



Ymaginer

Newsletter of the
International Machaut Society

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This year at Kalamazoo features three sessions that continue our unique interdisciplinary emphasis. Barbara Altmann has organized "*Vox Feminae: Guillaume de Machaut's Female Literary Voices*," which includes papers by Barton Palmer and Michael Pettinger on the woman's voice in the two Judgement poems, and Steven B. Davis on the Toute Belle(s) in the *Voir Dit*. In "Guillaume de Machaut: Issues in Performance Practice," organized by Virginia Newes, Alice Carli will speak on the *lais*, Jehoash Hirshberg will speak on *musica ficta*, and members of Ensemble Project Ars Nova will address issues of performance practice based on their first-hand experiences. I organized our third offering, bringing together literary and musical scholars for a consideration of "Guillaume de Machaut's Motets," continuing a primary focus of last year's conference. IMS Vice-President Sylvia Huot will consider "Courtly and Theological Discourse in Machaut's Motets Seven and Nine," while Kevin Brownlee sharpens the focus on motet seven in his "Polyphonic Echoes: Narcissus, the Rose, and Machaut's Motet Seven." To keep us up to date on developments in the musical side, Alice Clark will focus on authorial changes in the musical readings of the tenors that have consequences for the harmonic aspect of the motets.

(Continued on folio i verso)

This Year At Kalamazoo

FRIDAY, MAY 6TH

9:00 — IMS OFFICERS' MEETING (meet in the Exhibit/Lounge area, first floor of Fetzer)

10:00 — *VOX FEMINAE: GUILLAUME DE MACHAUT'S FEMALE LITERARY VOICES* (Session 153; 2040 Fetzer)

Steven B. Davis: "Toute Belle, Agnes de Navarre, Peronne d'Armentières: Designing Women in Machaut's *Voir Dit*"

Michael Pettinger: "Your Blues Ain't Like Mine; Suffering and Gender in *Le Jugement dou Roy de Behaigne* and *Le Jugement dou Roy de Navarre*"

R. Barton Palmer: "Avoiding a Decision: Machaut's Playful Misogyny in the Judgment Series"

12:00 — BUSINESS MEETING AND LUNCH (1035 Fetzer)

1:30 — GUILLAUME DE MACHAUT: ISSUES IN PERFORMANCE PRACTICE (Session 194; 2040 Fetzer)

Alice Carli: "Audience-Friendly Structure in the *Lais* of Machaut"

Jehoash Hirshberg: "In Search of a Covering Law for the Practice of Ficta"

Project Ars Nova: "Guillaume de Machaut: Issues in Performance Practice" (Michael Colver, John Fleagle, Shira Kammen, Laurie Monahan, and Crawford Young)

8:00 — "*LE NOBLE RHETORIQUE: GUILLAUME DE MACHAUT AND HIS SUCCESSORS*" Concert by the Ensemble Project Ars Nova. (Dalton Recital Hall)

SATURDAY, MAY 7TH

1:30 — GUILLAUME DE MACHAUT'S MOTETS (Session 338; 1330 Haworth)

Sylvia Huot: "Courtly and Theological Discourse in Machaut's Motets Seven and Nine"

Kevin Brownlee: "Polyphonic Echoes: Narcissus, the Rose, and Machaut's Motet Seven"

Alice V. Clark: "Melodic Alteration in Machaut Tenors"

From The President

(Continued from folio i recto)

Among the other sessions at this year's conference, I find a number of papers of interest to scholars of Machaut's age: a paper on Jean de le Mote (Session 1); a paper by IMS board member Elizabeth Randell on analytical approaches to fixed-form lyrics (Session 35); a paper on intertextuality in Christine's *Aviston* (Session 54); two sessions devoted to a famous "nephew" of Machaut, Eustache Deschamps (Sessions 283 and 332—this latter conflicting with one of our sessions); a series of papers on "Reims: Sculpture and Architecture" (Session 314); and finally, among "Literary Responses to the Hundred Year's War" (Session 381) I find papers on Chaucer and Christine.

Last year's meetings at Kalamazoo found us in a pious mode, with sessions on Machaut's Mass on Saturday morning (organized by Rebecca Baltzer), and on Machaut's Religious Poetry early Saturday afternoon (organized by Jim Wimsatt). Unfortunately, our late afternoon session, "Fourteenth-Century Performance Practice and Machaut's Mass," had to be cancelled because our performers, members of *Sequentia*, had already left Kalamazoo for another booking.

Anne Robertson's paper, "Concepts of Unity in Fourteenth-Century Poetry and Music and the Mass of Guillaume de Machaut," was delivered by Nancy Lorimer, who is working on a dissertation at the University of Chicago on medieval music and liturgy at Rouen. (Ann was temporarily concerned with things other than Machaut, namely the eight pounds, one ounce, and 21 inches that became Jacqueline Christine Robertson on 18 June. Congratulations to Anne, Robby, and Caroline Robertson!) Anne noted that commentators have viewed the question of unity in Machaut's Mass mainly with reference to such fifteenth-century procedures as the structural *cantus-firmus*, and found it wanting. Anne instead explored fourteenth-century criteria for unity. Grocheio's taxonomy of music ca. 1300—with a three-fold division into "vulgar," measured, and ecclesiastical music, the latter having the best characteristics of each of the preceding—is consistent with Machaut's statements in his *Prologue*. In fourteenth-century terms, then, Machaut's Mass is unified, written according to standards of sacred music composition that combines secular and sacred styles, a *summa* of compositional skills.

