Plainsong and Medieval Music, **20**, 2, 165–192 © Cambridge University Press, 2011
doi:10.1017/S0961137111000040

Liturgical chant bibliography 20

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The *Liturgical chant bibliography 20* 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.

Among the facsimile editions reported on here is a facsimile of a manuscript significant to musical life at Hamburg cathedral (20007); it was lost between 1945 and 1995, and returned to Hamburg in 1999. This source is important because only a tiny fraction of the holdings of Hamburg's former cathedral library can be documented. I can also now draw attention to the commentary volume for the Hainricus Sacramentary from the Benedictine abbey of Weingarten (20009), the facsimile of which had already been listed as LCB 15001.

Four new volumes in the series HISTORIAE (200013–20016) were published. One contains a facsimile edition of Office and Mass for St Knud Lavard, edited by John Bergsagel (20015). The series Corpus Troporum, which has proven fundamental for the study of tropes, has been continued after more than ten years with two new volumes: CT XI (2009) (*Tropes du propre de la messe 3: Prosules de l'offertoire*) und CT X (2011) (*Tropes di propre de la messe 5. Fêtes des Saints et de la Croix et de la Transfiguration*) (20017, 20018). The first volume in this series was published in 1975 (Ritva Jonsson, *Tropes du propre de la messe 1, Cycle de Noël*). Since then, the following volumes have appeared: CT II (1976), CT III (1982), CT IV (1980), CT V (1986), CT VI (1986), CT VII (1990) und CT IX (1998) (LCB 8014).

Among essay collections, I would direct particular attention to the collection of articles by Thomas Forrest Kelly (20060). A number of Festschriften have also been published: John Caldwell (20063), Zoltán Falvy (20073), Richard W. Pfaff (20072), Piotr Poźniak (20069), Edward H. Roesner (20071), Klaus-Jürgen Sachs (20070) and the memorial publication for Kees Vellekoop (20068), published in 2004 but brought to my attention only recently.

As in previous years, I have endeavoured to take publications from Eastern and South-Eastern Europe into account. Ones listed here include facsimile edition from Slovakia (20001–20006), facsimiles and editions of texts from Hungary (20008, 20010, 20011) and the Polish journal *Studia gregoriańskie* (20057, 20058), which has appeared since 2008. Hana Breko Kustura, Zagreb, kindly informs me in regular intervals of publications from Croatia.

Finally, I would like to take this opportunity to thank everyone who has contributed to *Liturgical chant bibliography 20*. I am especially grateful to Giacomo

https://doi.org/10.1017/S0961137111000040 Published online by Cambridge University Press

Baroffio and Nicolas Bell for references. Please send material (including reviews) for future chant bibliographies to:
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Additions

17004R. Zsuzsa CZAGÁNY, *Zenetudományi Dolgozatok* (2008), 359–69. Summary in German 370–1. – Barbara HAGGH, *Scriptorium*, 63 (2009), 118* (Nr. 305) – Andrea KOVÁCS, *Plainsong & Medieval Music*, 19/2 (2010), 218–22.

17027R. Susana ZAPKE, *Musik in Bayern*, 72–73 (2007–2008) (Tutzing: Verlag Hans Schneider, 2010), 215–19. – Pieter MANNAERTS, *Music & Letters*, 91 (2010), 245–8.

17038R. Ann-Katrin ZIMMERMANN, *Die Musikforschung*, 63 (2010), 305–7.

17063R. Hubert Iwo SIEKIERKA, *Studia gregoriańskie*, 1 (2008), 87–93.

18015R. Franz Karl PRASSL, *Beiträge für Gregorianik*, 49 (2010), 95.

18016R. David HILEY, *Plainsong & Medieval Music*, 19/2 (2010), 208–13.

18043R. Alexander PATSCHOVSKY, *Deutsches Archiv für Erforschung des Mittelalters*, 64 (2008), 702–3.

18063R. Hubert Iwo SIEKIERKA, *Studia gregoriańskie*, 2 (2009), 145–52.

