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RECORDINGS
Recent recordings of plainchant

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Last year (2005, no. 6), we greeted a recording that seemed to be directed in a special way to chant scholars. Two more discs of similar interest have arrived, the newest one an interpretation of the conflict, shall we call it, between Roman and Frankish cantors during the introduction of Roman chant into the Frankish kingdom (no. 1 in the list below). The chants were chosen for specific characteristics of Old Roman and Gallican style, but the stage is set by beginning with 'Gregorius praesul'. Most of the selections have been recorded only rarely, and the Old Roman offertory 'Deus enim firmavit' (from Bodmer 74) with its verses is new to records. Benjamin Bagby accompanies himself on the lute in 'A solis ortu', the lament for Charlemagne, the choice of verses (neither version is complete) partly different from Alfred Deller's recording, **237** in my discography (1992, no. 19 on CD). The disc concludes with two familiar pieces, the Palm Sunday processional responsory 'Collegerunt' and the *laudes regiae* 'Christus vincit'. The last (from Paris, BNF lat. 13159, a source not cited by Bukofzer in 'The Music of the Laudes') is the most imaginative performance on disc, the only one known to me that interjects the acclamations more fluidly than the familiar editions indicate.

Equally interesting is a new approach to Gallican chant (no. 2) that is based not on the extramusical considerations proposed by Gastoué, Stäblein and Huglo but on tonal characteristics suggested by Chailley, Hansen and Claire. An interesting chant occurs in three different versions, sung at the beginning, middle and end of the programme. It is Gloria XV (in the final version) along with its earlier Gallican and 'conjunct' versions, the former edited by Stäblein, the latter found in a Leipzig source. A group of chants that shows Byzantine influences includes 'Populo meus' from Klosterneuburg and 'O quando in cruce' from Benevento. (Specific sources are not listed.) Taken together with last year's disc, we have three recent programmes that will provoke discussion and probably disagreement among scholars.

'Das Gänsebuch' is a lavish choirbook from St Lorenz in Nürnberg, donated to the Pierpont Morgan Library in New York after the Kress Foundation had assisted in the restoration of the war-damaged church. The name comes from an illumination showing a choir of geese, directed by a wolf, singing in front of a choirbook. An ambitious project produced this recording (no. 3) and a Bavarian Radio broadcast, to be followed by a complete facsimile of the choirbook to be made available online and on an interactive CD-ROM. The disc focuses on feasts unique to the local church: the Holy Lance and Nails (commemorated on the second Friday after Easter), two of the city's patrons, St Deocarus and St Sebaldus, as well as St Monica and St Martha. 'Viri Galilaei' is sung from the page on which the goose choir is seen, a nice touch. Most of the chants are recorded here for the first time.

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The Mass for the coronation of Henry II as German king in 1002 (he was later Holy Roman Emperor) is heard on a disc (no. 4) that was anticipated last year. The coronation rite is taken from a Mainz ordo of *c*. 960, concluding with 'Te Deum'. The Mass follows with 'Christus vincit', placed after the Gloria, as found in a Bamberg manuscript of *c*. 1000 (also not cited by Bukofzer), the source of most of the Mass chants. This was the first recording of the six-man Bamberg Schola, joined by six choirboys from Bamberg Cathedral, a combination particularly effective in the *Laudes regiae*.

The latest recording from Spain (no. 5) includes six newly edited antiphons for the consecration of an altar from the Old Spanish chant repertory, a group that I would like to have included in my presentation of that repertory at Cantus Planus in 2004 (due to be published this year). The discovery of these antiphons is credited to Carmen Rodríguez Suso. The main part of the programme is the familiar Mass for the Dedication of a Church, including two sequences, 'Clara chorus' (unrecorded) and 'Psallat ecclesia' (recorded once before), as well as four troped Ordinary chants. Another sequence, 'Rex caeli Domine', is sung in a two-voice form, as is the 'Te Deum'. Asensio gave us a course of the eight modes three years ago (2003, no. 4), a disc that now comes with his new book, *El canto gregoriano, historia, liturgia, formas* (Madrid, Alianza, 2003).

