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Liturgical chant bibliography 26

GÜNTHER MICHAEL PAUCKER

Note from the Co-Editors of *Plainsong & Medieval Music*

This issue sees the last *Liturgical chant bibliography* prepared by Dr Günther Michael Paucker. Having inherited this position from Peter Jeffery in 1996, he has produced, year after year, a total of twenty-one bibliographies, all with an admirably comprehensive coverage of studies on chant across the full range of languages. The journal could not have imagined a more meticulous, thorough and loyal editor. We remain truly thankful to him for all the Herculean efforts he has put into his *Liturgical chant bibliographies* from 1997 to 2017. They have been tremendously useful to chant scholars and will remain a lasting monument to his generosity of spirit.

We wish him well in his 'retirement' and welcome a new team of co-editors, Dr Raquel Rojo and Dr Marie Winkelmüller.

James Borders and Christian Thomas Leitmeir

The *Liturgical chant bibliography 26* 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 the bibliographies of previous years (mostly reviews) follow this introduction.

New volumes were published in the following significant series: Vol. 9 of *Monumenta Monodica Medii Aevi* (1956–) (26009), vol. 12 of *Corpus Troporum* (1975–) 26029), Vol. 25 of *Musicalia Danubiana* (1982–) (26005) and vol. 12 of *Historiae* (1995–) (26006). I would also like to advertise a new series of editions: *Corpus Monodicum. Die einstimmige Musik des lateinischen Mittelalters*, edited by Andreas Haug at the University of Würzburg. The first of a projected total of twenty-six volumes, CM II 1, was published in 2016 (26008).

The following projects were brought to completion: *Lexikon Musicum Latinum Medii Aevi*, 19 fascicles (1992–2016,) (26061) and *Traditio Iohannis Hollandrini*, 8 vols. (2010–16) (26015, 26016). Both are publications of the Bayerische Akademie der Wissenschaften. Musikhistorische Kommission.

I should also like to note some Festschriften and Gedenkschriften. In 2015 the American Institute of Musicology published a Festschrift for Alejandro Planchart (26062); in 2016 a Festschrift in honour of the Polish musicologist Elżbieta Witkowska-Zaremba was published (26056). Already in 2012 a Gedenkschrift for the late Hungarian chant scholar László Dobszay (d. 2011) came out as a special volume of the yearbook *Zenetudományi Dolgozatok* (Musicological Studies) (26068), which is

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listed here belatedly. This yearbook, which has been published since 1978, celebrated its thirty-fifth year with a special issue (26069). In 2016, the fourtieth anniversary of the *Zenetudományi Intézet* (Institute of Musicology) resulted in an anniversary publication (26070). All contributions to this volume that are relevant for PMM were listed in the current bibliography.

Finally I would like to draw attention to a number of new publications on Hildegard of Bingen, specially Vincent Corrigan's editions of *Ordo virtutum* and *Symphonia* in the Collected Works series of the *Institute of Mediaeval Music* (Lions Bay, 2013 and 2016) (26011, 26012) and selected chapters in *A Companion to Hildegard of Bingen*, published in 2014 (26058).

On grounds of age, my editorship of the Liturgical Chant Bibliography comes to an end after twenty-one years of service. I thank the editors Joseph Dyer, Helen Deeming, and Christian Thomas Leitmeir, with whom I collaborated during this period. Special thanks, however, are due to all colleagues whose notifications have made my work on the current *Liturgical chant bibliography* and earlier bibliographies considerably easier.

Please send material (including reviews) for future chant bibliographies to:

Dr Raquel Rojo (raquel.RojoCarrillo@bristol.ac.uk)
Dr Marie Winkelmüller (winkelmueller.m@web.de)

Additions

13003. *Lambeth Palace Sion College MS. L 1, The Noted Breviary of York (Olim Sion College ms Arch. L.40.2/L.1)*, *...* Veröffentlichungen mittelalterlicher Musikhandschriften – Publications of Mediæval Musical Manuscripts, 25/1 and 25/2 (Ottawa: The Institute of Mediæval Music, 2000). Addition: Volume 3: Introduction by Andrew HUGHES, Indices (compiled by Andrew HUGHES and David ADAM), ed. Kate HELSEN, Veröffentlichungen mittelalterlicher Musikhandschriften – Publications of Mediaeval Musical Manuscripts 25/3 (Lions Bay: Institute of Mediaeval Music, 2012).
19010R. Angelus A. HÄUSSLING, *Archiv für Liturgiewissenschaft*, 56 (2014), 405–7.
20008R. Ilona FERENCZI, *Jahrbuch für Liturgik und Hymnologie*, 55 (2016), 271–2.
21040R. Pieter MANNAERTS, *Scriptorium*, 69 (2015), 13*–14* (no. 34).
22002R. Alexander ZERFASS, *Archiv für Liturgiewissenschaft*, 56 (2014), 243–4.
23012R. Claire MAÎTRE, *Scriptorium*, 69 (2015), 106* (no. 234).
23029R. Ilona FERENCZI, *Jahrbuch für Liturgik und Hymnologie*, 55 (2016), 271.
24003R. Alberto TURCO, *Études grégoriennes*, 43 (2016), 231–3.
24005R. Barbara HAGGH-HUGLO, *Scriptorium*, 69 (2015), 7* (no. 18).
24008R. Jürgen BÄRSCH, *Liturgisches Jahrbuch*, 66 (2016), 62–3.
24030R, 24031R. Alison ALTSTATT, *Plainsong & Medieval Music*, 25/1 (2016), 107–9.
24032R. Florian KLUGER, *Liturgisches Jahrbuch*, 66 (2016), 63–4. – Jörg NEIJENHUIS, *Jahrbuch für Liturgik und Hymnologie*, 54 (2015), 67–8.
24035R. Christian MEYER, *Scriptorium*, 69 (2015), 250*–251* (no. 541).
24044R. Barbara HAGGH-HUGLO, *Scriptorium*, 69 (2015), 94*–95* (no. 207).
24062R. Claire MAÎTRE, *Scriptorium*, 69 (2015), 171* (no. 372). **(a)** *Scriptorium*, 69 (2015), 146* (no. 315). **(b)** *Scriptorium*, 69 (2015), 138*–139*(no. 303). **(c)** *Scriptorium*, 69 (2015),

