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Recent recordings of plainchant

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The first recording to be made from the new *Liber Antiphonarius*, volume 1, of 2005, a volume that bears the old title *Antiphonale Monasticum* on its cover, offers twenty-four antiphons and a brief responsory from that volume; six communions and an introit from the *Graduale Triplex*; and five responsories from the *Liber Hymnarius* (no. 1 in the list below). All the chants are chosen for the words of our Lord that are quoted in the texts, which recounts the life of Christ from Cana to Emmaus. Some of these chants have been re-edited from the 1934 edition, but half of the group heard here are newly created, including one, *Venite ad me*, that has a new melody for a text still assigned to the same office of the Sacred Heart. Essential to understanding the method of editing these chants is Dom Daniel Saulnier's article in *Études Grégoriennes* (15056 in Günther Paucker's chant bibliography). The singing is exquisite in the semiological style.

The recording by the Oslo group (no. 2) is an improvement over their first venture (2003, no. 5). Mass chants from the First Sunday of Lent to Good Friday are sung according to the revisions published by the International Association for Gregorian Chant Studies (AISCGre), except for the Improperia of Good Friday, the sources of which are said to be 'barely assessable'. The restitutions were all published in *Beiträge zur Gregorianik* 24, 25 and 26. The singing is a clear demonstration of semiological interpretation, and a verse of the offertory *Laudate Dominum* is the first expansion of my offertory verse discography published in the Trondheim symposium last year (one verse of the offertory *Improperium* is also sung). The soloists who sing the verses of each piece are of professional stature. The Super Audio CD, spectacular sounding in a subtly natural way, is not a hybrid, and hence not playable on ordinary equipment.

A disc commemorating an art exhibition in Halle in 2006 was actually made at the abbey of Pannonhalma because the recording truck could not negotiate the streets of Halle (no. 3). Cardinal Albrecht, the art collector who was the focus of the exhibit, built a collegiate church in Halle in 1520 to house the largest collection of relics in Germany. The recording recreates the ceremony of showing the relics every September, with a processional responsory, a brass fanfare by the city waits, and a processional antiphon for the return of each group of relics to the church. The rest of the programme marks the elaborate procession for the feast of the Purification that took place in the church every year. As indicated in the booklet, most of the chants have never been recorded before. As he did for the previous disc (2006, no. 3), Volker Schier also produced this recording.

The nuns of Regina Laudis Abbey in Bethlehem, Connecticut have made a new collection of chants, a nicely varied selection on the theme of Christmas (no. 4): a variety of chant forms that includes both familiar and unusual pieces. The latter include the Christmas martyrology, the first lesson of Christmas Matins, and

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St Matthew's genealogy. The programme proceeds from Advent to the vigil and the Midnight Mass (propers with Mass IX), followed by a few pieces from the octave, the solemnity of the Mother of God, and Epiphany. The enhanced disc contains an elaborate digital booklet readable on a computer. The interpretative style is traditional Solesmes.

A recording made in 1951–52 and issued at the time on six 45 rpm discs (no. 5) has turned up for inclusion among Jade's series of recordings (all the rest originally made for the Pax label) at the abbey of Silos, a series made long before the Hispavox recordings that were so successfully reissued by EMI Odeon and Angel. The notes indicate a date of 1955. The contents are familiar, duplicating the Pax recordings almost without exception. The only chant not recorded later for Pax is the rarely recorded *O virgo pulcherrima* from Dom Pothier's *Cantus Mariales*. Included are the Requiem Mass, Masses IX and XI, Credo III and IV, and a few hymns. The responsory *Libera me* is notable for a slightly variant melody. The Old Spanish favourite, *Gustate et videte*, is included. This gives me an opportunity to correct an error in my discography of Old Spanish chant in *Cantus Planus 2004*, where I stated that the same chant on Pax (no. 4 in the list) had not been reissued on Jade. In fact, it was included obscurely in a Christmas programme, Jade 74321-38122-2 or 73138-35771-2. The singing on this disc is similar to the Pax recordings made in the following years, with Castilian pronunciation of the Latin and organ accompaniment. Both were abandoned before the Hispavox recordings were made. Otherwise, the interpretation is traditional Solesmes in a slow and sentimental style of expression. The notes call it the 'first Gregorian recording in Spain', overlooking the recordings made at Montserrat in 1930.

