

Liturgical chant bibliography 23

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The *Liturgical chant bibliography 23* retains the traditional format: (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) are listed directly after this introduction.

Among the facsimile editions, the publication of a new volume of the series *Paléographie musicale* (inaugurated in 1889) can be announced. After a gap of thirteen years, the colour facsimile I-MC 542, a twelfth-century antiphoner with Beneventan neumes (23001), was published. The editor, Katarina Livljanić, completed a doctoral thesis on the manuscript at the *École pratique des hautes études* (Paris) in 1998 and subsequently published a number of articles on I-MC 542 (8065x, 10051m, 10115, 22071h). Among the volumes of conference proceedings, I would like to draw special attention to the *Papers Read at the 15th Meeting of the IMS Study Group CANTUS PLANUS*, Dobogókő/Hungary, 2009 (23056). These proceedings, containing the opulent riches of altogether forty-nine contributions and 958 pages, is divided into three volumes, published for the first time by the *Institute of Mediaeval Music*, Lions Bay, Canada. A second noteworthy congress report, *Musica mediaeva liturgica* (23058), focuses on the Slovak region.

Pride of place among the *Festschriften* goes to 'Quod ore cantas corde credas'. *Studi in onore di Giacomo Baroffio Dahnk* (23078), which honours the deserving and most productive researcher Giacomo Baroffio. For many years, the LCB has been obliged to him for a wealth of valuable bibliographical notifications, predominantly from the Italophone scholarship. Essays with a geographical focus on the Iberian peninsula are published in the *Festschrift* for Jane Morlet Hardie (23077). A middle position between conference proceedings and *Festschriften* is assumed by *City, Chant, and the Topography of Early Music [In Honor of Thomas Forrest Kelly]* (23057), a volume with contributions by exquisite scholars. I have decided to list it here under conference proceedings.

The series *Historiae*, inaugurated in 1995, continues with several new volumes: The Office of the Crown of Thorns (*L'Office de la Couronne d'épines à Sens*) (23015), the *Historiae* for St Demetrius (23016), St Gallus (23017) and, in his anniversary year 2013, St Magnus (23018). All of these were published in honour of Hermannus Contractus (1013–54).

Finally I would like to take this opportunity to thank everyone who has contributed to *Liturgical chant bibliography* 23. Please send material (including reviews) for future chant bibliographies to:

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Additions

- LCB 3 (1994), pp. 204–5.** Peter JEFFERY, *Re-Envisioning Past Musical Cultures ...* (Chicago and London, 1992). **Review.** Costin MOISIL, *Musicology Today*, 9–12 (January–December 2012), 231–3 [in English].
- 10014R.** Stefan K. LANGENBAHN, *Archiv für Liturgiewissenschaft*, 51 (2009), 146.
- 12046R.** Angelus A. HÄUSSLING, *Archiv für Liturgiewissenschaft*, 51 (2009), 146–8.
- 15097.** Anne J. DUGGAN ... [Addition:] 161–182. Reprint: Anne J. DUGGAN, *Thomas Becket: Friends, Networks, Texts and Cult*, Variorum Collected Studies Series CS877 (Aldershot: Ashgate, 2007), No. XI.
- 16035R.** Susan BOYNTON, *H-France Review*, 10 (March 2010), 189–92.
- 18006R.** Alexander ZERFASS, *Archiv für Liturgiewissenschaft*, 54 (2012), 161.
- 18024R.** Susan BOYNTON, *Manuscripta*, (2010), 275–81.
- 18071R.** Alexander OLIVAR, *Archiv für Liturgiewissenschaft*, 53 (2011), 276.
- 19009R.** Susan BOYNTON, *Church History: Studies in Christianity and Culture*, 81 (2012), 175–7.
- 19031R.** Reinhard KAPP, *Musicologica Austriaca*, 30 (2011), 200–16.
- 19043R.** Angelus A. HÄUSSLING, *Archiv für Liturgiewissenschaft*, 51 (2009), 143–4.
- 20007R.** Christian MEYER, *Scriptorium*, 66 (2012), 50*–51* (no. 119).
- 20012R.** Alexander OLIVAR, *Archiv für Liturgiewissenschaft*, 53 (2011), 273–4. Pierre-Maurice BOGAERT, *Revue bénédictine*, 122 (2012), 194–5.
- 21008R.** Barbara HAGGH-HUGLO, *Scriptorium*, 66 (2012), 230*–213* (nr. 529). – Daniel SAULNIER, *Scriptorium*, 66 (2012), 196*–197* (no. 449).
- 21014R.** Angelus A. HÄUSSLING, *Archiv für Liturgiewissenschaft*, 52 (2010), 303–4.
- 21024R.** Andreas PFISTERER, *Die Musikforschung*, 67 (2014), 61.
- 21034R.** Kate HELSEN, *Plainsong & Medieval Music*, 22,1 (2013), 95–8.
- 21044R.** Alexandra BUCKLE, *Fontes*, 60 (2013), 26–8. – Christian MEYER, *Scriptorium*, 66 (2012), 142* (no. 329), concerning the essays: 135* (no. 311) [Baroffio], 141*–142* (no. 326) [Busse-Berger], 147*–148* (no. 345) [Cullin], 248*–149* (no. 347) [Derolez],

149* (no. 350) [Deuffic], 153* (no. 361) [Earp], 160* (no. 372) [Fassler], 170* (no. 399) [Haggh], 170*–171* (no. 400) [Haines], 176* (no. 407) [Hiley], 178*–179* (no. 412, 413, 414) [Huglo], 215* (no. 494) [Rankin], 237*–238* (no. 547) [Zapke].

22002R. Pierre-Maurice BOGAERT, *Revue bénédictine*, 122 (2012), 404.

22003R. Barbara HAGGH-HUGLO, *Scriptorium*, 66 (2012), 182*–183* (no. 426).

22007R. Jörg NEIJENHUIS, *Jahrbuch für Liturgik und Hymnologie*, 52 (2013), 104–5.

22011R. Barbara HAGGH-HUGLO, *Scriptorium*, 66 (2012), 167*–168* (no. 391).

22019R. Barbara HAGGH-HUGLO, *Scriptorium*, 66 (2012), 168*–169* (no. 393).

22027R. Catherine A. BRADLEY, *Plainsong & Medieval Music*, 22,1 (2013), 98–101.

22070R. Nino ALBAROSA, *Studi gregoriani*, 28 (2012), 178. – Barbara HAGGH-HUGLO, *Scriptorium*, 66 (2012), 193*–195* (no. 455).

22071R. Giovanni VARELLI, *Plainsong & Medieval Music*, 22,2 (2013), 237–40.

22085. *Bologna e il secolo XI. Storia, cultura, economia, istituzioni, diritto ...* (Bologna: Bononia University Press, 2011): Addition: (f) Cesarino RUINI, 'Il codice Angelica 123. Musica e politica tra i secoli XI e XII', 239–52.

22094R. Heinrich RUMPHORST, *Beiträge zur Gregorianik*, 55 (2013), 107–8.