18064R. Mariusz BIAŁKOWSKI, *Studia gregoriańskie*, 2 (2009), 153–7.

18072R. Michel HUGLO, *Scriptorium*, 63 (2009), 54* (Nr. 134), Essays: 6* (Nr. 12), 8* (Nr. 17), 12* (Nr. 26), 21* (Nr. 54), 47* (Nr. 115), 54*–5* (Nr. 136), 55* (Nr. 138), 58* (Nr. 143), 81* (Nr. 208), 84* (Nr. 214), 113* (Nr. 298), 129* (Nr. 338), 187*–8* (Nr. 473), 237*–8* (Nr. 613), 241* (Nr. 627).

19008R. Stefano MENGOZZI, *Journal of Musicological Research*, 29 (2010), 265–8.

19013R. Linda Maria KOLDAU, *Die Musikforschung*, 63 (2010), 423–5.

19018R. Stefan KLÖCKNER, *Musica sacra*, 130 (2010), 282.

19019R. Kate HELSEN, *Early Music*, 39/1 (2011), 93–5.

Editions and facsimile editions

20001. *Bratislavský antifonár II (Hanov kódex)*, CD-ROM, Edícia Memoria Slovaciae – medii aevi manuscripta, ed. Július SOPKO, L'ubomir JANKOVIČ, Dušan BURAN (Martin: Slovenská národná knižnica, 2000). Concerning SK-BRm EC Lad. 4 (Knauz 5).

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20002. *Bratislavský antifonár I*, CD-ROM, Edícia Memoria Slovaciae – medii aevi manuscripta, ed. Július SOPKO, L'ubomir JANKOVIČ, Dušan BURAN (Martin: Slovenská národná knižnica, 2004). Concerning SK-BRm EC Lad. 3 (Knauz 3).

20003. *Bratislavský antifonár III*. CD-ROM, ed. Július SOPKO, L'ubomir JANKOVIČ, Dušan BURAN, Edícia Memoria Slovaciae medii aevi manuscripta (Martin: Slovenská národná knižnica, 2006). Concerning SK-BRm EC Lad. 6 (Knauz 1).

20004. *Bratislavský antifonár IV*. CD-ROM, ed. Július SOPKO, L'ubomir JANKOVIČ, Dušan BURAN, Edícia Memoria Slovaciae medii aevi manuscripta (Martin: Slovenská národná knižnica, 2007). Concerning SK-BRm EC Lad. 2 (Knauz 2).

20005. *Bratislavský antifonár V*. CD-ROM, ed. Július SOPKO, L'ubomir JANKOVIČ, Dušan BURAN, Edícia Memoria Slovaciae medii aevi manuscripta (Martin: Slovenská národná knižnica, 2007). Concerning SK-BRm (Knauz 17).

20006. *Antiphonale Scepusiense – Spišský Antifonár*, ed. Rastislav ADAMKO, Eva VESELOVSKÁ, Juraj ŠEDIVÝ (Ružomberok: Katolícka univerzita v Ružomberku – Edičné stredisko Pedagogickej fakulty, 2008). Concerning SK-Sk Mus. 2. Including a facsimile edition, a CD-ROM and introductions:
(a) Juraj ŠEDIVÝ, 'Písmo Spišskeho antifonára v stredoeurópskom kontexte. Paleografická analýza – The Spiš Antiphonary in the Context of Central Europe. The Palaeographic Analysis', 9–15, 97–104. **(b)** Eva VESELOVSKÁ, 'Notácia. Hudobnopaleografická analýza kódexu – Notation. Musical Palaeographic Analysis of the Codex', 17–28, 105–16. **(c)** Rastislav ADAMKO, 'Obsah rukopisu – The Manuscript's Content', 29, 117 – 'Kalendár – The Calendar', 30–7, 118–25 – 'Klasifikácia liturgickej tradicie ofícií – The Classification of the Offices' Liturgical Tradition', 39–93, 127–39.
Review. Barbara HAGGH, *Scriptorium*, 63 (2009), 177* (Nr. 302).
For the *Graduale Scepusiense* see 17004.

