



YMAGINER

The Newsletter of the International Machaut Society, Number 1, 1985

Message from the President

Welcome to a new venture! Interest in so idiosyncratic and versatile a figure as Guillaume de Machaut must surely create a bond among us. I will look forward to meeting as many of you as possible at our annual meeting next May in Kalamazoo, remembering all those lean years when I was grateful to meet anyone who had even heard of Machaut. And if you can't come to our meetings, let this newsletter become the medium of our communication, and a forum for the exchange of information and views.

Although our board includes scholars, our society is not for specialists only! Even in the fourteenth century Machaut must have appealed to several types of audience, and today he has fans who may not, on the one hand, read French, or, on the other, carry a tune. If we are to grow, it is up to all of us to reach out to all those who have been enchanted by Machaut's harmonies, bewitched by his dream visions, or intrigued by his puzzles. A membership application is included. If you are already a member, pass it along. Dues are \$5.00 a year and may be sent to Alexis Valk, P.O. Box 757, Canyon, Texas 79015. Items for the newsletter may be sent to me, at 523 Anderson Street, Greencastle, Indiana 46135.

Sarah Jane Williams, President

Papers, Publications, and Projects

Jacqueline Cerquiglini's book, "Un engin si soutil." Guillaume de Machaut et l'écriture au XIV^e siècle has been published by Champion this year.

Sessions at the 20th International Congress on Medieval Studies at Western Michigan in May, 1985, included papers by Jean Harden, "Scoring in Machaut's Settings of Formes Fixes"; by Blake Wilson, "The Two Musics in Machaut's 'Rose, Lis';" performance of Machaut works illustrating various scorings by the Fiori Musicali ensemble; by Sylvia Huot on "The Iconography of the Remede de Fortune: Performance and Book;" and by Eric Steinle, "'Car tu as scens, rétorique et musique': Machaut's Musical Narrative of the Remède de Fortune."

A Medieval Studies Conference at Plymouth, New Hampshire in April listed a paper by Patricia M. Gathercole, "Illuminations on the Manuscripts of Guillaume de Machaut's Lyric Poetry."

At the American Musicological Society in Philadelphia last November Lawrence Earp read a paper, "Performance of Monophonic Formes Fixes in the 1390's: Evidence from the Lai Section of Machaut MS E (F-PN FR 9221)."

A version of Lawrence de Looze's article, "Guillaume de Machaut and the Writerly Process," French Forum, Vol. 9, Nr. 2, May 1984, 145-161, was read at

Kalamazoo in 1984. See its footnotes for references to the many valuable articles of Jacqueline Cerquiglini.

A new edition of the Remede de Fortune is scheduled for publication by the University of Georgia Press in 1986. Edited by William Kibler, James Wimsatt, and Rebecca Baltzer of the University of Texas, it is based mainly on the manuscript Paris B. N. fr. 1586 (C).

Art historian, Anne Van Buren, discusses description in the Remede in her article, "Reality and Literary Romance in the Park of Hesdin," Dumbarton Oaks Colloquium on the History of Landscape Architecture, VIII: Medieval Gardens, edited by Elizabeth Macdougall, Washington, D. C., 1985, due to come out the end of this year. (The colloquium was held in 1983) Her book, written with Roger S. Wieck with the provisional title, "Art and Fashion: The Uses of Clothing in French and Flemish Manuscripts and Panels of the Late Middle Ages and Early Renaissance," will draw on Machaut manuscripts 1584 and 1586; it should be finished and sent to the publishers by the end of 1985.

Gilbert Reaney writes that the medieval music seminar at UCLA this fall will be on Machaut and his contemporaries; and that Josh Hirschberg is scheduled to speak on "Redundant (?) Accidentals in Machaut" at the Annual Medieval and Renaissance Conference in Nottingham, England this July.