Editions and facsimile editions

23001. *Montecassino, Archivio dell'Abbazia, ms. 542, Antiphonaire (12^{ème} siècle)*, ed. Katarina LIVLJANIĆ, *Paléographie musicale*, vol. XXIII (Solesmes: Les Éditions de Solesmes, 2014).

Includes 'I. Description du manuscrit', 9–11, 'II. Écriture', 13–19, 'III. Notation musicale', 21–7, 'IV. Organisation des offices', 29–36', 'V. Bibliographie', 37–43, 'VI. Index du manuscrit – Règles éditoriales', 45–53, 'VII. Index des pièces de chant dans l'ordre du manuscrit', 55–110, 'VIII. Répertoires des pièces', 111–42. Colour facsimile pl. 1–194.

23002. Benigno M. COMOLLI, Raffaella GANNA, Alfredo LUCIONI, Mauro LUONI, Alessandro RIGANTI, *Monasteri Fruttuariensi nel Seprio*. Contiene cd musicale: Antifonale ambrosiano-monastico della Badia di Ganna Gruppo vocal *Antiqua Laus*, ed. Mauro LUONI (Varese: P. Macchioni Editrice, 2012):

Including a facsimile of the Antiphoner of Ganna, 51–108.

(a) Alfredo LUCIONI, 'San Benigno di Fruttuaria nella storia monastica europea', 9–13.

(b) Alfredo LUCIONI, 'I monasteri fruttuariensi nel Seprio: Voltorre, Ganna, Caronno, Pertusella, Castiglione Olona', 15–21. (c) Mauro LUONI, 'Chostro di Voltorre: petre che cantano?', 34–7. (d) Benigno M. COMOLLI, 'Un codice ambrosiano-monastico della Badia di Ganna', 38–9 [ristampa di un articolo del 1964]. (e) Alessandro RIGANTI, 'Trascrizione dell'Antifonario di Ganna', 140–8 (in notazione quadrata) –

'Traduzione dell'Antifonario di Ganna', 140–8. **(f)** Alessandro RIGANTI, 'Analisi dell'Antifonario di Ganna e note sulle scelte interpretative nella registrazione discografica', 149–72. **(g)** Alessandro RIGANTI, 'Le sessanta mascherine nascoste nei capiletera dell'Antifonario di Ganna', 173–5.

The *Antifonario di Ganna* is an unknown liturgical book of Ambrosian rite.

23003. Giacomo BAROFFIO, Eun Ju KIM, Mauro LUONI, Marco NAVONI, Alessandro RIGANTI, Angelo RUSCONI, *Canonica San Vittore – Bedero in Valtravaglia – Antifonario Ambrosiano Codice B XII secolo*. DVD Antifonario digitalizzato – CD Liturgia S. Vittore – *Antiqua Laus* (Varese: P. Macchioni Editrice, 2012):

(a) Marco NAVONI, 'Il Codice B dei Bedero. Lettura storico-liturgica di un antifonario ambrosiano del secolo XII', 9–19. **(b)** Angelo RUSCONI, 'La notazione dell'antifonario ambrosiano di Bedero B', 20–42. **(c)** Alessandro RIGANTI, 'I canti liturgici dei Vespri edella Messa di san Vittore nel Codice B', 43–82 (trascrizioni in notazione gotica lombarda e quadrata). **(d)** Sergio ALFIERI, Alessandro RIGANTI, Angelo RUSCONI, 'Glossario', 83–6. **(e)** Mauro LUONI, 'La diffusione del culto di san Vittore', 87–189 – 'Brani musicali registrati' 190. **(f)** Giacomo BAROFFIO, Eun Ju KIM, 'Indici topografico e analitico', DVD allegato.

23004. *Antiphonarium Ambrosianum Pars Aestiva*, Pieve di Travaglia – Brezzo di Bedero, Collegiata Propositoriale di San Vittore 2013. Colour facsimile, CD-ROM.

(a) Aldo ROSCIO, 'Gli antifonari liturgici di Bedero in Valtravaglia', 7–21. **(b)** Giacomo BAROFFIO, Eun Ju KIM, 'Indice topografico', 357–97.

23005. *Kálmáncai Graduál*, 2 vols. (Coloured Facsimile; Transcription and Commentary by Ilona FERENCZI and Gábor PAP) (Kecskemét: Nemzeti kincseinkért egyesület, 2005). Including a CD.

The so-called *Kálmáncai Graduál* is a liturgical book written between c.1622 and 1626 for the Reformed Church in Hungary, now housed in H-CSg 19.504/H. It includes melodies of the Roman gradual, antiphoner and hymnary with texts in Hungarian.

23006. *Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet*.

(a) Vol. 1: *Die Notre-Dame-Fragmente aus dem Besitz von Johannes Wolf*, ed. Martin STAEBELIN, Nachrichten der Akademie der Wissenschaften in Göttingen. I. Philologisch-Historische Klasse, Jahrgang 1999, Nr. 6 (Göttingen: Vandenhoeck & Ruprecht, 1999).

Vols. 2 (2001) and 3 (2001) do not concern plainsong and medieval music.

(b) Vol. 4: *Fragmente und versprengte Überlieferung des 14. bis 16. Jahrhunderts aus dem mittleren und nördlichen Deutschland*, ed. Joachim LÜDTKE, Nachrichten der Akademie der Wissenschaften in Göttingen. I. Philologisch-Historische Klasse, Jahrgang 2001, Nr. 6 (Göttingen: Vandenhoeck & Ruprecht, 2001).

Vol. 5 (2001) does not concern plainsong and medieval music.

(c) Vol. 6: *Fragmente und versprengte Überlieferung des 15. und 16. Jahrhunderts im nördlichen und westlichen Deutschland*, ed. Joachim LÜDTKE, Nachrichten der Akademie der Wissenschaften in Göttingen. I. Philologisch-Historische Klasse, Jahrgang 2002, Nr. 4 (Göttingen: Vandenhoeck & Ruprecht, 2002).

(d) Vol. 7: *Ein neues Fragment zum Magnus liber organi*, ed. Peter Christian JACOBSEN, Nachrichten der Akademie der Wissenschaften in Göttingen. I. Philologisch-Historische Klasse, Jahrgang 2006, Nr. 3 (Göttingen: Vandenhoeck & Ruprecht, 2006). Concerns a cover fragment in the incunabel D-Nst 304.2°.

(e) Vol. 8: *Neue Quellen zur Musik des 13. bis 16. Jahrhunderts in München, Solothurn und Augsburg*, ed. Armin BRINZING, Sonderdruck aus 'Studien zur Philologie und zur Musikwissenschaft', p. 246–92 (Berlin, New York: Walter de Gruyter, 2009).

(f) Vol. 9: *Neue Quellen des Spätmittelalters aus Deutschland und der Schweiz*, ed. Martin STAEHELIN, Abhandlungen der Akademie der Wissenschaften zu Göttingen, Neue Folge, 15 (Berlin, Boston: Walter de Gruyter, 2012).

