REBECCA MALOY, MASON BROWN, BENJAMIN PONGTEP CEFKIN, RUTH OPARA, MEGAN QUILLIAM AND MELANIE SHAFFER

Johannes de Muris’s Musica speculativa cited by Jacobus de Ispania
ELZBIETA WITKOWSKA-ZAREMBA

On dubious claims regarding the enigmatic Chilston
JANE ALDEN AND LYNSEY CALLAGHAN

Reviews

Dwight F. Reynolds, The Musical Heritage of Al-Andalus
MANUEL PEDRO FERREIRA

Sarah Ann Long, Music, Liturgy, and Confraternity Devotions in Paris and Tournai, 1300–1550
BARBARA HAGGH-HUGLO
Jane Alden is Professor of Music and Medieval Studies at Wesleyan University. Her research addresses notational innovations and the sociability of music in the medieval era and in twentieth-century Britain. She is active as a singer, conductor and ensemble director.

Mason Brown is an ethnomusicologist working on the intersection of music, liturgy and dance in the Himalayas and their global communities.

Lynsey Callaghan is Head of Programmes and Research at the Royal Irish Academy of Music. Her research investigates the history of music pedagogy and the potential for music education to effect social change. She is also a music educator, conductor and artistic director of choral music education programmes.

Rebecca Maloy is Professor of Music at the University of Colorado Boulder and the author, most recently, of Songs of Sacrifice: Chant, Identity, and Christian Formation in Early Medieval Iberia.

Ruth Opara is an Assistant Professor of Music Histories and Cultures in the Department of Art and Music Histories, Syracuse University, where she teaches ethnomusicology.

Benjamin Pongtep Cefkin is a Ph.D. candidate in ethnomusicology at the University of Colorado Boulder writing a dissertation on Thai, Lao and Cambodian performing arts communities in Colorado.

Megan Quilliam currently serves as Assistant Director of Rocky Ridge Music Center, while finishing a dissertation on opera and musical theatre in post-apartheid South Africa.

Melanie Shaffer is a post-doctoral researcher at Radboud University, where she is the musicologist in the interdisciplinary project ‘Making a Martyr in Medieval Iberia, 589–1080’.

Elżbieta Witkowska-Zaremba is Professor at the Institute of Art of the Polish Academy of Sciences. Her main area of research is Latin music theory of the late medieval and early modern era, which includes producing critical editions of music treatises, among others Musica speculativa by Johannes de Muris, two anonymous Prague organ treatises from the fifteenth century and treatises from the Tabulatura Joannis de Lublin. Together with Michael Bernhard she co-edited the multi-volume Traditio Iohannis Hollandrini, a collection of Central-European chant treatises from the fifteenth and sixteenth centuries.