



*Paris, BnF, ms. fr. 1586 (C)  
Guillaume de Machaut – 'Collected Works'  
'The Tale of the Alerion' – St. Louis and his knights; fol. 73v, detail*

# *Ymaginer*

The Newsletter of the International Machaut Society

Number 22  
May 2016

# Letter from the President

Anne-Hélène Miller

Chers Collègues et amis Machaudistes,

I am honored to serve as the new President and, in that capacity, it is my pleasure to write a few words about all the accomplishments and exciting ongoing work in recent Machaut studies. This year highlights the collaborative interdisciplinary research and collegiality that characterize the Machaut Society, something I have come to



appreciate over the years. I also wish to underline that the new publications and projects underway demonstrate an interest in making the Master's works more accessible; these will foster new approaches for research and teaching that will profit all medievalists. A notable example is the thought that has gone into taking advantage of the newest technologies. I am delighted to learn that the first volume of the series "Guillaume de Machaut: The Complete Poetry and Music," based on MS A, is at press. It is devoted to the Debate Poems, and includes expansive commentaries by Barton Palmer, the editor and translator, and also remains true to the manuscript by reproducing the miniatures. I hope that the second volume, The Boethian Poems, will follow quickly. This series works in conjunction with a free-access website which will have the texts and music in their entirety along with rich commentaries on music, text, and art, as well as sound bites. I am personally grateful to all of those involved in this project – Yolanda Plumley, Barton Palmer, Anne Stone, Jacques Boogaart, Tamsyn Rose-Steel, Uri Smilansky, and Domenic Leo. This will certainly make the Master's work accessible for specialists and newcomers alike. I can already

envision the myriad ways in which it will enhance the classroom experience for students at all levels. Jacques Boogaart's important contribution to this series is a long-awaited and much-needed edition with translations and commentaries of the entire corpus of motets. The current work on MS C also promises to make quite an impact in the field. It represents, to the best of my knowledge, the first interdisciplinary collection of works on Machaut that includes a significant contribution by art historians. I anticipate that this will also contribute to the way we approach his works in their material contexts. The special issue of *Digital Philology*, edited by Deborah McGrady and Benjamin Albritton reexamines Machaut's material legacy from a different vantage point, underscoring the necessity for establishing the reception of his works using new methodologies. Most importantly, it addresses the newest opportunities – as well as challenges – that the digital tools can offer us, not just as Machaut enthusiasts but as medievalists in general. This inroad promises to be an important point for future reference. All of this reflects the vibrant, current status of research in the field of Machaut Studies. The sessions at our recent annual gathering in Kalamazoo likewise demonstrate just that: "Machaut on Page and Screen" and "Machaut in the South." In turn, these sessions will doubtlessly help us to broaden interest in the Mediterranean regions, and to attract and include more scholars from the South. All the current research mentioned above reflects the work of specialists in the northern, anglophone world, which focuses for the most part on Machaut in the North. I shall strive, and encourage you to join me, to attract more of our colleagues from the francophone or Hispanic world. On another note, please join me in congratulating the winners of the Claude V. Palisca Award in 2015. I am sure you will agree with me that the Ferrell Vogüé edition is superb, and that this prize is well deserved.

