

**William Flynn  
Publications**

Monograph

In progress, S. D'Evelyn, W. Flynn with J. Flynn: *Hildegard of Bingen, Symphonia: Text, Translation, Source-Critical Commentary* (under contract Oxford Medieval Texts.)

1999. *Medieval Music as Medieval Exegesis*. Lanham MD and London: Scarecrow Press.

Chapters in books

2016. 'Hildegard (1098–1179) and the Virgin Martyrs of Cologne'. In *The Cult of St Ursula and the 11,000 Virgins*. Ed. J. Cartwright. Cardiff: University of Wales Press, pp. 93–118

2015. 'Approaches to Early Medieval Music and Rites'. In *Understanding Medieval Liturgy: Essays in Interpretation*. Ed. by H. Gittos, & S. Hamilton. Farnham, Surrey: Ashgate, pp. 57–71.

2014. 'Abelard and Rhetoric: Widows and Virgins at the Paraclete'. In *Rethinking Abelard: A Collection of Critical Essays*. ed. B. S. Hellemans. Leuven: Brill , pp.153–86.

2013 (co-author with T. Leigh-Choate and M. Fassler) 'Hildegard as Musical Hagiographer: Engelberg, Stiftsbibliothek MS 103 and Her Songs for Sts Disibod and Ursula. In *A Companion to Hildegard of Bingen*, ed. by G. Ferzoco, B. Kienzle, & D. Stoudt. Leiden: Brill, pp. 193–220.

2013 (co-author with T. Fleigh-Choate and M.Fassler) 'Hearing the Heavenly Symphony: An Overview of Hildegard's Musical Oeuvre with Case Studies'. In *A Compantion to Hildegard of Bingen*, ed. by G. Ferzoco, B. Kienzle, & D. Stoudt. Leiden: Brill, pp. 162–92.

2011 'Singing with the Angels: Hildegard of Bingen's Representations of Celestial Music'. In *Conversations with Angels: Essays Towards a History of Spiritual Communication, 1100-1700*, ed. by J. Raymond. New York and London: Palgrave MacMillan, pp. 203–29.

2010 'Ductus figuratus et subtilis: Rhetorical Interventions for Women in Two Twelfth-Century Liturgies'. In *Rhetoric Beyond Words: Delight and Persuasion in the Arts of the Middle Ages*, ed. by M. Carruthers. Cambridge: Cambridge University Press, pp. 250–80.

2009 'Letters, Liturgy and Identity: The Use of the Sequence Epithalamica at the Paraclete'. In *Sapientia et Eloquentia: Meaning and Function in Liturgical Poetry, Music, Drama, and Biblical Commentary in the Middle Ages*, ed. by G. Iversen, & N. Bell. Turnhout: Brepols, pp. 301–48.

2008 'In persona Mariae: Singing the Song of Songs as a Passion Commentary. In *Perspectives on the Passion* ed. by C. E. Joynes, & N. Macky. Edinburgh: T & T Clark, pp 106–21.

2006 ‘The Soul is Symphonic’: Meditation on Luke 15:25 and Hildegard of Bingen’s Letter 23’. In *Music and Theology: Essays in Honor of Robin A. Leaver*, ed. D. Zager. Lanham MD: Scarecrow Press, pp. 1–8

2006 ‘Liturgical Music’. In *Oxford History of Christian Worship*, ed. by G. Wainwright, & K. Westerfield-Tucker 769-792). Oxford and New York: Oxford University Press, 769–92.

1998 ‘Liturgical Music as Liturgy’. In *Liturgy and Music: Lifetime Learning*, ed. by R. A. Leaver, & J. A. Zimmerman. Collegeville, MN: The Liturgical Press, pp. 252–64.

#### Articles

2012. ‘Reading Hildegard of Bingen's Antiphons for the 11,000 Virgin-Martyrs of Cologne: Rhetorical ductus and Liturgical Rubrics’. *Nottingham Medieval Studies*, 56: 171–89.

2002 ‘The ‘Contextualisation’ of Hildegard von Bingen: A Report on Recent Research’. *Bulletin of International Medieval Research*, 8: 1-12.

1989 ‘Music as Worship, and in Worship’. *Reformed Liturgy & Music*, 23: 61-5.

1983 ‘Britten the Progressive’. *Music Review*, 44: 44-52.

#### Music octavo

Hildegard of Bingen, *O frondens virga* (text-music edition) Chapel Hill: Treble Clef Press, 1998, 14pp.

#### Internet publications

2018 ‘Christian Liturgical Music’ in *Oxford Research Encyclopedia of Religion Subject: Christianity, Rituals, Practices, and Symbolism Online* DOI: 10.1093/acrefore/9780199340378.013.522

2013 ‘Troper’. In *The Canterbury Dictionary of Hymnology*, ed. by J. R. Watson and Emma Hornby. (Norwich: Canterbury Press) <http://www.hymnology.co.uk/t/troper>.