A series of Mass propers that began with the Sundays of the year (2005, no. 45) has been augmented by seven Masses of the sanctoral cycle (no. 6). The conductor, Abbé Lorber uses different singers under the same group name and the recording was made in Noisy-le-Grand, France. As before, the pre-1970 calendar, the traditional Solesmes method and organ accompaniment mark the approach to the chant. Many of the chants are late compositions, including the feasts of the Precious Blood, Immaculate Conception, St Joseph and St Joseph the Worker. The last includes three rare chants printed in 1960 but replaced in the 1974 *Graduale*. The entire sets of Precious Blood and St Joseph the Worker chants are new to disc. Among the older chants, the tract *Nunc dimittis* for the Purification (now Presentation, February 2) is also new to records. Each Mass set is separated by a brief organ toccata.

The highly individual interpretations of Marcel Pérès are well known from his many recordings of non-standard chant and medieval music. The chants of the Knights Templar are taken from Chantilly, Musée Condé ms. XVIII b12, not a source used for recordings before (no. 7). The unique sound of the ensemble seems to evoke Crusader knights rather than monks, characterised as it is by very slow tempos, vocal drones (a favourite device of this group), and irregular rhythms difficult to define. The disc is filled with eight very long, unfamiliar chants, even the familiar *Salve Regina* enhanced by three long verses. This is best taken on its own terms for its unique repertory and different approach to medieval singing.

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Another disc from the same group, made at the same time, offers a complete Vespers for St Louis of France (no. 8). The source is a neo-Gallican manuscript of 1682 (Paris, Musée de l'Armée, no. inv. 5389bis) that contains chants for Matins, Mass and Vespers of only eleven major feast days of the year. Theodore Karp lists this source in his *An Introduction to the Post-Tridentine Mass Proper* (Middleton, 2005). The chants are all first recordings. Fauxbourdon is used according to a Parisian method described in a small book in the library at Carpentras. The singing fits Pérès's conception of the period, as heard on two earlier recordings of neo-Gallican chant.

The Office of the Holy Trinity was composed by Étienne, bishop of Liège from 901 to 920. The credits on the cover of this disc permit his name to enter the composer roster of record catalogues. Five antiphons of Vespers have been recorded, but the rest of this disc (no. 9) is new to records. Only five of the Matins chants are found in the recently published *Nocturnale Romanum*, this recording being performed from Ghent, Bibl. Univ. MS 15, a late fifteenth-century source originally from St Bavo. The performance renders the chant as it might have been sung at that time, notably using fauxbourdon for the invitatory. This is an exemplary presentation of an early source.

A public performance commemorating the silver jubilee of the cathedral at Roermond celebrated saints of the province of Limburg (no. 10), including St Christoffel, the patron of the cathedral; St Servatius (Servaas in the disc below), the first bishop of Maastricht; St Willibrord, the first bishop of Utrecht; St Lambert, bishop of Liège in the time of Pepin of Heristal; St Wiro, St Gerlachus, St Edith Stein and St Martin of Tours (patron of many Limburg churches). Only three hymns are unfamiliar on record, but the chant is well done. Since each selection is introduced in Dutch and organ interludes are added, the 42-minute disc contains only 24 minutes of chant. There are no printed notes.

A similar programme focusing on St Servatius, St Lambertus and Charlemagne (no. 11) includes previously unrecorded antiphons and responsories from their three rhymed offices; only the seldom recorded hymn *Urbs Aquensis* has ever been heard on disc before, but this time we have all eighteen strophes. The title links the adjoining regions of Maastricht, Liège and Aachen, the notes highlight the medieval history of the region, and the singing of the men's schola is excellent. This is a significant addition to the discography.

Earlier, the same schola recorded a complete office, the First Vespers of St Servatius, with complete psalms and canticle (no. 12). All of the chants are new to records except *Christus resurgens*, added after the Magnificat as a commemoration of the Easter season. Two processional responsories for the feast are added at the end. This ranks with the best Vespers recordings.

