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From the Editors

Since 2002, the Utrecht University Library has been in possession of a unique archive in the field of medieval music. It is a relatively small but specific collection: the former microfilm archive of Professor Dr Jos. Smits van Waesberghe.

Smits van Waesberghe (1901–1986) belongs to the first generation of Dutch musicologists. After his entry into the Jesuit Order, he specialized in the music theory of the Middle Ages. He was a real pioneer in that field. For decades, he plunged himself into this (at that time little studied) area in Western music history with unprecedented enthusiasm. Because many medieval manuscripts were not available in printed form (facsimile), Smits van Waesberghe travelled around Europe and visited many university and monastery libraries in order to collect data in the 1930s and 1940s. He used a medium which was new for that time: the microfilm. As is still the case today, microfilms are produced on commission; herein lies also the uniqueness of his collection. His microfilm archive contains dozens of films of manuscripts and fragments of manuscripts on music theory from c. 900 until c. 1500 AD. For a number of manuscripts, the microfilm is even the only thing which is still available to us, because some original handwritings were lost during the Second World War. This is the case, for example, with Manuscript 130 (390) from the Bibliothèque municipale in Chartres (France). This manuscript, dating back to c. 900, contains (among others) a very important anonymous treatise on music theory, the *Musica enchiridis*, one of the earliest sources on parallel and modified parallel organum.

The collection of microfilms can be consulted daily by students, scholars and other interested parties at the department of special collections of humanities at the Utrecht University Library. Organizers with access points on MS signature and region lead the user effortlessly to the correct microfilm. However, viewing the films still remains manual work because the microfilms are not digitally available. Info: Utrecht University Library.

The editors,

Ulrike Hascher-Burger
Martin van Schaik



*Dr Ulrike Hascher-Burger,
Musicologist.*

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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. 1A r

DUTCH LATE-MEDIEVAL POLYPHONY REVISITED

In her Ph.D. dissertation *Recycling Reversed: Studies in the History of Polyphony in the Northern Low Countries* (see also p. 3) Dr Eliane Fankhauser sheds new light on Dutch polyphonic music in the late Middle Ages. The fourteenth-century fragments of mensural polyphony housed at the Utrecht University Library (NL-Uu 6 E 37, Hs. 1846) have long been associated with the court at The Hague and the collegiate churches St Donatian in Bruges. An in-depth investigation of the host books, in which some of the fragments served as flyleaves, now reveals previously overlooked ties to ecclesiastical institu-

tions in Utrecht. More specifically, research points to collegiate chapters as possible places where polyphony was listened to and collected by exceptionally rich canons.

The second part of the study is devoted to archival documents between 1350 and 1450 and the insights they provide into the cultural and musical environment in Utrecht. It shows that the cultural life at the time was more sophisticated than hitherto assumed, placing music and music making next to more investigated cultural branches such as book illumination. It also revealed that music other than plainchant played an important role at the ecclesiastical institutions.

The Dutch-texted repertory and, more specifically, a few selected polyphonic settings are central to the closing part of the study. ... *ic hebbe ripe kersen* is a motet featuring a market scene presumably in a town close to the sea. A comparison to the French-texted motet *Je commence/ Et je feray/Soules viex* makes clear that these motets have much in common, yet both making use of regional characteristics. Two more settings with street cries, *Des vasten avonts* and *Tsinghen van der nachtegale* can be associated with carnival. This feast was celebrated extensively at the court of The Hague under Albert I of Bavaria's rule.

Info: [Eliane Fankhauser](#)



The Temple Scroll (11Q), Cols. 2-5.
Jerusalem, Israel Museum

MUSIC IN THE DEAD SEA SCROLLS

The Dead Sea scrolls count as one of the greatest archaeological finds of the twentieth century. The roles include nearly 1000 manuscripts, including over 200 manuscripts from the Hebrew Bible, the *Tanakh* (or the Old Testament).

The scrolls were discovered between 1947 and 1956 in eleven caves near the settlement of Qumran, a place on the West Bank on the northwest coast of the Dead Sea, about 12 kilometers south of Jericho. The documents found until 1956 were written in the Hebrew, Aramaic and Greek languages. They date from the period from about 250 BC until about 50 AD when Qumran was

destroyed by the Romans during the Jewish revolt against Rome. They were probably hidden in the caves around 68 AD.

The manuscripts are important for our knowledge about textual traditions within early Judaism and Christianity for several reasons. They also shed new light on the political and religious context of that time.

