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The Work of the  
Benedictines of Solesmes  
in the Plainsong Revival



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THE WORK OF THE BENEDICTINES OF SOLESMES  
IN THE PLAINSONG REVIVAL.

BY

H. B. BRIGGS,

*Hon. Secretary of the Plainsong and Medieval Music Society.*

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# THE WORK OF THE BENEDICTINES OF SOLESMES IN THE PLAINSONG REVIVAL.

BY

H. B. BRIGGS,

*Hon. Secretary of the Plainsong and Medieval Music Society.*

In considering the Work of the Benedictines of Solesmes in the Plainsong Revival the chief thing is to form some definite idea as to what they had to revive, and the difficulties with which they had to contend. Plainsong is a system of music perfectly distinct from modern measured music in harmony. It is essentially recitative music, founded on the structure of a prose sentence, and developed from two original forms—the Psalm Tone and the Antiphon. The Psalm Tone was in its turn a development of simple monotone by breaking off into a little cadence first at the end and afterwards at the middle of each verse. The Antiphons, on the other hand, were recitative melodies, for the time-value of the notes only depended on the length of the syllables, but they did not originate in monotoning, but were little airs based on the rhythm of the prose text. These became very ornate later on, as did also the psalmodic plainsong, so that it is only by a study of the structure that we can decide whether a certain melody should be classed as psalmodic or as antiphonal plainsong.

with words

For all practical purposes we are obliged to go to monastic churches for the type of worship in early times. On the one hand we know very little of what was done in ordinary parish churches, and on the other we may assume that the services of the religious houses would be first modelled on those in common use and afterwards serve as an ideal to be aimed at. We must also remember that the music at monastic services was governed by different conditions from those that ordinarily prevailed in parish churches. We may be sure that somewhat similar influences have always affected these, though the fact of all church officers having been in minor orders may have mitigated the objectionable surroundings of parochial church music. But the Director of the Singers was probably not proof against the seductions of a good teaching connection, and the choirmen were not unmindful of the effect their sweet voices in a Gradual might produce on Cecilia or Chloe. And the congregations in the fifth and sixth centuries did not consist only of Christian martyrs. In mediæval times they certainly approximated to our own people, for the ballad tells us how—

leaves

Little Musgrave stood at the church door  
While the priest was at the Mass ;  
But he took more thought of the fair ladies  
Than he did of our Lady's Grace.

No! It is to the monastic services that we must look both for the ideal of public worship and for an explanation of the growth of plainsong. Let us consider monastic conditions so far as they concern the music.

a

The monks represented the general population. They were not trained musicians like our Minor Canons and Vicars Choral, but just the men in the street. They were not therefore the counterpart of even our parish choirs, but rather represented our congregations. On the other hand, they came regularly to church, day in day out; were animated by distinct Christian fervour; and looked upon all secular music much as English people regarded it on Sundays thirty or forty years ago. Music in regular time represented to them at least dance music and love songs, if not the more dreadful strains of the Heathen Temple. They would consequently have nothing to do with it, and developed their own style—plainsong—from the primitive recitation of their offices. The main body of it was very simple; and though, after a time, the more florid music was confined to picked singers, the flexible voices of the southern races enabled all to join in the portions that were not reserved for the cantors. Plainsong is from its origin essentially congregational, and if the simpler music cannot be caught up by a congregation, after of course due experience of it, we may be sure that it is improperly rendered.

We may divide the history of plainsong into three periods: Creation,—until the year 600, when St. Gregory collected and edited most of the chant. Vigour,—until A.D. 1200, when harmonised music began to be successfully practised. And Decay,—until this century, when the revival set in.

The origin of the Psalm Tones may or may not be Hebraic. I am as much disposed to think it Silurian. They are so simple (the evidently earlier ones I mean) that they might have been composed yesterday in a Kindergarten, or at the beginning of time. But what is certain about them is that they are pure recitative, *i.e.* that the text of the psalm-verses governs the rhythm of the melody and the time-values of the single notes. This being the essential principle of the short chants from which all psalmodic plainsong was derived, we must naturally expect to find it animating the more elaborate forms, such as Tracts and Graduals, where single syllables carry a considerable number of notes. If therefore we find that this principle is violated in the execution of the elaborate melodies, we may have a shrewd suspicion that the rendering has been corrupted, and must endeavour to find some method of execution that will satisfy the requirements of the origin of plainsong. This is what has been done by the Benedictines of Solesmes, and though of course they do not claim to have said the last word on the restoration of the Chant, they do claim, and I think rightly, to have established the general principles on which students must work in the future.

