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From the Editors

Although the following item actually falls outside the scope of this newsletter, we would like to inform our readers about the completion of an impressive Dutch project on early music. After 30 years of intense scholarly work, the *New Josquin Edition* (NJE) will be finished in autumn 2016. Thirty Volumes with music editions and the same number of critical commentaries have been published since 1986 by the Royal Society for Music History of The Netherlands. Willem Elders, the well-known specialist in Renaissance music history, has been the general editor ever since. This edition was the successor of an earlier edition, which the same publisher dedicated to this important composer. The first one, comprising fifty-five volumes of Works of Josquin des Prez, was edited from 1922–1969 by Albert Smijers and his successor. As the editors mention in the official PR-folder, “The New Josquin Edition takes account of all compositions known to have been attributed to Josquin des Prez in manuscript or printed source up to hundred years after his death. Many of these more than three hundred compositions, however, have been wrongly ascribed to Josquin or have afflicting attributions. As a consequence, one of the aims of the New Josquin Edition is to distinguish the authentic works from the spurious ones and from those whose authorship is in doubt. [...] The *opera dubia* are included in the edition, but their identifying NJE numbers are preceded by a double asterisk.” Due to this decision, a much smaller amount of Josquin opera was included than in the first edition. Therefore, some years ago the project “The other Josquin: music excluded by the New Josquin Edition” has been published as a part of the CMME database. Compositions of “doubtful authenticity” attributed to Josquin des Prez in primary sources have been included as well. The edition of the work of one of the greatest composers the Netherlands ever had will be celebrated with a special “Josquin-Day” on 3 December, 2016. A colloquium and a concert will be dedicated to Josquin and his editors in the Orgelpark Amsterdam (see also page 5).

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



*Utrecht, University Library,
MS 6 E 37 (olim Hs. 1846-1),
fol. 1Ar*

LATE MEDIEVAL COURT CULTURE IN THE NORTHERN LOW COUNTRIES?

The NWO-funded dissertation project of Eliane Fankhauser at Utrecht University deals with the Utrecht and Leiden fragments (NL-Uu 37.1, NL-Lu 342A). The loose [parchment folios](#) contain polyphonic music from around 1400 written in black and red mensural notation. A variety of genres - Mass settings, motets, as well as Dutch and French-texted songs - point to multifaceted music collections. In researching and analyzing these fragments, the questions of their origin and use take central stage. In a first research stage, the codicological and palaeographical in-depth research revealed that the Utrecht fragments can indeed be associated

with Utrecht, whereas the Leiden fragments NL-Lu 342A show connections to the monastic environment in Delft. Moreover, with the help of digital restoration methods, music and text on worn parchment leaves were brought to the fore, making more accurate transcriptions of the pieces possible and even revealing a new concordance. Next, an archival study of the cultural environment in Utrecht and Delft around 1400 was carried out in order to explain the occurrence of complex polyphony in cities which were hardly ever associated with the emergence of complex music in the past. Whilst it is clear that Utrecht as the capital of the bishopric was home to wealthy citizens who were capable of and willing to patronize culture,

the cultural environment in Delft remains obscure due to the lack of archival sources. The last and still ongoing phase concerns the close reading of a selection of the Dutch-texted repertory contained in the Utrecht and Leiden fragments. Thereby, the understanding of and dealing with polyphony in the Dutch speaking regions is evaluated in light of the European context. Initial research suggests that the Dutch-texted pieces are directly connected to and influenced by the polyphonic tradition in French-speaking areas. Nonetheless, they show essential peculiarities, reflecting the societal and cultural conditions at work in the region of the northern Low Countries around 1400.

