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## From the Editors

Until recently almost all archaeological insights have been gleaned by looking at ancient remains. Now archaeologists are starting to think beyond the visual. Ancient civilizations, however, developed far more than fine artwork and magnificent monuments. In songs to their gods, laments for their dead, and the universal human quest for the supernatural, ancient people also made some very strange noise. Scholars from around the world explore man's early use of sound and music, revealing both ancient knowledge and the potential for new learning. One of the most exciting branches of the new multi-sensory archaeology is archaeoacoustics, the archaeology of sound.

In February 2014, the pioneers of this field met on the island of Malta for their first international conference. Scholars, researchers and observers came from around the world to focus on an emerging field of science. Their backgrounds ranged from archaeology to anthropology, acoustic engineering, psychology, architecture, musicology, medicine and healing, among others.

The goal for the conference was to focus in a responsible way on the behavior of sound in important ancient spaces, and the way that people may have used it. Hints for the way sound may have impacted on early human development were sought.

Though the first Archaeoacoustics conference was a pioneering event that has opened a door for new study, the goal for the next meeting in this year October (see p. 5 Conferences and Symposia) is to carry onward the insightful advantage of this multidisciplinary approach by following this back to some of the world's oldest known shrines and sacred spaces to identify any patterns and by examining all aspects of ancient traditions of the use of sound and stone to evoke an altered state of consciousness: "Without acoustics, archaeology is deaf. Without archaeology, acoustics is blind". Let's see how all this directly relates to the design of contemplative architecture and potential applications for today.

The editors,  
Ulrike Hascher-Burger  
Martin van Schaik



*Dr Ulrike Hascher-Burger, Musicologist.*

*Research specializations: palaeography of music manuscripts and the sources of medieval religious music*



*Dr Martin van Schaik, Musicologist.*

*Research specializations: music archaeology, musical instruments and music theory in antiquity and the Middle Ages*

## Research News



A boy holding a lyre.  
Detail of a Kylix, signed by Douris,  
Athens, c. 480 BC.  
The Getty Villa (USA), Inv. Nr.  
86.AE.290

### SECOND INTERNATIONAL MOISA SUMMER SCHOOL IN ANCIENT GREEK MUSIC

Following the great success of last year's event, the University of Trento (Italy) is pleased to host the second 'Moisa Summer School in Ancient Greek Music' from 29 June until 3 July. This event, developed and organised by Dr Tosca Lynch since 2014, aims at bringing together for five days many of the most renowned specialists in the field of ancient Greek music and provide excellent academic introductions to the numerous disciplines involved in these studies – which are by nature interdisciplinary, given the complex character of

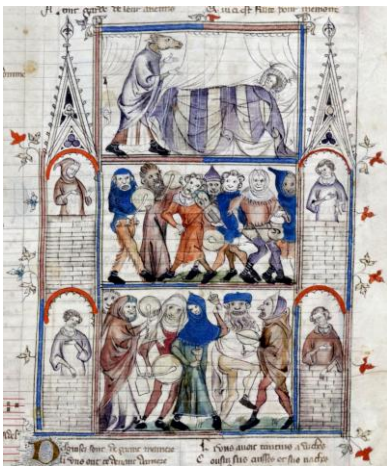
the Greek concept of *μουσική*.

Given its well-established tradition of research excellence in classical and philosophical studies, especially in relation to the performance of ancient Greek poetry, the Department of Humanities of the University of Trento is the ideal place to host this event. The academic relevance of this event for the University of Trento is reflected by the strong support of many staff members, whose research interests range from disciplines traditionally involved in the study of ancient Greek music (e.g. Greek literature and philosophy) to newer fields, such as musical and archaeological

ical disciplines.

This event is also promoted by the Soprintendenza per i Beni Archeologici della Provincia di Trento – an institution that has already supported the first Moisa Summer School in 2014 and has been active in the field of ancient Greek music for many years, hosting seven lecture series entitled 'L'orizzonte sonoro del mondo antico' organised by Prof. Roberto Melini from 2007 to 2013. Finally, the Summer School has been endorsed by MOISA (The International Society for the Study of Greek and Roman Music and its Cultural Heritage and the Arion Society.

