



Ymagineer

Newsletter of the
International Machaut Society

NUMBER 4

SPRING, 1991

Greetings once again to all you Machauvians. After a year of turmoil has come a year of comparative calm. The IRS is satisfied with us (so your dues checks can be cashed), this newsletter promises to come out regularly, our treasury is healthy, we know the telephone number of the Medieval Institute (needed yearly, it seems, to straighten out problems in the program for Kalamazoo), and—most important—our members are turning out scholarly works relevant to Machaut with gratifying frequency.

Our society continues to attract interest from scholars of many varieties and from many countries. This year saw two memorable landmarks—memorable to me, at least; I hope that they will bear fruit and thus will become memorable to others of you as well. First, by sending a call for papers to the newsletter of the Society for Music Theory, we have attempted to draw into our circle scholars who have not in the past been adequately represented among us. Second, we have continued to attract members from outside North America—for instance, a musicologist from the Near East joined our number during the past year. Thus, the Machaut Society is international not only in name but in reality.

Continued on fol. 1 verso

This Year At Kalamazoo

Once again Saturday is Machaut Day at Kalamazoo. The International Machaut Society is sponsoring three sessions devoted to Machaut's poetic and musical creations: one at 10:00, one at 1:30, and one at 3:30. All three sessions will take place in Room 1055 of the Fetzer Center. While last year's sessions focused on Machaut's relationship to the traditions that sustained him, this year's papers look more to his impact on his contemporaries and successors.

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LYRIC INSERTIONS IN THE WORKS OF GUILLAUME DE MACHAUT
(Session 252; Sylvia Huot, Organizer)

"Guillaume de Machaut's *Voir Dit* and the Voice of the Lady." Maureen Boulton, University of Notre Dame.

"Guillaume de Machaut: The Introspective Balladeer." Louise Anne Hunley, Catholic University of America.

MACHAUT'S LEGACY: LITERATURE

(Session 289; Sylvia Huot, Organizer)

"Taking Machaut a Step Further: Jean Froissart's *Espinette Amoreuse*." Laurence de Looze, Harvard University.

"Love Dethroned: Christine de Pizan's Answer to Machaut's Prologue." Barbara Altmann, University of Oregon.

"Revising Judgements: Chaucer on Machaut." Diane R. Marks, Brooklyn College.

MACHAUT'S LEGACY: MUSIC

(Session 327; Rebecca A. Baltzer, Organizer)

"Reviving Machaut's Musical Legacy." Sarah Fuller, SUNY at Stony Brook.

"A Fair Historical Perspective for Machaut." Gordon K. Greene, Wilfrid Laurier University.

Respondent: Rebecca A. Baltzer, University of Texas at Austin.

Continued from fol. 1 recto

Still, filling a newsletter can be difficult for a society with as quiet a membership as you are. Let us know what you would like to read. Or better yet, send something to be included. This need not be anything formal; letters to the editor or short comments or questions or "think pieces"—even just a paragraph or two—would be fine.

I will propose a couple of items that could become regular features:

¶ *Reference questions and answers* (an idea borrowed from the newsletter of the Music Library Association): Pose a question for our membership in writing. If you know the answer to a question that has appeared in an earlier newsletter, write in and tell us the answer (and where you found the information).

¶ *Sources of information*: When you want to find out more about Machaut, where do you look? At the start, it would perhaps be best not to assume that readers know even major, basic sources; after all, what is basic

and well-known to some of us may be unfamiliar to others. But lesser-known sources will be the focus of this column, as I conceive it. If you discover a pertinent source, especially something not obvious from its title or declared subject, let the rest of us know about it.

If you have other ideas for the newsletter, or for Kalamazoo sessions or papers, please feel free to convey them to any officer of the society. We are always receptive to suggestions for papers or session topics. Hints regarding suitable performing groups or Machaut scholars not yet involved in our activities are also welcome.

