

Contents:

From the Editors	1
Research News	2
Recently Published Books	3
New CDs	4
Conferences & Symposia	5
Varia	6
Publication Details	6

From the Editors

In June 2015, a long expected and prestigious publication has been presented: the critical edition of the [Gruuthuse](#) manuscript (The Hague, Koninklijke Bibliotheek, MS.79 K 10), a two volume edition of 1357 pages presenting a substantial introduction into the manuscript and the social backgrounds of the city of Bruges around 1400, editions of the texts and music, and a detailed commentary (see also below p. 3).

The manuscript, written about 1410 in Bruges, contains prayers, poems, and 147 monophonic songs combined with music notation, the most famous one being [Egidius, waer bestu bleven](#). This codex, named after one of its owners, Lodewijk van Gruuthuse, forms the oldest collection of Dutch monophonic songs combined with music notation – a special music notation written as strokes.

The Gruuthuse manuscript attracted the attention of researchers already for many years. Best known is the edition made by Prof. Dr K. Heeroma and Dr C.H.W. Lindenburg in 1966. Notably the transcriptions of the melodies however were discussed controversially, as they tried to assign each stroke to one syllable of the text. Musicologist Dr Jan van Biezen interpreted the notation as an “accent-notation” (arsis-notation) – a breakthrough. The transcriptions of Dr Ike de Loos, based on these insights, provide melodies that can be combined with the texts without much difficulties, although the notation in the manuscript has been written separately above each poem.

In the new edition, each melody is represented by two transcriptions: one in stroke notation and one in modern notation without rhythm. This allows the reader to make up his own opinion and to trace the editor’s decisions. Whereas the text is edited critically, the melodies are presented in a diplomatic edition due to their very scarce transmission. This edition is a milestone in our knowledge about the musical culture of the upcoming bourgeoisie in late medieval Dutch cities as Bruges.

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



Karolinum of the Charles University at Prague

CHANGING IDENTITIES IN THE MUSICAL CULTURE OF CENTRAL EUROPE IN THE LATE MIDDLE AGES.

The musical culture of Central Europe in the late Middle Ages is attracting considerable attention on the part of international musicological researchers today. Earlier, this area tended to be interpreted as peripheral in relationship to the leading Western European musical centres, but today it is seen as a source of distinctive cultural values created in interaction with other European regions and at the same time through development of specific local traditions. In musical practice, these mechanisms are repre-

sented by reception and adaptation of foreign compositions as well as through compositions by local composers, which are often based on older musical material well known in Central Europe. One of the important problems of late medieval musical practice is the changing of identities of the musical repertory in the context of cultural, spiritual, and intellectual life of its time. These phenomena can be studied especially in musical genres with musical and textual structures that were often transformed and therefore their functions changed (e.g. song and related genres such as the hymn).

In January 2015, a new

project titled *Changing identities in the musical culture of Central Europe in the late Middle Ages*, funded by the Czech Scientific Foundation, started at the Musicological Institute of the Charles University at Prague. The project management lies in the hands of Prof. Lenka Hlávková, Ph.D. Part of the project will be a workshop, which will take place in Prague, November 13–14, 2015 (see also below p. 5). The papers will be published in a special edition of the journal *Miscellanea Musicologica*.

Info: [Lenka Hlávková](#)



Two men playing a hydraulic organ. The Utrecht Psalter. Utrecht, University Library, MS. 32, fol. 83v (detail). Ca. 830 A.D.

THE UTRECHT PSALTER ADDED TO THE UNESCO'S MEMORY OF THE WORLD REGISTER.

In October 2015 the Utrecht Psalter has been added to the UNESCO's Memory of the World Register. The medieval manuscript has deserved a place on this register for documentary heritage.

