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RECORDINGS
Recent Recordings of Plainchant

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An effort to catch up on missing discs to be included in the Second Edition of my discography has resulted in an unusually long list this year. 'Christus Rex' (1997, no. 2) proved to be the first disc in a series featuring Hervé Lamy, a soloist with the Chœur Grégorien de Paris. It has been followed by 'Spiritus Domini' (no. 1 in the list below) and 'Pater Noster' (no. 3) to form a Trinitarian programme of chants related to each of the Three Divine Persons. In a similar vein, 'Le Livre d'Heures de Charlemagne' (no. 2) offers groups of chants that focus on the Carolingian chant reform and other aspects of the king's life. Most of the chants belong to a soloist, Lamy's superb professional tenor a perfect vehicle for interpretations that are faithful to current standards yet inspired by a sensitive interpreter. Credo IV, leading off no. 1, is not a good choice for a solo, but it is sung with great panache. The Ambrosian Gloria and the *Te Deum* on the same disc are better alternating with the men's schola. For the rest, the *Exsultet* (on no. 3), lamentations, lessons from Office and Mass, and offertories with verses are ideal selections. An original touch also in no. 3 is a passage of St Matthew's gospel that leads into the communion chant *Pater si non potest*. The *Laudes Regiae*, heard on the earlier disc already, are sung again for Charlemagne, Pope Leo and Archbishop Hincmar. These are magnificent examples of recorded chant.

Two new discs from Schola Hungarica are especially interesting. 'The Story of Job' (no. 4) follows in the pattern of several of their previous discs that drew on the seasonal Matins readings from the Old Testament. This time, nine lessons and their responsories from Job are heard, each nocturn beginning with an antiphon with psalm. Appropriate to the context, the complete offertory *Vir erat*, the only offertory that has four verses, is added in its Old Roman version, especially valuable after hearing the equally complete Gregorian version (1996, no. 1). A polyphonic motet comes at the end of each nocturn. 'The Offertory' (no. 5) focuses entirely on one part of the Mass, using examples of Gregorian, Old Roman, Milanese and Beneventan chants, some with verses or tropes, as well as four of Palestrina's settings and one by Reginald Libert. Each disc forms a well-constructed programme, sung to the familiar high standard of this group.

Quite unique is the first disc of which I am aware that presents a group of chants according to Dom Jean Claire's *corde-mère* theory (no. 6). The title of the disc recalls an article so titled in the short-lived review *Gregoriana* (no. 9, January 1988), written by a member of this ensemble who also wrote the booklet note for this recording. The contents are arranged in three groups, *cordes de ré, do et mi*. According to Claire's theory, pieces based on *re* are considered to be of Gallican origin, while the other two are Roman, reflecting a situation before the system of eight modes was codified, hence

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Claire's characterization 'avant l'octoéchos'. The first chants are presented as primitive representatives of the *corde-mère*, then in plagal examples (mode 2 for *re*, 6 and 8 for *do*, 4 for *mi*), finally in authentic examples (mode 7 for *re*, 5 for *do*, 3 and 1 for *mi*). The offertory *Domine Deus in simplicitate* is sung with both verses. Men and women sing in alternation, providing a useful audible demonstration of Dom Claire's theory, following semiological principles. It would be instructive to use this disc in conjunction with two other fine demonstrations of the modes by Dominique Vellard (1992, no. 17) and Juan Carlos Asensio (2003, no. 4).

St Anne, the patroness of Britanny, is the subject of a two-disc set from the monks of Kergonan (no. 7). It includes Vigils, Mass and Vespers of the unique Proper Office celebrated at the abbey, composed by Dom Prosper Guéranger after he sent his monks to establish St Anne. Filling out the second disc are several modern chants for a Proper Office of St Joachim, including a prosa composed by Dom Joseph Pothier. The repertory is unique and the monks match the high standard of their previous chant recordings.

Nino Albarosa's latest disc (no. 8) offers three groups of chants. It begins with a portion of First Vespers of Sts Peter and Paul, including psalms and canticle. Then we hear the Mass Propers of each saint, the latter with Mass IV included. The communio for St Peter is *Simon Joannis*, found in the *Antiphonale Missarum Sextuplex* but now used in the vigil Mass. The alleluia verse for St Paul is *Gaudete justi*, later assigned to St Thomas. The women's choir takes a solemn approach to the chant using semiological principles. Their tone is firm and well focused. An earlier disc (no. 9) was devoted to three Roman virgins whose commemorations are found in the early calendars. For St Lucy we hear a portion of Vespers with psalms and the Gospel canticle, omitting the three central psalms as in the previous disc. Agnes and Agatha are represented by the Mass Propers listed in *AMS*. The only difference from modern assignments is the alleluia verse *Adducentur regi* for St Agnes (the tract is sung for St Agatha). The two offertories *Offerentur regi* are sung with verses.

The Norbertines of Grimbergen have recorded chants of the principal feasts in the Premonstratensian use. Now the Mass Propers of Corpus Christi, including the long sequence *Lauda Sion*, are framed by the responsories and Gospel antiphons for First and Second Vespers (no. 10). The programme concludes with a series of Benediction hymns long familiar from common use.