Elizabeth Randell, a student at the University of North Carolina at Chapel Hill working on a dissertation on the Chantilly Codex, reported on "Number and Precompositional Planning in Machaut's Mass." She discussed the tradition of music and number in the Middle Ages, proposed isorhythmic layout as a rationale for the ordering of the motet section in the Machaut manuscripts, and went on to study numerical aspects of the movements of Machaut's Mass.

In the last paper on the session, "Machaut's Mass in *Geschichte und Gegenwart*," I surveyed the reception of Machaut's music, especially the Mass, since its rediscovery in the eighteenth century. The highlight of the session was a taped excerpt of part of the gawd-awful recording of the Mass made in 1951 by Paul Boepple.

Our attention to the late-medieval motet continued in the afternoon session, "Machaut's Religious Poetry," organized by outgoing IMS president James I. Wimsatt. Sylvia Huot explored the notion of "Religious Themes in Machaut's Texts." The tenor of a motet forms a bridge between the courtly/secular sphere of the upper voices and the sacred sphere. The tenors of motets two and three are on Responsory settings from the Book of Job, and Job's undeserved suffering provides a counterpart to the courtly lover. The pair of motets explores two forms of suffering corresponding to unrequited love and bereavement, analogous to the more extended treatment in the two Judgement poems. (I imagine that the sort of literary analyses that Sylvia and others have recently undertaken for the motets reveal interpretations closer to those of more of Machaut's contemporary listeners than do the detailed, technical analyses of the musicologists.)

In "Church and State in the Roman de Fauvel of B.N. Français 146," Nancy Regalado, aided by some magnificent slides, reported on material stemming from her collaboration with Edward Roesner and François Avril on the marvellous recent facsimile edition of the super-deluxe version of the *Roman de Fauvel* in BN frç. 146. In the thirteenth century, satirical and political material was reserved for the *conductus*; beginning with frç. 146, the standard genre for political purposes was the motet. Nancy further discussed the "Fauvelization" of earlier satirical and political material and the key positions of works by Philip the Chancellor in the manuscript.

Among papers in other sessions, we note especially "Function and Impact of the *Gesamtrhythmus* in Machaut's Sacred Isorhythmic Works," which Marianne Richert Pfau delivered at a musicology session. Dr. Pfau has contributed her expertise to a recent recording of Machaut motets by Helga Weber's group, which I have not yet examined (for more on this CD set, which includes the first recording of Machaut's motet 19; see the discography in this issue).

In closing, I note with particular satisfaction that many of the papers in our upcoming sessions are either by newcomers to the society or by members absent from Kalamazoo for too long. May their enthusiasm lead us in new directions as we explore the inexhaustible facets of Guillaume de Machaut's creations.

—Larry Earp

P.S. I'm tired of explaining why the Garland Machaut bibliography is still not out, so I won't. Suffice to say we are asymptotically close.

E N S E M B L E



P R O J E C T

LE NOBLE RHETORIQUE



A R S

GUILLAUME MACHAUT

& HIS SUCCESSORS



N O V A

ENSEMBLE PROJECT ARS NOVA

DALTON RECITAL HALL

FRIDAY, MAY 6TH, 8:00 P.M.

Machauvians will not want to miss this concert by P.A.N., a Boston-based group of five singers and instrumentalists noted for their spirited performances of the fourteenth-century French repertory. Their Kalamazoo program features the complete lyric insertions from the *Remede de Fortune*, the double ballade on Machaut's death by Eustache Deschamps and F. Andrieu, and canonic songs by Jacob de Senleches, Baude Cordier, and Johannes Ciconia.



IMS Business Meeting



Noon, Friday, May 6th

1035 Fetzer

This year's Business Meeting will again be held in conjunction with a buffet lunch. Come talk Machaut studies and avoid another cafeteria meal by joining us for cold cuts, breads, salads, beverages and dessert. The price is five dollars for students and the unemployed, seven dollars (closer to the actual cost) for all others. Cash or check only, please, to be paid on the spot. There will be plenty of food for at least twenty-five people. Feel free to encourage interested parties to come, whether they're members or not.



This Year At Kalamazoo: Abstracts

SESSION 153

Vox Feminae:

Machaut's Female Literary Voices

Michael Pettinger: "Your Blues Ain't Like Mine: Suffering and Gender in *Le Jugement dou Roy de Behaigne* and *Le Jugement dou Roy de Navarre*"

A man and a woman are discovered in a forest. They might be mistaken for lovers, but in fact they are strangers arguing about who suffers more: the lady whose lover has died, or the knight whose lady has betrayed him. Judgment is eventually given in favor of the knight, but years later, in a world devastated by war and plague, the case is reconsidered and the decision is reversed.

