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Liturgical chant bibliography 18

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Liturgical chant bibliography 18 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 previous bibliographies, mostly reviews, will be found immediately following this introduction.

Die Musik in Geschichte und Gegenwart: Zweite, neuarbeitete Ausgabe (MGG²), the most significant music lexicon alongside the *New Grove Dictionary of Music and Musicians*, was brought to completion with a *Supplement* in 2008. *MGG*² had begun publication in 1994 with the volume *Sachteil I*. The lexicon was originally planned as 20 volumes: the *Sachteil* in 8 volumes and the *Personenteil* in 12. By 2008 it had grown to incorporate 9 volumes in the *Sachteil* and 17 in the *Personenteil*: including the two index volumes and a supplement, the total thus amounts to 29 volumes. The content relevant to the *Liturgical chant bibliography* has been recorded over the years since *Bibliography 6* (6092) up to the present *Bibliography 18* (18075).

Also noteworthy is a series of Festschriften that pertain particularly to liturgical chant, especially those dedicated to Janka Szendrei (18070), Gunilla Iversen (18072), and David Hiley (18078).

Although it contains only abstracts, I decided nonetheless to record the synopsis of the papers read at the *18th Congress of the International Musicological Society, Zürich 2007* (18059), since a good insight into the latest research themes of the study group *Cantus Planus* may be found here.

Once again this year, I would like to use this opportunity to offer my thanks to all who have contributed to *Liturgical chant bibliography 18*. Please send material (including reviews) for future chant bibliographies to: Dr Günther Michael Paucker, Weinsteige 10, D-71384 Weinstadt, Germany, Fax 0049 (0)7151 996943, e-mail dr.g.paucker@gmx.de.

Additions

9041R & 14038R. David HILEY, *Music & Letters*, 89 (2008), 490–3.

13036R. Hubert Iwo SIEKIERKA, *Studia Teologiczno-Historyczne Śląska Opolskiego*, 23 (2003), 361–4.

14038R. See 9041R.

15017R. P. HAMBLENNE, *Scriptorium*, 61 (2007), 12* (Nr. 26).

15023R. Sam BARRETT, *Plainsong & Medieval Music*, 17, 1 (2008), 92–4.

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15024R. Christian BERGER, *Die Musikforschung,* 61 (2008), 282–3.

15045. *Antiqva Habita Consvetudine. Contributi per una storia della musica liturgica del Patriarcato di Aquileia,* Atti del colloquio internazionale, Portogruaro, 20 ottobre 2001, ed. Lucio CRISTANTE (Trieste: Edizioni Università di Trieste, 2004): [additions:] **(b)** Janka SZENDREI, 'Il canto gregoriano tra Italia e Ungheria: un primo sondaggio', 113–26.

15059R, 15060R. Joseph DYER, *Plainsong & Medieval Music,* 17, 1 (2008), 81–92.

16018R. Marina TOFFETTI, *Rivista Italiana di Musicologia,* 40 (2005), 361–4. – R. THIEFFRY, *Scriptorium,* 61 (2007), 52*-3* (Nr. 139).

16026R. Christian MEYER, *Scriptorium,* 61 (2007), 158*–9* (Nr. 371). – Andreas PFISTERER, *Die Musikforschung,* 61 (2008), 157. – Elżbieta WITKOWSKA-ZAREMBA, *Plainsong & Medieval Music,* 17, 2 (2008), 195–7.

16035R. Rebecca A. BALTZER, *Journal of the American Musicological Society,* 61 (2008), 207–10. – Emma HORNBY, *Music & Letters,* 89 (2008), 242–4. – Alejandro Enrique PLANCHART, *Plainsong & Medieval Music,* 17, 2 (2008), 181–92.

16069R. Barbara HAGGH, *Scriptorium,* 61 (2007), 151*–3* (Nr. 360). – Emma HORNBY, *Music & Letters,* 89 (2008), 242–4. – Maike SMIT, *Die Musikforschung,* 61 (2008), 384–5.

17001R. Emma HORNBY, *Early Music,* 36/4 (2008), 635–6.

17002R. Christian MEYER, *Scriptorium,* 61 (2007), 131*–2* (Nr. 316). – Daniel SAULNIER, *Études grégoriennes,* 35 (2008), 186–7.

17017R. Barbara BOISITS, *Österreichische Musikzeitschrift,* 63 (2008), Heft 6, 81–2.

