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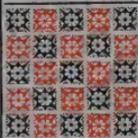
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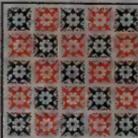
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# Church Music

VOL. II

MAY, 1907

No. 4



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## THE ART OF ACCOMPANYING PLAIN CHANT.

By Max Springer,

Organist of the Royal Abbey of Emaus, Prague.

TRANSLATED FROM THE GERMAN BY THE BENEDICTINE FATHERS, CONCEPTION, MO.

(Continued.)

### Inversions of the Chord of the Seventh.

First inversion.      Second inversion.      Third inversion.



14. **Chords of the Ninth.** Earlier theorists speak also of chords of the ninth, even of collateral chords of the ninth. Such a chord was generally constructed on the dominant seventh alone. We put it here for the sake of completeness:



In reality, however, this chord is nothing else than a suspension over the octave.

## CHAPTER IV.

15. **Influence of the Diatonic Element on the Choice of Chords.** A closer examination of the characteristics of the diatonic element considerably limits our choice in the chords enumerated above. This element results from the natural succession of tones, the recital of which produces in the hearer a pleasant feeling of repose and satisfaction. That the diatonic scale is founded on nature can easily be proved by experiment. No matter how uncultured in music, a man of musical hearing will always sing the diatonic scale with unerring certainty.

Hence, *naturalness* is the first characteristic of the diatonic system. From this naturalness, since it includes simplicity, clearness and repose, springs *independence*. It remains for us, therefore, to determine the influence which these two attributes exercise in the choice of chords. The interesting experiments and calculations to which the two-fold vibrations of a musical string has been subjected (it swings namely as a whole and also in its aliquot parts), have led to most astounding results. Besides the *principal*, fundamental tone of the chord, a series of *secondary* tones may be distinguished, the most prominent of which are the tones of the diatonic major triad. These higher tones accompanying the fundamental tone (which, therefore, is not a single tone, but a

chorus of harmonic tones) are called secondary tones (overtones, partial tones, harmonics) and sound along in progressive order as follows:

20.

Fundamental tone. Partial tones.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

In applying this grand chord of nature to our triads, we may observe that the major triad is the most natural and most agreeable in sound, for it consists of the first four partial tones (1, 2, 3, 4). The minor triad appears as natural chord only in the partial tones 5, 6, 8.

There are three major triads in the diatonic scale, on the I., IV. and V. degree. Dominant and subdominant triads are most closely related to the tonic and themselves, because the tonic is the connecting link of both. These three are called principal triads; they contain all the tones of the scale, so that by themselves they suffice for the accompaniment of any simple melody which remains within the limit of the scale.

The most natural pieces of music, as dances, marches, simple folk-songs, etc., seldom have any other harmony than the principal triads.

The naturalness of the diatonic element clearly directs our choice to the chords most appropriate for the accompaniment, namely, in the first place, to the principal triads, next to the secondary triads of the diatonic normal scale and, of course, also to their inversion. Hence, the more simple, clear and tranquil the harmonies are, the more suitable they will be for the accompaniment. It was chiefly by the use of triads in their root positions, intermingled with chords of the sixth, which were more closely connected by suspensions and passing chords, that the old masters (Palestrina, Viadana, Vittoria, Gabrieli, Orlando de Lasso, etc.) attained that wonderful harmony which characterizes their compositions and which exerts such an extraordinary devotional effect upon the heart of the hearer.

16. This principle of simplicity, clearness and tranquility, peculiar to the scale, forbids the use of discords. *Concords* (primary, fundamental or principal chords) we commonly designate triads which consist of a major or minor third and a perfect fifth, hence only consonant intervals; *discords* (secondary chords) triads which contain a dissonant interval. Among the discords, the principal one is the chord of the seventh, which, like all other discords, requires a resolution in a concord (chromatic chords are excluded *a priori* according to the first fundamental law). The law forbidding sevenths allows, as we shall see later on, some modifications. After these remarks, we may formulate the inference from the first fundamental law as follows:

**I. Corollary.** The naturalness and independence of the diatonic element direct us to the triads and their first inversions as most suitable for the accompaniment of Plain Chant and exclude discords as less becoming; or: *natural melodies call for natural harmonies.*

This law admits of reasonable exceptions, provided the diatonic element be preserved. "*Exceptions confirm the rule, principles must be laid down clearly*

and distinctly; their application in specific cases must be governed by discretion, prudence and moderation."<sup>6</sup>

17. **Pure Four-Part Harmony.** The student of harmony has devoted himself chiefly to the construction and regular connection of chords over a figured bass and has acquired the rules for a quiet and connected progression of the middle parts. The upper voice (soprano) came into consideration only in as far as the general rules of chord connection influenced its formation. To construct a bass to a given melody was a matter of secondary importance.

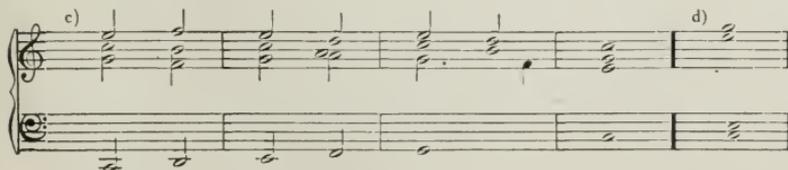
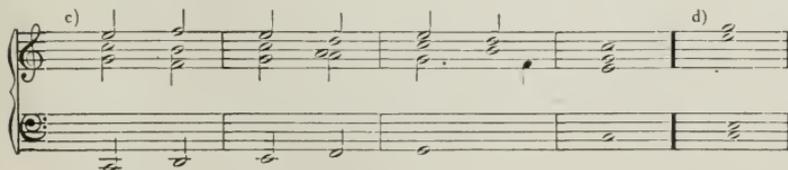
Starting from the fundamental law: "*For the sacred melodies, the best accompaniment is just good enough,*" we require that the principles of pure four-part harmony be strictly applied to the accompaniment of Plain Chant. Here we have occasion to put briefly before the student the most important rules for a good progression of parts. We further intend to dwell upon the application of certain chords and the conditions under which they may be introduced inasmuch as such chords influence the rendition of the Chant and are depending upon a befitting progression of the bass.

## CHAPTER V.

18. **The different parts should not be too far apart.** Excessive distance prejudices the euphony and tone color of the chords and renders them apparently hollow and severe. It will be well, then, not to have more than an octave between the upper parts. Should they occasionally pass over this limit, measures must be taken to reduce the distance as soon as possible.

Examples as shown in No. 21 produce a bad effect:

21. a)  b) 

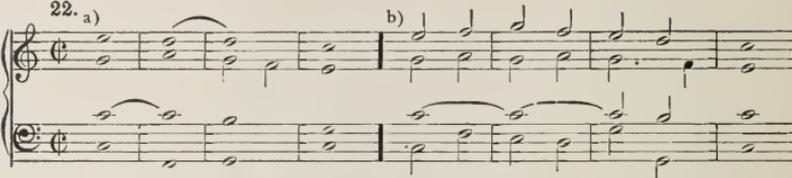
c)  d) 

The musical examples are presented in two systems. The first system contains examples a) and b), and the second system contains examples c) and d). Each example consists of a treble and bass staff. Example a) shows a wide interval between the middle parts. Example b) shows a wide interval between the soprano and alto parts. Example c) shows a wide interval between the tenor and soprano parts. Example d) shows a wide interval between the tenor and soprano parts.

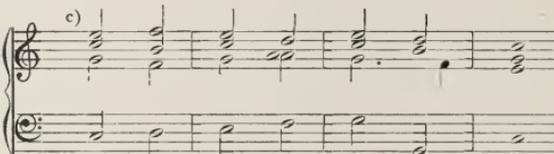
These examples are to be condemned, notwithstanding the correct progression of parts. At *a* the distance between the middle parts is faulty, because it is too great; at *b* the distance between soprano and alto; at *c* between tenor and

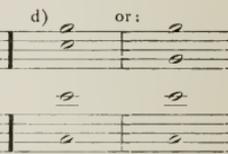
<sup>6</sup>Kienle, Choralschule, page 4.

bass. The effect produced is very bad when the middle parts are very far apart, *d*. We can easily avoid such drawbacks by properly transposing the respective parts, as may be seen from examples 22 *a* and *b*.

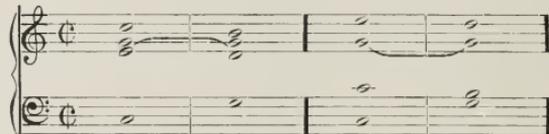
22. a) 

b) 

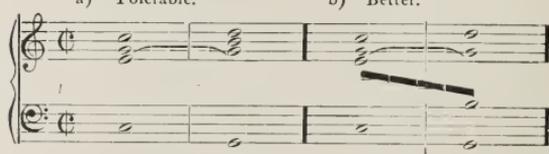
c) 

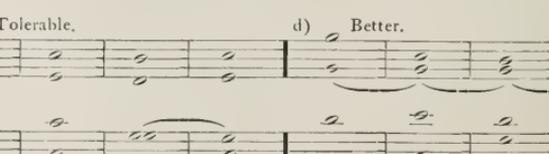
d) or: 

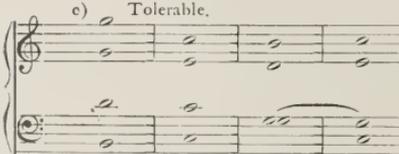
19. A tone common to two chords to be connected is best retained in the same part, whilst the other parts move to the nearest tone of the new chord. The observance of this rule contributes much to a smooth and natural progression of the parts.

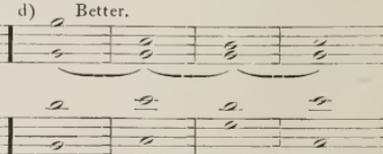
23. 

Often a change from close to open position and *vice versa* will be advisable.

24. a) Tolerable. 

b) Better. 

c) Tolerable. 

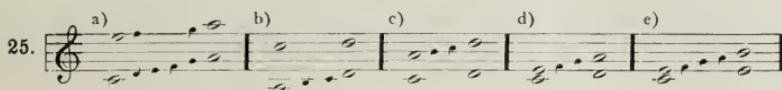
d) Better. 

In Ex. 24 *b* and *d* are decidedly better, as they further the interests of a correct movement of the parts.

20. **Movement of the Parts.** Parallel motion in the parts should be carefully avoided. The reason for this restriction is apparent, for such a progression of chords begets many faulty successions, which could easily be remedied by oblique and contrary motion. These faulty successions consist chiefly in hidden consecutive octaves and fifths. We are thus compelled to enter upon a discussion of this often-treated theme.

A free and natural chord connection without hidden consecutive octaves and fifths is an impossibility. Only such hidden consecutive octaves and fifths are to be avoided as produce a bad effect.

Hidden consecutive octaves and fifths arise, when two parts move in similar motion from different intervals to an octave or fifth; *e. g.*:



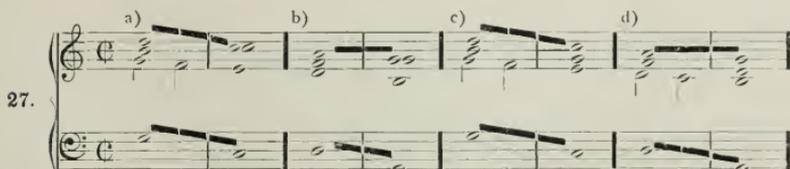
In Ex. 25 we have at *a* hidden octaves entering *disjunctly* (by skips); at *b* and *c* hidden octaves in which one part proceeds to the octave *conjunctly* (by steps of a second) and the other *disjunctly*; lastly, we have hidden fifths at *d* and *e*.

21. **Hidden consecutive octaves** in the outer parts are out of place when one part ascends a whole step, and should be evaded if possible.

Not advisable.



When the upper extreme descends a whole step, the hidden octave is less offensive, provided the progression of parts be otherwise faultless.



In Ex. 27 *a* and *b* are allowable, *c* and *d* not good, on account of the parallel movement between the parts.

When one extreme descends conjunctly to the first or second inversion, whilst the other moves disjunctly to the octave of the bass, the ensuing hidden octave produces a very bad effect. Progressions as in Ex. 28 are not allowable.

28.

Allowed, however, are all hidden consecutive octaves, when one extreme moves by a half step to the root or the fifth of the chord, to which the other proceeds disjunctly.

29.

In Ex. 29 *a* is good, *b* less good, on account of the hidden consecutive fifths in disjunct movement.

Hidden consecutive octaves which move disjunctly should be avoided in all parts. The change to different positions of the same chord is allowed, in spite of the parallels which may result.

30.

Hidden octaves between an *inner* and an *outer* part are to be rejected when the former proceeds to the octave of the bass conjunctly. Contrary motion in the bass produces a better effect.

31. a) Not to be rejected. b) Better.

22. Hidden consecutive fifths should be avoided whenever two parts proceed disjunctly to a perfect fifth, as in Ex. 30 *a* 4. The consecutive fifth in 30 *b* is allowed by the same rule as the consecutive octaves.

Hidden consecutive fifths should, as a rule, be avoided when the upper part proceeds to the perfect fifth by skips and the lower by a whole step. They are allowable when the lower part moves only a half step.

32. a) Not good. b) Good.

When the upper part moves conjunctly to the fifth and the lower part disjunctly, the fifths thus arising may be unhesitatingly admitted, provided the movement of parts be otherwise correct.

33. a) b)

In Ex. 33 *a* is good, *b* less good, on account of the ascending parallel movement in all parts and the hidden octaves between tenor and bass.

The above remarks about hidden consecutive fifths and octaves extend only as far as it is deemed necessary for our purpose. Absolute rules for the admittance or rejection of similar parallels in four-part instrumental harmony cannot be given. Such progressions are allowable when they sound well, and are to be avoided when they sound bad. The faulty progressions pointed out above should be avoided as much as possible. After all, refined musical taste and mature experience will strike the golden mean.

23. **The Second Inversion.** In the first corollary (page 18) we laid particular emphasis on: "The triads and their first inversions." We must add the following: Second inversions (chords of the *sixth and fourth* or  $\frac{4}{2}$ ) are some-

what soft and imperfect in tone character, and hence are less suitable for the accompaniment of melodies so full of strength and vigor as those of Plain Chant. The second inversions, therefore, should be used only in rare instances, and even then with caution. As their unprepared appearance on the accented beat always produces the impression of a final cadence, they should, as a rule, occur only as *passing chords*.

The second inversion has the character of passing harmony:

1. When the root of the inversion has been prepared;
2. When the fifth of the original chord appears as a passing note.

34.

a)

b)

c) Di - xit Do - mi - nus Do - mi - no me - o. or: Do - mi - nus Do - mi - no me - o.

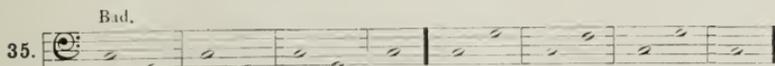
d)

Occasionally it may also be employed over a stationary bass (compare Ex. 34 d).

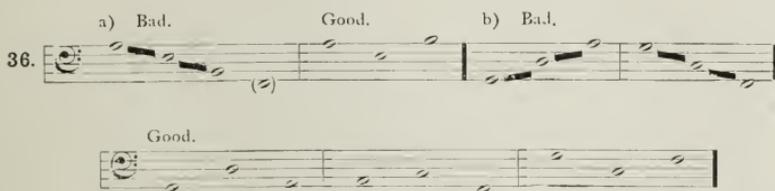
Ex. 34 c shows how the second inversion may be used in the accompaniment of Plain Chant.

24. **Progression of the Bass.** Special attention must be given to a good progression of the bass, which is the foundation for a correct movement of the parts. We make it a general rule that in the bass all intervals may occur which are allowed in singing. The more melodious the progression of the bass is, the more beautiful and excellent will be the accompaniment.

Hence we must avoid above all: Successive skips by fourths or fifths, either upward or downward from the tonic. Such skips produce monotony and a poor succession of harmonies.



The succession of three notes descending by fourths is not advisable, neither is the succession of three notes descending or ascending by fifths. Such skips are contrary to the acknowledged rules of melodious progression and can easily be evaded, as may be seen in Ex. 36.\*



## CHAPTER VI.

### Discretion in the Use of Diatonic Dissonances.

25. Regarding the avoidance of secondary harmonies, we may add the following hints:

a. Owing to its smooth and dignified character, the *diminished triad* on the VII. degree of the major scale is well suited for choral accompaniment. Hence it is often found in the sacred compositions of the older masters. This triad is commonly employed only in its first inversion, because it sounds best in that position; the second inversion cannot be used for our purpose.

b. Dissonances, as is well known, produce not only agitation, emotion, tenderness, etc., but they often *serve to enrich the composition with a more solemn character, a livelier rhythm and a closer connection of chords*. It has never yet entered the mind of theorists to question the appropriateness of suspensions in the accompaniment of Plain Chant, although they are essentially dissonant. Why, then, should dissonant chords that can be treated as suspensions be rejected? To forbid their use would be inconsequent. As proof, we adduce the following example:



\*For an example of a smooth melodic progress of the bass see the Gradual *Misit Dominus* and particularly the Verse *Confiteantur*, Chapter XXIX., Ex. 253.

The *d f c* over the bass note *d* is, in reality, nothing but a seventh harmony on the II. degree, with the fifth omitted. Hence it matters not, whether *c* is explained as a seventh or as a suspension. Both must be treated alike; being dissonances, both must be prepared and resolved. We are of the opinion that *diatonic dissonances* of this kind, introduced for the purpose of producing a smooth connection of chords, are not always to be rejected and accordingly lay down the following rules:

Secondary seventh harmonies (the dominant major seventh is to be avoided as much as possible on account of its soft, insinuating character) composed of a minor triad and a minor seventh, may be used occasionally:

1. When they are prepared and introduced by passing chords and resolve into a diatonic triad;

2. When their effect approaches that of a well prepared suspension.

The first case occurs in Ex. 38.

38.

38. Musical notation for Example 38, showing three resolutions of a seventh harmony (a, b, c) in different time signatures (3/4, 3/2, 3/4).

