

# Music Of Hildegard Von Bingen

**Ross W. Duffin**

**The Marian Music of Hildegard Von Bingen (1098-1179)** Deánna Marie Stark,2001

**Vision : the Music of Hildegard von Bingen** Bingensis Hildegardis,1995

Vision Jane Bobko,1995

**Hildegard von Bingen's Ordo Virtutum** Michael Gardiner,2018-10-03 The Ordo Virtutum, Hildegard von Bingen's twelfth-century music-drama, is one of the first known examples of a large-scale composition by a named composer in the Western canon. Not only does the Ordo's expansive duration set it apart from its precursors, but also its complex imagery and non-biblical narrative have raised various questions concerning its context and genre. As a poetic meditation on the fall of a soul, the Ordo deploys an array of personified virtues and musical forces over the course of its eighty-seven chants. In this ambitious analysis of the work, Michael C. Gardiner examines how classical Neoplatonic hierarchies are established in the music-drama and considers how they are mediated and subverted through a series of concentric absorptions (absorptions related to medieval Platonism and its various theological developments) which lie at the core of the work's musical design and text. This is achieved primarily through Gardiner's musical network model, which implicates mode into a networked system of nodes, and draws upon parallels with the medieval interpretation of Platonic ontology and Hildegard's correlative realization through sound, song, and voice.

*Vision* Matthew Fox,Barbara Newman,1995 Through Vision, the Angel Records compact disk of Hildegard's liturgical songs, set to contemporary rhythms, Hildegard's music and indeed Hildegard herself have been rediscovered. The companion book to the CD, Vision: The Life and Music of Hildegard von Bingen was compiled and edited by Jane Bobko, with text by the well-known Hildegard scholar Barbara Newman and commentary by the theologian Matthew Fox. The book is divided into three sections: a biography, a section in which twelve of Hildegard's visions are reproduced and interpreted, and an in-depth discussion of medieval music, and of Hildegard's music in particular. It includes a full translation and analysis of all the songs on the Vision CD.

*Hildegard of Bingen* Honey Meconi,2018-10-24 A Renaissance woman long before the Renaissance, the visionary Hildegard of Bingen (1098-1179) corresponded with Europe's elite, founded and led a noted women's religious community, and wrote on topics ranging from theology to natural history. Yet we know her best as Western music's most accomplished

early composer, responsible for a wealth of musical creations for her fellow monastics. Honey Meconi draws on her own experience as a scholar and performer of Hildegard's music to explore the life and work of this foundational figure. Combining historical detail with musical analysis, Meconi delves into Hildegard's mastery of plainchant, her innovative musical drama, and her voluminous writings. Hildegard's distinctive musical style still excites modern listeners through wide-ranging, sinuous melodies set to her own evocative poetry. Together with her passionate religious texts, her music reveals a holistic understanding of the medieval world still relevant to today's readers.

Hildegard of Bingen and Musical Reception Jennifer Bain, 2015-05-14 Jennifer Bain contextualizes the revival of Hildegard's music, engaging with intersections amongst local devotion and political, religious, and intellectual activity.

**Vision** Jane Bobko, 1995

*A Conductor's Guide to the Music of Hildegard Von Bingen* Katie Gardiner, 2021

*The Vision of Music in Saint Hildegard's Scivias* Claire Fontijn, 2012-10-31 Reassembling song texts and music from the final vision in St. Hildegard of Bingen's prophetic work, *Scivias* (c1151), this volume provides text and images for a celebration of music's power. *Scivias* provides the texts for these 14 symphonia songs and contains the dialogue for a morality play.

Hildegard Von Bingen and Her Time Ensemble fur fruthe musik augsburg, 1993

**Hildegard Von Bingen's Symphonia Armonie Celestium Revelationum** Marianne Richert Pfau, 1990

**Hildegard Von Bingen's Ordo Virtutum** Michael C. Gardiner, 2019 Michael C. Gardiner examines how classical Neoplatonic hierarchies are established in the *Ordo Virtutum*, Hildegard von Bingen's twelfth-century music-drama, and considers how these hierarchies are mediated and subverted through a series of concentric absorptions which lie at the core of the work's musical design and text.

