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Issue 4

Klankbord

Newsletter for Ancient and Medieval Music

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From the Editors

Music from Antiquity and the Middle Ages speaks across the ages to the present day. This is true primarily in relation to the original sources, which are generally carefully preserved in museums and libraries. These sources are often drawn on for research into the history of music, which may lead to historically 'sound' musical renditions. But music from Antiquity and the Middle Ages lives on in another way, too. For some Dutch composers of the 19th and 20th century, music from these periods served as an inspiration for writing contemporary musical impressions or compositions, which might or might not be based on original sources.

Sas Bunge (1924-1980), for example, wrote a piano rhapsody called 'Historical Moments' in 1939. Its seven parts each portray, through music, a day from a different era: the Stone Age, ancient Egypt, an evening in Athens, the triumphant entry of a Roman general, a courtly romance, and, finally, a ballet from the time of Louis XII. 'Skolion of Seikilos', a piece for four-part choir composed by Henk Badings (1907-1987) in 1982, is a further example. The composition is based on an Ancient Greek drinking song by the musician Seikilos, which is inscribed on a now famous stele from the 1st century A.D. But there is also a reworking for piano and voice of a medieval hymn for the Epiphany (undated) by Geertruida van Vladeracken (1880-1947). Or what about the composition known simply as 'The Middle Ages', a piece for soprano and alto with piano accompaniment, composed by Rosy Wertheim (1888-1949)?

To embark on your quest into the reception of ancient and medieval music by Dutch contemporary composers, your best bet is start at the Netherlands Institute of Music in The Hague, that preserves the autographs of these compositions. Go to the music autographs search section of their website, and start your search by typing in search teams such as 'Rome', 'Greece' or 'Middle Ages':

<http://www.nederlandsmuziekinstituut.nl/zoeken/>

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 and musical instruments in Antiquity and the Middle Ages

Research News



Isenhagen, Klosterarchiv,
Ms. D145.
Photo: Wolfgang Brandis

MUSIC IN MANUSCRIPTS FROM THE "LÜNEBURGER FRAUENKLÖSTER"

Six women's convents on the Lüneburger Heide in Germany (between Hanover and Hamburg) house a treasure-trove of hitherto unknown musical material from the Middle Ages. The convents were founded between the 10th and the 14th century by Benedictine and Cistercian nuns. Under the leadership of Jan Busch, a canon from the Dutch Monastery of Windesheim, near Zwolle, they underwent a thorough reform in the second half of the fifteenth century. This reform followed the tenets of the *Devotio moderna*, a late-medieval

religious movement which originated in the town of Deventer, in the Netherlands.

The Lüneburger Frauenklöster are famous for their chronicles, illuminated prayer-books and medieval tapestries. The music from these convents, however, is largely unknown. The musical sources include over 100 fragments and codices of unknown medieval repertoire. These manuscripts are of outstanding significance, not only for the history of the convents but also for our knowledge of musical life of medieval women's convents in general and the influence of the *Devotio moderna* on convents outside the Netherlands. The research project, fun-

ded by research foundations in Niedersachsen and the Netherlands, has a two-fold goal. The first is to systematically document the medieval manuscript music from the six monastic archives and make it accessible in a database; this part of the project will be carried out by Dr Ulrike Hascher-Burger of Utrecht University. The second goal of the project is to produce five CDs on the basis of this material (one CD for each monastery, with a specific theme which reflects the nature of the sources); this part of the project is in the hands of Prof. Ulrike Volkhardt, Folkwang Hochschule Essen. The project continues to the end of 2008.



Marble harp player from Keros
c. 2600–2500 BC
Athens, National Archaeological
Museum, Inv. no. 3908

THE POSSIBLE HARP-LYRE TRANSFORMATION IN MINOAN CRETE

Why is it that after the disappearance of the Cycladic culture (about 2100 B.C.) there are no clear sources indicating the historical continuity of the European harp? This is the question behind an extensive research project by Dr Martin van Schaik (NWM), in which he attempts to fill in the gap of some 1100 years between the Cycladic harp and the later lyre. As research currently stands, it is only possible to approach the problem theoretically. The material available consists of marble stat-

ues of harp players, a few Minoan representations of lyres, and possible depictions of stringed instruments on seals. Until now, these representations have never been the subject of a comparative study of harps. In the absence of concrete information about the use and significance of these instruments, it is necessary to broaden the research field to include aspects which are only indirectly connected with music. One such aspect is the head of a water bird. This occurs in an ornamental function on the frame of stringed instruments and can be viewed as a socio-cultural aspect. Comparison between the

surviving objects results in three options for how the transformation from harp to lyre may have come about. Nevertheless, it proves very difficult to reconstruct the earliest history of the development of the European harp with chronological certainty. After all, the symbolic and ritual significance of musical instruments in various eras and contexts may also have played a role in the representation of a given stringed instrument. The results of the research will be published this autumn in *Studien zur Musikarchäologie VI*.

