

VOLUME 20 PART 2 OCTOBER 2011

0961-1371

*Plainsong
& Medieval
Music*

CAMBRIDGE
UNIVERSITY PRESS

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)*
Edward Roesner, *New York University (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)*

John Harper, *Bangor University (Chair of Committee)*

Giacomo Baroffio, *University of Pavia*

John Caldwell, *University of Oxford*

Richard Crocker, *University of California at Berkeley*

Helen Deeming, *Royal Holloway University*

Emma Dillon, *University of Pennsylvania*

Joseph Dyer, *Massachusetts, USA*

Manuel Pedro Ferreira, *University of Lisbon*

David Hiley, *University of Regensburg*

Lori Kruckenberg, *University of Oregon*

Elizabeth Eva Leach, *University of Oxford*

Alexander Lingas, *City University, London*

Christopher Page, *University of Cambridge*

Owen Rees, *University of Oxford*

Leo Treitler, *Graduate Center of the City University of New York*

Christian Troelsgård, *University of Copenhagen*

Bruno Turner, *Worthing, West Sussex*

Philippe Vendrix, *Centre d'Etudes Supérieures de la Renaissance, Tours*

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 20 (2011), which includes print and electronic access, is £105 net (US\$184 in the USA, Canada and Mexico) for institutions; £32 net (US\$48 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 £95 (US\$166 in the USA, Canada and Mexico). Single parts are £55 (US\$95 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 0961-1371/2011.

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 2011

Plainsong and Medieval Music

VOLUME 20 NUMBER 2

CONTENTS

- Psalmi ante sacrificium* and the origin of the introit 91
JOSEPH DYER
- Redefining the motto in the fifteenth-century *sine nomine* Mass 123
ALEXIS LUKO
- The psalms as a mark of Protestantism: the introduction of liturgical psalm-singing in Geneva 145
DANIEL TROCMÉ-LATTER
- Liturgical chant bibliography 20 165
GÜNTHER MICHAEL PAUCKER
- Reviews
- Rebecca Maloy, *Inside the Offertory: Aspects of Chronology and Transmission* 193
JOHN CALDWELL
- Diane Touliatos-Miles, *A Descriptive Catalogue of the Musical Manuscript Collection of the National Library of Greece: Byzantine Chant and Other Music Repertory Recovered* 201
CHRISTIAN TROELSGÅRD
- James J. Boyce, O. Carm, *Carmelite Liturgy and Spiritual Identity: The Choir Books of Kraków* 206
BARBARA HAGGH
- Manuel Pedro Ferreira, *Antologia de Música em Portugal na Idade Média e no Renascimento* 214
EMMA HORNBY
- Andrew Kirkman, *The Cultural Life of the Early Polyphonic Mass: Medieval Context to Modern Revival* 217
THOMAS SCHMIDT-BESTE

CONTRIBUTORS

Joseph Dyer taught music history at the University of Massachusetts Boston until his retirement in 2001. His research interests and publications have focused on topics in the fields of chant, liturgy (especially Rome in the Middle Ages), monasticism, performance practice, medieval music theory and intellectual history. He is a Fellow of the Royal School of Church Music.

Alexis Luko is Assistant Professor of Musicology in the School for Studies in Art and Culture at Carleton University in Ottawa, Canada. She holds a Ph.D. in Musicology from McGill University and has worked as Visiting Assistant Professor of Musicology at the Eastman School of Music and the University of Rochester. Her research interests focus on the fifteenth-century Mass, early music analysis, the history of theory, rhetoric and music, Wagner, and the use of classical music in film.

Daniel Trocmé-Latter is a Ph.D. candidate and Lightfoot Scholar at Magdalene College, Cambridge, working under the guidance of Professor Iain Fenlon (Faculty of Music) and Dr Ulinka Rublack (Faculty of History). His thesis, on congregational and popular singing in Strasbourg at the beginning of the Reformation, is due for submission in 2011. His M.Mus degree, completed at the University of Southampton in 2007, was on the music of the Genevan and Scottish Reformations.