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**From the Editors**

At the end of the 20<sup>th</sup> century the few remaining Augustinian nuns of the convent of Soeterbeeck in Deursen-Ravenstein near Nijmegen, the Netherlands, decided to continue their community in a home for elderly nuns in Nuland, close down their convent. The convent was started in 1448 as a community of the Sisters of the Common Life. It was the last convent of the Chapter of Windesheim in the Netherlands.

In 1997, the buildings and their fittings, including the old library, were transferred to the Radboud University of Nijmegen. In this way, the university came into possession of a collection of over fifty, mostly liturgical, manuscripts, and several hundreds of printed books, dating from the late 15<sup>th</sup> to the 20<sup>th</sup> centuries. The liturgical manuscripts date from the second half of the 15<sup>th</sup> century until the beginning of the 17<sup>th</sup> century. Only two manuscripts show a clear date: Manuscript IV 77 with the year 1527 in an initial, and manuscript IV 91 with the designation 1600 in the colophon. Most of these manuscripts are in a very bad condition. They have been used during centuries, being repaired again and again. Books were rebound, partly with leaves of cut up manuscripts. In this way they have survived until today, often in an unbound or incomplete state. Nevertheless they form the biggest collection of late medieval liturgical manuscripts preserved from a Dutch nunnery.

Not all the manuscripts originate from Soeterbeeck. As a result of the closing or amalgamating of monasteries and convents, books from at least three convents were collected in this nunnery. The manuscripts include primarily monophonic chant melodies. In manuscript 475, amongst Gregorian chant some simple one-voice and two-voice Christmas songs, such as *Ad festum leticie* and *Puer nobis nascitur*, have been written as well. The majority of these manuscripts and fragments is still little-known. In 2011, the University Library at Nijmegen started to make them available by digital photos on their website. In this way the fragile books are available now for every researcher interested in them. Info: [http://www.extern.ubn.ru.nl/soeterbeeck/index\\_eng.php](http://www.extern.ubn.ru.nl/soeterbeeck/index_eng.php)

The editors,

Ulrike Hascher-Burger  
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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

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Notker Labeo: *De musica*,  
 cap. II, *De octo tonis*.  
 St. Gall, Stiftsbibliothek,  
 Ms. 242, p. 10 (11<sup>th</sup> century)

#### THE MUSIC TERMINOLOGY OF NOTKER LABEO OPENED UP

Recently the research results of the music terminology of Notker Labeo have been published in the book *Der musikalische Wortschatz von Notker Labeo: Wortkonkordanz und Musikbezogener Kommentar* by Martin van Schaik. Notker Labeo (also Notker III or Teutonicus i.e. ‘the German’) was a learned monk in the Swiss Abbey of St. Gall who lived about thousand years ago (c. 950–1022). He is not only known as *magister* (teacher) and principal of the monastery school, but also as the translator and commenter of bulky Latin writings, such as *De consolatione Philosophiae* of Boe-

thius and *De nuptiis Philologiae et Mercurii* of Martianus Capella. Next to this Notker is the author of a massive psalter commentary and a concise synopsis of a lecture known as *De musica*, concerning the main points of Greek and medieval music theory. For the benefit of his pupils he translated and commented several texts from Latin into the vernacular (Old High German), and he put an enormous amount of learning and erudition into his commentaries on his translations. As there are many quotes about music in those texts Notker may be regarded as the first author in Western music history ever who wrote about music in the vernacular. In the present study Notker’s terms on music are listed in

a concordance with a translation in modern German. Because of the complexity of the Old High German language the project was carried out together with Germanist and Notker scholar Lambertus Okken. The importance of Notker’s annotations is discussed separately. His music terminology offers a view of 11<sup>th</sup> century thinking on musical instruments, music theory, playing techniques and sound designations. Besides names of persons and mythical figures relating to music, some incipits are mentioned, too. The publication of the book was made possible by the monastery library of the Abbey of St. Gall and the canton St. Gall. Info: [info@martinvanschaik.com](mailto:info@martinvanschaik.com)



