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The Humphrey Clothing Store,
Opera House Building,
Charlottetown,
IS MEETING WITH
WONDERFUL SUCCESS
In securing the trade of those who have wool to sell, because their goods are good, and their prices for
CLOTH,
PANTS,
CLOTHING,
BLANKETING,
YARNS, Etc.
Are low, while for wool they allow the highest price.
CALL AND SEE THEM.
IF NOT SATISFIED DON'T TRADE.
PLEASED TO SHOW GOODS.

Money Talks,
SO DOES QUALITY.
An article of Furniture can not gain admission to our store if it hasn't quality to commend it.
we meet the exacting demands of people of taste who are discriminating in buying Furniture who know what's what.
Call on us when in need of Furniture.
JOHN NEWSON.

TEAS!
Did you ever consider the advantage of buying your TEAS from us? It will pay you, as we can give better values than up-town stores. Why?
Because
Our buying facilities are unequalled, our expenses are less, and we give you the advantage of this in quality. Our reputation for Good Teas is now established, and we guard it jealously.
We are to-day the acknowledged leaders in the Tea Trade.
McKENNA,
The Grocer, Queen St., Charlottetown.

SOME OF THE GOODS
WE HAVE FOR SALE
And Would Like You to See.
Regina Watches
Waltham Watches
Eight Day Clocks
Fine Field Glasses and Telescopes
Chains and Lockets
Studs and Charms
Rings and Brooches
New Crest Souvenir Spoons
Spectacles and Eye Glasses
Spoons, Knives and Forks
And many other articles in Jewelry and Silverware.
E. W. TAYLOR,
Cameron Block, Charlottetown.

Souvenir Post Cards.
Views of P. E. Island.
China with Island Coat of Arms,
Shells, etc.
Novels and Magazines,
—AT—
TAYLOR'S
Bookstore,
OPPOSITE FRONT DOOR POST OFFICE.

Sporting Goods.
We Can Supply Your Wants
Guns, Rifles, Game Bags, Cartridge Belts, Cartridge Vests, Loaded Shells, Brass Shells (full weights guaranteed), Wire Cartridges, Reloading Sets, Powder and Shot, in fact anything you want.
SIMON W. CRABBE.
Stoves and Hardware Walker's Corner

HARDWARE!
Largest Assortment,
Lowest Prices.
WHOLESALE and RETAIL
Fennell & Chandler

ROBERT PALMER & CO.,
Charlottetown Sash and Door Factory,
Manufacturers of Doors & Frames, Sashes & Frames
Interior and Exterior finish etc., etc.,
Our Specialties
Gothic windows, stairs, stair rails, Balusters, New Posts, Cypress Gutter and Conductors, Kiln dried Spruce and Hardwood Flooring, Kiln dried clear spruce, sheathing and clapboards, Encourage home Industry.
ROBERT PALMER & CO.,
PEAKE'S No. 3 WHARF.
CHARLOTTETOWN.

CHURCH MUSIC
(Special Correspondence Freeman's Journal.)
The following important article will be read with interest in America by Catholics, and especially by the priests, but particularly by the bishops. It appears originally in the Civiltà Cattolica and the English version here given though not a full translation, follows the original very closely and will be found to be accurate. IT OUGHT TO BE READ.
VOX URBIS.

(Translated from the Civiltà Cattolica.)
SIX MONTHS AFTER THE MOTU PROPRIO.
I.
There was perfect truth in the affirmation made by an excellent periodical of New York that no Pontifical disposition of recent times, not even the most solemn and memorable encyclicals of Leo XIII., produced such intense interest throughout the whole world as did the documents of the Holy Father, Pope Pius X., on Church music. They were among the first of his Pontificate, and this alone would have sufficed to centre attention upon them; they were conceived with a reform undertaken and promoted by the Holy See half a century before, which had been promoted by some by all the best arguments furnished by science, art, the religious spirit, ancient ecclesiastical tradition and by the liturgy as contained in its most minute details in Pontifical acts, decrees of general and local councils, in replies and regulations of the Sacred Congregation of Rites, in the instructions of bishops—and especially of the Cardinal Vicar of Rome, and which had on the other hand been combated by others with no less keeness—at times even with extraordinary bitterness in the name of false traditions and in the strength of vulgar prejudices, a thousand times victoriously refuted and as often springing up again with all the old pertinacity; and again, with an indifference that was even worse than attack, when abuses were calmly continued while those who showed zeal in the interests of reform were almost cynically regarded as fanatical, extravagant Protestants, and even worse.

