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Recent recordings of plainchant

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The latest entry in a long-running series of chant recordings comes from Schola Hungarica (no. 1 in the list below). 'Delectamentum' (delight) is a word that occurs in a versicle and response for Offices of the Blessed Sacrament, taken from Wisdom 16:20, where it refers to the manna in the desert. This is not the usual Office of Corpus Christi, however, for the chants are taken from sources in Esztergom, Prague, Vienna and the Dominican rite. Mass chants, too, are taken from the last source, since the Dominican friar St Thomas Aquinas wrote the texts of the Office. Three selections are sung in Guillaume Dufay's polyphonic settings.

The next entry (no. 2) repeats the same title from last year (2009, no. 1), but in fact is a two-disc set packaged in a slim jewel case. Even the cover art is identical, with only the back cover indicating that the contents occupy two CDs. The first disc is the original issue, while the second was recorded five months later. It offers a few selections from Advent Vespers, the Mass Ordinary and Proper for the Fourth Sunday in Advent, a few selections from Christmas Lauds, and the Mass Ordinary and Proper for the Third Mass of Christmas. All are Cistercian chants, sung as well as those on the first disc. It should be noted that some sources report that a track 30 has been added to the first disc, an Invitatory and Psalm 94 timed at 6:32. Similarly, the second disc (issued just in time for Christmas 2008) turned up at Easter in 2009 with additional tracks 26–28: the hymn *Ad cenam Agni providi*, an Easter canticle *Salus et gloria* and the antiphon *Regina caeli*. For these tracks, we seem to have entered the era of the internet download.

Marcel Pérès has added to his three previous recordings of Old Roman chant a new one (no. 3) containing some of the Mass Propers of Christmas, all taken from the Gradual of Santa Cecilia in Trastevere. There are two chants of the vigil, five of Midnight, two of Dawn, and five of the Mass of the Day. The last group, unusually, includes introit, Kyrie eleison *incarnatum quoque*, the alleluia, St John's gospel, and the communion. The gospel, not found in the source cited, is sung by Lycourgos Angelopoulos 'in the manner still in force in the Eastern churches'. The offertory of Midnight Mass includes both verses. The disc is very full, for the singing is extremely slow. Three pages are reproduced from the source manuscript but the numbering is different to the published facsimile.

Alexander Schweitzer's latest disc is a programme of Marian chants (no. 4), many of them followed by organ improvisations on the chant. *Ave maris stella* alternates with organ versets, Kyrie IX is troped and the offertory *Ave Maria* includes a verse. The style is semiological and the Norwegian schola is highly accomplished. The same label has issued Johannes Berchmans Göschl's latest disc (no. 5), drawing on

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chants of Lent, Eastertide and the Dedication of a Church. Verses for three offertories are included. The Munich schola is exemplary in its semiological interpretation.

An unfamiliar late medieval Office is found in Weingarten (no. 6), where it was composed after a relic of the Precious Blood had been donated to the monastery. Two manuscripts now in Fulda and Stuttgart have been transcribed for the first time using the Zwiefalten Antiphoner as the basis for the pitches. The first nocturn of Matins is represented most fully, the other two progressively less so, while only a few chants from First Vespers, Lauds and Second Vespers are included. The psalms are uniformly limited to one verse and doxology, but both canticles are sung in full. Still, this is as much as one disc would contain, and the chant is rendered in lively fashion. The Office is Xs.Sal in Andrew Hughes's terminology.

The eminent chant scholar Richard Crocker set out to record the chants of Hesbert's *Antiphonale Missarum Sextuplex* in semiological interpretations. Half of his project has already appeared (2003, no. 16; 2005, no. 67; 2007, no. 46), and the remaining discs have been issued all at once this year. The communions fill four discs (no. 7), grouped by mode. The alleluias fill three discs (no. 8), also grouped by mode, while the tracts of the eighth and second modes each have a disc (no. 9). The communions are sung with a single psalm verse taken from St Gall 381. Only sixty-three alleluias that have nuance notation in the *Graduale Triplex* are included. Perhaps as many as fourteen are recorded here for the first time. Three of the eighth-mode tracts have not been recorded before to my knowledge, *Qui regis Israel*, *Qui seminat* and *Desiderium animae*, while the eighth-mode *De necessitatibus*, printed only in the 1908 *Graduale Romanum*, is also recorded for the first time. Of the twenty-two discs, each available separately, the longest is 69:31 and the shortest is 33:43, the result of grouping the chants by mode for convenient reference. The archive of twenty-two discs will enable students to hear readily any chant edited in *Sextuplex*, some not available anywhere else. The e-mail address for information is: rgcrocker@comcast.net (mistyped two years ago but originally typed correctly in 2005).