We notice how the resolution of the seventh, which has been prepared and introduced conjunctly, is effected in *a* by the seventh descending according to rule; in *b* by the seventh being sustained; in *c* by the seventh ascending conjunctly.

When a seventh harmony with the seventh sustained is resolved into a diatonic deceptive cadence, the dissonance of the seventh vanishes almost entirely, and progressions, such as occur in Ex. 38 *b*, may be admitted without hesitation. When the bass of a chord of the seventh progresses upward to its resolution, it is often well to allow the seventh to ascend. (Compare Ex. 38 *c*.)

The following example, 39 *a*, illustrates the second, and 39 *b* the third case. No objection can be raised against such successions of chords.

39.

39. Musical notation for Example 39, showing two resolutions of a seventh harmony (a, b) in 3/4 time.

## SOME SUGGESTIONS AND A FORECAST.

AT a moment which finds so much discussion with regard to the *Motu proprio* of the Holy Father on Church Music, often unfortunately by persons who should hesitate to question his decisions in this or any other matter, it may not be amiss to consider a few facts which may have escaped general attention.

The idea has somehow got abroad that in giving to the world this notable document, Pius X. was not acting on his own initiative, but was influenced by Maestro Perosi and others. It is true, the Holy Father and Don Perosi are the warmest of friends, but it is also true that the Pope has entertained the views which have now made him world-famous. He is not, as some claim, an enemy of modern music; he simply desires music for the Church which will not, in effect, turn the house of God into a theatre or a Protestant conventicle. It cannot, for instance, be claimed that the Father of the Christian World is a foe of grand opera; his earnest contention is that it shall be left to the opera house, not introduced into the Church and warbled down from the choir loft.

That some reform in church music was vitally needed has been obvious to sincere souls for years. Who of us has not been amazed at some of the things to which we have been obliged to listen? Not content with bringing the music originally written for the theatre into the house of God, a few singers actually dared, and occasionally yet dare, to introduce words and music written by Protestant composers especially for use in Protestant meeting-houses. Even with the strict command of the Holy Father staring him in the face, a soloist who, while a Catholic, has much distinction on the worldly stage, boldly sang "Nearer My God to Thee" during the celebration of a Requiem Mass, a few weeks ago in a Western city. Here in the East, an excellent Catholic lady has for several years been warbling "One Sweetly Solemn Thought" as a solo at Requiem Masses. It, too, is Protestant and written for Protestant purposes. In another Eastern city recently another soloist very impressively rendered a non-Catholic sacred song entitled "Face to Face" during a Requiem Mass. A couple of years ago, according to statement, a Catholic young man sang "The Heart Bowed Down," from Balfe's Opera, "The Bohemian Girl," while a Requiem Mass was in progress. In Europe conditions could not claim to be much better. In some prominent churches in England it is not unusual to hear "Quando a te Lieta," from Gounod's "Faust," and the "O Star of Eve," from Wagner's "Tannhaeuser," arranged as an "O Salutaris" and sung during the Mass. Reginald De Koven's love song, "Oh Promise Me," is even yet frequently given at Nuptial ceremonies in some of our churches, on both sides of the ocean. In a Western church some time ago, according to statement, the love song, "I'd Offer Thee This Hand of Mine" was fitted to English words (sacred) and sung at the close of the Mass.

These are but a few instances of the many that could be cited, but they are sufficient to prove that abuses had become rather general. It was against such as these that the Council of Trent protested as far back as the sixteenth century.

Music, by its mysterious action on the mind, can transport us to an atmosphere purely spiritual, or draw us to a condition of soul that is revolting in its realism. Can anything be grander than the emotion produced by listening in some Cathedral aisle to the glorious strains of Palestrina, sung under the *bâton* of a lover and a master of his art, or can anything give a more lofty idea of the power of music? Would it not be possible to give a Palestrinian Program *occasionally* in the *large cities* of the country, and thus let the public, as well as the music lovers, hear and judge of its suitability to the church and its power as art? It would seem that the present moment is shaping opportunities in that direction. It was recently announced that the Paulist Fathers had formed in Chicago a "Choristers' Society" composed of one hundred boy singers, who are preparing to give Oratorio. In Cincinnati there exists a *Schola Cantorum* in which two hundred boys are being trained. Such organizations give hope for the future. If people had more opportunities of hearing compositions of the Palestrinian School, there would probably be less difference of opinion among those who are either prejudiced in favor of the modern style of church compositions, or who do not care to devote the time and attention requisite to the carrying out of the reform scheme, and those who are fighting against heavy odds to eliminate the abuses to which the liturgical text has been so often subjected. It is more than probable that a reverent and first-class production of such programs would result in popularizing the purest and noblest form of ecclesiastical music.

The selection of masses sung by mixed choirs might also be happily improved. It may of course be difficult for some pastors, even of prominent churches, to see their way to carry out the commands of the Holy Father as promptly as they could wish, circumstances compelling them to retain a mixed choir; but in such cases they might make a selection of music that would approach the requirements of the *Motu proprio*, and at the same time avoid those execrable productions in the guise of sacred music to which congregations are sometimes forced to listen. I speak from the layman's standpoint. Feeble imitations of Weber, Hummel, Farmer and others, without a tittle of the talent of these composers in their construction, may be heard in some of our Metropolitan Churches, notwithstanding the admonition (evident in the report of the Commission on Sacred Music) by His Grace, the Archbishop of New York, "that the music be such as not to attract to itself the attention of the hearers, so as to become a source of distraction from the divine service to which it must be entirely subservient as an aid to devotion."

Surely in a country of such growing musical culture there are to be found many willing hearts and voices ready to aid in fulfilling the wishes of the Holy Father, who commands that the music should be "good in itself" and also "adapted to the power of the singer, and always well executed." His instruction is plain and clear, and is directed to Catholics the world over. Of course much of the success or non-success of a choir depends on the choirmaster. His vocation is certainly a noble one, and if he shall put his heart as well as his brain into his work, his achievements should be excellent. It is Dr. Haberl who says, "No matter how great his musical talent otherwise may be, he who cannot identify his way of thinking with that of the Church as expressed in her liturgy.

and who fancies that he adequately discharges his duties by merely making music, whilst a religious function is being gone through, is deficient in one of the most important qualifications for his position." Many a great achievement has come from a humble beginning, and, as there are many excellent compositions which would come within the scope of an ordinary choir, a skilful treatment of these would be satisfactory as a beginning and would possibly be a first step toward ultimate excellence. It were a mistake to expect supreme results at once. We must first use the materials at hand. There are several masses, motets and Benediction services written in the prescribed style of composition, which, if well sung, are infinitely more impressive than indifferent renderings of tawdry and theatrical effusions. They also tend to cultivate a taste in both singers and listeners for the form of ecclesiastical music which must eventually be the outgrowth of Pius X.'s mandate; for, "like the stars in the vast circuit of their appointed path, God's purposes know no haste and no delay." Palestrina's theory that "church music should always be dignified and should never contain anything exciting," should be a good one to follow. It is said of his Marcellus Mass that "its apparent simplicity lies in the fact that its profound mastery of technical resources conceals its superb art. The polyphonic writing is matchless in its evenness; every part is as good as every other part. The harmonies are beautiful, yet there is apparently no direct attempt to produce them. But above all other qualities stands the innate power of expression in this music. It is, to use the words of St. Ambrose, 'as if the composer has brought the Angelic host to earth.'"

What nobler model could any of our clever and aspiring musicians of the present day wish to imitate? Though much has been and is being done in the matter of compositions which come within the pale of the Church's sanction, yet there is still a high plane to be reached before we can begin comparisons with the great of the past. Gounod says: "Genius is a tumultuous river always ready to overflow its banks; talent builds quays for it." Palestrina's "Missa Papae Marcelli" is considered the best example of his genius, and the most perfect embodiment of Church music. It is noted for its sincerity of purpose and exemption from all earthly passions; its style being the purest form of liturgic polyphony. This work has never been surpassed. It is well said that the perfection to which Palestrina has brought ecclesiastical music leaves it unequaled, "either in its devotional effect or its fitness for the service of the Church."

It may not be amiss to suggest to those who would be inclined to scoff at the idea of Plain Chant, that they go to some Cathedral during Holy Week and listen to the melodies sung to the Lamentations during *Tenebrae*, and the "Exsultet" sung on Holy Saturday. If these people cannot find a more than earthly beauty in these grand old recitatives or a meaning deeper than mere extraneousness, then it is evident that there was a very cogent reason for the reform now being urged.

These Plain Chant melodies were considered sufficiently great to be introduced with imperishable success into the oratorios, cantatas, and similar works of some of the greatest masters of modern times. The mighty Sebastian Bach considered them not unworthy of adaptation to his genius, producing in consequence works which, up to the present, have stood unrivaled.

Given fifty years' adherence to the models proffered by the Church, what will the result be even here in the United States? There will be a development in the sphere of ecclesiastical music such as we can now scarcely conceive possible. There will be an unfolding of pure white beauties, fair as the petals of a fragrant rose. Gradually as music lovers become conversant with the ever-old, ever-new ideal, there will be an awakening to its merit, and ultimately the dawn of the present will brighten into a glorious day. And may we not look yet farther on? May we not glimpse a time when the descendants of the races now thronging America, inspired by the ideals of the Church, and trained in the "Sweet artistry of sound," will give to the service of God new Palestrinas, holy and strong and masterful as the age to be?

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### THE HISTORY OF BOY CHOIRS IN RELATION TO CHURCH MUSIC, TOGETHER WITH SOME CONCLUSIONS.

**I**N its very earliest existence the Church perceived that singing was an integral part of its worship. Many passages in the "Acts of the Apostles" as well as in the "Epistles" refer to the singing of hymns and psalms in the Christian Service. Even though it be not confirmed by historical testimony, there are most acceptable reasons for believing that the first Christian melodies had their origin in the Song of the Temple. Indeed these liturgical songs naturally suggested themselves to the Apostles and to the members of the Christian faith who were converted from Judaism; for they bore no evidence of that distorted and profane style of music which served as an accessory to the licentiousness of the Roman games. Forkel<sup>1</sup> says in regard to this circumstance: "*Christians could not make use of music which showed so many moral defects and which had become so degraded as to be merely a means of luxurious and sensuous pleasure; it could not be permitted to enter into a Christian service, where the heart of man should be uplifted to a decorous sense of godliness and veneration. Christian sects were forced therefore to seek a different species of music, something more fitting and more capable than the Roman fashion, as a vehicle for their sentiments.*" Boys had already taken part in the services of the Jewish Synagogues. These boys, who must be sons of Levites, were allowed to enter the Temple only when the singing was to take place "*in order to give variety to the songs of the men by the fine quality of their voices.*"<sup>2</sup> Thus did the Christians, in their religious chant, receive assistance from this custom of the Jews. We are therefore not surprised when in the Apostolic Constitutions (*lib. VIII. c. 9, 10*) we find the following:<sup>3</sup> "*Porro in singulis horum, quae diaconus proloquitur, populus respondeat: 'Kyrie eleison'—et ante cunctos: 'pueri.'*"

<sup>1</sup> History of Music, Vol. II., pages 86-87, § 7.

<sup>2</sup> Forkel, History of Music, Vol. I., page 108.

<sup>3</sup> Cf. Gerbert, De Cantu et Musica Sacra L. I., cp. II., No. 3.

Even when the Church in the earliest centuries fought her mightiest battles against the heathen powers and had little thought for artistic church song, much less for schools for the same, we find that a deep interest for it did exist. In proof of this theory, and in addition to the extract just quoted, the following vouchers appear:

a) In the Theological Seminary in Alexandria in the year 202 Origen taught music in the most approved style.

b) St. Basil spoke in praise of music and church song as follows: "*O sapiens magistri inventum, qui artem qua simul caneremus et utilia disceremus, excogitaverit.*"

c) St. Ambrose, Patriarch of Music in the church of the Western Empire, won for himself undying gratitude for his efforts on behalf of church song.

d) St. Augustine was of the opinion that the use of church song was prescribed by Christ and the Apostles: "*Cuius (sc. cantus) ipsius Domini et Apostolorum habemus et documenta et exempla et præceptum.*"<sup>4</sup>

e) St. Cyprian expressly declares that singing should not be interpreted by poor, uncultivated voices (*inconditis vocibus*). In early times *lectores, cantores φαλλαι ὑποβολεῖς*, who belonged to the *Ordines minores* were chosen for this work.

This evident interest on the part of the Church leads us to conclude that the Holy Fathers left no means untried to secure as singers persons who were distinguished not only by their natural aptitude in the matter of ear, voice and musical intelligence, but also by their virtues, steadfast faith and churchly spirit and manner; so that the faithful, transported as it were into heaven by the sublime mysteries of the sacrificial altar, should receive, through the singing of these model singers, the illusion of hearing the celestial choirs. Certainly such a conclusion is warranted; for, scarcely had the Church reached a peaceful period, than we see the greatest attention paid to singing, and particularly to the singing of boys.

The shepherds of the Church did not remain blind to the fact that, could they but have capable and inspired singers, imbued with the significance of their calling, singers who believed in their hearts all that they sang with their lips, and showed in their acts that which they believed, a lasting culture and far-reaching education would be achieved. The Holy Fathers recognized this, and therefore took promising boys betimes into the service of the Church and kept them under special observation. For instance, according to the records of St. Cyril, St. Theodore was instructed in his early youth in singing, and St. Nicetius, Bishop of Lyons, caused boys of tender age to be trained, for religious duties, in general learning and in singing.<sup>5</sup>

In the course of time an urgent need arose of some sort of institution where singers could be educated to fill the requirements of the Church, and "Singing Schools" (*scholæ cantorum*) were regularly established.

<sup>4</sup> Ep. 119.

<sup>5</sup> Cf. Smedding, "Boys' Seminaries," pages 79-80.

There is scarcely any doubt, as Forkel says, but that church music was the real cause of the rise and growth of all institutions of learning. On account of the music in churches being altogether sung in Latin, sufficient instruction was given in that tongue to enable the choristers to understand the meaning of the words they sang. Therefore all the early schools were intended for those boys who were gifted in music and who could be utilized in church services. Instruction in many other matters came later, and the real impulse toward better education in most places appeared after the Thirty Years' War, the enormous disturbances of which aroused the intellectual world to great activity.\*

As in so many other matters, the Catholic world took a brilliant lead also in the establishment of singing schools in Rome. According to historical evidence the first singing school in Rome originated under Pope Sylvester (314-335). As there was no special fund for each individual church in the city to support a choir, Pope Sylvester, on the advice of Onuphrius<sup>7</sup> founded a singing school, to be supported by the community and presided over by a Principal or Cantor. His duty was to instruct the chosen boys in singing, reading, the Scriptures—and in good manners. Pope Hilarius (461-467), it is said, followed the example of his predecessor, Sylvester, as far as interest in singing schools was concerned. We may assume, however, that although singing was much encouraged in the then existing cloister schools, these first efforts were confined to a very limited circle until Pope Gregory the Great (590-604) undertook to extend the culture of singing. In this article we are only concerned with the services which this great man rendered to church music, and especially to boy choirs. His endeavors differ very essentially from those of his predecessors; they are much more thoughtfully planned and therefore more comprehensive in their results. In regard to the question which particularly interests us, Johannes Diaconus, his biographer, says: "He founded a style of singing which is to-day followed in the Roman Churches. He fixed a certain sum to be set aside for the maintenance of singing schools and selected two homes for them, one near St. Peter's and the other by the Lateran Basilica. To this day (ninth century) one can see the couch on which he rested (he was never in robust health) while he himself instructed the boys in pure singing (*bel canto*) according to the letters and neumatic notation,—also the rod with which he threatened and sometimes punished the indolent or unruly ones." As to the fundamental conditions in these schools, quite young boys with fresh, sweet voices were taken from the public schools and entirely cared for by these institutions.\* The Papal Chamberlains were chosen from these boys; they could even rise to the dignity of subdeacons, but no higher, for their priestly obligations must not interfere with their entire consecration to music. So much stress did Pope Gregory lay upon the uninterrupted development of the art of singing. Soon after Gregory's death, however, we see this high ideal no longer sustained. We are informed

\* Forkel, I., c. II., p. 29, § 26.

<sup>7</sup> Cf. Forkel, I., c. II., p. 143, § 65.

\* Orphanotrophia.

by Anastasius<sup>9</sup> that several of the pupils of the school became great dignitaries. Among these were the Popes Sergius II., Gregory II., Stephanus III., and Paul I. The Cantor sometimes obtained high honors, even becoming a Bishop, and enjoyed great distinction in Rome. He also had much influence, as is confirmed by the Protocol of several papal elections. It appears in a document signed by the Cardinals and the Roman Clerics, by whom the election of Callistus II. as Pontiff in 1119 was confirmed, "that the said Callistus was a Cantor of the singing schools."

After the good example set by the Papal authorities in Rome it followed that, Christianity having taken such deep root in various countries, imitators sprang up, and in the course of time singing schools were founded elsewhere; naturally, always under the patronage of Rome. "Directly or indirectly, starting from the singing schools in Rome, others were established everywhere. They soon spread over the entire world." Thus in Ireland the example was followed by Patricius, in England by Alfred the Great; and foremost of all, at the Palatine School founded in France by Charlemagne, the students received the very best instruction in music available. Aurelianus certifies that in his time singers were held in the greatest esteem; that great pains were taken with singing, and that church festivals were celebrated in the most dignified manner; they were magnificently conducted, and in order to have the greatest assistance from their choirs special schools for them were founded patterned after those in Rome. Johannes Diaconus tells us, however, that these results were not very rapid nor were they easily obtained. The singing masters sent from Rome encountered many difficulties. They found most unskillful methods of using the voice and such roughness of tone that the beautiful Gregorian melodies were never rendered with pure and agreeable intonation. "To speak hyperbolically, one may say that the voices of these peasants roar like the thunder. How can they reproduce delicate melodies when their beer-drinking throats give forth tones that sound like carts tumbling over one another down a stairway?"<sup>10</sup> Rome was obliged therefore to send teacher after teacher, till the desired cultivation was reached. Under such circumstances the zeal of Charlemagne was indeed providential. How he loved music we learn from his biography. He often appeared in the singing schools, and even helped the instructors in their labors. He caused Eginhard to collect the folk-songs of the German poets. In many parts of his extensive kingdom he founded singing schools and incited the Bishops to do likewise. When he discovered that in different parts of his realm the Gregorian Chant was rendered in different ways, he at once took measures to put a stop to those variations by complaining at Rome; for, he said, it was not proper that the people who were united under one faith should have different ways of rendering the Liturgy.