Info: [MOISA](#)



*Roman de Fauvel*.  
Paris, Bibliothèque Nationale,  
fonds français, MS 146, fol. 34r,  
c. 1317

### THE POLITICS OF DECEPTION AND THE FRENCH LAIS IN THE *ROMAN DE FAUVEL*, MANUSCRIPT BIBLIOTHÈQUE NATIONALE DE FRANCE, FONDS FRANÇAIS 146

The interpolated version of the French allegorical satire, the *Roman de Fauvel*, transmitted in manuscript F-Pn fr. 146 (produced in Paris, c. 1317), addresses the corruption within the French royal court in the last years of the rule of Philip IV (King of France from 1285 until 1314) and during the troubled succession that followed in 1315 and 1316. It does so by telling the story of the evil horse Fauvel, who becomes king of France by the will of Fortune. Its unique music col-

lection received a prominent position in musicology for decades as the most important musical repertoire of early fourteenth-century France. However, the four French lais that this source contains have been considered as nothing more than a transitional stage in the history of the lyric lai with music, which starts with the troubadours and culminates in the oeuvre of Guillaume de Machaut (c. 1300–1377). Contrary to this view, this dissertation, defended by the musicologist Ruxandra Marinescu at Utrecht University in November 2014, argues that the lais in the *Roman de Fauvel* are not only extremely sophisticated, but also play a fundamental role, previously un-

recognized, in the design of the narrative. Part One (chapters 1 and 2) examines the multi-layered relationships between the four lais as a group and the text, music, and images in Book II of the *Roman de Fauvel*. These chapters show how the lais appear at key moments in the plot. Of all four lais, the first and the last come across as the most impressive monophonic compositions in the entire manuscript. These two lais are discussed as case studies in Part Two (chapters 3 to 5), together with the narrative section describing Fauvel and his excessively decorated palace.

Info: [Ruxandra Marinescu](#)

## Recently Published Books

BAIN, Jennifer: *Hildegard of Bingen and Musical Reception: The Modern Revival of a Medieval Composer*. Cambridge, 2015, 250 pp. ISBN 978-1107076662. \$ 100.-

BARKER, Andrew: *Porphyry's Commentary on Ptolemy's Harmonics: A Greek Text and Annotated Translation*. Cambridge, (appears July) 2015, 528 pp. ISBN 9781107003859. \$ 160.-

Porphyry's Commentary is not merely a study of Ptolemy's Harmonics. For musicologists, it is widely recognized as a treasury of quotations from earlier treatises, many of them otherwise unknown; but Porphyry's own reflections on musical concepts (for instance notes, intervals and their relation to ratios, quantitative and qualitative conceptions of pitch) and his snapshots of contemporary music-making have been undeservedly neglected. This volume presents the first English translation and a revised Greek text of the Commentary.

BAROFFIO, Giacomo (ed.): *L'Antifonario di Muggiasca*. Vol. I: Commentario, 378 pp.; Vol. II: Liturgia Invernale, 581 pp.; Vol. III: Liturgia Estiva, Lucca, 2015, 596 pp. (Bibliotheca Mediaevalis, 2.) ISBN 978-8870968002. € 240.-

BERGSAGEL John / Thomas RIIS / David HILEY: *Of*

*Chronicles and Kings: National Saints and the Emergence of Nation States in the Early Middle Ages*. Copenhagen, 2015, 366 pp. (Museum Tusulanum Press - Danish Humanist Texts and Studies.) ISBN 9788763542609. \$ 54.-

BERNHARD, Michael / Elżbieta WITKOWSKA-ZAREMBA (eds.): *Traditio Iohannis Hollandrini*. Vol. V: Die Traktate XV–XX. Munich, 2014, 494 pp. (Veröffentlichungen der Musikhistorischen Kommission, 23.) ISBN 978-3769660159. € 49.50

CALELLA, Michele: *Musikalische Autorschaft. Der Komponist zwischen Mittelalter und Neuzeit*. Kassel, 2015, 355 pp. (Schweizer Beiträge zur Musikforschung, 20.) ISBN 9783761818657. € 46.95

DAOLMI, Davide: *Trovatore Amante Spia. Otto secoli di cronache attorno al celebre favorito che salvò re Riccardo*. Lucca, 2015, VIII + 381 pp. (Bibliotheca Musicale Lim – Saggi.) ISBN 9788870967982. € 28.-

DEEMING, Helen / Elizabeth Eva LEACH: *Manuscripts and Medieval Song: Inscription, Performance, Context*. Cambridge, 2015, 352 pp. (Music in Context.) Hardback. ISBN 9781107062634. £ 65.-

