Plainsong and Medieval Music, **21**, 2, 175–200 © Cambridge University Press, 2012
doi:10.1017/S0961137112000046

Liturgical chant bibliography 21

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The *Liturgical chant bibliography 21* maintains the previously established subdivisions: (1) Editions and facsimile editions, (2) Books and reprints, (3) Congress reports, (4) Chant journals, (5) Collections of essays and dictionaries, (6) Articles in periodicals and Festschriften. Additions to the bibliographies of previous years (mostly reviews) follow this introduction.

I would first like to direct attention to the publication of the renowned 'León Antiphoner' (E–L 8) dating to the tenth century, one of the major sources for Mass and Office chants of the Mozarabic liturgy. A black-and-white facsimile of this manuscript was published in 1953 (*Antifonário visigótico-mozárabe de la Catedral de León*, ed. Louis Brou and José Vivés, Monumenta Hispaniae Sacra, Serie litúrgica, 5, 2, Barcelona, 1953), but it is now available in a very fine colour facsimile edition. Another important facsimile edition, of the Antiphoner Westmalle 12A-B, reproduces one of the earliest Cistercian chant sources (21002) previously kept in the Cistercian Abbey of Oelenberg in the Alsace (*olim* call numbers 45 and 46).

The series *Corpus Antiphonalium Officii: Ecclesiarum Centralis Europae* continues with several new volumes (21009 Salzburg, Sanctorale; 21015 Kalocsa-Zagreb, Temporale; 21016 Transylvania-Varád). Collections from the scholarly writings of John Boe, Thomas Forrest Kelly und Ike de Loos (†2010) were also published (21040, 21041, 21042). *The Calligraphy of Medieval Music* inaugurated a new publication series, *Musicalia Medii Aevi* (21044).

A number of publications on Eastern Churches are listed below, including publications in the series *Theorie und Geschichte der Monodie* (21028, 21029, 21049) and *Psaltike*. The preface to the *Neue Studien zur Byzantinischen Musik. Festschrift für Gerda Wolfram* (21048) (p. 9) states: 'In wissenschaftlicher Hinsicht wird in diesem Band ein Referenzwerk für den aktuellen Forschungsstand vorgelegt' (From a scholarly perspective, this volume provides a reference work for the current state of research).

Finally I would like to take this opportunity to thank everyone who has contributed to *Liturgical chant bibliography 21*. Please send material (including reviews) for future chant bibliographies to:

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https://doi.org/10.1017/S0961137112000046 Published online by Cambridge University Press

Additions

LCB 3 (1994), pp. 204–5. Peter JEFFERY, *Re-Envisioning Past Musical Cultures* … (Chicago and London, 1992). **Review.** Costin MOISIL, *Acta Musicae Byzantinae,* 10 (2007), 229–30 [in Romanian].

15013R. Beatriz C. MONTÈS, *Revue de musicologie,* 96 (2010), 201–3.

17012R. Jörg NEIJENHUIS, *Jahrbuch für Liturgik und Hymnologie,* 48 (2009), 111–12.

17038R. Andreas PFISTERER, *Musiktheorie,* 25 (2010), 88–9.

18013. Concerning US-NHub 710.

18013R. Tess KNIGHTON, *Music & Letters,* 92 (2011), 470–2.

18040. Diane TOULIATOS [recte: TOULIATOS-MILES], *A Descriptive Catalogue* … (Aldershot: Ashgate, 2009) [recte: (Farnham, Surrey, and Burlington, VT: Ashgate, 2010)].

18040R. Christian TROELSGÅRD, *Plainsong & Medieval Music,* 20/2 (2011), 201–5.

18043R. Richard GYUG, *Cîteaux,* 61 (2010), 390–2. – G. HENDRIX, *Scriptorium,* 64 (2010), 282* (no. 634) – Jörg NEIJENHUIS, *Jahrbuch für Liturgik und Hymnologie,* 48 (2009), 114.

18077R. Dirk van BETTERAY, *Beiträge zu Gregorianik,* 52 (2011), 124–6.

19007R. Bernhold SCHMID, *Die Musikforschung,* 64 (2011), 200.

19009R. Barbara HAGGH, *Plainsong & Medieval Music,* 20/2 (2011), 206–11. 'As a postscriptum … the full bibliography of the publications of the Reverend James Boyce, O. Carm, formerly Professor of Music at Fordham University, on Carmelite chant', 212–14.

19013R. Barbara HAGGH, *Scriptorium,* 64 (2010), 198*–199* (no. 451).

19019R. John CALDWELL, *Plainsong & Medieval Music,* 20/2 (2011), 193–201 – Andreas PFISTERER, *Journal of the American Musicological Society,* 64 (2011), 721–5 – Alejandro Enrique PLANCHART, *Music & Letters,* 92 (2011), 466–70.

19044R. Luca B. RICOSSA, *Rivista internazionale di musica sacra,* 32/1–2 (2011), 479–82; Giampaolo MELE, 'Su "Ros/rosa" e altre mende', *Rivista internazionale di musica sacra,* 32/1–2 (2011), 483–4.

19058a. Charles M. ATKINSON, 'Communication', *Plainsong & Medieval Music,* 20/1 (2011), 67–9.

20022R. Heinrich RUMPHORST, *Beiträge zur Gregorianik,* 51 (2011), 117–19.

20023. *Graduale Novum* … [Second edition including corrections] (Regensburg: Con Brio Verlag – in cooperation with Libreria Editrice Vaticana, 2/2011). See *Beiträge zur Gregorianik,* 51 (2011), 21036c and 52 (2011), 21037c (Corrigenda).

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20023R. Matthias KREUELS, *Liturgisches Jahrbuch,* 61 (2011), 199–200. – Marcel ZIJLSTRA, *Tijdschrift voor gregoriaans,* 36 (2011), 62–8, see 21039c.

20025R. Inga BEHRENDT, *Musica sacra,* 131 (2011), 275. – Heinrich RUMPHORST, *Beiträge zur Gregorianik,* 52 (2011), 120–4.

20038R. Barbara HAGGH, *Scriptorium,* 64 (2010), 249*–250* (no. 559).

20049R. Emma HORNBY, *Plainsong & Medieval Music,* 20/2 (2011), 214–16.