Each year we must decide before the end of our business meeting on general-session topics for the next year at Kalamazoo. Try to speak to officers well before that meeting about what you'd like to hear or could contribute. Also, do speak up at the meeting!

I hope to see you all shortly at Kalamazoo for another conference that is both pleasant and informative.

—B. Jean Harden, *President*

IMS Business Meeting

*Noon, Saturday, May 11
Stinson Quiet Room*

Box lunch available for five dollars (cash only, no meal tickets)

IMS Officers 1990–1991

The International Machaut Society elected two new board members at its 1990 Business Meeting:

REBECCA BALTZER (musicology) replaced Norman Smith (musicology).

MARGARET EHRHART (literature) replaced William Kibler (literature).

At the May 11 Business Meeting we will hold elections for the following offices:

PRESIDENT (literature)—James Wimsatt, our current Vice President, will move up to President.

VICE PRESIDENT (musicology)—The person elected to this position at the Business Meeting will move up to President after serving for two years.

TWO BOARD MEMBERS (literature)—The new board members will replace Laurence de Looze and Sylvia Huot.

Please let one of the current officers know if you would like to nominate someone (including yourself) prior to the election at the Business Meeting. Nominations from the floor are also welcome.

The officers who have served the society during 1990–91 are as follows:

PRESIDENT
B. Jean Harden (musicology)

VICE PRESIDENT
James T. Wimsatt (literature)

EXECUTIVE SECRETARY
Barbara Altmann (literature)

DIRECTORS
Rebecca Baltzer (musicology)
Laurence de Looze (literature)
Margaret J. Ehrhart (literature)
Sylvia Huot (literature)
William P. Mahrt (musicology)
Jean Widaman (musicology)



Reminder to IMS Officers: We will meet for lunch at noon on Friday, May 10, on the far right side of the Valley 3 cafeteria. See you there.

This Year at Kalamazoo—Abstracts

The Machaut Society has been rather informal in the past concerning abstracts for IMS-sponsored sessions. Since we have received highly interesting abstracts for two of the papers to be presented this year, we are including them in this space so you will know something about the session, *MACHAUT'S LEGACY: MUSIC, before you arrive*. Please let us know if you would like abstracts of papers to become a regular feature in *Ymaginer*.

—Jean Widaman, Editor

A FAIR HISTORICAL PERSPECTIVE FOR MACHAUT

Gordon K. Greene, Faculty of Music, Wilfrid Laurier University, Waterloo, Ontario

Machaut is a Wagner-like figure, it seems to me—a creator of both literature and music who possessed a very high regard for the importance of his own work. I wish to argue that undue veneration is accorded Machaut as a musician because of the volume of his compositions that have survived. If he had not been wealthy enough to hire scribes, and had not devoted the last years of his life to preparing a collection of his own works in durable tomes, would present-day investigators of the *Ars Nova* period speak of him the way they do?

There is considerable evidence available to assess Machaut in relation to his contemporaries aside from the volume of his oeuvre. Is he known, for example, to have attended the “schools of minstrelsy” in Brabant where the finest musicians from the most sumptuous European courts gathered annually during Lent to perform and exchange repertoires? Was he a skilled performer of any sort, and, if not, did that influence his composition? Were his works widely known, widely copied as compared to others? Was he a great teacher of music, a great innovator comparable to Ockeghem a hundred years later? It is obviously too simple a response to this latter question to say that he borrowed isorhythmic principles from de Vitry; that the secular poetic and musical forms were a gift to him from a two-hundred-year-old tradition; that *hocket* in Machaut is an out-moded practice, and that his syncopations are tame. But, there is a sense in which these retorts are valid.

Machaut's legacy is undoubtedly of considerable significance. We can be thankful that he prepared the volumes that have survived. On the other hand, it seems important in terms of a fair (“accurate” is too confining a word to use here) historical perspective to examine his role relative to his contemporaries using evidence other than the sheer mass of his extant material. My comments will attempt to create for Machaut a fair historical perspective.

