

Spring 2012

Issue 12

Klankbord

Newsletter for Ancient and Medieval Music

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From the Editors

The Index of Christian Art (ICA) at Princeton University, established in 1917, is the most extensive and systematic record of the subjects represented in medieval art from the beginning to c. 1400; its holdings of medieval material are substantially richer than more general photographic collections. The data are divided into two main files: a collection of photographs and a collection of descriptions. The ICA is arguably the largest database of its type and is a primary resource for scholars of the Middle Ages, in particular art historians, musicologists, religion historians, medievalists and archaeologists. At present it can be consulted in the Department of Art and Archaeology of Princeton University, and in three copies, at Dumbarton Oaks Library, Harvard University in Washington, D.C., The Getty Center in Los Angeles, CA, and within Europe at Utrecht University Library. The last copy was required in 1962.

Depending on the size and complexity of the work of art and the availability of published information, each work can have several entries recording its medium, location and date, and either a full description of its appearance and a bibliography or a cross reference to another entry.

The recognition that images are fundamental sources of information on a variety of topics has changed the study of music depictions from the Middle Ages. As medieval art is dealing to a large extent with musical scenes, musical instruments and its player the ICA is an important database for realizing quantitative comparative research in the field of music iconography. Though there are only a limited musical entries available, secondary entries such as "king David" leads us quickly to about 1.300 depictions of king David and the harp. These depictions can be analysed by its material (e.g. manuscripts, sculptures, stained-glass, frescos) or by the way the instrument is held, played or tuned and depicted, or by its iconographical context. The ICA makes it possible to study large numbers of music depictions in a cheap and systematic way. A planned computerization of the Index of Christian Art will make information retrieval quicker and world-wide accessible. <http://ica.princeton.edu/location.php>

The editors,

Ulrike Hascher-Burger
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Research News



Fragments of a Greek *trigonon*,
“Tomb of the Poet” at Daphnē.
Athens; c. 430 BC

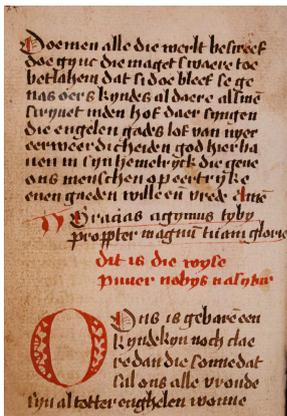
THE “TOMB OF THE POET” AT DAPHNĒ, ATHENS

In 1981, during a rescue excavation at Olgas St, in the district of Daphnē, Athens, two graves were discovered adjacent to each other. Grave I contained a skeleton and four white ground *lekythoi* – thus, dating the burial to c. 430 BC – and Grave II contained a skeleton, three musical instruments (lyre, aulos, harp), a papyrus, four wooden waxed writing tablets, a stylus, an ink pot, a number of *astragaloi*, and a bronze saw in a wooden case.

The two burials are undoubtedly of the same date, so the musical instruments can safely be regarded as belonging to c. 430 BC. Of the lyre only the tortoise cara-

pace remains, which formed the soundbox of the instrument; of the wooden aulos, only one pipe of the pair survives, including its bulbous mouthpiece; of the harp, no doubt of the *trigonon* type – seen occasionally on Classical Athenian vases (430-420 BC), played by women –, two of the three sides of the instrument were found in good condition: the wooden, boat-like soundbox with its slender wooden string holder – 26 practically equidistant little holes along its length, suggesting a 26-string instrument –, and the vertical arm. The horizontal yoke has perished, having left no trace whatsoever of its existence. The harp is a unique find, as no other specimen of the *trigonon* has ever

been found. The soundbox is of a most intricate design, unlike all known surviving specimens from pharaonic Egypt or the ancient Middle East: a number of short ‘pegs’, fixed to the edges of the soundbox and extending inwards, are most probably small ‘beams’ to which the string holder was attached in some way. The finds were presented in the *Moisa* conference in January 2012, by a team of specialists (Stelios Psaroudakes, Chrestos Terzes and Stefan Hagel on musical instruments). A complete account of the two burials and their content will be published in the first volume of *Moisa*, which will appear in 2013. Info: spsaroud@music.uoa.gr