A Latvian label has issued a new disc (no. 11) from the Riga schola, already known on two Centaur discs (2002, no. 27; 2003, no. 8). The Mass and several Vespers chants for the Dedication of a Church, including the Ordinary chants, form the programme. The semiological interpretation combined with the exuberant men's voices in the rich acoustics of the Riga Dom make this a fine example of chant. The sequence *Res est admirabilis* is unfamiliar on records. The offertory *Domine Deus in simplicitate*, already recorded with its verses several times, is heard here again. The troped Kyrie, the gospel and several other chants are polyphonic.

Two late medieval saints' Offices are new to records. The first of these honours St Kunigunde (no. 12), the spouse of the emperor St Henry II, who lies next to him in the nave of Bamberg cathedral that they founded. Her historia is a rhymed Office

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(Andrew Hughes's KU51), of which we hear First Vespers and the first two nocturns of Matins. The framework of antiphons and psalms, lessons and responsories is preserved, but the psalms and lessons are truncated. The schola, formed only recently, has already reached a high level of interpretation and singing. An earlier disc devoted to St Henry's coronation has not yet arrived.

Less familiar is St Plechelmus of Oldenzaal (no. 13), whose 1050th anniversary was celebrated last year at the basilica in the Netherlands. The anniversary of the eighth-century missionary bishop, who was reputed to have been the regular confessor of Pepin of Heristal, actually marks the translation of his relics to the basilica. The programme includes the antiphons of Vespers and Lauds and the antiphons and responsories of Matins (with the three lessons of the second nocturn at intervals). An earlier disc sung by the same group has just arrived (no. 14). As the title suggests, the programme is devoted to chant settings of psalm texts. Six varied chants on the psalm *De profundis* are sung in succession, including the offertory with its verses. The Easter invitatory is also included, and the disc concludes with the Easter gradual sung with all six verses (this has been done twice before). The men's schola is lively but not rushed, warm in tone in a supportive acoustic space.

A disc devoted to Good Friday and the Easter vigil (no. 15) comes from an ensemble that was praised on its first appearance (2002, no. 8). The chants are local to Padua and Cividale, where dramatic representations of the mysteries of faith were long popular. The Improperia, with six verses, are more extended than we usually hear, while the Cividale *Planctus Mariae* has already been recorded several times. *Quem quaeritis* is placed at the end of Easter Matins, after the responsory *Dum transisset* and followed by *Te Deum*. *Salve festa dies* concludes the disc, including several verses used in Metz, Echternach and Mainz. Some simple polyphony is added to several chants.

The complete funeral Mass comes from the schola in Watou, the town where chant choirs from around the world have assembled for eight festivals in recent years. The schola's tone is light and firm and tempos are forward-moving in a semiological approach. *Dies irae* is included, as well as all the verses of the offertory. Men and women divide the chants, occasionally singing in octaves. The organ is used only for intonations to three chants, original compositions of some interest. A documentation of the latest festival (no. 17) includes only the participating choirs from Korea, Westminster Cathedral and Valle de los Caïdos in addition to two Hungarian scholas directed by Ferenc Sapszon, which are heard both separately and together. The Hungarian choirs are young and the others are all children of remarkable ability. The selections were programmed to group several chant settings of a psalm. The Spanish boys sang an entire programme of Old Spanish chants, of which two are heard here.

The Jade label has not only recorded many new chant discs but has given wider distribution to many worthy discs of limited availability. Two such recordings came from the nuns of St Michel of Kergonan. In the first disc (no. 18), the Mass of St Stephen includes Mass VI, one of the less familiar Ordinary cycles. The Common of Martyrs then follows, along with Vespers in paschal time with psalms and canticle. An earlier disc (no. 19) was originally issued in cassette format on Art & Musique

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103/8705 under the title 'Le mystère du rosaire'. The nuns have chosen chants to illustrate the mysteries of the rosary without duplicating more than two of the chants on a similar disc from the nuns of Argentan. The interpretation and singing on these discs is quite the equal of the high standard that Argentan set.

A boys' choir recorded at the château of Chabenet (dép. Indre) offers an interesting programme (no. 20) that begins with the seldom-recorded trope *Sanctissimus* to the introit *Ad te levavi*, the introduction to the entire Graduale. Several solos are firmly sung, including the second lesson of Christmas Matins and the beginning of the *Exsultet*, the latter a striking departure for a treble soloist. The fine choral singing is marred by the harmonies imposed by organ accompaniment. An unfamiliar chant is the antiphon *Ave regina caelorum mater*.

The latest recording from St Benoît-du-Lac (no. 21) seems to be the first recorded in their new abbey church. It begins with a previously unrecorded antiphon *In viam pacis* (PM 308a) and continues with Mass Propers and a few other chants on the theme of peace. The programme concludes with the first recording of the offertory *Justorum animae* with a verse.

New to records is the Trappist monastery of Mont-des-Cats (on the Belgian border), which put fourteen offertories on a disc (no. 22). Although the title specifies 'VII-X s.' only seven chants include a verse from Ott's edition, and three of these have an additional verse sung to a psalm tone. Six others have verses sung only to a psalm tone, and one omits its verses entirely. *Meditabor*, the title selection, receives its first recording with a verse. The solo voices are very fine, and what we do hear is good enough to make us wonder why we were not given more of Ott. The disc was once distributed by Studio SM.

