

Spring 2016

Issue 20

# Klankbord

Newsletter for Ancient and Medieval Music

## 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

It has been ten years already since the first issue of *Klankbord* was published. At the time it was difficult to imagine the growing interest that our Newsletter for Ancient and Medieval Music would go through. Today, the newsletter seems to have acquired a solid place within the international musicological information supply on current aspects of Ancient and Medieval Music.

From the very beginning it was a deliberate choice not to focus on medieval music only, but also to record ancient music in a broad sense. After all, many aspects of music from the Middle Ages cannot be seen separated from musical developments and traditions in the preceding centuries. What is more, it is of utmost importance for contemporary historical research that musical aspects are not considered isolated by musicologists only but discussed in an interdisciplinary learned context.

In this respect it is most gratifying that the sub discipline of music archaeology has taken a strong flight within the international academic world. The International Study Group on Music Archaeology (ISGMA) has made a fundamental contribution to this. Also the activities of The International Society for the Study of Greek and Roman Music and its Cultural Heritage (MOISA) have undergone a significant growth over the last decade. In addition, new areas of research have emerged, such as archaeoacoustics: the archeology of sound.

Research in the field of medieval music history still has many initiatives, although we notice a slight decrease in the number of published books in this field during the last years. Again, international co-operation projects will contribute to further understanding of music aspects in the Middle Ages, such as the new project 'Sound Memories: The Musical Past in Late-Medieval and Early-Modern Europe' (see p. 2).

These developments keep up the need for up to date information among musicologists and musicians. In this key task *Klankbord* will try to provide in the coming years, too.

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



*The Dordrecht Recorder found in Dordrecht (before 1418 AD)*

### FILLING THE GAP: THE DORDRECHT RECORDER (BEFORE 1418) REVISITED.

Historical sources suggest the existence of recorder consorts around the middle of the 15<sup>th</sup> century and we can reconstruct a repertoire for those instrumentalists. Unfortunately, no recorders from the 15<sup>th</sup> century survived. The earliest extant recorders date from the first half of the 16<sup>th</sup> century and are only preceded by 5 archaeologically found recorders from around 1400 or earlier. To fill this gap in knowledge about woodwind instruments from the middle of the 15<sup>th</sup> century has been the latest project of [Aventure](#), Ensemble for Medieval Music, Amsterdam.

The Dordrecht Recorder was found in 1940 in an internal well of the second construction phase of the Huis te Merwede near Dordrecht that was started between 1335–1355. The house was damaged by attacks in 1418, and then completely destroyed by the St Elisabeth's flood of 1421. It seems likely that the recorder dates from before 1418.

Since April 2015, the instrument is part of the permanent exhibition of the Dordrechts Museum. The renewed accessibility of the recorder and the currently available information on four other late medieval recorder finds, opened up the way for our project to consider the Dordrecht

Recorder as a point of departure, and the early 16<sup>th</sup>-century recorders as a beacon in the distance. It seems worth re-examining our insights into the Dordrecht Recorder. New external measurements in 2011 enabled us to determine more accurately the sizes of the instrument and the CT scan carried out in May 2015 confirmed the presumed cylindrical inner bore of the recorder. A forthcoming publication will be announced on the projects [website](#). The next step will be a comparison of the Dordrecht Recorder with the other late medieval recorder finds in order to characterise those instruments.

Info: [Ita Hijmans](#)



*The Amsterdam court beguinage, entrance at the Spui*

### SOUND MEMORIES: THE MUSICAL PAST IN LATE-MEDIEVAL AND EARLY-MODERN EUROPE.

A consortium of music scholars from the Universities of Cambridge, Heidelberg, Prague, Utrecht and the Polish Academy of Sciences in Warsaw, under supervision of Karl Kügle (Utrecht University) has been awarded a prestigious HERA subsidy for their project 'Sound Memories: The Musical Past in Late-Medieval and Early-Modern Europe' (SoundMe). In the upcoming three years (2016–2019), the scholars will investigate the genesis and early development of the concept of 'music of the past' in 13<sup>th</sup>-century Paris,

made possible by newly invented technologies of writing musical time. They will also trace the deployment of such music in the service of various political and religious agendas across Europe in a series of case studies ranging chronologically from the 14<sup>th</sup> till the 16<sup>th</sup> century. They are supported in their efforts by the singers of the Ascoli Ensemble (The Hague).

