

Liturgical chant bibliography 30

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After more than a year of challenges caused by the COVID-19 pandemic, we hope that you and your loved ones have managed to remain healthy, active and as happy as possible. The delay of several publications has resulted in a LCB slightly shorter than those produced in the years *ante coronam*. The list of publications included in this year's LCB shows that our field is thriving despite the various challenges. We are committed to fill any possible gaps in upcoming LCBs, hoping that the numbers of COVID-19 cases decrease and allow restrictions to ease.

As occurred with LCB 29, this year's LCB was produced under the challenges linked with the pandemic. We were faced again with libraries either entirely closed or with restricted access. In times like this, we are even more grateful for the help and generosity of colleagues and librarians who very kindly provided us with lists of the most recent publications in the field, and even with pictures of the indexes of publications that we would have otherwise been unable to access. We thank them very much for their effort and collaboration.

This year brought two editions of importance, the first being a *Liber ordinarius* from the diocese of Freising near Munich, continuing the long series of F.K. Prassl's team. The other is a critical edition of the *Jistebnice Kancionál* by Hana Vlhová-Wörner. The Slovakian team published a series of publications on the *Missale Notatum* Bratislava, Ústredna knižnica Slovenskej akadémie vied Rkp. zv. 387.

Fragmentary sources feature as an important topic this year, with twelve publications related to or building on the worldwide *Fragmentarium* Project, and with the development of a fragments' database as well (30005, 30017k, 30018e, 30022d, 30028, 30032, 30045a, 30045b, 30051, 30082, 30086, 30096). These achievements have a great potential of prompting future investigations on fragments, and we hope to see new titles related to this topic in future LCBs.

Also worth mentioning is the development of the *Catalogue des manuscrits notés en neumes français de la Bibliothèque nationale de France* (30095), a database that gathers, describes and aids the analyses of notated manuscripts from this important library. This database aims to help researchers in search of notational influences and concordances.

We wish you, dear reader, the most productive time despite the pandemic. We will hopefully meet again soon. For any question, suggestion, and/or bibliographic information, you can reach us through the email address: liturgchantbiblio@gmail.com. We thank you in advance for your help.

Additions

27/28003R. Luisa NARDINI, *Speculum*, 95/4 (2020), 1178–9.

- 27/28016R.** Franz Karl PRASSL, *Beiträge zur Gregorianik*, 68 (2019), 89–92.
- 27/28024R.** Maria Incoronata COLANTUONO, *Medievalia. Revista d'Estudis Medievals*, 23/2 (2020), 135–7. – Daniel SAULNIER, *Revue de musicologie*, 106/1 (2020), 237–41.
- 27/28027R.** Cynthia J. CYRUS, *Speculum*, 96/2, 559–61.
- 29003R.** Laura ALBIERO, *Fragmentology*, 3 (2020), 149–54.
- 29014R.** Andreas JANKE, *Die Musikforschung*, 73/2 (2020), 156–7.
- 29017R.** Marie WINKELMÜLLER-URECHIA, *Die Musikforschung*, 74/1 (2021), 60–1.

Editions and facsimile editions

- 30001.** Michael BERNHARD, Klaus-Jürgen SACHS, *Musiklehre zwischen Mittelalter und Humanismus: das Studienkonvolut des Stephan Roth (Zwickau, Ratsschulbibliothek 24.10.26)*, Veröffentlichungen des Staatlichen Instituts für Musikforschung 24/Studien zur Geschichte der Musiktheorie 14 (Hildesheim: Olms, 2019).
- Review.** Joseph DYER, *Plainsong & Medieval Music*, 29/2 (2020), 177–80.
- 30002.** Gionata BRUSA, *Der Liber Ordinarius der Diözese Freising. Eine textkritische Edition des mittelalterlichen Regelbuchs der Diözese Freising*, Codices Manuscripti & Impressi. Supplementum 19 (Purkersdorf: Hollinek, 2020).
- 30003.** Hana VLHOVÁ-WÖRNER, et al., *The Jistebnice Kancionál. Prague, National Museum Library, II C 7. Critical Edition*, Monumenta Liturgica Bohemica (Brno: Luboš Marek, 2019).

