



ICONEA 2010

Musical exchanges between Ancient Egypt and the Near East during, before and after the Hyksos Kings

This conference will be held at Chancellor's Hall, Senate House, University of London. Malet Street London WC1E 7HU

Programme

Wednesday 15th December

1000-1200: Registration/coffee. Meeting point.

1200: Lunch Break

1400: Official speeches:

John Irving, Director of the IMR; Irving Finkel, Assistant keeper of the ME department, British Museum and co-founder of ICONEA; Richard Dumbrill, Director and co-founder of ICONEA

Chair: Irving Finkel

1430: Research in progress: Student's research report: Jessica Hale; Margaux Bousquet; Fabrice Fabre, presented by Richard Dumbrill; archaeomusicological news.

1530: Richard Dumbrill

The concept of music theoreticism in the Ancient Middle/Near East and in Egypt in relation to the development of sexagesimal mathematics: Music was born with mankind as one of his essential functions and developed with his evolution. The psychogenesis of writing and its later voicing was the cause of theoreticism. Musical instruments developed as extension therefore replication of the voice and became tools for the quantification of the ethereal nature of sound. This thesis exposes that the production of just or natural intervals was the reason for the usage of sexagesimalism and why it became a major system for the Sumerians, Babylonians and Assyrians.

After general musical studies in Rheims and Paris, Dumbrill studied Moorish music in relation to the Spanish tradition of las Cantigas of Alfonso al Sabio. In Fez he worked on the Naubat form as well as the Melhun, Berber and Touareg music. His field research included many recordings of older musicians as well as recordings of instrument making in the old city. He formed his own Moorish orchestra performing traditional reconstructed melodies of the repertoire pre-reconquista. Dumbrill created the second conference of Arabian music 50 years after the Cairo conference of 1932, which is now a yearly recurring festival. He moved to the near and middle east where he studied the maqam tradition as well as other forms and decided to settle in London in the mid eighties to study in depth the collections of the British Museum. He is the author of major works and numerous articles on the musicology of the Ancient Near and Middle East from the Sumerians, Babylonian, Assyrians, Hurrians, Hittites, Elamites, etc. His book, *The Archaeomusicology of the Ancient Near East* is used world-wide as a reference work. Dumbrill teaches and supervises theses and post doctoral research students, internationally.

1630: Break

1700: Ernest McClain and Peter Blumsom (AKA Pete Dello).

Egyptian Connections in Ancient Harmonical Mythology: Interdisciplinary studies in archaeomusicology have been given a new direction by Richard Dumbrill's insight that theory evolved necessarily from scribal discipline rather than from Pythagorean fiction, and that ancient "god numbers" merit close inspection. Rapid advances in the understanding of cuneiform arithmetic during the last 20 years now give us new insight on scribal training and a universal competence with "octave doubling" that grounded "Egyptian duplatio", pervading the whole of ancient

cosmology. The octave 2:1 was never "discovered", but always taken for granted--as routine as the alternation of day and night, and proved forever by Kilmer, Crocker and Brown: the seminal Babylonian: "Sounds From Silence" (album; 1976). Further consequences are explored in this paper.

Ernest McClain retired in 1982 from the music department of Brooklyn College of the City University of New York after a career in "Public School Music" that included many years of experience as a clarinetist and band director, while greatly broadening his own curiosity about the Pythagorean tradition. His essays on the numerology in ancient mythology, published in *THE MYTH OF INVARIANCE* (1976), *THE PYTHAGOREAN PLATO* (1978), and *MEDITATIONS THROUGH THE QU'RAN* (1981), and many journals can be regarded as a new adventure in "Musica Speculativa", made possible by deeper studies of old material together with dramatic advances in the recovery of ancient languages --still in progress by brilliant specialists. McClain's work is interdisciplinary by nature, and it remains an "adventures of ideas" while new treasures continue to be unearthed. Endless holes remain in the historical record, which he attempts to bridge with imaginative but rigorous reconstruction. His website--ernestmcclain.net--offers many examples for easy downloading.