An American publisher of music for contemporary vernacular liturgy has issued two discs made by a chant choir based in its home city. The first constituted a basic repertoire for the revival of chant in parishes (no. 10). It includes the so-called 'Missa simplex' (Mass XVI/XV with Credo III) and Mass VIII, Eucharistic and Marian hymns and antiphons, and similar familiar chants. The traditional but rather broadly paced Solesmes interpretation is heard unaccompanied (oddly, the organ does accompany *Ubi caritas*, which is sung after the Gloria on Holy Thursday ends the use of the organ). The choir alternates among men, women and children. Kyrie XVI sung by the children is a telling example of the high quality of these discs, a chant so simple that it is easy to do it badly. The second disc is a complete sung Mass with Mass XI, Eucharistic Prayer II and Propers for the Twenty-First Sunday of the Year (no. 11), concluding with the simple *Te Deum*. The gradual *Bonum est confiteri* is touching in the children's rendition.

The survey of the liturgical year directed by Bernard Lorber (2005, nos. 45 and 46; 2008, no. 6) continues with ten feasts from the latter half of the sanctoral cycle (no.

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12). The feasts are chosen, like those in the previous issue, from late chants composed or adapted for nineteenth- and twentieth-century feasts. These have not generally been heard on records, so there are many first recordings here. The pre-1970 calendar and traditional Solesmes interpretation are followed, but for the first time in this series the chants are unaccompanied. The notes supplied in previous issues are reduced to a table of contents without texts, marred by the title 'Assumption' where Exaltation of the Holy Cross was intended. The 1952 Mass of the Assumption is included, but first recordings of the Immaculate Heart of Mary, St Pius X, three chants for the Exaltation of the Holy Cross, two chants for the Transfiguration and the offertory *In me gratia* for Our Lady of the Rosary are new to records. Each Mass is followed by a Bach organ movement. This series has now reached twenty-one discs.

The Premonstratensian canons who gave us a Christmas recording last year (2008, no. 2) made another at the same time, grouping the seven tracts of the current Easter vigil Mass, all previously recorded but not together as a series. (*Jubilate Domino* is *Jubilate Deo* in the Norbertine version.) The *Exsultet* is sung complete in the same version, and the disc also includes the Mass Propers of Pentecost (no. 13).

The next set of chants is mostly reissued, but the collection of recordings from Solesmes selected from those not included in the recent series (reported in 2004, 2005 and 2008) has been augmented by nine chants made during Dom Jean Claire's final sessions in 1978 but not issued at the time (no. 14). Two hours of chants on the first two discs are complemented by a third disc of the inaugural concert by Gaston Litaize on the new Schwenkedel organ in 1967, first issued on Decca SXL 20221 and later 7508. The entire set is described as 'pièces inédites', but this only means that most have not appeared on CD. The first disc is drawn from the five LPs made in 1952 and issued as a set (more than half are dated 1953, but I was informed that the entire set was made in May 1952). The second disc makes widely available for the first time the contents of such 45 rpm discs as five hymns issued on the recording numbered **461008** in my book, the hymn *Benedictus es Domine Deus* (one side of **462524**) and the Office of Sext (one side of **462526**). In addition, the reappearance of the Ambrosian *Gloria in excelsis* from **462523**, already heard on the 'Christ-Roi' CD, may be explained by the fact that it was also coupled with *Benedictus es Domine Deus* on **461014** and both were perhaps inadvertently included together here. It seems unfortunate that Dom Gajard's Christmas Matins responsories remain incomplete; he recorded only seven responsories (in **20184**), but two of them, *Quem vidistis* and *In principio*, along with other interesting chants, were omitted from the Christmas CDs, though the sequence *Laetabundus* from that LP is now included here. To be sure, the twenty CDs already described do not provide every piece issued on the original LPs.

Marcel Pérès recorded another disc for Ambroisie before the two already cited (2008, nos. 7 and 8). First Vespers of St James of Compostela (no. 15) has been recorded only in a complete set of chant and polyphony from the Codex Calixtinus (2001, no. 1). The contrast between the two interpretations could hardly

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be greater, Pérès's approach, slow and heavy, being familiar from his recent recordings.

