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Newsletter for Ancient and Medieval Music

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From the Editors

The project *Corpus Vasorum Antiquorum* is the oldest project under the patronage of the Union Académique Internationale. It was initiated by Edmond Pottier (curator in the Louvre) in Paris, in 1920. The CVA project aims to publish, in the form of fascicules of texts and of plates, ceramic vessels surviving from classical antiquity, which are preserved in the different national collections of the countries involved in the project. Every participating country entrusts a central committee with the task of preparing, in a standardized format, the fascicules for which it is responsible.

Twenty-four countries participate – or have participated – in the project. Up to the present, they have published around 380 fascicules illustrating more than 100,000 vases (76 fascicules by Italy, 71 by Germany, 39 by France, 36 by the USA, 21 by Great Britain, 9 by Poland, 9 by Denmark, 7 by the Netherlands, 7 by Switzerland, etc.). It is of interest to point out the recent addition of Russia, Turkey and Brazil: it bears witness to the vitality and the scientific usefulness of this publication series.

The CVA collection is available in many university libraries all over the world and is mostly used by art historians and archaeologists. Because many of the depictions on the ceramic vessels from Greece and Italy show a large number of scenes with musicians and other figures playing musical instruments (e.g. *kithara*, *lyra*, *aulos*, *barbitos*) the CVA collection is a good source for music iconographical research in classical antiquity. Unfortunately, the indices in the fascicules published at the beginning hardly include entries on music, but later fascicules do, particularly concerning musical instruments.

Among recent projects, the Oxford University's Beazley Archive initiates the CVA Online project which consists in the digitization of out-of-print fascicules, approximately 250 for the web. The project is on-going; new fascicules are being published and participating museums have the opportunity to contribute to the on-line database.

Info: www.cvaonline.org/cva/

The editors,

Ulrike Hascher-Burger
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Research News



Replica of the Peter Gerritsz organ from 1479

THE LARGE MEDIEVAL CITY ORGAN AT THE ORGELPARK, AMSTERDAM

The Orgelpark, the organ music dedicated concert venue in Amsterdam, commissioned a replica of the organ Peter Gerritsz built for the Nicolaïkerk in Utrecht in 1479. A number of essential fragments of the original organ happen to have been preserved, partly thanks to the Foundation for Northern Dutch Musical History (nowadays known as the Koninklijke VNM) who, during the 1880s, ensured that the organ was installed in the Rijksmuseum in Amsterdam. The organ is national property and is guarded by the Dutch government's monuments agency. The organ specialists of the agency,

Rudi van Straten and Wim Diepenhorst, studied the Gerritsz organ with great care. In the context of the ongoing discussions about its potential return to the Nicolaïkerk in Utrecht, the agency decided that the construction of a replica would be a responsible intermediate step. The Orgelpark backed the plan by commissioning such an instrument from the organ-builders Reil of Heerde (Eastern Netherlands) and naming it in honour of advisor Rudi van Straten. The result is an organ which allows the listener to experience the sound world of the late Middle Ages; unique in the world.

The replica has, just like the original instrument in 1479, two manuals (with broader

keys than normal). The lower manual (the 'Hoofdwerk') is a so-called 'Blockwerk'. The 'en bloc' sounding of all pipes on each key gives the division its name. The second manual (Bovenwerk) is also a Blockwerk although of a slightly younger variety. One set of pipes can be played separately, so that three different combinations are possible; the quints and octaves which make up the remainder of the blockwerk, the sober sound of the separable set of pipes (the so-called 'Doof') and both together. In addition, the Bovenwerk also has a Cimbél. The pedal has its own pipes, the 'Bourdonnen'.

Info: Hans Fidom, www.orgelpark.nl



Il canto delle vergini locresi: Part of a pinax showing a temple. A woman is playing the aulos (5th century BC)

IL CANTO DELLE VERGINI LOCRESI: LA MUSICA A LOCRI EPIZEFIRII NELLE FONTI SCRITTE E NELLA DOCUMENTAZIONE ARCHEOLOGICA (SECOLI VI-III A.C.)

