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Liturgical chant bibliography 25

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The *Liturgical chant bibliography 25* retains the traditional format: (1) Editions and facsimile editions, (2) Books and reprints, (3) Congress reports, (4) Chant journals, (5) Colections of essays and dictionaries, (6) Articles in periodicals and Festschriften. Additions to the bibliographies of previous years (mostly reviews) are listed directly after this introduction.

In the present LCB I would like to highlight the printed facsimiles of fragmentary sources, especially chant fragments from the monastery Soeterbeeck, now kept in the University Library, Nijmegen (25021), from the Stadtbibliothek Basel (25060), fragments from archives and libraries in Oslo and Stockholm (25063), alongside the facsimile reproduction of fragments from the Benevento (25056e, 25098), from Como (25074a), Nonantola (25056c), Salzburg (25054q) and from the monsteries of Comburg (25100) and Ebstorf (25054o). The previous LCB 24 listed the fragments from the city archive of Kitzingen/Main (24086) and from the archives of Rieti and Casperia (24077).

Among conference proceedings, I would like to note particularly *Nationes, Gentes und die Musik im Mittelalter* (25048) and *Solange Corbin et les début de la musicologie médiévale*, dedicated to the eminent French researcher Solange Corbin (1903–73) (25049). Studies of Northern European chant will benefit from the contributions to *Latin Manuscripts of Medieval Norway. Studies in Memory of Lilli Gjerløw* (25064), dedicated to the renowned Norwegian chant scholar Lilli Gjerløw (1910–98).

Medieval music theory is represented with a range of publications. I would like to draw attention to editions of the *Ars musica attributed to Magister Lambertus/Aristoteles* (25004), the *Musica of Hermannus Contractus* (25005) and the latest volume within the series on the *Traditio Hollandrini* (25006).

The category of manuscript catalogues sees two new publications: the long-awaited first volume of *Antiphonaria. A Catalogue of Notated Office Manuscripts Preserved in Flanders* (25015) and a volume on liturgical music manuscripts in Bolzano *I manoscritti liturgico-musicali Bolzano* (25018).

Regarding monastic liturgies, the Cistercians were represented with a number of publications: an early breviary from Clairvaux (25007), a catalogue of manuscripts from the Cistercian abbey of Notre-Dame de la Fille-Dieu (25029), studies on Cistercians in Spain and Portugal (25040a) and an essay of the late Chrysogonus Waddell OCist (d.2008) on the Cistercian night office (25103).

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Finally I would like to take this opportunity to thank everyone who has contributed to *Liturgical chant bibliography 25*. Please send material (including reviews) for future chant bibliographies to:

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Additions

12008R. Martin KLÖCKENER, *Archiv für Liturgiewissenschaft*, 55 (2013), 214–15.
18043R. Jürgen BÄRSCH, *Archiv für Liturgiewissenschaft*, 55 (2013), 213.
21027R. Jürgen BÄRSCH, *Archiv für Liturgiewissenschaft*, 55 (2013), 212–13.
22007R. Stefan K. LANGENBAHN, *Archiv für Liturgiewissenschaft*, 55 (2013), 215–16.
22033R. Jacopo MAZZEO, *Notes*, 71 (2014/2015), 86–8.
23011R. Henry HOPE, *Die Musikforschung*, 68 (2015), 183–4.
23057R. Chadwick JENKINS, *Notes*, 71 (2014/2015), 525–7.
23062R. Nicolae GHEORGHIȚĂ, Costin MOISIL, Daniel SUCEAVA, *Musicology Today*, 4/16, *Musica Sacra (2)* (Bucharest, 2014), 181–2.
24005R. Barbara HAGGH-HUGLO, *Études grégoriennes*, 42 (2015), 237–8.
24007R. Gregorio BEVILACQUA, *Notes*, 71 (2014/2015), 332–6.
24012R. Ulrike HASCHER-BURGER, *Church History and Religious Culture*, 94 (2014), 545–8. – Melanie BATOFF, *Plainsong & Medieval Music*, 24/2 (2015), 229–33.
24014R. Andreas PFISTERER, *Die Musikforschung*, 69 (2016), 92–3.
24018R. Henry HOPE, *Die Musikforschung*, 69 (2016), 57–8.
24028R. Barbara HAGGH-HUGLO, *Études gregoriennes*, 42 (2015), 247–8. – Joseph DYER, *Plainsong & Medieval Music*, 24/2 (2015), 225–8.
24038R. Sean DUNNAHOE, *Early Music*, 43/4 (2015), 687–8. – Michael Alan ANDERSON, *Plainsong & Medieval Music*, 24/2 (2015), 234.
24044R. Barbara HAGGH-HUGLO, *Études gregoriennes*, 42 (2015), 233–4.
24048R. Nicola TANGARI, *Rivista internazionale di musica sacra*, Nuova serie 36/1–2 (2015), 379–85.

Editions and facsimile editions

25001. *English Monastic Litanies of the Saints after 1100*, vols. 1–2, ed. Nigel J. MORGAN, Henry Bradshaw Society 119, 120 (London: Boydell Press, 2012).
Review. Barbara HAGGH-HUGLO, *Études grégoriennes*, 42 (2015), 235–7. – Stefan K. LANGENBAHN, *Archiv für Liturgiewissenschaft*, 54 (2012), 164; 55 (2013), 213–14.
25002. *The Office of Saint Vigilius Bishop and Patron of the Church of Trent*. Introduction and edition by Giulia GABRIELLI, published in the series HISTORIAE, series editor Zsuzsa CZAGÁNY, Barbara HAGGH-HUGLO and Roman HANKELN for the Study Group 'Cantus Planus' of the International Musicologica Society, Wissenschaftliche Abhandlungen – Musicological Studies 65/24 (Lions Bay: Institute of Mediaeval Music, 2015).

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25003. *The Office of Julian of Le Mans by Letald of Micy (circa 1000)*. Introduction and edition by David HILEY, published in the series HISTORIAE, series editor Zsuzsa CZAGÁNY, Barbara HAGGH HUGLO and Roman HANKELN for the Study Group 'Cantus Planus' of the International Musicologica Society, Wissenschaftliche Abhandlungen – Musicological Studies 65/25 (Lions Bay: Institute of Mediaeval Music, 2015).

25004. *The 'Ars musica' Attributed to Magister Lambertus/Aristoteles*, ed. Christian MEYER, translated by Karen DESMOND. Introduction by Christian MEYER, translated by Barbara HAGGH-HUGLO, Royal Musical Association Monographs 27 (Farnham, Burlington: Ashgate, 2015).

25005. *The Musica of Hermannus Contractus.* Edited and translated by Leonard ELLINWOOD, revised with a New Introduction by John L. SNYDER, Eastman Studies in Music (Rochester: Rochester University Press, 2015).