After licensing a Spanish disc of Mozarabic chant (1995, no. 32), Jade made another disc to complement its contents (no. 23). The first disc contained the first group of twenty-one pieces transcribed by Rojo and Prado in 1929, in editions revised by Juan Carlos Asensio, along with eight more chants from the rest of the same volume. The new disc traverses the Old Spanish Mass in seventy minutes, at greater length than any previous recording. A survey of this recorded repertory offered by the present writer at the Cantus Planus meeting in Hungary last year revealed this to be the finest disc of all. Sáenz de Buruaga again directs the alumni from his choir school at Valle de los Caïdos along with members of the current Escolania. A more recent disc issued in Spain (no. 24) alternates some of the most familiar Old Spanish chants with motets of Francisco Guerrero.

We have been unable to report on the prolific chant label Art & Musique since 1995. The monks of Fontgombault, founded from Solesmes, have continued to observe the traditional Latin rite and the Solesmes method of singing, and the younger monks of their recent foundation at Randol pursue similar objectives. One disc (no. 25) offers the Mass and Second Vespers of the Immaculate Conception (8 December). Mass X and Credo I are included in the Mass and psalms and canticle in Vespers. The responsory *Nihil inquinatum* has seldom been recorded. As is well known, the Mass Propers were composed by Dom Joseph Pothier after the dogma was proclaimed in 1854, and his dates of birth and death fall on the feast (he was born after First Vespers).

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The chant notation is printed in all the discs of this group. The singing is an excellent example of the style, and the church acoustics are resonant.

The next disc (no. 26) was recorded for the ninth centenary of the monastery. The selection is quite diverse, but the notes offer a list of the monks' prayer intentions to explain the choices. Most of the chants are accompanied on the organ, as on some of their earlier records. The organ seems to be playing only a bass line in support of the melody, unlike the harmonies imposed on another recording mentioned above (no. 20). Another disc (no. 27) offers a superb version of the much-recorded funeral Mass, including *Dies irae* and concluding with the first four responsories of Matins for the Dead. In a crowded field, this is an ideal choice.

The monks of Randol (no. 28) have all the virtues of their motherhouse, including a resonant church. The Easter programme includes the antiphons of Lauds, the complete Mass, and some introits from the octave, along with several chants of the season, notably the sequence *Salve dies dierum*. Back to Fontgombault, the next disc (no. 29) offers two programmes. First Vespers of the feast of Mary, Mother of God (1 January), includes psalms and canticle, and Benediction of the Blessed Sacrament includes a dozen chants that might be used for the devotion. Everything is accompanied by the organ. Another disc (no. 30) focuses on the abbey's new organ, inspired by the *Traité de facture d'orgues* of Dom Bédos and constructed by the monks of Fontgombault under the direction of Michel Jouve. The programme alternates between chant and organ, beginning with the four final Marian antiphons and organ pieces for each one by Du Fay and others. The Magnificat is sung with organ versets by Scheidemann, then *Ave maris stella* with versets by Nicolas de Grigny. The organist is François Clément, professor at Clermont-Ferrand, and detailed registrations for each organ movement are provided.

The Chœur Grégorien de Nantes (no. 31) is an adult mixed choir, founded in 1980, that usually sings in alternation. Four previous discs mentioned in the booklet have not been received. A varied programme of Marian chants of Mass and Office includes also the Litany of Loreto. Two groups of chants are titled Praise of Mary and Mary, Mother of Christ. The interpretation is semiological. The last A&M disc (no. 32) is the latest from Fontgombault, timed to mark the centenary of ordination of Père Charles de Foucauld, the hermit of Tamanrasset who was devoted to the Sacred Heart. The new organ is heard eight times at intervals, but the Mass of the Sacred Heart is sung unaccompanied with Mass II (except Kyrie III) and Credo IV. The hymn *En ut superba*, recorded once before, is heard along with the three antiphons for the Gospel canticles of the Office and the responsory *Sicut dilexit*, also recorded only once before.

Several groups of CD reissues have all been given the benefit of remastering to the highest current standard. The series of Solesmes recordings for Decca that reappeared on Accord last year (2004, nos. 1–8) continues with three more single discs. The first (no. 33) begins with Corpus Christi (from **7543** in my book), followed by Benediction (the remaining tracks of **7545**) and all but the final track of 'Prayers for Times of Distress' (**7556**). 'Sanctoral 1' (no. 34) groups three saint's Propers: St Joseph (**174019**), St John the Baptist and St Peter (both **174064**). The third (no. 35) features Sunday Vespers and Compline (**173859**), one of the last mono recordings at the abbey

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and a perennial best-seller, along with eleven Ordinary chants that were familiar as a group on Decca 150002 but were originally parts of **462525** and **462527**. Like last year's collection, the recordings have been grouped for logical programming and full discs.

