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## From the Editors

In 884, in the famous monastery of St. Gall, the Benedictine monk and poet Notker Balbulus completed his *Liber hymnorum*, a collection of liturgical texts for the entire liturgical year. These *versus* should be sung on melodies of well known liturgical sequences. The oldest manuscripts containing Notker's sequences are still present in the library of the cloister. They are completely digitized on the Swiss website *e-codices – Virtual Manuscript Library of Switzerland*.

In 2012, another digital project went online: *e-sequence*, the audiovisual digital representation of sequences of Notker Balbulus based on selected manuscripts from St. Gall and Einsiedeln. This website is the result of a cooperation of five organisations. *Spiritus rector* of the project is Prof. Dr Stefan Morent from the University of Tübingen.

This free website demonstrates a multimedia edition of five sequences of Notker Balbulus. For each sequence the pages of the medieval manuscript facsimiles are linked with a recording of the music, based on the cd *Notker Balbulus (ca. 840–912): Sequenzen, Tropen & Gregorianischer Choral aus dem Kloster St. Gallen* by Ensemble Ordo Virtutum.

While scrolling through the pages of the manuscript the user listens to the recordings, experiencing a new way of looking at medieval manuscripts with music notation. Each sequence is provided with a short introduction, photographs from nine manuscripts are dating from the 9<sup>th</sup> to the 16<sup>th</sup> centuries.

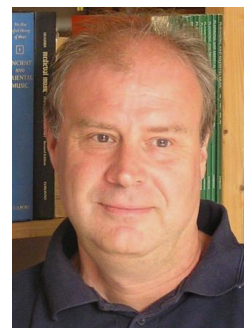
There is also an audio recording as well as a modern transcription and a German translation of the text. The pages of all manuscripts are turned simultaneously with the music. This pilot project demonstrates new possibilities of virtual digital editions in the field of medieval musicology showing manuscripts as testimonies not of a visible, but in first instance audible culture. However, a direct link between medieval manuscripts and modern audio recordings might be risky by creating the misunderstanding "what we hear is what we see". It would therefore be helpful for the listener if the website would more explicitly point to the problem of the big gap between the music notation in medieval manuscripts and modern recordings, although the recording of the music of Notker Balbulus is rather convincing.

The editors,  
Ulrike Hascher-Burger  
Martin van Schaik



Dr Ulrike Hascher-Burger,  
Musicologist.

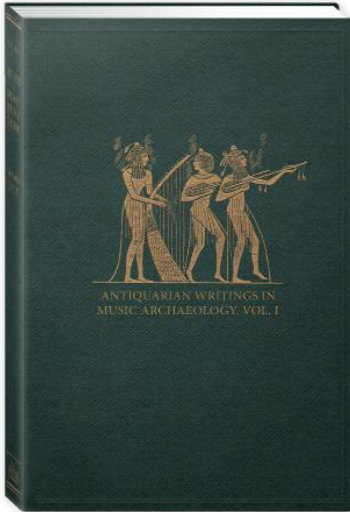
Research specializations:  
*palaeography of music manuscripts and the sources of medieval religious music*



Dr Martin van Schaik,  
Musicologist.

Research specializations:  
*music archaeology, musical instruments and music theory in antiquity and the Middle Ages*

## Research News



New series: *Antiquarian Writings in Music Archaeology*

### ANTIQUARIAN WRITINGS IN MUSIC ARCHAEOLOGY

The new book series *Antiquarian Writings in Music Archaeology* brings to light forgotten works of 19<sup>th</sup> and early 20<sup>th</sup> century authors in combining high-quality reprints with commentaries on the life and work of these early authors. The first volume celebrates the 150<sup>th</sup> anniversary of Carl Engel's ground breaking work *The Music of the Most Ancient Nations* (1864).

Long before music archaeology and ethnomusicology became disciplines, Carl Engel (1818–1882) was the first scholar to undertake revolutionary research into our musical past, taking into account all sources availa-

ble at the time.

Like other 19<sup>th</sup> century scholars, Engel referred to archaeological finds of musical instruments, works of art with musical scenes and written testimonials on the musical life of the past, but the level of integration of these sources was outstanding. Furthermore, being thoroughly ahead of the times, he compared the historical sources with ethnographic sources and traditional music from all over the world in order to make interpretations of the musical past.