The latest recording from Portugal (no. 6) offers a group of seven early saints from different parts of Europe, recorded as the new European Union was being formed but only issued in the past year. The chants are all Mass Propers, notably the first recording of the offertory 'Populum humilem' with both verses. The tempos are unusually broad in this semiological interpretation. While the other chants are familiar, this is still an interesting programme. An earlier disc (no. 7), not received when it was new, has just been reissued in a double-disc package along with a still earlier disc (1995, no. 25). This offers the Mass for Peace in three versions. The first is found in the *Graduale Triplex* (with Mass III), the second in the *Graduale Simplex* (with the simple Mass 16/15/18/18), and the third (Propers only) is found in the *Missal do Lorvão* (obviously Portuguese but otherwise unidentified). This is a rare example of recordings made from the simple chants published in 1974, a book of little interest to scholars except those concerned with contemporary liturgy.

An interesting late medieval Office new to disc is St Brigida (Brigit here), BR41 in Andrew Hughes's catalogue, from Dublin, Trinity College 80, a fifteenth-century noted breviary (no. 8). We hear two hymns, three gospel canticle antiphons, the invitatory with psalm 94 and the rest of Matins. While the psalms are omitted entirely, the antiphons, lessons and responsories seem to be complete. It is unusual to hear Matins in such a thorough treatment on disc, though it is easy to quibble with the approach here. The lessons are given a theatrical touch, explained as a story-telling style, not otherwise familiar in celebrations of the liturgy. A harp is used for accompaniment of the lessons 'based on a growing body of evidence' of its use in Celtic religious houses, unexplained and undocumented here. The notes are written for 'those who may still be unaware of the ancient tradition of female religious chanting', as if the recordings of schoolgirls on Victor (1929 and 1933), nuns on

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Christschall (1930) and Studio SM (1950), and a continuous stream of discs from other nuns since then had gone unheard. The four professional singers are members of the mixed vocal ensemble Cappella Nova, which gave us two similar discs (1993, no. 15; 1998, no. 8).

Surprising and welcome is a programme (no. 9) sung by the men of King's College Choir, Cambridge, consciously taking up the liturgy of their founder, Henry VI. They sing the Nativity of the Blessed Virgin, since she was one of the original patrons of the college, choosing the Mass of the octave and First Vespers of the feast, including all of the cantillations and chants. The printed Sarum Antiphonal of 1519–20, the Gradual of 1528 and the Missal of 1532 are used, the first of these prepared by a vice-provost of King's College at the time. We are told that the men of the choir still sing chant at the Communion service in the chapel. John Milsom's note is excellent, pointing out that (as we know too well) many chant recordings of the Mass omit the less ornate cantillations. The Mass includes the first recording of the sequence 'Ave praeclara maris stella'. Mary Berry was consulted, among others. A previous disc titled 'Sarum Chant' was made by the Tallis Scholars (**017** in my discography). This one is equally good.

Mary Berry has returned to Cape Cod in Massachusetts (USA) to add to the three discs that she made there recently (2003, no. 6; 2004, nos. 10 and 11). On this programme (no. 10) she chooses a number of chants more or less related to the feast of Transfiguration, the title of the new church erected by the Community of Jesus, the ecumenical religious house whose members make up this schola. The men and women usually alternate in logical patterns. The Mass Propers are the set found in the *Graduale Triplex*, where two of the chants previously assigned have been replaced by others. The Lauds antiphons, five Matins responsories, some other Office chants and chants from other feasts relevant to the theme are also included. The offertory 'Gloria et honore' is recorded with its first verse for the first time. The Transfiguration sequence 'Laetabundi jubilemus' in its first recording is a contrafactum of 'Lauda Sion', itself a contrafactum of 'Laudes crucis attolamus'. This feast has not been well represented on disc until now. Here the chants are not arranged in liturgical order but rather in a pattern suggesting a story to be found in the texts.

Not previously encountered is an older recording by Benedictine nuns of San Pelayo (no. 11). A few interesting chants include the first lamentation of Tenebrae, not often recorded by a nun; the alternative 'Ave maris stella' (*Antiphonale Monasticum* 712), familiar if not recorded as often as *AM* 704, and the antiphon 'Alleluia' (*AM* 29), not recorded before. But overall the programme is a miscellaneous collection, and the pitch tends to sag noticeably in a hymn or a canticle. The interpretation and vocal tone are commendable.

Another recording just as overdue (no. 12) comes from a schola newly formed at the time by a merger of two groups that Ramon Moragas had directed. One group was made up of former members of the Escolania of Montserrat, the other a chant group in nearby Sant Just Desvern. Most of the programme is drawn from the more familiar chants of Christmas and Holy Week. The interpretations are semiological and the vocal quality matches the familiar Montserrat style.

