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From the Editors

From July 1, 2016 until August 31, 2019 five research teams in five European countries investigate the impact of the musical past on music in the late Middle Ages and Early modern times. The 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](#)). See *Klankbord*, 20, p. 2.

Currently six junior and seven senior researchers are occupied on thirteen research themes in five countries. Around these inquiries, additional activities are undertaken regularly which are described on the [Project Website](#). Christine Roth (Heidelberg) and Manon Louviot (Utrecht) for instance, paid a visit to the well-known Herzog August Bibliothek in Wolfenbüttel in order to investigate sources for their PhD projects.

After an intense start of monthly meetings in 2016, the teams now meet every three months. Once a year an interdisciplinary conference is held in one of the HERA meeting places. In Warsaw, specific SoundMe seminars are held where the team members present their research results regularly. SoundMe was also represented with several sessions at the Medieval and Renaissance Music Conference 2017 in Prague.

For May 2018 a two-day conference in Utrecht is planned with contributions by SoundMe members and speakers from other disciplines as well. The preparations of musical dissemination by musicians also have started with plans for concerts and broadcast recordings for 2018 and 2019 in several countries. The output of SoundMe in 2019 will comprise monographs written by the junior researchers, a collection of articles, concerts and broadcastings of the music investigated. On page 2 of this issue we present a concise report of the PhD project of Manon Louviot (associate of the Utrecht team).

The editors,

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Research News



St. Peter and Paul Church in Heiningen, the church of the former Windesheim convent

REFORMING LITURGY FROM THE INSIDE

As part of the HERA-funded [SoundMe](#) Project (2016–2019), this PhD project examines the impact of the reform carried out by the Windesheim canon Johannes Busch in the 1450s on liturgical practices and daily musical life, with a special focus on female monasteries of Northern Germany. Busch himself wrote that, after the successful implementation of the reform, the monasteries followed the same statutes as the Windesheim chapter. This must have entailed several changes, in particular with regard to space: indeed, while the Windesheim constitutions forbade canonesses to do processions,

sources from reformed monasteries prove that processions were still performed. Explanations of this contradictory phenomena are researched by studying the value of processions and of sacred space in the late Middle Ages, the relationship between the male government of Windesheim and the female reformed convents, as well as the regulating value of liturgical books. Furthermore, processional chants were still allowed to be sung, hence questioning their importance and sacred power in the accomplishment of liturgical duties. From this perspective, the project aims at highlighting the place of liturgical chant in convents reformed by

Windesheim, Heiningen, especially from Busch's perspective. This will be investigated through his well-known *Liber de reformatione monasteriorum*, taking into account not only the aim and function of this writing, but also the detailed but partial information it contains. By using various kinds of sources – liturgical books with and without musical notation, official regulations of the general chapter, theological treatises, and other documents such as indulgence letters – this musicological project wishes to widen a musical perspective in order to offer a detailed insight of the context in which the liturgical and musical practices were reformed. Info: [Manon Louvriot](#)



'Neanderthal' bone flute from the Divje babe I cave, excavated in northwestern Slovenia in 1995

MUSIC IN THE STONE AGE

This summer the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana (Slovenia) hosted the 15th Symposium of the ICTM Study Group on Music Archaeology. Forty-three contributors participated in the symposium Music in the Stone Age. It was aimed at establishing a platform of current research on topics such as prehistoric human music cultures and their respective sound tools, or the archaeoacoustics of caves and other prehistoric sites. Speakers were dealing with essential questions, such as “Who were the first musicians?” A lot of attention went to the making, playing, and mean-

ing of bird bone pipes or any other sound artefacts believed to be Paleolithic, Mesolithic and Neolithic musical instruments. The oldest material evidence for music and a musical tradition was found in the Aurignacian deposits of the caves of the Swabian Jura. The fact that the remains of bird bone and ivory flutes have been found in both valleys indicates that music was a regular feature in the lives of people starting no later than 40,000 years ago. Other issues were the archaeoacoustics of prehistoric sites, and organological developments. During the symposium, a round table funded by the European Music Archaeology Project (EMAP) was

intended to reevaluate divergent views on the perforated thighbone of a cave bear excavated in the Divje babe I cave, Slovenia (58,000–48,000 BC), which generated a heated controversy over whether this object could be a flute produced in the time of the Neanderthals. In the light of latest laboratory results, the debate is still continuing. Besides reflecting current projects and results, the symposium was intended to deepen ongoing discussions, and to publish the presented information in a promising yet to be published anthology (Publications of the ICTM Study Group on Music Archaeology). Info: [ICTM](#)