Berlin, Staatsbibliothek,
Preussischer Kulturbesitz,
cod. germ. oct. 185, p. 192.
Late 15th century

IN TUNE WITH ETERNITY: SONG AND SPIRITUALITY OF THE MODERN DEVOTION

An new project on song and spirituality of the Modern Devotion will be starting soon thanks to funding from NWO/FWO. Dieuwke van der Poel (Utrecht University) and Thom Mertens (University of Antwerp) have recently been awarded a grant for a project called ‘In Tune with Eternity: Song and the Spirituality of the Modern Devotion’. Point of departure is manuscript Berlin SBB-PK, mgo 185. With its 91 songs, it is considered one of the most important manuscripts

of its kind. The research project will provide new perspective by developing an innovative view on the pragmatic functionality and the thematic uniqueness of devotional song, particularly by including sermons and sister books into song research, and by methodological integration. Although the focus lies on the textual aspects of these songs, the melodies will be taken into account whenever possible (Berlin, SBB-PK mgo 185 offers melody references, but no musical notation). *Subproject 1* (Utrecht) will test the hypothesis that Ms. Berlin 185 is organized ac-

ording to the liturgical year. Methods and insights of recent research into devotional prose will be used. The results will be important for the classification of devotional song manuscripts and their varying intentionality. *Subproject 2* (Antwerp) will test the hypothesis that vernacular religious song expressed the ‘lite-version’ of monastic spirituality, and will do so by analyzing the themes and text acts in the songs of Berlin 185, vitae and sermons, all originating from a specific circle, the Deventer sister convents. www.uu.nl/faculty/humanities/EN/

Recently Published Books

BERGÉ, Pieter / J. CHRISTIAENS (eds.): *Dies Irae: Kroniek van het Requiem*. Leuven 2011, 300 pp. ISBN 9789058678805. € 35.

BOE, John: *Chant and Notation in South Italy and Rome before 1300*. Aldershot 2012, 442 pp. (Variorum Collected Studies Series 921.) ISBN 9780754-659662. \$ 175.

BURN, David / S. GASCH : *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and the Renaissance*. Turnhout 2011, 438 pp. (Epitome musical.) ISBN 9782503542-492. € 80.

CAVICCHI, Camilla / M.-A. COLIN / Ph. VENDRIX (eds.), *La musique en Picardie du XIV^e au XVII^e siècle*. Turnhout 2011, 390 pp. + CD (Epitome musical.) ISBN 9782503536668. € 95

CEULEMANS, A.-E., *De la vièle du Moyen Age au violon du XVII^e siècle. Étude terminologique, iconographique et théorique*. Turnhout 2011, 267 pp. (Epitome musical.) ISBN 978250353561. € 85.

DILLON, Emma: *The Sense of Sound: Musical Meaning in France, 1260-1330*. Oxford 2012, 400 pp. (The New Cultural History of Music.) ISBN 9780199732951. \$ 55.

DONGEN, Jeske van: *Een devoot ende profitelijck boecxken. Terug naar de bron*. Diss. University of Nijmegen, 2011, 365 pp. ISBN 9789081809801. Open access: <http://repository.ubn.ru.nl> > J.H.M. van Dongen

HAINES, John D. (ed.): *The calligraphy of medieval music*. Turnhout, 2011, 276 pp. (Musicalia Medii Aevi 1.) ISBN 9782503540054. € 75.

HUFFMAN, Carl A. (ed.): *Aristoxenus of Tarentum: Discussion*. Piscataway, New Jersey, 400 pp. (Rutgers University Studies in Classical Humanities, XVII.) ISBN 978141-2843010. \$ 41.