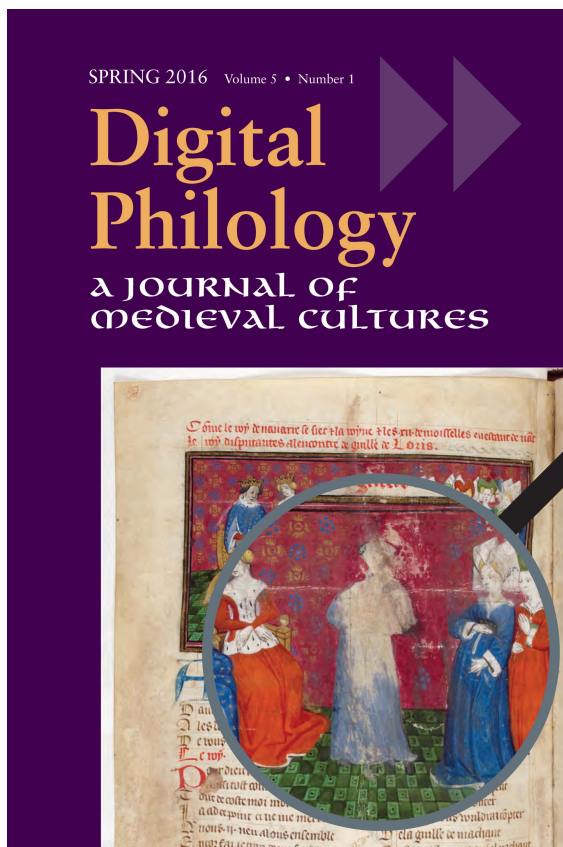


Bravo! Last but not least, Jared, Domenic, and Larry must be commended for all their tireless work and dedication to the International Machaut Society. Thanks to them, we have another beautiful and informative newsletter.

Amicalement,  
Anne-Hélène

Images – BnF, ms. fr. 1586 (MS C); Guillaume de Machaut, *Collected Works*; *Remède de Fortune*, fol. 56v, details

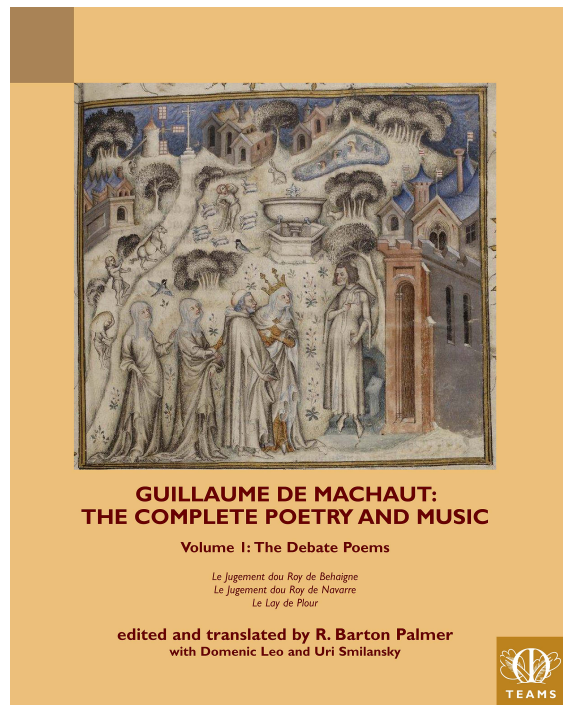
## New and Noteworthy



**Manuscript Studies in the Digital Age: Re-Examining Guillaume de Machaut's Material Legacy**, Ben Albritton and Deborah McGrady, eds. *Digital Philology: A Journal of Medieval Cultures*, 5.1 (2016).

This collection presents research conducted under the aegis of the Mellon-funded 'Machaut in the Book' project run by Ben Albritton and Deborah McGrady from 2010-2013. The contributions engage directly with the manuscript legacy of Machaut's music and poetry and works with the digitized surrogates now available to the community. A number of the contributions examine severely understudied manuscripts from Machaut's corpus while others look across various manuscripts to consider reception history. Finally, a number of contributors engage critically with the experience of working with digitized surrogates.

Authors include Stephen G. Nichols, Deborah McGrady, Helen J. Swift, Anna Zayaruznaya, Jennifer Bain, Rachel Geer, and Maureen Boulton.



The long-awaited first volume in the series “Guillaume de Machaut: The Complete Poetry and Music” presents The Debate Poems, and is now at press. Great care has been taken to recreate the presentation of the content of MS A (BnF, ms. fr. 1584); all miniatures are reproduced in their original insertion points. Volume II, The Boethian Poems, will follow soon with editions and translations of the *Remède de Fortune* and *Confort d’ami*, in addition to commentaries, music, and miniatures.



**TEAMS**

**Middle English Texts Series**

The goal of the Middle English Texts Series is to make available to teachers and students texts which occupy an important place in the literary and cultural canon but which have not been readily available in student editions.

The focus is on literature adjacent to that normally in print, which teachers need in compiling the syllabuses they wish to teach. The editions maintain the linguistic integrity of the original work but within the parameters of modern reading conventions.

The project is sponsored by the Consortium for the Teaching of the Middle Ages (TEAMS) and is edited by a team based in the Rossell Hope Robbins Library at the University of Rochester.

