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RECORDINGS
Recent recordings of plainchant

JEROME F. WEBER

One new recording is a landmark of sorts, for the line of choirmasters at Solesmes runs from Dom André Mocquereau (1889–1914), Dom Joseph Gajard (1914–71), Dom Jean Claire (1971–96), and an interim visitor from St Benoît-du-Lac, Dom Richard Gagné (1996–2003), to a young monk of Solesmes, frère Yves-Marie Lelièvre. His first recording (no. 1 in the list below) offers the Mass Propers for the first three Sundays of Ordinary Time, formerly the Sundays after Epiphany, a programme that matches Dom Gajard's last recording directing the nuns of Argentan in 1971 (**7536** in my discography). Two of those chants have been replaced here, as in the *Graduale Triplex*, and the expanded playing time of a CD has been given over to seven organ selections played on the abbey's Schwenkedel organ by Jacques Kauffmann of Paris. Frère Lelièvre selected a schola of twenty-one monks, perhaps not much smaller than Dom Claire used, and elicited a lightness of execution that simply must be heard. There is a forward motion in the singing that is particularly effective in the melismas. Just hear the seldom-recorded gradual 'Benedictus Dominus'. This is the portent of a fine series of recordings.

We have already had two discs of Old Roman chant by Schola Hungarica. The second one (1995, no. 14) focused attention on the sites where saints of the local Roman liturgy were venerated. The new one (no. 2) is more unified by presenting the Office and Mass of the First Sunday of Lent, a notably thematic set of Mass Propers drawn entirely from Psalm 90. The Mass, including the offertory with its three verses, may be compared with the Gregorian version under Johannes Berchmans Göschl (**50883** in my book). The Office includes all the responsories of Matins, with a bit of each lesson superbly sung by a boy of the schola, as well as an antiphon and bit of psalm for each nocturn. From Lauds we hear the five antiphons. Like the disc above, this one inserts organ fantasias by organist Iván Erőd through the programme.

A different unifying element in Schola Hungarica's earlier disc (no. 3) is the text of the psalms. We hear not only chants of the Gregorian, Milanese and Old Roman repertories but also Bach chorales. The latter for the most part each follow directly after a Milanese short responsory. Chants include a complete invitatory, the offertory 'Jubilate Deo universa terra' with both verses, and the tract 'Deus, Deus meus'.

One of the most extensive recordings of a single feast originated in the conjunction of Dutch and Norwegian chant ensembles at the Watou festival. Between them the two groups recorded over two and a half hours of chant for the feast of St John the Baptist, including First Vespers, Vigil Mass, Matins, First Mass at Night, Lauds, Mass of the Day and Second Vespers (no. 4). Added are six alleluias, two of them with prosas, from Albi (BNF lat. 776) and two processional antiphons, one of them from Albi. All three offertories are sung with all their verses, just in time to include them in

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my discography for the Trondheim symposium. The great majority of the chants are first recordings, and they are sung from the earliest versions of the St Gall tradition, but the source of the First Mass is not cited (BNF lat. 776 differs in one selection). The singing of both groups, both separately and occasionally together, is excellent. While as expected the Office psalms are truncated and the lessons omitted, this is a remarkably complete feast day celebration. As a complete Office, only the feast of the Assumption on five Motette CDs is more complete.

The Norwegian women earlier recorded some chants from the Office of St Olav (no. 5). The chants include five of the Matins responsories, four antiphons (each with its psalm or canticle), a hymn and two sequences. One sequence, 'Lux illuxit laetabunda', was recorded earlier, also in Trondheim (formerly Nidaros) Cathedral, by Chœur Grégorien de Paris (1993, no. 10), but all the rest are first recordings. The new disc includes an orchestral suite on themes from these chants composed by Henning Sommerro (who played organ works on the disc just mentioned). Each movement of the suite follows directly after the chant on which the music is based. The schola sings so well that we can only regret that more responsories were not included, since the complete Office seems to have been reconstructed from the fifty fragmentary manuscripts that have survived in Scandinavia. The eleventh-century martyr king is the patron of Trondheim Cathedral, Norway's primatial see in the Middle Ages.

