



Ancient Music and Theology Workshop: Opening a dialogue

6–7 December 2019

Outreach Room, Faculty of Classics
University of Oxford

ORGANISING COMMITTEE: Dr Tosca Lynch (Classics), Dr Giovanni Varelli (Music),
Prof. Jan Joosten (Oriental Studies) and Prof. Carol Harrison (Theology)

UNDER THE AEGIS OF
TORCH – The Oxford Research Centre in the Humanities
and
The ARION SOCIETY

The Oxford Network on Ancient Music and Theology aims at establishing a pioneering collaboration between scholars working on ancient Greek and Roman Music, Theology, Biblical Studies, Musicology, History, Literature and Philosophy. The last decades have seen an unprecedented growth in our knowledge of ancient *Mousikē*, both on a cultural and on a technical level. This vital evidence now allows us to recapture the defining features of ancient scales, rhythms and instruments, and their developments in Classical, Hellenistic and late antique times. It also sheds new light on influential accounts of the ethical, aesthetic and emotional impact of different kinds of music – accounts destined to play a central role not only in Graeco-Roman contexts but also in Hellenistic Jewish thought and Christian religious practices, philosophy and theology.

The Oxford Network on Ancient Music and Theology will begin to explore these rich multi-cultural exchanges, fostering a mutually illuminating dialogue that will make accessible to a wider audience the latest research results of our individual disciplines, and will shape the future agenda for this nascent research field.

The general aim of this informal and exploratory workshop will be to share recent insights from our individual research areas, and identify questions for future collaborative projects.

Attendance will be limited – please contact Dr Tosca Lynch (tosca.lynch@jesus.ox.ac.uk) if you are interested in attending.

PROGRAMME

December 6th

13.30 Registration and welcome

1. Introduction: Ancient Greek music, between practice and theory

Chair: Carol Harrison

- 14–15 Tosca Lynch (Oxford/Verona)

2. Words, prosody and music in ancient Greek and Jewish tradition

Chair: TBC

- 15.15–16.15

- Armand D'Angour (Oxford)

Metre, rhythm, and melody in the Greek musical documents

- 16.15–17.15

- Danny Crowther (Oxford)

“As musical signs, they have no interest at all”: *William Wickes and the ‘accents’ of the Masoretes*

17.15 Tea / Coffee

3. The Oxyrhynchus Christian Hymn and ancient Graeco-Roman musical instruments

Chair: TBC

- 17.30–18.30

- Charles Cosgrove (Garrett-Evangelical Seminary)

The Sound of Ancient Christian Song: P. Oxy. 1786

- 18.30–19

- Callum Armstrong (Trinity Laban) and Barnaby Brown (Cambridge)

Short presentation and demonstration of Hellenistic *auloi*

19.00 Drinks reception

Dinner (for participants)

December 7th

4. From Late Antiquity to the Early Middle Ages 1

Chair: Tosca Lynch

- 9.00–10.00

- Andreas Haug (Würzburg)

The End of Sacrifice and the Beginning of Chant

- 10.00–11.00

- Charles Atkinson (Ohio/Würzburg)

On Modulating Chants in Byzantium and the West: Techniques and Texts

11.00 Tea / Coffee

5. From Late Antiquity to the Early Middle Ages 2

Chair: Giovanni Varelli

- 11.30–12.30

- Alexander Lingas (London)

From Late Antique Christian Song to Byzantine Music: Shifting Perspectives on Continuities and Discontinuities

- 12.30–13.30

- Emma Hornby (Bristol)

Theology and Music in the Old Hispanic Common of Saints

13.30 Sandwich Lunch (for participants)

6. Music in the early Church and Christian tradition

Chair: Jennifer Strawbridge

- 14.30–16.30

- Charles Cosgrove (Garrett-Evangelical Seminary)

Song at Early Christian Social Meals: from Paul to the Apostolic Tradition

- Carol Harrison (Oxford)

Music in Early Western Christianity

- 16.30 Closing Remarks

Speakers' bios and research interests

- Alexander Lingas ([London](#))

Alexander Lingas is the founder and Artistic Director of the vocal ensemble Cappella Romana and a Fellow of the University of Oxford's European Humanities Research Centre. His present work embraces historical study, ethnography, and performance.

His publications include articles for *The Oxford Companion to Music*, *The New Grove Dictionary of Music and Musicians*, and *The Oxford Handbook of Byzantine Studies*. He is currently working on a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate, and a historical introduction to Byzantine Chant for Yale University Press.

Since founding Cappella Romana in 1991, Dr Lingas has appeared with the ensemble at the Metropolitan Museum of Art in New York, the J Paul Getty Museum, the Pontificio Istituto Orientale in Rome, the Irish World Music Centre in Limerick, Princeton University, and Yale University.

