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Liturgical chant bibliography 24

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The *Liturgical chant bibliography 24* retains the traditional format: (1) Editions and facsimile editions, (2) Books and reprints, (3) Congress reports, (4) Chant journals, (5) Colections of essays and dictionaries, (6) Articles in periodicals and Festschriften. Additions to the bibliographies of previous years (mostly reviews) are listed directly after this introduction. This year's bibliography opens with five *Cantus planus databases and indexes*, which were introduced in a detailed review published in the *Journal of the American Musicological Society*, 67 (2014), 267–85 (24001).

Among the facsimiles, I would like to highlight the lavish reproduction of the *Codex Gisle*, gradual of Gisela von Kerssenbrock (24002), published by the Quaternio Verlag Lucerne. The sumptuousness of this edition, however, corresponds to the high price of 11,200 euros.

With *L'antifonario di Muggiasca* (24003), Giacomo Baroffio published another manuscript of the Ambrosian chant repertoire. Among the manuscript catalogues I should like to draw attention especially to the *Katalog der mittelalterlichen Musikhandschriften der Österreichischen Nationalbibliohek Wien* by Robert Klugseder (24035) and the catalogues of *manuscrits notés du Moyen Age conservés dans les bibliothèques publiques de France* by Christian Meyer, of which four volumes have appeared since 2008 (18022, 21021, 24039, 24040). *Latin Liturgical Psalters in the Bodleian Library* by Elizabeth Solopova (24044) presents detailed information on 111 liturgical psalters from the Bodleian Library. This catalogue, however, does not place emphasis on the musical dimension of these manuscripts. Valuable are the lists of the liturgical contents as well as the supplements and appendixes with and without notation.

Among the *Festschriften* I would like to highlight *Cantare amantis est* (24070), dedicated to Franz Karl Praßl, and the double-issue of the journal *De musica disseranda* (24074), dedicated to Jurij Snoj. Worth noting is also an edited volume of Mozarabic chant, edited by the *Sociedad española de musicología* (24071), to which eminent experts in this special area contributed. Eight essays are devoted to the significant manuscript E-L 8, which has recently been published in colour-facsimile (21001).

I should also like to draw attention to publications dealing with the application of computer technology to chant scholarship. These include databases (24001), the projects 'ONRP' with 'MEI' (24058, 24059), the projects 'TüBingen' and 'e-sequence' (24123) as well as articles published in *Early Music*, 42/4 (2014), an issue on the theme 'Early Music and modern technology' (24079).

Finally I would like to take this opportunity to thank everyone who has contributed to *Liturgical chant bibliography 24*. Please send material (including reviews) for future chant bibliographies to:

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Additions

17038R. Franz Karl PRASSL, *Musicologica Austriaca*, 28 (2009), 298–304.
20023R. Andreas PFISTERER, *Quatember*, 77 (2013), 58–60.
20024R. Franz Karl PRASSL, *Beiträge zur Gregorianik*, 58 (2014), 95–6.
21004R. Richard GYUG, *Cîteaux*, 64 (2013), 231–2.
21068R. Barbara HAGGH-HUGLO, *Scriptorium*, 67 (2013), 53* (no. 121).
22008R. Claire MAÎTRE, *Scriptorium*, 67 (2013), 129*–130* (no. 302).
22010R. Daniel SAULNIER, *Scriptorium*, 67 (2013), 167*–168* (no. 406).
22027R. Andreas PFISTERER, *Die Musikforschung*, 67 (2014), 276–7.
22072R. Marco BENINI, *Liturgisches Jahrbuch*, 64 (2014), 54–6.
22074. *O Maria, laude digna.* Zborník z vedeckej konferencie, ktorá sa konala 3.–4. mája 2011 v Ružomberku, ed. Rastislav PODPERA (Ružomberok: [addition: Verbum], 2011): Addition:
(b) Janka BEDNÁRIKOVÁ, 'Mariánske spevy na fragmentoch gregoriánskeho chorálu z územia Slovenska', 45–66.
23001R. Thomas KELLY, *Études grégoriennes*, 41 (2014), 220–2. – Nicola TANGARI, *Rivista internazionale di musica sacra*, Nuova serie 35/1–2 (2014), 399–401.
23012R. Barbara HAGGH-HUGLO, *Études grégoriennes*, 41 (2014), 217–18. – Kate HELSEN, *Plainsong & Medieval Music*, 23, 2 (2014), 241–4.
23015R. Christian MEYER, *Scriptorium*, 67 (2013), 86*–87* (no. 210).
23031R. Katarina LIVLJANIĆ, *Études grégoriennes*, 41 (2014), 213–14. – Matthew WARD, *Plainsong & Medieval Music*, 23, 1 (2014), 122–4.
23057R. Kate HELSEN, *Plainsong & Medieval Music*, 23, 2 (2014), 256–9.
23068R. Bernhard PFEIFFER, *Beiträge zur Gregorianik*, 57 (2014), 94–6.
23084a-cR. Anne DUBOIS, *Scriptorium*, 67 (2013), 33* (no. 66), 54 (no. 124), 78* (no. 192).

Cantus planus databases and indexes

24001. (a) *Cantus Planus Regensburg.* David HILEY, Project Director. URL: www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/
(b) *Corpus Antiphonalium Officii – Ecclesiae Centralis Europae* [CAO-ECE]. László DOBSZAY and Gábor PRÓSZÉKY, Directors. URL: www.earlymusic.zti.hu/cao-ece/cao-ece.html
(c) CANTUS: *A Database for Latin Ecclesiastical Chant.* Debra LACOSTE, Project Manager and Principal Researcher; Jan KOLÁČEK, Developer and Research Assistant; Kate HELSEN, Research Assistant. URL: www.cantusdatabase.org/
(d) *Global Chant Database.* Jan KOLÁČEK, Director. URL: www.globalchant.org/

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(e) *The CANTUS Index.* Jan KOLÁČEK, Project Director; Debra LACOSTE, Project Manager; Elsa DE LUCA, Co-founder; Kate HELSEN, Research Assistant. URL: http://cantusindex.org/
Review. Alison ALTSTATT, *Journal of the American Musicological Society*, 67 (2014), 267–85: (a) 270–2 – (b) 272–4 – (c) 274–81 – (d) 281–3 – (e) 283–5.

Editions and facsimile editions

24002. *Codex Gisle. Das Goldene Buch der Gisela von Kerssenbrock.* Facsimile-Edition, Kommentarband mit Beiträgen von Harald WOLTER-VON DEM KNESEBECK, Fabian KOLB und Hermann QUECKENSTEDT (Lucerne: Quaternio Verlag, 2014).
Concerns the famous Codex Gisle, a Gradual, *c*.1300, from the Cistercian nuns' abbey Rulle near Osnabrück, now housed in Osnabrück, Bistumsarchiv, Inv. no. Ma 101.

24003. *L'antifonario di Muggiasca*, ed. Giacomo BAROFFIO, 3 vols. [I: Commentario; II: Liturgia Invernale; III: Liturgia Estiva], Bibliotheca Mediaevalis 2 (Lucca: Libreria Musicale Italiana [LIM], 2015):
Vol. 1: **(a)** Giacomo BAROFFIO, 'L'antifonario di Muggiasca e la tradizione ambrosiana', 3–54. **(b)** Noemi PISATI, 'Schede catalografiche', 55–61. **(c)** Giacomo BAROFFIO, 'Bibliografia', 63–73. **(d)** Giacomo BAROFFIO, Eun Ju KIM, 'Indici', 75–378.
Colour facsimile edition of the Ambrosian *Antifonario di Muggiasca* from 1387 and 1388 formerly Vendrogno, Chiesa di San Lorenzo di Muggiasca A and B, now housed in Milan, Museo Diocesano.

24004. Ezio AIMASSO, *L'Antifonario iemale della Chiesa vercellese (Vercelli, Biblioteca Capitolare, LXX)* (Alba: Casa Editrice Antares, 2012) + CD-ROM
Review. Barbara HAGGH-HUGLO, *Scriptorium*, 67 (2013), 4* (no. 4).