Books, reprints

- 30004.** Rastislav ADAMKO, Janka BEDNÁRIKOVÁ, Zuzana ZAHRADNÍKOVÁ, Eva VESELOVSKÁ, Rastislav LUTZ, *Das Missale notatum Rkp. zv. 387 – eine skandinavische Handschrift in der Slowakei. Missale notation Rkp. zv. 387 – skandinávski rokopis na Slovaškem*, <https://revije.ff.uni-lj.si/MuzikoloskiZbornik/article/view/9389>.
- 30005.** Veronika GARAJOVÁ, *Catalogus fragmentorum cum notis musicis medii aevi e civitate Trenchini*. Reviewers Janka Bednáriková, Rastislav Adamko, *Catalogus fragmentorum cum notis musicis medii aevi in Slovakia 6* (Bratislava: Institute of Musicology of the Slovak Academy of Sciences, 2020).
- 30006.** Gernot GRUBER, *Kulturgeschichte der europäischen Musik. Von den Anfängen bis zur Gegenwart* (Kassel: Bärenreiter/Berlin: Metzler, 2020).
- 30007.** Hildegard HERRMANN-SCHNEIDER, *Wo die Engel musizieren: Musik im Stift Stams* (Brixen: Verlag A. Weger, 2020).
- 30008.** Christoph HÖNERLAGE, *Centonisation als Interpretation. Formelfunktionen und Wort-Ton-Verhältnis in den Gradualien des V. Modus* (St Ottilien: EOS, 2020).
- 30009.** Marie T. LEVEY, *The Place of the Kyriale – the Ordinary of the Mass – in Catholic History, Liturgy and Music* (Burwood, New South Wales: Trustees of the Sisters of St Joseph, 2020).
- 30010.** Richard MAILÄNDER, *Basiswissen Kirchenmusik*, Vol. 1: *Theologie – Liturgiegesang*, 3. aktualisierte und erweiterte Auflage (Stuttgart: Carus-Verlag, 2020).

- 30011.** Rebecca MALOY, *Songs of Sacrifice: Chant, Identity, and Christian Formation in Early Medieval Iberia* (New York: Oxford University Press, 2020).
- 30012.** Stefan MORENT, *Die Musik der Antike und des Mittelalters, Epochen der Musikgeschichte 1* (Laaber: Laaber Verlag, 2020).
- 30013.** Raquel ROJO CARRILLO, *Text, Liturgy, and Music in the Hispanic Rite: The Vespertinus Genre* (New York: Oxford University Press, 2021).
- 30014.** Stefania RONCROFFI, *I manoscritti di canto liturgico della Biblioteca dell'Archiginnasio e del Museo della Musica di Bologna*, con una sezione di Milena BASILI sui *Frammenti musicali del Museo della Musica*, Biblioteca de 'L'Archiginnasio', Serie III, n. 14 (Bologna: Comune di Bologna, 2021).

