

Spring 2011

Issue 10

Klankbord

Newsletter for Ancient and Medieval Music

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From the Editors

It is gratifying to present to you our 10th issue of *Klankbord* which gives us the occasion to a short retrospection and to outline some plans for the future.

When the digital newsletter started as a Dutch initiative five years ago we couldn't imagine that there would be such a great number of international readers interested in current developments concerning ancient and medieval music. The first issue of *Klankbord* appeared in Dutch language, intended for Dutch musicologists and other interested persons. Soon it became clear that there was a lot more interest in this newsletter than from Dutch and Belgium readers only. For that reason we changed to a bilingual edition and later on we continued just in English for practical reasons. Together with the change of language, a certain change of focus appeared. Our main goal, to collect and to publish news about ancient and medieval musicology in the Netherlands, has crossed the borders. We are now interested in adding research developments from other countries too.

In the last decade many universities, especially in Europe, had to cut back on positions, leading to a situation in which scholars who now work in specialized fields like ancient and medieval music often find themselves alone within or without their institution or even within their own country or state. At the same time it is recognized, more than ever, that the study of these fields requires an interdisciplinary approach and a common effort by groups of scholars. As we understood from response from our readers this newsletter fulfils an important role in the supply of musicological information concerning research projects, symposia and network meetings. The next years we will continue our efforts in informing you about common research interests. In order to cover a broader field of information notably regarding research, we would like to ask you, please keep sending us your items for publication: work-in-progress, forthcoming publications or work that recently has been published.

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



Kylix, School Scenes.
Attic red-figure, signed by Douris.
Berlin, Staatliche Museen,
Antikensammlung, F2285.
ca. 510-480 BC

THE NETWORK FOR THE STUDY OF ARCHAIC AND CLASSICAL GREEK SONG

In connection with what has been stated on the first page of this issue we would like to focus on a fringe organization in the field of ancient music history: the Network for the Study of Archaic and Classical Greek Song. This network was founded four years ago at the initiative of Ewen Bowie (University of Oxford) and André Lardinois (Radboud University Nijmegen). The goal of the network is to bring together individual scholars in an international

network for the study of archaic and classical Greek song. In the title of the network the word "song" is preferred over "lyric poetry" to indicate that this network will focus not only on lyric but also on iambic and elegiac Greek poetry, and that it wishes to study not only the surviving texts but the performance contexts of this poetry as well. This last purpose in particular opens possibilities to co-operate with musicologists, singers and musicians who are interested in the performance practice of Archaic and Classical Greek song. The main activities of the

network will be the organization of annual meetings and the maintenance of a website. Members will receive a newsletter about the activities of the Network by e-mail once a year. Members will keep each other informed about their forthcoming publications and planned activities through this website. Access to the website is not restricted and is also available for non-members of the network. Membership is free. More details of the network can be found on the website: www.let.ru.nl/greeksong/



Liège, Archives de l'Etat:
St. Lambert Cathedral,
Chanoines de la Petite Table,
No. 1, fol. A (late 14th century)

RECENT DISCOVERY OF A 14TH-CENTURY SCORE OF THE ST. LAMBERT CATHEDRAL IN LIÈGE TURNS OUT TO BE STALE NEWS

In the April edition of the Belgian Newsletter *Resonant* (for Flemish Musical Heritage) was announced that lately a late-medieval "score" was discovered in the archives of the canons of the Petite Table, a collegium related to the St.-Lambert Cathedral in Liège (Belgium). Subsequently the score, that was written on two leaves has been studied by musicologists from Oxford University. According to *Resonant* the researchers found out that the notes were copied on the flyleaves of the money

accruing from the foundation of birthday feasts for the year 1388. The music is written on the verso of the two flyleaves that are now foliated A and B and were presumably empty originally. For this reason the music should probably be dated slightly later than the accounts. It consists of a single upper voice of a Credo in carelessly written Italian Ars Nova notation. Curiously enough, sections in black notation alternate with sections in white as follows: *Patrem - omnia facta sunt* (black), *Qui propter nos.. non erit finis* (white), *Et in spiritum.. venturi seculi* (black), *Amen* (white). The *Amen* is incomplete, probably lacking the final stave or so. The change in notational

colour is not arbitrary, but reflects an alternation between tempus imperfectum cum prolatione perfecta and tempus imperfectum cum prolatione imperfecta. The two pages of music contain 7 and 8 brown five-line staves respectively. At first sight this seems to be an interesting discovery. Though the above mentioned information about the two folios is definitely right, this is not a new discovery at all. A detailed description of the two folios, its musical content and its provenance has already been published in RISM B/IV 2 (B-LA 1388) in 1969!