Among the schools which at this time gained prominence in the art of training boy choristers were those at Fontenelle, Reichenau, Hirschau, Regens-

<sup>9</sup> Lives of the Popes.

<sup>10</sup> Johan. Diac. Life of Gregory, II., Chap. VII.

burg, Hirschfeld, Mayence, Corway on the Weser, St. Emeran, Trier, Prüm, and Fulda under Rhabanus Maurus. The latter was a most highly educated man, particularly in music, about which he was so enthusiastic that he considered it the most noble and useful of all branches of learning. There was also the school of Pomposa where Guido of Arezzo taught, 1102-1137, and in Lyons the celebrated school of Bishop Leidardus; also in Paris, Chambray, Toul, Dijon, Metz, Orleans, not to mention numberless others connected with Cathedrals and Cloisters; for instance at Clugny, where Odo, a renowned choral teacher, resided.<sup>11</sup>

The most famous of all the schools which were founded by emissaries from Rome was without doubt the one at St. Gall. P. Anselm Schubiger, O. S. B., says of it that nowhere in Germany, and perhaps not in all Europe, was any other singing school in existence which produced so many capable graduates in music in so short a time. One of the most careful and successful instructors sent out from Rome was one Romanus, who, with his colleague, Petrus, settled in St. Gall. The latter, however, soon removed to Metz, where he also established a school. To appreciate the high plane at which the art of singing was kept at St. Gall, it is sufficient to mention the names of Romanus, Marcellus the Irishman, Radpert, Notker Balbulus (Stammerer), and his pupils Tutilo, Notker Labeo, the Ekkehards, Hermann Contractus (later actively engaged at Reichenau) and Wipo, famous through his Easter Sequence: *Victimæ paschali laudes*.

We find the following rules in some notes of instruction handed down to us for the interpretation of the Gregorian Chant at St. Gall: "*Everything which disturbs the singing is strictly forbidden. Voices which imitate or resemble improper sounds, Alpine Yodlers or mountaineers, the singing of women or the cry of animals, are unworthy of the sacred service of God, and are banished once and for all from His holy Temple. All those who indecorously hurry the music or those who deliver the syllables with intolerable clumsiness like millstones rolling up a hill, are not competent to take part in the rendering of sacred song or to judge of its beauty.*" "*We have collected these rules from the teachings of the masters,*" these notes declare, "*and we must adhere to them with tireless energy, and then will we be able to praise God in Psalms and Hymns and sacred songs from the bottom of our hearts with a truly devotional spirit.*"

Boy choristers were made useful at St. Gall in various ways. Those who in early life were consecrated to the Lord and accustomed to the discipline of the cloister and the wearing of ecclesiastical robes, were instructed in Psalmody and singing from notes according to the doctrines of Charlemagne. Their voices combined in a choir were not only used with the male chorus, but separately and alternately with them; on festival days they sang the responses while the male choir sang the Liturgy itself. We find traces in Notker Balbulus' time of the custom of having the Sequence sung responsively by the men's voices and the boy choir. It is written in the Sequence for the Saturday before Septuagesima, "*Brethren, now joyfully sing Alleluia! And oh, ye boys, answer ever Alleluia! Now sing together Alleluia!*" Thus also the Sequence *Surgit Christus cum*

<sup>11</sup> Gerbert, tom. I.-II., p. 1, Chap. II.

*trophaco*, composed in the form of a dialogue, was sung alternately by the choir and the combined chorus, and closed with Wipo's *Victimae paschali laudes*.

The boy choirs were specially utilized in the oft-occurring processions, and the youthful voices seemed to possess a peculiar charm and freshness when heard in the open air. For this reason they were made to take part in the Sunday processions around the cloisters when they sang the Litany and the men sang the responses.

The boys were rewarded for their labors by a yearly festival, which took place on Holy Innocents' Day, not only at St. Gall, but at many other Cathedral and Cloister schools. These most encouraging and touching occasions which had been celebrated since the tenth century were intended to give special honor and joy to the choir boys. It arouses peculiar emotions to read the account of the holiday in Schubiger's school at St. Gall:

The most modest and industrious boy was chosen as leader of the choir, and as an emblem of his dignity received a staff similar to that carried by the Abbot. It was his privilege to select two of his companions as assistants. The entire Divine Service was conducted by the boys. They discharged the duties of the canonical office of the day and sang at the celebration of High Mass. In the afternoon a festival procession followed, with solemn Stations and Blessings until at the second Vesper the words *deposuit potentes de sede* in the Magnificat occurred; the staff, brief symbol of his importance, was then taken from the presiding boy and thus the festivities were brought to an end. On this day everything possible was done to add to the enjoyment of the boy-scholars. An example like this shows how the singing of boys was respected and cared for, and how well the possibility of awakening the love of sacred music, as well as preserving and uplifting the standard, was understood at this school.

We must not suppose, however, that the school at St. Gall was the only one where the training of boy choirs was encouraged. The above-mentioned schools prove that in Germany and in neighboring countries this spirit was quite general, and remained so throughout the Middle Age. In the school curriculum of those times, in the *trivium* (grammar, rhetoric, logic) and the *quadrivium* (arithmetic, geometry, music, astronomy) music had its fixed place. To give a picture of the state of musical culture at the close of the Middle Ages, it may not be out of place to quote what Janssen says in the first volume of his "*History of the German People*":

An instruction book which Johannes Cochläus, Rector of the School of St. Lorenz in Nuremberg in 1511 wrote on music and singing, is very characteristic of the musical culture of those times (1500 A. D.). It is such a learned work that we must wonder how it could have been used in a school. And yet it was written explicitly for the school boys at St. Lorenz, who, with the pupils of other city institutions, held an annual musical tournament on St. Catharine's Day before competent judges, and were obliged to perform a Mass under the leadership of their Rector. Musical tournaments were quite common in the schools of Germany at that time.

To be sure, those days of prosperity were followed by times of decadence. In the Church, however, interest in the singing of boys never declined, but remained the same through all ages. Even though here and there some communities became careless and indifferent to the traditions of the olden times, the Church never suffered this to continue, but raised her voice in protestation against any deterioration. The proof of it lies in the dispensations of the Church

meetings as well as of the provincial and diocesan Synods and the orders of some of the Popes and Bishops in regard to boys' seminaries up to quite recent times. They show how important it was to the Church that boys should be trained in religious music for Divine Service. We will cite a few instances of the many proclamations issued.

Among the councils which took the question of boy choirs under discussion was the Council of Valentine III. in the year 855. It says:

Following the example of our predecessors in discussing the consideration of church schools for singing it is ordered that (*ut de scholis ecclesiasticæ cantilenæ iuxta exemplum prædecessorum nostrorum aliquid inter nos tractetur . . .*); the one under Innocent III., with the celebrated and brilliant Lateran IV. (in 1215) confers upon the same subject; also his immediate successor, Pope Honorius III.<sup>12</sup> With these rank the Council of Trent and the decisions of its twenty-third session. Although these Councils do not concern themselves directly with singing schools it is plainly evident that the value of boys' singing was warmly appreciated by them. They referred to boys' schools and desired that boys of twelve years of age should be educated in the seminaries as high as to the rank of Clerics. The Fathers knew very well that with the establishment of such schools the problem of music in the churches would be easily solved. We find therefore in the arrangement of the curriculum a course for church song. In the Council of Trent<sup>13</sup> we find: "In order that they (the boys) may be more conveniently instructed in church discipline they shall always have a shaven crown (tonsure) and wear clerical clothes and be taught the grammar of music, the reckoning of church days and other useful knowledge."

For reasons which need not be here discussed these orders were not entirely followed in Germany; at all events those active reforms which the Council of Trent so admirably inaugurated, came to a standstill in the eighteenth century. If those decrees could have been literally carried out, if boys' seminaries could have been founded and supported, it would have been an inestimable blessing for church music. The Cologne Council of 1862 would not have been obliged to say that only through the establishment of singing schools could it come to pass that the fine old traditions of church music which had been so long neglected could be resuscitated. Meanwhile though the ordinances of the Council of Trent in regard to education in church music did not realize their purpose to any large extent, still many good results were perceived. On account of them a new music school was started in Rome, 1570, to instruct young people in Harmony and Counterpoint. Some years later this music school took the name of a Congregation Society under the protection of St. Cecilia.<sup>14</sup> We observe numerous orders of provincial and diocesan Synods immediately following the Council of Trent or in somewhat later times.

a) The Cologne Diocesan Synod held under the Elector Ferdinand, Duke of Bavaria, in 1612, ordered: "*On Saturdays and evenings before festival days, whenever possible, the boys shall be instructed in the Gregorian Chant.*"

b) In the Statutes of the "*Düsseldorfer Christianity*" of 1621, revived in 1675 by the Elector Philip William, we read: "*Pastors shall take care that the sacristans and schoolmasters instruct the young in Latin and German church songs.*"

<sup>12</sup> Cf. Muratori in chronic. Johannes Diaconus, Vol. I., p. 11.

<sup>13</sup> Session 23, cp. 18 de reform.

<sup>14</sup> Musica Sacra, F. X. Witt, 1868, pages 73-75.

c) Herman Werner, Bishop of Paderborn, at the Diocesan Synod of 1688, directed that "*in addition, this Synod admonishes that the Gregorian Chant shall be taught in the Latin Schools.*" In many dioceses the rule existed that the teachers should instruct in singing every evening, and that on Sunday evenings and holy day evenings a *Salve Regina* should be sung by the pupils.

d) The last provincial Council at Cologne, in 1862, stipulated *pars. II: de disciplina eccles.*, in that important chapter XX.: *de cantu ecclesiastico*, after the expressions in regard to the exclusion of women's voices from liturgical song, as follows: "*In order that the necessary soprano voices shall not be lacking, boys' voices shall be trained for this purpose, as has already been enjoined upon pastors of churches. It has also been stated how the funds for these choral schools are to be provided.*"

Besides all these orders a number of unofficial ones exist issued by various Popes and Bishops. Krieger<sup>15</sup> tells us that Pope Urban V. in the year 1362 employed in Toulouse a special singing master for five boys who rendered the so-called *Discantus* at the service. The innovation excited so much admiration in France that it was largely imitated and schools were founded to cultivate this fashion. Pope Julius II. in a Papal Bull, Feb. 19, 1513, ordered that besides the twelve boys of the Papal choir twelve more should be educated and instructed in music. In 1538 six boys were introduced into the choir at St. Maria Maggiore at Venice. We are informed in Baimi's report that in 1551 Ferrabosco and Palestrina were appointed (*magistri puerorum*) successors to Arcadelt. In 1561 Palestrina instructed three, and afterwards four, choir boys at Santa Maria Maggiore for sixteen Scudi (dollars). These instances prove undeniably how deeply the interest in boy choirs had taken root.

Many Bishops in Germany directed that youths, or a portion of them in all schools, particularly in the Latin and Cloister schools, should take part with the priests and singers in the Mass as well as in the Vespers and Compline, so that they might become familiar and able to be trusted with all parts of the Divine Service.<sup>16</sup>

The late Cardinal Sterkz, Archbishop of Mechlin, wishing to follow as nearly as possible the decree of the Council of Trent, ordered that a most thorough system of instruction in choral singing should be inaugurated, even in the youngest classes, and uninterruptedly continued. Prof. Janssen wrote for this purpose a very useful book upon the Gregorian Chant which Smeddink translated into German.

Should we in these times wish to profit by such examples, the old order of school precepts and customs would have to be revived, and not only instruction in singing be given, but all school children should be taught how to take part in the musical portion of a liturgical service.

It remains for us now to see what inferences are to be drawn from this brief survey of the history of boy choirs. Could we gather none, then the un-

<sup>15</sup> *Musica eccles. Cathol.* p. 157.

<sup>16</sup> Smeddink "Apology of the Latin Choral," 1853, p. 51.

doubtedly delicate task of solving this problem would be even more delicate. For of what practical use is the mere statement of historical facts if one cannot learn from them?

a) 1. It may be observed at the outset that the above quoted *data* demonstrate very plainly how false the assertion is that the Catholic Church has never fostered Art; that where she ruled, there Art did not flourish. History shows that, as in every other province of Art, so also in music, exactly the contrary is the case. Under the wings of the Church the Arts have always blossomed and flourished. The highest of the Arts is Music; the highest branch of music is Song; the highest Song is the Liturgical—the Church Song. The Church has ever fostered this noblest of arts. And just in those mediæval times which have been so disparaged, the noble branch of church music was most highly cultivated. From our standpoint we can therefore boldly throw down the gauntlet before such despicable calumny, or gaze with pity upon such lamentable ignorance.

We recognize then from the foregoing proofs that it is a fallacy to suppose that nothing can be accomplished with boy singers, or that it is thankless to attempt it. No, our ancestors have done great and wonderful things with boys' voices and boy choristers. They founded schools where boys were conscientiously instructed in singing; and under enormous difficulties, with constant labor and ceaseless practice, they arrived at magnificent results. Should we regard as unattainable that which they achieved? Even though we are working under unfavorable conditions at present, the toil will not be expended in vain.

In the training of boys' voices everything depends on using the right method. The right one may lay the foundation for an excellent singer in an ordinary voice, while the wrong one can completely destroy valuable material and retard or entirely hinder development in a beautiful voice. The most important points in the building of a boy's voice are, smooth connection of the chest and head voices, skillful management of the transition from one register to another, correct breathing, and above all *piano* singing. A boy who cannot sing *piano*, but who always shouts, is as good as lost to art.

b) We will quote a few rules in regard to boys' singing from a little book, "*Breviarium Musicum*," by Johann Quirsfeld: "*Short Hints How to Teach Singing to Boys Quickly and Easily*":

1. When a boy begins to sing he shall not shout with full tone, but let the voice sound softly at first, and then gradually louder and louder; and he shall not let it sink, but continue the same degree of power until the end.

2. The higher the song reaches the more soft and delicate must the voice sound; the mouth must not be opened wider or the tone expanded with full force.

3. An exaggerated way of opening the mouth disfigures the boy's face and his voice. For the less the mouth is opened the more lovely is the quality of the tone produced.

4. Yet care must be taken that the boy does not sing through the teeth; and by too wide opening of the mouth the tone is pressed against the palate and through the nose.

5. When rapid runs occur he shall not simply breathe out the tones, but attack each one with a distinct tone, not from the chest, which is very harmful to the lungs, but with the throat, using the palate slightly.

6. A fault which sounds very badly is when a boy changes the sound of the vowels, for instance, *laudote* for *laudate*, *o* for *u*, or *i* for *e*.

c) We gather further that the Church employed men and boys separately or alternately for the liturgical chant. This fact adds weight against the theory that women's voices are more suitable for the service. We see that the Church chose boys' voices for the liturgical chant, not women's voices.

We can touch but briefly upon the question of authority for the use of women's voices in the Catholic Service, and will only say that the matter was decided in the church province of Cologne in the Council of 1862. It is worth while to cite from this Council as to their decision, for we see that the Churchly traditions and practice were adhered to: *Pars II. cp. XX. de cantu eccles.* "We desire and command that from henceforth women's voices shall be excluded from church choirs." Also: "It is sufficiently well known that until recent times it has not been the custom to introduce women into the choirs, because the choir which serves the priest has a part in the liturgical action, and as women are excluded from the altar service they have therefore no place in the choir." In these words we arrive at the fundamental reason. The Liturgy is entrusted to the priests (men); of this Liturgy the choir is a constituent portion, and hence the words of the Apostle's *Mulier taceat in ecclesia*, in regard to the Liturgy remain in force. This has even been observed in the Church,<sup>17</sup> and even though we find that some of the ancient Fathers, for instance Ambrosius, Gregory of Nazianzus, Chrysostomus, and Zenobius decreed that women could take part in the Psalmody, the simple fact of the matter is that the singing of Psalms was not at that time liturgical, but more in the nature of folk-singing. The exclusion of women's voices had reference therefore only to the liturgical portion and not to the rest of the Divine Service. When, as is much to be desired, our beautiful Psalms become real folk-songs, when at Vespers and at Compline the whole congregation are able to answer the priest, there will be no objection to the participation of women in this portion of the service. These are sufficient arguments to show what authorization ever existed as to women's voices in the choir.

If we are to touch upon the question of relative merits of boys' and women's voices we must candidly say that both have undoubtedly their particular excellences and their defects. Let us see what opinion is expressed by one or two competent judges. Von Dowmer says:<sup>18</sup>

Boys' voices are harder, less flexible and melodious than women's voices; their timbre has far less roundness, softness and richness. Still they possess a penetrating quality which (when toned down by good schooling) gives them an advantage over women's voices in certain kinds of music; for instance, the utter absence of worldliness or passion in boys' voices makes them more desirable or suitable in many cases for figured song or church music. . . . The passionless character with just a slight tinge of manliness which they possess lends to religious music a more ideal coloring. Boys' voices yield a more profitable and reliable result. Boys are more confident, more energetic and take firmer hold of a thing. Women's voices, on the contrary, develop decidedly more roundness and richness of tone, are softer, fuller and far more expressive, flexible and mellow. The richness and brilliancy of a well-balanced women's chorus can never be replaced by boys' voices.

<sup>17</sup> Numerous vouchers in Gerbert's "De Cantu, etc., etc.

<sup>18</sup> "Elements of Music," p. 262.

The late Dr. F. X. Witt did not agree with this last opinion. We quote his words: "Our boys (Regensburg) can fill the place of anyone in church music, even the greatest opera singers!" Rothe gives the preference to boys' voices for church singing. He says: "To sing the old compositions *a cappella*, the chief requisitions are firmness, decision, and faultless rhythm. These qualities are seldom found in women. Boys' voices are as though purposely created for such music. The tone is like themselves, without sentimentality, but powerful and sure; their attack and rhythm generally good." Witt expresses his views as follows: "Boys sing with more devotion, a more primitive simplicity and innocence. Taking everything into consideration, therefore, the balance weighs heavily in favor of boys as the best material available for producing the very finest choral singing."