25006. *Traditio Iohannis Hollandrini, Band VI: Die Traktate XXII–XXVI, Ladislaus de Zalka und Szydlovita, Appendices: Ptolomaeus, der Verstraktat 'Palmam cum digitis' und der Tonarius Vratislaviensis,* ed. Michael BERNHARD and Elżbieta WITKOWSKA-ZAREMBA, Bayerische Akademie der Wissenschaften. Veröffentlichungen der Musikhistorischen Kommission 24 (Munich: Verlag der Bayerischen Akademie der Wissenschaften. In Kommission bei dem Verlag C. H. Beck, 2015).

Vol. I (2010), II (2010), III (2011) see 22013–22015; IV (2013) see 23019; V (2014) see 24013.

25007. Claire MAÎTRE, *Le bréviaire cistercien Troyes, Bibliothèque municipale, Ms. 2030,* Spicilegium Friburgense 46 (Fribourg: Academic Press, 2015). Concerns a Cistercian breviary written at Claivaux in 1247.

25008. *Hildegard von Bingen, Lieder. Symphoniae.* Neu übersetzt und eingeleitet von Barbara STÜHLMEYER, ed. Abtei St. Hildegard, Rüdesheim/Eibingen, Hildegard von Bingen Werke 4 (Beuron: Beuroner Kunstverlag, 2012).

Includes a transcription of Hildegard's *Lieder* from the edition of 1969, 22–225: *Hildegard von Bingen, Lieder.* Nach den Handschriften herausgegeben von Pudentiana Barth OSB / M. Immaculata Ritschler OSB und Joseph Schmidt-Görg (Salzburg: Otto Müller Verlag, 1969), pp. 21–205.

Review. Stefan K. LANGENBAHN, *Archiv für Liturgiewissenschaft,* 55 (2013), 387–8. Includes reviews of 'Hildegard von Bingen Werke' 1 (2012), 2 (2011), 3 (2013), 4 (2012), 5 (2013), 6 (2012) and 8 (2012).

25009. *Officium Divinum ex decreto Sacrosancti Oecumenici Concilii Vaticani II instauratum auctoritate Pauli PP. VI promulgatum ORDO CANTUS OFFICII,* Editio typica altera (Città del Vaticana: Libreria Editrice Vaticana, 2015). Editio typica, 1983. Without musical notation.

Books, reprints

25010. Laura ALBIERO, *Repertorium Antiphonarum Processionalium,* AdHoc 1, Collana diretta da Giovanni CONTI (Lugano: Vox Antiqua, Quilisma Press, 2016).

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25011. Галина АЛЕКСЕЕВА [Galina ALEKSEEVA], Византийско-русская певческая палеография [Vizantiisko-russkaia pevcheskaia paleografia] (Sankt Peterburg: Dmitrij Bulanin, 2007).
Review. Gregory MYERS, *Musicology Today,* 4/16, *Musica Sacra (2)* (Bucharest, 2014), 183–4.
Concerns 'The Palaeography of Byzantino-Russian Chant'.
25012. Jennifer BAIN, *Hildegard of Bingen and Musical Reception: The Modern Revival of a Medieval Composer* (Cambridge: Cambridge University Press, 2015).
25013. Giacomo BAROFFIO, Eun Ju KIM, *La liturgia di sant'Antioco e di santa Chiara. Un'antologia musicale* (Cagliari: Publikendi s.r.l., 2015). Concerns the *Libro Officij sancti Antiochi,* a MS written in 1621, I-Iglesias/Sardinia, Archivio Storico Diocesano. Includes nine transcriptions of liturgical chants.
25014. Wolfgang BECKER, *Die gregorianischen Gesänge des Essener Liber ordinarius: Transkription und vergleichende Untersuchungen zu den Gesängen aus den Handschriften Essen Hs. 19 und Düsseldorf Ms. C 47,* Studien zur Musikwissenschaft 28 (Hamburg: Verlag Dr. Kovač, 2014). Diss. Folkwang-Universität, Essen, 2013 see 24019.
25015. *Antiphonaria. A Catalogue of Notated Office Manuscripts Preserved in Flanders (c.1100–c.1800)*, Volume 1: Averbode, Dendermonde, Diest, Geel, Ghent, Tongeren, ed. Sarah Ann LONG and Inga BEHRENDT. With contributions by Nele GABRIELS, Kate HELSEN, Kristin HOEFENER, Debra LACOSTE, Pieter MANNAERTS, Miriam MONROE WENDLING, Anton STINGL Jr., Karin STRINNHOLM LAGERGREN, Hendrik VANDEN ABEELE (Turnhout: Brepols, 2015).
Review. Barbara HAGGH-HUGLO, *Études grégoriennes,* 42 (2015), 238–41.
See Inga BEHRENDT, Sarah Ann LONG, Pieter MANNAERTS, 'Inventarisierung von ungekanntem Reichtum: Antiphonare in Flandern. Eine Vorstellung der Forschungsprojektes *Antifonaria* der Alamire Foundation/Kath. Universität Leuven (Belgien)', *Beiträge zur Gregorianik,* 54 (2012), 75–6.
25016. Margaret BENT, *Magister Jacobus de Ispania, Author of the 'Speculum Musicae',* Royal Musical Association Monographs 28 (Farnham, Burlington: Ashgate, 2015).
25017. Benjamin BRAND, *Holy Treasure and Sacred Song. Relic Cults and their Liturgies in Medieval Tuscany* (New York: Oxford University Press, 2014). Concerns the relic cults at Lucca, Florence, Arezzo, San Miniato, Fiesole and Pisa, and the cults of the Saints Martinus, Donatus, Minias, Zenobius, Fridianus and Regulus.
25018. Giulia GABRIELLI, *I manoscritti liturgico-musicali di Bolzano (secoli XIII-XIX).* Presentazione di Franz COMPLOI, Bibliotheca Mediaevalis 3 (Lucca: Libreria Musicale Italiana, 2015). Includes a description of 76 manuscripts from I-BZa, I-BZb, I-BZd, I-BZf and I-BZmc, 32 coloured facsimile plates.
25019. Thomas Forrest KELLY, *Capturing Music: The Story of Notation* (New York: Norton, 2014).
Review. Kate HELSEN, *Early Music,* 43/2 (2015), 319–20.
25020. Hans KIENHORST, *Laatmiddeleeuwse handschriften uit klooster Soeterbeeck,* Nijmeegse Kunsthistorische Cahiers 11 (Nijmegen: Nijmegen University Press, 2005). Includes many facsimile with musical notation.

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25021. Hans KIENHORST, *Verbruikt, verleden. Handschriftenfragmenten in en uit boeken van klooster Soeterbeeck,* Nijmeegse Kunsthistorische Cahiers 17 (Nijmegen: Radboud Universiteit, 2009). Includes many facsimiles with musical notation.

25022. Stefan KLÖCKNER, *Kleiner Wegweiser durch den Gregorianischen Choral* (Münsterschwarzach: Vier Türme Verlag, 2015). Includes a CD.

Review. Marius SCHWEMMER, *Musica sacra,* 135 (2015), 380.

25023. Benedikt LESSMANN, *Die Rezeption des gregorianischen Chorals in Frankreich im 19. und frühen 20. Jahrhundert: Studien zur ideen- und kompositionsgeschichtlichen Ausstrahlung des* plain-chant, diss. Universität Leipzig, Institut für Musikwissenschaft, 2014.