24005. Terence BAILEY, *122 Ambrosian responsories transcribed and analysed*, Wissenschaftliche Abhandlungen – Musicological Studies 104 (Lions Bay: The Institute of Mediaeval Music, 2014).

24006. *Das Rituale des frühen 13. Jahrhunderts aus der Abtei Neuweiler – Le Rituel de l'abbaye de Neuwiller-lès-Saverne*, ed. Klaus Gereon BEUCKERS, Die Kirchen von Neuweiler im Elsass – Les Églises de Neuwiller-lès-Saverne 2 (Cologne: SH-Verlag, 2010).
Includes the complete text-edition of F-Pn lat. 9486 and three facsimiles with neumatic notation.

24007. *Songs in British Sources, c. 1150–1300*, ed. Helen DEEMING, Musica Britannica 95 (London: The Musica Britannica Trust and Stainer and Bell, 2013).
Review. Peter M. LEFFERTS, *Plainsong & Medieval Music*, 23, 2 (2014), 245–51.

24008. Ulrike HASCHER-BURGER, Henrike LÄHNEMANN unter Mitarbeit von Beate BRAUN-NIEHR, *Liturgie und Reform im Kloster Medingen. Edition und Untersuchung des Propst-Handbuchs Oxford, Bodleian Library, MS. Lat. liturg. e. 18*,

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Spätmittelalter, Humanismus, Reformation – Studies in the Late Middle Ages, Humanism and The Reformation 76 (Tübingen: Mohr-Siebeck, 2013).
The MS (*c.*1479) includes a fragment of a Collectarium (fol. i rv), 'Liber ordinarius' (fols. 1v–70v), 'Rituale' (fols. 73v–111v), 'Konversen-Statuten' (fols. 112r–114r), and 'Oblationsordnung' (fols. 114v–118r). Facsimiles p. 381–95.
Review. Jörg NEIJENHUIS, *Jahrbuch für Liturgik und Hymnologie*, 53 (2014), 116–17.

24009. Robert KLUGSEDER, Margaret BENT, *Ein* Liber cantus *aus dem Veneto (um 1440). Fragmente in der Bayerischen Staatsbibliothek München und der Österreichischen Nationalbibliothek Wien* (Wiesbaden: Dr Ludwig Reichert Verlag, 2012). Concerns A-Wn Fragm. 661 and D-Mbs Mus. ms. 3224.
Review. David FALLOWS; *Plainsong & Medieval Music*, 23, 1 (2013), 118–22.

24010. *Historia Sancti Gatiani episcopi*, ed. Yossi MAUREY, published in the series HISTORIAE, Wissenschaftliche Abhandlungen – Musicological Studies 65/23 (Lions Bay: The Institute of Mediaeval Music, 2014).

24011. Michael TUNGER, *O camisia purpurata. Die mittelalterlichen liturgischen Gesänge der Aachener Heiligtumsfahrt bei der Weisung der vier großen Heiligtümer und der Verehrung der Reliquien Karls des Großen – Herkunft, Übersetzung und Transkription* (Aachen: Edition Sinfonia Sacra, 2014). Includes a transcription 'in praktischer Notation' (pp. 61–100) and two facsimiles (D-AAm G 59, fol. 4v, and G 64, fol. 12v).

24012. *Die Melodien der lateinischen Osterfeiern,* ed. Ute EVERS and Johannes JANOTA, 4 vols.: Band 1: Editionen; 1. Teilband: Tropus-Feiern und Visitatio-Typ 1 mit Einleitung ins Gesamtwerk; 2. Teilband: Visitatio-Typ II und Visitatio-Typ III; Band 2: 1. Teilband: Tropus-Feiern und Visitatio-Typ I mit Überblick zu den Melodien und zur Textgestalt der lateinischen Osterfeiern; 2. Teilband: Visitatio-Typ II und Visitatio.Typ III. Verzeichnisse (Berlin: De Gruyter, 2013).

24013. *Traditio Iohannis Hollandrini, Band V: Die Traktate XV-XXI*, ed. Michael BERNHARD and Elżbieta WITKOWSKA-ZAREMBA, Bayerische Akademie der Wissenschaften. Veröffentlichungen der Musikhistorischen Kommission 23 (Munich: Verlag der Bayerischen Akademie der Wissenschaften. In Kommission bei dem Verlag C. H. Beck, 2014).
I (2010), II (2010), III (2011) see 22013–22015; IV (2013) see 23019.

24014. *Tropi Ordinarii Missae. Agnus Dei*, ed. Hana VLHOVÁ-WÖRNER, Repertorium Troporum Bohemiae Medii Aevi, Pars IV (Prague: Bärenreiter Praha, 2013).
Texts and commentaries in Czech and English, Musical Edition. Includes eight facsimiles: CZ-Pak Cim. 4 (fols. 47rv), CZ-Pak P IX (fols. 153v, 154, 162r, 163rv); CZ-Pn XIII E 8(fol. 121v).
Volumes I, II, III see 17008, 18005, 21007.

24015. Alberto TURCO, *Graduale Romanum. Ricognizione codicologica e ricerca analitica per una restituzione 'magis critica' delle melodie*, 5. Tempus Paschale, 1: in Dominicis et in Festo Ascensionis, Subsidia 5 (Verona: Edizioni Melosantiqua, 2014). See 19006, 23020, 23021.

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Books, reprints

24016. Arnold ANGENENDT, *Offertorium. Das mittelalterliche Meßopfer*, Liturgiewissenschaftliche Quellen und Forschungen 101 (Münster: Aschendorff Verlag, 2013). Dritte, korrigierte und erweiterte Auflage 2014.
Review. Xavier BATLLO, *Études grégoriennes*, 41 (2014), 222–4. – Jörg NEIJENHUIS, *Jahrbuch für Liturgik und Hymnologie*, 53 (2014), 112 – Joachim WERZ, *Musica sacra*, 134 (2014), 380, 382.

24017. Dominique BARBET-MASSIN, *L'Enluminure et le sacré. Irlande et Grande-Bretagne, VIIe-VIIIe siècle.* Préface de Michael ROUCHE (Paris: Presses de l'université Paris-Sorbonne, 2013).
Review. Barbara HAGGH-HUGLO, *Études grégoriennes*, 41 (2014), 219.

24018. Sam BARRETT, *The Melodic Tradition of Boethius'* De consolatione philosophiae *in the Middle Ages*, 2 vols. [I: Text; II: Transkription und Kommentar], Monumenta Monodica Medii Aevi, Subsidia 7 (Kassel etc.: Bärenreiter Verlag, 2013).

24019. Wolfgang BECKER, *Die gregorianischen Gesänge des Essener Liber ordinarius – Transkription und vergleichende Untersuchungen zu den Gesängen aus den Handschriften Essen, Hs. 19 und Düsseldorf Ms. 47*, Diss. Folkwang-Universität, Essen, 2013.

24020. Janka BEDNÁRIKOVÁ, *Frammenti gregoriani in Slovacchia* (Lublin: Norbertinum, 2009).
Doctoral dissertation of the Pontificio Istituto di Musica Sacra, Rome, 2008.

24021. Janka BEDNÁRIKOVÁ, *Notované fragmenty gregoriánskeho choralú v archívno-knižničných fondoch Bardejova, Prešova a Levoče* (Ružomberok: Verbum, 2010).

24022. Janka BEDNÁRIKOVÁ, *Stredoveké notované pamiatky v Knižnici Evanjelického a. v. cirkevného zboru v Levoči* (Ružomberok: Verbum, 2010).

24023. Janka BEDNÁRIKOVÁ, *Gregoriánsky choral v kontexte dejín európskej liturgickej hudby* (Ružomberok: Verbum, 2011).

24024. Jesse D. BILLETT, *The Divine Office in Anglo-Saxon England, 597–c.1000*, Henry Bradshaw Society, Subsidia VII (Woodbridge: Boydell & Brewer, 2014). See 23019 Ph.D. diss., University of Cambridge, 2009.