The Utrecht Psalter is the most valuable manuscript housed in a Dutch collection. No other medieval manuscript in Dutch occupation has been written about so often or has seen so many reproductions. In the songbook each of the 150 psalms and 16 Biblical songs and prayers have

been illustrated in an exceptional way. The manuscript reads like a comic book in which parts of the text are depicted above the psalm. A Psalter is a songbook from the Bible (Old Testament). Christians and Jews used it and still use it in their prayers and at their services. The Utrecht Psalter is world-famous for its remarkable illustrations. Probably the Utrecht Psalter was commissioned by Archbishop Ebbo of Reims (816–835). The manuscript was produced around 830 in or near the French city of Reims. Possibly it was a gift for the newborn grandson of Charles the Great. After many travels in England the book came into

the hands of Utrecht citizen Willem de Ridder who donated it to the University Library which was then housed in St. John's church. After many journeys it arrived in Utrecht in 1716. That is why it is called the Utrecht Psalter. The surrealistic and dynamic style of the drawings (some with musical instruments) in the Utrecht Psalter was innovative. It is remarkable that a team of as many as six different draughtsmen worked on the illustrations. At present the Utrecht Psalter is exhibited in Museum Catharijneconvent in Utrecht (see also below p. 6).

Info: [Utrecht Psalter](#)

Recently Published Books

BALÁZS, J. Nemes: *Das lyrische Oeuvre von Heinrich von Laufenberg in der Überlieferung des 15. Jahrhunderts. Untersuchungen und Editionen*. Stuttgart, 2015, 151 pp. (Zeitschrift für deutsches Altertum und deutsche Literatur, Beihefte 22.) ISBN 9783777624891. € 36.-

BENT, Margaret: *Magister Jacobus de Hispania, Author of the Speculum musicae*. Farnham, 2015, 232 pp. (Royal Musical Association Monographs, 28.) ISBN 9781472460943. £ 63.-

BERNHARD, Michael (Ed.): *Lexicon musicum latinum medii eavi. Wörterbuch der lateinischen Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhunderts. 15. Faszikel: psalmodialis–semi-breviis*. Munich, 2015, 80 pp. ISBN 9783769665109. € 24.50

BRINKMAN, Herman / Ike DE LOOS (Eds.): *Het Gruuthuse-handschrift. Hs. Den Haag, Koninklijke Bibliotheek, 79 K 10. 2 Volumes*. Hilversum, 2015, Vol. I: 869 pp., Vol. II: 488 pp. ISBN 9789087044633. € 80.-

This two volume edition of 1357 pages contains a substantial introduction into the manuscript and the social backgrounds of the city of Bruges around 1400, editions of the texts

and music, and a detailed commentary. The book is a milestone in our knowledge about the musical culture of the upcoming bourgeoisie in the late medieval Dutch cities as Bruges (see also above p. 1).

BUCKLEY, Ann (Author and Editor): *Hibernia Cantans: Music, Liturgy and the Veneration of Irish Saints in Medieval Europe*. Turnhout, 2015, 280 pp. (Ritus et Artes.) ISBN 9782503534701. \$ 156.-

CALLSEN, Michael (Ed.): *Die Augsburger Cantiones-Sammlung*. Hildesheim, 2015, 385 pp. (Spollia Berolinensia, 34.) ISBN 978-3615004205. € 68.- ; e-book: ISBN 9783615401035 € 60.-.

CARRUTHERS, G. T.: *The Ancient Use of the Greek Accents in Reading and Chanting: With Some Newly Restored Greek Melodies*. Forgotten Books [s.l.], 2015, 86 pp. (Classic Reprint Series.) ISBN 9781332473380. \$ 8.-

ELLINWOOD, Leonard / John L. SNYDER (Eds.): *The "Musica" of Hermanus Contractus*. Rochester, 2015, 154 pp. (Eastman Studies in Music.) Hardcover. ISBN 97815-80463904. \$ 85.-

FASSLER, Margot: *Music in*

the Medieval West and Anthology: Digital Resources. Free online lessons and bibliography, 2015: [open access](#).