25024. Peter V. LOEWEN, *Music in Early Franciscan Thought,* The Medieval Franciscans 9 (Leiden: Brill, 2013.

Review. Richard R. BUNBURY, *Notes,* 71 (2014/2015), 317–19.

25025. Gert MELVILLE, *Frommer Eifer und methodischer Betrieb. Beiträge zum mittelalterlichen Mönchtum,* ed. Cristina ANDENNA and Mirko BREITENSTEIN (Wien etc.: Böhlau Verlag, 2014).

25026. Stefan MORENT, *Das Mittelalter im 19. Jahrhundert. Ein Beitrag zur Kompositionsgeschichte in Frankreich,* Beihefte zum Archiv für Musikwissenschaft, 72 (Stuttgart: Franz Steiner Verlag, 2013).

Review. Christian BERGER, *Die Musikforschung,* 68 (2015), 196–7. – Mattias LUNDBERG, *Notes,* 71 (2014/2015), 692–4.

25027. Matthew Cheung SALISBURY, *The Secular Liturgical Office in Late Medieval England,* Medieval Church Studies 36 (Turnhout: Brepols, 2015).

25028. Catherine SAUCIER, *A Paradise of Priests. Singing the Civic and Episcopal Hagiography of Medieval Liège,* Eastman Studies in Music, 108 (Rochester, NY: University of Rochester Press, and Woodbridge: Boydell & Bewer, 2014).

25029. Alicia SCARCEZ, *Liturgie et musique à l'abbaye cistercienne Notre-Dame de la Fille-Dieu (Romont). Histoire et catalogue des sources de sept siècles de vie chorale,* Spicilegii Friburgensis Subsidia 25 (Fribourg: Academic Press, 2015).

25030. William SMITH, *The Use of Hereford. The Sources of a Medieval English Diocesan Rite* (Abington, Williston, VT: Ashgate, 2015).

25031. Ansgar STOLTE, *Liturgische Quellen im Bistum Osnabrück. Studien zur ortskirchlichen Rezeption des römischen Ritus,* Studien zur Pastoralliturgie 37 (Regensburg: Verlag Friedrich Pustet, 2013). Includes a CD.

Theological dissertation University of Munich, 2012, not a chant study. Includes a list of all liturgical manuscripts and prints from the diocese of Osnabrück.

25032. Diego TOIGO, *Intonazioni monodiche della Passione in Italia fra i secoli XIII e XVI,* doctoral dissertation University of Padova 2015.

Available online at http:/paduaresearch.cab.unipd.it/3132/1/TESI_DEFINITIVA.pdf.

25033. M. J. TOSWELL, *The Anglo-Saxon Psalter,* Medieval Church Studies 10 (Turnhout: Brepols, 2014).

Review. Barbara HAGGH-HUGLO, *Études grégoriennes,* 42 (2015), 234–5. – *Vox Antiqua* 5 (II/2014), 165.

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25034. Markus ZIMMER, *Das Schweizer Benediktiner-Antiphonar von 1943. Entstehungs- und Rezeptionsgeschichte,* Reihe Geisteswissenschaften (Saarbrücken: AV Akademikerverlag, 2014).
Concerns the *Antiphonarium Monasticum secundum traditionem Helveticae Congregationis Benedictinae ad codicum fidem restitutum,* 2 vols. (Typis Monasterii B.M.V. de Monte Angelorum [= Engelberg, Switzerland], 1943) by Ephrem Omlin OSB and Pirmin Vetter OSB.

Congress reports

25035. *In Search of the Medieval Voice. Expressions of Identity in the Middle Ages,* ed. Lorna BLEACH, Katariina MÄRÄ, Sian PROSSER, Paolo SCARPINI, Cambridge Scholars Publishing (Newcastle upon Tyne, 2009) [Conference, University of Sheffield, 2008]:
(a) Eduardo Henrik AUBERT, 'Locating the Sound of the Medieval Voice: an Analytical Framework', 19–33.
25036. *Citazioni, modelli e tipologie nella produzione dell'opera d'arte,* Atti delle giornate di Studio, Padova, 20–30 maggio 2008, Scuola di dottorato in Storia e critica del beni artistici, musicali e dello spettacolo – Atti 2, ed. Claudia CARAMANNA, Novella MACOLA, Laura NAZZI (Padova: Cleup, 2011):
(a) Diego TOIGO, 'Intonazioni della Passione in area italiana nel sec. XVI. Il "modello romano"', 249–54.
25037. *Unitas in pluralitate. Libri ordinarii als Quellen für die Kulturgeschichte – Libri ordinarii as a Source for Cultural History,* ed. Charles CASPERS, Louis van TONGEREN [Dedicated to Dr Ike de Loos (1955–2010)], Liturgiewissenschaftliche Quellen und Forschungen 103 (Münster: Aschendorff Verlag, 2015) [27: 'The origin of the contributions in this volume lies in an international expert meeting entitled 'The liber ordinarius as a source for cultural history' held from 26th to 28th November 2008 in Steyl (Netherlands).']:
(a) Charles CASPERS, Louis van TONGEREN, 'Libri ordinarii als Quelle für die Kulturgeschichte. Zur Einführung', 1–14 – 'Libri ordinarii as a Source for Cultural History', 15–28. **(b)** Andreas ODENTHAL, 'Adaption – Addition – Substitution – Revision. Formen der Überlieferung in liturgischen Quellen vom Spätmittelalter zur Frühen Neuzeit', 29–53. Summary in English 53. **(c)** Matthias HAMANN, '*Atque quo nihil uel semiliteratum moraretur* – und damit auch den Halbgebildeten nichts aufhalte. Die Erneuerung liturgischer Bücher durch Albrecht von Brandenburg im Licht des *Liber ordinarius Hallensis* (1532)', 55–78. Summary in English 79. Concerns D-BAs Lit. 119. **(d)** Ike de LOOS †, 'Libri ordinarii of the Low Countries. Observations regarding Filiation and Diversity', 81–103. Summary in German 104. **(e)** Franz Karl PRASSL, 'Der Salzburger Liber ordinarius aus dem Jahre 1198 und seine Liturgiekommentare', 105–26. Summary in English 127. Concerns A-Su M II 6, on p. 106 a coloured facsimile of f. 152v with neums. **(f)** Louis van TONGEREN, 'A Blending of Genres. The Special Nature of the liber ordinarius of St. Saviour's or oudmunster in Utrecht', 129–56. Summary in German 157. Concerns NL-U*het utrechts archief* Oudmunster. inv. nr. 395. **(g)** Edward FOLEY, 'The Abbey Church of St. Denis. Liber ordinarius

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Bib. Maz. 526 and its Contribution to Understanding the Church's Architecture', 159–79. Summary in German 179. **(h)** Inga BEHRENDT, 'Liturgie und Finanzen. Stiftungsvermerke im Liber ordinarius A-Gu 756 von Seckau in Österreich', 205–30. Summary in English 230. **(i)** Bram Van den HOVEN van GENDEREN, 'Posture and Behaviour: Customaries of three Utrecht Chapters Regarding Correct Liturgical Practice', 269–97. Summary in German 298. **(k)** Michael S. DRISCOLL, 'Reconstructing Liturgical History before the libri ordinarii. The Role of Medieval Women in Death and Burial Practices', 299–324. Summary in German 325. **(l)** Jürgen BÄRSCH, 'Totenliturgie im spätmittelalterlichen Frauenstift Essen. Die *exequiae mortuorum* nach dem Liber ordinarius', 327–55. Summary in English 356. Concerns D-ES*domschatzkammer* 19. **(m)** Charles M. A. CASPERS, 'The Spiritual Meaning of the Feasts of Trinity Sunday and Corpus Christi in the Low Countries. An Exploration with the Aid of libri ordinarii', 357–79. Summary in German 380.

