

*SCHOLA PASTORIS  
ANTIQUAE MUSICAE*

*early music ensemble*

*Honey Meconi, director*

*with*

*Becky Baxter, harp*

*MUSIC BY MEDIEVAL WOMEN*

*presented as part of the  
National Endowment for the Humanities  
Summer Institute on Literary Traditions  
of Medieval Women*

*Wednesday, July 2, 1997*

*8:00 p.m.*

*Edythe Bates Old Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## MUSIC IN THE VERNACULAR

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

*Chanterai por mon corage*      *Dame de Fayel?*  
(12th century?)  
*Nikkola E. Carmichael, soloist*

*Je vous pri dame Maroie*      *Dame Margot and Dame Maroie*  
(fl. 13th century)

*Amours u trop tart me sui pris*      *Roïne Blance*  
(1188-1252)

*A chantar m'er de so qu'eu no volria*      *Comtessa de Dia*  
(fl. late 12th century?)  
*Becky Baxter, harp*

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

*S'on me regarde/Prennés i garde/Hé, mi enfant*      *Anonymous*  
(13th century)

- INTERMISSION -

## MUSIC OF HILDEGARD VON BINGEN (1098-1179)

*O rubor sanguinis*

*O magne pater*

*Nikkola E. Carmichael, soloist*

*Nunc gaudeant materna viscera*

*O pater omnium*

*Becky Baxter, harp*

*O dulcis electe*

*Columba aspexit per cancellos*

*Sed diabolus*

*Nikkola E. Carmichael, soloist*

*Caritas abundat*

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

*THE ENSEMBLE*

*Becky Baxter, harp*

*Rachel Brownlee, voice*

*Nikkola E. Carmichael, voice*

*Teresa Coffman, voice*

*Marsha Elliott, voice*

*Elizabeth Green, voice*

*Leisa McCord, voice*

*Honey Meconi, voice*

*Rebecca Morris, voice*

*Merrie Siegel, flute*

*Andrew Weaver, vielle*

*Special thanks to*

*Teresa Coffman, Matt Coldwell,*

*Dorothy Keyser, Roberta Krueger, Tom Littman,*

*Marty Merritt, and Michel and Yannick Godts*

*for helping make tonight's concert possible.*

## BIOGRAPHIES

After receiving her Ph.D. from Harvard University, HONEY MECONI was Postdoctoral Fellow in Music at Villa I Tatti (Florence, Italy), before joining the faculty of Rice University, where she is currently Associate Professor of Musicology. In addition to directing *Schola Pastoris Antiquae Musicae*, which she founded upon coming to Rice, she has also led early music ensembles at Indiana University and Harvard. A specialist in music 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*, and has prepared several performing editions of fifteenth- and sixteenth-century music. Her most recent work, *The Secular Music of Pierre de la Rue*, will be published by Oxford University Press. Her research has received support from the Fulbright Foundation, the National Endowment for the Humanities, and the Andrew W. Mellon Foundation, among others, and she is a frequent speaker at international gatherings both here and abroad. In August 1997 she will be the first scholar in the seventy-year history of the International Musicological Society to speak about Hildegard at its quintennial meeting. 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 completing a book on the composer entitled *Hildegard's Music*.

BECKY BAXTER received her bachelor's degree in organ performance at the University of Houston and continued with graduate studies at Rice University. She has studied harp with leading experts in the field, including Mara Galassi, Cheryl Fulton, Judy Kadar, Egberto Bermudez, and Andrew Lawrence-King. Since 1992 she has been a performer and member of the faculty at the Texas Early Music Festival (the "Texas Toot"), and since 1983 she has participated in historical harp workshops and performances at the Amherst Early Music Festival, where she will be a faculty member this coming August. She will make her fourth recording in November with a solo CD of Spanish music of the fifteenth through seventeenth centuries.

In 1991 she founded the early music group, Ensemble Mariposa, a small ensemble performing twelfth- through seventeenth-century music of Spain, Italy, and France. Her specialties include Renaissance dance music (on a sixteenth-century Italian harp with brays built by David Brown) and music of Henestrosa, Cabezon, and Huete (on the Baroque Iberian cross-strung harp built by Tim Hobrough). Tonight's performance will feature a cythara anglica by Jay Witcher (using hexachord tuning) and a "romanesque" model harp by Lynn Lewandowski (diatonic tuning).



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