FRANKLIN, John C.: *Kinyras: The Divine Lyre*. Washington, DC, 2015, 775 pp. (Hellenic Studies Series, 70.) Hardcover. ISBN 9780674088306. \$ 40.-

HAMM, Charles E.: *Chronology of the Works of Guillaume Dufay*. Princeton, NJ, 2015, 212 pp. (Princeton Legacy Library.) (Forthcoming) ISBN 9780691624679. \$ 29.95

MCCARTHY, T.J.H. (Author, Editor): *Aribo, De musica and Sententiae*. Kalamazoo, MI, 2015, 238 pp. (Teams Varia.) ISBN 9781580441964. \$ 19.95

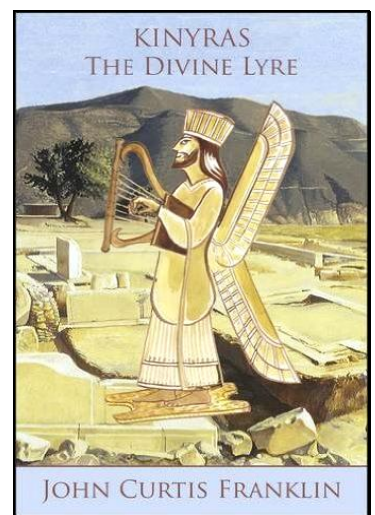
MONRO, D. B.: *The Modes of Ancient Greek Music*. Forgotten Books [s.l.], 2015, 170 pp. (Classic Reprint Series.) ISBN 9781332459582. \$ 9.60

NANNI, Matteo / Caroline SCHÄRLI / Florian EFFELSBERG (Eds.): *Ein Kleid aus Noten: Mittelalterliche Basler Choralhandschriften als Bucheinbände*. Bazel / Muttenz, 2014, 245 pp. Hardcover. ISBN 9783796533235. Sfr. 45.-, € 38.-

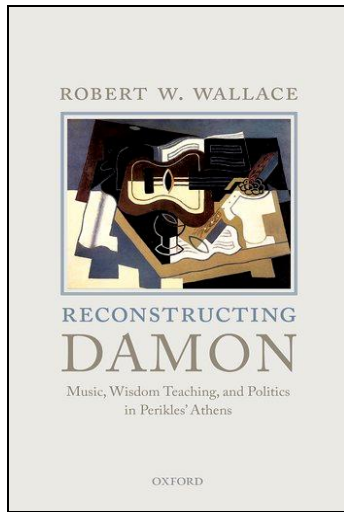
RANDEL, Don M.: *The Responsorial Psalm Tones*



Herman Brinkman, Ike de Loos: *Het Gruuthuse-handschrift. Hs. Den Haag, Koninklijke Bibliotheek, 79 K 10*



John C. Franklin: *Kinyras. The Divine Lyre*



Robert W. Wallace:
*Reconstructing Damon. Music,
Wisdom Teaching, and Politics
in Perikles' Athens*

for the Mozarabic Office. Princeton, NJ, 2015, 310 pp. (Princeton Studies in Music.) (Forthcoming) ISBN 9780691622149. \$ 38.95

ROELVINK, Véronique: *Gheerkin de Hondt: A Singer-Composer in the Sixteenth-Century Low Countries.* Utrecht, 2015, 704 pp. ISBN 978908237-6807. € 65.-

SACHS, Klaus-Jürgen: *Musiklehre im Studium der Artes: Die "Musica" (Köln 1507) des Johannes Cochlaeus.* 2 vols., Hildesheim, 2015, 466 pp.