There is a review by Keith Busby of R. Barton Palmer, ed. and trans., The Judgment of the King of Bohemia (Le Jugement du Roy de Behaigne), New York and London: Garland Publishing Inc., 1984, in Encomia: Bibliographical Bulletin of the International Courtly Literature Society, 7 (Spring 1985), pp. 9-11. Further articles and reviews concerned with Machaut are cited in Encomia as items 42, 64, 98, 165, 259, 404.

Lawrence Earp (see above) has been contracted by Garland to prepare a Machaut bibliography along the lines of the Josquin Guide to Research by S.R. Charles.

Blake Wilson (see above) has been awarded a Fulbright for study in Italy this year.

Wanted: your contributions for this column! Please send information about works in progress, papers, conferences, courses, and especially performances and concerts that deal with Machaut or related topics.

A Machaut Discography

Seven recordings of the mass are discussed in Andrew Parrott's article, "Performing Machaut's Mass on Record," Early Music, October 1977, 492-494. I recall an earlier recording on 78's in the old Anthologie Sonore series, directed by Guillaume de Van. When Paul Hindemith's collegium performed the mass in the spring of 1945 there was no published score yet available; the story was that Hindemith had taken it down by ear from the de Van recording.

In what follows, B is used for ballade, R for rondeau, V for virelai, M for motet, and L for lai. The manuscripts include among the virelais two strophic forms with refrain, Douce dame jolie, and Quant je sui mis au retour.

Westminster, XWN-18166 [n.d.], George Hunter/ The Collegium Musicum of the University of Illinois: Pour quoy me bat- Se j'aim (M); Ma chiere dame (B);

Tres douce dame (B); Tres bonne et belle (V); Douce dame, tant com vivray (R); De toutes flours (B); Douce dame jolie (V); Dame, je sui cils- Fin cuers (M); Rose, liz, printemps, verdure (R); Mes esperis (B); Loyaute, que point ne delay (L); Amours me fait desirer (B); Se je soupir (V); Plus dure que un dyamant (V).

Archive, ARC-3032 [1956], Safford Cape/ Pro Musica Antiqua: Sans cuer-Amor doleur-Dame par vous (Triple B); Je puis trop bien (B); Qui es promesses-Ha! Fortune (M); Puis qu'en oubli (R); De tout sui si confortee (V); Nes que on porroit les estoilles nombrer (B); De triste cuer-Certes je di-Quant vrais amans (Triple B); Se je soupir (V); Tels rit au mains (Complainte); Quant Theseus-Ne quier veoir (Double B).

Arion, ARN 90814 [1975], Michel Sanvoisin, The Ars Antiqua Group of Paris (also available from Musical Heritage Society, MHS-3198): Mes esperis (B); Hoquet David; Tuit mes penser (V); Plus dur que dyamant (V); Rose liz (R); Tels rit au mains (Complainte); Ma fin est mon commencement (R); Douce dame tant com vivray (R); Chanson roial; Douce dame jolie (V); Plourez dame (B); Ce qui soutient (R); Dame a vous sans retollir (V); Sans coeur dolens (R); Dame de qui toute ma joye vient (B).

Oiseau-Lyre, SOL 310 [1969], Grayston Burgess, The Purcell Choir with Instrumental Ensemble: Foy porter (V); Quant ma dame (R); Nuls ne doit avoir merveille (L); Tant doucement (R); Tres douce dame (B); Douce dame jolie (V); Amour me fait desirer (B).

Archiv 2533054 [1969], August Wenzinger, Schola Cantorum Basiliensis: De petit po (B); Doulz viaire gracieus (R); Donnez, signeurs (B); De toutes flours (organ version); Rose, lis (R); Mes esperis (B); Dame, vostre doulz viaire (V); Dame, comment (B); Quant je ne voy ma dame (R).

Reflexe, C 063-30106 [1972], Thomas Binkley, Studio der Frühen Musik: Ay mi (V); Loyaute (L); Comment qu'a vous (V); Quant je sui mis (V); Joie, plaisirance (Chanson royal); Tel rit (Complainte); Dame, a vous (V); Le lay de la fonteinne (L).