Guillaume de Machaut is the most important poet and composer of late medieval France. His unique and inventive output is the subject of this new, integrated edition of Machaut's complete poetry and music. Volume I, *The Debate Series*, presents the two 'judgment' poems, which are amongst his most important artistically in terms of their formal innovations and their influence on contemporaries, notably Geoffrey Chaucer; and the associated *Lay de plour*, presented here with its music. The volume includes the French originals, edited from the most authoritative of the surviving Machaut manuscripts, with facing English translations. Supporting materials include detailed discussion of the author's life and career; the nature of the works comprising the debate series; the choice of manuscript; commentary on art historical aspects of the base manuscript serving for the complete edition of Machaut's works, as well as discussion of the key aspects of the musical setting.

R. Barton Palmer (PhD, NYU 1989) is Calhoun Lemon Professor of Literature at Clemson University and the editor/translator of many Middle French texts, including works by Machaut.



# Guillaume de Machaut: The Complete Poetry and Music

## The Motets

Jacques Boogaart, ed. and trans.

*The first of the music volumes is set for publication in 2017. It presents an edition – including translations – of the entire corpus of motets, with an ample introduction and a comprehensive critical commentary.*

The motets can be considered as Machaut's first great achievements in the field of complex polyphony and show his mastery of entwining intricate poetic reflections, daring counterpoint, and rhythmical and notational finesses. For the major part these works are in French with a Latin tenor (three tenors are in French), and expound problems of courtly love; the Latin motets refer to various ecclesiastical and political occasions. The transmission of the motets is reasonably secure and uniform; variants are mainly a matter of scribal errors and misunderstandings, of differences in text underlay and of divergent indications for music fecta. Manuscript evidence shows that Machaut considered this part of his oeuvre complete, even at two times: first as a set of nineteen works (probably twenty but one was accidentally left out) as found in MS C, now dated somewhere in the late 1340s; then, with the addition of three grand four-voice motets in c. 1358-60, as the definitive corpus, which appears in the subsequent manuscripts. Signposts to possible ordering principles are discussed in the introduction. Poetry and music are on a par in Machaut's motets, to such a degree that understanding of both the subtle ambiguities of the poems with their allusions to music, and those of the musical notation with their allusions to poetic ideas, is required for an edition that aims to do justice to the composer's ingenuity; it is hoped that also in this respect the new edition will be helpful to both performers and scholars. The layout, partially elaborating on Ludwig's practical editorial politics, is devised in order to allow quick comprehension of the structure and rhythmic subtleties of the motets. Barton Palmer polished up the editor's original literal translations into fluent and poetic English texts; Domenic Leo and the editor joined forces in an interpretation of the intriguing miniature that adorns the first motet in MS A on fol. 414v.



## The Works of Guillaume de Machaut: Music, Image, Text in the Middle Ages

<http://machaut.exeter.ac.uk/>

Tamsyn Rose-Steel: Webmaster

*The complete set of the volumes in print will eventually be available gratis on an interactive companion website.*



There will also be extensive sound files (<http://machaut.exeter.ac.uk/?q=node/2139>). From the inception of our project, it was important to us to maintain close links with performers and to understand how they would be interacting with the materials with which they are presented. To this end, the project team has worked closely with two specialist ensembles, the Orlando Consort and Ensemble le Basile. One aspect of this collaboration was the commissioning of a series of recordings to accompany essays on this website illustrating issues associated with editing and performing. In addition, working with the Orlando consort has led to an exciting new venture to record the complete polyphonic songs of Machaut using our musical edition. The first of these CDs, dedicated to the songs of the *Voir Dit*, is available from Hyperion.

It contains “An Art-Historical Overview of Manuscript A” by Domenic Leo, which is an expanded version of the hard copy “Overview” in Vol. I. Subject matter in this study includes: identification of multiple artists; dating; image-text rapports; and patronage.

