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From the Editors

All around the world, more and more medieval manuscripts are getting digitized and electronically accessible – not only via special sites such as [Manuscripta Mediaevalia](#) but increasingly through the sites of libraries where medieval manuscripts are located. At first, notably top manuscripts with rich illumination were digitized. But more and more manuscripts with other qualities, like for instance those containing music notation, are being digitized as well.

The most important portal specialized in digitized music manuscripts is the British *Digital Image Archive of Medieval Music* ([DIAMM](#)). It presents images and metadata of thousands of medieval and Renaissance manuscripts from Europe, USA, Mexico and South Africa.

Unfortunately, when it comes to Dutch medieval manuscripts, this portal is disappointing. DIAMM gives 37 links to Dutch manuscripts, but only twelve of them date back to the period before before 1500. Only four of these manuscripts are digitized. Descriptions and bibliographies are in most cases obsolete – if any information is given at all. Important medieval Dutch music manuscripts such as the [Gruuthuse manuscript](#) (Den Haag, KB, 79K10) are not represented in DIAMM or cannot be searched directly (Utrecht, UB, cat. no. 406). The same goes for manuscripts that have become known during the last years, such as Zwolle, HCO, Emm.VI. However, DIAMM cannot be solely blamed for this; apparently, nobody is providing them with information about Dutch medieval manuscripts, although they request it in each section of the website. Perhaps DIAMM is not yet renowned enough in the Netherlands.

Thus, when you are looking for digitized music manuscripts in Dutch libraries, the best option is to search via the websites and databases of the libraries themselves. Nevertheless, it will not be easy to obtain information about music manuscripts, since search tools rarely give direct access to this kind of manuscripts. But it will be worth the effort - because you might be rewarded with hidden treasures.

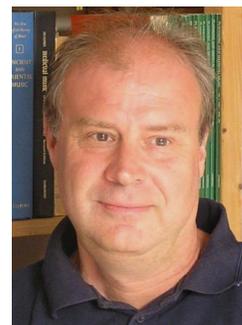
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Research News

EARLY TWELFTH-CENTURY FRAGMENTS OF A NOTATED UTRECHT ANTIPHONARY

The Utrecht University Special Collections Department has added twenty digitized fragments of a notated antiphonary to its website (see the Utrecht University Library's main catalogue under 'Antifonarium 1100'). The music notation consists of neumes written on a Guidonian four-line staff. The first fragments of this antiphonary were discovered when books previously kept by the library of the former Benedictine Abbey of St Paul in Utrecht were restored in the late nineteenth century. Dr Ike de Loos and especially Dr Bart Jaski dis-

covered more fragments of the same antiphonary. Paleographical and codicological analysis of the material combined with contextual research by Leo Lousberg (master thesis Musicology and Medieval Studies, Utrecht University, 2013) confirms the provenance assumed in previous research. Lousberg reconstructs the origin of these fragments, which overwhelmingly points towards St Paul's Abbey Utrecht. New paleographical insights as presented in this thesis redate the writing of the fragments to 1100–1125. The music notation of the fragments is identical to the notation as found in the antiphonary U 406, written for

the collegiate chapter of St Mary in Utrecht somewhat later in the first half of the twelfth century. The fragments belong to the oldest specimens of the Utrecht-Stavelot-Trier tradition where the Guidonian staff was applied. The fragments and U 406 are characterized by a very concise notation that reflects the contemporaneous non-diatonic traditions in chant, including microtonal intervals. Until recently, many renowned scholars rejected the idea that Gregorian chant might have had an 'Arabic sound', about which little is known yet.