Peter Dello spent his earlier years as a composer and touring/session musician, and developed an interest in ancient music, particularly from the point of view of Pythagorean harmonics. This interest led him to become acquainted with Ernest McClain, first of all through his books and later as a friend. Pete Dello is also moderator of the Plato Forum for the School of Economic Science, and has recently given talks on Plato's Timaeus and Greek music theory at the Prometheus Trust Conference, and at the European Cultural Centre at Delphi. One of his latest projects was as consultant for A. Farndell's book 'All Things Natural', the only English translation of Marsilio Ficino's 'Commentary on Timaeus', for which he wrote additional material and end-notes. He has worked for many years as a peripatetic music teacher for the Inner London Education Authority, the Borough of Harrow, and also Harrow School, and still runs his own teaching studio in Wembley.

1800: Laurentiu Ganea discusses the inspiration in his music.

1900: Break

1930: concert: Laurentiu Ganea's SHIR HaSHIRIM

Laurentiu Ganea graduated in Music at University (5 years -classical guitar/ music pedagogy) and at the National Music University, Bucharest (5 years, in composition studies for orchestra with Professors Stefan Niculescu, Aurel Stroe, Adrian Iorgulescu, Alexandru Leahu, Christian Berger). Master of arts degree in anthropology of sacred spaces (2 years, Architecture University Bucharest); member of Romanian Composers' Union, symphonic department; member of several competition juries (Austria, Czech Republic); lectures on cultural themes in Vienna, Bucharest, in Czech Republic etc. (also at international festivals); compositions for orchestra, soloist and orchestra or chamber music compositions performed in philharmonic or international festivals (Vienna, Graz, Bucharest, Czech Republic, Bulgaria); live/studio recordings; several prizes at international competitions; several articles on cultural themes published in journals; classical guitar teacher at Music Lyceum Ploiesti, Music School Bucharest; Professor ("Art and culture") at "Dimitrie Cantemir" National College Bucharest; artistic director of International Classical Guitar Festival Bucharest since its inception in 1998. Laurentiu is listed as a composer at the "Base de documentation sur la musique contemporaine", Paris.
His compositions include

2003, "SÄULEN" for Guitar and 7 solo instruments; awarded prize at international competition in Vienna, 2004.

2003 "LA VIA VERSO LE STELLE" for full orchestra after Divina Comedia, performed in philharmonic concert and presented at international festivals.

2004/3 "LITTLE GEOMETRICAL PIECES FOR GUITAR", performed at international festivals or recitals.

2006 "GEOMETRIA", 3 pieces for full orchestra, performed and recorded live in philharmonic concert.

2006 "DEUS MEUMQUE JUS", pseudo-variations for full orchestra in the style of Shostakovich; performed and recorded live with philharmonic orchestra.

2006 "ABENDSTIMMEN", piece for orchestra, recorded.

2006 "DIE 3 VERBUNDETEN" for organ, in the style of Messiaen.

2007 "7 VARIATIONS ON A ROMANIAN FOLK-THEME". Performed in a chamber concert in Vienna.

2007 "FOUR PAINTINGS FOR ORCHESTRA ON AN IAMBIC MOTIVE".

2007-2009 "SFAT HaTZIPURIM", 3 pieces for flute:

1) "DOINA" for flute solo; performed several times, also in international festivals and recorded (live and studio)

2) "LE LANGAGE DES OISEAUX" flute, percussion and guitar, performed and recorded (live and studio)

3) "VIEUX CHANT" for flute and guitar; performed also in international festivals and recorded (live and studio)

2008 "TRIPTYCH" for guitar, timpani and chamber orchestra; presented (as a manuscript) in international festivals.

2010 "BUCIUMU' d'a SOARELUI s'a LUNII", for soloist (English horn & oboe) and percussion; October 28th successfully performed in Vienna.