ENEIX, Linda C. (ed.): *Ar-*

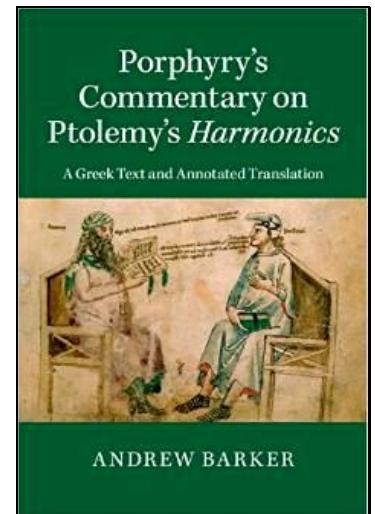
*chaeoacoustics: The Archaeology of Sound: Publication of Proceedings from the 2014 Conference in Malta*. Myakka City, (Florida), 2014, 272 pp. ISBN 9781497591264. \$ 42.-

HERZFELD-SCHILD, Marie Louise: *Antike Wurzeln bei Iannis Xenakis*. Stuttgart, 2014, 221 pp. (Beihfte zum Archiv für Musikwissenschaft, 75.) ISBN 9783515016580. € 46.-

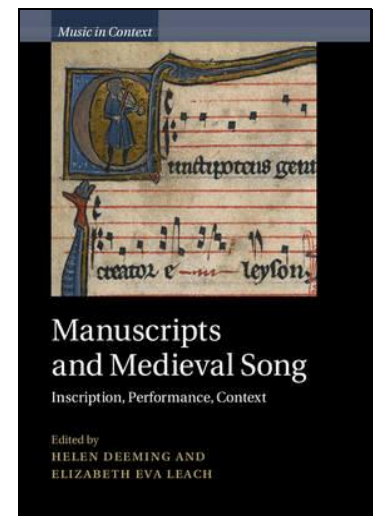
KLUGSEDER, Robert: *Katalog der mittelalterlichen Musikhandschriften der Österreichischen Nationalbibliothek Wien*. Pulkersdorf, 2014, 529 pp. (Codices Manuscripti & Impresi – Zeitschrift für Buchgeschichte, Supplementum, 10.) ISSN 0379-3621. € 198.-  
[Open access](#)

LONG, Sarah Ann / Inga BEHRENDT (eds.): *Catalogue of Notated Office Manuscripts Preserved in Flanders (c. 1100–c. 1800)*; Vol. 1: Averbode, Dendermonde, Diest, Geel, Ghent, Tongeren. Turnhout, 2015, 250 pp. ISBN: 9782503542782. Approx. € 80.-

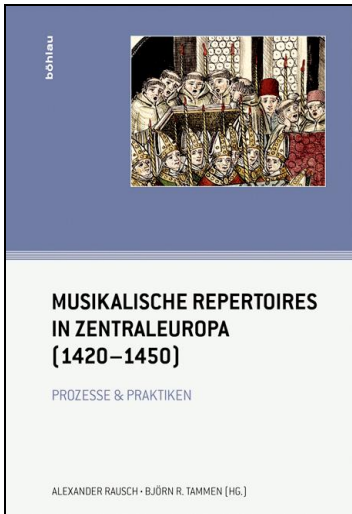
MEYER, Christian / Karen DESMOND: *The 'Ars musica' attributed to Magister Lambertus / Aristoteles*. Aldershot, 2015, 168 pp; 130 mus. exx. (Royal Musical Association Monographs, 27.) ISBN 978-1472439833. £ 54.-



Andrew Barker: *Porphyry's Commentary on Ptolemy's Harmonics: A Greek Text and Annotated Translation*



Helen Deeming & Elizabeth Eva Leach: *Manuscripts and Medieval Song: Inscription, Performance, Context*



Alexander Rausch & Björn R. Tammen: *Musikalische Repertoires in Zentraleuropa (1420–1450). Prozesse & Praktiken*

The treatise on *musica plana* and *musica mensurabilis*, written by Lambertus/Aristoteles, is our main witness to thirteenth-century musical thought in the decades between the treatises of Johannes de Garlandia and Franco of Cologne. Lambertus's *Ars musica*, extant in five sources, is distinguished by a more substantial and long-lasting manuscript tradition. This new edition of the treatise is the first since Edmond de Coussemaker's of 1864.