<http://www.diamm.ac.uk/>

Recently Published Books

BERENDS, Christof: *Klänge der Bronzezeit. Musikarchäologische Studien über bronzezeitliche Hortfunde Mitteldeutschlands*. Bonn 2010, 210 pp. + CD. (Universitätsforschungen zur Prähistorischen Archäologie 187.) ISBN 783774937024. € 49.

BERGSAGEL, John: *The offices and masses of St. Knud Lavard (d. 1131) (Kiel, Univ. Lib. MS S.H. 8 A.89)*. Vol. I: Facsimile, Vol. II: Edition. With an Essay on the Historical Background by Thomas Riis. Copenhagen-Ottawa 2010, 145 + 72 pp. (Wissenschaftliche Abhandlungen, Institute of Mediaeval Music 65/17.) ISBN 9788770230360 and ISBN 9781926664057. \$ 80.

BERNHARD, Michael / Elżbieta WITKOWSKA-ZAREMBA (eds.): *Traditio Iohannis Hollandrini*. Vol. 1: *Die Lehrtradition des Johannes Hollandrinus*. Munich 2010, XXIII + 300 pp. (Veröffentlichungen der Musikhistorischen Kommission 19.) ISBN 9783769660111. € 39.50.

BERNHARD, Michael / Elżbieta WITKOWSKA-ZAREMBA (eds.): *Traditio Iohannis Hollandrini*. Vol. 2: *Die Traktate I-III = The Treatises I-III*. Munich 2010, XVI + 406 pp. Veröffentlichungen der Musikhistorischen Kommission 20). ISBN 9783769660128. € 45.

BROWN, Peter / Suzana OGRAJENŠEK (eds.): *Ancient Drama in Music for the Modern Stage*. Oxford 2010, 480 pp. ISBN 9780199558551. € 135.

CASTRO SANCHEZ, J. (ed.): *Hymnodia hispanica*. Turnhout 2011, 954 pp., (Corpus Christianorum Series Latina 167.) ISBN 9782503532011. € 415.

HAINES, John: *Medieval song in Romance languages*. Cambridge 2010, 310 pp. ISBN 9780521765749. \$ 90.

IVERSEN, Gunilla / Jane FLYNN (eds.): *Laus angelica. Poetry in the Medieval Mass*. Turnhout 2011, XX + 317 pp. (Medieval Church Studies 5.) ISBN 9782503531335. € 90.

KLEINERTZ, Rainer / Christoph FLAMM / Wolf FROBENIUS (Eds.): *Musik des Mittelalters und der Renaissance. Festschrift Klaus-Jürgen Sachs zum 80. Geburtstag*. Hildesheim 2011. XVI + 636 pp. (Studien zur Geschichte der Musiktheorie 8.) ISBN 9783487145334. € 68.

LEACH, Elizabeth Eva: *Guillaume de Machaut: Secretary, Poet, Musician*. Ithaca, NY, 2011, 360 pp. ISBN 9780801449338. \$ 60.

MÄRZ, Christoph / Lorenz WELKER / Nicola ZOTZ (eds.): *„Jeglicher sang*

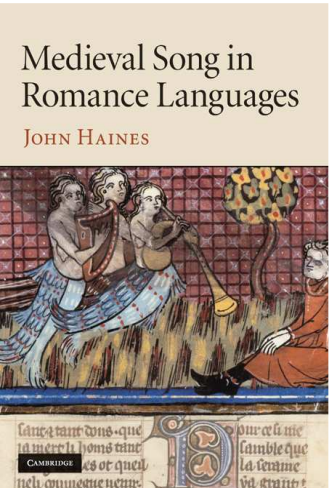
sein eigen ticht“. Germanistische und musikwissenschaftliche Beiträge zum deutschen Lied im Mittelalter. Wiesbaden 2010, 208 pp., (Elementa Musicae 4.) ISBN 9783895003608. € 49. With a detailed catalogue of medieval German manuscripts with neumes by Ernst Hellgardt.

MECONI, Honey: *Medieval Music*. (The Library of Essays on Music Performance Practice.) Aldershot, 612 pp. ISBN 9780754628514. £ 170, Website price £ 153.

MILLER, Frederic P. / Agnes F. VANDOME / John MCBREWSTER (eds.): *Medieval Dance*. Beau Bassin (Mauritius), 2011, 124 pp. ISBN 9786134255011. \$ 53.

MIRELMAN, Sam (ed.): *The Historiography of Music in Global Perspective*. Piscataway, NJ 2010, 215 pp. (Gorgias Précis Portfolios 9.) ISBN 9781611436693. \$ 106.