(Studien zur Geschichte der Musiktheorie, 11.) ISBN 9783487153445. € 88.-

VAN DEUSEN, Nancy: *Old Stones, New Music: Material Culture, Music, and Central Europe.* Turnhout, 2015, 277 pp. (Studies in the History of Daily Life 800–1600.) ISBN 97825-03541327. \$ 143.-

WALLACE, Robert W.: *Reconstructing Damon: Music, Wisdom Teaching, and Politics in Perikles' Athens.* Oxford, 2015, 240 pp. Hardcover. ISBN 978-0199685738. \$ 79.95

The Athenian musical and political theorist Damon (5th century B.C.) was the first to study music's psychological, behavioral, and political effects, profoundly influencing debates on music theory throughout antiquity. Reconstructing Damon is the first comprehensive study of the most important theorist of music and poetic meter in ancient Athens, detailing his extensive influence, and providing the first systematic collection, translation, and critical examination of all ancient testimonia for him.

New CDs



La reverdie:
*Venecie Mundi Splendor –
Marvels of Medieval Venice*

A Merry Noise Minstrels. Ensemble A Merry Noise. Label: Basements Studios (2015). \$ 10.-

Christmas in Medieval England. Ensemble: Blue Heron; conductor: Scott Metkalf. Label: Blue Heron (2015). \$ 19.99

I Have Set My Hert So Hy: Love & Devotion in Medieval England. Ensemble Dufay Collective & Voice. Conductor: William Lyons. Label: Avie AV 2286 (2015). \$ 16.70

In vergessenen Tönen – Die Sangsprüche Meister Frauenlobs. Sabine Lutzenberger, Norbert Rodenkirchen. Label: Edition Raumklang RKma 20046, Marc Aurel Edition (2015). € 17.50

Lancaster and Valois. Ensemble: Gothic Voices; direction: Christopher Page. Label: Helios Hyperion (1992; 2015). € 13.-

Machaut – Transkriptionen. The Hilliard Ensemble, a.o. Label: Ecm Records New Series (Universal Music) (2015). € 22.-

Music for the Lion-Hearted King. Ensemble: Gothic Voices; direction: Christopher Page. Label: Helios Hyperion (1989; 2015). € 13.-

Soundscapes of the Ancient Americas. Friedemann Schmidt, Clay instruments. With booklet; 30 pp. € 30.- Info: clayandsound@gmail.com Attempts of reconstructing the sound instruments and

the world of sounds common in the Ancient Americas.

The Evidence: El Arte Medieval de la Péñola – The Medieval Art of the Plectrum. José Louis Pastor. Label: 1201 Music (2015). \$ 18.99

The Medieval Romantics, French Songs and Motets. Ensemble: Gothic Voices; direction: Christopher Page. Label: Helios Hyperion (1993; 2015). € 13.-

Venecie Mundi Splendor – Marvels of Medieval Venice. Music for the Doges, 1130–1430. Ensemble: La reverdie. Label: Arcana A 387 (2015). \$ 18.35

Conferences & Symposia

WORKSHOP AT CHARLES UNIVERSITY OF PRAGUE. November 13–14, 2015.

Part of the research project *Changing identities in the musical culture of the late medieval Central Europe* (see above p. 2). The

main goal of this meeting is to discuss a relevant approach to the musical culture of the late medieval Central Europe, e.g. how to write about Central Europe? What key to use? How relevant is Central Europe for the

history of late medieval music? The conference papers will be published in a special volume of the journal *Miscellanea Musicologica* in 2016.

Info: [Lenka Hlávková](#)



SOUND AND AUDITORY CULTURE IN GRECO-ROMAN ANTIQUITY. The Department of Classical Studies at the University of Missouri, Columbia, MO. April 1–2, 2016.

A convergence of new or newly vital scholarly considerations – including the return to aesthetics, neo-formalism, renewed emphases on ancient music, performance studies and the history of embodied

practice, the anthropology of the senses, science-studies and media-historiography, not to mention the flourishing interdisciplinary field of sound-studies itself – has made the study of sound and sound culture in ancient Greece and Rome not only viable but also crucially important. How was sound experienced, encoded, communicated, theorized, manipulated or mitigated in antiquity?