Looking backward on those days with their controversies and battles, it becomes difficult to understand how some of the daring contradictions then perpetrated could have existed at all. There were men who openly professed their absolute ignorance of music and who nevertheless pronounced definite decisions, against which there was no appeal in the character of ecclesiastical composition; men of known piety, who would have made a scruple of falling in even a small rubric of the missal or the breviary, and who nevertheless countenanced and applauded open infractions of the ecclesiastical laws on this matter; men who were publicly known as the defenders of authority, and who nevertheless, when authority laid down laws about Church music, merely shrugged their shoulders as if authority were the lowest of sorianism.

The Motu Proprio has put an end to all that; it has shown who was right and who wrong; it has proved to the world that authority does not speak at haphazard and that what has been once naturally defied in ecclesiastical legislation, not for reasons of mere opportuneness, but of intrinsic fitness, remains in force and ought to be put into practice. The words of the Pope are clear, open, resolute, and leave no escape for any one, and if there are still some who flatter themselves that sooner or later these prescriptions, too, are destined to become a dead letter, Pius X., has more than once made it clear that he is firmly resolved that his provisions must be observed in their entirety and put into practice gradually and with due procedure if you will—but none the less efficaciously.

Last April his Holiness in a private audience addressed these memorable words to M. Charles Borde, the industrious founder and director of the Sobola Cantoriat of St. Gervais at Paris: "I know the difficulties that this reform must encounter. I know the obstacles that lie in its path; it will take more than a day to drive down and opera music from the churches, to bring Christian musicians back to the study of Gregorian art and the polyphonic art of the sixteenth century, to restore the liturgical chant to its primitive purity. We have to combat evil traditions grown inveterate, to resist the habits of public taste. You are young and ardent and are anxious to see this great undertaking realized immediately. Work for it—but without hurry and without personal animosity—but above all things trust in the wisdom and vigilance of the Holy See. I have made known my thoughts; rest assured that to insure obedience I will take all the general and even particular measures that may be found necessary. I will act suaviter (gently)," and the Holy Father smiled as he added, "but also fortiter (firmly)."

The conversation then turned on other subjects, especially on the Gregorian Mass executed in St. Peter's on April 11 for the centenary of Gregory the Great, until Pius of his own accord led it back to church music and the abuses which prevail in many churches in Italy and other countries. "I like all kinds of music," said his Holiness. "I am fond of Bach and the great symphonists and even the master-pieces of the opera, but I want the opera to remain in the theatre. Such compositions are admirable, but the Church is no place for them; they have practically forced an entrance into it, but we will put them out. * * * I remember that one day, while saying Mass, I heard at the moment of the Consecration a melody which said: Mira Norma!"