The first recording made at the abbey at Vaals (near Aachen) consists of familiar chants of the Masses from Easter to Pentecost (no. 13), sung in groups from introit to communion, concluding with *Salve festa dies* and the *Te Deum*, the latter from *Liber Hymnarius* 527, the first recording of this version that I can recall. The fine interpretations resemble Dom Claire's at Solesmes.

The most recent of many recordings under Louis Krekelberg comes in a DVD-size container of chants for Christmas and Epiphany (no. 14). Featured are the *Officium*

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pastorum for midnight Mass and the *Officium regum trium* for Matins of Epiphany. The chants are taken from Rouen, BM 384 and Paris, BNF lat. 904 (also from Rouen). Of special interest is *Descendit de caelis Deus verus* with prosulae, the first time the reformed version of this responsory has been so recorded. (All the examples that I treated in *Cantus Planus 2000* were based on the original *Descendit de caelis missus*.) The third lesson for Matins, *Consurge*, is chanted rather than the frequently recorded first or second lessons. The sequence is *Nato canunt omnia*, the Roman Te Deum from *Graduale Triplex* 844 is sung, and in all there are more unusual selections than the most familiar chants of these feasts. This disc is outstanding for its execution as well as its unusual programme. The men's schola is joined by a boys' choir in the two offices.

An earlier issue from the same group was a complete celebration of Mass for the Fourth Sunday of Advent (no. 15). The schola is joined by several hundred choir members from churches of the region for the Ordinary and other congregational parts, and the end of the disc is filled out with several more chants of the season. Everything is familiar, but the execution is superb, an exceptional recreation of a Mass celebration, with the spatial environment well captured.

An extensive Mass and Office of the Dead is sung in a resonant acoustic from *Liber Hymnarius* and other current sources on the latest of three discs from a Dutch schola in Nijmegen (no. 16). Some unusual details appear, such as a revised melody for the introit and an altered text for the *Dies irae*. The semiological interpretation is excellent.

The same schola recorded the complete Mass for the Fifth Sunday of Easter in a manner similar to no. 13 above (no. 17), using over a hundred members of neighbouring choirs to sing the congregational sections. The spatial effects are well realised, and several seasonal hymns are added at the end.

This schola's first disc offers a collection of chants in honour of the Blessed Virgin (no. 18). The rarest, not just on records but in any liturgical books or reference sources, is the communion *Dixit Jesus Matri* for the feast of the Most Pure Heart of Mary; no source is cited, and a reference in the notes to the melody of an Eastertide antiphon is not borne out by comparing the two chants. Two hymns from *Liber Hymnarius* appear to be first recordings.

The next disc (no. 19), issued by Diem in Paris, was licensed from Wydawnictwo in Poland, so it may be older than the date of issue. The programme consists of Vespers of the Seven Dolours and Mass XV with the propers of the feast. The notes offer an overly simple approach to the history, modes and forms of chant. The men's schola sings well.

A disc titled 'Gregorian Chant' actually includes, without attribution, the *Crux fidelis* of King João IV, alternating with verses 1, 2 and 10 of the chant (no. 20). This is the fifth known recording of this polyphonic work with verses, a group analysed in an article at www.lafolia.com. (The attribution to the king is actually very doubtful.) For the rest, the only unusual chants are the seldom-recorded hymn, *Anglorum jam Apostolus*, for St Gregory and the trope *Sanctissimus* (sung solo) for the introit *Ad te levavi*, once recorded at Solesmes. The monks are joined in congregational fashion very effectively by a group of mixed voices, and discreet organ accompaniment is used in some selections.