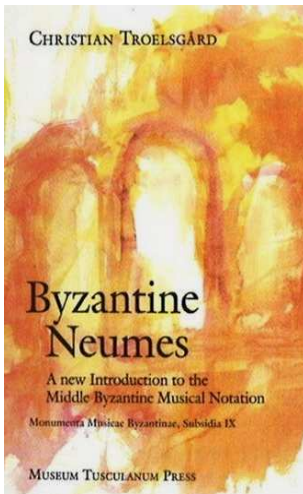
This volume examines the perception of music's past, in all its historical, geographical and cultural breadth. Early enquiries into music's earliest archaeology and history contribute towards an understanding of wider cultural and musical history in the nineteenth/early twentieth centuries, and by extension, the context



John Haines: *Medieval Song in Romance Languages*



Christof Berends: *Klänge der Bronzezeit. Musikarchäologische Studien über bronzezeitliche Hortfunde Mitteldeutschlands*



Christian Troelsgård:
*Byzantine Neumes: A New
Introduction to the Middle
Byzantine Musical Notation*

in which the modern disciplines of musicology and ethnomusicology originated. As a complement to such studies, critical enquiries into ancient Greek historiography, early modern music outside Europe, and contemporary perspectives on music archaeology, are offered.

SMITH, John Arthur: *Music in Ancient Judaism and Early Christianity*. Aldershot 2011, 294 pp. ISBN 9781409409076. £ 60, Website price £ 54.

TROELSGÅRD, Christian: *Byzantine Neumes: A New Introduction to the Middle Byzantine Musical Notation*. Copenhagen 2011, 150 pp. (Monu-

menta Musicae Byzantinae, Subsidia IX.) ISBN 9788763531580 / ISSN 0105-3566. € 67.

VAN DEUSEN, Nancy: *The Cultural Context of Medieval Music*. Santa Barbara, CA 2011, 224 pp. (Praeger Series on the Middle Ages.) ISBN 9780-275994129. \$ 45.

WILKINS, Nigel (ed.): *Words and Music in Medieval Europe*. Aldershot 2011, 346 pp. (Variorum Collected Studies Series) ISBN 9781409418191. £ 85, Website price £ 77.

WRIGHT, Owen (ed. and transl.): *On Music: An Arabic critical edition and English translation of Epistle 5*. Oxford 2011,

224 pp. (Epistles of the Brethren of Purity.) ISBN 9780199593989. \$ 85, Website price \$ 73. Third volume of the first critical edition of the monumental Arabic encyclopaedia, *Rasail Ikhwan al-Safa (Epistles of the Brethren of Purity)*, written in the late 10th-11th century AD, in Basra, Iraq). Including the first fully annotated English translation. Epistle 5: 'On Music' presents technical concepts such as rhythm, tone, and metre, alongside more subtle aspects such as the psychological applications drawn from the fourfold theory of humours and the correspondence of numeric proportions.



Ensemble Melopomen:
Sappho and her Time

New CDs

Camino de Santiago: Medieval Music from Spanish Pilgrimages. Ensemble Spielleyt – Early Music Freiburg. (2010) Christophorus CHR 77330. £ 6.99.

Codex Chantilly: En amoureux vergier. Ensemble De Caelis. (2010) Aeon AECD 1099. € 13.50.

Historia de compassione gloriosissimae virginis Mariae: Marian office (Hamburg, 15th century). Ensemble Amarcord (2011) Cpo Records 777 604-2. \$ 17.

In memoriam Guillaume

de Machaut: Messe Notre Dame. Ensemble Musica Nova. (2010) Aeon AECD 1093. £ 17.99.

Insula felix. Middeleeuwse muziek uit Reichenau. Ensemble Ordo virtutum. (2010) Christophorus CHR 77328.

L'amor de lonh: Medieval songs of love and loss. Ensemble Gilles Binchois (2010). Glossa GCD P32304. € 17.90.

Mediterraneum: Ancient Worlds of Improvisation between Orient and Occident. Ensemble Oni Wytars. (2010) DHM 633802.

Notker Balbulus - Sequences, tropes and Gregorian Chant from Saint Gall Abbey. Ensemble Ordo virtutum. (2011) Christophorus CHR 77341.

Pirol D'Auvèrna: Chants du troubadour. Marseille-Damas-Jerusalem. Ensemble La Camera della Lagrime (2010). ZigZag Territories ZZT 090903. € 19.

Sappho and her Time. Ensemble Melopomen, dir. Conrad Steinmann. Sony Music (2011) DHM 671742. £ 8.

Conferences & Symposia

8TH ANNUAL SEMINAR ON ANCIENT GREEK MUSIC. The Ionian University, Corfu (Greece), 4-9 July 2011.