Is it worse to lose a love to death, or to infidelity? An academic question for pragmatic moderns; after all, what can any of us do in the face of mortality and our lovers' whims? Yet it retains a certain poignancy in an age when love is defined and disrupted by the multiplication of gender and desire on the one hand, and by the AIDS epidemic on the other. Focused on human impotence, Machaut's poems define and quantify subjectivity in terms of suffering and the possibilities of self-conscious resignation. But whereas discussion in *Le Jugement dou Roy de Behaigne* assumes a single human subjectivity which might suffer and reasonably compare two different types of loss, the problem is complicated in the *Le Jugement dou Roy de Navarre* by a recognition of femininity as a separate subjectivity with a supposedly different capacity to suffer. This paper will seek the roots of this reversal in judgement and reappraisal of gendered subjectivity in the grief generated by the catastrophes of 1349, and will compare the language used to describe these to that used in the descriptions of women's grief in the poetic debate.



EDITION NEEDS A HOME

A facsimile volume of the Pepys Machaut MS (Cambridge, Magdalene College, Pepysian Library, 1594) with an introduction by Daniel Leech-Wilkinson and William W. Kibler is ready and waiting for a publisher. Boethius Press was to do it, but they went bust. The manuscript includes only two works, the *Remede* (with music), and an anonymous prose work related to the *Remede*, described in Sylvia Huot's book on the *Roman de la Rose*, pp. 254-56. Any ideas on a publisher?

Steve Davis: "Toute Belle, Agnes de Navarre, Peronne d'Armentieres: Designing Women in Machaut's *Voir-Dit*"

My paper addresses the gender assumptions behind nineteenth- and twentieth-century editions of Machaut's *Voir-Dit*. According to Machaut, *Voir-Dit* contains his exchange of letters and poetry with a young noblewoman, whom he identifies only as Toute Belle. If his claim is true, then *Voir-Dit* contains the largest body of French verse by a woman from Marie de France to Christine de Pizan. Late-eighteenth- and nineteenth-century editors were interested in postulating a historical identity for this otherwise anonymous woman via editions of her poetry and pseudo-biographies. By the twentieth century, critics and editors were much more skeptical of the truth claims contained in *Voir-Dit*, and turned to analyses of style to try to identify two distinct authors. The primary feature of their analysis was gender: can one recognize in the letters and poetry of Toute Belle an authentically female style? These discussions raise questions both about the nature of medieval authorship and about a socially constructed *écriture féminine*. What are our designs upon Machaut's designing woman?

SESSION 194

*Guillaume de Machaut:
Issues in Performance Practice*

Virginia Neues has organized this session in cooperation with the members of Ensemble Project Ars Nova, who will perform music by Machaut and his successors at their Friday evening concert. Alice Carli's paper will demonstrate through analysis and performance how Machaut achieves musical coherence and rhythmic crescendo in a half-hour long monophonic work through skillful use of rhyme and motive. Jehoash Hirsberg will present his interpretation of the musica ficta signs in the Machaut manuscripts in the context of the medieval gamut and the hexachord system. He will be assisted by P.A.N. with demonstration performances of "Honte, Paour" and "Dous amis." Finally, members of P.A.N. will discuss issues in performance practice in Machaut from the standpoint of one of today's top early-music ensembles. We hope to introduce just enough controversy to stimulate fruitful discussion.

Alice Carli: "Audience-Friendly Structure in the Lais of Machaut"

One of the best-known compositional strengths of Guillaume de Machaut is his ability to arrange and rearrange a relatively limited vocabulary of small melodic motives into significant and satisfying melodies. In his monophonic lai settings, which have received little scholarly examination as yet, Machaut adapts this technique to

a larger form. The musical cohesiveness of a given lai, which has twelve strophes and may require 30 minutes in performance, is achieved through the gradual rate at which new rhythmic material is introduced during the piece, and through limitation of melodic material not only by modal type, but also by the use of a few stereotyped melodic forms as recurring thematic material.

Forward motion and musical variety is achieved partly by the mosaic technique of rearrangement mentioned above, both at the small motivic level, and with the juxtaposition of larger themes, but this technique is insufficient to maintain interest over a long monophonic work. More important are the introduction of particularly ear-catching motives at crucial semantic junctures in the poem, and the use of recurring rhyme to weld the poetic meter of the verses to the musical meter of the settings. As the lines of poetry shorten toward the climax of the lai, the effect of rhythmic crescendo is reminiscent of Rossini. Both of these latter techniques are more easily appreciated in performance than in abstract study of the pieces, and the rhymes, as well as other rhythmic articulation by consonants throughout the lais, are much affected by performance decisions about phonology and diction. For this presentation, one of the lais will be performed in an abridged fashion—half of each strophe will be sung—and analyzed as to structural function of the most important melodic motives in relation to the text.

Jehoash Hirshberg: "In Search of a Covering Law for the Practice of Ficta"

The bewildering variants in reading and performing ficta in Machaut's music mark the surprising fact that there is still no agreement about the accurate musical text of this central repertory. My paper suggests a method of coordination and integration of the following criteria for ficta:

- Fourteenth-century music was conceived within a hierarchic conceptual system as presented in contemporary treatises and in the musical text itself. The basic scaffolding was the gamut, which was perceived and pictorially depicted as a scalar formation, with hexachord naturale at its core and C-gravis as its foundation. The ficta represented a regular hierarchical system of enrichment of the recta system.
- An interpretation of the ficta signs in the Machaut repertory manuscripts would indicate that in nearly all cases their application and location was correct and necessary.
- The interpretation of ficta would leave room for individual cases and deviations from norms, avoiding the rule of theory over practice.
- The manuscripts should be read as a system of information for a contemporary performer who had no recourse to a full score.