20007. *Das Hamburger Antiphonar ND VI 471. Ein wiederentdecktes Musikdenkmal des 15. Jahrhunderts aus dem Hamburger Dom. Einführung Edition und Faksimile*. Bearbeitet von Viacheslav KARTSOVNIK (†), ed. Jürgen NEUBACHER, Publikationen der Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky 4 (Wiesbaden: Dr Ludwig Reichert Verlag, 2010):
(a) Viacheslav KARTSOVNIK, '*Historia de Compassione Gloriosissimae Virginis Mariae* – das älteste vollständig erhaltene Werk der Hamburger Musikgeschichte', 13–16. **(b)** Hans-Walter STORK, Jürgen NEUBACHER, 'Das Annen-Offizium', 17–18. **(c)** Hans-Walter STORK, 'Die Antiphonarhandschrift ND VI 471: Bemerkungen zu ihrer Geschichte und Kodikologie', 19–30. Including a CD.

20008. *Graduale Romanum ad usum monasterii Paulinorum de Újhely (1623)*, ed. Janka SZENDREI, Musicalia Danubiana 24 (Budapest: Magyar tudományos akadémia zenetudományi intézet, 2010). Including a CD. Concerning H-Bu A 115.

20009. *Das Hainricus-Missale*. Vollständige Faksimile-Ausgabe der Handschrift MS M. 711 (bisher auch "Hainricus-Sakramentar") aus The Morgan Library & Museum

https://doi.org/10.1017/S0961137111000040 Published online by Cambridge University Press

New York, Kommentar, ed. Hans Ulrich RUDOLF, Codices Selecti, Commentarium, Vol. CX* (Graz: Akademische Druck- und Verlagsanstalt, 2010):
I. Historische Aspekte (2 Essays); II. Material und Einrichtung, Schrift und Schreiber, Buchmalerei (6 Essays); III. Der Einband (2 Essays); IV. Inhalt und Funktion:
(a) Felix HEINZER, 'Das "Hainricus-Sacrista"-Missale im Zusammenhang mit der Weingartener Liturgietradition', 209–16. **(b)** Hanna ZÜHLKE, 'Das Hainricus-Missale als liturgisches Gesangbuch', 217–55.
A colour facsimile 'Codices Selecti Vol. CX' and a so-called 'Erstkommentar' were published in 2005, see 15001.

20010. *Missale Strigoniense 1484: id est missale secundum almae ecclesiae Strigoniensis, impressum Nurenbergae apud Anthonium Koburger, anno Domini MCCCCLXXXIIII (RMK III 7)*, ed. Blasius [= Balázs] DÉRI, Monumenta Ritualia Hungarica 1, Bibliotheca Scriptorum Medii Recentisque Aevorum, Series Nova 16 (Budapest: Argumentum Kiadó, 2009). Printed Missal from Esztergom, Hungary. Including an introduction in English translated by Peter DOHERTY, seven colour facsimiles from the incunabulum H-Bn Inc. 177, complete edition of the text, an *Apparatus criticus*, annotations and indexes.

20011. *Ordinarius Strigonienis: impressum pluries Nurenbergae, Venetiis et Lugduni annis Domini 1493–1520 (RMK III Suppl. I 5031, RMK III 35, 134, 165, 166, 238)*, ed. Nicolaus Stephanus [= Miklos István] FÖLDVÁRY, Monumenta Ritualia Hungarica 2, Bibliotheca Scriptorum Medii Recentisque Aevorum, Series Nova 17 (Budapest: Argumentum Kiadó, 2009). Printed Ordinaries from Esztergom, Hungary. Including an introduction in English translated by Peter DOHERTY, eight facsimiles from different editions, text edition based on six printed ordinaries from *c*.1493–1496, 1496, 1505, 1509, 1510, 1520, indexes.