- Andreas Haug ([Würzburg](#))

Andreas Haug is Professor of Musicology at the University of Würzburg. After reading musicology, philosophy and German at the University of Tübingen, Andreas was lecturer at the Musicology Institute of the University of Tübingen, and researcher for the *Corpus Troporum*, Stockholm University (1988–1991). Since 1991 he has been editor of the *Monumenta monodica medii aevi*. In 2001, he was appointed to the Erlangen Chair of Musicology; since 2008, he holds the Chair of Musicology II (Music of the early European period) and is member of the newly founded Institute for Music Research of the University of Würzburg. Since 2011 he is director of *Corpus monodicum* (Mainz Academy of Sciences and Literature).

His main research interests lie in the field of European music history from Late Antiquity to the Early Middle Ages: music, religion, ritual; music history of the Carolingian period; religious and secular song; Latin and vernacular song, especially the Songs of the troubadours. He also investigates topics of modern music history, questions of musical aesthetics and musical historiography.

- Armand D'Angour ([Oxford](#))

Armand D'Angour is Associate Professor of Classics at Oxford University and Fellow and Tutor in Classics at Jesus College, Oxford. Armand is a classical scholar and classical musician. His research embraces a wide range of areas across ancient Greek culture, and has resulted in publications on ancient Greek music and metre, the Greek alphabet, innovation in ancient Greece, and Latin and Greek lyric poetry.

He has written poetry in ancient Greek and Latin, including odes in ancient Greek for the 2004 and 2012 Olympic Games. His research into the sounds of ancient Greek music (2013 to date) has been widely publicised, and his book *Socrates in Love* (Bloomsbury 2019) presents new evidence for a radically revisionist historical thesis regarding the role of Aspasia of Miletus in the development of Socrates' thought.

- **Callum Armstrong** ([Trinity Laban](#))

Callum Armstrong graduated from Trinity Laban Conservatoire of Music and Dance in 2014, where he won the Beryl Maggs Prize for recorder-playing 3 years in a row, as well as winning the Silver Medal for Early Music. Callum started experimenting with the aulos in 2015. His work developing reeds in an historically informed manner, in collaboration with scholars such as Stefan Hagel, Armand D'Angour, and Robin Howell, has enabled him to forge his own playing technique and to break new ground reviving the aulos.

In 2016, he performed in the Acting Touring Company's production of Aeschylus' 'Suppliant Women', which received 5-star reviews at Edinburgh's Royal Lyceum Theatre and London's Young Vic. Callum's other projects include developing a polyphonic technique for double and triple smallpipes, and collaborating with pipe maker Julian Goodacre to develop a chanter with a 3-octave range. Callum has played as a soloist with the London Philharmonic orchestra and in Steven Spielberg's *Warhorse*; he also won the Château d'Ars solo piping competition in 2014, and the 'Petite Formation' competition with the cellist George Pasca in 2015.

- **Carol Harrison** ([Oxford](#))

Carol Harrison is Lady Margaret Professor of Divinity and Canon of Christi Church. She read Theology at Lady Margaret Hall, Oxford; did her doctoral research in Oxford; spent two years at the École Pratique des Hautes Études, Paris; then returned to the UK as Lecturer in Theology at Hull University. After a year she was appointed Lecturer in the History and Theology and the Latin West at Durham University, where she remained for just over twenty-five years. She moved to Oxford in 2015 to become Lady Margaret Professor of Divinity and Canon of Christ Church. She became a Fellow of the British Academy in 2018.

Her research interests focus on Early Christianity and the Latin West, especially Augustine of Hippo (354-430); auditory culture; spirituality; language; exegesis; sense perception and materiality; music. Her publications include *The art of listening in the Early Church* (2015) and a recent monograph on Augustine and music (*On Music, Sense, Affect and Voice*, Bloomsbury 2019).

- **Charles Atkinson** ([Ohio/Würzburg](#))

Charles Atkinson is Emeritus Distinguished Professor, and Arts and Humanities Distinguished Professor of Music. He specialised in the music and music theory of the Middle Ages and Renaissance. His teaching interests also encompass Viennese Classicism, American jazz and the music of the twentieth century.

A former DAAD, NEH, and Alexander von Humboldt Fellow, Charles has received numerous scholarly awards, including the Alfred Einstein and Otto Kinkeldey Awards of the American Musicological Society, the Van Courtlandt Elliot Prize and the Charles Homer Haskins Medal of the Medieval Academy of America, and The Ohio State University Distinguished Scholar and Distinguished Lecturer Awards. He served as president of the American Musicological Society, 2007-2008. Charles has published extensively on the intersections between Greek, Byzantine and Latin liturgical chant in both early medieval music theory and practice.