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Next comes a boxed set of ten discs, part of a series issued under the overall supervision of Giacomo Baroffio. The discs are also available singly, forming programmes devoted to the Blessed Virgin (no. 13), Easter (no. 14), Advent (no. 15), Corpus Christi (no. 16), Pentecost (no. 17), Lent (no. 18), and a coupling seen on several previous discs of the Mass for the Dead and for All Saints Day (no. 19). This part of the series, made up of well-known chants for each feast or season, is directed by Fulvio Rampi in a manner that might be considered typical today except for unusually slow tempos. The other discs are devoted to Epiphany (no. 20), Christmas (no. 21) and Holy Week (no. 22), directed by Enrico De Capitani, a singer in Rampi's group. These discs are quite different, for the group uses men and women alternately and the selections are far from usual. There are tropes in all three discs and the Holy Week programme is drawn largely from Beneventan and Aquitanian sources. Of the ten discs, five have an offertory with verses. De Capitani's Christmas disc has 'Descendit de caelis', unfortunately not available for inclusion in my Cantus Planus presentation on the *neuma triplex* in 2000 (published in Budapest, 2003). This version is taken from Paris, BNF lat. 781 for the responsory and lat. 1118 for the prosulae. All ten discs come in a box bearing the order number 220757, and they were issued last year in an even more economical package as 222688. The notes are elaborate but the English translation (notably in the case of the Christmas disc) is so misbegotten (perhaps the product of a computer translation programme) that recourse to the Italian, even for one not fluent in that language, will be necessary to decipher it. Three more discs were made at the same time that were not included in the box, of which the two directed by De Capitani were recorded in 1995 and 1997. These are so far unavailable for review.

Another boxed set comes from a Basque choir that caught my attention when Brigitte Lesne enlisted the boys of the choir to sing with her Discantus ensemble. Here the men sing with excellent tone and semiological interpretation, although there is something of the romantic style that used to be common decades ago. Since the box comes with a thick booklet, the discs may not be available singly, but we list them separately for convenience. The contents include familiar chants of the Blessed Virgin (no. 23), Lent and Holy Week (no. 24), Christmas and Epiphany (no. 25), and a mixed selection (no. 26). The last group is drawn from Advent, Easter and Corpus Christi, concluding with the final Marian antiphons in the simple tone. The most notable first recording is 'Virgo parens' (*Variae Preces* 39b) on the Marian disc, not to mention the hymn 'Christe qui splendor' (*Liber Hymnarius* 9b) on the Christmas disc. The booklet has notes in four languages and chant notation for all the pieces, while each disc also has a leaflet containing the texts. Each disc also has four translations of the texts on CD-ROM, a feature mentioned obscurely on each tray card. Altogether, there is much to admire in the work of this choir.

Several interesting non-commercial discs have come this way. The Cistercian monks of Poblet, southwest of Barcelona, put together a programme that simultaneously traces the course of a monastic day and of the liturgical year (no. 27). It begins with the complete invitatory 'Ecce venit Rex', a first recording, as is a hymn text from the *Liturgia Horarum juxta ritum romanum* (2000), 'Precemur omnes

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cernui', sung to the melody of 'Jam Christe Sol'. Most of the chants are Cistercian versions of familiar pieces, including all three gospel canticles. The singing attains a high standard in every respect.

A disc produced for sale at the nuns' abbey of Pesquié (no. 28) is distinguished by the presence as its director of Jaan-Eik Tulve, an Estonian chant specialist known both from Paris and from his own schola. Ferial Vespers for Monday is sung, as well as the Mass Propers for the Second Sunday of Lent. Other chants of the season include 'Divinae pacis', 'Media vita' and the hymn 'Jam Christe Sol'. The vocal tone is very light and lightly accompanied on the organ, which also furnishes six selections that fill nearly half the disc.

A collection of Marian chants (no. 29) was recorded by a Strasbourg schola of five mixed voices. Some of the chants are referenced to early manuscripts, and the variety of selections ranges through Milanese chants to a cantio, a song from *Llibre Vermell*, a three-voice conductus and a two-voice 'Verbum bonum'. The Advent offertory 'Ave Maria' is sung with both verses. The interpretation is strongly semiological, but the singing is sometimes hesitant.

The Dutch group Gregoriana is made up of three men, joined here (no. 30) by a woman. The eight chants were taken from six concerts given in a period of four months. Interesting items are the gradual 'Haec dies' sung, as we have heard twice before, as a series of seven verses (indeed, with an extra verse 'Dicat nunc domus Aaron' not heard before because the text is found only in Codex Blandiniensis) and the offertory 'In die solemnitatis' with both verses, a first recording.