Angela Bellia:  
*Strumenti musicali e oggetti sonori nell'Italia meridionale e in Sicilia (VI–III sec. a.C.). Funzioni rituali e contesti*

#### MUSICAL INSTRUMENTS AND SOUND OBJECTS IN SOUTHERN ITALY AND SICILY (6<sup>th</sup>–3<sup>rd</sup> cent. B.C.)

Through an interdisciplinary scientific approach that adopts musicological and archeological methods, the study of musical instruments and sound objects, found in Southern Italy and Sicily, Angela Bellia shed light on the understanding of elements of Western Greek culture and music from the Archaic to the Hellenistic period. The research has identified certain aspects of music not only among the Italian and Sicilian people, but also, with re-

gard to Sicily, in the nearby Punic world. The analysis of the sacred contexts of Southern Italy and Sicily in Greek age, shows that the *kymbala*, *tympana* and bells are present in areas dedicated to Demeter and Kore/Persephone as well as to other female divinities connected with the rites of the passage from childhood to adulthood. Zoomorphic rattles were common in children’s graves. The *auloi* were connected with choral performances in the sacred sphere of Hera and Artemis. The discovery of the *lyrae* in burial grounds in Southern Italy, in some cases together

with the *auloi*, is very significant: the diffusion of these instruments in the funeral context greatly enriches the known documentation of their quantity, chronology and meaning as well as condition of some examples. There were many instruments that recalled the sounds from the rural, pastoral world and also the navigation world. At times some instruments were deposited in the foundations of buildings. Perhaps the purpose of this rite was to put the construction or part of it under the protection of marine divinities. Info: [angelabellia1@virgilio.it](mailto:angelabellia1@virgilio.it)

## Recently Published Books

BANNAN, Nicholas (ed.): *Music, Language, and Human Evolution*. Oxford 2012, 368 pp. ISBN 978-0199227341. £ 75.-

BELLIA, Angela: *Strumenti musicali e oggetti sonori nell'Italia meridionale e in Sicilia (VI–III sec. a.C.)*. Lucca 2012, 156 pp. (Aglaia 4.) ISBN 97888709-66749. € 30.-. New study on musical instruments and sound objects in southern Italy and Sicily during the 6<sup>th</sup>-3<sup>rd</sup> centuries B.C. (see also p. 2 “Research News”).

BERNHARD, Michael / C. M. BOWER (eds.): *Glossa maior in institutionem musicam Boethii: Kommentar und Registerband*. München 2011, 233 pp. (Bayrische Akademie der Wissenschaften. Veröffentlichungen der Musikhistorischen Kommission, Bd. 12.) ISBN 97837696600-50. € 24.50.

BUEHLER-MCWILLIAMS, Kate / J. ROBINSON / N. SPEAKMAN (eds.): *The British Museum Citole: New Perspectives*. London 2012, 160 pp. (British Museum Research Publication.) ISBN 97808615-91862. \$ 70.- The British Museum citole is a unique example of medieval craftsmanship and is one of very few surviving instruments from the Middle Ages. This new publication includes selected papers from the first international symposium on the

British Museum citole, held in November 2010 to highlight recent new research, conservation work and scientific findings related to the British Museum citole.

BÜTTNER, Fred: *Das Klauselrepertoire der Handschrift Saint-Victor (Paris, BN, lat. 15139): Eine Studie zur mehrstimmigen Komposition im 13. Jahrhundert*. Lecce 2011, 416 pp. ISBN 97888704-84878. € 35.-

COLETTE, Marie-Noël / C. MASSIP (eds.): *Actes du colloque de Royaumont. Manuscrits notés en neumes en Occident. Abbaye de Royaumont 29-31 octobre 2010*. Solesmes 2012, 315 pp. (Études grégoriennes, 39.) ISBN 9782852742079. € 29.-

FERREIRA, Manuel Pedro: *Revisiting the Music of Medieval France. From Gallican Chant to Dufay*. Aldershot 2012, 304 pp. (Variorum Collected Studies Series.) ISBN 978140-9436812. £ 80.-