2010 "SHIR HaSHIRIM" for soprano, baritone (tenor), 4 solo instruments and (solo) percussion, complete Hebrew texts to be performed at the international conference of ICONEA in London, December 2010.

Thursday 16th December

Chair: Theo Krispijn

1000: J.M.F. Van Reeth and Peter Strauven

The oldest roots of modality. Music theory in the Christian and Muslim Mediterranean world is interconnected with philosophical considerations, indebted to theology, cosmology and mythology. The almost entire lack of musical source materials, however, hinders research relating to common grounds of these different, but interrelated systems. By taking as an example the philosophical considerations reflected by the multifaceted Eastern and Western music theory dealing with forms of (ordered) modality, we will show that a theoretical, philosophical and theological basis for modal systems preceded their respective musical applications. In our search to the remote origins of these philosophical considerations, we will follow the traces of Persian and Babylonian mythology. A comparison of these mythological accounts, be it in their Western, Levantine form, to the Greco-Minoan myth of the *dactyles* and to ancient Pythagorism, will not only show a philosophical continuity, but at the same time will reveal musico-theoretical fundamentals. Indeed, when we finally confront these results with musical theory again, we will try to retrace behind these ancient religious and mythological symbols, a musical meaning, with practical consequence

Jan M.F. Van Reeth Studied Classical Philology and Eastern Philology and History at the Universities of Antwerp, Ghent, Louvain and Leiden. He teaches the History of the Religions of the Near East, Mystery Religions, Ancient Philosophy and Islamic Theology (*kalâm*) at the Faculty

for Comparative Study of Religions (Antwerp) and SJC (s-Hertogenbosch). Member of the *Union Européenne des Arabisants et Islamisants* and member of the board of the *Belgian Society of Oriental Studies*. Together with the musician Peter Strauven he founded *Organiek*, a concert association for organ music, of which he is the president. His scientific research is mainly focussed on the comparative study of religions in Syria, in Late Antiquity and the Early Middle Ages, and on the (Syriac) sources and composition history of the Koran. He published inter alia.: *Les démons qui enchantent les instruments de musique. Les sources syriennes des huit modes grégoriens*, in: R. Gyselen (ed.), *Res Orientales XIII, Démons et merveilles d'Orient*, Bures-sur-Yvettes, 2001, pp. 175-186.— *La cosmologie de Bardaysan*, dans: *Actes du 9e Symposium Syriacum, Parole de l'Orient* 31, 2006, pp. 133-144.— *Âges ou anges ? L'arbre cosmique et les esprits qui gouvernent les champs de l'univers*, in: *Acta Orientalia Belgica*, 23, 2010. — [& P. Strauven], *De Harmonie der Sferen en het ontstaan van de muzikale modi*, in: *Handelingen der Koninklijke Zuid-Nederlandse Maatschappij voor Taal- en Letterkunde en Geschiedenis* 61, 2008, pp. 223-246. — [& P. Strauven], *The Oktoëchos in Arab Music Theory: between Philosophy and Musical Praxis*, in: *Conference on Ancient Near East Musicology: Musical Traditions in the Middle East, reminiscences of a distant past*, Conference Leiden 10-12 December 2009. — [& P. Strauven], *The oktoëchos and the function of music in Syriac Liturgy*, in: *7th World Congress for Syrian Studies*, SEERI 8 - 16. September 2010, Kerala, India.

Peter Strauven studied musicology (Catholic University of Louvain) and organ (Royal Conservatory Antwerp). Beside his concert activity as musician he publishes in the field of keyboard music (in the Netherlands), organ building, liturgical music (alternatim praxis), and concerning (history and evolution of) different forms of modal organisation. He teaches Encyclopaedia of Organ Literature at the Royal Conservatory in Antwerp.

