



Ymaginer

*Newsletter of the
International Machaut Society*

NUMBER 12

SPRING 1999

From the President

Once again it is my pleasure to welcome you to the International Machaut Society! Let me draw your attention to our upcoming annual meeting, which will take place at the 34th International Congress on Medieval Studies in Kalamazoo, May 6-9. As is becoming our tradition, IMS events are spread over the first two days, with the scholarly sessions taking place on Thursday morning and afternoon, and our not-to-be-missed buffet luncheon at the Business Meeting at noon on Friday (in Fetzer 1030). Our sessions include investigations of Machaut's compositional process and notation, presented by Kevin Moll, Jennifer Bain, and Lawrence Earp; and a mock literary trial on the love poetry of Machaut and Christine de Pizan, conducted by Barbara Altmann and Barton Palmer. A planned performance of and commentary on one of Machaut's *lais* by Elizabeth Aubrey and Virginia Newes had to be cancelled at the last minute. The results of a pleasant new feature of our Society, the Sarah Jane Williams Award, will also be announced at the Business Meeting (see the preview in the pages that follow). This award, launched last fall, honors the beloved founder and first president of the IMS.

The past year has seen important new releases of Machaut scholarship and performance. In her Presidential message in the 1997 volume of *Ymaginer*, you may recall that Sylvia Huot expressed the fervent hope that the long-awaited edition and translation of Machaut's *Voir Dit* by Daniel Leech-Wilkinson and Barton Palmer might "see the light of day before the millennium [was] out." I am pleased to be able to report that her wish has been fulfilled—shortly after the 1998 meeting of the IMS, the handsome volume finally appeared! What is more, just as this letter was going to press, I received a copy of a new CD release from Signum Records. On this recording, entitled "Guillaume de Machaut *motets* and Music from the Ivrea Codex," the Clerks' Group, led by Edward Wickham, present nine Machaut motets, along with selections from the Ivrea Codex. With these brand new offerings in hand, in addition to the many editions, translations, and the bibliography of Machaut's works that have come forth in the last two decades, Machaut scholars and *amateurs* alike enter the new millennium armed with invaluable tools for fruitful study and enjoyment of the composer's works.

I look forward to seeing many of you in Kalamazoo and hope that you will stay in touch with us through our prize-winning Website (<http://www.vanderbilt.edu/~cyrus/machaut/>)!

Anne W. Robertson
The University of Chicago

This Year at Kalamazoo

Thursday, May 6

10:00-11:30 Session 43 Schneider 1160
Topics in Machaut's Music, organized by Anne W. Robertson (awrx@midway.uchicago.edu)

Anne Robertson, president
Jennifer Bain, "Approaching A and E: Cadential Progressions and Tonal Structure"

Kevin Moll, "Texture and Counterpoint in Four-Voice Liturgical Works of Machaut and His Contemporaries"

Lawrence Earp, "Tradition and Innovation in Machaut's Musical Notation"

1:30-3:00 Session 89 Schneider 1160
Guillaume de Machaut and Christine de Pizan: Debating the

Love Debate: A Mock Literary Trial, organized by Anne W. Robertson

Participants: Barbara Altmann, Univ. of Oregon, and R. Barton Palmer, Clemson Univ.

3:30-5:00 Session 135 Schneider 1160
CANCELLED: The Voice of Machaut's Lais

Friday, May 7

9:00 Fetzer lobby
Board meeting

Noon Fetzer 1030
Lunch/Business Meeting

1998 Business Meeting Minutes

May 8, 1998

Call to order:

The meeting was called to order at 12:57pm, Anne Robertson presiding.

Minutes:

Copies of the minutes of last year's business meeting were distributed. The minutes were approved as submitted.

Treasurer's report:

Jean Harden read the treasurer's report, which was approved.

Elections:

Two board members were elected:

- 1) Alice Clark (reelected)
- 2) Larry Earp

Web site:

Resolution proposed by Anne Robertson and approved unanimously by the membership: The Society thanks Cynthia Cyrus for her excellent work on our Web page.

Kevin Moll accepted the charge to take over as WebMaster as of next year's meeting of the Society.

Report on the Music Library Association:

Jean Harden, who is liaison from the Music Library Association to the International Machaut Society, reported to the Society on the functions and nature of that

organization, pointing out how the Music Library Association could be of help to members of the Machaut Society.

