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Liturgical chant bibliography 27/28

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As previously announced, Dr Raquel Rojo Carrillo and Dr Marie Winkelmüller-Urechia are the new compilers of the *Liturgical chant bibliography* (*LCB*). The following mainly covers plainchant scholarship published in 2017–18.

We have adopted from our predecessor, Dr Günther Michael Paucker, several conceptual aspects of previous instalments including layout and basic structure. Having honoured the tradition we inherited, we have added to it our own individual resources, expertise and abilities. Consequently this instalment includes new subcategories and domains of publications. Going forward, the *LCB* will maintain seven previously established subdivisions: (1) Additions, including new volumes of collections and reviews of publications previous listed; (2) Editions and facsimiles; (3) Books and reprints; (4) Congress proceedings; (5) Chant journals; (6) Collections of essays and dictionaries; and (7) Articles in periodicals and *Festschriften*. Two new subdivisions have been added, namely (8) Ph.D. dissertations (previous instalments indexed Ph.D. dissertations under 'Books and reprints') and (9) Websites and online databases. The latter includes specialised websites that catalogue, explain and/or link to plainchant manuscripts.

LCB will regularly survey publications in English, German, French, Spanish, Italian, Portuguese, Catalan and Dutch, languages that its authors read, and includes journals that had not previously been analysed, among them *Cahiers de civilisation médiévale*, *Miscel·lània Liturgica Catalana* and *Medievalia*: *Revista d'Estudis Medievals*. Thanks to the cooperation of authors who were so kind to inform us about the publication of their work, *LCB 27/28* also includes publications in languages other than those listed as well as items published before 2017 which had not been previously listed. We are very grateful for references received for this instalment and hope to receive notice of future ones.

Important new editions have been published since *LCB 26* appeared, including a new volume of the *Graduale novum* (27/28002) and the *Psalterium currens* (27/28016). The sequences of Notker Balbulus have been edited twice from different perspectives by Calvin Bower (27/28018) and Stefan Morent (27/28012). We also note English translations of plainchant treatises by Guy de Saint-Denis and Hélie Salomon by Constant J. Mews, Carol J. Williams, John N. Crossley and Catherine Jeffreys (27/28003); and Joseph Dyer (27/28020), respectively. Additionally, the series *Catalogue des manuscrits notés du Moyen Age conservés dans les bibliothèques publiques de France* by Christian Meyer has been enlarged through new volumes (27/28029–27/28033).

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We also wish to draw readers' attention to a few highlights from the past two years. Two publications were dedicated to the vast theoretical collection in the manuscript Montecassino, Archivio dell'Abbazia Cod. 318. One contains an edition (27/28010) and both include series of essays (27/28010 and 27/28101), one written by our recently deceased colleague, Alejandro E. Planchart. Three new *Festschriften* dedicated to eminent chant researchers, Wulf Arlt (27/28074), Joseph Dyer (27/28075) and Stefan Klöckener (27/28078), have also appeared. Finally, we note a special volume of the yearbook *Zenetudományi Dolgozatok* [*Musicological Studies*] of the Musicological Institute of the Hungarian Academy of Sciences *in memoriam* Gábor Kiss, whom the plainchant community sadly lost in 2016.

With sincere appreciation for your cooperation and communication, we again ask that you send references (including reviews) of new published works for future instalments of the *LCB* to Dr Raquel Rojo Carrillo and Dr Marie Winkelmüller-Urechia (liturgchantbiblio@gmail.com). Thank you very much in advance!

Additions

24024R. Catherine CUBITT, *Plainsong & Medieval Music*, 26/2 (2017), 179–83.

24028R. Christelle CAZAUX-KOWALSKI, *Cahiers de civilisation médiévale*, 60/240 (2017), 293–4.

24038R. Marie-Noël COLETTE, *Études grégoriennes*, 45 (2018), 258–60.

24040R. Barbara HAGGH-HUGLO, *Cahiers de civilisation médiévale*, 60/238 (2017), 187–90.

24041R. James BORDERS, *Plainsong & Medieval Music*, 26/2 (2017), 206–15.

25005R. James GRIER, *Speculum*, 92/2 (2017), 519–20. – Xavier PERRIN, *Ecclesia Orans*, 33/1 (2016), 502–5.

25007R. Alicia SCARCEZ, *Ecclesia Orans*, 33/1 (2016), 499–502.