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*European Music Archaeology
Project (EMAP)*

MUSICAL INSTRUMENTS: A SPECIAL CULTURAL HERITAGE

Musical instruments are one of the material manifestations of a music culture that can be studied by using various organological criteria. They also lead to important conclusions about specific features of musical culture like instrument construction, materials science, sound aesthetics, and playing technique. In previous years, several study areas within music archaeology evolved which particularly benefit from scientific and technical methodologies, such as the chemical analy-

sis of patina, computer tomographic investigations and CT Scans of the constructive characteristics of instruments. Such approaches have made it possible to reveal implicit knowledge. One focus is the experimental archaeological reproduction of musical instruments, which regularly leads to a considerable increase in knowledge. The European Music Archaeology Project (EMAP), funded by the European Union, started in 2013 to create an exhibition of music archaeological replicas. What aspects have to be considered

when reproducing musical instruments? As soon as musical instruments are reconstructed, the question arises of what to do with them. Musical instruments are regarded as a special cultural heritage in many countries and they are used to create a sense of identity. For this purpose, there are various types of public presentations of musical instruments arising from an archaeological context. An important presentation of this is the touring European Archæomusica exhibition. See also page 6. Info: [EMAP](#)

Recently Published Books

BERNHARD, Michael / Elżbieta WITKOWSKA-ZAREMBA (ed.): *Traditio Iohannis Hollandrini, VII: Studien - Essays*. Munich, 2016, 309 pp. ISBN 9783769660173. € 39.50

BJÖRKVALL, Gunilla: *Liturgical Sequences in Medieval Manuscript Fragments in the Swedish National Archives. Repertorial Investigation, Inventory, and Reconstruction of the Sources*. Stockholm, 2015, 459 pp. (Kungliga Vitterhets Historie och Antikvitets Akademien, Handlingar, Historiska Serien, 31.) ISBN 9789174024333; ISSN 0083-6788. SEK 318.-

BRAND, Benjamin / David J. ROTHENBERG (eds.): *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism*. Cambridge, (forthcoming) 2016: 376 pp. Hardcover. ISBN 9781107158375. \$ 100.-
The essays illustrate the relevance of primary-source research in the study of medieval music.

BUCKLEY, Ann (ed.): *Music, Liturgy, and the Veneration of Saints of the Medieval Irish Church in a European Context*. Turnhout, 2016, 335 pp. (Ritus et Artes, 8.) Hardcover. ISBN 9782503534701. \$ 124.-

COLTON, Lisa: *Angel Song: Medieval English Music in History*. Abingdon (UK), 2016, 208 pp. ISBN 978-

1472425683. \$ 150.-

EBINGER-MÖLL, Katrin: *Die Liedersammlung Stuttgart, Württembergische Landesbibliothek, Cod. Don. A III 18. Edition und Kommentar*. Münster, 2016, 262 pp. (Studien und Texte zum Mittelalter und zur frühen Neuzeit, 19.) ISBN 9783830933687. € 34.90

EICHMANN, Ricardo / Lars-Christian KOCH / Fang JIANJUN (eds.): *Studien zur Musikarchäologie X: Klang - Objekt - Kultur - Geschichte/Sound - Object - Culture - History. Vorträge des 9. Symposiums der Internationalen Studiengruppe Musikarchäologie im Ethnologischen Museum der Staatlichen Museen zu Berlin, 09.–12. September 2014*. Rahden/Westf., 2016, 282 pp. (Orient-Archäologie [OrA 37].) Hardcover. ISBN 9783896466679, ISSN 1434-162X. € 59.80

GERHARDS, Albert: *Klang - ein Weg durch Räume und Zeiten der Liturgie*. Regensburg, 2016, 144 pp., ISBN 9783795431419. € 14.95

GIBSON, Kirsten / Ian BIDDLE: *Cultural Histories of Noise, Sound and Listening in Europe, 1300–1918*. Abingdon, 2016, 280 pp. ISBN 9781409444398. £ 95.-

HAGEL, Stefan: *Ancient Greek Music: A New Technical History*. Cambridge, 2016, 506 pp.