Award:

Anne Robertson reported on the conclusions of the Board on the matter of the award to be offered by the Society:

The award will be called the Sarah Jane Williams Award of the International Machaut Society.

The award will be in the amount of \$250 per year.

The award will be in support of future research, not for work already completed. It will in no sense be payment for services rendered.

The holder of the award will be encouraged to attend the Kalamazoo Congress but will not be required to do so. A paper coming out of the research supported by the award will be guaranteed acceptance for reading at a session of the Machaut Society at Kalamazoo, but no such paper is required.

The holder of the award will be requested to submit at the end of the award year, for publication in the Society's newsletter, a one- or two-page report on the research supported.

The proposed announcement of the award, for publication through all appropriate channels, was read by Anne Robertson, amended slightly by the membership, and accepted. This announcement includes specification of application requirements.

Applications will be judged by a panel drawn from the Board and the Executive Officers of the Society. This panel will consist of 3 persons, of whom one must be from the field of music and one from the field of literature. The

panel will compile for publication in the newsletter a brief description of the winning proposal.

Schedule at Kalamazoo:

Members debated the relative merits of having the Society's sessions all on one day, or spread over two adjacent days if this is necessary to avoid having a session on Thursday morning. It was decided that the President will request that our sessions be closely grouped but not necessarily on one day.

It was also agreed that the President will request that the Medieval Institute attempt to avoid scheduling our music session in conflict with any other music session. It was understood that this request might be impossible to fulfill, but the membership thought it worth mentioning.

Next year's sessions at Kalamazoo:

Machaut's Debate Poetry
organized by Barton Palmer; anticipated to include
Barbara Altmann

Machaut's Lais: ... performance
(session based around performance of a lai)
organized by Elizabeth Aubrey
will combine music and poetry

Topics in Machaut's Music
organized by Anne Robertson
anticipated to include papers by A. Robertson
(on the library at Rheims), by Jennifer
Baines, and by Kevin Moll (something on the
Mass)

Other business:

None

The meeting was adjourned at 1:20pm.
Respectfully submitted,

Jean Harden
Executive Secretary, International Machaut Society

Discography of New Machaut Release

For questions about the current state of Machaut discography, we can now go to the marvelous website maintained by Pierre-F. Roberge and Todd M. McComb, easily accessed through a link on the International Machaut Society Homepage (<http://www.vanderbilt.edu/~cyrus/machaut/imshome.htm>). I cannot however resist plugging two recent releases.

Dreams in the Pleasure Garden: Machaut - Chansons. Orlando Consort. Archiv 457 618-2. 1998. This is now the single best Machaut song disc to be found, fourteen works freshly edited by Daniel Leech-Wilkinson and beautifully performed by the Orlando Consort (Robert Harre-Jones, Charles Daniels, Angus Smith, and Donald Grieg). The program includes seven ballades: *De Fortune* (No. 23), *De toutes flours* (No. 31), *En amer a douce vie* (*Remede de Fortune* insertion No. 4), *Je ne cuit pas* (No. 14), *Je puis trop bien* (No. 28), *Se quanque amours* (No. 21), and *Une vipere* (No. 27). It gives the first ever recording of *Une vipere*, here in Machaut's original two-voice scoring. For all practical purposes, it is also the first real recording of *Je ne cuit*. *De Fortune*, one of Machaut's greatest hits, is heard for the first time since 1967, here in its original three-part form, without the unauthentic added voices of later manuscripts. The first all-vocal recordings of *En amer*, *Je puis trop bien* (done here in a corrected transcription), and *Se quanque amour* are true revelations. I'm not sure why the group elected to do the four-voice version of *De toutes flours* — we still need an all-vocal recording of the authentic three-voice work. The group presents four rondeaux, *Certes mon oueil* (No. 15), *Comment puet on* (No. 11), *Ma fin est mon commencement* (No. 14), and *Tant doucement* (No. 9). *Certes mon oueil* is a first, and all the others are now the best recordings available. Finally, we have three virelais, *He! Dame de valour* (No. 11), *Lient me deport* (No. 30/27), and *Mors sui* (No. 29/26). This gives us the first all-vocal performances of *He! Dame de valour* and *Mors sui*. There is another recording of *Lient me deport*, but now we can sample it without percussion!