Editions and facsimile editions

21001. *Liber Antiphonarium de toto anni circulo a festvitate sancti Aciscli usque ad finem. Librum Ikilani Abbati. Cathedralis Ecclesiae Legionensis Hispania codex signatus no. VIII*, ed. Ismael FERNÁNDEZ DE LA CUESTA, published by the Instituto Nacional de las Artes Escénicas y de la Música, Cabildo de la Santa Iglesia Catedral de León, Sociedad Española de Musicología, Dirección General del Libro, Archivos e Bibliotecas (Madrid: Julio Scoto, Impresor, 2011). Colour facsimile of E–L 8.

21002. *L'Antiphonaire 12 A-B de Westmalle dans l'histoire du chant cistercien au XII^e^ siècle. Introduction historique, analyse, fac-similés, tableaux et index*, ed. Alicia SCARCEZ, Bibliologia 32 (Turnhout: Brepols, 2011). Colour facsimile.

21003. *Les organa et les clausules à deux voix du manuscrit de Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 628 Helmst.*, ed. Edward H. ROESNER, plainchants prepared by Evan Angus McCARTHY and Greta-Mary HAIR, Le Magnus Liber organi de Notre-Dame de Paris 7 (Les Remparts, Monaco: Éditions de l'Oiseau-Lyre, 2009).

21004. *Bernard of Clairvaux, Office de saint Victor; Prologue à l'antiphonaire; Epître 389*, ed. Claire MAÎTRE, introduction by Claire MAÎTRE and Gérard DUBOIS, Sources chrétiennes 527 (Paris: Éditions du Cerf, 2009).
Review. Michel HUGLO, *Scriptorium,* 64 (2010), 11*–12* – Christian MEYER, *Revue de musicologie,* 96 (2010), 203–4. – Michel HUGLO, *Plainsong & Medieval Music,* 20/1 (2011), 85–9.

21005. *Het Hooglied en de Liefde. Een selectie van 57 gezangen uit het Hooglied*, ed. Louis M. M. KREKELBERG (Maasbracht, 2011).
Review. Alfons KURRIS, *Tijdschrift voor gregoriaans,* 36 (2011), 110–16.

21006. *Toledo Hymns. The Melodies of the Office Hymns of the* Intonarium Toletanum *of 1515. A Commentary and Edition*, ed. Bruno TURNER, Hispaniae Cantica Sacra [HCS] 4, published in co-operation with Mapa Mundi (Distributed by: Vanderbeek & Imrie Ltd., 15 Marvig, Lochs, Isle of Lewis, Scotland, HS2 9QP, 2011).
HCS 1 and 2, see 10008.

21007. *Tropi Ordinarii Missae. Sanctus,* ed. Hana VLHOVÁ-WÖRNER, Repertorium Troporum Bohemiae Medii Aevi, Pars III (Prague: Editio Bärenreiter, 2010).
Text and Commentaries, Musical Edition. Pars I and Pars II, see 17008 and 18005.

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21008. Christian MEYER and Shin NISHIMAGI, *Tractatuli, excerpta et fragmenta de musica s. XI et XII,* Atelier de Recherche sur les Textes Médiévaux (ARTEM) 14 (Turnhout: Brepols, 2011).

Books, reprints

21009. Judit FEHÉR, László DOBSZAY, *Salzburg (Sanctorale),* Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae I/B (Budapest: MTA Zenetudományi Intézet – Institute for Musicology of the Hungarian Academy of Science, 2009). I/A (Temporale) was published in 1990, see LCB 1 (1992), p. 196.

21010. Manuel Pedro FERREIRA, *Antologia de Música em Portugal na Idade Média e no Renascimento,* 2 vols. (Lisbon: Arte das Musas, 2008). Includes 2 CDs.
Review. Emma HORNBY, *Plainsong & Medieval Music,* 21/2 (2011), 214–16.

21011. Alexandra FIORI, trans., *Ubaldo di Saint-Amand, Musica – Reginone di Prüm, Epistola de harmonica institutione* (Florence: SISMEL, 2010). Italian translation.

21012. Nicolae GHEORGHIȚĂ, *Chinonicul duminical in perioada post-bizantină (1453–1821). Liturgică şi muzică* (Bucureşti: Ed. Sophia, 2009). [The Sunday Koinonikon During the Post-Byzantine Era (1453–1821). Liturgy and Music].
Review. Costin MOISIL, *Glasul Bisericii,* 4–6 (2008), 385–7.

21013. Cristina HOSPENTHAL, *Tropen zum Ordinarium missae in St. Gallen. Untersuchungen zu den Beständen in den Handschriften St. Gallen, Stiftsbibliothek 381, 484, 376, 378, 380 und 382,* Publikationen der Schweizerischen Musikforschenden Gesellschaft II/52 (Bern etc.: Peter Lang, 2010).
Ph.D. diss. University of Basel, Switzerland, 2007; see 19015.

21014. Cordula M. KESSLER, *Gotische Buchkultur. Dominikanische Handschriften aus dem Bistum Konstanz,* Quellen und Forschungen zur Geschichte des Dominkanerordens, Neue Folge 17 (Berlin: Akademie Verlag, 2010).
Concerns I-Rvat Vat. lat. 10769 (Graduale, *c.*1270), 10770 (Antiphonale, pars aestivalis, *c.*1310), 10771 (Antiphonale, pars hiemalis, *c.*1290), 10772 (Antiphonale, pars aestivalis, *c.*1290), 10773 (Graduale, *c.*1234–56). This doctoral dissertation (University of Bern, Switzerland, 2000) is not a plainchant study, but includes important codicological information and plates with musical notation.

21015. Andrea KOVÁCS, László DOBSZAY, *Kalocsa-Zagreb (Temporale)*, Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae VI/A (Budapest: MTA Zenetudományi Intézet – Institute for Musicology of the Hungarian Academy of Sciences, 2008). VI/B (Sanctorale), see 19017.

21016. Andrea KOVÁCS, *Transylvania–Várad (Temporale) – Transylvania–Várad (Sanctorale),* 2 vols., Corpus Antiphonalium Officii – Ecclesiarum Centralis Europae VII/A and VII/B, ed. László DOBSZAY (Budapest: MTA Zenetudományi Intézet – Institute for Musicology of the Hungarian Academy of Sciences and Hungarian and Hungarian

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Academy of Sciences – Liszt Ferenc Academy of Music Research Group for Church Music, 2010).