FONTIJN, Claire: *The Vision of Music in Saint Hildegards Scivias: Synthesizing Image, Text, Notation, and Theory*. Spencertown, NY 2012, 120 pp. + CD. ISBN 978-1937330217. \$ 34.50

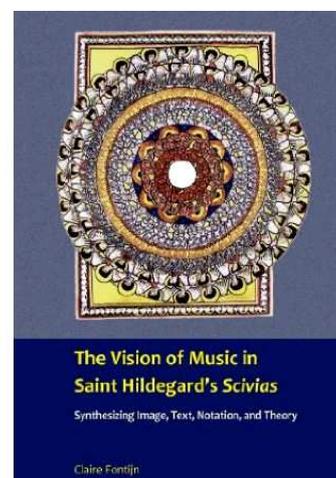
HEWITT, Helen M. / I. POPE: *Harmonice musices Odhecaton A*. Medieval Academy of America,

Cambridge, MA 2012, 440 pp. ISBN 9780915651535. \$ 30.- An edition, published in 1501 of ninety-six musical compositions (some set for four voices, some for three) carefully selected to represent the finest secular writing of the foremost composers of the day, almost all from the Netherlands.

HUIZING, Everhard / J. BRAAKSMA: *Klinkende klei: Middeleeuwse muziek uit Groningen en Ommelanden*. Groningen 2012, 71 pp. + ills. + CD by Super Liberorum. ISBN 978905-4522591. € 15.- The book casts a glance at the musical life in the Dutch town Groningen and its region during the Middle Ages. Among other things attention is paid to the Groningen organ player Roelof Huusman (Rodolphus Agricola) who was working as a musician of Duke Ercole I d'Este in Ferrara (Italy) at the end of the 15<sup>th</sup> century.

MARROCCO, W. Thomas: *Fourteenth-Century Italian Cacce*. Medieval Academy of America, Cambridge, MA 2012, 146 pp. ISBN 9780915651412. \$ 25.-

MCGEE, Timothy / S. CARTER (eds.): *Instruments, Ensembles, and Repertory, 1300–1600: Essays in Honour of Keith Polk*. Turnhout 2012, 172 pp. (Brepols Collected Essays in European Culture.) ISBN 9782503541617. \$ 145.-



Claire Fontijn: *The Vision of Music in Saint Hildegards Scivias: Synthesizing Image, Text, Notation, and Theory*



Everhard Huizing and Jankees Braaksma: *Klinkende klei: Middeleeuwse muziek uit Groningen en Ommelanden*



Martin van Schaik:  
*Der musikalische Wortschatz von Notker Labeo: Wortkonkordanz und musikbezogener Kommentar*

MINAZZI, Vera / C. RUINI (eds.): *Historical Atlas of Medieval Music*. Turnhout 2012, 288 pp. ISBN 978-2503540849. € 100.-

PETERS, Gretchen: *The Musical Sounds of Medieval French Cities: Players, Patrons, and Politics*. Cambridge 2012, 297 pp. ISBN 9781107010611. \$ 99.-

SCHAIK, Martin van: *Der musikalische Wortschatz von Notker Labeo: Wortkonkordanz und musikbezogener Kommentar*. Bern, Berlin, New York, Oxford [a.o.] 2012, 188 pp. + ill. (Varia Musicologica 19.) ISBN 7830343-11885. € 37.- Dutch interdisciplinary contribution to

the study of medieval music and the history of musical instruments in the German speaking region in the 10<sup>th</sup> and 11<sup>th</sup> centuries (see also p. 2).

SPREEWÄLDER KULTURSTIFTUNG (ed.): *Faszinosum Lausitzer Kultur: Religion, Musik, Medizin*. Burg-Müschchen 2012, 64 pp. (Heft 3 der Spreewälder Kulturstiftung.) ISBN 9783000381461. € 4.- Contains on p. 48–56 a contribution of Christof Berends "Musik und Musikinstrumente der Bronzezeit Mitteleuropas".