Motette recorded 36 discs of chant in a systematic survey of the repertory between 1981 and 1991. All were issued on LP, some listed in my book and the rest in this review. The CD reissues have been slow to appear, but three new issues now bring the total to 24. 'Historia' (no. 36) offers parts of three rhymed Offices not recorded before, Ss Chrysanthus and Daria (Hughes's CH71), St Francis of Assisi (FR21) and St Benedict (BE01), along with a few other chants. The next disc (no. 37) offers complete versions, rare on disc, of the Litany of the Saints and the Litany of Loreto as well as the St John Passion as sung by three deacons on Good Friday. The last was long available only from Solesmes, now reissued on Accord (2004, no. 4), and from Erato (**75188**), but it is now recorded also on Gloriae Dei (2004, no. 11) and Naxos (1994, no. 17). Even so, these two discs are part of a valuable survey of chant. The third disc (no. 38) resembles one other entry in the series (1998, no. 18) in combining a few chant Propers of the nuptial Mass with a variety of polyphonic chants of Renaissance composers. The Motette series of CD reissues needs to be completed, notably for the first two discs ('Graduale' and 'Tractus'), which had considerable lecturing (in German) on the LPs, but which are scheduled to replace the speaker on the CDs with additional chants not yet available in any format.

Studio SM, under new ownership but still recording chant, has begun to remaster its back catalogue (like the Decca recordings now on Accord, they had already been reissued in the early days of CD). The first disc (no. 39) was made at St Anne de Kergonan about the same time as Arion recorded there (**515**; CD, 121666). The programme is made up of many short chants, but the lengthy notes of the original issue that explained the rationale of selection are omitted. Choirboys of Pontcalec join in some chants and sing alone as well. The next disc (no. 40) begins with Mass VIII and Credo III, followed by Aloys Kunc's setting of *Christus vincit* without the invocations. After the hymn *Veni Creator* come three modern hymns, not Gregorian chant in any sense, and three more chants. This much was first issued as **30511** (CD, D2137). Then after a treble solo/choir rendition of *Ubi caritas*, unlike anything else on the disc, we hear six pieces sung by mixed voices with a prominent organ accompaniment, three of these being modern hymns like those heard earlier. These pieces are credited to l'Ecole Maîtrisienne Régionale des Pays de la Loire, but a previous issue of this group of chants is unknown to me.

The next disc (no. 41) was made at Ligugé, one of the finest sources of the label's chant recordings. Unlike most of their other discs, however, this collection of six of the most familiar Mass Ordinaries (**30807** in my book; CD, 121660) is organ-accompanied. The newest disc of the group (no. 42), first issued as 12 20.77 (1995, no. 49), was devoted to the Office of St Wandrille (July 22), the seventh-century founder of Fontenelle. Lauds, Sext, Vespers and Compline are complete. Except for a hymn and a responsory, this Office is unique on records. Most of the chants are organ-accompanied.

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A two-disc set of Marian chants (no. 43) is drawn from diverse Studio SM recordings. Two tracks of a fine boys' choir in Lyon date back to 1959 (**3361**) and the Chevilly disc (**3342**) is a year older, while thirteen chants from a Ligugé disc (1992, no. 4) are the most recent. Another Ligugé disc (**30661**) provided nineteen chants, and the rest are drawn from Ligugé (12 16.70 and 12 16.12), Solesmes (**621** and **624**), Timadeuc (**30727**; CD, 12 17.00) and Melleray (**30621**). Two antiphons from **30661** are mistakenly credited to Solesmes. The remastered sound is uniformly clean, but this compilation had room for more chants. The thick hardcover booklet holds the two discs in its covers.

One more example of remastering (no. 44) is a two-disc set designed to replace the best-selling chant record of all time, Angel's 'Chant' (1994, no. 14), which has continued to move through the stores at this late date. The story of these four Hispavox LPs, their EMI reissue on matching CDs, and later efforts to capitalise on their popularity by combining the various chants into new programmes is well known. This is yet another compilation in which the original Fernández de la Cuesta programme has been divided between the two discs, while parts of Lara's first disc are added to one and parts of his last two discs are added to the other. In each group the order of the chants has been changed, perhaps because the two directors claimed that the 'arrangement' of the chants legally belonged to them. The four original reissues (1994, nos. 9 to 12) are still the preferred format to hear these recordings, which are finer than might be suspected from the facile criticism that attended their popularity. The notes state that seven million CDs have been sold worldwide, surely the best-selling records of chant or any other medieval music of all time. The two discs could have contained most of the remaining chants that were omitted from the original four discs.

A Belgian schola of four to six men has recorded the Sundays and principal feasts of the temporal cycle on fourteen well-filled discs (no. 45). They follow the traditional pre-conciliar calendar and the old Solesmes interpretation of chant using discreet organ accompaniment. The recordings were made in a chapel in Antwerp. Within the stated parameters, the singing is accomplished. The Propers of each Mass are sung and an organ toccata is played after each set. A perceived problem of the gradual *Tenuisti* for Palm Sunday has been given a peculiar solution. As the notes state: 'This piece strikes a jarring note in the Gregorian repertory. While apparently written in the fourth mode, it has more in common with the first mode, without being typical of this mode either. This ''amodality'' makes the piece somewhat bizarre, and so not fitting for such a solemn moment as Palm Sunday.' The 'unesthetic' piece is replaced by a psalm-tone rendition of the text. The note concludes: 'We hope to be excused for not possessing the sagacity necessary to seize the subtle beauty of this famous gradual.' (In fact, this is the longest gradual of the year, and three recordings are listed in my book.) In addition to the Sundays and the greatest feasts, other Masses include Ash Wednesday, the Mondays after Easter and Pentecost, the Rogation Days and Sacred Heart (but not Christ the King).

