



Ymagineer

Newsletter of the
International Machaut Society

NUMBER 13

SPRING 2000

From the President

The last quarter of a century has witnessed a resurgence of interest in and scholarly work devoted to Guillaume de Machaut. The International Machaut Society was founded by Sarah Jane Williams, a musicologist who did much important work on the poet/musician and who was eager that others, including students of medieval literature, follow her lead. The success of the scholarly society she envisioned and worked hard to establish has been estimable. The IMS has played no small role in advancing knowledge and recognition of an artist whose many substantial contributions to two different but related arts are nothing less than extraordinary. In the last twenty-five years, we have seen many new editions and translations of Machaut's poetry appear, including not one, but now two volumes devoted to the *Voir Dit*, Machaut's undoubted literary masterpiece. Groundbreaking studies of the mass and motets have illuminated the art of his musical innovations. Every year the volume of monographs, articles, and book chapters devoted to Machaut increases—and is accurately and generously chronicled by Larry Earp in these pages, an invaluable yearly update, à la Encyclopedia Britannica, to his monumental research guide. In addition, the society's website does much to make this information available to a worldwide audience, thanks to the hard work of Cynthia Cyrus, our inaugural webmaster. And, of course, the continuing, solid presence of the IMS at the annual meetings of the Medieval Institute helps advertise our interests and make available our research findings to the world's largest gathering of medievalists each spring. This year, as always, we have a fine slate of offerings (see the program printed elsewhere in these pages) that do honor to Machaut.

Though much has been done, much remains to do. Machaut's substantial body of lyric and minor narrative poems needs re-editing and if translated could reach a wider readership, yet another project that could be profitably handled by a team of literary and musical scholars. There is no one volume guide, written for the undergraduate or general reader, that surveys Machaut's life and works, both literary and musical. And scholars need a systematic collection of essays, each written by a specialist, that addresses from an up to date perspective the different aspects of his musical and literary corpus, including issues such as codicology, bibliography, and intertextuality. In Christine de Pizan studies, at least two anthologies of selections from her writings have been published in the last decade, allowing Christine's work to be incorporated into undergraduate and graduate literary courses. Such an anthology that featured the translated poetry of Machaut (and included perhaps selections from contemporaries such as Jean Froissart and Charles d'Orléans) might likewise be a commercial proposition; if so, it would enable those interested in the poet to teach his works more easily. I cannot speak with any authority to what scholarly or teaching aids musicologist colleagues might find useful. I wonder, however, if like their literary counterparts, they do not yet possess all they now need to further their work.

Is any of this the legitimate concern of the International Machaut Society? No doubt, the IMS could facilitate, perhaps even in some sense sponsor such research projects. We might decide that a deeper involvement in scholarly research and publication devoted to Machaut is a challenge that the membership should in the next few years consider meeting. A first step might be to begin a dialogue. If you have thoughts you'd care to share, please speak to me in Kalamazoo or contact me at Ppalmer@Clemson.edu.

This Year at Kalamazoo

Machaut at Kalamazoo: Friday 5 May 2000

10 am, Valley III 313

Session 170: Machaut's Lais: The *Voir Dit*'s "Longuement me fui tenus"

Margaret Hasselman (University of Vermont), presider

A panel discussion with Maureen Boulton (University of Notre Dame), Virginia Newes (Independent Scholar), Janice C. Zinser (Oberlin College), and Elizabeth Aubrey (University of Iowa)

12 noon, Valley II 200

Business Meeting with Buffet Luncheon (price \$10 regular, \$5 graduate students)

1:30 pm, Valley III 313

Session 227: Machaut's Motets

Kevin N. Moll (East Carolina University), presider

"Machaut's Motet 5 in Light of New Musical and Literary Sources," Yossi Maurey (University of Chicago)

"Polytextuality in Machaut's Motet 10: Fiery Love, Obedience, and Death as Spiritual Voices," Catherine Saucier (University of Chicago)

"The Languishing Lover and the Confessed Liar: The Sacred and Secular Voices of Machaut's Motet 14," Nikkola E. Carmichael (University of Chicago)

3:30 pm, Valley III 313

Session 284: Machaut's *Voir Dit*: Fact or Fiction?