SWITTEN, Margaret L.: *The Cansos of Raimon de Miraval: A Study of Poems and Melodies*. Cambridge,

MA (1985), Paperback 2012, 262 pp. ISBN 978-0915651351. \$ 25.-

TRIPPETT, David (ed.): *Carl Stumpf, The Origins of Music*. Oxford 2012, 224 pp. ISBN: 9780199-695737. \$ 65. The book contains introductory essays by Helga de La Motte Haber and David Trippett, a reprint and translation of the "The Origins of Music" (1911) and a section about Stumpf's life and work.

WALSH, Peter G. (ed. and transl.): *One Hundred Latin Hymns: Ambrose to Aquinas*. Harvard 2012, 544 pp. (Dumbarton Oaks Medieval Library.) ISBN 9780674057739. \$ 30.-

## New CDs

*Ancient Church Singing of Byzantine, Georgia and Rus*. Ensemble of Old Church Music Sreteniye. Label: CD Baby (2012). \$ 9.-

*Crossing the Channel: Music from Medieval France and England, 10<sup>th</sup> – 13<sup>th</sup> century*. Ensemble Providencia. Label: Facet LC 07033 (2012). \$ 30,-

*Devotio: Music for the Virgin and St. James*. Ensemble Martín Códax. 2 CDs. Label: Cantus (2012). \$ 18.-

*Hameln Anno 1284: Auf den Spuren des Rattenfängers. Medieval Flute Music on the trail of the*

*Pied Piper*. Norbert Rodenkirchen. Label: Christophorus (2012). \$ 24.-

*I dilettoni fiori: 14<sup>th</sup> Century Music for Clavicimbalum and Flutes*. Corina Marti. Label: Ramée RAM 1108 (2012). € 19.

*In Taberna: Medieval Songs and Dances*. Corte Antica. Label: Newton Classics (2012). \$ 15.25

*Percival's Lament: Medieval Music and the Holy Grail*. Capilla Antigua de Chinchilla. Label: Naxos 8.572800 (2012). \$ 13.20

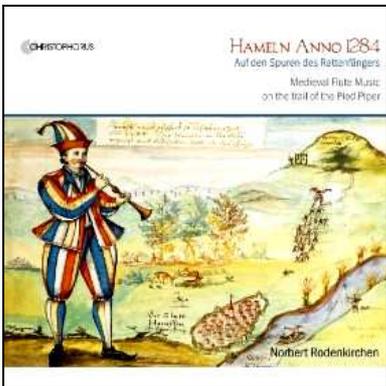
*Raga Virga*. Ars Choralis Köln. Label: Raumklang Talaton Records TAL 90010

(2012). € 14.90

*The Rose, the Lily & the Whortleberry: Medieval Gardens – Jardins médiévaux*. Orlando Consort. Label: Harmonia mundi (2012). \$ 14.50

*Tristan's Harp: Arthurian Medieval Music*. Capilla Antigua de Chinchilla. Label: Naxos 8 572784 (2012). \$ 10.-

*Zu St. Thomas – zwei Gregorianische Messen aus dem Thomas-Graduale Thomaskirche Leipzig, um 1300*. Label: Raumklang Edition Apollon Amacord Rkap 10112 (2012). € 17.50



*Hameln Anno 1284: Auf den Spuren des Rattenfängers: Medieval Flute Music on the trail of the Pied Piper*

## Conferences & Symposia

PERFORMANCES OF RELIGIOUS MUSIC IN MEDIEVAL AND LATE MODERN CULTURE. Conference and master class with John Harper. 13–14 November 2012, Tilburg University (The Netherlands).

This conference focuses

on religious music in medieval and late modern culture from a performative perspective. To introduce this theme, John Harper, professor of Music and Liturgy, as well as director of the International Centre for Sacred Music Studies at Bangor

University (UK) is invited. His research is related to both historical and contemporary sacred music and liturgy. For his research on medieval rituals he designed a new method: liturgical enactment. Info: [www.tilburguniversity.edu/>news and events> events calendar>Tu 13 Nov](http://www.tilburguniversity.edu/>news%20and%20events>events%20calendar>Tu%2013%20Nov)



THE GRUUTHUSE MANUSCRIPT. LITERATURE, MUSIC, DEVOTION AROUND 1400. 25–27 April 2013, Bruges (Belgium).

