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, University of Oxford (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)

Catherine Bradley, Stony Brook SUNY Charles E. Brewer, Florida State University John Caldwell, University of Oxford Helen Deeming, Royal Holloway, University of London Karen Desmond, Brandeis University Emma Dillon, King's College, London Joseph Dyer, Boston, Massachusetts Manuel Pedro Ferreira, University of Lisbon Barbara Haggh-Huglo, University of Maryland David Hiley, University of Regensburg Emma Hornby, Bristol University Andrew Kirkman, University of Birmingham Karl Kügle, Utrecht University Elizabeth Eva Leach, University of Oxford Alexander Lingas, City University, London Edward C. Nowacki, University of Cincinnati Owen Rees, University of Oxford Christian Troelsgård, University of Copenhagen Bruno Turner, Worthing, West Sussex Elżbieta Witkowska-Zaremba, Polish Academy of Sciences, Warsaw Ronald Woodley, Birmingham City University, 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 26 (2017), which includes print and electronic access, is £158 net (US\$257 in the USA, Canada and Mexico) for institutions; £42 net (US\$64 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 £137 (US\$228 in the USA, Canada and Mexico). Single parts are £92 (US\$153 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, Journals Fulfillment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 1 Liberty Plaza, Floor 20, New York, NY 10006, 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 0961-1371/2017.

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 2017

Plainsong and Medieval Music

VOLUME 26 NUMBER 2

CONTENTS

New evidence concerning the origin of the monophonic chants in the Codex Calixtinus SANTIAGO RUIZ TORRES	79
The Greek and Latin Cherubikon NINA-MARIA WANEK	95
Finding Fortune in Motet 13: insights on ordering and borrowing in Machaut's motets MELANIE SHAFFER	115
Liturgical chant bibliography 26 GÜNTHER MICHAEL PAUCKER	141
Reviews	
Jesse D. Billett, The Divine Office in Anglo-Saxon England, 597–c.1000 catherine cubitt	179
Mechthild Pörnbacher and David Hiley, eds., Balther von Säckingen, Bischof von Speyer: Historia sancti Fridolini (ca. 970) JURIJ SNOJ	183
John Nádas and Andreas Janke, eds., <i>The San Lorenzo Palimpsest;</i> Andreas Janke, <i>Die Kompositionen von Giovanni Mazzuoli, Piero Mazzuoli</i> <i>und Ugolino da Orvieto im San-Lorenzo-Palimpsest</i> MARGARET BENT	186
Antonio Calvia and Maria Sofia Lannutti, eds., <i>Musica e poesia nel</i> <i>Trecento italiano: verso una nuova edizione critica 'dell' 'Ars Nova'</i> MIKHAIL LOPATIN	198
Henry Parkes, The Making of Liturgy in the Ottonian Church: Books, Music and Ritual in Mainz, 950–1050 IAMES BORDERS	206

CONTRIBUTORS

Santiago Ruiz Torres holds a Ph.D. in musicology from the Complutense University of Madrid, as well as degrees in piano and choral conducting. He is currently a professor at the University of Salamanca (Campus of Ávila), where he teaches in the area of Didactics of Music.

Melanie Shaffer is a Ph.D. candidate at the University of Colorado Boulder. Her dissertation on the St Victor manuscript is focused on questions of use, meaning and context of both the texts and the music in the codex and is supported by a dissertation grant from the Medieval Academy of America.

Nina-Maria Wanek teaches at the Institute of Musicology of the University of Vienna and has held visiting professorships at the University of Athens and Comenius University in Bratislava. She has been conducting scholarly research on medieval Byzantine and modern Greek for over fifteen years. Her 2006 *Habilitationsschrift* (University of Vienna) was awarded the *Förderungspreis des Kardinal Innitzer Studienfonds* in 2008. Since 2015 she has directed a major research project on 'The Cultural Transfer of Music between Byzantium and the West' at the University of Vienna.