The Cambridge team will address the cultural and intellectual background of the first large-scale retrospective music collections ever produced in Europe in the time of saintly French king Louis IX in Paris. Researchers in Utrecht will explore the music cultivat-

ed by followers of the Modern Devotion in the diocese of late-medieval Utrecht and of early-modern Beguines in Amsterdam, both evoking earlier, 'better' times through their choices of musical style and repertoire. Tradition-bound materials and practices in 16th-century Lutheran Germany, and the enigmatic 'retrospective' musical practices of 14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup>-century Bohemia and Poland all sought to own the cultural capital invested in the past through cultivating 'old-fashioned', even 'archaic' musical styles and will be investigated by the teams active in Heidelberg, Prague and Warsaw. Info: [SoundMe](#)

## Recently Published Books

BOYNTON, Susan / Diane J. REILLY: *Resounding Images: Medieval Intersections of Art, Music, and Sound*. Turnhout, 2015, 451 pp. (Studies in the Visual Cultures of the Middle Ages, 9.) Hardcover. ISBN 9782503554372. \$ 287.-

DAVIDSON, Lindsay S.: *L'Homme Arme: Tunes for Medieval Bagpipes in C/d*. Create Space Independent Publishing Platform, 2015, 40 pp. Paperback. ISBN 9781519248886. \$ 12.50

DEEMING, Helen / Elizabeth Eva LEACH: *Manuscripts and Medieval Song: Inscription, Performance, Context*. Cambridge, 2015, 348 pp. ISBN 9781107062634. £ 64.99

GIER, Alfred / Birgit SCHMIDT / Rolf TYBOUT (eds.): *Mitteilungen der Hans Pfitzner-Gesellschaft: Akten der Tagung "Der Arme Heinrich - Hartmann von Aue" und seine moderne Rezeption*. Mainz, 2016, 248 pp. (Mitteilungen der Hans Pfitzner-Gesellschaft, Heft 75.) English Edition. Paperback. ISBN 97839245-22605. € 30.-

GITTO, Helen / Sarah HAMILTON (eds.): *Understanding Medieval Liturgy: Essays in Interpretation*. Abingdon, 2015, 300 pp. ISBN 9781409451501. £ 75

HAMM, Charles E.: *Chro-*

*nology of the Works of Guillaume Dufay*. Princeton, NJ (1964), R/2016, 214 pp. (Princeton Legacy Library.) Hardcover. ISBN 9780691651231. \$ 75.-

HARPER, Sally / P.S. BARNWELL / Magnus WILLIAMSON: *Late Medieval Liturgies Enacted. The Experience of Worship in Cathedral and Parish Church*. Abingdon, 2016, 392 pp. (Music and Material Culture.) Hardcover. ISBN 9781472441379. £ 95

KELLY, Thomas Forrest / Matthew PEATTIE (eds.): *The Music of the Beneventan Rite*. Kassel, 2016, 568 pp. (Monumenta Monodica Medii Aevi 9.) ISBN 9790006496112. \$ 597.60

KRAMARZ, Andreas: *The Power and Value of Music*. Bern [a.o.], 2016, 612 pp. (Medieval Interventions, 1.) Hardcover. ISBN 978-1433133787. \$ 116.95

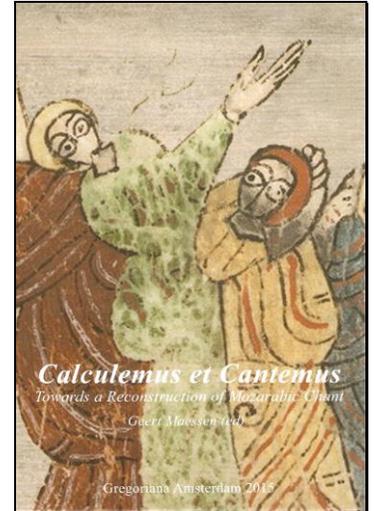
LEFFERTS, Peter / William SUMMER (eds.), *Manuscripts of Thirteenth-Century Polyphony in Facsimile*. London, 2016, [?] pp. (Early English Church Music, 57.) Forthcoming. ISBN not yet known.

LUNDBERG, Mattias: *Tonus Peregrinus: The History of a Psalm-tone and its use in Polyphonic Music*. Abingdon, Oxon (UK), 2016, 338 pp. E-book; New Edition. ISBN 9781409407867. \$ 110.-

MAESSEN, Geert (Ed.): *Calulemus et Cantemus: Towards a Reconstruction of Mozarabic Chant*. Amsterdam, 2015, 281 pp., Scores for Mozarabic Chant; Critical Notes; Index of Chants; CD. Hardcover. ISBN 9789081996914. € 35.- (Netherlands); € 45.- (worldwide).

The Mozarabic Rite existed on the Iberian Peninsula and Southern France from the 6<sup>th</sup> till the 11<sup>th</sup> century. More than 5000 chants have been preserved of Mozarabic Chant. Over 99 percent of the chants are preserved only in unheightened medieval neumatic notation. So we cannot sing those extent melodies. This profound study extensively explores the lost chant of the Mozarabic Rite and its possible melodies. The method makes it possible to restore most Mozarabic chants. In Part 1 six international experts treat several aspects related to the lost melodies. Part 2 offers a selection of computationally restored chants of the Mozarabic Rite suggesting that the melos of Mozarabic chant must have been much closer to Gregorian chant than to Old Roman chant. Orders: [Gregonana Amsterdam](http://www.gregonana.nl).

