante" (dotted quarter note 50) is caviar to the majority of players. The rhythm of the piece determines its tempo notwithstanding the tempo indications. In this case the composition is of the hurdy-gurdy type and will surely be played in hurdy-gurdy fashion. This and like sickly-sentimental tunes which here follow in steady procession, are to be found only in Catholic hymnals and in the books put forth by the Moody-Sankey and Billy Sunday type of Evangelists.

No. 70, "Raise your voices vales and mountains" is another melody borrowed from our ever popular "Home Sweet Home." The Chorus, as will be seen from the appended example is a direct reproduction of the famous home song with but a changed accent: (See example 70).

No. 72 is a weak imitation of one of Wallace's melodies (from *Maritana* if memory does not play false), set to the text "How pure, how frail."

No. 78—Unfold ye Golden Gates of Heaven is set to a melody by one of the editors. The Chorus of this march (for it is certainly not a hymn or devotional tune), sets the feet a-going and one can readily picture the boys following the brass band, keeping time and imitating the sound of the trumpets.

The familiar barcarolle-like "Ave Sanctissima" No. 80 has been retained even to the line "The wave must rock our sleep Ora Mater," etc.

Fr. Lambillotte is responsible for No. 83 and

has much to answer for. Many of our wishy-washy and mucilaginous hymn tunes are from the pen of this worthy priest who utilized the musical idiom of the Offenbachian period and as a result, we have a decadent type of church music which has been handed down to us as a relic of the golden era of French Opera Bouffe.

No. 85 is here given as a hymn to Our Lady with the title of "The star of the ocean is risen." In its original form the melody is recognized as the "Lorelei" a familiar folk song of Germany. (See example 85).

No. 92 gives us the famous "Help! Help! Help!" song quoted by Hymnologist. No charge of involved or modern harmonic treatment in the accompaniment to this melody can be brought with any degree of justice against the composer, for we have just three chords in the entire piece: tonic, subdominant and dominant. In fact this element of simplicity was one of the chief attractions of the original "St. Basil's" and we are glad to note that not too great a strain has been placed on the mental equipment of our organists in this new edition. Some of the piano accompaniments and cadenzas and barber-shop-chords have been changed it is true but admirers of the St. Basil type of hymns need have no fear that all the attractive features of the original have been super-censored or eliminated.

Musicians, looking at these melodies taken from such well known secular sources would likely gather that the music for our non-liturgical functions must indeed have fallen to a low estate if such abominations in the form of hymns were accepted as a typical Catholic art product.

However, let us examine a few more hymns in the English and then turn our attention to the Latin section: Here is a model dance tune with variations posing as a hymn to the Blessed Virgin (No. 115).

The chorus of this ribald tune (in mazurka rhythm again), is probably the best illustration of the type of hymn which may please

(70) St. Basil's (New Ed.) Raise your voices vales and mountains Home Sweet Home

Chorus

Note similarity to Home Sweet Home

and pleasures and pleasures though it may be, it is so humble though no pleasures

(85) St. Basil's (New Ed.) The Star of the Ocean is risen - (Lorelei)

Note great similarity in form to the German folksong Lorelei

Sch. weiss nicht, was sich so be-deu-ten dass ich so trauend bin, in Mädchen

certain elements among our Catholic people; let us hope that a newer generation will have been trained to detect the difference between a dance tune and a genuinely devotional melody. Lambillotte's famous "Notre Dame" hymn is found with all its frills and rococo twists at No. 118, while next door to it we see Gottschalk's favorite piano piece "The Last Hope," serving as a basis for the hymn "Mary unto thee I call."

No. 122 given as a hymn to the Blessed Virgin is a typical **hunting song** to the words: "The Sun is shining brightly." At 124 we find the same incorrect version of the traditional "Stabat Mater" melody which disfigures so many hymnals. 123 is a hymn to St. Joseph, an old familiar tune newly accoutred by J. Brazil. Italian opera choruses all end in one manner, at least in the old Italian operas we could always anticipate the ending of the piece because of the recurrent tonic and dominant phrases. The ending to this operatic St. Joseph hymn is worthy of its Italian progenitors but it is really amazing to think that in the year of our Lord 1919 musicians and publishers would dare to issue such a conventional hack horse in the form of music of this type, and have the courage to label it **church music**. No. 147 is an old French "Bergerette" originally a song by Pergolese allied to a love text. In this book we find it masquerading under the title of a hymn to Our Lady. "Like the dawning of the morning." It would be instructive to say the least, to put the original text and Father Faber's in parallel columns. No. 153 has for a refrain, an exact reproduction of the school game melody "London bridge is falling down!"

No. 165 gives us another text to the Pergolese melody originally conceived as a love song (Bergerette). No. 173 Alleluia! Alleluia! is nothing more than the celebrated "When the swallows homeward fly" by Franz Abt. Here we can see both the original and the interpolated text. (See No. 173 in the appendix).

No. 177—"Haec Dies"—a discarded setting by Bordese. Since the Motu Proprio was issued, this type of composition has been almost eliminated. Was the insertion of this number intended as an appeal to those who may not have read the dictum of Pope Pius X on the subject of modern church music?

No. 178 appears with the incorrect raised leading tone, which destroys the modal character of the composition entirely. In the

remaining English Hymns there are many equally bad examples as those quoted. We shall have to devote a little space to the Latin Section however and will proceed to an examination of the Chant. The use of quarter notes may be permissible, but the adoption of such a notation in the opinion of the reviewer, destroys the value of a certain contrast which is achieved by the use of eighth and quarter notes. The **mora vocis**, for instance, can best be illustrated in modern notation by the use of quarter note ending in accordance with the system advocated by the Solesmes monks themselves.

Apart from this consideration however we find on examining No. 254 closely that the text has been incorrectly apportioned to the notes (Pange Lingua) at the words **mysterium**—**ventris** and **effudit** while the "Amen" melody does not accord with the Vatican edition. Does not Rome require that any reproduction of the chant should conform to the typical Vatican edition?

No. 256 is a Gregorian Chant (Parce Domine), in measured rhythm and in modern form—, another distortion—and such a useless procedure.

No. 257 gives a new syllabization for the word Sa-cra-tis-si-mum; on one note at the end of first line the two syllables si-mum are run together in quite a comical fashion.

Hybrid Psalm Tones are utilized at Nos. 259 and 260 for the **Miserere** and **Benedictus** respectively. Why not give the correct psalm tones according to the Antiphonale Romanum?

At No. 262 we note a garbled version of the great "Veni Creator" melody. What justification can there be at this time, so many years after the advent of a typical Vatican edition of Chant, to use such mutilated versions of the Chants? Probably the most ludicrous example of a distorted musical setting is the amalgamation of text and music at No. 265. In Chant the principles advocated by the Solesmes Monks with regard to the ictus and its relation to the tonic accent work out beautifully. In modern music, the attempt to put the same principles into operation results disastrously as can be noted by this particular "Ave Maria Stella." Imagine children yelling out on the unaccented syllables in this fashion, according to the rhythm of the melody, in 6-8 time a-VE, ma-RIS stel-LA—de-I ma-TER al-MA at-QUE sem-PER vir-GO fe-LIX coe-LI por-TA.