- **Charles Cosgrove** ([Garrett-Evangelical Seminary](#))

Charles H. Cosgrove is Professor of Early Christian Literature and Director of the Ph.D. Program at Garrett-Evangelical Theological Seminary in Evanston, Illinois, USA.

Charles pursues research in a variety of theological areas, including Biblical theology, ancient Christian worship, early church music, ethics, and hermeneutics. He is the author of numerous books and articles on the literature and institutions of the early church, as well as a number of studies of ancient music and poetry in antiquity. Among his publications is the monograph, *An Ancient Christian Hymn with Musical Notation: Papyrus Oxyrhynchus 1786* (Mohr Siebeck, 2011).

- **Danny Crowther** ([Oxford](#))

Dr Danny Crowther is a Research Fellow at the Centre for Muslim-Christian Studies Oxford. He has worked as an international chaplain (University of Nottingham, 1994-1999) and as a theology lecturer in Gloucester, England and Bandung, Indonesia (2000-2010).

His doctoral studies concerned biblical Hebrew manuscripts and the Tiberian Masoretic Reading Tradition of the Hebrew Bible. His thesis was completed at the University of Bristol in 2015 under the title: "The Relevance of the Te'amin to the Textual Criticism, Delimitation and Interpretation of Biblical Poetic Texts with Special Reference to the Song of David at Psalm 18 and 2 Samuel 22." He has published a number of articles in Indonesian and in English, and is currently working on a book on the relationship between the Psalms to the Qur'an.

- **Emma Hornby** ([Bristol](#))

Emma Hornby is Professor of Music at the University of Bristol, and her research focuses on medieval western liturgical chant. She is currently working on Old Hispanic chant in collaboration with Professor Rebecca Maloy (University of Colorado at Boulder). Their first joint monograph is *Music and Meaning in Old Hispanic Lenten chants: Psalmi, Threni and the Easter Vigil Canticles* (Boydell & Brewer, 2013). Emma is co-editor, with J.R. Watson, of the Canterbury Dictionary of Hymnology (online publication, 2013).

Emma also has research interests in the transmission of western liturgical chant (including aspects of orality), the relationship between Old Roman and Gregorian chant, analysis of formulaic chant, and the relationship between words and music in the early Middle Ages.

- **Giovanni Varelli** ([Oxford](#))

Giovanni Varelli is a Prize Fellow in Music at Magdalen College working on music in the early Middle Ages (ca. 800–1100), the development of music writing, politics and geographies of chant transmission, and the production of liturgical manuscripts. Giovanni studied at Pavia, London and Cambridge, and published on early medieval liturgy, music theory and notation.

His research interests span from Latin palaeography and codicology, philology and reception history, manuscripts digital restoration and conservation techniques to ethnomusicology and dialectology. Following the award of a Gerda Henkel Stiftung and a DAAD Fellowships, Giovanni is Visiting Fellow at the Institut für Musikforschung of the University of Würzburg and at the Fakultät für Katholische Theologie for the University of Regensburg from April until December 2019.

- Tosca Lynch ([Oxford](#)/[Verona](#))

Tosca Lynch has been a Junior Research Fellow in Classics at Jesus College, Oxford (2016–19); she is currently a Research Associate of the Oxford Classics Faculty and Visiting Professor at the University of Verona. After gaining a Performer's Diploma in Classical Piano, and degrees in ancient philosophy in Italy, she undertook doctoral research in Classics at the University of St Andrews with Prof. Stephen Halliwell. Tosca worked as a Postdoctoral Associate at the Austrian Academy of Sciences, Vienna (2013–15). Her PhD thesis won a MOISA Research Award (2014), and a Conrado Eggers Lan Prize granted by the International Plato Society (2016).

Her main research field is ancient Greek music, including technical and performative issues concerning ancient rhythmic and harmonics, as well as the broader cultural and philosophical significance of *mousikē* in the ancient world.

The interplay of these perspectives informs most of her publications, including several articles and a forthcoming book on Plato's musical *ēthos*. She has recently put forward new approaches to reconstructing the ancient perception of rhythm and metre (*arsis* and *thesis*, *CQ* 2016), as well as the intricate harmonic modulations of the so-called 'New Musicians', their relationship to the ancient modes (*harmoniai*) and the structure of ancient lyres and *auloi* (*GRMS* 2018). She is currently working on a monograph provisionally entitled 'Plato's musical *ēthos* and the Revolution of the New Music', and is co-editing with Prof. Eleonora Rocconi *the Blackwell Companion to Ancient Greek and Roman Music*, for which she has authored a chapter on ancient Rhythmics.