1100: Break

1130: Leon Crickmore

Egyptian Fractions and the Ancient Science of Harmonics. There is a growing body of evidence to support the hypothesis that in ancient times there existed throughout the Near East a common mathematical approach to the definition of musical pitch in terms of ratios of pipe or string-length. This tradition became known by the time of Plato as the science of harmonics. As a branch of music theory, harmonics probably originated in Mesopotamia. It would later have been transmitted to Greece and Egypt. As performing musicians were traded widely by kings between the temples and palaces of cities across the Near East, they would have taken their knowledge of music theory with them. It seems reasonable therefore to assume that the science of harmonics would then have been accommodated to the various regional systems of arithmetic in use: sexagesimal in Mesopotamia; Pythagorean in Greece and in Egypt by means of Egyptian fractions.

Leon Crickmore was educated at King's College, Cambridge and the University of Birmingham. After working in Further Education, he became Dean of the Faculty of Arts at the North East London Polytechnic. He later served as HM Inspector of Schools and HM Staff Inspector of Music. In 1997 he was awarded an honorary fellowship of the Royal Scottish Academy of Music and Drama. Since 2000 he has been an independent researcher into the tonal systems of Mesopotamia and ancient Greece.

1230: Lunch break

Chair: Siam Bhayro

1400: Lise Manniche

Membranophones in the Late 18th Dynasty in Egypt. The beginning of the New Kingdom in Egypt sees the introduction of drums and tambourines on the musical stage. The earliest archaeologically sound evidence is provided by a 'drummer's workshop' in the Hyksos city of Avaris, but it is not until the reigns of Tuthmosis III and his successors that the barrel-shaped drum is introduced as a means of communicating military precision while framedrums (tambourines) mingle in two aspects of the daily life of ordinary citizens: street music and banquet music, as well as during the royal jubilee. The Amarna period provides some interesting variations in the use of these instruments. The paper will define their purpose during these early stages of their existence in Egypt.

Lise Manniche, MA (Copenhagen), PhD (Cambridge) is part-time Assistant Professor at the University of Copenhagen and author of numerous books and articles on, among other things, music in ancient Egypt.

1500: Magdalena Kuhn

Hand positions of musicians before and after the Hyksos kings. Music had an important impact in Old Egyptian culture. We know musical scenes from all periods of the history of the Ancient Egyptian Period. In contrast to many other cultures of the Middle East, no notations are found in Egypt. For Egyptologists and musicians this is difficult to accept and therefore many scholars do their best to find out more usable information about musical life in Ancient Egypt. In this paper I would like to speak about one of the possible ways to learn more about Ancient Egyptian music, namely the hand positions of musicians. Could these hand positions answer the following questions? Can hand positions of musicians help to draw conclusions about sound and interpretation of music in Old Egypt? Are there differences in presentation of the hand positions of musicians before and after the Hyksos period? What information can we distill from the hand positions in the drawings on the walls of the Old Egyptian tombs? A few words about the function of music in the different Old Egyptian periods before and after the Hyksos kings and many of the musical scenes in Old Egyptian tombs could help to give an answer to some of these questions.

Magdalena Kuhn combines two professions, musician and egyptologist. She studied flute in Bern, Switzerland and with the famous flautist René Le Roy in Paris. As a flute instructor she worked at the Academies of Music in Biel, Switzerland and Arnhem, The Netherlands. For many years she played solo flute as a member of the Radio Symfonie Orkest. Together with the famous guitar player Julian Coco she made several records and many programmes for radio and television. Currently she is guest professor in Georgia for flute and music education at the Zakaria Paliashvili Central Music School and the Conservatorium Tbilisi.

She organized two exhibitions in the Allard Pierson Museum of Amsterdam entitled: 'Kopten, Christelijke cultuur in Egypte' (1998) and 'Coptic Texts and Artefacts, hidden in Amsterdam' (2000). For the Graeco-Roman Museum of Alexandria she developed a catalogue of a collection of Coptic Ostraca. She regularly gives lectures in The Netherlands, Switzerland, Egypt and in Georgia. For several years she worked with the Hungarian musicologist Margit Toth. On December 1 2009 she defended her dissertation entitled *Die Struktur der koptischen liturgischen Melodien* at the University of Leiden. This dissertation includes transcriptions of melodies of the Coptic Psalmodia sung by famous Coptic chanters.