The above discs were followed by a set of three discs containing the eighteen Ordinaries of the Kyriale (no. 46), each set sung as a group with the insertion at

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intervals of the six Credos, *Asperges me* and *Vidi aquam*. Organ pieces by Dandrieu are inserted after each Mass. The schola and recording venue are different; the singers here are seven schoolboys joined by abbé Lorber under a different director. If the voices are less mature than the other schola, the interpretations are similar.

A seminary that trains priests for the Tridentine Mass made a remarkably good recording of the Holy Thursday Mass after only a short period of training (1997, no. 13). Now relocated to Nebraska under a new choir director, three more discs put the four Advent Sunday Propers on one disc (no. 47), the four Christmas Mass Propers (including the vigil) on the second (no. 48), and four Masses for the season of Epiphany on the third (no. 49). Again, the result is remarkable for a young group. In a departure from traditional liturgy, each of the twelve offertories includes one of its verses, two of them not recorded before. The soloists assigned to the verses are at least competent, and some are quite good.

Still another traditional choir has recorded a new disc in its series of major feasts combining a polyphonic Ordinary with all the other chants of the Mass. The latest (no. 50) combines all the chants of the Mass of Epiphany with Lassus' *Missa Bell' Amfitrit' altera*. The Lassus has enjoyed several recordings recently, but this is competitive. The chants are given slow tempos that confer a solemnity on the celebration.

Karen Gallop is a young American woman who spent a year at Mont Saint Michel, where this solo recording was made (no. 51). While the two hymns included are not ideal solo chants, the other selections are beautifully rendered. The genealogy *Liber generationis*, recorded only twice before, and the lamentation *Recordare Domine* are exquisite, and the offertory *Ave Maria* includes a verse. The package is specially designed.

Brigitte Lesne's medieval ensemble includes some chants on its two latest issues. On one (no. 52), the offertory *Justus ut palma* includes a verse, and Hildegard's *O pulchre facies* is the only other chant. The other disc (no. 53) includes the contrafactum *Salve festa dies Jacobi*, recorded only on the 'Jacobus' set (2001, no. 1). Several other chants from the Calixtine manuscript are also included.

In addition to the Guerrero disc mentioned above (no. 24), several other issues include chant on a disc devoted to a later composer. On a disc devoted to sacred works of J. J. Fux conducted by Lorenz Duftschmid (no. 54), the Graz schola adds four chants related to the Fux pieces. The chants are sung from an unidentified local variant edition. The disc devoted to Escobar and Peñalosa (no. 55) includes the chant votive Mass of the Blessed Virgin *Vultum tuum* with the prosa *Gaude ad chorus celestium* from the Granada edition of 1507. Dominique Vellard brings his accustomed scholarship and grasp of liturgical music to this programme.

On two discs of organ works of André Fleury (1903–95) played by Jacques Kauffmann, Alain Chobert directs chants including a Magnificat and a *Lucis Creator*, both alternatim, on the first disc (no. 56). On the second (no. 57), we hear chants of Easter, Pentecost and the sixteenth Sunday after Pentecost with Fleury's pieces based on each piece.

On the periphery of chant is the first morality play, Hildegard's *Ordo Virtutum*. This has already been recorded twice by Sequentia as well as by Vox Animae (1998, no. 24).

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Two more versions have since appeared, each single discs like Vox Animae's. (Both of Sequentia's recordings added other chants to require two discs each time.) Stefan Morent (no. 58) now offers an accomplished professional production that is further from the original text than the others. Fifteen minutes of borrowed material pass before we hear the first scene (omitting the original prologue), and frequent spoken interludes intrude. Dirk van Betteray (no. 59) calls his interpretation the first semiologically informed approach, but the chant rhythm is somewhat singular. A speaker intrudes at frequent intervals to explain (in German) what is going on, and flute improvisations are also inserted. A few roles are assigned to male voices (with choruses sung in octaves) in addition to the usual Diabolus. Of the five versions, Vox Animae's disc remains the realization closest to the unadorned play, marred only by a few Latin mispronunciations.

Giacomo Baroffio has furnished three recent discs. The most interesting (no. 60) pairs a recording of 64 chants from the eleventh-century Nonantola Cantatorium (*Frammento latino* 30) with a CD-ROM that contains photographs of the entire manuscript, transcriptions by Eun Ju Kim, indexes, and additional photographs and information. A large booklet titled 'Travel notes' prints much of the information on the CD-ROM, including a detailed historical account and an inventory. Two privately issued discs offer solo chants sung by Baroffio and Eun Ju Kim, generally in alternation. One of these (no. 61) has Mass Propers of the First Sunday of Advent, Christmas Day and Easter along with other chants, including Gregorian, Old Roman and Beneventan chants of the offertory *Angelus Domini*. This comes in a large booklet with transcriptions (in stemless noteheads) of all the chants. The other (no. 62) offers a large selection of Marian chants, including six settings of *Ave Maria*, also by the two singers. Several of these chants are Milanese. The first track of this disc is a CD-ROM of Korean texts and music score in lieu of a booklet of notes.