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209* (no. 455). **(d)** *Scriptorium*, 69 (2015), 224*–225* (no. 488). **(e)** *Scriptorium*, 69 (2015), 207* (no. 450).
24105R. Ilona FERENCZI, *Jahrbuch für Liturgik und Hymnologie*, 55 (2016), 274–5.
25001R. Barbara HAGGH-HUGLO, *Scriptorium*, 69 (2015), 37*–38* (no. 86); 38* (no. 87).
25007R. Barbara HAGGH HUGLO, *Études grégoriennes*, 43 (2016), 230–1.
25012R. Kirsten YRI, *Early Music*, 44/1 (2016), 157–9.
25015R. Barbara HAGGH-HUGLO, *Scriptorium*, 69 (2015), 139*–140* (no. 305).
25016R. Christian BERGER, *Die Musikforschung*, 69 (2016), 269. – Barbara HAGGH-HUGLO, *Scriptorium*, 69 (2015), 149*–150* (no. 320).
25025R. Miriam WENDLING, *Die Musikforschung*, 69 (2016), 161–2.
25027R. Daniel SAULNIER, *Scriptorium*, 69 (2015), 224*–225* (no. 488).
25028R. Barbara HAGGH-HUGLO, *Plainsong & Medieval Music*, 24/1 (2015), 103–8.
25031R. Manuel UDER, *Liturgisches Jahrbuch*, 66 (2016), 61–2.
25033R. Barbara HAGGH-HUGLO, *Scriptorium*, 69 (2015), 121* (no. 276).
25037R. Anthony WARD, *Ephemerides liturgicae*, 130 (2016), 245–6.
25048R. Claire MAÎTRE, *Scriptorium*, 69 (2015), 231*–232* (no. 501). **(g)** *Scriptorium*, 69 (2015), 161* (no. 346).
25059R. Giacomo BAROFFIO, *Rivista internazionale di musica sacra*, Nuova serie 37/1–2 (2016), 377–8.
25061R. Daniela WISSEMANN-GARBE, *Jahrbuch für Liturgik und Hymnologie*, 55 (2016), 248–50.
25062R. Daniela WISSEMANN-GARBE, *Jahrbuch für Liturgik und Hymnologie*, 55 (2016), 250–1.
25099R. Albert DOLEREZ, *Scriptorium*, 69 (2015),114*–115* (no. 257).

Editions and facsimile editions

26001. Hansjakob BECKER, Ansgar FRANZ, Alexander ZERFASS, *Bruno von Köln und die Liturgie der Kartause. Rekonstruktion des Antiphonale Sancti Brunonis und Reproduktion der ältesten kartusiensischen Offfiziumshandschriften*, Analecta Cartusiana 292 (Salzburg: FB Anglistik und Amerikanistik Universität Salzburg, Unipark, 2015). Includes 'Teil D: Faksimile der ältesten handschriftlichen Zeugen zum Antiphonar der Kartause', pp. 89–407.

1. 'Vademecum' cartusiense (saec. XII/XIII), F-SPCc II 824 (now 2 HYMN 9), fols. 1r–7r (p. 91–7);
2. Antiphonale cartusiense (saec. XIII), F-SPCc C II 828: 2 fols, and I-SSBc s. n., 2 fols (pp. 101–3, 104–5);
3. Antiphonale cartusiense (saec. XII), F-G 338 Rés. (CGM 79), fols. 1r, 18v–19, 169v–212r (pp. 109–53);
4. Tonale et antiphonale cartusiense (saec. XII), F-G 467 Rés. (CGM 124), fols. 3r–17r, 21r–55v (pp. 157–208);

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5. Antiphonale cartusiense (saec. XIII), F-G 867 Rés. (CGM 91), fols. 3r–196r (pp. 211–407).

26002. Miguel S. GROS I PUJOL, *Liber troporum atque prosarum ecclesiae Vicensis: Vic, Bib. Epis., ms. 106 (Can. Ripoll 31): TVic 2*, Biblioteca Litúrgica Catalana 8 (Barcelona: Institut d'Estudis Catalans, 2015). Includes introduction, facsimile edition and indexes.
26003. Daniele TORELLI, *L'Antifonario del convento dei Francescani de Bolzano. Hall in Tirol, Biblioteca e archivio provinciale del frati minori, Ms. 30 (sec. XVI)*, con un saggio di Giulia GABRIELLI, prefazione di Franz COMPLOI e con facsimile integrale nel CD-ROM allegato, Monumenta Liturgiae et Cantus 3 (Lucca: Libreria Musicale Italiana, 2016). Concerns A-HALf 30.
26004. *Missale secundum morem alme ecclesie Quinqueecclesiensis, Venetiae 1499, Johannes Emericus de Spira, impensis Johannis Paep* ([Szekszárd:] Schöck Kft, 2009). Facsimile edition, Essays by Tamás FEDELES, József TÖRÖK, Éva POHÁNKA.
Review. Ilona FERENCZI, *Jahrbuch für Liturgik und Hymnologie*, 55 (2016), 271.
26005. *Psalterium Strigoniense Venetiis 1523: cum notis musicis manuscriptis (Psalterium Nicolai Olahi)*, ed. Gábriel SZOLIVA, Bavarica et Hungarica 2 – Musicalia Danubiana 25 (Budapest: MTA Bölcészettudományi Kutatóközpont, Zenetudományi Intézet [Research Centre for the Humanities of the HAS, Institute of Musicology], 2015). Facsimile edition, commentary in Hungarian and English.
130: 'Of all the surviving copies Miklós Olah's Psalter published in the present volume has extraordinary significance for the history of melodies. As it emerges from the descriptions, its reliably notated melodies are deeply embedded in the medieval Hungarian tradition; they are the last musical evidence of the living Esztergom Office. The printed Psalterium Strigoniense of 1523 once in the property of archbishop Miklós Oláh is therefore an authorative source of the medieval liturgical music of Esztergom'.
26006. *Balther von Säckingen, Bischof von Speyer. Historia sancti Fridolini (ca. 970).* Einführung und Edition von Mechthild PÖRNBACHER und David HILEY. Herausgegeben im Rahmen der Reihe HISTORIAE von Zsuzsa CZAGÁNY, Barbara HAGGH und Roman HANKELN für die Forschungsgruppe 'Cantus Planus' der Internationalen Gesellschaft für Musikwissenschaft, Wissenschaftliche Abhandlungen – Musicological Studies 65/26 (Lions Bay: The Institute of Mediaeval Music, 2016).
(a) Mechthild PÖRNBACHER, 'Der hl Fridolin von Säckingen und sein Biograph Balther', ix–xix. **(b)** David HILEY, 'Die Melodien in Balthers Fridolinsoffizium', xx–xxvii.
Sources: D-KAg 65/429 (Säckingen, end of twelfth century, includes vita and officium), CH-E 729 (Antiphonary from the diocese of Constance, end of sixteenth century).
26007. *Himnodia hispánica.* Introducción, traducción, índices y notas por José CASTRO SÁNCHEZ con la colaboración de Emilio GARCÍA RUIZ, Corpus Christianorum in Translation 19 (Turnhout: Brepols, 2014).
Review. Alexander ZERFASS, *Archiv für Liturgiewissenschaft*, 56 (2014), 243–4.
See 22002.