24025. Hana BREKO KUSTURA, *Najstarija misna knjiga srednjovjekovne Pule (11. stoljeće) – Notirani glazbeni kodeks iz Samostana franjevaca konventualaca u Šibeniku, tzv. šibenski 'Liber sequentiarum et sacramentarium'* (Zagreb, 2012). Concerns HR-ŠIBf s. n.

24026. Donatella BUCCA, *Catalogo dei manoscritti musicali greci del SS. Salvatore di Messina (Bibioteca Regionale Universitaria di Messina)*, with a foreword by Christian TROELSGÅRD and a preface by Santo LUCÀ (Rome: Comitato Nazionale per le Celebrazioni del Millenario della Fondazione dell'Abbazia di S. Nilo a Grottaferrata, 2011).

Review. Maria ALEXANDRU, *Plainsong & Medieval Music*, 23, 1 (2013), 115–18.

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24027. Tova A. Leigh CHOATE, *The Liturgical Faces of Saint Denis: Music, Power, and Identity in Medieval France*, Ph.D. diss., New Haven, Yale University, 2009.

24028. Marie-Noël COLETTE and Gunilla IVERSEN, *La parole chantée. Invention poétique et musicale dans le Haut Moyen Âge occidental*, Témoins de Notre Histoire 18 (Turnhout: Brepols, 2014). Includes a CD.

24029. Margot E. FASSLER, *The Virgin of Chartres: Making History through Liturgy and the Arts* (New Haven and London: Yale University Press, 2010).
Review. John F. ROMANO, *Plainsong & Medieval Music*, 23, 1 (2013), 101–6.

24030. Margot FASSLER, *Music in the Medieval West*, Western Music in Context: A Norton History (New York, London: Norton, 2014).

24031. Margot FASSLER, *Anthology for Music in the Medieval West* (New York, London: Norton, 2014).

24032. Matthias HAMANN, *Der Liber Ordinarius Hallensis 1532 (Staatsbibliothek Bamberg, Msc. Lit. 119): Liturgische Reformen am Neuen Stift in Halle an der Saale unter Albrecht Kardinal von Brandenburg*, Jerusalemer Theologisches Forum, 27 (Münster: Aschendorff Verlag, 2014).
Doctoral dissertation Universität Erfurt, Katholisch-theologische Fakultät, 2010/2011.

24033. Frank HÖNDGEN, *'Herrliche Stadt unseres Gottes! All meine Quellen sind in dir'. Die Antiphonen des muttersprachlichen Stundengebets der Abtei Münsterschwarzach – eine Studie zur Entstehungsgeschichte und kompositorischen Struktur*, 2 vols. [I: Textband; II: Supplementband], Münsterschwarzacher Studien 54 (Münsterschwarzach: Vier-Türme-Verlag, 2013). Diss. Graz 2012, see 23035.
Review. Barbara STÜHLMEYER, *Musica sacra*, 134, 3 (2014), 178, 180.

24034. Emma HORNBY, Rebecca MALOY, *Music and Meaning in Old Hispanic Lenten Chants. Psalmi, Threni and Easter Vigil Canticles*, Studies in Medieval and Renaissance Music 13 (Woodbridge: The Boydell Press, 2013).

24035. Robert KLUGSEDER, unter Mitarbeit von Alexander RAUSCH, Ana ČIZMIĆ, Vera Maria CHARVAT, Oscar VERHAAR, Eva VESELOVSKÁ und Hanna ZÜHLKE, *Katalog der mittelalterlichen Musikhandschriften der Österreichischen Nationalbibliohek Wien*, Codices Manuscripti & Impressi, Supplementum 10 (Purkersdorf: Verlag Brüder Hollinek, 2014).
Includes descriptions of 108 manuscripts, a Gesamtübersicht of 365 manuscripts and two incunabula, a bibliography, indexes, and a Bildkatalog (pp. 402–520) including colour facsimiles.

24036. Robert Charles LAGUEUX, *Glossing Christmas: Liturgy, Music, Exegesis and Drama in High Medieval Laon*, Ph.D. diss., New Haven, Yale University, 2004.

24037. Cristina-Andreea MĂCIUCĂ (BRÂNDAŞ), *Boethius – o sinteză a culturii antice Greco-romane. Rolul său în evoluţia gândirii musicale europene* ['Boethius – a survey of ancient Greco-Roman culture. His part in the development of European musical

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thought'], doctoral diss., Universitatea Națională de Muzică Bucuresti (Bucharest, Romania), 2014.

24038. Yossi MAUREY, *Medieval Music, Legend, and the Cult of St. Martin. The Local Foundations of a Universal Saint* (Cambridge: Cambridge University Press, 2014).

24039. Christian MEYER, *Collections de Champagne-Ardenne. Châlons-en-Champagne, Charleville-Mézières, Chaumont, Langres, Reims, Troyes, Vitry-le-François.* Catalogue des manuscrits notés du Moyen Age conservés dans les bibliothèques publiques de France 2 (Turnhout: Brepols, 2010).
Review. Barbara HAGGH-HUGLO, *Scriptorium*, 67 (2013), 151*–152* (no. 351) – Barbara HAGGH-HUGLO, *Études grégoriennes*, 41 (2014), 214–17.

24040. Christian MEYER, *Collections de Bourgogne et d'Île-de France. Autun, Auxerre, Avallon, Beaune, Chalon-sur-Saône, Dijon, Mâcon, Melun, Provins, Semur-en-Auxois, Sens.* Catalogue des manuscrits notés du Moyen Age conservés dans les bibliothèques publiques de France 3 (Turnhout: Brepols, 2013).
Collections d'Alsace, de Franche-Comté et de Lorraine, Vol. I (2006) see 18022, Vol. II (2008) see 21021.
Review. Barbara HAGGH-HUGLO, *Études grégoriennes*, 41 (2014), 218–19.

24041. Henry PARKES, *The Making of Liturgy in the Ottonian Church. Books, Music and Ritual in Mainz, 950–1050*, Cambridge Studies in Medieval Life and Thought, Fourth Series 100 (Cambridge: Cambridge University Press, 2015). Concerns the troper GB-Lbl Add. 19768, the ritual handbook A-Wn 1888, the episcopal liturgy in D-W Cod. Guelf. 7.2. Aug. 4° and the Romano-German Pontifical A-Wn 701. Includes four facsimiles.

24042. Anne-Zoé RILLON-MARNE, *Homo considera. La pastorale lyrique de Philippe le Chancelier: une étude des conduits monodiques*, Studia artistarum. Études sur la Faculté des arts dans les Universités médiévales 34 (Turnhout: Brepols, 2012).
Review. Thomas B. PAYNE, *Plainsong & Medieval Music*, 23, 2 (2014), 252–6.

24043. Ursula SCHULZE, *Geistliche Spiele im Mittelalter und in der Frühen Neuzeit. Von der liturgischen Feier zum Schauspiel. Eine Einführung* (Berlin: Verlag Erich Schmidt, 2012).
Review. Jürgen BÄRSCH, *Liturgisches Jahrbuch*, 64 (2014), 132–3.

24044. Elizabeth SOLOPOVA, *Latin Liturgical Psalters in the Bodleian Library. A Select Catalogue* (Oxford: Bodleian Library; University of Oxford, 2013).
Contains descriptions of 111 Latin liturgical psalters from Britain, France, the Netherlands, Germany, Austria, Italy and Spain, ranging in date from the ninth to the sixteenth century. Thirty-five psalters include original or added musical notation. Includes 111 colour facsimiles, fifteen with musical notation: (no. 9) GB-Ob eMus. 127 (added), (no. 22) Rawl. G. 127, (no. 30) Hatton 106, (no. 31) Rawl. G. 185, (no. 38) Hatton 9, (no. 68) Laud Lat. 35 (added), (no. 73) Laud Lat. 16 (added), (no. 78) Canon. Bibl. Lat. 30, (no. 79) Canon. Liturg. 370, (no. 83) Canon. Liturg. 377, (no. 86) Canon.

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Liturg. 395, (no. 100) Lat. liturg a. 3, (no. 101) Douce 272, (no. 107) Add. D. 47, (no. 108) Lat. liturg. b.1.

