

# Guillaume de Machaut and Reims

Context and Meaning in his Musical Works

ANNE WALTERS ROBERTSON



# Guillaume De Machaut And Reims Context And Meaning In His Musical Works

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## **Guillaume De Machaut And Reims Context And Meaning In His Musical Works:**

Guillaume de Machaut and Reims Anne Walters Robertson, 2002-09-26 Table of contents *Guillaume de Machaut, The Complete Poetry and Music, Volume 9* Jacques Boogaart, 2017-12-31 This long overdue new edition of Guillaume de Machaut's twenty three motets the largest surviving collection of such works by a single composer in this period is based on the most authoritative of the surviving manuscripts and is designed to meet the needs both of advanced scholars and musicians as well as students and performers This user friendly format indicates variants on the scores and has a layout that makes each work's structure clearly visible the lyrics with full English translation are presented at the end of each work **A Companion to Guillaume de Machaut** Deborah McGrady, Jennifer Bain, 2012-08-27 Offering the first comprehensive study of Guillaume de Machaut's vast corpus of text and music the 18 essays in this collection explore the author's engagement with the ethical political and aesthetic concerns of his time Building on interdisciplinary interest in Machaut this collection broadens discussion of his work by exploring overlapping interests in his poetry and music addressing lesser studied writings offering fresh perspectives on lyric authorial voice and performance and engaging more critically with his reception by medieval bookmakers modern editors and the music industry The result is a promising map for future research in the field that will be of interest to students and specialists alike **Ritual Meanings in the Fifteenth-Century Motet** Robert Michael Nosow, 2012-02-02 The first large scale study of how fifteenth century motets were used across Western Europe dispelling the mysteries surrounding these outstanding works **Guillaume de Machaut** Elizabeth Eva Leach, 2014-06-12 At once a royal secretary a poet and a composer Guillaume de Machaut was one of the most protean and creative figures of the late Middle Ages Rather than focus on a single strand of his remarkable career Elizabeth Eva Leach gives us a book that encompasses all aspects of his work illuminating it in a distinctively interdisciplinary light The author provides a comprehensive picture of Machaut's artistry reviews the documentary evidence about his life charts the different agendas pursued by modern scholarly disciplines in their rediscovery and use of specific parts of his output and delineates Machaut's own poetic and material presentation of his authorial persona Leach treats Machaut's central poetic themes of hope fortune and death integrating the aspect of Machaut's multimedia art that differentiates him from his contemporaries treatment of similar thematic issues music In restoring the centrality of music in Machaut's poetics arguing that his words cannot be truly understood or appreciated without the additional layers of meaning created in their musicalization Leach makes a compelling argument that musico literary performance occupied a special place in the courts of fourteenth century France **The Cambridge History of Christianity: Volume 4, Christianity in Western Europe, c.1100-c.1500** Miri Rubin, Walter Simons, 2014-07-31 During the early middle ages Europe developed complex and varied Christian cultures and from about 1100 secular rulers competing factions and inspired individuals continued to engender a diverse and ever changing mix within Christian society This volume explores the wide range of institutions practices and experiences associated with the life