Info: [Leo Lousberg](#)



Utrecht, Universiteitsbibliotheek, MS. fr. 4.3. (A 2r) (early 12th-century)



Carnyx-players, Gundestrup cauldron, Denmark (300 BC – AD 100)

THE MOST PROMISING EMAPROJECT

The European Music Archaeology Project (EMAP) ranked first out of the 80 projects entered for the EU's most prestigious cultural competition in 2012. The project aims to highlight Europe's ancient cultural roots from an unusual perspective: musical, scientific and "sensorial". Condensing scientific research and artistic creativity, ancient knowledge and modern technologies, as well as music and archaeology the activities of EMAP will span a period of five years and entail see the collaboration of seven countries and ten European institutions. Its center of operations will be based in

Tarquinia (Italy). One of the key events will be a large multimedia exhibition that will allow visitors to admire and experience the prodigious reality of the musical instruments and their amazing journey through time and space. Visitors will have the opportunity to touch the instruments and actually hear the sounds they make, and witness the sound-evidence of the crucial role played by music in ancient societies. EMAP will travel in time from the Upper Paleolithic period (ca 40,000 BC), through the great classical civilizations, down to the present day. Experts will examine the survival and resilience of ancient music-making, as illustrated by the

traditional music that is still alive in Europe and in the Mediterranean basin. Visitors will get acquainted with bone flutes, bullroarers, shells and other musical remnants scattered all over Europe. Chordophones originating from the Mediterranean region will be rediscovered, as well as the majestic *lituus*, the *carnyx* (a bronze trumpet of Celtic origin), the Greek *aulos* and the Roman *tibiae*, and the amazing hydraulic organ of Alexandrian origin, which was widely adopted by the Romans.

EMAP aims to participate in European cultural events through its workshops, concerts and conferences.

Info: [Arnd Adje Both](#)

Recently Published Books

ENGEL, Carl: *The Music of the Most Ancient Nations; particularly of the Assyrians, Egyptians, and Hebrews*. (London, 1864) R/Berlin, 2013, 486 pp. (Antiquarian Writings in Music Archaeology: Commented Reprints, 1.) ISBN 9783944415079 Price ca. € 45.-

EVERS, Ute / Johannes JANOTA (eds.): *Die Melodien der lateinischen Osterfeiern. Editionen und Kommentare*, 2 Vols: Part 1: Edition, Part 2: Commentary. Berlin, 2013, 2384 pp. ISBN: 9783110-288049. € 399.- / \$ 559.-

FASSLER, Margot: *Music in the Medieval West*. New York, 2013, 250 pp. (Western Music in Context.) ISBN 9780393929-157. \$ 38.-

FASSLER, Margot, *Music in the Medieval West*. Anthology. New York, 2013, 250 pp. (Western Music in Context.) ISBN 97803939-20222. \$ 43.-

HARRISON, Francis Llewellyn: *Music in Medieval Britain: Studies in the History of Music*. Whitefish, MT, 2013, 526 pp. ISBN 9781258664343. \$ 60.-

HORNBY, Emma / Rebecca MALOY: *Music and Meaning in Old Hispanic Lenten Chants: Psalmi, Threni and Easter Vigil*

Canticles. Cambridge, 2013, 564 pp. (Studies in Medieval and Renaissance Music.) ISBN 978184383-8142. £ 75.-

HUEFFER, Francis: *The Troubadours: A History of Provençal Life and Literature in the Middle Ages*. (1878) R/Cambridge, 2013, 390 pp. ISBN 978110806-0042 (Cambridge Library Collection - Music.) \$ 38.-

JESERICH, Philipp: *Musica Naturalis: Speculative Music Theory and Poetics, from Saint Augustine to the Late Middle Ages in France*. Baltimore, MD, 2013, 568 pp. (Rethinking Theory.) ISBN 9781421-411248. \$ 72.-

KELLY, Mary / Charles DOHERTY (eds.): *Music and the Stars: Mathematics in Medieval Ireland*. Dublin, 2013, 272 pp. ISBN: 978-1846823923. \$ 70.-

KOWALZIG, Barbara / Peter WILSON (eds.): *Dithyramb in Context*. Oxford, 2013, 512 pp. ISBN 978019957-4681. \$ 144.-

LOEWEN, Peter: *Music in Early Franciscan Thought*. Leiden, 2013, 288 pp. (The Medieval Franciscans, 9.) ISBN 9789004248175. € 131.-