21017. Sarah Ann LONG, *The Chanted Mass in Parisian Ecclesiastical and Civic Communities, 1480–1540: Local Liturgical Practices in Manuscripts and Early Printed Sevice Books,* Ph.D. diss., University of Illinois at Urbana-Champaign, 2008.

21018. T.J.H. McCARTHY, *Music, Scholasticism and Reform: Salian Germany, 1024–1125,* Manchester Medieval Studies (Manchester: Manchester University Press, 2009).
Review. Roman HANKELN, *Plainsong & Medieval Music,* 20/1 (2011), 80–1.

21019. Stefano MENGOZZI, *The Renaissance Reform of Medieval Music Theory: Guido Arezzo between Myth and History* (Cambridge: Cambridge University Press, 2010).
Review. Kevin N. MOLL, *Plainsong & Medieval Music,* 20/1 (2011), 81–5.

21020. David MERLIN, *Austria laetare. Musica e liturgia in onore di Leopoldo III Babenberg,* Università degli Studi di Pavia, Facoltà di Musicologia di Cremona, tesi di laurea specialistica, 2008.

21021. Christian MEYER, *Catalogue des manuscrits notés du Moyen Age. Collections d'Alsace, de Franche-Comté et de Lorraine. II. Besançon, Epinal, Metz, Mulhouse, Nancy, Rambervillers, Saint-Dié, Saint-Mihiel, Salins-Les-Bains, Sélestat, Strasbourg, Verdun, Vesoul.* Catalogue des manuscrits notés du Moyen Age conservés dans les bibliothèques publiques de France (Turnhout: Brepols, 2008).
Vol. I (2006), see 18022.
Review. Sarah Ann LONG, *Scriptorium,* 64 (2010), 234* (no. 519).

21022. Daniel SAULNIER, *Gregorianischer Choral – Grundlagen und Praxis,* translated by Katharina HAUSCHILD (St Ottilien: Eos Verlag, 2011). First published in French 1995 *Le chant grégorien quelques jalons,* see 7037, in English 2009 *Gregorian Chant. A Guide to the History and Liturgy,* see 19024.

21023. Rainer STRAUB, *Die singenden Steine von Moissac. Entschlüsselung der geheimnisvollen Programme in einem der schönsten Kreuzgänge Europas.* Fotografien von Bernd POMMER (Salzburg: Verlag Anton Pustet, 2009).
Concerns the Introitus *Nunc scio vere* (Sts Peter and Paul); includes a CD (Grazer Choralschola, directed by Franz Karl PRASSL).
Reviews. Inga BEHRENDT, *Musica sacra,* 131 (2011), 270–1; *Beiträge zur Gregorianik,* 52 (2011), 126–7.

21024. Christian TROELSGÅRD, *Byzantine Neumes. A New Introduction to the Middle Byzantine Musical Notation,* Monumenta Musicae Byzantinae, Subsidia 9 (Copenhagen: Museum Tusculanum Press, 2011).

21025. Alberto TURCO, *La scrittura musicale del canto gregoriano (prima parte),* Antiquae Monodiae Eruditio 2 (Verona: Edizioni Melosantiqua, 2006).

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21026. Eva VESELOVSKÁ, *Catalogus fragmentorum cum notis musicis medii aevi a civitatibus Modra et Sanctus Georgius,* vol. 1 (Bratislava: Institut für Musikwissenschaft, 2008).
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21027. Alexander ZERFASS, *Das Antiphonar von Grandmont. Ein Beispiel eremitischer Reformliturgien im 11./12. Jahrhundert,* Spicilegii Friburgensis Subsidia 23 (Fribourg, Switzerland: Academic Press, 2011). Concerns F–LM 352, including 'Teil B: Edition des Reformantiphonars', 59–320.

Congress reports

21028. *Theorie und Geschichte der Monodie – Теория и История Монодии*. Bericht der Internationalen Tagung Wien 2002, ed. Martin CZERNIN and Maria PISCHLÖGER, 2 vols., Theorie und Geschichte der Monodie 1/1 and 1/2 (Brno: Tribun EU, s.r.o., 2011):
Vol. 1: **(a)** Alexandrel BARNEA, 'Jassy – altes Zentrum für musikalische Kultur byzantinischer Tradition', 11–43 (in Russian 45–76). – **(b)** Giacomo BAROFFIO, 'Die Überlieferung der italienischen Hallelujamelodien im *Cantoraum* [recte: *Cantatorium*!] der Abtei Nonantola', 77–84 (in Russian 85–92). Concerns I-NON 1. **(c)** Elena CHIRCHEV, 'Kombinationen von cheironomischen Zeichen in der griechischen Musikhandschrift Nr. 953 der Rumänischen Akademiebibliothek', 93–106 (in Russian 107–21). Concerns RO-Ba 953. **(d)** Marco D'AGOSTINO, Sandra MARTANI, 'Zwei Zwillingsevangelienlektionare: Iaşi 160/IV-34 und Vat. gr. 351', 123–47 (in Russian 149–73). Concerns RO-J 160/IV-34 and I-Rvat Vat. gr. 351. **(e)** Christiana I. DEMETRIOU, 'Sieben unbekannte Stichera oder die Spuren Manuel Chrysaphes auf Zypern?', 175–98 (in Russian 199–222). **(f)** Sotiris K. DESPOTIS, 'Die Isakratemapraxis der byzantinischen Kirchenmusik. Eine historische und morphologische Annäherung', 223–54 (in Russian 255–86). **(g)** Stanislav ENGLIN, 'Zum Problem der Entstehung der Antiknotation', 287–306 (in Russian 307–26).
Vol. 2: **(h)** Elena FILIPOVA, 'Änderungen der praktischen Gesangstradition in der Russischen orthodoxen Kirche während der gottesdienstlichen Reform des 14.–15. Jahrhunderts', 333–46 (in Russian 347–59). **(i)** Olga GOLOVANOVA, 'Die Zeichen *Fita* in frühslawischen Manuskripten – Bedeutung und Interpretation', 361–74 (in Russian 375–87). **(k)** Vitaly GOLOVATENKO, 'Zu den Prinzipien der Übertragung der liturgischen Monodie in das Linien-Notensystem', 389–402 (in Russian 403–16). **(l)** Anna IGNATIEVA, 'Die Sammlung der Gesanghandschriften aus dem *Novo-Jerusalimskij* Kloster (GIM – Staatliches Historisches Museum, Synodale Gesangsammlung', 417–36 (in Russian 437–55). Concerns RUS-Mim. **(m)** Eustathios MAKRIS, 'Fragmente griechischer Kirchenmusik in F. J. Sulzers "Geschichte des transalpinischen Daciens"', 457–66 (in Russian 467–76). **(n)** Costin MOISIL, 'Diatonic, Chromatic, Enharmonic. Observations on Intonation in Byzantine Chant', 477–87 (in Russian 489–500). First published in Romanian see 13073e. **(o)** Gabriela OCNEANU, 'Byzantine and Gregorian Chant – Two Branches of Christian Church Music', 501–20 (in Russian