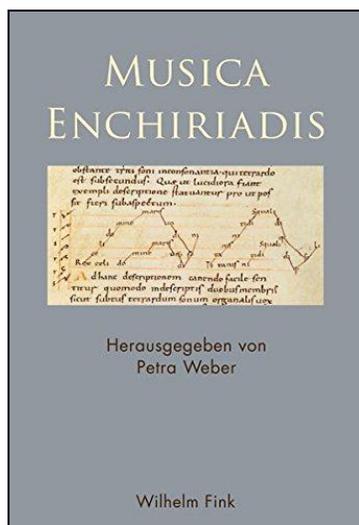
„Musikarchäologie“, *Die Tonkunst*, Heft IV, Jg. 9 (2015), pp. 394–434. ISSN: 1863-3536. € 19.- A special issue regarding music archeology.



Geert Maessen (ed.): *Calulemus et Cantemus: Towards a reconstruction of Mozarabic chant*



Music archaeology in "Die Tonkunst"



Petra Weber (ed.): *Musica Enchiriadis*

RANDAL, Don M.: *The Responsorial Psalm Tones for the Mozarabic Office*. Princeton, NJ (1969), R/2016, 312 pp. (Princeton Studies in Music.) Hardcover. ISBN 978069-1648972. \$ 107.50

SANGER, Keith / Alison KINNAIRD: *Tree of strings. Crann nan teud: A history of the harp in Scotland*. Abingdon, 2016, 248 pp. ISBN 9781138124059. £ 75.-

SCHEITHAUER, Andrea: *Die Welt der Auleten: Musikerkarrieren im griechi-*

*schen Kulturkreis*. Frankfurt am Main [a.o.], 2015, 212 pp. (Studien zur klassischen Philologie, 171.) Hardcover. ISBN 97836-31662618. \$ 64.95

WEBER, Petra (ed.): *Musica Enchiriadis*. Paderborn, 2016, 100 pp. Forthcoming. ISBN 9783-770560547. € 23.- The book presents a new translation in German of the Latin text *Musica Enchiriadis*. This anonymous treatise on music theory is dating from the second half of the ninth century and well-known because

of its Daseian notation.

WOETMANN CHRISTOFFERSON, Peter: *Songs for funerals and intercession: A collection of polyphony for the confraternity of St Barbara at the Corbie Abbey*. Amiens, Bibliothèque Centrale Louis Aragon, MS 162 D. 2 Vols. Copenhagen, 2015, 262 pp. Volume 1: Introduction. Prayers for the dead, funeral music and simple polyphony in a French music manuscript of the early sixteenth century; Volume 2: Edition. [Open Access](#)

## New CDs

Christine de Pizan – *Chansons et Ballades*. Ensemble: Vocame. Label: Berlin Classics (Edel: Kultur) 0300699BC (2015). € 17.99

*Medieval and Renaissance Music, Vol. 2*. Ensemble: Medieval and Renaissance Music Troupe. Label: Medieval and Renaissance Music Troupe (2015). \$ 10.- This product is manufactured on demand.

*Mediterraneum* (Chronicle of a medieval journey: The first voyages. The Orient, Africa and Sicily). Ensemble: Capella de Ministrers and Carles Magraner. Label: Capella de Ministrers (2016). € 22.-

*Music for a Medieval Abbey – Chant for calm reflection*. Ensemble: The

Oxford Girls' Choir and Richard Vendome. Label: Naxos of America CCL CDG1289 (2016). \$ 16.99

*Nostre Dame – The monophonic repertoire of the famous Notre-Dame-School*. Ensemble Sanstierce. Label: Talanton Records TAL 90016 (2016). € 14.90

*O Come, O come, Emmanuel – Christmas Carols and Chants from the Middle Ages and Renaissance*. Ensemble: The Hildegard Singers. Label: The Hildegard Singers (2015). \$ 15.- This product is manufactured on demand.

*O Greenest Branch – Songs of St. Hildegard of Bingen and Liturgical Chants*. Ensemble: The Hildegard Singers. Label: The Hildegard Singers (2015). \$ 15.- This product is manufac-

tured on demand. The CD features a number of Hildegard's songs, including the entire collection of chants for the feast of St. Ursula and her companions. In addition, there are four liturgical chants from the Middle Ages to complement Hildegard's music.