20012. *Troparium Prosarium Ecclesiae Cathedralis Vicensis*. Edició facsimilar, ed. Miguel S. GROS I PUJOL, Biblioteca litúrgica catalana 6 (Barcelona: Institut d'Estudis Catalans, 2010).

20013. *Historia Sancti Ludgeri*. Introduction and Edition by Morné BEZUIDENHOUT. Published in the series HISTORIAE, series editors László DOBSZAY, Barbara HAGGH and Roman HANKELN for the Study Group 'Cantus planus' of the International Musicological Society, Wissenschaftliche Abhandlungen – Musicological Studies 65/15 (Ottawa: Institute for Mediaeval Music, 2010).

20014. *Historia Sancti Reguli Episcopi et Martiris*. Introduction and Edition by Benjamin BRAND. Published in the series HISTORIAE, series editors László DOBSZAY, Barbara HAGGH and Roman HANKELN for the Study Group 'Cantus planus' of the International Musicological Society, Wissenschaftliche Abhandlungen – Musicological Studies 65/16 (Ottawa: Institute for Mediaeval Music, 2010).

20015. *The Offices and Masses of St. Knud Lavard († 1131) (Kiel, Univ. Libr. MS S. H. 8 A 8*). Produced in facsimile, transcribed and edited by John BERGSAGEL, 2 vol.

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(1: Facsimile; 2: Edition). Published in the series HISTORIAE, series editors László DOBSZAY, Barbara HAGGH and Roman HANKELN for the Study Group 'Cantus planus' of the International Musicological Society, Wissenschaftliche Abhandlungen – Musicological Studies 65/17a and 17b (Ottawa: Institute for Mediaeval Music, 2010). Concerning D-KIu S. H. 8 A 8.

20016. *Historia Sancti Stephani Regis*. Introduction and Edition by László DOBSZAY. Published in the series HISTORIAE, series editors László DOBSZAY, Barbara HAGGH and Roman HANKELN for the Study Group 'Cantus planus' of the International Musicological Society, Wissenschaftliche Abhandlungen – Musicological Studies 65/18 (Ottawa: Institute for Mediaeval Music, 2010).

20017. *Prosules de la messe 3: Prosules de l'offertoire*, ed. Gunilla BJÖRKVALL, Acta Universitatis Stockholmiensis, Corpus Troporum XI (Stockholm: [Distributor] eddy.se.ab, Visby, 2009).

20018. *Tropes du propre de la messe, 5. Fêtes des Saints et de la Croix et de la Transfiguration*, 2 vols. (A: Introduction et commentaires, B: Édition), ed. Ritva Maria JACOBSSON, Acta Universitatis Stockholmiensis, Corpus Troporum X (Stockholm: [Distributor] eddy.se.ab, Visby, 2011). Volume B includes Addenda and Corrigenda to CT I, CT III and CT IX.

20019. Inga BEHRENDT, *Der Seckauer Liber ordinarius von 1345 (A-Gu 756). Edition und Kommentar*, Diss. Graz, Universität für Musik und Darstellende Kunst, 2009.

20020. *Cantus 21. Mémoires du chant. Le livre de musique d'Isidore de Séville à Edmond de Coussemaker*, ed. Bruno BOUCKAERT (Lille: Alamire Neerpelt & Ad Fugam, 2007).
Review. Christelle CAZAUX-KOWALSKI, *Scriptorium*, 63 (2009), 15*–16*.

20021. Franz-Rudolf WEINERT, Mainzer Domliturgie zu Beginn des 16. Jahrhunderts. Der *Liber Ordinarius* der Mainzer Domkirche, Pietas Liturgica, Studia, 20 (Tübingen and Basel: A. Francke, 2008). Concerning D-MZp 92. Including a Facsimile-CD.

20022. *Laus Divina. Proposta per un nuovo Antifonale Romano*, ed. Frans KOK (Colfelice: Edizioni Calithes, 2010).

