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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 Huis Bergh, a medieval castle situated near the border of Germany, in the middle of the village 's-Heerenberg. The castle library holds several medieval liturgical manuscripts which attracted our attention as one of the sparse private manuscript collections in the Netherlands open for public.

The collection was built between 1912 and 1957 by the then owner of the castle, Jan Herman van Heek. Among his collection there is a number of medieval handwritten manuscripts and incunabula. A small typed catalogue counts 57 manuscripts and 40 incunabula and fragments of incunabula. These writings originate from churches of the region and abroad. The manuscript collection contains seventeen Books of Hours, six Latin Bibles (France, 13th century; one from Venice?, 13th century), and a number of liturgical manuscripts with music notation: a Gradual, (Italy, c. 1450), an Antiphony (Switzerland or Southern Germany, c. 1530), two Missals (Northern Italy, 15th century and Bruges c. 1480) and a collection of sequences for Sunday from France (c. 1470). But there are some older fragments with neumes too, such as MS 186, a page from a Gradual from the 11th century. Among the incunabula there is again a Gradual (Dutch, 1496) and a Missal (German, 1469).

Eight of the most beautiful illuminated manuscripts from the 15th century can be viewed online, some of them with music notation. Quite unusual is MS 34, a collection of sequences for Sunday, as this type of manuscripts normally has not been decorated very much. The sequences are written in square notation on four red staves. In the margins much space is left for illuminations, which is filled out completely only on the first page. The decorations of the other margins are less luxurious. Quite famous is MS 16, a richly illuminated and notated missal for Roman use from the Confraternity of St. Mary Magdalene, Bruges, 1475-1476. MS 3, a collection of antiphons and responsories (Ghent, 15th century), with square notation on four red lines, is available online as well. Info: <http://web.mac.com/musicksmonumentdownl/> > Medieval Manuscripts Huis Bergh

The editors,

Ulrike Hascher-Burger
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Research specializations: music archaeology, musical instruments and music theory in Antiquity and the Middle Ages

Research News

THE KOILE SIDE FLUTE DISCOVERY IN ATHENS



Bone sections of the Koile side flute (1st century BC – 1st century AD)

In 2000, during excavations in the ancient cemetery of Koile (between the hills of Pnyx and Philopappos, opposite the Athenian Acropolis) by the First Ephorate of Prehistoric and Classical Antiquities (archaeologist in charge Olga Vogiatzoglou), a complete – to all intents and purposes – side flute was discovered. Based on the content of the grave, the burial was dated to the period between the 1st century BC and the 1st century AD. The finding has recently been studied by the Greek musicologist Dr Stelios Psaroudakes.

The instrument is the first of its kind that has been

brought to light, apart from three mouthpiece sections alone which were known prior to this discovery; one from Halikarnassos, another from Korinthos and a third one from Delos. The Koile side flute comprises five bone sections, connected to each other in the spigot-socket manner, with bronze rings over the junctions. It is almost certain that it was stopped at the top by a felt or wooden plug. At the lower end, the pipe ends in a gentle bell, covered in bronze. There are nine finger holes, two of them are placed below the others, intended for the thumbs. A large opening, in the shape of a stretched hide, is found in the area between the lowest finger hole and the

exit. It is probably a vent hole of a kind. The overall length of the pipe is about 50 cm, and its internal diameter 1.45 cm throughout down to the bell. The Koile side flute, apart from its organological significance, affords downright proof that the side flute – at least from the Hellenistic period onwards – was present in ancient Hellas, and was not imported to Europe from the Far East and India via Byzantium in the 10th century AD, as has lately been proposed by Jeremy Montagu (article “Flute”, in *The New Grove Dictionary of Music and Musicians*, 2nd ed., London 2001).

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THE BIBLIOTHECA NEERLANDICA MANUSCRIPTA



A database perhaps less known to musicologists is the *Bibliotheca Neerlandica Manuscripta* (BNM) at Leiden University. BNM collects and makes available information on Middle-Dutch manuscripts kept worldwide. Two-thirds of the documentation can be searched in a database. Documentation activities concentrate on the Middle-Dutch texts and their authors that have been transmitted in these manuscripts, on the individuals and institutions that have been involved in the manuscript production (scribes, illuminators, monasteries) and on the former

and present manuscript owners. The BNM was set up as a personal research tool by Willem L. de Vreese (1869-1938). Tens of thousands textual, codicological and book-historical data have been written on cards and arranged in indexes. Since 1991 two-thirds of this ‘paper’ information, checked and supplemented with information from recent publications, has been converted into electronic data and incorporated in a database, which can be searched on the internet. For people interested in music, there are interesting possibilities to get a lot of information on music manuscripts. Keyword search on “liederen” gives 916 results: 916