24045. Alberto TURCO, *L'Antiphonale. La salmodia solistica e corale in Gregoriano, Romano antico, Milanese*, Antiquae Monodiae Eruditio 7 (Verona: Edizioni Melosantiqua, 2015).

24046. Silke WULF, *Zeit der Musik. Vom Hören der Wahrheit in Augustinus' De Musica*, Reihe: Musikphilosophie 5 (Freiburg im Breisgau, München: Verlag Karl Alber, 2013). Phil. diss., Universität Oldenburg.

Congress reports

24047. *Musik und kulturelle Identität.* Bericht des XIII. Internationalen Kongresses der Gesellschaft für Musikforschung 16.–21.9.2004 in Weimar, 3 vols., ed. Detlef ALTENBURG and Rainer BAYREUTHER (Kassel etc.: Bärenreiter Verlag, 2012):
Volume 3: **(a)** David HILEY, '"Die verloren geglaubte historia de sancto Magno des Hermannus Contractus (1013–1054)". An Anniversary Discovery', 39–44.

24048. *Vere dignum. Liturgia, musica, apparati.* Atti della III Giornata di Studio sulla Cattedrale di Reggio Emilia, Reggio Emilia, 13 e 14 ottobre 2006, ed. Cesarino RUINI (Bologna, Pàtron editore, 2014):
(a) Fabrizio LOLLINI, 'I testi liturgici reggiani: le miniature', 95–102. **(b)** Cesarino RUINI, 'Antiche testi liturgici reggiani. Musica e canto', 103–30. **(c)** Mauro CASADEI TURRONI MONTI, 'Le notazioni dei frammenti di canto gregoriano reggiani (secoli XII-XV)', 131–46. **(d)** Sauro RODOLFI, 'Musica e musicisti nella cattedrale di Reggio nell'Emilia dal Medioevo all'inizio del secolo XVII (1058–1614)'. **(e)** Stefania RONCROFFI, 'Le fonti musicali dell'ufficio di san Prospero', 309–19. **(f)** Cesarino RUINI, 'Gli uffici propri dei santi raggiani', 321–66.

24049. *Das deutsche Kirchenlied. Bilanz und Perspektiven einer Edition.* Bericht über die internationale Tagung in Mainz, November 2008, ed. Wolfgang HIRSCHMANN and Hans-Otto KORTH (Kassel etc.: Bärenreiter Verlag, 2010):
(a) Stefan MORENT, 'Musik und liturgische Identität. Zum Hymnar des Deutschen Ordens', 132–41.

24050. *Autour de saint Maurice.* Actes du colloque *Politique, société et construction identitaire: autour de saint Maurice*, 29 septembre – 2 octobre 2009 Besançon (France) – Saint-Maurice (Suisse), Fondation des Archives Historiques de l'Abbaye de Saint-Maurice 2009:
(a) Pieter MANNAERTS, 'L'office de saint Maurice dans le diocese de Liège', 23–58.

24051. *XV Jornadas de Canto Gregoriano – El libro litúrgico: del scriptorium a la imprenta*, Zaragoza, 13–22 de diciembre de 2010 – *XVI Jornadas de Canto Gregoriano – La implantación en Aragón, en el siglo XII, del rito romano y del canto gregoriano*, Zaragoza, 2–16 de noviembre de 2011, ed. Pedro CALAHORRA MARTÍNEZ and Luis PRENSA VILLEGAS (Zaragoza: Institución 'Fernando El Católico', 2012):
XV Jornadas de Canto Gregoriano:

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(a) José Antonio ARMILLAS VICENTE, 'La imprenta, umbral de la modernidad', 11–34. Includes (29–34) the chapter 'La imprenta y los libros litúrgicos'. **(b)** Manuel José PEDRAZA GRACIA, 'El arte de imprimir en el siglo XV y XVI: nuevas técnicas para hacer libros en una época de cambios', 35–63. Includes (55–60) the chapter 'La impresión de la música'. **(c)** Pedro CALAHORRA, Alberto CEBOLLA ROYO, 'Los impresos litúrgico-musicales en Aragón', 65–6. **(d)** Miguel Ángel PALLARÉS JIMÉNEZ, 'Algunas reflexiones sobre el inicio de la tipografia en Zaragoza y Aragón: cambios y pervivencias en la transición del códice al impreso', 67–133.
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(e) Juan Pablo RUBIO SADIA, 'La introducción del canto gregoriano en Aragón: etapas y vicisitudes de un proceso de asimilación (siglos IX-XII)', 171–201. **(f)** Santiago RUIZ TORRES, '*Ut unanimes uno ore honorificetis deum*: Canto llano y liturgia en el periodo pretridentino', 203–26.
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24052. *Atti del Congresso internazionale di musica sacra. In occasione del centenario di fondazione del PIMS*, Roma, 26 maggio – 1 giugno 2011, ed. Antonio ADDAMIANO and Francesco LUISI, 3 vols., Pontificio Istituto di Musica Sacra. Studi e ricerche 3 (Rome, Città del Vaticano: Libreria Editrice Vaticana, 2013):
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1. Figure della musica sacra tra antiche e nuove questioni
(a) Nino ALBAROSA, 'Aspetti di dom Eugène Cardine', 5–8. **(b)** Juan José CARRERAS, 'La formación de un musicólogico Higini Anglès (1912–1922)', 33–44. **(c)** Philippe DUPONT, 'La tradition des études grégoriennes et paléographiques à l'abbaye de Solesmes', 45–55. **(d)** David HILEY, 'Gregorian chant in Regensburg before Haberl and Pustet', 69–77. **(e)** Michel HUGLO, 'Dom Eugène Cardine et l'édition critique du Graduel romain', 79–85.
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24053. *Das Schöne in Theologie, Philosophie und Musik.* Beiträge des IX. Würzburger Augustinus-Studientages vom 16./17. Juni 2011, ed. Cornelius MAYER, Christof MÜLLER and Guntram FÖRSTER, Cassiacum, Forschungen über Augustinus und den Augustinerorden 39, 10 – Res et Signa, Augustinus-Studien 10 (Würzburg: Echter Verlag, 2013):
(a) Silke WULF, 'Gestaltung der *aequalitas numerosa* – Augustinus Über die Musik', 59–82.
(b) Anja HEILMANN, '"Amica est … similitudo" (Boeth. mus. 1,1). Musiktheorie und musikalische Ästhetik bei Boethius', 83–94.

24054. *Hudobné pramene – kultúrne dedičstvo Slovenska:* zborník príspevkov z konferencie Bratislava, 23.–24.11.2011, ed. Edita BUGALOVÁ, Sylvia URDOVÁ (Bratislava: Slovenská muzikologická asociácia a Slovenské národné múzeum, 2011):
(a) Eva VESELOVSKÁ, 'Stredoveké notované fragmenty z *Hudobného múzea Slovenského národného múzea* v kontexte najnovších výskumov stredovekej hudobnej kultúry na Slovensku a v strednej Európe', 11–81. Includes forty-six colour facsimiles of liturgical notated fragments. **(b)** Janka BEDNÁRIKOVÁ, 'Nové svedectvá fragmentárne zachovaných pamiatok gregoriánskeho chorálu v Kanonickej knižnici biskupského úradu v Spišskej Kapitule', 82–96. Includes eight colour facsimiles of liturgical notated fragments. **(c)** Rastislav ADAMKO, 'Spevy omšoveho ordinária c Košickom graduáli', 97–111. Concerns the Ordinarium missae of the Košice gradual H-Bn c.l.m.ae 172a and 172b. **(d)** Klára MÉSZÁROSOVÁ, 'Hudobné pramene v rukopisnom fonde Universitnej Knižnice v Bratislave', 112–18. Includes two colour facsimiles of liturgical notated fragments. **(e)** Zuzana ZAHRADNÍKOVÁ, 'Návrat k sakrálnym hudobným dielam minulosti a ich využitie v pedagogickom procese', 129–47. Only pp. 129–31 and the bibliography pp. 142–4 concern liturgical chant. **(f)** Sylvia URDOVÁ, 'Pramene gregoriánskeho chorálu v zbierkovom fonde *SNM – Hudobného múzea* v *Zbierka jednotlivín – notovaných rukopisov do začiatku 20. storočia*', 158–69. Includes nine colour facsimiles. **(g)** Brigita HRADSKÁ, 'K téme ochrany zbierkových

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fondov', 177–204. Includes twenty-six colour facsimiles of liturgical notated fragments.
Available online at www.snm.sk/hudobne-muzeum-publikacie.

