

In the *Literarischer Handweiser*, Nr. 270 of 1880, W. Bäumker writes thus: "In the *Revue et Gazette musicale de Paris* of the 24 February 1878, M. Lemmens, the celebrated organist and composer, is lauded as the inventor of a new system. He employs rhythm in rendering Plain Chant and passing notes in the accompaniment. His performance in Erard's little salle in Paris excited much astonishment. A *Sanctus* and *Salve Regina* rendered according to the new method gained the applause of the musicians present to such an extent that both pieces had to be repeated several times. 'Plain Chant melody', says the reporter of the proceedings, 'which hitherto had been killed by a really murderous accompaniment, once more gains its independence and swing. Plain Chant, again obtaining its varied rhythm and pure melody, breathes once more and moves with freedom. This palsied body has recovered life and motion'. Now in Germany Lemmens's "new" system had long been known. Franz Witt in his *Musica Sacra* of 1868 (P. 9.) and 1872 (P. 9.), as also in his Preface to the Organ Accompaniment to the *Ordinarium Missæ*, clearly explained the correct rules for rendering and accompanying Plain Chant."

The fact is, as far back as 1862 I explained verbally to Canon Könen, Choirmaster of Cologne Cathedral, my system of accompaniment which is carried out in the present work, and I think I may say positively that M. Lemmens caught the idea first from my Organ book and Gevaert's imitation of my system, and then adopted the same.

Landshut, 14th September 1880.

Fr. Witt.