17018R. B.-M. TOCK, *Scriptorium,* 61 (2007), 18*–19* (Nr. 41). – Giacomo BAROFFIO, *Rivista internazionale di musica sacra,* Nuova serie, 29/1 (2008), 205–6. – Scott G. BRUCE, *Journal of the American Musicological Society,* 61 (2008), 418–22.

17032R. Gundela BOBETH, *Österreichische Musikzeitschrift,* 63 (2008), Heft 11–12, 88–9.

17038. Jürg STENZL, *Der Klang des* Hohen Liedes … [additions:] 2 volumes: Textband, Notenband … (Würzburg: Verlag Königshausen & Neumann, 2008 [not 2007]).

17041R. Barbara HAGGH, *Scriptorium,* 61 (2007), 163*–4* (Nr. 371).

17048. *Sant'Anselmo di Nonantola …* [additions:] ed. Riccardo FANGAREZZI, Paolo GOLINELLI and Alba Maria ORSELLI.

17061R. Christian MEYER, *Scriptorium,* 61 (2007), 183* (Nr. 434), [17061b:] 172* (Nr. 407), [17061c:] 172*–3* (Nr. 408).

17065R. R. KÖPF, *Scriptorium,* 61 (2007), 23*–4* (Nr. 56).

17100. Robert KLUGSEDER … [additions:] 37–67.

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Editions and facsimile editions

18001. *Tallin, Eesti Ajaloomuuseum (Tallin, Historical Museum), MS 237.1.238a (XIX.184; 240750),* ed. Victoria GONCHAROVA, Publications of Mediaeval Musical Manuscripts 35 (Ottawa: The Institute of Mediaeval Music, 2008). Antiphonal-Gradual from Preetz (near Kiel) copied *c.*1525. Written in 'Hufnagel' notation.

18002. *Antiphonarium Letaniarum. Processionale ambrosiano del 1492, Milano, Biblioteca dell'Università Cattolica del Sacro Cuore Manoscritto UC MS 5,* Bibliotheca Medievalis 1, ed. Giacomo BAROFFIO and Eun Ju KIM (Lucca: Libreria Musicale Italiana, 2008).

18003. *Historia Sancti Quirini – Historia Sancti Chrysogoni aus dem Benediktinerkloster Tegernsee.* Einführung und Edition von Robert KLUGSEDER. Herausgegeben im Rahmen der Reihe HISTORIAE. Hgg. László DOBSZAY, Barbara HAGGH und Roman HANKELN für die Forschungsgruppe 'Cantus planus' der Internationalen Gesellschaft für Musikwissenschaft, Wissenschaftliche Abhandlungen – Musicological Studies 65/14 (Ottawa, 2008). Concerning D-Mbs Clm 19266, 19285, 19302, 19556, 23008, 23009, 23011, 23013, 23015, 23016, Fragment 29316–19, D-Mu 2°175, 176. HISTORIAE 1–13 see 6017, 6018, 8008, 10006, 12013, 13011, 13012, 13013, 14004, 14005, 16007, 16008, 16009.

18004. *St Eriks Hystoria: The Historia of St. Erik, King and Martyr, and Patron Saint of Sweden,* ed. by Ann-Marie NILSSON (Bromma: Reimers, 2003).

18005. *Tropi Proprii Missae,* ed. Hana VLHOVÁ-WÖRNER, Repertorium Troporum Bohemiae Medii Aevi, Pars I (Prague: Editio Bärenreiter, 2004). Pars II see 17008.

18006. *The Ordinal of Montecassino and Benevento. Breviarium sive Ordo Officiorum, 11th Century,* ed. Thomas Forrest KELLY, Spicilegium Friburgense 45 (Fribourg: Academic Press, 2008).

18007. *Ad noticiam iam musice artius intrare volentibus – Christo igitur domino moduracionibus psallere volentibus. Dva středověké chorální traktáty z klášterní knihovny ve Vyšším Brodě – Zwei mittelalterliche Choraltraktate aus der Klosterbibliothek in Hohenfurt.* Edidit, commentario testimoniisque instruxit et in linquam Bohemicam vertit – K vydání připravil, komentářem a testimonii opatřil a z latinského originálu přeložil, ed. Martin HORYNA, Universitatis Bohemiae Meridionalis & Association for Central European Culture Studies, Clavis Monumentorum Musicorum Regni Bohemiae, Series B; III (Prague: Vydalo nakladatelství KLP – Koniasch Latin Press, 2005). Including Facsimiles of CZ-VB XXXIV, fols. 33v–38v, CZ-Pu XI D 7, fols. 21v, 23, and CZ-VB 1 VB 40, fols. 1–6.