MINAZZI Vera / C. RUINI (eds.): *Historical Atlas of Medieval Music*. Turnhout

(appears July, 2015), approx. 288 pp., 380 colour ills. ISBN: 9782503540-849. Approx. € 100.-

PARKES, Henry: *The Making of Liturgy in the Ottonian Church: Books, Music and Ritual in Mainz, 950–1050*. Cambridge, 2015, 288 pp. (Cambridge Studies in Medieval Life and Thought: Fourth Series.) Hardback. ISBN: 9781107083028. £ 65.-

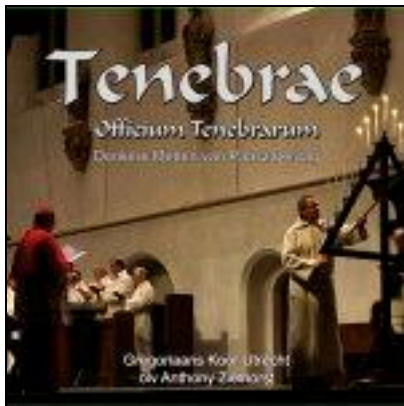
RAUSCH, Alexander / Björn R. TAMMEN: *Musikalische Repertoires in Zentraleuropa (1420–1450). Prozesse & Praktiken*. Vienna [a.o.], 2014, 418 pp.

(Wiener Musikwissenschaftliche Beiträge, 26; Forschungsschwerpunkt Musik – Identität – Raum). ISBN 9783205795629. € 54.90 [Open access](#)

ZAYARUZNAYA, Anna: *The Monstrous New Art: Divided Forms in the Late Medieval Motet*. Cambridge, (appears May) 2015, 245 pp. (Music in Context.) Hardback. ISBN 9781107-039667. £ 65.-

Aligning the larger forms of motets with the broad sacred and secular themes of their texts, the book shows how monstrous and hybrid exempla are musically formed.

## New CDs



Gregoriaans Koor Utrecht: *Tenebrae. Officium Tenebrarum. Donkere Metten van Paaszaterdag*

*Argentum et aurum – Musical Treasures from the Early Habsburg Renaissance*. Ensemble Leones, dir. Marc Lewon. Label: Naxos 8.573346 (2015). € 12.-

*Aquilonis*. Ensemble: Trio Mediaeval. Label: ECM New Series (2014). \$ 15.-

*Hildegard von Bingen. Göttliches Licht. Antiphone und Psalmen*. Ensemble für frühe Musik Augsburg. Label: Christophorus DDD (new release 2015). € 7.-

*Jacquet of Mantua – Missa Surge Petre*. Brabant Ensemble, Stephen Rice. Label: Hyperion CDA 68088 (2015). \$ 20.-

*Le Chant des Moines –*

*Manuskripte aus dem 12. Jahrhundert*. Les Chantres du Thoronet, Damien Poisblaud. Label: Psalmus DDD (2015) € 17.-

*Medieval Music*. Ensemble: The Jaye Consort with Gerald English, Tenor. (Digitally remastered recording from the 1950's). Label: EMG Classical (2015). \$ 13.-

*Meritage World – Celtic & Early Music. Medieval England, Scotland & Ireland*, Vols. 1–6 (6 CDs). Various Artists. Label: SUGO Music Group (2014). \$ 14.99 each volume

*Miracula. Medieval Music for Saint Nicholas*. Ensemble Peregrina, Agnieszka Budzinska-Bennett. Label: Tacet 213 (2014). \$ 23.60

*Musicorum et Cantorum – La enseñanza del Canto Gregoriano en la Edad Media*. Ensemble: Schola Antiqua. Label: Pneuma (Galileo Music Communication) (2014). € 20.90

*Tenebrae – Officium Tenebrarum: Donkere Metten van Paaszaterdag*. Gregoriaans Koor Utrecht, Anthony Zielhorst. Release by [GKU](#) (2013). € 10.- The CD booklet contains Latin text with a translation in Dutch. (English translation on website.)

*Walther von der Vogelweide – Lieder von Macht & Liebe. Sangspruch & Minnesang*. Ensemble Per-Sonat. Label: Christophorus DDD (2015). € 20.-

## Conferences & Symposia

MUSICONIS CONFERENCE: L'ES FIGURATIONS VISUELLES DE LA PAROLE, DU SON MUSICAL ET DU BRUIT, DE L'ANTIQUITE À LA RENAISSANCE. Chartres, Hôtellerie Saint-Yves (FR), 11–13 June, 2015.

Since 2011, the Musico-

nis group has been studying the representation of sound, as a symbol in the visual arts and in its literal depiction in images of vocal, instrumental, and choreographic performance in the Middle Ages. The conference seeks to expand the central

questions of the project both chronologically, by encompassing the period from classical antiquity to the Renaissance, and theoretically, by taking into account the conveyance of sound through all types of visual representation. Info: [Musiconis](#)



MUSIC AND THE BODY IN GREEK AND ROMAN ANTIQUITY. MOÏΣA Annual Conference. Newcastle University (UK), 29–31 July, 2015.