### The Five Artists in Manuscript A



*Remède*, fol. 49v; *Mass*, historiated initial; *Prise*, historiated initial, fol. 309



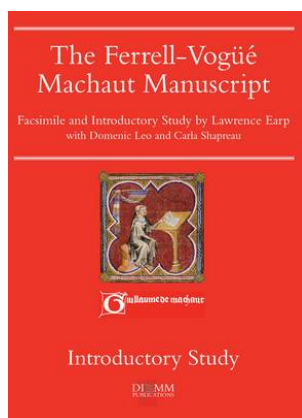
*Lays*, historiated initial, fol. 367; *Prologue*, fol. D

## Announcements

### Winner of the Claude V. Palisca Award (2015)

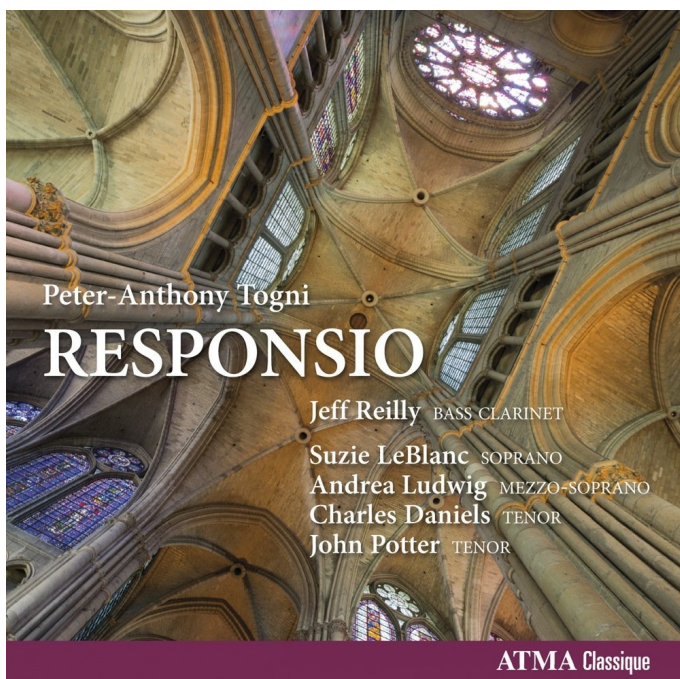
for a scholarly edition or translation in the field of musicology

*Presented by the American Musicological Society*



Lawrence Earp, with Domenic Leo and Carla Shapreau, preface by Christopher de Hamel. *The Ferrell-Vogüé Machaut Manuscript*. Vol. 1, *Introductory Study*. Vol. 2, *Facsimile*. DIAMM Facsimiles 5. Oxford: Digital Image Archive of Medieval Music Publications, 2014.

## Recording



RESPONSIO, Peter-Anthony Togni, ATMA Classique (2015). Voices: Suzie LeBlanc, Andrea Ludwig, Charles Daniels, and John Potter. Bass Clarinet: Jeff Reilly.

RESPONSIO is Peter-Anthony Togni's breathtakingly beautiful meditation on Guillaume de Machaut's medieval masterpiece, the *Messe de Notre Dame*. In it, Togni reflects, comments, refutes, challenges, and embellishes Machaut's bare, medieval voice. Featuring a bass clarinet (Jeff Reilly) that soars over the timeless sonorities of a world class vocal quartet, RESPONSIO is a deep reflection on over 1,000 years of spiritual music making.

A selection of sound files are available at:  
<https://soundcloud.com/jeff-reilly/sets/responsio>



## Work In Progress

An Illuminated Manuscript with the Complete Works of Guillaume de Machaut  
(BnF, ms. fr. 1586, C):

### A Vocabulary for Exegesis

Domenic Leo, ed.

with an introduction by Lawrence Earp



Guillaume de Machaut's music and poetry are preserved in an illuminated manuscript with 107 exquisitely-painted miniatures made during his lifetime (c.1300-1377). It is the earliest complete-works manuscript and may have been created under Machaut's supervision for his patroness, Bonne de Luxembourg, duchess of Normandy in the mid to late 1340s. Given the early date and the quality of illumination alone, it is surprising that it has never been fully studied. This will be remedied by a team of distinguished scholars from multiple disciplines. (Image, *Alerion*, fol. 59)

Authors include: Jacques Boogaart, Emma Caley, Kathryn A. Duys, Elizabeth Eva Leach, Margaret Goehring, Jared C. Hartt, Domenic Leo, Meradith T. McMunn, Kate Maxwell, Anne-Hélène Miller, Yolanda Plumley, Kyunghée Pyun, Uri Smilansky, Tamsyn Rose-Steel, Anne Stone, Helen J. Swift, and Kathleen Wilson-Ruffo.