This survey by the Italian musicologist and music archaeologist Angela Bellia is dedicated to the musical culture of Locri Epizefirii, an Italic *polis* that was noted for religious worships and sacred activities. The project is part of a broader research horizon, concerning the valuation of the musical heritage of ancient age and its historical context, with particular attention to the musical history of a Greek city of the West from the

Archaic Age to the Hellenistic period.

The study is related to music archaeology as a historic and a multidisciplinary science. It combines the methods of archaeology and musicology on behalf of the study of the archaeological remains of musical interest. Attention is paid to the context of use and discovery in order to place the musical activities in a well-defined space and occasion, and to interpret cultural, religious and social meaning of the musical performance in antiquity.

From the study of written sources – historical, literary and epigraphic – it has emerged that Locri was the

most active *polis* of Magna Graecia in the field of the arts and music.

The role of music in the sacred and funerary sphere was examined through the study of the materials of musical interest which were found in the sanctuaries and in the necropolis of Locri and of its sub colonies Ipponio and Medma (e.g. *pinakes*, pottery, terracotta's, musical instruments). The study has allowed to analyze the Locrian musical performances and their relationship with religious rituals and with the cults in the Greek colony. (See also p. 3 Recently Published Books.)

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Recently Published Books

BELLIA, Angela: *Il canto delle vergini locresi: La musica a Locri Epizefirii nelle fonti scritte e nella documentazione archeologica (secoli VI–III a.C.)*. Pisa, Rome 2012, 204 pp. (Nuovi saggi, 116.) ISBN: 9788862275422 / ISSN: 1722-5221. € 40.- (See also p. 2 Research News.)

BUTCHER, Carmen A.: *St. Hildegard of Bingen, Doctor of the Church: A Spiritual Reader*. Brewster, MA (2007), new edition 2013, 256 pp. ISBN 9781612613703. \$ 17.-

CASWELL, F. Matthew: *Three Master Musicians: Medieval Islamic Music*. Leicester 2013, 144 pp. ISBN 9781780884998. € 12.-

DUNCAN, Thomas G.: *Medieval English Lyrics and Carols*. Woodbridge 2013, 480 pp. ISBN 97818438-43412. € 32.-

FERREIRA, Manuel Pedro: *Revisiting the Music of Medieval France: From Gallican Chant to Dufay*. Farnham 2012, 310 pp. ISBN 9781409436812. £ 76.50

GAGNÉ, Raynaud / Marianne HOPMAN (eds.): *Choral Mediations in Greek Tragedy*. Cambridge 2013, 430 pp. ISBN 978-1107033283. € 85.-

Greek and Roman Musical Studies, Vol. 1, Issue 1 (2013), 259 pp. ISSN: 2212-974X / E-ISSN: 2212-9758. € 55.- (Individual Subscription).

This new journal is the first specialist periodical in the fields of ancient Greek and Roman music. The inspiration for it emerged from discussions between members of the International Society for the Study of Greek and Roman music and its cultural heritage, known as MOISA (see www.moisasociety.org). GRMS will publish papers offering cultural, historical, theoretical, archaeological, iconographical and other perspectives on music in classical antiquity, and on its reception in later times (especially the Middle Ages and the Renaissance, but also more recent periods). The Editorial Board will also consider contributions on music elsewhere in the Mediterranean region, including Egypt, Syria, Palestine and Mesopotamia. Cross-disciplinary approaches will be particularly appreciated. The first volume among others contains interesting contributions from Stelios Psaroudakes, Chrestos Terzes and Stefan Hagel; the editorial is by Andrew Barker.