25038. *Actes du colloque Politique, Société et Construction Identitaire: Autour de Saint Maurice,* 29 septembre – 2 octobre 2009, Besançon (France), Saint-Maurice (Suisse), ed. Nicole BROCARD, Anne WAGNER (Saint-Maurice: Fondation des Archives historiques de l'Abbaye de Saint-Maurice, 2012):

(a) Pieter MANNAERTS, 'L'office de saint Maurice au diocèse de Liège', 65–85.

25039. *Der Albani-Psalter. Stand und Perspektiven der Forschung – The St Albans Psalter. Current Research and Perspectives,* ed. Jochen BEPLER and Christian HEITZMANN, Hildesheimer Forschungen, Tagungs- und Forschungsberichte aus der Dombibliothek Hildesheim 4 (Hildesheim, Zürich, New York: Georg Olms Verlag, 2013) [Tagung Hildesheim November 2009]:

(a) Felix HEINZER, '"Wondrous Machine". Rollen und Funktionen des Psalters in der mittelalterlichen Kirche', 15–31.

The so-called *Albani-Psalter* now housed in Hildesheim, Dombibliothek (D-HIb), St. Godehard 1.

25040. *Actas do IV Congresso Internacional sobre El Cister en Portugal y Galicia,* Tome II (Brago-Oseira: Ediciones Monte Casiano, Zamora, España, 2010):

(a) Mara FORTU, 'Os manuscritos litúrgico-musicais da Ordem de Cister em Portugal e na Galizia (Espanha)', 755–74.

25041. *Espace sacré, mémoire sacrée. Le culte des évêques dans leur villes (IVè–XXè siècle), actes du colloque de Tours, 10–12 juin 2010,* ed. Christine BOUSQUET-LABOUÉRIE and Maurey YOSSI (Turnhout: Brepols, 2015):

(a) Jean-François GOUDESENNE, 'L'Office de saint Brice (VIIIe–IXe siècles), prototype de l'office episcopale "dynastique" dans l'histoire du chant grégorien?', 171–89.

25042. *Cluny. Les moines et la société au premier âge féodal,* ed. Dominique IOGNA-PRAT, Michel LAUWERS, Florian MAZEL, Isabelle ROSÉ, Collection 'Art & Société' (Rennes: Presses Universitaires de Rennes, 2013) [7: Intitulé *Le monachisme et la société au premier âge féodal (880–1050),* un colloque en deux volets (Romainmôtier 24–26 juin 2010; Cluny, 9–11 novembre 2010) . . .]:

(a) Julian HENDRIX, 'La liturgie monastique avant Cluny: la contribution carolingienne', 129–36. **(b)** Susan BOYNTON, 'La liturgie de Cluny avant l'abbatiat

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d'Hugues: problématique de recherche', 137–43. **(c)** Eduardo Henrik AUBERT, 'Identité, échange, transformation: genèse de la notation musicale clunisienne', 145–68.

25043. *Tradition et transformation. Les chartreux dans l'Europe médiévale et moderne.* Colloque international à l'occasion du 650e anniveraire de la fondation de la chartreuse de Liège (6–8 octobre 2010), Tom GAENS and Francis TIMMERMANS, Analecta Cartusiana 306 (Saint-Etienne: CERCOR [= Centre européen de recherche sur les congrégations et les ordres religieux], 2015):
(a) Thomas OP DE COUL, 'The life of a fifteenth-century Cartusian gradual from Roermond', 219–50. **(b)** Alexander ZERFASS, 'Institutionis eremiticae liturgia. Das Reformantiphonar von Grandmont und sein Verhältnis zum Antiphonar der Kartause', 371–84. Concerns F-LM 352.

25044. *Weltbild und Lebenswirklichkeit in den Lüneburger Klöstern.* IX. Ebstorfer Kolloquium vom 23. bis 26. März 2011, ed. Wolfgang BRANDIS and Hans-Walter STORK (Berlin: Lukas Verlag, 2015):
(a) Roman HANKELN, 'Zu den Spuren musikalisch-liturgischer Identität in Ebstorfer und Medinger Quellen', 93–115.

25045. *Premonstratenzer gregoriaans in de Nederlanden: Liturgische handschriften (13de-16de eeuw).* Eenentwintigste condactdaag voor belangstellenden, zaterdag 7 mei 2011 – Abdij van Grimbergen, Werkgroep Norbertijner Geschiedenis in de Nederlanden, Bijdragen van de contactdag 21, Redaktie: H[erman] JANSSENS (Averbode: Abdij der Norbertijnen van Averbode, 2011):
(a) Christophe MONSIEUR, 'Typologie van de bronnen voor de liturgische vieringen in de Orde van Prémontré: een beknopt historisch overzicht', 7–14. **(b)** Inga BEHRENDT, 'Liturgische handschriften met muzieknotatie in de premonstratenzer abdijen Grimbergen, Tongerlo, Park en Averbode', 15–29. **(c)** Pieter MANNAERTS, 'Musicologische verkenning vanuit het Antifonarium Tsgrooten (1522)', 31–43. **(d)** Sarah Ann LONG, 'Hymns in the Tsgrooten Antiphoner', 45–8. **(e)** Lieve WATTEEUW, 'De verluchting van het Antifonarium Tsgrooten. De verspreidung van de Gents-Brugse stijl in Brabant omstreeks 1520', 49–54.
(c), (d) and (e) concern the so-called 'Tsgrooten Antiphoner', since 2008 B-Gu BKT 006.