The book was reprinted once in Carl Engel's lifetime (1870), and facsimiles of the first edition were published in 1909 and 1929. The present reprint is made from

the 1929 facsimile with the additional inclusion of photographs of recent finds, namely the silver trumpet from the tomb of king Tut-Ankh-Amun and the harp from queen Pū-Abī from Ur. The reprint is complemented by five commentaries. The commentaries, written by Graeme Lawson, Bennett Zon, Sam Mirelman, Sibylle Emerit, and Theodore W. Burgh, discuss Engel's work in the light of present-day scholarship. The historiographical reflection makes the present edition an indispensable tool for everyone interested in the study of past music cultures and their present traces.

Info: [Arnd Adje Both](#)



*The Monastery of Windesheim, in Zwolle, Netherlands*

### OFFICE LITURGY OF THE WINDESHEIM CONGREGATION

This interdisciplinary PhD-project started in 2013 considers the history of music and piety related cultural action in monasteries of the late medieval period, especially in the context of the monastic reforms of the 15<sup>th</sup> century. Monastic reforms, amongst other changes, usually included liturgical transformations. These changes also occurred in the context of the Windesheim congregation, one of the monastery unions inspired by the *Devotio moderna*. From 1400 until 1500 it had spread out over the Low Countries and the northwest and Central German countries. Its objective in liturgical matters was the

unification of the liturgy in general and the intensified execution of the liturgy of the hours. All traceable sources of the office which in different ways are associated with the Windesheim congregation will be compared, with respect to the succession, text variants, spellings and melodies of the chants. One of the most important sources for this work is the antiphoner Lübeck, Stadtbibliothek Ms. theol. lat. 2° 33, written in 1522 by the Augustinian Magdalena Buxtehude. This is the only completely notated office book from the Windesheim congregation found so far.

By this project, the extent of the unification and the distinctive features of the liturgical order of the Windes-

heim use shall be exposed and criteria can be established, which allows for previously unidentified manuscripts and manuscript fragments to be classified. It will also be investigated if only affiliated monasteries adopted the Windesheim use and which other diocesan uses influenced this reformed liturgical order. A synoptic edition of chants is planned as part of the project. In the current phase of the research the liturgical texts including the rubrics are compared in their spelling and order. Thereby typical chants and arrangements are noticed and one source is identified as the main influence.

Info: [Claudia Heiden](#)

## Recently Published Books

BARRET, Sam: *The Melodic Tradition of Boethius' De consolatione philosophiae in the Middle Ages*. Kassel, 2013. Vol. 1: text, 279 pp.; vol. 2: transcription, 249 pp. (Monumenta Monodica Medii Aevia. Subsidia, VII.) ISBN 9790006496105. € 531.-

BELLIA, Angela (ed.): *Musica, culti e riti nell'Occidente greco*. Pisa / Roma, 2014, 344 pp. (TELESTES. Studi e ricerche di Archeologia musicale nel Mediterraneo, 1.) ISBN: 978-8881474387. € 68.-

BERNHARD, Michael (ed.): *Lexicon musicum Latinum medii aevi. Wörterbuch der lateinischen Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhunderts*, Bd. II, 14. Fascicle: *pausabilis-psalmodia*. Munich, 2013, cols. 801–959. ISBN 9783769665096. € 24.50

BOTH, Arnd Adje (ed.): *Carl Engel: The Music of the Most Ancient Nations (Commented Reprint)*. Berlin, 2014, 496 pp. (Antiquarian Writings in Music Archaeology, 1). ISSN 2198-0373 / ISBN 9783-944415079 (Vol. 1). € 59.- / € 29.- (PDF) (See also p. 2 Research News.)