Anne W. Robertson (University of Chicago), presider

"Exempla and Exemplary Readers in Guillaume de Machaut's *Voir Dit*," Nicole Lassahn (University of Chicago)

"Fictional Truth in the *Voir Dit*: Directions for Further Research and Critical Analysis," R. Barton Palmer (Clemson University)

Conference Papers

Université de Paris-Sorbonne

Machaut 2000

Pour célébrer le 700ème anniversaire de la naissance du Poète-Compositeur

28-29 septembre 2000

Organization: Jacqueline Cerquiglini, Nigel Wilkins.

Wulf Arlt, "Machaut in Context"

Isabelle Betemps, "Les 'Lais de Plour': Machaut et Oton de Granson"

Kevin Brownlee, "Narcisse, la polyphonie textuelle et la voix féminine de Machaut dans le motet numéro 7"

Jacqueline Cerquiglini, "Lyrisme de désir et lyrisme d'espérance dans la poésie de Guillaume de Machaut"

Marie-Bernadette Dufourcet-Hakim, "Figures et symbols dans les motets de Guillaume de Machaut"

Lawrence Earp, "Machaut in the Early Nineteenth Century"

Angela Hurworth, "Le corps 'remembré': historiographie et hagiographie dans la *Prise d'Alexandre*"

Daniel Leech-Wilkinson, "'Rose, lis' revisited"

Margaret Switten, "L'œuvre poético-musicale de Machaut: Paroles sans musique ou de la musique avant toute chose"

There is no registration fee for the conference. Please contact:
Professor Nigel Wilkins
16, rue des Ursulines
93200 SAINT-DENIS (tel/fax: 01.48.20.89.14)

1999 Business Meeting Minutes

**International Machaut Society
1999 Business Meeting
Minutes**

May 7, 1999

Call to order:

- The meeting was called to order at 12:25pm, Anne Robertson presiding.

Minutes:

- Copies of the minutes of last year's business meeting were distributed. The minutes were approved as amended (corrected spelling: Bain, not Baines, under next year's sessions at Kalamazoo, 3).

Treasurer's report:

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

Report of Web Master:

- Cynthia Cyrus was not able to be present but submitted a written Web Master's report, which Jean Harden read.
- The list of members from the web site was circulated so that members could correct or add email addresses.
- The members agreed that there was no need to have postal addresses on this list in addition to the email addresses.
- Barton Palmer suggested adding an essential bibliography and discography to the web site. This would be a short list only, covering only the most basic works. Barton agreed to do the bibliography for literature. Kevin Moll will do the bibliography and discography for music.
- The question of mounting the newsletter on the site was discussed. The conclusion was that the past year's newsletter would be mounted but not the most recent one. Members felt that mounting the most recent newsletter might remove the largest incentive to becoming a member of the society.
- Kevin Moll repeated his agreement to take over the position of Web Master. He is in contact with Cynthia and will make the transition over the next year. The web site will probably remain at Vanderbilt, not move to Kevin's institution.
- Last year's resolution thanking Cynthia for her excellent work on the web site was reiterated.

Elections:

- Anne Robertson read the slate of candidates suggested by the Board of Directors and officers.
- This slate was accepted by the membership without further nominations, and all candidates were elected by acclamation.
- President: Barton Palmer (moving up from Vice-President/President-Elect, with the consent of the membership) [Addendum from meeting of Board of Directors and officers: Barton will take over from Anne the function of co-signer on the society's bank account. Jean will get the necessary forms from the bank and send them to Barton for his signature.]
- Vice-President/President-Elect: Alice Clark
- Executive Secretary: Jean Harden (reelected)

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- Directors:
 - Margaret Hasselman
 - Nicole Lassahn
 - Kevin Moll (partial term of 2 years – filling out the remainder of Alice Clark's term)

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.
- Members suggested that a link be established from the IMS web site to the web site of the Music Library Association.
- Barton Palmer inquired about whether music reference questions could be submitted via this link. Jean Harden answered that the link would not function in this way directly, but some provision would be made for submitting music reference questions from the IMS site. These questions would go to Jean, who would either answer them herself or post them on the electronic discussion list of the Music Library Association (MLA-L). Questions posted to MLA-L are usually answered within hours.