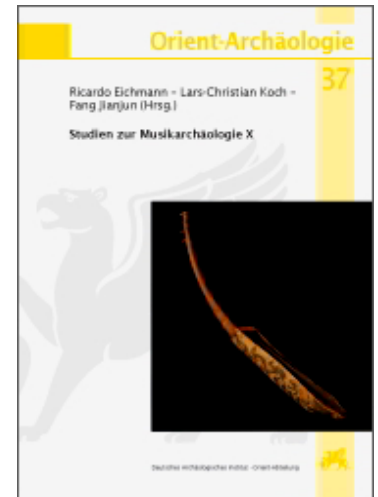
Paperback. ISBN 978-1316610893. \$ 45.-

HAMBURGER, Jeffrey F. / Eva SCHLOTHEUBER / Susan MARTI / Margot FASSLER (eds.), *Liturgical Life and Latin Learning at Paradies bei Soest, 1300–1425. Inscription and Illumination in the Choir Books of a North German Dominican Convent*. 2 Vols. Münster, (forthcoming) 2016, ca. 1408 pp. ISBN 9783402130728. Subscription price € 144.-; latter retail price € 178.-

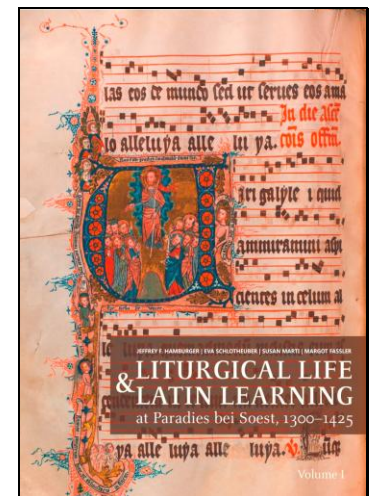
HENTSCHEL, Fran (ed.): *'Nationes'-Begriffe im mittelalterlichen Musikschrifttum: Politische und regionale Gemeinschaftsnamen in musikbezogenen Quellen, 800–1400*. Berlin/Boston (MA), 2016, 325 pp. Hardcover. ISBN 9783110440218. € 79.95

JANKE, Andreas / John NÁDAS (eds.), *The San Lorenzo Palimpsest. Florence, Archivio del Capitolo di San Lorenzo Ms. 2211*. Lucca, 2016. Vol. I: Introductory Study, 138 pp.; Vol. II: Multispectral Images, 282 pp. (Ars nova - Nuova series, 4.) ISBN 9788870968521. € 300.-

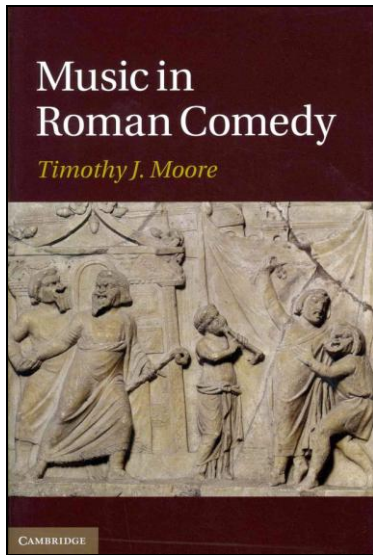
MEWS, Constant J. / Carol J. WILLIAMS / John N. CROSSLEY / Catharine JEFFREYS (eds.): *Guy of Saint-Denis: Tractatus de tonis*. Kalamazoo (MI), (forthcoming) 2016, 247 pp. (Teams Varia.) ISBN 9781580442541. \$ 24.95



Ricardo Eichmann, Lars-Christian Koch, and Fang Jianjun (eds.): *Studien zur Musikarchäologie X*



Jeffrey Hamburger, Eva Schlottheuber, Susan Marti, and Margot Fassler (eds.): *Liturgical Life & Latin Learning at Paradies bei Soest, 1300–1425*



Timothy J. Moore:
Music in Roman Comedy

MOORE, Timothy J.: *Music in Roman Comedy*. Cambridge, 2016, 470 pp. ISBN 9781107535282. \$ 40.-

NARDINI, Luisa: *Interlacing Traditions: Neo-Gregorian Chant Propers in Beneventan Manuscripts*. Toronto, 2016, 480 pp. (Studies and Texts, 205/ Monumenta Liturgica Beneventana, 8.) Hardcover. ISBN 9780888442055. \$ 100.-

PALMER, R. Barton (ed. & transl.) / D. LEO (author) / U. SMILANSKY (author): *The Complete Poetry and Music of Guillaume de Machaut, Volume 1: The Debate Poems: Le Jugement dou Roy de Behaigne, Le Jugement dou Roy de Navarre, Le Lay de Plour*. Kalamazoo (MI), 2016, 389 pp. (Teams