Members of Ensemble Project Ars Nova will offer an interpretation of several secular works with acute ficta problems.

Sylvia Huot: "Courtly and Theological Discourse in Machaut's Motets Seven and Nine"

Machaut's narrative poetry has been studied for its treatment of love as the paradigmatic human experience, a vehicle for moral teachings of larger implications. A similar perspective can be discerned in his motets. The courtly texts of the upper voices in conjunction with a Latin tenor allowed Machaut to set courtly rhetoric against that of Scripture and liturgy, and to elaborate a moral and spiritual critique of *fin'amors*. In this paper I examine Machaut's treatment of the interplay between devotional and courtly models in two motets. Motet three, *Hé! Mors/Fine Amour/Quare Non Sum Mortuus*, elaborates a lament for a dead loved one. Its tenor derives from a responsory based on the book of Job. A textual echo of Job also appears in the tenor of motet two, *Tous corps/De souspirant cuer/Suspiro*, whose upper voices are a courtly lament for unrequited love. This tenor is unidentified, but the melody of its first tibia matches a phrase in the responsory based on Job's famous lament, "Antequam comedam suspiro. Nolo multa fortitudine." Job's lament is the only occurrence of the word "suspiro" in the Vulgate. One can thus argue that this tenor, too, creates an implicit citation of Job within the motet.

Typical of the vernacular motet, both pieces are constructed with two built-in interpretive contexts—courtly love lyric and the Book of Job. From the first perspective, the tenors epitomize the courtly sentiments of the upper voices. From the second, they provide a corrective *dépassement*, reminding us that one can escape the prison of desire and pain by turning to God.

E-Mail Addresses

Barbara Altmann has undertaken to compile a list of e-mail addresses for IMS members. Contact her to add your name to the list.

Barbara Altmann baltmann@oregon.uoregon.edu
 Alice Clark avclark@pucc.princeton.edu
 avclark@phoenix.princeton.edu
 Cynthia Cyrus ccyrus@ccmail.sunysb.edu
 ccyrus@sbccmail.bitnet
 Steve Davis sdavis@carleton.edu
 Jehoash Hirshberg ... hirshber%HUM%JER@mail3gw.huji.ac.il
 Michael Pettinger alighier@u.washington.edu
 Anne Robertson awrx@midway.uchicago.edu

Machaut Research 1993–1994: An Update

Yet once again, we thank Larry Earp for sharing material from his forthcoming Garland publication, and to those of you who contributed a few additional items. Help keep our listings up to date. Please send citations of interest to IMS members to Jean Widaman, *Ymaginer* editor, c/o The Print Queue, Village Shops N^o Nine, Big Sur, California 93920.



Arlt, Wulf. "Donnez signeurs—Zum Brückenschlag zwischen Ästhetik und Analyse bei Guillaume de Machaut." In *Tradition und Innovation in der Musik. Festschrift für Ernst Lichtentbahn zum 60. Geburtstag*. Edited by Christoph Ballmer and Thomas Gartmann, pp. 39–64. Winterthur: Amadeus, 1993. Machaut's polyphonic chansons distinguish themselves from those of his contemporaries by their extreme individuality and by their musical style, the result of meticulous effort and reflection. What Machaut says of his artistic conceptions—the qualities of *nouveauté*, *subtilité*, and his discussion of *Scens*, *Retorique et Musique* in the *Prologue*—can also inform an analysis of the music. An instance of revision in Machaut, the two distinct versions of the opening of ballade no. 26, "Donnez signeurs," one earlier and one later (MSS VgBE: AG), allows a rare glimpse into Machaut's workshop. Arlt demonstrates that the second version is intentionally better, a careful authorial reworking of the first version. *Donnez signeurs* exhibits a compositional process that proceeds from a comparatively simple melodic idea that was suggested by the text of the first verse. The striking musical idea of the opening, the interval of a perfect fourth setting the word "Donnez," is repeatedly worked out—an insistent exhortation to "give"—in the setting of the remaining verses. Work with the material at the same time sharpened Machaut's sensitivity to further possibilities of its use, as well as to the weighing of the parts and their particulars in the whole. This process in turn led to a revision of the ballade's beginning, sharpening its focus in anticipation of later musical events. The musical thought processes at work are comparable to those of later composers, such as Haydn and even Beethoven. Concerning the historical context of the ballade, Arlt discusses unpublished research of Dominik Sackmann that associates "Donnez signeurs," Machaut's only political ballade set to music, with the treaty of Brétigny of 1360, even placing it at the 20 Oct. 1360 confirmation of the treaty at St-Omer. [I need hardly remind IMS members of the importance of this meeting, where Machaut perhaps saw the Duke of Berry off, before setting down to serious work on the *Fontaine Amoureuse*, and where Machaut may have seen Froissart, even Chaucer. Those two poets, on hearing Machaut's new ballade, were doubtless amazed anew at the foremost *faiseur* of their age.]

