

Missel De La Semaine

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ZANDER SASHA

MISSEL DE PARIS, LATIN-FRANÇOIS ... AUTOMNE II. PARTIE

BRILL

This is the third in a set of four collections of articles by Michel Huglo to be published in the Variorum series. It brings together the studies of Gregorian chant and of later monophonic and polyphonic additions to the earlier repertory that occupied Huglo in the second phase of his research. Represented here are articles on the Kyrie, the introit tropes of St-Gall, an elegy for William the Conqueror (d. 1087), the versus by Venantius Fortunatus for the cathedral of Paris, the liturgical dramas of Fleury, early organum, the Mass of Tournai, and, finally, the Requiem by Eustache Du Caurroy. Ce volume des articles de Michel Huglo est le troisième de la série de quatre dans la collection Variorum. Il réunit des études sur le chant grégorien et sur les additions de pièces monodiques ou polyphoniques faites au répertoire primitif, sujets qui ont occupé Michel Huglo dans la seconde phase de sa carrière de chercheur. Dans ce volume, le lecteur trouvera des articles sur le Kyrie, les tropes d'introit de St-Gall, l'éloge pour Guillaume le Conquérant (d. 1087), les versus de Venance Fortunat pour la cathédrale de Paris, les drames liturgiques de Fleury, les débuts de l'organum, la Messe de Tournai, et finalement le Requiem d'Eustache Du Caurroy.

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 The origin and development of Western plainchant, and of the

genres of liturgical book in which it is recorded, have occupied Michel Huglo throughout his long career, which has taken him to libraries in every corner of Europe and the United States. This volume, the first in a set of four to appear in the Variorum series, brings together analyses of manuscripts dating from the 9th to the 13th century, including Huglo's pathbreaking studies of the antiphoner of Compiègne, the first troper-prosers, and of alleluia lists as clues to place of origin. The consequences of the Treaty of Verdun (843) for the diffusion of the plainchant repertory, research in medieval musicology in the 20th century, the utility of codicology for musicological manuscript studies, and the critical edition of the Gregorian antiphoner are addressed in other studies included here. Les origines et le développement du plain-chant en Occident et l'étude des genres de livres liturgiques qui le contiennent ont occupé Michel Huglo durant sa longue carrière et l'ont conduit à visiter des bibliothèques partout en Europe et aux Etats-Unis. Ce volume, le premier d'une série de quatre dans la collection Variorum, comprend des analyses de manuscrits du neuvième au treizième siècle, notamment des études novatrices relançant les recherches sur l'antiphonaire de Compiègne, les premiers tropaires-prosaïques et les listes d'alleluias comme moyen d'identification des manuscrits de chant. Les conséquences du traité de Verdun (843) pour la diffusion du répertoire de plain-chant, les recherches en musicologie médiévale au XXe siècle, l'application des méthodes de la codicologie à l'étude des manuscrits notés, et l'édition critique de l'Antiphonaire grégorien forment les sujets d'autres études réunies dans ce volume.

Notes and Queries Lulu.com

The study of sacred music under Louis XIII (r.1610-43) has advanced little in the past hundred years. Despite some important recent contributions by the late Denise Launay and others, much of our current perception of the Latin sacred music of the period is still informed by the pioneering research undertaken by Henri Quittard in the early years of the twentieth century. Even with Quittard's work, however, the almost complete absence of surviving sources has severely limited our understanding of this era. But by re-examining one of the seventeenth-century 'treasures' of the Bibliothèque nationale (MS Vma rés. 571), Sacred Repertories in Paris under Louis XIII reveals that, far from being a transitional period in which little music of any interest was produced, the reign of Louis XIII witnessed a flowering of musical activity and the development of musical techniques normally associated with the reign of Louis XIV. Based on an exhaustive and innovative manuscript study, Sacred Repertories shows that Vma rés. 571 (a largely anonymous source of previously unknown provenance) was copied in Paris by the composer André Pechon, and that it preserves three previously unidentified repertories with connections to the court of Louis XIII. The repertoire of the musique de la chambre, until now considered a secular institution, shows it to have been an equal partner of the chapelle in the provision of sacred music at court. The repertoire of the royal parish church of Saint-Germain-l'Auxerrois, the only 'working' liturgical repertory surviving from the century, illustrates musical practices at this important collegiate church. And the repertoire of the Royal Benedictine

Abbey of Montmartre testifies to the richness of musical tradition in Parisian convents during a period when no other comparable music from France survives. Sacred Repertories thus transforms our understanding of the musical landscape of seventeenth-century France and provides a springboard fo

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