The right and wrong methods are distinctly shown in even a simple syllabic Antiphon sung in the two styles. The psalm tones being mainly recitative on one note could not go very far wrong, though in their development as Anglican Chants they have, possibly through the use of vocal harmonies, sunk very low. The Antiphons, however, being recitations to a melody, were more capable of corruption, even when syllabic. In most churches in France, for instance, you would hear the Antiphon *Confitebor* sung with every one of its sixteen notes as a minim, thus taking at least fifteen seconds. As the Solesmes Fathers sing it, the duration of the notes varies according to the accentuation of the words, and the antiphon takes eight seconds.

Let us now see how it was possible for the chant to become so corrupt in its rendering.

Students who had access to great public libraries were of course acquainted with the earliest MSS. containing musical notation, but this notation was a mere puzzle until it was

solved on the revival of plainsong in France and Belgium in the forties. Dom Guéranger, who was a former Abbot of Solesmes, was an active promoter of this revival, and consequently his monks have become the present leaders of the movement in France. Students then learned that the earliest notation in neums was composed of the acute and grave accents of the grammarians, and consequently signified only that the voice was to ascend or descend, but gave no pitch to the notes. It was in fact only a *memoria technica* to assist the singers in remembering a melody which they had learned by ear. It was then shown that in the eleventh century these signs were put on to a stave, and formed the ordinary square notation, giving the pitch of every note. And then it was proved that down to the end of the fifteenth century all the MSS. of different countries practically gave the same version of the chant. We may therefore safely conclude that in the MSS. we have the melodies almost exactly as they were sung in the ninth century, and probably as they were edited by St. Gregory some two centuries earlier.

This was therefore the first work done by the Solesmes Fathers, viz. to prove that the actual melodies in mediæval MSS. are the original Chant.

But it may be asked, How could there be any necessity for proving what might almost be assumed? Surely the printed books in use would in successive editions be merely transcripts of the MSS. Nothing of the sort. Some French Dioceses were fairly conservative; Lyons, for instance, preserved its books free from corruption late into the eighteenth century, but most were bitten with the mania for modernizing the chant. The ball was started in the sixteenth century by Pope Pius IV, and it is not difficult to see the reason why.

Plainsong had been the creation of the monks for their own use. As long as they practised it only themselves it remained pure, but in time they let in the professional musician, and corruptions followed. We need not think of the dangers surrounding even modern choirs;—we have only now to consider the history of the tenth century. At that time the purveyors of music at fashionable churches found that the old plainsong was not sufficiently up-to-date to please the class of people that corresponds to our Sunday morning churchgoer, and accordingly adopted the system of *farcing*, that is stuffing, the service with tropes. Between every sentence of the *Gloria in excelsis*, for instance, they inserted another which they considered was suitable to the day. The English Mass contains the last remains of this custom. First comes the *Kyrie eleison*—"Lord have mercy upon us"—and then the trope "and incline our hearts to keep this law." The craze for these tropes, which were inserted all through the service, reached such a pitch in the tenth century that bands of singers—unfrocked monks many of them—wandered about singing masses on festivals at churches where the choirs were not sufficiently modern. Naturally, these special choirmen were not to be depended on for the words they inserted, and the result was that these were often ribald and actually indecent. The custom was therefore put down, but it had been the thin end of the wedge for the introduction into public worship of other than the authorised music. It had probably not injured the rendering of plainsong, for these tropes were in the same style as the rest of the music, but it paved the way for the next innovation. At the beginning of the eleventh century we find the first traces of harmonized music. Only a few examples remain, and we cannot read them, because the notation was still the neumatic. By the beginning of the thirteenth century, however, harmonized music had made great strides; and a really fine example that still pleases a modern audience survives in the six men's canon "Summer is a-coming in." It was the only piece that was enthusiastically applauded at a performance I once heard of a



