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Issue 7

# Klankbord

Newsletter for Ancient and Medieval Music

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## From the Editors

On our search for traces of ancient and medieval music in Dutch museums, we focus this time on the Zutphen *Librije* (library) of the St. Walburga Church. The origins of the church and the Chapter house date back to the 11<sup>th</sup> century, most parts however were built in the late 15<sup>th</sup> century. The church functioned both as chapter church and as parish church for the city. Although there is no extant catalogue or list from medieval times, there must have been a Chapter library, consisting of mainly theological and legal books. In 1492, a new Chapter house was built against the church, with a separate room destined for the library: the *Olde Liberie* (old library) or *Bovenlibrije* (upper library). The library increased quickly because of smaller and larger donations. A new library was built in 1564, inspired by medieval monastery libraries. It was to be open not only for the canons, but for scholars from Zutphen and elsewhere, as well as for ordinary people. Lecterns were placed in the library where books on both sides were chained to. In 1564 there were 116 chains for as many books, most of which probably came from the canons. Today, the library still contains more than 800 books; most of them are printed in the 16<sup>th</sup> to the 18<sup>th</sup> century. Only seven medieval manuscripts have survived, four of them are liturgical manuscripts from the 15<sup>th</sup> and 16<sup>th</sup> centuries. A modern catalogue recently published by Anne Dirk Renting and Joke Renting-Kuijpers (*Catalogus Librije Zutphen*, Groningen 2008) gives a detailed description of the printed books and the manuscripts. MS 3 of the *Librije* is a missal of the diocese of Utrecht, without music notation, written in Deventer by the Brothers of the Common Life for the Isendorn convent of Sisters of the Common Life in Zutphen. MS 4 contains *Responsoria brevia* for the Office, with music notation, written in the 15<sup>th</sup> century. MS 5 is an antiphoner from the second half of the 15<sup>th</sup> century, with additions from the 16<sup>th</sup> century, and MS 7 contains some fragments of an antiphoner, winter part (*pars hiemalis*), written in the 15<sup>th</sup> century as well, perhaps in Limburg. The *Librije* can be visited during the openings hours of the St. Walburga Church. [www.librijezutphen.nl/](http://www.librijezutphen.nl/)

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 and  
musical instruments in  
Antiquity and the Middle Ages

## Research News



*Tsgrooten Antiphoner (1522).  
Ghent University Library*

### INVENTORIES OF ANTIPHONERS IN FLEMISH COLLECTIONS

Flanders was, in the Middle Ages, one of the most densely populated and culturally developed regions in Europe, rich in abbeys, beguinages, convents, and monasteries. The religious lifestyles and beliefs of these communities led to the cultivation of local Gregorian chant traditions over a period of centuries, resulting in the composition of new chant melodies, and in the production of music manuscripts, many of which have been maintained and preserved to the present day, but have received very little scholarly attention. The quality and quantity of

the extant manuscripts provide an important key to our understanding of belief systems and devotional practices, thus making a good overview and detailed investigation of the sources necessary.

This project is the first step in inventorying handwritten antiphoners in Flanders produced during the *Ancien Régime*. Antiphoners are liturgical books that contain Gregorian chant for the hours of the divine office, which were an integral part of daily religious devotions. The local Flemish chant repertory provided an important contribution to that which was sung throughout Europe, in addition to serving as the basis of many polyphonic compositions

produced by famous Flemish composers. The aim of this project is to bring the rich Gregorian chant traditions of Flanders to the attention of international scholars, musicians, and laymen, and to show the integral part that these traditions played in the history of Western European music and devotional life. The project is supported by the Flemish government and is carried out at the Alamire-Foundation in Leuven (Belgium) in cooperation with different partners such as Resonant, and the University Library of Ghent.

Information:  
<http://alamirefoundation.org/en>  
>research >current projects  
>Antiphoners in Flanders



*Mosaic of Orpheus playing his lyre. Tarsus, 275-300 AD. Antakya Museum, Inv. 10568. (Permission to publish the Plovdiv lyre was not obtained)*

### ORPHEUS'S LYRE RECONSTRUCTED

The lyre of Orpheus, the string instrument which Thracian and ancient Greek mythological musicians played with mastery, was reconstructed and will be displayed in the Bulgarian city of Plovdiv as part of a project of the Municipal Institute Ancient Plovdiv.