25046. *Chant: Old and New – Plain-chant: l'ancien et le nouveau.* Proceedings of the Gregorian Institute of Canada – Actes du colloque de l'Institute grégorien du Canada, Dalhousie University, August 4–7, 2011 – Université Dalhousie, 4 au 7 août 2011, ed. William RENWICK. Forword by Jennifer BAIN, Wissenschaftliche Abhandlungen – Musicological Studies 98 (Lions Bay: Institute of Mediaeval Music, 2012):
(a) Judith DIETZ, Sherry GUILD, 'The Salzinnes Antiphonal: History and Conservation', 1–14 (French abstract 13–14). Concerns CDN-Halifax, St Mary's University – Patrick Power Library M2149.L4 1554. **(b)** Innocent SMITH, 'Medieval and Modern Dominican Chant in the 19th Century', 15–47 (French abstract 46–7). See 24072. **(c)** Kathleen SEWRIGHT, 'An Unknown Spanish Plainchant Source in Orlando, Florida', 49–62 (French abstract 62). Concerns US-Orlando, University of Central Florida, Special Collection and University Archives Department of Library of

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UCF ML2149 .L4 1520, *c.*1600, perhaps from Salamanca. Includes a coloured facsimile of fol. 21r. **(d)** Christopher S. MORRISSEY, 'Solesmes Old and New: Modeling Systems Theory and Gregorian Semiology', 63–72 (French abstract 72). **(e)** Bibiana GATTOZZI, 'St. Vincent and St. Peter: Location and the Musical Connection Between two Feasts in Ben 35', 73–94 (French abstract 94). Concerns I-BV 35. **(f)** Leonardo PARCIANELLO, 'The Diurnal and Nocturnal Office in the Ducal Chapel of Saint Mark in Venice', 95–113 (French abstract 113). **(g)** Kristen HOEFFNER, 'Un office médiéval au XVIIe siècle – *Saint Eucher:* Perpétuation du culte de saints locaux dans le répertoire du plain-chant après le Moyen Âge', 115–36 (English abstract 136). Concerns D-TRp 14, a Benedictionale from the Trier Benedictine abbey Saint-Eucharius-Saint Matthias, written in 1667, includes on pp. 129–30 two facsimiles (fol. 21rv). **(h)** Asher Vijay YAMPOLSKY, 'Carolingian Conceptions of Mode: Exploring Modal Significance and Signification', 137–47 (French abstract 147). **(i)** Kate HELSEN, 'Two Trinity Offices Compared', 149–87 (French abstract 187). Concerns the Stephen of Liège Trinity Office based on GBLlp Sion MS 1 and the John Peckham Trinity Office based on B-Br 6432 including transcriptions pp. 158–72 and 172–86. **(k)** Peter BENNETT, 'Chant reform at the Royal Benedictine Abbey of Montmartre, 1607–46: the evidence of Antoine Boesset', 189–213 (French abstract 213). Concerns the printed Benedictine Antiphoner of Montmartre: *Antiphonier Bénédictine pour . . . Monastère de Montmartre,* Paris: Sevestre, 1646. **(l)** Barbara SWANSON, 'Old Chant, New Songs: Plainsong and Monody in 16th Century Rome', 215–24 (French abstract 223–4).

25047. Nationes, Gentes *und die Musik im Mittelalter,* ed. Frank HENTSCHEL and Marie WINKELMÜLLER (Berlin, Boston: Walter de Gruyter, 2014) [vii: 'Im September 2011 . . . fand . . . an der Justus-Liebig-Universität Gießen eine internationale Tagung statt, an der Historiker, Musik- und Literaturwissenschaftler zusammenarbeiteten']: **(a)** Rosamond McKITTERICK, 'Music, Identity and Community in the Frankish Realms in the Eighth and Ninth Centuries: The *Musica enchiriadis* and its implications', 33–52. **(b)** Maria WINKELMÜLLER, 'Die "mos . . . veteranorum cantorum" des Aurelianus Reomensis und die Stellung der gallikanischen Liturgie im Westfrankenreich des späten 9. Jahrhunderts', 89–101. **(c)** Andreas HAUG, 'Noch einmal: Roms Gesang und die Gemeinschaften im Norden', 103–145. Includes edition of texts and German translations of Johannes Diaconus, *Vita Gregorii Magni,* cap. VII-X (pp. 129–33) [CH-SGs 578, pp. 52–5]; Notker, *Gesta Karoli Magni,* Lib. I, cap. 9, 10 (pp. 133–7) [D-HVl XIII 858, fol. 61]; Ademar of Chabannes, *Historia [Francorum],* Lib. II, cap. 8 (pp. 138–49) [F-Pn lat. 5927, fol. 232rv]; Ekkehard IV of Saint Gallen, *Casus Sancti Galli,* cap. 47 (pp. 140–3) [CH-SGs 615, pp. 141–3]; Andreas of Bergamo, *Historia [Langobardorum],* Cap. 4 (pp. 143–4) [CH-SGv 317, fol. 79v–80]; Ademar of Chabannes, Interpolation to the Vita of pope Hadrian II, in *Liber pontificalis* [F-Pn lat. 2400, fol. 151]. **(d)** Frank HENTSCHEL, 'Johannes Boen und die zweifelhaften Gesangskünste der *Alemanni*', 173–85. **(e)** Klaus-Jürgen SACHS, 'Zwischen *Gentes* und musiktheoretischen Lehren. Zur Stellung des Anonymus codicis Pragensis', 203–23. Concerns CZ-Pu XIX C 26. **(f)** Gunnar WIEGAND, '*Itali* und *Longobardi* in den musiktheoretischen Schriften Theogers von Metz und Aribos', 225–63. Concerns the so-called 'German chant dialect'. **(g)** Joseph H. DYER, 'St. Peter and His Neighbors:

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Reflections on Romans and Italian Chant and Liturgy', 287–338. Concerns the Old Roman and Beneventan Chant. **(h)** Barbara HAGGH-HUGLO, 'Modes, Tenors, Scribes, and Stems: The Hispanic Features of Two Hispanic Manuscripts, Madrid, Biblioteca Nacional, Ms. 20486, and Las Huelgas, Santa María la Real, Ms. IX', 341–73. **(i)** Susan RANKIN, 'Identity and Diversity: The Idea of Regional Musical Notations', 375–93. **(k)** Oliver HUCK, ' "Inter Italicos et Gallicos est magna differentia in modo proportionandi notas semibreves": der *modus cantandi* im Musikschrifttum und in der musikalischen Praxis', 395–405. **(l)** Margaret BENT, 'Jacobus de Ispania? Ein Zwischenbericht', 407–22. **(m)** Michel HUGLO (†), 'Hieronymus de Moravia: "frère morave" ou "Scottish Blackfriar"?', 423–34. **(n)** Wolfgang HIRSCHMANN, 'Musikalische Klimazonen: über ein *Gentes*-Theorem im *Liber artis musice* (Florenz, Biblioteca Medicea Laurenziana, Ms. Ashburnham 1051, fol. 89–95)?', 435–54.

25048. *Solange Corbin et les débuts de la musicologie médiévale,* ed. Christelle CAZAUX-KOWALSKI, Isabelle HIS, and Jean GRIBENSKI (Rennes: Presses Universitaires de Rennes, 2015) [7: '. . . colloque internationale . . . à l'université de Poitiers, en novembre 2011']:

Premiére partie: Intinéraires

(a) Jean GRIBENSKI, 'Solange Corbin: un itinéraire intellectuel', 13–26. **(b)** Isabelle HIS, 'Solange Corbin et les débuts du Département de musicologie de l'université de Poitiers (1961–1973)', 27–51.