modern Opera where it was introduced, and of course the bulk of the audience did not know that it had been composed nearly 700 years ago. In the twelfth century even we have evidence that measured music in harmony had been introduced into the churches, for it was already recognised as an abuse. The harmonies that were first used with the plainsong were probably so simple that they did not much affect the recitative character of this music, but the introduction of measured music must have had a very bad effect, because it led to a confusion of the two styles. As the skill of the harmonists increased, there must have been a continual temptation to treat the notes of the plainsong as if they had a fixed, instead of an indefinite, time-value. We find that this was done, and a *Benedictus* of the fourteenth century exists in which the notes have all become semibreves. A facsimile of the original forms Plate 40 in *Early English Harmony* (Quaritch). The plainsong is in the bass, and may be seen in its proper notation in Sanctus III of *The Ordinary of the Mass* (Vincent). The right and the wrong renderings of this melody are palpably as different as they can be.

~ We cannot tell how far at first the application of harmony to plainsong corrupted the rendering when it was sung in unison, but there can be little doubt that it did ultimately destroy the art, and reduced the plainsong to long strings of semibreves, so that the service was altogether intolerable. We have the evidence in Cranmer's wish for a syllabic plainsong, and in the instructions given by Gregory XIII to Palestrina in 1579 to edit the service books by abbreviating the chant. He began on the Gradual, but scarcely completed the *Temporale*, and gave up the work in despair. The work was afterwards completed and printed, but withdrawn. Another edition on the same lines was afterwards printed in 1614 at the Medicean Press under the auspices of Paul V. It has been reprinted at Ratisbon of late years under a licence from the Pope to the printers, who have tried to make out that it is the authorised Roman edition. Fortunately it is not so, or we should have to say, So much the worse for Rome, for it is the greatest parody of plainsong that was ever issued. Let me explain. The elaborate music of the Gradual may be considered to consist of *fiorituri* on certain prominent notes. It is, as a matter of fact, impossible to separate the notes of ornament from their fundamentals without destroying the melody; but let that pass—we will suppose that it can be done. An abbreviation would consist in the omission of these ornaments; and if the same melody occurred two or three times to different words, it would be simplified always in the same way, so that the resultant melodies would be uniform. You will find in the MSS. that the melody to the Gradual *Justus ut palma* occurs fifteen times to different words, and save for slight variants, made according to the laws of plainsong, is always the same. In the Ratisbon Gradual it is always altered in a different way, and very materially, so that we have fifteen new melodies, not one of which would be recognised by St. Gregory. The Solesmes Fathers have shown this very thoroughly in their publication, *Paléographie Musicale*, and effectually pricked the bladder of the authenticity of the Ratisbon edition of the chant. But this is the edition that was first issued from Rome in 1614. It was the first serious blow at the true version of the music, and it was brought about by the corrupted rendering of the chant due to the introduction of vocal harmony.

We have seen the same cause working in our own Church, and within living memory too, I believe. The Anglican Chant was originally plainsong in harmony, and was no doubt at first correctly rendered in free rhythm without any fixed time, although the exigencies of the printing press required the use of modern notation. But the use of harmony must have crippled the freedom of the rhythm to some extent, though I have little doubt that



the traditional method of chanting survived, for Fétis, the Belgian musician, complains in 1831 that the chanting at St. Paul's and Westminster is very bad, because the choir do not keep to the time in which the chants are written, but sing them according to the length of the syllables. I suppose the grumbings of so great a man were listened to, and the choirs were told to sing in time; I have heard that the choir at Rochester were thus specially instructed by a new organist. The next step has been to begin the fixed measure at the end of the reciting note, and in many places the whole of the reciting note is put into time. The effect is soothing and soporific, but it is not fair treatment for even an Anglican Chant.