## Call for Newsletter Items

The next issue of *Ymaginer* will appear in April 2017. At any point throughout the next year, please submit to [Jared.Hartt@oberlin.edu](mailto:Jared.Hartt@oberlin.edu) any items of interest such as conference papers, sessions and recent or upcoming publications on Machaut, awards or grants received for Machaut projects, etc.



# **Machaut Sessions at the 51<sup>st</sup> International Congress on Medieval Studies Kalamazoo, Michigan**

*The International Machaut Society sponsored two sessions at the  
International Congress on Medieval Studies on Saturday, May 14.*

## **Machaut in the South**

Saturday, May 14, 1:30 - Session 406, Schneider 1135

Sponsor: International Machaut Society

Organizer: Jared C. Hartt, Oberlin Conservatory of Music

Presider: Anne-Hélène Miller, University of Tennessee-Knoxville

### **Machaut Gone South: Mobile Iconography**

Domenic Leo, Duquesne University

### **The Ferrell Manuscript (Vg) as a Document of Machaut Reception in the South**

Lawrence M. Earp, University of Wisconsin-Madison

### **Machaut Cited/Sighted in the South: A Performance of Musical Quotation**

Tamsyn Rose-Steel, Johns Hopkins University

## **Machaut on Page and Screen**

Saturday, May 14, 3:30 – Session 459, Schneider 1135

Sponsor: International Machaut Society

Organizer: Jared C. Hartt, Oberlin Conservatory of Music

Presider: Jared C. Hartt

### **Rhythmic Organization and the Potential for Flexibility in Digital Encodings of Machaut's Music**

Karen Desmond, McGill University

### **Remembering and Forgetting Charles of Navarre in the Pages of Machaut's *Confort d'amy***

Rachel Geer, University of Virginia

### **The Hidden Message in Guillaume de Machaut's Manuscript A**

Stefan Udell, University of Toronto

## **Machaut Society Officers and Board**

### **(2015-2016)**

*President:* Anne-Hélène Miller (University of Tennessee-Knoxville)

*Vice President:* Domenic Leo (Duquesne University)

*Executive Secretary, Treasurer, and Archivist:* Jared C. Hartt (Oberlin College)

*Webmaster:* Benjamin Albritton (Stanford University)

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Tamsyn Rose-Steel (Johns Hopkins University)  
Helen Swift (St Hilda's College, Oxford)  
Elizabeth Voss (University of Virginia)  
Anna Zayaruznaya (Yale University)

### **(2014-2015)**

*President:* Kevin N. Moll (East Carolina University)

*Vice President:* Domenic Leo (Youngstown State University)

*Executive Secretary, Treasurer, and Archivist:* Jared C. Hartt (Oberlin College)

*Webmaster:* Benjamin Albritton (Stanford University)

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Tamsyn Rose-Steel (Johns Hopkins University)  
Helen Swift (St Hilda's College, Oxford)  
Elizabeth Voss (University of Virginia)  
Anna Zayaruznaya (Yale University)

## The Sarah Jane Williams Award

The International Machaut Society has created the Sarah Jane Williams Award to honor the Society's founder and first president. This award, carrying a prize of \$500, will be given every other year to promote the study, criticism, performance, research, and exchange of ideas related to all aspects of the works of Guillaume de Machaut. Fields of inquiry include (but are not limited to) literary history and criticism, musicology, the performing arts, art history, and codicology. Projects centered on the study and performance of the works of other poets and composers or on other performance or manuscript traditions will also be considered, insofar as they contribute significantly to the study of the background, context, or influence of the works of Machaut. Graduate students in particular are encouraged to apply. Past winners include Jennifer Bain (1999), Lawrence Earp (2000), Elizabeth Eva Leach (2002), Jennifer Saltzstein (2009), Yolanda Plumley (2011), Elizabeth Voss (2013), and Domenic Leo (2015).

Applications, including a one-page description of the proposed project, a curriculum vitae, and, for graduate students, the name of contact information of one recommender, should be sent no later than **March 1** of each odd-numbered year to Jared Hartt, Treasurer-Secretary-Archivist, International Machaut Society: [Jared.Hartt@oberlin.edu](mailto:Jared.Hartt@oberlin.edu).