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26008. *Tropen zu den Antiphonen der Messe aus Quellen französischer Herkunft,* ed. Elaine Stratton HILD, Revision der Texte: Ritva Maria JACOBSSON, Beschreibung der Quellen: Hanna ZÜHLKE, Corpus Monodicum. Die einstimmige Musik des lateinischen Mittelalters. Im Auftrag der Akademie der Wissenschaften und der Literatur, Mainz am Institut für Musikforschung der Universität Würzburg, ed. Andreas HAUG, II-1 (Basel: Schwabe Verlag, 2016).
This is the inaugural volume of an important edition project of twenty-six volumes concerning the monophonic music of the Middle Ages. Volume CM II 1 includes the complete edition of Introit, Offertory and Communion trope melodies, based on ten manuscripts written in staff notation: F-R 250 (A. 233) from Jumièges; F-PR 12 from Chartres; F-Pn lat 1107 from Saint-Denis; F-AB 7 from Noyen; F-CA 72 (73) from Cambrai; F-LA 263 from Laon; F-VN 10 from Verdun; F-Pn n.a. lat. 1235 from Nevers; F-AUT 183 (Z) from Autun; CH-Sk 29 from Sion, Switzerland (in German Sitten). For the 'neue Edition' see 24108, an essay by the series editor, Andreas Haug.
26009. *The Music of the Beneventan Rite,* ed. Thomas Forrest KELLY and Matthew PEATTIE, Monumenta Monodica Medii Aevi 9 (Kassel etc.: Bärenreiter, 2016). Includes melody editions from I-BV 40 and many other sources.
26010. Robert KLUGSEDER, *Liber ordinarius Pataviensis. Das liturgische Regelbuch der mittelalterlichen Diözese Passau*, Spicilegium Friburgense 47 (Fribourg: AcademicPress, 2016). Online-edition since December 2015.
26011. *Hildegard of Bingen, Ordo virtutum. A Comparative Edition,* ed. Vincent CORRIGAN, Collected Works – Gesamtausgaben 28 (Lions Bay: The Institute of Mediaeval Music, 2013). Concerns D-WII 2 and GB-Lbl Add. 15102.
26012. *Hildegard of Bingen, Symphonia. A Comparative Edition*, ed. Vincent CORRIGAN, Collected Works – Gesamtausgaben 30 (Lions Bay: The Institute of Mediaeval Music, 2016). Concerns B-DEa 9 and WIl 2.
26013. Susan BOYNTON, Isabelle COCHELIN, *Bernardus Ordo Cluniacensis, MS Paris, BNF, Latin 13875*, Disciplina Monastica (Turnhout: Brepols, 2017).
26014. *Musica enchiriadis, lateinisch und deutsch,* übersetzt und herausgegeben von Petra WEBER, mit einer Einleitung von Michael KLAPER, Andreas TRAUB und Petra WEBER (Paderborn: Wilhelm Fink, 2016):
(a) Michael KLAPER, 'Die Antikenrezeption der *Musica enchiriadis*', 11–23. **(b)** Andreas TRAUB, 'Die Einstimmigkeitslehre der *Musica enchiriadis*', 25–35. **(c)** Petra WEBER, 'Die Mehrstimmigkeitslehre der *Musica enchiriadis*', 37–46. **(d)** Latin-German edition, 53–141.
Includes four colour facsimiles of I-Rvat Pal. lat. 1342, fols. 108v, 118v, 119v, 120r (pp. 49–52).
26015. *Traditio Iohannis Hollandrini, Band VII: Studien – Essays,* ed. Michael BERNHARD and Elżbieta WITKOWSKA-ZAREMBA, Bayerische Akademie der Wissenschaften. Veröffentlichungen der Musikhistorischen Kommission 25 (Munich: Verlag der Bayerischen Akademie der Wissenschaften. In Kommission bei dem Verlag C. H. Beck, 2016)*:*
(a) Wolfgang HIRSCHMANN, '"Aliqua generalia". Formen und Funktionen der Wissensorganisation in den Einleitungtexten der "Traditio Hollandrini"', 1–56. **(b)**

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Klaus-Jürgen SACHS, 'Zur Elementarlehre in der Traditio Iohannis Hollandrini', 57–69. **(c)** Christian MEYER, 'Versus de musica. Les versifications du Corpus hollandrinien', 71–141. **(d)** Zsuzsa CZAGÁNY, David HILEY, Jakub KUBIENIEC, 'The "coniunctae" in medieval sources of liturgical chant', 143–88. **(e)** Zsuzsa CZAGÁNY, Ágnes PAPP, 'Spätmittelalterliche Musiktheorie und Choralpraxis. Der musikalische Hintergrund der "Traditio Hollandrini"', 189–206. **(f)** Calvin M. BOWER, 'Ferial psalmody as a defining feature within the tonaries of the "Traditio Iohannis Hollandrini"', 207–48. **(g)** Michael BERNHARD, Elżbieta WITKOWSKA-ZAREMBA, 'Postscriptum', 249–96.

26016. *Traditio Iohannis Hollandrini, Band VIII: Konkordanzen und Indices*, ed. Michael BERNHARD and Elżbieta WITKOWSKA-ZAREMBA, Bayerische Akademie der Wissenschaften. Veröffentlichungen der Musikhistorischen Kommission 26 (Munich: Verlag der Bayerischen Akademie der Wissenschaften. In Kommission bei dem Verlag C. H. Beck, 2016).

Traditio Iohannis Hollandrini, I (2010), II (2010), III (2011), IV (2013), V (2014), VI (2015) see 22013, 22014, 22015, 23019, 24013, 25006.

26017. *Liber Gradualis iuxta ordinem cantum Missae ad usum privatum, ex codicibus antiquioribus ac probatis restauratus,* ed. Alberto TURCO, Vol. VI. Tempus per annum I–XVII (Verona: Edizioni Melosantiqua, 2016). Including 5 CDs.

Vol. I (2009) see 19006; Vols. II (2010), III (2011), IV (2012), V (2013) see 23020.

26018. *Liturgia Horarum secundum Ordinem Cantus Officii anno MMXV a Sacra Congregationem de Cultu Divino et Discipline Sacramentorum editum. ANTIPHONÆ ET RESPONSORIA pro diurnis horis restituta et ornata neumis Sangallensibus præsertim Antiphonarii 390–391, quod dicitur Hartkeri.* Tomus I. Tempus adventus et nativitatis (Verona: Edizioni Melosantiqua, 2016). Includes a list of 'Fonti' (157–62) and an 'Apparato critico' (163–79). *ORDO CANTUS OFFICII* see 25009.

Books, reprints

26019. Laura ALBIERO, *Le fonti liturgico-musicali della diocese di Como (sec. XII)*, Monographiae 1 (Lugano: Vox Antiqua, Quilisma Press, 2016).

26020. Michael Alan ANDERSON, *St Anne in Renaissance Music: Devotion and Politics* (Cambridge: Cambridge University Press, 2014).

Review. Thomas SCHMIDT, *Plainsong & Medieval Music*, 25/1 (2016), 109–12.

26021. Terence BAILEY, *The Ambrosian Processions 'ad crucem'*, Wissenschaftliche Abhandlungen – Musicological Studies 107 (Lions Bay: The Institute of Mediaeval Music, 2015).

Review. Barbara HAGGH HUGLO, *Études grégoriennes*, 43 (2016), 227.