MCGEE, Timothy J.: *Medieval Instrumental Dances*. Bloomington and Indi-

anapolis (1989), New edition 2013, 177 pp. ISBN 9780253333537. \$ 25.-

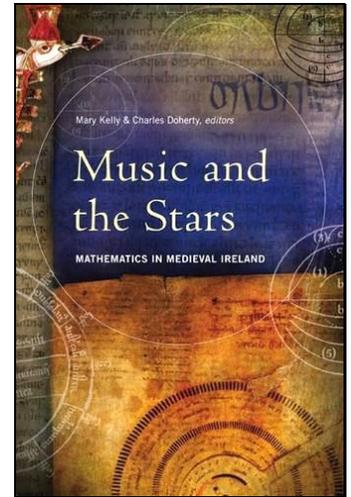
MCGEE, Timothy J / Stewart CARTER (eds.): *Instruments, Ensembles, and Repertory, 1300–1600. Essays in Honour of Keith Polk*. Turnhout, 2013, 297 pp. (Brepols Collected Essays in European Culture, 4.) ISBN 97825035-41617. € 90.-

MORENT, Stephan J.: *Das Mittelalter im 19. Jahrhundert. Ein Beitrag zur Kompositionsgeschichte in Frankreich*. Stuttgart 2013, 200 pp. (Beihefte zum Archiv für Musikwissenschaft, 72.) ISBN 978351-5102940. € 42.-

MORLEY, Iain: *The Prehistory of Music. Human Evolution, Archaeology, and the Origins of Musicality*. Oxford, 2013, 464 pp. ISBN 9780199234080. £ 75.-

PASALODOSM Raquel Jiménez / Rupert TILL / Mark HOWELL (eds.): *Music & Ritual: Bridging Material & Living Cultures*. Berlin, 2013, ca. 420 pp. (Publications of the ICTM Study Group for Music Archaeology, 1.) ISBN 978394441-5116. Ca. € 55.-

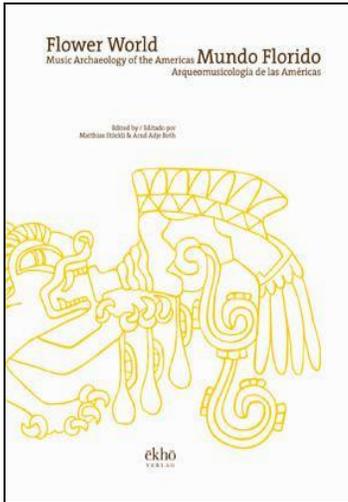
SALTZSTEIN, Jennifer: *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry*. Cambridge, 2013,



Mary Kelly, Charles Doherty (eds.): *Music and the Stars: Mathematics in Medieval Ireland*



Ute Evers, Johannes Janota (eds.): *Die Melodien der lateinischen Osterfeiern. Editionen und Kommentare*



Matthias Stöckli, Arnd Adje Both
(eds.): *Flower World: Music Archaeology of the Americas*

204, pp. (Gallica, 30.)
ISBN 9781843843498.
\$ 90.-

STÖCKLI, Matthias / Arnd Adje BOTH (eds.): *Flower World: Music Archaeology of the Americas*, Vol. 2. Berlin (appears December 2013), ca. 176 pp. ISBN 9783944415147 / ISSN 2195-7665. € 79.- / € 59.- (Paperback)

TRAUB, Andreas / Anneka-

trin MIEGEL: *Musikalische Fragmente: Mittelalterliche Liturgie als Einbandmakulatur. Katalog zur Ausstellung*. Stuttgart, revised edition, 2013, 88 pp. ISBN 9783170233256. € 12.-

WESTPHAL, Rudolf: *Die Musik des griechischen Alterthumes: Nach den alten Quellen neu bearbeitet*. Cambridge, 2013, 366 pp. (Cambridge Library Collection - Classics.)