This volume includes eleven selections, which are almost evenly divided between his work in music theory and biography. There are chapters evaluating the extent to which Aristoxenus was a historian of music, his account of music therapy, his views on musical 'character', the use of instruments and empiricism in his harmonic theory, and his relation to the 'Neoclassical' Greek composers of the fourth century.

LONG, Sarah Ann / I. BEHRENDT / P. MANNAERTS (eds.): *Antiphonaria: A Catalogue of Notated Office Manuscripts Preserved in Flanders (c. 1100-c. 1800)*. Vol 1: Averbode,

Dendermonde, Geel, Ghent, Tongeren. Turnhout 2011, 250 pp. ISBN 9782503542782. € 75.

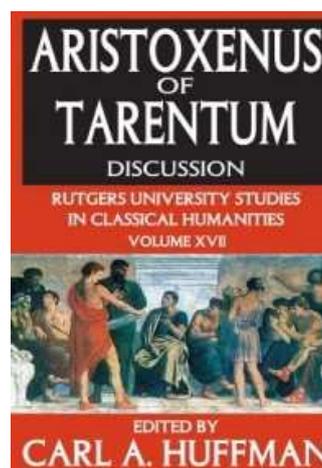
Loos, Ike de (†): *Patronen ontrafeld: Studies over gregoriaanse gezangen en Middelnederlandse liederen*, compiled and introduced by José van Aelst, Karl Kügle, Dieuwke van der Poel and Els Rose. Hilversum, 2012, 293 pp. (Middeleeuwse Studies en Bronnen CXXXIX.) ISBN 9789087042783. € 25.

This anthology of the late Utrecht musicologist Ike de Loos contains ten articles (three of them in English and one in German); they are followed by a reconstruction of the St. Wilibrord lauds and a full bibliography of the author. The works of Ike de Loos can best be characterized as precisely medieval research. In her studies she has broken new grounds in the study of Gregorian chant, especially in the fields of notation, codicology and performance practice. Her clear and firm style of writing makes the results accessible to a wide audience of interested readers.

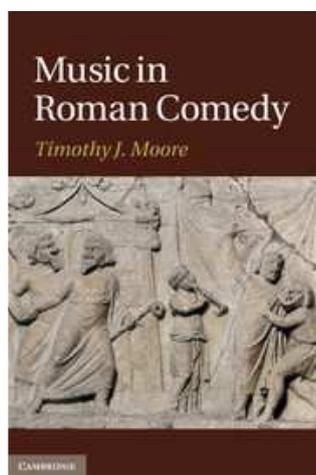
MEARNS, James: *The Canticles of the Christian Church: Eastern and Western, in Early and Medieval Times*. Cambridge (1914) R/2012, 122 pp. ISBN 9781107638235. \$ 40.



Ike de Loos (†): *Patronen ontrafeld: Studies over gregoriaanse gezangen en Middelnederlandse liederen*



Carl Huffman: *Aristoxenos of Tarentum. Discussion*



Timothy J. Moore:
Music in Roman Comedy

MEYER, Christian / S. NISHIMAGI: *Tractatuli, excerpta et fragmenta de musica s. XI et XII*. Turnhout 2012, 462 pp. (Artem 14.) ISBN 9782503540306. € 85.

MOORE, Timothy J.: *Music in Roman Comedy*. Cambridge 2012, 350 pp. ISBN 9781107006485. \$ 110.

REICHL, Karl (ed.): *Medieval Oral Literature*. Berlin / Boston 2011, 743 pp. ISBN 9783110241129. € 160; also available as ebook.

RODE-BREYMAN, Susanne / S. LIMBECK (eds.): *Verklingend und ewig. Tausend Jahre Musikgedächtnis 800-1800*. Wiesbaden / Wolfenbüttel HAB 2011, 308 pp., 166 colour ill. + CD. (Ausstellungskataloge der Herzog August Bibliothek.) ISBN 9783447065962. € 40.