1600: Break

1630: Max Stern: Music inspired by King David

For the composer of the 21st century even the 12 tones of the chromatic scale, in all their transpositions and permutations, have become passé. New spectral materials available through sound generators and processors attached to conventional instruments extend the contemporary musician's sound palette into the unknown. Frequently micro-tones and indigenous tonalities from various ethnic traditions, once considered exotic, have been integrated into contemporary compositions, East and West, crossing over boundaries between folk and art music, though unbridgeable. In sharp contrast, when we gaze at iconographic representations of ancient instruments, particularly lyres and harps attributed to King David we see relatively primitive instruments of only a few strings, which can, with difficulty be tuned at all, to say nothing of changing tuning during performance. (Indeed the chromatic harp was one of the great innovations of the 19th century, enabling this folk instrument to enter the symphony orchestra.) The question all this raises seems to be - is an instrument of 3 or 4 or 5 strings, whose pitches are fixed (at least during the duration of a given selection) capable of music of any aesthetic value, whatsoever? It was this question which I attempted to solve, by posing a creative solution. What kind of music might the author of the Psalms have played?

Max Stern was born in 1947 in Valley Stream, New York and moved to Israel in 1976. He is a composer, critic, double-bassist, conductor and educator. He has created a rich genre of biblical compositions blending East and West in contemporary and traditional genres. He has served on the executive board of the Israel Composers' League (1991–92) and represented Israel's composers at a number of ISCM Festivals in Oslo, Zurich, Mexico City and Essen. He was selected as their first representative to the Asia Composers League Festival, Manila, Philippines, 1997. He has toured Romania (1993), and South Africa (1994), participated in Festival Horowitz, Castelfranco, Italy (1994), Music Judaica, Prague (1995), and the Festival of the Old Testament, Prague (1996), and given solo contrabass recitals of his compositions in Zurich and Vienna (2000). Since 1988 he has served as music critic for "The Jerusalem Post" and professor of Music at the Ariel University Center.

1730: Break

1800: Concert lecture: Philippe Brunet

Concert lecture: Philippe Brunet / Fantine Cavé-Radet. Presentation of the ethiopian krar-lyre, and interpretation of homeric verses in the pentatonic anhemitonic scale, followed by the interpretation of Cassandra's stanzas in Aeschylus' *Agamemnon*, in the enharmonic, dochmiac rhythm. Philippe Brunet is a Greek scholar and a French stage director. He teaches Ancient Greek at the University of Rouen. Following his thesis at the University of the Sorbonne, Paris IV, under the supervision of Jean Irigoien on the Lyric Dactylic verses in Greek tragedy, Brunet researched the phonology of Ancient Greek and Greek music. He studied reconstruction of spoken Ancient Greek under Stephen G. Daitz and offered alternative restorations of Ancient Greek. In 1995, Philippe Brunet created the Demodocos theatrical company, staging adaptations of Ancient Texts. He now works with Francois Cam who researches the Greek melos for his doctorate and composes pieces for Demodocos. In 2009, Brunet discovered krar-lyres in Ethiopia and in 2010 published video recordings of their players.

Brunet has recently published *Antigone* in a bi-lingual edition, *Editions du Relief*, 2010, and the *Iliad* of Homer at *le seuil*, the same year.

Fantine Cavé-Radet, plays the violin, the clarinet and the flute. She joined Demodocos with her interpretation of Circe, Antigone and Cassandra. She was involved in the filming of *Antigone, an Abyssinian story*, and in another film about the Ethiopian krar-lyre.

