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GENERAL EDITORS: JOHN STEVENS AND PETER LE HURAY

The Beneventan Chant

From the High Middle Ages the dominance of Gregorian chant has obscured the fact that musical practice in early medieval Europe was far richer than has hitherto been recognised. Despite its historical importance, the “Gregorian” is not the most consistent and probably not the oldest form of Christian chant. The recovery and study of regional musical dialects having a common ancestry in the Christian church and Western musical tradition are reshaping our view of the early history of Christian liturgical music.

Thomas Kelly’s major study of the Beneventan chant reinstates one of the oldest surviving bodies of Western music: the Latin church music of southern Italy as it existed before the spread of Gregorian chant. Dating from the seventh and eighth centuries it was largely forgotten after the Carolingian desire for political and liturgical uniformity imposed “Gregorian” chant throughout the realm. But a few later scribes, starting apparently in the tenth century, preserved a part of this regional heritage in writing. This book reassembles and describes the surviving repertory. The book is thus of great importance, not only in providing a new orientation on the early history of Western music, but in presenting the musical repertory as an historical artefact with considerable significance for the history of Italy, particularly that of the Lombards and the duchy of Benevento.

The book includes a systematic presentation of all the surviving materials, and much of the original music is reproduced in facsimile.

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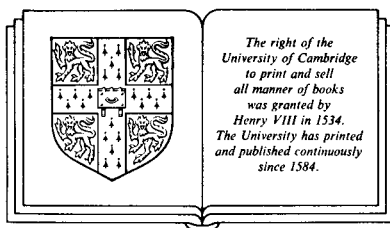
Words and Music in the Middle Ages

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PREFACE

On December 23, 1908, readers in Benevento of the diocesan newspaper *La settimana* were treated to an extensive account of the liturgical manuscripts of the cathedral library by Dom Raphaël Andoyer, a monk of Ligugé, who had been summoned by Archbishop Benedetto Bonazzi to carry out this task. This was the first serious attention these manuscripts had received since the early eighteenth-century interests of Cardinal Pietro Francesco Orsini, archbishop of Benevento and later Pope Benedict XIII, who caused the handwritten tables, now bound with the liturgical manuscripts of Benevento, to be prepared.

Andoyer was aware of the importance of these manuscripts on this first visit, but he was not quite on the right track as regards a part of their unusual contents. In his remarks on a gradual that can be identified as the present manuscript 40, he says that “one notes many pieces that are outside the Roman liturgy of that time: they are probably remains of the Ambrosian liturgy, which was in use in this region before the Roman, and it is natural that it should not have disappeared completely when the Roman usage was introduced.”

But Andoyer soon gave the matter more serious thought, and it is to his series of articles on “L’ancienne liturgie de bénévent” published before and after the First World War that we owe the first serious study of the Beneventan chant as a repertory distinct both from the Roman and from the Ambrosian. Andoyer’s effort, perceptive as it was (he had shortly before given the first serious attention to what we now call the Old Roman chant), was marred both by his inclusiveness – he considered many more pieces than probably ought to be admitted to the Beneventan canon – and by his lack of attention to certain details of text and transmission.

Fifty years ago, Dom René-Jean Hesbert, monk of Solesmes, produced the only comprehensive studies to date of the Beneventan chant; in a series of articles in *Ephemerides liturgicae* (again interrupted by war), and in his introduction to the fourteenth volume of *Paléographie musicale*, Hesbert exhaustively studied the Holy Week rites of Benevento. Though his work is the basis of all subsequent efforts in this field, it remains sadly incomplete. In his last article Hesbert bids what sounds like a reluctant farewell to the pages of *Ephemerides*, promising to complete his study of the rest of the repertory in a separate monograph: a pledge he was, alas, not able to keep.

Since Hesbert’s studies there has been much interest in such regional or local repertories as the Old Roman, the Mozarabic, and the Ambrosian chant, as important specimens of musical

style, and as keys to understanding the early history of Western chant. The Beneventan chant has languished, however, until quite recently. Despite its importance for the history of Western chant, there are few studies on the Beneventan chant beyond the brief notices by Karl-Heinz Schlager in *The New Grove*, Bonifazio Baroffio in the Supplement to *Die Musik in Geschichte und Gegenwart*, and in *Geschichte der katholischen Kirchenmusik*, although John Boe, Terence Bailey, and Michel Huglo have all recently contributed significant studies or summaries.