A major contribution to the peripheral areas of chant practice is a funeral Mass sung from a book of chant published in Cambrai in 1840, representing the development of chant before the revival of medieval chant had progressed much beyond discussion (no. 6). This seems to be the first recording devoted to this type of chant. The director, Fr Damien Poisblaud, has recorded a couple of discs of solo chant, but here he joins three other singers (including the well-known Antoine Sicot) in reviving the practice of fauxbourdon with a slow tempo that conferred solemnity on funerals as well as major feasts, capable of conveying a certain emotional power. The tempo may be suggested by the duration of 'Dies irae' at nearly eleven minutes. The notes make a case for the long-standing 'transformation and adaptation' of tradition (what the reformers called debasement), suggesting that even reformed chant was not always performed properly. Gustave Courbet's 'Enterrement à Ornans' of 1849 is reproduced in the booklet to illustrate graveside rites. The presentation of the disc makes the best possible case for a performing practice that should not be forgotten.

The next disc (no. 7) follows an earlier issue from the same abbey (1998, no. 3) in offering a thematic group of chants, this time on peace and on Christ the King. Each group is constructed in the shape of a complete Mass, though the chants are diversely chosen, and includes an offertory with verses, 'Gressus meos' being a first recording. Among the chants are several not often recorded. As on the earlier disc, a gospel is sung divided among three voices. The semiological interpretation is more effortful than the best scholas, and the individual voices are less well trained than many monastic choirs.

Another disc (no. 8) is structured as three sets of Mass Propers, including Epiphany and Dedication of a Church, the third being assembled from some of the Sundays after Pentecost, including the seldom-recorded introit 'Factus est Dominus'. All three

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offertories are sung with all their verses, 'Benedicam Dominum' being a first recording. The schola is made up of seven monks. The second disc from this schola (no. 9) offers the Mass Propers for the first three Sundays in Advent. Again the three offertories are sung with all their verses.

Following last year's account of a boxed set of CDs (2006, nos. 13–22), two of the three additional single discs have been acquired. One of them (no. 10) is more diverse than others in the series, for the category of chants of the ecclesiastical year is broad enough to include Mass VIII, Benediction hymns, Marian antiphons, and two seldom-recorded chants, 'Omni die dic Mariae' (from *Variae Preces* and *Cantus Selecti*) and 'Gaude Maria Virgo' with the trope 'Inviolata', which Dom Joseph Pothier connected in two articles in *Revue du Chant Grégorien* (1893 and 1898). Other rarities are the antiphon 'Ego sum Alpha et O', a conductus 'Ecce mundi gaudium' and 'Salve caput cruentatum'. 'Christus vincit' is an incomplete rendition of the *Liber Cantualis* version, recorded twice recently in complete form by Hervé Lamy. The chants are rendered with organum and drones.

The other disc in the same series (no. 11) offers an incomplete group of Mass Propers for the Sundays of Eastertide and Ascension. The invitatory 'Surrexit Dominus vere' is seldom recorded, and the sequence 'Rex omnipotens' for Ascension is a first recording. The responsory 'Omnes gentes' for Ascension used to be heard more often in the past. It bears repeating that the computer-based translation of the notes into English for this series of discs would never have made it into print if anyone had actually read the result.

Lanfranco Menga's schola has recorded several discs of chant for Tactus (2005, no. 15), and two more have just arrived. One (no. 12) draws on repertory of Padua cathedral for chants of Advent and Christmas. The disc takes its title from a prosa for the epistle. The sequence 'Festa Christi' and six Matins responsories are new to disc. The same schola offers many unrecorded chants on the next disc (no. 13), drawn from the Parma cathedral. The schola 'Scriptoria' has also made some chant discs for the same label, but the title of the latest (no. 14) refers both to St John the Baptist and to Christ, offering a selection of chants for the feasts. Four organ selections divide the sections of the programme.