Berger, Christian. *Hexachord, Mensur und Textstruktur. Studien zum französischen Lied des 14. Jahrhunderts*. Beihefte zum Archiv für Musikwissenschaft, 35. Stuttgart: Franz Steiner, 1992. 305 pp.

Analytical study of 14th-century French chansons. Although Machaut is not neglected entirely, Berger focuses primarily on his contemporaries and immediate followers. The large chapters focus on mensuration, text underlay, and tonal system. His application of material from the counterpoint treatises, from the system of hexachords, and from modal theory—Berger

believes that the modes are at work in secular polyphony—leads to a description of the characteristics of each of the polyphonic modes. Focusing on the repertory of eighty chansons in the old part of the *Reina Codex* (Bibliothèque nationale, MS nouv. acq. fr. 6771), Berger interprets many of the manuscript accidentals as hexachordal signs or cautionary accidentals.

Bergeron, Réjean. "Examen d'une œuvre vouée à l'oubli: les *Jeux a Vendre* de Christine de Pizan." In *Préludes à la renaissance. Aspects de la vie intellectuelle en France au XVe siècle*, edited by Carla Bozzolo and Ezio Omato, pp. 163–89. Centre Régional de Publication de Paris. Paris: Editions du Centre National de la Recherche Scientifique, 1992. xvi, 320 pp.

The first examples of a literary genre cultivated by Christine de Pizan appear in MS K (Bern, Burgerbibliothek, MS 218), primarily known as a Machaut manuscript. The many anonymous examples of the genre, called *Ventes d'Amour*, circulated from the 14th until the 19th centuries.

Boogaart, Jacques. "Armes, Amours: een onderzoek naar de relatie tussen tekst en muziek in de motetten van Machaut." M.A. Thesis, University of Amsterdam, 1990.

Includes analyses of all Machaut's French and French-Latin motets, with a study of the literary context of the *Roman de la Rose*.

—. "Love's Unstable Balance. Part I: Analogy of Ideas in Text and Music of Machaut's Motet 6." *Muziek & Wetenschap* 3 (1993): 1–23.

The rhythmic irregularity in the isorhythmic layout of motet 6 can be explained through a careful analysis of text (in the context of the *Roman de la Rose*) and music.

—. "Love's Unstable Balance. Part II: More Balance Problems and the Order of Machaut's Motets." *Muziek & Wetenschap* 3 (1993): 24–33.

An analysis of motet 10 with careful attention to the text as well as music. Machaut seems to have utilized proportional relationships and number symbolism as a principle of ordering in the collection of motets.

Butterfield, Ardis. "Lyric and Elegy in the Book of the Duchess." *Medium Ævum* 60 (1991): 33–60.

—. "Froissart, Machaut, Chaucer and the Genres of Imagination." *L'Imagination médiévale: Chaucer et ses contemporains: Acte du Colloque en Sorbonne*, edited by André Crépin. Publication de l'Association des Médiévistes Angliciste de l'Enseignement Supérieur 16. Paris: 1991, pp. 53–69.

Calin, William. "Narrative Technique in Fourteenth-Century France: Froissart and His *Chroniques*." In *Studies in Honor of Hans-Erich Keller: Medieval French and Occitan Literature and Romance Linguistics*. Edited by Rupert T. Pickens, pp. 227–236. The Medieval Institute, 1993.

The emergence of the self-conscious artist in the 14th century brings with it a sophisticated use of narrative technique. Calin finds that hitherto puzzling aspects of Froissart's narrative in the *Chroniques* are comparable to what is found in Machaut's and Froissart's amorous *dits*.

de Looze, Laurence. "From Text to Text and From Tale to Tale: Jean Froissart's *Prison amoureuse*." In *The Centre and its*

Compass: Studies in Medieval Literature in Honor of Professor John Leyerle, ed. Robert A. Taylor et al., pp. 87–110. Studies in Medieval Culture, 33. Kalamazoo, Michigan: Western Michigan University, 1993.

Fuller, Sarah. "Guillaume de Machaut: *De toutes fleurs*." In *Music Before 1600*. Edited by Mark Everist, pp. 41–65. Models of Musical Analysis. Oxford: Blackwell, 1992.

Exhaustive analysis of ballade 31, considering the text and its articulation by the musical setting, rhythm, melodic design, harmony, and tonal aspects. Includes voice-leading reductions and an edition of both three-voice and four-voice versions.

—. "Tendencies and Resolutions: The Directed Progression in *Ars Nova* Music." *Journal of Music Theory* 36 (1992): 229–58. Further development of the analytical system of Fuller 1986, with illustrations of the variety of uses of directed progressions (unstable sonorities that resolve by step into stable sonorities), many of which are directly related to the syntactic or semantic setting of the text. Includes examples from motets 3, 4, and 11; the Credo of the Mass; "Honte, Paour" (ballade 25), "De toutes fleurs" (ballade 31), "Mes esperis" (ballade 39), and "Doulz viaire" (rondeau 1).

Huot, Sylvia. *The Romance of the Rose and its Medieval Readers*. Cambridge Studies in Medieval Literature, 16. Cambridge: Cambridge University Press, 1993.