Middle English Texts.) ISBN 9781580442527. \$ 29.95

PANUM, Hortense (author) / J. PULVER (ed.): *Stringed Instruments of the Middle Ages: An Illustrated History Guide*. (First edition: London, 1940), revised and republished, Austin (TX), 2016, 504 pp. 978-1629920153. \$ 19.-

PETERS, Gretchen: *The Musical Sounds of Medieval French Cities: Players, Patrons, and Politics*. Cambridge (UK), 2016, 300 pp. ISBN 97813166-20823. \$ 30.-

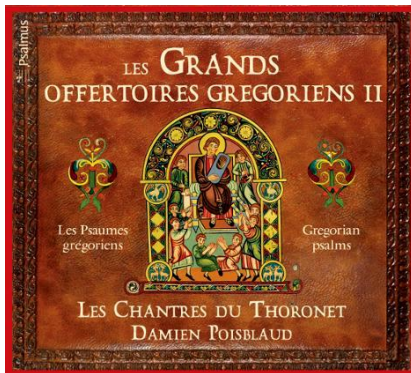
RICOSSA, Luca: *Officium Defunctorum secundum veterem Romanum morem*. Published by the author (POD), 2016, 20 pp. € 13.- See: lulu

ROSENFELD, Randall (author) / John HAINES (ed.): *Music and Medieval Manuscripts: Paleography and Performance*. Abingdon, Oxon (UK) 2016, 472 pp. ISBN 9781138256651. \$ 55.-

STEELE BROKAW, Katharine: *Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama*. Ithaca (NY), 2016, 296 pp. ISBN 97815017-03140. Hardcover. \$ 65.-

ZORZOS, Gregory: *Create medieval modes music easily in your computer with BASIC*. Kallithea (Greece), 2016, 168 pp. (Book Generators, 12.) ISBN 9789609525442. \$ 75.-

New CDs



Les Chantres du Thoronet:
Les Grands offertoires gregoriens II

Abélard et Héloïse : Ré-cits sur des sujets bibliques, hymnes. Ensemble: Ensemble Ligériana, Katia Caré. Label: ADF Bayard Musique (2016). € 17.-

Arnold & Hugo de Lantins (1415–1430). Secular Works. Ensemble: Le Miroir de Musique. Label: Ricercar, RIC 365 (2016). € 15.-

Fragmenta Tungrensia. Ensemble: Psallentes. Label: Earplug Recording (2016). € 15.-

In a Medieval Garden: Instrumental & Vocal

Music of the Middle Ages and Renaissance. Stanley Buetens Lute Ensemble. Label: CD Baby (2016). \$ 10.-

Le chant des abbayes. Various artists (Resonances: Music and Monuments). Label: Harmonia Mundi (2016). \$ 15.33

Knights, Maids and Miracles. The Spring of Middle Ages. Box of 5 CDs. Ensemble: La Reverdie. Label: Arcana (series: outhere music), A 399 (2016). € 28.99

Les Grands offertoires gregoriens II. Ensemble: Les Chantres du Thoronet, Da-

mien Poisblaud. Label: Psalmus, PSA 0027 (2016). € 18.-

Marie et Jésus, son fils. Chant grégorien. Schola of Saint John's Abbey and University. Label: Jade, JAD 0348 (2016). € 17.-

Médiéval & Renaissance. Box of 50 CDs. Various artists. Label: L'oiseau-Lyre, Decca 478 8104 (limited edition, 2016). € 96.99

Music of Medieval Love. Ensemble: New York's Ensemble for Early Music, Frederick Renz. Label: CD Baby (2016). \$ 10.-

Conferences & Symposia

JOSQUIN DES PREZ: COLLOQUIUM AND CONCERT, Amsterdam (NL), Orgelpark, 3 December, 2016.

