

Guillaume de Machaut and Reims

Context and Meaning in his Musical Works

ANNE WALTERS ROBERTSON



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Robert Michael Nosow



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 **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 Fremin 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 Jacobijn Kiel is 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 Alenjandro 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 lke Iain Fenlon Barbara Haggh Dagmar Hoffmann Axthelm Leofranc Holford Strevens Andrea Lindmayr Brandl Esperanza Rodríguez García Eugén Schreurs Reinhard Strohm

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

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 Citation and Authority in Medieval and Renaissance Musical Culture Suzannah

Clark, Elizabeth Eva Leach, 2005 Essays collected in honour of Margaret Bent examining how medieval and Renaissance composers responded to the tradition in which they worked through a process of citation of and commentary on earlier authors *The Cultural Life of the Early Polyphonic Mass* Andrew Kirkman, 2010-04-22 Kirkman sheds new light on the polyphonic Mass exploring the hidden meanings within its music and its legacy today *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 Music and Instruments of the Middle Ages Tess Knighton, David Skinner, 2020 Essays on important topics in early music *The Cambridge History of Fifteenth-Century Music* Anna Maria Busse Berger, Jesse Rodin, 2015-07-16 Through forty five creative and concise essays by an international team of authors this Cambridge History brings the fifteenth century to life for both specialists and general readers Combining the best qualities of survey texts and scholarly literature the book offers authoritative overviews of central composers genres and musical institutions as well as new and provocative reassessments of the work concept the boundaries between improvisation and composition the practice of listening humanism musical borrowing and other topics Multidisciplinary studies of music and architecture feasting poetry politics liturgy and religious devotion rub shoulders with studies of compositional techniques musical notation music manuscripts and reception history Generously illustrated with figures and examples this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement *Music and Culture in the Middle Ages and Beyond* Benjamin Brand, David J. Rothenberg, 2016-10-27 It has become widely accepted among musicologists that medieval music is most profitably studied from interdisciplinary perspectives that situate it within broad cultural contexts The origins of this consensus lie in a decisive reorientation of the field that began approximately four decades ago For much of the twentieth century research on medieval music had focused on the discovery and evaluation of musical and theoretical sources The 1970s and 1980s by contrast witnessed calls for broader methodologies and more fully contextual approaches that in turn anticipated the emergence of the so called New Musicology The fifteen essays in the present collection explore three interrelated areas of inquiry that proved particularly significant the liturgy sources musical and archival and musical symbolism In so doing these essays not only acknowledge past achievements but also illustrate how this broad interdisciplinary approach remains a source for

scholarly innovation

Embracing the Melody of Expression: An Psychological Symphony within **Guillaume De Machaut And Reims Context And Meaning In His Musical Works**

In a world eaten by monitors and the ceaseless chatter of instant connection, the melodic beauty and psychological symphony developed by the written word frequently diminish in to the background, eclipsed by the constant noise and interruptions that permeate our lives. However, situated within the pages of **Guillaume De Machaut And Reims Context And Meaning In His Musical Works** a charming fictional value overflowing with raw thoughts, lies an immersive symphony waiting to be embraced. Constructed by a wonderful musician of language, that fascinating masterpiece conducts viewers on an emotional journey, skillfully unraveling the hidden melodies and profound influence resonating within each cautiously constructed phrase. Within the depths of this poignant review, we can investigate the book is main harmonies, analyze its enthralling publishing model, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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