26022. Giacomo BAROFFIO, Manlio SODI, Andrzej SUSKI, *Sacramentari e Messali pretridenini di provenienza Italiana*, Veritatem inquirere 1 (Rome: Torrita di Siena, Lateran University Press – Società Bibliografica Toscana, 2016). Includes an inventory of 2608 sacramentaries and missels (complete books and fragments) from sixth century to 1605.

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26023. Melanie BATOFF, *Re-envisioning the* Visitatio Sepulchri *in Medieval Germany: The Intersection of Planchant, Liturgy, Epic, and Reform*, Ph.D. diss., University of Michigan, Ann Arbor, 2013.
26024. Sarah BEREZA, *Formularity and Formal Structure in the Old Beneventan Chant*, Master's thesis, University of Cincinnati, 2011.
26025. James BLASINA, *Music and Masculinity in the Medieval Cult of St. Katherine of Alexandria, 1050–1300*, Ph.D. diss., Harvard University, Cambridge, MA, 2015.
26026. Jozefa van BRAGT (ed.), *Bibliotheek van de Abdij van Park*, 2 vols. (Leuven: Peeters, 2014).
Review. Barbara HAGGH HUGLO, *Études grégoriennes,* 43 (2016), 227–8.
26027. Danette BRINK, *Historiae Trevirenses: The Medieval Office Chants for the Saints of Trier,* diss., University of Regensburg, Institut für Musikwissenschaft, 2015.
26028. Natale GHIGLIONE, *Trotti 414: un codice ambrosiano del IX secolo. Considerazioni storico paleografiche e musicali edizione*, Quaderni Ambrosiani 2 (Lucca: Libreria Musicale Italiana, 2009).
26029. Gunilla IVERSEN, *Tropes du Gloria*, 2 vols. [1: Introduction et édition des textes; 2: Aperçu des manuscrits], Corpus troporum XII. Studia latina Stockholmiensia, 61 (Stockholm: Stockholm University, 2014).
Review. Barbara HAGGH HUGLO, *Études grégoriennes,* 43 (2016), 228–30.
26030. Armin KARIM, *'My People, What Have I Done to You?': The Good Friday* Populus meus *Verses in Chant and Exegesis, c. 380–880*, Ph.D. diss., Case Western Reserve University, Cleveland, OH, 2014.
Available online at http://rave.ohiolink.edu/etdc/view?acc_num=case1396645278.
26031. Stefan KLARER, *Pater Roman Bannwart und der "Einsiedler Choralstil"*, diss., Kunstuniversität Graz, Künstlerische und wissenschaftliche Doktoratsschule, 2015.
26032. Laura LIGHT, Susan BOYNTON, *Sacred Song: Chanting the Bible in the Middle Ages and Renaissance*, preface by Sandra HINDMAN, Textmanuscripts 4 (New York, Chicago, Paris: Les Enluminures, 2014).
Review. Daniel SAULNIER, *Scriptorium,* 69 (2015), 69* (no. 163).
26033. José LÓPEZ CALO, *La música en las catedrales españoles*, Música Hispana, Textos: Estudios 17 (Madrid: ICCMU, 2012).
Review. Riccardo LA SPINA, *Plainsong & Medieval Music*, 24/1 (2015), 109–11.
26034. Mattias LUNDBERG, *Tonus peregrinus: The History of a Psalm-tone and its use in Polyphonic Music* (Farnham, Burlington: Ashgate, 2011).
26035. William Peter MAHRT, *The Musical Shape of the Liturgy* (Richmond, VA: Church Music Association of America, 2012).
26036. Manlio SODI, Alessandro TONIOLO, *Descendit Christus descendit et Spiritus. L'iniziazione alla vita cristiana in Ambrogio da Milano. Spiegazioni del Credo – i Sacramenti – i Misteri. Explanatio Symboli – De Sacramenti – De Mysteriis. Textus et Concordantia.* Presentazione di Cesare ALZATI, Veritatem inquirere 2 (Città del Vaticano: Lateran University Press, 2016).
26037. Véronique THIBAULT-DUBOIS, *Le tonaire noté du Manuscrit de Gaillac. Paris BnF lat. 776,* Thèse de doctorat, Paris, École Pratique des Hautes Études [EPHE], 2010.

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26038. Alberto TURCO, *Iniziazione al canto gregoriano*, Didattica e saggistica. Collana del Pontificio Istituto di Musica Sacra – Roma I (Città del Vaticano: Libreria Editrice Vaticana, 2016).
Review. Giacomo BAROFFIO, *Rivista internazionale di musica sacra*, Nuova serie 37/1–2 (2016), 378–80.
26039. Rozana VIJVODA, *Dalmatian Illuminated Manuscripts Written in Beneventan Script and Benedictine Scriptoria in Zadar, Dubrovnik, and Trogir,* Ph.D. diss., Budapest: Central European University, 2011. Unpublished.

Congress reports

26040. *Rome Across Time and Space: Cultural Transmission and the Exchange of Ideas c. 500–1400,* ed. Claudia BOLGIA, Rosamond McKITTERICK, John OSBORNE (Cambridge: Cambridge University Press, 2014) [1: 'conference . . . Cambridge in July 2008']:
(a) Jesse BILLETT, 'The Liturgy of the "Roman" office in England from the Conversion to the Conquest', 84–110. **(b)** Yitzhak HEN, 'The Romanization of the Frankish Liturgy: ideal, reality, and the rhetoric of reform', 111–24.
26041. *Les chapitres séculiers et leur culture, Vie canoniale, art et musique à Saint-Yrieix (vi^e^-xiii^e^ siècle).* Actes du colloque international, Université de Limoges / Université de Poitiers, 18–20 juin 2009, ed. Claude ANDRAULT-SCHMITT and Philippe DEPREUX (Limoges: Presses Universitaires de Limoges [PULIM], 2014):
(a) Christelle CAZAUX-KOWALSKI, 'Le graduel de Saint-Yrieix (BnF, ms. Lat. 903)', 507–31. **(b)** Marie-Noël COLETTE, 'Les prosules et les proses du graduel de Saint.Yrieix (Paris, BnF, latin 903)', 533–54. **(c)** Gunilla IVERSEN, 'Le répertoire de tropes du graduel de Saint-Yrieix (XIe siècle)', 555–72.
26042. *Le Chapître Saint-Nicolas de Fribourg: foyer religieux et culturel, lieu de pouvoir. Das Kapitel von Saint-Nicolas: Hort des Glaubens, der Kultur und der Macht.* Actes du colloque – 3.-5.2.2010 – Akten des Kolloquiums, ed. Jean STEINAUER, Hubertus von GEMMINGEN (Fribourg: Société histoire du canton de Fribourg, 2010):
(a) Martin KLÖCKENER, 'Die Liturgie an der Stiftskirche St. Nicolaus in Freiburg auf der Grundlage des Zeremoniale aus dem späten 16. Jahrhundert', 409–41. Concerns CH-F*staatsarchiv* CSN III.3.21.
Review. Benedikt KRANEMANN, *Archiv für Liturgiewissenschaft*, 56 (2014), 132.
26043. *Cantus Scriptus: Technologies of Medieval Song.* Proceedings of the 3rd Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age, November 20–21, 2010 [held at the University of Pennsylvania and the Free Library of Philadelphia], ed. Lynn RANSOM and Emma DILLON, Piscataway, NJ: Gorias Press, 2012:
(a) Susan RANKIN, 'Capturing Sounds: the Notation of Language', 1–41.
26044. *Of Chronicles and Kings: National Saints and the Emergence of Nation States in the High Middle Ages*, ed. John BERGSAGEL, David HILEY and Thomas RIIS, Danish Humanist Texts and Studies 52 (Copenhagen: The Royal Library, Museum Tusculanum Press, University of Copenhagen, 2015) [7: 'In October 2012, the Danish