The legendary figure of Orpheus was venerated by the Thracians and ancient Greeks as the most gifted poet and musician and the one who completed the lyre. Hermes invented the lyre. The instrument was given as such to Orpheus. There

is no evidence as to the stringing of the Greek lyre in the heroic age.

According to legend, with his music and singing, Orpheus could charm birds, fish and wild beasts, coax the trees and rocks into dance, and even divert the course of rivers.

As the story goes Thracian women, after having killed Orpheus, cast the lyre into the sea, from whence it was washed ashore near ancient Antissa, a former trading town, in Lesbos (Greece). Fishermen found the instrument and gave it to the musician Terpandros who, after having added three strings, claimed to have invented it himself.

The reconstructed lyre, which is 40 centimetres long, is made from the sycamore tree and a turtle's hollow. Although the original idea was to make the instrument from materials that were as close as possible to the authentic ones, it turned out that no animal species existed from which to get 45-centimetre-long horns.

The instrument was reconstructed as part of a 150,000 euro project between Bulgaria, Spain and Italy. The lyre was officially presented in September in the Ancient Theatre of Plovdiv.

Information:  
<http://oldplovdiv.com>

## Recently Published Books

AUBREY, Elizabeth (ed.), *Poets and Singers: On Latin and Vernacular Monophonic Song*. Aldershot 2009, 560pp. (Music in Medieval Europe.) ISBN 9780754627074. £ 130. Online £ 117.

BUTLER CANNATA, David a.o. (eds.), *Quomodo Cantabimus Canticum?: Essays in Honor of Edward H. Roesner*. Middleton 2008, 282pp. (Miscellanea 7.) ISBN 9781595514967. \$ 60.

CLODORÉ-TISSOT, Tinaig, *Archéo-musique: 20 instruments de musique de la Préhistoire à fabriquer*. Lyon 2009, 27pp. + CD. ISBN 2914040652. € 30.

GONCHAROVA, Victoria (ed.), *Tallin, Eesti Ajaloomuuseum (Tallin, Historical Museum), MS 237.1.228a (XIX.184; 24075)*. Ottawa 2008, 630pp. (Publications of Mediaeval Musical Manuscripts 35.) ISBN 9781896926933. \$ 305.

HEINZER, Felix, *Klosterreform und mittelalterliche Buchkultur im deutschen Südwesten*. Leiden and Boston, MA 2008, 624pp. (Mittellateinische Studien und Texte 39.) ISBN 9789004166684. € 125 / \$ 85.

HILEY, David / G. KISS (eds.), *Dies est leticie: Essays on Chant in Hon-*

*our of Janka Szendrei*. Ottawa 2008, 547pp. ISBN 9781896926964. \$ 128.

HORNBY, Emma, *Medieval Liturgical Chant and Patristic Exegesis: Words and Music in the Second-Mode Tracts*. Woodbridge 2009, 327pp. (Studies in Medieval and Renaissance Music 9.) ISBN 9781843834717. \$ 105.

KELLY, Thomas F. (ed.), *Chant and its origins*. Aldershot 2009, 542pp. (Music in medieval Europe.) ISBN 9780754626329. £ 130.

KELLY, Thomas F. (ed.), *Music in Medieval Europe*. 7 Vols. Set. Aldershot 2009, 3878pp. ISBN 9780754628002. £ 780, Online £ 702.

KELLY, Thomas F. (ed.), *Oral and Written Transmission in Chant*. Aldershot 2009, 474pp. (Music in Medieval Europe.) ISBN 9780754626268. £ 130. Online £ 117.

MAESSEN, Geert, *De tweede fase in de reconstructie van het gregoriaans: Een studie over reconstructie en notatie van het tiende-eeuwse gregoriaans*. Amsterdam 2008, 152pp. ISBN 9789081321730. € ?

MCGEE, Timothy J., *Instruments and their music in the Middle Ages*. Alder-

shot 2009, 529pp. ISBN 9780754627623. £ 85.

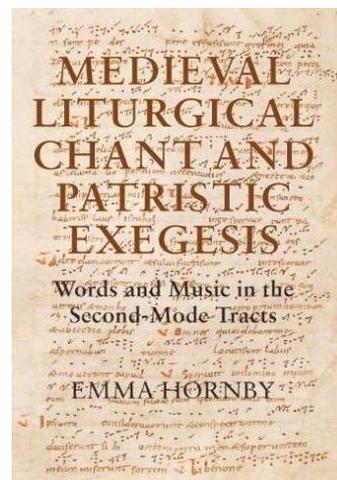
MCGEE, Timothy J., *The Ceremonial Musicians of Late Medieval Florence*. Bloomington, IN 2009, 522pp. ISBN 9780253353047. \$ 25.