International conference organized by Musea Brugge, the Dutch Royal Library The Hague and Radboud University of Nijmegen in the frame of

the exhibition *Love and Devotion: The Gruuthuse Manuscript*, 22 March–23 June 2013, Bruges, Gruuthuse-museum (see p. 6). The Gruuthuse Manuscript was compiled in Bruges around 1396–1408. It is a highlight in Middle-Dutch literature as well as being an important source of information

about late-medieval urban culture in the Netherlands. In addition to prayers and poems, the manuscript includes the oldest known collection of songs with a musical notation in the Low Countries: songs of courtly and uncourtly love, songs of fellowship and religious songs and hymns. [www.textualscholarship.nl/?p=10647](http://www.textualscholarship.nl/?p=10647)



*The Gruuthuse Manuscript, Literature, Music, Devotion around 1400*

MUSIC, CULTS AND RITES OF THE WESTERN GREEKS. VI<sup>th</sup> Annual Meeting of MOISA (International Society for the Study of Greek and Roman Music and its Cultural Heritage). University of Palermo, 14–16 May, 2013.

Notwithstanding local polit-

ical divisions, Magna Graecia was a vigorous and multiform cultural entity marked by religious, ethnical and artistic experiences that are significantly reflected in the musical history of the region. The musical culture of Megale Hellas is still lacking a comprehensive and

systematic study. The goal of this conference is to investigate the musical characteristics and phenomena of southern Italy and Sicily in the Greek area. The topics of interest include music as an element of elite identity in Magna Graecia and Sicily. Info: [www.moisasociety.org/](http://www.moisasociety.org/)



*MOISA: Music, Cults and Rites of the Western Greeks*

MEDIEVAL ORGAN SYMPOSIUM. 7–9 June 2013, Amsterdam.

On 7, 8 and 9 June 2013, the Amsterdam based Orgelpark presents an international symposium on late medieval organ music. In 2012, the Orgelpark ordered a replica of the organ Peter Gerritsz built in the St Nicolas' Church in

Utrecht in 1479. Essential parts of this organ have been preserved; in cooperation with the Dutch Heritage Foundation the Orgelpark now reconstructed the 1479 situation of the organ. The resulting instrument is a unique specimen of a large European city organ with two manuals (both 'Blockwerke') and pedals. The

symposium focuses on the question how to 'read' the historical document the organ represents: what do we know with respect to the way organs like this one were played in the Middle Ages and how may our experiences playing and listening to the organ verify or falsify such knowledge? Info: [www.kvnm.nl](http://www.kvnm.nl) ; [www.orgelpark.nl](http://www.orgelpark.nl)



*Replica of the Peter Gerritsz organ from 1479*



## Publication Details

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## Exhibitions & Festivals

LOVE AND DEVOTION: THE GRUUTHUSE MANUSCRIPT. Bruges (Belgium), Gruuthusemuseum, 22 March –23 June, 2013.

Bruges circa 1400. An unknown patron commissions a number of copiers to transcribe a selection of poems, prayers and songs into a collection that is now known as the Gruuthuse Manuscript. *Egidius waer bestu bleven* ('Egidius, where are you?') is perhaps the most famous song from this collection. For many years the manuscript was in private hands, but in 2007 it was purchased by the Royal Library in The Hague.

In 2013 the Gruuthuse Manuscript will be returning to Bruges for the exhibition Love and Devotion. This exhibition will bring the visitor back to Bruges



*Love and Devotion: The Gruuthuse Manuscript*

and the Low Countries in the years around 1400. Unique artefacts from this period will help to bring themes and texts from the manuscript to life. Together, they paint a picture of the cultural, religious and social climate of the late 14<sup>th</sup> and early 15<sup>th</sup> centuries in the leading international trade centre of its day. Indecent and courtly, sung and whispered, restrained and impassioned, sacred and profane: the Gruuthuse Manuscript has many different facets.

Info: [www.brugge.be](http://www.brugge.be)  
>tourism>museums >program  
program 2013

## About the Newsletter

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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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