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Royal Library . . . invited a group of selected scholars to participate in an international symposium'.]:
(a) Nils Holger PETERSEN, 'The image of St Knud Lavard in his Liturgical Offices and its Historical Impact', 129–58. **(b)** Roman HANKELN, 'Kingship and Sanctity in the *Historia* in Honour of St Canutus Rex', 159–91. Includes facsimiles of S-Sr MPO Fr 29700 (pp. 185–8). **(c)** Ann-Marie NILSSON, '*Martyr preciose, miles Christi.* St Erik in Chant and Legend', 193–222. **(d)** John TOY, 'The Liturgical Commemoration of Thomas of Canterbury in Scandinavia. The First Thirty Years, 1173–1203', 223–50. **(e)** David HILEY, '*Gens laudum titulis concrepet Anglica.* The Proper Office for St Oswin, King of Deira', 251–70. Concerns GB Occc 134, includes on p. 257 a facsimile of fol. 73v. **(f)** John CALDWELL, 'Life, Legend and Liturgy. The Case of St Mildred', 271–92. **(g)** Owain Tudor EDWARDS, '"Last Man Standing": St David of Menevia', 293–319.
Review. Sean DUNNAHOE, *Early Music*, 44/3 (2016), 472–4.
26045. *Chant and Liturgy: Papers in Memory of Michel Huglo.* Papers held on 11 May 2013 at the 48th International Congress on Medieval Studies at the University of Western Michigan.
Four articles see 26064a–d. *Plainsong & Medieval Music*, 25/1 (2016).
26046. *Music Encoding Conference Proceedings 2013 and 2014.* 22–24 May, 2013, Mainz Academy for Literature and Sciences, Mainz, Germany – 20–23 May, 2014, University of Virginia, Charlottesville, Virginia, USA, ed. Perry ROLAND and Johannes KEPPER (Music Encoding Initiative, 2015):
(a) Elaine HILD, Thomas WEBER, 'Developing Encoding and Software Solutions. For the Digital and Analogue Publication of Medieval Monophonic Music', 83–90.
Available at www.vifamusik.de/en/document-server/congress-reports-and-conference-proceedings/.
26047. *Manuscrits de Cadouin:* Actes du colloque de Pèrigueux (20 et 21 juin 2013), Mémoires de la Dordogne. Revue des archives départementales de la Dordogne 25 (Périgueux: Archives départementales de la Dordogne, 2015):
(a) Christelle CAZAUX-KOWALSKI, 'Des neumes aquitains et des mélodies cisterciennes: remarques sur les additions musicales du fonds manuscrit de Cadouin', 86–97.
26048. *Chant and culture – Plain-chant et culture*, proceedings of the conference of the Gregorian Institute of Canada – Actes du colloque de l'Institut grégorien du Canada. University of British Columbia, 6–9 August 2013 – Université de Columbie-Britannique, 6 au 9 août 2013, ed. Armin KARIM, and Barbara SWANSON. Foreword by Chantal PHAM, Wissenschaftliche Abhandlungen – Musicological Studies 105 (Lions Bay, 2014):
(a) William MAHRT, '*Jubilare sine verbis:* The Liturgical Role of Melisma in Gregorian Chant', 1–22. Summary in French, 22. **(b)** Armin KARIM, 'The Meaning of the Trisagion in East and West', 23–38. Summary in French, 39. **(c)** Ted KRASNICKI, 'The Carolingian Cultural Renascence and the Formation of Gregorian Chant: Allegory and Symbolism', 41–62. Summary in French, 63. **(d)** Christoph WEYER, 'Codex MS.

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D1: Witness of an Old Neume Dialect', 65–75. Summary in French, 75. Concerns D-DÜl D 1. **(e)** James BLASINA, 'Liturgy, Cult, and Crusades: The Early Dissemination of the Offices for St. Katherine of Alexandria', 77–92. Summary in French, 93. **(f)** Solomon GUHL-MILLER, 'A Possible Connection Between Chant and Organum: A Preliminary Re-examination and Re-evaluation of the Use of Modal Rhythm in Notre Dame Organa and Conducti', 95–117. Summary in French, 118. **(g)** Caroline JORÉ-GARRIGUES, 'Monodie et polyphonie liturgique: une relation symbiotique? Le missel ms. 94 et la Messe de Toulouse', 119–32. Summary in English, 133. Concerns F-TLm 94. **(h)** Alanna ROPCHOCK, 'How *Pange lingua* Survived the Lutheran Reformation', 135–48. Summary in French, 149. **(i)** Barbara SWANSON, 'Plainchant Psalmody in the Prologues of Early Opera', 151–8. Summary in French, 159. **(k)** Walter Kurt KREYSZIG, 'William Mahrt's Notation of Gregorian Chant as a Polyphonic *Fundamentum*: Gregorio Allegri's *Miserere* (1638) and Historiography', 161–88. Summary in French, 189. **(l)** Deborah KAUFFMAN, '"À l'usage de ma soeur": The Plainchant Repertory of Saint-Cyr as Represented in F-Vm Ms. Mm. 55', 191–206. Summary in French, 206. **(m)** Matthew PEATTIE, 'Constructing a typeface of medieval neumatic notation: challenges of representation and translation', 245–62. Summary in French, 262. **(n)** William RENWICK, 'The Sarum Rite: Past . . . Present . . . Future', 263–86. Summary in French, 287.

26049. *Theorie und Geschichte der Monodie – ТЕОРИЯ И ИСТОРИЯ МОНОДИИ.* Bericht der Internationalen Tagung Wien 2014, ed. Martin CZERNIN and Maria PISCHLÖGER, Theorie und Geschichte der Monodie 8 (Brno: Tribun EU, s.r.o., 2016):

Includes essays concerning the Eastern Chant by Galina ALEKSEEVA, Anna AREWSCHATJAN, Elena CHIRCEV, Oliver GERLACH, Zivar GUSSEINOWA, Angela HACHAYANZ, Evgenia IGNATENKO, Sergey MATZNEV, Ionut-Gabriel NASTASA, Jaakko OLKINUORA, David PANCZA, Nikolaj PARFENTJEW, Natalia PARFENTJEWA, Maria TAKAL-ROSZCZENKO, Tetiana TESLIA.