Sarah Jane Williams Award:

- Anne Robertson read a brief description of this award and issued a call for applications for next year.
- Anne presented the 1999 Sarah Jane Williams Award to Jennifer Bain. The presentation included a short description of the award-winning project.
- Members agreed that the name of the winner of the Award should be posted on the IMS web site.

Next year's sessions at Kalamazoo:

1. Machaut's motets

(anticipated to include papers of several U. of Chicago students working with Anne Robertson)

2. Machaut's Lais: ... performance

(session based around performance of a lai)

This is intended to be essentially the session scheduled for this year but canceled shortly before the conference. Elizabeth Aubrey and Virginia Newes will be asked to give the papers they had planned for this year. Kateri Carver-Akers will add a paper on the poetry.

3. The Voir Dit

(session focused on the new edition of the Voir Dit; we will try to get Daniel Leech-Wilkinson to come to Kalamazoo to speak about this work and his part in editing it)

Other business:

- Logistics at Kalamazoo:
- Scheduling of sessions: Members repeated the concerns voiced last year over having Thursday morning sessions and a conflict between our music session and other music sessions. Anne Robertson reported that her requests for this year took both these concerns into account, but we got a Thursday morning session and conflicts with other music sessions anyway. The officers agreed that scheduling is largely the luck of the draw. We have been unlucky the past couple of years but had good schedules many times in the past. The President will request that the IMS sessions be grouped, not spread throughout the conference and will request that our music session not conflict with any other music session. We will not request any particular days, but the President may point out that we have had Thursday morning sessions for the past couple of years and would like to avoid them next year if possible.
- Luncheon: Members requested that the luncheon include a vegetarian option. In addition, we would greatly prefer platters of sandwich makings to pre-made sandwiches, and would like to have a fruit salad, as we

mentioned will be taken into consideration next year, if possible.

Dues: These have remained at \$5.00 per year since the founding of the society. The officers proposed that dues be raised to \$10.00 per year, beginning with the year 2000-2001, for members with full-time jobs, remaining at \$5.00 for everyone else. The additional funds would go largely toward increasing the amount of the Sarah Jane Williams Award and incidentally would help to prepare the society for certain possible additional expenses in the future (for instance, increases in the amount we pay for the lunch, and a big jump in cost of the newsletter if Barton is unable in the future to continue his present policy of producing the newsletter at no cost to the society). The proposal passed unanimously.

The meeting was adjourned at 1:14pm.

Respectfully submitted,

Jean Harden

Executive Secretary, International Machaut Society

Machaut on the Web

REPORT FROM THE WEBMASTER

Cynthia J. Cyrus

<http://www.vanderbilt.edu/~cyrus/machaut/>

We've been honored again! Our website is now an entry point for Machaut research in the DMOZ open directory project. As they describe it, "the Open Directory Project's goal is to produce the most comprehensive directory of the web, by relying on a vast army of volunteer editors." Their motto is "humans do it better," and if anyone out there wants to be a DMOZ editor, they would welcome you! If you want to see what DMOZ is all about, visit their Machaut entry at http://dmoz.org/Arts/Music/Styles/Classical/Composers/M/Machaut_Guillaume_de/ and navigate from there. The happiest thing about this honor is that they found us, rather than vice versa. It's nice to know that we're visible in the world at large.

