

SCHOLA PASTORIS,

*the Shepherd School
early music ensemble*

HONEY MECONI, Director

*Friday, March 11, 1988
8:00 p.m. in the
Rice Memorial Chapel*

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM

<i>En l'ombre d'un buissonnet</i>	<i>Josquin Desprez</i> (ca. 1440-1521)
<i>Adieu madame</i>	<i>Anonymous</i>
<i>Quant je vous voy</i>	<i>Josquin Desprez</i>
<i>Guerises moy</i>	<i>Loyset Compere</i> (ca. 1445-1518)
<i>Bon temps</i>	<i>Anonymous</i>
<i>La Bernardina</i>	<i>Josquin Desprez</i>
<i>Pour ung jamais</i>	<i>Pierre de la Rue</i> (ca. 1460-1518)
<i>Helas ce n'est pas</i>	<i>Johannes de Stokem</i> (ca. 1445-after 1501)
<i>Autant en emporte le vent</i>	<i>Pierre de la Rue</i>
<i>Ma mere hellas</i>	<i>Anonymous</i>
<i>Adieu mes amours</i>	<i>Josquin Desprez</i>
<i>Fortuna d'un gran tempo</i>	
<i>Ile fantazies de Joskin</i>	<i>Josquin Desprez</i>
<i>(Untitled)</i>	<i>Anonymous</i>
<i>Maleur me bat</i>	<i>Johannes Ockeghem ?</i> (ca. 1410-1497)
<i>Vray dieu d'amours</i>	<i>Antoine Brumel</i> (ca. 1460-ca. 1515)
<i>Domine, ne in furore tuo</i>	<i>Josquin Desprez</i>
<i>Considera Israel</i>	<i>Pierre de la Rue</i>

PROGRAM NOTES

Secular music at the beginning of the 16th century was dominated by the French *chanson*. This was true not only where French was the native tongue, but also in Italy and in German-speaking lands. In these last two areas, *chansons* were transmitted in manuscripts and prints which carried only the first few words of each text, implying instrumental performance. The first five pieces on the program, by the renowned Josquin, his contemporary Compere, and the ubiquitous Anonymous, are examples of this type of instrumental *chanson*. The last piece in this set, Josquin's charming *La Bernardina*, was probably intended for instruments; its short repeated motives and sequential motion against long held notes are typical of three-voice instrumental works of the day. The identity of *Bernardina* is unknown; one theory suggests that she was an Italian courtesan!

Pour ung jamais by the Habsburg-Burgundian composer Pierre de la Rue is an example of the *chanson* in its vocal format. The theme, as almost always, is unhappy love. The top voice would have been performed as it is tonight, by a countertenor, a male voice in a very high range. The accompanying instruments represent the old and the new of the early 16th century: the *vielle*, a favorite medieval stringed instrument, hung on until this time in Northern Europe. It coexisted with and then was replaced by the *viola da gamba*, the instrument which performs the bass line of this *chanson*.

Another group of instruments popular at this time were the double reeds. The next group of *chansons* (*Autant en emporte le vent* and *Ma mere hellas* being particularly forward looking with their short phrases and bouncy rhythms) is performed by shawm (forerunner of the modern oboe), crumhorns (whose double reeds are covered by a capped mouthpiece) and bass racket, a cleverly compact instrument (actually dating from slightly later in the mid-16th century) whose short body conceals an enormous length of tubing which permits a surprisingly low range.

Yet another way in which songs were transmitted at the time was in keyboard tablature. The most popular vocal pieces of the day were arranged for organists using a special kind of notation; the arranger usually took the opportunity to embellish the original songs considerably. Josquin's *chanson* *Adieu mes amours* and his Italian work *Fortune d'un gran tempo* are presented in this format.

The last group of secular works consists of another purely instrumental piece by Josquin (which was known in his day as "Josquin's fantasies"), an anonymous instrumental work from a Swiss-German manuscript of around 1500, the fine *chanson* *Maleur me bat* which may be by Ockeghem (the careful construction, unusual harmonic layout and melancholy mood speak for his authorship), and finally Brumel's delightful *Vray Dieu d'amours* (true God of love), written for the unusual combination of three like instruments in a high range.

The program closes with one motet each by two of the finest masters of their time, Josquin and La Rue. For Josquin the motet was the genre for both his most serious thoughts and his greatest expressive creativity, and *Domine, ne in furore tuo* is a splendid example of one of his psalm settings. Far less well-known are La Rue's motets, but his moving setting of the sorrowful text *Considera Israel* shows that he was no less a master.

SCHOLA PASTORIS

James Batts, vielle
William Chandler, viola da gamba
Linda Chelf, racket
Lisa Hardaway, recorder and crumhorn
John Marsh, organ
Robert McCauley, voice
Honey Meconi, recorder, crumhorn, and voice
Adam Shapiro, shawm and recorder
Joseph Staples, voice
James Winslow, voice

BIOGRAPHY

HONEY MECONI has been involved in the study and performance of early music since beginning graduate studies in musicology at Indiana University, where she directed the Reanaissance Band. At Harvard University, where she received the Ph.D. in 1986, she founded and directed the ensemble Musica Ficta for undergraduates, performing repertoire from Hildegard von Bingen to Bach. Among other honors received, she was a Fulbright Scholar in Belgium from 1982 to 1984, and Music Fellow at the Villa I Tatti in Florence, Italy, in 1986-1987. Honey Meconi began teaching at The Shepherd School of Music at the beginning of the current academic year as Associate Professor of Music, and she is the founder and director of the Shepherd School's early music ensemble, Schola Pastoris.