(173) St Basil's (Newell)  
 Alleluia, Alleluia, Let the holy anthem raise  
 melody taken in part from  
 "When the swallows homeward fly"  
 music by F. Abt.  
 When the swallows homeward fly When the swallows homeward fly

Every stanza sung according to the music here given will give the above one-legged effect.

At No. 267 appears a mutilated Gregorian melody (Iste Confessor,—also at 258.

In the Litany of the Blessed Virgin (No. 270) we note the omission of the REGINA PACIS, ORA PRO NOBIS, ordered to be inserted by His Holiness some years ago. The Psalm "Deus in Adjutorium" has an incorrect Psalm tone assigned to it. (P. 275).

Pursuing our examination further we note on page 278 a setting of an O Salutaris to the melody sung generally in non Catholic churches to the words of "Old Hundred" but the climax of the entire work is reached at No. 274 (Tantum Ergo).

We are here asked to subscribe through the singing of the German song (notwithstanding its Austrian origin), to the sentiments "Germany! Germany! above all!" in the tune allotted to the "Tantum Ergo" on page 280. Here is the original setting by Haydn and the distorted version adopted for the Latin text. (See Appendix No. 274).

If we object very seriously to confusing our religious feelings with the national aspirations of one of our recent enemies, we have the option of rendering homage to another departed ruler, the Czar of a Russia that is no more. The melody allotted to the text of the second Tantum Ergo brings vividly to mind the era of anarchy and terror in the country whose National song we here adopt as a vehicle of praise to Our Lord in the Most Holy Sacrament of the Altar? What an association!! (See Appendix No. 274b).

Verily, anything will do for use in the Catholic Church according to the evidence here brought to view. Publishers are proceeding on the theory that no one knows the difference and no one cares. And they may be justified in this assumption judging from the support they have received at the hands of those in authority.

Hybrid Psalm Tones fill the remainder of the book and in the Requiem Mass (Gregorian) there occur any number of errors in the co-ordination of text to music. A Dumont Mass is included while Mr. Brazil contributes a Mass in four parts written in the old time conventional form. "Et unam Sanctum" is

274 (St. Basil's Hymnal) Reversed Edition Tantum Ergo = Haydn

Tantum Ergo Sacramentum Veneremur cernui  
Et antiquum documentum Novo cedat ritui: Praestet Fides Supplementum  
Sensuum defectui. Amen

The original melody is known as the Austrian National Hymn but is better known as the German Hymn, Deutschland über alle.

Deutschland, Deutschland über alles, über alles in der Welt  
Germany! Germany! over all the world!! etc

274(d) St. Basil's (New Ed.) Tantum Ergo Russian Tune

melody as given in St. Basil's Original melody (The Russian National Hymnal)

Tantum ergo Sacramentum veneremur  
God save our noble czar. Long may he live in peace and happiness in  
cer-nui. v. et  
peace to reign. dread of his enemies Fall's sure defender God save the Czar God save the Czar

given instead of "Sanctam" in the "Credo" while in the Agnus Dei (the very last page of the book) there are two glaring errors in the text. This is the text according to the Brazil version:

Agnus Dei, qui tollis peccata mundi. (Miserere nobis omitted).

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere!! miserere nobis.

**Dona nobis pacem, dona nobis pacem, dona nobis pacem, pacem.**

The Missal and the Graduale Romanum give this authentic reading:

**Agnus Dei qui tollis peccata mundi; miserere nobis.**

**Agnus Dei, qui tollis peccata mundi; miserere nobis.**

**Agnus Dei, qui tollis peccata mundi; dona nobis pacem.**

Rome announced some years ago, that all publications giving versions of Gregorian Chant should agree strictly with the original Vatican Edition. We find in this book nothing but a mass of distortions and perversions of the Chant. The impression has been created by the publishers that the new edition was strictly in accordance with the wishes of the Holy See (although no specific mention is made of the fact in the preface). The distortions of both text and music occur in the **Pange Lingua** (254), the **Veni Creator** (262), the **Litany of the Saints** (272) (with its incorrect "Agnus Dei") and the Psalm tone, **Deus in adiutorium**. The Vespers of the Sunday are given and a subtitle informs us that the setting is taken from the "Antiphonarium Romanum." The setting is not in accordance with the Antiphonarium issued by the Vatican press which we are supposed to follow. The Chant "Ave Regina" (299) is also badly garbled. The setting of the **Regina Coeli**, by Labet (No. 300), is the best example of **Sacred dance music** that could possibly be imagined. This composition (if we can so dignify it), reflects the true character of the hymnal as a whole, and we can base our impression of the musical value of the entire work upon this typical **piece de resistance** with its tripping measures and musical comedy atmosphere.

The publishers have emphasized the fact that certain objectionable features found in the earlier editions have been omitted in this new edition. Does the elimination of the pianistic accompaniments, the omission of the cadenzas and the florid roulades warrant the retention of the prime offenders — the **melodies**? These melodies exhale the breath of a former period—the decadent period of church music. It was exactly this type of music that the late Pope Pius of happy memory, referred to, when he asked, or rather commanded that the music of the

church conform to the laws of true art. It is this kind of music that offends against our sense of the fitness of things. "**Sacred music**" —quotes a well-known authority,—"**should conform to the law of prayer.**"

"**The law of prayer must be the law of song, both that our prayer may be good art and our art good prayer.**"

To return to our first question "In what manner does this book differ from the original edition? The answer can only be that the voice is the voice of Jacob but the hand is that of Esau! St. Basil's Hymnal is St. Basil's notwithstanding the new investiture and excellent printing, and the strictures pronounced upon it by "Hymnologus"—apply just as well to the new edition as they did to the original work.

M. Colas.

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## THE TRAINING OF BOYS' VOICES

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by E. C. Sherwood

Those interested in the matter of vocal training who have had occasion to examine the numerous text books devoted to the cultivation of the boy voice, may have observed that the methods advocated therein are quite at variance with the methods of voice training generally adopted for the adult voice.

We must confess to some perplexity as to the reason for this—and have not yet been able to obtain a satisfactory reply to the question "Why should a certain method be used for the development of the boy voice which would not serve as well for the guidance of the adult singer"?

For the benefit of those who may not have delved deeply in the subject I would explain briefly that the main object undertaken by the sponsors of the method of boy voice training generally known as the English Choir School Method is the elimination of the so-called chest voice (lower register of the voice).

All the exercises given are solely for the development of the head register. The reason given for this procedure is that if a boy is allowed to use his lower voice in a natural manner he will sing in the same harsh, disagreeable style of a boy selling newspapers, in the streets.