20023. *Graduale Novum – Editio Magis Critica Iuxta SC 117 seu Graduale Sanctae Romanae Ecclesiae Pauli PP. VI cura recognitum, ad exemplar ordinis cantus missae dispositum, luce codicum antiquiorum restitutum nutu Sancti Oecumenici Concilii Vaticani II, neumis Laudunensibus et Sangallensibus ornatum, Tomus I: De Dominicis et festis*, ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST and Stephan ZIPPE (Regensburg: Con Brio Verlag – in cooperation with Libreria Editrice Vaticana, 2011).
Review. Bernhard SCHMID, *Musica sacra*, 131 (2011), 133.

20024. *Kyriale Cisterciense, Editio Sancrucensis. Et Ordo Missae*, ed. Heiligenkreuz, Cistercian Abbey (Heiligenkreuz, Austria: Be&Be-Verlag, 2010).
Review. Stefan KLÖCKNER, *Musica sacra*, 130 (2010), 282–3.

https://doi.org/10.1017/S0961137111000040 Published online by Cambridge University Press

20025. *Tropen zum Kyrie im Graduale Romanum*, ed. Anton STINGL jun. (St. Ottilien: Eos Verlag, 2011).

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20026. Terence BAILEY, *The chants of the Ambrosian offertory: the antiphonas 'after the gospel' and the offerendae*, Musicological Studies 92 (Ottawa: Institute for Mediaeval Music, 2009).

20027. Constantin FLOROS, *The Origins of Western Notation*. Revised and Translated by Neil MORAN. With a Report on 'The Reception of the *Universale Neumenkunde, 1970–2010*' (Frankfurt am Main: Peter Lang, 2011):
(a) Neil MORAN, 'History and Reception of the Universale Neumenkunde, 1970–2010', 371–8. **(b)** Luca RICOSSA, 'Forty Years after Constantin Floros' Universale Neumenkunde. Some New Insights', 379–85.
First published in German *Universale Neumenkunde*, 3 vols (Kassel: Bärenreiter, 1970), including a revised and translated edition of Vol. II (*Ursprung und Deutung der lateinischen Neumen*) and of parts of Vol. III (*Die byzantinischen, slavischen und gregorianischen Tonfiguren und Formeln*).

20028. Guillaume GROSS, *Chanter en polyphonie à Notre-Dame de Paris aux 12e et 13e siècles*, Studia Artistarum: Études sur la Faculté des arts dans les Universités médiévales 14 (Turnhout: Brepols, 2007).
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20029. Emma HORNBY, *Medieval Liturgical Chant and Patristic Exegesis: Words and Music in the Second-Mode Tracts*, Studies in Medieval and Renaissance Music 9 (Woodbridge: The Boydell Press, 2009).

20030. Gunilla IVERSEN, *Laus Angelica. Poetry in the Medieval Mass*, ed. Jane FLYNN, translated by William FLYNN, Medieval Church Studies 5 (Turnhout: Brepols, 2010). First published in French *Chanter avec les anges: Poésie dans la Messe médiévale, interprétations et commentaires* (Paris: Les Éditions du Cerf, 2001), see 12030.

20031. *Ordinariums-Gesänge in Mitteleuropa. Repertoire-Übersicht und Melodienkatalog*, ed. Gábor KISS (translated by Zsuzsa CZAGÁNY and Robert KLUGSEDER), Institut für Musikwissenschaft der Ungarischen Akademie der Wissenschaften, Monumenta Monodica Medii Aevi, Subsidia 6 (Kassel, Basel, London, New York, Prague: Bärenreiter, 2009).

20032. Karin Strinnholm LAGERGREN, *Ordet blev sång. Liturgisk musik i katolska kloster 2005–2007 (The word became song. Liturgical song in catholic monasteries 2005–2007)*, Ph.D. thesis, Göteborgs universitet. In Swedish, with summaries in English and French. Available online: http://hdl.handle.net/2077/20507.

20033. Mauro LUONI (ed.), *San Sebastiano. Liturgia Solenne di rito Ambrosiano. Manoscritto di Coarezza di Somma Lombardo*, Quaderni di Storia del Territorio Varesino (Varese: P. Macchione editrice, 2010). Includes a CD.