Although data about music and musical instruments in the Bible and the biblical commentaries of the early Christian church fathers have been extensively analyzed and published in musicological monographs, there is no such overview of music and musical instruments in the Dead Sea scrolls. Dr Martin van

Schaik tries to map these data in an ongoing investigation. The aim is to obtain clarity in the specific context in which music and musical instruments are mentioned in the Dead Sea scrolls. It is important at this point to what extent there is a symbolic meaning of musical instruments.

Because this aspect has been extensively investigated in the biblical commentaries of the early and medieval church, the research data of the Dead Sea scrolls are of great importance to gain insight into conceivable parallels regarding the symbolic meaning of passages about music in the Old Testament.

Info: [Martin van Schaik](#)

Recently Published Books

BRADLEY, Catharine A.: *Polyphony in Medieval Paris: The Art of Composing with Plainchant*. Cambridge, 2018, 270 pp. (Music in Context.) Hardcover. ISBN 9781108418584. \$ 105.-

CALLAHAN, Christopher / Marie Geneviève GROSSE / Daniel E. O'SULLIVAN (eds.): *Thibaut de Champagne: Les Chanson - Textes et mélodies*. Paris, 2018, 936 pp. (Champion Classiques: Moyen Âge.) Paperback. ISBN 978274-5348005. € 29.-

CHAGANTI, Seeta: *Strange Footing: Poetic Form and Dance in the Late Middle Ages*. Chicago, IL, 2018, 304 pp. Paperback. ISBN 9780226548043. \$ 35.-

CHARLES-DOMINIQUE, Luc: *Les "bandes de violons" en Europe: cinq siècles de transferts culturels: des anciens ménétriers aux Tsiganes d'Europe centrale*. Turnhout, 2018, 676 pp. Paperback. ISBN 9782503581187. € 80.-

DESMOND, Karen: *Music and the moderni, 1300–1350: The ars nova in Theory and Practice*. Cambridge, 2018, 284 pp. Hardcover. ISBN 97811-07167094. \$ 100.-

DYER, Joseph: *The Scientia artis musicae of Hélie Salomon: Teaching Music in the Late Thirteenth Century*. Latin Text with English Translation and Commentary. Abingdon,

Oxon (UK), 2018, 304 pp. Hardcover. ISBN 978110-38281660. £ 115.-; e-book ISBN 9781315271002. £ 31.45

EVERIST, Mark: *Discovering Medieval Song: Latin Poetry and Music in the Conductus*. Cambridge, 2018, 374 pp. Hardcover. ISBN 9781107010390. \$ 114.-

EVERIST, Mark / Thomas Forrest KELLY (eds.): *The Cambridge History of Medieval Music*. Cambridge, 2018, 2140 pp. (The Cambridge History of Music, Vol. 1.) Hardcover. ISBN 9781107179806. \$ 114.-

FALLOWS, David: *Henry V and the Earliest English Carols: 1413–1440*. Abingdon, Oxon (UK), 2018, 216 pp. Hardcover. ISBN 9781472421920. £ 115.-; e-book ISBN 97813156-10900. £ 33.29

FANKHAUSER, Eliane: *Recycling Reversed: Studies in the History of Polyphony in the Northern Low Countries Around 1400*. Ph.D. dissertation Utrecht University. Utrecht, 2018, 287 pp. No ISBN. [Open Access](#)

FLEISCHER, Oskar: *Neumen-Studien: Abhandlungen über mittelalterliche Gesangs-Tonschriften*, Vol. 1. Norwich (UK), 2018, 164 pp. Paperback. ISBN 978-0274017027. € 22.-

FUGELSO, Karl (ed.): *Studies in Medievalism*, Vol. XXVII: *Authenticity, Medievalism, Music*. Rochester, NY, 2018, 256 pp.

Hardcover. ISBN: 97818-43845034. \$ 99.-

GARDINER, Michael: *Hildegard von Bingen's Ordo virtutum. A Musical and Metaphysical Analysis*. Abingdon, Oxon (UK), 2018, 232 pp. Hardcover. ISBN 9781138288584. £ 105.-; e-book ISBN 978-1315267814. £ 35.99

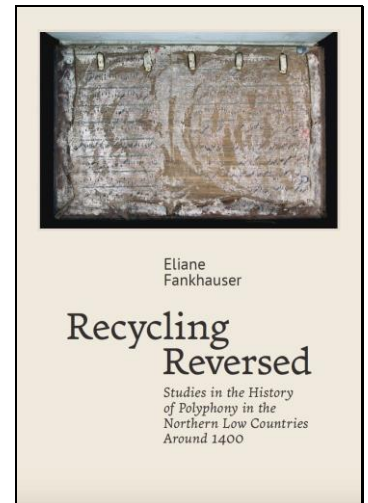
GRIER, James: *Ademarus Cabannensis musicus ac cantor*. Turnhout, [forthcoming] 2018, 213 pp., (Corpus Christianorum Autographa Medii Aevi, 7.) ISBN 9782503523958. Ca. € 120.-