If plainsong in its simplest form could be so corrupted among us, we can understand how it fared on the Continent during the birth of modernism in the seventeenth and eighteenth centuries. Modern music had lost the crudities of the Middle Ages, and plainsong had been robbed of all its life and vigour. The clever people who are always on the alert to bring things that they do not understand down to their own level, which they take to be the comprehension of the age, accordingly set to work to modernize plainsong. Nivers, the organist of Louis XIV, in 1683, was a great hand at this. He slashed the melodies about, put in accidentals where he fancied the tonality required them, and generally re-wrote the chant to his great estimation. Millet and Bourgoing in the same century were also great reformers in their own estimation, and they even got their mutilated versions accepted by many Dioceses in France.

In the eighteenth century French organists amused themselves by writing masses which they called plainsong, many of them, too, in harmony. As they gave a fixed time to every note, they might just as well have printed them in modern notation; but square notes were ecclesiastical, so square notes they used. Many examples will be found in a volume first published by La Feillée in 1745 with Sequences, Hymn tunes, &c. He also gives vocal harmonies to the Tones, turning them into distinct Anglican Chants by putting them into time with the Tone in a middle part. French organists were also great in composing new Tones for the psalms; but as they were quite ignorant of the theory of the Tones, they are no better specimens of plainsong than the worst Anglican Chants,—very often not so good. Unfortunately many of our revivalists have accepted this debased plainsong as authentic.

The state of degradation to which plainsong had been reduced was bound to lead to a revival. This began in 1811 with a pamphlet published by A. E. Charon, a distinguished musician, and the movement was aided by the adoption of the Roman Use in France, and the disuse of the local service-books. But students were not satisfied with the music that came from Rome, for it was not the music of the MSS., and the publication in 1848 of what is known as the Mechlin Edition of the Gradual and Antiphoner brought matters to a head.

One would have thought that the simplest course for the Editors to take would have been to transcribe some ancient Belgian manuscript; but no, they must go out of their way to copy the Gradual of Paul V. printed in 1614, the result of the abbreviations of Palestrina's successor, Giovanelli, and for the Antiphoner they took the Lichtenstein Edition, printed at Venice in 1580. A heated controversy immediately sprang up about these books, for every one who had been studying the manuscripts of course rushed into the fray with the very plain argument that the version was not an atom like the plainsong which had existed all over Europe until the sixteenth century. The consequence was, that in 1851 an edition was issued by the Reims-Cambrai Commission, in which the Editors, taking for their original an early twelfth century

MS. recently discovered at Montpellier, tried to reproduce the original chant. They were, however, also infected with the idea of correcting what they considered the mistakes of mediæval singers, so that though the actual notes are fairly correct, there are so many alterations in the grouping, and so many omissions of phrases, that the edition cannot be implicitly trusted. Other editions, such as those of Dijon, Digne, and Rennes, were reprints of the corrupt seventeenth century versions before referred to, and were taken into use in different French Dioceses. At Rouen and Besançon, as the Abbé Bonhomme says, "they set the words of the liturgy to a chant which is of recent introduction into the diocese."

But French ecclesiastics went on working at the subject, and controversy raged as hotly there over the music as here over vestments. Lambillotte, Nisard, and Raillard published facsimiles of MSS. and their interpretations of the neums. In 1878 the Ratisbon edition of the Gradual, alluded to before, appeared under the quasi-endorsement of Rome, and the excitement intensified. Students said, "This is a parody of plainsong"; the other party replied, "This is authorised by the Pope, therefore it *is* plainsong." As events have since shown, Rome had not committed herself. The Ratisbon edition is recommended but not ordered, and the Solesmes Method is used in the French Seminary at Rome, with the special approval of the Pope.