24055. *Mistica, musica e medicina: Ildegarda fra il suo e il nostro tempo.* Atti del Convegno, 22–23 settembre 2012, Vittorio Veneto, ed. Elena MODENA (Treviso: Provincia di Treviso, 2013).
Review. *Studi gregoriani*, 29 (2013), 145–56.

24056. *Hudobné inštitucie na Slovensku. Vznik – vývoj – poslanie – perspektívy – medzinárodné kontexty:* zborník príspevkov z konferencie Bratislava, 24.10.2012, ed. Edita BUGALOVÁ, Sylvia URDOVÁ (Bratislava: Slovenská muzikologická asociácia a Slovenské národné múzeum, 2012):
(a) Eva VESELOVSKÁ, 'Inštitucionálna báza – retrospektíva a perspektíva. Teoretické a proktické aspekty – Perpektívy výskumu stredovekej hudobnej kultúry na ústave hudobnej vedy Slovenskej Ajadémie vied', 145–52.
Available online at www.snm.sk/hudobne-muzeum-publikacie.

24057. *Theorie und Geschichte der Monodie – ТЕОРИЯ И ИСТОРИЯ МОМОДИИ.* Bericht der Internationalen Tagung Wien 2012, ed. Martin CZERNIN and Maria PISCHLÖGER, 2 vols., Theorie und Geschichte der Monodie 7/1 and 7/2 (Brno: Tribun EU, s.r.o., 2014):
Includes essays concerning Eastern chant in volume 7/1 by Galina ALEKSEEVA, Anna AREWSCHATJAN, Alexandrel BARNEA, Alexandra BUDU, Elena CHIRCEV, Irina Zamfira DĂNILĂ, Stanislav ENGLIN, Violina GALAIKU, Lydia GAVR-JUSCHINA, Evgeny GERZMAN, Zivar GUSSEINOWA, Angela HACHAYANZ, Inge KREUZ, Melitina MAKAROVSKAYA, Khatuna MANAGADZE, in Volume 7/2 by Nataša MARJANOVIĆ, Sergiy MATZNEV, Natalia MOSYAGINA, David PANCZA, Nikolaj PARFENTJEW, Natalia PARFENTJEWA, Elena SCHEWTSCHUK, Olga SCHUMILINA, Tetjana TESLJA, Natalie YUSYPIV.
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(a) David MERLIN, 'Die falschen Zwillingsbrüder, *ossia* zweimal (fast) dasselbe *Antiphonarium Augustense*', 575–601 (in Russian 603–31). **(b)** Andreas PFISTERER, 'Diastematische Notation im lateinischen Westen und im griechischen Osten', 725–31 (in Russian 733–40). **(c)** Katarzyna SZYMAŃSKA-STUŁKA, 'Przestrzenna natura monodii w świetle odniesień kulturowych', 821–40 (in German 'Das räumliche Wesen der Monodie in Bezug auf den kulturellen Hintergrund', 799–820). **(d)** Marie WINKELMUELLER, 'Das System der melodischen Wendungen in den (alt)römischen *Introitus* und *Communiones*', 869–80 (in Russian 881–93).

24058. *Digitale Rekonstruktionen mittelalterlicher Bibliotheken*, ed. Sabine PHILIPPI and Philipp VANSCHEIDT, Trierer Beiträge zu den historischen Kulturwissenschaften 12 (Wiesbaden: Reichert Verlag, 2014) ['Tagung' Trier, January 2013]:
(a) Kristin HOEFENER, 'Beatissimus Eucharius. Ein Eucharisuoffizium des 17. Jahrhunderts aus St. Matthias', 99–117. Concerns D-TRp 14, a *Benedictionale* written in 1667 at St Matthias, Trier, including a facsimile. **(b)** Jennifer BAIN, Inga BEHRENDT,

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Kate HELSEN, 'Linienlose Neumen und ihre Repräsentation mit MEI Schema. Herausforderungen in der Arbeit im O*ptical* N*eume* R*ecognition* P*roject* (ONRP)', 119–32. 'MEI' = 'Music Encoding Initiative'.

24059. *Proceedings of the 12th International Society for Music Information Retrieval conference*, ed. A. KLAPURI and C. LEIDER (Miami, 2011):
(a) Andrew HANKINSON, Perry ROLAND, Ichiro FUJINAGA, 'The music encoding initiative as a document-encoding framework'.

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24060. *Beiträge zur Gregorianik*, 57 (2014), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):
(a) Franco ACKERMANS, Luigi AGUSTONI (†), Martin ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Liobgid KOCH, Josef KOHLHÄUFL, Stefan METZ, Daniel RÖSLER, Heinrich RUMPHORST, Gregor SCHULLER, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 35', 9–39. **(b)** Heinrich RUMPHORST, 'Handschriftenliste 2014', 41–50. Including a list of 128 manuscripts using for the 'Restitution'. **(c)** Franz Karl PRASSL, 'Gregorianik im Gotteslob 2013', 51–88. **(d)** 'Index der bisher restituierten Gesänge', 113–19.

24061. *Beiträge zur Gregorianik*, 58 (2014), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):
(a) Franco ACKERMANS, Luigi AGUSTONI (†), Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Liobgid KOCH, Josef KOHLHÄUFL, Stefan METZ, Daniel RÖSLER, Heinrich RUMPHORST, Gregor SCHULLER, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 36', 9–70. **(b)** Liborius LUMMA, 'Das Messproprium in historischer, systematischer und praktischer Perspektive', 71–92.

24062. *Études grégoriennes*, 41 (2014). Revue annuelle publiée sous la direction de Patrick HALA o.s.b. mise en page par André PAYELLE o. s. b. (Éditions de Solesmes, 2014):
(a) Eduardo Henrik AUBERT, 'Deux feuillets inédits d'un antiphonaire de Cluny du 11^{e} siècle: les fragments Solesmes A.3/A.4 et A.5/A.6.', 1–35. Includes four facsimiles. **(b)** Laura ALBIERO, 'La tachygraphie musicale dans les sources messines-comâques: le *scandicus subbipunctis resupinus*', 37–63. Concerns I-VCd 186, I-Ma E 68 sup., I-MC 495 and the fragments I-Mas fr. 22639 and fr. 34864. **(c)** Thomas OP DE COUL, 'How were new saint's feasts added to liturgical manuscripts? Uniformity in three dated Carthusian graduals from the Low Countries', 65–86. Concerns B-K*bibl publique de la ville de Courtrai, fonds Goethals-Vercruysee* 41 (I,40), B-Br IV. 86, B-Br II. 261. **(d)** Innocent SMITH, 'Le chant dominicain médiéval et moderne au 19^{e} siècle', 87–123.

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(e) Jean-Pierre NOISEUX, 'Dom Joseph Pothier et Hildegarde de Bingen', 125–59. **(f)** Paul BLANCHON-LASSERVE (†), 'Troisième voyage paléographique (Allemagne-Autriche, 1914)', 161–212.

24063. *Studia gregoriańskie*, 3 (2010), ed. Mariusz BIAŁKOWSKI (Poznań: Wydawnictwo świętego wojciecha, 2010):
(a) Alberto TURCO, 'Bemolizacja Antyfonarza monastycznego *Liber Antiphonarius, I – de tempore*', 11–44. First published in Italian in *Studi Gregoriani*, 25 (2009), see 20056b. **(b)** Hubert Iwo SIEKIERKA, 'Sekwencja *In Annuntiatione BMV* kodeksu 56n Biblioteki Kapitulnej we Wrocławiu', 45–55 (summary in Italian, 56). Concerns PL-WRk 56n, including two facsimiles, and transcription of the sequence. **(c)** Mariusz BIAŁKOWSKI, 'Kadencje gregoriańskie elementem architektury słowno-melodycznej', 57–92 (summary in English, 93).