I have thus made it my task to attempt this preliminary study in the hope that by making the Beneventan chant accessible it may be studied further and understood better. This work would be almost impossible if it did not stand on the shoulders of two giants (the old metaphor is a good one): the work of Dom Hesbert on the liturgical side, and that of Elias Avery Loew, whose classic book on *The Beneventan Script* (TBS) contains a handlist of manuscripts in Beneventan writing. (Brought up to date in a second edition by Virginia Brown, this list, to which many scholars have already contributed still more new items, is indispensable to anyone working with Beneventan manuscripts.) My own census has turned up eighty-six manuscripts which preserve some evidence of Beneventan chant. This is perhaps a surprisingly large number for a repertory that is generally thought to have perished leaving only scant traces, but in fact, such a survey has not been undertaken previously. What is more, the presence of Beneventan chant has in many cases simply escaped detection: what survives is usually only a piece or two, generally duplicating music already known elsewhere. So the increased number of sources does not really increase the size of the surviving repertory, though it is a strong witness to the chant's wide dissemination.

Earlier versions of parts of this book have appeared in *Early Music History*, *The Journal of Musicology*, and *Journal of the Royal Musical Association*.

My thanks are due to many people who have contributed in one way or another to the making of this book. Dom Jean Claire of Solesmes suggested this study, and has encouraged it at every step. For much help and advice I am grateful to Herbert Bloch, Mario Boscia, Virginia Brown, Guglielmo Cavallo, Thomas Connolly, Elio Galasso, the late Jacques Hourlier, Michel Huglo, Carmelo Lepore, Francis Newton, Agostino Ziino; special thanks for supplying photographs to Johann Drumbl, Gottfried Glassner, Richard Gyug, and Meinrad Wölffe.

The authorities of many libraries have generously made their holdings available for consultation. Of particular importance is the Biblioteca capitolare of Benevento, whose late librarian, Monsignor Angelo Ferrara, first introduced me to the manuscripts, and whose successor, Monsignor Laureato Maio, has been kind and generous in all things. The rich library of Montecassino was made available by Don Faustino Avagliano, and that of the Vatican by its Prefect, Leonard Boyle.

A number of colleagues and friends generously agreed to read portions of this book in manuscript; to them, for their patience and kindness as well as for many valuable discussions and suggestions, go my sincere thanks: Bonifazio Baroffio OSB, John Boe, Kenneth Levy, Jean Mallet OSB, Alejandro Planchart, Vera von Falkenhausen.

Dom André Thibaut, OSB, co-author with Jean Mallet of the catalogue of manuscripts in Beneventan script of the library of Benevento, has combined a knowledge of the manuscripts

with rare photographic skill. He accompanied me, with unfailing good humor, on a number of interesting, but time consuming, trips to photograph manuscripts; most of the photographs in this book are his, and I am not the only scholar who owes him a great debt.

My first attempt to talk about this repertory took place ten years ago in an undergraduate seminar at Wellesley College. The participants, whose interest in the repertory was surely more a credit to their intellectual curiosity than to their teacher's skill, taught me much: in particular, Sarah McManaway first analyzed the arrangement of the Beneventan Alleluia verses.

I gratefully acknowledge the support of Wellesley College, the National Endowment for the Humanities, the American Academy in Rome, and the American Council of Learned Societies.