The time was now ripe for someone to shake the glass and crystallize the floating opinions of students of plainsong. The Benedictines of Solesmes had traditionally been specially interested in the controversy, and in 1880 Dom Pothier published *Les Mélodies Grégoriennes*. In that book he boldly went to the root of the matter, gathering together all the results of the antiquarian studies which had accumulated during the previous half century, and put the study of plainsong on the secure basis of an appeal to the most ancient documents, both as regards notation and rendering. Ever since the corruption of plainsong which followed on the development of measured music, emendators of the current versions had tried to find some connection between plainsong and modern music. Firstly, they put it into fixed time; and then, when the result proved too utterly dreary, they abbreviated and amended the chant on the theory that the composers had not known what they were about. Dom Pothier threw this all aside, and enquired simply, What was the origin of plainsong? On a satisfactory answer to this enquiry depended the correct rendering of the melodies, and an explanation of what seemed defects to the modernizers. The answer was, that plainsong was originally simple recitative to a prose text; that a prose text has a rhythm of its own, quite distinct from the measured rhythm of poetry or modern music; and that the rendering of plainsong must therefore follow this prose rhythm, and not be subjected to the laws of an alien art. This had been, of course, indistinctly perceived before, but the influence of modern measured music had been too strong to allow of its being properly followed up. We all know an instance of this influence in Tallis' Responses, where the plainsong is in the tenor. If the plainsong alone happens to be used in a church it goes fairly well, though the subtle reminiscences of measured music, often aided by modern notation, generally make it drag. But if the full harmonies are used, every syllable of the reciting note of the plainsong has a fixed time given to it, and the result is simply absurd and inartistic. It is like a man doing a five mile walk in the step of a minuet.

*Les Mélodies Grégoriennes* seemed at once to supply what was wanted. It put into concrete shape the ideas which had been in the air, and solved difficulties which individual

students had found in every previous method. Whatever improvements on the Method might be made, it was felt that here at least was a solid foundation to work on, and nineteen years of controversy have not shaken that foundation.

But though in an *octavo* volume Dom Pothier might give the results of his studies, just as has been done in English in *The Elements of Plainsong*, students naturally required proofs. The Benedictines of Solesmes therefore undertook to publish such a series of ancient manuscripts as would supply evidence that their teaching was correct. In 1889 they accordingly began to issue facsimiles of the principal MSS. in a series which they style *Paléographique Musicale*. Their first publication was a ninth or tenth century Gradual from St. Gall in Switzerland, the earliest known to exist. This is written in what is called the neumatic notation, which by itself is illegible, for the signs are only a *memoria technica* for the music which had been learned by ear, but it can be translated by collating it with such a work as the facsimile of a thirteenth century Sarum Gradual published by the Plainsong and Mediæval Music Society. The two MSS. together give the chant as perfectly as any notation can express recitative music. The square notes, it is known, have no time-value whatever; there is no such thing as longs and shorts in this notation, so that by itself it could not be music. But the neumatic notation, although it does not express the pitch of the notes, shows very plainly not only the longs and shorts in elaborate plainsong melodies, but a great number of musical ornaments—trills, shakes, and turns—that were no doubt easy enough for the first Italian singers, but have to be omitted by northern choirs. The Solesmes Fathers have, however, used one of these ornaments to prove how observant the notators were of the effect of different combinations of letters on the singing of recitative. If be sung two notes to an open syllable like *Ho* in *Holy*, it will be found that a different effect is produced from that by singing the same notes to the first syllable in *Sanctus*. With the open syllable the two notes are both clearly produced, but in *Sanctus* the mouth closes for the purpose of sounding the consonants *ct*, and the second note accordingly almost disappears. Now this little difference is indicated in the neumatic and also in the earliest square notation, and proves two things: Firstly, that the composers and transcribers of the music were sufficiently skilled artists to provide for this trifling detail. Secondly, that the music could not have been in measured time; for if it had been necessary to sing those two notes always in time, it would have been quite possible, as in modern measured music, to have held the open vowel for the time required, and let the consonants take care of themselves. The music was, however, recitative, and the natural pronunciation of such a word as *Sanctus* required a different rendering from such a word as *Holy*. I happen to have compared an English with a Latin word, but settings of the same melody to different Latin texts equally show that the notation is altered to correspond with the syllable.

On completing the early Gradual the Benedictines next published over 200 facsimiles of the same melody from as many MSS. of different countries and centuries. This was to prove that the chant was practically uniform in all Western Christendom until the corruptions of the sixteenth century set in. Incidentally this publication showed that the Ratisbon Edition of the Chant, which the publishers were trying to force on all our Roman brethren, was a mere tissue of absurdities, and was no more like the song of St. Gregory than "God Save the Queen" is like the "Marseillaise."