Deuxième partie: Chant liturgique et civilisation médiévale

(c) Nicolas BELL, 'Pour un réexamen de *L'Église à la conquête de sa musique*', 55–61. Published at Paris, 1960. **(d)** Eric PALAZZO, 'Le dialogue entre l'histoire de la liturgie et la musicologie: l'apport de Solange Corbin', 63–74. Concerns *La Déposition liturgique du Christ au vendredi saint* (Paris and Lisbon, 1960).

Troisième partie: Sources et notations musicales

(e) Manuel Pedro FERREIRA, 'Solange Corbin et les sources musicales du Portugal', 77–88. Concerns *Essai sur la musique religieuse portugaise au Moyen Âge (1100–1385)* (Paris, 1952). **(f)** Marie-Noël COLETTE, 'Des neumes à l'interpretation: Solange Corbin à l'aube de nouvelles recherches sur les chants liturgiques', 89–110. Concerns *Die Neumen* (Cologne, 1977) and other publications. **(g)** Christelle CAZAUX-KOWALSKI, 'Un pièce négligée du puzzle neumatique français: la notation lyonnais', 111–46. Concerns *Die Neumen* (Cologne, 1977), *La Notation neumatique. Le quatre provinces lyonnaises: Lyon, Rouen, Tours et Sens,* thèse, université de Paris, 1957 (unpublished) and other publications. **(h)** Daniel SAULNIER, 'La forme propre de graphies neumatiques, indice pour leur interpretation?', 147–56. Concerns F-LA 239, F-P*private collection* MS Mont-Renaud, I-Ra 123.

Quatrième partie: Au-delà de la liturgie latine

(i) Christelle CHAILLOU-AMADIEU, 'Solange Corbin et l'étude de la musique profane du Moyen Âge', 159–69. **(k)** Aram KEROVPYAN, 'L'écriture musicale et l'interpretation du chant arménien: relever et traiter les incohérences', 171–82. **(l)** Avner BAHAT, 'La poésie hébraïque médievale dans la vie musicale des juifs à travers les siècles jusqu'à la chanson israélienne', 183–93.

Annexes

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(m) I: 'Thèses soutenues sous la diréction de Solange Corbin', 197–9. II: 'Travaux de Solange Corbin', 201–4. III: 'Neuf documents relatifs aux débuts du Departement de musicology de l'université de Poitiers', 205–15.
Review. Barbara HAGGH-HUGLO, *Études grégoriennes,* 42 (2015), 241–7.
25049. *Camaldoli e l'ordine camaldolese dalle origini alla fine del XV secolo.* Atti del I Convegno internazionale di studi in occasione del millenario di Camaldoli (1012–2012), Monastero di Camaldoli 31 maggio – 2 giugno 2012, ed. Cécile CABY and Pierluigi LICCIARDELLO, Studi e documenti di storia monastica, a cura di Centro Storico Benedettino Italiano (Cesena: Badia di Santa Maria del Monte, 2014):
(a) Giacomo BAROFFIO, 'Canto e liturgia nelle comunità camaldolesi: spunti di ricerca', 397–437. Includes a list of liturgical manuscripts of Camaldoli (426–35) and an inventary of MS I-CML*archivio storico del monastero* 113 (13th century) (436–7).
25050. *Abrahams Erbe. Konkurrenz, Konflikt und Koexistenz der Religionen im europäischen Mittelalter,* ed. Ludger LIEB, Klaus OSCHEMA and Johannes HEIL, Das Mittelalter. Perspektiven mediävistischer Forschungen, Beihefte 2 (Berlin, Boston: Walter De Gruyter, 2015) [15. Symposium des Mediävistenverbandes, Heidelberg, March, 3–6, 2013]:
(a) Andreas HAUG, 'Medialitäten des Gotteswortes. Die vokale Performanz sakraler Texte in den Buchreligionen des Mittelalters', 187–96. **(b)** Felix HEINZER, 'Buch und Präsenz im Ritus der lateinischen Kirche', 197–208.
25051. *Das Geistliche Spiel des europäischen Spätmittelalters.* Beiträge der internationalen und interdisziplinären Tagung vom 3. bis 6. April 2013 im Stift Admont/Österreich, veranstaltet von der Oswald von Wolkenstein-Gesellschaft in Verbindung mit der Karl-Franzens-Universität Graz, ed. Wernfried HOFMEISTER and Cora DIETL, unter reaktioneller Mitarbeit von Astrid BÖHM, Jahrbuch der Oswald von Wolkenstein-Gesellschaft, 20 (2014/2015) (Wiesbaden: Reichert Verlag, 2015):
Includes 33 essays.
(a) Johannes JANOTA, '*Miranda sunt, que vidimus.* Zur Konkurrenz zwischen Marien- und Apostelfeier in den lateinischen Osterfeiern', 69–80. **(b)** Stefan ENGELS, '*Poenitentiam agite.* Über die Realisierung mittelalterlicher geistlicher Spiele', 93–102. **(c)** Stefan MORENT, 'Zur *Wolfenbütteler Marienklage* und ihrer Aufführungspraxis heute. Ein Werkstattbericht', 103–12. Concerns D-W Cod. Guelf. 965 Helmst. **(d)** Franz Karl PRASSL, 'Das *Admonter Passionsspiel* und seine mittelalterlichen liturgischen Quellen', 162–9. Concerns A-A 812. **(e)** Klaus AMANN, 'Das *Vorauer Osterspiel-Fragment* im mitteleuropäischen Kontext. Eine Skizze', 372–86. Concerns A-VOR 54 ('Vorsatzblatt').
25052. *Celesti Sirene II. Musica e monachismo dal Medioevo all'Ottocento.* Atti del Secondo Seminario internazionale San Severo, 11–13 ottobre 2013, ed Annamaria BONSANTE e Roberto Matteo PASQUANDREAS (Barletta: Cafagna Editore, 2015):
(a) Dinko FABRIS, 'Il musicologico pratico: studi e ricerche del padre Anselmo Susca OSB (1929–2012)', 25–68. **(b)** Giacomo BAROFFIO, 'Libri liturgici in uso presso comunità religiose femminili in Italia con un'Appendice su *La benedizione della badessa*', 60–104. **(c)** Alessandra FIORI, 'Il ms. Q.11 del Museo della Musica di Bologna. Una fonte trecentesca di musica monodica e polifonica per le monache', 105–22. **(d)** Stefania

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RONCROFFI, 'Frammenti in notazione nonantolana nell'Archivio parrocchiale di Fanano', 123–38. **(e)** Elsa DE LUCA, 'Il rito parigino duecentesco nei manoscritti di San Nicola di Bari', 139–58. **(f)** Cesarino RUINI, 'Fonti liturgico-musicali superstiti dell'abbazia di San Benedetto Polirone', 159–82.