Reflexe, C 063-30109 [1973], Thomas Binkley, Studio der Frühen Musik: Moult sui de bonne heure nee (V); Quant Theseus-Ne quier (double B); Hoquetus David; Doulz viaire gracieus (R); Honte, paour (B), 2 versions; Fons tocius-O livoris (M); De toutes flours (B), 2 versions; Quant en moy- Amour et biaute (M); Comment puet on mieus ses maus dire (R); Dame je suis- Fins cuers (M).

1750 Arch Records S-1773 [1977], Music for a While: includes spoken poetry in English translation from the Prologue, the Remede de Fortune, the Livre du Voir Dit and Le Jugement du Roy de Navarre; Joie, plaisirance (Chanson royal); Fin Cuers Doulz (M); Cinc, Un, Treze (R); Hoquetus David; Je Vivroie Liement (V); Biaute Qui Toutes (B); Tels Rit Au Main (Complainte); Lai de la Fonteinne (L); Foy Porter (L).

Disques Adès, 7078 [1975], 3 records, Ensemble Guillaume de Machaut de Paris: Felix Virgo-Inviolata Genitrix (M); Comment qu'a moy lontainne (V); Lasse comment-Se j'aim- Pour quoy me bat mes maris (M); Honte, paour (B); Sanz cuer-Amis dolens-Dame par vous (triple B); Bone pastor-Bone pastor Guillerme (M); Quant je sui mis au retour (V); Ma fin est mon commencement (R); Quant en moy- Amour et biaute (M); Hoquet David; (double B of Andrieu on the death of Machaut); De toutes flours (B),

instrumental version; Qui n'aroit autre deport (L); Tels rit (Complainte); Joie, plaisir (Chanson roiale); Dame de qui (B); Dame, a vous sans retollir (V); En amer a douce vie (B); Dame, mon cuer (R); Douce dame jolie (V); Ploures dames (B); Se mesdisants (V); Je ne cui pas (B); Nes que on porroit (B); Quant Theseus-Ne quier veoir (double B); Lay de Bonne Esperance (L); Dix et sept, cinq (R); Moult sui de bonne heure nee (V).

Mirror Music, 00006-00009 [1979], 4 records, René Jacobs, Les Ménestrels: le livre du voir dit - la messe de nostre dame; includes extensive spoken passages of old French; there is considerable rearrangement of the order of events in the original; Machaut's music is supplemented by other works, listed here in parentheses; Tels rit au main (Complainte); Des que on porroit les estoilles nombrer (B); Dame, se vous n'avez aperceu (R); Christe, qui lux es- Veni creator spiritus (M); the mass; (saltarello); (Fines amourettes ay); Tres bonne et belle mi oeil (V); (Saltarello, Saltarello, La seconde estampie reale, La quarte estampie reale, Volez vos que je vous chant); Doulz viaire gracieus (R); Sans cuer, dolens (R); Se pour ce muir (B); Le lay de bonne esperance (L); Dix et sept (R).

Hyperion, A66087 [1983], Christopher Page/ Gothic Voices, The Mirror of Narcissus: Dame de qui toute ma joie vient (B); Foy porter (V); Dame, je sui cilz-Fins cuers doulz (M); Tuit mi penser (V); Dame, mon cuer en vous remaint (R); Dame, a qui (V); Biauté qui toutes autres pere (B); Je vivroie liement (V); Rose, liz (R); Dame a vous sans retollir (V); Amours me fait desirer (B); Douce dame jolie (V); Inviolata genitrix- Felix virgo (M).

Vanguard, VSD-71179 [1974], Michael Jaffee, The Waverly Consort, Douce Dame, includes: Douce dame jolie (V); Comment qu'à moy (V); Foy porter (V); Je sui aussi (B).

Adès, 14.040 [1983], Jean Belliard, Ensemble Guillaume de Machaut de Paris Includes: On ne porroit penser (B); Helas! pour quoy (R); Trop plus est belle-Biaute paree de valour (M); Tres bonne et belle (V).