18008. Alexander RAUSCH, *Der spätmittelalterliche Choraltraktat aus der Kartause Gaming (Niederösterreich). Einführung und Edition,* Musica Mediaevalis Europae Occidentalis, 9 (Tutzing: Verlag Hans Schneider, 2008). Concerning A-Wn 12811.

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18009. Iwo Hubert SIEKIERKA, *Oficjum rytmiczne św. Franciszka z Asyżu – restytucja mzyczna,* Biblioteka Ośrodka Studiów Franciszkańskich 3 (Kraków: Distribution: Hurtawnia Artykułow 'Św. Franciszek', 2006). Including a melodic trancription of the Officium rhythmicum S. Francisci of the MSS CH-SGs 389, D-Ma 12° Cmm 1, I-Ad 5 and I-Rvat Vat. lat. 8737.

18010. *Rituale Romanum Pauli V Pontifici maximi jussu editum … Ssmi D. N. Pii Papae XII auctoritate ordinatum et auctum. Editio typica 1952.* Edizione anastatica e introduzione a cura di Manlio SODI – Alessandro TONIOLO, Monumenta Liturgica Piana, 2 (Vatican City: Libreria Editrice Vaticana, 2008).

Books, reprints

18011. Giacomo BAROFFIO, *L'arte del canto liturgico. Intellettuale armonia e suono ideale* (Milan: I. S. U Università Cattolica, 2008).

18012. Robert BERNAGIEWICZ, *Recepcja tradycji neumatycznych w notacji Graduału Wiślickiego w świetle neum liquescentes* (Ząbki, 1999). Concerning PL-KI RL 1.
Review. Hubert Iwo SIEKIERKA, *Studia Teologiczno-Historyczne Śląska Opolskiego,* 24 (2004), 427–32.

18012a. Benjamin BRAND, *Liturgical Ceremony at the Cathedral of Lucca, 1275–1500,* Ph.D. diss, Yale University, 2006.

18013. Lorenzo CANDELARIA, *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo,* Eastman Studies in Music 51 (Rochester NY and Woodbridge: Rochester Press, 2008).

18014. Barry Frederic Hunter GRAHAM, *Bohemian and Moravian Graduals 1420–1620* (Turnhout: Brepols, 2006). Including descriptions of 134 gradual manuscripts.
Review. J. MAREK, *Scriptorium,* 61 (2007), 200*–1* (Nr. 471).

18015. Jacques-Marie GUILMARD, *Guide pratique de chant grégorien. Les récitatifs, la prononciation, la psalmodie, les chants du prêtre à la Messe* (Saint-Céneré: Téqui, 2007). Including a CD.
Review. Nino ALBAROSA, *Studi gregoriani,* 24 (2008), 133.

18016. K.D. HARTZELL, *Catalogue of Manuscripts Written or Owned in England up to 1200 Containing Music* (Woodbridge: Boydell Press in association with the Plainsong & Medieval Music Society, 2006).
Reviews. Nicolas BELL, *Brio,* 44/2 (Autumn/Winter 2007), 59–62. – S. THIEFFRY, *Scriptorium,* 61 (2007), 204*–5* (Nr. 483). – Emma HORNBY, *Early Music,* 36/1 (2008), 112–13. – Cynthia J. CYRUS, *Speculum*, 83 (2008), 708–09. – Susan RANKIN and Michael GULLICK, *Early Music History*, 28 (2009), 262–85.

18017. Sally HARPER, *Music in Welsh Culture before 1650: A Study of the Principal Sources* (Aldershot: Ashgate, 2007).
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18018. Sven HELANDER, *Den medeltida Uppsalaliturgin: Studier i helgolängd, tidegärd och mässa* (Lund: Arcus, 2001).

18019. Katherine Eve HELSEN, *The Great Responsories of the Divine Office: aspects of structure and transmission,* Ph.D. thesis. University of Regensburg, 2008. Available online at http://www.opus-bayern.de/uni-regensburg/frontdoor.php?source_opus=1031&la=de. Concerning F-Pn lat. 12044.