Essays concerning the Western Chant:

(a) David MERLIN, 'Die Melodien des von Winterburger 1519 gedruckten Antiphonars', 327–51 (in Russian 353–77). **(b)** Andreas PFISTERER, 'Zur Tonartenbehandlung im gregorianischen Graduale und byzantinischen Prokeimenon', 545–52 (in Russian 553–61). **(c)** Kateryna ZAGNITKO, 'Zur Geschichte der Erforschung der gregorianischen Gesangsquellen in der Handschriftensammlung in Lemberg', 669–81 (in Russian 683–93).

26050. *Liturgia ed evangelizzazione. La Chiesa evangelizza con la bellezza della liturgia.* Atti del Congresso Roma 25–27 febbraio 2015 (Soveria Mannelli, Catanzaro: Rubbettino Editore, 2016).

26051. *Musica Mediaeva Liturgica. Zborník príspevkov z muzikologickej konferencie konanej dňa 3.–4. júna 2015,* ed. Rastislav ADAMKO (Ružomberok, 2015):

(a) Robert KLUGSEDER, 'Stredoveké hudobné rukopisy v Rakúskej národnej knižnici (ÖBN), Viedeň Medieval Musical Manuscripts in the Austrian National Library Vienna', 131–44.

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26052. *Beiträge zur Gregorianik*, 61 (2016), 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 38', 11–47. **(b)** Heinrich RUMPHORST, 'Beobachtungen zum Tractus *Veni sponsa Christi*', 49–61. **(c)** Johannes Berchmans GÖSCHL, 'Luigi Agustoni und der Gregorianische Choral', 63–8. **(d)** Heinrich RUMPHORST, 'Veränderung der Textquellen in den Kompositionen des gregorianischen Messpropriums. Vortrag beim Kongress der AISCGre in Lugano 2015', 69–95. **(e)** Nicola ZANINI, 'Luigi Agustoni: Eine Leidenschaft für die Liturgie', 97–107. **(f)** 'Index der bisher restituierten Gesänge', 140–7.
26053. *Beiträge zur Gregorianik*, 62 (2016), 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 39', 9–37. **(b)** Heinrich RUMPHORST, 'Beobachtungen zu der Communio *Qui biberit aquam* und Parallelfällen von Evangeliencommuniones', 39–47. **(c)** Franz Karl PRASSL, 'Gregorianische Komposition vor dem Hintergrund patrisitischer Exegese', 49–64. **(d)** Stefan ENGELS, 'Die Texte des Proprium Missae: Wie übersetze ich sie richtig?', 65–9. **(e)** Jun NISHIWAKI, '*Compunctio:* Über ein Schlüsselwort zum Verständnis des liturgischen Singens in der Karolingerzeit', 71–8.
26054. *Études grégoriennes*, 43 (2016). Revue annuelle publiée sous la direction de Patrick HALA o.s.b. mise en page par Patrick HALA et Arnaud de CASTELBAJAC o.s.b. (Solesmes: Les Éditions de Solesmes, 2016):
(a) Véronique DUBOIS, 'Le tonaire noté du manuscrit de Gaillac, Paris, BNF Lat. 776. Édition des incipit et des mélodie des formulaires', 1–102. **(b)** David HILEY, 'The antiphons composed by Hucbald of Saint-Amand for the feast of St Andrew', 103–19. **(c)** Patrick HALA, 'La restauration du plain-chant dans l'église anglicane (1888–1901): Solesmes et la fondation de la *Plainsong & Mediæval Music Society*', 121–64. **(d)** Jean CLAIRE†, 'Le latin et le chant grégorien', 165–75. **(e)** [La rédaction], 'Distinction des syllabes dans les mots latins', 177–84. **(f)** Paul BLANCHON-LASSERVE†, 'Voyage paléographique (redigé par Paul BLANCHON-LASSERVE et dom Amand MÉNAGER): Quatre mois en Allemagne et en Autriche – (*suite*) [Dom BLANCHON-LASSERVE] 24 juin – 14 juillet 1914', 185–226.

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26055. *Tijdschrift voor gregoriaans*, 41 (2016), Redactie: Arnoud HEERINGS, Gerrit van OSCH, Marcel ZIJLSTRA, uitgave van de Stichting Amici Cantus Gregoriani, Administratie J. KWAST, Driebergen-Rijsenburg:
(a) Marcel ZIJLSTRA, 'Het Paasspel van Rijnsburg', 14–27. Includes the complete edition of the Easter play from NL-DHk 71 J 70. **(b)** Franco ACKERMANS, 'De communio Ego sum pastor bonus', 43–6. **(c)** Marcel ZJLSTRA, 'Een Nederlands paasspel', (2) 55–60, (3) 79–81. **(d)** Leo LOUSBERG, 'Functies van microtonaliteit in Gregoriaans', 82–90.

Collections of essays, dictionaries

26056. *Ars musica and its contexts in medieval and early modern culture. Essays in honour of Elżbieta Witkowska-Zaremba,* ed. Paweł GANCARCZYK (Warsaw: Liber Pro Arte, 2016):
(a) Michael BERNHARD, 'The *Tractulus metricus de musica* in the Melk codex 950 of the year 1462', 29–59. **(b)** Anna Maria BUSSE BERGER, 'Reformy notacyjne Francona z Kolonii: aprobata i sprzeciw', 61–71. English summary 'Franco's notational reforms: acceptance and resistance', 71. **(c)** Klaus-Jürgen SACHS, 'Musica theorica und practica bei Gaffurio', 73–85. **(d)** Błażej MATUSIAK, 'Śpiewak, znawca muzyki i liturgista. Obraz kantora w pismach dominikańskich XIII wieku', 105–14. English summary 'Singer, music theorist and liturgist. Depiction of the cantor in 13th-century Dominican sources', 114–15. **(e)** Jakub KUBIENIEC, 'Nauka *muzyki choralnej* u Panien Staniąteckich w XVIII wieku', 117–28. English summary 'The learning of *musica choralis* at the Benedictine Nuns Abbey of Staniątki in the 18th century', 128–9. **(f)** Barbara HAGGH-HUGLO, '*Libelli,* compilations of hagiography, and *official propria*: neglected but useful sources of liturgy and music', 153–69. Concerns B-Br 7524–7525 B (4 facsimiles), B-Br 20611 (1 facsimile). **(g)** Konstantin VOIGT, 'Accumulating intertextual meaning through sound: the offertory *Ascendens Ihesus* from the Codex Calixtinus and its model chant *Stetit angelus*', 171–83. **(h)** David HILEY, 'From the Danube to Vistula: oberservations on manuscript 1304 of the Muzeum Narodowe in Warsaw, a South German breviary of the early thirteenth century', 185–203. Concerns PL-Wm 1304, includes a facsimile of fol. 68v with neumatic notation. **(i)** Ágnes PAPP, 'Syllabisch versus melodisch. Archaisierung und Reduzierung in der Theorie und Praxis der Differentiae?', 205–21. **(k)** Gábor KISS, '*Quem celestis armonia . . .* Recent data on a St Stephen Alleluia and on the Hungarian-Polish relationships', 223–36. **(l)** Zsuzsa CZAGÁNY, 'Böhmische "Zutaten" im Waradiner Sequentiar', 237–45. Concerns fragments of a Gradual from Oradea, Romania (in German Großwardein, in Hungarian Nagyvárad) in Győr (H-Gm 54.1.4; H-G*egyházmegyei kincstár és könyvtár* s. n.), Budapest (H-Ba T 300; H-Bn Inc. 442), Sárospatak (H-SA 1043; R 195) and Bratislava (SK-BRa Modra 5194). **(m)** Lenka HLÁVKOVÁ, 'Credo settings in *cantus fractus* in Bohemian sources. A preliminary report on a neglected ars nova repertory', 247–54. **(n)** Alexander RAUSCH, 'Hymnen des Spätmittelalters und der Frühen Neuzeit für die Verehrung des Hl. Grabtuchs und der Veronika', 271–82. **(o)** 'Publications of Elżbieta Witkowska-Zaremba', 515–23.