The so-called English Choir School method of training boys is now in general use throughout England and has been adopted by many choirmasters in this country. There is no question but that it makes the work of the choirmaster easier, for since the lower register, is through this method totally

destroyed, there remains no necessity of blending the various registers which are found in not only the adult voice but in the boy voice as well.

According to the old Italian Masters of singing the main object of all vocal study was to retain the characteristics of the individual registers of the voice but to so blend these registers at the point where the voice usually breaks, that no break would be perceptible.

Let us follow the results of the English method for a moment:

The boy is given as a criterion of perfect vowel sound the sound of "oo" and is made to feel the head register in this manner. All other vowels are subordinated to this primary sound and as a result the singing of most of the choir boys trained according to this method assumes the characteristic color (if we may so describe it) of "oo".

From boys trained along these lines I have yet to hear a good clear vowel sound of "A", "EE", "AH" or even a pure "OH".

And while the results are evident in a softened (denatured?) quality of tone this advantage is more than discounted by the loss of character; by the absence of tone color and lack of other desirable elements associated with good singing.

The most important of these elements to my mind, being the conservation and development of the characteristic qualities of each individual register of the voice.

Boys trained according to the English method through the over use of the vowel "OO" develop a typical falsetto manner of singing which, in later years after the voice undergoes mutation, cannot but have a deleterious effect upon the vocal organs.

On account of singing mainly in the soft palate the tone cannot acquire resonance and there is a consequent loss of power and control. Witness the lack of tonal contrasts so evident in the singing of most boy choirs. An organist would be as much justified in utilizing the flute stop continually as a singer in using the one tone color which this system develops.

In the attempt to obviate the difficulties in the majority of cases through boys using the chest voice in a disagreeable manner, the remedy has proven in the main even more disastrous than the evil.

The beautiful quality found in boys' voices in the medium and lower registers is to my mind the typical boy quality and resembles the violin or string sound. If allowed to be used in an incorrect manner this quality will assume a harsh character and is very disagreeable without doubt. I believe a remedy for this can be found without entirely destroying the characteristic quality of this lower and medium register.

How often do we hear some one remark in speaking of a boy's singing that he sang "just like a woman."

Why should a boy's voice resemble a woman's voice?

If composers for instance believed that boys sang in the same manner as women and had the identical tone quality they would surely never allot a separate portion of their scores to the boys' chorus. Wagner would probably never have insisted that a boy chorus and not a chorus of women be utilized in the most solemn portions of his "Parsifal." He as well as other composers realized that the boy voice in its natural state, possessed qualities that were to be found in no other voice and composed these sections with this particular vocal timbre in mind.

The moment a boy's voice loses that particular string quality so closely affiliated with his speaking tones, then the voice becomes simply an artificial product. It requires infinite patience and constant care on the part of the choirmaster to prevent the boy from forcing or singing in a harsh manner in the lower register, but the results obtained when the boys use the medium and lower tones in a subdued quality more than repay for the time spent in cultivating the voice along these lines.

The remedy for harsh singing is soft singing (coupled with deep breathing) and that is the general rule to be applied in all the work with boys. Boys can be taught to sing the lower notes softly and to blend the lower and medium registers with the upper.

There is a very evident trend toward a more rational method of voice training with regard to boys and a reversion to the commonly accepted standards of vocal instruction is perceptible.

As an illustration of this tendency I would cite the articles which have appeared in some of our musical periodicals protesting against this artificial boy-tone in the choirs.

A writer in "Musical America" states that the influence of the Russian style of choral music is bound to have a beneficial effect on choral conditions so far as eliminating this so-called boy choir tone from the boys' voices. This music while liturgical and severely ecclesiastical in spirit requires adequate interpretation and cannot be rendered successfully except by those who have entire command of the vocal resources.

E. C. SHERWOOD.

## Church Music Regulations for the Diocese of Fort Wayne

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

(Continued)

The Diocese has a number of organists and choirmasters who received their musical education in Schools or Conservatories of Music where the study of church music is made a specialty. Others have readily fitted themselves for the new order of things by private instruction and study. It cannot be denied, however, that others—and their number may not be so very small—will be unable to meet the demands of the Motu Proprio, unless they make earnest efforts to acquire the necessary knowledge. A general musical knowledge is not enough. Church music is a specialty; church organ playing is a specialty. Both must be studied, and without such study it is simply impossible to carry out the regulations of the Church. No organist should be allowed to retain his position, who will hereafter continue to make use of any music which is prohibited or manifestly at variance with the Motu Proprio. Moreover, no organist should be retained in office, who fails to equip himself—as well as circumstances permit—with the requisite knowledge particularly of Gregorian Chant as restored by Pius X in the official books of the Vatican Edition. In modern music the organist must be able, at least, to recognize the difference between music that in its tenor and make-up is decidedly secular, theatrical or profane, and music which maintains a devotional and spiritual character throughout, serving the purposes of true prayer and divine worship.

Complying with Your Lordship's desire, I am taking a further and still greater step to advance this important cause in the Diocese. To the special regulations that have been in force for some time, such others are added for your consideration and approval, as would appear timely and prudent under our present circumstances. Moreover, a list of Masses and Hymns is offered for use in the churches of the Diocese, which may serve as a guide in the selection of liturgical music. For a better understanding of this matter I beg to make the following explanation.

### I. REGULATIONS.

As already stated, the reform in church music is of such a nature that it must be gradual; it cannot be instantaneous. Regulations also, I believe, meet with better results, when they are given with a view to enforce the laws of the Church on sacred music—not all at one and the same time, but—by degrees, the more important ones first, and a limited number at a time. For the majority of our parishes, particularly where neither the pastor nor the organist is versed in church music, the change is so radical that they

must needs go step by step. There is no reason however, why priests should wait for special orders to observe such things as are prescribed by the rubrics and enjoined by the decrees of the Congregation of S. Rites, as long as it is plainly within their power to do so. The object of the first rules officially approved and promulgated by Your Lordship, was to obtain uniformity in the elimination of certain abuses, which, besides being a radical hindrance to progress, were a just source of disedification and dissatisfaction among the well-intentioned. The new regulations are not merely negative, but contemplate a decided advance in the positive directions of the Motu Proprio. That Pius X did not demand a procedure which would be apt to defeat the purposes of his rulings, goes without saying. He himself expressly directs the Bishops to entrust to their commissions "in the manner they find most suitable the task of watching over the music executed in their churches."

Accordingly, the new rules herewith submitted are limited to three important points, viz., the Mass (High Mass in particular), the length of the chant or singing, and the organ.

1. At every High Mass ((Missa Cantata) the choir is obliged—according to the plain laws of the Church—to sing not only the parts found in the Ordinarium Missæ, but also, what are termed, the Proper parts contained in the Graduale. To the former class belong the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei; to the latter, the Introit, Gradual, Alleluja, Tract Sequence (if any), Offertory and Communion. If the choir is unable to render the Proper of the Mass in Gregorian Chant (as only singers specially trained can do), these parts are to be recited audibly and intelligibly, that is, sung *clara voce* and *recto tono*, whilst the organ is being played. Should the choir prefer a substitute in modern musical setting to constant recitation, I would recommend A. Edmond Tozer's "The Proper of the Mass for Sundays and Holydays," published by J. Fischer & Bro., New York City. The music is easy and though written for a mixed choir of four voices, may be rendered by one or two voices, if necessary.