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521–41). **(p)** Veronika PERELESHINA, 'Zur Frage der Übereinstimmung der Hinweise zur Echos-Zugehörigkeit im *Obichod* des 17. Jahrhunderts und im *Ustav*', 543–53 (in Russian 555–65). **(q)** Maria PISCHLÖGER, 'Rezitativmotive im späteren heirmologischen Gesang der Konstantinopolitanischen Kirche', 567–80 (in Russian 581–94). **(r)** Natalia SIROTINSKAYA, 'Oktoechozyklen der ukrainischen auf Linien notierten Heirmologia', 595–604 (in Russian 605–13). **(s)** Vesna Sara PENO, 'Von der synoptischen bis zur analytischen Neumennotation. Dargestellt am Beispiel des *Sticherarion* des Germanos Neon Patron', 615–33 (in Russian 635–53).

21029. *Theorie und Geschichte der Monodie – Теория и История Монодии*. Bericht der Internationalen Tagung Wien 2004, ed. Martin CZERNIN and Maria PISCHLÖGER, Theorie und Geschichte der Monodie 2 (Brno: Tribun EU, s.r.o., 2011):
(a) Milica ANDREJEVIC, 'Die ältesten Tonaufnahmen des serbischen Kirchengesanges', 11–22 (in Russian 23–34). **(b)** Alexandrel BARNEA, 'Die musikalische Schule des Klosters Neametz – zwischen Monodie und Chormusik', 35–50 (in Russian 51–65). **(c)** Elena CHIRCHEV, 'Ouranisma und Themathismos in den Musikhandschriften des 18. Jahrhunderts mit koukouzelianischer Notation in den Bibliotheken von Cluj-Napoca', 67–81 (in Russian 83–97). Concerns RO-Cu 1106, RO-C*academy* o.356, o.359, o.362 **(d)** Natalie DENISSOVA, 'Perspektiven der Erforschung des Intonationsmaterials des Znamenny Rospevs in der handschriftlichen und mündlichen Tradition der lokalen Gesangschulen', 99–109 (in Russian 111–20). **(e)** Sotiris K. DESPOTIS, 'Der traditionelle Psaltesgesang von Kerkyra', 121–35 (in Russian 137–51). **(f)** Stanislav ENGLIN, 'Das Modulieren (die Modulierbarkeit) in einem vollkommen unveränderten (nichtmodulierenden?) System. Zum Problem der Entstehung der Antiknotation', 153–79 (in Russian 181–208). **(g)** Inge KREUZ, 'Eine Geheimschrift für Melodien? Zur Dechiffrierung ausgedehnter melismatischer Wendungen (fity) in der altrussischen Haken-Neumenschrift anhand des Münchner Neumen-Triodions Cod. slav. 33', 209–36 (in Russian 237–62). Concerns D-Mbs cod. slav. 33. **(h)** Andreas PFISTERER, 'Ansätze zu einer Typologie der Alleluia-Melodien', 263–77 (in Russian 279–95). **(i)** Maria PISCHLÖGER, 'Die Motivvereinigung des späteren heirmologischen Gesangs am Beispiel des bulgarischen gedruckten Heirmologions von Angel Iwanow Sewliewetz', 297–309 (in Russian 311–24). **(k)** Nina-Maria WANEK, 'Die Musikhandschriften des *Supplementum graecum* der Österreichischen Nationalbibliothek. Ein Arbeitsbericht', 325–37 (in Russian 339–51).

21030. *Das Erzbistum Köln in der Musikgeschichte des 15. und 16. Jahrhunderts.* Kongressbericht Köln 2005, ed. Klaus PIETSCHMANN, with collaboration of Fabian KOLB, Beiträge zur rheinischen Musikgeschichte 172 (Kassel: Verlag Merseburger, 2008):
(a) Andrea LINDMAYR-BRANDL, 'Früher Notendruck in Köln', 77–107. **(b)** Franz KÖRNDLE, 'Die Musikpflege bei den Kölner Bruderschaften im Vergleich zu anderen Städten', 157–69. **(c)** Linda Maria KOLDAU, 'Weibliche Kulturräume – "weibliche Spiritualiät"? Das Liedgut der Devotio moderna und das Liederbuch der Anna von Köln', 171–89. Concerns D-B germ. oct 280. **(d)** Ulrike HASCHER-BURGER, '"Simple polyphony" im späten Mittelalter. Ein Vergleich zweier Liederhandschriften aus Kreisen der Devotio moderna', 191–211. Concerns D-B germ. oct. 190 and NL-Uu

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16 H 34. **(e)** Christian Thomas LEITMEIR, 'Die Musik am Kölner Dom und am erzbischöflichen Hof im 15. und 16. Jahrhundert: Zur Vor- und Frühgeschichte musikalischer Institutionen', 259–309. **(f)** Eric RICE, 'Aachen als musikgeschichtliches Zentrum innerhalb des Kölner Erzbistums', 331–50.

21031. *Musik aus Klöstern des Alpenraums.* Bericht über den Internationalen Kongress an der Universität Freiburg (Schweiz) 23. bis 24 November 2007, ed. Giuliano CASTELLANI, Publikationen der Schweizerischen Musikforschenden Gesellschaft II/5 (Bern etc.: Peter Lang, 2010):
(a) Hildegard HERRMANN-SCHNEIDER, 'Zum Choralgesang mit Generalbass-Begleitung in Tiroler Klöstern des 18. Jahrhunderts', 109–38.