Recently Published Books

BARTON PALMER, R. / Jacques BOGAART (eds.): *Guillaume de Machaut, the Complete Poetry and Music, Volume 9: The Motets*. Kalamazoo, MI, 2017, 266 pp. (Teams Middle English Texts.) Hardcover. ISBN 9781580443029. \$ 99.00; Paperback. ISBN 9781580442879. \$ 39.95

BILLIET, Frederic: *Musica Stallis*. Turnhout, 2017 (forthcoming), 250 pp. (Profane Arts of the Middle Ages.) Paperback. ISBN 9782503530963. \$ 147.50

BROCKETT, Clyde W.: *The Repertory of Processional Antiphons*. Turnhout, 2017, 836 pp. (De musicae cultu, 1.) Paperback. ISBN 9782503574523. € 135,-

CARRUTHERS, George Thomas: *The Ancient Use of the Greek Accents in Reading and Chanting: With Some Newly Restored Greek Melodies*. London/Tonbridge (1897), Reprint 2017, 94 pp. Paperb. ISBN 9780649020683. \$ 10.-

COLTON, Lisa / Tim SHEPHERD (eds.): *Sources of Identity: Makers, Owners and Users of Music Sources before 1600*. Turnhout, 2017, 340 pp. (Epitome Musical.) Paperback. ISBN 9782503567785. € 55.-

FENLON, Iain (ed): *Early Music History: Studies in Medieval and Early Modern Music*. Cambridge,

2017, 285 pp. (Early Music History, 26.) Hardcover. ISBN 9780521894982. \$ 100.-

GOSELINK, Stefani: *A Medieval Venture Through Music: A History and Workbook*. Create Space Independent Publishing Platform. Colorado Springs, CO, 2017, 48 pp. Paperback. ISBN 9781975601423. \$ 15.-

Imago Musicae, XXIX, ed. Björn R. TAMMEN [a.o.]. Lucca, 2017, 183 pp. (International Yearbook of Musical Iconography.) Hardcover. ISBN 9788870968972. ISSN 0255-8831. € 80.-

LAMARI, Anna A.: *Reperforming Greek Tragedy. Theater, Politics, and Cultural Mobility in the Fifth and Fourth Centuries BC*. Berlin, 2017, 198 pp. (Trends in Classics - Supplementary Volumes, 52.) Hardcover. ISBN 9783110559866; E-book ISBN 9783110561166. € 99.95

LEOPOLD, Silke / Stefan MORENT / Joachim STEINBEUER (eds.): *Europäische Musikkultur im Kontext des Konstanzer Konzils*. Ostfildern, 2017, 264 pp. (Konstanzer Geschichts- und Rechtsquellen, 47.) Hardcover. ISBN 9783799568470. \$ 58.-

MACKENSEN, Karsten: *Musik und die Ordnung der Dinge im ausgehenden Mittelalter und in der Frü-*

hen Neuzeit. Frankfurt am Main [a.o.], 2017, 353 pp. (Musica Poetica, 1.) ISBN 9783631719923. € 60.70

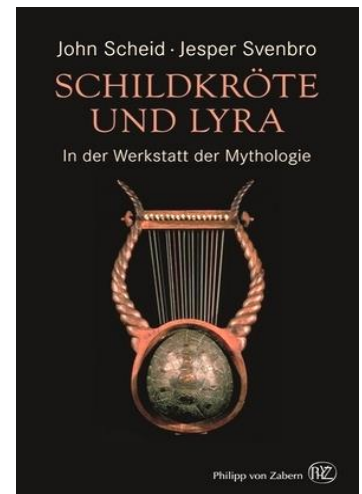
MARIANI, Angela: *Improvisation and Inventio in the Performance of Medieval Music: A Practical Approach*. Oxford, 2017, 264 pp. Paperback. ISBN 9780190631185. \$ 20.95