Music in Print and Beyond Craig A. Monson, Roberta Montemorra Marvin, 2013 Fresh and innovative takes on the dissemination of music in manuscript, print, and, now, electronic formats, revealing how the world has experienced music from the sixteenth century to the present. This collection of essays examines the diverse ways in which music and ideas about music have been disseminated in print and other media from the sixteenth century onward. Contributors look afresh at unfamiliar facets of the sixteenth-century book trade and the circulation of manuscript and printed music in the seventeenth to nineteenth centuries. They also analyze and critique new media forms, showing how a dizzying array of changing technologies has influenced what we hear, whom we hear, and how we hear. The repertoires considered include Western art music -- from medieval to contemporary -- as well as popular music and jazz. Assembling contributions from experts in a wide range of fields, such as musicology, music theory, music history, and jazz and popular music studies, *Music in Print and Beyond: Hildegard von Bingen to The Beatles* sets new standards for the discussion of music's place in Western cultural life.

Contributors: Joseph Auner, Bonnie J. Blackburn, Gabriela Cruz, Bonnie Gordon, Ellen T. Harris, Lewis Lockwood, Paul S. Machlin, Roberta Montemorra Marvin, Honey Meconi, Craig A. Monson, Kate van Orden, Sousan L. Youens. Roberta Montemorra Marvin teaches at the University of Iowa and is the author of *Verdi the Student -- Verdi the Teacher* (Istituto Nazionale di Studi Verdiani, 2010) and editor of *The Cambridge Verdi Encyclopedia* (Cambridge University Press, 2013). Craig A. Monson is Professor of Musicology at Washington University (St Louis, Missouri) and is the author of *Divas in the Convent: Nuns, Music, and Defiance in Seventeenth-Century Italy* (University of Chicago Press, 2012).

*The Norton/Grove Dictionary of Women Composers* Julie Anne Sadie, Rhian Samuel, 1994 Throughout history women have been composing music, but their achievements have usually gone unrecognized.

A Performer's Guide to Medieval Music Ross W. Duffin, 2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance, with 40 essays by experts on everything from repertoire, voices, and instruments to basic theory. This concise, readable guide has proven indispensable to performers and scholars of medieval music.

*Songs of Hildegard Von Bingen for Harp* Monica Schley, 2024-11-08 Hildegard von Bingen (1098-1179) lived in Germany during the Middle Ages. When she was 14, she was sent to live a life of religious devotion. At the convent, she began writing music. During her lifetime, she was a renowned author of several books about religion, art, politics, philosophy, science, medicine, and herbs. Harpist, Monica Schley, has carefully arranged 20 of Hildegard's songs for folk harp. Taken from Gregorian Chant, chord progressions and harmonies have been added to create a rich collection of harp arrangements. These songs have an inherent therapeutic nature, perfect for relaxing and personal enjoyment, as well as playing in settings where spiritual and physical healing are enhanced by music. Arranged for the beginning to intermediate player, these songs are crafted for the 34-string folk harp and have some lever changes. Many songs are modal. The book includes tunes such as O Rubor Sanguinis; Deus Anim Rorem; Deus Enim; Unde Quocumque; O Cruror Sanguinis and O Frondens Virga.

**Hildegard Von Bingen** ,2006

**The Life and Music of Hildegard Von Bingen, with Accessible Editions for Effective Practice and Performance of Her Chant by Developing Choirs** Christa Brianne Fredrickson, 2018 The purpose of this paper is to provide editions of the plainchant of Hildegard von Bingen that are accessible to middle school and high school choirs. It explores the history of plainchant, Hildegard's life and other writings, and her unique approach to chant. The paper demonstrates the importance of incorporating chant into the choral rehearsal, and strategies for creating effective performances. Ten selections of chant are provided, with different examples of possibilities for arrangements, including optional solos and colle parte instruments. Each chant is designed to be used as is, adapted for the ensemble chosen, or used as a template for creating one's own editions of chant.

*The Sounds and Sights of Performance in Early Music* Maureen Epp, 2017-07-05 The experience of music performance is always far more than the sum of its sounds, and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials. This volume of essays presents a cross-section of new research on performance issues in music of the Middle Ages and Renaissance. The subject is approached from a broad perspective, drawing on areas such as dance history, art history, music iconography and performance traditions from beyond Western Europe. In doing so, the volume continues some of the many lines of inquiry pursued by its dedicatee, Timothy J. McGee, over a lifetime of scholarship devoted to practical questions of playing and singing early music. Expanding the bases of inquiry to include various social, political, historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role. The book is divided into two parts: 'Viewing the Evidence' in which visually based information is used to address particular questions of music performance; and 'Reconsidering Contexts' in which diplomatic, commercial and cultural connections to specific repertoires or compositions are considered in detail. This book will be of value not only to specialists in early music but to all scholars of the Middle Ages and Renaissance whose interests intersect with the visual, aural and social aspects of music performance.

#### Unveiling the Magic of Words: A Report on "**Music Of Hildegard Von Bingen**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Music Of Hildegard Von Bingen**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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