2. Services in past years have often been unnecessarily and unreasonably lengthened on account of the singing. Whilst this is forbidden by the Motu Proprio, the true import of the Papal injunction is sometimes misunderstood. The words of Pius X are these: "It is not lawful to keep the priest at the altar waiting on account of the chant or the music for a length of time not allowed by the

liturgy. According to the ecclesiastical prescriptions the Sanctus of the Mass should be over before the elevation and therefore the priest must here have regard for the singers." (M. P. VII, 22). Unless both the celebrant and the choirmaster use good judgment in the matter, we can scarcely expect a satisfactory compliance with this injunction. It does, of course, forbid the singing and playing to be drawn out so as to keep the priest waiting; but it expressly add **"FOR A LENGTH OF TIME NOT ALLOWED BY THE LITURGY."** The singing of any part of the Mass will naturally take longer than its reading, and the celebrant must always be prepared for some slight delay when any considerable number of words are to be sung. This will be the case particularly, if the priest is a rapid reader and the Proper parts of the Mass happen to be lengthy. As long as the singing goes right on without undue repetitions or other unnecessary delays, its length cannot be said to exceed the limits set by the liturgy. In passing I want to emphasize the fact that Gregorian Chant never repeats a single word and, with the exception of the long neums of the Graduals and the more ornate of the melismatic chants, usually takes less time than modern music. Unless the celebrant prefers to be seated,—and this is always his privilege at such times, even in an ordinary High Mass—the singing of the longer Graduals, Tracts and Sequences will keep him waiting at the altar; and yet it is not lawful to omit these parts. Time may be gained by having them recited (or sung to a psalm-tone, when the verses lend themselves to such an arrangement). Even then a short delay may at times be unavoidable. But these are not the delays against which the Motu Proprio inveighs. For they are directly due to the liturgy and they dwindle into insignificance when contrasted with others to which some of the clergy submit without a murmur merely for the sake of having "grand music"! Save the mark! It is not the **Gregorian Proper**, but the useless—yea endless—repetitions of the **figured** music so often employed for the **Ordinary** of the Mass as well as for so-called "Offertories" before the Preface, which unlawfully "keep the priest waiting"; it is that florid Kyrie, Ave Maria, Sanctus, Benedictus, Agnus Dei, etc., in which the text is made subservient to the music, so that words and phrases are turned twisted and wrenched out of place in a most ridiculous and nonsensical manner!! Here is our legitimate opportunity to save time! Let organists select shorter and more liturgical compositions. If the Introit is (not only recited, but) **sung**, a long Kyrie at an ordinary High Mass will keep the priest waiting at the altar, unless he choose to be seated. So, too, will a long "Offertory" (supplementary to the one prescribed for that Mass), a long Sanctus or a long Benedictus, during all of which the priest must remain at the altar.

Special notice, however, should be taken of the words quoted above in regard to the Sanctus viz., that it "should be over before the elevation, and, therefore, the priest must here have regard for the singers." This is in perfect accord with the *Caeremoniale Episcoporum*, Lib. II, Cap. VIII, n. 70.: "...**quo (cantu) finito, ET NON PRIUS, elevatur Sacramentum.**" Besides, there is a decree of the S. Congr. Rit. strictly forbidding all singing during the elevation. (S. R. C. n. 3827, III). The pastor should never permit his choir to make use of any Sanctus which is unreasonably long. But if notwithstanding its reasonable length he arrives, or foresees that he will arrive, at the elevation before the singing is over, he "should here have regard for the singers" and not be hasty in going on with the elevation, or—better perhaps—proceed slowly with the prayers before the consecration.

3. A little observation will reveal a considerable want of uniform attention to the laws of the Church in regard to the use of the organ, whether in accompanying the singing or in so-called organ voluntaries. Neither the Preface, nor the Pater Noster, nor the Orations, nor the Epistle, nor the Gospel nor anything else prescribed to be sung by the priest or the ministers at the altar—whether at Mass, Vespers or Benediction—should ever be accompanied with the organ. Even before the Motu Proprio was published, the S. Congr. of Rites (Jan. 27, 1899, n. 4009) had expressly forbidden the organ to be played during the Preface and the Pater Noster, basing its prohibition on the *Caeremoniale Episcoporum*. The organ may, of course, give a certain tone or pitch, if desired but not an accompaniment. As to the propriety of accompanying the priest during the Orations, Epistle and Gospel, this custom must be characterized as a positive, distractingly monotonous nuisance!!

The rules given in regard to the organ at Requiem, etc., hardly need any comment. It might be asked, why such restrictions are placed on organ playing during Advent and Lent, as well as at services for the dead. The answer seems plain enough. According to the whole tenor of the Church's legislation in liturgical matters organ playing is a sign of festivity and joy. Hence it is permitted on solemn feasts, on the ordinary Sundays and Holydays of the year at Solemnities of the E. Sacrament, Benediction at Mass during the Forty Hours' Devotion if occurring on the Sundays of Advent and Lent,—other than **Gaudete and Laetare**,—on Ash Wednesday, and on the first three days of Holy Week. (S. R. C., n. 3576, ad 16). On the contrary, the organ is omitted during the penitential seasons (Advent and Lent) at Mass and Vespers on ferial days and Sundays, except on the third Sunday of Advent (**Gaudete**) and the fourth Sunday of Lent (**Laetare**).

Moreover the wording of the *Caer. Ep.* indicates that the Church prefers to have no organ playing at any services for the dead. And it is

also worthy of note that, whilst the said *Cacremionale* expressly permits the organ to be used "only to accompany the singing" at Masses for the dead and the ferial Masses of those seasons, it makes no mention of a similar concession for the Sundays (*Gaudete* and *Laetare* always excepted). However, a decree S. R. C. dated May 11, 1911, makes this concession in *casu necessitatis*, except for such parts of the Mass and Office from which, according to the laws at present in force, the organ is entirely excluded. The complete silence of the organ on these Sundays serves not only to drive home more deeply the penitential lessons of their liturgy, but also to proclaim in marked contrast the festive joys of Christmas and Easter. And the profound, ominous silence at a Funeral Mass during which the organ is not heard, begets an atmosphere of prayerful solemnity, of sorrowful—yet hopeful—awe, for which you will seek in vain, as long as the continuous sound of the organ in interludes and accompaniment affords distraction to the mind. This is especially true when, as often happens at funerals, the overwhelming sentimental manipulation of the organ by performers unskilled in ecclesiastical tonality becomes suggestive of a sorrow that borders on the despair of a pagan! The ultra-mournful, disconsolate, modern chromatic modulations heard on such occasions are sometimes enough to fill the heart with a sadness that is actually incompatible with faith in the resurrection!!