Congress proceedings

- 30015.** *France et Angleterre. Manuscrits médiévaux entre 700 et 1200*, ed. Charlotte DENOËL, Francesco SIRI, *Bibliologia* 57 (Turnhout: Brepols, 2020):
- (a) Laura ALBIERO, 'Interférences liturgiques entre France et Angleterre', 281–9.
- 30016.** *Il tempo delle comunità monastiche nell'alto Medioevo. Atti del Convegno internazionale di Studio, Roma-Subiaco, 9–11 giugno 2017*, ed. Letizia ERMINI PANI, *De Re Monastica* 6 (Spoleto: CISAM, 2020):
- (a) Laura ALBIERO, 'Manoscritti liturgici monastici dell'Italia meridionale: tipologie e funzioni', 149–61.
- 30017.** *IMS Study Group Cantus Planus: Papers read at the XVII meeting, Venice, Italy, 28 July–1 August 2014*, ed. James BORDERS (Venice: Edizioni Fondazione Levi, 2020):
- (a) Davide CROFF, 'Presentation', ix–x. (b) Roberto CALABRETTO, Luisa ZANONCELLI, 'Preface', xi–xii. (c) James BORDERS, 'Foreword to the Meeting', xiii. (d) Nausica MORANDI, 'Opening address', xiv. (e) Andreas PFISTERER, 'Zur Bedeutung von Oxeia/Acutus/Virga in den griechischen und lateinischen Neumenschriften', 3–8. (f) Laura ALBIERO, 'From France to northern Italy: specific features in "Comasca" notation', 9–18. (g) Elsa DE LUCA, 'A methodology for studying Old Hispanic notation: some preliminary thoughts', 19–40. (h) David CATALUNYA, 'The "codification" of new Latin song in early twelfth century: codicological insights into F-Pn fonds latin 1139', 43–7. (i) Marco GOZZI, 'Manuscripts in Cortona: fragments and liturgical books in the Archivio storico diocesano', 49–60. (j) Karin Strinnholm LAGERGREN, 'The Birgittine Abbey of Maria Refugie: Five hundred years of manuscript production', 61–71. (k) Santiago RUIZ TORRES, Juan Pablo RUBIO SADIA, 'Liturgical fragments of the diocese of Sigüenza (eleventh-sixteenth centuries)', 73–82. (l) Rebekka SANDMEIER, 'Imposing European culture on the Cape Colony: medieval manuscripts in the Grey collection', 83–93. (m) James BORDERS, 'A northern Italian intermediary between Avignon and Rome? Oxford, Bodleian Library, MS. Canonici Liturgical 375 and the chants of the 1485 Pontificale Romanum', 95–106. (n) Jurij SNOJ, 'The antiphoner of Izola', 107–16. (o) Réka MIKLÓS, 'Der Seckauer Liber ordinarius von ca. 1595 (A-Gu 1566) als letztes Dokument der mittelalterlichen Salzburger-Seckauer Liturgie und Musik', 117–34. (p) Andreas HAUG, 'Towards a semiotically informed transcription practice', 137–42. (q) Konstantin VOIGT, 'Reconstructing acts of writing. Editorial consequences of writing scenarios assumed for the versus Annus novus in Paris 1139', 143–50. (r) Elaine Stratton HILD, 'Working realities of the New Philology: considering the potential of

