

The following text is an updated version of Barbara Haggh, “Salutation,” translated and published as ‘Координатор проекта’, *Cantus Planus 2002. Русская версия* [Russian Version], vol. 1, St. Petersburg [Russia]: Kompozitor, 2004, pp. 4-8. I thank Suzanne Hilton for her assistance with this text.

This is an especially promising time for the study of chant. The cataloguing and restoration of liturgical manuscripts and fragments has advanced considerably, as has their study, notably in the northernmost and southernmost countries of Europe.¹ Many digitized manuscripts and manuscript catalogues are now available on-line.² Projects to catalogue

¹Giacomo Baroffio, *Iter liturgicum italicum* (Padua: CLEUP Editrice, 1999); *Notae musicae artis: Musical Notation in Polish Sources, 11th-16th Century*, ed. Elżbieta Witkowska-Zaremba (Cracow: Musica Iagellonica, 2001); Joaquim Garrigosa i Massana, *Els manuscrits musicals a Catalunya fins al segle XIII: L'Evolució de la notació musical* (Lleida: Fundació Pública Institut d'Estudis Ilerdencs de la Diputació de Lleida, 2003); and *Inventário dos códices iluminados até 1500*, 2 vols. (Lisbon, Portugal: 1994, 2001), published with support from the Ministério da Cultura and the Biblioteca Nacional.

²See, for example, <<http://www.manuscripta-mediaevalia.de/hs/kataloge-online.htm>> (with 203 digital manuscript catalogues), <www.cesg.unifr.ch/virt_bib/manuscripts.htm>, <www.bsb-muenchen.de/Digitale_Sammlungen.72.0.html>, <www.mmdc.nl>, and especially <www.univ-nancy2.fr/MOYENAGE/UREEF/MUSICOLOGIE/FACSIM/index.htm>.

manuscripts in England, France, and Germany have been underway for some time and continue. For example, many catalogues of dated and datable manuscripts in Austria, Belgium, France, Germany, Great Britain, Italy, The Netherlands, and Switzerland have been prepared and published under the aegis of the Comité International de Paléographie Latine <www.irht.cnrs.fr/cipl/cipl4.htm>. The British Library's *Digital Catalogue of Illuminated Manuscripts*, a searchable catalogue of all Western illuminated manuscripts in the British Library, is online at <www.bl.uk>. In France, the École pratique des Hautes Études and Institut de Recherche et d'Histoire des Textes sponsor the project MANNO, directed by Marie-Noël Colette, to archive digital images of manuscripts in the Bibliothèque nationale de France with French neumatic notations. In Germany, the project "Die handschriftlichen Quellen des mittelalterlichen Chorals in Deutschland," financed by the Deutsche Forschungsgemeinschaft and directed by David Hiley, is collecting basic information about all liturgical manuscript sources in German libraries: <www.uni-regensburg.de/Universitaet/Forschungsbericht/aktuell/phil1/prof21.htm>. Recent American projects include the Digital Scriptorium, an image database of medieval and Renaissance manuscripts, directed by Consuelo Dutschke <sunsite.berkeley.edu/Scriptorium/> and a new comprehensive directory of institutions in North America with manuscripts produced before 1600 in their collections, in progress under the leadership of Melissa Conway and Lisa Fagin Davis. This will complement Seymour de Ricci's *Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York: Wilson, 1935-1940) and the 1963 *Supplement* by C.U. Faye and W.H. Bond (New York: The Bibliographical Society of America, 1962). Finally, bibliography on individual manuscripts is easily available at the website of the Franco-Belgian periodical *Scriptorium*: <www.scriptorium.be>.

Three of the most recent volumes in the RISM series (*Répertoire international des sources musicales*), RISM B III 6 (manuscripts of music theory) and B XIV 1-2 (manuscript processions) complement those providing repertories of medieval sources.³ Formerly neglected archival collections have also yielded manuscript fragments of interest for the history of music.⁴ Projects to catalogue sources of many kinds related to medieval chant were discussed at a recent *Symposion* organized by David Hiley in Wolfenbüttel in 1996.⁵

More recently, David Hiley has launched a new project, 'Antiphonaria,' whose purpose is to identify and catalogue all surviving antiphoners and to find effective ways to study their contents. The project is described at the website: <www.uni-regensburg.de/Fakultaeten/phil_Fak_I/>

³Full list at <<http://rism.stub.uni-frankfurt.de/index1.htm>>.