Review. Eva M. MASCHKE, *Die Musikforschung*, 67 (2014), 65–8 (vol. 1–9).

23007. *Het liederenhandschrift Berlijn 190. Hs. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz germ. oct. 190*, ed. Thom MERTENS, Dieuke E. van der POEL (redaction), Gisela GERRITSEN-GEYWITZ, Koen GOUDRIAAN, Hermina JOLDERSMA, Ike de LOOS (†) and Johan OOSTERMAN, m. m. v. Amand BERTELOOT, *Middeleeuwse Verzamelhandschriften uit de Nederlanden 12* (Hilversum: Uitgeverij Verloren, 2013).

Complete critical edition (melodies and texts) of the so-called *Utrechter Liederbuch*, 15th century. RISM B IV 3 (1972), 328: “f. 4–34 (Lagen A-C) meist lat., mehrst. Lieder; f. 35–38 (Lage D) niederld. Lieder (einst.); f. 39–72 (Lagen E-H) meist lat., einst. Lieder, Sequenzen, Antiphonen, Responsorien; f. 72–183v (ab Lage I) vorwiegend niederld. Liedtexte, dazwischen ein Tropar (f. 83–95), z. T. mit Melodien; f. 183v/184 Sanctus Tropus”.

23008. *Los cantorales mozárabes de Cisneros. Catedral de Toledo*, 2 vols, ed. Fernández COLLADO, Alfredo RODRÍGUEZ GONZÁLEZ, Isidoro CASTAÑEDA TORDERA (Toledo: Cabildo de la Catedral Primada de Toledo, 2011).

23009. *Los himnos de la tradición. El himnario de Liturgia Horarum y otros himnos de la tradición litúrgica. Texto Traducción Notas Espiritualidad*, ed. Félix Maria AROCENA (Madrid: Biblioteca de Autores Cristianos, 2013). Edition of the 291 latin hymns of the *Liturgia Horarum* and of 213 hymns of other liturgical traditions.

23010. *El processoner de la Seu d’Urgell imprès l’any 1527*, ed. Francesc Xavier ALTÉS, Edició facsimil monocroma amb introducció i índex, Societat Catalana d’Estudis Litúrgics: Biblioteca Litúrgica Catalana 4 (Barcelona: Institut d’Estudis Catalans, 2007).

Review. Alexander OLIVAR, *Archiv für Liturgiewissenschaft*, 53 (2011), 278–9.

23011. Gundela BOBETH, *Antike Verse in mittelalterlichen Vertonungen. Neumierungen in Vergil-, Statius-, Lucian- und Terenz-Handschriften*, Monumenta Monodica Medii Aevi 5 (Kassel etc.: Bärenreiter-Verlag, 2013).

23012. László DOBSZAY, Janka SZENDREI (eds.) with the collaboration of Beáta MESZÉNA, *Responsories I: Modes 1–3; II: Modes 4–8* (Budapest: Balassi Kiadó, 2013).

23013. *Vespers, Matins & Lauds of St Kentingern, Patron Saint of Glasgow*, ed. Greta-Mary HAIR, Betty I. KNOTT, Musica Scottica, Editions of Early Scottish Music 6 (Glasgow: Musica Scotica Trust, 2011). Includes 9 plates.

Reviews. John BERGSAGEL, *Plainsong & Medieval Music*, 22 (2013), 241–6 – Ann BUCKLEY, *Óenach: FMRSI Review*, 3.2 (2011), 19–26 – Michel HUGLO, *Scriptorium* 66 (2012), 49*–50* (Nr. 117).

23014. *Legend of Scottish Saints. Readings Hymns and Prayers for the Commemorations of Scottish Saints in the Aberdeen Breviary*, ed. Alan MACQUARRIE with Rachel BUTTER and contributions by Simon TAYLOR and Gilbert MÁRKUS (Dublin: Four Courts Press, 2012). Concerns the printed Aberdeen Breviary Edinburgh, 1510.

Review. R. GODDING, *Analecta Bollandiana*, 131 (2013), 209–10.

23015. *L'Office de la Couronne d'épines à Sens*, ed. Brigitte ARNAUD and Annie DENNERY. 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* 65/19 (Lions Bay: The Institute of Mediaeval Music, 2012). Concerns the Office of the 'Crown of Thorns'.

23016. *Historia Sancti Demetrii*, ed. Zsuzsa CZAGANY and Péter TÓTH. 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* 65/20 (Lions Bay, Canada: The Institute of Mediaeval Music, 2013).

23017. *Historia Sancti Galli*, ed. Ernst TREMP, Walter BERSCHIN and David HILEY. 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* 65/21 (Lions Bay: The Institute of Mediaeval Music, 2012).

23018. *Hermannus Contractus (1013–1054): Historia sancti Magni*, ed. Walter BERSCHIN and David HILEY. 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* 65/22 (Lions Bay: The Institute of Mediaeval Music, 2013).

23019. *Traditio Iohannis Hollandrini, Band IV: Die Traktate IX– XIV*, ed. Michael BERNHARD and Elżbieta WITKOWSKA-ZAREMBA, Bayerische Akademie der Wissenschaften. Veröffentlichungen der Musikhistorischen Kommission 22 (Munich: Verlag der Bayerischen Akademie der Wissenschaften. In Kommission bei dem Verlag C. H. Beck, 2013). Vols. I (2010), II (2010), III (2011) see 22013–22015.

23020. *Liber Gradualis iuxta ordinem cantum Missae ad usum privatum, ex codicibus antiquioribus ac probatis restauratus*, ed. Alberto TURCO, Vol. II. Tempus Nativitatis; Vol. III. Tempus Quadragesimae, 1: in Dominicis; Vol. IV. Hebdomada sancta; Vol. V.

Tempus paschale, 1: in Dominicis et in Festo Ascensionis (Verona: Edizioni Melosantiqua, 2010, 2011, 2012, 2013). Including 2 CDs in vols. II and III, 3 CDs in vol. IV, 4 CDs in vol. V. Vol. I. Tempus Adventus (2009) see 19006.

23021. Alberto TURCO, *Liber Gradualis. Ricognizione codicologica ed esposizione analitica per una restituzione 'magis critica' delle melodie*, I. Tempus Adventus, Subsidia I (Verona: Edizioni Melosantiqua, 2013).

23022. *Il Messale Gallicano di Messina. Missale secundum consuetudinem Gallicorum et Messanensis Ecclesie della biblioteca Agatina del Seminario di Catania (1499)*. Edizione anastatica, Introduzione e Appendice, a cura di Pietro SORCI & Gaetano ZITO, Presentazione di Salvatore GRISTINA, Monumenta Studia Instrumenta Liturgica (Città del Vaticano: Libreria Editrice Vaticana, 2009).

Review. Ulrike BAUER-EBERHARDT, *Scriptorium*, 66 (2012), 81* (Nr. 191).

Books, reprints

23023. Nino ALBAROSA, *Una caratteristica della notazione sangallese: la lettera i sotto il Cephalicus*, 2 vols. [I: 'Kommentar', II: Schede esemplificative] (Rome: Torre d'Orfeo Editrice, 2013).