If this material is the best then for beautiful choral song and is to be made of the highest value, undoubtedly no slight exertion will be requisite to attain this object. Meanwhile the choir leaders complainingly cry: "We are willing to toil hard, but to what end? Scarcely have we accomplished something and begin to rejoice in a well-trained choir of boys, than their voices change and we have to do the work all over again with new boys." This is without doubt quite true. We do not pretend to deny that these conditions are disturbing, and almost sufficient to deter one from the undertaking. But is it not the fate of every teacher to "begin over again"? Where is the teacher, may his classes be elementary or third grade or high school, who is not obliged to begin each year over again with the new class just where he began with the old class the year before? It is something which cannot be separated from the life of pedagogy. And even though the majority of the boy singers to whom the teacher has given so much of his knowledge are deserters from the ranks of church singers, some of them will always remain true to the inculcated love of church music; so much more pleasure will the choir leader then receive when they return to him well-trained tenors and basses.

d) Therefore let us not relinquish the traditions of the Church—make propaganda for the cultivation of boys' voices for church singing, and let all who care for the sacred question of church music unite in this good work. It is of the first and most important consideration.

In reviewing this whole subject it becomes clear to us that from the very commencement of the Church she has always struggled to obtain and cultivate boys' voices for the Liturgical Service, and that her endeavors were always crowned with success. We also should untiringly strive in the spirit of the Church to devote our attention to the care of boys' voices. In proportion to the difficulty of carrying out the attempt, just so important and far-reaching will be the issue, and the object in view is so noble that it is worthy of every endeavor no matter how great the labor involved.

The point of the matter is this, that we should consistently sing the praises of the Almighty in His Temple and hold the Divine Service of God in a manner adequate to the demands of the Holy Church. Furthermore we should edify the devotees of the Church and the whole Christian community. We must give them music which will not disturb their prayers or divert their thoughts

from the sanctuary to the frivolities of the world, as is a natural consequence of dramatic singing by women's voices; the mind should be lifted heavenward, refined, purified, and filled with godly conceptions and feelings, in short nourished with spiritual food. And a yet further point is to bring the noblest of arts to a most perfect and consummate presentation through ideal performances of its masterpieces. How many works of art must the male chorus pass by, and how much elevating artistic enjoyment is denied to the congregation, when only a choir of men is employed. Let boys therefore be trained that Art may be developed to its most supreme height!

Such aims are, in our opinion, worth all the labor expended for them; no sacrifice can be too heavy.

### A SONG FOR THE POPE.

THE current (May) number of the *Ecclesiastical Review* publishes an interesting "Song for the Pope." By the courtesy of the editor we reproduce it here, together with the brief introductory note specifying its origin, its present use, and its future possibilities:

It is strange that, considering the loyal enthusiasm of Catholic students of every nationality for the Pontiff King in Rome, there should exist no international song or anthem sufficiently popular to become the common acclaim of cheerful adherence, like "God save the King" of the English, "Heil dir im Siegerkranz" of the Germans, and "My Country, 'tis of Thee" of the Americans, all of which have become familiar by the same melody. The Pope, whether he be in possession of temporal rule or not, remains the chief monarch of the City of the Soul, the Sovereign whose rule extends over the hearts of the faithful without diminishing their patriotism and without division or rivalry.

The following "Song for the Pope" in a measure supplies this want and suggests the composition of an air to words in the language of the Church—a song or universal hymn that would express the sentiment of loyalty to the Pope in a way to find a ready echo in any company of priests or ecclesiastical students the world over. It would be, as it were, a watchword of a common and loftier patriotism than that which separates the nations and, however noble in its essential elements, is yet a hindrance to that universal peace for which Christianity and particularly the Church stands.

The "Song for the Pope" which we reproduce here was originally composed by the late Dr. Murray, for many years Professor of Theology in the College of Maynooth, and well known to students as the author of a treatise *De Ecclesia*. It has been a college anthem among the clergy in Ireland for forty years, and the melody suggested by the Rev. T. J. O'Reilly, to which Professor V. O'Brien of Rathmines furnishes the pianoforte accompaniment, is in keeping with the cheering words, and calculated to kindle the enthusiasm of a goodly company. We owe the publication of the music to the courtesy of Canon Fricker at Rathmines, an old Maynooth student, and we present it to our clerical readers as a song that should become popular, especially among our young students—and at once.

From the above-quoted words one might fancy that the "Song for the Pope" is adapted solely for clerical singing; and yet we have heard from two different sources suggestions concerning its availability for a wider circle of performance. One of these gentlemen is a Knight of Columbus, who thinks it highly suitable

for those meetings, whether public or private, in which the Knights are accustomed to sing a hymn in praise of the Discoverer of America. The Knights, indeed, have won a merited recognition for their prowess and their success in song; and a most inspiring feature of the course of lectures delivered under their auspices in Philadelphia was the grand volume of melody poured forth from a thousand throats, both before and after the literary exercises of the several evenings devoted to the lectures.

Two difficulties, nevertheless, present themselves in connection with the singing of the "Song for the Pope" by the Knights of Columbus, Catholic Benevolent Legion, or, indeed, by any organization of male singers in America. The first one is the arrangement of the four-part chorus for four mixed voices—a difficulty easily surmountable, happily, by making some slight adjustments such as will suggest themselves readily to a choir leader. The second difficulty is the fact that the wording of the third verse restricts the song to Ireland—the "grand old Catholic land" on whose "radiant brow" still gleams in its original brightness "the star St. Patrick set" there. We venture therefore to suggest some slight modification of the wording, which may make the stanza suitable for American singing (and, by the use of the name of Columbus, especially adapted to its possible use by the Knights of Columbus):

O'er all the earth no land more true.  
 Than our own dear Fatherland;  
 Through storm and stress it hath faithful stood—  
 O, true may it thus forever stand,  
 May it thus forever stand.  
 And ne'er may the star by Columbus set  
 On her radiant brow, decay.  
 Hurrah for the dear Columbian land,  
 For the grand old Pope Hurrah!

The second one of the suggestions alluded to, came from the Superintendent of Parish Schools of Philadelphia, who purposes having the song adapted for singing by the graduates of the Girls' High School Centres during the Closing Exercises this year at the Park Theatre. Perhaps the proposed amendments of the third stanza will recommend themselves for adoption here, also, as well as in the song-cycles of the Knights of Columbus?

The third stanza could be varied, in similar fashion, to adapt it for use in other "grand old Catholic lands." "St. Austin" might replace "St. Patrick," for England; and some record be made in the altered wording, of the "storm and stress" through which "Merrie England" has had to pass because of the splendid loyalty to the Rock of Peter exhibited by its many martyrs and confessors, in Pre- as well as in Post- "Reformation" days. We should be glad to receive from our readers some suggestions for such amendments, for publication in CHURCH MUSIC.

## A Song for the Pope.

VOICÉ.

Maestoso.

A song for the Pope for the

PIANO.

Roy . al Pope who rules from sea to sea, Whose Kingdom or Scep-tre

nev-er shall fail, What a grand old King is He, is He, what a grand old King is

He! No war-ri- or hordes hath He with their swords His rock-built throne to

CHORUS.

guard, For a- gainst it the gate of hell shall war In vain as they ev- er have warred. Then hur-

Soprano.  
Alto.  
Tenor.  
Bass.

rah hur - rah hur - rah! Hur - rah hur - rah hur - rah! And  
one cheer more for the grand old Pope hur - rah hur - rah hur - rah!

- II. Great dynasties die like the flower of the field,  
Great empires wither and fall,  
Glories there have been that blazed to the Stars;  
They "have been"—and that is all,  
They "have been"—and that is all.  
But there is the Grand Old Roman See  
The ruins of earth among,  
Young with the youth of its early prime,  
With the strength of Peter, strong.  
CHORUS—Then Hurrah! etc.

- III. O'ver all the orb no land more true  
Than our own dear fatherland;  
Through stress and storm she had faithful stood—  
O true may it thus forever stand!  
May it thus forever stand!  
O n'er may the star, by Columbus set  
On her radiant brow, decay.  
Hurrah for the dear Columbian land!  
For the grand old Pope Hurrah!  
CHORUS—Then Hurrah! etc.

## Chronicle and Comment.

### CONCERNING THE VATICAN GRADUALE.

#### I. LETTER FROM THE MANAGER OF THE VATICAN PRESS.

The following letter, dated the 23d of April, has been sent to the authorized publishers of the Vatican Edition, by the Manager of the Vatican Press:

En vous envoyant la *Missa pro Defunctis* et les *Toni communes*, qui dans le *Graduel* font suite au *Kyriale*, j'ai l'honneur de vous transmettre, au sujet de la publication des feuilles du *Graduel*, la communication suivante :

1) L'envoi successif, aux Editeurs autorisés, des bonnes feuilles du *Graduel* n'a eu pour but, dès le principe, que de leur faciliter la composition typographique et la publication rapide du *Graduel* tout entier.

2) La publication de parties détachées (en particulier celle du *Commune Sanctorum*, déjà faite) a suscité de la part de plusieurs Editeurs des réclamations légitimes, à cause des frais et autres inconvenients commerciaux.

En conséquence, le Directeur soussigné est chargé de notifier à MM. les Editeurs qu'ils ne pourront désormais publier séparément les autres feuilles ou parties du *Graduel* qui leur seront communiquées, mais qu'ils devront pour cela attendre l'envoi des dernières feuilles.

Ils pourront, par exception, publier la *Missa pro Defunctis* et les *Toni communes*, qui font suite au *Kyriale*, et complètent le *Commune* déjà publié.

Veillez agréer, Messieurs, l'assurance de ma considération distinguée.

GIO. PASQ. SCOTTI,  
Directeur de la Typographie Vaticane.

In sending to you the *Missa pro Defunctis* and the *Toni communes*, which in the *Graduale* follow the *Kyriale*, I have the honor of transmitting to you the following communication concerning the publication of the proofs of the *Graduale*.

1) The successive sending to the authorized publishers of the proof-sheets of the *Graduale* had, from the very start, no other purpose than to facilitate the typographical composition and the rapid publication of the complete *Graduale*.

2) The publication of detached portions (especially the *Commune Sanctorum*, already published) has caused legitimate complaints on the part of several publishers, through the expense incurred, and other business inconveniences.

The undersigned Manager has accordingly been directed to notify the publishers that they are not permitted henceforth to publish separately the other sheets or parts of the *Graduale* which are to be sent to them, but that they must await the receipt of the last proofs.

By way of exception, they may publish the *Missa pro Defunctis* and the *Toni communes*, which follow the *Kyriale*, and complete the *Commune* already published.

I beg you to accept, Gentlemen, the assurance, etc.

GIO. PASQ. SCOTTI,  
Directeur de la Typographie Vaticane.

#### 2. A POSSIBLE MISAPPREHENSION.

The newly corrected proofs of the "Kyriale," together with the *Missa pro Defunctis* and the *Toni communes*, referred to in the letter, are bound in one fascicle of similar appearance to the first proofs of the "Kyriale," and are numbered consecutively with the "Kyriale," the additions beginning with page 81\* and ending with page 113\*.

With respect to the "Kyriale" thus newly furnished, it may be a matter of surprise to some that no table of emendations of the previous *errata* accompanies

it, in order to indicate at a glance the precise corrections made, so that those who, in good faith, purchased those publishers' editions which reproduced the original misprints (*e. g.*, to mention one large instance, the original omission of the third "*Christe eleison*," of the Mass entitled *Summe Deus*, page 66\*) might make the desired corrections in the copies already purchased. Such difficulties correct themselves gradually, however, as the publishers concerned proceed to issue new editions of the Vatican Chant; and the proof sheets sent from the Vatican Press are meant for the convenience of the publishers rather than for the use of choirs. It appears that the authorized publishers have been put to much expense in their zeal to reproduce the chants, since they must, from time to time, revise the editions thus issued, in accordance with the revisions of the proof sheets sent to them; and the letter from the Manager of the Vatican Press, prohibiting them from issuing henceforth any other parts of the *Graduale* until the entire work is ready for publication, is a step taken in the interest of a final and faithful volume of the liturgical chants comprised in the *Graduale*.

### 3. THE MISSA PRO DEFUNCTIS.

Choirmasters the world over will be glad that the *Missa pro Defunctis* is added to the "*Kyriale*." We have always fancied that this longing for the Requiem in Plain Chant was a somewhat equivocal compliment paid to the venerable music of the Church, as it seemed to imply that—to quote the words of a clerical and musical friend of ours—"Plain Chant will do well for funerals," and will not serve the needs of spiritual exaltation in its modern mood.

In one respect the choirmasters may experience a shock of disappointment at finding not a few differences of musical text between the previous Solesmes editions of the *Missa pro Defunctis* and the present Vatican version. We have had time merely to glance at the chant of the Introit and the *Kyrie eleison*, and have noticed enough changes to warrant a surmise that some perplexity will accompany the singing of the newly revised chant. Thus the "et" of "et lux perpetua" is now a *cephalicus* instead of a *punctum*, while the first syllable of "tibi" in "et tibi reddetur" is a *punctum* instead of a *podatus*; the second syllable of "exaudi" is an *epiphonus* instead of a *podatus* (a change that will not affect the musical transcription into modern notation); the "orationem meam" is now sung *recto tono* instead of having an inflection, affecting thus the reciting note of the following words "ad te omnis," while the "caro" receives also a modification of melody. Finally, the last "*Kyrie eleison*" adds two *puncta* (*la, sol*) to the descending series of notes to the last syllable of "*Kyrie*."

### 4. THE TONI COMMUNES.

The *Missa pro Defunctis* is followed by the *Toni communes Missae* (17 pages). The Tones of the Prayers are those found in Haberl's "*Magister Choralis*." A musical illustration is given of the *Tonus festivus*; none for the *Tonus ferialis*, whose chant is merely indicated in the direction: "In Festis simplicibus, in Feriis et in Missis Defunctorum, Oratio dicitur in voce aequali; in loco puncti principalis et semi-puncti, fit tantum pausa et respiratio" (In Simple Feasts, Ferial days, and Masses for the Dead, the Oratio is sung in monotone, a pause and breathing space being made in the place of the *punctum*

MISSA  
in honorem  
SS. Rosarii B.M.V.

Kyrie.

G. FERRATA, Op. 18.

TENORS. *mf* Ky - ri - e e - lei -

BASSES. *mf* Ky - ri - e e - lei -

ORGAN. *mf* (♩ = 96)

son, *cresc.* Ky - ri - e e - lei - son, *f* Ky - ri - *dim.*

- son, *cresc.* Ky - ri - e e - lei - son, *f* Ky - ri - *dim.*

e e - lei - son, *cresc.* e - lei - son, *f* *dim.*

e e - lei - son, *p* e - lei - son.

e e - lei - son, *p* e - lei - son.

*p* Soli.  
 Chri - ste e - lei - son,

*cresc.*  
 Chri - ste e - lei - son,

Soli.  
 Chri - ste e - lei -

*mf* Tutti.  
 Ky - ri - e e - lei - son, Ky - ri - e

Tutti.  
 son. Ky - ri - e e - lei - son, Ky - ri - e

*p rall.*  
 e - lei - son, Ky - ri - e e - lei - son.

*p rall.*  
 e - lei - son, Ky - ri - e e - lei - son.

*p rall.*

# Gloria.

Et in ter - ra pax ho - mi - ni -  
Et in ter - ra pax ho - mi - ni -

(♩ = 100)

The first system of the musical score for 'Gloria'. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The vocal lines begin with the lyrics 'Et in ter - ra pax ho - mi - ni -'. The piano accompaniment starts with a tempo marking of '(♩ = 100)' and a dynamic marking of 'f'.

bus bo - nae vo - lun - ta - tis. Lau - da-mus  
bus bo-nae vo - lun - ta - tis.

The second system of the musical score. The vocal lines continue with the lyrics 'bus bo - nae vo - lun - ta - tis. Lau - da-mus'. The piano accompaniment continues with complex rhythmic patterns.

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

The third system of the musical score. The vocal lines continue with the lyrics 'te. Be-ne - di - ci-mus te.' and 'Lau - da-mus te. Be-ne - di - ci-mus te.'. The piano accompaniment continues with complex rhythmic patterns.

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

Detailed description: This system contains the first two systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The vocal line starts with a piano (*p*) dynamic and a fermata over the first measure. The piano accompaniment is in grand staff (treble and bass clefs) and begins with a piano (*p*) dynamic. The second system continues the vocal and piano parts, with the vocal line starting with a forte (*f*) dynamic.

te. *Soli.*  
 te. *mf* Gra - ti - as

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The vocal line has a fermata over the first measure. The piano accompaniment is in grand staff. The second system continues the vocal and piano parts, with the vocal line starting with a mezzo-forte (*mf*) dynamic and the word "Soli." above it.

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

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The piano accompaniment is in grand staff. The second system continues the vocal and piano parts.

*mf* *Soli.*  
 Do - mi-ne De-us, Rex coe - le - stis,

Detailed description: This system contains the seventh and eighth systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The vocal line starts with a mezzo-forte (*mf*) dynamic and the word "Soli." above it. The piano accompaniment is in grand staff. The second system continues the vocal and piano parts.

De-us Pa-ter o-mni-po-tens.

*mf.* Do-mi-ne Fi-li

u-ni-ge-ni-te Je-su Chri-ste.

*Tutti.* Do-mi-ne De-us, *Tutti.* A-gnus

Do-mi-ne De-us,

De-i, *rall.* Fi-li-us Pa-tris.

A-gnus De-i, *rall.* Fi-li-us Pa-tris.

*p* Solo.

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

(♩ = 104)

*pp* Solo.

Qui tol - lis pec -  
mi - se - re - re no - - bis.

*f* Tutti.

ca - ta mun - di, sus -  
sus -

*Poco più mosso.* (♩ = 116)

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

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

Qui se - des ad dex-te - ram

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

Tempo I. Tutti. Quo - ni - am tu Quo - ni - am tu

so - lus san - ctus. Tu so - lus Do - mi - nus. so - lus san - ctus. Tu so - lus Do - mi - nus.

Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

*rall.*

Cum san - cto Spi - ri - tu,

Cum san - cto

*a tempo*

cum san - cto Spi - ri - tu, in glo - ri - a

Spi - ri - tu, in glo - ri - a De - i

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

Pa - tris. A - men, A - men.

*ff* *rall.*

# Credo.

Maestoso.

Pa - trem o - mni - po - ten - tem, fa -

Maestoso. (♩ = 84)

*mf*

Detailed description: This system contains the first two systems of music. The top system shows a vocal line in bass clef with lyrics 'Pa - trem o - mni - po - ten - tem, fa -'. The piano accompaniment is in bass clef with a *mf* dynamic. The second system continues the piano accompaniment with a *Maestoso. (♩ = 84)* tempo marking.

cto - rem coe - li et ter - rae, vi - si - bi - li - um o - mni - um,

Detailed description: This system contains the third and fourth systems of music. The vocal line continues with lyrics 'cto - rem coe - li et ter - rae, vi - si - bi - li - um o - mni - um,'. The piano accompaniment continues in bass clef.

Et in u - num Do - mi - num Je - sum  
et in - vi - si - bi - li - um.

*mf*

Detailed description: This system contains the fifth and sixth systems of music. The vocal line continues with lyrics 'Et in u - num Do - mi - num Je - sum' and 'et in - vi - si - bi - li - um.' on the next line. The piano accompaniment continues in bass clef with a *mf* dynamic.

Chri - - - - - stum, Fi - li - um De - i u - ni - ge - ni - tum.

*p*

*mf*

Et ex Pa - tre na - tum an - te o - mni - a sae - cu -

*mf*

De - um de De - o, lu - men de lu - mi - ne,

la. De - um de De - o, lu - men de lu - mi - ne,

*f*

De - um ve - rum de De - o ve - ro.

De - um ve - rum de De - o ve - ro.

*mf*  
 Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa -

tri, per quem omni - a fa - cta sunt. Qui propter nos ho - mi -

*mf*  
 nes, et propter no - stram sa - lu - tem de - scen - dit de  
 nes, et propter no - stram sa - lu - tem de - scen - dit de

coe - lis, de - scen - dit de coe - lis.  
 coe - lis, de - scen - dit de coe - lis.

Poco meno.

Et in-car-na-tus est de Spi-ri-tu san-cto

Et in-car-na-tus est de Spi-ri-tu san-cto

Poco meno.

*pp*

*p*

ex Ma-ri-a Vir-gi-ne: Et

Et

*p*

ho-mo fa-ctus est.

ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro

*pp*

no-bis, sub Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est.

*rall. molto*

*rall. molto*

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand.

*Con vita.*

Et re - sur - re - xit ter - ti - a di - e,

Et re - sur - re - xit ter - ti - a di - e,

*Con vita. (♩ = 108)*

Musical score for the second system, including vocal staves and piano accompaniment. The piano accompaniment features a prominent bass line with a forte dynamic.

se - cun - dum Scri - ptu - ras. Et a -

se - cun - dum Scri - ptu - ras. Et a -

Musical score for the third system, including vocal staves and piano accompaniment. The piano part continues with complex harmonic textures.

scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris.

scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris.

Musical score for the fourth system, including vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

Tempo I.

*mf*  
Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -  
*mf*  
Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

ca - re vi - vos, et mor - tu - os:  
ca - re vi - vos, et mor - tu - os: cu - jus re - gni non

*mf* **Soli.**  
e - rit fi - nis. Et in Spi - ritum san - ctum, Do - mi - num,  
*mf*

et vi - vi - fi - can - tem: qui ex Pa - tre, Fi - li - o - que pro -

ce - dit. Qui cum Pa-tre, et Fi-li - o si - mul ad-o-

ra-tur, et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per Pro-phe -

**Tutti.**

Et u-nam san-ctam Ca-tho-li - cam, et A-po - sto-li - cam Ec -  
- tas. Et u-nam san-ctam Ca-tho-li - cam, et A-po - sto-li - cam Ec -

cle - si - am. Con - fi - te - or u - num ba - pti - sma  
cle - si - am. Con - fi - te - or u - num ba - pti - sma

*mf*

in re-mis-si-o - - nem pec-ca-to - rum. Et ex-pe-cto

in re-mis-si-o - - nem pec-ca-to - rum. Et ex-pe-cto

*rall.*

re-sur-re-cti-o - - nem mor-tu-o - rum.

re-sur-re-cti-o - - nem mor-tu-o - rum.

*rall.*

*a tempo*

*f*

Et vi-tam ven-tu-ri sae-cu-li, ven-tu-ri

Et vi-tam ven-tu-ri sae-cu-

*Lento.*

sae - cu - li. A - men, A - men.

li, ven-tu-ri sae - cu li. A - men, A - men.

*Lento.*

*principale* and the *semipunctum*). This direction corresponds to the technical phrase "*Tonus simplex ferialis*" commonly employed in Chant Manuals. For the other prayers, the following direction is given: "Pro Orationibus Asperisionis Aquae benedictae, Litaniarum, Benedictionis Cinerum, Candelarum et Oliviarum, et aliis hujusmodi, idem Tonus ferialis usurpatur, praeterquam quod in fine ultimae Orationis et ejus conclusionis penultima syllaba declinatur ad semiditonusum" (For the Orations at the Asperges, Litanies, Blessing of the Ashes, of the Candles and the Palms, and such like, the same ferial Tone is used, except that, at the end of the last Oration and of its closing formula, the last syllable falls a minor third from the penultimate syllable). This corresponds to the phrase "*Tonus ferialis*" commonly employed in Manuals of Chant.

In addition to these well-known chants for the prayers, "Alii Toni ad libitum" (Other Tones that may be selected at pleasure) are given. The first example is headed: "Omnes Orationes Missae cantari possunt etiam in tono sequenti, ex antiqua traditione accepto" (All the Prayers of the Mass may also be sung in the following tone as found in old tradition), and is followed by the warning: "Ubi usurpatur hic tonus, adhibendus est etiam ad Orationes ante Prophetias, et ad orationes solemnes Ferae VI. in Parasceve, et etiam quando-cumque praecessit monito *Flectamus genua*" (When this Tone is used, it should also be employed for the Orations before the Prophecies, for the solemn Prayers of Good Friday, and also for those which follow the direction *Flectamus genua*). The monastic melody of this chant will appear very quaint (but doubtless highly attractive) to ears accustomed only to the usual style of Prayer-chant. Still another chant is given for the prayers at the Asperges, Blessings and Litanies.

Other chants (with some variations illustrated) are: Prophetia, Epistola, Evangelium, Prefaces, Pater Noster, Ante Agnus Dei ("Per omnia," etc.), Confiteor, Ad Benedictionem Pontificalem; also the eight tones of the Gloria Patri of the Introit, and the eight tones of the Eastertide Alleluia at the Introit, the Offertory, the Communion.

## CONCERNING RECITATION.

I. RESCRIPT, S. C. R., Aug. 8, 1906.

Answering questions proposed by the Abbot of Santa Maria Maggiore in Naples, the Sacred Congregation of Rites has decided (August 8, 1906), that in solemn Mass, when the organ is used, the Gradual, Offertory, and Communion, when not sung, must be recited in a high and intelligible voice; and that the *Deo gratias* following the *Ite missa est* should receive the same treatment. Also, that it is preferable that all of the above chants should be sung (with or without organ accompaniment), according to the authentic books of Gregorian Chant. The question and answer are as follows:

Rmus Abbas Sanctae Mariae Maioris, Neapolis, Sacrae Rituum Congregationi sequenti dubia pro opportuna solutione humillime exposuit, nimirum:

The Right Rev. Abbot of S. Maria Maggiore, Naples, most humbly proposed to the Sacred Congregation of Rites the following doubts for appropriate solution, namely:

I. Quum organum quod in ecclesia permittitur, iuxta praescriptum in Motu Proprio Pii Papae X ita cantum comitari debeatur ut illum sustineat, non opprimat, et fideles recte valeant verba intelligere: in Missa solemnī, *Graduale*, *Offertorium* et *Communio*, quae partes miram saepe continent analogiam ad festum quod agitur, possuntne, dum pulsantur organa, submissa voce seu tono unico sub organo recitari? Et quatenus affirmative, estne laudabilius ut illae, organo cessante vel comitante, notis gregorianis cantentur?

II. Item *Deo gratias* in fine Missae potestne sub organo vel debet notis gregorianis, ut in *Missae est*, cantari?

Et Sacra Rituum Congregatio, ad relationem subscripti Secretarii, exquirit sententia Commissionis Liturgicae, reque sedulo perpensa, respondendum censuit:

Ad I. Quoad primam partem, quando organa pulsantur, si praedicta nempe *Graduale*, *Offertorium* et *Communio* non cantentur, recitanda sunt voce alta et intelligibili, iuxta mentem Caereimonialis Episcoporum lib. I, cap. XXVIII, n. 7, et decretorum n. 2994 *Montis Politiani* 10 Ianuarii 1852 ad II, et n. 3108 *S. Marci* 7 Septembris 1861 ad XIV et XV.

Quoad secundam partem *affirmative*, adhibitis libris authenticis cantus gregoriani.

Ad II. Provisum in I.

Atque ita rescriptis, die 8 Augusti 1906.

† D. PANICI, Archiep. Laodicen.,  
Secret.

I. Since the organ should, in accordance with the prescription of the *Motu proprio* of Pope Pius X., accompany the singing in such a manner as to sustain and not overwhelm it, to the end that the faithful may be able to understand the words aright: Is it permissible at solemn Mass to recite in a low monotone, with organ accompaniment, the *Gradual*, *Offertory*, and *Communion*, in view of the fact that these parts of the Mass have a particular reference to the feast which is being celebrated? And, if the answer be affirmative, is it preferable that, with or without organ accompaniment, these texts be sung in Gregorian Chant?

II. Similarly, may the *Deo gratias* at the end of Mass be recited with organ accompaniment, or should it be sung in Gregorian Chant, as is the case with the *Ite missa est*?

And the Sacred Congregation of Rites, having sought the opinion of the Liturgical Commission, and after careful deliberation, has decided to answer the matter (as submitted by the subscribing Secretary):

I. As to the first part: When the organ is played, if the aforesaid parts, namely the *Gradual*, *Offertory*, and *Communion*, be not sung, they are to be recited in a high and clear voice, according to the mind of the *Caereionale Episcoporum*, Bk. I, Chapter XXVIII, No. 7, and of the decrees No. 2994 *Montis Politiani*, January 10, 1852, at II, and No. 3108 *S. Marci*, September 7, 1861, at XIV and XV.

As to the second part: *Affirmatively*, the authentic books of the Gregorian Chant being employed.

II. Answered in the same way as I.

Thus the undersigned wrote (to the Abbot), August 8, 1906.

† D. PANICI, Archiep. Laodicen.,  
Secretary.

## 2. COMMENT.

The paragraph in the *Motu proprio* referred to in the above question is No. 16:

As the singing should always have the principal place, the organ or instruments should merely sustain and never oppress it.

The answer given above is in accord with the paragraph of the *Motu proprio* marked No. 8:

As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them either entirely or even in part, except when the rubrics allow that some versicles of the text be supplied with the organ, while these versicles are simply recited in choir. It is permissible, however, according to the custom of the Roman Church, to sing a motet to the Blessed Sacrament after the *Benedictus* in a Solemn Mass. It is also permitted, after the *Offertory* prescribed for the Mass has been sung, to execute during the time that remains a brief motet to words approved by the Church.

In view of this prescription of the *Motu proprio*, we have been quite unable to understand the latitude implied by Dom Johner in his *New School of Gregorian Chant* (English translation, 1906, page 13, paragraph 19), where, having remarked that "those portions of the liturgy which are not sung must, in accordance with the ecclesiastical precepts, be recited, and this is certainly of obligation for all Cathedral and Collegiate churches," he continues:

If circumstances are such that this cannot be complied with, or only by greatly overstraining the choir, or in an unsatisfactory manner, the best way is to consult the *Rector ecclesiae*, i. e., the parish priest, and abide by his decision, unless a relaxation of the rule has already been obtained through the Bishop.

The Latin phrase, *Rector ecclesiae*, would appear to suggest that some decision of the S. C. Rites had recognized the competency of the rector to dispense in such a matter. If this be true, we confess to never having come across, in our studies, any such permission granted to that functionary by any competent ecclesiastical authority. The further implication that the Bishop might possibly have obtained from Rome such a permission, is assuredly, also, against all the probabilities of the case; for, so far as any decision in this matter have application, the constant answer of the S. C. Rites has been hostile to every custom, every plea of convenience or even of necessity, urged even by episcopal applicants for permission to omit portions of the liturgical texts of the Mass.

### 3. PREVIOUS LEGISLATION.

The above statement may be illustrated by the following:

1. Answering a question coming from Coimbra, as to whether it was necessary in a "community Mass" to sing always the Gloria, the Credo, all of the Gradual, the Offertory, the Preface, the Pater Noster, the response (14 April, 1753) was that it was necessary to do so, conformably to the *Caeremoniale*. The response was followed by the significant phrase "*et amplius*"—a polite way of warning everybody concerned that such a question should no more be asked.

2. In 1875 a question came from Chioggia as to whether the custom which had been introduced in that diocese, of omitting the chant of the Gradual, the Tract, the Sequence, the Offertory, the Benedictus, the Communion, was contrary to the rubrics and to the decisions of the Sacred Congregation. The answer was in the affirmative, and the questioner was remitted to the decision, quoted above, of the case sent from Coimbra.

3. A specific difficulty in conforming to the rubrics was presented by the Bishop of Luzon, who represented that, because a single chanter had to be used, and also because the people were under the necessity of hurrying to their daily work, the custom had obtained throughout almost the entire diocese, of omitting, in stipendiary Masses, the Gloria, the Gradual, the Tract, the Sequence, the Credo; and he asked whether the custom might be continued. He received small comfort in the response, which declared the custom an abuse that must be absolutely eliminated (29 December, 1884).

In view of these decisions, we find it difficult to understand the implication in the statement of Dom Johner, either that the *Rector ecclesiae* might dispense from even the recitation of certain texts under certain circumstances, or that a bishop might have obtained a concession for his diocese in such a matter as this.

Many people of taste are inclined to think, with Dom Johner, that "those who only render such chants as they understand and have thoroughly practised, and who recite the remainder, serve the good cause better than those who go beyond their capacity," and, desiring to conform with the rubrics, have advised recitation under conditions unfavorable to correct and attractive chanting. This seems to be a very good counsel; but, as Dom Johner further wisely remarks, "recitation must also be practised, and should be neither too drawled nor too hurried, but always dignified."

On the other hand, Canon Duclos, of the Cathedral of Bruges, remarks, in his Commentary on the *Motu proprio*, that the custom of reciting *recto tono* while the organ played, was introduced for the sake of shortening the ceremonies or of lessening the fatigue of voice in places where singers were few or untrained, and he confesses to a dislike of the custom. He cannot understand, he says, how any time is gained by such a procedure, provided that the Gregorian chant be sung with proper animation. Neither does he perceive any regard for good taste in it, since recitation is not attractive musically, even in the case he cites, of certain religious who had brought to its performance all possible piety and reverence.

In answer it might be said that piety and reverence should indeed be conspicuous in recitation, but that this is not sufficient; there must also be preparation and musical training. Where all these requisites are properly supplied, the effect of recitation is by no means unpleasant. It will not be amiss to quote, in this connection, the opinion of Father Bonvin (Cf. CHURCH MUSIC, March, 1906, p. 146):

But is recitation in fact so homely? The chanting of the Epistle and of the Orations *in tono simplici feriale* (e. g., at a *Requiem*) is not felt to be so, although it exactly corresponds to what we understand by recitation, and even lacks the enhancing organ accompaniment. I remember from the time when I first introduced recitation into a church in England, how an educated and artistically inclined gentleman immediately after High Mass expressed to me his pleasure and edification in this regard. And I myself, although accustomed to hear it for years, was once positively moved by the recitative delivery of the Gradual and Tract before the *Dies Irae*. The director had the Gradual recited by the Soprano and the Alto voices only, the first part of the Tract by the Tenor and the Bass, the second part of the same by all the singers chanting solemnly on one tone, while the organ gave them a varying and dignified harmonic support. Even in the concert-hall, where surely nothing but esthetic enjoyment is sought, one may hear Peter Cornelius' song, "Ein Ton." In it the whole text is sung on one and the same tone, while the piano supplies appropriate melodies and harmonies above and below this tone; in other words, again, just the mode of recitation we advocate.

The writer just quoted has not contented himself with this interesting endorsement of the practice of recitation, but has embodied in the whole article a practicable and attractive theory of recitation which we commend to the earnest attention of such of our readers as may feel it too much of a burden to prepare Chant renderings for every Sunday and Holy Day of obligation (Cf. CHURCH MUSIC, March, 1906, pages 145-156).

## 4. PRACTICAL HELPS.

The subject was further taken up in *CHURCH MUSIC* for June, 1906, pages 409-415), and a description given, with musical illustrations, of the method of reciting advocated by Dr. A. Edmonds Tozer.<sup>1</sup> This method provides an easy and attractive elaboration of the method of the monotone, while, on the other hand, the skill of an organist is not much drawn upon; for the accompaniment is thoughtfully provided in advance by the composer.

With all these endorsements and practical suggestions and helps, where is the great difficulty in conforming with the repeatedly enjoined rubrics and decrees relating to the liturgical text?