21032. *Θεωρία και Πράξη της Ψαλτικής Τέχνης. Η Οκταηχία Πράκτικά Γ' Διεθνούς Συνεδρίου Μουσικολογικού και Ψαλτικού*, Αθήνα, 17–21 Οκτωβρίου 2006, ed. Grigorios Th. STATHIS (Athens, 2010):
(a) Costin MOISIL, 'The Occurrence of Chromatic Passages in Chants Adapted to Romanian', 453–64.

21033. *XIII Jornadas de Canto Gregoriano – Música en la Hispania romana, visigoda y medieval. Más allá del atrio de la iglesia y de la cerca del monasterio,* Zaragoza, November, 12–26, 2008 – *XIV Jornadas de Canto Gregoriano – Los monasterios, senderos de vida,* Zaragoza, November, 11–25, 2009, ed. Luis PRENSA and Pedro CALAHORRA (Zaragoza: Institución "Fernando El Católico", 2010):
(a) José SIERRA PÉREZ, 'La realeza en la liturgia: Monasterio del Escorial', 125–55. **(b)** Luis PRENSA VILLEGAS, 'Trovadores en el claustro: el Cister y la Cartuja', 157–86. **(c)** Alberto CEBOLLA ROYO, 'Nobleza humana y liturgia divina: Monasterio de Sijena', 187–204.
Jornadas de Canto Gregoriano, see 9058 (1. 1996), 9059 (2. 1997), 10044 (3. 1998), 10045 (4. 1999), 12057 (5. 2000), 15048 (6/7. 2001/2002), 16057 (8. 2003), 16058 (9/10. 2004/2005), 18058 (11/12. 2006/2007).

21034. *Actes du Colloque '1000 ans de chant grégorien',* Sablé sur Sarthe, Bibliothèque Nationale de France, Abbaye de Solesmes (9–10 septembre 2010), ed. Patrick HALA, *Études gregoriennes,* 38 (2011) [9: 'organisé à l'occasion du millénaire de la foundation du prieuré Saint-Pierre de Solesmes']:
(a) Susan RANKIN, 'La "notation oratoire" de Dom Mocquereau: un nouvel examen', 21–36. **(b)** Andreas PFISTERER, 'Amalaire et la "repetitio a capite" des répons romains', 36–46. **(c)** Eduardo Henrik AUBERT, 'Scribes at Work: Codicology, Palaeography and the Making of a Music Book in Eleventh-Century Cluny (BNF, lat, 1087)', 47–84. **(d)** Yossi MAUREY, 'La signification des neumas dans la liturgie médiévale', 85–101. **(e)** Xavier BISARO, 'Du chant de l'Histoire à l'histoire du chant: un parcours millénaire', 105–19. **(f)** David HILEY, 'New Saints' Offices of the Eleventh Century: a perspective from Lower Normandy', 121–36. Concerns Sts Iulianus, Edigius and Maria Magdalena in E-Mn 288. **(g)** Alicia SCARCEZ, 'Les sources du responsorial cistercien', 137–80. **(h)** Philippe CANGUILHEM, 'Pratique et contexte du faux-bourdon et du chant sur le livre en France (XVI^{e}–XIX^{e} siècles)', 181–99. **(i)**

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Cécile DAVY-RIGAUX, 'Les messes en plain-chant musical en France à l'époque moderne', 201–31. **(k)** Thomas F. KELLY, 'Ouverture', 237–43. **(l)** Patrick HALA, 'Solesmes et les musicians au tournant du 20ème siècle', 245–61. **(m)** Heinrich RUMPHORST, 'Die Adaption als Kompositionsprinzip neogregorianischer Gesänge', 263–89. **(n)** Vasco ZARA, 'Le chant grégorien aujourd'hui', 291–308. **(o)** Syvain DIEUDONNÉ, 'L'école de Notre-Dame aujourd'hui. Témoignage d'une pratique cathédrale contemporaine du chant médiéval', 309–17.

21035. *Európai Kulturális Kincs és anyanyelvű istentisztelet. 375 éves az* Öreg Graduál – *European Cultural Treasure and mother tongue church service. The* Old Gradual *is 375 years old – Europäische Kulturschätze und Gottesdienst in Muttersprache. Das* Große Gradual *ist 375 Jahre alt – Trésor Culturel Européen et culte dans la langue maternelle. L'*Ancien Graduel *a 375 ans*, *Református Szemle,* 104/4 (July–August), and 104/5 (September–October) (Kolozsvár [Cluj, Romania], 2011) [Conference, Institute of Protestant Theology, Cluj Napoca, Romania (Hungarian Kolozsvár, German Klausenburg), April 8–10, 2011]: *Református Szemle,* 104/4 (2011):
(a) József KURTA, 'Az elképzeléstől a megavalósulásig. Bethlen Gábor elveszett graduálja és *Öreg* graduál' 356–62 [Abstract in German 'Von der Vorstellung zur Verwirklichung. Das verschollene Gradual von Gábor Bethlen und das *Große Gradual*', 356]. **(b)** Judit V. ECSEDY, 'Az *Öreg graduál* (1636) mint nyomdatörténeti különlegesség'. 363–71 [Abstract in English: 'The *Old Gradual* as a peculiarity of the history of printing', 363]. **(c)** Vilmos GERÉD, 'A keresztyén egház ősi zenei nyelve', 372–4 [Abstract in German: 'Die musikalische Ursprache der christlichen Kirche', 372]. **(d)** Csaba FEKET, 'Az *Öreg graduál* Psalteriuma', 375–96 [Abstract in English: 'The *Psalter* of the *Old Gradual*', 375–6]. **(e)** Anette PAPP, 'Adalékok az *Öreg graduál* antifóninak kapcsolataihoz', 397–410 [Abstract in German: 'Beiträge zu Verknüpfungen der Antiphonen in dem *Großen Gradual*', 397]. **(f)** András SZABÓ, 'A lamentáció', 411–16 [Abstract in German: 'Die Lamentationes im *Großen Gradual*', 411]. **(g)** Elena-Maria ŞORBAN, 'Erdélyi középkori katolikus gradualé-kódexek', 417–22 [Abstract in German: 'Siebenbürgische mittelalterliche katholische Gradualkodizes', 417]. **(h)** Sándor KOVÁCS, 'Kéziratos graduálok az Erdélyi Unitárius Egyházban', 423–39 [Abstract in English: 'Handwritten Graduals in the Transylvanian Unitarian Church', 423]. **(i)** Ferenc PAP, 'A kőrösi *Öreg graduál* története és üzenete', 440–53 [Abstract in German: 'Die Geschichte des *Großen Graduals* von Kőrös und seine heutige Botschaft', 440]. **(k)** Dezső KARASSZON, 'Hogyan énekeljük az *Öreg graduál*t', 454–7 [Abstract in German: 'Wie wird das *Große Graduale* gesungen?', 454]. **(l)** Ilona FERENCZI, 'A 17. századi kéziratos graduálok és az *Öreg graduál* kapcsolatai', 458–64 [Abstract in German: 'Das Verhältnis des gedruckten *Großen Graduals* zu den handschriftlichen Gradualen des 17. Jahrhundert', 458].
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Chant journals