The next group consists of discs that have been reissued on CD over the years since the publication of my discography. Among Alberto Turco's first recordings was an Easter disc (reissued as 1992, no. 41) and a set of two discs that for convenience was listed separately in my book as **238816** and **238817**. These last two fit on one CD (no. 31), long ago reissued but not available for examination. Another disc dates back to the time when Hispavox recorded not only the monks of Silos but also of Valle de los Caïdos. Of their two discs listed in my book, one was reissued recently on CD (2004, no. 19), but the other, listed as **10411**, had already appeared during EMI's 'chant' explosion (no. 32). The next reissue, originally heard only in a library and noted as **30057**, was an endearing disc of the boys of Montserrat singing the daily Mass in their own chapel (no. 33). It is worth mentioning that in my book Credo III was omitted from the contents only because the 'Et incarnatus est' was sung in Dom Segarra's three-voice setting, a common practice in Spain. The Mass Propers on this disc are the only recording of the votive Mass of Our Lady of Montserrat. Also reissued at the same time was a collection of recordings made by the monks of Montserrat for the same label, Alhambra (no. 34). I knew them only from Gregorian Institute reissues in America as **MS2**, **MS3**, **MS5** and **MS6**, along with MS1, 'Chants of the Celebrant and Responses of the Faithful', which I mentioned in passing. Mass I is also included here, presumably the missing MS4 that I never found. The first two recordings that the monks of Fontgombault made for Art & Musique, listed as **7306** and **7606**, finally appeared on CD a few years ago (no. 35 and no. 36). The chants are accompanied, a practice that the monks sometimes avoided on other discs.

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As usual, we have some polyphonic discs that include appropriate chants. The latest recording of Victoria's Holy Week music (no. 37) includes several chants not heard in any previous version. But the chants of the two Passions and the Improperia are abridged, unlike one or another earlier recordings, and the chant responsories after the lamentations and the lessons before the responsories of the second and third nocturns are lacking. The chants are taken from Roman books of 1586/87 and, for the *More Hispano* hymns, Toledo 1515. The recording was made during the Festival of Sacred Music in Cuenca.

The 'Requiem for Cervantes' (no. 38), a complete funeral celebration in chant and polyphony from early seventeenth-century Spain, is not based on the obsequies of the great writer, for the surviving account of his funeral mentions no details, but this disc does mark the quatercentenary of the publication of the first part of *Don Quixote*. In a reconstruction of a funeral of the time (1616), Asensio chose the polyphonic Requiem of Mateo Romero (with additional pieces by Pedro Ruimonte and Sebastián López de Velasco), in which the polyphony alternates frequently with chant, and seven pieces or major sections are entirely in chant. Asensio used a contemporary chant book from El Escorial. The recording was made in the former church at Cuenca where the concerts of the Victoria music were held.

Another liturgical reconstruction using a Mass by Mateo Romero and chant Propers focuses on a celebration of the patronal feast of the Order of the Golden Fleece (St Andrew) in Madrid in 1625 (no. 39). The chants are sung by soloists of the polyphonic choir. They are taken from a contemporary manuscript at the Salamanca cathedral, adding the familiar Mozarabic 'Pater noster'.

The monks of Norcia, not known on any previous recording, have recorded chants for the feasts of St Benedict and St Scholastica (no. 40) with polyphony by Ensemble Musica Traditio. For the former the chant Propers are sung with Palestrina's *Missa brevis*. For the latter the chant Mass XV and Credo I are sung with Palestrina's settings of the Propers, except for Giovanni Anerio's gradual and the chant alleluia verse. The sequences *Laeta dies* and *Emicat meridies*, both recorded before, are included. The monks sing without affectation and the soloists are fine. A recording of Palestrina's masterpiece, the *Missa Papae Marcelli* (no. 41), includes his motets for the feast of the Ascension but only three chant Propers (introit, alleluia verse and offertory).

Marcel Dupré's *Le Chemin de la Croix* (no. 42), played by Friedhelm Flamme on a new Mühleisen organ at Bad Gandersheim, is filled out with five suitable chants of Holy Week. Similarly, an organ Mass and Vespers of Easter by Jean-François Dandrieu (no. 43) is completed with chants. Some, such as *Salve festa dies*, are entirely chanted, while others, such as the Kyrie, alternate with the organ versets. The brilliant old organ of St Bertrand de Comminges, played by Jean-Patrice Brosse, must be mentioned with favour.