A German ensemble has looked into the convents on the Lüneberg Plain south of Hamburg. Six medieval convents, Benedictine or Cistercian, eventually adopted Lutheranism after resisting the Reformation for some decades, and all exist today as Lutheran convents. Each was found to possess manuscripts of chant or religious song, a discovery that led to the ensemble recording one disc devoted to each convent (nos. 16 to 21), though all were made in one month at the Isenhagen convent. Much of the content is not properly called chant, some of it is in the vernacular, and a few pieces are even credited to Renaissance composers, but there are some unusual items of chant here.

The quest for completeness has turned up several elusive recordings. The last of Hubert Dopf's series (no. 22), apparently never issued in America, contains more than the Mass of the Ascension (with Mass II and Credo IV). It also has the Mass for Sts Peter and Paul with a troped introit, the Mass for the Dead with burial rites, and the *Te Deum*. This series began with **411140** and **416808** in my book and continued as far as 2001, nos. 5 and 6.

The last of thirteen discs recorded under the supervision of Giacomo Baroffio has finally turned up, three single discs having been omitted from a ten-disc boxed set, as noted earlier (2007, nos. 10 and 11). This Christmas programme (no. 23) includes some unusual chants such as *Judicii signum*, the Mass of the Day with troped introit and Ordinary chants, the offertory with verses, and two sequences, *Gratulemur omnis caro* and *Christi hodierna*, both apparently first recordings. The gospel is chanted very well. As before, the notes have been translated by computer.

The missing disc in Hubert Velten's series (1999, nos. 8 to 11) has also arrived (no. 24) with Mass Propers of the Annunciation (no introit), the Visitation (no communion), the Assumption in the 1952 version, and a group of chants from the Common of the Blessed Virgin. From this series of five discs, a compilation has been remastered in surround sound (no. 25). The twenty-two chants have been arranged into two sequences of 'Missa Gregoriana' and 'Hymnus Eclesiae [sic]', but not all the selections fit the categories.

Another disc slow to arrive celebrates St Louis IX, appropriately recorded in the Sainte Chapelle that he caused to be erected (no. 26). The most unusual of the chants for the saint's Mass and Office are the three lessons of the second nocturn, recounting the life of the saint, with their responsories. (These lessons are not those found in modern breviaries.) The hymn *Vexilla Regis* is included in Dufay's setting because of the location. The chants, mostly unfamiliar, are drawn from a variety of sources.

Dominique Vellard's collection of chant and early polyphony includes a splendid performance of the offertory *Vir erat* with all four verses, the fourth such recording (no. 27), using Paris, Bibliothèque nationale 776 for melody and Laon 239 for rhythm. Several other chants are part of a programme that touches all the early polyphony bases, including St Martial, the Florence codex and Montpellier motets.

A group of plenary Mass discs begins with Mass in the papal chapel of Avignon before the Great Schism (no. 28). The Ordinary consists of separate polyphonic

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movements of the fourteenth century, while the chants for Christmas Day are sung imaginatively. The introit and communion are sung *super librum*, while the gradual is sung in fauxbourdon and the alleluia is sung with a drone. Only the offertory with a verse is sung simply in chant (period pronunciation is used), though we may wonder if offertory verses were still in use at this date. This disc is typical of the work of a number of early music professional ensembles.

From the same period of Avignon is Marcel Pérès's latest offering, a Mass for Pentecost (no. 29). The three-voice Mass of Toulouse is filled out with a Gloria and Credo from the Apt manuscript, while the chant Propers are limited to an alleluia, an offertory (no verse this time), and an introit (placed just before the dismissal). Pérès follows Jerome of Moray in his chant interpretation for this era.

Margaret Bent edited four anonymous three-voice English Masses in 1979. Of these, *Missa Fuit homo*, *Missa Salve* and *Missa Veterem hominem* were recorded long ago, but now we have the first recording of *Missa Quem malignus spiritus*, a parody Mass on a responsory for St John of Bridlington (no. 30). The responsory and four other chants fill out the disc, which marks Calvin Bower's retirement as director of the ensemble which he founded in 2000 and as professor at the University of Notre Dame.