Recently Published Books

BAILEY, Terence / A.C. SANTOSUOSSO (eds.), *MUSIC in Medieval Europe: Studies in honour of Bryan Gillingham*. Aldershot 2007, 437 pp. ISBN 9780-754652397. £55.

BECK, Carl-Friedrich, *Die Tonstufe h als Klangbasis. Untersuchungen zu Tradition und Semantik vom 14. bis zum frühen 20. Jahrhundert*. Tutzing 2007, 500 pp. (Tübinger Beiträge zur Musikwissenschaft 28.) ISBN 9783795-212353. € 62.

BELL, Thomas J., *Peter Abelard after Marriage: The Spiritual Direction of Heloise and Her Nuns Through Liturgical Song*. Kalamazoo, MI 2007, 346 pp. (Cistercian Study Series 211.) ISBN 9780879-073114. \$30.

BETTERAY, Dirk van, *Quomodo cantabimus canticum Domini terra aliena: Liqueszenzen als Schlüssel zur Textinterpretation eine semiologische Untersuchung an Sankt Galler Quellen*. Hildesheim 2007, 285 pp. (Studien und Materialien zur Musikwissenschaft 45.) ISBN 97834871340-79. € 50.

BOUCKAERT, Bruno (red.), *Mémoires du chant. Le livre de musique d'Isidore de Séville à Edmond de Cousse-maker*. Neerpelt-Lille 2007, 240 pp. (Cantus 21.) ISBN 90685316-54. €40.

CLOUZOT, Martine, *Images de musiciens (1350 – 1500). Typologie, figurations et pratiques sociales*. Turnhout 2007, 353 pp. ISBN 9782503523453. € 133.

COLETTE, Marie-Noë / M.-Th. GOUSSET, *Troisième Séquentiaire Prosaire de Moissac (troisième quart du XI^e siècle : manuscrit Paris, Bibliothèque Nationale de France, n.a.l. 1871)*. Paris 2006, 116 pp. (Publications de la Société française de musicologie 1. 27.) ISBN 2853370169. €150.

CRISTIANI, Marta / C. PANTI / G. PERILLO (red.), *Harmonia mundi. Musica mundana e Musica Celeste fra Antichità e Medioevo*. Florence 2007, 228 pp. (Micrologus' Library 19.) ISBN 8884502-39X. €42.

CULLIN, OLIVIER, *La place de la musique dans la culture médiévale*. Turnhout 2007, 151 pp. (Rencontres médiévales européennes 7.) ISBN 9782-503525204. € 30.

DIECKMANN, Sandra / O. HUCK / S. ROTTER-BROMAN / A. SCOTTI, *Kontinuität und Transformation in der italienischen Vokalmusik zwischen Due- und Quattrocento*. Hildesheim 2007, 327 pp. (Musica Mensurabilis 3.) ISBN 978348713-1962. € 48.

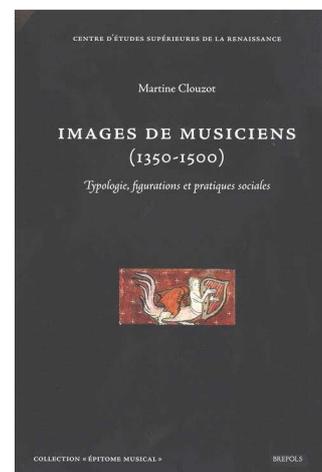
DOSS-QUINBY / R.L. KRUEGER / E.J. BURNS (eds.), *Cultural Performances in Medieval France. Essays in Honour of Nancy Freeman Regalado*. Cambridge 2007, 299 pp. (Gallica 5.) ISBN 1843841128. £ 60.

FLOTZINGER, Rudolf, *Von Leonin zu Perotin: Der musikalische Paradigmenwechsel in Paris um 1210*. Bern [etc.] 2007, 504 pp. (Varia Musicologica 8.) ISBN 978303910-9876. € 68.

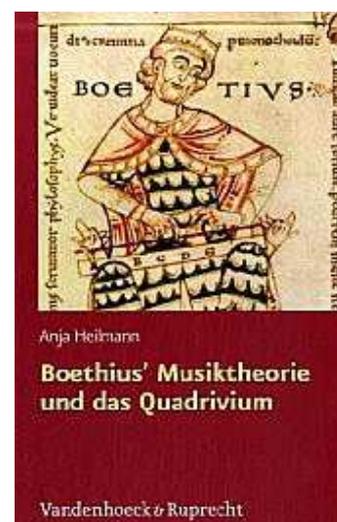
GASCH, Stephan / B. LODES (red.), *Tod in Musik und Kultur. Zum 500. Todestag Philipps des Schönen*. Tutzing 2007, 420 pp. (Wiener Forum für ältere Musikgeschichte 2.) ISBN 9783795212391. € 55.