23024. Diogo ALTE DA VEIGA, *O Alleluia na monodia litúrgica em Portugal até 1600: comparações melódicas*, Master's thesis, Nova University of Lisbon, 2009.

23025. Terence BAILEY, *Offertorium and Offerenda: Kinship and Structure*, Wissenschaftliche Abhandlungen – Musicological Studies 99 (Lions Bay, Canada: The Institute of Mediaeval Music, 2012).

23026. Jesse BILLETT, *The Divine Office in Anglo-Saxon England, 597-c.1000*, Ph.D. diss., University of Cambridge, 2009.

23027. Susan BOYNTON, *Silent Music, Medieval Songs and the Construction of History in Eighteenth-Century Spain* (New York: Oxford University Press, 2011).

Review. Richard HITCHCOCK, *Plainsong & Medieval Music*, 22 (2013), 247–8.

23028. Tadeusz BRATKOWSKI, *Officium divinum de tempore w rękopiśmiennych antyfonarzycch zakonów benedyktyńskich w Polsce od XV od XIX wieku* (Rzeszów: URz, 2013).

23029. Orsolya CSOMÓ, *The Manuscript 541 of the Bibliothèque Mazarine, Paris. The Processional of Chalons-en-Champagne* (Budapest: Institute for Musicology of the Hungarian Academy of Sciences, 2011). Dated 1544.

Review. Michel HUGLO, *Scriptorium*, 66 (2012), 24*–25* (Nr. 57).

23030. Olivier DIARD, *[Rouen] Répertoire des manuscrits liturgiques en Haute-Normandie*, t. I, Jumièges, vol. 1, Sources fondamentales des Offices (X^e – XVI^e s.), Publications des Universités de Rouen et du Havre (Mont-Saint-Avignon, 2011).

Review. Christian MEYER, *Scriptorium*, 66 (2012), 100*–101* (Nr. 237).

23031. Katharine ELLIS, *The Politics of Plainchant in fin-de-siècle France*, Royal Musical Association Monographs 20 (Farham, Surrey, and Burlington, VT: Ashgate, 2013).

23032. Miklós István FÖLDVÁRY, *Rubrica Strigoniensis. A középkori Esztergom liturgiájának normaszövegei* [Rubrica Strigoniensis. The Normative Texts of the Medieval Esztergom Liturgy], Ph.D. diss., Budapest, Eötvös Loránd Tudományegyetem, Nyelvtudományi Doktoriskola, ókortudományi Program, 2008.

Available on-line at http://latin.elte.hu/munkatarsak/FM_files/disszertacio.shtml.

23033. Czesław GRAJEWSKI, *Antyfony Officium Divinum w świetle traktatów i tonariuszy IX-XIV wieku* (Warsaw: UKSW, 2013)

23034. Andrew J. HICKS, *Music, Myth, and Metaphysics: Harmony in Twelfth-Century Cosmology and Natural Philosophy*, Ph.D. diss., University of Toronto, 2011.

23035. Frank HÖNDGEN, 'Herrliche Stadt unseres Gottes! All meine Quellen sind in dir'. *Die Antiphonen des muttersprachlichen Stundengebets der Abtei Münsterschwarzach – eine Studie zur Entstehungsgeschichte und kompositorischen Struktur*, 2 vols., Diss. Universität für Musik und darstellende Kunst, Graz, Austria, 2012.

23036. Andrew HUGHES, *The Versified Office: Sources, Poetry, and Chants*, 2 vols., Wissenschaftliche Abhandlungen – Musicological Studies 97/1–2 (Lions Bay, Canada: The Institute of Mediaeval Music, 2011).

Review. Barbara HAGGH-HUGLO, *Scriptorium*, 66 (2012), 177*–178* (Nr. 410).

23037. Andrew HUGHES (in collaboration with) Matthew Cheung SALISBURY and Heather ROBBINS, *Cataloguing Discrepancies. The Printed York Breviary of 1493* (Toronto: University of Toronto Press, 2011).

Review. Barbara HAGGH-HUGLO, *Scriptorium*, 66 (2012), 182*–183* (Nr. 411).

23038. J. KUBIENIEC, *Uniwersalizm i swoistość w średniowiecznych antyfonarzach krakowskich*, Acta Musicologica Universitatis Cracoviensis 14 (Krakow: Musica Iagellonica, 2006).

23039. Karin Strinnholm LAGERGREN, *Ordet blev sång. Liturgisk sång i katolska kloster 2005–2007*, Skrifter från musikvetenskap, Göteborg universitet 94 (Skellefteå: Artos, 2009). Available online at <http://hdl.handle.net/2077/20507>. See also 20032 (Ph.D. diss. University of Göteborg).

23040. Marius LINNENBORN, *Der Gesang der Kinder in der Liturgie: Eine liturgiewissenschaftliche Untersuchung zur Geschichte des Chorgesangs*, Studien zur Pastoralliturgie 26 (Regensburg: Verlag Friedrich Pustet, 2010).

Review. Stefan RAU, *Archiv für Liturgiewissenschaft*, 54 (2012), 243–4.

23041. Maria Cecilia Pia MANELLI, *Il canto dell'Ufficio divino nella Basilica di San Pietro secondo le rubriche e il repertorio del manoscritto Archivio San Pietro B 79 (sec. XII)*, Tesi di Dottorato, Roma, Pontificio Istituto di Musica Sacra, 2011.

23042. Anne-Marie NILSSON, *Sångers till fyra kyrkofester i skara stift* (Skara: Skara Stiftshistoriska Sällskap, 2011). In Swedish with English summary.

Review. Barbara HAGGH-HUGLO, *Scriptorium*, 66 (2012), 203*–204* (no. 465).

23043. Christopher PAGE, *The Christian West and Its Singers: The First Thousand Years* (New Haven, CT, and London: Yale University Press, 2010).

Review. Elizabeth AUBREY, *Journal of the American Musicological Society*, 66 (2013), 297–304.

23044. Juan SADIA, Rubio PABLO, *La recepción del rito Francorromano en Castilla (SS. XI-XII). Les tradiciones litúrgicas locales a través del Responsorial del Proprium de Tempore* (Città del Vaticano: Libreria Editrice Vaticana, 2011).

Review. Michel HUGLO, *Scriptorium*, 66 (2012), 102*–103* (no. 244).

23045. Manfred Hermann SCHMID, *Notationskunde. Schrift und Komposition 900–1900*, Bärenreiter Studienbücher Musik 18 (Kassel, Basel, London, New York, Paris: Bärenreiter, 2012).

Including Chapter 3: 'Schrift der Theorie und Schrift der Praxis. Auf dem Weg zu einer komplexen Notenschrift 500–1100', 25–51, Chapter 4: 'Die Vereinigung zweier gegensätzlicher Schriftprinzipien', 52–63, Chapter 5: 'Schriftformen der Mehrstimmigkeit im 11. und 12. Jahrhundert', 64–87, Chapter 6: 'Der Hinzugewinn des Rhythmus in den Notre-Dame- und Motetten-Handschriften des 13. Jahrhunderts', 88–114.