MARSHALL, C.W.: *The Structure and Performance of Euripides' Helen*. Cambridge, Reprint 2017, 334 pp. Paperback. ISBN 9781107423329. £ 22.99

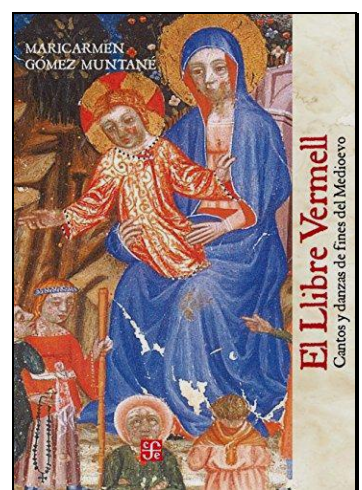
MARTÍNEZ, Jota: *Instrumentos musicales de la tradición medieval española (s. V. al s. XV)*. El Ejido, Almería, 2017, 249 pp. ISBN 9788491609001. € 45.-

MUNTANÉ, Maricarmen Gómez: *El Llibre Vermell: Cantos y danzas de fines del Medioevo*. Madrid, 2017, 147 pp. ISBN 9788437507675. € 16.90
This new study and edition offers a presentation of the music in all its pristine clarity, with a deep study of the cultural traditions that underlies each of the pieces.

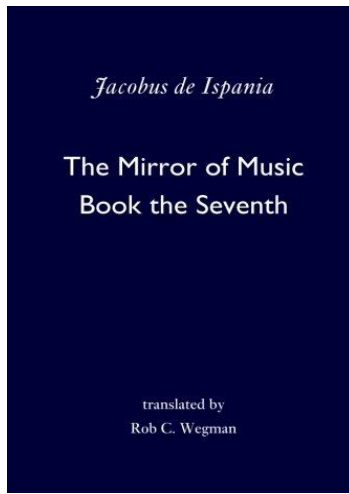
MYERS, Gregory: *Music and Ritual in Medieval Slavia Orthodoxa: The Exaltation of the Holy Cross*. Bern [a.o.], 2017, 230 pp. (Varia Musicologica, 23.) Paperback. ISBN 9783034328197. \$ 73.95



John Scheid / Jesper Svenbro: *Schildkröte und Lyra: In der Werkstatt der Mythologie*



Maricarmen Gómez Muntané: *El Llibre Vermell: Cantos y danzas de fines del Medioevo*



Rob C. Wegman (transl.):
*Jacobus de Ispania,
The Mirror of Music:
Book the Seventh*

PENTCHEVA, Bissera V.: *Hagia Sophia: Sound, Space, and Spirit in Byzantium*. Pennsylvania, PA, 2017, 304 pp. Hardcover. ISBN 97802710-77253. \$ 64.95

PROVENZA, Antonietta: *Music Therapy in Ancient Greece*. Abingdon, Oxon, 2017, 274 pp. (Medicine and the Body in Antiquity.) Hardcover. ISBN 97814-72476326. \$ 150.-

This volume considers how the ancient Greeks thought about music and its healing properties for both body and soul.

SCHEID, John / Jesper SVENBRO: *Die Schildkröte und Lyra: In der Werkstatt der Mythologie*. Darmstadt, 2017, 222 pp. Hardcover.