⁴For example, *An Anthology of Music Fragments from the Low Countries*, ed. Eugene Schreurs (Peer, Belgium: Alamire, 1995). In Stockholm, the MPO [Medeltida Pergament Omslag] Projektet, directed by Gunilla Björkvall and others, will publish a *Catalogus codicum mutilorum*: <www.statensarkiv.se/default.asp?id=9550&ptid=&refid=1170>. Also see Jan Brunius, ed., *Medieval Book Fragments in Sweden* (Stockholm: Kungl. Vitterhets Historie och Antikvitets Akademiën, 2005), and the Database of Danish Liturgical Fragments prepared by Knud Ottosen: <www.liturgy.dk/>.

⁵David Hiley, ed., *Die Erschliessung der Quellen des mittelalterlichen liturgischen Gesangs - 39. Wolfenbütteler Symposion, 25. bis 29. März 1996* (Wiesbaden: Harrassowitz, 2004).

Musikwissenschaft/cantus/Antiphonaria/>.

Corresponding developments include the publication of medieval library catalogues,⁶ improved accessibility and indices to patristic writings and hagiography;⁷ and also a renewed attention to codicology, palaeography, and the disciplines associated with manuscript study.⁸ Improved techniques

⁶ See Paul Oskar Kristeller, *Latin Manuscript Books Before 1600*, 4th revised edition by Sigrid Krämer (Munich: Monumenta Germaniae Historica, 1993); A.-M. Genevois, J.-F. Genest, A. Chalandon, *Bibliothèques de manuscrits médiévaux en France: relevé des inventaires du VIII^e au XVIII^e siècle* (Paris: Éditions du CNRS, 1987); and Albert Derolez, ed., *Corpus catalogorum belgii*, 4 vols. (Brussels: Paleis der Academiën, 1994-2001). And see the website <perso.orange.fr/pecia/BIBLIOTHEQUE1.HTM> for a bibliography on medieval libraries, particularly in France.

⁷ See Eligius Dekkers, *Clavis patrum latinorum*, 3rd. ed. (Brepols: Editores pontificii, 1995), and the websites of the *Patrologia Latina* <pld.chadwyck.com/> [for subscribers only] and of the Société des Bollandistes <www.kbr.be/~socboll>.

⁸ See Denis Muzerelle, *Vocabulaire codicologique. Répertoire méthodique des termes français relatifs aux manuscrits* (Paris: Éditions du CNRS, 1985) now at the website <vocabulaire.irht.cnrs.fr/vocab.htm> with translations into English, Italian, and Spanish; the series “L’Atelier du médiéviste” with dozens of books, and the series “Typologie des sources du Moyen Âge occidental” with more than 64 volumes, both published by Brepols (Turnhout, Belgium); also the older series, “Toronto Medieval Bibliographies,” published by the University of Toronto Press. Also see the website ‘Abbreviationes’: <www.ruhr-uni-bochum.de/philosophy/>

of analysis make better assessments of the source material possible.

Secondly, technology has expanded the possibilities for research on chant beyond recognition. More than 100 indices of antiphoners are available and searchable on-line at <publish.uwo.ca/~cantus/> as the result of the CANTUS project initiated by Ruth Steiner and now based at the University of Western Ontario in Canada. Analyses of the liturgy of the Office in individual East European dioceses have been made with the databases of the project CAO-ECE (*Corpus Antiphonarium Officii-Ecclesiae Centralis Europae*), which lists over 100 sources, including photographs, in the database. The files can be consulted online and some have been published as separate volumes.⁹ At the Cantus Planus website at the University of Regensburg organized by David Hiley <www.musikwissenschaft.uni-r.de/cantus> or <www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus>, interactive databases include: Microfilm Archiv Erlangen, Offices of the Saints, Responsories for Advent, Responsories for the Office of the Dead, Post-Pentecost Antiphons, CAO search, Chant Bibliography, Liturgical Manuscripts in British Libraries, Liturgical Manuscripts in German Libraries, Digitized Microfilm Archive, Cantus Augusta, Post-Pentecost Alleluias – Coincidences, Sequence Texts of

projects/abbrev.htm>.

⁹ See the website <www.zti.hu/earlymusic/cao-ece/cao-ece.html>, where files can be consulted that repertory the entire medieval liturgical year of Esztergom, Salzburg, Bamberg, Praha, Aquileia, and Cividale as well as the Advent season in many other regions.

Analecta Hymnica, and Datafiles include: *Antiphonale missarum sextuplex*, Graduals and noted missals from Michel Huglo, *Le graduel Romain*, *Les Sources* (Solesmes, 1957), Chartres missal, Moosburg gradual, York gradual, Antiphoners and breviaries, Antiphon texts, Responsory texts, Hesbert at a glance (Sanctorale),¹⁰ and Hymn melodies.