24064. *Studia gregoriańskie*, 4 (2011), ed. Mariusz BIAŁKOWSKI (Poznań: Wydawnictwo świętego wojciecha, 2011):
(a) Alberto TURCO, 'Neuma i modus. Część I', 11–57. **(b)** Nino ALBAROSA, 'Mensuralism wobec rytmu gregoriańskiego', 58–72. Published in Italian in *Studi Gregoriani*, 27 (2011), see 22082c. **(c)** Johannes Berchmans GÖSCHL, 'Jedność w wielości: podstawy interpretacji śpiewu gregoriańskiego', 73–99. Published in German in *Beiträge zur Gregorianik*, 51 (2011), see 21036b.

24065. *Studia gregoriańskie*, 5 (2012), ed. Mariusz BIAŁKOWSKI (Poznań: Wydawnictwo świętego wojciecha, 2012):
(a) Alberto TURCO, 'Kilka uwag u restytucji melodycznej *magis critica* Graduału Rzymskiego Alleluia v. *Surrexit Dominus vere*', 9–16. Published in Italian in *Studi Gregoriani*, 28 (2012), see 23067d. **(b)** Ján VELBACKÝ, 'Struktura kompozycyjna introitów okresu Wielkiego Postu', 17–33 (summary in Italian, 34). **(c)** Hubert Iwo SIEKIERKA, 'Notacja metzeńska w śląskich rękopisach XIII-XVIII wieku w zbiorach Biblioteki Kapitularnej we Wrocławiu', 35–66 (summary in Italian, 57). Published in Italian in *Studi Gregoriani*, 28 (2012), see 23067e. **(d)** Mariusz BIAŁKOWSKI, 'Zjawiska melodyczne w przebiegach interwałowych w repertuarze gregoriańskim', 67–88 (summary in Italian, 89).

24066. *Studia gregoriańskie*, 6 (2013) – Dom Eugène Cardine im memoriam, ed. Mariusz BIAŁKOWSKI (Poznań: Wydawnictwo świętego wojciecha, 2013):
(a) Eugène CARDINE, 'Granice semiologii w śpiewie gregoriańskim', 9–23. First published in 1985. **(b)** Heinrich RUMPHORST, 'Relacja pomiędzy notacjami sanktgalleńską i metzeńską', 25–68. First published in German in *Beiträge zur Gregorianik*, 52 (2011), see 21037e. **(c)** Franz Karl PRASSL, 'Rękopisy z Sankt Gallen jako wyraz tradycji wykonawczej', 69–1067. First published in German in *Beiträge zur Gregorianik*, 52 (2011), see 21037f. **(d)** Janka BEDNÁRIKOWÁ, 'Najstarsze muzyczne świadectwa kultury muzycznej Słowacji', 109–62 (summary in Italian, 155). Including eight facsimiles.

24067. *Studia gregoriańskie*, 7 (2014) – Don Luigi Agustoni im memoriam, ed. Mariusz BIAŁKOWSKI (Poznań: Wydawnictwo świętego wojciecha, 2014):

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(a) Luigi AGUSTONI, 'Czy istnieje średnia wartość rytmiczna w gregoriańskych notacjach neumatycznych? O wartości rytmicznej nut i terminologii', 9–20. First published in Italian in *Studi Gregoriani*, 4 (1988), 21–7. **(b)** Krzysztof BOROWIEC, 'Dwa spojrzenia na działalność ojca Andre Mocquereau', 21–35 (summary in Italian, 36–7). **(c)** Mariusz BIAŁKOWSKI, 'Autentyczny, łatwy i funkcianalny *Graduale Simplex* próbą przywrócenia śpiewu gregoriańskiego w liturgii', 39–74 (summary in English, 75).
Studia gregoriańskie, 1 (2008), 2 (2009) see 20057, 20058.

24068. *Studi Gregoriani*, 29 (2013), ed. Mauro CASADEI TURRONI MONTI (Rome: Torre d'Orfeo Editrice S. r. l., 2013):
(a) Luigi AGUSTONI (†), Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Liobgid KOCH, Heinrich RUMPHORST, Alexander SCHWEITZER, Stephan ZIPPE, 'Proposte per la restaurazione di melodie del *Graduale Romanum* – parte XI, parte XII, parte XIII (prima sezione)', 5–23, 24–46, 47–62. First published in German: 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 11, Teil 12, Teil 13', see 11062a, 11063a, 12060a. **(b)** Nino ALBAROSA, 'Pes + Epiphonus', 63–80. **(c)** Nino ALBAROSA, 'Trent'anni', 81–2. **(d)** Michał SŁAWECKI, 'Bibliografia gregoriana di Nino Albarosa', 83–102. **(e)** Cesarino RUINI, 'Un'antica versione dello *Stabat Mater* in un Graduale delle domenicane bolognesi', 103–26. Includes facsimiles of I-Bmm 518, fols. 200r–204r. **(f)** Guido MILANESE, 'Un'intuizione di Dom Hesbert e il rapporto tra i repertori altomedievale', 127–36. **(g)** Mattia ROSSI, 'Contaminazione gregoriane nella musica trobadorica', 137–45.

24069. *Tijdschrift voor Gregoriaans*, 39 (2014), Redactie: Katrijn KUYPERS, Arnoud HEERINGS, Gerrit van OSCH, Albert KOOPMANS, uitgave van de Stichting Amici Cantus Gregoriani, Administratie J. KWAST, Driebergen-Rijsenburg:
(a) Arnoud HEERINGS, 'Vorm en inhoud van het Collecta-gebed', 3–12. **(b)** Vincent WINTERMANS, 'Helene Nolthenius' Contrafactum de Die Judicii', 13–17, 38–46. **(c)** Marcel ZIJLSTRA, 'Het nieuw d eel twee van het Antiphonale: Vesperale Romanum', 18–28. **(d)** Anton VERNOOIJ, 'Gregoriaans in een 18e-eeuwse statiekerk', 47–54. Concerns a Latin-Dutch manuscript titled *Kerkgezangen* of the Dominican friars of Leeuwarden (*c*.1780–1825) in the private collection of Anton Vernooij, includes six facsimiles. **(e)** Geert MAESSEN, 'Intermezzo over de verloren Mozarabische melodieën', 57–60. **(f)** Arnoud HEERINGS, 'Gregoriaans en intertekstualiteit', 61–4.

Collections of essays, dictionaries

24070. *Cantare amantis est. Festschrift zum 60. Geburtstag von Franz Karl Praßl*, ed. Robert KLUGSEDER im Auftrag der Österreichischen Kirchenmusikkommission und der Universität für Musik und darstellende Kunst Graz unter Mitarbeit von Dirk van BETTERAY, Stefan ENGELS, David HILEY und Alexander RAUSCH (Purkersdorf: Verlag Brüder Hollinek, 2014):
(a) Nino ALBAROSA, 'Segni sviluppati e consuetudine esecutiva', 25–7. **(b)** Terence BAILEY, 'A remnant of the Old-Ambrosian office?', 28–35. **(c)** Giacomo BAROFFIO,

