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Liturgical chant bibliography 13

GÜNTHER MICHAEL PAUCKER

Liturgical chant bibliography 13 maintains the division of material established in previous editions of the bibliography: (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) directly follow this introduction.

The oldest facsimile series of chant manuscripts in continuous publication is *Paléographie musicale*, under the care of the Benedictine monks of Solesmes. The first volume, a publication of the Gradual section of the manuscript CH-SGs339, appeared in the year 1889. The most recent volume (22) is an Antiphonale Monasticum from Benevento, I-BV 21 (13001). Another very important series, *Publications of Mediaeval Musical Manuscripts*, established by Luther Dittmer in 1957 with an edition of the Notre-Dame manuscript E-Mn 20486, is now being continued in Ottawa (Canada) by Bryan Gillingham. In recent years there has been a continuous flow of facsimile editions from this source. The current Chant Bibliography lists: Vol. 25, *The York Breviary* (13003); Vol. 27 a four-volume antiphonary from Salamanca (13004); Vol. 28, the *Liber sequentiarum* from Šibenik in Dalmatia; and Vol. 29, *The Processional-Hymnal of the Canonesses Regular of Mariënpoel* (Netherlands), preserved today in the Library of the Lithuanian Academy of Sciences, Vilnius (13006). With this publication of a manuscript from Vilnius, capital of the former Soviet Republic of Lithuania – as of 1 May 2004 a member of the European Union – a special focus is placed on the manuscripts located in Eastern Europe, which were difficult of access before the political changes of the 1990s.

I would also like to draw attention to the index volume RISM B III 6 (13048), which brings to a conclusion the series of RISM volumes dedicated to the music theory of the Middle Ages. Among the 'Collections of essays' the reader should take note of the papers contained in the volume, *Cantus Planus Study Sessions at the 16th International Congress of the International Musicological Society, 1997, London* (13059). These were published in Budapest as *Studia musicologica Academiae Scientiarum Hungaricae* (1998), but hitherto not incorporated in the Chant Bibliography.

Once again, I take this opportunity to thank all who have made a contribution to the completeness of Chant Bibliography 13. Please send material (including reviews) for future editions of the bibliography to: Dr Günther Michael Paucker, Weinsteige 10, D-71384 Weinstadt, Germany, Fax 0049 (0)7151 996943.

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Additions

6018R. Michael KLAPER, *Die Musikforschung*, 56 (2003), 93–4.

7043R. Michel HUGLO, *Studia musicologica*, 39 (1998), 151–2.

8008R. Michael KLAPER, *Die Musikforschung*, 56 (2003), 93–4.

8043R. J. HAMBURGER, *Scriptorium*, 56 (2002), 186*–7*, No. 462.

9088R. Christian BERGER, *Die Musikforschung*, 56 (2003), 307–8.

10002R. Lance BRUNNER, *Notes*, 59, No. 2 (2002), 449–53.

10041. *Artes im Mittelalter: Wissenschaft – Kunst – Kommunikation.* 7. Symposium des Mediävistenverbandes, 24. bis 27. Februar 1997, an der Humboldt-Universität zu Berlin, ed. Ursula SCHAEFER (Berlin, 1999):
Addition: (**b**) Wolfgang HIRSCHMANN, 'Das Kompositionskapitel als Modell poetischer Reflexion. Zur pragmatischen Transformation der ars musica in der Musiktheorie des Hoch- und Spätmittelalters', 174–86.

10068aR. Wolfgang HIRSCHMANN, *Musiktheorie*, 18 (2003), 89–90.

10078R. Siegfried GMEINWIESER, *Die Musikforschung*, 56 (2003), 194–5.

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11005R. Barbara HAGGH, *Scriptorium*, 56 (2002), 203*–4*, No. 493. – Barbara HAGGH, *Notes*, 59, No. 4 (2003), 977–80.

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11028R. Rebecca MALOY, *Notes*, 59, No. 3 (2003), 644–6.