Another database, *Renaissance Liturgical Imprints: A Census* (RELICS) gives access to information about liturgical books printed before 1601: <www-personal.umich.edu/~davidcr/>. Other projects accomplished by means of large databases include Knud Ottosen's catalogue of the responsories and versicles of the Office of the Dead in European manuscripts,¹² and Andrew Hughes' databases of rhymed offices.¹³ Complementing these tools for analyzing repertoires are two websites which

¹⁰ R.-J. Hesbert, *Antiphonale missarum sextuplex* (Brussels, 1935; repr. Rome: Herder, 1985) and *Corpus antiphonarium officii*, 6 vols. (Rome: Herder, 1963-79).

¹² Knud Ottosen, *The Responsories and Versicles of the Office of the Dead* (Aarhus: Aarhus University Press, 1993; reprint in preparation). The catalogue can be searched at: <www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/index.htm>, under interactive databases.

¹³ Andrew Hughes, *Late Medieval Liturgical Offices*, 2 vols. (Toronto: Pontifical Institute of Medieval Studies, 1994, 1996); cf. <www.pims.ca/lmlo/html>. The website developed by Ike de Loos and Hans Lub offers users flexible searching of LMLO: <www.let.uu.nl/ogc/cantus/HTML/CANTUS-index.htm>.

provide access to the texts and manuscript sources of Western music theory, those of the *Lexicon musicum latinum medii aevi* <www.lml.badw.de/>, directed by Michael Bernhard, and the *Thesaurus musicarum latinarum* www.music.indiana.edu/tml/> directed by Thomas Mathiesen. An effective portal to these resources is the Gregorian Chant Home Page at Princeton University <silvertone.princeton.edu/chant_html/>, the brainchild of Peter Jeffery, a member of the ‘Cantus Planus’ Study Group.

Finally, the meetings of the Study Group ‘Cantus Planus’ of the IMS have provided a forum at which scholars could exchange their knowledge. The Study Group ‘Cantus Planus’ was established in response to an initiative of the Directorium of the IMS and has met at Congresses of the IMS and independently, since 1984. Its Chair reports on its activities to the Directorium of the IMS. The Chairs have been Helmut Huckle (1984-88); David Hiley (1988-1997), Ruth Steiner (1997-2000), Charles Atkinson (2000-2005), and Barbara Haggh (2005-present). Its website is based at the University of Regensburg: <www.cantusplanus.org>. The principal aim of the Study Group is to cooperate in the scholarly investigation of the chant traditions of Eastern and Western Christendom by holding conferences (and publishing their proceedings), and by working on joint projects. Since its first meeting in Veszprém, Hungary in 1984, which was hosted by the Institute of Musicology of the Hungarian Academy of Sciences, regular meetings have taken place either in Hungary or as part of the IMS International Congresses. We are especially grateful to the Institute of Musicology in Budapest for publishing the proceedings of our meetings either as separate volumes or in selected issues of *Studia musicologica Academiae Scientiarum Hungaricae*

(Budapest).¹⁴

The Study Group and its members have initiated and contributed to many projects intended to provide common resources for research. Such projects include CAO-ECE; CANTUS; RELICS; the series *Historiae* (editions of liturgical offices) published by the Institute of Mediaeval Music in Canada;¹⁵ the Medieval Music Database at La Trobe University in Australia, John Stinson director <www.lib.latrobe.edu.au/MMDB/>, with files containing the entire repertory of Dominican chant and some fourteenth-century polyphony (searchable by text or melody) as well as four fully

¹⁴ See *Studia musicologica* 1985, 1988, 1998, and 2004; *Revista de musicología* [Madrid], 1993; and individual volumes of papers read at the meetings of the Study Group, published in Budapest in 1990, 1992, 1995 (2 vols.), 1998, 2001 (2 vols.), 2003, and 2006.

¹⁵ The saints whose offices have been edited in the series are: Afra of Augsburg; Cancius, Cancianus, Cancianilla and Prothus of Aquileia; Dionysius of Paris; Elizabeth of Thuringia/Hungary; Emmeram and Erhard of Regensburg; Hellarus, Tacianus, and their Companions of Aquileia; Martha; the Virgin Mary (Presentation); and Wolfgang of Regensburg. Editions of *historiae* for Martin, the patron saints of Piacenza, Julian of Le Mans, and the Transfiguration are in preparation. See vols. LXV/1-9 and following at the publisher's website (<members.rogers.com/mediaeval1/completecatalogue.htm#abhand>). Ann-Marie Nilsson, a member of the study group, has directed the project "*Historiae* in Sweden (c. 1200-1520)", which has resulted in the publication of the *historiae* for St. Erik and St. Birgitta (Stockholm: Edition Reimers, 1999 and 2003).