BRAND, Benjamin: *Holy Treasure and Sacred Song: Relic Cults and their Liturgies in Medieval*

*Tuscany*. Oxford, 2014, 320 pp. ISBN 97801993-51350. \$ 48.-

BREPOHL, Erhard: *Theophilus Presbyter und das mittelalterliche Kunsthandwerk. Gesamtausgabe der Schrift "De diversis artibus" in einem Band*. Vienna [a.o.], 2013, 510 pp. ISBN 9783412211585. € 119.- / \$ 167.-

CAPELLA DE MINISTRERS: *La Cité des Dames: Música y mujeres en la Edad Media*. [S.l.] 2014, 120 pp. + 2 CDs. ISBN 9788461-654512. € 43.90

CSAPO, Eric / Hans Rupprecht GOETTE / J. Richard GREEN / Peter WILSON (eds.): *Greek Theatre in the Fourth Century BC*. Vienna [a.o.], 2014, 578 pp. ISBN 9783110337556. € 89.95 / \$ 126.-

FASSLER, Margot / Walter FRISCH: *Anthology for Music in the Medieval West*. New York, 2014, 272 pp. (Western Music in Context: A Norton History). ISBN 9780393920222. \$ 47.-

GOZZI, Marco / Agostino ZIINO / Francesco ZIMEI: *Beyond 50 years of Ars Nova Studies at Certaldo, 1959–2009. Atti del Convegno internazionale di Studi (Certaldo, Palazzo Pretorio, 12–14 giugno 2009)*. Lucca, 2014, 535

pp. (L'Ars Nova Italiana del Trecento, VIII.) ISBN 9788870967371. € 50.-

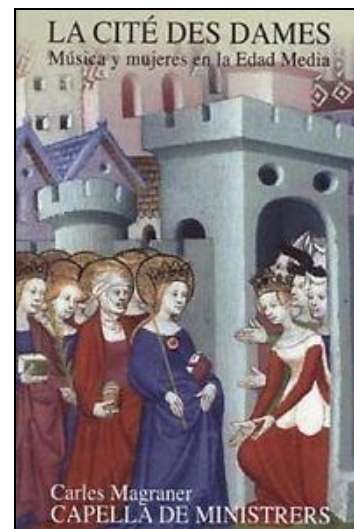
HERZFELD-SCHILD, Marie Louise: *Antike Wurzeln bei Iannis Xenakis*, Stuttgart, 2014. 221 pp. (Beihefte zum Archiv für Musikwissenschaft, 75.) ISBN 9783515106580. € 46.-

JENNINGS, Lauren Mcquire: *Senza Vestimenta: The Literary Tradition of Trecento Song*. Farnham, 2014, 303 pp. (Music and Material Culture.) ISBN 9781472418883. \$ 112.-

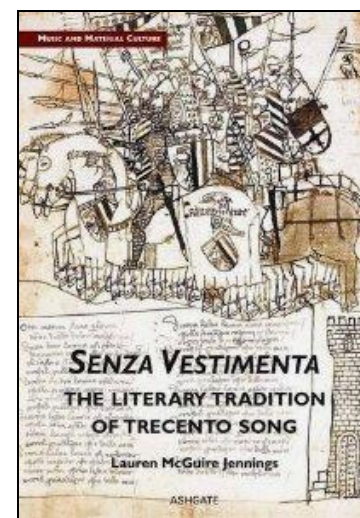
KLEIN, S. L.: *The Devil's Music: From Lydian Modes to Heavy Metal*. North Charleston, SC, 2014, 326 pp. ISBN 9781489574985. \$ 16.-

KLUGSEDER, Robert (ed.): *Cantare amantis est: Festschrift zum 60. Geburtstag von Franz Karl Prassl*, Purkersdorf, 2014, 384 pp. ISBN 978385119-3527. € 95.-

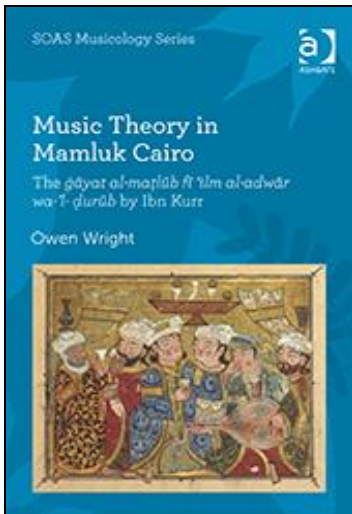
LEONHARD, Clemens / Hermut LÖHR (eds.): *Literature or Liturgy? Early Christian Hymns and Prayers in their Literary and Liturgical Context in Antiquity*. Tübingen, 2014. 230 pp. (Wissenschaftliche Untersuchungen zum Neuen Testament. 2. Reihe.) ISBN 978316153-2184. € 65.-



Capella de Ministrers: *La Cité des Dames: Música y mujeres en la Edad Media*



Lauren M. Jennings: *Senza Vestimenta: The Literary Tradition of Trecento Song*



Owen Wright: *Music Theory in Mamluk Cairo*.