The Machaut Mass has now been recorded as a plenary Mass with chant Propers eight times, some of them adding all the cantillations; the newest version (no. 31) adds only the preface and a sequence *Ave Maria gratia plena*. The chants belong to the votive Mass of the Blessed Virgin on Saturday, a choice matched by Paul Walker (2008, no. 33) and endorsed by the latest scholarship on Machaut's Mass. Guerber makes no mention of Jerome of Moray in explaining his chant style this time, though he does use period pronunciation.

Cappella Pratensis has remained active after the departure of its founder, Rebecca Stewart. Its latest recording combines Obrecht's *Missa de Sancto Donatiano* with the chant Proper of St Donatian, a feast in the local calendar although all the chants are drawn from various Commons of bishops, confessors and abbots (no. 32). The chant is sung from two manuscripts in the Bruges seminary using period pronunciation. The package includes a DVD on which the Mass is re-enacted in a Bruges church, an exquisite presentation of a medieval liturgical celebration. It also includes almost an hour of discussion, mostly on Obrecht.

A Mass by the obscure Flemish composer Nicolas Champion includes Propers for St Mary Magdalen (no. 33). The chants are sung in a singular approach to chant performance of the period, unlike their previous disc (2007, no. 43), which was based on a later period of chant interpretation. This ensemble has a unique interpretive approach that makes all their recordings interesting.

The first recording made by the lay clerks of Westminster Cathedral choir adds chants for the feast of the Assumption to Victoria's *Missa Gaudeamus* (no. 34). All the cantillations are included along with organ works of Frescobaldi. Granted that the singers are highly professional, this marvellous disc may prove that semiological chant performance is possible from a parish choir. (Perhaps Westminster Cathedral is not an average parish.)

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Juan Carlos Asensio has turned from an admirable series of chant programmes to supplying chants for polyphonic discs directed by Albert Recasens. The first recording of a Mass by Antonio Rodríguez de Hita (1722–87) includes Marian Propers and a hymn (no. 35). At the end is the Litany of the Blessed Virgin with responses to the petitions in fauxbourdon.

Two reissues are worth noting. The Cambridge University Press cassette, 'Cantors', issued to complement Mary Berry's book similarly titled, was probably not widely available, although it was included in my book with the default number **0**. Now it has finally appeared on CD (no. 36). Perhaps the most interesting item on the programme is the final one, *Christus vincit*, sung in complete form from the Worcester Antiphoner. The programme, shorter than most CDs, is filled out with eight tracks from one of three recordings made at Argentan by the Abbey firm on its Alpha label at the behest of Mary Berry, **525** in my book. The *Exsultet* is complete as recorded but the Easter vigil litany is abridged.

The other reissue is drawn from nine medieval programmes recorded by Anonymous 4 (no. 37). The original discs combined chant and medieval polyphony, so a generous selection of the chants has been grouped here. They are all sung from medieval sources, including three pieces by Hildegard of Bingen and the *Te Deum* sung in Magyar. The St Nicholas responsory *Ex ejus tumba* with its prosa *Sospitati* is outstanding.

Even if the disc has little chant on it, the latest offering from Dialogos (no. 38) focuses on early polyphony at the time of St Abbo, who became the abbot of Fleury after three years as the first abbot of Ramsey, founded by Oswald, bishop of Canterbury, who knew him earlier at Fleury. This brings into the programme the Winchester troper as well as organum from Fleury and chants from the Worcester antiphoner. This is an outstanding programme.

Two more discs are linked by a harmony of the gospels written in Frankish verse (Old High German) by Otfrid of Weissenburg, a monk of that abbey in Alsace (no. 39). Over 7,000 lines long, it was written from 863 to 871. The reading of brief passages from the work, the earliest literary production in Old High German, alternates with eight responsories from the Hartker antiphoner and two hymns (not found there), as well as an invitatory and an antiphon. Four of the responsories are first recordings. The order of the tracks suggests Matins of Christmas. One track of the next disc (no. 40) is also taken from this source, along with two contemporary texts from Fulda sources and *Judicii signum* from a later Aquitanian source. The four passages alternate with instrumental pieces, and the programme is framed by two early chant sequences, *Fortis atque amara* and *Summi regis archangele*, both first recordings. These are both remarkably unusual discs for the medievalist.

Finally, a two-volume edition of medieval and Renaissance music from Portugal comes with two discs directed by the author, Manuel Pedro Ferreira. The music ranges from Old Spanish chants to obscure Renaissance works on the first disc, while the second disc includes chant Propers for Christmas Midnight Mass and part of the Office of Matins of St Gerald of Braga, the latter new to records. The singing is of exquisite purity.