HAINES, John: *Chants du diable, chants du peuple: voyage en musique dans le Moyen Âge*. Turnhout, 2018, 165 pp. (Epitome musical.) Paperback. ISBN 9782503579627. € 19.-

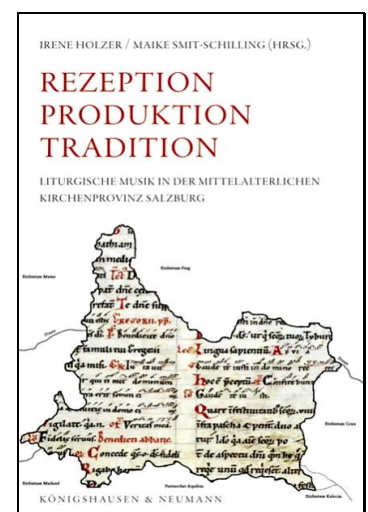
HOLZER, Irene / Maike SCHMIT-SCHILLING (Hrsg.): *Rezeption - Produktion - Tradition: Liturgische Musik in der mittelalterlichen Kirchenprovinz Salzburg*. Würzburg, 2018, 240 pp. (Salzburger Stier, 10.) Paperback. ISBN 9783-826057601. € 36.-

JASKI, Bart / Marco MOSTERT / Kaj VAN VLIET (eds.): *Perkament in stukken. Terugggevonden middeleeuwse handschriftfragmenten*. Hilversum, 2018, 280 pp., (Middeleeuwse Studies en Bronnen, 171.) ISBN 9789087047429. € 29.-

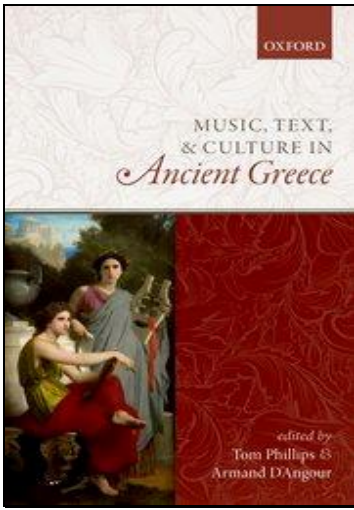
PANUM, Hortense (author) / J. PULVER (ed.): *Stringed*



Eliane Fankhauser: *Recycling Reversed: Studies in the History of Polyphony in the Northern Low Countries Around 1400*



Irene Holzer / Maike Schmit-Schilling: *Rezeption - Produktion - Tradition: Liturgische Musik in der mittelalterlichen Kirchenprovinz Salzburg*



Tom Philips / Armand D'Angour:
Music, Tekst and Culture in
Ancient Greece

Instruments of the Middle Ages: An Illustrated Field Guide to their Evolution and Development. Reprint Austin, TX, 2018, 504 pp. Hardcover. ISBN 978162-9920290. \$ 24.95

PATERSON, Linda: *Singing the Crusades: French and Occitan Lyric Responses to the Crusading Movements, 1137–1336.* Woodbridge (UK) / Rochester, NY, 2018, 272 pp. Hardcover. ISBN 9781843844-822. \$ 99.-

PHILIPS, Tom / Armand D'ANGOUR (eds.): *Music,*

Text, and Culture in Ancient Greece. Oxford, 2018, 304 pp. Hardcover. ISBN: 9780198794462. \$ 85.-

PLANCHART, Alejandro Enrique: *Guillaume Du Fay: The Life and Works.* 2 Vols. Cambridge, 2018, 950 pp. Hardcover. ISBN 9781107166158. \$ 225.-

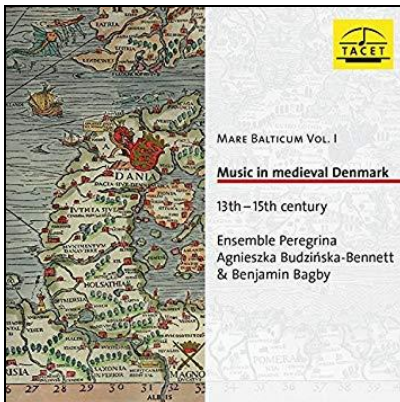
RANKIN, Susan: *Writing Sounds in Carolingian Europe: The Invention of Musical Notation.* Cambridge, 2018, 400 pp. (Cambridge Studies in Palaeography and Codicology, 15.) Hardcover.