The late Theodore Marier had a long career as director at St Paul's Church near Harvard University, where he established the most important Catholic boys' choir school in America. After retirement he directed the summer school of chant at Catholic University of America, where teachers were trained in the Ward Method, adhering to Dom Mocquereau's teachings even as semiology became widely accepted. (In this familiar method, the 'ictus' is established by counting back by two if more obvious indications are lacking.) Marier guided the chant at Regina Laudis, an abbey of Benedictine nuns in Connecticut where two recordings have been made (1998, no. 4; 2003, no. 7). Now recordings of his lectures to the nuns have been combined with singing by the nuns and by the Schola Gregoriana of Stamford, Connecticut, directed by Scott Turkington in a CD that comes in the cover of a 100-page spiral-bound book (no. 63). There are ten lectures, or instructions, and eight examples of chant including Mass IX.

The story of James McKinnon's work on the properisation of the Roman Mass and the posthumous publication of his book, *The Advent Project* (2002, p. 73) is well known. A month before his death, fifteen colleagues assembled to pay tribute to his work by speaking on the subjects of his research, with 60 more in attendance. The papers, along with three additional contributions of equal merit, have been published

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with an illustrative CD (no. 64). The principal content of the disc represents Richard Crocker's contribution (he was prevented by severe weather from completing his flight to Chapel Hill, NC), but he also adds illustrations for the papers of John Boe, Ruth Steiner and Theodore Karp. This sort of supplement is becoming increasingly common for books in all fields of music, as we failed to note when Professor Crocker's recent book was published (no. 65). On this disc Professor Crocker illustrates his points with 24 chant selections, framed at beginning and end by two chants sung by the Orlando Consort.

Leo Treitler (along with Helmut Hucke) led the way beginning in 1974 in a scholarly discussion (still ongoing) concerning oral and written transmission of chant as a necessary way of clarifying our understanding of chant of the eighth and ninth centuries, a stage of debate that followed the discussion after 1950 of the relation of Old Roman manuscripts to Gregorian chant. Now he has the opportunity not just to see his articles from 1968 to 2001 collected in book form but to revise and comment on them. The earliest of these articles is shorter than its introduction, an indication of the author's willingness to revisit his pronouncements. There are sixteen musical examples on the accompanying CD (no. 66), not all of them chant. Seven tracks are borrowed from commercial recordings, but most of the chant tracks were recorded for this purpose by Dialogos ensemble under Katarina Livljanic. Since these include the first recording of the offertory *Factus est Dominus* with its three verses (indeed, the Old Roman version, and the first offertory recording using the Bodmer codex rather than the edition of Vat. lat. 5319), it has a special value.

Finally, Richard Crocker's project of recording the 600 chants that are common to the Old Roman Graduals, Hesbert's *Antiphonale Missarum Sextuplex* and the earliest neumed Graduals (2003, no. 16) continues with five discs of introits (no. 67). The set includes 143 introits distributed among the five discs as first mode, sixth and second modes, third mode, fourth and fifth modes, and eighth and seventh modes. While Professor Crocker sang the graduals solo, Lisa Spivak now joins him to provide some alternation of vocal texture. Many of these chants have never been recorded, and many more only in recordings from Graz (1999, no. 1) or Antwerp (no. 45 above). The format of the elegant booklets that contain each disc is the same as the earlier set. He provides an essay on the group of chants, texts, English translations, sources of texts, *Graduale Triplex* page number, original liturgical assignment, and place in *AMS*, concluding with a bibliography. The e-mail address cited two years ago has now been replaced; further information may be obtained from rgcrocker@comcast.net.

Discography

All record numbers in the following list refer to the compact disc format unless otherwise noted; record retailers will be able to advise about the availability of other carriers. 'T' indicates that the accompanying booklet includes full texts of vocal works in the original language. Where translations are also supplied, these are indicated as follows: e English; f French; g German; s Spanish; d Dutch; m Magyar; k Korean

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1 Spiritus Domini
Hervé Lamy, solo; Chœur Grégorien de Paris and Petits Chanteurs de Sainte-Croix de Neuilly, dir. François Polgár
Jade 74321-60642-2. (Recorded 1998) Tef

2 Le Livre d'Heures de Charlemagne
Hervé Lamy, solo; Chœur Grégorien de Paris and Petits Chanteurs de Sainte-Croix de Neuilly, dir. François Polgár
Jade 74321-80852-2. (Recorded 2000) Tf

3 Pater Noster
Hervé Lamy, solo; Chœur Grégorien de Paris and Petits Chanteurs de Sainte-Croix de Neuilly, dir. François Polgár
Jade 198 548-2. (Recorded 2000) Tf

4 The Story of Job
Schola Hungarica, dir. László Dobszay and Janka Szendrei
Hungaroton HCD 32239. (Recorded 2003) Tem

5 The Offertory
Schola Hungarica, dir. László Dobszay and Janka Szendrei
Hungaroton HCD 32069. (Recorded 2001) Tem

6 Quand le chant grégorien s'appelait chant messin
Scola Metensis, dir. Marie-Reine Demollière
Ligia Lidi 0202132-03. (Recorded 2003) Tf

7 Sainte Anne
Chœurs des moines de l'abbaye Sainte-Anne de Kergonan, dir. Xavier Perrin
Studio SM D2962 (2 discs). (Recorded 2000-01) Tf

8 Petrus et Paulus, Ecclesiae Apostoli
Coro Gregoriano Mediae Aetatis Sodalicium, dir. Nino Albarosa
Stradivarius STR 33600. (Recorded 2001) T