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Discography

All record numbers in the following list refer to the compact disc format unless otherwise noted; record retailers will be able to advise about the availability of other carriers. 'T' indicates that the accompanying booklet includes full texts of vocal works in the original language. Where translations are also supplied, these are indicated as follows: e English; f French; g German; m Magyar; s Spanish; p Portuguese; d Dutch.

1 Delectamentum
Schola Hungarica, dir. László Dobszay and Janka Szendrei
BMC. CD 140. (Recorded 2007) Tem

2 Chant – Music for the Soul
Cistercian Monks of Stift Heiligenkreuz, dir. Fr Simeon
Decca B0012322-02 (2 discs). (Recorded 2008) Te

3 Chant de l'Église de Rome
Ensemble Organum, dir. Marcel Pérès
Zig-Zag Territoires ZZT 801001. (Recorded 2008) Tef

4 Vultum Tuum
Consortium Vocale Oslo, dir. Alexander M. Schweitzer
Eos CD 4030; SACD 9191. (Recorded 2008) Teg

5 Mysterium Salutis
Schola Gregoriana Monacensis, dir. Johannes Berchmans Göschl
Eos CD 4059; SACD 9179. (Recorded 2006) Tg

6 Sanguis Jesu Christi
Ordo virtutum, dir. Stefan Johannes Morent
Christophorus CHR 77309. (Recorded 2008) Tg

7 A Gregorian Archive: Communion
Richard Crocker, with Hunter Hensley, Rachel Carson and Adeline Mueller
Emeritus Press 39014-17 (4 discs). (Issued 2009) Te

8 A Gregorian Archive: Alleluia
Richard Crocker, with Hunter Hensley
Emeritus Press 39018-20 (3 discs). (Issued 2009) Te

9 A Gregorian Archive: Tract
Richard Crocker
Emeritus Press 39021-22 (2 discs). (Issued 2009) Te

10 O Lux Beatissima
Cantores in Ecclesia, dir. Dean Applegate
OCP. 12014. (Issued 2004) Te

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11 Inclina Domine
Cantores in Ecclesia, dir. Dean Applegate
OCP. 20187. (Issued 2008) Te

12 The Liturgical Year, Volume 10
Schola Bellarmina, dir. Bernard Lorber
L'année liturgique volume 10 (2 discs). (Recorded 2008) –

13 Anthology
Norbertine Fathers of St Michael's Abbey
Jade 73138-36418-2. (Issued 2006) Te

14 Sollemnia
Monks of Solesmes, dir. Joseph Gajard and Jean Claire
Accord 476 2479 (3 discs). (Recorded 1952–78; issued 2004) –

15 Compostela
Ensemble Organum, dir. Marcel Pérès
Ambroisie AMB 9966. (Recorded 2004) Tefgs

16 God sy gelovet
Ensemble devotio moderna, dir. Ulrike Volkhardt
Cantate C 58032. (Recorded 2008) Teg

17 Loff unde ere
Ensemble devotio moderna, dir. Ulrike Volkhardt
Cantate C 58033. (Recorded 2008) Teg

18 Wy wullen alle vrolick syn
Ensemble devotio moderna, dir. Ulrike Volkhardt
Cantate C 58034. (Recorded 2008) Teg

19 Vorlehn uns freden gnediglich
Ensemble devotio moderna, dir. Ulrike Volkhardt
Cantate C 58035. (Recorded 2008) Teg

20 Herre, unser Herrscher
Ensemble devotio moderna, dir. Ulrike Volkhardt
Cantate C 58036. (Recorded 2008) Teg

21 Danck und Loff
Ensemble devotio moderna, dir. Ulrike Volkhardt
Cantate C 58037. (Recorded 2008) Teg

22 Ascension
Choralschola of the Vienna Hofburgkapelle, dir. Hubert Dopf
Philips 446703-2. (Recorded 1995) Tefg

23 Nativitas Domini
Stirps Jesse, dir. Enrico De Capitani
Soli Deo Gloria 220752-207. (Recorded 1995) T

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24 Marienfeste
CantArte Regensburg, dir. Hubert Velten
Capriccio 10738. (Recorded 1996) Tg

