

VOLUME 20 PART 1 APRIL 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 £96 net (US\$170 in the USA, Canada and Mexico) for institutions; £31 net (US\$47 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 £88 (US\$155 in the USA, Canada and Mexico). Single parts are £51 (US\$88 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](http://journals.cambridge.org).

© Cambridge University Press 2011

# Plainsong and Medieval Music

VOLUME 20 NUMBER 1

## CONTENTS

The sensuous music aesthetics of the Middle Ages: the cases of Augustine, Jacques de Liège and Guido of Arezzo FRANK HENTSCHEL	1
The songs of Johannes Decanus CHARLES E. BREWER	31
A report on the encoding of melodic incipits in the CANTUS database with the music font 'Volpiano' KATE HELSEN AND DEBRA LACOSTE	51
Communication CHARLES M. ATKINSON	67
Recordings	
Recent recordings of plainchant JEROME F. WEBER	71
Reviews	
Susan Boynton and Eric Rice, eds., <i>Young Choristers, 650–1700</i> JOHN HARPER	77
T.J.H. McCarthy, <i>Music, Scholasticism and Reform: Salian Germany, 1024–1125</i> ROMAN HANKELN	80
Stefano Mengozzi, <i>The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History</i> KEVIN N. MOLL	81
Bernard of Clairvaux, <i>Office de saint Victor; Prologue à l'antiphonaire; Epître 389</i> MICHEL HUGLO	85

## CONTRIBUTORS

**Charles E. Brewer** is Associate Professor of Musicology in the College of Music of the Florida State University. His research has focused on the medieval music of East Central Europe and most recently on monophonic Latin song, the results of which will be published in *Monophonic Songs in Non-Central Sources*, Notre-Dame Conductus: Opera Omnia 7 (Institute of Mediaeval Music).

**Kate Helsen** is currently a Social Sciences and Humanities Research Council of Canada post-doctoral fellow at the Faculty of Music, University of Toronto and has worked for CANTUS since 2004.

**Frank Hentschel** studied Musicology, Philosophy and German Literature in Cologne, Germany, and London. In 1999 he received his Dr Phil. at Cologne University with a study on medieval music theory and became Assistant Professor in the Department of Musicology at Free University Berlin. In 2003/04 he was a visiting scholar at Harvard University with a Feodor Lynen scholarship from the Alexander von Humboldt Foundation. In 2006, he completed his habilitation with a thesis on the politics of German music historiography in the nineteenth century. He became Professor of Musicology at Jena University in April 2007 and he has been Professor of Musicology at Giessen University since December 2007.

**Debra Lacoste** is an Adjunct Professor at Wilfrid Laurier University and Principal Researcher with the CANTUS project.