of European Christians in the later middle ages The clergy of this period initiated new approaches to the role of priests bishops and popes and developed an ambitious project to instruct the laity For lay people the practices of parish religion were central but many sought additional ways to enrich their lives as Christians Impulses towards reform and renewal periodically swept across Europe led by charismatic preachers and supported by secular rulers This book provides accessible accounts of these complex historical processes and entices the reader towards further enquiry **The Monstrous New Art** Anna Zayaruznaya,2015-04-02 Late medieval motet texts are brimming with chimeras centaurs and other strange creatures In *The Monstrous New Art* Anna Zayaruznaya explores the musical ramifications of this menagerie in the works of composers Guillaume de Machaut Philippe de Vitry and their contemporaries Aligning the larger forms of motets with the broad sacred and secular themes of their texts Zayaruznaya shows how monstrous or hybrid exempla are musically sculpted by rhythmic and textural means These divisive musical procedures point to the contradictory aspects not only of explicitly monstrous bodies but of such apparently unified entities as the body politic the courtly lady and the Holy Trinity Zayaruznaya casts a new light on medieval modes of musical representation with profound implications for broader disciplinary narratives about the history of text music relations the emergence of musical unity and the ontology of the musical work **Upper-Voice Structures and Compositional Process in the Ars Nova Motet** Anna Zayaruznaya,2018-05-11 In the motets of Philippe de Vitry Guillaume de Machaut and their contemporaries tenors have often been characterized as the primary shaping forces prior in conception as well as in construction to the upper voices Tenors are shaped by the interaction of *talea* and *color* medieval terms now used to refer to the independent repetition of rhythms and pitches respectively The presence in the upper voices of the periodically repeating rhythmic patterns often referred to as *isorhythm* has been characterized as an amplification of tenor structure But a fresh look at the medieval treatises suggests a revised analytical vocabulary for many fourteenth and fifteenth century writers both *color* and *talea* involved rhythmic repetition the latter in the upper voices specifically And attention to upper voice *taleae* independently of tenor structures brings renewed emphasis to the significant portion of the repertory in which upper voices evince formal schemes that differ from those in the tenors These structures in turn suggest a revision of the presumed compositional process for motets implying that in some cases upper voice text and forms may have preceded the selection and organization of tenors Such revisions have implications for hermeneutic endeavors since not only the forms of motet voices but the meanings of their texts change depending on whether analysis proceeds from the tenor up or from the top down Where the presumed compositional and structural primacy afforded to tenors has encouraged a strand of interpretation that reads the upper voice poetry as conforming to and amplifying the tenor text snippets and their liturgical contexts a bottom down view casts tenors in a supporting role and reveals the poetic impulse of the upper voices as the organizing principle of motets **Essays on Renaissance Music in Honour of David Fallows** Fabrice Fitch,Jacobijn Kiel,2011 New articles on du Fay and Desprez on sacred and secular music and reception

history form a fitting tribute to one of the field's foremost scholars. This volume celebrates the work of David Fallows, one of the most influential scholars in the field of medieval and Renaissance music. It draws together articles by scholars from around the world focusing on key topics to which Fallows has contributed significantly: the life and works of Guillaume Du Fay and of Josquin Desprez; archival studies and biography; sacred and secular music of the late mediaeval and Renaissance period; and reception history. Studies include major archival discoveries concerning the identity of the composer Frémin Caron; a reconsideration of the authorship of works within the Josquin canon, notably *Mille regretz* and *Absalon fili mi*; a fresh look at key works from Du Fay's youth and early maturity; accounts of newly discovered sources and works; and an appraisal of David Fallows' contribution to the early music performance movement by Christopher Page, former director of Gothic Voices. The collection also includes two newly published compositions dedicated to the honoree: Fabrice Fitch, teaches at the Royal Northern College of Music, and Jacobijn Kiel, an independent scholar. Contributors: Rob C. Wegman, Jane Alden, Bonnie J. Blackburn, Honey Meconi, Gianluca D'Agostino, Andrew Kirkman, Jaap van Benthem, Margaret Bent, James Haar, Alejandro Enrique Planchart, Jesse Rodin, Lorenz Welker, Kinuho Endo, Joshua Rifkin, Thomas Schmidt, Beste Richard Sherr, Peter Wright, Fabrice Fitch, Tess Knighton, Warwick Edwards, Adam Knight, Gilbert Markus, Jans Oliver Neighbour, Anthony Rooley, Keith Polk, John Milsom, Jeffrey J. Dean, Eric Jas, Peter G. Iken, Iain Fenlon, Barbara Haggh, Dagmar Hoffmann, Axthelm Leo, Franc Holford, Strevens, Andrea Lindmayr, Brandl, Esperanza Rodríguez, García, Eugen Schreurs, Reinhard Strohm.

