Plainsong Medieval Music



0961-1371

Plainsong and Medieval Music

Published in Association with the Plainsong and Medieval Music Society and the International Musicological Society Study Group 'Cantus Planus'

> EDITORIAL COMMITTEE James Borders, University of Michigan (Co-Editor) Christian Leitmeir, Bangor University (Co-Editor) Margaret Bent, All Souls College, Oxford (Consulting Editor) Susan Rankin, University of Cambridge (Consulting Editor) Nicolas Bell, The British Library (Review Editor, Books) Günther Michael Paucker, Weinstadt (Chant Bibliography) Jerome F. Weber, Utica, New York (Review Editor, Audio)

Giacomo Baroffio, University of Pavia John Caldwell, University of Oxford Helen Deeming, Royal Holloway, University of London Emma Dillon, King's College, London Joseph Dyer, Massachusetts, USA Manuel Pedro Ferreira, University of Lisbon Barbara Haggh-Huglo, University of Maryland David Hiley, University of Regensburg Andrew Kirkman, University of Birmingham Lori Kruckenberg, University of Oregon Elizabeth Eva Leach, University of Oxford Alexander Lingas, City University, London Edward C. Nowacki, University of Cincinnati Christopher Page, University of Cambridge Alejandro Enrique Planchart, University of California Owen Rees, University of Oxford Christian Troelsgård, University of Copenhagen Bruno Turner, Worthing, West Sussex Ronald Woodley, University of Central England, Birmingham Conservatoire

SUBSCRIPTIONS *Plainsong and Medieval Music* (ISSN 0961-1371) is published twice a year in April and October. Two parts form a volume. The subscription price (excluding VAT) of volume 23 (2014), which includes print and electronic access, is £130 net (US\$212 in the USA, Canada and Mexico) for institutions; £36 net (US\$55 in the USA, Canada and Mexico) for individuals, which includes print only, ordering direct from the publisher and certifying that the journal is for their personal use. The electronic-only price available to institutional subscribers is £113 (US\$188 in the USA, Canada and Mexico). Single parts are £70 (US\$110 in the USA, Canada and Mexico) plus postage. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Japanese prices for institutions are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air where appropriate. Members of the Plainsong and Medieval Music Society receive the Journal as part of their membership subscription. *Special subscription rates are available to members of Cantus Planus. For details please contact journals@cambridge.org.*

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133, USA.

COPYING This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organisations in the USA who are registered with C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to C.C.C. of the per-copy fee of \$30. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0961-1371/2014.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorised to supply single copies of separate articles for private use only.

Organisations authorised by the Copyright Licensing Agency may also copy material subject to the usual conditions. *For all other use,* permission should be sought from Cambridge or from the North American Branch of Cambridge University Press.

This journal is included in the Cambridge Journals Online service which can be found at journals.cambridge.org.

© Cambridge University Press 2014

Plainsong and Medieval Music

VOLUME 23 NUMBER 1

CONTENTS

| Foreword Roman Hankeln and James Borders | 1 |
|---|-----|
| Reflections of war and violence in early and high medieval saints' offices ROMAN HANKELN | 5 |
| 'Hic est vere Martyr, qui pro Christi nomine sanguinem suum fudit': representations and reflections of violence and suffering in the responsoria prolixa of saints' offices in the 'Codex Hartker' DIRK VAN BETTERAY | 31 |
| Staging violence, suffering and orthodoxy in the chants of the Spanish March SEBASTIÁN SALVADÓ | 51 |
| Theological construction in the offices in honour of St Knud Lavard NILS HOLGER PETERSEN | 71 |
| Recordings | |
| Recent recordings of plainchant JEROME F. WEBER | 97 |
| Reviews | |
| Margot E. Fassler, The Virgin of Chartres: Making History through Liturgy and the Arts JOHN F. ROMANO | 101 |
| Jennifer Saltzstein, The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry ELIZABETH EVA LEACH | 107 |
| Donatella Bucca, Catalogo dei manoscritti musicali greci del SS. Salvatore di Messina MARIA ALEXANDRU | 115 |
| Margaret Bent and Robert Klugseder, <i>Ein</i> Liber cantus <i>aus dem Veneto</i> (<i>um 1440</i>) / <i>A Veneto</i> Liber Cantus (<i>c. 1440</i>) DAVID FALLOWS | 118 |
| Katharine Ellis, The Politics of Plainchant in fin-de-siècle France | 122 |

CONTRIBUTORS

Habil Roman Hankeln is Professor for the History of Music at the Norwegian University of Science and Technology at Trondheim. He leads the subproject 'Chants that Bind and Break', part of the interdisciplinary project 'Symbols that Bind and Break Communities'. He co-edits the series 'Historiae' (Ottawa, Institute of Mediæval Music for Cantus Planus) and was chairman of the International Musicological Society study group 'Cantus Planus' from 2009 to 2013.

Nils Holger Petersen is Associate Professor of Church History and Director of the Centre for the Study of the Cultural Heritage of Medieval Rituals, University of Copenhagen. He is also the Director of the project 'Symbols that Bind and Break Communities' (European Science Foundation).

Sebastián Salvadó is a Postdoctoral Research Fellow at the Department of Historical Studies of the Norwegian University of Science and Technology, Trondheim, Norway. He is writing a monograph on the liturgy of sainted kings and is also preparing a second monograph based on his 2011 Stanford University doctoral dissertation, 'Devotion and Ritual in the Frankish Liturgy of the Holy Sepulchre in the First Kingdom of Jerusalem (1099–1187)'.

Dirk van Betteray is a scholar, conductor, organist and composer. He graduated with honours in church music and holds a doctoral degree in musicology. He serves as choir master, musical director and headmaster of Musikschule der Homburgaischen Gemeinden, Musikschule Morsbach and Bergische Akademie für Vokalmusik.