And visible we are. Since its official launch in the summer of 1998, the IMS website has hosted over 5,000 visitors. As a best guess, our attendance seems to be leveling off at the rate of approximately 2,500 hits per year. The website has helped a number of new members to find us, including Japanese and Russian citizens, and it has aided innumerable high school (and college) students with their on-line research. In fact, there must be someone in Brazil assigning Machaut topics or creating great Machaut enthusiasm, for I have corresponded with more than half-a-dozen different individuals with my non-existent Portuguese. The IMS page of links now connects to nearly one hundred Machaut sites on the web, carefully selected from the several thousand pages out there. If I've missed something, and I'm sure I have, please send me the URL and a brief description.

The links are divided into rough categories: Scholarly essays on Machaut, Short Machaut Biographies, Reference Resources, Texts, Translations, Illustrations, Music Resources, Sound Clips, Discographies, Record Label Information, Pedagogy, Machaut Oddities, Fourteenth-Century Culture and Politics, Medieval Studies Sites, Reciprocal Links, Web sites of IMS Members. We now link to the Music Library Association and the AMS (under Reference Resources), as well as a broad array of amateur and scholarly contributions to Machaut studies. We locate sites in French, Italian, German, Spanish, and Portuguese as well as innumerable sites in plain old English.

The other elements of the Machaut site also continue to grow. In addition to the description of the society and the page of members' e-mail addresses, we have information on Kalamazoo and on other Machaut events, including upcoming concerts at the Cloisters. We maintain a page of relevant calls for papers, and provide information about awards and prizes. We hope to begin offering bibliographies and an on-line version of Ymaginer soon.

The growth and health of the website depends on the membership of the organization. In five

minutes, you could help out:

- double-check your e-mail address on-line. (If you aren't listed, but want to be, send me an e-mail at Cynthia.Cyrus@vanderbilt.edu.)
- send me a quick message telling me a fun fact about Machaut. When I get 10 of them, I'll start a "Machaut Trivia" page.
- glance through your favorite category of Machaut-related material from the page of links, and let me know a site or two that I've missed.
- if you know where the Plainsong and Medieval Music society pages wound up, please let me know; all of the connector sites I have found link to the old defunct URL.
- send me concert and paper information. The events page is the hardest to keep current!
- let me know what else you think the site could or should contain.
- let your students and friends know of our existence. The site is meant to be useful!

Lastly, a bit of organizational information; the planned transfer of WebMaster duties did not occur this year, and I am still acting as the Society's WebMaster. I will, however, be on leave next year and would welcome assistance with maintaining the site. Any volunteers?

Machaut Research 1999-2000 Update

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Discography of New Mauchant Release

As I did last year, let me again refer any and all questions about the current state of Machaut discography 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>). There are numerous new items listed there. Below is only a selection of recent items.

- ATMA CD 22163. *Puisqu’en oubli: Songs of Forgetfulness*. Catherine Lambert, singer; instrumental ensemble. *Douce dame jolie* (virelai 4), *Puisqu’en oubli* (rondeau 18). Not heard.
- Cantus C9626. *Guillaume de Machaut: Le Jugement du Roi de Navarre*. Ensemble Gilles Binchois. Dominique Vellard, director. Recorded October, 1994. Texts, translations. *Amours me fait* (ballade 19), *Esperance* (ballade 13, all vocal), *Fons / O livoris / FERA PESSIMA* (motet 9, all vocal), *Honte, paour* (ballade 25, instrumental intabulation), *J’aime sans penser* (virelai 14, instrumental), *Joie, plaisance* (chant royal in *Reme de Fortune*, instrumental), *Kyrie* (Mass, all vocal), *Nes que on porroit* (ballade 33, all vocal), *Puis que ma douleur* (virelai 7, instrumental), *Quant Theseüs / Ne quier* (ballade 34, all vocal), *Tres douce dame* (ballade 24), *Tu qui gregem / Plange / APPREHENDE ARMA* (motet 22, all vocal). In addition, there are eight tracks of recitation of excerpts from the *Jugement du Roi de Navarre* (the musical program of course has no connection to the *Jugement*). The items marked “all vocal” on the above list are quite fine.
- Dorian Discovery DIS-80155. *Neo-Medieval: Medieval Improvisations for a Postmodern Age*. Hesperus. Recorded August 1996. *Ay mi!* (virelai 3), *Comment qu’a moy* (virelai 5), *Dame vostre doulz* (virelai 17), *Se d’amer* (virelai 20), *Se vous n’estes* (rondeau 7). Not heard.