25053. *Karlsbilder in Kunst, Literatur und Wissenschaft.* Akten eines interdisziplinären Symposions anlässlich des 1200. Todestages Kaiser Karls des Großen, ed. Franz FUCHS and Dorothea KLEIN (Würzburg: Königshausen und Neumann, 2015):
(a) Andreas HAUG, 'Karl der Große in drei musikgeschichtlichen Erzählungen des späten 9. Jahrhunderts', 65–78.

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25054. *Beiträge zur Gregorianik*, 59/60 (2015) – *Testimoniale tua meditatio mea. Festschrift zum 80. Geburtstag von Heinrich Rumphorst* –, ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):
(a) Markus KRAFCZINSKI, 'Schriften- und Publikationsverzeichnis Heinrich Rumphorst', 13–21. **(b)** Franco ACKERMANS, Luigi AGUSTONI (†), Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Liobgid KOCH, Josef KOHLHÄUFL, Stefan METZ, Daniel RÖSLER, Heinrich RUMPHORST, Gregor SCHULLER, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 37', 33–65. **(c)** Anton STINGL jun., 'Das Responsorium des Graduale *Sacerdotes eius* (GT 488) als Adaption des Graduale *Posuisti Domine* (GT 477)', 67.
'Fachbeiträge'
(d) Franco ACKERMANS, 'Der Torculus resupinus mit gerundetem Anfangselement in Laon 239', 69–74. **(e)** Nino ALBAROSA, 'Sulla Vocalità Gregoriana', 75. **(f)** Giacomo BAROFFIO, 'Una dimenticata fonte per la restituzione delle melodie gregoriane?', 77–8. **(g)** Gregor BAUMHOF, 'Das TE DEUM – ein Hymnus mit alten Spuren im neuen Text', 79–84. **(h)** Inga BEHRENDT, 'Varianten in der Neumierung bei Alleluiagesängen im VIII. Modus', 85–102. Concerns CH-SGs 339, 340, 342, 359, 374, 376. **(i)** Dirk van BETTERAY, 'Gallus und Othmar als St. Galler Hausheilige. Indizien einer kulturellen Identitätsbildung im St. Galler Heiligenkult', 103–9. Concerns CH-SGs 390/391 and 339. **(k)** Mariusz BIAŁKOWSKI, 'Alcune osservazioni sulla notazione sangallese nei contesti liquescenti', 111–21. **(l)** Joseph DYER, 'Palm Sunday at St. Peter' (Rome) in the Twelfth Century', 123–9. **(m)** Stefan ENGELS, '"Latein: alles Ausnahme"! – Schwierigkeiten der kirchenlateinischen Sprache', 131–5. **(n)** Johannes Berchmans GÖSCHL, '"Parola cantata". Zur Frage der Gliederungszeichen in der Editio Vaticana und im Graduale Novum', 137–44. **(o)** Roman HANKELN, 'Ein Ebstorfer Mauritiusfragment (14. Jahrhundert)', 145–9. Concerns D-EBS VI 16b, a Breviary fragment witout notation, from Ebstorf. **(p)** Christoph HÖNERLAGE, 'Assoziative Textdeutung – Funktionen einer Formel aus den Responsa der Gradualien im V. Modus', 151–7. **(q)** Robert KLUGSEDER, 'Bedeutende, bisher unbekannte liturgisch-musikalische Quellen aus Salzburg und Le

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Puy-en-Velay', 159–70 (Nachtrag: Franz Karl PRASSL, 'Zu den Neumen im Fragment eines Prozessionars/Graduale aus Salzburg', 170). Concerns a bifolio in A-Sn 23 C 13 (160: 'nicht nur das älteste Musikdenkmal Österreichs, sondern auch das einzige mit qualitativ-hochwertiger rhythmisch-differenzierter deutscher Neumennotation . . . ') and Dorotheum Vienna, Auktionskatalog, 1. Juni 2015, Autographen, Lot 1, an unknown Ritual-Sacramentary from the diocese of Le Puy-en-Velay, 11th century, third quarter (169: 'die einzige liturgisch-musikalische Quelle aus dem hohen Mittelalter für den Velay bzw. das Gebiet der mittelalterlichen Diözese Le Puy.'). French translation see 25090. **(r)** Josef KOHLHÄUFL, 'Psallite Sapienter, Ps 47 (46), 8 – Ein Beitrag zur Bedeutung der Litterae significativae im Codex Einsiedeln 121', 171–82. **(s)** Alfons KURRIS, 'Clivis mit Verdopplung des unteren Tones im Schriftbild des Codex Angelica 123', 183–96. **(t)** Andreas PFISTERER, 'Wie betont man Melchisedech?', 197–201. **(u)** Franz Karl PRASSL, 'Muss Hartker Vergleiche fürchten? Zur Notation einer Sammelhandschrift des 10. Jh. aus St. Alban Mainz, heute Wien, ÖNB codex latinus 1888', 203–19. **(v)** Anthony RUFF, 'English Chant Inspired by Latin: Some Recent Propers', 221–5. **(w)** Anton STINGL jun., 'Die Melodierekonstruktion des Gallus-Hymnus Vita sanctorum: 920 – 1446–2014', 227–33. Concerns CH-SGs 16, 438; D-W Cod. Guelf. 17.5 Aug. 4°, GB-Lbl Add. 21170. **(x)** Stephan ZIPPE, 'Im Spannungsfeld wischen Anspruch und Wirklichkeit – Zur Ausbildungssituation in der Gregorianik an deutschen Musik- und Kirchenmusikhochschulen', 235–41.

25055. *Études grégoriennes,* 42 (2015). Revue annuelle publiée sous la direction de Patrick HALA o.s.b. mise en page par André PAYELLE o.s.b.:

(a) Marie Noël COLETTE, 'L'interpretation musicale d'un signe noté dans les manuscrits d'Hildegarde de Bingen', 1–31. Concerns the use of the quilisma. **(b)** Eduardo Henrik AUBERT, 'Sémiologie de la notation aquitaine "classique": Problèmes et approches', 33–89. Concerns CH-SGs 359, F-LA 239, F-Pn lat. 776, 780, 903, 1132, GB-Lbl Harley 4951, I-Fl Ashburnham 62. **(c)** Thomas Forrest KELLY, 'The Earliest Notated Office of Saint Remigius Lost and Found', 91–8. Concerns the partly lost fascicle fol. 135–42 in I-VCd 205. **(d)** Katarina LIVLJANIĆ, Hana BREKO KUSTURA, 'Les sources du plain-chant de l'aire culturelle croate au Moyen Âge', 99–123. **(e)** Daniel K. S. WALDEN, 'Dom Mocquereau's Theories of Rhythm and Romantic Musical Aesthetics', 125–50. **(f)** Patrick HALA, 'Egon Wellesz (1885–1974). Un compositeur et musicologue viennois en rapport avec Solesmes', 151–76. **(g)** Paul BLANCHON-LASSERVE†, 'Voyage paléographique (Allemagne-Autriche, 1914, *suite*)', 177–232.