*Peregrinatio – Els primers viatges* (Chronicle of a medieval journey: The first voyages). Ensemble: Capella de Ministrers and Carles Magraner. Label: Capella de Ministrers V-53 (2016). € 22.-

*The Love Songs of Jehan de Lescurel* (fl.1320). Ensemble Céla-don and Paulin Bündgen. Label: Ricercar (2016). € 17.80. The CD presents the complete book of love songs of *Jehan de Lescurel*.



Sanstierce: *Nostre Dame – The monophonic repertoire of the famous Notre-Dame-School*

## Conferences & Symposia

**FROM SONG TO BOOK: PERFORMANCE AND ENTEXTUALISATION IN ANCIENT GREEK LITERATURE AND BEYOND.** International Conference at University College, London (UK). 29 June–1 July, 2016.

The Department of Greek and Latin at UCL and the

UCL Institute of Advanced Studies will host a comparative conference on entextualisation. Since Europeans began to explore the world outside Eurasia, the ancient Greek experience of literacy was a paradigm in the West's understanding of what literacy is. In recent decades, however,

scholars have increasingly challenged the older notion of a linear development from oral to written culture. We aim to create bridges between Classicists and colleagues working in a variety of other fields, to see how our methods can inform each other's approaches. Info: [From Song to Book](#)



**MUSIC AND THE ANIMAL WORLD IN HELLENIC AND ROMAN ANTIQUITY.** Ancient Hellenic & Roman Music Conference. Athens (Greece), 11–14 July, 2016.

The Department of Music Studies of the National & Kapodistrian University of

Athens in association with L'École Française d'Athènes will host the 9<sup>th</sup> MOISA International Conference in Athens. Speakers are invited from all fields of enquiry (philology, archaeology, musicology, computer science, zoology, musical acoustics, theatreology) to contribute to

the conference. Topics among others are the tonal and rhythmic aspects in the description of animal voices, animal parts in the construction of musical instruments, and animals and semi-animals as musicians. See the conference programme. Info: [MOISA](#)



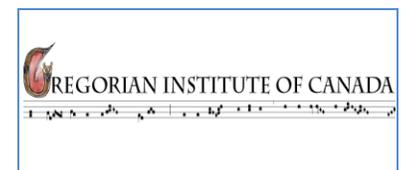
**NEW RESEARCH ON OLD CHANTS.** Colloquium in Honour of Andrew Hughes. St. Augustine's Seminary of Toronto (Canada), 11–14 August, 2016.

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. The colloquium also includes a series of practical chant workshops ranging from introductory to advanced, featuring the

outstanding clinician Adam Bartlett, composer and editor of Simple English Propers (CMAA, 2011), and editor of the Lumen Christi Missal, Lumen Christi Simple Gradual, and Lumen Christi Hymnal (Illuminare Publications, 2012–2015).

Info: [Gregorian Institute](#)



**CHARLES IV (1316–1378) AND THE MUSICAL HERITAGE OF HIS ERA.** Conference at Charles University of Prague. 10–12 November, 2016.

During the jubilee "Charles IV and Prague -700 years. When all roads led to

Prague (1316–1378)", the Department of Music History of Charles University is organizing a conference around this topic. Charles IV, German king and king of Bohemia from 1346 to 1378 and Holy Roman emperor from 1355 to 1378, was one of

the most learned and diplomatically skilful sovereigns of his time. Under Charles's rule Prague became the political, economic, and cultural centre – and eventually the capital – of the Holy Roman Empire. Info: [Lenka Hlávková](#)



## Publication Details

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## Varia

Exhibition: ARCHÆOMUSICA. Ystad, Ystad Abbey (Sweden), 6 June 2016 – 8 January, 2017.

The European Music Archaeology Project (EMAP) aims to highlight Europe's ancient cultural roots from an unusual perspective. Archaeomusica is an exhibition that takes visitors to the music's origins and explores how our oldest history of music sounded – from the Stone Age and Pompei to the Middle Ages. One of the key events will be a large multimedia exhibition which will allow visitors to admire and fully experience the prodigious reality of the musical instruments and their amazing journey through time and place. Artisans around

Europe have been producing replicas of sound findings which appear in this exhibition, e.g. a Neandertal flute found in Slovenien and antique harps and wind instruments from Pompeii. Visitors will have the opportunity to touch the instruments and to see the "sound-evidence" of the crucial role played by music in ancient societies. Info: [Archaeomusica](http://Archaeomusica)



*Tintignac Carnyx*

NOW ONLINE: DATABASE IDEM

The Integrated Database for Early Music (IDEM) is an interdisciplinary, multi-faceted database of manuscripts and printed books that are relevant to the Alamire Foundation's research and activities. It therefore especially focuses on the musical heritage of the Low Countries from the early Middle Ages until 1800. The database core is surrounded by interrelated sub-databases that will eventually contain information about every aspect of the manuscripts and books concerned. The first manuscripts are online now.

Info: [IDEM](http://IDEM)

## 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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