

Sister Mary Joachim Holtaus, O.S.B. Beneventan Notation in the Vatican Manuscripts

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To anyone working in the field of Gregorian chant the need for specialized studies in the various notations is apparent. For the pioneer chant scholars of the last century, the important manuscripts were those in the chironomic notation and especially those written in St. Gall notation. Their interest in the later diastematic notation was limited, since they used these manuscripts only as a control for the melodic readings of the earlier manuscripts. Today we are more aware of the need to look into the precise problems of these later manuscripts, especially during the crucial period of transition from chironomic to diastematic notation. Sister Joachim's dissertation deals with a Beneventan manuscript from precisely that delicate period.

Beneventan notation was from its inception somewhat diastematic in character but like the Beneventan script was a unique, localized style. The first study of the musical sources of the notation was made by H.M. Bannister in his monumental study, *Monumenti vaticani di paleografia musicale latina*, 2 vol., Leipzig, 1913. A more exhaustive study appeared in Volume 15 of the *Paléographie musicale* under the title "Etude sur la notation bénéventaine," pp. 71-161. Since the date of publication of that Volume in 1935, little has been added to our knowledge.

In the first two of the six chapters of her dissertation, Sister Joachim traces the history of Beneventan script, relying in large measure on E.A. Loew's now famous study, *The Beneventan Script*, Oxford, 1914. Chapters 3 and 4 ("Evolution of Beneventan Notation: A Study" and "Manuscripts with Beneventan notation found in the Vatican Library," respectively) are for the most part a resumé of the two works on notation cited above. She has listed here, however, not only the Vatican library number for each manuscript but the film number of the St. Louis microfilm collection of the Vatican manuscripts. In the fourth chapter she examines 46 of 51 Vatican manuscripts with Beneventan notation and makes special reference to 26 manuscripts from which facsimiles are reproduced in an appendix. These reproductions

are, unfortunately, not too clear. The excessive quotes from the two secondary sources cited earlier are perhaps the chief weakness in the study. It has caused the author to slip into some strange citations: Lucques for Lucca (p. 4), Lipsia for Leipzig (p. 21), Bibliothèque Nationale de Florence (p. 31, footnote 34), and so on.

Chapter 5 is devoted to an examination of 18 plates from the manuscript Vat. lat. 6082, a *missale plenum* from the 12th century. An index to this Gradual is found in Appendix A and the plates in Appendix B. The study is not a comprehensive analysis of each of the neumes and the various forms each neume takes in the manuscript but a select reference to some of the melodic differences between the Beneventan version on the plate and the Vatican Gradual. Occasional neumes of interest are pointed out. No attempt was made to compare this manuscript with the two Beneventan Graduals already published and indexed in Volumes 14 and 15 of the *Paléographie musicale*. Such a comparison, both with regard to contents and musical notation, would have added much to the dissertation.

Many of the plates in the Appendix are of interest in that they also contain examples of those manuscripts written in central Italy with non-Beneventan text but with a musical notation borrowed from the Beneventan. The importance of these manuscripts indicates a fertile area for subsequent studies.

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Immanuel Willheim Johann Adolph Scheibe: German musical thought in transition

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When composers double as writers, or vice versa, they usually create complications for posterity. Johann Friedrich Reichardt, for instance, is known to students of music history as one of the founders of the German lied and to students of literary history as the principal target