## OPINIONS OF "THE CHOIR" AND "THE LAITY."

## I. THE APPEAL TO CAESAR.

The negligent attitude assumed in some places toward the prescriptions of the *Motu proprio*—although these prescriptions bind in conscience, and may not therefore be submitted for revision to the court of æsthetics—probably arises, in some measure, at least, from the mistaken notion that both the laity and the choir will desert their accustomed seats in the temple because of disgust at the downfall of "classical music" and the substitution in its place of "unscientific" chant and "over-scientific" (we presume) polyphony. We have just said that it is a "mistaken notion." If the appeal is made to Cæsar, to Cæsar let us go; and we shall doubtless find that "æsthetics" will, Baalam-like, turn the confidently anticipated curses into blessings: "What is the cause," pertinently asks the Most Rev. Apostolic Delegate, "of the deplorable hesitation we witness in the banishment of profane music from our churches? I am led to believe that the cause of this procrastination is to be found in the fact that our taste has been vitiated and our judgment led astray by the constant use, from our earliest years, of sensational profane music, and consequently we do not now fully realize the value of ecclesiastical music, than which nothing in connection with the Sacred Liturgy is more sublime and beautiful."—In these last words His Excellency uttered a high and deep æsthetic truth. *Appropriateness* is the most essential requisite in the construction of the Beautiful. "Purple patches" are irritating everywhere, but perhaps especially so in the music which is to accompany the Sacred Liturgy. Horace has made capital sport of them in the case of Poetry and Painting; for no matter how beautifully we may paint a cypress tree, it will not look well if we have it planted in the midst of the sea. So, too, the "Wedding March" from *Lohengrin* is undoubtedly beautiful; but it will not minister to the beauty of appropriateness if we hear its solemnly beautiful strains in the midst of a funeral service—it will be, not lovely, but ludicrous. Shelley's *Adonais* is beautiful and pathetic; but it would not quite suffice for a funeral oration. The *Inflammatu*s from Rossini's *Stabat Mater* is hardly appropriate for Advent, as a critic points out in a letter written some years ago. We print it here for a double reason: it will show how many offenses against Aesthetics we have been guilty of in our

<sup>1</sup> This composer's "The Proper of the Mass for Sundays and Holidays" has since been issued in volume form by J. Fischer & Bro., New York (180 pages).

Church services hitherto—inappropriateness that rather should be styled improprieties; and it will show how “the laity” may regard the churchman’s gentle regard for their æsthetic comfort.

## 2. ANSWER TO THE APPEAL.

*Sir*:—You are trying to teach American Catholics some of the beauty hidden in the Liturgy and the Art of the Church. Why is it that the people know so little, care so little for these jewels? It is to me a constant source of wonder, impatience, and more than regret. My schooldays were spent at Oscott, in England, under Canon Northcote; and never, in Rome or elsewhere, have I seen ceremonial, ecclesiastical music, and all the glory of ritual, so perfectly done. Ever since, all church services have seemed incomplete—and too often absurd in comparison.

Last Sunday—the Second of Advent—I was in ——— and at the Cathedral for High Mass. This was a *Missa solemnis coram Episcopo*; and as the procession entered the sanctuary, I promised myself that my sense of propriety was to be gratified, and my spirit of devotion thereby stimulated. The first disappointment was to find that the choir began one of Gounod’s *Kyries*—omitting the *Introit* (as all the “*Propria*” were omitted afterwards). Then the subdeacon read or rather chanted the wrong *Epistle*—getting hold of the *Epistle* for the First instead of the Second Sunday of Advent; then the soprano sang a “*Veni Creator*” to an aria that sounded to me very like one that Gounod puts on the lips of Faust in the Second Act of that opera, when that demon-aided seducer approaches the “*dimora casta e pura*” of poor Marguerite! Somewhat incongruous when wedded to the solemn, pious invocation to the Holy Ghost! At the Offertory the soprano burst forth in the “*Inflammatu*” from Rossini’s “*Stabat Mater*,” perhaps the most purely dramatic and theatrical movement of that purely dramatic composition. But why did she choose it for the Second Sunday of Advent, and Feast of St. Nicholas? If the woman, or the choir-director, only knew it, they could not improve on the fitness of the true Offertory of the Sunday: “*Deus tu convertens vivificabis nos*,” etc. Finally, the “*Agnus Dei*” outraged my sense of propriety (and the laws of S. C. R.) because the “*Domine non sum dignus*” was deliberately interpolated, or inserted, in the words sung! This by Gounod! As I came out of the church, feeling disappointed and sad that, even in our cathedrals, our people should not have the Catholic Art given to them, I asked Mr. ——— if I could hear real Vespers in any church in ———. He did not know, but thought that I might at St. ———. Thither I went in the afternoon, to find that there were to be no Vespers, because a “Sacred Concert” was to be given in the church that evening! I suppose, more Rossini.

Why should these things be? Am I wrong in saying that the people are shamefully ignorant; that not one in a thousand can, or cares to, follow the Mass; that the words sung in the choir are unintelligible even if the hearers cared to understand them; and that all this parody of the liturgy-music—the elaborate Masses by the mixed choirs and the still more condemnable performance called Vespers—meets with the approval of the clergy? The people cannot even get a full Missal in our book-stores, and practically none use one. And yet there is no way so excellent for the intelligent Catholic to assist at Mass as in the words and, if possible, in the very language of the Mass itself. I know of nothing more painful than a funeral in a Catholic church in this country—the absence of the solemn dirge worthily chanted by white-surpliced choristers, the “*Subvenite*” and the “*Libera*”; almost always the priest has to make the responses himself. It is a noble service, with us reduced to a shadow which is a mockery.

## 3. THE QUESTION OF APPROPRIATENESS.

It may well be questioned if, in the appeal to “the Beautiful” (whether that appeal be tacit or avowed), churchmen have paid a nice compliment either to the

intelligence or to the piety of "the laity." Certainly not to their intelligence, and with equal certainty not to their piety, as the letter of our correspondent sufficiently shows.

And now that we have introduced the more pertinent question of "piety," we shall recur to the words of the Apostolic Delegate: "We are told that the introduction of such a reform would lessen the number of worshippers. But facts prove the contrary. The churches where pure ecclesiastical music has been introduced are more frequented than others. But admitting that such a falling off in attendance should be feared, would it not be much better for such lovers of sensational music to remain out of the House of God, which is the House of Prayer, than to profane it by their presence? However, it is a pleasure to know that the vast majority of the laity, tired of the morbid and sensational singing in our churches, is anxious to see the injunctions of the Holy See carried into execution. I have received not a few complaints from some of the most distinguished members of the laity protesting against this flagrant violation of the laws of the Church and against the profanation of the House of God by unbecoming music. It behooves pastors to whom the care of souls is entrusted and who have to look for their edification, to see that such scandals are removed."

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Considered with the spiritual sense, these are words of burning zeal which, however, do but echo the pathetic exhortation with which the Holy Father concludes his famous *Motu proprio*; considered with the hardest and coldest practical sense, these are words which state beautifully a bald fact, known of all men, and "well-understood of the people."

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A scholastic "distinction," however, may be offered by some objector, who will admit that the text of the *Inflammatum* is not appropriate for Christmas, but who may contend that Rossini's *Inflammatum* is not inappropriate for the Feast of the Seven Dolors. The distinction leads us back again to the realm of Aestheticism—that is, to the question of the *appropriateness* of the musical setting to the text and to the religious service in which the text is to be sung. Of course, the *Motu proprio* has already settled the question, as far as practical results go. But regarded merely in the light of "good taste," the *Inflammatum* might serve as an illustration of the kind of music (whether by Bach, Haydn, Mozart, Beethoven, Cherubini, Gounod or Verdi—all of these being masters of their art and unexceptionable from the standpoint of inspiration and technical correctness) which under no circumstances should be heard in a religious service. All such music is glorious music, although much of it scarcely fits the meaning of the text (*e. g.*, the *Inflammatum* itself, some of the *Kyrie*, etc., of Haydn, and so on) and little of it is appropriate to the time and place in which it is to be performed. Obviously, everything connected with a religious service should, as far as possible, be "other-worldly." How shall this truth be illustrated?

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Let us recur to the illustration of a funeral service. Mozart's *Requiem*, however grand and impressive it be, can hardly be considered fitting for such moments (and scarcely more so the Requiems, so popular for many years, of Ohnewald, which, though less elaborate, still strive too much after a quasi-theatrical effect). What style of music is the more fitted for such a time of mourning? The answer may be found in the kindred realm of Poetry.

#### 4. AN ARGUMENT FROM THE POETIC IDEAL.

The old mystery of Death has had its many singers—a pathetic mystery, surely, big perhaps with doubt and questioning and surmise to the “philosopher,” but full of a certain gentleness of melancholy mingled with Christian hope and resignation to the simple-minded and devout believer. Now poets have given to this theme sometimes a philosophic, sometimes a sentimental, treatment. With them, however, the elegy and the meditation have also been chastened by the nature of the subject into a *simplicity* and an apparent—however really labored—*directness* of utterance that excludes what (for lack of a sufficiently exact phrase) we may style “poetic poetry.” The least apparent straining after poetic “effect” seems as unreal in the presence of such a theme as merely rhetorical eulogy or exaggerated plainings appear in the presence of the beloved dead; for “the deepest grief instinctively hides its face with its hands, and is silent.” Thus Longfellow, in *Resignation*, *Footsteps of Angels*, and *God's Acre*; Barry Cornwall, in *Softly Woo Away Her Breath*; Whittier, in *The Angel of Patience*; Holmes, in *Under the Violets*; Henry Vaughan, in *They Are All Gone*; Lowell, in *The First Snow-fall*; Herbert, in *Sweet Day*; Hood, in *We Watched Her Breathing*—all these (not to swell the list unduly) have illustrated the sentimental side of Death. Shakespeare, in the famous dirge; Browning, in *Evelyn Hope*; Gray in the *Elegy*; Mrs. Browning in *De Profundis*—these have verged on the philosophical side of Death. Hamlet, in the Soliloquy; Tennyson, in *In Memoriam*, have speculated metaphysically. But whatever aspect Death may present to the poet, its very sublimity has demanded—and has received—a treatment notable for simplicity and directness. Truly, Death has “that within which passeth show,” and only from conventionality does it robe itself in “the trappings and the suits of woe.”

We do not think, then, that a musical composer does well who lavishes the many resources of his art on that most pathetic of all “the old familiar faces.” The pathos is lost, and we linger rather in admiration of the trappings of woe. Our correspondent, properly enough, desiderates, in our funeral services, that high simplicity of Christian liturgical art which is so apparent in the Mass for the Dead—the grandly simple dirge of the *Dies Irae*, the strong cry of the *Libera*, the pathetic prayer of the *Subvenite*—all of these in that simple form in which the Church has set them forth. In the presence of such a grand simplicity and appropriateness of liturgic utterance over the dead, the majesty of Mozart, the quasi-dramatic emphasis of Ohnewald, *et cetera*, obviously fail to achieve the necessary characteristic of appropriateness.

## Letters to the Editor.

### A GOOD PROGRESS REPORTED IN THE MUSICAL REFORM.

Editor of CHURCH MUSIC,

*Sir*.—Some three and a half years have elapsed since the publication of the *Motu proprio* in relation to reforms in church music. What, since November 22, 1903, has been accomplished in this country toward carrying out the directions of that famous document?

Much, to be sure, though it must be admitted that the proud controversial boast of the Catholic that Rome has but to say the word and her children hasten to yield glad obedience has seemed to have met in this case with but meagre justification. Indeed, it may be said in passing that non-Catholic onlookers can hardly have been favorably impressed by the insistence with which the authority of the Pope has been withstood by many of his subjects, who would have followed him with ardor into almost any venture but that under discussion. However, the many unlooked-for and apparently almost impossible provisions of the *Motu proprio* entailed such a complete upheaval of existing conditions in American choirs, that pastors of churches and directors of choirs have been all but thrown off their feet upon realizing the revolutionary character and the seeming inexpediency and unachievability of the proposed changes. It is very easy for the savant to sit at his desk and write learned articles upon the history and literature of music in justification and elucidation of the proposed (or, rather, imposed) reforms, but it is quite another thing for a pastor or choirmaster, with a tolerably good choir of the customary kind, to face the necessity of breaking the customs of generations and of introducing an unfamiliar sort of music and a choir of boys and men with no guarantee of success in so doing.

To the great dearth among us of organists who understand both Plain Chant and voice culture is attributable the fact that many bishops and pastors are tied hand and foot to the customs which heretofore have prevailed. I constantly come into touch with a number of bishops and a very great many pastors of churches, who are anxious to introduce the right kind of choirs and the correct style of music into the churches under their charge, and who are willing to go to extraordinary expense, if need be, so to do; but they cannot possibly carry out their wishes, simply because they cannot secure organists or choirmasters who understand, or have any desire to understand, that which is necessary to the conduct of a liturgical choir. Viewing the question, therefore, from the point which forces itself before all others upon the administrative authorities of dioceses and parishes, it readily will be seen that a great deal has been accomplished, after all, and that the heaven is surely working.

The three chief points gained thus far would seem to my mind to be:

1. The establishment and authorization of a definite school and form of Gregorian Chant.

2. The improvements, by process both of elimination and of addition, in the repertoires of choirs; and perhaps most important of all,

3. The positive vindication of the boy voice as more suitable than the female voice for the treble parts.

I emphasize the importance of this last point because of my firm conviction, lasting over many years and reënforced by the experience of each day that passes, that neither Gregorian Chant nor other lawful church music can be properly sung by a lay chorus of female and male voices intermingled. This is far from saying that Sisters in convents or organizations of female voices in sodalities, guilds and leagues, cannot master and render with beauty and excellence both the Chant and all other ecclesiastical music which may be necessary to the musical rendition of their offices. But the attempt to mingle the voices of lay women and men of parish churches fails lamentably, and of course renders the organization in which they are united simply a section of the congregation and not a choir in the liturgical sense of the word. On the other hand, in a number of churches in the larger cities, our people have had abundantly demonstrated to them that the boy voice, scientifically cultivated, can do all and more in singing soprano and alto than the female voice (and with a far greater degree of perfection, at that), because of the lack of that conscious, personal quality of tone which completely disqualifies the female voice from legitimate exercise in parish choirs.

I may be permitted to observe parenthetically that, as the recognized ineligibility of a woman to serve the priest at mass is inherent in her sex, the natural laws which disqualify her from this privilege in the view of the Church, consistently and as a matter of course render her likewise ineligible for service as a chorister.

The conception of the boy voice which formerly prevailed among us was, as has been frequently pointed out of late, entirely erroneous. On occasions when, for sake of sentiment, variety or necessity, the boys of our parishes have been utilized to sing carols or litanies or the Benediction hymns, they have sung with the same ear-splitting quality of voice which they would use out-of-doors for "three cheers and a tiger," and nothing better was expected of them, on the ground that they were "just boys." Since we have been face to face with the problem of their employment for the liturgical music in the choir, it has been necessary to go further into the matter and try to find in the voice of the American boy the pure, sweet, liquid treble quality for which the masters of classic polyphonic music wrote their immortal compositions and which the Anglicans have developed and maintained with so much success all along.

It is therefore comforting to note the fact that in New York, Philadelphia, Chicago, Washington and some other places, the past three years have seen instituted in certain Catholic choir circles a new musical science, *viz.*, the development and training of the voices of boys along lines necessary to bring them to a state of the greatest approximate perfection. In the cities named, we now have some churches which possess choirs of boys and men in which the boys' voices are so properly trained as to sustain the contention and exemplify the fact that they can do anything which the female voice can do, and generally

do it better. This—I am free to say—I regard as the most important practical accomplishment of the music reforms to date, and I would like to see this phase of the movement kept in constant literary prominence.

The restoration of the Chant and the purification of the repertoire—subjects which have commanded such prœminent attention since the issuance of the *Motu proprio*—can avail but little where there are not properly cultivated male voices prepared to sing the same. As in the recipe for making rabbit pie, the first requisite is said to be to “catch your rabbit,” so the first thing to be done in establishing a choir is to get the singers and teach them to vocalize properly. When they can do that, it will be time enough to select the music to be sung.

It would have been impossible at the time of the accession of Pope Pius X. to have found a much more decadent and generally shocking conception of church music than obtained in the city of my residence. Although the choirs of the time contained many good voices, every imaginable abuse was in full fling, and High Mass and Vespers were studiously avoided by people of culture. To-day, while similar conditions prevail in some of the churches here, it must be said that these choirs, which have made no effort to do at least some one thing to indicate a good disposition and a desire to obey, are looked at somewhat askance. Two churches there are in which the old quartet and chorus choirs have been supplanted by good, distinctly liturgical choirs of surpliced boys and men, one of them properly installed in the chancel, and the other necessarily arranged in the deep, spacious gallery, in choir stalls running parallel to the side lines of the church. Another church here has an excellent choir of twelve selected tenors and basses.

Other churches, in the choirs of which female voices are yet retained, have greatly improved the repertoires of music and have made them much more conformable to the ideals of the *Motu proprio*. In four local churches the Proper of the Mass is sung at High Mass, on all Sundays and feast days; and, in three of these churches, the Vespers proper to the feast (Antiphons, Commemorations, and all), are sung on Sundays. Who shall say that a good deal has not thus been accomplished in less than four years, taking into account the serious difficulties with which the task has been fraught?

Another point gained is the breaking down of the prejudice and the gaining of the confidence of the congregations, which were naturally suspicious when the changes were inaugurated. Now it is plainly to be seen that they are more than satisfied. Certain it is that the churches here which have been most thorough in the reform have very much larger congregations at High Mass and Vespers than formerly, and have correspondingly higher appreciations. Other hopeful signs from some of the smaller churches, which are most gratifying, come to my notice from time to time. Certainly, it has been proved here beyond all question that it is possible to establish and maintain choirs of boys and men, and that such choirs excel in artistic ability the choirs which they have superseded.

This account of local conditions in one city may or may not be a standard by which the extent of the reforms in other parts of the country may be gauged. It serves to indicate, however, that while there remains a very great deal yet

undone, there has been something wrought in one American city, the like of which can with commensurate success be accomplished elsewhere.

Upon surveying the present situation and comparing it with that which obtained when the *Motu proprio* was issued, it is plainly to be seen that the matter of the reform is well under way. At that time we were all at sea. We were trying to make something or other out of *Ratisbon* and several other forms of Chant, we were tied down to much degenerate music which, despite its unworthiness, seemed to everybody to be as much associated with Divine worship as the very altar and vestments, and we had nothing in practical operation which suggested that there ever had been or ever could be anything in the way of a choir other than the "mixed" variety.

Now we have the historic Chant restored to the Church and placed on a definite basis; an enormous amount of most enlightening literature on musical and ecclesiastical art has been brought forth; the fact has been proved that musical accompaniment to High Mass and Divine Office can be rendered artistically without the use of female voices; and the science of the proper culture of the boy voice has been introduced into some of our choirs.