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20034. Pieter MANNAERTS, *A Collegiate Church on the Divide; Chant and Liturgy at the Church of Our Lady in Tongeren (10th–15th centuries)*, doctoraatsverhandeling, Katholieke Universiteit Leuven, 2008.

20035. Matthew PEATTIE, *The Beneventan Antiphon and the Influence of Beneventan Style in the South Italian Office*, Ph.D. diss. Cambridge, MA, Harvard University, 2005.

20036. Eric RICE, *Music and Ritual at Charlemagne's Marienkirche in Aachen*, Beiträge zur rheinischen Musikgeschichte 174 (Kassel: Verlag Merseburger, 2009).

20037. Anne-Zoé RILLON-MARNE, *Philippe le Chancelier et son œuvre: étude sur l'élaboration d'un poétique musicale*, doctoral thesis, Université de Poitiers 2008, available online: http://theses.edel.univ-poitiers.fr/theses/2008/Rillon-Anne-Zoe/2008-Rillon-Anne-Zoe-These.pdf.

20038. Stefania RONCROFFI, *Psallite sapienter: codici musicali delle Domenicane bolognesi*, Historiae Musicae Cultores 118 (Florence: Casa Editrice Leo Olschki, 2009).

20039. Franco SEGALA, *Trovata pagina di pergamena con notazione musicale (sec. XII) nell'Archivio storico della Curia diocesana di Verona*, Studi e documenti di storia e liturgia – Minima 1 (Verona: ASCV, 2010). Concerning a bifolio of an Antiphoner in the fondo *Pergamene e carte antiche* (tit. I/7), B.10, cart.3.

20040. Philip Carl SMITH, *The Hymns of the Medieval Dominican Liturgy, 1250–1369*. A Thesis for the Degree of Bachelor of Arts. Submitted to the College of Arts and Letters of the University of Notre Dame, Indiana, 2008. Available online: www.musicasacra.com/dominican/Studies/smith-medieval_hymnal-2008.pdf.

20041. Anne-Élisabeth URFELS-CAPOT, *Le Sanctoral de l'Office dominicain (1254–1256)* (Paris: Champion, 2007).

Congress reports

20042. *Il Canto Fratto. Un repertorio da conservare e da studiare. Atti dei convegni tenuti a Radda in Chianti dal 2005 al 2008*, vol. II, ed. Giacomo BAROFFIO and Michele MANGANELLI (Radda in Chianti: Corale S. Niccolò, 2010):
(a) Juan Carlos ASENSIO PALACIOS, 'El canto fratto en España: los Cantorales de cardinal Cisneros', 11–25. **(b)** Domenico de CESARE, 'Il graduale-kyriale 11 di Ruvo di Puglia: il canto fratto e la messa a canone', 27–70. **(c)** Eun Ju KIM, 'La *Salve regina* in canto fratto', 71–87. **(d)** Marcello MAZZETTI, Livio TICLI, 'Prassi esecutiva del Canto Fratto in alcuni trattati italiani (secoli XVI–XIX)', 89–110. **(e)** Michele MANGANELLI, 'Il Manoscritto M 30 della Biblioteca Michele Manganelli', 111–20. **(f)** Luca Basilio RICOSSA, 'Il Canto Fratto nelle liturgie missionarie presso i popoli amerindi del Nordamerica (California e foreste del nordest degli Stati Uniti e Canada)', 121–7. **(g)** Nicola TANGARI, 'Il canto fratto nei manoscritti di Montecassino', 129–53. **(h)** Stefania RONCROFFI, 'Fonti di canto fratto nell'Abbazia di San Benedetto Polirone',155–71.
'Il Canto Fratto … Atti dei convegni tenuti a Radda in Chianti 1999–2004' see 16047.

https://doi.org/10.1017/S0961137111000040 Published online by Cambridge University Press