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(a) Manuel REY OLLEROS, 'Códices de música litúrgica en los archivos de la Iglesia: catalogación y estudio, conservación y restauración', 177–210. (b) Eladio MÉNDEZ VENEGAS, 'Libros litúrgicos (cantorales y de lectura) de la Orden de Santiago en el siglo XV en el marco de la actual diócesis de Mérida-Badajoz', 321–39. (c) José MELGARES RAYA, 'Los libros corales de la catedral de Jaén', 369–78. (d) Francisco Javier LARA LARA, 'Los libros de coro y la música gregoriana en los archivos de la Iglesia: fidelidad y tradición', 531–56. (e) Michael NOONE, Skinner GRAEME, Ángel FERNÁNDEZ COLLADO, 'El fondo de cantorales de canto llano de la catedral de Toledo. Informe y catálogo provisional', 585–631. (f) Luis SIERRA NAVA, 'Lorenzana y el canto gregoriano. Papeles de música en el fondo Lorenzana de Toledo', 679–84.

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23056. *Papers Read at the 15th Meeting of the IMS Study Group CANTUS PLANUS*, Dobogókő/Hungary, 2009, Aug. 23–9, ed. Barbara HAGGH-HUGLO, Debra LACOSTE with the members of the Cantus Planus Advisory Board Nicolas BELL, Christelle CAZAUX-KOWALSKI, Jeremy LLEWELLYN, Christian TROELGÅRD, Anna VILDERA, 3 vols. (Lions Bay: The Institute of Mediaeval Music, 2013):

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(a) Barbara HAGGH-HUGLO, 'Opening Remarks', 1–4. (b) Christian TROELSGÅRD, 'Songs for the *Theotokos*: Pieces of Papyrus and the Early Byzantine *Theotokia*', 5–24. (c) Joseph DYER, '*Katakosmēson ton nymphōna sou Siōn – Adorna thalamum tuum Sion*: East and West in the Medieval Roman Celebration of Candlemas', 25–49. (d) Terence BAILEY, 'Rome, Milan, and the *Confractoria*', 51–76. (e) Michel HUGLO†, 'Observations about Chant with Texts Translated from Greek into Latin', 77–92. (f) Kate HELSEN, '"The Stream or the Source"? Comparing Gregorian and Old Roman Great Responsories', 93–108. (g) Emma HORNBY and Rebecca MALOY, 'Analysis of Old Hispanic Chant: Problems and Proposals', 109–32. (h) Diogo ALTE DA VEIGA, '*Alleluia. Venite ad Lusitaniam*. A Comparative Study of Monophonic Alleluias in Pre-1600 Portuguese Sources', 133–61. (i) Balázs DERI, 'The Coptic *Psalmos*: Text and Architekt, or, Composing in an Oral Music High Culture', 163–92. (k) Manuel Pedro FERREIRA, '*Congregati sunt inimici nostri*: A Survey, the Holy War, and the Order of St Jerome', 193–220. (l) Mara FORTU, 'The Medieval Musical Manuscripts of the Cistercian Order in Portugal and Galicia', 221–41. (m) Hanna ZÜHLKE, 'Codex 14208 of the Austrian National Library in Vienna: A Witness to the Medieval Liturgical Practice of the Teutonic Order?', 243–60. (n) Gunilla IVERSEN, 'Expressing the Ineffable: Music in the Texts of Medieval Latin Liturgical Poetry', 261–82. (o) Ann-Marie NILSSON, 'The Relationship of Text to Melody in Chants with Different Meters Adapted to the Same Melody', 283–314. (p) Charles E. BREWER, 'Two Fragmentary Latin Song Collections from Thirteenth-Century Normandy', 315–42. Concerns F-EV 2 and 39. (q) Erika KIHLMAN, 'Medieval Sequence Commentaries: Traditions and Techniques', 343–59.

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(r) Gábor KISS, 'Comparative Research into Medieval Mass Repertories', 361–84. (s) Matthew WARD, 'Trinity College, Cambridge, "Ms. Fragment 2": New Evidence for the Mutable Transmission and Notation of Chant in the Later Middle Ages', 385–404. A bifolium from a Sarum missal, 14th–15th c. (t) Orsolya CSOMÓ, 'The Liturgical Placement of Three Processional Antiphons', 405–24. (u) James BORDERS, 'The Transmission of Non-CAO Antiphons in Later Medieval Pontificals', 425–58. (v) Miklós István FÖLDVÁRY, 'A Recent Survey of Catalanian and Mallorcan Ordinals and its Contribution to the Editorial Approach to Normative Liturgical Texts', 459–72. (w) Inga BEHRENDT, 'Die Notation im Seckauer *Liber ordinarius* der Handschrift A-Gu 756 von 1345 und ein Einblick in die Rekonstruktion der Kyrie-Melodien anhand der Neumierung', 473–90. (x) Oliver GERLACH, 'Religious Chant in the Late Ottoman Empire between Petros Bereketēs and Hamamîzade İsmail Dede Efendi', 491–526. (y) Gabriella GILÁNYI, 'Lenten Chants on the Raising of Lazarus in Early Mediterranean Antiphoners', 527–42. (z) Cesarino RUINI, '*Nota Romana in Aemilia*: Documenti sulla diffusione della notazione dell'Italia centrale nella diocesi di Reggio Emilia',

543–56. Concerns different mss. in I-RE. **(aa)** Miriam Monroe WENDLING, ‘Pitch Clarification in Twelfth-Century Bamberg’, 557–76. Concerns D-BAs Lit. 9, 11, 22, 23 and 24, including eight colour facsimiles. **(bb)** Svetlana POLIAKOVA, ‘The Manuscript Sin 319 and Voskr 27: Innovation in Russian Liturgical Practice at the End of the Twelfth Century’, 577–95. Concerns mss. in RUS-Mim. **(cc)** Jurij SNOJ, ‘The Franciscans in Carniola and their Chant’, 597–617. Concerns SI-Lf Gradual I, II, Antiphoner (olim Inv.-No. 6771–3). **(dd)** Ana ČIZMIĆ, ‘The Dubrovnik Antiphoner’, 619–28. Concerns HR-Dsmb C(4), D (5), F (6), E (3).