18020. Irene HOLZER, *Zwei Salzburger Rupertus-Offizien,* Diplomarbeit, University of Salzburg, 2007.

18021. Pieter MANNAERTS and Els VERCAMMEN, *Inventaris van de muziekcollectie van het begijnhof Sint-Catharina in Turnhout* (Leuven: Resonant, 2005).

18022. Christian MEYER, *Catalogue des manuscrits notés du Moyen Age. Collections d'Alsace, de Franche-Comté et de Lorraine. I. Colmar, Bibliothèque Municipale.* Catalogue des manuscrits notés du Moyen Age conservés dans les bibliothèques publiques de France (Turnhout: Brepols, 2006).
Reviews. Michel HUGLO, *Scriptorium,* 61 (2007), 173*–4* (Nr. 412). – Michel HUGLO, *Plainsong & Medieval Music,* 17, 2 (2008), 198–9. – Daniel SAULNIER, *Études grégoriennes,* 35 (2008), 185–6.

18023. Anna MORELLI, *Il 'Musica disciplina' di Aureliano di Réôme. Fondamenti teorico-disciplinari dell'ars musica nel IX secolo* (Udine: Forum, 2007).

18024. Judith H. OLIVER, *Singing with Angels. Liturgy, Music and Art in the Gradual of Gisela von Kersenbrock* (Turnhout: Brepols, 2007). Concerning D-OS*dom*.
Review. Lorenzo CANDELARIA, *Early Music,* 36/4 (2008), 625–6.

18025. Åslaug OMMUNDSEN, *Books, Scribes and Sequences in Medieval Norway,* Ph. D. thesis, University of Bergen, 2007. ISBN 978-82-308-0387-5 (print version); available online at http://hdl.handle.net/1956/2252.

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18028. Leandra SCAPPATICCI, *Codice e liturgia a Bobbio. Testi, musica e scrittura (secoli Xex. – XII),* Monumenta Studia Instrumenta Liturgica 49 (Vatican City: Libreria Editrice Vaticana, 2008).
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18032. Iwo Hubert SIEKIERKA, *Modalność chorału gregoriańskiego – zagadnienia wstępne* (Kraków: Księgarnia akademicka, 2006).

18033. Hans SMOLDEREN, *De Ambrosiaanse Gezangen. Liturgische muziek tussen autonomie en oprukkende unifromiteit,* Verhandeling aangeboden tot het bekomen van de graad van licentiaat in de musicologie, Leuven, Katholieke Universiteit 1998–1999. Now available online at http://www.ethesis.net/ambrosiaanse/ambrosiaanse_inhoud.htm.

18034. Janka SZENDREI, *Az Alleluia,* Egyházzenei Füzetek II/1 (Budapest: A Liszt Ferenc Zeneművészeti Főiskola Egyházzenei Tanszéke és a Magyar Egyházzenei Társaság, 1995). University handbook.

18035. Janka SZENDREI, *Az himnusz,* Egyházzenei Füzetek I/9 (Budapest: A Liszt Ferenc Zeneművészeti Főiskola Egyházzenei Tanszéke és a Magyar Egyházzenei Társaság, 2000). University handbook.

18036. Janka SZENDREI, *A 'Verbum caro' responzóriumtípusz,* Egyházzenei Füzetek II/7 (Budapest: MTA – Liszt Ferenc Zeneművészeti Egyetem Egyházzenei Intézete és a Magyar Egyházzenei Társaság, 2003). University handbook.

18037. Janka SZENDREI, *A 'Mos patriae' kialakulása 1341 előtti hangjegyes forrásaink tükrében* (Budapest: Balassi Kiado, 2005). Concerning A-GÜ I/43, A-Gu 211, CZ-Ps DE I 7, H-Bn Ny 1, HR-Zu MR 89, MR 126, MR 165, SK-BRm EC Lad 3, TR-Itks Deissmann 60.

18038. Janka SZENDREI, *Az responsorium – The Responsory,* Egyházzenei Füzetek II/3 (Budapest: MTA-TKI – Liszt Ferenc Zeneművészeti Egyetem Egyházzenei Kutatócsoport & Magyar Egyházzenei Társaság, 2007). University handbook.

18039. Marica TACCONI, *Cathedral and Civic Ritual in Late Medieval and Renaissance Florence: The Service Books of Santa Maria del Fiore* (Cambridge: Cambridge University Press, 2005).
Review. Susan BOYNTON, *Music & Letters,* 89 (2008), 487–90.