MAUREY, Yossi: *Medieval Music, Legend, and the Cult of St Martin: The Local Foundations of a Universal Saint*. Cambridge, 2014, 330 pp. ISBN 978-1107060951. \$ 95.-

MENGOZZI, Stefano: *The Renaissance Reform of Medieval Music Theory: Guido of Arezzo between Myth and History*. Cambridge, 2014, 306 pp. ISBN 9781107442573. Hardcover \$ 100.- / Paperback \$ 32.-

RIBERA, Julian: *Music In Ancient Arabia and Spain*. Peterborough, ON, 2014, 458 pp. ISBN 97814067-39299. \$ 35.- (Paperback)

SCHEDTLER, Justin Jeffcoat:

*A Heavenly Chorus: The Dramatic Function of the Revelation's Hymns*. Tübingen, 2014, 370 pp. (Wissenschaftliche Untersuchungen zum Neuen Testament, 2. Reihe.) ISBN 9783161531262. € 95.-

SCHMIDT, Carolin: *Guillaume de Machauts "La Messe de Nostre Dame". Die Rhythmischen Kompositionsmittel Der Ars Nova*. Norderstedt, 2014, (Studienarbeit.) 16 pp. ISBN 9783656665083. \$ 19.-

WRIGHT, Owen: *Music Theory in Mamluk Cairo. The ǧāyat al-maṭlūb fī 'ilm al-adwār wa-l-ḡurūb by Ibn Kurr*. Farnham, 2014, 372 pp. (SOAS Musicolo-

gy Series.) ISBN 97814-09468813. £ 68.-

It is the only theoretical text of any substance that can be considered representative of musicological discourse in Cairo during the first half of the fourteenth century AD. The text is important, rather, because of the richness of the information it provides with regard to modal and rhythmic structures, and also because of the extent to which the definitions it offers differ from those set forth in an interrelated series of major theoretical works in both Arabic and Persian that span the period from the middle of the thirteenth century to the late fifteenth.

## New CDs

*Chant Corse: Manuscrits Franciscains*. Ensemble Organum, Marcel Pérès. Harmonia mundi 951495 (new release 2014). \$ 10.-

*Cours et Cathedrales: La musique de la France médiévale*. Ensemble Gilles Binchois, Dominique Vellard. 7 CD's. Label: Cantus C 9901/7 (2014). \$ 63.99

*Estampie*. Ensemble nu:n (2014). (Deutschlandradio Kultur.) Label: Raumklang RK 3307. € 17.90

*La Cité des Dames:*

*Música y mujeres en la Edad Media*. Ensemble: Capella de Ministrers, Carles Magraner, (2014). 2 CDs + book. ISBN 978846-1654512. € 43.90

*La voce della passione. Passionsgesänge zwischen Mittelalter und sizilianischer Folklore*. Ensemble Donnafugata. Label: Raumklang RK 3301 (2014). € 17.90

*Medieval Chant: Tallis Lamentations*. Ensemble: Tenebrae Consort, Nigel Short. Label: Signum SIGCD 901 (2014). \$ 18.75

*Missa Conceptio Tua: Medieval and Renaissance Music For Advent*. Schola Antiqua of Chicago, Michael Alan Anderson. Label: Naxos 573260 (2014). \$ 9.-

*Songs of Chivalry / Medieval Songs and Dances*. Martin Best Mediaeval Ensemble. Label: Nimbus Records NI 5006 (new release 2014). € 16.30

*The Dante Troubadours*. Martin Best Medieval Ensemble [a.o]. (2014). Label: Nimbus Records NI 5002. € 16.30

*Estampie*.  
Ensemble nu:n



## Conferences & Symposia

INTERNATIONAL CONFERENCE ON REPRESENTATIONS OF MUSICIANS IN THE COROPLASTIC ART OF THE ANCIENT WORLD. Institute of Fine Arts, New York University, 7 March, 2015.