technology in editing medieval texts', 151–4. **(s)** Debra LACOSTE, Jan KOLÁČEK, 'Cantus for office and mass: building an online network of chant databases', 157–62. **(t)** Kate HELSEN, Inga BEHRENDT, Jennifer BAIN, 'A new way to see neumes: the optical neume recognition project in context and in action', 163–7. **(u)** Gábor KISS, 'Late flourishing of the alleluia repertory in central Europe', 171–85. **(v)** Giulia GABRIELLI, 'Tropes in cantus planus sources from South Tyrol', 187–96. **(w)** Marit Johanne HØYE, 'Kyrie chants in manuscripts from the German-speaking area', 197–212. **(x)** Sarah Ann LONG, 'Mensurally notated mass ordinaries from Cambrai and Tournai', 213–23. **(y)** Hana VLHOVÁ-WÖRNER, 'Agnus pairing and disappearing: a contribution to the late chant tradition in Bohemia', 225–38. **(z)** Morné BEZUIDENHOUT, 'In search of black swans: a computer-assisted approach to interval-pattern recognition', 241–52. **(aa)** Dirk VAN BETTERAY, 'Textinterpretation und Formelkomposition. Heiligenoffizien im Codex Hartker', 253–65. **(ab)** Roman HANKELN, 'The articulation of direct speech in responsories', 267–78. **(ac)** Danette BRINK, 'Simeon: the long journey to Trier and Sainthood', 279–89. **(ad)** Raquel ROJO CARRILLO, 'The vespertini as witnesses to the transmission of Old Hispanic chant in traditions A and B', 293–309. **(ae)** Hanna ZÜHLKE, 'Hirsau in Norditalien: Zur liturgischen Musikpraxis des Benediktinerklosters Moggio im zwölften und dreizehnten Jahrhundert', 311–21. **(af)** Nausica MORANDI, 'The Office for Saint Cecilia in musico-liturgical manuscripts from the Pontificia Biblioteca Antoniana of Padua', 323–36. **(ag)** Stefania RONCROFFI, 'Antichi testimoni dell'ufficio di san Prospero e tradizione nei codici reggiani', 337–44. **(ah)** Diego TOIGO, 'Il canto del Passio presso alcuni ordini religiosi in fonti italiane tardive', 345–59. **(ai)** Jean-François GOUDESSENNE, 'Apostolicité et exports liturgiques en France méridionale, Gaule cisalpine et Italie non romaine (835–1150)', 359–76. **(aj)** Océane BOUDEAU, 'Le sanctoral de la cathédrale de Sens', 377–88. **(ak)** Tova LEIGH-CHOATE, 'The weekly commemorative office: a twelfth-century witness from Saint-Denis in context', 389–400. **(al)** Melanie BATOFF, 'The Visitatio sepulchri as a Gospel Harmony in medieval Germany', 401–12. **(am)** Alison ALTSTATT, 'Singing the saints in Medieval Eichstätt: the case of Wolfhard of Herrieden's office for Saint Walburga', 413–24. **(an)** Michelle URBERG, 'Learning gender roles from the Paschal and Mariological processions of the brothers and sisters at Vadstena Abbey', 425–36. **(ao)** Manuel Pedro FERREIRA, 'Venetian influence in fifteenth-century Portugal', 437–50. **(ap)** Orsolya CSOMÓ, 'The feasts of the Holy Virgin in the liturgy of the mass in Zagreb Cathedral and its Mediterranean context', 451–61. **(aq)** Thomas Forrest KELLY, Katarina LIVLJANIĆ, 'Ferial office in the Montecassino antiphoner and in Beneventan sources of the eleventh and twelfth centuries', 465–79. **(ar)** Luisa NARDINI, 'The masses for the Dead in Beneventan manuscripts: Issues of formulary organization and chant manipulation', 481–94. **(as)** Matthew PEATTIE, 'Graphic difference and the interpretation of the climacus in Beneventan notation', 495–515. **(at)** Bibiana GATTOZZI, 'The hymn in Beneventan manuscripts', 517–29. **(au)** Svetlana KUJUMDZIEVA, 'The tropologion Vaticanus Graecus 771', 533–48. **(av)** Silvia TESSARI, 'The Byzantine musical manuscripts of the Veneto region: overview of a current research project. One example (Bassan. gr. 34B19)', 549–61. **(aw)** Gerda WOLFRAM, 'The Byzantine tradition of the great doxology', 563–8. **(ax)** Nina-Maria WANER, 'O quando in cruce – Ὁτε τὸ σταυρῶν revisited', 569–78. **(ay)** Svetlana POLIAKOVA, 'The classification of Russian sticheraria: a preliminary case study', 579–84. **(az)** Elizabeth J. MARKHAM, 'A schematic musical form for singing Buddhist hymns in the "bilingual" literary culture of early Japan', 585–91.

30018. *Religion – Musik – Macht. Musikalische Dimensionen einer ästhetischen Theologie*, ed. Wolfgang W. MÜLLER, Franc WAGNER, TeNor – Text und Normativität 8 (Basel: Schwabe Verlag, 2021):

- (a) Franc WAGNER, 'Zur Interdependenz von Wort und Ton in der Musik seit der Antike', 13–36. (b) Franz Karl PRASSL, "'Dass ich den text behandelt habe, wie er noch wenig behandelt worden". Paradigmen für eine *Musik der Kirche*', 141–77. (c) Konstantinos NIKOLAKOPOULOS, 'Grundlegende Merkmale der byzantinischen Musik und ihr Einsatz in den orthodoxen Gottesdiensten', 205–16. (d) Stefan KLARER, 'Singende Mönche – singende Gemeinde? Gregorianische Aufführungspraxis in der Schweiz', 375–96. (e) Stefan MORENT, 'Europäische und regionale Musikkultur im Kontext des Konstanzer Konzils. Bericht zur Erforschung liturgischer Musikfragmente des Stadtarchivs Konstanz', 397–423.