REVIVING MACHAUT'S MUSICAL LEGACY

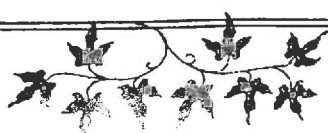
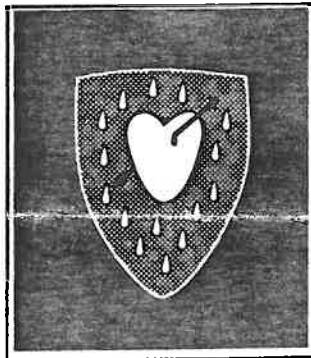
Sarah Fuller, Department of Music, State University of New York, Stony Brook, New York

A striking discrepancy between literary and musical scholarship on Guillaume de Machaut was apparent in the Colloquium organized at Reims in 1978 to recognize the 600th anniversary of the poet-composer's death (*Actes et Colloques 23*). Several of the literary scholars investigated the poet's imaginative world and aesthetic orientation, while the musicologists largely concerned themselves with matters of manuscript transmission, chronology, biography, factual descriptions of technique. Does this discrepancy reflect a fundamental and immutable difference between the disciplines, or might music historians also try to achieve (or promote) an imaginative aesthetic understanding of Machaut's music?

We have evidence from Machaut's own writings (especially the *Voir dit*) that he exercised critical judgement and distinguished from among his own compositions songs that he felt to be particularly fine. How might we be receptive to Machaut's musical legacy in the sense of finding in his works artistic qualities that we can genuinely appreciate? An approach to his ballade “Honte, paour, doubtance” (No. 25 in the Schrade edition) that concerns itself with kinds of continuity and means of achieving forward motion yields interesting results about the music and the interaction between text and its musical setting.

The theme of the ballade—the behavior to be adopted by a lady who wishes to preserve her honor (chastity)—is initially obscure, and first emerges clearly in the refrain of the first stanza. The referential frame of the first series of dire words, “Hont, paour, doubtance de meffaire,” is in doubt up to the refrain. The textual uncertainty is matched by qualities of instability and anticipation in the music, suggested by suspenseful, open-phrase endings; untoward resolutions of inflected pitches/chords (out of range, to an unanticipated chord); fluctuation between F-sharp/F-natural and E-natural/E-flat; irregular text declamation and location of syntactical units athwart musical phrases; irregular timing/rhythmic groupings; and the turn from an initial G center to a *clos* on B-flat.

The musical rhetoric plays upon uncertainties and upon relief at finally having these uncertainties dispelled in the refrain. Moreover, the music provides an analogue to the textual strategy, especially that adopted in the first stanza.



Machaut Research 1985–1991: An Update

The last issue of *Ymaginer* included a bibliography of Machaut research published between 1985 and 1990. The following listing brings the previous one up to date and adds some references we missed in the last issue. Also included for the first time are notices of dissertations in progress. Thanks to all who sent notices of your own work and that of colleagues. Keep those notices coming!



Boorman, Stanley. "Compositional Constraints on Melodic Style in Machaut." Paper read at the Fifteenth Annual Conference on Medieval and Renaissance Music, University of Southampton, 1987.

Calin, William. "The Emergence of the Individual as Artist and the Elaboration of Myth: Machaut and Froissart." Featured lecture at the Ohio State University Colloquium on "The Emergence of the Individual in the Fourteenth Century." February 1988.

———. "Medieval Intertextuality: Lyrical Inserts and Narrative in Guillaume de Machaut." *French Review* 62 (1988–89): 1–10.

Campbell, Thomas P. "Machaut and Chaucer: *Ars Nova* and the Art of Narrative." *The Chaucer Review* 24 (1990): 275–289.

Compares narrative and musical techniques in Chaucer and Machaut, and points out some similarities that affect the way Chaucer is read.