**Vernacular Aesthetics in the Later Middle Ages** Katharine W. Jager, 2019-07-03. *Vernacular Aesthetics in the Later Middle Ages* explores the formal composition, public performance, and popular reception of vernacular poetry, music, and prose within late medieval French and English cultures. This collection of essays considers the extra-literary and extra-textual methods by which vernacular forms and genres were obtained and examines the roles that performance and orality play in the reception and dissemination of those genres, arguing that late medieval vernacular forms can be used to delineate the interests and perspectives of the subaltern. Via an interdisciplinary approach, contributors use theories of multimodality, translation, manuscript studies, sound studies, gender studies, and activist New Formalism to address how and for whom popular vernacular medieval forms were made. *Explorations in Music and Esotericism* Marjorie Roth, Leonard George, 2023. Scholars explore from many fresh angles the interweavings of two of the richest strands of human culture: music and esotericism, with examples from the medieval period to the modern age. Music and esotericism are two responses to the intuition that the world holds hidden order, beauty, and power. Those who compose, perform, and listen to music have often noted that music can be a bridge between sensory and transcendent realms. Such renowned writers as Boethius expanded the definition of music to encompass not only sounded music but also the harmonic fabric of human and cosmic life. Those who engage in pursuits called esoteric, from ancient astrology, magic, and alchemy to recent and more novel forms of spirituality, have also remarked on the relevance of music to their quests. Esotericists have composed music in order to convey esoteric

meaning performed music to create esoteric influences and listened to music to raise their esoteric awareness The academic study of esotericism is a young field and few researchers have probed the rich interface between the musical and esoteric domains In *Explorations in Music and Esotericism* scholars from numerous fields introduce the history of esotericism and current debates about its definition and extent The book's sixteen chapters present rich instances of connections between music and esotericism organized with reference to four aspects of esotericism as a form of thought as the keeping and revealing of secrets as an identity and as a signifier Edited by Marjorie Roth and Leonard George Contributors Elizabeth Abbate Malachai Komanoff Bandy Adam Bregman Charles E Brewer Benjamin Dobbs Anna Gawboy Pasquale Giaquinto Adam Knight Gilbert Joscelyn Godwin Virginia Christy Lamothe Andrew Owen Christopher Scheer Codee Ann Spinner Woodrow Steinken and Daphne Tan

*A Theory of Virtual Agency for Western Art Music* Robert S. Hatten, 2018-09-06 In his third volume on musical expressive meaning Robert S Hatten examines virtual agency in music from the perspectives of movement gesture embodiment topics tropes emotion narrativity and performance Distinguished from the actual agency of composers and performers whose intentional actions either create music as notated or manifest music as significant sound virtual agency is inferred from the implied actions of those sounds as they move and reveal tendencies within music stylistic contexts From our most basic attributions of sources for perceived energies in music to the highest realm of our engagement with musical subjectivity Hatten explains how virtual agents arose as distinct from actual ones how unspecified actants can take on characteristics of virtual human agents and how virtual agents assume various actorial roles Along the way Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds

***The Virgin of Chartres*** Margot Elsbeth Fassler, 2010-01-01 Medieval Christians knew the past primarily through what they saw and heard History was reenacted every year in ritual observances particular to each place and region and rooted in the legends of local saints This richly illustrated book explores the layers of history found in the cult of the Virgin of Chartres as it developed in the eleventh and twelfth centuries Focusing on the major relic of Chartres Cathedral the Virgin's gown and the Feast of Mary's Nativity Margot Fassler employs a wide range of historical evidence including local histories letters obituaries chants liturgical sources and reports of miracles leading to a detailed reading of the cathedral's west facade This interdisciplinary volume will prove invaluable to historians who work in religion politics music and art but will also serve as a guidebook for all interested in the history of Chartres Cathedral

***Medieval Art, Architecture and Archaeology in Cracow and Lesser Poland*** Agnieszka Roznowska-Sadraei, 2024-11-01 This book explores the medieval art architecture and archaeology of the city of Cracow and the surrounding region of Lesser Poland It highlights the role of Cracow and Lesser Poland as a vibrant artistic centre fostering links with Italy Bohemia Germany and France