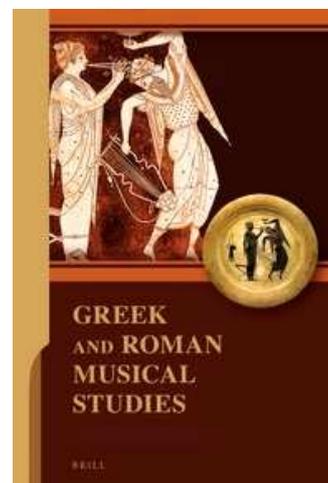
KRUSE, Britta-Juliane (ed.): *Rosenkränze und Seelengärten. Bildung und Frömmigkeit in niedersächsi-*

schen Frauenklöstern. Wolfenbüttel 2013, 348 pp., 193 colour ill. (Ausstellungskataloge der Herzog August Bibliothek, 96.) ISBN 9783447068130, Hardcover € 40.-; Paperback € 20.- (See also p. 6 Expositions.)

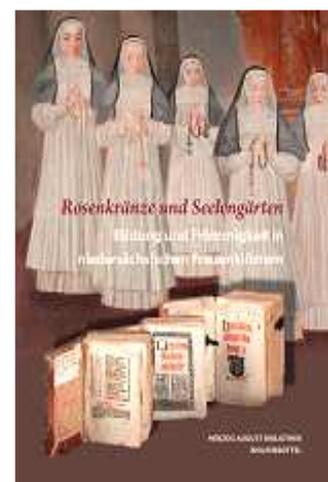
MAESSEN, Geert (ed.): *Wim van Gerven. Pionier van de gregoriaanse semiologie in Nederland*. Amsterdam 2012, 331 pp. ISBN 9789081996907. € 29.- The book is dedicated to Wim van Gerven (1929–2008), a leading Dutch singer and conductor and a pioneer of the semiological movement in the Low Countries. It contains a collection of 15 articles about a variety of aspects of Gregorian chant in the Low Countries, and 197 Gregorian chants transcribed by Van Gerven for his *scholae*.

MCGEE, Timothy: *Instruments, Ensembles, and Repertory, 1300–1600: Essays in Honour of Keith Polk*. Turnhout, appears in June 2013, 297 pp. (Brepols Collected Essays in European Culture.) ISBN 978-2503541617. \$ 145.-

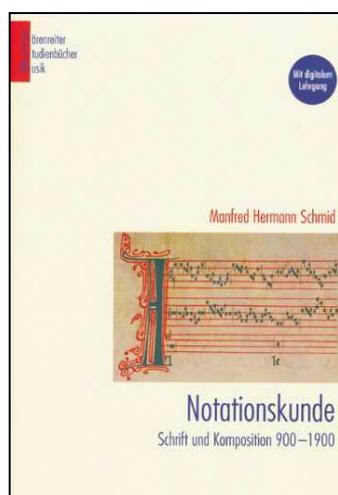
MCGRADY, Deborah L.: *Controlling Readers: Guillaume de Machaut and his Late Medieval Audience*. Toronto (2006) R/2013, 348 pp. ISBN 978144-2615540. \$ 34.95



Greek and Roman Musical Studies, Vol. 1, Issue 1 (2013)



Britta-Juliane Kruse: *Rosenkränze und Seelengärten. Bildung und Frömmigkeit in niedersächsischen Frauenklöstern*



Manfred H. Schmid:
Notationskunde.
Schrift und Komposition
900–1900

MEYER, Christian / Guy LOBRICHON / Carola HERTEL-GEAY (eds.): *Hieronymi de Moravia Tractatus de musica*. Turnhout 2013, 280 pp. (Corpus Christianorum. Continuatio Mediaevalis 250.) ISBN 978250-3542102. € 185.-

NIETZSCHE, Friedrich / Paul BISHOP (Translator) / Jill MARSDEN (Introduction): *Das griechische Musikdrama - The Greek Music Drama*. New York, NY 2013, 112 pp. ISBN 9780983697275. \$ 15.50

PIETSCHMANN, Klaus (ed.): *Papsttum und Kirchen-*

musik vom Mittelalter bis zu Benedikt XVI. Positionen - Entwicklungen - Kontexte. Kassel [a.o.] 2012, 372 pp. (Analecta musicologica. Veröffentlichungen der Musikgeschichtlichen Abteilung des Deutschen Historischen Instituts im Rom, 47.) ISBN 9783761821-336. € 79.-