25 Missa Gregoriana
CantArte Regensburg, dir. Hubert Velten
Capriccio SACD 71051. (Recorded 1994–96, issued 2005) Tg

26 Ludovicus Rex
Choeur Grégorien de Paris, dir. Joël Normand-Haddad
Pierre Verany PV 797082. (Recorded 1996) Tef

27 L'Arbre de Jessé
Ensemble Gilles Binchois, dir. Dominique Vellard
Glossa GCD P32302. (Recorded 2008) Tefgs

28 Missa Magna
Diabolus in Musica, dir. Antoine Guerber
Studio SM D2819. (Recorded 1999) Tf

29 Missa Gotica
Ensemble Organum, dir. Marcel Pérès
Zig-Zag Territoires ZZT 090601. (Recorded 2009) Tef

30 Long Joy, Brief Languor
Schola Antiqua of Chicago, dir. Calvin M. Bower
Discantus 1001. (Recorded 2008) –

31 Messe de Nostre Dame (Machaut)
Diabolus in Musica; dir. Antoine Guerber
Alpha 132. (Recorded 2007) Tef

32 Missa de Sancto Donatiano (Obrecht)
Cappella Pratensis, dir. Stratton Bull
Challenge FL 72414. (Recorded 2006) Tefgd

33 La Magdalene
Graindelavoix, dir. Björn Schmelzer
Glossa GCD P32104. (Recorded 2008) T

34 Missa Gaudeamus (Victoria)
Lay Clerks of Westminster Cathedral, dir. Matthew Martin
Hyperion CDA 67748. (Recorded 2008) Te

35 Missa O gloriosa virginum (Rodríguez de Hita)
Schola Antiqua, dir. Juan Carlos Asensio (for the chant)
Lauda LAU 009. (Recorded 2007) Tefs

36 Gregorian Chant
Westminster Cathedral Choir, dir. Stephen Cleobury; Nuns of Argentan, dir. Denise Lebon
Griffin GCCD 4068. (Recorded 1980 and 1983) –

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37 Four Centuries of Chant
Anonymous 4
Harmonia Mundi HMX 2907546. (Recorded 1991–2003) Tefg

38 Abbo Abbas
Dialogos ensemble, dir. Katarina Livljanić
Ambronay AMY 017. (Recorded 2006 and 2008) Tef

39 Liber Evangeliorum
Ensemble Officium, dir. Wilfried Rombach
Christophorus CHR 77279. (Recorded 2005) Tg

40 Endzeitfragmente
Sequentia ensemble, dir. Benjamin Bagby
Raum Klang RK 2803. (Recorded 2008) Tefg

41 Manuel Pedro Ferreira, *Antologia de Música em Portugal na Idade Média e no Renascimento*, 2 vols. with 2 CDs by Vozes Alfonsinas, dir. Manuel Pedro Ferreira. (Recorded 2008 and 2000) Tp

Addenda et corrigenda

I would like to publish here a list of additions and corrections for various past publications in the field of Gregorian chant. Those who are interested may want to annotate the appropriate places.

'Discography of Mary Berry', this Journal, 18/1, 5–10:

Add: *Cantors*, a small book of twenty-four chants edited by Mary Berry, was published by the Cambridge University Press in 1979. A recording followed: Westminster Cathedral Choir directed by Stephen Cleobury. CUP cassette (no number), recorded October 1980, issued 1981 as companion to the book. Reissued on CD in 2009 as Griffin GCCD 4068. Mary Berry edited the book and was involved in the production of the recording.

'Discography of Dom Jean Claire directing the monks of Solesmes', this Journal, 17/2, 147–52:

11 The Sanctus VI and Agnus Dei VI are simply reissued from IPG 7559 (no. 9).

The Offertory and its Verses: Research, Past, Present and Future, ed. Roman Hankeln, Trondheim, Tapir, 2007:

Add to **Ascendens Jesus in montem** (1)
v. 1 Anonymous 4 [3:47] – recorded 1995.07.25–28 and 09.20–22
CD: Harmonia Mundi HMU 907156 *t14*; HMX 2907546 *t9*

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Add to **Ave Maria** (8)
v. 1 James O'Donnell, Pro Cantione Antiqua [4:49] – recorded 1990.01
CD: United 88007 CD *t5*
CD: United 88035 CD *t3*
v. 2 Alexander M. Schweitzer, Consortium Vocale Oslo [3:36] – recorded 2008.09.08–11
SACD: Eos SACD 9191; CD: Eos CD 4030 *t18*