MEYER, Christian, *Collections d'Alsace, de Franche-Comté et de Lorraine II. Besançon, Epinal, Metz, Mulhouse, Nancy, Rambervillers, Saint-Dié, Saint-Mihiel, Salins-les-Bains, Sélestat, Strasbourg, Verdun et Vesoul*. Turnhout 2009, 280pp. (Catalogue des manuscrits notés du Moyen Age conservés dans les bibliothèques publiques de France CMN 2.) ISBN 9782503529066. € 85.

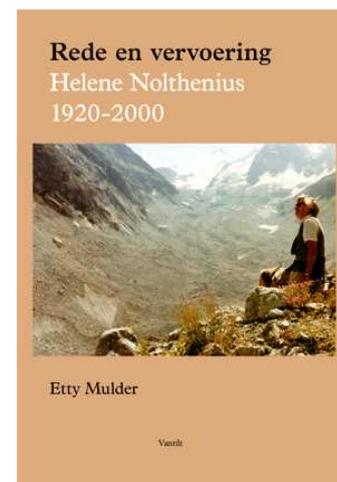
MULDER, ETTY, *Rede en vervoering: Helene Nolthenius 1920-2000*. Nijmegen 2009, 320pp. ISBN 9789460040214. € 29.50.

NÁDAS, John L. (ed.), *Ars nova. French and Italian Music in the Fourteenth Century*. Aldershot 2009, 594pp. (Music in Medieval Europe.) ISBN 9780754627081. £ 140.

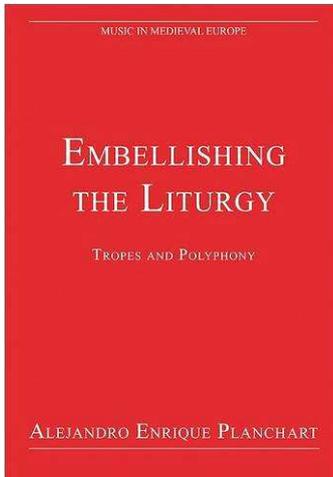
PFUNDSTEIN, Karin, *Zwei mittelalterliche Musiktraktate: "Discantus positio vulgaris" und "De musica libellus"*. München 2009, 76pp. ISBN 9783640244409. € 15.



Emma Hornby: *Medieval Liturgical Chant and Patristic Exegesis*



Etty Mulder: *Rede en vervoering. Helene Nolthenius 1920-2000*



Alejandro Enrique Planchart:  
*Embellishing the Liturgy:  
Tropes and Polyphony*

PIETSCHMANN, Klaus/  
Fabian KOLB (eds.), *Das  
Erzbistum Köln in der  
Musikgeschichte des 15.  
und 16. Jahrhunderts.  
Kongressbericht Köln  
2005*. Kassel 2008,  
402pp. (Beiträge zur  
rheinischen Musik-  
geschichte 172.) ISBN  
9783875373219. € 55.

PLANCHART, Alejandro E.  
(ed.), *Embellishing the  
liturgy: tropes and poly-  
phony*. Aldershot 2009,  
559pp. (Music in medie-  
val Europe.) ISBN  
9780754627647. £ 85.

REIMER, Erich, *Musicus  
und Cantor: Beiträge zur  
Gattungs- und Sozial-  
geschichte der Musik*

*vom Mittelalter bis zur  
Gegenwart*. Köln 2008,  
228pp. (Musicolonia 2.)  
ISBN 9783936655537.  
€ 25.50.

RODE-BREYMAN, Susan-  
ne (ed.), *Musikort Kloster:  
Kulturelles Handeln von  
Frauen in der Frühen  
Neuzeit*. Köln [etc.] 2009,  
274pp. and 1 Cd (Musik-  
Kultur-Gender 6.) ISBN  
9783412203306. € 39.30  
(D). € 41.10 (A)

ROESNER, Edward H., *Ars  
antiqua: organum, con-  
ductus, motet*. Aldershot  
2009, 518pp. ISBN  
9780754626664. £ 135.