This wide-ranging study of the textual tradition and medieval reception of the *Roman de la Rose* includes a chapter on Machaut, focusing on Machaut's knowledge of various interpolated versions of *Rose* and how these versions influenced his *Fonteinne, Remede, and Voir Dit*.

Imbs, Paul. *Le Voir-Dit de Guillaume de Machaut: Etude littéraire*. Centre National de la Recherche Scientifique. Institut National de la Langue Française. Paris: Klincksieck, 1991. Posthumous publication of Imbs' literary study of the *Voir Dit*. (His critical edition has been taken over by Jacqueline Cerquiglini-Toulet for the Société des Anciens Textes Français, and the translation into modern French is to appear from Champion-Slatkine.) Part one characterizes Hoepffner's edition of Machaut *dit*s; part two is an analysis of the work from the point of view of a late 14th-century reader; part three provides an analysis of earlier narratives, *Vergier, Jugement Bebaingne, Remede, Lyon, Alerion, Jugement Navarre, Confort, and Fonteinne*, focusing especially on aspects that prepare the way for the *Voir Dit*; part four provides some comparisons across all of these works; and part five approaches the problem of truth in the *Voir Dit*. Imbs takes the work more literally than most contemporary literary critics; the present study offers almost no critical response to those opposing views.

Knopp, Sherron E. "Augustinian Poetic Theory and the Chaucerian Imagination." In *The Idea of Medieval Literature: New Essays on Chaucer and Medieval Culture in Honor of Donald R. Howard*, edited by James M. Dean and Christian K. Zacher, pp. 91–107. Newark: University of Delaware Press; London and Toronto: Associated University Press, 1992. Includes consideration of Machaut's *Fonteinne* and Chaucer's *Book of the Duchess* (pp. 96–102).

Leech-Wilkinson, Daniel. "*Le Voir Dit* and *La Messe de Nostre Dame*: Aspects of Genre and Style in Late Works of Machaut." *Plainsong and Medieval Music* 2 (1993): 43–73.

Through an analysis of interpolated chansons new to the *Voir Dit*, composed as work on the narrative proceeded, and thus presumably products of the early 1360s, Leech-Wilkinson has isolated some musical ideas that inform several works of diverse genres. Musical parallels extend to the Mass, which can now be placed in the early 1360s with reasonable assurance. The relationships between works of different tonal centers, different mensurations, different genres—as between ballade and rondeau, or even Mass and ballade—imply a common "sound world." "It follows that Machaut's musical ideas were conceived at a level below that of form, mensuration or tonal type. According to choices about those three, the musical ideas were of course realized differently. And the different characters of each realization a ... were settled at a higher level still, as Machaut began to think about how to set a particular text. But text is not the first factor to be considered: the music already has some existence before the text is composed" (p. 61). For musicians, the article provides important corroboration of Leech-Wilkinson's discussion (already begun in his 1990 book on the Mass) of simultaneous conception of the parts, not successive composition. (Note that Leech-Wilkinson's view of abstract "musical ideas" that reappear in several contexts parallels one of Machaut's primary compositional procedures for the text of the *Voir Dit*: a single textual idea appears in several guises, in the prose of a letter, in the rhyming couplets of the narrative, or in the more abstract verse structure of a lyric. Just so, a single musical idea can appear in several genres.)

—. "*Le Voir Dit*: A Reconstruction and a Guide for Musicians." *Plainsong and Medieval Music* 2 (1993): 103–40.

This is a detailed annotated outline of the entire *Voir Dit*. Extensive footnotes that explain the internal dates and historical references. Leech-Wilkinson has restored the letters to the order in the manuscripts, except that he reorders letters 2–7 and 40–41, thus arriving (independently) at the results of Eichelberg's 1935 study. The whole makes for fascinating reading for those familiar with the *dit*, and provides an invaluable outline for those just getting started. An appendix includes a newly-edited collection of excerpts that are relevant to music. This is a serious attempt to make sense of the ordering of Machaut's material.

Palmer, R. Barton, ed. and trans. *Guillaume de Machaut: The Fountain of Love (La Fonteinne Amoureuse) and Two Other Love Vision Poems*. Garland Library of Medieval Literature, 54A. New York and London: Garland, 1993. New editions and translations of the *Prologue, Dit dou Vergier, and Livre de la Fonteinne Amoureuse*.

Wathey, Andrew. *Manuscripts of Polyphonic Music. Supplement 1 to RISM B IV²-2. The British Isles, 1100–1400*. Répertoire International des Sources Musicales, B IV1–2 Suppl. 1. Munich: Henle, 1993.

Includes a description of Machaut MS W (Aberystwyth, National Library of Wales, MS 5010 C) and a facsimile of the one surviving bit of music, the first verso of the motet section.

Welker, Lorenz. "Die Musik der Renaissance." In *Musikalische Interpretation*, edited by Hermann Danuser, pp. 139–215. Neues Handbuch der Musikwissenschaft, 11. Laaber: Laaber Verlag, 1992.

Treats questions of performance practice, including performing forces, tuning, tempo, texting, improvisation, and ornamentation, with a large bibliography.