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26057. *BMB. Bibliografia dei manoscritti in scrittura beneventana* 24. Dati relative a pubblicazioni apparse dal 1990, raccolti dal 13 novembre 2015 al 1° novembre 2016 da Laura ALBIERO, Maria Gabriella CRITELLI, Paola ERRANI, Nicoletta GIOVÉ, Valentina LONGO, Marco PALMA, Anna PANNEGA, Leda RUGGIERO, Valerio SANZOTTA, Silvia SCIPIONI, Maddalena SPARAGNA, Gaia Elisabetta UNFER VERRE, Matteo VILLANI. Progetto e relizzazione della base dati di Antonio CARTELLI (Rome: Viella, 2016):
(a) Nicola TANGARI, 'Un frammento della *Passio Andreae apostoli* in scrittura beneventana presso l'Archivio Storico Capitolino di Roma', 111–19. **(b)** Nicola TANGARI, 'Un nuovo antifonario palinsesto in scrittura e notazione beneventana: Napoli, Biblioteca Nazionale "Vittorio Emmanuele III", V C 14', 121–6.
26058. *A Companion to Hildegard of Bingen*, ed. Debra L. STOUDT, George FERZOCO, Beverly Mayne KIENZLE, Brill's Companions to the Christian Tradition 45 (Leiden: Brill, 2014):
(a) Felix HEINZER, 'Unequal Twins: Visionary Attitude and Monastic Culture in Elisabeth of Schönau and Hildegard of Bingen', 85–108. **(b)** Tova LEIGH-CHOATE, William T. FLYNN, Margot E. FASSLER, 'Hearing the Heavenly Symphony: An Overview of Hildegard's Musical Oeuvre with Case Studies', 163–92. **(c)** Tova LEIGH-CHOATE, William T. FLYNN, Margot E. FASSLER, 'Hildegard as Musical Hagiographer: Engelberg, Stiftsbibliothek Ms. 103 and Her Songs for Saints Disibod and Ursula', 193–220.
26059. *Les corpus de l'oralité,* ed. Mondher AYARI, Antonio LAI (Delatour France: Sampzon, 2013):
(a) Jacques VIRET, 'L'oralité retrouvée d'un corpus. Chanter le grégorien aujourd'hui', 95–122. **(b)** Marcel PÉRÈS, 'Le chant vieux-romain révélerait-il le "corpus de l'oralité di chant grégorien"?', 123–40. **(c)** Damien POISBLAUD, 'La restauration du chant grégorien: comment imaginer des sons à partir de l'écrit?', 141–54.
26060. *Manuscripts and Medieval Song: Inscription, Performance, Context,* ed. Helen DEEMING and Elizabeth Eva LEACH (Cambridge: Cambridge University Press, 2015).
Review. Eva M. MASCHKE, *Plainsong & Medieval Music*, 25/2 (2016), 229–39.
Ten selected manuscripts are introduced: F-Pn lat. 1154; F-Pn fr. 1586; GB-Cu Gg.5.35; GB-Lbl Egerton 274; D-HEu Pal. germ. 848; GB-Lbl Add. 36881; F-Pn lat. 22249, 3545 and 3719; D-Mbs Clm 4660, 4660a; F-Pn n. a. fr. 13521 (La Clayette); GB-Ob Douce 308.
26061. *Lexicon Musicum Latinum Medii Aevi. Wörterbuch der lateinischen Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhunderts – Dictionary of Medieval Latin Musical Terminology to the End of the 15th Century*, ed. Michael BERNHARD (Munich: Verlag der Bayerischen Akademie der Wissenschaften. In Kommission bei dem Verlag C. H. Beck, Munich, 1992–).
(a) Fascicle 16 (2015): semibrevis – sono. Collaborators Christian BERKTOLD (signa-socialis, solfa-sono), Michael BERNHARD (semibrevis-semiditonicus, seminimo-sempertonus), Calvin M. BOWER (English translation), Ruth KONSTANCIAK (editorial assistance).