Dutch medieval manuscripts with songs in different languages worldwide, with short information about notation. The keyword “Antiphonen” provides 34 antiphons; and “muziekschrift” results in 176 manuscripts with music notation. The entry “muzieknotatie” gives 154 results. The database works first and foremost in the Dutch language as the manuscript descriptions on the cards are notably in Dutch. With a little patience BNM gives a lot of information not only for codicologists, but for musicologists as well. Info:

www.library.leiden.edu/
> [special collections](#)
> [manuscripts, archives](#)

Recently Published Books

ALEXANDRESCU, Cristina-Georgeta: *Blasmusiker und Standortenträger im römischen Heer: Untersuchungen zur Benennung, Funktion und Ikonographie*. Cluj-Napoca 2010, 427pp. (Imagines 1.) ISBN 9786065430648. € 120.

BRUGGISSER-LANKER, Therese: *Musik und Tod im Mittelalter: Imaginationsräume der Transzendenz*. Göttingen 2010, 431pp. ISBN 9783525-568002. € 79.

DUHAMEL, Pascale: *Polyphonie parisienne et architecture au temps de l'art gothique (1140-1240)*. Bern 2010, 266pp. (Varia Musicologica 14.) ISBN 9783039116133. € 44.50.

EICHMANN, Ricardo / Ellen HICKMANN / Lars-Christian KOCH (eds.): *Studien zur Musikarchäologie VII: Musikalische Wahrnehmung in Vergangenheit und Gegenwart. Ethnographische Analogien in der Musikarchäologie*. Vorträge des 6. Symposiums der Internationalen Studiengruppe Musikarchäologie im Ethnologischen Museum der Staatlichen Museen zu Berlin, 09.-13. September 2008. Rahden/Westf. 2010, 332pp.; 203 ills.; 1 Datenträger. (Orient-Archäologie 25.) ISBN 9783896466-556 / ISSN 1434-162X. € 71.50.

The volume contains a

foreword, introduction, 26 articles, and three appendices. The papers are divided by the sections new finds, ethnomusicological aspects, experimental archaeology, the relation towards the media as well as research reports.

EVERIST, Mark (ed.): *The Cambridge Companion to Medieval Music*. Cambridge 2010, 520pp. ISBN 9780521846196. € 78.

FALLOWS, David: *Composers and their Songs, 1400–1521*. Aldershot 2010. 348pp. (Variorum Collected Studies Series.) ISBN 9781409406617. £ 70, Web price £ 63.

GALLAGHER, Sean: *Johannes Regis*. Turnhout 2010, 249pp., ills. + 2 CDs. (Epitome musical.) ISBN 9782503533643. € 100.

HAINES, John: *Medieval Song in Romance Languages*. Cambridge 2010, 330pp. ISBN 978052176-5749. € 71.

JAEGER, Stephen: *Magnificence and the Sublime in Medieval Aesthetics: Art, Architecture, Literature, Music*. Houndmills 2010, 320pp. ISBN 978023061-8985. £ 53.

KELLY, Thomas F.: *The Practice of Medieval Music: Studies in Chant and Performance*. Alder-

shot 2010, 360pp. ISBN 9781409405276. £ 70.

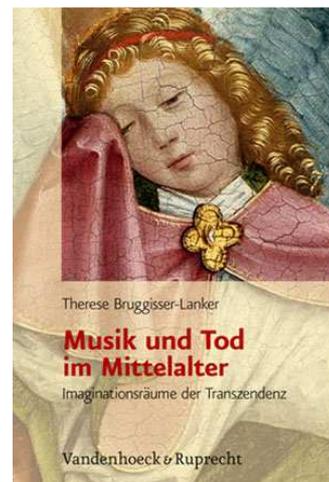
KERSALE, Patrick / Tinaig CLODORE-TISSOT: *Instruments de musique de la Préhistoire européenne*. Lyon 2010, DVD-box. (Coll. Thèm'Axe 9.) ISBN 3700079275992. € 35.

LUTZ, Eckart Conrad: *Arbeiten an der Identität: Zur Medialität der "curamonalium" im Kompendium des Rektors eines reformierten Chorfrauenstifts. Mit Edition und Abbildung einer Windesheimer 'Forma investiendi sanctimonialium' und ihrer Notation*. Berlin/New York 2010, 298pp. (Scriinium Friburgense 27.) ISBN 9783110227147. € 100.