ABBREVIATIONS

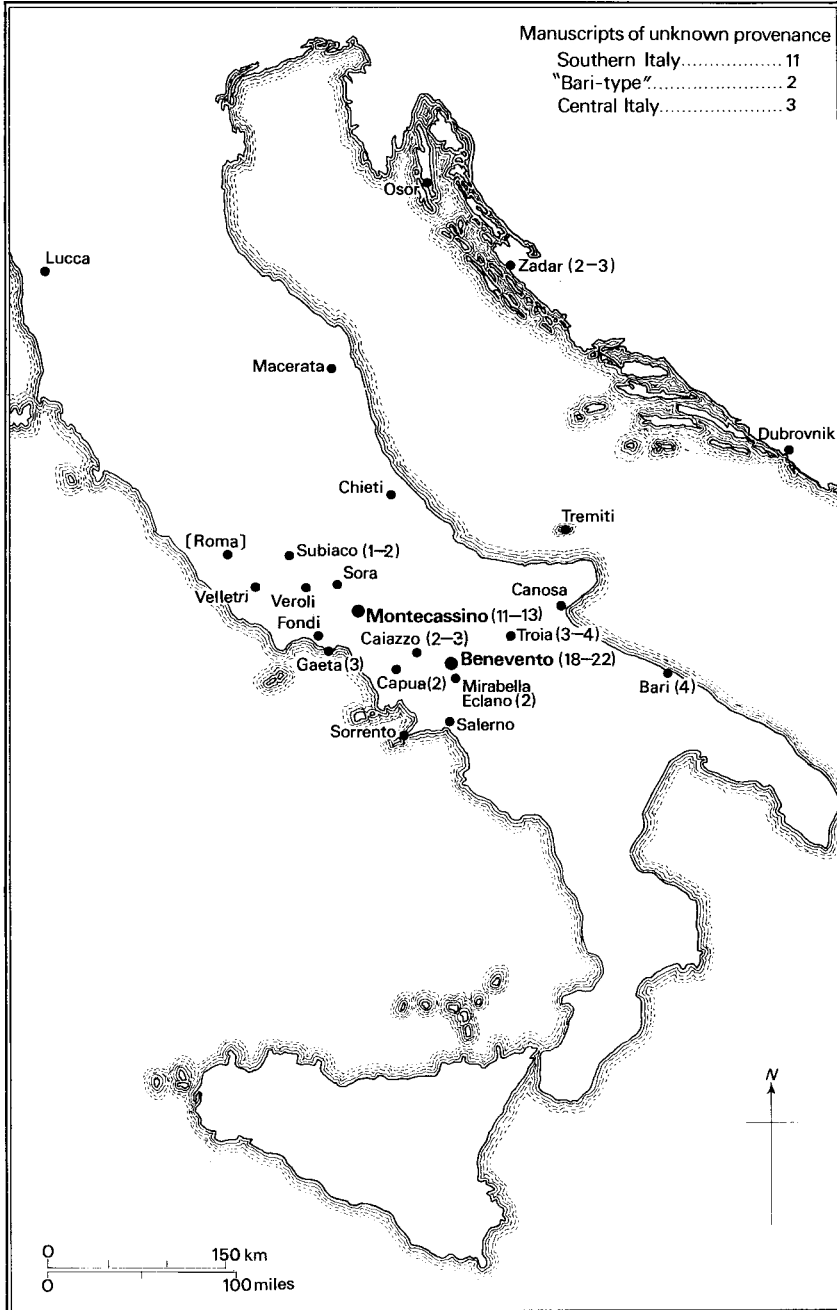
The following abbreviations are used throughout the text. Full bibliographical details can be found under the abbreviation in the Bibliography. An author and short title system is also used throughout and full references can be found in the Bibliography.

AA SS	<i>Acta sanctorum</i>	Erchempert	“Erchemperti historia langobardorum beneventanorum”
Aggiornamento	<i>L’Art dans l’Italie méridionale. Aggiornamento dell’opera di Emile Bertaux</i> , ed. Adriano Prandi	Gamber, CLLA	Klaus Gamber. <i>Codices liturgici latini antiquiores</i>
AH	<i>Analecta hymnica medii aevi</i>	GRom	<i>Graduale Sacrosanctae Romanae Ecclesiae</i>
AMed	<i>Antiphonale missarum iuxta ritum Sanctae Ecclesiae Mediolanensis</i>	IP	<i>Regesta pontificum romanorum. Italia pontificia</i>
AMon	<i>Antiphonale monasticum pro diurnis horis</i>	JAMS	<i>Journal of the American Musicological Society</i>
BHL	<i>Bibliotheca hagiographica latina</i>	LVesp	<i>Liber vespertalis iuxta ritum Sanctae Ecclesiae Mediolanensis</i>
Bloch, MMA	Herbert Bloch, <i>Monte Cassino in the Middle Ages</i>	MGH	<i>Monumenta germaniae historica</i>
CAO	<i>Corpus antiphonarium officii</i>	MMMA	<i>Monumenta monodica medii aevi. Band II: Die Gesänge des altrömischen Graduale Vat. lat. 5319</i>
Chron. mon. cas.	<i>Chronica monasterii Casinensis</i>		
Chron. salern.	<i>Chronicon Salernitanum</i>		
Chron. vult.	<i>Chronicon vulturnese</i>	<i>The New Grove</i>	<i>The New Grove Dictionary of Music and Musicians</i>
Cod. dipl. cav.	<i>Codex diplomaticus cavensis</i>		
DACL	<i>Dictionnaire d’archéologie chrétienne et de liturgie</i>	Paul, HL	“Pauli historia langobardorum”
EL	<i>Ephemerides liturgicae</i>		

Abbreviations

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PG	<i>Patrologiae cursus completus. Series graeca</i>	<i>Les Sources</i>	<i>Le Graduel romain. Édition critique par les moines de Solesmes. Vol 2: Les Sources</i>
PL	<i>Patrologiae cursus completus. Series latina</i>	TBS	Elias Avery Loew, <i>The Beneventan Script</i>
PM	<i>Paléographie musicale</i>	<i>Vulgata</i>	<i>Biblia sacra iuxta Vulgatam versionem</i>
SE	<i>Sacris erudiri</i>		
<i>Sextuplex</i>	<i>Antiphonale missarum sextuplex</i>		



Provenance of manuscripts containing Beneventan chant

Numbers in parentheses indicate the number of sources which originate in a given place; where two figures are given, the first is the number of manuscripts securely attributable, while the second includes those whose provenance is less certain. Further information on the manuscripts is in Appendix 3.