As to the responses, there is no prohibition (as far as I am aware) against accompanying them; but I would strongly urge the adoption of the best custom among church musicians—one that is spreading—which is **never** to accompany any responses. The organ frequently encourages and covers a bad fault which with a choir easily becomes an inveterate habit, viz., that of starting the responses tardily and drawing them out in a slovenly manner. Organists would do well in such cases, and in all other cases, to omit the accompaniment and give their attention to directing the singers in these responses, in order to insure immediate, prompt, clean-cut and uniform answers to the priest from the **whole choir**, and not straggling, half-hearted replies from a few.

There is a false notion prevalent among some people that in their instrumental pieces organists are permitted to play almost anything they find in organ books, and, moreover, they imagine that one is perfectly free to use at non-liturgical services the type of music condemned for liturgical functions. Let us see. From the *Motu Proprio*, I, 2, we glean that sacred music must possess in the highest degree the qualities proper to the liturgy, particularly **SANCTITY AND GOODNESS OF FORM**, which will spontaneously produce the final quality of universality. Sacred music must be **HOLY**, excluding all profanity both in itself and in the manner in which it is ex-

ecuted: it must be **TRUE ART**, possessing goodness of form; it must be universal in the sense that, notwithstanding national characteristics which affect the music, "nobody of any nation may receive an impression other than good" from any and all ecclesiastical compositions.

To safeguard the first requisite holiness, the *Motu Pr.* (II, 5.) ordains that the musical compositions of modern style which are submitted to the Church must "contain nothing profane, be free from **reminiscences of motifs adopted in the theatres**, and be not fashioned **even in their external forms** after the manner of profane pieces." That all this applies to instrumental as well as vocal music, to non-liturgical as well as liturgical functions, can admit of no doubt, since the necessity of such qualities and restrictions lies in the very nature of things. For instrumental music in church forms a part of sacred music, and its purpose is similar to that of vocal music. Pius X (*M. pr.*, VI, 18) says in plain words that "**the sound of the organ as an accompaniment to the chant in preludes interludes and the like... must participate in all the qualities proper to sacred music** as above enumerated." One of the rules for the Roman Province, promulgated by the Cardinal Vicar of Rome Feb. 2, 1912, says: "Organists shall use **only approved music**, even for their **preludes and interludes**." Again, the purpose of music at non-liturgical services is essentially the same as at the liturgical functions; though the restrictions in the latter are greater, since liturgical functions will not permit us to deviate from the **letter**, any more than from the **spirit** of the liturgy.

(To be continued).

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## Palestrina at the Metropolitan Opera House and on 22nd Street

Who would have believed it possible? PALESTRINA'S MISSA BREVIS, RENDERED BY THE METROPOLITAN OPERA HOUSE CHORUS AT THE METROPOLITAN ON GOOD FRIDAY!!! But it is a fact nevertheless, and the Chorus under the direction of Maestro Giulio Setti covered itself with glory in the rendition of the great polyphonic composition. On another page (36) will be found the criticism of the work of this body of singers in the rendition of the works of classical period, represented by such Catholic Composers as DE PRES, NANINI, DI LASSO, and AICHINGER. This revival of the works of the contemporaries of Palestrina is worthy of more than ordinary consideration for we are here confronted by the bare facts viz.; THAT WE ARE OBLIGED TO GO TO THE OPERA HOUSE TO HEAR CATHOLIC CHURCH MUSIC WHICH WE SHOULD BE HEARING SUNDAY AFTER SUNDAY IN OUR CHURCHES; AND IN NOT ONE CHURCH IN THE ENTIRE COUNTRY WAS A PALESTRINA MASS GIVEN DURING HOLY WEEK OR ON EASTER SUNDAY!! Instead, we were treated in so many instances to performances of semi-operatic compositions which the artists of the opera themselves disdain.

True artists of the Giulio Setti type, appreciating the manifold beauties and the sublime spiritual character of the Palestrina compositions welcome every opportunity to present to non-Catholics or a mixed audience the masterworks of the writers of a typically Ecclesiastical school.

Our organists and choirmasters on the other hand, eschewing the legitimate music of the church TURN TO OPERATIC COMPOSITIONS such as the SEXTETTE FROM LUCIA and the TRIO FROM ATILLA in order to give their embryo prima donnas an opportunity during the liturgical functions to practice for the stage.

Here is the Holy Father pleading that the true music of the church be adopted by his children for use during the liturgical functions and we heed him not!—But those who are under no obligation whatever to obey him in these matters are the first to realize the fundamental truths which he has enunciated and they appreciate to the highest degree the great artistic heritage given to the Church by these masters of the polyphonic period.

It is not only at the Metropolitan that we hear genuine Church music sung but also on Twenty-Second St. (N. Y.), where a body of enthusiasts under the direction of a renowned Swiss Composer, Ernest Bloch, have gathered together for the study of these works for a purpose at least not motivated by any religious impulse.

A writer in the "New Republic" (Paul Rosenfeld) gives the following absorbing account of the movement for the awakening of interest in the works of Palestrina and his contemporaries; he heads his article "PALESTRINA ON 22ND. ST." and proceeds as follows:—

"Fortunately for the success of the venture, a conductor was available. Apart even from his rich creative power, M. Ernest Bloch is an exception among musicians. He belongs neither to the large class of those who have a remarkable intellectual grasp of their métier and are nevertheless incapable of incorporating it in a performance, nor to the equally large class of those who have an exquisite gift of interpretation, but want catholicity of taste. He belongs to that very small company of musicians who are at once fertile and thoroughly acquainted with the masterworks of their art. And it was an imagination like his, independent of all musical routine, that was required for such an enterprise. For the tentative of the People's Music League was unconventional completely. There was no idea of 'performance' connected with it. The weekly meetings were not to be rehearsals for some concert in Carnegie Hall, with choristers in pink silks and starched shirts. They were to be an end in themselves. Every Monday evening at eight o'clock, the auditorium of the Manhattan Trade School on Twenty-second Street was to be open to all those who wished to come and learn to sing the old polyphonic music. There were to be two hours of work that was all.

"So bold was the project that one doubted whether it could meet with any sort of success at all. Palestrina, Vittoria, Joaquin des Pres, those shadowy dim musicians, to be sung by anybody who wished to learn to sing them! The thought was ludicrous. One had always been made to associate these masters with "concerts of old music," with special occasions far removed from the roar or ordinary existence, with an atmosphere of erudition and primness. It seemed wellnigh impossible that such rare and subtle music could be taught to a chorus of amateurs in, say, as work-a-day a place as the auditorium of the Manhattan Trade School. Palestrina and Twenty-second Street were mutually exclusive, one was sure. And yet, to those of us who assisted at those first meetings, when the chorus of the People's Music League was being born a few weeks ago, it was evident that whatever might hamper the progress of the movement, it was not the fact that there was unrelatedness between music and audience. For none existed. Once more, the senselessness of making compromises, of trying to "go down"

(Continued on Page 55).