ISBN: 9781108061476.
€ 25.-

WHITWELL, David: *Ancient Views on the Natural World*. Austin, TX, 2013, 204 pp. (Ancient Voices: Views on Music by Ancient and Medieval Writers.) ISBN 9781936512-737. \$ 28.50

New CDs

Cantrix. Medieval Music for St John the Baptist from the Royal Convents of Sigena (Hospitaliers) and Huelgas (Cistercians). Ensemble Peregrina. Label: Raumklang 3204 (2013). € 17.90

Carmina Helvetica. 12th–14th Century Conductus and Rondelli from Swiss Monasteries and Libraries. Ensemble Labyrinthus. Label: Raumklang 3102 (2013). € 17.90

Gregorianik in St. Gallen. Ensemble Die Singphoniker, Godehard Joppich. 3 CD's. Label: Cpo 777490 (1995, Re-release 2013). \$ 25.50

Hildegard von Bingen: Kiss of Peace - Lieder aus dem Dendermonde Manuscript. Lutzenberg, Per-Sonat. Label: Christophorus 77376 (2013). € 17.25

Mein traut gesell - Weltliche Lieder des späten Minnesang. Ensemble für frühe Musik Augsburg. Label: Christophorus 01872 (2013). € 8.-

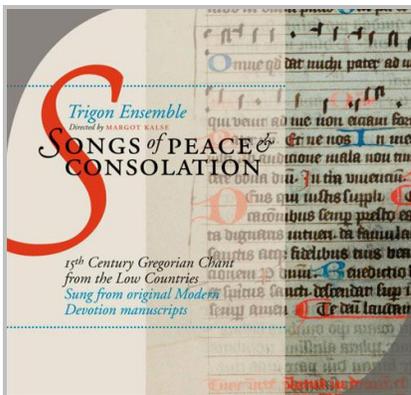
Oriental Touch - Early Music meets Oriental Jazz. Ensembles Spielleyt and FisFüz. Label: Christophorus 77375 (2013). € 10.-

Songs of Peace and Consolation. 15th Century Gregorian Chant from the Low Countries sung from original Modern Devotion manuscripts. Trigon Ensemble. Label: Aliud Records (2013) ACD BE 0640-2. € 20. This CD is part of the project "Gregorian chant and Modern Devotion in the Low Countries" of the Key2Singing foundation in cooperation with TRIGON, vocal ensemble for medieval spiritual music led by Margot Kalse. The project is a plea for the

revival of this magnificent native spiritual music from the late Middle Ages. This cultural-historical heritage has been preserved in several Dutch and Belgian manuscripts, and some German ones, originating from monasteries and houses of the Sisters and Brethren of the Common Life, as the Modern Devotion movement is also known.

The Miracle of the Century / Das Wunder des Jahrhunderts. Hermannus Contractus: Hermann der Lahme von der Reichenau 1013–1054. Ordo Virtutum. Label: Raumklang 3205 (2013). € 17.90

The Play of Herod: A Medieval Musical Drama. New York Pro Musica. Label: Master Classics Records (2013). \$ 16.-



Trigon Ensemble: *Songs of Peace and Consolation*

Conferences & Symposia

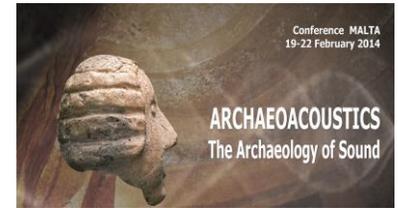
ARCHAEOACOUSTICS: THE ARCHAEOLOGY OF SOUND. The University of Malta and the OTS Foundation. Malta, 19–22 February 2014.

The aim of this conference is to explore the importance of sound in antiquity, sharing focused

expertise from a variety of backgrounds in order to provide a forum for expanding previous conceptions and introducing new methodologies. The organizers are particularly interested in the role acoustic behavior may have had in the development and design of im-

portant architecture and ritual spaces throughout the ancient world. A multidisciplinary look at early sonic/aural awareness and lithic sound behavior, toward a better understanding of human and music development is aimed.

Info: [OTSF](#)



Archaeoacoustics Conference: The Archaeology of Sound

MONTPELLIER 8: A CONFERENCE ON THE MONTPELLIER CODEX (BIBLIOTHÈQUE INTERUNIVERSITAIRE, SECTION DE MÉDECINE, H.196) FASCICLE 8. St Hugh's College, University of Oxford. 20–21 March 2014.

