

**SCHOLA PASTORIS
ANTIQUAE MUSICAE**

early music ensemble

Honey Meconi, director

**SACRED AND PROFANE LOVE:
MUSIC AND POETRY
BY MEDIEVAL WOMEN**

Tuesday, November 5, 1996

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROFANE LOVE

Mout m'abelist quant je voi revenir Maroie de Dregnau de Lille
(13th century)

Lasse pour quoi refusai Anonymous
(13th century)
Rebecca Morris, soloist

A chantar m'er de so Beatriz de Dia
(fl. late 12th century)
Courtney Daniell-Knapp, soloist

SACRED LOVE:

THE MUSIC OF HILDEGARD VON BINGEN (1098-1179)

Caritas abundat
Nikkola E. Carmichael, soloist

O pastor animarum
Nikkola E. Carmichael, soloist

O felix anima

O beatissime Ruperte

O dulcis electe

O Bonifaci lux vivens

Nikkola E. Carmichael, soloist

Caritas abundat

*The audience is kindly requested to withhold applause
until the conclusion of the program.*

THE ENSEMBLE

Nikkola E. Carmichael, voice
Tiffany E. Cochran, voice
Courtney Daniell-Knapp, voice
Marsha Elliott, voice
Elana Hoffman, flute
Angela Marroy, rebec
Honey Meconi, voice
Rebecca Morris, voice
Tanya Elise Stern, voice

PROGRAM NOTES

*Very little secular music by women survives from the Middle Ages, and what does exist typically deals with love in some form. The three “profane” selections on tonight’s program represent three different aspects of love: happy anticipation in **Mout m’abelist** (by a woman about whom we know nothing but her name), regret at having rejected a suitor (an anonymous work written in a woman’s voice and presumably by a woman), and dismay at being rejected by her beloved (by Beatriz de Dia, a shadowy figure of the later twelfth century). Maroie de Dregnau de Lille and Beatriz de Dia also represent the two major schools of medieval secular composition: the former is a *trouvère*, writing in Old French in northern France, while the latter is a *trobairitz*, composing in Provençal in the south of France.*

In contrast to the paucity of secular material, sacred music by women from this time is richly represented, albeit exclusively by one figure – the spectacular nun, abbess, poet, composer, preacher, and theologian, Hildegard of Bingen (1098-1179). She composed almost eighty plainchant works as well as the earliest morality play, written a century before the next example. Among medieval writers, Hildegard is noted for having one of the most unified and positive views of all of creation (and of women’s position therein), and virtually all of her compositions deal in some way with God’s love for humanity, whether manifested directly from on high or through servants such as Saints Rupert and Boniface.

— Notes by Honey Meconi

BIOGRAPHY

*HONEY MECONI is Associate Professor of Musicology at The Shepherd School of Music. She founded Schola Pastoris Antiquae Musicae upon joining the faculty in 1987 and has directed selected concerts since then; she has also led early music ensembles at Indiana University and Harvard University. A specialist in music composed before 1600, she has contributed to scholarly publications such as Early Music, Journal of the American Musicological Society, I Tatti Studies, Journal of the Royal Musical Association, and Journal of Musicology, has prepared several performing editions of fifteenth- and sixteenth-century music, and has received grants from the Fulbright Foundation, the National Endowment for the Humanities, and the Andrew W. Mellon Foundation. She has spoken at international gatherings in Belgium, The Netherlands, Italy, Spain, Great Britain, and Canada, and was recently invited to participate in the 1997 quincentennial Ockeghem conference in Tours, France. In August 1997 she will speak about her work on Hildegard to the International Musicological Society in London, England. Her most recent work, The Secular Music of Pierre de la Rue, will be published by Oxford University Press. Her interest in Hildegard dates from 1982 when she was music director for a production of **Ordo Virtutum** at Harvard University, and she is currently writing a book on the composer.*



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