ISBN 9783805350624.
€ 39.95

VROOMEN, Lisanne: *Ik heb mijn lief in eeuwigheid: Functies en thema's van Middelnederlandse devote liederen, collaties en viten*. Hilversum, 2017, 285 pp. (Middeleeuwse Studies en Bronnen.) Paperback ISBN 9789087046439. € 29.-

WEGMAN, Rob C. (transl.): *Jacobus de Ispania, The Mirror of Music: Book the Seventh*. [S.l.], 2017, 84 pp. (Medieval Music Theory in Translation, 1.) Paperback. ISBN 978069-2909171. \$ 29.90

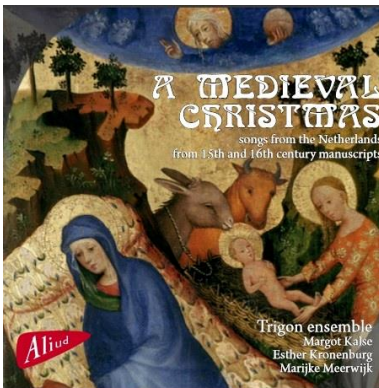
WEISS, Naomi A.: *The Music of Tragedy: Perfor-*

mance and Imagination in Euripidean Theater. Oakland, CA, 2017, 288 pp. Hardcover. ISBN 978052-0295902. \$ 95.-

WUIDAR, Laurence: *L'uomo musicale nell' antico cristianismo. Storia di una metafora tra Oriente e Occidente*. Turnhout, 2016, 132 pp. Paperback ISBN 9789074461849. € 45.-

ZWIERLEIN, Otto (ed.): *Blossius Aemilius Dracontius: Carmina profana*. Berlin, 2017, 160 pp. (Bibliotheca scriptorum Graecorum et Romanorum Teubneriana.) Hardcover. ISBN 9783110501247; e-Book (PDF) ISBN 97831-10515633. € 59.95.

New CDs



A Medieval Christmas.
Ensemble Trigon

A Medieval Christmas. Ensemble Trigon. Label: Aliud (2017). € 26.- CD can be ordered at [Margot Kalse](#).

This CD with 15th- and 16th-century Christmas carols and songs from the Netherlands is an interesting collection of music reflecting the superb cultural heritage of the Dutch Middle Ages.

Aines. Mistero Provenzale Medioevale. Ensemble Cantilena Antiqua, Stefano Albarello. Label: Symphonia, SY 99165 (2017). \$ 18.79

Cantus Firmus. Missa Pro Defunctis, Antiphonies, Hymns, et al. Ensemble: Musica Ficta.

Label: Enchiriadis (2017). \$ 19.95

Chants des Trois Évechés. Chants sacrés de la Lorraine médiévale (Metz, Toul & Verdun). Ensemble: Scola Metensis, Marie-Reine Demollière. Label: Ligia (2017). € 17.-

Con Voce Quasi Humana. Ensemble Perlaro. Label: Edition Raumklang, RK 3501 (2017). € 17.90.

Drames litúrgics de la Catalunya medieval: Les tres Maries / Versus de Pelegrino / El Cant de la Sibila. Ensemble: Capella de Música de Santa Maria del Mar. Label: Discant, E 1006 (2017). \$ 9.95

Hildegard von Bingen (1098-

1179): Ego sum homo. Musical Visions of Hildegard von Bingen. Tiburtina Ensemble, Barbora Kabátková. Label: Ricercar (2017). € 17.99

Medieval Pieces for Fiddle & Percussion. Ensemble: Sinfonye, Stevie Wishart. Label: Glossa, GCD C80701 (2017). \$ 9.99

Parle qui veut. Moralizing Songs of the Middle Ages. Sollazzo Ensemble. Label: Linn Records, CKD 529 (2017). € 17.99

Tesserae. Medieval music for recorders and percussion. Ensemble: Duo Enßle-Lambrecht. Label: Audax Records, ADX 13712 (2017). € 15.99



Conferences & Symposia

CONFERENCE ON MEDIEVAL AND RENAISSANCE STUDIES. New College of Florida, Sarasota (USA), 8–10 March, 2018.

The Conference on Medieval and Renaissance Studies, organized by Stanford University is a biennial event. The conference will cover topics in

European and Mediterranean history, literature, art, music and religion from the fourth to the seventeenth centuries. Info: [New College](#)

Medieval and Renaissance Studies
New College of Florida

USES OF THE PAST. International Conference of the HERA Project SoundMe. St. Gertrudiskapel, Utrecht (Netherlands), 28–29 May, 2018

This international confer-

ence has an interdisciplinary character. It includes lectures given by members of the HERA research group SoundMe (see also p. 1) and by an international panel of external speakers.