20043. *Heinrich Glarean oder: Die Rettung der Musik aus dem Geist der Antike?, V. Trossinger Symposium zur Renaissancemusikforschung, Rottweil, 28. und 29 April 2005*, troja – Trossinger Jahrbuch für Renaissancemusik, 5 (2005), ed. Nicole SCHWINDT (Kassel: Bärenreiter, 2006):
(a) Andreas TRAUB and Winfried HECHT, 'Choralquellen aus Rottweil', 103–12. **(b)** Andreas TRAUB, 'Die Choralüberlieferung bei Glarean', 115–34. **(c)** Stefan MORENT, '*Eruditio una cum pietate iuncta* – Zu Glareans Choralverständnis', 135–45. **(d)** Christian MEYER, 'Zur "Konstruktion" der antiken Musiktheorie bei Glarean', 147–59.

20044. *The current state of Byzantine musical studies after 75 years of* Monumenta Musicae Byzantinae. *Acts of the Internationale Conference held at Carlsberg Academy, Copenhagen, 16–17 June, 2006, Bollettino della Badia Greca di Grottaferrata*, Terza serie, Vol. 3 (2006):
(a) Maria ALEXANDRU, 'Preliminary remarks on the historiography of Byzantine music and hymnography', 13–48. **(b)** A. BUGGE, 'Constantine-Cyril and Methodius apostles (teachers) of the Slavs', 49–52. **(c)** Francesco D'AIUTO, 'Per la storia dei libri liturgico-innografici bizantini: un progetto di catalogazione dei manoscritti piu antichi', 53–66. **(d)** S. G. ENGBERG, 'The Prophetologion and the Triple-lection theory. The genesis of a liturgical book', 67–92. **(e)** Giralomo GAROFALO, 'Father Bartolomeo Di Salvo and his transcription of the Byzantine chants among the Albanians in Sicily', 93–116. **(f)** Š. MARINČAK, 'The importance of the MMB series for the research into the early Byzantine-Slavic music in Central Europe', 117–28. **(g)** I. PAPATHANASIOU, 'The significance of the *Monumenta Musicae Byzantinae* for the study of the heirmological tradition', 129–38. **(h)** Bjarne SCHARTAU, 'Towards the *Editio maior* of the "Hagiopolites"', 139–42. **(i)** Nicolas SCHIDLOVSKY, 'Neumation and musical identity in early medieval Russia', 143–58. **(k)** Christian TROELSGÅRD, 'Transcription of Byzantine chant: Problems, possibilities, formats', 159–66. **(l)** Gerda WOLFRAM, 'Klassisch-griechische und patristische Elemente in der spätantiken und postbyzantinischen theoretischen Schriften zur Kirchenmusik', 167–74.

20045. *Religious Music in the Meeting Roads of Various Traditions, 14th International Musicological Congress Bydgoszcz, September 13th–17th, 2006*, Chairman of the Congress Irena PONIATOWSKA, Musica Antiqua Europae Orientalis, Acta Musicologica 14 (Bydgoszcz: Copyright Filharmonia Pomorska – Druk: Zakład Poligraficzny Adam Blum, 2008):
(a) Nino ALBAROSA, 'Gregorianischer Choral in Europa', 25–7. **(b)** David HILEY, 'Vita and historia, biography and chant cycle. The shaping of liturgical offices for medieval saints', 29–42. **(c)** Danica PETROVIĆ, 'The orthodox chant traditions of the Balkans at the Bydgoszcz conferences 1966–1991–2003', 43–53. **(d)** Svetlana KUJUMDZIEVA, 'In searching for the earliest oktoechoi: the book of the tropologion', 55–63. **(e)** Anna CZEKANOWSKA, 'From Lvov to Balkan and/or vice versa. On the research on Moldo-Walachian transmission', 65–71. **(f)** Olena SHEVCHUK, 'Hymnography texts of Ukrainian notated heirmologia: On the problem of the 16–17th centuries South Slavonic influence', 89–97.