18040. Diane TOULIATOS, *A Descriptive Catalogue of the Musical Manuscript Collection of the National Library of Greece. Byzantine Chant and Other Music Repertory Recovered* (Aldershot: Ashgate, 2009).

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Review. Mauro CASADEI TURRONI MONTI, *Studi gregoriani,* 24 (2008), 134.

18042. Eva VESELOVSKÁ, *Mittelalterliche liturgische Kodizes mit Notation in den Archivbeständen von Bratislava II* (Bratislava: Institut für Musikwissenschaft der Slowakischen Akademie der Wissenschaften, 2006). Including 72 plates. Vol. I (2002) see 17041.
Review. Barbara HAGGH, *Scriptorium,* 61 (2007), 164* (Nr. 372).

18043. Chrysogonus WADDELL, *The Primitive Cistercian Breviary (Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Ms. Lat. Oct. 402) with Variants from the 'Bernardine' Cistercian Breviary,* Spicilegium Friburgense 44 (Fribourg: Academic Press, 2007).
Review. J.-B. LEFÈVRE, *Revue bénédictine,* 118 (2008). 185.

18044. David Russell WILLIAMS and C. Matthew BALENSUELA, *Music Theory from Boethius to Zarlino: A Bibliography and Guide,* Harmonologia 14 (Hillsdale, NY: Pendragon Press, 2007).
Review. Nicolas BELL, *Plainsong & Medieval Music,* 17, 2 (2008), 200–1.

18045. Susana ZAPKE, *Fragmentos litúrgico-musicales de la edad media en archivos de Aragón* (Huesca: Instituto de Estudios Altoaragoneses. Diputación General de Aragón, 2007).

18046. Jan M. ZIOLKOWSKI, *Nota Bene. Reading Classics and Writing Melodies in the Early Middle Ages,* Publications of The Journal of Medieval Latin 7 (Turnhout: Brepols, 2007).
Review. Michel HUGLO, *Scriptorium,* 61 (2007), 290*–1* (Nr. 673). – Leofranc HOLFORD-STREVENS, *Early Music,* 36/4 (2008), 621–2.

Congress reports

18047. *Miscellanea Musicologica,* 37 (2003), *[Kolokvium Kolekce liturgických knih Arnošta z Pardubic (Geneze, výzdoba, repertoár a historický kontext), usktečněné v Praze – Kolloquium Kollektion liturgischer Bücher des Arnestus von Pardubice (Gründung, Ausschmückung, Repertoire und historischer Kontext), Prag 20.–22.11.1997].* Universitas Carolina Pragensis, Facultas Philosophica (Prague: Univerzita Karlova z Praze, Nakladatelstvi Karolinum, 2003):
(a) Hana Jana HLAVÁČKOVÁ, 'Die Illumination der liturgischen Handschriften des Arnestus von Pardubice', 47–62. **(b)** David EBEN, 'Die Benedictus-Antiphonen von Quatember-Mittwoch und Quatember-Freitag im Prager Ritus', 63–8. **(c)** Hana VLHOVÁ, 'Das Sequentiar des Arnestus von Pardubice: das Repertoire und sein Verhältnis zum 'Prager Ritus', 69–88. **(d)** Jana VOZKOVÁ, 'Die Offertorien im Graduale des Arnestus von Pardubice', 89–104. **(e)** Zsuzsa CZAGÁNY, 'Bemerkungen zum Prager Offizium', 105–10. **(f)** Roman HANKELN, 'Eine Tegernseer (?) Handschrift des 15. Jahrhunderts im europäischen Kontext. Zu Zusammensetzung

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und Stil des Repertoires von D-Mbs cgm 716', 111–31. **(g)** 'Handschriften aus der Sammlung des Arnestus von Pardubice, Register', 133–6. **(h)** Zsuzsa CZAGÁNY, 'Antiphonale Arnesti, tomus I, P VI/1', 139–95. **(i)** Zsuzsa CZAGÁNY, 'Antiphonale Arnesti, tomus II, P VI/2', 196–235. **(k)** Jiří ŽŮREK, 'Antiphonale Arnesti, tomus III, P VI/3', 236–68. **(l)** Jana VOZKOVÁ, 'Graduale Arnesti, P VII', 269–83. **(m)** Hana VLHOVÁ, 'Sequentiarium Arnesti, P VIII', 284–9. **(n)** Jana VLHOVÁ, 'Ordinarium Arnesti, P IX', 290–3.