The next publication issued from Solesmes was another early Gradual in neums, but with the addition of some extra marks of expression termed Romanian Letters. In the text

accompanying this volume, the Fathers went deeply into the structure of plainsong, showing that the whole system of its phrases depended on what was called the *Cursus*. This is the law of prose rhythm affecting the close of every Latin sentence. Those of us who were brought up on King Edward VI's Latin Grammar will remember these rules at the end of the volume. I am afraid I took less interest in them years ago than I do now. They are treated of in a Tract just published by Vincent, *Recent Research in Plainsong*.

The volume of the *Paléographie* now in course of issue is a facsimile of a unique Ambrosian Choir Book at the British Museum. The material it contains has not yet been sufficiently examined; but so far it proves that certain melodies exist in one form in the Ambrosian, and in another in the Gregorian Plainsong. This at least puts back the origin of the chant until a time when these melodies were in their original shape. A study of the two different ways in which they have been developed must certainly prove of great value to us.

Besides these works of antiquarian research, the Fathers have also issued an Edition of the Service Books, the Gradual, the Antiphoner, &c., which give the Chant in the form in which it is found in the MSS. Here and there we find slightly different versions from those in the Sarum MSS., and in these cases I believe our English Books, as often as not, give the correct reading; but the Solesmes Edition for all practical purposes gives the chant as it was sung, certainly in the ninth century, and probably in the seventh, after it had been edited by St. Gregory.

The Fathers print these works and others on many abstruse subjects at their own printing press, supervising the workmen that they employ, and managing everything in a thoroughly businesslike manner. They were turned out of their Abbey for some time by the French Laws, and were compelled to live in cottages in the village and hold their services in the Parish Church, but they have now been allowed to live in their own house again, and hold their services in their Abbey Church. This is a fine building on the banks of the Sarthe, and the forty or fifty monks seated in the Choir sing the service well. Of course, only the *Schola Cantorum* sings the elaborate chants, but the whole body of monks sings the ordinary music. I always think they are so much more fortunate than our own poor Cathedral clergy, who are compelled to attend services without once opening their lips. No wonder that rules of attendance have to be made for them! Listening to Psalms sung by other people must be very dreary work.

The services at the Abbey now form the model for France, and every day the Solesmes system of rendering plainsong is spreading through the country and is being taught in the Seminaries. Visitors from all parts come to hear the singing, and correct the ideas that they have formed from a study of the theoretical works the monks have published, for as the music is entirely vocal, and independent of the notation, it is only by actual practice and experience that a correct tradition can be again created. At Solesmes even they find that slight improvements can be continually introduced, and it is most interesting to discuss with Dom Mocquereau the various little differences in method and phrasing which present themselves. He and I, for instance, are not quite at one as to the *tempo* at which the melodies should be taken, for he would take them rather slower than I like. The last time I was there I complained that the Introit and Gradual had dragged a little. He replied, smiling, that the choir had been rather slow, and he thought of hurrying them up, but remembered that I was in church, so let them go on. The next day the *tempo* was, however, a little quicker—just

the pace I like myself. The French visitors to the Abbey are of course all accustomed to the old *lento* style, and accordingly, as he says, complain that his choir sing too quickly. I am, however, convinced from some special specimens that the *Schola* sang for us, that the rhythm and melody are lost if the *tempo* is not sufficiently quick. The whole effect of the long *florituri* depends on the phrasing, and if the chant is too slow the phrasing disappears.

There is a great reaction now in France among the devout-minded against the Masses in modern music which have been the fashion; and though a Service in what is not the vulgar tongue affords some justification for the use of music that one only listens to, there is little doubt that plain-song, now that the revival shows that it is really effective and artistic music, will come again into general use. The use of Latin also does not seem so strange to the French as it would to us, for the likeness between French and Latin apparently enables even the peasantry to sing the Creed and *Gloria in excelsis* with understanding. The elaborate music of Introsits or Graduals is, for popular purposes, independent of the words and purely subjective, so that it occupies much the same position as our anthems. The Benedictines have, of course, a great advantage over us in forming a traditional rendering, for though the monks are moved from one Abbey to another, there is continuity in the teaching. With us, in our parish churches, a priest or an organist may be moved, and there is an end of everything, as with St. Barnabas, Pimlico, but there is some hope of our being able to form a tradition in our Sisterhood Chapels. Our monasteries have still to be revived; but at the church of the Cowley Fathers a true tradition is being formed, though as the Fathers in residence change oftener than the Monks at Solesmes, they have to depend on boys, who unfortunately grow older and go away. I am, however, glad to know that Cowley serves in some degree for us as Solesmes does for France. All priests who go there are enchanted with the singing, and say how different it is from what they have generally heard called Gregorian music. We may therefore look to them to carry on amongst us the work of the Benedictines of Solesmes in the revival of plain-song.