Here the Holy Father began searching among the papers in his writing desk until he found a newspaper clipping. It contained a list of musical compositions executed in the different churches in Montreal, Canada, on Easter Sunday this year—orchestra pieces, masses of all kinds with solos and duets of theatre virtuosity transferred to the Church. "Do you have music like this in Paris?" he asked, and Borde could only reply: "Alas, your Holiness, we do indeed."
"Go on with your work, then," said Pius, as he dismissed the musician. "I promise you that your Sobola will soon receive a public testimony of the affection we entertain for it."
"I went on my knees for the Apostolic blessing," says Borde, in describing the audience, "and I brought away with me the profound and firm conviction that nothing in the world will turn Pius X., aside from the road he had marked out for himself."
II.
In the presence of these documents and of the Holy Father's obvious resolution to see them enforced, it was no wonder that the world was moved. Those who had been on another track hitherto, were naturally thrown into great confusion. Their difficulties, serious enough in themselves, are further increased by the survival of old prejudices and by the temptation to strain the interpretation of the Pope's words. But there is no question about the satisfaction and true gratitude to the Holy Father which the documents have evoked wherever the work of restoration had already begun. The large number of learned publicists who had dedicated their pens to the cause of sacred music, have had special reasons for congratulation.
At the same time the heart of Pius X., must have been greatly consoled by the numerous adhesions and congratulations on the subject of the Motu Proprio, which have been sent him by bishops all over the world, and of the prompt execution that has been given in so many places to his provisions. That the fruits already obtained have been most abundant is clearly shown from the accounts of the daily press and of the periodicals especially devoted to the interests of sacred music.
IV.
Of course, nobody ever seriously believed that the face of the earth was to be instantaneously reversed by the mere appearance of the Papal document—time is required for the general execution of such a sweeping reform. But the impulse thus given to reform cannot now be arrested. If all of us recognize and admit, with the Holy Father, that there are still many difficulties of very different kinds to be overcome, we should at the same time adopt the best means for removing them. His Holiness in the last paragraph of the Motu Proprio addresses directly those who are especially called by reason of their office to help him in this respect. He recommends them earnestly "to promote with all zeal those wise reforms so long desired and so universally invoked," and he gives one most powerful reason calculated to touch the hearts of all true Catholics obedient to the Holy See, and particularly the hearts of the clergy and the bishops: "that the very authority of the Church, which has repeatedly proposed these reforms and now inculcates them anew, may not be brought into contempt." It is not for us to examine the consequences of all such persons by asking of them in particular whether they have worked during

these latter months to promote these wise reforms with all zeal. Certain it is that in many places the Motu Proprio has not yet been published by the bishops, and that the clergy therefore pay no attention to it and go on with the old abuses, publishing or allowing others to publish in the newspapers accounts of the musical performances during their feasts—without reflecting on the painful impression thus made, or on the fact that their conduct looks very like a flagrant violation of the will of the Holy Father.

We have referred above to the musical programmes for Easter Sunday in Montreal, Canada, which have come directly under the eyes of the Holy Father. We have selected one, not by any means the worst, taken from the Catholic newspaper, Le Bien Public, of Dijon, of May 26. A first Communion service was celebrated at Semur, and the church was thronged with people. Mademoiselle Coquillon, seated at the organ, first played in a masterly manner Handel's "March;" then the local band executed Lamotte's "March Royale," Schumann's "Reverie," and the intermezzo from "Cavalleria Rusticana," which latter piece contributed not a little to raise the people's hearts toward the Divine Ideal! During the Communion Mademoiselle Coquillon and M. Berthelot sang admirably Gounod's romance "Le Ciel a Visite la Terre;" then as a finale there was a violin solo, with organ accompaniment, "Le Dernier Sommeil de la Vierge," which won "not applause, but better still, sweet tears." And the account concludes with a warm vote of thanks to the band "for their cooperation in the feast and for having enhanced its splendor by their artistic talent in the selection of the pieces with exquisite taste."

How exceedingly sweet! And nobody seems to have reflected that all this kind of thing, by its very nature contrary to the spirit of the Church, was already prohibited before the publication of the Papal document and continues to be so whether the bishop publishes it or not. But as a matter of fact when an act of the Holy See is addressed to the whole world in the form of a universal law, and when its publication is a matter of such common knowledge that it cannot be doubted, such an act is binding in conscience on all, independently of the diocesan authority—except in such parts as are explicitly reserved to be put into execution by the bishops such, for instance, as the institution of a Diocesan Commission for Sacred Music.

The same doctrine is applicable to all bishops who may for some reason have not officially received the Motu Proprio. We know with absolute certainty that it was sent to all from His Holiness' Secretariate of State, as is generally done with encyclicals and other Papal documents. It may be that some names were unwittingly omitted or that some copies were lost in transmission—but this does not suffice to exempt anybody from the obligation of recognizing and accepting the new law and from having it executed in his own diocese. Hence it is a matter of surprise to be told about one German bishop who when asked by one of the leaders of the Society of St. Cecilia for his opinion about the Motu Proprio, replied that he was sorry that he could not give any opinion about it as bishop, because though he knew of the document through public report, he had not received any direct communication about it from the Holy See.

In some places the letter of the law forbidding profane and theatrical music has been observed, and the objectionable pieces have been scrupulously removed—but in such a way as to cast discredit on the prescriptions of the Supreme Pontiff and on the kind of music ordered by him. To old repertoires have been ransacked for the most tedious and unpleasing compositions—those which had hitherto been used only when nothing better could be executed through lack of singers or of preparation, and with these pieces as badly executed now as heretofore, solemn functions are gone through—as if this were carrying out Pius X's instructions—"And this is the music of the Motu Proprio! the objectors exclaim.