2010 Description for online facsimile of Engelberg, Stiftsbibliothek, Cod. 103, for E-Codices: Virtual Manuscript Library of Switzerland. University of Freiburg. <http://www.e-codices.unifr.ch/en/description/bke/0103>.

Panelist for *In our Time*, ‘Hildegard of Bingen’ BBC Radio 4. <https://www.bbc.co.uk/programmes/b047c312>

#### Dictionary and Encyclopedia Articles

2004. ‘Britten, Benjamin’; ‘Praetorius, Michael’; ‘Telemann, George Philipp’. *Encyclopedia of Protestantism*, ed. Hans Hillerbrand: New York: Routledge.

2003 ‘A cappella’; ‘Aggiornamento’; ‘Ave Maria’; ‘Agnus Dei: II. Musikalisch’; ‘Antiphon [westlich und östlich]’; ‘Antiphonar’; ‘Burgess, William Pennington’; ‘Concentus’; ‘Credo:

II. Musikalisch'; 'Doxologie'; 'Figuralmusik'; 'Gabrieli, Andrea'; 'Gabrieli, Giovanni'; 'Gloria: I. Liturgisch'; 'Gloria: II. Musikalisch'; 'Guido von Arezzo'; 'Hadyn, Michael'; 'Intonation'; 'Introitus: I. Liturgisch'; 'Introitus: II. Musikalisch'; 'Kirchentöne'; 'Kyriale'; 'Kyrie eleison: I. Liturgisch'; 'Kyrie eleison: II. Musikalisch'; 'Liturgische Gesangbücher'. In *Die Religion in Geschichte und Gegenwart*, 4th edition (Tübingen: J. C. B. Mohr, 1998–2003). Republished in English translation as *Religion Past and Present*, (Leiden: Brill, 2006–2013).

2002 'Church Music'. In *Dictionary of the Ecumenical Movement*, 2nd edition, ed. Nicholas Lossky et al. (Geneva: World Council of Churches, and Grand Rapids, Michigan: Wm. B. Eerdmans, 2002). Revision of same publication, 1st ed., 1991.

#### Translation

2010. Translation of revision of G. Iversen, *Chanter avec les anges* (Paris: CERF, 2001) as G. Iversen, *Laus Angelica: Poetry in the Medieval Mass*, ed. by J. Flynn. Turnhout: Brepols, 2010.

#### Reviews

2018. Review of Calvin M. Bower. *The Liber Hymnorum of Notker Balbulus*. Henry Bradshaw Society. London 2016. *Music & Letters* 98: 672–4.

2015. Review of M. S. Cuthbert, S. Gallagher, C. Wolff, eds. *City, Chant, and the Topography of Early Music: Essays in Honor of Thomas Forrest Kelly*. Cambridge MA, 2013. *Music & Letters* 96: 642–4.

2014. Review of Emma Hornby and Rebecca Maloy. *Music and Meaning in Old Hispanic Lenten Chants: Psalmi, Threni and the Easter Vigil Canticles*. Studies in Medieval and Renaissance Music 13. Woodbridge, 2013. *Renaissance Quarterly* 67: 1051–3.

2011. 'The beginnings of Christian Singing'. Review of Christopher Page, *The Christian West and its singers: the first thousand years* (New Haven: Yale University Press, 2010). *Early Music*, 39: 605–607.

2010. Review of T.J.H. McCarthy, *Music Scholasticism and Reform: Salian Germany, 1024–1125* (Manchester: University of Manchester Press, 2009). *German History*, 28: 572–3.

2010. Review of Susan Rankin, ed. *The Winchester Troper: Facsimile edition and introduction* (London, 2007). *Early Medieval Europe*, 18: 128–31.

2009. Review of Jan Ziolkowski, *Letters of Peter Abelard: Beyond the Personal* (Washington, DC: Catholic University Press, 2007). *Modern Language Review*, 104: 814–15.

2005 Review of Paola De Santis, *I sermoni di Abelardo per le monache del Paraclito* (Leuven, 2002), in *Journal of the International Medieval Sermon Studies Society* 48: 96–8.

2002 Review of Ross W. Duffin, ed., *A Performer's Guide to Medieval Music* (Bloomington, 2000), in *The Medieval Review*.

<https://scholarworks.iu.edu/journals/index.php/tmr/article/view/15182/21300>

1999 Thomas K. McCart, *The Matter and Manner of Praise: Controversial Evolution of Hymnody in the Church of England, 1760-1820* (Lanham MD, 1998), in *Church History* 68: 721-3.

1999 Review of Peter Williams, *The Organ in Western Culture, 750-1250* (Cambridge, 1993) and *The King of Instruments: How Churches came to have Organs* (London, 1993), in *Early Keyboard Journal* 16-17: 199-202.