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24071. *El canto mozárabe y su entorno. Estudios sobre la música de la liturgia viejo hispánica*, ed. Ismael FERNÁNDEZ DE LA CUESTA, Rosario ÁLVAREZ MARTÍNEZ and Ana LLORENS (Madrid: Sociedad española de musicología, 2013):
(a) Ángel FERNÁNDEZ COLLADO, 'Codices visigóticos y Cantorales mozárabes en la Biblioteca Capitular de Toledo. Notas para un catálogo', 21–36. **(b)** José Antonio FERNÁNDEZ FLÓREZ, 'Scriptoria, bibliotecas y códices en el Reino de León durante el siglo X', 37–81. **(c)** Don RANDEL, 'Las formas musicales del canto viejo hispánica', 83–94. **(d)** Herminio GONZÁLEZ BARRIONUEVO, 'La notación del Antifonario de León', 95–120. **(e)** Aram KEROVPYAN, 'Observations on a "lost" language: the Armenian neumatic notation', 121–33. **(f)** Peter JEFFERY, 'The Old Spanish chant, the Old Latin Bible, and the Latin fragments on Mount Sinai', 137–55. **(g)** Emma HORNBY, Rebecca MALOY, 'Aspectos de la liturgia cuaresmal viejo-hispánica: la teología, las melodías y la transmisión de los psalmi', 157–99. **(i)** Michel HUGLO, 'Les chants liturgiques tirés de l'Apocalypse dans les liturgies hispaniques et romano-franques', 201–15. **(k)** Margot E. FASSLER, 'Mary in seventh-century Spain: the Mass liturgy of Dec. 18', 213–35. **(l)** Juan Manuel RAMOS BERROCOSO, 'Presencia de santos hispanos en el calendario de la catedral de Plasencia (ss. XVI–XX): la Liturgia fuente para le Musicologia', 237–57. **(m)** Luis CABALLERO ZOREDA and Isaac SASTRE, 'Espacios de la liturgia hispana de los siglos V–X. Según la arqueologia', 259–91. **(n)** Rosario ÁLVAREZ MARTÍNEZ, 'Vestigo iconograficos de la liturgia y de la música del rito viejo-hispánico en los codices del comentario al Apocalipsis de Beato de Liébana', 293–333. **(o)** Susana ZAPKE, 'En torno a las nociones de publicus y privatus. Apuntes al contexto y funcionalidad de los textos preliminares del Antifonario de León (fol. 2v–3v)', 337–55. **(p)** Juan GIL, 'El latín del Antifonario de León', 357–403. **(q)** David HILEY, 'Office responsories in the León Antiphoner: are they all "original" melodies?', 405–12. **(r)** Barbara HAGGH-HUGLO, 'The chant for St. Andrew in the León Antiphoner: a crux of early medieval chant transmission?', 413–54. **(s)** Thomas Forrest KELLY, 'Music for Holy Saturday in the Antiphoner of León', 455–68. **(t)** Susan RANKIN, 'Old Hispanic amplifications of the Trisagion and Sanctus in the León Antiphoner', 469–86. **(u)** Manuel Pedro FERREIRA, 'Pervivencia y reconstrucción de un responsorio del Antifonario de León', 489–502. **(v)** Luis PRENSA VILLEGAS, 'Nuevos vestigios de la liturgia viejo-hispánica en libros de rito romano: el fragmento de la Misa Roda 33 (s. XII)', 503–27. Concerns E-LEc Roda 33. **(w)** Manuel DEL SOL, 'El canto llano de las lamentaciones hispanas: exégesis melódica', 529–46. **(x)** Carmen Julia GUTIÉRREZ, 'Melodías del canto hispánico en el repertorio litúrgico poético de la Edad Media y el Renacimiento', 547–75. **(y)** Santiago RUIZ TORRES, 'Pervivencia de la tradición melódica aquitana en las fuentes ibéricas de canto llano',

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(a) Innocent SMITH, 'Medieval and Modern Dominican Chant in the 19th Century', 15–47.

24073. *Exultet di Puglia.* Trascrizioni con sinossi comparativa di Giacomo BAROFFIO e trascrizioni in notazione quadrata di Anselmo SUSCA, ed. Mariapina MASCOLO and Maria C. NARDELLA (Bari: Società di Storia Patria per la Puglia, 2014):
(a) Maria C. NARDELLA, 'Archivi musicali in Puglia', 16–17. **(b)** Mariapina MASCOLO, 'L'musicale di Anselmo Susca', 18–19. **(c)** Beppe GERNONE, 'Le riproduzioni della immagini degli *Exultet* nel ms. I B 49 della Biblioteca Nazionale di Napoli', 20–1. **(d)** Pasquale CORDASCO, 'I rotoli liturgici della Puglia nedievale: scrittura, ideologia, rappresentazione', 25–33. **(e)** Mariapina MASCOLO, '*Exultet* di Puglia tra Oriente e Occidente: trascrizioni musicologiche e iconografiche', 35–47. **(f)** Giacomo BAROFFIO, 'Le tradizioni musicali degli *Exultet* in Italia', 49–72. **(g)** Anselmo SUSCA†, 'Trascrizioni in notazione quadrata', 99–149.

24074. *Gregorijanski koral od rokopisa do glasbe: Glasbenozgodovinske študije* – Dr Juriju Snoju ob 60-letnici – *Gregorian Chant from Manuscript to Music: Chapters on European Music History.* Dedicated to Dr Jurij SNOJ on his Sixtieth Birthday, ed. Katarina ŠTER, *De musica disserenda*, IX/1–2 (2013):
(a) Rudolf FLOTZINGER, 'Ein System für mittelalterliche Musikhandschriften?', 15–25. **(b)** Robert BERNAGIEWICZ, 'Le radici della semiologia gregoriana', 27–39. **(c)** Gábor KISS, 'The Ordinary Repertory of Aquileia in the Context of its Neighboring Regions', 41–60. **(d)** Eva VESELOVSKÁ, 'Notation und Identität: Bemerkungen zur gegenseitigen Durchdringung der typologischen Strukturen der Notationssysteme vom Gebiet der Slowakei', 61–81. **(e)** Hana BREKO KUSTURA, 'Towards a Possible Origin of the "Missale romano-spalatense": Budapest, National Széchényi Library, Codex clmae 334', 83–98. **(f)** Ágnes PAPP, 'Eine liturgische Handschrift mit Tonar der Zagreber Diözese aus dem 17. Jahrhundert', 99–121. **(g)** Gabriella GILÁNYI, 'Liturgical and Musical Properzation of Mode 2 Invitatories in the Autumn Matins', 123–37. **(h)** Anna VILDERA, 'Formulari processionali per il canto del vangelo *Liber generationis*', 139–55. **(i)** Debra LACOSTE, 'The Identification of *Quem Non Prevalent* in Klosterneuburg, Augustiner-Chorherrenstift-Bibliothek, 1013', 157–73. **(k)** Robert KLUGSEDER, '"Secundum rubricam romanam" – Reform Liturgy of Subiaco-Melk', 175–90. **(l)** Roman HANKELN, 'Heilige Helden: Zu den Spielarten einer Metapher und ihrer musikalischen Artikulation in den Historiae de Mittelalters', 191–207. **(m)** David HILEY, 'Two Plainchant Offices for St Theodore Tyro: Variety in the Form and Style of medieval Chant', 209–22. **(n)** Zsuzsa CZAGÁNY, 'Mitteleuropäische Offizien

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24075. *Lexikon der Kirchenmusik*, 2 vols. (A–L, M–Z)., ed. Günther MASSENKEIL, Michael ZYWIETZ. Unter Mitarbeit von Nils GIEBELHAUSEN, Daniel GLOWOTZ und Boris SCHMITTMANN, Enzyklopädie der Kirchenmusik, 6/1 and 6/2 (Laaber: Laaber-Verlag, 2013).
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Essays by Janusz CZERSKI, Bazyli DEGÓRSKI, Helmut Jan SOBECZKO, Dariusz CICHOR and Franciszek WOLNIK.
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(a) Jakub KUBIENIEC, 'Średniowieczne rękopisy liturgiczne z archiwum jasnogórskiego', 135–49 (summary in English 'The Mediaeval Liturgical Manuscripts from the Archive at Jasna Góra', 149). Concerns the Antiphoner PL-CZ III-932, the Cantionale PL-CZ R.583 and the Missal R 589. **(b)** Erwin MATEJKA, 'Pauliński kalendarz liturgiczny w świetle kalendarza diecezji wrocławskiej okresie średniowieczna', 151–98 (summary in German 'Der paulinische liturgische Kalender im Vergleich zum Kalender der Breslauer Diözese im Mittelalter', 198). **(c)** Gábor KISS, 'Pre-Tridentine sources of the Pauline Mass chant repertory', 199–216 (summary in Polish 'Przedtrydenckie źródła do repertuaru Mszy św. Paulińskich', 217). **(d)** Marta POPOWSKA, 'Liturgia paulińska w świetle rękopisu ms. R659/III-913', 219–94 (summary in English 'Liturgy of Pauline Monks in the Light of the Manuscript ms. R659/III-913', 293). Concerns PL-CZ 659/III-913. **(e)** Robert BERNAGIEWICZ, 'Dramatyzacje procesji Niedzieli Palmowej u paulińow na Jasnej Górze w Częstochowie na przełonmie XV I XVI wieku', 295–310 (summary in Italian 'Il drama liturgico della Domenica in ramis palmarum nel monastero dei Paolini a Jasna Góra a cavallo dei secoli XV e XVI', 310). **(f)** Ágnes PAPP, 'Psalmtöne im Tonar des Pauliner Cantuale aus Częstochowa', 311–41 (summary in Polish 'Tony psalmowe w tonariuszu paulińskiego Cantuale z Częstochowy', 342). Concerns PL-CZ-R.583. **(g)** Czesław GRAJEWSKI, 'Możliwości zastosowania analizy statystycznej w badaniach chorałowych. Formuły euouae w rękopisie R 590', 343–55 (summary in English 'Possibilities of application of statistic analysis to Gregorian Chant research. Euouae formulas in the Manuscript R 590', 355). **(h)** Iwo Hubert SIEKIERKA, 'Notacje muzyczne najstarszych świadectw monodii chorałowej Jasnej Góry', 357–411 (summary in German 'Die Notationen der ältesten monodischen Choralgesänge im Kloster Jasna Góra', 411). Concerns the Cantuale PL-CZ Z.45, the Gradual PL-CZ