## NOTES AND GLEANINGS

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**THE PASSING OF ROSSINI**


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Mr. Ernest Newman in a recent article in the *Observer* entitled "The passing of Rossini," is "simply astounded" at the shocking taste of our grandfathers and fathers in appreciating the operas of the above named Italian composer. "What, we ask in amazement, could the lovers and fighters, and stricken souls of 1810 and 1840 find in this sort of music to thrill, or sustain, or console them?" And again, "That men who wrote works like *Semiramide*, or *Moses in Egypt*, and those who not only listened to them seriously, but were thrilled by them, are quite beyond our comprehension.... We cannot understand how normally intelligent people could take this music seriously as the expression of what they felt about life." Comic operas like the "*Barbieri*" might be taken seriously, but Rossini's serious operas were comical.

We fancy, however, the key to the mystery that baffles Mr. Newman may be found in a difference of public mentality prevailing in the periods he speaks of—a difference partly due to its being not only "normally intelligent" but on the whole more normally healthy. We had not contracted the habit of morbid introspection and self-analysis that has since supervened, and owes much of its development to the spread of misty, philosophising, subjective literature made in Germany and Russia, which finds its counterpart in other arts. Our forebears went to the opera to be "thrilled," no doubt, but with pleasing, graceful, simple melodiousness in skilful orchestral setting (together with vocal virtuosity) such as even Mr. Newman allows to Rossini. They did not go "seriously" to seek an "expression of what they felt about life," but were only too glad to forget their everyday sensations for an enjoyable hour or two. "Stricken souls" found solace, not in "renewing griefs" in terms of music, but rather in distraction from them, and were not so thankless as to greet the composer with "roars of laughter"—the only meet tribute, as Mr. Newman considers. The "fighter," perhaps "fed up" with the din of war, sought repose to his nerves, not a fresh discordant conflict. As for "the lover"—if alone, he could read his love into anything and if attended by the centre of his affection, the quality of the music in progress would have been quite a minor consideration. Such being the unexact demand of the listeners, "the men who wrote" furnished the supply, and were appreciated accordingly.

Average-Victorian music-lovers would have thought it no respite from the struggle of life to wrestle with a deep musico-psychological

problem. To-day, the jaded mind is constantly invited to strain itself in an effort to decide whether the babel of weird sounds proceeds from design, or from the vulgar fact that specially made tubas, the trombones, trumpets, and "all sorts of" brass and percussion "music" have miscounted their bars of rest and re-entered the fray contrary to plan. Moreover does not the enthusiastic orchestral *impresario* of our day often harbour the delusion that all is gold in the glittering army of listeners? Is he not apt to gauge the situation by the takings at the ticket bureaux and to overlook the people in the crowded stalls and balconies who are reading novels—by no means as serious as the music rendered—and putting in a formal clap as the final crash breaks into the sex-problem presented by the author's heroine? Does he realise how many of the "enthusiastic" auditors are make-believe dilettanti who would be hard put to distinguish some syncopated movement in an acknowledged classic from a "rag-time" melody? Doubtless all this is rank heresy to the initiated, yet it is the secret heart-creed of many more patrons of music than dare to own up to the teeth of fashion.

One can, however, feel more sympathy with Mr. Newman's perplexity about folk who, when Dvorak's "*Stabat Mater*" is available took—and perhaps still take—seriously the religious (?) music of Rossini's—the jubilant marching of the "*Cujus animam*," with its opportunity for a tenor's "topper" note, the dance-like triptip of the humble petition, "*Sancta Mater*," and the "*Inflammatum*"—suggestive of the abandon of a jilted fury. (But the opening "*Stabat*" and the plaintive "*Quando Corpus*" might be pleaded in mitigation of sentence). Mr. Newman allows the "oratorio" to be good as mere music. Hence its popularity may have been due to the fact that not one in a thousand English hearers understood the Latin text or else that they paid no heed to the preposterous English libretto designed to quiet the scruples of Protestant Deans pledged to avert "*Mariolatry*." For it could hardly be contended that English men and women of today take their religion more seriously than those who lived in the first half of the nineteenth century.

"The Universe" (London).

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**SECULAR HYMNS**


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There is to be a weeding-out of the riff-raff from the church hymnals if so harsh a term may be employed in this connection. Ministers and choirmasters agree that there is much in the hymnal that does not appeal to the worshiper who goes to the sanctuary for the

express purpose of engaging in devotional service. It is not uplifting, for instance, to hear the reverent poems, the creation of mighty minds, sung to the tunes employed on Southern plantations. There may be method in the madness of those who sing sacred words to "Suwanee River" and "Marching Through Georgia," but there certainly is only a small measure of dignity to be attached to such combinations. It is quite absurd to hear an organist play a love song in opening the church service or to give some well known ditty rendition while the congregation is worshipping with its offering. Not long ago a congregation heard the organ peal out in the music of "Last Night the Nightingale Woke Me," a love serenade pure and simple, and the playing caused a titter among those in the pews who knew better, while it shocked others who had heard bands and orchestras, victrolas and player pianos play it numerous times and on other occasions. (Exchange).

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### LITURGICAL CHURCH MUSIC

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It is not perhaps generally known that many of our city churches have been for years past slowly but surely modelling the musical programs for their services after the pattern set by the late Pius X. of blessed memory. One may find the Proper of the Mass (many years ago completely ignored) sung either to the melodies of the Vatican Gradual, or, at least, sung "recto tono" in more than forty churches whilst the harmonized music selected is in full accord with the famous Motu Proprio of St. Cecilia's feast of 1903.

In the new Church of the Blessed Sacrament at Seventy-first street and Broadway great preparations are being made musically for the dedication of the wonderful fourteenth century Gothic edifice under the immediate direction of Dr. H. Becket Gibbs, who has been "imported" for this special purpose. The Schola Cantorum meets every day, and the official choir will consist of over thirty voices, boys, male altos, tenors and basses forming the personnel. In the meantime the services are being rendered by a few men on strictly liturgical lines, including liturgical Vespers every Sunday at 4 p. m. Interest is already being displayed in the ancient chants as restored in the Vatican Gradual, especially in the Graduals and Alleluias which were sung in their entirety for the first time at the Midnight Mass.

In connection with this movement it is interesting to note that Dr. Reginald Silby, late of Westminster Cathedral and of St. Patrick's, Washington, D. C., has come to settle here and will shortly associate himself with one of the prominent churches where this great work is being carried through to an assured success. Great encouragement is

being given to the movement by Monsignor Guinan and many others who are particularly interested in such matters.

(Catholic News, N. Y.)

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### THE MUSIC AT ST. PATRICK'S CATHEDRAL

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#### New York City

The great gray pile at Fiftieth Street, St. Patrick's Cathedral, is one of the city's noblest sights. And it is safe to predict the music one hears at this church will seem as noble as that of any church service one has ever heard. Yet there is little that can be said about it, for of course it follows the prescribed lines of the Catholic service; its excellence is rather one of quality than of novelty, and excellence in music should be rather heard than talked of.