Add to **De profundis** (2)
v. 1–2 Geert Maessen, Gregoriana [6:02] – recorded 2005.11.19
CD: Gregoriana GregoDisc 04 *t6*

New title: **Diligo virginitatem** *St Martial*
v. 1 Praeceptum a Domino v. 2 Designatus a Domino
v. 1–2 with tropes Marcialem Dominus, Hic est Marcialis, Ordine apostolico Frederick Renz, Ensemble for Early Music [8:03] – recorded 1999.02.
CD: Ex Cathedra EC 9002 *t12-13 *Pa 909**

Add to **Domine Deus in simplicitate** (6)
v. 1 Johannes Berchmans Göschl, Schola Gregoriana Monacensis [4:40] – recorded 2006.10.27–29
SACD: Eos SACD 9179; CD: Eos CD 4059 *t17*

Add to **Improperium** (8)
v. 1 Johannes Berchmans Göschl, Schola Gregoriana Monacensis [5:01] – recorded 2006.10.27–29
SACD: Eos SACD 9179; CD: Eos CD 4059 *t7*

Add to **Jubilate Deo universa terra** (1)
v. 1–2 Geert Maessen, Gregoriana [12:32] – recorded 2005.04.16
CD: Gregoriana GregoDisc 02 *t5*
v. 1 Johannes Berchmans Göschl, Schola Gregoriana Monacensis [7:06] – recorded 2006.10.27–29
SACD: Eos SACD 9179; CD: Eos CD 4059 *t12*

New title: **OR** Laetentur caeli **GeB 74**
v. 1–2 Marcel Pérès, Ensemble Organum [6:30] – recorded 2008.03.
CD: Zig-Zag Territoires ZZT 081001 *t6*

Add to **Laudate Dominum** (2)
v. 2 Alexander M. Schweitzer, Consortium Vocale Oslo [3:47] – recorded 2006.09.
SACD: Lindberg 2L43 *t12*

Add to **Levabo [Revela] oculos** (8)
v. 1 Ulrike Volkhardt, Ensemble devotio moderna [3:01] – recorded 2008.09
CD: Cantate C 58032 *t5 *MS. Lüne convent ('Revela')**

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Add to **Stetit Angelus** (1)
v. 1 Mary Berry, Schola Gregoriana of Cambridge [4:20] – recorded 1998.04.
CD: Herald HAVPCD 220 *t3*

Add to **Tui sunt caeli** (4)
v. 1–3 Enrico De Capitani, Stirps Jesse [11:25] – recorded 1995.05.
CD: Soli Deo Gloria 220752-207; 7S 5366631 *t9*
v. 2 Antoine Guerber, Diabolus in Musica [4:40] – recorded 1999.09.22–25
CD: Studio SM D2819 *t9*

Add to **Vir erat** (2)
v. 1–4 Dominique Vellard (Ensemble Gilles Binchois) [10:12] – recorded 2008.06–07.
CD: Glossa GCD P32302 *t7 *Pa 903, La 239**

'Laudes Regiae on Records', in *Cantus Planus 2006* (Budapest, 2009), 667–82:

The final ten lines on page 682 should have been deleted from the file before it was sent to the publisher. The following paragraph should be added at the bottom of page 672:

A further source of confusion for those looking for recordings listed under this title is the use of the text 'Christus vincit, Christus regnat, Christus imperat' as an antiphon to be sung with Psalm 116, as printed in *The Pius X Hymnal* No. 261 and *The New St Basil Hymnal* No. 114 (both using the *Laudes Festivae* No. 105 melody). This is not in any sense a 'laudes regiae'. It has been recorded this way with the *Laudes Festivae* No. 105 melody by the Schola Cantorum of Sevenum (Eurosound ES 46890, issued 1987); with the Worcester Antiphoner melody by the nuns of Stanbrook abbey (Gregorian Institute SA 2, issued 1954); and with Aloys Kunc's melody by the Schola Gregorienne of Strasbourg (Studio SM 30511, issued 1972; or Desto 7221; or Studio SM [CD] D2997).

An additional entry was overlooked between nos. 9 and 10:

Choir and Monks of Farnborough Abbey, directed by Anthony Noble, with Simon Williamson, organ. Herald HAVPCD 122, recorded July 1989 [2:58]. This is almost identical to nos. 6 and 7, the Worcester Antiphoner version, omitting only 'Sancte Gregori'. The organ accompaniment is majestic in style.