digitized manuscripts; the NEUMES Project, digital transcriptions of Eastern and Western European chant manuscripts;¹⁶ the database of Byzantine and Palaeoslavonic chant notations directed by Annalisa Doneda <www.scribserver.com/medieval/doneda.htm> and <www.scribserver.com/doneda/doneda_db_index.htm>; *The New Dictionary of Hymnology*, a project to replace Julian's outdated *Dictionary of Hymnology*,¹⁸ the similar projected series of eight volumes, *Das deutsche Kirchenlied*, Abteilung II: *Geistliche Gesänge des deutschen Mittelalters. Melodien und Texte handschriftlicher Überlieferung bis um 1530*, ed. Max Lütolf (Kassel: Bärenreiter, 2003);¹⁷ and the two series *Monumenta monodica medii aevi* and *Monumenta musicae byzantinae*.¹⁸ A new project involving

¹⁶ The principals of the project, Peter G. Jeavons, John A. Caldwell, and Louis W.G. Barton (University of Oxford) have made information available at <www.scribserver.com/NEUMES/>.

¹⁸ Based at the University of Durham in England, with general editor Dick Watson. Also note the searchable Hymn Tune Index, directed by Nicholas Temperley, which encompasses all hymns with English language texts to 1820 <<http://hymntune.music.uiuc.edu/default.asp>>.

¹⁷ <www.das-deutsche-kirchenlied.de/>.

¹⁸ Recently published in the former series: *Subsidia*, 4: *Der lateinische Hymnus im Mittelalter: Überlieferung Ästhetik Ausstrahlung*, ed. Andreas Haug, Christoph März and Lorenz Welker, Symposiumsbericht of the symposium held 5-6 March 1978 on the 100th anniversary of the birth of Bruno Stäblein, (Kassel:

many members of the 'Cantus Planus' study group is 'Sapientia. Eloquentia' based at the University of Stockholm <www.fraita.su.se/forskning/sapientia.asp>, a project to study medieval poetry, including its musical settings. The intent of the project is to explore and shed further light on the changes in the views on the function and form of poetry and the relationship between poetry and music in theory and practice, that begin to take place in the transition from a monastic, meditative culture to a new, scholastic and systematic culture in twelfth century Europe.

Of these projects, CANTUS and CAO-ECE have reorganized and added substantially to their databases. To make comparisons of chant melodies possible, the Volpiano font was developed at the University of Regensburg (see <<http://publish.uwo.ca/~cantus/volpiano.html>> and <www.fawe.de/gruen/notensatz01.htmlURLfawe>).

Members of the Study Group also serve on the editorial boards of periodicals devoted to the study of 'Cantus Planus', notably *Plainsong and Medieval Music* and *Beiträge zur Gregorianik*, the former which was founded in 1978 by David Hiley as the *Journal of the Plainsong and*

Bärenreiter, 2004). Also published are vol. 10, Hymnen II: *Hymnen aus spanischen Quellen*, ed. Carmen Julia Gutiérrez (Kassel: Bärenreiter, 2005) and an edition of the melodies for the *Ite missa est* by William Eifrig and Andreas Pfisterer, *Melodien zum Ite missa est und ihre Tropen*, Monumenta monodica medii aevi, 19 (Kassel: Bärenreiter, 2006). The most recent publication in the latter series is MMB 12: *Sticherarium palaeoslavicum petropolitanum*, ed. Nicholas Schidlovsky (Copenhagen: Reitzel, 2004); others are listed at <www.igl.ku.dk/MMB/pub.html>.

Mediaeval Music Society. Bibliographies of the study of ‘Cantus Planus’ appear regularly in *Plainsong and Medieval Music*; comprehensive bibliographies may also be found in volumes 9/10 and 15/16 of *Beiträge zur Gregorianik*. Three other forthcoming studies reflect the breadth of interests of Study Group members: the second edition of Jerome Weber’s *A Gregorian Chant Discography* is in preparation;¹⁹ four volumes of 80 reprinted articles by Michel Huglo (Variorum Collected Studies Series; Aldershot: Ashgate, 2004-05); and Theodore Karp’s *An Introduction to the Post-Tridentine Mass Proper, 1590-1890* (Madison, WI: American Institute of Musicology, 2005), with an extensive bibliography of printed sources, many tables comparing the readings of mass propers from these sources, a chapter on Neo-Gallican chant, and an accompanying CD.

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¹⁹ Cf. the website: <www.schuyesmans.be/gregoriaans/EN/ENdisco.htm>.