Denman, James. "Temporal Displacement and Melodic Background in the Music of Guillaume de Machaut." Paper read at the Annual Meeting of the American Musicological Society, Oakland, November 1990.

Fuller, Sarah. "Directed Progressions: Aspects of Harmonic Syntax in Fourteenth-Century Music." Paper read at the Annual Meeting of the American Musicological Society, Oakland, November 1990.

———. "Modal Tenors and Tonal Orientation in Motets of Guillaume de Machaut." *Studies in Medieval Music: Festschrift for Ernest H. Sanders*. Ed. Peter M. Lefferts and Brian Seirup. *Current Musicology* 45–47 (1990), 199–245.

———. "Sivre le dous son: Contexts for Sonorities in Music of Guillaume de Machaut." Princeton University Musicology Colloquium Series, October 6, 1989.

Günther, Ursula. "Polymetric Rondeaux from Machaut to Dufay: Some Style-Analytical Observations." *Studies in Musical Sources and Style: Essays in Honor of Jan La Rue*. Ed. Eugene K. Wolf and Edward H. Roesner. Madison: 1990: 75–108.

Karp, Theodore. "Compositional Process in Machaut's Ballades." *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn McPeck*. Ed. Carmelo P. Comberiati and Matthew C. Steel. New York: Gordon and Breach, 1988, 64–78.

Leech-Wilkinson, Daniel. "In Praise of Women: *La Messe de Notre Dame* and *Le Voir Dit*." *La Musique en Avignon au XIVe Siècle*. Royaumont: 1989.

———. *Machaut's Mass: An Introduction*. Oxford: 1990. Machaut's *Messe de Notre Dame* has received a fresh look by several scholars recently, resulting in some new answers to some old questions. Leech-Wilkinson proposes a new date and function for the Mass and argues that Machaut composed it with four-part vertical sonorities in mind, rather than proceeding one part at a time.

———, ed. *Guillaume de Machaut: La Messe de Notre Dame*. Oxford: 1990.

This score offers a performance version of the edition presented in Leech-Wilkinson's monograph. For a review of both see Christopher Page in *Early Music* 19 (1991): 107–108. Markstrom, Kurt. "Machaut and the Wild Beast." *Acta Musicologica* 61 (1989): 12–16.

Nehrenberg, Steven D. "An Analysis of the Contratenor in the Motets of Guillaume de Machaut." Paper read at a meeting of the Pacific Northwest Chapter of the American Musicological Society, April 1990.

Newes, Virginia. "Turning Fortune's Wheel: Musical and Textual Design in Machaut's Canonic Songs." Paper read at a meeting of the New York State–St. Lawrence chapter of the American Musicological Society, September 1989.

Palmer, R. Barton, ed. and trans. *Guillaume de Machaut: The Judgment of the King of Navarre*. New York: 1988.

Switten, Margaret. "Guillaume de Machaut: *Le Remède de Fortune* au carrefour d'un art nouveau." *Cahiers de l'Association Internationale des Etudes Françaises* 41 (1989): 101–118.

Tischler, Hans. "The Lyric Lai before Machaut." *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn McPeck*. Ed. Carmelo P. Comberiati and Matthew C. Steel. New York: Gordon and Breach, 1988, 56–63.

Wimsatt, James I. "Reason, Machaut, and the Franklin." *The Olde Daunce: Love, Friendship, Sex, and Marriage in the Medieval World*. Ed. Robert R. Edwards and Stephen Spector. 1990.

Forthcoming Publications and Work in Progress

Baltzer, Rebecca A., Thomas Cable, and James I. Wimsatt, eds. *The Union of Words and Music in Medieval Poetry*. Austin: University of Austin Press, [Summer 1991].

A cassette tape of performances by Sequentia will accompany this collection of papers, which features several contributions from members of our society. (See below.)

