

## Guillaume De Machaut And Reims Context And Meaning In His Musical Works By Anne Walters Robertson 2007 03 26

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~~9. Music of the Middle Ages; Isorhythmic motet {de Machaut}~~  
~~10. Music of the Middle Ages; Virelai, Rondeau and Ballade~~

~~Guillaume de Machaut - Messe de Notre Dame - Diabulus In Musica (Guerber, Antoine) With Score~~  
~~Mass and Its Music Lecture 9 Guillaume de Machaut: Medieval music from the time of plague and courtly love (c.1350-1370)~~  
~~Carla Shapreau - The Nazi Era Theft \u0026amp; Restitution of Guillaume de Machaut 's the Ferrell-Vogü é~~  
~~Middle Age music - Guillaume De Machaut (XIV th century - XIVE s.)~~

~~Guillaume de Machaut - Messe de Notre Dame (Ensemble Gilles Binchois; Vellard)~~  
~~Guillaume de Machaut - La Messe de Notre Dame~~  
~~Guillaume de Machaut - La Messe de Notre Dame Sacred Music From Medieval Spain: The Llibre Vermell And The Cantigas De Santa Maria Les Motets. Guillaume de Machaut (1300 - 1377)~~  
~~M é ditation artistique - L'adoration des Bergers par Le Greco~~  
~~Messe de Notre-Dame. Guillaume de Machaut (1300 - 1377)~~

~~GUILLAUME DE MACHAUT: De Fortune Me Doi Plaindre Et Loer (Ballade 23).~~  
~~Ensemble Musica Nova~~  
~~Hildegard von Bingen - Voices of Angels - Voices of Ascension~~  
~~Machaut's Je vivroie liement/Liement me deport - La Jolla Symphony~~  
~~\u0026amp; Chorus Philippe de Vitry and the Ars Nova [Frankrijk] Unesco-erfgoed, Le Corbusier, Kapel Notre-Dame-du-Haut in Ronchamp~~  
~~Paul Celan et Ingeborg Bachmann : Le Temps du cœur, correspondance (2012 / France Culture)~~  
~~Blue Heron - Biaut é qui toutes autres pere by Guillaume de Machaut (c. 1300-1377)~~  
~~Reims, France April 2018~~  
~~Guillaume de Machaut Keep It Classical - Ars Nova and the Roman Catholic Mass~~  
~~Guillaume de Machaut: Messe de Notre Dame, Kyrie (c.1364)~~  
~~Guillaume de Machaut: J'aim sans penser Ma fin est mon commencement (piano)~~  
~~MUSC 1100 08 - Medieval Period Part 3 (Ars Antiqua and Ars Nova)~~  
~~Guillaume De Machaut And Reims~~

Guillaume de Machaut was born about 1300, and educated in the region around Reims. His surname most likely derives from the nearby town of Machault, 30 km northeast of Reims in the Ardennes region. He was employed as secretary to John I, Count of Luxembourg and King of Bohemia from 1323 to 1346, and also became a canon (1337).

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Guillaume de Machaut, fourteenth-century French composer and poet, wrote the first polyphonic Mass and many other important musical works. Friend of royalty, prelates, noted poets, and musicians, Machaut was a cosmopolitan presence in late medieval Europe. He also served as canon of the cathedral of Reims, the coronation site of French kings.

~~Guillaume de Machaut and Reims: Context and Meaning in his ...~~

Machaut's residence in Reims Most historians believe Machaut moved to Reims more or less permanently in 1340, at the age of about 40. This is difficult to prove, however, given surviving documents, and some scholars argue he did not live full-time in Reims until around 1360.

~~Machaut's residence in Reims—Guillaume de Machaut (c ...~~

Friend of royalty, prelates, noted poets, and musicians, Machaut was a cosmopolitan presence in late medieval Europe. He also served as canon of the cathedral of Reims, an ancient and influential...

~~Guillaume de Machaut and Reims: Context and Meaning in His ...~~

From 1338 until his death in 1377 Machaut possessed a canonry and prebend of the cathedral and metropolitan church of Our Lady of Reims.