## International Machaut Society Travel Subsidy

The International Machaut Society announces the availability of a travel subsidy in the amount of \$250 to be awarded on a competitive basis to an individual presenting a paper on Machaut at an IMS-sponsored session in Kalamazoo in 2017. Eligible applicants will include faculty in the first three years post-PhD, graduate students, independent scholars, and part-time faculty. Applications, including a cover letter, paper title and abstract, should be submitted no later than November 15 to Jared Hartt ([Jared.Hartt@oberlin.edu](mailto:Jared.Hartt@oberlin.edu)) for consideration by the IMS Board of Directors. Applicants for the travel subsidy will be informed of the IMS Board of Directors' decision by December 15.



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Lawrence Earp

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## Recordings

The Orlando Consort announces *Machaut: A Burning Heart*, to be released by Hyperion Records on 1 July 2016. Many of the works are not easy to find on other recordings. There is a sound sampler on Youtube, at <https://www.youtube.com/watch?v=idr6sF7kYsc> (clips given there are indicated by asterisks in the listing below). Tracks listed include the following works: Motets – M2 *Tous corps / De souspirant / Suspiro*, and M5 *Aucune gent / Qui plus aime / Fiat voluntas tua\** – Ballades – B13 *Esperance qui m'asseüre*, B15 *Se je me pleing*, B27 *Une vipere en cuer*, and B30 *Pas de tor – Rondeaux* – R2 *Helas! pour quoy se demente\**, R6 *Cinq, un, trese*, and R8 *Vos dous regars – Virelais* – V1 *He dame de vaillance\**, V15 *Se mesdisans\**, V28/25 *Tuit mi penser*, and V31/28 *Plus dure qu'un dyamant*.

## Defamiliarizing the sound of Machaut: caveat emptor!

*Machaut: Messe de Nostre Dame*. Graindelavoix, dir. Björn Schmelzer. Glossa Platinum 32110, rel. 2016. Machaut Mass, with plainchant Mass propers from Reims, Bibliothèque Municipale 224, and two motets: M22 *Plange / Tu qui / Apprehende*, and M23 *Felix virgo / Inviolata / Ad te*. Todd M. McComb, who maintains the excellent Machaut discography on [medieval.org](http://medieval.org), indicates that “it’s a rather unusual performance” (Todd M. McComb, [medieval.org](http://medieval.org), “Remarks on Recent Recordings” for 9 May 2016). This is certainly an understatement. Schmelzer renders the 1996 Ensemble Organum recording (dir. Marcel Pérès) tame by comparison. The whole thing is now up on Youtube, and I would certainly urge anyone contemplating purchasing the CD to take in a sample or two, e.g., the Gloria: <https://www.youtube.com/watch?v=R2JZJDEjOyA>.

*Quatuor Machaut*, dir. Quentin Biardeau. Ayler Records, AYLCD-147, rel. 2015. McComb characterizes the recording as “a creative saxophone quartet-based reimagining of Machaut’s mass” (Todd M. McComb, [medieval.org](http://medieval.org), “Todd McComb’s Jazz Thoughts” for 1 December 2015). Creative indeed. You can search “youtube quatuor machaut” for some samples, e.g. <https://www.youtube.com/watch?v=Jboc6-h2xs8>, where around 0:57 you will hear some more-or-less recognizable bits of Machaut for fifteen seconds or so.

## International Machaut Society—Dues

We invite you to renew your membership or to become a member of the International Machaut Society. The annual IMS membership extends from May one year to the following May. Dues are \$10.00 (USD) per year for the fully employed, \$5.00 (USD) per year for others (student, part-time faculty, retired etc.). Your dues support the Sarah Jane Williams award and a travel stipend. Payment may be for a single year or for several years at once. You may pay at the upcoming business meeting in Kalamazoo, through the mail or on our website, [www.machautsociety.org](http://www.machautsociety.org).

If you cannot pay online or at the business meeting, you may send your check or money order (payable in US Dollars to the “International Machaut Society”) with this form to: Jared Hartt, Secretary/Treasurer IMS, Oberlin College Conservatory of Music, 77 West College Street, Oberlin, OH 44074 USA.

Dues (\$10.00 regular or \$5.00 student/part-time/retired): \_\_\_\_\_

Additional contribution to the Sarah Jane Williams Award: \_\_\_\_\_

**Total enclosed:** \_\_\_\_\_

*Name:* \_\_\_\_\_

*Postal Address:* \_\_\_\_\_

\_\_\_\_\_

*E-mail Address:* \_\_\_\_\_

*Affiliation:* \_\_\_\_\_