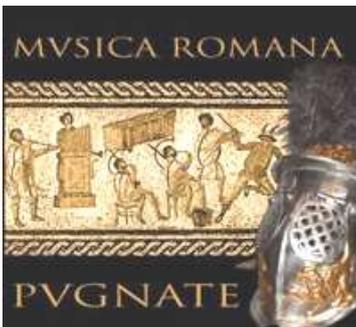
RUMBOLD, Ian / P.WRIGHT,  
*Hermann Pözlinger's Mu-*

*sic Book: The St. Emme-  
ram Codex and its Con-  
texts*. Woodbridge 2009,  
348pp. (Studies in Medie-  
val and Renaissance Mu-  
sic.) ISBN 9781843834-  
632. \$ 15.

STOESSEL, Jason, *Identity  
and locality in early Euro-  
pean music, 1028-1740*.  
Burlington, VT 2009,  
220pp. ISBN 978075466-  
4871. £ 55.

ZÖLLER, Thomas, *Die  
Sackpfeifen-Fibel, Lehr-  
buch für den mittelalterli-  
chen Dudelsack*. Rei-  
chelsheim 2009, 80pp.  
ISBN 9783927240902.  
€ 25.

## New CDs



Musica Romana: Pugnate.  
*Musik der Antike: Klänge  
der Arena*

- *Endzeitfragmente. Frag-  
ments for the End of  
Time - Fragments pour la  
fin du temps*. Ensemble:  
Sequentia. RK 2803  
(2008). € 17.50.

- *Gregorian & Medieval  
Mystic*. 3 CD Box. Zyx  
Music 2009. \$ 12.

- *Piae Cantiones: Latin  
Song in Medieval Fin-  
land*. Markus Tapio. Ret-  
rover Ensemble. Naxos  
8.554180 (2009). \$ 9.

- *Guillaume de Machaut:  
Flour de Flours - Lais &  
Virelais*. Norbert Roden-  
kirchen, medieval re-  
corders. RKma 20041  
(2009). € 17.50.

- *Hildegard von Bingen: De  
Dendermonde Codex*. En-  
semble: Dous Mal. Etcetera  
KTC 4026 (2009). € 21.50.

- *Hildegard von Bingen: In  
Festis Beatae Mariae Virgi-  
nis - Marienvesper*. Ensem-  
ble: Ars Choralis Coeln. RK  
2806 (2009). €17.50.

- *Medieval English Music:  
Masters of the 14th and  
15th centuries*. The Hilliard  
Ensemble. Harmonia Mundi  
Musique d'Abord 7857689  
(2009). \$ 9.

- *L'Arbre de Jesse: Grego-  
rian Chant & Medieval Po-  
lyphony. Ensemble Gilles  
Binchois*. Glossa 32302  
(2009). \$ 18.

- *Let Music and Dance Fill  
Your House: Ancient  
Mesopotamian Poetry*.  
With music played on the  
famous Golden Lyre of Ur  
by Bill Taylor and Jennifer  
Sturdy live at Blockley  
(2009). £ 11.50  
[www.lyre-of-ur.com](http://www.lyre-of-ur.com)

- *Pugnate. Musik der An-  
tike: Klänge der Arena*.  
Ensemble: Musica Roma-  
na. TOT23067 (2009)  
€17. CD *Pugnate* ("fight!")  
is a unique reconstruction  
of the music played  
around the gladiator fights  
in ancient Rome. The mu-  
sic is played on recreated  
instruments. Most excep-  
tional is the use of a *hy-  
draulis* (water organ).

## Conferences & Symposia

**MUSICAL TRADITIONS IN THE MIDDLE EAST: REMINISCENCE OF A FAR DISTANT PAST.** Leiden University, The Netherlands, December 9-12, 2009.

Sung poetry has a very long tradition rating back to ancient times. Famous modern vocalists from the Middle East include classical poems in their repertoire. Even their performances can be linked to the past by ancient texts describing concerts and rituals. Music and poetry flourished at the courts of Mesopotamia and Ancient Egypt. Iconography depicts musicians and their instruments. Modern Middle Eastern instruments

strongly resemble their Mesopotamian and Paranoiac Egyptian predecessors. Arab, Persian and Turkish theorists from the past, such as the famous mediaeval philosopher al-Farabi, studied Arabic translations of treatises on the modal system in Classical Greek, which in turn trace their origins from ancient Middle Eastern musical theory. They adopted Classical Greek terminology for the modal theory and developed their own theory.

This three-day conference explores poetry set to music in its broadest sense. It will include various forms and genres of art, folk and religious music from all regions

in the area. It will deal with ancient music from Egypt to Mesopotamia and examine the question of the continuity of their traditions. Contributions will be invited from leading experts in the field and some scholars and some performers from the Middle East and related areas will be invited to participate. The subject will be approached from different angles, with sessions on the texts of the songs, performance technique, music and identity, musical instruments and ensembles and ancient music as revealed by archaeology.

Keynote speakers are Stefan Hagel, John Bailey and Veronica Doubleday.

Info:

[t.j.h.krispijn@hum.leidenuniv.nl](mailto:t.j.h.krispijn@hum.leidenuniv.nl)



*Palace orchestra of Nineveh depicting a lyre, a harp and a double oboe, ca. 704-682 B.C. London, BM, Inv. Nr. 124922*

**SOUND FROM THE PAST THE INTERPRETATION OF MUSICAL ARTIFACTS IN ARCHAEOLOGICAL CONTEXT.** TIANJIN CONSERVATORY OF MUSIC. Tianjin, China. September 20-25, 2010.

Following a highly successful conference on

Musical Perceptions in Berlin in 2008, the 7th Symposium of the International Study Group on Music Archaeology (ISGMA) will focus on the "Sound from the Past - The Interpretation of Musical Artefacts in Archaeological Context". This time the conference will take

place in Tianjin, China. Conference Topics are among others: New finds, Methodology in music archaeology, Music archaeology and contemporary music creation, Chinese music archaeology, and other related studies. The official language of the conference is English. Info: [www.musicarchaeology.org/](http://www.musicarchaeology.org/)



*Part of the ISGMA 2010 Conference Logo*

**OFF THE STAVES - WRITING MUSIC BEFORE AND AFTER CONVENTIONAL NOTATION.** University of Bangor, Wales. March 26-27, 2010.

This conference aims to provide a better understanding and conceptualisation of music notation before and after the period of Common Practice.

It is obvious even to the casual observer that there are striking similarities in the visual appearance between the earliest forms of Western chant notation (starting in the 9th century) and some forms of experimental graphic notation of the 20th century. It remains to be explored whether the

phenomenological analogies go beyond superficial resemblance. A thorough comparison has been hindered by the specialisation of musicologists, resulting in a pronounced lack of dialogue both amongst each other and with composers and performers. Info: [www.offthestaves.co.uk/](http://www.offthestaves.co.uk/)

## Publication Details

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our websites:

[www.martinvanschaik.com](http://www.martinvanschaik.com)

[www.musicadevota.com](http://www.musicadevota.com)

## Exhibitions & Festivals

CATHERINE'S WORLD.  
Museum Het Valkhof.  
Nijmegen. October 10,  
2009 – January 3, 2010.

Het Valkhof Museum will present the miniatures exhibition 'Catherine's world. Devotion, demons and daily life in the 15th century'. The museum presents the most important late medieval manuscript from the Northern Netherlands: the Hours of Catherine of Cleves (c. 1440). This anonymous masterpiece from The Morgan Library & Museum in New York will be disbound for the occasion so that more than 100 pages can be viewed separately in Nijmegen. In addition to pages from the Hours, a large portion of

the widespread oeuvre of the Master of Catherine of Cleves will be brought together for the Nijmegen exhibition. A reduced version of the exhibition will be shown at The Morgan Library & Museum in New York. An "Evening of the Museum" will be organized with special papers and concerts on courteous life and music on November 27. Info: [www.museumhetvalkhof.nl/](http://www.museumhetvalkhof.nl/)

USED PAST (VERBRUIKT VERLEDEN). MANUSCRIPT FRAGMENTS IN AND FROM BOOKS FROM SOETERBEECK NUNNERY. (Nijmegen, University Library. December 3, 2009 – February 21, 2010.

Medieval fragments from the collection of Soeterbeeck, dissolved as well as still hidden in books, are the topic of this exhibition organized within the research program 'Christelijk Cultureel Erfgoed' at Nijmegen University. A number of medieval manuscripts and printed books from the collection will complete the exhibition. This collection comprises a considerable number of liturgical manuscripts with music notation. A new catalogue on this material, to be published in the series *Nijmeegse Kunst-historische Studies* by Hans Kienhorst, will be presented during the exhibition. Info: [www.ru.nl/ubn/nieuws/tentoonstellingen/verbruikt-verleden](http://www.ru.nl/ubn/nieuws/tentoonstellingen/verbruikt-verleden).

## 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 Music Archaeology (NWM).

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To subscribe to *Klankbord*, please e-mail us at: [redactie@klankbordsite.nl](mailto:redactie@klankbordsite.nl)

**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 in *Klankbord* 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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