Since 2004, the Music Department at the Ionian

University has held a week-long seminar on ancient Greek music each year. This year the text for the morning seminars is Book 8 of Aristotle's *Politics*; the seminars will

be led by Dr Eleonora Rocconi (University of Pavia), Prof. Andrew Barker (University of Birmingham) and Prof. Egert Pöhlmann (University of Erlangen). Info: <http://music.ionio.gr/en/>



Ionian University, Corfu: Seminar on Ancient Greek Music:

MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2011. Institut d'Estudis Catalans, Barcelona, 5-8 July 2011.

During the annual Med-Ren Conference over 140

speakers from countries across Europe, North America, Australia and Asia will present in papers and posters the best of recent research in medieval and renaissance music. The conference

promises to fulfil its role as a forum for lively discussion of all aspects of medieval and Renaissance music in the beautiful surroundings of Barcelona. Info: www.medrenconference.org/

Med~Ren

SOUND AND RITUAL IN MUSIC ARCHAEOLOGY: BRIDGING MATERIAL AND LIVING CULTURES. University of Valladolid, (Spain), 19-24 September 2011.

This XIIth Congress of the ICTM Study Group for Music Archaeology turns to ritual and religious behaviours related to musical practices of the past, including the performative dimension

of rituals closely linked with musical practices, but also to the ritual-like nature of performing activities involving musical behaviours. Info: www.ictmusic.org >events



ICTM Study Group: Sound and Ritual in Music Archaeology

SECOND BIENNIAL EURO-MEDITERRANEAN MUSIC CONFERENCE. University of Cyprus, Nicosia, 8-10 September, 2011.

The conference its pur-

pose is to provide a venue for intellectual exchange between academicians across the region, as well as scholars from any area whose research relates to Mediterranean musical

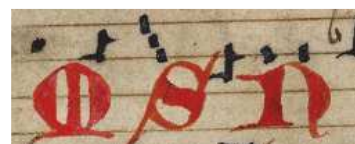
traditions. One of the aims is understood to encompass any category of research relating to any Mediterranean music culture, past or present. Info: www.cmi.com.cy/

WORKING ACROSS DISCIPLINES. Senate House, University of London, 12-14 September, 2011.

The Medieval Song Network is established in 2009 as a forum for the

study of the medieval lyric in England. This second workshop is organised around two central principles that also informed the first: the need to identify and further develop some of the most impor-

tant research tools that would benefit the study of medieval lyrics, and the intellectual questions and issues that are central to this research. Info: www.medievalsongnetwork.org/



Medieval Song Network: Working Across Disciplines

MUSIC IN THE CAROLINGIAN WORLD: WITNESSES TO A METADISCIPLINE. Thompson Library, Ohio State University, in Columbus, OH, 28-30 October 2011. A Conference in Honor of Charles M. Atkinson. Info: <http://music.osu.edu/atkinsonconference/>

Publication Details

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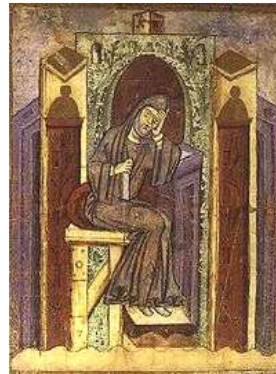
Exhibitions & Festivals

EXHIBITION: MUSIC AT THE ABBEY OF ST. GALL. Stiftsbibliothek, St. Gall (Swiss), until 6 November 2011.

Anyone interested in medieval liturgical music will not want to miss the collection of music manuscripts kept at St. Gall. It was at the Abbey of St. Gall that neume notation was brought to perfection. This early medieval system of musical notation, was the first in which the complete range of Gregorian chant melodies was written down. The Abbey of St. Gall was also home to the monks Notker Balbulus (?- 912), and Tuotilo (?- around 913), who stimulated the development of the

sequence and the trope. The texts on music theory exhibited here date from the 6th to the 16th century. They cover a wide spectrum: from music as a mathematical science to teaching about the key system and the church modes.

<http://www.stiftsbibliothek.ch>



EXHIBITION: SOUNDS OF THE MUSE. Hellenic Museum, Melbourne (Australia). April-July 2011.

The Hellenic Museum in Melbourne is hosting the entire Ancient Greek Musical Instruments Museum. The exhibition includes 42 ancient Greek musical instruments accompanied by detailed descriptions and diagrams after research, study and construction by Kostas Kotsanas. Some of the exhibits are: the monochord, the *helikon* and the *syntonon* of Pythagoras, the *lyra* of Hermes and the eminent Homeric *phorminx*.

<http://www.hellenic.org.au>

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 Music Archaeology (NWM).

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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.

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