25056. *Studi Gregoriani,* 30 (2014), ed. Mauro CASADEI TURRONI MONTI (Rome: Iew Srl.., 2015):

(a) Guido MILANESE, 'Newman e il Gregoriano: note preliminari', 5–31. **(b)** Maria Teresa ROSA BAREZZANI, 'Un *tractus* per sant'Agata', 33–45. **(c)** Giovanni VARELLI, 'Appunti sulla nonantolana come più antico canone notazione di area italiana', 47–76. Concerns I-Rvat Pal. lat. 862, including fragments of a gradual from Nonantola of the end of IXth century. **(d)** Janka BEDNÁRIKOVÁ, 'Codici liturgici medievali in Slovacchia', 77–132. Includes 18 facsimile plates. **(e)** Francesca MELLACE, 'Un nuovo frammento di notazione beneventana nell'Archivio di Stato di Bologna', 133–55. Concerns I-Bas A 120 fols. 1–2, including facsimiles.

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25057. *Tijdschrift voor Gregoriaans,* 40 (2015), Redactie: Marcel ZIJLSTRA (no. 4), Katrijn KUYPERS, Arnoud HEERINGS, Gerrit van OSCH, Albert KOOPMANS, uitgave van de Stichting Amici Cantus Gregoriani, Administratie J. KWAST, Driebergen-Rijsenburg:
(a) Marcel ZIJLSTRA, 'Een archaïsche psalmtoon in een 15de-eeuws handschrift', 2–10. Concerns NL-DHk 73 E 8, including a facsimile of f. 1r. **(b)** Jacqueline ELEMANS, 'Restitutie als emancipatieprocess', 17–19. **(c)** Geert MAESSEN, 'Gregoriaans en Braille (deel 1)', 21–8. **(d)** Jacqueline ELEMANS, 'De communion *Pacem meam*', 43–9. **(e)** Jacqueline ELEMANS, 'Kleurrijk gregoriaans', 80–5. **(f)** Alfons KURRIS, 'Het mimetisch karakter van het notenbeeld in codex Angelica 123', 89–95. **(g)** Alfons KURRIS, 'Alleluia: het buiteneentje van de wisselende gezangen', 115–22. First published in *Tijdschrift voor Gregoriaans,* 22 (1997), 18–26, see 7074b. **(h)** Alfons KURRIS, 'Historische geleding en compositiemodellen in het alleluia-repertoire', 123–33. First published in *Tijdschrift voor Gregoriaans,* 22 (1997), 48–62, see 7074c. **(i)** Alfons KURRIS, 'Historische geleding (II) en tekstadaptaties in het alleluia-repertoire', 134–44. First published in *Tijdschrift voor Gregoriaans,* 22 (1997), 160–70, see 7074k.

Collections of essays, dictionaries

25058. Nicolae GHEORGHIŢĂ, *Musica Crossroads. Church Chants and Brass Bands at the Gates of the Orient* (Bucharest: Editura Muzicală, 2015):
(a) 'Between Byzantium and Venice. Western Music in Crete', 1–29. See. 22118. **(b)** 'From neuma to Performance or On the Process of Composion in Byzantine Music', 31–58. **(c)** 'Codices and Musicians in the Communion-chant Repertoire during the Turcocracy (1453–1821). Case study: the Sunday Koinonikon', 59–75. **(d)** 'The Musics of the Princes: Music, ceremonies and representations of the Princely power at the courts of Wallachia and Moldavia during the 17th and 18th centuries', 77–96. See 23062. **(e)** 'Between Russia and Byzantium: Liturgical musical practices in the Principality of Moldavia in the 18th century and the first half of the 19th century', 97–134. **(f)** 'Nationalism through sacred chant? Byzantine musicology research in totalitarian Romania', 135–53.
Includes different essays of Nicolae GHEORGHIŢĂ, Professor of Byzantine Musical Palaeography and Byzantine Chant, University of Bucharest.
25059. *Alla scuola del canto gregoriano. Studi in forma di manuale. Cantori Gregoriani 30° anno di attività (1985–2015),* ed. Fulvio RAMPI (Parma: Musidora editore, 2015):
(a) Giannicola D'AMICO, 'Il canto gregoriano: itinerario storico-giuridico *a prima Ecclesiæ ætate usque ad presens tempus*', 11–168. **(b)** Alfio Giuseppe CATALANO, 'Liturgia. La Messa e l'Ufficio divino', 169–246. **(c)** Angelo CORNO, Giorgio MERLI, 'La melodia gregoriana', 247–407. **(d)** Fulvio RAMPI, 'Il ritmo gregoriano', 409–636. **(e)** Giacomo FRIGO, Angelo CORNO, 'L'Ufficio divino. Il canto come lettura ermeneutica del testo', 637–712. **(f)** Enrico DE CAPITANI, 'Tropi, Sequenze, Prosule. Ornamento ed espansione del canto gregoriano', 713–807. **(g)** Roberto SPREMULLI, 'Il canto gregoriano e la sua voce', 809–48. **(h)** Alessandro DE LILLO, 'Itinerario bibliografico. Il fenomeno e l'essenza', 849–938.

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25060. *Ein Kleid aus Noten. Mittelalterliche Basler Choralhandschriften als Bucheinbände,* ed. Matteo NANNI, Caroline SCHÄRLI and Florian EFFELSBERG (Basel: Schwabe Verlag, 2014):
(a) Martin STAEHELIN, 'Einführung in die Arbeit an älteren Musikfragmenten', 13–29, 233–4. **(b)** Frank LABHARDT (†), 'Die mittelalterlichen Choralfragmente des Basler Staatsarchiv', 31–9, 235. **(c)** Irene HOLZER, 'Liturgische Gesangbücher', 41–50, 236. **(d)** Caroline SCHÄRLI, 'Vom doppelten Buchschmuck der Choraleinbände', 61–93, 236–7. **(e)** Suanne UHL, '"von úberkraft des sussen gedones". Über Gebrauch und Wirkung geistlicher Musik im Spiegel der mittelhochdeutschen Mystik', 95–115, 238–9. **(f)** Matteo NANNI, 'Das Heilige und das Profane. Liturgische Choralfragmente als Zeugnisse der Geschichte', 139–52, 240–1. **(g)** Johannes SCHEURER, 'Das Archiv und sein Inhalt', 155–8, 242. **(h)** Johannes JOSEPH, 'Recyceltes Layout – Gedanken zur Frage der Intention einer *mise en page* in liturgischen Choralfragmenten', 161–3. 242. **(i)** Cristina PILEGGI, 'Versteckte Geschichten im Bucheinband', 164–6. 242–3. **(k)** 'Bildteil – Abbildungsverzeichnis – Fragmentennummern', 170–229, 230–1, 231.
Concerns fragments in CH-Bst, including many coloured facsimiles.
25061. Enzyklopädie der Kirchenmusik: *Geschichte der Kirchenmusik,* 4 vols., ed. Wolfgang HOCHSTEIN and Christoph KRUMMACHER, Enzyklopädie der Kirchenmusik 1/1–4 (Laaber: Laaber Verlag, 2011, 2012, 2013, 2014):
Vol. 1/1 (2011): *Von den Anfängen bis zum Reformationsjahrhundert*
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