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(b) Fascicle 17 (2016): sono – tempus. Collaborators Daniela von ARETIN (species-systema), Christian BERKTOLD (sono-sortiso, tempus), Calvin M. BOWER (English translation), Ruth KONSTANCIAK (T – temporalis; editorial assistance).
(c) Fascicle 18 (2016): tempus – tractus. Collaborators: Daniela von ARETIN (tenorista – ternarius, tetartemoria – tinici, trabs – tractus), Christian BERKTOLD (tempus – tenor), Michael BERNHARD (to – torquens), Calvin M. BOWER (English translation), Ruth KONSTANCIAK (tertia- tertiadecima; editorial assistance).
(d) Fascicle 19 (2016): tractus-Z. Collaborators: Daniela von ARETIN (tractus – truto), Christian BERKTOLD (tuba – tympanum, V- voluvilis), Michael BERNHARD (vox – Z), Calvin M. BOWER (English translation), Ruth KONSTANCIAK (U – uva; editorial assistance).
(e) Quellenverzeichnis für Band II – Inventory of Sources for Volume II; Band II – Volume II E – Z (2016). Includes a Bibliography, xii–xxii, an Inventory of Sources, xxiv–lxiii, and a List of Incipits, lxvi–lxxvii. Now the important *Lexicon Musicum Latinum Medii Aevi* is finished.
See 6089a, b, 7053a, 10068a, 11070a, 13079a, 14065a, 16067a, 17067a, 19045a, 20067a, 21046a, 22088a, 23075a, 25065a: Fascicles 1 (1992), 2 (1995), 3 (1997), 4 (2000), 5 (2001), 6 (2003), 7 (2004), 8 (2006), 1 [2nd augmented edition] (2006), 9 (2007), 10 (2009), 11 (2010), 12 (2012), 13 (2012), 14 (2013) 15 (2015).
26062. *Qui musicam in se habet: Essays in Honor of Alejandro Planchart,* ed. Anna ZAYARUZNAYA, Bonnie J. BLACKBURN, Stanley BOORMAN, Miscellanea 9 (Middleton, WI: American Institute of Musicology, 2015):
(a) Angelo RUSCONI, 'The Old Milanese Hymn for Saint John the Baptist', 21–40. **(b)** Luisa NARDINI, 'The Masses for the Holy Cross in Some Italian Manuscripts', 41–70. **(c)** James Vincent MAIELLO, 'Updating the Alleluia at Pistoia', 71–148. **(d)** James GRIER, 'The Tropes for Saint Androchius at the Abbeys of Saint Martial and Saint Martin in Limoges', 149–56. **(e)** Thomas Forrest KELLY, 'The Office of Saint Donatus at Benevento', 157–76. **(f)** Michel HUGLO†, Barbara HAGGH-HUGLO, 'The Great Procession of St. Agatha in Florence and its Antiphon *Paganorum multitudo*', 175–82. **(g)** Susan RANKIN, '*Organa dulcisona doctor modulamini compta*: Rhetoric and Musical in Composition the Winchester Organa', 763–80. **(h)** Richard L. CROCKER, 'Six Sets of Tropes from Nevers', 821–6. **(i)** 'Publications, Compositions, and Recordings by Alejandro Enrique Planchart', 827–36. **(k)** Volume Supplement: Audio Files: Medieval Chant – Six Sets of Tropes from Nevers Sung by Richard CROCKER, transcript by Ellen Jane REIER, mastered to CD by Derek BIANCHI.
26063. *Sodalitas. Studi in memoria di Don Faustino Avagliano,* ed. Mariano DELL'OMO, Federico MARAZZI, Fabio SIMONELLI, Cesare CROVA, Vol. 2, *Miscellanea Cassinese 86* (Montecassino: Pubblicazioni Cassinesi, 2016):
(a) Richard F. GUYG, 'Reconstructing a Beneventan Missal: Montecassino, Archivio dell'Abbazia, *Compactiones VII* and *XXII*', 451–72. **(b)** Mario IADANZA, 'Due inni in onore di s. Lupo del ms. 5 dell'Archivio dell'Abbazia della SS.ma Trinità di Cava dei Tirreni (sec. XII)', 491–522. **(c)** Thomas Forrest KELLY, 'Fragments of a Notated Breviary in Montecassino: *Compactiones V*', 535–58. **(d)** Katarina LIVLJANIĆ, 'Les répons de l'office ferial dans l'antiphonaire Montecassino Archivio dell'Abbazia,

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ms. 542', 559–78. **(e)** Nicola TANGARI, 'Un carme di Paolo Diacono in onore di s. Benedetto nel ms. Montecassino, Archivio dell'Abbazia, 272', 1101–18.

26064. *Plainsong & Medieval Music*, 25/1 (2016):

Barbara HAGGH-HUGLO, Foreword, 1: This special issue of *Plainsong and Medieval Music* honours the memory of Michel Huglo (1921–2012) with four articles that result from two sessions of papers held on 11 May 2013 at the 48th International Congress on Medieval Studies at the University of Western Michigan. Titled 'Chant and Liturgy: Papers in Memory of Michel Huglo', the sessions were organised by Anna GRAU, Cathy ELIAS and Daniel DI CENSO:

(a) Terence BAILEY, 'A guide to the responsories of the Ambrosian Office', 5–26. **(b)** William Peter MAHRT, 'Responsory *prosae* and the post-Christmas "Choir Solemnities" at Salisbury Cathedral', 27–36. **(c)** Emma HORNBY, Rebecca MALOY, 'Melodic in Old Hispanic chant', 37–72. **(d)** Michael Lee NORTON, 'Further throughts on Graz 807 and Vienna 13314', 73–91. **(e)** Zoe SAUNDERS, Barbara HAGGH HUGLO, 'Bibliography of Michel HUGLO 2005–2012, with earlier addenda or corrigenda and later posthumous publications', 93–101. **(f)** Jerome F. WEBER, 'Recent recordings of plainchant', 103–6.

26065. *Plainsong & Medieval Music,* 25/2 (2016):

(a) John HAINES, 'The lost song of German epic', 115–37. **(b)** Mary Channen CALDWELL, 'A medieval patchwork song: poetry, prayer and music in a thirteenth-century conductus', 139–65. **(c)** Christopher MACKLIN, 'Stability and change in the composition of a "Plague Mass" in the wake of the Black Death', 167–89. Concerns the *Recordare domine* Mass based on fifty-seven manuscripts.

26066. *Rivista internazionale di musica sacra*, Nuova serie 37/1–2 (2016), ed. Giacomo BAROFFIO (Lucca: LIM Editrice):

(a) Giacomo BAROFFIO, 'Apologia per una manutenzione degli edifice intellettuali', 13–21. **(b)** Francesca MELLACE, 'Frammenti in notazione beneventana negli archive e nelle biblioteche di Bologna', 39–150. Concerns 13 fragments, 1 in I-Bas, 3 in I-Bu, and 10 in I-Bc, including 8 facsimiles. **(c)** Giampaolo MELE, '*Ymnum Sancti Benedicti composuit.* Su Cipriano di Montecassino e l'inno *Christe sanctorum decus atque virtus*', 151–89. **(d)** Brusa GIONATA, 'Hymnarium Brixinense – Tabula', 191–202. **(e)** Giacomo BAROFFIO, Eun Ju Anastasia KIM, 'Il canto liturgico nei monasteri di Subiaco: qualche appunto', 203–18. **(f)** Michael Scott CUTHBERT, Nicola TANGARI, 'Identificazioni di composizioni vocali italiane e internazionali in alcuni manoscritti liturgici del tardo Trecento', 219–227. **(g)** Nadia MASINI, 'In memoria di P. Anselmo Susca OSB – Padre Anselmo Susca (1929–2012), vita e opera', 229–32, 233–7. Includes a bibliography, 235–7. **(h)** Maria Antonietta CAROLA, 'La direzione del canto gregoriano', 239–54. Abstract of the 'tesi di Diploma Academico di 1° livello in Direzione di Coro e Composizione Corale', Conservatorio di Musica 'E. R. Duni' di Materna (2010/2011). **(i)** Alberto TURCO, 'La modalità negli *Exsultet* pugliese', 255–67. Concerns the Exultet rolls in Bari and Troia. **(k)** Patrizia DURANTE, 'Le versioni melodiche negli Uffici locali. La tradizione della Chiesa gallipolitana', 269–89. Includes 6 facsimiles of I-GAL*biblioteca diocesana.* **(l)** Nadia MASINI, 'Stato della ricerca sui codici liturgico-musicali in Basilicata:

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studio propedeutico a un censimento delle fonti musicali', 305–76. Includes 19 facsimiles.

26067. *Vox Antiqua,* 6 (I/2015) 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, 2016):

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