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Philip Pickett's series of recordings for L'Oiseau-Lyre ceased to appear in America after 1993, so I missed review copies of much early music. One that I was not aware of at all is drawn from seven Cividale codices of chants from Palm Sunday to Easter (no. 21). Some are the most familiar pieces, though sung in the local variant and performed in novel ways by mixed voices. Unfamiliar titles include *O crux gloriosa*, *Cum rex gloriae* (recorded twice before), *Submersus jacet Pharao* and *Laudes Salvatori*. Unusual but also recorded before are *Planctus Mariae* and *Visitatio sepulchri*. This programme has the unique quality associated with interpretations of chant by non-specialist early music performers. *Crux fidelis* is given a metrical performance, but Konrad Ruhland might have done it in similar fashion. There is the spatial effect of a procession on Palm Sunday. The Te Deum (only the first half at that) is sung in alternation with organ.

A church choir went from London to Douai abbey to record a complete Requiem Mass, including the cantillations, as it used to be sung before 1970 (no. 22). The disc is filled out with miscellaneous familiar chants, notably Credo IV. The men's choir is a professional group that sings in the best traditional Solesmes manner.

The next disc (no. 23) was issued recently and the notes are signed by Jan Hellinckx, but he is identified as the choir's director from 1949 to 1964 and the analogue recordings are called historic recordings of the best Flemish boys' choir, yet the sound is certainly adequate. Men's voices are heard at times, and an occasional solo boy is superb. The programme cycles through the church year, and discreet organ accompaniment can be heard.

Another addition to the slim list of neo-Gallican chant recordings offers a complete Mass of St Michael and All the Holy Angels (no. 24), found in the *Graduel de Poitiers* published by Barbier in 1788. (Karp, *An Introduction*, p. 41, and the 2007 chant discography, no. 45, list this same title from a different publisher in 1774.) The chants include improvised organ interludes, and a serpent is used both to accompany the singers and to ornament the chant. Of the proper chants, none of the melodies and only the text of the introit are the same as the Gregorian tradition. Most interesting is the occasional note sung at half the normal duration, exactly as Calvin Bower interpreted the chants on the disc just cited. As a recreation of the period, this disc is superb. The chant is slow and ornamented, adding *chant sur le livre* occasionally, period pronunciation is used, and the restored seventeenth-century organ is splendid.

The Accord reissues of Solesmes recordings originally made by Decca were reported in 2004 and 2005. The series continues and apparently concludes with the three latest discs. 'Christ-Roi' (no. 25) contains the feast of Christ the King (part of **173857** in my book), six Ordinary Sundays of the Year (originally **20218** and **7515**), and three chants never widely available before. These are the Milanese *Gloria in excelsis* and the *Divinae pacis* (**462523**, a 45-rpm disc titled 'Chants de la primitive Église') and the Litany of the Sacred Heart (one side of **426526**). 'Sanctoral 2' (no. 26) combines All Saints (the rest of **173857**), St Stephen (part of **20185**), and the Mass and Office of St Cecilia (**7562**), which was Dom Jean Claire's last recording for Decca. 'Défunts, Dédicaces' (no. 27) groups the Office, Mass and absolution of the Dead (**20217**) with the Dedication of a Church. This last Mass, in a departure from the

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accurately detailed documentation of all the other recordings, is identified as the 1958 version on **173858**, but is actually the 1969 stereo version on **7502**, the most obvious difference being the inclusion of *Urbs Jerusalem* at the end. The difference can also be heard at the beginning of the introit, intoned by a smaller group of singers only in the older version. The 1958 version, coupled with Epiphany propers like the later disc, is an odd entry in the Gajard discography, for outside of France it was issued only in Japan and was the first programme that Gajard remade in stereo. This series of twenty CDs (numbered as fifteen) provides a comprehensive collection of almost all the Decca recordings after 1958, remastered to a high standard and packaged to fill each disc while keeping the contents homogeneous. Omitted from the series are the four discs of 1955, containing Masses of major feasts, which were all remade in stereo as was the Epiphany/Dedication disc.

At the same time, Solesmes has reissued its entire series of post-Decca-era recordings. Only two of the series arrived for review. The Easter package (no. 28) combines all the Masses of the Easter season issued separately on **622** and **625**. The other has been retitled from 'Vespers and Compline' (no. 29, formerly **626**), adding a couple of organ pieces to extend the playing time. Other reissues in this series have recoupled the sets of chants to extend the CD playing time.