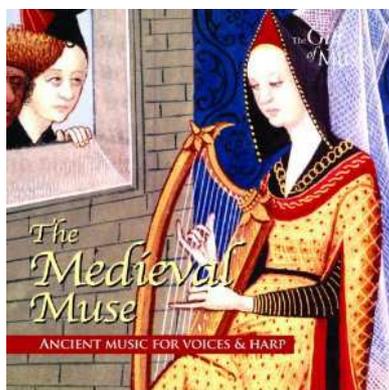
SCARCEZ, Alicia: *L'antiphonaire 12A-B de Westmalle dans l'histoire du chant cistercien au XIIe siècle. Introduction historique, analyse, facsimilés, tableaux et index*. Turnhout, 2011, 868 pp., (Bibliologia

32.) ISBN 9782503536705. € 150.

VOLKHARDT, Ulrike / H.-W. STORK / W. BRANDIS: *Nonnen, Engel, Fabelwesen. Musikdarstellungen in den Lüneburger Klöstern*. Hildesheim 2011, 128 pp. ISBN 9783487147093. € 80.

WHITWELL, David: *Aesthetics of Music in the Middle Ages*. Austin, TX, (1995) Second Edition 2012, 476 pp. (Aesthetics of Music, 2.) ISBN 9781936512270. \$ 45.

New CDs



The Medieval Muse:
Ancient Music for Voices & Harp

Ave Maria. Miracle of Amersfoort. Paula Bär-Giese, Francis Evers, Hans Meijer. Foundation Musick's Monument (2011). € 10.

Beghinae. Psallentes ♀. Plainchant Pro Series, Vol. 1 (2011). € 19.50

Camino de Santiago I & II. Mittelalterliche Musik der Pilgerstrasse Jakobsweg. Studio der Frühen Musik. EMI Classics 1975. CD edition (2012). \$ 12.

Carmina burana. Ensemble Obsidienne. Eloquentia EL 1127 (2011). \$ 20.

Codex Chantilly II. Tetraktys. Etcetera KTC 1905 (2011). € 19.

Johannes Ciconia. Opera omnia. Ensemble La Morra Ricercar RIC 316 (2011). \$ 27.

Leven en sterven als zuster van Soeterbeeck. Ensemble Cercamon (2011). CERC 211. € 16.

Mt. Sinai: Frontier of Byzantium. (Medieval Byzantine Chant.) Cappella Romana (2012). \$ 17.

Royal Manuscripts: The Genius of Illumination. Medieval & Renaissance Music Inspired by the British Library Exhibition. The Hillard Ensemble. The Sixteen Productions Ltd. (2011). \$ 17.

The martyred virgins. A Gregorian memorial to female victims of violence. Schola Cantorum Karolus

Magnus. Brilliant Classics 94314 (2012). € 8.

The Medieval Muse. Ancient Music for Voices & Harp. The Gift of Music. Naxos. CCL CDG1259 (2012). \$ 19.

Sacer Nidus – Mittelalterliche Musik aus Polen. Ensemble Peregrina. Raumklang RK 3106 (2012). € 17.50.

Secret voices. Codex Las Huelgas. Ensemble Anonymus 4. Harmonia mundi HMK 2908458.59. (2011). € 21.

Ursula 11 / Hildegard von Bingen. Psallentes ♀. Plainchant Pro Series, Vol. 2 (2011). € 18.

Conferences & Symposia

ASPECTS OF ANCIENT GREEK CULT II: Architecture – Context – Music. University of Copenhagen, SAXO Institute, 4-6 May 2012.

Aspects of Ancient Greek Cult II: Architecture – Context – Music is an in-

terdisciplinary and international conference drawing participants from across the fields of Classical Archaeology, Classical Philology, Ancient History, Architecture and Musicology. The purpose of the conference is to foster a joint, transdisci-

plinary investigation of aspects of ancient Greek cult. This International Colloquium is in Honor of Erik Hansen, Professor emeritus at the Royal Danish Academy of Fine Arts, School of Architecture. Info: www.diomedes.dk



Aspects of Ancient Greek Cult II: Architecture - Context - Music

LYRICS, MELODIES, PERFORMANCES: THE MEDIEVAL LAUDA AND ITS CRITICAL RESTITUTION. Terni, Stroncone and Sangemini, 28-30 June 2012.