Signum Records, Ltd., announces the **Clerks' Group's** latest release, which combines motets by Machaut with Eucharistic music from the Ivrea Manuscript. Among the motets recorded here are the trio of four-part isorhythmic motets, "Plange regni respublica," "Veni creator spiritus," and "Inviolata genitrix" and less well-known items such as "Biautee paree de valour" and the haunting "Se j'aim mon loyal ami." Many of the motets presented here are not available in current recordings, and all have been freshly edited for this recording by Daniel Leech-Wilkinson. The motets presented are set against settings of mass ordinary movements from Ivrea, including the troped Sanctus, "Sanans fragilia," and the splendid *Ite missa est . . . Deo gracias* trope "Post missarum sollempnia."

This recording marks a new departure for The Clerks' Group, which is best known for its interpretations of the 15th-century Franco-Flemish repertory, and in particular, the music of Johannes Ockeghem. This recording is the first in a

three-disc series for Signum of programs which focus as closely on manuscript repertoires as on specific composers. The second disc will carry two masses from Brussels 5557 and the third a selection of motets and mass movements from Bologna Q15.

The motets included on the disc are:

- “Dame/Fins cuers doulz” (Motet 11)
- “Trop plus est bele/Biaute paree de valour” (Motet 20)
- “Lasse!/Se j’aim mon loyal ami” (Motet 16)
- “Tu qui gregem/Plange, regni respublica” (Motet 22)
- “Christe qui lux/Veni creator spiritus” (Motet 21)
- “Felix virgo/Inviolata genitrix” (Motet 23)
- “Qui es promesse/Ha! Fortune” (Motet 8)
- “Martyrum/Diligenter inquiramus” (Motet 19)
- “Amours/Faus semblant” (Motet 15)

Information on this disc and others in the Signum Catalogue can be obtained from:

Signum Records Limited
10 Kensington Hall Gardens
Beaumont Avenue
London W14 9LS
Telephone/Fax: (171) 386.1877
E-mail: Signum@newrenaissance.co.uk
Website: www.newrenaissance.co.uk

Anne W. Robertson
Professor of Music

Book Notice

After decades of unfulfilled promises by others, Daniel Leech-Wilkinson and R. Barton Palmer have finally bitten the bullet, as it were, and produced a first-rate edition of Machaut’s *Livre dou Voir Dit*. Appearing as it does in the Garland Library of Medieval Literature, it contains the required introductory items—Life, Artistic Achievement, Sources and Influence—but hardly in the too often perfunctory manner of such introductions. Here in some 80 pages (xi-xc) there is abundant matter into which to sink one’s teeth—and I shall return to it shortly. These sections are followed by “The Program of Miniatures in Manuscript A,” by Domenic Leo; an important statement on editorial policy (xciv-xcix); Acknowledgements; and an impressive “Select Bibliography” (ci-cxv). The text of the *Voir Dit*, edited from manuscript A (B.N. f. fr. 1584), complete with miniatures in black & white in their appropriate places, occupies pages 4-625. The text is followed by rejected readings from A and the variants from manuscripts F, E, and K (627-712), an invaluable Commentary (713-751), a Chronology of the text (752-753), an Index of Lyrics (754-757), and a Conversion Table for the Paulin Paris edition of 1875.

If the first section of the introduction gives a predictable recounting of the major stages of Machaut’s biography, the second section on “Artistic Achievement” breaks important critical ground. In a richly detailed analysis, based largely on internal evidence but also on stylistic analysis, the editors argue that the poem is true to its name and, therefore, truly autobiographical. This goes entirely counter to nearly all twentieth-century criticism of the poem, from Hanf (1898) through Calin (1974) to Brownlee (1984) and Cerquiglini (1985), which stresses the literary and metaliterary character of the work, rather than its realistic and autobiographical aspects. Why? Because, according to the editors, “none of this valuable and insightful recent work has been grounded in an adequately edited text or in a sufficiently detailed, text-critical view of its construction.” (xxv). The editors provide both, and in spades. The concept of a brief notice does not allow me to enter into detail, but no subsequent Machaut criticism can afford to ignore their findings. One important consequence of this view is that many of the poems attributed to Peronne may indeed be by her, and not by Machaut as most earlier critics have argued. The traditional identification of this young woman with Peronelle d’Armentières, daughter of Gaucher d’Unchair, is broadly accepted, but admittedly not proved.