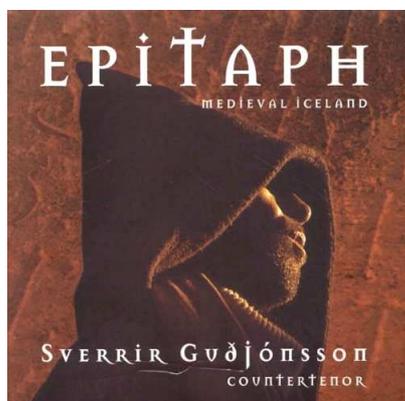
ROTTER-BROMAN, Signe: *Komponieren in Italien um 1400. Studien zu dreistimmig überlieferten Liedsätzen von Andrea und Paolo da Firenze, Bartolino da Padova, Antonio Zacara da Teramo und Johannes*

Ciconia. Hildesheim [a.o.] 2012, 463 pp. (Musica mensurabilis 6.) ISBN 9783487146997. € 59.80

SCHMID, Manfred H.: *Notationskunde. Schrift und Komposition 900–1900*. Kassel [a.o.] 2012, 298 pp. (Bärenreiter Studienbücher Musik, 18.) ISBN 9783761822364. € 29.95

UPTON, Elizabeth R.: *Music and Performance in the Later Middle Ages*. New York, NY 2013, 248 pp. (The New Middle Ages.) ISBN 978113727-7701. \$ 85.-

New CDs



Epitaph - Medieval Iceland

Das Glogauer Liederbuch (The Glogau Song Book) - Songs, Comic Tales and Tails. Sabine Lutzenberger, Martin Hummel, Marc Lewon & Ensemble Dulce Melos. Label: Naxos 8.572576 (2012). £ 7.-

Epitaph - Medieval Iceland. Sverrir Guðjónsson. Label: Smekkleysa (2012). \$ 23.-

Guillaume de Machaut: 2 Polyphonic Lais. The Medieval Ensemble of London. Label: L'oiseau Lyre (2013). € 15.-

Jerusalem - Gregorian Chant and Early Polyphony. By Brigitte Lesne. Label: Naive (Harmonia Mundi) (2012). € 15.-

La Bella Mandorla - Madrigals from the Codex Squarcialupi. Ensemble Palatino 87. Label: cpo (2012). € 15.-

Les Maries du Rhin, Ala Aurea / Ars Choralis Coeln / Maria Jonas. Label: Raumklang - Talanton Records TAL90011 (2013). € 14.90

Mysterium Mariae - Marienlieder des Spätmittelalters. Ensemble für frühe Musik Augsburg. Label: Christophorus CHE01822 (2013). € 7.-

Neidhart - A Minnesinger and his Vale of Tears: Songs and Interludes. Ensemble Leones. Label: Naxos 8.572449 (2012). € 7.95

O rex orbis - Officium in festo sancti Karoli. Exsul-

temus. Label: Musique en Wallonie, collection inédit (2013). \$ 15.-

Raga virga. Ars Choralis Coeln. Label: Talanton (Harmonia Mundi) (2012). € 14.-

Triologue - A Project around South Indian, Moroccan and Medieval European Traditions. Dominique Vellard [a.o.]. Label: Glossa Platinum (2012). € 18.70

Veiled Desires - Lives and Loves of Nuns in the Middle Ages / Nonnenliebe und Nonnenleben im Mittelalter / Vie et amour de nonnes au Moyen Âge. Ensemble Peregrina. Label: Raumklang (2012). € 18.-