ISBN 9781108421409. \$ 120.-

ZAYARUZNAYA, Anna: *The Monstrous New Art: Divided Forms in the Late Medieval Motet.* Reprint Cambridge, 2018, 319 pp. (Music in Context.) Paperback. ISBN 9781108458-122. \$ 29.99

ZAYARUZNAYA, Anna: *Upper-Voice Structures and Compositional Process in the Ars Nova Motet.* Abingdon, Oxon (UK), 2018, 174 pp. (Royal Musical Association Monographs, 32.) Hardcover. ISBN 9781138302440. \$ 140.-

New CDs



Mare Balticum Vol. I.
Music in medieval Denmark:
13th–15th century

Hymnos Akathistos: Der schönste marianische Gesang der Ostkirche. Ensemble: Collegium Orientale Eichstätt. Label: Te Deum, Audio (Katholisches Bibelwerk.) (2018). € 12.95

Istampite: Medieval Pieces for Fiddle & Percussion. Ensemble: Sinfonije, Stevie Wishart. Label: Glossa, GCD C80701 (2017). \$ 10.-

In Seculum Viellatoris. The Medieval Vielle. Ensemble: Le Miroir de Musique, Baptiste Romain. Label: Ricercar (2018). € 18.-

L'Imagier médiéval. Ensemble: Orchestre Philharmonique de Koszalin, Silvano Frontalini. Label: Gallo-Vde (2018). € 19.-

Mare Balticum Vol. I. Music in medieval Denmark 13th–15th century.

Ensemble Peregrina, Agnieszka Budzińska-Bennett & Benjamin Bagby. Label: Tacet (2018). \$ 21.99

Meister Eckhart: Liebe kennt kein Warum. Musik und Texte der Mystik. Ensemble Cosmedin. Label: EOS (2018). € 19.95

Messe de Notre Dame. Ensemble: Diabolus in Musica, Antoine Guerber. Label: Alpha 351 (2018). € 10.-

Music for the Medieval and Renaissance Fiddle. Dietmar Berger. Urania Records, LDV 14037 (2018); including a 32 pages booklet. € 15.-

Mya Senhor Velida: Medieval Lais and Cantigas from France and Spain. Ensemble: Malandança, Francisco Luengo. Brilliant Classics 95689 (2018). € 12.50

Nova Sonet Harmonia. Huitième centenaire des

dominicains. Ensemble: Discantus, Brigitte Lesne. Label: ADF-Bayard (2018). € 13.99

Piæ Cantiones - Memoria Santi Henrici. Medieval Chant and Early Vocal Music from Finland. Ensemble: Finish Radio Chamber Orchestra, Timo Nuoranne / Cetus Noster. Label: Ondine, ODE 1233-2D (2018). € 15.-

Selections from Medieval Russian Vocal Art. Ensemble: Lege Artis Chamber Choir, Boris Abalian. Label: Distrart Musique (St. Petersburg Musical Archive.) (2018). € 13.90

The Dufay Spectacle. Ensemble: Gothic Voices. Label: Linn (2018). € 18.-

Troubadours' songs & Jongleurs' dances. Ensemble: Millenarium. Label: Ricercar - In Eco, RIC 134 (2018). € 10.-

Conferences & Symposia

KONTAKT UND TRANSFER IN DER MUSIKKULTUR DES 5.–12. JH. NACH CHR. ZWISCHEN BYZANZ UND DEM LATEINISCHEN WESTEN. WIRKUNG UND REZEPTION MUSIKALISCHER TRADITIONEN IM SPIEGEL MUSIKARCHÄOLOGISCHER QUELLEN.
International meeting

Johannes Gutenberg-Universität Mainz (Abteilung Musikwissenschaft), 6–9 December, 2018.

To what extent did "auditory events" serve a foundation for cultural, religious and political identity? Questions about the transfer of knowledge in

the form of music-cultural theory and practice as well as the relationship between sacred and secular music in Byzantium and in the Latin West will be examined and discussed more closely during this meeting.

Info: [Susanne Rühling](#)

**International Meeting
Johannes Gutenberg-
Universität Mainz
(Abteilung
Musikwissenschaft)**

MUSIC AND THE DIVINE. MOISA–SCS, Session 56 at the annual meeting San Diego, Marriott Marquis & Marina, 3–6 January, 2019.