After 30 years of intense scholarly work, the *New Josquin Edition*, compris-

ing 30 volumes, will be finished in autumn 2016 (see also p. 1). On Saturday 3 December, 2016, the Royal Society for Music History of The Netherlands (KVNMM) will celebrate this great series with

a colloquium and a concert in co-operation with the Amsterdam Orgelpark. The keynote speaker will be Professor Emeritus Willem Elders. Concert: Cappella Pratensis. Info: [KVNMM](#)

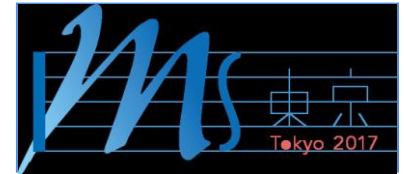


INTERNATIONAL MUSICOLOGICAL SOCIETY (IMS) CONGRESS. MUSICOLOGY: THEORY AND PRACTICE, EAST AND WEST. Tokyo National University of the Arts (Japan), 19–23 March, 2017.

The 20th Quinquennial Congress is the first of the IMS congresses to take

place in Asia. The theme of the congress is “Musicology: Theory and Practice, East and West.” The Program Committee has requested 371 free papers, 10 study sessions and 23 roundtables presenting topics from the broadest array of research fields within our discipline. We also will

feature concerts (early and contemporary music from East and West), exhibitions (historical musical sources and instruments), and post-congress programs). There will be panels by the IMS Study Groups, as well as RILM, RISM, RIPM, and RIDIM meetings. Info: [IMS](#)



12TH MOISA RESEARCH SEMINAR ON ANCIENT GREEK AND ROMAN MUSIC. Riva del Garda (Italy), 3–8 July, 2017.

Every summer from 2004 to 2011, the Music Department at the Ionian University hosted a week-long seminar on ancient

music, which brought together students and scholars from several European, American and Eastern countries. This wonderful event was unfortunately discontinued due to the Greek economic crisis. Given its importance for the rapidly expanding community of

scholars interested in ancient Greek and Roman music, since 2014 the Arion Society has brought the Seminar back to life in a new location: Riva del Garda (northern Italy). Following the customary format, the programme will comprise morning sessions. Info: [ArionSociety](#)



MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2017. Prague, St. Agnes Convent, 4–8 July, 2017.

Various paper and poster presentations on topics relating to the study of medieval and/or Renais

sance music. For the upcoming program visit the MedRen website. Info: [MedRen](#)



MODUS–MODI–MODALITY. Conference, Nicosia (Cyprus), Cultural Centre, European University Cyprus, 6–10 September, 2017.

The purpose of the International Musicological Conference is to promote interaction, research, dis-

cussion and intercultural dialogue among musicologists from Cyprus, Greece, the Balkans and other countries with an interest in emphasising concepts and parameters such as tradition, identity, diversity, new trends, musical cultures as per-

ceived through a geographical and chronological spectrum ranging from ancient Greek music, to Byzantine music in the Mediterranean, Balkans and broader region. Papers deadline 31 December, 2016. Info: [Nicosia Conference](#)



Publication Details

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Varia

Exhibition: ARCHÆOMUSICA.

ARCHÆOMUSICA tours Europe between June 2016 and May 2018. For the first time the highlights of ancient European musical instruments are brought together, presented in the form of high-quality replicas and reconstructions. Wherever possible, the instruments are made from the same materials and with the same production techniques as the originals. Some of them are provided for hands-on exploration and can be played. A set of multimedia installations explain the making and playing of these instruments. ARCHÆOMUSICA explores an unheard world of sound from ancient Eu-

rope, in which the unifying elements of music without boundaries are a constant theme. The exhibition shows the links between European cultures of the past through music, the development of instruments through the ages, and their uses and meanings.

Info: Archæomusica

DEFINITIVE SHUTDOWN OF MUSICOLOGIE MÉDIÉVALE OR A NEW BEGINNING ?

For 10 years now, the inventory of online musical manuscripts Musicologie Médiévale has been widely used as a research tool in many universities. The inventory is considered as essential to scholars in the field of medieval musicology.

The Musicologie Médiévale Network serves hundreds of visitors every day. The inventory provides global coverage of every publication related to medieval musicology, liturgy and codicology.



However, to be able to continue the work in the future, Musicologie Médiévale urgently needs help from sponsors - otherwise the network will have to be closed down.

Info: Dominique Gatté

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.

SUBSCRIBING

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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 at:

redactie@klankbordsite.nl

The editors reserve the right to edit items submitted or to refuse publication without giving reasons.

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