21036. *Beiträge zur Gregorianik,* 51 (2011), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):
(a) Franco ACKERMANS, Luigi AGUSTONI (†), Michael ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Bernhard HUBER, Liobgid KOCH, Josef KOHLHÄUFL, Daniel RÖSLER, Heinrich RUMPHORST, Alexander SCHWEITZER, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 29', 11–56. **(b)** Johannes Berchmans GÖSCHL, 'Einheit und Vielfalt – Grundlagen der Interpretation des Gregorianischen Chorals', 57–73. **(c)** Heinrich RUMPHORST, 'Vorstellung des Graduale Novum', 75–95. Concerns 20023. **(d)** Vera U. G. SCHERR, 'Gregorianik – Zur Frage der Aussprache in der Frühzeit des Gregorianischen Chorals. Notiz zur Phonetik zur Zeit des Codex Laon', 97–8.

21037. *Beiträge zur Gregorianik,* 52 (2011), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):
(a) Franco ACKERMANS, Luigi AGUSTONI (†), Michael ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Bernhard HUBER, Liobgid KOCH, Josef KOHLHÄUFL, Daniel RÖSLER, Heinrich RUMPHORST, Alexander SCHWEITZER, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 30', 9–35. **(b)** Anton STINGL jun., 'Die Adaptionen des Alleluia *Iustus ut palma*', 37–48. **(c)** Heinrich RUMPHORST, 'Änderungen im Nachdruck des Graduale Novum I – Graduale Novum I. Iterum impressum mense octobri MMXI. Liste der dort vorhandenen Korrekturen', 49–50. **(d)** Nino ALBAROSA, 'Herkömmliche Interpretation und gregorianischer Rhythmus', 51–60. **(e)** Heinrich RUMPHORST, 'Das Verhältnis von St. Galler und Metzer Notation', 61–87. Concerns CH-SGs 359, CH-E 121 and F-LA 239. **(f)** Franz Karl PRASSL, 'Sankt Galler Handschriften als Ausdruck konkreter Aufführungstraditionen', 89–110. Concerns CH-SGs 342, 339, 340, 374, 376. **(g)** Liborius Olaf LUMMA, '"Heute habe ich dich geboren" – Eine theologische Annäherung an die Propriumsgesänge der Christmette', 111–16. **(h)** Liobgid KOCH, 'Bisher restituierte Gesänge. Index zu den Vorschlägen zur Restitution von Melodien des Graduale Romanum in den Beiträgen zur Gregorianik, Bände 21 bis 52', 136–41.

21038. *Études grégoriennes,* 38 (2011), see **21034.** *Actes du Colloque '1000 ans de chant grégorien'.*

21039. *Tijdschrift voor Gregoriaans,* 36 (2011), Redactie: Katrijn KUYPERS, Arnoud HEERINGS, Gerrit van OSCH, Albert KOOPMANS, uitgave van de Stichting Amici Cantus Gregoriani, Administratie: J. KWAST, Driebergen-Rijsenburg:
(a) Richard BOT, 'Ad fontes', 2–12. **(b)** Anton VERNOOIJ, 'Het gregoriaans, fluctuerend op de golven van veranderende liturgische tijden', 13–20. **(c)** Marcel ZIJLSTRA, 'Graduale Novum: gebruiksboek of editio critica?', 62–8. Concerns 20023. **(d)** Ger

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21041. Thomas Forrest KELLY, *The Sources of Beneventan Chant,* Variorum Collected Studies Series CS980 (Farnham, Surrey, and Burlington VT: Ashgate 2011). Reprint of seventeen studies published between 1983 and 2008.
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21042. Ike de LOOS †, *Patronen ontrafeld. Studies over gregoriaanse gezangen en Middelnederlandse liederen,* ed. José van AELST, Karl KÜGLE, Dieuwke van der POEL and Els ROSE, Middeleeuwse Studies en Bronnen 139 (Hilversum: Uitgeverij Verloren, 2012):
(a) 'Het gregoriaans in de Lage Landen', 25–41. See 9130. **(b)** 'Responsory Verses: What Do They Tell us about Chant Traditions?', 43–59. See 14048g. **(c)** 'Liturgy and Chant in the Northern Low Countries', 62–96. See 13085a. **(d)** 'Wer ist Hartker? Die Entstehung des Hartkerschen Antiphonars', 97–117. See 19038c. **(e)** 'De liturgie in de Zutphense Sint-Walburgiskerk', 121–59. See 9131. **(f)** 'Drama als liturgie – liturgie als drama', 161–81. See 11121. – **(g)** 'Van kaarsen en kerken. Liturgie, paraliturgie of géén liturgie?', 183–97. See 20068e. **(h)** 'Reconstructie van Willibrordlauden ten behoeve van het Klankkleurenfestival, Nicolaïkerk Utrecht, september 2006', 269–81. **(i)** Bibliografie, 287–92. See also **21086**.

