

ванні уявлення виконавця про художній образ твору. Це і є творчою роботою вокаліста: аналіз власного прочитання у співставленні з композиторським, намагання зануритися у творчу лабораторію композитора: чому саме тут він робить смисловий акцент, а не там, де здавалося вокалісту логічніше. Наявність протиріч і, головне, їх усвідомлення – це є показник вокального мислення вокаліста. Як відзначає О. Бандрівська, – «Музична література минулого не може виконуватися так, як вона виконувалася сучасниками. Перш за все, ... артист вносить своє розуміння у виконання твору будь-якої епохи, поєднуючи почуття стилю з тими рисами, які притаманні ... виконавській культурі (сучасності артиста – Є. Ш.)» [2, 82].

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**THE MUSICAL AND PEDAGOGICAL LEGACY  
IN THE SONGS OF ST. HILDEGARD**

Saint Hildegard of Bingen is a saint woman who lived in the Middle Ages, yet whose teachings are known not only in the Catholic Church, but are also recognized in the circles of atheists and adherents of other faiths.

**I. From the life of Saint Hildegard.** Hildegard was born in 1089 in Germany as the youngest of 10 children in a noble family. From the age of 8, she lived in the Benedictine monastery of Disibodenberg, where she became a spiritual mother at the age of 38. She later founded the monastery of Rupertsberg, which

flourished under her leadership. Due to the great interest this monastery arose, she founded another one in Eibingen, near Disibodenberg and Rupertsberg. She devoted herself to extensive preaching and writing.

Her works in the theological and philosophical fields, in medicine, natural sciences, and also in music, contain messages that appeal to people even today.

**II. Songs of St. Hildegard.** A significant place in St. Hildegard's musical works are her songs. She wrote 77 original hymns, which together form the cycle *Symphonia armoniae celestium revelationum* (Symphony of the Harmony of Heavenly Revelations).

All the songs are thoroughly elaborated. They have a distinct formal structure and unique melodies containing long melismas. Hildegard herself wrote the lyrics of the songs, thus creating her own original language, which Hoch has commented on as «*one of the most unusual in medieval European lyric*» [3, 21]. Using words and music, she praised God and made contact with the heavenly liturgy. She herself stated that the songs «*proclaim in wondrous harmonies the wonders that God makes in holy souls - a hymn to the glory of God*» [6, I. 6. 11].

Hildegard wrote songs primarily for her sisters and for the community at the monastery in Rupertsberg. The manuscripts of her works are preserved in two collections, the *Riesencodex*, which is in the Hessian State Library in Wiesbaden, and the *Dendermond Codex*, which is in the Abbey of Saints Peter and Paul in Dendermond. This collection was completed around 1175. It was donated by the Cistercian monks of the Abbey of Villers in Brabant and is therefore also called the *Villers Codex*. It is currently stored at the Faculty of Theology and Religious Studies of the Catholic University of Leuven.

Compared to Gregorian chant, Hildegard's songs had a larger ambitus - often exceeding an octave. She embellished the melodies with melismas and coloraturas, by which she used to accentuate the emphasized words. In the song *Item de virginibus*, for example, the melisma has 67 notes. The song describes God's action, the life force.

Similarly, the elaborated and complicated melismas, which consist of 34 notes can be found in the responsorial *O vos angeli* (O, ye angels). Their difficulty is compounded by the fact that they are sung in one breath [5]. The song celebrates the angels who guard the peoples, the archangels who help the righteous souls, all the virtues, powers, principedoms and mystic fifth, as well as the cherubim and seraphim who are the seal upon God's mysteries.

**III. The musical and pedagogical legacy of St. Hildegard performed by performers in the 20th and 21st centuries.** The music of St. Hildegard finds admirers among today's artists, performers and composers alike.

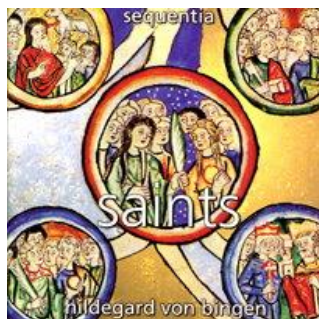
Among the composers who pay tribute to St. Hildegard are:

- Sofia Asgatowna Gubaidulina (\*1931), who composed a work for solo contralto on a text by Hildegard *Aus den Visionen der Hildegard von Bingen* (1994, Germany)
- Alejandro Viñao (\*1951), who created a composition *Hildegard's Dream* (1994, Argentina)
- Alois Albrecht (\*1936), inspired by the lyrics and music of a medieval composer, he applied them in a stage form *Hildegard von Bingen* (1998, Germany)
- Ludger Stühlmeyer (\*1961), who wrote a work for human voice and organ on the text of St. Hildegard *O splendidissima gemma* (2011, Germany).

**Figure 1:** CD cover Ein Hofer Königspaar – Die Orgeln in St. Marien und St. Michaelis; Georg Stanek, Ludger Stühlmeyer; s piesňou O splendidissima gemma [1].



Among the performers, ensembles that focus on medieval music focus also on Hildegard's works. The first one is *Sequentia* from Paris. The ensemble was founded by Benjamin Bagby and under his direction, it has recorded the complete musical works of St. Hildegard on 8 CDs with a total duration of almost 12 hours.



**Figure 2:** CD cover Saints by the ensemble Sequentia (1996); CD released in 1998 [7].

The second one is the female vocal ensemble *Tiburtina ensemble*, which was founded in 2008 in Prague. Under the artistic direction of Barbora Kabátková, the ensemble prepared the program *Ordo Virtutum* (dramatized play of St. Hildegard). The ensemble has also recorded a CD *Ego sum homo* – a musical vision of Hildegard of Bingen (improvised accompaniment of monophonic singing, that includes the popular sequence *O Jerusalem*).



**Figure 3:** CD cover: Tiburtina Ensemble: Ego sum homo [2].

Hildegard's works were also brought to life by the ensemble from Germany *VocaMe*, which focuses on music of the early period from the 9th century onwards. Under the direction of Michael Popp, the ensemble performed the chants *Studium Divinitas*, *Spir-*

*itus Sanctus, O ignis Spiritus, O virtus Sapientiae* and others. The music is accompanied by a period string instrument.

**Figure 4:** CD cover with Hildegard's music by the ensemble VocaMe (2012) [4].



The popularity of Hildegard's songs is evidenced by the fact that, for example, the song *Ave generosa*, or songs composed on the texts of St. Hildegard's *Ave generosa*, have been sung in a variety of arrangements by various performers and ensembles, such as Estample (1992), Schola der Benediktinerinnenabtei St. Hildegard Rudesheim Eibingen (1995), Virelai (1997), Emma Kirkby – soprano, Christopher Page – conductor and Gothic Voices (1988), Oxford Camerata conducted by Jeremy Summerly (1995), Super Librum (2001), Gothic Voices with Christopher Page (2006), La Capella Reial de Catalunya with Jordi Savall – conductor (2009), Noors Solisten Koor with the conductor Grete Pedersen Helgerod (2013), Capella de Ministrers lead by Carles Magraner (2014), Silke Gwendolyn Schulze (2018), Ensemble für frühe Musik Augsburg (2022) and others.

Similarly, *O splendidissima gemma* has been sung by several performers such as Ensemble Mediatrix, Sequentia, Norma Gentile, Ensemble de Caelis – Laurence Brisset, Sr Magdalen osb from Jamberoo abbey in Australia etc. This song has also inspired several composers – besides the aforementioned Stühlmeyer, for example Elizabeth Ekholm.

Nowadays, many recordings of Hildegard's songs are available.

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