Conferences & Symposia

MUSIC, CULTS AND RITES OF THE WESTERN GREEKS. 6th Annual Meeting of MOISA (International Society for the Study of Greek and Roman Music and its Cultural Heritage). 14–16 May, 2013, University of Palermo (Italy).
Notwithstanding local po-

litical divisions, Magna Graecia was a vigorous and multiform cultural entity marked by religious, ethnical and artistic experiences that are significantly reflected in the musical history of the region. The musical culture of Megale Hellas is still lacking a comprehensive and

systematic study. This conference aims to investigate the musical characteristics and phenomena of southern Italy and Sicily in the Greek area. The topics of interest include music as an element of élite identity in Magna Graecia and Sicily.
Info: www.moisasociety.org



MOISA: Music, Cults and Rites of the Western Greeks

TEXTE ET MUSIQUE AU MOYEN ÂGE: ÉCHANGES INTERDISCIPLINAIRES AUTOUR DES PROCESSUS DE CRÉATION. 16–18 May, 2013, Poitiers (France).
International colloquium

organized by *Centre d'études supérieures de civilisation médiévale* (CESCM, University of Poitiers). This colloquium aims to explore the multiple ways reflecting the relationship between poetry

and the musical discourse. How does music constitute an essential medium in the process of creating poetry?

Info: www.musiques-medievales.eu



International Colloquium: Text and Music in the Middle Ages

THE MEDIEVAL ORGAN AS A DOCUMENT. International symposium around the medieval organ replica at Orgelpark Amsterdam, 6–8 June, 2013, Amsterdam (Netherlands).

This international symposium focusses at the organ as a historical document: how do we 'read' this document, what does it tell us about late medieval city organ music cul-

ture? Scholars from all over the world will gather and discuss these and other questions. Admission free. (See also p. 2 Research News) Info: www.orgelpark.nl



The Medieval Organ as a Document

MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE. 4–7 July, 2013, Certaldo (Florence, Italy).

The 2013 Medieval and Renaissance Music Con-

ference will be organised by the Centro Studi sull' *Ars Nova Italiana del Trecento*. Special sessions will be dedicated to the topics "Boccaccio and music" on the 700th anni-

versary of his birth and "Carlo Gesualdo da Venosa and his time" on the 400th anniversary of his death.

Info: www.medrenconference.org



MED-REN Conference 2013

IN TUNE WITH ETERNITY: SONG AND THE SPIRITUALITY OF THE MODERN DEVOTION. September 6th, 2013, Utrecht (Netherlands).

This expert meeting will take place in relationship with the project of the same name which is being executed at the

Utrecht and Antwerp universities. (For this project see Klankbord 12, Research News). Info: lisanne.vroomen@ua.ac.be



In Tune with Eternity: Song and Spirituality of the Modern Devotion



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Exhibitions & Festivals

ROSENKRÄNZE UND
SEELENGÄRTEN. BILDUNG
UND FRÖMMIGKEIT IN
NIEDERSÄCHSISCHEN
FRAUENKLÖSTERN.
Herzog August Bibliothek,
Wolfenbüttel (Germany),
3 March–25 August, 2013.

In the Middle Ages women's education almost exclusively took place in monasteries. The training of novices should prepare them for a life in which knowledge of reading and writing was very important. Gifted girls learned also practical skills. Others dealt with the notation of liturgical chants or enriched the monastic book

collection by text copies and appropriate illuminations. The exhibition is part of the research project "Klosterbibliotheken".

Info: www.hab.de



MUSICA E ARCHEOLOGIA.
IMMAGINI, REPERTI E
STRUMENTI MUSICALI NEL
MUSEO ARCHEOLOGICO
REGIONALE "PIETRO
GRIFFO". Agrigento (Italy),
18 April–31 May, 2013.

The Archaeological Museum of Agrigento preserves a great number of Attic, Italic and Siceliot pottery with black figures and red figures showing musical representations. They have been found in the necropolis of Akragas, and in sanctuaries and in houses. In the Greek colony the depicted vases were real luxury objects. They were generally used for funeral rites and accompanied the deceased to the hereafter. The representations show in a very clear way, how music was an integral part of daily life in the Greek society.

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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 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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