A fine Dutch schola has been given international distribution for its fifth recording (no. 15). The 90-minute programme of chants is arranged as a theological development of Christology in four periods of the Christian era. Most of the chants, drawn from a wide variety of modern editions, date from the periods cited, and several are new to disc. The final era is represented by chants for the Sacred Heart and Christ the King. An earlier programme (no. 16) that runs 106 minutes alternates readings from Dante's *Divine Comedy* with appropriate chants, the latter occupying two-thirds of the total time. Such choices as 'Dies irae' in *Inferno*, 'Montes Gelboe' in *Purgatorio*, and 'Urbs Jerusalem' in *Paradiso* will suggest the approach. The schola, whose three earliest CDs, never reported here, are now unavailable, offers fine semiological interpretations of all these chants.

A boxed set of two discs (no. 17) appeared a few years ago on a budget-priced label with an unidentified choir. The programme of Mass chants follows the liturgical year

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from Advent to Pentecost, the only rarity being the gradual 'Exsultabit'. The quality of the singing suggests that the group deserves to be known.

Bernard Héritier is a familiar choral director in Switzerland (Sitten is usually known as Sion). The Carthusian chants (no. 18) that his group offers (acknowledging the nearby community of Valsainte on the lake of Geneva) have hardly ever been heard on records, but in fact the chants are close to the familiar versions for the most part, with the Christmas invitatory (specifically identified as Carthusian) only slightly varied from the familiar version. The Christmas responsory 'Gloria in altissimis Deo' is unique, as are most of the antiphons at Lauds for the same feast. The usual responsory 'Aspiciebam' for the First Sunday of Advent has not been recorded to my knowledge. The most notable aspect of the singing (presumably in Carthusian style) is a very slow doxology whenever it occurs.

Since 1515 the abbey of Aschaffenburg has had a chapel commemorating the miracle of Our Lady of the Snows that brought about the erection of the basilica of St Mary Major in Rome. An Office was composed at that time (not listed by Andrew Hughes among five Eastern European Offices for this feast), of which Vespers has been recorded here (no. 19). Only six chants (including two psalms and a canticle for the antiphons) are included, alternating with organ improvisations by Unterguggenberger that still makes a very short disc, but all are first recordings. The hymn 'Jesu Christi mater' uses a tune from 'Ave maris stella'. The five-man schola is excellent, deserving of more than the limited distribution that the disc enjoys.

A disc from Milan (no. 20) is a miscellaneous collection of Gregorian and Milanese chants organized only by its progression from Advent to Easter. Choirs of men and women take turns in singing the chants, and Vianini sings several solos, including an unfamiliar tone, not identified, for the first Lamentation of Tenebrae. The Milanese responsory 'Tenebrae factae sunt' and antiphon 'Omnes patriarchae' have been recorded on the Archiv disc of Ambrosian chant, and the responsory 'Vide humilitatem' is also sung, but all the other chants are Gregorian. The booklet indicates that this is one of nineteen CDs of chant recorded by this group, none of which has ever been identified in this review.

Another disc (no. 21) offers two groups of chant, the Mass Propers of the Dedication of a Church along with Lauds sung from the capitulum to the end, then some Mass Propers of the Blessed Virgin, the sequence 'Congaudent angelorum' and Vespers (omitting only the psalms). Only the introit trope for 'Terribilis est' is new to records.

The Cistercian chants on the next disc (no. 22) have never, excepting only the hymn, been recorded before. Matins includes the invitatory, hymn, twelve responsories, and the third nocturn's four lessons and first canticle with its antiphon. The singing in octaves is slow and tentative, but the unique repertory is useful.

'The Vision of Tondal' (no. 23) offers a sixteenth-century Croatian version of an Irish monk's twelfth-century Latin tale that spread throughout Europe. Inserted between sections of the story are Glagolitic and Gregorian chants from Dalmatian manuscripts. The four Gregorian chants, sung with drones and organum, are taken from as many sources, the most unusual being a fragmentary 'Laudes regiae' from

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Zadar. This is not catalogued in Manfred Bukofzer's treatment of 1946, and I did not have it in time to include it in my presentation at Cantus Planus last year. It invokes only the pope, the present king, the historic King Stephen, a governor and a count. The eight Glagolitic chants are a significant recorded addition to a neglected repertory.