As the following section on "Sources and Influences" makes clear, the *Voir Dit* is an amalgam of real letters (edited and rewritten with fictional additions), new and recycled poems, and a poetic context devised largely after the fact, with substantial influences from the *Roman de la Rose*.

The edition proper takes a staunchly non-interventionist stance, with both its advantages and disadvantages. On the plus side, such an edition comes closer than most to giving a true idea of the manuscript context, reproducing the manuscript's decorated initials in their proportional size (2, 3 or 4-line); refusing capitalization, accents, and punctuation not in the manuscript; not distinguishing i from j; and reproducing the miniatures as they appear in the manuscript. But this is not without its own inconsistencies, recognized indeed as such by the editors: words are separated according to modern usage, even when they are not so divided in the manuscript; abbreviations are expanded, as are the unscripted refrains of lyrics; u is distinguished from v, because "to follow the manuscript forms left too many problems for too many potential readers" (xcvii); the initial letter of each line is not separated from the others, though it is in the manuscript. Although such choices can lead to accusations of arbitrariness, the editors are careful to define and defend their procedures in the introduction. As one who argued in vain for a more traditional and, I believe, "user-friendly" approach, I can attest that they did not proceed without considerable discussion and conviction. Leech-Wilkinson and Palmer are to be congratulated for bringing this major text to us in such a carefully edited and beautifully presented volume.

William W. Kibler
University of Texas at Austin

Machaut on the Web

If mere statistics are any indication, the IMS now reaches a relatively broad constituency; our web site has had 1887 hits since June 7, 1998. We also get e-mail about once every three weeks, most of which is answered by the Web Master after a brief look at Larry's book (Lawrence Earp, *Guillaume de Machaut: A Guide to Research*, NY: Garland, 1995), which now resides next to my computer for easy accessibility. Over the past year, I have heard from high-school students and Brazilian composers, professional performers and LP-collecting hobbyists, grad students writing research papers and a Japanese individual who was asking about translations into modern French. There's a nice array of people interested in Machaut!

Our site was judged useful by an external reviewer as well as by our visitors: the IMS web site won a Gloriana Class Act Award this past year. This award is given in recognition of valuable content on WWW sites. Though design is also a consideration, the criteria emphasize a contribution to the Internet that is original, and of artistic or intellectual significance. We were one of the final sites to receive an award before the coordinator, Elizabeth G. Melillo, Ph.D., terminated her screening process. A copy of the award and a link to her list of winners can be found via our home page.

If you haven't visited recently, our web site (<http://www.vanderbilt.edu/~cyrus/machaut/machaut.htm>) boasts an overview of the society, information on conferences and events, an e-mail directory of self-selected members, and the page of links. The page of links is perhaps the most consistently useful part of the web complex—unless you are undaunted by the prospect of visiting the approximately 1400 web sites that mention Machaut. Our page of links winnows down those 1400 references to the 70 or so sites judged to be most useful and/or interesting. (I simply couldn't forgo the pleasure of linking to information on the Machaut crater, located on the planet Mercury.) They are organized by categories such as scholarly essays, short biographies, texts, translations, illustrations, sound clips, pedagogy, and the like. I am especially interested in collecting more Machaut oddities—they tend to disappear faster than pages in other categories.

Indeed, one person can only do so much web browsing. Please contact the Web Master with any suggestions for links or topics you think ought to be included, and with other suggestions, corrections, and emendations to the site.

Cynthia Cyrus (cynthia.cyrus@vanderbilt.edu)
IMS Web Master

Machaut Research 1998-1999 update

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Society Dues



You will find on the right-hand corner of your mailing label the most recent year for which you have paid dues (e.g., 98-99 means the most recent dues you have paid are for the year 1998-1999). Dues remain \$5.00 (US) per year. Checks for dues owing should be made payable to *The International Machaut Society*. You may pay at the Business Meeting at Kalamazoo, or send your check to: Jean Harden, Secretary/Treasurer IMS, Libraries, P.O. Box 305190, University of North Texas, Denton, TX 76203-5190.

Dues (\$5.00 per year): _____

Additional contribution for Sarah Jane Williams Award: _____

Total enclosed: _____

Name: _____

Address: _____

E-mail Address: _____

Affiliation: _____



Ymagineer

*Newsletter of the
International Machaut Society*

To:

