

# Music By Hildegard Von Bingen

**Karin Pendle**

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 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.

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.

Billboard , 1998-02-14 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

**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 and Her Time* Ensemble fur fruthe musik augsburg,1993

*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.

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

*Vision* Jane Bobko,1995

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

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).

**Women Making Music** Jane M. Bowers,Judith Tick,1986 Do look after my music! Irene Wienawska Polowski exclaimed

before her death in 1932. And from the urgency of that sentiment the authors here have taken their cue to reveal and look after the previously neglected contributions of women throughout the history of Western art music. The first work of its kind, *Women Making Music* presents biographies of outstanding performers and composers, as well as analyses of women musicians as a class, and provides examples of music from all periods including medieval chant, Renaissance song, Baroque opera, German lieder, and twentieth-century composition. Unlike most standard historical surveys, the book not only sheds light upon the musical achievements of women, it also illuminates the historical contexts that shaped and defined those achievements.

**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.

*Women & Music* Karin Pendle, 2001-04-22 The second edition of the "milestone" work of history that focuses on female musicians through the ages (College Music Symposium). This updated, expanded, and reorganized edition of *Women and Music* features even more women composers, performers, and patrons, even more musical contexts, and an expanded view of women in music outside Europe and North America. A popular university textbook, *Women and Music* is enlightening for scholars, a good source of programming ideas for performers, and a pleasure for other music lovers.

*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 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.

*Women in Music* Karin Pendle, Melinda Boyd, 2012-07-26 *Women in Music: A Research and Information Guide* is an annotated bibliography emerging from more than twenty-five years of feminist scholarship on music. This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women, their work, and the important roles that feminist outlooks have played in formerly male-oriented academic scholarship or journalistic musings on women and music.

### Adopting the Melody of Appearance: An Emotional Symphony within **Music By Hildegard Von Bingen**

In some sort of eaten by monitors and the ceaseless chatter of immediate conversation, the melodic elegance and mental symphony developed by the prepared term frequently fade into the back ground, eclipsed by the constant sound and interruptions that permeate our lives. But, located within the pages of **Music By Hildegard Von Bingen** a charming fictional prize filled with fresh feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful musician of language, that fascinating masterpiece conducts viewers on an emotional journey, skillfully unraveling the hidden songs and profound influence resonating within each carefully constructed phrase. Within the depths of this poignant analysis, we will discover the book is central harmonies, analyze its enthralling publishing type, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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