This summary often overlooks medieval collections that would be of interest even if they contained no chant. In the case of a new women's ensemble trained at the Schola Cantorum Basiliensis (no. 24), the contents include a troped lesson for Marian feasts, the responsory 'Gaude Maria Virgo' with its prosa 'Inviolata' (duplicated above), and the responsory 'Candida virginitas' with the prosa 'Praeconia virginis'. Several versus from Aquitanian sources are included, and more than half of the programme has never been recorded. The début recording suggests that this group will continue to offer important interpretations.

Among reissues, we now have the entire series of Ars Gregoriana recordings on CD except for the two earliest LPs. In the original scheme, quickly abandoned, the LPs titled Gradual and Tract contained a few chants and a lot of discussion in German. It was later announced that the CD versions would furnish additional chants in place of the lectures, but the release of these two has been delayed. The discs listed below complete the reissue of the other thirty-four LPs in the CD format. The 'Einführung' set (no. 25), originally two LPs, is now offered as two CDs for the price of one, consisting of an extensive discussion of chant in German illustrated by chants drawn from the series. The Requiem (no. 26) includes the 'Dies irae', omitted from recordings made according to the *Graduale Triplex*. The next three discs (nos. 27–29) complete the reissue of the Office and Mass of the Assumption as recorded live on the feast in 1991 by the nuns of Mariendonk, the most complete festal Office ever recorded. (The Mass does not exactly duplicate the version recorded for this series by the Düsseldorf schola.) The Hymn disc (no. 30) includes twenty-two examples, and the Communio disc (no. 31) nineteen selections. The Trope disc (no. 32) includes every variety of Mass chant, but the introit is favoured with six selections. The Sequence disc (no. 33) includes fourteen of the most familiar pieces, including all those that remained in use after the Council of Trent. While some may regret that this series of recordings did not adopt a semiological interpretation, it remains an outstanding survey of the chant repertory.

The monks of Solesmes have been reissuing their own CDs in new packages, usually grouping two or three related discs at a reduced price. One issue (no. 34) combines 'Pâques' and 'Temps Pascal' (**622** and **625** in my book), one disc pairing Easter and the following Sunday, the other drawing on the remaining Sundays after Easter, adding a narrative of the risen Christ composed of a series of Office antiphons on gospel texts. The other disc (no. 35), originally titled 'Vêpres et Complies' (**626** in my book), is now filled out with two organ works to extend the playing time. This disc contrasts with Dom Gajard's version of 1958 (2005, no. 35) in adopting the Neo-Vulgate psalms.

The monks of Fontgombault followed the reissue of their first two LPs (2006, nos. 35 and 36) with a third (no. 36; **8107** in my book), devoted to the first and third Masses of

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Christmas. Like the first two, the chants are organ-accompanied and sung according to the old Solesmes method. The monks of Gethsemani have seen to the reissue of two of their Columbia LPs. Part of the Epiphany disc (no. 37; **6289** in my book), the last one made there and the only one in stereo, had earlier been part of a Sony CD reissue in the heyday of the chant craze a decade ago. It included the first recording of the 'Veterem hominem' antiphons, later recorded by Schola Hungarica. The Christmas disc (no. 38; **5310** in my book) was an earlier issue. These were among the earliest recordings of chants sung in the Cistercian tradition.

Long overlooked here is the CD reissue (no. 39) of a boxed set that Konrad Ruhland made in an interval between his Telefunken and Seon series. It was originally MPS 88010, but it was listed in my book for convenience as singles (**5112**, **5113**, **5114**, **5115**). It was widely admired for the elaborate presentation, though this budget reissue includes only texts.