Washington, D. C.

GEORGE HERBERT WELLS.

#### APPRECIATION AND REGRET.

Editor of CHURCH MUSIC,

Sir:—I have just received my CHURCH MUSIC, No. 3, and as usual it is brimful of good things. There is that remarkable "letter of inquiry" from an inquisitive choirmaster, who, if he did not intend it for a satire, certainly succeeded in hitting several nails on the head. Then "PRACTICUS'" naive observation that Diocesan Commissions "should not remit to the individual choirmaster the task of trying, singlehanded, to put into effect the obligatory legislation of the Church," is certainly capital. But what, I would ask, is to be done by the choirmasters where there is no Diocesan Commission (and I understand that there are still at this late date a few dioceses where they have not yet been established)? If I remember rightly, the Diocesan Commission was one of the principal means, and certainly the most practical and necessary means, recommended by the Holy Father himself for obtaining the desired results. If it is true that "he who wishes the end wishes the means," what is the explanation of this apparent neglect or indifference on the part of some of the authorities in taking the steps prescribed by the Pope?

The only thing to be regretted in the last number of CHURCH MUSIC was the absence of any hints or suggestions for the aid and guidance of choirs during Holy Week, especially in small parishes and country churches where there is only the priest to carry out the elaborate ceremonies and the choir has so many problems to contend with if it would do its part thoroughly and satisfactorily. I know of several inexperienced choirmasters who were waiting anxiously for this number, hoping that it would tell all about these things in time to help them out of their difficulties during Holy Week.

White Bear Lake, Minn.

WM. F. MARKOE.

## THE LOCATION OF THE CHOIR.

Editor of CHURCH MUSIC,

*Sir*:—Has any official decision been made as to the meaning of the words "*in loco obscuro*" in the "*Motu proprio*?" The article as to the place of the Choir in CHURCH MUSIC some time ago, and some other information which has reached the writer, seem to indicate that, according to the interpretation of some, the placing of the Choir between the Priest and the people is not within the spirit of the decree. This, however, would be a hard saying, for it would mean:

1. That the most ancient practice (as given in the article in question and predicated of one of the oldest churches in Rome) was improper.

2. That every Cathedral in Northern France and England (perhaps in Spain also), had the Choir improperly placed—it being notorious that the Choir of a Gothic Church between the nave and the Sanctuary is as much an integral part of these churches as the altar itself. Furthermore, the *Motu proprio* speaks of the fitness of the singers being vested in cassock and surplice, which seems to indicate their place as in a Gothic Church, or, at any rate, their place as not in a loft.

The writer (a layman, and he trusts with proper diffidence as such) ventures the thought that the "Rood Screen" is the solvent of these difficulties—so far as Gothic Churches are concerned.

Does it not put the choir in "*loco obscuro*," and yet in their proper place, as having a really liturgical office?

Shall we ever have in America a real Gothic Church, with Rood Screen and Choir-Stalls, and Chancel-Organ, Lady-Chapel and Ambulatory (and without pews)? The writer so hopes, but is not over sanguine. One thing he does believe, however, and it is that (even if we candidly admit a lack of taste in this new country), we must grant to America a good deal of sober common-sense, and that once the idea of the choir having a real liturgical character is grasped, this American "horse sense" will reject, as absurd, a choir of men and boys in a loft at the rear of the church.

It may be well to add that all the above applies to Gothic churches. Probably in the many other styles of architecture the problem may be solved by curving choir stalls beside the altar, the organ being placed behind the altar as in the Paulist Church in New York, Church of the Blessed Sacrament, Providence, R. I.—an arrangement which is also found (except the position of the organ) in the Cathedral in Havana.

Philadelphia.

"CRITIC."

## THE MALE ALTO.

Editor of CHURCH MUSIC,

*Sir*:—There has been, from time to time, a good deal in CHURCH MUSIC about the Alto part in Male Choirs; and, as is well known, there is a quantity of literature on this subject in England, in which those who advocate the singing of a falsetto alto by male baritones, combat the advocates of the boy altos, and *vice versa*.

I have also seen considerable music written in three parts to avoid this supposed difficulty about the alto part in male choirs.

Without minimizing the importance of a proper theoretical treatment of these questions of Plain Chant, male choirs, etc., this matter of the Alto part seems to have been treated too much in the abstract: and because the theorists evolved a difficulty, therefore it was assumed that one existed. Indeed, the issuance of the *Motu proprio* seems generally to have let loose the flood-gates of eloquence from hidden experts on the whole general subject. Considering what these poor sufferers must have gone through in the past (and, alas! must in many cases be suffering yet), no one can blame them for rushing into print. But there seems no doubt now that this supposed difficulty about the Alto part is purely imaginary.

If anyone doubts this, let him hear the boy altos at the Gesù in Philadelphia. The choirmaster there seems to have answered the theoretical arguments by the practical device of making his alto part, if anything, a little over strong.

Let all, therefore, who are writing 3-part Masses, or who are immersed in the theoretical arguments about the Alto part, try instead the "*Argumentum ad puerum*," at the Gesù: and they will come away convinced that there is a real Alto boy's voice, and a very effectual one. at that.

R. M. P.

Philadelphia.

### Notes.

#### THE BROOKLYN CHORAL SOCIETY.

T. Bath Glasson's magnetic leadership of his forces made a profound impression upon the large audience that assembled in the Auditorium to hear the Brooklyn Choral Society in an elaborate presentation of the *Kyrie, Gloria* and *Credo* from Rheinberger's Mass in C, Opus 169. The *Kyrie* was sung with all the contrasts which delicate shading, sweeping crescendos, and positive attack could impart. The *Gloria* and *Credo* were sung with spirit culminating in a magnificent climax. Frequently during the performance the audience expressed their approval by applause. The whole work is one of rare beauty. Rheinberger has entered fully into the spirit of his text, with the result that this work is one of the most devotional and reverential of modern settings. The orchestra consisted of forty musicians and was exceptionally good. Other numbers on the program were Coleridge Taylor's *Kubla-Khan*, which the society gave for the first time in America. The work of the chorus was an inspiration to all who heard them and proved beyond question that Mr. Glasson has trained one of the finest choral organizations that has ever been heard in New York.

G. B.

## CHEVALIER GIUSEPPE FERRATA.

THE inordinate desire which Americans have to secure the best of everything has been frequently the subject of comment. This desire is not always realized. Sometimes, to know what is best is not possible, and where the desire to secure the best is not supplemented by a knowledge of what constitutes the best, the results are occasionally deplorable.

Study, cultivation, travel are doing much to foster a love for the beautiful. The step from the appreciation of the beautiful to the desire to possess the beautiful is a small one, and often the desire precedes the appreciation. The present enormous accumulations of wealth make possible the acquiring of art treasures, of rare volumes, of wonderful curios.

Interest in music has grown apace during the last year. Whether due to a genuine love of music or to a love of novelty, it is sure that new works of representative value command keen attention and sterling musicians of all nationalities receive a cordial welcome here.

While there is ample room for further development and progress, there is really justifiable reason for gratification at the amount of musical knowledge that has been disseminated in our land.

Americans owe a debt of gratitude to a number of foreign musicians who have come to this country, not as visitors, but as workers; willing to stay here, work here, and do their share in the general movement towards better, higher standards in the general efforts to secure the best.

Among this number, and one of the musical giants of the company, is the distinguished composer Dr. Chevalier Giuseppe Ferrata. He came to this country a few years ago, making comparatively little stir at the time of his coming, but he has succeeded by sheer dint of genius in winning a recognition and admiration which grew in increasing and larger circles every year. There is not to-day in the United States a representative musician who does not know something of the works and merits of Giuseppe Ferrata, and in Europe his reputation has grown in proportion. By many he is regarded as a man of genius, one of the great ones of the present age.

Chevalier Ferrata is a nephew of Cardinal Ferrata, one of the distinguished Cardinal princes of the church.



When very young, his predilection for music was encouraged and he was given excellent instruction. He won the scholarship at the Royal Academy of Music, Rome (of which he was a graduate later) when he was only fourteen years old. When he was sixteen he was chosen from a large class of advanced pianists of the Conservatory to play Mendelssohn's "*Variations Sérieuses*" at the concert given in the presence of Queen Margherita at the Costanzi Theatre in Rome.

After finishing his course at the Conservatory, he studied with Sgambati and then with Franz Liszt, who gave him abundant encouragement and propitied for him a great career as a pianist and as a composer. Since then, many honors and decorations have been conferred on him, among the number being: Three medals from the Royal Ministry of Public Instruction, Italian Government, won as composer in different competitions; six first medal prizes won at the Royal Academy in Rome as pianist and as composer; first prize at the competition held in Bologna, Italy; diploma and gold medal at the Exposition of Palermo, Italy, etc.

Chevalier Ferrata is a member of the Royal Philharmonic of Rome, and of the International Artistic Club of Rome. He was knighted by the King of Portugal, and he has received letters of commendations from the Queen of Italy and from the King of Belgium.

One of the greatest distinctions or honors that he has won was with his opera "*Il Fuoruscito*," which received first honorable mention for the \$10,000 Sonsogna prize, 237 composers competing. This was a more remarkable success than appears at first glance, for while one year had been allowed to the competitors, Dr. Ferrata did not know of the competition until eight months of the allotted time had expired. Then one month was spent in securing a libretto, so that he had practically only three months to accomplish the work. Under the circumstances to have won honorable mention was most remarkable and no more eloquent comment on the ability could be made.

Besides his operas Chevalier Ferrata has written two Masses, chamber music, music for the violin, for the pianoforte and a number of songs. His *Messe Solennelle* (Op. 15) has been called "a noble, sublime work." His Mass "*in honorem Ss. Rosarii*" (Op. 18) for two male voices and organ, is not only a masterpiece, but it fills an immediate need in the repertoires of our choirs of to-day. It is beautifully musical and meets the requirements of liturgical, devotional demands. It is strictly original and does not need to be classed as being modelled on any one particular style. Musicians cannot restrain their admiration of a work which contains the lofty expression of a sublime text with absolute originality of musical expression.

We take great pleasure in calling the attention of the readers to the musical supplement contained in this number for which we have selected the *Kyrie, Gloria* and *Credo* taken from the Mass op. 18 of Ferrata's. For comment see *CHURCH Music*, Vol. 1., No. 1, page 139.

In his songs Chevalier Ferrata has indulged to the freest extent his originalities in melody and harmony and his ultra modern methods of harmonization.

## GREGORIAN SUMMER SCHOOL.

We have just received, as **CHURCH MUSIC** is going to press, the following communication, which, while replete with interesting details, is doubtless only a Preliminary Announcement:

The Most Reverend, the Archbishop of Cincinnati, has been pleased to approve of and recommend a Gregorian Summer-School, to be held in the Cathedral City of Cincinnati, O., beginning on Thursday, August the first (Feast of St. Peter's Chains and the Patronal Feast of the Cathedral), and closing on Thursday, August the fifteenth (the Feast of the Assumption), of this year of 1907.

The program for each day will be as follows: High Mass in the Cathedral at 9 a. m.; Classes from 10 till 12 noon; Vespers at 3 p. m., and Classes from after Vespers until 5 p. m. On Sundays, August 4th and 11th, the program will be as follows: Classes from 9 till 10; High Mass at 10:30; Vespers and Benediction at 3, and Classes from 4 till 5.

The "School" will be directed by the Cathedral Organist and Choirmaster (Harold Becket Gibbs) under whose direction the music at all the services will be given. He will be assisted by many professional musicians, all of whom have been closely identified with the restoration of the Liturgical Chant, which has undoubtedly been brought about by the learned Benedictine Monks of Solesmes, Sarthe, France, all of whom are now exiled in the Isle of Wight, England. It is also interesting to note that it was a former Abbot of this Monastery (Dom Guéranger) who gave to the world those priceless volumes of "The Liturgical Year," a work which is to be found in every language in every country throughout the Catholic world.

As there is an abundance of hotel (both public and private) and boarding-house accommodation to be had, especially in the immediate neighborhood of the Cathedral, it may safely be asserted that no difficulties will be presented to those who prefer to leave their choice of rooms until the day of their arrival.

The School Fee for the fifteen days will be \$15.00. For this sum each "student" will be furnished with a Card of Admission which must be presented each day to the door-keeper.

By kind permission of the Rev. Michael Mulvihill, Pastor of the Cathedral, the Schools (which almost adjoin the Cathedral) will be used for all the Classes and Lectures. It is scarcely necessary to add that the subjects will include Tonality, Rhythm, Structure, Notation, Method of Practice, Accompaniment, Choir-Training, Voice-Production, etc.

The "School" will be opened and closed by the Most Rev. Archbishop.

With the immediate approval of the Rt. Rev. Rector and the Rev. Professors of Mt. St. Mary's Seminary a special Choir has been formed of Students residing in and near Cincinnati who will be largely responsible for the Services in the Cathedral, and in this they will be assisted (with the kind permission of the Rev. Rector and Faculty of St. Gregory's Seminary) by another Choir of Students from the "Little" Seminary.

It is also encouraging to note that in those churches where the Gregorian Chant has been restored the Pastors have kindly consented to allow their respective choirs to take part in the Services, Recitals, and Illustrated Lectures.

A complete program of arrangements will be given to each "student" upon arrival, and it is expected that all resident students will be regular in their daily attendance.

The number will be limited, and no application can be entertained after the twentieth of June, as the Director of the "School" will be absent from July the first to July the thirtieth and is anxious to have all arrangements completed before he leaves.

Application to be made to the Secretary of the Summer School, 325 West Eighth Street, Cincinnati, Ohio.

## GREGORIAN CHANT AT MOUNT DE CHANTAL, WHEELING, W. VA. .

It is a pleasure to be able to chronicle in these pages an edifying illustration of what can be achieved in convents in the interests of the Church Music

Reform. Mlle. Marie Duchamp is an instructress who comes to her task with every requisite equipment of learning and of taste. She is a pupil of Alex. Guilmant and of Vincent d'Indy; and is a *diplômée* (of the "Schola Cantorum" of Paris) in all branches of modern music and in Plainsong, and has, we understand, taught with great success in France and in England. At Mount de Chantal the following success has been achieved in a period of instruction covering only six weeks. Of the one hundred and eight young ladies placed under her care, eight were chosen as a Schola (or "Chorus in choro") to execute the "Proper," while the remainder rendered the ordinary chants. On the Sundays of Lent, during the Low Mass celebrated in the convent chapel, the *Kyrie*, *Credo* No. 1, *Sanctus* and *Agnus Dei*, of the Mass for Lent and Advent of the Vatican "Kyriale," were sung by the whole congregation, the accompaniment being that of Sig. Giulio Bas. On the Feast of St. Joseph, the complete Proper of the Mass was sung by the Schola; *Credo* (No. 1, of Vatican Ed.), and a Mass for two voices, were sung by the congregation. On Holy Thursday the Proper, except the Gradual, which was recited, was rendered by the Schola, the *Credo* and Mass for two voices by the congregation—the organ remaining silent after the *Gloria*. On Easter Sunday the complete Proper was sung by the Schola; *Credo* No. III, and the rest of the Ordinary of the Mass (Rheinberger's for three equal voices) being sung by the congregation. The Offertory was "*O Filii et Filiae*," sung alternately by Schola and congregation. At Benediction (whether on Sundays or week days), the singing comprised, besides old chant selections, certain motets and chants from the "Manual of Gregorian Chant" (Solesmes); while on Easter Sunday the celebration was much more elaborate: *O Salutaris* (No. 1) and *Tantum Ergo* (No. 1) of the "Manual," Elsen's *Regina Coeli* for two voices, and the *Laudate* (*Tonus I, Solemnis*) with falso bordone for four equal voices by Viadana (edition of the Schola Cantorum of Paris).

*Communicated.*

THE CATHOLIC DRAMATIC ORATORIO SOCIETY.

The Catholic Dramatic Oratorio Society of New York was founded by Madame Selma Kronold upon her conversion to the Catholic Church—and simultaneous abandonment of the stage.

With Gounod's "*Redemption*," produced on March 14th at Madison Square Garden Concert Hall, the Catholic Dramatic Oratorio Society made its second appearance before the public. Rarely has an organization of its kind the good fortune to be immediately recognized and highly appreciated as was the case with the Catholic Dramatic Oratorio Society. When the project was presented to Archbishop Farley, he instantly approved of the movement, and ever since has supported it in every respect. Thus it came about that at the request of Archbishop Farley, the late Mrs. Craigie (John Oliver Hobbes), the novelist and lecturer, gave a lecture for the society's benefit. Monsignor Michael J. Lavelle, V. G., was then named by the Archbishop to introduce the society to the public. Supported by the other officials and many prominent pastors, he helped materially toward the immediate and great success of the Catholic

Dramatic Oratorio Society at its first performance of "*St. Ursula*," last May, at Madison Square Garden Concert Hall, when a crowded hall and boxes filled with the most prominent Catholics of the city enthusiastically received the inspired singers.

Mrs. Josephine Drexel Emmet, with a large number of society women as patronesses, is at present organizing a board of associate members to put the society on a firm financial basis.

The Catholic Dramatic Oratorio Society is composed of soloists, and in connection with it Mme. Selma Kronold is conducting a special free singing class to cultivate and train the voices.

The society's special work is to produce oratorios which are rarely if ever given in the city, the lighter form of the dramatic oratorio which, compared to the heavy modern dramatic oratorio, offers the same contrast as the romantic Italian opera does to the modern music drama. A public production of Gounod's "*Redemption*" had not been given in New York for more than 12 years. The performance on March 14th was a very brilliant one. One hundred and fifty singers, as before, took part in the mass choir, and were assisted by eminent soloists and the Philharmonic Orchestra, conducted by the society's musical director, Mr. Emil Reyl.

### Publications Reviewed.

BAS, G. Quatuor Cantus Eucharistici; for two male voices with organ accompaniment. \$0.25. J. Fischer & Bro., New York.