25010R. Christian MEYER, *Revue de musicologie*, 102/2 (2016), 455–6. – Marie-Noël COLETTE, *Études grégoriennes*, 44 (2017), 283–5.

25012R. Barbara EICHNER, *Journal of the American Musicological Society*, 71/1 (2018), 255–60. – Margot FASSLER, *Music and Letters*, 98/2 (2017), 306–8. – John MACINNIS, *Notes: Quarterly Journal of the Music Library Association*, 73/2 (2016), 300–2. – Stefan MORENT, trans. Ben POPE, *German Historical Institute London Bulletin*, 39/2 (2017), 59–62.

25017R. Luisa NARDINI, *Speculum*, 92/1 (2017), 220–2.

25029R. Martin CONRAD, *Liturgisches Jahrbuch*, 67/1 (2017), 131–2.

26002R. Daniel Alberto ESCOBAR PORTILLO, *Ecclesia Orans*, 33/2 (2016), 496–9.

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26006R. Jurij SNOJ, *Plainsong & Medieval Music*, 26/2 (2017), 183–5.

26009R. Nicola TANGARI, *Études grégoriennes*, 45 (2018), 260–5. – Miriam WENDLING, *Die Musikforschung*, 70/4 (2017), 410–12.

26014R. Irene HOLZER, *Die Musikforschung*, 71/1 (2018), 67–9.

26015R. Irene HOLZER, *Die Musikforschung*, 72/1 (2019), 69–71.

26016R. Irene HOLZER, *Die Musikforschung*, 72/1 (2019), 69–71.

26020R. Geneviève B. BAZINET, *Renaissance Quarterly*, 70/4 (2017), 1612–13. – Peter V. LOEWEN, *Music and Letters*, 96/3 (2015), 452–4. – Jennifer S. THOMAS, *Notes: Quarterly Journal of the Music Library Association*, 72/4 (2016), 760–5.

26029R. Jonathan BLACK, *The Journal of Medieval Latin*, 26 (2016), 374–6.– James GRIER, *Speculum*, 93/1 (2018), 232–4.

26034R. Alexander J. FISHER, 'The history of a curious tone', *Early Music*, 41/3 (2013), 502–4. – Mark A. PETERS, *Notes: Quarterly Journal of the Music Library Association*, 69/2 (2012), 345–7.

26040R. Thomas F.X. NOBLE, *The Medieval Review* (2018). Available online at: https://scholarworks.iu.edu/journals/index.php/tmr/article/view/18525.

26044R. Peter Woetmann CHRISTOFFERSEN, *Danish Yearbook of Musicology*, 41/2 (2017), 15–18. – Matthew Cheung SALISBURY, *Music and Letters*, 98/2 (2017), 293–4.

26054R. Santiago RUIZ TORRES, *Ecclesia Orans*, 34/1 (2017), 286–9.

26062R. Helen DEEMING, 'A Celebration of Alejandro Enrique Planchart', *Early Music*, 45/2 (2017), 313–15. – Kathleen SEWRIGHT, *Notes: Quarterly Journal of the Music Library Association*, 73/3 (2017), 540–4.

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27/28001. *Bilingual Musical Manuscripts (Greek-Church Slavonic) in Rila Monastery*, ed. Asen ATANASSOV, Vasja VELINOVA, Elena UZUNOVA, Ivan ZHELEV and Svetlana KUJUMDZIEVA (Sofia: Inprint, 2018).

27/28002. *Graduale novum editio magis critica iuxta SC 117 seu Graduale sanctae Romanae Ecclesiae Pauli PP. VI cura recognitum, ad exemplar ordinis cantus missae dispositum, luce codicum antiquiorum restitutum nutu sancti oecumenici concilii Vaticani II, neumis laudunensibus et sangallensibus ornatum*, vol. 2, *De feriis et sancti*, ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST and Stephan ZIPPE (Regensburg: Con Brio / Rome: Libreria Editrice Vaticana, 2018).

27/28003. Guy of Saint-Denis, *Tractatus de tonis*, ed. and trans. Constant J. MEWS, Carol J. WILLIAMS, John N. CROSSLEY and Catherine JEFFREYS (Kalamazoo: Medieval Institute Publications, 2017).

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27/28005. *In Festo Sancti Annonis tibi cantemus. Zwei Offizien zu Ehren des Heiligen Annos*, ed. Dirk van BETTERAY (Niederhofen: Blattwelt, 2018).