Since its inclusion in Lud-

wig's *Repertorium*, and Yvonne Rokseth's subsequent extensive study and facsimile publication of the manuscript, the Montpellier Codex has occupied a central place in musicological scholarship on medieval polyphony. There are diverging interpretations of the eighth

fascicle's relation to fascicles 1-7, both in terms of its physical characteristics and its contents, and of its place within narratives of the development of 13th-century and 14th-century polyphonic composition.

Info: [Montpellier 8](#)



Montpellier 8: A Conference on the Montpellier Codex

MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2014. Birmingham University, Department of Music. 3–6 July 2014

BETWEEN LYRA AND AULOS, MUSICAL TRADITIONS AND POETIC GENRES. University of Urbino 'Carlo Bo' (Italy), Summer school in Greek Metrics and Rhythms. 5–6 September 2014.

The meeting will focus on

The organisers and the Programme Committee invite proposals for 20-minute papers, joint papers/paired papers, and

the relationship between the poetic genres of Archaic, Classical and Hellenistic Greece and the instrumental accompaniments traditionally associated with them. In particular, it will re-read the poetic genres in the light

poster presentations on any topic relating to the study of medieval and/or Renaissance music.

Info: [MEDREN](#)

of the more technical aspects of practice and instrumental performance, and to reconsider the performance and instrumental practice in closer relationship to the genera that are inextricably linked to it. Info: [MOISA](#)

SOUND - OBJECT - CULTURE – HISTORY. 9th Symposium of the *International Study Group on Music Archaeology* at the Ethnological Museum Berlin (Germany). 9–13 September, 2014.

The symposium will concentrate on clarifying the relationships between sound, object, culture, and history through topics dealing with the systematics of classifying musical instruments (one day) and

current research (two days). In addition there will be a workshop day and the opportunity to present posters and musical compositions.

Info: [ISGMA](#)



9th Symposium of ISGMA: Sound – Object – Culture – History

Medieval and Renaissance Music Conference
2014

ΜΟΙΣΑ VII
INTERNATIONAL
MEETING

Publication Details

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Exhibitions & Festivals

ARS SACRA: ART TREASURES OF THE MIDDLE AGES FROM THE SALZBURG MUSEUM (Austria). Up to 26 January, 2014.

The exhibition displays more than 350 sacral artefacts. The exhibits are all taken from the Salzburg Museum collections: altars and sculptures, panel pictures, textiles and furniture, reliefs, coins and books, and numerous discoveries from archaeological excavations. The artworks are shown in thematically structured exhibition rooms entitled: "Christ", "The Virgin Mary", "Music"

or "Saints". They contain works from the Early Middle Ages next to Late Gothic artefacts.

Info: Salzburg Museum



HEAVEN AND EARTH: ART OF BYZANTIUM FROM GREEK COLLECTIONS. The National Gallery of Art, Washington, DC (USA). 6 October, 2013–2 March, 2014.

More than 170 works of art (many of which have never before lent to the United States) from collections throughout Greece are on display, including mosaics, icons, manuscripts, jewellery and ceramics. Organized thematically in five thematic sections, the exhibition explores among others the transition from paganism to Christianity. An accompanying film shows scenes of churches in Greece set to the music of Byzantine hymns and chants, and evokes the original context of many objects in the show.

Info: National Gallery of Art

About the Newsletter

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The information in this newsletter is compiled with the greatest possible care.

Nevertheless, the editors accept no responsibility for any errors.

FURTHER INFORMATION

If you have further questions about any items in this newsletter or about music in antiquity and the Middle Ages, please do not hesitate to contact the editors directly at the addresses given under Publication Details.

ANNOUNCEMENTS

We welcome announcements and reports from readers relating to music in

antiquity and the Middle Ages. Items for publication may be mailed to the editors until one month before publication: redactie@klankbordsite.nl

The editors reserve the right to edit items submitted or to refuse publication without giving reasons.

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