~~GUILLAUME DE MACHAUT AND HIS CANONRY OF REIMS, 1338—1377 ...~~

Most scholars believe Guillaume de Machaut was born c. 1300 in or near Reims, perhaps in the town of Machault or the nearby village of Cauroy de les Machaut. Nothing is known for certain about his family or social status, except that he had a brother, Jean, who like him became a canon of Reims cathedral.

~~Guillaume de Machaut (c. 1300–1377)—Machaut's life~~

The Foremost Composer Of Fourteenth-Century France Was “ Guillaume de Machaut ” , born in Machault, around 1300 and died in Reims in 1377, is the most famous French composer and writer of the fourteenth century.. He led a life in the secular world, in the service of patrons and in close ties with the King of France, and an ecclesiastical life as the archbishop of Reims.

~~The Foremost Composer Of Fourteenth-Century France Was ...~~

Guillaume de Machaut, Machaut also spelled Machault, (born c. 1300, Machault, Fr.—died 1377, Reims), French poet and musician, greatly admired by contemporaries as a master of French versification and regarded as one of the leading French composers of the Ars Nova (q.v.) musical style of the 14th century.

~~Guillaume de Machaut | French poet and musician | Britannica~~

Guillaume de Machaut resigned his position while living in Reims, resigned his position as canon at the request of Pope Benedict XII. Jan 1, 1377. the death of Guillaume de Machaut When Guillaume died, other composers such as François Andrieu wrote elegies lamenting his death. Jan 1, 1500. The work ...

~~Guillaume de Machaut timeline | Timetoast timelines~~

Machaut composed his Messe de Nostre Dame for the Cathedral at Reims where he served as a canon, a permanent member of the clergy. According to a rubric found at the Cathedral, it would have likely been performed for the Saturday Lady Mass.

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26

~~Messe de Notre Dame — Wikipedia~~

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~~Guillaume de Machaut | Music 101 — Lumen Learning~~

Guillaume de Machaut (Guillaume de Machaut o Machault; Machaut, Francia, h. 1300 - Reims, id., 1377) M ú sico y poeta franc é s. Perteneciente a la Orden de Reims, fue secretario y consejero del rey de Bohemia Juan de Luxemburgo, hasta que é ste fue asesinado.

~~Biografía de Guillaume de Machaut~~

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(00:06) Kyrie I (polifon í a)(01:22) Kyrie I (canto llano)(01:47) Kyrie I (polifon í a)(03:05) Christe (canto llano)(03:27) Christe (polifon í a)(04:36) Christe (c...

~~Guillaume de Machaut — Misa de Notre Dame (Kyrie) — YouTube~~

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## Table of contents

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.

This collection provides a comprehensive reading of Machaut ' s literary and musical corpus that privileges his engagement with contemporary political, ethical, and aesthetic concerns of late medieval culture as well as his reception by artists and thinkers, medieval and modern.

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First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

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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 1, The Debate Series, presents the two "judgment" poems, which are among 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. This volume includes the French originals and facing English translations.

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.

From at least the eighth century and for about a thousand years the repertory of music now known as Gregorian chant, or plainsong, formed the largest body of written music, and was the most frequently performed and the most assiduously studied music in Western civilisation. It lay at the root of all instruction in practical music, and in some sense was at the core of the enormous portion of notated music that survives today. But plainsong did not follow rigid conventions. It seems increasingly clear that, whatever may have been intended with respect to uniformity and tradition, the practice of plainsong varied considerably within time and place. It is just this variation, this living quality of plainsong, that these essays address. In addition, much new information is made available on the study of local rites and practices, and on the liturgical matrix of important polyphonic repertories. The contributors - leading scholars in their field - have sought information from a wide variety of areas: liturgy, architecture, art history, secular and ecclesiastical history, and hagiography, as a step towards reassembling the fragments of cultural history

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into the rich mosaic from which they came.

Musical history from the early Middle Ages to the end of the seventeenth century.

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