MEDIEVAL MAN OF THE HOUR

Those interested in medieval music and its impact on the contemporary music marketplace won't want to miss Paula Higgins's masterful article, "From the Ivory Tower to the Marketplace: Early Music, Musicology, and the Mass Media," *Current Musicology* 53 (1993): 109–23. Machaut is not neglected. In citing a host of recent works influenced by Machaut's music, Paula notes that "Machaut in particular seems to be the medieval man of the hour." Her list of such works is impressive; I list them here with a few additions of my own.

Adolphe, Bruce. *Machaut is My Beginning*.

Based on "Ma fin est mon commencement" (rondeau 14).

Bedford, David. *David Hoquetus*. 1987.

Arrangement for two pianos.

Beglarian, Eve. *Machaut in the Machine Age*.

Pop reworkings of motets and chansons.

Birtwistle, Harrison. *Machaut à ma manière*. London: Universal, 1989. Composed in 1988.

Modern composition for symphony orchestra, with movements based on Machaut's motet nine, *David Hoquetus*, and the Amen of the Credo.

Cardy, Patrick. *Virelai*.

Variations on a Machaut tune.

Fioser, Luboos. *Písnoe pro slepěho krále Jana Lucemburského na slova Guillaume de Machaut* (Songs for the Blind King John of Luxembourg on text by Guillaume de Machaut). 1975.

For chamber choir and orchestra, this work is framed by the tune of the tenor of motet 20, sung at the end with the text. The music in between is newly composed to text incipits from other motets.

Gilbert, Anthony. *String Quartet no. 3 "Super Hoqueto 'David' (Machaut)." 1987.*

Hand, Frederic. *Rose liz*.

This must be a jazz version of rondeau ten; recorded on Musicmasters MM 60208T (1983).

Holt, Simon. *David Hoquetus*. 1987.

Arrangement for tuned percussion.

Martin, Frank. *Ode à la musique*. Kassel: Bärenreiter, 1979.

Setting of the narrative verses on music in Machaut's *Prologue* (vv. 199–260). Composed in 1961.

Matoušek, Lukáš. *Hoquet Guillaume de Machaut* (Guillaume de Machaut's Hocket) for flute, clarinet and viola. 1972.

Muldowney, Dominic. *Hoquetus David*. 1991?

Recomposition.

Nelson, Ron. *Medieval Suite. Homage to Leonin; Homage to Perotin; Homage to Machaut*.

Work for concert band. Recorded on Golden Crest ATH 5083 (1984).

Peaslee, Richard, et al. "Machaut."

Recorded on Linear B P 101 (1981).

Renbourn, John, arr. "Triple ballade"

A rendition of "Sanz cuer / Dame / Amis" (ballade 17), recorded on Transatlantic TRACD 224 (1970), reissued by Windham Hill Records (1986).

Sciarrino, Salvatore. *Rose liz*.

Stoedroon, Miloos. *Mistr Machaut v oCebáč* (Maitre Machaut in Bohemia) for mezzo-soprano, flute, clarinet, viola, piano. 1975.

Thiele, Siegfried. *Hommage à Machaut für Alt-Solo, Bariton-Solo und Orchester*. Leipzig: Peters, 1979.

I. Ballade (based on Deschamps's *déploration*); II. Genèse et Motet (based on motet 17); III. Ballade (based on Deschamps's *déploration*); IV. Motet (based on motet 21); V. Ballade (based on Deschamps's *déploration*).

Wuorinen, Charles. *Machaut mon chou*. 1990?

Orchestral work based on the Mass.

FORTHCOMING

Arlt, Wulf. "Machauts Pygmalion-Ballade," In *Das Paradox musikalischer Interpretation. Bericht über ein Symposium zum 80. Geburtstag von Kert von Fischer*. Edited by Dorothea Baumann, Roman Brotbeck, and Joseph Willmann.

Concerned with "Je puis trop bien" (ballade 28).

Palmer, R. Barton, and Daniel Leech-Wilkinson, eds. *Guillaume de Machaut: Le Voir-Dit (The True Poem)*. Garland Library of Medieval Literature. New York: Garland Publishing.

New edition based on MS A, with translation.

Discography

The main item of interest to report here is the three-CD set of seven Machaut motets, as well as the complete isorhythmic motets of Dufay, performed by Helga Weber's group on I.H.W. Plattenverband CD3.108. IMS member Marianne Richert Pfau served as musicological consultant. Included are Machaut motets 9, 18, 19, 21, 22, and 23. It's not available in U.S. record stores; you may obtain a copy by sending check or money order to Neume's, 3712 Haines Street, San Diego, California 92109. Three CDs with 180-page booklet \$59.95; three cassettes with booklet \$39.95; shipping and handling \$3.95 (California residents also add sales tax).

COLLECTOR'S CORNER

What's the earliest recording of Machaut's music? Well, it's from 1915, and the work is, you guessed it, good old virelai four, *Douce dame jolie!* J. F. Weber (long known to readers of the discographical journal *Fanfare*, and author of the magisterial recent discography of Gregorian chant) heard it at the Library of Congress, and reports that—it's not bad. Weber recently acquired a rare recording of the Mass from 1965 by Ylioppilaskunnan raulajat (you heard me right—every bit of the writing on the record's in Finnish). You thought Parrott's recent recording on Angel-EMI was low (pitched down a fourth)? Well, this one, featuring lugubrious Finnish basses, is down a tritone!