MARCHENKOV, Vladimir L.: *The Orpheus Myth and the Powers of Music*. Hillsdale (NY) 2009, 205pp. ISBN 97815764-71760. \$ 42.

MAXWELL, Robert A. (ed.): *Representing History, 900-1300: Art, Music, History*. Pennsylvania, University Park (PA) 2010, 280pp. ISBN 97802710-36366. \$ 80.

MENGOZZI, Stefano: *The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History*. Cambridge 2010, 304pp. ISBN 9780521884150. £ 55.



Therese Bruggisser-Lanker: *Musik und Tod im Mittelalter. Imaginationsräume der Transzendenz*



Ricardo Eichmann (a.o.): *Studien zur Musikarchäologie VII (Orient-Archäologie 25)*



Russel E. Murray, Jr. (a.o.):
Music Education in the
Middle Ages and the
Renaissance

MURRAY, Russell E., Jr. / Susan FORSCHER WEISS / Cynthia J. CYRUS: *Music Education in the Middle Ages and the Renaissance*. Bloomington (IN) 2010, 424pp. ISBN 978-0253354860. \$ 79.

PLUMLEY, Yolanda / Giuliano di BACCO / Stefano JOSSA: *Citation, Intertextuality and Memory in the Middle Ages and Renaissance, Vol. 1: Text, Music and Image from Machaut to Ariosto*. Exeter (UK) 2010, 288pp. ISBN 9780859898515. £ 60.

REYNOLDS, Roger E.: *Studies on Medieval Liturgical and Legal Manuscripts from Spain and Southern Italy*.

Aldershot 2009, 330pp. (Variorum Collected Studies Series.) ISBN 9780754659976. £75.00 Web price: £ 68.

THEBEN, Judith: *Die mystische Lyrik des 14. und 15. Jahrhunderts*. Tübingen 2010, 384pp. ISBN 9783484895010. € 90.

THOMPSON, Wendy: *Classical Composers: A Guide to the Lives and Works of the Great Composers from the Medieval, Baroque and Classical Eras*. London 2010, 96pp. ISBN 97818-44767267. € 11.

TOULIATOS-MILES, Diane H.: *A Descriptive Catalogue of the Musical*

Manuscript Collection of the National Library of Greece: Byzantine Chant and Other Music Repertory Recovered. Aldershot 2010, 500pp. ISBN 978-754651680. £ 70. A detailed cataloguing of all 241 Western, Ancient Greek, and Byzantine music manuscripts. Most of these are from Athens or modern Greece, but also encompass Turkey, the Balkans, Italy, Cyprus, and parts of Western Europe.

VAN DEUSEN, Nancy: *The Cultural Context of Medieval Music*. Santa Barbara (CA) 2010, 224pp. (Praeger Series on the Middle Ages.) ISBN 9780275994129. \$ 45.

New CDs



La Reverdie: Ancient Music -
Bestiarium: Animals in the
Music of the Middle Ages

An Ancient Lyre: Echoes of the Ancient World. Michael Levy. Own release (2010). \$ 22.

Ancient Psalms of the Orthodox Church. Chamber choir Lege Artis, conductor Boris Abalyan. GOV (2010). \$ 11.

Ancient Music. Bestiarium: Animals in the Music of Middle Ages. La Reverdie. Nuova Era 6970 (2010). \$ 18.

Camino de Santiago: Villasirga, Montserat – Medieval Music from Spanish Pilgrimages. Spielley-Early Music

Freiburg. Christophorus (2010). € 20.

Canticles of Ecstasy: Hildegard von Bingen (1098-1179). Sequentia (Köln). RCA (2010). \$ 12.

Herz, Prich! Medieval German Music. Oliphant. Alba (2010). € 22.

English Medieval Carols and Christmas Music. (Digitally remastered recording of 1953.) The Primavera Singers of the New York Pro Music Antiqua. Essential Media Group (2010). \$ 13.

Music of the Middle Ages.

Forbury & Holbein Consorts and Trinity Baro. Griffin Records (2010). \$ 13.

The Rheingold Curse: A Germanic Saga of Greece and Revenge of the Medieval Icelandic Edda. Sequentia (Köln). Marc Aurel Edition. 2 CDs (2010). \$ 74.

Tempus adventus: Music in Slovak Churches before 1600. Gregoriana. Own release (2010). € 10.

Oswald von Wolkenstein: Songs of Myself. Andreas Scholl / Schield of Harmony. Harmonia Mundi HMC 902051 (2010). € 15.

Conferences & Symposia

INTERNATIONAL COLLOQUIUM MINIATURES AND MUSIC AT THE COURT OF ANJOU (NAPLES 1340). STUK, Leuven, November 1-2, 2010,

The international conference *Miniatures and Music at the Court of Anjou Naples – c. 1340*

will shed light on the context and artistic production in Naples at the beginning of the fourteenth century. The colloquium is the culmination of the Anjou Bible research project. It is an interdisciplinary forum for various approaches to historic-cultural

research into the Anjou Bible (musicological, art historical and book historical aspects). It juxtaposes the interaction between the visual language, patronage and reception of illuminated codices and the musical repertoire at the royal court. Info:

www.anjoubible.be/E/programme



Miniatures and Music at the Court of Anjou (Naples 1340)

SYMPOSIUM: THE BRITISH MUSEUM CITOLE: NEW PERSPECTIVES. Stevenson Theatre, British Museum, London, November 4-5, 2010.

This symposium promises to be an exciting event allowing scientists,

scholars, and musicians to share recent work relating to this remarkable medieval instrument. This symposium, while focusing on the citole as a unique medieval musical instrument and the important Elizabethan modifications made to it, will also

consider the artefact as an exceptional work of decorative art, as well as the wider musical, historical, artistic and social contexts relating to it. In addition other related events are being planned to coincide with it. Info:

www.trombamarina.com/



The British Museum Citole: New Perspectives

THE APPROPRIATION OF MUSICAL REPERTORIES IN CENTRAL EUROPE C. 1420–1450. Austrian Academy of Sciences, Department of Musicology Vienna, November 22-24, 2010.

Three-days international conference on late-medieval musical repertoires in

Central Europe and their appropriation as cultural practice. Late-medieval Vienna offers an excellent starting point for any consideration on the general topic. The discussion, however, should be broadened in order to include whatever musical centers within Austrian

and Central European networks (e.g. Bohemia, Northern Italy, Upper Rhine). It is encouraged to envisage the 'simultaneity' of the 'non-simultaneous', the discrepancies and conflicting attitudes of the decades in question. Info:

alexander.rausch@oeaw.ac.at

MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2011. Institut d'Estudis Catalans, Barcelona, July 5-8, 2011.

The annual MedRen Music Conference 2011 will take place in Barcelona, Spain. For call for papers – which has not

been opened yet – please check:

www.medrenconference.org/

Med~Ren

CONGRESS OF THE ICTM STUDY GROUP FOR MUSIC ARCHAEOLOGY. Universidad de Valladolid Music's Department (Spain), September 19-24, 2011.

This congress turns to ritual and religious be-

haviours related to musical practices of the past, but also to the ritual-like nature of performing activities involving musical behaviours. Comparable and distinctive elements between societies from different cultural areas

and times, including living traditions will be discussed. It is aimed to establish a methodology of studying the interrelation of ritual behaviours and sound production in past societies. Info:

www.musicologiahispana.com

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Exhibitions & Festivals

EXHIBITION: THE ANJOU BIBLE - NAPLES 1340 - A ROYAL MANUSCRIPT REVEALED. M Leuven (Belgium), September 17 - December 5, 2010.

The Anjou Bible - Naples 1340 - a Royal Manuscript Revealed presents the superbly illuminated pages of a little-known manuscript created at the unruly Royal Court of Naples in the turbulent fourteenth century (see also Conferences & Symposia). Power, intrigue, gold, a couple of shadowy figures and several exceptionally talented artists make for an explosive mix! The precious parchment folios of the Bible, which found its way to Brabant

many centuries ago, have been carefully taken apart to give the public a chance to admire them. After the exhibition, this fragile gem will be irrevocably rebound and returned indefinitely to the strong room at Leuven University for safekeeping. Info www.anjoubible.be/exhibition



FESTIVAL: WUNDERHOEREN – TAGE ALTER MUSIK UND LITERATUR. Worms, April 1 - May 8, 2011.

Worms, the city of the 'Nibelungen', founded by the Celts who called it Borbetomagus, is one of Germany's oldest cities. For that reason, the city government has decided to initiate an annual music festival of ancient music, entitled "wunderhoeren" (hearing wonders), that will take place in 2011 for the first time.

The program includes music of antiquity, Gregorian chant, German Minnesang, Notre Dame polyphony, epic recitation, music of the Reformation with cross-overs to jazz and modern music. There will be guidances and workshops as well.

Info: www.worms.de > Kultur > Kunst und Musik > wunderhoeren

About the Newsletter

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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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