*The Cambridge Companion to Medieval Music* Mark

Everist, 2011-03-03 From the emergence of plainsong to the end of the fourteenth century this Companion covers all the key aspects of medieval music Divided into three main sections the book first of all discusses repertory styles and techniques the key areas of traditional music histories next taking a topographical view of the subject from Italy German speaking lands and the Iberian Peninsula and concludes with chapters on such issues as liturgy vernacular poetry and reception Rather than presenting merely a chronological view of the history of medieval music the volume instead focuses on technical and cultural aspects of the subject Over nineteen informative chapters fifteen world leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader and is a must have guide for anyone with an interest in listening to and understanding medieval music St Anne in Renaissance Music Michael Alan Anderson, 2014-05-12 Devotion to St Anne the apocryphal mother of the Virgin Mary reached its height in the fifteenth and early sixteenth centuries Until now Anne's reception history and political symbolism during this period have been primarily discussed through the lens of art history This is the first study to explore the music that honoured the saint and its connections to some of the most prominent court cultures of western Europe Michael Alan Anderson examines plainchant and polyphonic music for St Anne in sources both familiar and previously unstudied to illuminate not only Anne's wide ranging intercessional capabilities but also the political force of the music devoted to her Whether viewed as a fertility aide wise mother or dynastic protector she modelled a number of valuable roles that rulers reflected in the music of their devotional programmes to project their noble lineage and prestige Poetry, Knowledge and Community in Late Medieval France Rebecca Dixon, Finn E. Sinclair, 2008 The role of poetry in the transmission and shaping of knowledge in late medieval France Covering the period from the late thirteenth to the early sixteenth century Poetry Knowledge and Community examines the role of poetry in French culture in transmitting and shaping knowledge The volume reveals the interplay between poet text and audience and explores the key dynamics of later medieval French poetry and of the communities in which it was produced Essays in both English and French are organised into three inter related sections Learned Poetry Poetry and Learning Poetry or Prose and Poetic Communities and address both canonical and less well known French and Occitan verse literature together with a wide range of complementary subject areas The international cast of contributors to the volume includes many of the best known scholars in the field the introductory essay is by Jacqueline Cerquiglini Toulet Universit de Paris IV Sorbonne and keynote essays are provided by David F Hult University of California Berkeley Michel Zink Coll ge de France and Nancy Freeman Regalado New York University Edited by REBECCA DIXON University of Manchester and FINN E SINCLAIR University of Cambridge with Adrian Armstrong University of Manchester Sylvia Huot University of Cambridge and Sarah Kay University of Princeton CONTRIBUTORS Suzanne Conklin Akbari Mishtooni Bose Jacqueline Cerquiglini Toulet Rebecca Dixon Thelma Fenster Denis H e David Hult Stephanie Kamath Deborah McGrady Amandine Mussou Nancy Freeman Regalado Jennifer Saltzstein Finn E Sinclair Lori J Walters David Wrisley Michel Zink

*The Oxford Handbook of Early Modern European History, 1350-1750* Hamish M. Scott, 2015 This Handbook re-examines the concept of early modern history in a European and global context. The term early modern has been familiar especially in Anglophone scholarship for four decades and is securely established in teaching, research and scholarly publishing. More recently, however, the unity implied in the notion has fragmented while the usefulness and even the validity of the term and the historical periodisation which it incorporates have been questioned. The Oxford Handbook of Early Modern European History 1350-1750 provides an account of the development of the subject during the past half century but primarily offers an integrated and comprehensive survey of present knowledge together with some suggestions as to how the field is developing. It aims both to interrogate the notion of early modernity itself and to survey early modern Europe as an established field of study. The overriding aim will be to establish that early modern is not simply a chronological label but possesses a substantive integrity. Volume II is devoted to Cultures and Power, opening with chapters on philosophy, science, art and architecture, music and the Enlightenment. Subsequent sections examine Europe beyond Europe with the transformation of contact with other continents during the first global age and military and political developments, notably the expansion of state power.

**The Cambridge History of Musical Performance** Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before. Research into the performer's experience has begun to explore such areas as practice techniques, performance anxiety and memorisation as well as many other professional issues. Historical performance practice has been the subject of lively debate way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing the music to life, this History presents a fresh, integrated and innovative perspective on performance history and practice from the earliest times to today.

Music and Instruments of the Middle Ages Tess Knighton, David Skinner, 2020 Essays on important topics in early music.



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