Chant journals

30019. *Beiträge zur Gregorianik*, 69 (2020):

- (a) Franco ACKERMANS, Luigi AGUSTONI (†), Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Christoph HÖNERLAGE, Liobgid KOCH, Josef KOHLHÄUFL, Stefan METZ, Daniel RÖSLER, Heinrich RUMPHORST, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum, Teil 45', 9–36. (b) Anton STINGL jun., 'Das Offertorium *Felix namque es*', 37–50. (c) Godehard JOPPICH, 'Die Liqueszenz – Eine semiologische Studie im Codex Hartker St. Gallen 390/391 – Teil 2 (Nachdruck)', 51–98. (d) Heinrich RUMPHORST, 'Die Gesangstexte der Offertorien und ihrer Verse im Vergleich mit ihren Schriftquellen – mit deutscher Übersetzung – Teil 3 (135, 1–5)', 121–40.

30020. *Beiträge zur Gregorianik*, 70 (2020):

- (a) Franco ACKERMANS, Luigi AGUSTONI (†), Inga BEHRENDT, Rupert FISCHER (†), Johannes Berchmans GÖSCHL, Christoph HÖNERLAGE, Stephan KLARER, Josef KOHLHÄUFL, Stefan METZ, Daniel RÖSLER, Heinrich RUMPHORST, Anton STINGL jun., Stephan ZIPPE, 'Vorschläge zur Restitution von Melodien des Graduale Romanum, Teil 46', 9–22. (b) Franz Karl PRASSL, 'Der Codex Hartker (CH-SGs 390/391): Rhetorik und Rhythmische Artikulation als Ausdruck liturgischer Theologie', 23–42. (c) Iun NISHIWAKI, 'Amalar und die liturgischen Gesänge des Weihnachtsfestkreises', 43–8. (d) Inga BEHRENDT, 'Die "feinen Fliegenfüße der St. Galler und Einsiedelner Neumen des 9.–10. Jahrhunderts": Hugo Riemanns Verständnis des Choralrhythmus Anfang des 20. Jahrhunderts', 49–64.

30021. *Études grégoriennes*, 47 (2020):

- (a) Joseph DYER, 'Theories of origin and survival of Old Roman chant', 1–24. (b) Eduardo Henrik AUBERT, 'Sur les traces d'une culture musicale: Notations musicales occasionnelles dans les manuscrits de Cluny jusqu'au XII^e siècle', 25–59. (c) Océane BOUDEAU, 'Un office médiéval en l'honneur de saint Déodat', 61–94. (d) Cillian LONG, 'The theory and practice of plainchant accompaniment (part one). Deluded antiquarianism to c. 1860: the shock of the old', 95–139. (e) Xavier PERRIN o.s.b., "'Lingua mea calamus scribæ velociter scribentis" ou de la spiritualité des neumes', 141–53.

30022. *Studi gregoriani*, 33 (2017): *Atti del Convegno di Studi Il Canto Ambrosiano, Convegno internazionale di Studi Milano-Lugano, 8–10 settembre 2017*, ed. Angelo RUSCONI, Guido MILANESE, Vol. 1:

- (a) Angelo RUSCONI, Guido MILANESE, 'Introduzione', 9–12. (b) Claudio MAGNOLI, 'Premessa', 13–16. (c) Terence BAILEY, 'An Introduction to the Ambrosian Processional Antiphons', 17–26. (d) Jacopo Maria CALLONI, 'Un Frammento

sconosciuto di antifonario ambrosiano', 27–62. **(e)** Matteo GARZETTI, 'Un melisma del versus *Dedisti letitiam*', 63–86. **(f)** Marco GOZZI, 'L'Antifonario ambrosiano trecentesco della Biblioteca musicale Laurence Feininger di Trento (Trento, Biblioteca del Castello di Buonconsiglio, Fondo Feininger, ms. FC 74)', 87–116. **(g)** Thomas F. KELLY, 'The Earliest Notations of Ambrosian Chant', 117–22. **(h)** Angelo RUSCONI, 'Il Credo nella messa ambrosiana', 123–96.