21043. *In libris. Beiträge zur Buch- und Bibliotheksgeschichte Tirols von Walter Neuhauser*, ed. Claudia SCHRETTER and Peter ZERLAUTH, Schlern-Schriften 351 (Innsbruck: Universitätsverlag Wagner, 2010):
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(a) Michel HUGLO, 'Toward a scientific palaeography of music', 13–21. **(b)** Albert DEROLEZ, 'The codicology of late medieval music manuscripts: some preliminary observations', 23–35. **(c)** Getatchew HAILE, 'Manuscript production in Ethiopia: an ongoing practice', 37–44.

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21045. *Harmonisch labyrint. De muziek van de kosmos in de westerse wereld,* ed. Jacomien PRINS, Mariken TEEUWEN (Hilversum: Uitgeverij Verloren, 2007):
(a) Mariken TEEUWEN, 'Hemelse harmonie in de vroege middeleeuwen: visies op antieke tradities', 15–32. **(b)** Eddie VETTER, 'Sferenharmonie en engelenkoren in de middeleeuwen', 33–46.

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(a) Wolfgang KATZENSCHLAGER, 'Das "Tonale Sancti Bernardi"', 32–59. Includes an edition, German translation and nine facsimiles (details of A-HE 20, f. 221rv,

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222rv). **(b)** Johannes Berchmans GÖSCHL, 'Der Gregorianische Gesang von den Anfängen bis zum Zisterzienserchoral. Eine Gegenüberstellung anhand von Beispielen des Messpropriums', 60–87.

21048. *Psaltike. Neue Studien zur Byzantinischen Musik. Festschrift für Gerda Wolfram,* ed. Nina-Maria WANEK (Vienna: Praesens Verlag, 2011):
(a) Maria ALEXANDRU, 'Gregorios Mpunes Alyates: An Open Bioergographic Index Card and an analysis of the pentekostarion Τὴν λάμψιν τοῦ προσώπου σου', 13–64. **(b)** Achilleus G. CHALDAEAKES, 'The "woman figure" in Byzantine Melopoeia', 65–100. **(c)** Mariana DIMITROVA, 'The Usage of Theta Notation in the Menaion Sinai gr. 592', 101–14. **(d)** Constantin FLOROS, 'Zur ältesten Überlieferung der Kontakienmelodien', 115–24. **(e)** Nicolae GHEORGHIȚĂ, 'Observations on the technique of transcription (ἐξήγησις) into the new method of analytical music notation of the Sunday Koinonikon of the 18th century', 125–44. **(f)** Emmanouil St GIANNOPOULOS, 'Η εξέλιξη των καλοφωνικών ειρμών (14ος–18ος αιώνας)', 145–53. **(g)** Inge KREUZ, 'Die Texte der Melismen im altrussischen Kirchengesang', 155–65. **(h)** Flora KRITIKOU, 'The Byzantine Compositions of the "Symbolon of Faith"', 167–86. **(i)** Svetlana KUJUMDZIEVA, 'The Tropologion Vaticanus Graecus 2008', 187–204. **(k)** Eustathios MAKRIS, 'Χερουβικὸν "πολίτικον". Μια πρώιμη "μεταγραφη" ελληνικοῦ ἐκκλησιαστικοῦ μέλους', 205–18. **(l)** Sandra MARTANI, 'Words and Music in the Greek Gospel Lectionaries', 219–31. **(m)** Costin MOISIL, 'The Adaption of the Anastasimatarion Stichera into Romanian', 233–42. **(n)** Neil MORAN, 'Palestinian Chant in Medial Modes in Old Roman, Ambrosian, Beneventan and Frankish Sources', 243–56. **(o)** Gregory MYERS, 'Original Hymnographic Production in Kievan Rus', Text and Music: A Transformation of the Byzantine Paradigm?', 257–68. **(p)** Danica PETROVIĆ, 'Church Musicians in Mediaeval Serbia', 269–86. **(q)** Maria PISCHLÖGER, 'Die melodischen Formeln im späteren heirmologischen Gesang anhand von gedruckten bulgarischen Gesangsbüchern', 287–300. **(r)** Nanna SCHIØDT, 'From Byzantium to Italy. Castrato singers from the 4th to the 20th centuries', 301–11. **(s)** Julia SCHLICHTINA, 'The Troparia of the Great Hours During 1100 Years', 313–34. **(t)** Adriana ŞIRLI, 'Η βυζαντινή σημειογραφία παράθυρο προς άλλους μουσικούς ορίζοντες', 335–43. **(u)** Christian TROELSGÅRD, 'When did the practice of eunuch singers in Byzantine chant begin? Some notes on the interpretation of the early sources', 345–50. **(v)** Nina-Maria WANEK, 'Der Polyeleos-Psalm (Ps. 134) in der Wiener Handschrift Suppl. gr. 110', 351–76. **(w)** Yurii YASINOVSKYI, 'Kyivan Notation as a local Variant of the linear notation in Ukraine', 377–93. **(x)** 'Schriftenverzeichnis von Gerda Wolfram', 395–7.

21049. *Theorie und Geschichte der Monodie – Теория и История Монодии*. Festschrift für Bozhidar KARASTOYANOV anlässlich seines 70. Geburtstags, ed. Martin CZERNIN and Maria PISCHLÖGER, Theorie und Geschichte der Monodie 3 (Brno: Tribun EU, s.r.o., 2011):
Essays in Russian by Galina ALEKSEEVA, Natalia DENISOVA, Stanislav ENGLIN, Evgeny GERZMAN, Vitaly GOLOVATENKO, Zivar GUSEJNOVA, Stefan HYRKOV,

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Ida JUSUPOVA, Albina KRUCHININA, Melitina MAKAROSVKAYA, Vesna-Sara PENO, Olesja PRILEPA and Alexander VOVK.
(a) Bibliography, 11–13. **(b)** Elena CHIRCEV, 'Traditia muzicală bizantină în contemporaneitate. Slujba Sf. Ioan cel Nou de la Neamț de arhid. Dr. Sebastian Barbu-Bucur', 23–38. **(c)** Inge KREUZ, 'Der einstimmige Kirchengesang der Altgläubigen in historischen Kontext und als lebendige Traditionspflege', 147–69. **(d)** David MERLIN, '*Gaudeat ergo terra Austriae:* Due alleluia ed un tropo in onore di San Leopoldo III Babenberg', 215–31. Concerns A-M 937 and two liturgical prints. **(e)** Maria PISCHLÖGER, 'Die Motivkombinationen im heirmologischen Gesang, anhand von Beispielen aus dem Bulgarischen gedruckten Heirmologion von Angel Iwanow Sewliewetz', 243–69.