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24077. *Musica avvolgente. Frammenti liturgico-musicali dell'Archivio di Stato di Rieti e dell'Archivio Storico Comunale di Casperia*, Studio e catalogo dei frammenti, Giacomo BAROFFIO, Nicola TANGARI and Chiara BIANCHETTI, ed. Roberto LORENZETTI, Quaderni dell'Archivio di Stato di Rieti 2 (Rieti: Archivio di Stato, 2014):
(a) Giacomo BAROFFIO, 'I frammenti liturgico-musicali dell'Archivio di Stato di Rieti', 31–137. **(b)** Nicola TANGARI, 'I frammenti liturgico-musicali dell'Archivio Storico Comunale di Casperia', 139–186. Including many facsimiles.

24078. *Sacrificium et canticum laudis. Parola, Eucharistia, Liturgia delle ore, vita della Chiesa.* Miscellanea liturgica offerta al Prof. Manlio Sodi in occasione del suo 70° genetliaco. Presentazione di S. E. il card. Gianfranco RAVASI, ed. Damásio MEDEIROS, Pontificio Academia Theologica, Itineraria 10 (Città del Vaticano: Libreria Editrice Vaticana, 2015):
(a) Pasquale TROIA, 'Il lessico e l'orizzonte paradigmatico del *canere psallendo sapienter* nei *Praenotanda alla Liturgia delle Ore*', 307–23. **(b)** Goffredo BOSELLI, '*Si sit laus et non cantetur non est hymnus.* Innodia: quale prospettive dalla tradizione della Chiesa?', 345–56. **(c)** Mauro PISINI, 'Interpretare preghiere a inni latini nelle composizioni musicali moderne', 357–70. **(d)** Giacomo BAROFFIO, '*Cum descendisset Dominus ad infernum*', 383–91. **(e)** Daniele SABAINO, 'Il Repertorio nazionale di canti per la liturgia della Chiesa italiana: prime osservazioni per una verifica letteraria e teologica', 393–408.

24079. *Early Music*, 42/4 (2014):
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24080. *Musicology Today* (International Journal of the National University of Music, Bucharest):
Musica sacra 3, 2015
(a) Manana ANDRIADZE, 'Chanting in the Context of Georgian Christian Culture'. **(b)** Magda SUKHIASHVILI and Eka DUGHASHVILI, 'On the Interrelation of Byzantine and Georgian Hymnography (As Exemplified by the Monastic-Hymnographic Schools of Tao-Klarjeti, Mount Athos and the Black Mount)'. **(c)** David SHUGLIASHVILI, 'Concerning polyphony in Georgian Chanting'. **(d)** Ekaterine ONIANI, 'Georgian Neumatic System in the Context of Orthodox Chant Tradition'.

24081. *Plainsong & Medieval Music*, 23/1 (2014):
(a) Roman HANKELN, 'Reflections of war and violence in early and high medieval saints' offices', 5–30. **(b)** Dirk van BETTERAY, '"*Hic est vere Martyr, qui pro Christi nomine sanguinem sum fudit*": representations and reflections of violence and suffering in the responsoria prolixa of saints' offices in the "*Codex Hartker*"', 31–50. Concerns CH-SGs 390/391. **(c)** Sebastián SALVADÓ, 'Staging violence, suffering and orthodoxy in the chants of the Spanish March', 51–69. **(d)** Nils Holger PETERSEN, 'Theological construction in the offices in honour of St Knud Lavard', 71–96. Concerns D-KIu S.H.8. A.8°. **(e)** Jerome F. WEBER, 'Recent recordings of plainchant', 97–100.

24082. *Plainsong & Medieval Music*, 23/2 (2014):
(a) Constant J. MEWS, John N. CROSSLEY, Carol WILLIAMS, 'Guy of Saint-Denis on the tones: thinking about chant for Saint-Denis c. 1300', 153–78.

24083. *Rivista internazionale di musica sacra*, Nuova serie 35/1–2 (2014), ed. Giacomo BAROFFIO (Lucca: LIM Editrice):
(a) Marco GOZZI, '"Vide ut quod ore cantas corde credas": la scordata voce del cantore liturgico', 11–20. **(b)** Jean-François GOUDESENNE, 'San Bartolomeo d'Azzano (Asti): une tradition liturgico-musicale alto-italique atypique', 21–63. Concerns I-Ass VI and XXIX. **(c)** Gionata BRUSA, 'Iter Augustanum Spunti di ricerca dalle biblioteche valdostane', 65–97. Concern mss. from Aosta. **(d)** Jafet Ramón ORTEGA TRILLO, 'Aspectos rítmicos del canto llano en los manuscritos corales de San Lorenzo el Real del Escorial', 99–197. **(e)** Silvia LOMBARDI, 'Il silenzio napoleonico e la ripresa musicale liturgica durante la restaurazione lorenese', 225–47. Concerns mss. from Florence, Archivio Storico Parrocchiale di Santa Felicita.

24084. *Vox Antiqua*, 3 (II/2013) Commentaria de Cantu Gregoriano, Musica antiqua, Musica sacra et Historia liturgica – International Journal of Gregorian Chant, Early Music, Sacred Music & Liturgical History, Journal of the Cantus Gregoriani Helvetici Cultores, Società svizzera studi di Canto gregoriano, ed. Giovanni CONTI, Marco FERRERO (Lugano: Quilisma Press, 2014):
(a) Franz Karl PRASSL, 'Il canto gregoriano come testimonianza della comprensione patristica della Sacra Scrittura', 41–61. **(b)** Nausica MORANDI, 'Cantus planus, 28

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24085. *Rosenkränze und Seelengärten. Bildung und Frömmigkeit in Niedersächsischen Frauenklöstern*, ed. Britta-Juliane KRUSE, Austellungskataloge der Herzog August Bibliothek Wolfenbüttel 96 (Wiesbaden: Harrasowitz Verlag in Kommission, 2013):
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24086. *Cantica sacra veteris ecclesiae. Musikhandschriften des späten Mittelalters in Kitzingen.* Ein Beitrag zur Makulaturforschung, Begleitband zur Sonderausstellung *Pergamenthandschriften* des Städtischen Museums Kitzingen in Kooperation mit dem Stadtarchiv Kitzingen im Dezember 2013, ed. Stephanie NOMAYO, Schriftenreihe des Städtischen Museums Kitzingen 9 (Kitzingen am Main: Verlag Hans-Dieter Sauerbrey, 2014):
(a) Rhabanus ERBACHER, '*Colligite fragmenta quae superaverunt ne pereant* (Joh. 6, 12). Zu den Kitzinger Fragmenten – Die Kitzinger Fragmente – Supplementum', 52–6, 57–117, 118–31.
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