Finally, we have two medieval Masses based primarily on a single source. The medieval Lady Mass (no. 44) follows the structure of a Mass but includes more than one example of some chants, with three of the Sanctus. The polyphony is taken from the eleventh fascicle of W_1 (the original addition for St Andrew's cathedral), and the chant Propers are included. Since the eleventh fascicle of W_1 has no organum for the

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gradual (only for the alleluia), this too is chant. Red Byrd has already recorded two fine discs entirely devoted to the two-voice organa of the *Magnus Liber Organi*. The other disc celebrates the feast of the Annunciation (no. 45) with polyphony from the German Codex Sanblasianus (abbreviated LoD) and chant from the Hungarian Bákocz Gradual. These two sources might have been adequate, but by filling in missing pieces from half a dozen other sources as far distant as Codex Las Huelgas, the programme seems to be overloaded with musical variety. The schola of men and children sings, often in octaves, with a hard-edged tone that is described as coming 'closest to the medieval ideal of sound'.

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; s Spanish; p Portuguese; d Dutch; i Italian; m Magyar.

1 Chant Wars
Sequentia, dir. Benjamin Bagby; Dialogos, dir. Katarina Livljanic
Sony BMG DHM 82876-66649-2. (Recorded 2004) Te

2 Cantus Gallicanus
Schola Trunchiniensis, dir. Frans Mariman
Eufoda 1346. (Recorded 2001) Tefd

3 The Geese Book
Schola Hungarica, dir. László Dobszay and Janka Szendrei
Naxos 8.557412. (Recorded 2002) [Teg on Web site]

4 Heinrich II
Schola Bamberg, dir. Werner Pees
Christophorus CHR 77251. (Recorded 2002) Tefg

5 Terribilis Est
Schola Antiqua, dir. Juan Carlos Asensio
Pneuma PN 670. (Recorded 2003) Ts

6 Liturgias de Santos Europeus do 1. Milénio
Coro Gregoriano de Lisboa, dir. Maria Helena Pires de Matos
Decca 4763014. (Recorded 1998, issued 2004) Tp

7 Mass for Peace (with Liturgy of St Anthony)
Coro Gregoriano de Lisboa, dir. Maria Helena Pires de Matos
Decca 455499-2 (in set 473099-2, two discs). (Recorded 1996, reissued 2003) Te

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8 Flame of Ireland
Canty, dir. Rebecca Tavener
Gaudeamus CD GAU 354. (Recorded 2002, 2004) Te

9 Gregorian Chant
Men of King's College Choir, Cambridge, dir. Stephen Cleobury
EMI Classics 5 57983 2. (Recorded 2004) Te

10 Shining Like the Sun
Gloriae Dei Cantores Schola, dir. Mary Berry
Gloriae Dei GDCD 035. (Recorded 2003, 2004) Te

11 Cantate Domino, Alleluia
Nuns of the Royal Monastery of San Pelayo, dir. Sor F. Angeles Alvarez Prendes
RTVE 65076. (Recorded 1995) Ts

12 O Magnum Mysterium
Schola Gregoriana de Barcelona, dir. Ramon Moragas
Discant CD-E 1002. (Recorded 1994) T

13 Mater Domini
Cantori Gregoriani, dir. Fulvio Rampi
Soli Deo Gloria 220744-207; 7S 550951. (Recorded 1996) T

14 Pascha Nostrum
Cantori Gregoriani, dir. Fulvio Rampi
Soli Deo Gloria 220745-207; 7S 528621. (Recorded 1994) T

15 Adventus Domini
Cantori Gregoriani, dir. Fulvio Rampi
Soli Deo Gloria 220746-207; 7S 536621. (Recorded 1995) T

16 Corpus Domini
Cantori Gregoriani, dir. Fulvio Rampi
Soli Deo Gloria 220747-207; 7S 544751. (Recorded 1995) T

17 Spiritus Domini
Cantori Gregoriani, dir. Fulvio Rampi
Soli Deo Gloria 220749-207; 7S 544741. (Recorded 1995) T

18 Dominus Redemptor
Cantori Gregoriani, dir. Fulvio Rampi
Soli Deo Gloria 220755-207; 7S 555831. (Recorded 1996) T

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19 In Paradisum
Cantori Gregoriani, dir. Fulvio Rampi
Soli Deo Gloria 220751-207; 7S 568981. (Recorded 1998) T