Of several Cambridge recordings received only recently, the first is a collection of chants on the theme of angels (no. 30). Most are familiar, but the responsory *Dixit angelus ad Jacob* and the hymn *Christe sanctorum* are new to records. Four polyphonic works are included. The next (no. 31) was recorded at the Vatican and includes six polyphonic works. The chants for feasts of St Peter are largely unfamiliar on records, including five responsories from Matins of Sts Peter and Paul.

The latest Cambridge recording (no. 32), made in the cathedral of Reims, adds chant propers of the Assumption to Machaut's polyphonic Mass. The first such combination of chant with Machaut under John McCarthy used the propers of the same feast and was recorded in the same place. Unlike McCarthy, who used the modern set of chant propers, this recording includes the gradual *Audi filia*, the offertory *Ave Maria*, and the communion *Dilexisti*, and all the chants are sung from Reims manuscripts of the period. The prose *Area virgo* is heard for the first time. The slow florid singing demonstrates the theory of Jerome of Moravia that Mary Berry (Mother Thomas More) expounded in her doctoral dissertation.

A similar recording (no. 33) uses chant propers for the votive Mass of the Blessed Virgin on Saturday, the occasion now regarded as the original purpose of Machaut's composition. These are sung from Reims MS 224, one of the sources used in the previous disc. Likewise, the Mass of Tournai has been recorded with chant propers (no. 34), but only three of the set for the Saturday Mass of the Blessed Virgin in Advent. This recording of the Mass of Tournai ranks with Marcel Pérès's version as the two best recordings of the work.

A recording of First Vespers of Christmas made at Westminster cathedral (no. 35) is the best contrast to monastic Vespers sung entirely in chant at Beuron (**13005** in my book but issued in America long ago as Decca DL 7546). This eclectic collection of

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cathedral music includes only the first three antiphons and psalms in organ-accompanied chant, boys and men alternating, followed by *falsobordoni* in alternate verses of the last two psalms and the hymn. The canticle, final antiphon and a concluding motet are polyphonic, as is an opening motet. The sense of a cathedral celebration is enhanced by a spectacular sound recording that captures more of the Byzantine cathedral's reverberation than is usual in the polyphonic works recorded there. This is an important witness to liturgy in the real world, though we might only long for such quality of music and execution in most other venues. An earlier recording of the same Office (no. 36) used polyphony by various obscure composers of the sixteenth century for everything from the opening versicle onwards, except for the six antiphons. The singers come from Friuli, where the composers lived. The execution is of a professional quality. The antiphons from the same Office were sung with psalms, hymn and the Magnificat canticle from Monteverdi's *Selva morale e spirtuale* but not the minor chants (no. 37). Another polyphonic Vespers (no. 38) uses more of Monteverdi's music to form Vespers of a confessor doctor, including the chant antiphons of the *Ecce sacerdos* set previously recorded at Solesmes.

On a recording of Pierre de La Rue's complete Magnificat settings (only a mode-3 setting is missing), a chant antiphon is sung to frame each setting (no. 39). Two of these, *Dum medium silentium* and *Dedit mihi Dominus*, appear to be first recordings.

Juan Carlos Asensio's new textbook on Gregorian chant (no. 40) is listed because it comes with a CD already cited here (2003, no. 4), *Octoechos Latino*. This is a systematic traversal of the eight modes, using several chants to demonstrate each one.

A rare, perhaps unique, example of Ethiopian orthodox chant on records was found recently at a well-stocked retailer's establishment (no. 41). This record label (Ocora) has a long history of offering a wide variety of world music. The engineers captured liturgical celebrations of Mass, litany and Vespers of the Assumption that were celebrated in Jerusalem without any apparent awareness of the microphones. Specialists have probably discovered this long ago, but it is useful to make note of its existence.