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(ee) Henry PARKES, ‘The Composition of English Saints’ Offices in the Tenth and Eleventh Centuries’, 629–47. **(ff)** Pieter MANNAERTS, ‘A New Source for the Liturgical Office of St Vincent, Tongeren, Stadsarchief (B-TOa), Sint-Jacobsgasthuis 61’, 649–65. Includes facsimiles of the cover recto and verso. **(gg)** Andrea KOVÁCS, ‘Un Ufficio sconosciuto di san Gerardo di Csanád’, 667–90. **(hh)** David HILEY, ‘The Chants for St Verena of Zurzach and Other *Historiae* of the Lake Constance Region’, 691–707. **(ii)** Sarah Ann LONG, ‘The Office for the Translation of St Nicholas in Fifteenth-Century Parisian Confraternity Manuscripts’, 709–29. Concerns F-Pm 464. **(kk)** James BOYCE†, ‘Making a Saint Orthodox: Honoring St Albert of Sicily’, 731–46. Includes four facsimiles of Rome, Santa Maria in Traspontina, Codex G. **(ll)** Thomas László CSANÁDY, ‘“*Tangere cymbalum*”: On the Meaning of Cymbals in the Daily Life of Religious Communities of the Canons Regular in the High Middle Ages’, 747–56. **(mm)** Stefan ENGELS, ‘Zum Wesen liturgischer Spiele’, 757–68. **(nn)** Diego TOIGO, ‘Dalla *contemplatio* alla *compassio*: Tendenze espressive in Passioni italiane fra Medioevo e Rinascimento’, 769–84. Includes two facsimiles of I-Bu 2893. **(oo)** Anna VILDERA, ‘Dramatic Frameworks in the Office of St Daniel, *levita et martyr* of Padua’, 785–806. Includes two facsimiles of I-Pc B 14. **(pp)** Nausica MORANDI, ‘The Hungarian *7 Officium stellae* within a European Network of Epiphany Dramas’, 807–20. **(qq)** Lanfranco MENGA, ‘Realizzare oggi un dramma liturgico’, 821–8. **(rr)** Jerome F. WEBER, ‘Gallican Chant before the *Octoechos*’, 829–34. **(ss)** Michel HUGLO†, ‘Response to Jerome Weber’, 835–8. **(tt)** Marit HØYE, ‘Two Early Kyrie Chants’, 839–54. **(uu)** Robert BERNAGIEWICZ, ‘Some Traces of the ‘*Enchiriadis*’ System in *Justus ut palma* Graduals’, 855–70. **(vv)** Alexey YAROLOPOV, ‘From Orbit to Landscape: The Deployment of the *Octoichos* (with Introduction by Christian TROELSGÅRD)’, 871–908. **(ww)** Geert MAESSEN, ‘Fluxus: Music Notation for Performing Tenth-Century Chant – A Performer’s Opinion on Music Notation’, 909–28. **(xx)** Karin Strinnholm LAGERGREN, ‘Monastic Liturgical Singing after the Second Vatican Council’, 929–38. **(yy)** Debra LACOSTE, ‘CANTUS: A Database for Latin Ecclesiastical Chant: Progress Report, August 2009’, 939–43. **(zz)** Inga BEHRENDT, Sarah LONG, Pieter MANNAERTS, ‘*Antiphonaria*, Inventories of Antiphoners in Belgian Flanders: Report 2009’, 945–8.

23057. *City, Chant, and the Topography of Early Music [In Honor of Thomas Forrest Kelly]*, ed. Michael Scott CUTHBERT, Sean GALLAGHER, Christopher WOLFF, Isham Library Papers 8 – Harvard Publications in Music 23 (Cambridge, MA, London: distributed by Harvard University Press, 2013):

(Preface, ix: in 2009, some of the world's most distinguished scholars of medieval music gathered on the campus of Harvard University in order to pay tribute to one of their most esteemed colleagues, our own Thomas Forrest Kelly... City, chant, and the Topography of Early Music' took place Friday through Sunday, October 2–4, 2009).

(a) Craig WRIGHT, 'Quantification in Medieval Paris and How it Changed Western Music', 3–26. (b) David HILEY, 'Surge, Petre! Sets of Chants for St. Peter in Benevento, Peterborough, and Some Places in Between', 73–99. (c) Katarina LIVLJANIĆ, 'The Genealogy According to St. Luke in Beneventan Dalmatia', 101–22. (d) Matthew G. PEATTIE, 'Beneventan Music and Gregorian Modality. Evidence of Modal Change in the Melodic Fund of the Old Beneventan Chant', 123–44. (e) Andreas PFISTERER, 'Easter Vigil Canticles from Italy', 145–62. (f) Árni Heimir INGÓLFSSON, 'Echoes from the Periphery. Rask 98, Modal Change, and Oral Transmission in Seventeenth-Century Iceland', 165–87. Concerns DK-Kar Rask 98. (g) Susan BOYNTON, 'Reproducing the Middle Ages in Eighteenth-Century Toledo', 189–204. (h) Andreas HAUG, 'Ways of Singing Hexameter in Tenth-Century Europe', 207–28. (i) Susan RANKIN, 'Beyond the Boundaries of Roman-Frankish Chant. Alcuin's *de laude Dei* and Other Early Medieval Sources of Office Chants', 229–62. (k) Marie-Noël COLETTE, 'Un fragment de troaire aquitain peu connu (ParisBN, nouv. acq. lat. 2444, ff. 5–6)', 265–74. (l) Michel HUGLO† and Barbara HAGGH with Leofranc HOLFORD-STREVVENS, 'The Topography of Music Theory in Paris, 900–1450', 275–334.

23058. *Musica mediaeva liturgica*. Zborník príspevkov z muzikologickej konferencie konanej dňa 4.-5. Mája 2010, ed. Rastislav ADAMKO (Ružomberok: Verbum, 2010): (a) Eva SELECKÁ MÁRZA, Andreea MÁRZA, 'Uvahy o stredovekom knižnom fonde slovenského pôvodu v sedmohradskej Alba Iulii (zlomky notovaných kódexov) – Reflections on medieval book collection of Slovak origin in Transylvanian Alba Iulia (fragments of codices written in staff notation)', 8–35. (b) Rastislav ADAMKO, 'Spišský liturgický kalendár na základe zachovaných rukopisov v Spišskej kapitule a Alba Iulii – The Spiš calendar on the basis of the preserved liturgical manuscripts in the Spiš Chapter and Alba Iulia', 36–67. (c) Janka BEDNÁRIKOVÁ, 'Adiastematické fragmentary gregoriánskeho chorálu v knižnici *Battjaneum* v Alba Iulii – Gregorian chant adiastematic fragments of Slovak provenience in Batthaneum library in Alba Iulia', 68–92. (d) Franz Karl PRASSL, 'Liturgia a hudba v salzburskom Dóme a v blízkom opátstve sv. Petra v 12 storičí – popis vzťahu podľa pôvodných prameňov – Liturgie und Musik im Salzburger Dom und in der benachbarten Abtei St. Peter im 12. Jahrhundert – eine Verhältnisbestimmung anhand der Hauptquellen', 94–125. (e) Jurij SNOJ, 'Oficium sv. Maura z Poreca / Parenzo – The Office of S. Maurus of Poreč / Parenzo', 126–41. (f) Eva VESELOVSKÁ, 'Stredoveké skriptorium Bratislavskej kapituly, špecifiká a vplyvy produkcie notovaných rukopisov – Medieval scriptorium of the Bratislava Chapter, particularities and influence of the notated manuscripts production', 142–71. (g) Jakub KUBIENIEC, 'Ako rastie tradícia – prípad Tynieckého opátstva – How tradition grows – the Case of the Tyniec Abbey', 172–91. (h) Sylvia URDOVÁ, 'Poznámky k hudobnému repertoáru *Proprium de Sanctis* v notovanom

breviári z Debna z roku 1375 vo fonde kolegiálnej knižnice v Prešove – Observations on the Proprium de Sanctis musical repertory in the notated breviary from Debno of 1375 in the collection of the collection of the Collegial Library of Prešov', 192–211. **(i)** Jana VOZKOVÁ, 'Choralní ofertoria jako hudebně historický a ediční problém (přínos českých pramenů k řešení problematiky) – Plainchant offertories as a problem of music history and editorial practice (Bohemian sources as an instrument of solution', 121–27. **(k)** Robert BERNAGIEWICZ, 'Klement z Piotrkowa. Knaz – ucenec – hudobník – redaktor – Klemens from Piotrków. A priest – scholar – musician – redactor', 228–41 (–252).