30023. *Studi gregoriani*, 34 (2018): *Atti del Convegno di Studi Il Canto Ambrosiano, Convegno internazionale di Studi Milano-Lugano, 8–10 settembre 2017*, ed. Angelo RUSCONI, Guido MILANESE, Vol. 2:

- (a)** Giulia GABRIELLI, 'Gli inni nelle edizioni ambrosiane con musical del Seicento', 9–36. **(b)** Gionata BRUSA, 'Influssi ambrosiani nella tradizione liturgico-musicale di Vercelli', 37–74. **(c)** Luca RICOSSA, 'Modalità, struttura e retorica nel canto ambrosiano', 75–86. **(d)** Francesco ANDREONI, 'Qualche considerazione e alcuni esempi di declinazione di ambrosiano rustico', 87–106. **(e)** Jakub KUBIENIEC, 'Longing for Milan? Ambrosian chants in a Breviary from Kraków', 107–22.

30024. *Studi gregoriani*, 35 (2019): *Atti del Convegno di Studi Il Canto Ambrosiano, Convegno internazionale di Studi Milano-Lugano, 8–10 settembre 2017*, ed. Angelo RUSCONI, Guido MILANESE, Vol. 3:

- (a)** Laila GAGLIANO, Stefano Maria MALASPINA, 'Strumenti e fonti per lo studio del canto ambrosiano nella Biblioteca del Capitolo Metropolitano di Milano', 9–20. **(b)** Norberto VALLI, 'Il responsorio *Tenebrae* e le antifone per l'adorazione della Croce nella liturgia ambrosiana del Venerdì Santo', 21–34. **(c)** Fabio STIRPE, 'Antifone ambrosiane su un processionale beneventano del secolo XI. Studio comparato del processionale in notazione beneventana contenuto nel manoscritto Vaticanus Reginensis Latinus 334 con i repertori ambrosiano e gregoriano', 35–126.

Collections of essays, dictionaries

30025. *A Companion to the English Dominican Province: From Its Beginnings to the Reformation*, ed. Eleanor J. GIRAUD, J. Cornelia LINDE, Brill's Companions to the Christian Tradition 97 (Leiden: Brill, 2021):

- (a)** Eleanor J. GIRAUD, 'Dominican Chant and Liturgical Practices in the English Province', 343–69. **(b)** Nigel J. MORGAN, 'The Liturgical Manuscripts of the English Dominicans, ca.1250–ca.1530', 370–408.

30026. *Ad fontes Tynecenses. Sakramentarz Tyniecki – perspektywa liturgiczno-muzyczna / Liturgical and musical perspectives on Tyniec Sacramentary*, ed. Susi FERFOGLIA (Kraków: Tyniec Wydawnictwo Benedyktynów, 2020):

- (a)** Juan Pablo RUBIO SADIA, 'Muzyka w sakramentarzach: obecność i funkcje. Wprowadzenie do śpiewu celebransa' / 'La música en los sacramentarios: presencia y funcionalidad. Una aproximación al canto del celebrante', 219–46 / 249–76.

30027. *Afinando ideas: aportaciones multidisciplinares de la joven musicología española*, ed. Candela TORMO-VALPUESTA, Consuelo PÉREZ-COLODRERO (Granada: Editorial Universidad de Granada, 2020):

- (a)** Javier SASTRE GONZÁLEZ, 'Las grabaciones sonoras del Canto de la Sibila (1952–2017). Una aproximación desde la discología', 69–84.