# RULES.

I.—The Society shall be called "St. Paul's ECCLESIOLOGICAL SOCIETY," and shall consist of a President, Vice-Presidents, Members, and Honorary Members.

II.—Candidates for Membership shall be proposed by a Member, seconded by another Member, and submitted to the Council for election.

III.—The entrance fee shall be 2s. 6d., and the Annual Subscription 7s. 6d. a year for those who desire to receive copies of the Transactions, and 5s. a year for those who do not desire to receive such copies. Life-Members may compound for their Annual Subscriptions by a payment of three guineas, to include the Transactions, or two guineas without the Transactions. Subscriptions become due on January 1st in each year. If the Subscription of any Member should be one full year in arrear, the Council may declare his Membership to have ceased, after due application has been made.

IV.—Honorary Members (limited to six) shall be proposed by the Council, and elected by a General Meeting. They shall enjoy all privileges of Membership, except that of voting at Meetings.

V.—Vice-Presidents shall be proposed by the Council and elected by a General Meeting.

VI.—The President, elected Trustee, Treasurer, and Secretary, together with fourteen elected Members, shall form the Council; they shall conduct the affairs of the Society. Four of the elected Members of the Council shall retire in rotation each year, but shall be eligible for re-election at the Annual Meeting.

VII.—The election of the Treasurer, and Secretary, shall take place at the Annual Meeting, and shall be determined by a show of hands, unless a ballot be demanded by not less than one-fourth of the Members present.

VIII.—The President shall take the Chair at the Meetings of the Society, regulate discussions, and enforce the Rules.

IX.—In the absence of the President, the Chair shall be occupied by a Vice-President, or by a Member elected by the Meeting.

X.—The Chairman shall, in addition to his own vote, have a casting vote when the numbers are equal.

XI.—The Trustees, in whose names the invested funds of the Society are held, shall be the Chairman of the Council, the Secretary, and one Member elected by the Council.

XII.—The Treasurer shall hold the current funds of the Society, receive Subscriptions, and make all payments sanctioned by the Council; the accounts shall be balanced to December 31st, and, when audited by two Members elected at a General Meeting, shall be laid before the Annual Meeting.

XIII.—The Editor of the Society's Transactions shall be appointed by the Council.

XIV.—The Secretary shall attend the Society's Meetings, send out all Notices to Members, and keep the Minutes of the Society.

XV.—The Council shall meet as often as business may require, four to form a quorum; they shall fill up vacancies among the Officers or their own Members, subject to confirmation at the next General Meeting; they shall present a report of their proceedings at the Annual Meeting; and shall make such By-laws as may be required.

XVI.—The Society shall meet at least twelve times during the year, at such time and place as may be arranged by the Council, for the purpose of visiting some building of interest, or for hearing a paper or lecture on some Ecclesiological subject.

XVII.—An Extraordinary Meeting may be convened by order of the Council, or upon a requisition signed by twelve Members, stating the object of such Meeting. The Secretary shall give not less than a week's notice of any Extraordinary Meeting.

XVIII.—The Annual Meeting shall be held as soon after St. Paul's Day (January 25th) as possible.

XIX.—No alteration of these Rules shall be made except at an Annual Meeting, or at an Extraordinary Meeting called for the purpose.

The TRANSACTIONS of the Society may be obtained on application to the Hon. Sec., E. J. WELLS, 4, Mallinson Road, Wandsworth Common, S.W.; or to Messrs. HARRISON & SONS, 59, Pall Mall, S.W. Applications for copies at Members' prices should be made to Mr. WELLS.

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