What patterns of social, cultural, political, and aesthetic behavior shaped ancient auditory experience, and how, in turn, did auditory experience shape these broader areas of concern? In short, what did antiquity sound like? Keynote addresses will be delivered by Pauline LeVen, Shane Butler, and Timothy Power.

Info: [Dept. of Classical Studies](#)



MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2016. University of Sheffield (UK), July 5–8, 2016.

The Programme Committee invite proposals for in-

dividual papers of 20 minutes, lightning talks of 10 minutes, round tables, workshops, and posters. They particularly encourage proposals for themed sessions of 3 or 4 papers

relating to the study of medieval and/or Renaissance music. Individual abstracts should be no longer than 200 words. Deadline 8 Feb., 2016. Info: [MedRen 2016](#)

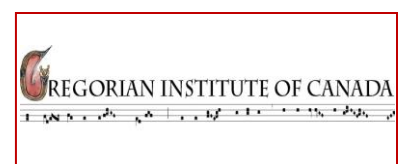


NEW RESEARCH ON OLD CHANTS. COLLOQUIUM IN HONOUR OF ANDREW HUGHES. St. Augustine's Seminary of Toronto CFP, August 11–14, 2016.

This colloquium is organized by the Gregorian Institute of Canada, Toronto. As fellow Canadian heirs to the legacy of Dr

Andrew Hughes, the Gregorian Institute of Canada is honored to host colloquium sessions dedicated to the memory of Andrew Hughes and his persistent passion for chant research. Authors are encouraged to submit not only abstracts pertaining to Hughes' work directly, but also any research that

contributes something new to our overall understanding of chant and medieval liturgical books in general. Abstracts may be sent and papers presented in either English or French. Colloquium papers will be limited to 30 minutes. Deadline 15 Jan., 2016. Info: [www.gregorian.ca](#)



Publication Details

Klankbord Editors

Dr Ulrike Hascher-Burger
Sonderholm 67
2133 JB Hoofddorp
Tel. 023-5622473

Dr Martin van Schaik
Galapagos 2
3524 JX Utrecht
Tel. 030-2895774

E-MAIL:
redactie@klankbordsite.nl

You may also like to
visit our websites:

www.martinvanschaik.com

www.ulrikehascher-burger.com

Varia

FROM INK TO SOUND:
DECODING MUSICAL
MANUSCRIPTS. A FREE
ONLINE COURSE.

Travel through the history of musical notation, learning how to decode medieval music manuscripts (see above p. 2). This free online course of the University of Basel will enable you to understand the theoretical and practical principles of reading musical notation from the Middle Ages until the Early Modern Period. Key questions will be answered, including: What happens to music when we write it down? How did this evolve through history? Who wrote down music? And why? Which

strategies of visualization came into play? Are notes just another scripture? How does it help us play and listen to music today, if we understand how music was written in earlier times? This course is intended for professional and non-professional musicians interested in musical palaeography.

Info: [From Ink to Sound](#)



From Ink to Sound

THE UTRECHT PSALTER
EXHIBITED IN MUSEUM
CATHARIJNECONVENT
UTRECHT UNTIL NOVEMBER
22, 2015.

In October 2015 the 9th-century Utrecht Psalter has been added to the UNESCO's Memory of the World Register. The medieval manuscript has deserved a place on the register for documentary heritage. To celebrate this, the new 'crown jewel' of the University of Utrecht is exhibited in the hall of fame of the Museum Catharijneconvent, Utrecht. For those who are unable to come, there is a digitized copy to view below.

Info: [Utrecht Psalter](#)

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.

SUBSCRIBING

To subscribe to *Klankbord*, please e-mail us at:
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 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.

UNSUBSCRIBING

If you no longer wish to receive *Klankbord*, please let us know by e-mail at the above address. Your particulars will immediately be removed from our mailing list.