Brownlee, Kevin. "Machaut's Motet 15 and the *Roman de la Rose*: The Literary Context of *Amours qui ha le pouvoir/ Faus Samblant m'a deceu/Vidi Dominum*." *Early Music History* 10 [1991].

Calin, William. A chapter on Machaut will appear in *The French Literary Tradition and Medieval England*.

De Looze, Laurence. An essay concerning intergeneric perspectives on the *Remède de Fortune* is being prepared for publication on the banks of the Charles.

Denman, James L. "Guillaume de Machaut: The Music in Theoretical and Rhetorical Contexts." Ph.D. dissertation in progress, University of Washington.

Earp, Lawrence. *Guillaume de Machaut: A Guide to Research*. New York: Garland Publishing, [Summer 1991]. According to the Garland catalogue, "Coverage of the current state of knowledge on each of the manuscripts includes the newly discovered Aberystwyth manuscript, described in detail here for the first time. A section on the large narrative poems pulls together recent research of several scholars and offers new views. An up-to-date concordance of the miniatures in all of the illustrated Machaut manuscripts gives information on where published studies and facsimiles may be found. The discography is the most complete list of Machaut recordings yet compiled and provides critical evaluations of recordings most valuable for instruction, according to our latest conception of performance practice in the 14th century."

———. "Lyrics for Reading and Lyrics for Singing in Late Medieval France: The Development of the Dance Lyric from Adam de la Halle to Guillaume de Machaut." *The Union of Words and Music in Medieval Poetry*. Austin: University of Austin Press, [Summer 1991].

Enders, Jody. "Music, Delivery, and the Rhetoric of Memory in Guillaume de Machaut's *Remède de Fortune*." *PMLA* [1992].

Graf, Gebhard. "Textvermittlung in Machauts Musik." Ph.D. dissertation in progress, Freiburg i. Br.

Guthrie, Steven. "Meter and Performance in Machaut and Chaucer." *The Union of Words and Music in Medieval Poetry*. Austin: University of Austin Press, [Summer 1991].

Huot, Sylvia. "Reliving the *Roman de la Rose*: Allegory and Irony in Machaut's *Voir Dit*." *Chaucer's French Contemporaries: The Poetry/Poetics of Self and Tradition*. Ed. R. Barton Palmer. Georgia State Literary Studies 10. AMS Press, [1991].

Kreutziger-Herr, Annette. "Studien zur Sprachvertonung in mehrstimmigen weltlichen Kompositionen zwischen Machaut und Dufay." Ph.D. dissertation in progress, Hamburg.

Robertson, Anne Walters. *Machaut in Reims* [in preparation].

———. "The Mass of Guillaume de Machaut in the Cathedral of Reims." *Plainsong and Polyphony in the Later Middle Ages and Renaissance*. Cambridge: [1991].

In this expansion of a paper delivered last year, Robertson combines liturgical and archival evidence to show that Machaut probably composed his polyphonic Mass for use in a votive service he endowed for the Virgin. This service took place every Saturday at the *Rouelle* altar of Reims Cathedral. The wills of Machaut and his brother Jean appear to have provided for the continued performance of the Mass, along with a prayer for the dead, on their anniversaries.

Rücker, Anna-Sibylle. "Machaut und seine Zeitgenossen: Untersuchungen zur harmonischen, melodischen und textlichen Struktur." Ph.D. dissertation in progress, Detmold.

Wimsatt, James I. "Chaucer and Deschamps' 'Natural Music'." *The Union of Words and Music in Medieval Poetry*. Austin: University of Austin Press, [Summer 1991].

Also forthcoming is the Fall 1991 issue of *Sonus: A Journal of Investigations into Global Musical Possibilities*, which will be devoted to music by Machaut. Authors include Robert Cogan, Pozzi Escot, Sarah Fuller, Alejandro Pulido, and Daniel Leech-Wilkinson.

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Last Year at Kalamazoo

Out Of The Rubble (Onto the Pyre?)