Among polyphonic Masses with chant Propers, Andrea Gabrieli's is interwoven with the feast of the Visitation from Venetian sources (no. 40), sung once more by Bellinazzo's schola. The introit is troped and the sequence 'Concentu parili' is new to disc. The first of two Masses by Pierre de la Rue (no. 41) is *Missa de Septem Doloribus*, sung from Brussels, BR 215–216, a source that also contains the Proper chants of the feast, a unique Flemish set of chants new to disc except for the Alleluia 'Vox turturis'. The other is the first recording of *Missa Incessament* with the Propers for the last Sunday after Pentecost taken from the Moosburger Graduale (no. 42). Here only the Alleluia 'Qui posuit' is new to records.

Another disc in this group (no. 43) offers not a set of Mass Propers but six antiphons for the Mandatum, a suitable juxtaposition to Ockeghem's *Missa Caput* that was based on the melisma of the last antiphon in the series, 'Venit ad Petrum'. Admittedly, the antiphons were not even sung during Mass until recently, so the alternation of Ordinary movements and antiphons serves only for musical contrast. The final antiphon has been recorded several times, and three of the others are included in the Solesmes recording (**631** in my book; 1992, no. 1 for the CD reissue). 'In diebus illis' and 'Maria ergo' are new to disc, but as a set the six antiphons match exactly the set in the Sarum Gradual, familiar since its 1894 facsimile edition, though the source used here is not indicated. The style of singing is related to nineteenth-century Parisian *machicotage*, which dates back to the fifteenth century and resembles practices described by Mother Thomas More in her 1968 dissertation, 'The performance of plainsong in the later Middle Ages and the sixteenth century'. This is the only recording of florid chant known to me since Marcel Pérès's *Missa Pange lingua* of Josquin des Prez (**901239** in my book).

The final mixed disc (no. 44) is a Motette reissue of a Psallite recording (**:38** in my book) that combined the early polyphony of the anonymous Barcelona Mass with the Mass of Christmas Day from the Thomaskirche Gradual. It remains one of the best presentations of this polyphonic Mass, usually sung on record without pause.

The latest book published with a CD enclosed (no. 45) is Theodore Karp's treatment of chants found in printed Graduals from 1590 to 1890, the period between the Council

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of Trent's reforms and the Solesmes reforms. This period, embracing both the post-Tridentine Roman books and the neo-Gallican books, has desperately needed this kind of study, for the former group includes far more than the Medicean Edition of 1614/15, which by no means enjoyed any monopoly before 1871, and the neo-Gallican editions, which have famously lacked any real study until now. The CD was recorded by a Chicago schola under Calvin Bower, using editions of eighty-six chants prepared by Professor Karp for the second volume of his study. Taking five of the Roman chants, which Karp has edited from as many as seventeen sources, Professor Bower's schola sings three (or in one case four) versions of each chant. He adds three neo-Gallican chants from as many sources. The interpretations are straightforward, the most obvious distinction being the occasional note sung at half the duration of the others, as Karp consistently notated from his reading of the original prints. This is the sort of thing that has escaped our awareness until now.

Richard Crocker's study edition of the 600 Mass Propers common to the Old Roman Graduals, Hesbert's *Antiphonale Missarum Sextuplex*, and the earliest neumed Graduals (2003, no. 16; 2005, no. 67) continues with the offertories on three CDs (no. 46). The chants are assigned by mode to the three discs, one for first, second and seventh modes; one for fourth, sixth and third modes; and one for fifth and eighth modes, a total of ninety-nine chants. Crocker has chosen not to record the verses, allowing for the possibility of adding them at the end of the edition, but the booklet devotes considerable space to discussion of the verses as well as the offertories. Hunter Hensley sings the offertories of the fifth and seventh modes. When this project is completed with three more categories of Mass Propers, it will constitute a reference collection of the earliest layer of chants. Information is available from rgcrocke@comcast.net.

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; d Dutch; i Italian; m Magyar; n Norwegian.