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23059. *Dal mondo antico all'universo medievale: nuove modulazioni di lingue e di culture.* Atti di un convegno del 2011, ed. Rosa Bianca FINAZZI and Paola PONTANI (Milan: EDUCatt, 2013):

(a) Giacomo BAROFFIO, 'Continuità e rottura con il mondo antico nella liturgia romana', 7–11. **(b)** Guido MILANESE, 'Il 'nuovo latino' carolingio: alcune testimonianze', 73–91 (87–91 concerns the *neumae liquescentes*).

23060. *La musica sacra nella Milano del Settecento.* Atti del convegno internazionale. Milano, 17–18 maggio 2011, ed. Cesare FERTONANI, Raffaele MELLACE, Claudio TOSCANI (Milan: LED Edizioni Universitarie di Lettere Economia Diritto, 2014):

(a) Giacomo BAROFFIO, 'Introduzione', vii–xi. **(b)** Christoph RIEDO, 'Tra rito ambrosiano e rito romano: la musica nelle chiese di Milano e la circolazione delle sue fonti', 1–24. **(c)** Daniele TORELLI, 'Liturgia e canto nell'editoria milanese tra Sei e Settecento: libri liturgico-musicali e trattati', 35–64.

23061. *Actes du Colloque d'Auxerre – Notarum figura: L'écriture musicale et le monde des signes au 9e siècle.* Auxerre, Centre d'études médiévales, 17–18 juin 2011, ed. Eduardo Henrik AUBERT and Susan RANKIN, *Études grégoriennes*, 40 (2013), publié sous la direction de Patrick HALA:

(a) Daniela von ARETIN, 'The Chicken and the Egg. Music Theory and the Genesis of Musical Notation', 1–27. **(b)** Charles ATKINSON, 'The Anonymus Vaticanus *in speculo*', 29–56. Concerns I-Rvat Pal. lat. 235. **(c)** Eduardo Henrik AUBERT, 'When the Roman liturgy became Frankish – Sound, Performance and Sublation in the Eighth and Ninth Centuries', 57–160. **(d)** Sam BARRETT, 'Neumes in a Ninth-Century Verse Collection and the Early History of Messine Notation at Laon', 161–89. Concerns CH-BEb 455. **(e)** Marie-Noël COLETTE, 'Scribere qui nescit, sensum deus augeat illi: Remarques sur quelques témoignages de l'apprentissage de la notation musicale', 191–212. **(f)** Fabrizio CRIVELLO, 'High-Grade Manuscripts and Neumatic Notation in the Carolingian Era: Examples and Observations', 213–24. Concerns D-B theol. lat. fol. 58 –F-LA 239 – F-Pn lat. 17436 – I-MZ Tesoro inv. n. 88. **(g)** Jeremy LLEWELLYN, 'Grammar, Writing and Chant: Notker the Editor and the *Epistola ad Lantbertum*', 225–41. **(h)** Daniel SAULNIER, 'Nouvelles perspectives sur la coupure neumatique', 243–52. **(i)** Giovanni VARELLI, 'The Early Written Transmission of

Chant in Northern Italy: The Evidence of Milan, Biblioteca Ambrosiana, B 48 sup., ff. 141–142', 253–81. **(k)** Susana ZAPKE, 'Coexistencia de signos y funciones en la cultura visigótica escrita: Notas marginales', 283–91.

23062. *Simpozionul Internațional de Muzicologie Bizantină: 300 de ani de românire (1713–2013)*. Ediția a II-a, 12 decembrie 2013, ed. Nicolae GHEORGHITĂ, Costin MOISIL, Daniel SUCEAVA (Bucharest: Editura Universității Naționale de Muzică București – Glissando, 2013):

(a) Ozana ALEXANDRESCU, 'Ioan Kampazournas în Țara Românească' [Ioannes Kampazournas in Wallachia], 33–7. **(b)** Sebastian BARBU-BUCUR, 'Un anastasimatar necunoscut scris de Ianuarie Monahul' [An unknown Anastasimatararion written by Ianuarie the Monk], 38–53. **(c)** Filotheu BĂLAN, 'Câteva exegeze în notație hrisantică ale Ieromonahului Macarie din *Psaltichia* Ieromonahului Filothei' [Some exegesis in Chrysanthine notation from Filothei the Hiermonk's *Psaltichie* Românească by Macarie the Hiermonk], 54–93. **(d)** Elena CHIRCEV, '*Psaltichia* rumânească și două semnături: Filothei Jipa și Sebastian Barbu-Bucur' [The *Psaltichie* Rumânească and two signatures: Filothei Jipa and Sebastian Barbu-Bucur], 94–101. **(e)** Viorel COSMA, 'Constantin Erbiceanu, un precursor valoros al bizantinologiei noastre muzicale, dar nedreptățit de istorie' [Constantin Erbiceanu, an outstanding forerunner of the Romanian Byzantine Musicology, but neglected by the history], 111–23. **(f)** Irina-Zamfira DĂNILĂ, 'Ponderea cântărilor în limba română în manuscrisele psaltice din Arhivele Naționale din Iași' [The ratio of the chants in Romanian in the Psaltic manuscripts in the National Archives of Iași], 124–41. **(g)** Alexandru-Marius DUMITRESCU, 'Cântările Învierii, de la Filothei sin Agăi Jipei la *Anastasimatarul uniformizat* – reper' [The hymns of the Resurrection, from Filothei sin Agăi Jipei to *Anastasimatarul uniformizat*], 142–82. **(h)** Nicolae GHEORGHITĂ, 'Muzicile Prințului: muzică, ceremonii și reprezentări ale puterii princiare la curțile Valahiei și Moldovei (secolul XVII – primele decenii ale secolului al XIX-lea. Partea I' [The music of the prince: music, ceremonies and representations of the princely power at the courts of Walachia and Moldavia (seventeenth–early nineteenth century, Part one)], 183–205. **(i)** Vasile GRĂJDIAN, 'Ipostaze ale românirii în cântarea bisericească de tradiție bizantină din Transilvania. Troparul Învierii – glas I' [Hypostases of the Romanianisation in the church singing of Byzantine tradition from Transylvania. Troparion of the Resurrection], 206–24. **(k)** Mihail HARBUZARU, 'Manuscrisele psaltice de la Mănăstirea Sinaia în contextul românirii muzicii bisericești' [The psaltic manuscripts in Sinaia monastery in the context of adaption of Byzantine chant into Romanian], 225–38. **(l)** Ion ISĂROIU, 'Filothei sin Agăi Jipei, 300 de ani de la prima *Psaltichie rumânească* (1713–2013) și procesul de 'românire' a cântărilor bisericești' [Filothei sin Agăi Jipei, 300 years since the first Romanian *Psaltichie* (1713–2013) and the process of 'Romanianisation' of church chants], 239–68. **(m)** Iane KODJABASHIJA, 'Romanian church singing on the territory of Macedonia', 269–79. **(n)** Adrian-Cristian MAZILIȚA, 'Cratimele în lumina manuscrisului grecesc nr. 9 de la Arhivele Naționale din Drobeta Turnu Severin' [The *Kratemata* in the light of Greek manuscript no. 9 in National Archives, Drobeta Turnu Severin], 280–306. **(o)** Costin MOISIL, 'Un veac de