Harmonia mundi HMU 907185. *Hoquetus: Medieval European Vocal Music*. Theatre of Voices.

Paul Hillier, director. Recorded 6–12 May 1997; 9 August 1997; 20 August 1998. Texts, translations. *Tous corps / De souspirant cuer / SUSPIRO* (motet 2). First recording of this motet, and an excellent one.

L'Empreinte Digitale 13084. *Messe d'après Guillaume de Machaut: 2746 après Rome*. Jean-Michel Bossini, director. Recorded Sept. 1994. Not heard, but this certainly looks intriguing (news flash!: one of the graves below the floor of Reims cathedral has begun to turn mysteriously). Here is the list of performing forces involved: two voices, violin, recorders, alto saxophone, electric guitar, accordion, keyboards, synthesizer, tubular bells, drums, triangle, other percussion. Todd M. McComb, the website discographer, provides the following annotation: "The idea of this recording is to gather a group of modern musicians on various instruments as well as voices and to freely interpret a modern transcription of Machaut's *Messe de Notre Dame*. It is described as an 'archeological' reading, and basically attempts to recreate some of the freedom of interpretation which medieval musicians apparently enjoyed. In that sense, it is inspired both by Machaut's notes, and the sort of diminution, ornamentation or arrangements which musicians in this era may have done. By that it is not meant the precise style of the medieval era, but the freedom to improvise according to what one knows. In the present case, that ranges rather far afield. The 'grégorien' interludes tend to be very quiet and abstract. They are subdued, and if based on particular chants, it is not apparent. The sections of Machaut's mass ordinary begin by presenting a clear outline of Machaut's melodies, which is increasingly ornamented in the *Kyries*. At many times, the sonority reminds me of 'classic rock' from the 1970s, and there is a rich interplay of ideas with Machaut's as a backdrop. As the performance progresses, the *Gloria & Credo* become increasingly distorted, although the melodies are generally present. The *Credo* becomes rather quiet and strange at times, leading into what could almost be Xenakis in the *Sanctus*. The *Agnus* returns to a more traditional, almost Handel-esque feel, and the whole thing closes abruptly with a 'rock' *Ite Missa Est*."

Mandala MAN 4946 (distr. Harmonia mundi). *Chants du XIVème siècle: Vocal Music of the 14th Century*. Mora Vocis: voix de femmes a cappella. Recorded 1997. Texts, translations. *Christe qui lux est / Veni Creator / TRIBULATIO* (motet 21), *Martyrum / Diligenter / A CHRISTO* (motet 19). Also includes works of Philippe de Vitry, and anon. works from the *Roman de Fauvel* and the Apt, Barcelona, and Cyprus manuscripts. All seven voices participate in each work.

Virgin "Veritas" 7243 5 45 357 2 7. *D'amours loial servant: Chansons d'amour françaises et italiennes des XIVe et XVe siècles*. Alla Francesca. Gérard Lesne, director. Recorded February 1999. *Honte, paour* (ballade 25, in the Faenza instrumental intabulation), *Qui es / Ha! Fortune / ET NON EST* (motet 8). Not heard.