1 Sundays in Ordinary Time (1–3)
Monks' Schola of Solesmes, dir. Yves-Marie Lelièvre
Paraclete/Abbaye de Solesmes SN18. (Issued 2004) Te

2 Old Roman Liturgical Chants
Schola Hungarica, dir. László Dobszay and Janka Szendrei
Hungaroton HCD 32358. (Recorded 2005) Tem

3 The Voice of the Psalms
Schola Hungarica, dir. László Dobszay and Janka Szendrei
Hungaroton HCD 32316. (Recorded 2004) Tem

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4 Officium et Missae in Nativitate Santi Joannis Baptistae
Schola Sanctae Sunnivae Trondheim, dir. Anne Kleivset; Hartkeriana Amsterdam, dir. Eugeen Liven d'Abelardo
Kirkelig FXCD 306 (2 discs). (Recorded 2005) Te

5 Rex Olavus
Schola Sanctae Sunnivae, dir. Anne Kleivset
Kirkelig FXCD 227. (Recorded 2000) Ten

6 Lux aeterna
Les Paraphonistes, dir. Damien Poisblaud
Sisyphe SISYPHE 002. (Recorded 1999) Tef

7 Pax Domini
Monks' Schola of Königsmünster, dir. Nikolaus Nonn
Christophorus CHR 77204. (Recorded 1997) Tefg

8 Gregorianische Gesänge
Monks' Schola of Gerleve, dir. Gottfried Meier
New Classical Adventure 9509814-215. (Recorded 1996) T

9 Der Herr ist Nahe
Monks' Schola of Gerleve, dir. Gottfried Meier
New Classical Adventure 60126-215. (Recorded 2000) Tg

10 Missa de Angelis
Stirps Jesse, dir. Enrico De Capitani
Soli Deo Gloria 220750-207; 7S 563281. (Recorded 1997) T

11 Surrexit Dominus
Cantori Gregoriani, dir. Fulvio Rampi
Soli Deo Gloriae 220753-207; 7S 557881. (Recorded 1996) T

12 Resonet Intonet
Schola Gregoriana di Venezia, dir. Lanfranco Menga
Tactus TC 100005. (Recorded 2002) T

13 Jubilemus Exultantes
Ensemble Oktoechos and Schola Gregoriana di Venezia, dir. Lanfranco Menga
Tactus TC 100008. (Recorded 2006) T

14 Nativitas
Schola Gregoriana 'Scriptoria', dir. Nicola M. Bellinazzo
Tactus TC 100006. (Recorded 2002) T

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15 Imago Christi
Schola Cantorum Karolus Magnus, dir. Stan Hollaardt
Brilliant 93001 (2 discs). (Recorded 2005) Ted

16 La Divina Commedia Gregoriana
Schola Cantorum Karolus Magnus, dir. Stan Hollaardt
KRO Mira 399325 (2 discs). (Recorded 2000) Td

17 Der Gregorianische Kalender
Capella Gregoriana
LaserLight 24457 (2 discs). (Issued 1998) –

18 Solitudo
Chor Novantiqua Sitten, dir. Bernard Héritier
Cascavelle VEL 3019. (Issued 1999) Tg

19 Maria-Schnee-Offizium
Schola Cantorum der Stiftsbasilika Aschaffenburg, dir. Andreas Unterguggenberger
Aschaffenburger Stiftsmusik ASM 051102. (Recorded 2002) Tg

20 Solem Justitiae
Schola Gregoriana Mediolanensis, dir. Giovanni Vianini
San Paolo MCD 117. (Recorded 2000) T

21 Porta Caeli
Monks' Schola of Niederaltaich, dir. Gregor Baumhof
Diamo CD-L 30211. (Recorded 1999) Tg

22 Cistercian Chants for the Feast of the Visitation
University of Iowa Cantores, dir. Martin Jenni
Cistercian Publications 08790. (Recorded 1995, issued 2006) Te

23 La Vision de Tondal
Dialogos, dir. Katarina Livljanić
Arcana A 329. (Recorded 2003) Tefgi

24 Mel et Lac
Ensemble Peregrina
Raum Klang RK 2501. (Recorded 2003) Te

25 Ars Gregoriana 1: Einführung
Schola Gregoriana der Robert-Schumann-Hochschule, dir. Karlheinrich Hodes, and Benedictine Nuns of Mariendonk
Motette DCD 50301 (2 discs). (Issued 1995; reissued 2002) T