Many literary and philosophical sources throughout Antiquity express the view that music serves as a connection between earthly and supernatural realities. The concept of

music as a "gift of the gods", also applicable to instruments and divine (or divinely inspired) musicians, already points towards this relationship. From the Pythagoreans to Aristides Quintilianus and beyond, cosmological speculations are frequently aligned with the structure and dynamics of the human soul and de-

scribed in musical terms. Hence the need for a deeper inquiry into the relationship between music and the divine. The meeting also welcomes abstracts that deal with interdisciplinary aspects of Greek and Roman music and its cultural heritage within the framework of the panel theme.

Info: [SCS meeting](#)

ΜΟΙΣΑ
INTERNATIONAL
SOCIETY FOR THE STUDY OF
& GREEK AND ROMAN MUSIC
& ITS CULTURAL HERITAGE


SOCIETY FOR CLASSICAL STUDIES
ΨΥΧΙΑΤΡΟΕΤΑΓΡΑΜΜΑΤΑ
FOUNDED IN 1869 AS THE AMERICAN PHILOLOGICAL ASSOCIATION

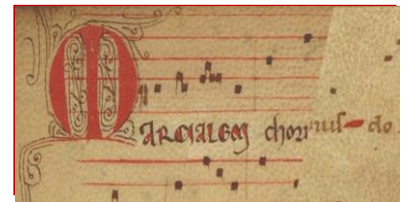
INFLUENCE OF THE ARTS IN THE MIDDLE AGES: REFLEXIONS ON THE AQUITANIAN MS. PARIS, BNF, LATIN 1139. Paris, Bibliothèque nationale de France, 19–21 March, 2019.

The manuscript Paris, BnF, lat. 1139 is a composite manuscript whose

origins are not precisely known. It was preserved in the library of the abbey Saint-Martial de Limoges, one of the most prestigious book collections of the Middle Ages. The manuscript includes the first expressions of a new way of singing: divine

praise. These compositions do not so much break with older traditions as add to what already existed. This conference is open to scholars from many disciplines in order to tackle all the aspects of this complex manuscript.

Info: [colloque1139](#)



MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE 2019. Schola Cantorum Basiliensis, Basel (Switzerland) 3–6 July, 2019.

The 47th Medieval and Renaissance Music Conference 2019 will take place in Basel. The conference is organised by

the Schola Cantorum Basiliensis / Fachhochschule Nordwestschweiz (FHNW / SCB) in conjunction with the Institute of Musicology of the Universität Basel and the Basel section of the Swiss Society of Musicology. The organizing committee welcomes papers and themed session on any

relevant topic, from performing and recording early music in the twenty-first century, to madrigal studies, sources studies, analytical studies, medieval and renaissance music in Basel. Call for Papers from October to 20 January 2019.

Info: [MedRen 2019](#)


MedRen
2019
BASEL

Publication Details

Klankbord

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www.martinvanschaik.com

www.ulrikehascher-burger.com

Varia

Exhibition: PERKAMENT IN STUKKEN (Parchment in Pieces) . Het Utrechts Archief (The Utrecht Archives). 21 September, 2018 until 6 January, 2019.

Texts from antiquity, Gregorian chant, beautifully decorated parchment: the covers and bindings of ancient books sometimes reveal a treasure of information. In the Middle Ages, pieces of parchment were often re-used to bind new books. Many centuries later, these fragments reveal their mysteries in the exposition *Perkament in stukken*. During the last years, hundreds of parchment and paper fragments from the Utrecht University Library and The Utrecht Archive have been investigated. This is a unique opportunity to see impor-

tant parchment and paper fragments concerning music from both institutions.

Info: Utrechts Archief



MEDIEVAL MUSIC MANUSCRIPTS ONLINE DATABASE (MMMO)

A large number of online manuscript publications have emerged on the internet. On a daily basis, libraries add a large number of manuscripts and early printed books online. These online

sources are scattered over hundreds of websites. MMMo introduces a general database of medieval manuscripts in order to simplify the search. Over the past 10 years, MMMo has collected over 8000 online sources.

This database is an international virtual library of music sources and takes into account the noted Western manuscripts for the medieval period until 1600. E.g., this database will allow users to find all antiphonaries of the twelfth century or all Dominican manuscripts, etcetera. A special effort is made to index the songs of the oldest sources contained in fragments, marginalia and notated additions, incorporated in manuscripts which are not fully notated. Info: MMMo Database

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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To subscribe to *Klankbord*, please e-mail us at: 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. See also Disclaimer.

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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