Switten, Lyric CD-Rom project:

Margaret Switten has been directing the production of a new CD-ROM application entitled "Teaching Medieval Lyric with Modern Technology" with the support of The National Endowment for the Humanities and Mount Holyoke College. A section of the application will be devoted to Machaut's *Remede de Fortune* with an abridged text and translation, musical performances of the lyric inserts, and manuscript images from Paris fr. 1586 (Machaut MS C). Other sections are devoted to monastic song, troubadour and trouvère songs (including *Miracles* of Gautier de Coinci), and the *Cantigas de Santa Maria* by Alfonso the Learned. Besides the teaching materials coordinating text, music, manuscript image, and commentary, there are also several essays by leading scholars, including "The *Remede de Fortune*: An Art Historical Approach" by Brigitte Buettner. It is expected that the application will be ready for December, 2000. Announcements will be sent in the mail, and there will be a web site (for more information, Margaret Switten's email address is: mswitten@mtholyoke.edu).

Did you catch the Sunday March 12, 2000 New York Times Arts & Leisure section? "Machaut at 700 (Give or Take): Elusive Intricacy" by Johanna Keller, editor of Chamber Music magazine. This was followed by "Even Now, Music in the Family," by James M. Keller, concerning one "Dietmar Machold, a violin dealer who claims Machaut as an ancestor".... The following week, a letter from Dennis Slavin set readers straight concerning issues of all-vocal performance practice.

Sarah Jane Williams Award Report

As the grateful recipient of the 1999-2000 Sarah Jane Williams Award, for my dissertation "Fourteenth-century French Secular Polyphony and the Problem of Tonal Structure," I am pleased to report that my work progressed rapidly during the tenure of the award and I expect to defend my dissertation in August 2000. Following up on my presentation to the Machaut Society last year on cadential progressions, I have expanded my study of pitch-specific tendency progressions to include cadences to C and D, as well as A, E, F and B-flat. Furthermore, I argue that phrase endings, or cadences, in fourteenth-century music can communicate different functions according to their contrapuntal design, intervallic make-up, mensural position and location in the text. In a departure from current scholarship, I propose that not all cadences are contrapuntal resolutions, rather they are musical devices for ending phrases, some of which signal closure (perfect sonority cadences), others of which signal only partial closure, an arrival with implied continuation (imperfect sonority cadences).

In the chapter I have just completed on the usage of chromatic inflections in monophonic and polyphonic contexts, I examine the destabilizing role of inflections at the beginning of phrases, and their role in creating added tension and expectation as cadential goals. Moreover, I propose that some chromatic inflections appear in pitch-specific, recurring melodic patterns which suggest melodically that a directed progression and/or cadence is near at hand: B-flat frequently serves as a coloring device for cadences to G, A or F; F-sharp sometimes starts off as a melodic introduction to a directed progression and/or cadence and then becomes part of the counterpoint; and C-sharp appears melodically in cadences or directed progressions to E, which signals an ouvert quality to the listener whether or not a cadence or directed progression to D actually follows.

In addition to my dissertation writing, last summer I had the privilege of participating in a Machaut session at the Third Triennial British Musicological Societies' Conference along with Alice Clark and Kimberly Connor. After the session, chaired by Daniel Leech-Wilkinson, I had the pleasure of meeting and discussing analytical issues with Elizabeth Eva Leach, who is editing an exciting volume *Analyzing the Music of Guillaume de Machaut*, for Garland Publishing, in their *Criticism and Analysis of Early Music* series (series editor, Jessie Ann Owens). Unfortunately I will not be at Kalamazoo this year (due to contractual teaching obligations that weekend), but I hope to catch up with some of the Society's members at the AMS 2000 in Toronto (my hometown) and look forward to hearing about the papers presented. I wish to extend my sincere thanks to the Machaut Society for granting me the Sarah Jane Williams Award and offer my congratulations to this year's recipient.

Jennifer Bain

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., 99-00 means the most recent dues you have paid are for the year 1999-2000). Dues are \$10.00 (US) per year for the fully employed, \$5.00 (US) per year for others. 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 (\$10.00 or \$5.00 per year): _____

Additional contribution for Sarah Jane Williams Award: _____

Total enclosed: _____

Name: _____

Postal Address: _____

E-mail Address: _____

Affiliation: _____