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20046. *Celesti Sirene. Musica e monachesimo dal medioevo all'Ottocento. Atti del Seminario Internazionale San Severo di Puglia, 7–9 Marzo 2008*, ed. Annamaria BONSANTE and Roberto Matteo PASQUANDREA (Foggia: Claudio Grenzi Ed., 2010):
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(II): Gregorian Chant and Beyond
(d) Manuel Pedro FERREIRA, 'The Lamentation of Asterix: *Conclusit vias meas inimicus*', 125–57. **(e)** Estelle JOUBERT, 'Aspects of Mode in the Office of Thomas Becket: New Tunes from the Dioceses of Trier', 159–71. Concerning D-TRb 480, 482, 486, 491, 492, 494, 495, 499, 500a, 501a, 521. **(f)** Marie-Noël COLETTE, 'Le prosaire de l'ordre de Grandmont (Paris, BnF n. a. 2680, XIV^{e} s, in)', 173–201.
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(g) João Pedro d'ALVARENGA, 'Breves notas sobre a representação do meio-tom nos manuscritos litúrgicos medievais portugueses, ou o mito da "notação portuguesa"', 203–19. Concerning P-Pm Ms. 1135, Santa Cruz 83; P-Ln Alc. 162; P-Pm Ms. 858, Santa Cruz 77; P-BRd s. s. fragm of Antiphoner, s. xiii; P-Pm Ms. 830, Santa Cruz 67. **(h)** Nicolas BELL, 'Observations on the Monophonic Conductus of the Las Huelgas Codex', 221–9. Concerning E-BUlh ix. **(i)** José Maria Pedrosa CARDOSO, 'A mensuralidade na monodia litúrgica portuguesa do sécolo XVI', 231–57.

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(a) Yves CHARTIER, 'De la Seille à l'Irlande. Le manuscrit Rep. I. 8. 93 de Leipzig et le chant liturgique messin au X^{e} siècle', 189–216.

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(a) Sally HARPER, 'Traces of Lost Late Medieval Offices? The *Sanctologium Angliae, Walliae, Scotiae, et Hiberniae* of John of Tynemouth (*fl*. 1350)', 1–21. **(b)** David HILEY, 'The Saints Venerated in Medieval Peterborough as Reflected in the Antiphoner Cambridge, Magdalene College, F.4.10', 22–46. **(c)** Emma HORNBY, 'Interactions between Brittany and Christ Church, Canterbury in the Tenth Century: The

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(a) Jaap van BENTHEIM, '"Curas gere mei finis". Over de relatie tussen rijmgebed *Dies ire dies illa* en de melodie van de sequens', 31–8. **(b)** Calvin M. BOWER, 'The Sequence Repertoire of the Diocese of Utrecht Enlightened by Four *Libri Ordinarii* of the Diocese', 59–86. Concerning NL-U*hua* (HUA = Het Utrechts Archief), Domkapittel 67, NL-U*hua* Oudmunster 395, GB-Lbl Add. 9769, F-Pn n. a. lat. 328. **(c)** Gisela and Wim GERRITSEN, 'De Ordinarius van Sint-Salvator; codicologische en editietechnische aspecten', 87–111. Concerning NL-U*hua* Oudmunster 395, including 5 Facsimiles (without notation). **(d)** Bram van den HOVEN van GENDEREN, 'Een ordinarius uit 1576 voor de votiefmissen op de dagen van de week in het

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(a) Giacomo BAROFFIO, 'Le celebrazioni pasquali in una Chiesa dell'Italia medioevale', 29–48. **(b)** David HILEY, 'Three sequences in the Missale plenarium of Niederaltaich/Gniezno', 49–58. Concerning PL-GNd 149. **(c)** Nino ALBAROSA, 'Un diverso tipo di *epiphonus praepunctis* 2', 59–66. **(d)** Fabio CARBONI, Agostino ZIINO, 'Tre inni polifonici in un codice umbro del tardo Quattrocento', 87–110. Concerning I-FOLc A-X-II-12.

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