These beautiful motets are religious in treatment and full of expression, and are fitted with that rich and varied style of harmonization which is thought properly desirable in our day and which more than one of the older composers would have wished to secure. I venture the criticism, however, that in some instances too strong a dissonance is introduced. It is true that present-day composers go to great lengths in this regard; but it should be remembered that such effects may be sought for in orchestral compositions as may not so well answer for an organ accompaniment. There is also, in my judgment, a little over-refinement in the harmonization of the first part of the *Adoro Te*, where the melody is simple and gentle in its flow. On the other hand, it was a happy and original idea to recall in the strophe, under a new chant, the charming melody of the refrain.

*Maredsous, Belgium.*

DOM ANSELM DEPREZ, O. S. B.

BINDER, JOS., Op. 14. Twenty Preludes, Interludes, Postludes and Cadences of medium length (Organ). A. Boehm & Son, Augsburg.

This set of organ pieces, in the keys of *C, G, D, F, B, E* and *d minor*, range in length from a single phrase to several periods. They are playable on harmonium as well as on pedal organ.

The writer combines variety of form with purity of style. Such short voluntaries readily find a place in the reference-stock of the church organist, and recommend themselves to students as well.

CARL WAECHTER, O. S. B.

CANESTRARI, D., Op. 4. Allegretto festoso di Concerto per Organo. 40. M. Capra, Turin.

The writer of this festival composition has given us therein the product of true talent and technical skill as a composer for the organ. From the Opus number which it bears, it is to be inferred that he is not yet at his zenith. This *Allegretto festoso* would therefore seem to be an earnest of even better things to come.

G. H. W.

CANTEMUS. A Collection of Motets, Offertories, Antiphons to the B. V. M. and Hymns for Benediction; arranged for mixed voices with organ accompaniment by B. Hamma. Score, 0.80; Voice-parts, 1.40. J. Fischer & Bro., New York.

A very desirable collection containing compositions also suitable for boys' voices (Soprano and Alto) with Tenor and Bass *ad libitum*, and organ accompaniment. The various numbers are all of a pleasing nature, not difficult and worthy of a place in any choir repertoire.

G. B.

CARMINA SACRA. A Collection of Motets, Hymns for Benediction and Antiphons to the B. V. M.; for mixed voices, compiled by G. Burton. 0.60. J. Fischer & Bro., New York.

A volume containing 15 compositions the majority of which are more pretentious and serious than the numbers contained in the afore mentioned Cantemus. The setting is one for mixed voices, the trebles of which can be sung also by boys. The authors represented are Witt, Nikel, Couturier, Hamma, Guetler, etc.

S. J.

CASIMIRI, PRESB. RAPHAEL. Harmonium (organum) comitans (facilius, tribus partibus tantum) ad Kyriale seu Ordinarium Missae Editionis Vaticanae. \$2.40. M. Capra, Turin.

This organ accompaniment to the melodies of the Kyriale is based upon the general rules pertaining to the accompaniment of the Chant which have been set forth in recent years and illustrated in various forms by such recognized exponents of the art as Giulio Bas and Father Manzetti. It is in three-part harmony and exceedingly easy.

G. H. W.

GRUBER, JOS. Festal Prelude for organ. A. Boehm & Son, Augsburg.

A six page (sheet-music) prelude in C minor consisting of a page introduction, a fugue, and a drawn-out close in the key of the parallel major. The introduction is built up on a very brief figure, manifolded in various pitches, and

serves to impress the central motive of the fugue which follows. The fugue itself utilizes a theme from the Dr. Katchthaler's Hymn to Leo XIII., and is developed along quite orthodox lines. The different parts are put forward in a simple, lucid style, working up to the pedal-point on the dominant. Then the parts launch into a grand finale with full chords and long-held tones in the depths of the pedal. All in all it is a worthy and refreshing example of this composer's churchly musicianship.

CARL WAECHTER, O. S. B.

HAMMA, B. Mass in honor of the Sacred Heart of Jesus; for Soprano and Alto (Tenor and Bass *ad libitum*) with organ acc. Score, 0.80; Voice-parts, 1.00. J. Fischer & Bro., New York.

This Mass can be recommended unreservedly to choirs needing a melodious, musical composition. To volunteer choirs, and especially to choirs composed of boys' voices this Mass ought to be very valuable. The music lies within the range of voice and ability of amateur singers. While it presents few difficulties, it is written with such a nice perception and knowledge of what constitutes legitimate effect that the result is a Mass that is devotional and liturgical; simple without being trivial; impressive without being too severe in style.

Just now it ought to meet much favor from all choirs throughout the country.

M. F. McCONNELL.

HIRLBUT, Rev. S. S. *Anima Christi*, for Soprano, Alto, Tenor and Bass (Oratio S. Ignatii ad Jesum in SSmo. Sacramento.) Edited by George Herbert Wells. The Liturgical Music Co., Boston.

The *Anima Christi* is unlike a strophic hymn, since it is not in metre and has no stanzas. While it is strictly a prose text, it is also unlike such a text as the *Te Deum*, for example, since it has no rhetorical balance in the sentences permitting of a division or parallelism of parts. On the other hand, it comprises a series of brief sentences, ejaculatory in character, which permit of the quasi-chant character of musical treatment which the composer and editor present in the present composition. While the melodies, set to 4-part harmony, are comprised within two octavo pages, there is nevertheless abundant variety of melody. The composition is therefore easy to master and to render, although there is provided a sufficient variety of melodic setting of the sentences. A choir of boys and men could render it with very good effect for Benediction services, the Feast and Octave of Corpus Christi, e

P. T.

MITTERER, IGN., Op. 71b. *Missa dominicalis VI*; for three male voices with organ accompaniment. Score, 0.65; Voice-parts, 0.25. H. Pawelek, Regensburg.

The author offers in his opus 71b (in honor of St. Ignatius) an easy mass for three male voices. The melodic themes are prayerful, breathing that humble, sincere sentiment with which every devout hearer of holy Mass should be inspired. The obligato organ accompaniment which can be comfortably rendered on a reed organ is well designed and consequently developed. May this devout composition of the illustrious composer prepare the way more and more for a correct appreciation of Plain Chant.

P. GREGORY HUEGLE, O. S. B.

ON GREGORIAN RHYTHM. I. The Old Manuscripts and the Two Gregorian Schools, Alexandre Fleury, S. J. Translation by Ludwig Bonvin, S. J. II. Rhythm as Taught by the Gregorian Masters up to the Twelfth Century and in Accordance with the Oriental Usage. Ludwig Bonvin, S. J. Reprint from *The Messenger*, New York.

This brochure of 46 pp. 8 vo. presents a mensuralist plea of Gregorian rhythm, with arguments based on medieval theorists in music. A footnote on page 1 remarks: "The first part of this paper embraces a number of corrections and amplifications by the author of the French original, A. Fleury, S. J.; for the rest it is a simple translation. The second part, however, has received a new form and doctrinal modifications at the hands of the translator, Ludwig Bonvin, S. J." The pamphlet has eleven musical illustrations, and contains, in well arranged logical sequence, a large number of textual illustrations of ancient and medieval writers dealing with Chant questions.

P. T.

PEMBAUER, JOSEPH. Fifth Mass; for chorus of mixed voices. Score, 1.20; Voice-parts, 1.00. F. E. C. Leuckart, Leipzig.

This mass is written with an organ accompaniment but it may be sung *a cappella*.

In either case it is a work of genuine beauty. It is written in strict polyphonic style, the parts moving freely and with dignity.

The artistic performance of such a Mass would do much to convert the sceptical to an appreciation of the Palestrina cult.

Mr. Pembaur's Mass is not so difficult or intricate as some others, but it has a freedom of movement, and a grace of outline not always found in such efforts.

The text is interpreted so sincerely that the effect is really uplifting.

There is sufficient variety in key, tempo and general character to keep up the interest from beginning to end. Students of this Mass will find it a subject for approval and admiration.

M. F. McCONNELL.

REALI, DANTE, Op. 59. Missa brevis ac facilis "Salve Sancta Parens" ad Chorum trium vocum inaequalium (M. S., T., B.), organo vel harmonio comitante. Score, \$1.20; voice-parts, .40. M. Capra, Turin.

This Mass is to be highly recommended for the strength and beauty which it has developed and conserved within the confines of a somewhat circumscribed scope. The Soprano part goes no higher than *E*, the Tenor rises but to an occasional *G*, and the Bass lies between *B* on the staff and *E* above. Throughout the composition flows an independent and graceful accompaniment. The Mass is scholarly in its construction, interesting and beautiful musically, of practical utility, and withal the work of an accomplished composer.

GEO. HERBERT WELLS.

Washington, D. C.

ST. ALTEN, L. *Missa Facilis*; for Soprano and Alto with organ acc. Score, 0.80; Voice-parts, 0.25. C. Kothe's Erben, Leobschuetz.

This *Missa Faciles* is another of the Masses that are particularly adapted to the present needs and requirements of choirs.

Many choirs and choirmasters complain of the difficulty of finding music that conforms to the rules of the *Motu proprio* and is yet of a style to attract the volunteer singer and impress the average congregation. It must be confessed that the best intentions may fall short of obeying the spirit of an order if the material necessary to obey the order is beyond the grasp of the executants, in which case the point of edification is lost completely.

But music like St. Alten's "*Missa Faciles*" can be welcomed sincerely. It is musical; its polyphony is well and sufficiently worked out; it is liturgical; it is singable and it is effective.

M. F. McCONNELL.

STOLLEWERK, JOS., Op. 47. *Laudes Eucharisticae*; Motets suitable for Corpus Christi Procession, Benediction Service, etc.; for one treble (mezzo-soprano, alto or boys) and three male voices, with accompaniment of organ or four brass instruments. Score, 1.45; Voice-parts, 0.95; Brass-parts, 0.40. Jos. Stollewerk, Queleu-Metz. J. Fischer & Bro., N. Y.

The compositions from the pen of Joseph Stollewerk are deserving of more than a mere complimentary notice. In this author one immediately recognizes the master-musician, one well equipped with all the necessities required for the making of a successful composer. The contents of the volume is made up of settings of the following texts: 4 *Pange lingua (Tantum ergo)*, *Tantum ergo (1)*, *Sacris solemniis, Verbum supernum, Salutis humanae sator, Aeterne Rex, Ave verum corpus, Jesu dulcis memoria (2)*, *Laudate Dominum, Ave maris stella, Quem vidistis pastores*, and *Ecce Sacerdos magnus*, all of which, excepting one *Tantum ergo*, for five voices, are written for four mixed voices (alto and three male).

The greater portion of the compositions have an accompaniment for organ or four brass instruments which latter no doubt will be welcomed by many where the Corpus Christi procession is held in the open and the services of players can be secured. The compositions contain no difficulties worth mentioning and the feature which at first glance appeals to the musician when perusing these numbers, is the effective writing for the voices. To directors of boys' choirs, most especially where there is a scarcity of high voices, we recommend this opus highly. Choirmasters ought not hesitate to acquaint themselves with the works of Stollewerk's, and we also take this occasion of advising the young and aspiring composer of church music to study carefully just such works as these and use same as a model for pure four-part writing.

G. B.

VRANKEN, P. J. Jos., Op. 28. Canticum Magnificat ad quatuor voces viriles. N. Bergmans, Tilburg.

The author gives us in op. 28 alternate Plain Chant (VI. tone) and falsi-bordone verses. If sung by a full chorus of men the latter will sound quite festive. For enlivening the homophone sections the author makes use of the *tempo rubato*. The other verses build up an effective climax by means of well chosen imitations. We recommend the composition for grand occasions.

P. GREGORY HUEGLE, O. S. B.

## Publications Received.

A. BOEHM & SON, AUGSBURG, BAVARIA.

a) *Masses with orchestra accompaniment.*

BERGER, VICTOR P., Missa in hon. Ss. Angelorum; for four mixed voices. Score, \$1.00	
GOTTWALD, H., Op. 7. Mass in F min.; for four male voices.....	Score, 1.70
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	Score, 0.80
GRUBER, J., Op. 86. Missa solemnis in hon. St. Ruperti; for four mixed voices. ( <i>Second edition.</i> ).....	Score, 1.00
GRUBER, J., Op. 92. Missa de Nativitate D. N. J. C.; for four mixed voices. ( <i>Second edition.</i> ).....	Score, 1.00
GRUBER, J., Op. 108. Missa solemnis (Emperor Francis Joseph's Jubilee Mass); for four mixed voices .....	Score, 1.00
KRENN, FR., Op. 90. Mass in Eb; for four mixed voices.....	Score, 1.30
PREYER, GOTTFRIED VON, Op. 91. Festival Mass in A; for four mixed voices. Score,	1.95

b) *Masses with organ accompaniment.*

BERGER, VICTOR P., Missa in hon. S. Trinitatis; for Soprano and Alto.....	Score, 1.20
BIBL, RUDOLF, Op. 82. Mass in A; for four mixed voices with organ <i>ad lib.</i> Score,	0.50
KRENN, H., Op. 100. Missa Papæ Leonis; for four mixed voices.....	Score, 1.45
NESVERA, JOS., Op. 60. Missa in hon. S. Friederici; for four mixed voices.....	Score, 1.10
NESVERA, JOS., Op. 73. Missa in hon. St. Josephi; for four mixed voices.....	Score, 1.00
NESVERA, JOS., Op. 74. Missa in hon. St. Eugenii; for five mixed voices.....	Score, 1.30
PREYER, GOTTFRIED VON, Op. 73. Mass in D; for four mixed voices.....	Score, 1.00
PREYER, GOTTFRIED VON, Op. 86. Mass in C; for four mixed voices.....	Score, 1.20
PREYER, GOTTFRIED VON, Op. 89. Mass in Eb; for four mixed voices.....	Score, 1.20
WÖSENDORFER, J., Op. 31. Missa in hon. St. Theresia; for Soprano and Alto. Score,	0.60
WÖSS, JOS. V. v., Op. 32a, No. 1. Missa in hon. St. Josephi; for four mixed voices.	
	Score, 1.30
WÖSS, JOS. V. v., Op. 32, No. 3. Missa in hon. St. Cæcilia; for four mixed voices.	
	Score, 1.05

c) *Requiem Masses.*

GRUBER, J., Op. 84. Requiem in A minor; for four mixed voices with orchestra or organ acc.....	Score, 0.80
PREYER, GOTTFRIED VON, Op. 93. Requiem in C minor; for four male voices with acc. of organ and three Trombones <i>ad lib.</i> .....	Score, 0.60

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 Vol. IV. Sacerdotes Domini (*Corpus Christi*). Constitues eos (*SS. Peter and Paul*). Confitebuntur cæli (*in festo unius Martyris T. P.*).  
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 MEUERER, J. Gg., Op. 31. Missa pro Defunctis cum Libera; for four mixed voices with organ or orch. acc. *ad lib.*.....Score, 0.95; Voice-parts, 0.55  
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 Score, 0.70; Voice-parts, 0.15  
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With Preface by the REV. DR. H. T. HENRY, Professor of Gregorian Chant in  
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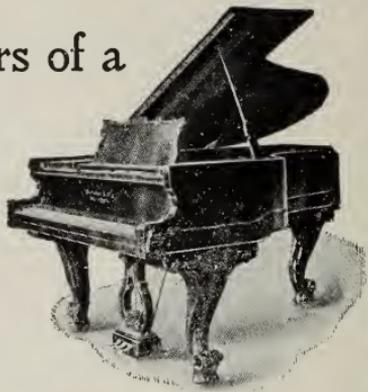
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Knight of the Pontifical Order of S. Sylvester; Doctor in Music of the Universities of Oxford and Durham; Fellow of the Royal College of Organists; Licentiate of the Royal Academy of Music; Associate of the Royal College of Music

## PRESS REVIEWS AND TESTIMONIALS

"AVE MARIA," FEBRUARY 17, 1906.

There is no dearth of hymnals, so merely to add to the number would hardly call for commendation; but to add so good a hymnal—one which should, by its excellence, its comprehensiveness, take the place of all others, thus bringing about something like uniformity in Sunday-schools and wherever else sacred music is called for,—is no small service. As such, we heartily commend the work to heads of schools, pastors, and directors of choirs.

The hymns, for the most part, are arranged for unison singing, and are thus especially congregational. The selection shows a regard for new conditions, while not setting aside the old favorites. The table of contents includes a unique feature, in a list not only of authors but of composers, and date of composition. Perhaps one of the best points of this hymnal is the arrangement of the hymns in accordance with the liturgy of the Church, thus emphasizing the seasons and feasts of special devotion, a service of real utility to the faithful.

"CHURCH MUSIC," Philadelphia, Pa., DECEMBER, 1905.

"From a musical standpoint the work attains a high level, and one which it maintains throughout. The compositions, as a rule, are melodious without being commonplace, are not excessively difficult, and are of a range that adapts them well to congregational use. Frivolous and "catchy" rhythms are studiously excluded. Gravity and solemnity of devotional feeling does not lapse into anæmic sentimentality or soar to heaven-rapt ecstasies. The hymns on the whole are dignified, impressive, and under proper conditions can be made effective."

"The publishers have done their work with judgment and taste. Typographically the work is neat, the type clear, the paper excellent."—*Rev. H. G. Ganss.*

"THE MONITOR," San Francisco, Cal., FEBRUARY 3, 1906.

From J. Fischer & Bro., New York, we have received a Catholic Church Hymnal with accompanying music. The book is of some two hundred and fifty pages and the name of its editor is a sufficient indication of the high class character of the work. This is Dr. A. Edmonds Tozer, Knight of the Order of St. Sylvester. A glance at the index of the work (as is not usually the case) prompts the reader to penetrate further—for from it he sees that the greater number of hymns are in English. Nor has Dr. Tozer been satisfied with ordinary translations; he has taken only the best, especially those of Rev. E. Caswall. Cardinal Wiseman's and Father Faber's classics are prominent.

As to the music, much of it is of Dr. Tozer's composition and all of it seems to be chosen with a view to please not only the clergy and the student of music, but the ordinary choir-singer as well. But few tunes that have little merit in connection with the words they interpret, have been retained by the editor in hopes that the book will be a general manual of church music. In make-up and appearance the publishers have produced an admirable volume.

BISHOP'S HOUSE, Plymouth, England.

Dr. Tozer's Hymnal appears to me an improvement on the many with which I am acquainted. The selection is well made, the melodies are well chosen, and the arrangements artistically harmonized.

*Mgr. Thomas Courtenay.*

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