27/28006. Lectionarium Placentinum Temporale. *Edition of a Twelfth Century Lectionary for the Divine Office*, 2 vols., ed. Brian MØLLER JENSEN, Millenio medievale 108, Testi 26 (Firenze: SISMEL Edizioni del Galluzzo, 2016).

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27/28009. *Medieval Latin Liturgy in English Translation*: *Teams Documents of Practice*, ed. Matthew Cheung SALISBURY (Kalamazoo: Medieval Institute Publications, 2017).

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27/28010. *Montecassino Archivio dell'Abbazia Cod. 318: Facsimile e commentarii*, 2 vols., ed. Mariano DELL'OMO and Nicola TANGARI, Bibliotheca Mediaevalis IV – Archivio Storico di Montecassino. Facsimili e commentarii 3 (Lucca: LIM, 2018). (Vol. 2 is the facsimile; for vol. 1 see 27/28010 under 'Collections of essays'.)

27/28011. *Monuments of Medieval Liturgical Poetry in Hungary. Sequences – Critical Edition of Melodies*, ed. Andrea KOVÁCS, Musica Sacra Hungarica 1 (Budapest: Argumentum, Liszt Ferenc Academy of Music Church Music Research Group, 2017).

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27/28015. *Officium Stellae: Studio comparativo e trascrizione dei testimoni liturgico-musicali*, ed. Nausica MORANDI, La Tradizione Musicale 17 (Florence: Edizioni del Galluzzo per la Fondazione Ezio Franceschini, 2016).

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27/28017. *Szekvenciák a középkori Magyarországon. Repertoár, tradíciók, dallamok* [Sequences in the medieval Hungary: Repertory, traditions, melodies], ed. Andrea KOVÁCS, Musica Sacra Hungarica 2 (Budapest: Argumentum, Liszt Ferenc Academy of Music Church Music Research Group, 2017).

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27/28033. Christian MEYER, *Catalogue des manuscrits notés du Moyen Age conservés dans les bibliothèques publiques de France: Collections d'Auvergne, Rhône-Alpes, de Nouvelle Aquitaine, d'Occitanie, et de Provence – Alpes – Côte d'azur. Aix-en-Provence, Albi, Arles, Auch, Avignon, Bayonne, Bordeaux, Carcassonne, Carpentras, Clermont-Ferrand, Foix, Fréjus, Grasse, Grenoble, Limoges, Lunel, Lyon, Marseille, Mende, Montauban, Montpellier, Moulins, Narbonne, Nice, Nîmes, Périgueux, Perpignan, Poitiers, Saint-Bonnet-le-Château, Saint-Victor-sur-Rhins, Toulouse* (Turnhout: Brepols, 2019).

27/28034. Costin MOISIL, *Geniu românesc vs. tradiție bizantină: Imaginea cântării bisericești în muzicologia românească* [Romanian Genius vs. Byzantine Tradition: The Image of Church Chant in Romanian Musicology] (Bucharest: Editura Muzicală, 2016).

27/28035. Costin MOISIL, *Construcția unei identități românești în muzica bisericească* [The Construction of a Romanian Identity in Church Music] (Bucharest: Editura Universității Naționale de Muzică București, 2018).

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27/28042. Anton STINGL jun., *Die Konjunktion "et" als Schlüssel zur Liqueszenz* (Sankt Ottilien: EOS, 2017).

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(a) Flora KRITIKOU, 'Abbot Sisoes' Lamentation: A Composition with Iconographical Origins', 126–37. **(b)** Achilleas CHALDAEAKES, 'Illustrating Melodies: Iconographical Instructions in Byzantine Music Theory and Practice', 138–52. **(c)** Costin MOISIL, 'An Icon, a Pilgrimage, and a Few Songs', 212–18. **(d)** Gregory MYERS, 'Archibischop John of Novgorod and the Singing of a Kontakion – Some Musical Evidence', 312–18. **(e)** Yulia ARTAMONOVA, 'The Earliest Hymns to Saint Iosif Volotsky from the Eparchial Collection', 345–9. **(f)** Aleksey GUDKOV, 'Eating the Scroll: The Motif of Creative Initiation in the Iconography of Romanos the Melodist', 417–28. **(g)** Melita MUDRI-ZUBACZ, 'Liturgical Song as an Aural Icon: Towards a Theology of Sound and Participation', 456–78.

27/28049. C*reating Liturgically: Hymnography and Music. Proceedings on the Sixth International Conference of Orthodox Church Music, University of Eastern Finland,*

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