We have a curiosity that might easily be overlooked, a CD single that plays less than nine minutes but sells for the price of a full-length budget CD (no. 42). It supplements a book by Stuart Lyons, sold separately, *Horace's Odes and the Mystery of Do-Re-Mi*, just published last year. If you believe that Paul the Deacon wrote the hymn to St John the Baptist or that Guido of Arezzo composed the melody, Lyons refutes these notions. He finds that the tune was set to Horace's ode, *Ad Phyllidem* (IV.xi), notated in a tenth-century codex now at Montpellier. He calls Horace 'a poet and songwriter', but in the end dates the tune to late Antiquity. On the disc we hear the ode (credited to Horace) sung in Latin and English and the first verse of the hymn (credited to Guido) sung in Latin. The notes print both poems in Latin and English.

A last-minute addition is a DVD (no. 43). The film *Into Great Silence* was made at La Grand Chartreuse by Philip Gröning, who lived there for six months. It was released in 2005 and has been remarkably successful in theatres. Now the 162-minute film is on DVD, and a second disc includes six supplementary programmes. Of interest on the second disc is a 53-minute recording of Matins, in reality the first nocturn, which is

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heard on the audio track while pages from the Carthusian antiphoner are shown on the screen, as well as pages from the *Bible de Jérusalem* for the lessons, which also appear in English subtitles. It may be noted that psalm 3 is sung before the invitatory, as prescribed by the monastic use.

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; n Norwegian; d Dutch; i Italian.

1 Dicit Dominus
Schola Antiqua, dir. Juan Carlos Asensio Palacios
Pneuma PN 910. (Recorded 2006) Ts

2 Exaudiam eum
Consortium Vocale Oslo, dir. Alexander M. Schneider
Lindberg 2L43SACD. (Recorded 2006) Tegn

3 Der Kardinal Albrecht von Brandenburg
Schola Hungarica, dir. László Dobszay and Janka Szendrei
Naxos 8.551255. (Recorded 2006) T

4 The Announcement of Christmas
Benedictine nuns of the Abbey of Regina Laudis, dir. Mother David Serna, OSB
Sounds True M 1195 D. (Issued 2007)

5 Gregorian Book of Silos
Monks' Choir of Santo Domingo de Silos, dir. Julio López
Jade 74321-74287-2 (2 discs). (Recorded 1955, issued 1999) –

6 The Liturgical Year in Gregorian Chant, Volume 9
Schola Bellarmina, dir. Bernard Lorber
Actuance ALCG 09 CD. (Issued 2007) ef

7 Le chant des Templiers
Ensemble Organum, dir. Marcel Pérès
Ambroisie AM 9997. (Recorded 2005) Tefgs

8 Ad Vesperas Sancti Ludovici Regis Franciae
Ensemble Organum, dir. Marcel Pérès
Ambroisie AM 9982. (Recorded 2005) Tefgs

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9 In Festo sanctissimae trinitatis
Psallentes, dir. Hendrik vanden Abeele
Ricercar RIC 249. (Recorded 2006) Tefg

10 Limburgse Heiligen
Cathedral Schola of Roermond, dir. Wim Schreurs
LS Studio LSMP 2002-04. (Recorded 2002) Td

11 Heiligen uit de Euregio
Schola Maastricht, dir. Alphons Kurris
Stemra RADG 01. (Recorded 1999) Tfgd

12 Medieval Vespers of St Servaas in Maastricht
Schola Maastricht, dir. Alphons Kurris
Stemra RAL 011996. (Recorded 1996) Td

13 Voces Iucunditatis
Schola of the Abbey of St Benedictusberg, Vaals, dir. Andreas Laudy
Stemra 0395. (Recorded 2001) T

14 In nativitate Domini
Schola Cantorum of the Ward Institute, dir. Louis Krekelberg
Stemra SCHOLA-36. (Recorded 2000) Td

15 Rorate Coeli
Schola Cantorum of the Ward Institute, dir. Louis Krekelberg
Erasmus WVH 157. (Recorded 1993) Td

16 Media Vita
Schola Cantorum Karolus Magnus, dir. Stan Hollaardt
Lindenberg LBCD 66. (Recorded 1997) Td

17 Canticum Novum
Schola Cantorum Karolus Magnus, dir. Stan Hollaardt
Erasmus WVH 194. (Recorded 1995) Td

18 O Virgo Mater
Schola Cantorum Karolus Magnus, dir. Stan Hollaardt
Contrapunctus Musicus VC 2439. (Recorded 1993–94) Td