Friday 17th December

Chair: Leon Crickmore

1000: Batyah Schachter

Dance in Miniature Art: methodology and analysis of seals from Israel-Palestine (late 2nd millennium - beginning 1st millennium BC) Dance is an art that exists in time and leaves no traces of its actual activity. Thus dance representations in the archaeological material reveal only hints of its existence. Moreover, as there is no living tradition that remains from the ancient Near East there is no way for us to determine what the dance in antiquity looked like. Therefore we must rely on our own definitions as to how we identify the dancing figures through the surviving, still representations alone. The talk aims to examine this methodology by focussing on the representations of dance in late 2nd–1st millennium glyptic art from Israel/Palestine. Scaraboids, stamp and cylinder seals are miniature objects that often show a very schematic style and betray few details of the human body and its movement. In this case we need to study specific details, such as, the arrangement of figures on the object, the position of the limbs and the head as well as the entire context of a given depiction. This analysis may provide means for exploring the possible role and significance of dance in the ancient Near East

Batyah Schachter is a dancer, choreographer, dance and movement teacher, a faculty member of the Jerusalem Academy of Music and Dance. BA (the School for New Dance Development, the Amsterdam Theatre School) Master of Music, majoring in dance (the Jerusalem Academy for Music and Dance). Studying Ancient Near East art and culture since 2004 in the Hebrew University, focussing on dance representations in the Ancient Near East and Egypt. Currently completing Master's degree at the Institute of Archaeology, the Hebrew University. The thesis is focussing on dance representations in Israel/Palestine between 3000-300BC

1100: Break

1130: Siam Bhayro

Pre-modern Hebrew terms for musical instruments: a summary. We shall briefly discuss sixteen terms for musical instruments, concentrating chiefly on matters of etymology and identification. Each summary is intended to represent the current state of research. After each summary is presented, participants will be invited to comment on its plausibility and suggest possible alternative lines of argument.

Dr Siam Bhayro is Lecturer in Early Jewish Studies in the Department of Theology and Religion, University of Exeter. He graduated in 1997 with a First Class Honours degree in Hebrew from the Department of Hebrew and Jewish Studies, University College London. He was also awarded the Faculty of Arts Prize and Medallion for that session. He gained a PhD from the same department in June 2000 for his research into the Book of Enoch. For the next two years he worked on the Dictionary of Classical Hebrew at the University of Sheffield, before working for three years as Lector of Semitic Languages in the Department of Near Eastern Languages and Civilizations, Yale University, one year as Wellcome Trust Visiting Lecturer at the Department of Hebrew and Jewish Studies, University College London and, finally before arriving at Exeter, one year as Research Associate at the Taylor-Schechter Genizah Research Unit, University of Cambridge.

1230: Lunch break

Chair: Lise Manniche

1400: Theo Krispijn

Music in Syria in the the late third and early second millennium: a bridge between Mesopotamia and Egypt. The texts from Tell Mardikh, ancient Ebla, a rich source of information for our subject, are dated to ± 2350 BC. Lexical lists and administrative texts mention musical instruments, musicians and singers. From the large collection of letters and administrative texts from Mari (± 1700 BC) we gain an almost complete image of the musical activities of women in the royal court. Many played musical instruments and participated in orchestras and choirs. The iconography of the late third and the beginning of the second millennium BC also fills out the picture of music in Syria. Occasional references to texts and iconography from Ugarit and Emar from late second millennium make apt comparisons.