An additional entry was overlooked between nos. 10 and 11:

Nuns of Argentan, directed by Denise Lebon. Jade 74321-33327-2, recorded June 1995 [3:34]. This is the *Cantus Selecti* version shown in Table 2, abridged to include only a, c, i.

'The "Mystery" of Old Spanish Chant', in *Cantus Planus 2004* (Budapest, 2006), 371–83:

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Addition between No. 2 and No. 3: Gustate et videte (R-P M13) [1:51], Julio López, Monks of Santo Domingo de Silos (with organ accompaniment). 45: unknown label and number, issued 1955; CD: Jade 74321-74287-2, issued 1999.

No. 4: the Pax recording was in fact reissued on CD: Jade 74321-38122-2; 73138-35771-2.

Between No. 5 and No. 6: Mass (R-P 6, Gloria, Trisagio, R-P 5, Sanctus, R-P 7b, Pater noster, R-P 13, Refecti), Ismael Fernández de la Cuesta, Monks of Santo Domingo de Silos. LP: 'Misa Mozarabe', Fonopolis M. 3957, issued 1964. Contents should be added to the table on pages 382–3. Not seen or heard; information supplied by Alejandro Massó.

No. 8: Only on Archiv SAPM 198459, the three Kyries were followed by another Kyrie Deus solus et immensus (from Troparia Vicensi, tenth century).

Additional entry: Per misericordiam, Pater noster (rec. August 2002) [2:21, 1:09], Jean Tubert, Choeur de chambre de Namur. CD: Ricercar RIC 229, issued 2003. The main work on the disc is Matheo Romero's *Missa Bonae voluntatis*.

Additional entry: Dies mei, Bone magister, Si ego Dominus, Si haec scitis (R-P 2, 19, 20, 21) (rec. May 2008) [3:11, 0:42, 0:50, 0:39], Manuel Pedro Perreira, Vozes Alfonsinas. CD: in book *Antologia de Música em Portugal*, issued 2009.

'Recordings of Neuma Triplex', in *Cantus Planus 2000* (Budapest, 2003), II:423–28:

Another citation may be added to the articles devoted to this subject: Michel Huglo, 'Les remaniements de l'antiphonaire grégorien au IX^{e} siècle: Hélisachar, Agobard, Amalaire', in *Culto cristiano e politica imperiale carolingia* (Todi, 1979), reprinted as no. XI in *Les sources du plain-chant et de la musique médiéval* (Ashgate, 2004). Five more recordings can be added to the seven already described:

Grupo de Música Alfonso el Sabio directed by Luis Lozano Virumbrales [4:56], recorded 24 to 27 June 1997, Sony SK 60074. A recording with the conductus-motet Formam hominis from the Madrid manuscript of Notre-Dame polyphony, fol. 129, without prosas.

Stirps Jesse directed by Enrico De Capitani [8:03], recorded July 1998, Soli Deo Gloria 220754-207. With prosas Factor caeli, Aurea stella and Rex regum.

Hilliard Ensemble [15:44], recorded 2–3 February 2004, Arthaus 100 695 (CD in a DVD package). A recording with organum for three voices from the Florence manuscript of Notre-Dame polyphony, fol. 14r, with prosas Fac Deus munda, Familiam custodi and Facinora nostra.

Diabolus in Musica directed by Antoine Guerber [18:21], recorded 28 September to 1 October 2005, Alpha 102. Another recording with organum for three voices from the Florence manuscript of Notre-Dame polyphony, fol. 14r, with prosas Fac Deus munda, Familiam custodi and Facinora nostra.

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Schola Cantorum of the Ward Institute directed by Louis Krekelberg [8:34], recorded 24–25 June and 1 October 2000, KRO Stemra Schola-36, the first such recording of the reformed chant, *Descendit de caelis Deus meus*, with prosas Felix Maria, Familiam custodi and Te laudant.

'Gregorian Chant – Early Recordings' (Parnassus PACD 96015/6, issued 1998):

The booklet notes for these compact discs identified the choir director and organist of the Maria Laach recordings incorrectly, using information from Dom Adélard Bouvilliers's discography of 1935. On a recent visit to the abbey, I was informed that the choir director was P. Ambrosius Stock and the organist was P. Willibrord Ballmann.

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