The Association "San Michele Arcangelo", in collaboration with the mu-

nicipalities of San Gemini, Stroncone and Terni, is organising the international conference *Lyrics, melodies and performances. The Mediaeval Lauda and its critical reconstruction*. The conference will deal with the medieval *Lauda* in all its aspects: *laudari* and

fragments with and without notation, texts, lyrics, notation, textual criticism, linguistic issues, problems of performance and liturgy, history, theology, teaching methodology, relationships with other repertories. Info: www.cantusgregorianus.it

MUSICS, CULTURES, IDENTITIES. 19TH CONGRESS OF THE IMS Rome, 1-7 July 2012.

Sessions about medieval

music: 2 July: Medieval and Renaissance polyphony; 3 July: Medieval monody; 7 July: Western plainchant and its relevance for medieval and modern identity

formation; 7 July: session of the IMS Study Group Cantus Planus.

Info: www.ims2012.net



IMS: Music, Cultures, Identities.

THE SOUND AS SYMBOL OF PRESTIGE, ELEMENT OF MAGIC AND INSTRUMENT OF POWER: ARCHAEOLOGICAL FINDS AND SONOROUS CONTEXTS. University of Helsinki, 26 August-1 September 2012.

The aim of the 18th Annual Meeting of the European Association of Archaeologists is to promote a discussion with a pluridisciplinary approach. In what cases can we legitimately consider 'sacral'

the sound of certain musical instruments? Can we evaluate, considering the historical and cultural contexts, the use of music as a strategy for the legitimization and perpetuation of power? www.eaa2012.fi/index



The Sound as Symbol of Prestige, Element of Magic and Instrument of Power: Archaeological Finds and Sonorous Contexts

ISGMA (International Study Group on Music Archaeology). Suzhou and Beijing, China 20-25 October 2012.

The 8th Conference of ISGMA (The International Study Group on Music Archaeology) and 4th Annual Meeting of East Asia

Music Archaeology will be held in October 2012 in Suzhou and Beijing, China. The conference will be jointly hosted by the International Institute of Renmin University of China (Suzhou Institute), the China Conservatory of Music, Music Archaeological Council of East Asia.

Beside new Chinese music archaeological discoveries, world music archaeological research and basic theories of music archaeology will be discussed.

Info: www.musicarchaeology.org/
> conferences



ISGMA: International Study Group on Music Archaeology

Publication Details

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Exhibitions & Festivals

CANTO APERTO PLAIN-
CHANT FESTIVAL. Sint-
Truiden (Belgium), 21-23
September 2012.



In 2012, the first Canto Aperto Plainchant Festival will be organized in the city of Sint-Truiden, Belgium. This bi-annual festival aims at exploring the rich history of plainchant and its performance practices from the 7th century until today. The 2012 edition focuses on the chant traditions and repertory of the Mosan Area and the Rhineland in the 12th and 13th centuries. Canto Aperto concentrates on the diversity of

both the repertory and its performance practice, on the diversities of regional traditions and their evolutions over time. No century is eschewed: the chant repertory composed over a period of 1500 years knew different concepts and manners of performance in every century of its existence. This approach makes it a unique festival in the Benelux and in Europe. Canto Aperto takes its

starting point from the diversity of 1500 years of chant performance practice and repertory. Through the successive editions, but not in a strictly chronological order, the festival works towards an 'overview' of the evolution of performance practices of chant. The festival stimulates on performance from reproductions or projection of chant manuscripts rather than from transcriptions, and wants to inspire junior (pre)professional performers, ensembles, and scholars to explore new repertoires. Info: www.muzikaalerfgoed.be
> canto aperto

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.

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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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