Roundtable discussions and experimental music moments will shed light on specific aspects of Uses of the Past in music and culture as well. For a detailed programme soon check: [SoundMe](#)



13TH MOISA RESEARCH SEMINAR ON ANCIENT GREEK AND ROMAN MUSIC. Riva del Garda (Italy), 2–7 July, 2018.

For the fifth year, the Moisa Research Seminar will take place under the auspices of the Arion Society. Following the cus-

tomary format, originated in Corfu in 2004, the programme will comprise morning sessions devoted to the study of the particular text or topic, as well as a series of evening lectures on other issues of interest. The 2018 Seminar will focus on Music and Rheto-

ric in Dionysius of Halicarnassus (flourished c. 20 BC), looking especially at *De compositione verborum* as well as shorter treatises on individual orators and the wider Aristotelian and Aristoxenian background of Dionysius' works. Info: [MOISA](#)



MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2018. Maynooth University, Co Kildare (Ireland), 5–8 July, 2018

Various paper and poster presentations on topics relating to the study of Medieval and/or Renaissance music. The committee welcomes papers and themed session on any relevant topic, from performing and recording early music in the twenty-first century, to madrigal studies, sources studies, analytical studies, medieval and renaissance music in Ireland, to mention only a few. For the up-

coming programme, in view of recent political events and across the world, the committee would like to suggest at least one topic and create space to consider the politics around researching, teaching and performing *Med & Ren* music in a time when racists, white nationalists (not only in the USA) and xenophobes feel emboldened. How do we teach Medieval and Renaissance music courses that do not appear to be safe havens for white supremacists? That challenge ahistorical views of *Med & Ren* as all white (male) and Chris-

tian? What resources do we need? What stories are we not telling? What does intersectional, post-colonial, and/or anti-racist research, teaching and music-making look like or sound like in our field? What are the structural barriers to inclusivity and diversity in our field, and what can we do to remove them? We feel this is an important topic for our research fields, but it is not intended as a conference theme in any restrictive way and the committee would like to stress, that all themes and topics will be considered with equal interest. Info: [MedRen](#)

Medieval and Renaissance Music Conference
2018



Publication Details

Klankbord

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Varia

EXHIBITION: Ancient Musical Treasures from Central China: Musical Instrument Museum (MIM), Target Gallery, Phoenix, AZ (USA). November 10, 2017 till May 6, 2018.

The exhibition presents extraordinary musical and archaeological treasures spanning nine thousand years of Chinese music and history.

More than sixty extremely rare musical instruments and artworks are on display for the first time in the United States. Ancient flutes and drums harken back to the dawn of Chinese civilization, giving us a glimpse of the musical life of an early agrarian society. The exhibition also features beautiful mu-

sic-related artworks made of materials such as ceramic and jade. Many of these instruments and artworks were excavated from tombs of nobility.

Info: MIM



NEW POSSIBILITIES OF
DIGITAL ANALYSIS: SIMSSA

The Single Interface for Music Score Searching and Analysis project (SIMSSA) is teaching computers to recognize musical symbols in digital images of musical scores, linking materials from the

shelves of libraries and museums from around the world in a single digital forum. A panel of participants is committed to five projects. One of them, *Cantus Ultimus*, aims to incorporate OMR technologies with plainchant manuscripts in order to transform the existing Cantus database into a research environment in which both music and text are fully searchable. Other projects are *Liber Usualis*, providing the book of Gregorian chants of 1961 in a searchable form, *Musicalis* and *ELVIS*, both of them supplying medieval music amongst others. *jSymbolic* at least is a software application integrated with the music stored on the ELVIS database. Info: SIMSSA

About the Newsletter

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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 at: redactie@klankbordsite.nl The editors reserve the right to edit items submitted or to refuse publication without giving reasons.

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