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11070aR. Wolfgang HIRSCHMANN, *Musiktheorie*, 18 (2003), 89–90.

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12010R. [Giacomo BAROFFIO], *Rivista internazionale di musica sacra*, Nuova serie, 24/1 (2003), 190–1.

12011R. Harald BUCHINGER, *Liturgisches Jahrbuch*, 53 (2003), 65–6. – Andreas PFISTERER, *Die Musikforschung*, 56 (2003), 477–8.

12019R. S. THIEFFRY, *Scriptorium*, 56 (2002), 87*, No. 232.

12023. [Addition:] Liturgie 12 . . .

12023R. Daniel SAULNIER, *Études Grégoriennes*, 31 (2003), 190–2.

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(**b**) James GRIER, 'Liturgy and Rhetoric in the Service of Fraud: Adémar de Chabannes and the Apostolicity of Saint Martial', 384–97. (**c**) Ritva Maria JACOBSON, 'The Eleventh-Century Troper from the Abbey of St. Magloire in Paris: Paris, Bibliothèque Nationale de France, MS lat 13252, with Special Reference to its Unique Proper Tropes', 474–507.

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(**a**) Janka SZENDREI, 'History of research', 'The description of the codex', 9–10, 11–13. (**b**) Mária CZIGLER, 'Restoring the codex', 14. (**c**) Janka SZENDREI, 'Music-palaeographical examination of the codex', 15–20. (**d**) Tünde WEHLI, 'The place of the codex in the history and arts', 21–6, 27–38 (23 coloured Facsimiles of Initials). (**e**) László DOBSZAY, 'The liturgical analysis of the Codex', 39–54. (**f**) Janka SZENDREI, 'Musical analysis', 55–61. (**g**) László DOBSZAY, 'The origin and fate of the codex', 62–5 (**h**) Bibliography, 67–70. (**i**) Index Cantuum, 71–94.
Concerning TR-Itks Deissmann 42. First edition Budapest 1999 [coloured facsimile] see 11005.

13003. *Lambeth Palace Sion College MS. L 1, The Noted Breviary of York (Olim Sion College ms Arch. L.40.2/L.1)*, 2 vol. [1: Temporale, Kalendar, and Psalter; 2: Sanctorale and Common of Saints], ed. Andrew HUGHES, Facsimile Reproduction of the Manuscript, Veröffentlichungen mittelalterlicher Musikhandschriften – Publications of Mediæval Musical Manuscripts, 25/1 and 25/2 (Ottawa: The Institute of Mediæval Music, 2000).

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Nuove testimonianze:
(**a**) Pierluigi PETROBELLI, 'Un manoscritto liturgico del XIX secolo di origine toscana con polifonie ''primitive'' ', 3–10 [concerning an Antiphoner in private ownership]. (**b**) Lucia BOSCOLO, 'Una composizione a 4 voci in notazione quadrata nel codice fiorentino di Bruxelles 27766', 11–18. (**c**) Rossana CATUCCI, 'Tre composizioni di polifonia semplice in manoscritti tardivi di Putignano e Locorotondo (Puglia)', 19–28. (**d**) Annunziato PUGLIESE, 'Polifonia semplice nelle fonti calabresi', 29–67. (**e**) Alessandra FIORI and Fabio TRICOMI, 'Un'insolia fonte per lo studio delle polifonie primitive', 69–72.
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(**o**) Francesco LUISI, 'Bicinia in musica picta', 209–55. (**p**) Jean-Paul C. MONTAGNIER, 'Le ''chant sur le livre'' en France aux XVII^{e} et XVIII^{e} siècles. De la survivance d'une tradition orale ancienne à l'avènement d'un genre écrit', 257–89. (**q**) Antonio LOVATO, 'Polifonie semplici in fonti e trattati italiani dei secoli XVII–XIX', 291–309. (**r**) Giampaolo MELE, ' ''Vox viva'' versus ''Vox mortua''. Problemi storici sulle fonti della ''polivocalità'' liturgica sarda tra medioevo e etá spagnola', 311–32.
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