Music is an activity of the body. The body's organs are instruments of music and dance, and the manu-

factured instruments (*organa*) which extend the range of musical sounds humans can naturally produce are also extensions of the body. The musical instrument is also construed as a body in its own right and as a machine assembled from parts of non-human bod-

ies. Instrumental performance reshapes the human body according to the physical and acoustical properties of the instrument, and this reshaping has been a rich zone of interaction between visual and musical culture.

Info: [MOÏΣA](#)

MOÏΣA  
ANNUAL CONFERENCE  
2015

LATE MEDIEVAL CHANT AND MONASTIC REFORMS. University of Göttingen, 17–19 September, 2015.

The conference will deal

with chant in the late middle ages, with its manifestations, its transformations, and its place in monastic life. The conference is part of the Bursfelde project re-

searching the chant reform of the Bursfelde Congregation that took place in the late 15<sup>th</sup> century in the northern parts of Germany. Info: [uni-goettingen](#)

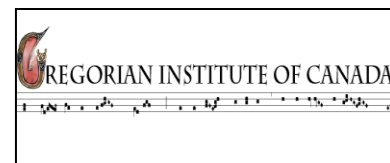


LITURGICAL AND SECULAR DRAMA IN MEDIEVAL EUROPE: TEXT, MUSIC, IMAGE (C. 1000 – C.1500). Green College, University of British Columbia, Vancouver, BC, Canada, 9–10 October, 2015.

This conference will focus on the Medieval segment of the long history of European theatre. One objective will be to analyse aspects of the great repertoire of liturgical drama, from its supposedly mod-

est beginnings in the Gregorian liturgy of Easter, through its various developments in Latin and the vernaculars, into liturgical, semi-liturgical and secular plays.

Info: [Medieval drama](#)



ARCHAEOACOUSTICS II: THE ARCHAEOLOGY OF SOUND. The OTS Foundation, Istanbul (Turkey), 30 October–1 November, 2015.

The focus lies on the ancient sound in sacred contemplative spaces, and a timeless continuity of hu-

man behavior that includes vocalization and acute aural sensitivity. The second international multi-disciplinary conference intends to carry onward the insightful advantage of this multidisciplinary approach by tracing this back to some

of the world's oldest known shrines and sacred spaces in order to identify any patterns, and by examining all aspects of ancient traditions of the use of sound and stone to evoke an altered state of consciousness.

Info: [ARCHAEOACOUSTICS](#)



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[www.ulrikehascher-burger.com](http://www.ulrikehascher-burger.com)

## Exhibitions & Festivals

SINGEN WIE DIE ENGEL – DER CODEX GISLE. EINE MITTELALTERLICHE MUSIK-HANDSCHRIFT AUS DEM KLOSTER RULLE. Diözesanmuseum Osnabrück, 25 November, 2014–31 May, 2015.

Around 1300, six nuns lived in the cistercian nunnery of Rulle near Osnabrück (Germany). In those days a liturgical book was written there, called the Gisle Codex. Today the book is one of the most precious medieval manuscripts from northern Germany. It is priceless now, whilst the nunnery must have been quite poor. The publication of a facsimile reproduction has been the occasion for an exposition

of the original manuscript in the Diöze-sanmuseum Osnabrück, together with the new facsimile reproduction. The exposition also provides insight into the history of the Rulle nunnery, which in 1802 had been secularized and suspended. Furthermore, information is provided about aspects of medieval manuscript production and facsimile reproduction. Info: [Diözesanmuseum](http://Diözesanmuseum)



OP REIS MET KONING SIGISMUND (Travelling with King Sigismund). Aventure Summer School on the Dutch isle of Schiermonnikoog, 29 June–3 July, 2015.

The Aventure Summer School is dedicated to polyphonic and monophonic music from the early 15th century, connected with the first months of the Council of Constans (1414–1418) and the subsequent journey of Sigismund. Among others the motet *Argi vicies Polyphemus* from the Aosta Codex in honor of John XXIII and the Ars Nova motets from the Strasbourg Manuscript will be studied. Info: [Aventure](http://Aventure)

## About the Newsletter

*Klankbord* is a free digital newsletter which appears twice a year (spring and autumn). It is published in collaboration with Musica Devota and the Dutch Study Group on Ancient and Medieval Music.

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### LIABILITY

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](mailto:redactie@klankbordsite.nl)

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

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