Drs. T.J.H. (Theo) Krispijn, is a leading authority in Sumerian and Akkadian musical terminology. He teaches at the renowned University of Leiden, Faculteit der Geesteswetenschappen, Leiden Institute for Area Studies, SMES Assyriologie, and is widely and authoritatively published. Theo Krispijn was born in 1949 in The Hague, the Netherlands. Academic Studies: Theology (1967-1972) and Semitic Languages/Assyriology: specialisation Sumerian Language at Leyden University, the Netherlands (1968-1974); Assyriology in Munich, Germany 1976 -1977. Research Assistant Assyriology for the Sumerian Language.(1974-1975). University Teacher for the Sumerian Language (1975-) Publications on the grammar and the lexicography of the Sumerian Language, Sumerian Religion and Literature and Ancient Near Eastern music. Publications on archaeo-musicology by Theo J.H.Krispijn: "Beiträge zur altorientalische Musikforschung 1: Šulgi und die Musik", *Akkadica* 70 (1990), 1-27. "Musik in Keilschrift. Beiträge zur altorientalischen Musikforschung 2", in Hickmann, E. - Killmer, A.D. - Eichmann, R. (ed.) *Orient Archäologie Band 10, Studien zur Musikarchäologie III*, Rahden (2002), 465-479. "Music and Healing for Someone far away from Home HS 1556, A Remarkable Ur III Incantation, revisited", in Van der Spek, R.J. *Studies in Ancient Near Eastern World View and Society* (M. Stol Anniversary Volume) Bethesda (2008), 173-193. "Musical Ensembles in Ancient Mesopotamia", in R.J.Dumbrill and I.L. Finkel (eds.), *Icnea* 2008, 183-207.

1500: Elynn Gorris and Wim Verhulst

Summon the Gods and the People, by the Sound of the Conch Trumpet. During recent excavations in the Syrian coastal harbour town Tell Tweini (ancient Gibala) various triton shells were excavated nearby an Iron Age temple complex from around 900 BC. From two of these shells the apex was removed in a professional way, which could indicate that they functioned as musical instruments, more specifically as conch trumpets. These conch trumpets were possibly used in a cultic and/or communicative context. Ancient iconography illustrates priests playing the conch trumpet before a horned altar. Beside this religious function, it is a challenge to find confirmation for the use of the conch trumpet as a signalizing/communicative device. Experiments concerning these communicative abilities were conducted, by testing the pitch, volume and range of the sound of the conch trumpets. The results of these tests will be presented in this paper.

Elynn Gorris: 2007: Bachelor Ancient History, minor Ancient Near East at the *Katholieke Universiteit Leuven*, Belgium; 2008: Master Language and Area Studies: Ancient Near East (Assyriology) at the *Katholieke Universiteit Leuven*, Belgium; 2009: Master Ancient History at the *Katholieke Universiteit Leuven*, Belgium; 2009-2013: doctorat en histoire art et archéologie à l'*Université Catholique de Louvain*, Belgium, PhD subject: A History of the Neo-Elamite kingdom (Promoter: Prof. dr. J. Tavernier). Since 2008: member of the Belgian-Syrian excavation team of Tell Tweini, Jebleh (Syria) under the direction of Prof. dr. Karel Van Lerberghe (2004-2008) and Prof. dr. Joachim Bretschneider (since 2009).

Wim Verhulst : Musicology: 1999: Master musicology at the *Katholieke Universiteit Leuven*, Belgium 2000: member of the educational team at the Musical Instruments Museum in Brussels (mim); Since 2006: concert manager at the Musical Instruments Museum in Brussels (mim); Archaeology: Since 2004: logistics coordinator of the Belgian-Syrian excavation team of Tell Tweini, Jebleh (Syria) under the direction of Prof. dr. Karel Van Lerberghe (2004-2008) and Prof. dr. Joachim Bretschneider (since 2009). Bibliography: Contributions (2000-2010) on musical instruments in the bi-monthly journal *Klankbord*. (in Dutch) -Verhulst W., "Pleyel grand piano with "Luthéal" mechanism", *mim collections* (2010), http://www.mim.be/pleyel-grand-piano-with-lutheal-mechanism?from_i_m=1.

1600: Regine Pruzsinszky

Evidence on the Mobility of Singers and Musicians according to the Cuneiform Texts of the Ur III Period.

