

COUNT DE CHAMBORD.

THE daily papers have had so much to say of late regarding the state of Count de Chambord's health that some information as to who he is and what it is that makes his life of such political moment to France and to Europe, will be of interest.

The Count represents the Bourbons in the direct line of descent; he is the son of the Duke of Berrie, who was the son of Charles X., and his ancestry goes back to Louis XV., far enough to make his legitimate claim to the Throne of France unquestioned. Are the Orleans Princes the heirs of the Count of Chambord? That is a point about which heralds and historians are not agreed, but the general understanding has been that the sons of Louis Philippe are next in succession. On this understanding French Governments have acted, to the exclusion of Orleans Princes from the soil of France. Though there are living several descendants of Louis XIV., some of whom might claim the Throne of France for their birthright, still it is the Orleans Princes who are in the front, and who are known to France. They have been to Frohsdorf, and at the interview, which was cordial, the Count is said to have asked specially about his *cousin de Paris*. It is too late in the day for the Throne of France to be disposed of in a Royal Testament. The French nation must be consulted, and there are Bonapartists, as well as Orleansists who have pretensions to the Throne of France. Preceding these claims, there is the question—Is France tired of the Republic? Opinions are naturally at variance on this point. The Church, always a factor in practical politics, has sustained what the Pope considers serious injury at the hands of the Republic. The suppression of monastic and conventual schools and the establishment of secular education were measures directly against the Roman Catholic Church. It was in vain, that M. Jules Simon showed that he was willing to abandon purely theological teaching in primary schools, and only asked that there should be an acknowledgment of the existence of God. He meant the God acknowledged by all religions, the God acknowledged by the Constitution of 1793, the formula of the Constitution then being—"In the presence of God." This modified and moderate amendment was rejected by the Chamber of Deputies and the Senate. There is, as far as legislation can accomplish such a result, in primary schools in France exclusively secular education. The Pope has addressed a letter to M. Grevy on the state of the Church in France, and awaits his reply. The circumstances are sufficiently grave to justify some alarm as to the future. Since the disasters and defeats of the French Army in the Franco-German War and the death of the Prince Imperial, the Bonapartists are discredited and discomfited, but are, notwithstanding, reckless and ambitious.

The Count of Chambord is a presence representing Royalty rather than a power in France or in Europe; but his death may make way for other claimants to the Throne, less scrupulous and less reserved than he has proved himself. The Orleans Princes are said not to have what are called kingly qualities, but they are intelligent, and brave. Were the Count to die, the next in succession to the Throne of France would be the Duc d'Anjou; were the Count to ascend the Throne he would be styled Henry V., but that is not at all probable, though every Christian must pray that France may ere long be delivered out of the hands of the Atheists who now rule and who are determined to root out all trace of religion from the land.

THE MUSIC OF VILLAGE CHURCHES.

A CHURCH planted by S. Augustine, and in after years numbering in its ranks such men as Tallis, George Herbert, Nicholas Ferrar, and Henry Purcell, could not fail to be a singing Church. S. Augustine, the pupil of Gregory the great church musician, entered England with his missionary monks to the notes of the Old Plain Song,—"they came, carrying an image of our Lord on the Cross wrought in silver, and singing Litanies as they came." In 747 the Council of Cloveshoo decreed "a simple and holy melody to be scrupulously followed" in the services of the Church; and in 1559 Queen Elizabeth's Injunctions to the clergy and laity say, "the Queen's Majesty hold to Gregorians as believing that no music of today is suitable for the old daily service of the Church, no music except the Plain Song, which in its beautiful monotony lends itself to all the changeful phases of the Christian life as expressed in the Psalms. Moreover from its simplicity, and from being as a rule in unison, it is eminently fitted for congregational singing."

Only it should always be remembered that the Plain Song is a different science from ordinary measured music, and that to rush ignorantly into Anglican settings of the Gregorian tones, such settings are now alas too common,—is many degrees worse than neglecting them altogether. They are nothing, when tram-

elled by the bars of an Anglican chant, but very poor Anglicans; and when sung without the Intonation half their character is missed. If Gregorians are used, those who care for consistency will be content with no Anglicised arrangements and adaptations. And to mix the two styles in one service is as indefensible as to put a Byzantine window into a Gothic church.

If the chants are to be Anglican, we have a long list of great masters, ancient and modern, from whom to choose. There is Tallis, severe and grand almost as the Plain Song which he copied; there is Farrant, who lived in the seventeenth century too, and was like Tallis, one of the founders of the English cathedral school of music which originated with the translation of the Prayer Book. Purcell, Blow, Aldrich, Croft, and Humphreys are all composers of the seventeenth century; and there are many composers of the newer Anglican school who can rank with them.