The organ was made by Roosevelt about sixty years ago. Since the publication of the Papal bull which prohibited the use of women's voices in Catholic services the choir has of course been made up of men and boys. The conditions which the bull was designed to remedy were never prevalent in America, so that it seems rather a pity that Catholic organists' opportunities in this country are still so circumscribed by it. In Europe itself, indeed, the situation is different to-day from what it was when the bull was published.

To Mr. Ungerer, the organist at the Cathedral, it seems probable that we are on the eve of profound changes in Catholic church music. He uses many of the modern Italian works, especially those of Bossi, Pagella and the men of the Cecilia School in Rome; but he feels that the only really desirable church music which is being written to-day is but a reproduction of old models. Those who have attempted the writing of really original new music have failed. Strauss did but out-Wagner Wagner and Reger did not have lasting greatness; Busoni and Debussy have done much with new scales, but what does it all amount to? Church music, like music in general, needs the energy of new life, and Mr. Ungerer feels a renaissance or at any rate a distinctly new development must be at hand. But he does not venture to predict what its nature will be, and the "man in the street," ignorant of these issues, will not cavil at the splendid music for which Mr. Ungerer is responsible.

DOROTHY TEAL,  
in Musical America.

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**PROGRAMMES**


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**Wilmington, Del.**


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On Easter Sunday the Cathedral Choir of 30 boys and fifteen men under the direction of Joseph E. Curren rendered for the first time in the Wilmington Diocese the *Missa Pontificalis* by Don Lorenzo Perosi (Director of the Sistine Chapel Choir, Rome).

The musical program was liturgical throughout and the work of both boys and men was highly commended by all. The newly-installed organ was heard to the best advantage in the accompaniment (which Perosi has so beautifully elaborated), of this semi-polyphonic composition.

The blending of voices and remarkably pure tone quality evinced by the boys was also the subject of much favorable comment. Rev. John J. Dougherty, the rector of the Cathedral, is manifesting great interest in the development of his choir and is giving full encouragement to the efforts put forth by his choirmaster and the individual singers. A general atmosphere of enthusiasm has thus been engendered which promises well for future great results.

The example given by the Cathedral Choir in providing genuine liturgical programmes has already been productive of great good throughout the entire diocese. A model seating arrangement has been provided for the choir loft which enables the choirmaster to see all his singers and afford the members of the choir ample space for kneeling and sitting. (A photograph of this model arrangement will be included in the July issue of the *Catholic Choirmaster*). (Ed.).

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**Harrisburg, Pa.**


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The Cathedral Choir under the direction of Joseph D. Brodeur gave a thoroughly liturgical programme on Easter Sunday and also provided suitable music for the Holy Week Services including the Service of the Three Hours' Agony on Good Friday. The new Choirmaster and his singers are presenting model liturgical programmes on Sunday including the Proper of the Mass and the proper Vespers.

Mr. Brodeur is gradually increasing the repertoire of Masses and motets, and through the co-operation of the Rt. Rev. Bishop and the support of the Rector of the Cathedral, Rev. D. J. Carey, is achieving results of a permanent nature.

The Easter programme included *Schmidt's Mass in A*, liturgically edited by Montani; *Regina Coeli*—15th Century melody and the *Victimae Paschali*, by Bottazzo.

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**Philadelphia, Pa.**


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**SPLENDID MUSIC AT THE CATHEDRAL  
HOLY WEEK**
**Seminarians Render Beautiful Liturgical  
Programme, Including Works of Famous  
Masters.**

That music is the handmaid of liturgy, as outlined in the *Motu Proprio* was exemplified in the Cathedral during Holy Week by the students' choir of St. Charles' Seminary, whose singing both at the obsequies of the late Archbishop Prendergast and at the enthronization of Archbishop Dougherty won not only the praise of local critics, but also the admiration of visiting prelates and clergy.

This was the first time that the students sang the entire programme during the Holy Week.

Rev. James A. Boylan, D. D., the energetic and capable director of music at St. Charles' Seminary, Overbrook, has accomplished amazing results in the short time he has been in charge.

To thousands in and near Philadelphia the attendance at the *Tenebrae* on Wednesday, Thursday and Friday afternoons of Holy Week has become an institution. In former years the Cathedral choir sang the responsories, but last week all were rendered by the seminarians. The psalms lamentations and responsories were rendered by the seminarians.

**The Programme.**
**PALM SUNDAY**

Blessing of Palms—

*Hosanna Filio David* - Gregorian — *In Monte Oliveti* - G. B. Martini — *Sanctus* - Gregorian — *Pueri Hebraeorum* - Gregorian — *Procession Antiphons* - Gregorian

*Mass* - Proper Gregorian — *Commun* - *Mass for three male voices* - L. Perosi — *Motet - Tenebrae Factae Sunt* - Croce.

**WEDNESDAY**

*Tenebrae*—

*First Responsory* - Martini — *Second Responsory* - Perosi — *Third Responsory* - Perosi — *Miserere* - Jacovacci — *Benedictus* - Perosi — *Christus Factus Est* - Palestrina.

**THURSDAY**

Solemn Pontifical Mass—

*Proper* - Gregorian — *Kyrie and Gloria* - Perosi — *Credo*—No. 1 Vatican Kyriale — *Sanctus*—No. VIII - Vatican Kyriale — *Benedictus*—No. VIII. - Vatican Kyriale — *Agnus*

**Dei - Perosi — Pange Lingua—Third Mode - Gregorian**

**Tenebrae—**

**First Responsory - Perosi — Second Responsory - Perosi — Third Responsory - Schaller — Fifth Responsory - Croce — Miserere - Jacovacci — Benedictus - Perosi — Christus Factus Est - Palestrina.**

#### FRIDAY

Mass of the **Presanctified—**

**Improperia - Palestrina — Vexilla Regis - Gregorian — Tenebrae — First Responsory - Perosi — Second Responsory - Perosi — Third Responsory - Schaller — Sixth Responsory - Auctore Ignoto — Miserere - Jacovacci — Benedictus - Perosi — Christus Factus Est - Palestrina.**

#### SATURDAY

**Kyrie—No. XI - Vatican Kyriale — Gloria - Perosi — Haec Dies - Ravanello — Sanctus - Perosi — Benedictus - Perosi — Agnus Dei - Perosi.**

#### Chicago, Ill.

Sacred Concert given by St. Alphonsus Choir under the direction of Oscar Dies. — The Programme included the following numbers:

St. Alphonsus Boys Choir, Altos and Men.

**Corvertete - (1532-1594) - di Lasso — Jesu dulcis memoria (1542-1613) - Vittoria — O bone Jezu (1514-1594) - Palestrina — Benedictus - Palestrina.**

#### Choir a Cappella

**Programme Note—**In the old Cathedrals of Europe where the walls have echoed and received these sublime masterpieces, this music is regarded as a priceless treasure. It is a peculiar fact that in many of our larger churches Palestrina, Vittoria or di Lasso are almost unknown.