- 30028.** *Carta canta. Atti della giornata di studio. Pavia, Salone Teresiano 28 maggio 2019*, ed. Marco D'AGOSTINO, Pier Luigi MULAS (Pavia: Univers Edizioni, 2020):
- (a) Laura ALBIERO, 'Frammenti liturgici di reimpiego. Il caso di Pavia', 47–64. (b) Daniele SABAINO, Rodobaldo TIBALDI, 'Musica e liturgia nel frammento pavese pergamene sparse, scatola 1 bis', 65–92.
- 30029.** *Chanoines et chanoinesses des anciens Pays-Bas: Le chapitre de Maubeuge du IX^e au XVIII^e siècle*, ed. Jean HEUCLIN, Christophe LEDUC, Histoire et civilisations (Villeneuve d'Ascq: Presse universitaires du Septentrion, 2019):
- (a) Jean-François GOUDESENNE, 'Un siècle avant Hildegarde et la réforme grégorienne, la "Vision" de sainte Aldegonde dans le paysage liturgique et musical du Hainaut et de la Gaule Belgique', 135–62.
- 30030.** *Die Beschneidung Jesu: Was sie Juden und Christen heute bedeutet*, ed. Jan-Heiner TÜCK (Freiburg: Herder, 2020):
- (a) Harald BUCHINGER, 'Die Feier der Beschneidung des Herrn am Oktavtag von Weihnachten: Liturgische Entwicklung und Entfaltung im ersten Jahrtausend', 147–85.
- 30031.** *Die Dynamik der Liturgie im Spiegel ihrer Bücher. Festschrift für Martin Klöckener / La dynamique de la liturgie au miroir de ses livres. Mélanges offerts à Martin Klöckener*, ed. Hélène BRICOUT, Benedikt KRANEMANN, Davide PESENTI, Liturgiewissenschaftliche Quellen und Forschungen 110 (Münster: Aschendorff, 2020):
- (a) Harald BUCHINGER, 'Zur Buchgeschichte und Liturgiegeschichte der Osterfeier in St. Gallen: Sakramentare im Kontext', 39–82. (b) Claire MAÎTRE, 'Les lectures médiévales des dimanches après la Pentecôte dans le domaine cistercien', 83–94. (c) Franz Karl PRASSL, 'Der Kantor und sein Dienst im Spiegel neuerer liturgischer Bücher', 561–80.
- 30032.** *Disiecta Membra Musicae: Studies in Musical Fragmentology*, ed. Giovanni VARELLI, Studies in Manuscript Cultures 21 (Berlin/Boston: De Gruyter, 2020):
- (a) Giovanni VARELLI, 'Preface', 1–6; (b) Susan RANKIN, 'Processional Chants in the Early Medieval Period: The Lesson of Fragments', 39–76; (c) David HILEY, 'Some Medieval Relics of Saints' Plainchant Offices', 77–94; (d) Jurij SNOJ, 'Music Fragments from Slovenia: Towards a Reconstruction of the Medieval Plainchant Manuscript Production', 97–115; (e) Sanna RANINEN, 'Make Do and Mend: Reworking Liturgical Parchment Manuscripts in Post-Reformation Sweden', 185–203; (f) Reinhard STROHM, 'A Collection of Fragments, or a Fragment of a Collection? The Musical Appendix of A-Wn Cod. 5094', 241–61; (g) Zsuzsa CZAGÁNY, 'Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis: From Traditional Methodologies Towards a Digital Corpus', 301–22.
- 30033.** *Glazba, Migracije i Europska Kultura. Svečani zbornik za Vjeru Katalinić. Music, Migration and European Culture. Essays in Honour of Vjera Katalinic*, ed. Ivano CAVALLINI, Jolanta GUZI-PASIAK, Harry WHITE, Musicological proceedings 22 (Zagreb: Hrvatsko muzikološko društvo, 2020):
- (a) Franz Karl PRASSL, '"Ex codicibus cisalpinis": Das Kyriale von Peter Wagner (Graz 1904) und die Entstehung der Kyriale-Editionen in Solesmes 1883–1895–1905 als Vorbedingung für spätere Kontroversen um die Editio Vaticana', 351–75.

30034. *Global History, Visual Culture and Itineraries. Changes and Continuities*, ed. Francisco José DÍAZ MARCILLA, Jorge TOMÁS GARCÍA, Yvette SOBRAL DOS SANTOS (Newcastle upon Tyne: Cambridge Scholars Publishing, 2021):

(a) Océane BOUDEAU, 'Introduction, Diffusion and Composition of Franco-Roman Plainsong in the Iberian Peninsula', 309–30.

30035. *Guthlac: Crowland's Saint*, ed. Jane ROBERTS, Alan THACKER (Donington: Shaun Tyas, 2020):

(a) Henry PARKES, 'Musical Portraits of St Guthlac', 277–97.

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