~ Ars Lyrica ~

announces a special volume (Vol 7, 1993) edited by IMS past president Jean Harden and dedicated in memoriam Sarah Jane Williams. Features articles on medieval word-music topics, including two on Machaut's *Voir Dit*. Copies may be ordered at Ars Lyrica, 9C Church Street, Guilford, Connecticut 06137. \$15 individuals, \$25 libraries.

Minutes of the 1993 Business Meeting

Twenty-one members gathered for the IMS Business Meeting in Kalamazoo on Saturday, May 8.

Jim Wimsatt, President, opened the meeting by introducing himself, Larry Earp, Vice President, and Barbara Altmann, Secretary-Treasurer. There was a brief discussion of the '92 minutes (published in the '93 Newsletter). Barbara Altmann presented the '93 Treasurer's Report, which showed that the IMS is holding its own: the bank balance had increased slightly over '92.

Elections were held for officers, as needed. Larry Earp and Sylvia Huot were nominated by the Board as President and Vice President, respectively, and Eric Steinle and Elizabeth Randell were nominated as new Board members. All were voted in unanimously.

Jim Wimsatt reminded the assembly that the major activity of the IMS is the proposal and organization of three panels at the yearly International Congress at Kalamazoo. Cynthia Valk has been our liaison person, and has been successful in having our three proposed sessions approved every year. As topics for '94 sessions, the Board proposed first, performance practice; second, motets; and third, *vox feminae*. Virginia Newes agreed to organize the session on performance practice, and suggested she would consult with Project Ars Nova, scheduled to give a concert at the '94 conference, as to their program. Larry Earp and Barbara Altmann agreed to organize and chair sessions two and three, respectively. Wimsatt reminded members that other suggestions for topics, whether for '94 or for other years, were more than welcome. Becky Baltzer encouraged participation on panels; to prompt members to propose papers, Barbara would send out an announcement of the call for papers during the summer.

Jim then announced the recent death of Clem Williams, widower of Sarah Jane Williams, founder of the IMS. Clem's widow, Margery Seldon, had communicated with the IMS concerning Sarah Jane's papers, as well as an editing project on the *Roman de Troie*. Jean Harden

undertook to reply to her. Anyone interested in the *Troie* project can request the address from Jean. (Jim had earlier undertaken to send a letter of condolence to Margery Seldon in the Society's name.)

As other business, members were asked for their reaction to the idea of having respondents included in paper sessions. In favor of respondents, it was mentioned that a respondent's remarks might be a way to integrate musicological and literary aspects of topics related to Machaut; on the practical level, the inclusion of a respondent would require panelists to complete their papers in good time. Arguments against included the opinion that a respondent's participation would reduce time available for papers and discussion. After further debate, Jim Wimsatt concluded that while the inclusion of respondents was not encouraged, it was up to the session chairs to decide on the format of their panels.

Concerning the balance of literary and musicological pursuits in the Society's panels, Elizabeth Aubrey pointed out that the three annual sessions were formerly organized so that one was devoted to music, one to literature, and one to a topic which mixed the two. It would seem to be the responsibility of session chairs to see that the balance is maintained.

Thomas Campbell pointed out that the logistics of sending proposals and session organizers' materials to several different people (principally Cynthia Valk and Barbara Altmann) was unnecessarily confusing. He suggested that we could make use of e-mail addresses to simplify communication. Barbara suggested that she make her e-mail address available in the next mailing, and would compile a list of other members who send her their addresses. This list will appear in the next newsletter.

The meeting adjourned at 1:20 p.m.

*Submitted to the membership
Barbara Altmann
Executive Secretary*

IMS OFFICERS' MEETING

Exhibit/Lounge Area



First floor of Fetzer



Friday, May 6th at 9:00 a.m.

IMS Officers 1993-94

Following are the officers who served during 1993-94:

PRESIDENT

Lawrence Earp (musicology)

DIRECTORS

Laurence de Looze (literature)

William P. Mahrt (musicology)

R. Barton Palmer (literature)

Elizabeth Randell (musicology)

VICE PRESIDENT

Sylvia Huot (literature)

Eric Steinle (literature)

EXECUTIVE SECRETARY

Barbara Altmann (literature)

Jean Widaman (musicology)



Society Dues

You'll find a mark on the right-hand corner of your mailing label to indicate if you're currently paid up. A check mark means we did receive your contribution for 92-93, an X means we didn't. Dues are still a bargain at five U.S. dollars. (Why not save time and paper and send ten dollars for two years?) Make checks payable to *The International Machaut Society*. You may pay at the Business Meeting in Kalamazoo or send your check to Barbara Altmann, Secretary/Treasurer IMS, Department of Romance Languages, University of Oregon, Eugene, Oregon 97403.



Name: _____

Address: _____

Affiliation: _____

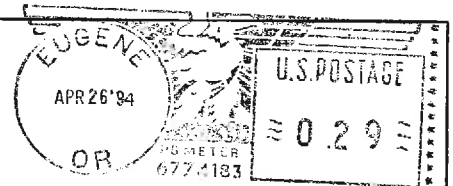


Department of Romance Languages
University of Oregon
Eugene, Oregon

BA

97403

To:



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