Regine Pruzsinszky studied Ancient Near Eastern Philology and Archaeology in Vienna, Berlin and Würzburg and participated from 1990 to 1998 at several excavations in Austria, Greece, Syria and Lebanon. She defended her theses on the personal names of the texts of Emar in 2000 at the University of Vienna, published in the series *Studies on the Civilization and Culture of Nuzi and the Hurrians*, CDL Press: Bethesda, MD in 2003. From 2000 to 2004 she was a research associate at the Viennese Special research programme SCIEEM 2000, *The Synchronization of Civilizations in the Eastern Mediterranean in the 2nd Millennium BC*. Her book on Mesopotamian Chronology of the 2nd Millennium was published as Volume 22 of the series *Contributions to the Chronologies of the Eastern Mediterranean* in 2009. From 2004 to 2007 she received a grant from the Austrian Academy of Sciences (Austrian Programme for Advanced Research and Technology) with the research project on Singers in the Ancient Near East, *A Diachronic Study on the Position of Singers from an Economic and Socio-Cultural Perspective from the 3rd to the 1st millennium BC*. In 2008 she received her Habilitation from the University of Vienna. After having been a Visiting Professor for Ancient Near Eastern Languages at the University of Freiburg in Germany from April 2007 she was appointed as Professor of Ancient Near Eastern Languages in Freiburg in November 2010.

1700: Break

1730: Concert: Abdul Salam Kheir

Abdul Salam Kheir studied music at the Lebanese Conservatoire, specialising in Mouwashahat (classical Arabian song) as a singer and oud player. There he also focused on composing in various musical idioms, which has enabled him to travel all over the world performing and promoting Arabian music - in live concerts and with ensembles of many nationalities. Apart from his unique partnership with lutenist David Miller, Abdul Salam enjoys a number of other collaborations with musicians from different cultures. He has arranged songs for Led Zeppelin, which he performed in a live concert on GMT, he was involved in the composition of the soundtrack of the French Film *Marie de Nazareth* and he has taken part in a Channel 5 Documentary about Andalusian music with the Spanish singer Clara Sanabras. He has worked with the renowned flamenco guitarist Juan Martín and his group, and recorded with them *Musica Alhambra*, a CD exploring Flamenco, Arab, Moorish, Indian gipsy and Sephardic music. This programme was also performed live during several tours throughout England, Scotland, Ireland, Algeria, Oman and Turkey. For some years Abdul Salam has enjoyed working with Ex Cathedra in Birmingham, sharing the stage with them in

concerts of Christian and Islamic music, as well as working as a vocal tutor for their Junior Academy. Most recently, in 2009, he appeared with Ex Cathedra in Birmingham Town Hall, performing Sufi chant alongside Bernstein's Chichester Psalms sung in Hebrew and an English setting of the Mass by Catholic composer James MacMillan. As a performer and teacher of Arabian singing and oud playing, Abdul Salam has a long standing association with Partington International Summer School, and as a composer, he has written songs for many of today's famous Arabian singers, including Sabah. He has appeared in many festivals throughout the UK, including the English Heritage Festival in Cheswick, and the Llangollen Festival in Wales, where he performed for their Royal Highnesses Prince Charles and Prince Mohammed of Saudi Arabia.

1900: Concluding speeches: Irving Finkel/Richard Dumbrill

1930: Drinks at the Students Bar

2000: Dinner at Tas, Turkish Restaurant*

N.B. The conference will be recorded in video format. Delegates may acquire a copy of their contribution on demand. Please contact DOP Ronald Terrill at rjcterrill@aol.com

- Evening concerts are free for all delegates having registered.

- Should you wish to attend concerts, please register with the administrator of the conference: Valerie James E-mail: valerie.james@sas.ac.uk; Tel: 0207 664 4865, or come and register at Chancellor's hall on the day.

*Dinner on Friday is at the charge of the delegates. We recommend that all meet there by 2000 as this restaurant is very popular on Fridays. Directions will be given at the conference.

- In case of emergency, contact Richard Dumbrill on 07930 150 600.