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26 Ars Gregoriana Supplementum VII: Missa pro Defunctis
Schola Gregoriana der Robert-Schumann-Hochschule, dir. Karlheinrich Hodes
Motette CD 50371. (Issued 1994; reissued 2000) Tefg

27 Ars Gregoriana Supplementum X: Assumption Mass
Benedictine Nuns of Mariendonk
Motette CD 50401. (Recorded live 1991; reissued 2002) Tefg

28 Ars Gregoriana Supplementum XI: Assumption Lauds and Sext
Benedictine Nuns of Mariendonk
Motette CD 50411. (Recorded live 1991; reissued 2003) Tefg

29 Ars Gregoriana Supplementum XII: Assumption Second Vespers and Compline
Benedictine Nuns of Mariendonk
Motette CD 50421. (Recorded live 1991; reissued 2003) Tefg

30 Ars Gregoriana 14: Hymnus
Schola Gregoriana der Robert-Schumann-Hochschule, dir. Karlheinrich Hodes
Motette CD 50481. (Issued 1987; reissued 2002) Tefg

31 Ars Gregoriana 7: Communio
Schola Gregoriana der Robert-Schumann-Hochschule, dir. Karlheinrich Hodes
Motette CD 50491. (Issued 1988; reissued 2002) Tefg

32 Ars Gregoriana 15: Tropus
Schola Gregoriana der Robert-Schumann-Hochschule, dir. Karlheinrich Hodes
Motette CD 50541. (Issued 1989; reissued 2000) Tefg

33 Ars Gregoriana 16: Sequenz
Schola Gregoriana der Robert-Schumann-Hochschule, dir. Karlheinrich Hodes
Motette CD 50551. (Issued 1989; reissued 2000) Tefg

34 Pâques
Monks of Solesmes, dir. Joseph Gajard
Abbaye de Solesmes SN05 (2 discs). (Recorded 1980, 1983; reissued 2004) Tef

35 Vêpres et Office avant la Nuit
Monks of Solesmes, dir. Joseph Gajard
Abbaye de Solesmes SN10. (Recorded 1982; reissued 2004) Tef

36 Christmas
Monks of Fontgombault
Art & Musique AM 107/38107. (Recorded 1981; reissued 2000) –

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37 Behold! Three Wise Men came out of the east
Trappist Monks of Gethsemani abbey
Sony BMG Custom A 684247. (Recorded 1960; reissued 2006) –

38 A Child is Born
Trappist Monks of Gethsemani abbey
Sony Special Products A 26303. (Recorded 1956; reissued 1995) –

39 Die Gregorianischen Gesänge
Capella Antiqua München, dir. Konrad Ruhland
MPS 420 285-2 or Philips 426 838-2 (4 discs). (Issued 1974; reissued c. 1987) Tg

40 Andrea Gabrieli
Schola Gregoriana Scriptoria, dir. Nicola M. Bellinazzo
Tactus TC 510701. (Recorded 2005) T

41 Pierre de la Rue
Psallentes, dir. Hendrik Vanden Abeele (for the chant)
Musique en Wallonie MEW 0207. (Recorded 2001–02) Tefd

42 Pierre de la Rue: Incessament
Amarcord ensemble
Raum Klang Edition Apollon RK ap 10105. (Recorded 2003) Tefg

43 Ockeghem: Caput
Graindelavoix, dir. Björn Schmelzer
Glossa P32101. (Recorded 2004) T

44 Missa Mediaevalis
Kantoren der Abtei Maria Laach, dir. Willibrord Heckenbach (for the chant)
Psallite CD 60491. (Recorded 1967; issued 2002) Tg

45 *An Introduction to the Post-Tridentine Mass Proper*
Schola Antiqua of Chicago, dir. Calvin M. Bower
Book with CD published by American Institute of Musicology, 2006

46 A Gregorian Archive: Offertory
Richard Crocker, solo, and Hunter Hensley, solo
Emeritus Press 39011-13 (3 discs). (Issued 2005) Te

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