**Cantate Domino - D'Indy — Gloria (a cappella - 5 Part) - Thielen.**

#### Philadelphia, Pa.

#### POLYPHONIC PROGRAMME AT THREE HOURS' AGONY

**Palestrina Orlando, di Lasso and Vittoria's Works at Our Mother of Sorrows'.**

A programme of rare musical interest was presented by the choir of men and boys at 'Our Mother of Sorrows' during the Three Hours' Agony. It embraced several examples of polyphonic compositions of the great masters, Palestrina, Orlando di Lasso, Vittoria and others, whose genius developed the forms that have been the standards in musical art ever since, and gave to the Church a rich

heritage of true music so admirably expressive of the spirit of the liturgy.

The programme of musical numbers follows:

**O Domine, Jesu Christe - Palestrina — Tristic Est Anima Mea - Palestrina — O Head All Bruised and Wounded - Bach — Adoramus Te Christe - Orlando di Lasso — Tenebrae Factae Sunt - Palestrina — Popule Meus - Vittoria — Ave Verum - Mozart.**

The music was under the direction of the Rev. William B. Kane.

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#### CHICAGO, ILL.

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#### ST. PATRICK'S CHURCH

Rev. William J. McNamee, Rector

EASTER SUNDAY, 1919.

Solemn High Mass (10.45 o'clock)

**Vidi Aquam - Chant — Processional—Christ the Lord is Risen Again - J. Lewis Browne — Introitus—Resurrexit - Chant — Kyrie—(Mass in A—Liturgically adapted - Cesar Franck — Gloria - Cesar Franck — Graduale—Haec Dies - Chant — Alleluia - Chant — Sequentia—Victimae Paschali - Pietro Yon — Credo—Missa Solemnis - J. Lewis Browne — Offertorium (a) Terra Tremuit - Chant — (b) Regina Coeli (15th Century) - Arr. by Montani — Sanctus et Benedictus - Ashmall — Panis Angelicus - Cesar Franck — Agnus Dei—Missa Solemnis - Browne — Communio—Pascha Nostrum - Chant — Recessional—O Filii et Filiae - Palestrina.**

**Benediction of the Most Blessed Sacrament**  
(after the Noon Mass)  
(Congregational Singing)

**O Salutaris - Ancient Melody — Tantum Ergo - Chant — The Divine Praises - Browne — Te Deum - Chant.**

Combined choirs of 120 voices. J. Lewis Browne organist and choirmaster.

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#### PHILADELPHIA, PA.

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#### ST. PATRICK'S CHURCH

On the occasion of the celebration of the Golden Jubilee of the Rt. Rev. Monsignor Kieran, rector of St. Patrick's Church, the choir of men and boys, recently rendered the *Missa Pontificalis* of Don Lorenzo Perosi. The choir also sang the proper of the mass and a liturgical motet at the offertory.

Rev. William Murphy is the director of the choir and Miss Norah Burke, supervisor of music at the Catholic Girls' High School, is the organist.

PALESTRINA AT THE METROPOLITAN  
OPERA HOUSE AND ON 22ND STREET

(Continued from Page 50).

to the public, was demonstrated. The folk who composed those little gatherings were no different, save, perhaps, in the fact that they were able to read their parts, from those who sing My Old Kentucky Home at the assemblages of the Community Chorus. Yet M. Bloch did not have to sit long at the piano and explain the motets that had been chosen. Even the first evening, the amazing thing happened that a work of Joaquin des Pres, one of those Ave Marias that are as sweet and serene and luminous as some fresco of Fra Angelico's as well as a motet of Palestrina's, were sung. For those of us who heard that singing that evening, it was as if, after the unreality and sterility of the season of concert-giving in New York, music had been heard again. The singing was rude, the voices uncertain. But, at least, the art of music was functioning again. And we knew that if only a small portion of those who wanted and needed to sing as these people had sung could be brought to those meetings in the Trade School, if only New York could be told of the lovely and living thing that had been set going in its midst, 'flowers would indeed spring from our earth.'

## A GREGORIAN VISITATION

A "Gregorian Visitation" by Dr. Harold Becket Gibbs has just been completed at the Convents of the Sacred Heart at Rochester, N. Y., Grosse Pointe, Mich. and Detroit of the same State. This is accordance with the plans of the Reverend Mother Vicar Moran, now of Kenwood, Albany, N. Y. who, last summer engaged this expert to go the round of all the Houses in this Vicariate. Three days are spent in each House and classes in the Liturgical Chant are held at frequent intervals throughout the day. All have been well prepared for this visit so that the work of Dr. Gibbs was more or less of a supervisory character. A similar visit was also made to Providence, R. I., where classes were held from 5 till 6. Private instruction occupied the evening hours. Genuine enthusiasm was reported from all Houses so that it may safely be asserted that the Religious of the Sacred Heart are doing their share in the propagation of Church Music as understood by Pius X and the present Supreme Pontiff.

From the 23rd. to the 30th. inst. Dr. Gibbs will visit the Novitiate Kenwood, Albany, N. Y. where, in addition to the private classes public lectures will be given each day from 4.30 to 6 p. m. It was discovered at Detroit that these public classes were appreciated by Clergy and Sisters alike so that their continuation is an assured part of the programme.

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CHRISTUS FACTUS EST for four equal voices, a cappella, as sung in the Baltimore Cathedral .....	.20
Same for four mixed (S. A. T. B.) voices .....	.20
EGO SUM PANIS and TANTUM ERGO, two equal voices arrangement .....	.15
O SALUTARIS two equal voices; TANTUM ERGO, three equal voices, arrangement .....	.15
TOTA PULCHRA, four mixed (S. A. T. B.) voices arrangement .....	.15
VESPERS for CHISTMAS, four equal voices, falso-bordoni a cappella, as sung in the Baltimore Cathedral .....	.30
VESPERS for EASTER, four equal voices, falso-bordoni a cappella, as sung in the Baltimore Cathedral .....	.30
CANTICA trium Tenebrarum Officium in Hebdomada Sancta, four equal voices falso-bordoni a cappella, as sung in the Baltimore Cathedral .....	.25

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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**

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

**Dues**

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

**Subscription**

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

**Contributions**

Many generously inclined persons who have the success of this movement at heart are making contributions in addition to the payment of dues, in order that the work may be carried on. All donations will assist materially in furthering the work and will be greatly appreciated and duly acknowledged.

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

**APPLICATION FOR MEMBERSHIP**

**The Society of St. Gregory**  
OF AMERICA

I desire to make application for membership in

**THE SOCIETY OF ST. GREGORY OF AMERICA**

Enclosed please find remittance for annual dues (\$1.00) and yearly subscription to the "CATHOLIC CHOIRMASTER" (\$1.00).

Please give full name and address and other particulars concerning activities in the field of Church Music.