9 Ancilla Domini
Coro Gregoriano Mediae Aetatis Sodalicium, dir. Nino Albarosa
Calig CAL 50977. (Recorded 1996) Tg

10 Eucharistie
Gregoriaans Abdijkoor Grimbergen, dir. Gereon van Boesschoten
Eufoda 1308. (Recorded 2001) Tefd

11 Riga Mass
Schola Cantorum Riga, dir. Guntars Pranis
UPE Classics 4750404004024. (Recorded 2002) –

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12 Kunigunde
Schola Bamberg, dir. Werner Pees
Christophorus CHR 77269. (Recorded 2003) Tefg

13 The Medieval Office of St Plechelmus of Oldenzaal
Schola Hartkeriana Amsterdam, dir. Eugeen Liven d'Abelardo
Stichting Sint Plechelmus HP 0270. (Recorded 2004) Td

14 Psallite Sapienter
Schola Hartkeriana Amsterdam, dir. Eugeen Liven d'Abelardo
Hartkeriana Har 1996–5. (Recorded 1995) –

15 Visitatio Sepulchri
Ensemble Oktoechos and Schola Gregoriana di Venezia, dir. Lanfranco Menga
Tactus TC 100007. (Recorded 2004) T

16 In Paradisum
Schola 'Cum Jubilo' Watou, dir. Wim Orbie
Cum Jubilo DC0001046. (Issued 2000) Td

17 Psallite Deo
5 choirs
Cum Jubilo SIG 2003-05. (Recorded 2003) Td

18 Les Saints Martyrs; Messe de Saint Etienne
Chœur des Moniales de l'abbaye Saint-Michel de Kergonan, dir. Jean Jeanneteau
Jade 301 683-0. (Recorded 1995; issued 2003) Tf

19 Sancta Maria: Les mystères du rosaire
Chœur des Moniales de l'abbaye Saint-Michel de Kergonan, dir. Jean Jeanneteau
Jade 74321-57681-2. (Recorded 1987; issued 1997) Tef

20 Gloria Laus
Chœur Saint-Michel, dir. Dominique Moreau
Clovis 000/706. (Recorded 1997) Tf

21 Pax
Chœur des Moines de l'Abbaye de Saint-Benoît-du-Lac, dir. André Saint-Cyr
Analekta FL 2 3058. (Recorded 1996) T

22 Meditabor
Schola Grégorienne de l'Abbaye du Mont-des-Cats
Louvranges MDC 1196. (Recorded 1996) Tefgd

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23 Misa Mozarabe
Escolania de la Abadía de Santa Cruz and Schola Antiqua, dir. Laurentino Sáenz de Buruaga
Jade 74321-28595-2. (Recorded 1995) T

24 Misa Mozárabe y Cantos del Antiguo Rito Hispánico
Antigua Capilla Hispana, dir. Javier Ares
ACH-01-CD. (Recorded 2001) Ts

25 Immaculée Conception
Chœur des moines de l'Abbaye de Fontgombault
Art & Musique AM/CD/107/38707. (Recorded 1987) T

26 Florilège Grégorien
Chœur des moines de l'Abbaye de Fontgombault
Art & Musique AM/CD/107/39004. (Recorded 1990) T

27 Liturgie des Defunts
Chœur des moines de l'Abbaye de Fontgombault
Art & Musique AM/CD/107/39402. (Recorded 1994) T

28 Pâques
Chœur des moines de l'abbaye de Randol
Art & Musique AM/CD/107/39506. (Recorded 1995) Tef

29 Solennité de Sainte Marie Mère de Dieu
Chœur des moines de l'Abbaye de Fontgombault
Art & Musique AM/CD/107/39701. (Recorded 1996) Tf

30 Orgue et Plain-Chant Alterné
Chœur des moines de l'Abbaye de Fontgombault
Art & Musique AM/CD/107/39801. (Recorded 1997) Tf

31 Hommage à Notre-Dame
Chœur Grégorien de Nantes, dir. Maurice Tillie
Art & Musique AM/CD/107/39807. (Recorded 1998) Tf

32 Sacré Cœur
Chœur des moines de l'Abbaye de Fontgombault
Art & Musique AM/CD/107/30102. (Recorded 2000) Tef

33 Fête-Dieu (9)
Chœur des moines de l'Abbaye de Solesmes, dir. Jean Claire
Accord 476 1454. (Recorded 1972 and 1975) Tef

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34 Sanctoral 1 (12)
Chœur des moines de l'Abbaye de Solesmes, dir. Joseph Gajard
Accord 4761452. (Recorded 1962 and 1963) Tef

35 Vêpres et Complies (15)
Chœur des moines de l'Abbaye de Solesmes, dir. Joseph Gajard
Accord 4761453. (Recorded 1958, 1960, 1961) Tef

36 Historia (Ars Gregoriana 17)
Schola Gregoriana Düsseldorf, dir. Karlheinrich Hodes
Motette CD 50561. (Issued 2000) Tefg

37 Litanei/Passion (Ars Gregoriana 18)
Schola Gregoriana Düsseldorf, dir. Karlheinrich Hodes
Motette CD 50571. (Issued 2000) Tefg