21050. *Young Choristers, 650–1700,* ed. Susan BOYNTON and Eric RICE (Woodbridge: The Boydell Press, 2008). Includes essays by Susan BOYNTON, Sandrine DUMONT, Joseph DYER, Jane FLYNN, Andrew KIRKMAN, Noel O'REGAN, Alejandro PLANCHART, Richard RASTALL, Colleen REARDON, Eric RICE, Juan RUIZ JIMÉNEZ and Anne Bagnall YARDLEY.
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21051. *Cîteaux,* 61 (2010), fasc. 1:
(a) Claire MAÎTRE, 'Le père Chrysogonus Waddell, musicien et liturgiste', 21–4. **(b)** David N. BELL, 'Chrysogonus Waddell (1930–2008). A bibliography', 81–98.

21052. *Plainsong & Medieval Music,* 20/1 (2011):
(a) Frank HENTSCHEL, 'The sensuous music aesthetics of the middle ages: The cases of Augustine, Jacques de Liège and Guido of Arezzo', 1–29. **(b)** Charles E. BREWER, 'The songs of Johannes Decanus', 31–49. Concerns the *Moosburger Graduale* D-Mu Cim. 100 (olim 2°156). **(c)** Kate HELSEN and Debra LACOSTE, 'A report on the encoding of melodic incipits in the CANTUS database with the music font "Volpiano"', 51–65. **(d)** Jerome F. WEBER, 'Recent recordings of plainchant', 71–5.

21053. *Plainsong & Medieval Music,* 20/2 (2011):
(a) Joseph DYER, '*Psalmi ante sacrificium* and the origin of the introit', 91–121.

21054. *Rivista internazionale di musica sacra,* Nuova serie 31/2 (2010), ed. Giacomo BAROFFIO (Lucca: LIM Editrice):
(a) Massimiliano CATTANEO, 'Il repertorio quaresimale in Angelica 123 e in Modena 13. Continuità e innovazione nella tradizione bolognese (I)', 11–109. **(b)** Gionata BRUSA, 'Il tropo 'Properans laetus' nell'ufficio di San Clemente', 111–17. **(c)** Giacomo BAROFFIO, Eun Ju KIM, 'Una messa per s. Apollinare con tropi e sequenza (Vat. Lat. 3797)', 119–27. **(d)** Giacomo BAROFFIO, Eun Ju KIM, 'Materiali per lo studio dell'ufficio di s. Apolliniare', 129–42. **(e)** Giacomo BAROFFIO, 'Nuovi frammenti di ricerca', 143–79. Concerns [1] GB-Ob canon. lit. 167, [2] I-FZac corale 5, f. 132, [3] [7] RUS-SPan O.09 and F.200 [4] [5] GB-Cu Add. 4117 and 4127, [6] I-MZc. 15/79, f. 133v.

21055. *Rivista internazionale di musica sacra,* Nuova serie 32/1–2 (2011), ed. Giacomo BAROFFIO (Lucca: LIM Editrice):

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(a) Massimiliano CATTANEO, 'Il repertorio quaresimale in Angelica 123 e in Modena 13. Continuità e innovazione nella tradizione bolognese (II)', 101–56. **(b)** Giovanni VARELLI, 'Liturgia e musica a Polirone. Le testimonianze manoscritte nei codici della Biblioteca Teresiana di Mantova', 157–92. **(c)** Maria Teresa ROSA BAREZZANI, '"Tribus miraculis": un'antifona per l'Epifania', 193–222. **(d)** Giacomo BAROFFIO, Eun Ju KIM, 'La liturgia del martire Cresco', 223–44. Concerns GB-Cu Add. 9482. **(e)** Gionata BRUSA, 'Prosule, tropi e sequenze nel messale monastico Vercelli, Bibl. Cap., cod. LVI (pars B)', 245–9. **(f)** Gionata BRUSA, '"Litterae passionis extra passionem." La testimonianza del codice Berlin, Staatsbibliothek Preussischer Kulturbesitz, Lat. Fol. 920', 251–3. **(g)** Giacomo BAROFFIO, 'Variabilità dell'organico nell'esecuzione del canto piano tra IX e XIV secolo', 255–9. **(h)** Ramón SAIZ-PARDO HURTADO, 'P. Angelo De Santi, S. J.: Nuovi documenti per una biografia (I)', 363–468. Including a bibliography, 428–68. **(i)** Giacomo BAROFFIO, 'Segnali per districarsi in una giunglia', 469–75.

21056. *Musik im Kloster St. Gallen.* Katalog zur Jahresausstellung in der Stiftsbibliothek St. Gallen (29. November 2010 bis 6. November 2011). Am Katalog beteiligte Autoren: Franziska SCHNOOR, Karl SCHMUKI, Ernst TREMP (St. Gallen: Verlag am Klosterhof, 2010).
Exhibition catalogue. Concerns CH-E 121, CH-SGs 339, 342, 359, 360, 376, 378, 381, 382, 390/391, 484, 546.

21057. *Musikalische Fragmente. Mittelalterliche Liturgie als Einbandmakulatur.* Katalog zur Ausstellung, ed. Andreas TRAUB and Annekathrin MIEGEL (Stuttgart: Verlag W. Kohlhammer, 2011):
(a) Peter RÜCKERT, 'Einführung in die Ausstellung', 6–7. **(b)** Uli STEIGER, 'Iste liber est domus de Salem'. Skriptorium und Bibliothek der Zisterzienserabtei Salem', 8–14. **(c)** [editors], 'Musikalische Fragmente – Mittelalterliche Liturgie als Einbandmakulatur', 15–29.
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Review. Bernhard HANGARTNER, *Musik in Baden-Württemberg. Jahrbuch,* 18 (2011) (Munich: Strube Verlag, 2011), 303–6.

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21058. Eduardo Henrik AUBERT, 'Écrire le chant à Cluny', *L'Archéo-Thema,* 7 (2010), 46–51. Concerns a fifteenth-century addition in Cluny's Cartulary 'E' F-Pn lat. 5458, fol. 284v.

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https://doi.org/10.1017/S0961137112000046 Published online by Cambridge University Press