GROSFILLIER, J., *Les séquences d'Adam de Saint-Victor. Etude littéraire (poétique et rhétorique). Textes et traductions, commentaires*. Turnhout 2008, 944 pp. (Bibliotheca Victorina 20) ISBN 9782503526591. € 150.

HANKELN, Roman (ed.), *The Offertory and Its Verses: Research, Past, Present and Future: Proceedings of an International Symposium at the Centre for Medieval Studies, Trondheim, 25 and 26 September 2004*. Trondheim 2007, 180 pp. ISBN 9788251922043. £30.



Martine Clouzot: *Images de musiciens (1350-1500)*



Anja Heilmann: *Boethius' Musiktheorie und das Quadrivium*



Thomas Staubli (et al.):
Musik in biblischer Zeit

HARPER, Sally, *Music in Welsh Culture Before 1650: A Study of Principal Sources*. Aldershot 2007, 441 pp. ISBN 9780754652632. £60.

HAVSTEEN, Sven R./N.H. PETERSEN / H. SCHWAB / E. ØSTREM (eds.), *Creations: Medieval Rituals, the Arts and the Concept of Creation*. Turnhout 2007, 269 pp. ISBN 978-2503522951. £45.

HEILMANN, Anja, *Boethius' Musiktheorie und das Quadrivium. Eine Einführung in den neuplatonischen Hintergrund von "De institutione musica"*. Göttingen 2007, 400 pp. (Hypomnemata 171). ISBN 9783525252680. €77.

HILEY, David (ed.), *Ars Musica – Musica Sacra*.

Tutzing 2007, 126 pp. (Regensburger Studien zur Musikwissenschaft 4.) ISBN 9783795212216. €41.

HUCK, Oliver / S. DIECKMANN (eds.), *Die mehrfach überlieferten Kompositionen des frühen Trecento*. I: Übertragungen, Texte, Kommentare; II: Transkriptionen. Hildesheim 2007, 628 pp. (Musica Mensurabilis 2,1; 2,2.) ISBN 9783487130590. €136.

LEHMANN, Y. (éd.) *L'hymne antique et son public*. Turnhout 2007, XXIV+727 pp. (Recherches sur les Rhétoriques Religieuses 7.) ISBN 9782503524641. € 75.

MEHU, D. (éd.), *Mises en scène et mémoires de la*

consécration d'église au Moyen Âge. Turnhout 2007, 350 pp. (Collection d'Etudes Médiévales de Nice 7.) ISBN 97825035-18336. € 50.

OLIVER, Judith H., *Singing With Angels: Liturgy, Music and Art in the Gradual of Gisela Von Kersbroeck*. Turnhout 2007, 384 pp. ISBN 97825035-16806. \$135.

STAUBLI, Thomas / M. Andreas / S. SCHROER / D. SHEHATA, *Musik in biblischer Zeit und orientalisches Musikerbe*. Freiburg 2007. 104 pp. ISBN 9783-932203671. €20.

Zur Aktualität des antiken griechischen Wissens von der Musik. Musiktheorie 22, Nr. 4 (2007). (Special issue.)

New CDs



Duo Trobairitz:
The Language of Love

Cacciando per gustar. Madrigals from 14th Century Italy. Ensemble: Orientis Partibu Bongiovanni GB 5635 (2007). \$30.

Faventina. The liturgical music of Codex Faenza 117 (1380-1420). Ensemble: Mala Punica dir. Pedro Memelsdorff. Ambrosie AMB 105 (2007). \$12.

Le grand silence. Moines du Choeur de la Grande Chartreuse. Codex Jade 6996182 (2007). €24.

Le Tournoi de Chauvency. Ensemble Aziman o.l.v. Anne Azéma. K617197 (2007). € 24.

Medieval Songs from The Benediktbeuren. Ensemble: Boston Camarata. Phantom Sound & Vision: B0007-TF13K (2008). \$15.

Ons is een kint geboren. Christmas songs from the Koning Manuscript (Brussels, Royal Library, Ms. II 270), ca. 1500. Ensemble: Aventure dir. Ita Hijmans. Fineline Classical FL 72412 (2007). This is a companion

cd to *Adieu, naturlic leven mijn*, published last year (see *Klankbord* 3, p. 4), and likewise comprises songs from the Koning Ms. This cd completes the full series of songs from this manuscript. €15.