18048. *From Dead of Night to End of Day: The Medieval Customs of Cluny – Du cœur de la nuit à la fin du jour: Les coutumes clunisiennes au moyen âge,* ed. Susan BOYNTON and Isabelle COCHELIN, Disciplina Monastica 3 (Turnhout: Brepols, 2005) [16: … International Medieval Congress at Leeds in 2001, and conference … of the Centre d'études médiévales at Auxerre in 2002]:
(a) Anselme DAVRIL, 'Coutumiers directifs et coutumiers descriptifs d'Ulrich à Bernard de Cluny', 23–8. **(b)** Isabelle COCHELIN, 'Évolution des coutumiers monastiques dessinée à partir de l'étude de Bernard', 29–66. **(c)** Gert MELVILLE, 'Action, Text, and Validity: On Re-examining Cluny's *Consuetudines* and Statutes', 67–83. **(d)** Marc SAURETTE, 'Excavating and Renovating Ancient Texts: seventeenth- and eighteenth-century editions of Bernard of Cluny's *Consuetudines* and early-modern monastic scholarship', 85–107. **(e)** Susan BOYNTON, 'The Customaries of Bernard and Ulrich as Liturgical Sources', 109–30. **(f)** Jennifer A. HARRIS, 'Building Heaven on Earth: Cluny as *locus sanctissimus* in the Eleventh Century', 131–51. **(g)** Michel HUGLO, 'L'office du dimanche de Pâques à Cluny au Moyen-Âge', 153–62. **(h)** Diane REILLY, 'The Cluniac Giant Bible and the *Ordo librorum ad legendum:* a reassessment of monastic Bible reading and Cluniac customary instructions', 163–89. **(i)** Kristina KRÜGER, 'Monastic Customs and Liturgy in the Light of Architectural Evidence: a Case Study on Processions (Eleventh-Twelfth Centuries)', 191–220. **(k)** Carolyn Marino MALONE, 'Interprétation des pratiques liturgiques à Saint-Bénigne de Dijon d'après ses coutumiers d'inspiration clunienne', 221–50. **(l)** Franz NEISKE, '*Ratio* et *ritus* dans les coutumiers monastiques', 251–72. **(m)** Scott G. BRUCE, 'Monastic Sign Language in the Cluniac Customaries', 273–86. **(n)** Riccardo CRISTIANI, 'Integration and Marginalization: Dealing with the Sick in Eleventh-Century Cluny', 287–5. **(o)** Frederick S. PAXTON, 'Death by Customary at Eleventh-Century Cluny', 318. **(p)** '*Liber Tramitis,* Prologue et préface – *Liber Tramitis,* Prologue and Preface. *Lt.* Vatican, BAV Vat. Lat. 6808, ff. 9r–10v', 319–27. **(q)** 'Coutumier d'Ulrich de Zell, épître dédicatoire et *Proemium* – Ulrich of Zell's Customary, Dedicatory Epistle and *Prooemium, Ulr,* Paris, BNF, 18353 (II), ff. 1r–3r', 329–47. **(r)** 'Coutumier de Bernard de Cluny, épître dédicatoire – Bernard of Cluny's Customary, Dedicatory Epistle, *Bern,* Paris, BNF, Lat. 13875, ff. 6r–v', 349–53.
Review. Emma HORNBY, *Plainsong & Medieval Music,* 17, 2 (2008), 192–5.

18049. *The Appearances of Medieval Rituals. The Play of Construction and Modification,* ed. Nils Holger PETERSEN, Mette Birkedal BRUUN, Jeremy LLEWELLYN, and Eyolf ØSTREM, Disputatio 3 (Turnhout: Brepols, 2004) [vii: The majority of articles … are

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revisions of papers presented at the first international conference of the Centre for the Study of the Cultural Heritage of Medieval Rituals at the University of Copenhagen in December 2002]:
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(a) Jan BRUNIUS, 'Medieval manuscript fragments in the National Archives – a survey', 9–17. **(b)** Felix HEINZER, 'Cutting the tradition – Changing attitudes towards liturgy', 18–26. **(c)** Andreas HAUG, 'Überreste von Überresten. Fragmente mittelalterlicher Handschriften als musikgeschichtliche Quellen', 27–30. **(d)** Michael GULLICK, 'Preliminary observations on Romanesque manuscript fragments of English, Norman and Swedish origin in the Riksarkivet (Stockholm)', 31–82. **(e)** K.D. HARTZELL, 'Some early English liturgical fragments in Sweden', 83–98. **(f)** John TOY, 'The fragments reveal new evidence of the cult of English saints in Sweden', 99–108. **(g)** Ann-Marie NILSSON, 'Saints' offices in the fragments', 184–209.
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(a) Franz Karl PRASSL, 'Gregorianische Gesänge als klingende Exegese im Kontext der Liturgie', 323–57.