Archiv, 3 records, 2723045 [1976], Music of the Gothic Era, David Munrow/The Early Music Consort of London, includes: Lasse! comment oublieray-Se j'aim (M); Qui es promesses-Ha! Fortune (M); Christe, qui lux es-Veni, creator (M).

Seraphim, SIC-6092 [1973], 3 records, The Art of Courtly Love, David Munrow/The Early Music Consort of London, includes: Hareu, hareu!-Helas! ou sera pris confors (M); Amours me fait desirer (B); Trop plus est belle-Biauté paree (M); Se je soupir (V); Dame se vous m'estes (B); Quant je sui mis (V); Mes esperis (B); Ma fin est mon commencement (R); Douce dame jolie (V); Le bon espoir-Puis que la douce (M); De toutes flours (B), 2 versions; Quant Theseus - Ne quier veoir (double B); Quant j'ay l'espart (R); Pyton, le mervilleus serpent (B); (Armes, amours-O flour des flours, Andrieu's double ballade on the death of Machaut).

Odyssey, 32 16 0177 [circa 1967], Ballades, Rondeaux, and Virelais from the Fourteenth and Fifteenth Centuries, Ancient Instrument Ensemble of Zurich, includes: Nesque on porroit (B); Je sui aussi (B); Très bonne et belle (V); De petit po (B); Amours me fait (B).

MHS-899 [1966], Music of the Middle Ages, Vol IX, Alejandro Planchart, Cappella Cordina, includes: S'il estoit nulz-S'amours (M); Se quanke amours (B).

Decca, MCA-2516 [1967], Ah Sweet Lady, John White, New York Pro Musica, includes: De petit po (B); Nes que on porroit (B); Sanz cuer-Amis, dolens-Dame, par vous (triple B); Quant je sui mis (V); Je sui aussi (B); De Fortune (B); De triste cuer-Quant vrai amans-Certes, je di (triple B); Pas de tor (B); Se je soupir (V); Douce dame jolie (V).

Musical Heritage Society, MHC 6887Z [1984] (Cassette), Frederic Hand, Jazz Antiqua: includes an arrangement of Rose, Liz (R).

Wanted: supplementary listings, especially of jazz and popular versions and arrangements by modern composers. Harrison Birtwhistle, for instance, has orchestrated the Machaut hoquet in a slow and majestic arrangement that makes a very different impression from the usual recorder versions. The list of recordings may seem long, but there is a great deal of overlap, and many, many works of all categories remain unrecorded.

Background and Future Plans

Machaut studies were given considerable impetus by the celebrations associated with the six hundredth anniversary of his death, marked in 1977 by conferences and concerts in New Haven, New York, Paris, and Reims. The continuing level of interest is perhaps best symbolized by a number of outstanding dissertations both here and in France, and by books like Kevin Brownlee's, Poetic Identity in Guillaume de Machaut, published last year. Groundwork for the formation of a society was laid in 1984 when participants in Machaut sessions at the Medieval Institute gathered informally. A proposed constitution was drawn up, largely through the efforts of Alexis Valk and Sylvia Huot, and the International Machaut Society was formally instituted on May 9, 1985, with approval of the constitution and election of officers and board. Thanks and acknowledgment are due Dean David Jorns of the School of Fine Arts, West Texas State University, for his support and encouragement in launching the society.

Next year's meeting is scheduled for Thursday, May 8, with two board members to be elected (see below). We plan three sessions at the Medieval Institute next spring: one on Machaut and his legacy (Chaucer, Froissart); one on performance practice; and one a symposium on the Remede de Fortune, with perspectives from a number of disciplines.

Recognition of our society and possible sessions at the Modern Language Association are being explored. We will hope to develop the international aspect of the society, and will look for correspondents abroad. We would hope to include book reviews in future issues of the newsletter, and a list of members. And all this will depend on input from you, the members!

The title of the newsletter, "Ymaginer," comes from a line in the first stanza of the lay from the Remede de Fortune. The emblem represents the arms of the true lover as described and explained in lines 1863-1934 of the Remede. It was designed and drawn by Sylvia Huot on her computer.