Last year, we asked participants in the Machaut sessions for thoughts and reflections on their papers and those of their colleagues—aftershocks, as it were. Their response filled two and a half pages of the last newsletter! This year's request elicited only one response—the hardly insubstantial temblor recorded below. While delighted with Peggy Ehrhart's contribution to this space, we wonder how we can chart the epicenter of a year's seismological events with only one point of reference. We look forward to full reports next year. (And you Machauvians can look forward to more rumbles from a nagging editor!)

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MACHAUT AND THE ADVICE TO PRINCES TRADITION

Margaret J. Ehrhart, Fairleigh Dickinson University

My paper dealt with Machaut's use of the advice to princes tradition, particularly in the *Jugement dou roy de Navarre* and the *Fonteinne amoureuse*. Since Machaut addressed his poetry to a noble audience, we recognize how appropriately advice to a prince fits into a poem like the *Confort d'ami* or even the *Voir Dit* (where his inability to resist giving advice

serves to mock the clerkly first-person narrator). But it is initially difficult to see why Machaut would fuse material on the duties of rulers with the explicit love themes of the *Navarre* and the *Fonteinne amoureuse*.

I argued in my paper that in each of these two *dits*, the love relationship is seen as an image of a ruler's relationship with his realm, so that in the *Navarre*, the greed and exploitation that lead ultimately to the Black Death are reversed—at least on a fictional level—when the king pronounces in favor of a love motivated by concern for the well-being of the beloved. Similarly, in the *Fonteinne amoureuse*, it is little wonder that the lovelorn prince's realm is in a state of disorder if he models his love for his lady on that of the Trojan Paris, who stole Helen from her husband by force and whose action led to the war that destroyed his realm.

I was grateful that my paper was juxtaposed with that of Jody Enders since she too was concerned with the relationship between the disorder described in the prologue to the *Navarre* and the thrust of the debate that makes up most of the poem's body. And I would not for anything have missed Laurence de Looze, who knows, like Machaut, that the learned *persona* is most effective when one occasionally lowers the mask for a wink at the audience.



Dues News

Copies of this newsletter are on their way to IMS members who have paid their dues for 1990-91. If you haven't paid, I'd be delighted to receive a cheque for \$5 from you. If you wish to receive a copy of the next issue of *Ymaginer*, pay your dues soon for 1991-92—again, a mere \$5. The list of lapsed members is now longer than the one for those who have stayed current. If you know any of the fallen, please encourage them to renew their membership. Many thanks!

Please xerox this form and send it with your check to Barbara Altmann, 17 East Wheelock Street, Apartment 2W, Hanover, New Hampshire 03755. Make checks payable to The International Machaut Society.

Name: _____

Address: _____

Affiliation: _____

Scholarly Area: _____

Letter[s] To The Editor

Daniel Leech-Wilkinson writes from the University of Southampton: "If only I could come to Kalamazoo. Rebecca Baltzer has kindly asked me for 1991, but sadly I can't make it. Maybe next time. I've an alternative suggestion, though: since it's an international society, how about a conference in Europe—somewhere nice in France, perhaps? Well, it's just a thought."

Sounds great, Daniel! Would you like to arrange something for us—in Nice, perhaps?

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Note To Contributors

Contributions to the next issue of *Ymaginer* are welcome at any time. We could use your letters, bibliographical tidbits, notices of conferences, performances, recordings, and anything else you think might be of interest. Please send your contributions in care of Barbara Altmann at the address below.

—Jean Widaman, Editor

A Reminder

If you publish an article on Machaut, keep in mind the possibility of dedicating it to the memory of our first president, Sarah Jane Williams, as several of our members have already done. This dedication might appear beneath the title or in a footnote to the title of the article.

When the article comes out, please notify the president of the society and send an offprint to Clem Williams at 523 Anderson Street, Greencastle, Indiana 46135. Eventually these offprints will be bound into a single volume.



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