20 Epiphania Domini
Stirps Jesse, dir. Enrico De Capitani
Soli Deo Gloria 220748-207; 7S 550961. (Recorded 1996) T

21 Natus Est Nobis
Stirps Jesse, dir. Enrico De Capitani
Soli Deo Gloria 220754-207; 7S 570661. (Recorded 1998) T

22 Passio Domini Nostri
Stirps Jesse, dir. Enrico De Capitani
Soli Deo Gloria 220748-207; 7S 528611. (Recorded 1994) T

23 Gaude Maria
Capella Gregoriana Easo, dir Javier Irastorza, OSB
Elkar KD 591. (Recorded 2001) T

24 Attende Domine
Capella Gregoriana Easo, dir Javier Irastorza, OSB
Elkar KD 592. (Recorded 2001) T

25 Puer Natus
Capella Gregoriana Easo, dir Javier Irastorza, OSB
Elkar KD 593. (Recorded 2001) T

26 Pange Lingua
Capella Gregoriana Easo, dir Javier Irastorza, OSB
Elkar KD 590. (Recorded 2001) T

27 Venite, Exsultemus Domino
Cistercian Monks of Santa Maria de Poblet, dir. Frederic Prat
private issue CBM 5576. (Recorded 2003) T

28 Christ, Soleil de Justice
Nuns of Notre-Dame du Pesquié abbey, dir. Jaan-Eik Tulve
private issue, no number. (Recorded 2001) Tf

29 Ave Maria
Ensemble Trecanum, dir. Étienne Stoffel
Creative Disc ETR 176 549. (Recorded 2002) ef

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30 Gregoriana Live 2003
Gregoriana, dir. Geert Maessen
private issue GregoDisc 01. (Recorded 2003) Td

31 In Nativitate Domini, In Epiphania Domini
Nova Schola Gregoriana, dir. Alberto Turco
Arion ARN 68247. (First issued 1986; reissued 1993) Tef

32 Canto Gregoriano
Santa Cruz del Valle de los Caïdos, dir. Laurentino Saenz de Buruaga
EMI Classics 5 65343 2. (First issued 1972; reissued 1994) –

33 Missa Matinal
Escolania of Montserrat, dir. Ireneu Segarra
BMG Alhambra 74321-21573-2. (Recorded 1959, reissued 1994) –

34 Cants Gregorians de la Missa
Monks of the Abbey of Montserrat, dir. Odilo Cunill
BMG Alhambra 74321-21574-2. (First issued c.1959, reissued 1994) –

35 Assumption
Monks of Fontgombault
Art & Musique AM/CD 107/37306. (Recorded 1973, reissued 1997) –

36 Easter
Monks of Fontgombault
Art & Musique AM/CD 107/37606. (Recorded 1976, reissued 1999) –

37 Victoria: Officium Hebdomadae Sanctae
Schola Antiqua, dir. Juan Carlos Asensio (for the chant)
Glossa GCD 922002. (Recorded 2004) T

38 Requiem para Cervantes
Schola Antiqua, dir. Juan Carlos Asensio (for the chant)
Lauda LAU002. (Recorded 2005) Tefgs

39 Office pour l'Ordre de la Toison d'Or
Choeur de Chambre de Namur, dir. Jean Tubéry
Ricercar RIC 229. (Recorded 2002) T

40 Vir Dei, Sponsa Christi
Monks of San Benedetto, Norcia
Acuta cum Gravibus ACG 1002. (Issued 2004) Tei

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41 G. P. da Palestrina: Missa Papae Marcelli
Ensemble Officium, dir. Wilfried Rombach
Christophorus CHR 77275. (Recorded 2004) Tefg

42 Marcel Dupré: Le Chemin de la Croix
Gregorianik-Schola Marienmünster, dir. Hans Hermann Jansen
CPO 777128-2. (Recorded 2004) Teg

43 Jean-François Dandrieu: Mass and Vespers for Easter Sunday
Choeur Grégorien de Paris, dir. Jaan-Eik Tulve (for the chant)
Pierre Verany PV794034. (Recorded 1993) Tef

44 A Scottish Lady Mass
Red Byrd; Yorvox
Hyperion CDA 67299. (Recorded 2001, 2004) Te

45 Codex Sanblasianus
Schola Cantorum Budapestiensis, dir. János Mezei
Hungaroton HCD 32200. (Recorded 2001, issued 2004) Tem

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