Figurines of male and female musicians are emblematic of the close link between musical practice and the sacred and ritual spheres. They contribute not only to the reconstruc-

tion of what music and the production of music meant for ancient societies, but also provide information concerning the relationship of performance to the deities, and about which musical instruments were best suited to the particulars of diverse ritual occasions, including sacred and funerary contexts. The analysis of terracotta figurines will take into account the presence and characteristics of different

musical instruments, gestures, positions, and the clothing of both male and female musicians. The goal is to understand the status of the musicians and to interpret their musical and symbolic significance. Additionally, the terracottas will be analyzed in relation to the development of musical culture and their wider historical and social context.

Info: [Angela Bellia](#)

The 43rd MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE will be hosted in Brussels, 6–9 July 2015.

The Programme Committee invite proposals for 20-minute papers, joint papers, and poster presentations on any topic

relating to the study of medieval and/or Renaissance music notably of the Low Countries.

Info: [David Burn](#)

SYMPOSIUM MARIA IN HYMNUS UND SEQUENZ – INTERDISZIPLINÄRE MEDIÄVISTISCHE PERSPEKTIVEN. Organized by Humboldt-Universität, Berlin, Institut für deutsche Literatur. 27–28 July, 2015.

The vernacular transmissions of Latin hymns and sequences affect a variety of aspects who are signif-

icant for literature, language and translation history but just as relevant for music, art, liturgy, theology and history. The Berlin symposium will focus in an interdisciplinary perspective of context and formal development of Marian hymns and sequences on the one hand and their vernacular transfers on the

other. Accordingly, the far-ranging spectrum of possible issues and methodological factors that will be presented within the different sections will be discussed. Submissions deadline for abstracts: November 15, 2014.

Info: [Eva Rothenberger](#) and [Lydia Wegener](#)

14TH SYMPOSIUM OF THE ICTM STUDY GROUP ON MUSIC ARCHAEOLOGY. Biskupin, Poland, 17–21 August 2015.

The symposium will focus on past music cultures across the European continent from the earliest evidence of music in the

Palaeolithic period to early Medieval times, and how these cultures were related with each other in terms of organological and musical knowledge. The second part of the conference explores the mutual relations of past music cultures of the European continent with mu-

sic cultures of Asia, Africa, and the Americas, which existed at certain periods of time. The conference topic is related to the research questions discussed in the European Music Archaeology Project. Deadline for abstracts: January 15, 2015.

Info: [ICTM](#)



*International Conference on Representations of Musicians in the Coroplastic Art of the Ancient World*



*Symposium Maria in Hymnus und Sequenz – interdisziplinäre mediävistische Perspektiven*



*International Council for Traditional Music: 14th Symposium of the Study Group on Music Archaeology*

## Publication Details

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## Exhibitions & Festivals

THE TREASURY OF DEVENTER BOOK CITY: PAINSTAKING WORK. Hall of the Stadsarchief and Atheneumbibliotheek. Deventer, Netherlands, 17 November, 2014–30 January, 2015.

In the massive hall of the Deventer city Archive there is much to discover: long scrolls, lavishly decorated books of hours, beautiful incunabula, splendid books of plants and herbs and profusely illustrated atlases. It were not just monks, but also sisters and craftsmen who wrote and decorated the medieval books. With extreme precision and great

craftsmanship prayer books, psalters (some of them with music depictions), bibles, chronicles and other works manufactured. Initially this occurred on parchment, later on paper as well. In 'Painstaking work' manuscripts from the 9th century to about 1500 AD are exhibited. The exhibition highlights the rich history of the medieval Western European book production. Info: [Deventer book city](http://Deventerbookcity.nl)



12TH INTERNATIONAL GREGORIAN FESTIVAL OF WATOU, Belgium. 8–17 May, 2015.

Four hundred and fifty fresh, young and for the greater part professionally trained voices will be bringing ancient music and texts to life during the 12th edition of the International Gregorian Festival of Watou.

Watou is, as far as Gregorian chant goes, the most important festival in the world for people who love silence and Gregorian chant. Watou is a beloved location and a pilgrim's destination.

Info: [Festival Watou](http://FestivalWatou.be)

## 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](mailto:redactie@klankbordsite.nl)

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

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