38 Missa pro sponsis (Ars Gregoriana Appendix B)
Schola Gregoriana Düsseldorf, dir. Karlheinrich Hodes
Motette CD 50611. (Issued 2000) Tefg

39 Initiation au Chant Grégorien
Chœur des moines de l'abbaye de Kergonan
Studio SM D2996. (Issued 1972; reissued 2004) –

40 Messe des Anges
Schola Grégorienne de l'Université de Strasbourg; Ecole Maîtrisienne
Studio SM D2997. (Issued 1972; reissued 2004) –

41 Messes Populaires Grégoriennes
Chœur des moines de l'abbaye de Ligugé, dir. Olivier Bossard
Studio SM D3004. (Issued 1977; reissued 2004) –

42 Exsultate Deo
Chœur des moines de l'abbaye de Saint-Wandrille, dir. Jean-Paul Armanini
Studio SM D3005. (Issued 1992; reissued 2004) –

43 Ave Maria
Chœurs des Ligugé, Melleray, Solesmes, Timadeuc, St-Grégoire-le-Grand, Chevilly
Studio SM D2913 (2 discs). (Recorded 1959-1990; reissued 2004) Tf

44 Chant, the anniversary edition
Benedictine Monks of Santo Domingo de Silos, dir. Ismael Fernandez de la Cuesta and Francisco Lara
Angel EMI 5 62943 2 (2 discs). (Recorded 1972-82) –

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45 L'Année Liturgique
Schola Bellarmina, dir. abbé Bernard Lorber
ALGC 01 CD to ALGC 07 CD (14 discs in 7 sets). (Recorded 1990s?) –

46 L'Année Liturgique
Schola de l'école Etoile du Matin, dir. Fabrice Triponez
ALGC 08 CD (3 discs). (Recorded 2002) –

47 Adventus
Schola of Our Lady of Guadalupe Seminary, dir. Gerald W. Holbrook
Priestly Fraternity of St Peter FSSP 102. (Recorded 2002) Te

48 In Nativitate Domini
Schola of Our Lady of Guadalupe Seminary, dir. Gerald W. Holbrook
Priestly Fraternity of St Peter FSSP 103. (Recorded 2003) Te

49 In Epiphania Domini
Schola of Our Lady of Guadalupe Seminary, dir. Gerald W. Holbrook
Priestly Fraternity of St Peter FSSP 104. (Recorded 2004) Te

50 Solemn Mass of the Epiphany
Schola Cantorum of the Saint Gregory Society, dir. Nicholas Renouf and Brett Wheeler
Saint Gregory Society (no number). (Recorded 2003) Te

51 Lumière Portée
Karen Gallop, solo
Studio SM D2953. (Recorded 2003) T

52 Sur la terre comme au ciel
Discantus, dir. Brigitte Lesne
Jade 198 796-2. (Recorded 2002) Tef

53 Compostelle
Discantus Ensemble, dir. Brigitte Lesne
Jade 301 654-2. (Recorded 2002) Tef

54 Johann Joseph Fux: Lux Aeterna
Grazer Choralschola, dir. Franz Karl Prassl
CPO 999 850-2. (Recorded 2001) Teg

55 Pedro de Escobar: Missa in Grenada
Ensemble Cantus figuratus, dir. Dominique Vellard
Christophorus CHR 77263. (Recorded 2000) Tefg

56 André Fleury (vol. 1)
Les Ambrosiniens; Chœur d'hommes de la Maîtrise de Dijon, dir. Alain Chobert
Studio SM D2970. (Recorded 2002) –

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57 André Fleury (vol. 2)
Chœur d'hommes de la Maîtrise de Dijon, dir. Alain Chobert
Studio SM D2985. (Recorded 2003) T

58 Hildegard von Bingen: Ordo Virtutum
'Ordo Virtutum' Ensemble for Medieval Music, dir. Stefan Morent
Bayer 100249. (Recorded 1997) Tg

59 Hildegard von Bingen: Ordo Virtutum
Ensemble A Cappella, Köln, dir. Dirk van Betteray
OKK 98002. (Recorded 1998) Tg

60 Cantatorium
Coro Septenarius, dir. Giacomo Baroffio
Nonantola Abbey (2 discs: one audio, one CD-ROM). (Recorded 2002) –

61 Cantus Gregorianus 1
Eun Ju Kim, Giacomo Baroffio
private GB 01. (Recorded 2000) Tk

62 Cantus Gregorianus 2: Ave Maria
Eun Ju Kim, Giacomo Baroffio
private Vox Organalis 02. (Recorded c.2000) Tk

63 *A Gregorian Chant Master Class* with Dr. Theodore Marier
Nuns of the Abbey of Regina Laudis and Stamford Schola Gregoriana, dir. Scott Turkington
Booklet with CD published by the abbey, 2002. Te

64 *Western Plainchant in the First Millennium*
Richard Crocker, solo
Book with CD published by Ashgate, 2003. –

65 *An Introduction to Gregorian Chant*
Richard Crocker, solo
Book with CD published by Yale University Press, 2000. Te

66 *With Voice and Pen*
Dialogos, dir. Katarina Livljanic
Book with CD published by Oxford University Press, 2003. –

67 A Gregorian Archive: Introit
Richard Crocker, solo, with Lisa Spivak
Emeritus Press (5 discs). (Issued 2004) Te

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