When I spoke just now of the mistake of mixing Anglicans and Gregorians in one service, I had it in my mind that it was a mistake even to mix Anglican chants of different schools. But this of course was hypercritical. They are not divided from each other by the impassable gulf of difference of scale as are the Plain Song and measured music. Still it would be well to remember vividly that there is a difference of style, and a good and bad in music as well as in literature, and that as we know and appreciate discriminatingly the various merits of great authors, so we should know and be able to discern the merits of the various composers, and choose our music accordingly.

Having chosen the Psalm chants, the Canticles come next. It is usual in well ordered choirs to mark the distinction between the unchanging daily Gospel hymns of the Church and the varying Psalms, by singing the former to a more elaborate musical setting than the chant, known as a Service. Thus a "Service" for Matins includes the Te Deum and Benedictus; and that for Evensong the Magnificat and Nunc Dimittis. This seems altogether in accordance with the Prayer Book translators. Merbeck's book it is true has chants for the Benedictus, &c., but the Te Deum is set to music of the nature of a Service; and Tallis, and other composers of that date wrote many Services both for the Latin and English Prayer Books. It is interesting, remembering Queen Elizabeth's Injunction about the "modest and distinct song," to see how Tallis's ornate Services for the Latin canticles contrast with the simple ones for the English translations of them. The study of these early compositions, written when English church music was only starting into life, is a very useful one. Their solid, careful harmonies have rarely been equalled, never surpassed. But it is needless to say they are quite unfitted for village choirs.

There are however many modern Services, and many scientific arrangements of Gregorian chants for the Canticles which are easy and popular. Dr. Steiner's "Canticles of the Church," (Novello,) are excellent; and if a cornet can be found to keep the trebles in tune and mark the melody in the harmonized portions, so much the better. There are also numerous Anglican unison Services, of course of varying merits; but harmonized Services are far more pleasing, especially if the Psalms are sung to the unharmonized Plain Song chants. If the basses, &c., are not strong enough for the trebles, happy is the choir trainer who has some suitable brass instruments to give the harmonies. Indeed there are few services which would not be improved by a cornet, or euphonium, or the like; and they are peculiarly useful in the Psalms where, in small choirs, flatness is almost inevitable. They give a "brightness" and "tone" to the music, something which it is difficult to define, but which is generally wanting in village choirs where voices are hardly up to the mark, and the organ is seldom a high class instrument. Besides which the chance of being employed with the choir services would be likely to raise the tone of a village band, and bring them under good influences. There is no need to be afraid of the appearance of the instruments in church; the glowing, shining brass is really beautiful, and with the remembrance of Fra Angelico's angels all incongruity fades from our minds.

There is in the heart of man—at least in the heart of the man who reads music well—such a love of singing in parts that whereas the congregation will join in and like Gregorians, the choir, if option is given, will always wish for Anglican chants and harmonized services. But if the Psalms are sung to *bona fide* Gregorians, the desire for diffidities and for harmony can be gratified, and the Rationale of the service carried out, by having harmonised services for the Canticles.

Next the Creed. The rubric says it is to be sung, or said—i.e. monotoned. It is usual now to monotone it. But an inflection of notes with a simple harmony for the two last clauses—I may name that in the "Army Service Book," (Novello,) as an example,—give a solemnity and a grandeur to what is after all a Hymn of Praise. The little service book referred to

to former ages known,
And prized by Saints to glory gone."

But great days require, even in village churches, some more ornate music. And following Merbeck's "Common Praier, Noted," came Thomas Tallis's "Festal Responses, contemporary with the Prayer Book of Queen Elizabeth. "Their harmony is unequalled," says Cannon Jebb, "for fulness and truly ecclesiastical sublimity." But their sublimity can never be appreciated if they are heard every Sunday in the year, instead of being kept, as tradition directs, for Great Festivals.

With Merbeck for ordinary days, and Tallis for Festivals, we cannot go wrong in our notation of the Responses. But the Psalms, which include the "Venite," require more thought. On principle many hold to Gregorians as believing that no music of today is suitable for the old daily service of the Church, no music except the Plain Song, which in its beautiful monotony lends itself to all the changeful phases of the Christian life as expressed in the Psalms. Moreover from its simplicity, and from being as a rule in unison, it is eminently fitted for congregational singing.

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