

*SCHOLA PASTORIS
ANTIQUAE MUSICAE*

early music ensemble

Honey Meconi, director

*MUSIC OF
HILDEGARD OF BINGEN*

Thursday, September 30, 1993

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Prologue: Villers Abbey, July 1993

Kyrie eleison

O pulcræ facies

Lara Bruckmann

Cum erubuerint

O virga ac diadema

Instrumental version

Caritas abundat

O Euchari

Sara Bayer

O frondens virga

Sed diabolus

Lara Bruckmann

Columba aspexit

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

Some liberties have been taken with medieval performance practice.

THE ENSEMBLE

Angelena Baines, voice
Sara Bayer, voice
Lara Bruckmann, voice
Dana Dalton, voice
Robin Ford, positive organ
Richard Hardie, recorder
Kurt Johnson, rebec
Nikkola Karlsson, voice
Honey Meconi, testa
Katharine O'Connell, voice

Special thanks to Dean Michael Hammond for his support, Marty Merritt and Don Russell for their patience and technical expertise, Frank Ronneburg for percussion lessons and other assistance, Meg Flowers for bells, Robyn Wright Dunbar for her beautiful amethyst, Michel and Yannick Godts for slides of Villers Abbey, and Sun-Maid Raisins for their Victory Cake recipe.

Hildegard of Bingen (1098-1179) was one of the most spectacular of all medieval women. Nun, abbess, poet, composer, preacher, theologian — all of these roles and more were hers. She is the first major western composer of either sex, with almost eighty plainchant compositions to her credit, and is author of the world's first morality play. Tonight's program will highlight some of her many creative endeavors, with samples of her music, while telling the story of her life.

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 directed the ensemble until 1990; she has also led early music ensembles at Indiana University and Harvard University. A specialist in Renaissance music, she has written for such scholarly journals as the Journal of the American Musicological Society, the Journal of the Royal Musical Association, the Journal of Musicology and Early Music, and has received grants from the Fulbright Foundation, the National Endowment for the Humanities, and the Andrew W. Mellon Foundation. She is currently on the councils of the American Musicological Society and the Harvard Graduate Society. Her interest in Hildegard dates from 1982 when she was music director for a production of Ordo Virtutum at Harvard University, and Villers Abbey was her favorite monastery long before she knew Hildegard's music was sung there.



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