singurătate. Românirea cântărilor în vechea notație ‘ [One hundred years of solitude. The ‘Romanianisation’ of chants in old notation], 307–16. **(p)** Nicu MOLDOVEANU, ‘De la prima carte de psaltichie românească (1713) la *Dicționarul de muzică bisericească românească* (2013)’ [From the first Romanian manuscripts in Byzantine notation (1713) to the ‘Dictionary of Romanian Church Music’ (2013)], 317–26. **(q)** Gabriela OCNEANU, ‘Importanța studiilor arhid. Sebastian Barbu-Bucur asupra *Psaltichiei rumânești* a lui Filothei și Agăi Jipei’ [The importance of Archdeacon Sebastian Barbu-Bucur’s research on the *Psaltichie rumânească* by Filothei și Agăi Jipei], 327–30. **(r)** Jaakko OLKINUORA, ‘Problems and possibilities of adapting Byzantine music into Finnish’, 331–43. **(s)** Gabriel-Constantin OPREA, ‘Grupul Stavropoleos la 20 de ani de la înființare’ [Stavropoleos Choir at its twentieth anniversary], 344–50. **(t)** Codruț-Dumitru SCURTU, ‘Aspecte privind paternitatea cântărilor mitropolitului Iosif Naniescu (1818–1902)’ [Contributions to the topic of paternity of chants ascribed to bishop Iosif Naniescu (1818–1902)], 365–81. **(u)** Constantin SECARĂ, ‘Particularități stilistice în procesul de românire la Filothei și Agăi Jipei. Studiu de caz: Canonul Floriilor’ [Stylistic features in the process of translating into Romanian at Filothei și Agăi Jipei. Case study: the Palm Sunday canon], 382–420. **(v)** Vasile STANCIU, ‘Aspecte ale românirii cântărilor bisericești în colecții transilvănene din secolele XIX–XXI’ [Aspects of ‘Romanianisation’ in Transylvanian chant books of the nineteenth–twentieth centuries], 421–40. **(w)** Daniel SUCEAVA, ‘Ptolemeu, Filotei Sinaitul și Filothei fiul agăi Jipa’ [Ptolemy, Philotheos of Sinai, and Filothei Jipa], 441–56. **(x)** Răzvan-Constantin ȘTEFAN, ‘Tradiție și continuitate în interpretarea melosului bizantin românesc’ [Tradition and continuity in the interpretation of the Byzantine melos in Romanian language], 457–69. **(y)** Vasile VASILE, ‘Activitatea lui Anton Pann de exighisire și de românire a cântărilor bisericești’ [The exegesis and ‘Romanianisation’ of church chant by Anton Pann], 470–99. Abstract and keywords in English, 516–33.

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23063. *Beiträge zur Gregorianik*, 55 (2013), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):

(a) Franco ACKERMANS, Luigi AGUSTONI (†), Martin ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Bernhard HUBER, Liobgid KOCH, Josef KOHLHÄUFL, Daniel RÖSLER, Heinrich RUMPHORST, Alexander SCHWEITZER, Anton STINGL jun., Stephan ZIPPE, ‘Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 33’, 9–63. **(b)** Heinrich RUMPHORST, ‘Weitere Beobachtungen zur Alleluja-Typusmelodie im II. Modus’, 65–8. **(c)** Anton STINGL jun., ‘Ein “illegaler” Ton im Responsorium *Collegerunt pontifices*. Probleme der Buchstabennotation bei Guido von Arezzo’, 69–74. **(d)** Franz Karl PRASSL, ‘Codex St. Gallen 342 – das älteste vollständige Graduale aus St. Gallen (Teil 2)’, 75–100. Part 1 see 20054c.

23064. *Beiträge zur Gregorianik*, 56 (2013), ed. Christian DOSTAL, Johannes Berchmans GÖSCHL, Cornelius POUDEROIJEN, Franz Karl PRASSL, Heinrich RUMPHORST, Stephan ZIPPE (Regensburg: ConBrio Verlagsgesellschaft):

(a) Franco ACKERMANS, Luigi AGUSTONI (†), Martin ANDERL, Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Liobgid KOCH, Josef KOHL-HÄUFL, Stefan METZ, Daniel RÖSLER, Heinrich RUMPHORST, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum. Teil 34', 9–58. (b) Anton STINGL jun., 'Das Alleluia *Dispersit, dedit pauperibus*. Ein Alleluia für den Hl. Hieronymus Ämiliani – Adaption oder Centonisation?', 59–67. (c) Heinrich RUMPHORST, 'Der neogregorianische Introitus *Redemisti nos*', 69–75. (d) Neil McEWAN, 'tenete und *episema* als wichtige Elemente der Neumennotation im zehnten und elften Jahrhundert für die Interpretation des Chorals', 77–94.

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(a) M. Dolores AGUIRRE, 'El canto gregoriano es el canto de la asamblea'. Published in German 2008 in *Beiträge zur Gregorianik*, see 18062d. (b) José Ignacio GONZÁLEZ VILLANUEVA, 'Pauta metodológica en el estudio de las piezas gregorianas. Aportaciones prácticas'. (c) Guillermo Fernández RODRIGUEZ-ESCALONA, 'La cantilación de la épica medieval'.

23066. *Études grégoriennes*, 40 (2013) see **23061**.

23067. *Studi Gregoriani*, 28 (2012), ed. Mauro CASADEI TURRONI MONTI (Rome: Torre d'Orfeo Editrice S. r. l., 2013):

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[V: „Aufsätze . . . werden in überarbeiteter Form erneut abgedruckt. Offensichtliche Fehler werden korrigiert, die wichtigste Sekundärliteratur nachgetragen, sodann ein einheitliches Zitationssystem mit ausführlichem Literaturverzeichnis erstellt und allzu offensichtliche Wiederholungen eliminiert.”].

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(a) Giulio CATTIN, 'A Giacomo Baroffio', 21–8.

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