19 Stabat Mater
Schola Gregoriana St Paulinow of Cracow
Diem DIM 6111-2. (Issued 1998) –

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20 Gregorian Chant
Voices and the Monks of Downside Abbey, dir. David Lawson and Dustan O'Keeffe
Virgin Virgo 5 62488 2. (Issued 1997, reissued 2004) –

21 Visitatio
New London Consort, dir. Philip Pickett
L'Oiseau-Lyre 455489-2. (Recorded 1996) Tefg

22 Essential Gregorian Chant, Volume 1
Choir of St Etheldreda's Church, Ely Place, London, dir. Terence Charlston
Kevin Mayhew KMCD 1019. (Recorded 1994) –

23 Rorate
Sint Lievenskoor of Antwerp, dir. Jan Hellinckx
Eurovox SLK 009. (Issued 2005) T

24 Une Messe pour le Saint-Michel
Ensemble Vocal Ludus Modalis, dir. Bruno Boterf
Alpha 514. (Recorded 2004) T

25 Christ-Roi (10)
Choeur des moines de l'Abbaye de Solesmes, dir. Joseph Gajard
Accord 476 2476. (Recorded 1958, 1967, 1970) Tef

26 Sanctoral 2 (13)
Choeur des moines de l'Abbaye de Solesmes, dir. Joseph Gajard
Accord 476 2476. (Recorded 1958, 1966, 1978) Tef

27 Défunts, Dédicaces (14)
Choeur des moines de l'Abbaye de Solesmes, dir. Joseph Gajard and Jean Claire
Accord 476 2476. (Recorded 1967, 1969) Tef

28 Pâques
Choeur des moines de l'Abbaye de Solesmes, dir. Jean Claire
Solesmes SN05 (2 discs). (Recorded 1986 and 1991) T

29 Vêpres et Office avant la Nuit
Choeur des moines de l'Abbaye de Solesmes, dir. Jean Claire
Solesmes SN10. (Recorded 1985) T

30 Angels from the Vatican
Schola Gregoriana of Cambridge, dir. Mary Berry
Herald HAVPCD 220. (Recorded 1998) Tes

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31 Tu es Petrus
Schola Gregoriana of Cambridge, dir. Mary Berry
Herald HAVPCD 245. (Recorded 1999.) Tefgsi

32 Guillaume de Machaut
Schola Gregoriana of Cambridge, dir. Mary Berry
Herald HAVPCD 312. (Recorded 2004) Te

33 Guillaume de Machaut
Zephyrus Medieval Quartet, dir. Paul Walker
Virginia Arts VA 06436. (Recorded 2006) Te

34 La Messe de Tournai
Chant Schola of the Vienna Hofburgkapelle, dir. René Clemencic
Oehms OC 361. (Recorded 2003) Teg

35 Christmas Vespers
Choir of Westminster Cathedral, dir. Martin Baker
Hyperion CDA 67522. (Recorded 2005) Te

36 Vespri di Natale
Gruppo Vocale 'Dumblis e Puemas', dir. Sandro Bergamo
Rivo Alto CRR 9902. (Recorded 1998) Ti

37 Monteverdi Christmas Vespers
Danish Chamber Choir, dir. Kim Glies Nandfred
Classico CLASSCD 317. (Recorded 1999) T

38 Vesperae de Confessore
Gruppo Vocale Laurence Feininger, dir. Roberto Gianotti (for the chants)
Dynamic CDS 543. (Recorded 2005) T

39 Pierre de La Rue
Viva Voce, dir. Peter Schubert
Naxos 8.557896-97 (2 discs). (Recorded 2005–06)

40 *El canto gregoriano: historia, liturgia, formas*
Schola Antiqua, dir. Juan Carlos Asensio
Book with CD published by Alianza Editorial, 2003

41 L'Église Orthodoxe Éthiopienne de Jérusalem
Ethiopian monastic community of Jerusalem
Ocora C 560027-28 (2 discs). (Recorded 1987, issued 1992) Tf

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