18052. *Hagiologija: kultovi u kontekstu, Zbornik radova prvog kongresa 'Hagiothece' održanog u Dubrovniku u listopadu 2005,* ed. Ana MARINKOVIĆ i Trpimir VEDRIŠ (Zagreb: Leykam International d. d., 2008):
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18059. *Passagen. 18. Kongress der Internationalen Gesellschaft für Musikwissenschaft, Zürich, 10. bis 15. Juli 2007. Programm – Transitions. 18th Congress of the International Musicological Society. Programme,* ed. Hans-Joachim HINRICHSEN and Laurenz LÜTTEKEN in cooperation with Cristina URCHUEGUÍA (Kassel etc.: Bärenreiter, 2007). This is a collection of abstracts, not full articles.

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18061. *Beiträge zur Gregorianik,* 45 (2008), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Johannes POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft, 2008):
(a) Franco ACKERMANS, Luigi AGUSTONI (†), Michael ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Bernhard HUBER, Liobgid KOCH, Josef KOHLHÄUFL, Heinrich RUMPHORST, Alexander SCHWEITZER, Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 23', 9–40. **(b)** Franz Karl PRASSL, 'Gregorianische Gesänge als Zeugnisse für patristisches Schriftverständnis', 41–56. **(c)** Karl Leo HELLER, 'Hinweise zum Stimmklang in gregorianischen Handschriften. Überlegungen zu einer klanglichen Interpretation der Oriscus-Graphien', 57–68. **(d)** 'Index der bisher restituierten Gesänge', 80–3.

18062. *Beiträge zur Gregorianik,* 46 (2008), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Johannes POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft, 2008):
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18064. *Studi Gregoriani,* 24 (2008), ed. Mauro CASADEI TURRONI MONTI (Rome: Torre d'Orfeo Editrice S. r. l., 2008):
(a) Francesco LUISI, Giovanni CONTI, 'Nino Albarosa "Doctor Musicae Sacris Honoris Causa" al Pontificio Istituto di Musica Sacra (23 maggio 2008)', 5–10. **(b)** Luigi AGUSTONI (†), Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Liobgid KOCH, Heinrich RUMPHORST, Alexander SCHWEITZER, Stephan ZIPPE, 'Proposte per la restituzione di melodie del Graduale Romanum, parte VIII', 11–36. First published in German: 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 8', *Beiträge zur Gregorianik,* 28 (1999), 7–33. **(c)** Johannes Berchmans GÖSCHL, 'Cento anni di Graduale Romanum', 37–59. First published in German: '100 Jahre Graduale Romanum', *Beiträge zur Gregorianik,* 44 (2007), 67–85. **(d)** Nino ALBAROSA, 'Lo sviluppo dell'interpretazione semiologica', 61–9. **(e)** Karl-Leo HELLER, 'Indicazione sulla sonorità vocale in manoscritti gregoriani. Indagini per un'interpretazione sonora delle grafie con oriscus', 71–83. **(f)** Giovanni CONTI, 'Le fonti medievali della direzione', 85–106. **(g)** Ivo Hubert SIEKIERKA, 'Una pagina beneventana dal codice 2551 della Biblioteca Universitaria di Bologna', 107–21. Including facsimiles. **(h)** Mauro CASADEI TURRONI MONTI, 'Nota su un frammento gregoriano nell'incunabulo 159.70 della Biblioteca Malatestiana de Cesena', 123–31. Including a facsimile, concerning a fragment of a Missale notatum from Italy, end of eleventh century.

18065. *Tijdschrift voor Gregoriaans,* 33 (2008), Redactie: Katrijn KUYPERS, Arnoud HEERINGS, Gerrit van OSCH, Albert KOOPMANS, uitgave van de Stichting Amici Cantus Gregoriani, Administratie: J. KWAST, Driebergen-Rijsenburg:
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