But no—nothing of the kind. The musical art adapted for the Church must be real art, and this criterion alone excludes most of the said compositions, which are devoid of taste, inspiration and expression. If they were bad enough before when they were employed to keep out brighter music, they have become literally intolerable now, when there is nothing to relieve them. Be it remembered then that both the letter and the spirit of the Motu Proprio tend to increase rather than diminish the grandeur and solemnity of ecclesiastical functions,

and while favoring piety do not mean that the minds of the faithful should be wearied or disgusted. If the Gregorian chant cannot at once enter into the habits of the people, if the classic polyphony is still difficult owing to the lack of means for executing it, let modern music be employed by all means. No other ecclesiastical document, before the Motu Proprio has spoken so liberally and favorably of this kind of music as applicable to public worship—for Pius X. actually takes into account the national spirit which different peoples express in their music, and he describes this as perfectly legitimate, provided it do not violate the fundamental laws of Church music. Scarcely ample scope is allowed here by the Holy Father for all kinds of choruses and all kinds of functions. If choir masters and composers do not avail themselves of this liberty the fault lies with them and not with the Motu Proprio.

VI.
It cannot be too strongly insisted upon that a striking characteristic of the Motu Proprio is the fact that it offers both scope and inspiration to modern composers, and that it actually suggests magnificent new forms, especially for vesper music. Scarcely we have here a splendid field for the exercise of genius.
One very mistaken idea about the rules of the Motu Proprio is that solos are forbidden. All that the Papal document says on the subject, however, is that musical compositions "must at least have preponderantly the character of choral music." From this it is clear that there is a part of choral music which may still left for soloists. The "solo voice" is only forbidden in the sense that it must not predominate, as it did only too frequently in the past, "so that the greater part of the liturgical text may not be executed in that way." Then again the music of Galatians, which the Holy Father proposes for our model, has very often parts for two, three and four voices, which blend admirably in the choral compositions. The exclusion of soloists, then, is a rigorism which arises from a false interpretation of the Pope's words and which smacks of pharisaism.
A difficulty is sometimes raised on the ground of the expense entailed by putting the prescriptions of the Motu Proprio into effect. And it cannot be denied that there will be some extra expense, but a little good-will and an honest desire to carry out the wishes of the Pope will surmount most greater difficulties than this.
Some complain that the Holy Father might at least have allowed some time to permit the world to pass from the old music to the new. He could not do so, for it was a question of removing open abuses which had been already condemned. "Allow no indulgence," he wrote to the Cardinal Vicar of Rome, "and grant no delay. The difficulty increases instead of diminishing with time, and since the thing has to be done, let it be done at once and resolutely." And his Holiness thinks, and has said so often, that it is better to suppress solemn functions altogether rather than tolerate a scandal. He himself recognized and admitted that "at first some choir masters would find themselves unprepared." But when weeks are allowed to run into months, when the time for specially solemn functions draws nearer and nearer, and these same choir-masters stand with their hands in their pockets as though they expected some preter-natural assistance to carry out the changes, or believed that in the end the ecclesiastical authority would shut one eye and slacken the reins—why then, the excuse ceases to be any good, and condemns those who avail themselves of it.
There are other difficulties which we shall have to examine later—but suffice it here to say that the Holy Father was aware of them, and knew that they might be overcome if only those concerned had the good-will to overcome them. The Holy Father's concluding words to the Cardinal Vicar are always worth remembering: "When clergy and choir-masters are penetrated with a sense of this [the most holy end for which art is admitted to the service of divine worship, and the supreme fitness of offering to the Lord only things that are good and whenever possible, excellent], good sacred music flourishes spontaneously * * * but when this principle is lost sight of neither prayers nor admonitions nor severe and repeated commands, nor even the threat of canonical penalties, suffices to produce a change for the better—for passion, and if not passion a shameful and inexcusable ignorance finds means to elude the will of the Church and to continue for years in the same shameful state of things."
Minard's Liniment cures Burns, etc.