The Language of Love. Duo Trobairitz. Hyperion CDA67634 (2007). £12.

The Medieval Romantics: French Songs & Motets (1340-1440). Ensemble: Gothic Voices (e.o). Hyperion UK: B0011FEGUI. (2008). \$14.

Conferences & Symposia

DAS KLOSTER. ORT KULTURELLEN HANDELNS VON FRAUEN IN DER FRÜHEN NEUZEIT. Hanover and surrounding convents, 5 to 7 June 2008.

This interdisciplinary symposium for musical and cultural history is organized this year by the *Forschungszentrum Musik*

und Gender of the Hochschule für Musik und Theater in Hanover. Five sessions address musical and cultural aspects of late-medieval women's convents: Monastic Music, Spirituality, The Garden, Worlds of Knowledge, and Art and Handiwork. The sessions are accompanied by an extensive cul-

tural programme, including various concerts, the opportunity to participate in liturgical hours, and visits to two women's convents in the vicinity of Hanover. The conference language is German.

Information:
www.fmg.hmt-hannover.de
> Kongress



Das Kloster: Ort kulturellen Handelns von Frauen in der frühen Neuzeit

EARLY MUSIC EDITING: PRINCIPLES, TECHNIQUES, AND FUTURE DIRECTIONS. Utrecht University, The Netherlands, 3-5 July 2008.

In the study and performance of pre-Classical western music, few elements fluctuate so rapidly as fashions in the interpretative and presenta-

tional aspects of music transcriptions. Often unspoken and unscrutinized editorial decisions play a key role in shaping the modern reception and understanding of early repertoires. The time is ripe for a critical re-evaluation of the principles and assumptions which inform the creation and distribution of early music scores for modern readers.

The music department of Utrecht University will bring together twenty speakers from eight countries to consider the "state of the art" from a critical perspective. Keynote speaker is Margaret Bent (All Souls College, Oxford)

Information: Dr Theodor Dumitrescu
www.earlymusicediting.org

MEDIEVAL & RENAISSANCE MUSIC CONFERENCE 2008 Bangor University (Wales), 24-27 July 2008.

This year, the annual Med&Ren conference is organized by Bangor Uni-

versity/School of Music in Wales. This international four-day symposium is devoted to music up to about 1650. No specific theme was chosen for this year. The conference language is English.

For information, contact: Thomas Schmidt-Beste
www.bangor.ac.uk/music

And perhaps it's worth bearing in mind that next year's Med&Ren will take place in Utrecht! Plenty of details will follow...

MUSIC IN SUMER AND AFTER. British Museum, London, 4-6 December 2008.

The Department of the Middle East at the British Museum in London is organising a three-day conference in December

2008. This International Conference of Near Eastern Archaeomusicology will deal with cuneiform musical texts; the conservation and reconstruction of Ancient Near Eastern musical instruments; the musicology and the organology of the

Ancient Near Eastern instrumentarium; comparative ethno- and archaeomusicology. The programme has yet to be finalised.

Information:
www.britishmuseum.org
>research >research news



Lyre from Ur, South Iraq, about 2600-2400 BC



Publication Details

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You may also like to visit our websites:

www.martinvanschaik.com

www.musicadevota.nl

Exhibitions & Festivals

NEDERLANDS GREGORIAANS FESTIVAL. (Dutch Gregorian Festival) Ravenstein, 31 May and 1 June 2008.

This is the second Dutch Gregorian Festival, and this time it will take place in the town of Ravenstein. The festival is devoted to Gregorian chant in all its manifestations. The festival is intended for all those who are drawn to Gregorian chant, either actively or passively. A large number of *scholae* and choirs will perform on stage in a continuous programme. In addition to the concerts, there is an exhibition of manuscripts from Soeterbeek monas-

tery and a Gregorian High Mass in the Church of St Lucia in Ravenstein. For further information, see:

www.gregoriaansfestival.nl

SOUNDS OF ANCIENT MUSIC, Bible Lands Museum, Jerusalem, 7 January – 31 December 2008.

This extraordinary exhibition includes 137 important findings, among them rare musical instruments preserved from ancient times and some life size replicas. The mysterious sounds of the past are revealed with all their glory.

Displayed alongside ancient instruments, are artifacts bearing images of men and women who are playing music. Additional exceptional artifacts in the exhibition include a pair of cymbals from the Early Bronze Age (3,000 B.C.) and a flute from the Chalcolithic period (4,300-3,300 B.C.) which is among the oldest wind instruments ever to be found in an archaeological excavation. There is also a very rare silver bowl decorated with the figure of Eros playing the *kithara*, from the Imperial Roman Period (late 2nd century A.D.).

Information: Riki Morginstin pr@blmj.org

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 any 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 in *Klankbord* 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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