

PREFACE



The compositions by Hildegard von Bingen were considered to be unique even as early in the High Middle Ages. No other contemporary composer achieved such a comprehensive repertoire and there is nobody else from that time period who created such a recognisably individual style. Hildegard von Bingen (1098–1179) really is the most internationally well-known and popular representative of early European music history. The name of the town in which Hildegard von Bingen lived and in which she created her unique repertoire strikes a particular note among music fans in Australia, Japan, as well as all over Europe and North America. Hildegard's own town is at the gates of the UNESCO World Heritage Site – Middle Rhine Valley, which itself boasts numerous medieval castles, monasteries and towns. It is in this town that a music festival will take place that makes Hildegard's time come alive for everyone to experience with all their senses. The festival revolves around the music of the 11th to the 14th century, as this was the period that was so defining for Hildegard's work. It is not just the religious music of monasteries and cathedrals that comes into its own at the festival; rather we also dedicate attention to the minstrel, instrumental and court music of the time that was also listened to by those of a religious disposition. The "Festival Musica Antiqua Bingen" only provides a spotlight for the very highest-quality ensembles from all over Europe. To round off the Hildegard experience, the visitors to the festival can enjoy both the comprehensive permanent exhibition on the life and works of the great prophetess in the Museum am Strom as well as the special exhibition that has been created for the festival entitled "Sounds of the Middle Ages. Music between divine praise and devilish pleasure." Hildegard von Bingen is considered today to be perhaps the most important composer in musical history. In this way, Hildegard's own town of Bingen and the "Festival Musica Antiqua Bingen" enable you to connect with the impressive works of the great prophetess as never before.

Thomas Feser, Lord Mayor Bingen am Rhein
Rainer M. Thureau, artistic director



WEEKEND ARRANGEMENTS:

Experience Hildegard's country: in the Museum am Strom, you will receive an exclusive tour through the permanent exhibition on Hildegard von Bingen and you will learn more about the great abbess who founded her own convent on the Rupertsberg in Bingen. Afterwards you will enjoy a delicious lunch buffet in the Hildegard-Forum der "Kreuzschwestern" (sisters of the Cross), a place that really is in the spirit of Hildegard.

You will either spend the night in the nH Hotel Bingen, which is directly on the corner of the Rhine and offers a spectacular view of the UNESCO World Heritage site Middle Rhine Valley or in the family-run, centrally located Hotel Würth.

You can use the Ringticket to get to know Bingen and its surroundings a bit better. You can use the excursion ship to cross the Rhine and use the cable car in Rüdesheim to go up to the Niederwald-denkmal, which is a monument that was erected for the unification of Germany. The Eibingen St. Hildegard convent is very close by and it is a convent in which Benedictine nuns live and work to this very day. After a nice, short walk through the Niedervald, you can ride down to the Rhine on the cable car in Assmannshausen and then get back onto the ship for the journey back to Bingen.

Your package includes your choice of two concerts of the Musica Antiqua Bingen. You may book tickets to additional concerts if you wish.

The weekend arrangement contains:

- » 3 overnight stays including breakfast
- » Your choice of 2 concerts at special locations
- » Hildegard tour in the Museum am Strom, Friday 10:30
- » 1 lunch buffet in the Hildegard-Forum, Friday 12:00–14:00
- » Ringticket – combined ship and cable car tour

Prices:

309 Euros NH Hotel Bingen

299 Euros Hotel Würth am Freidhof

249 / 259 Euros Hotel in the Hildegard-Forum der "Kreuzschwestern" (sisters of the Cross) – (differing room categories) per person in a double room

Weekend arrangements can be booked over the tourist information office in Bingen by calling + 49 (0) 6721 / 184 200 or via internet under www.adticket.de

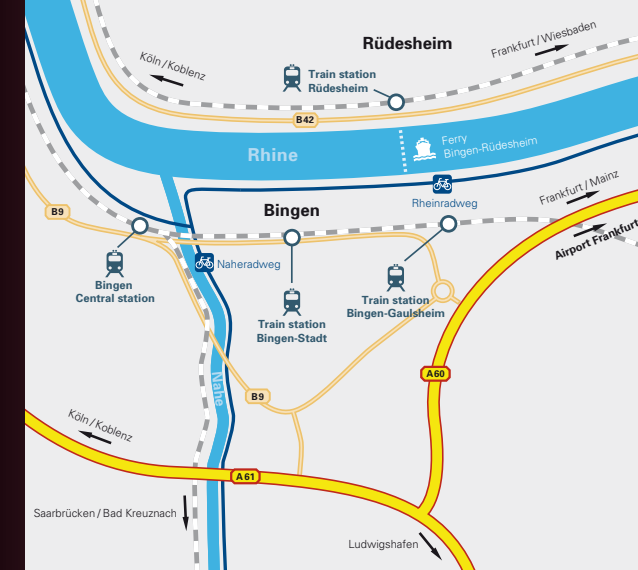


Special exhibition in the Museum am Strom from the 20th September to the 22nd December 2019

"SOUNDS OF THE MIDDLE AGES. MUSIC BETWEEN DIVINE PRAISE AND DEVILISH PLEASURE"

What did the Middle Ages sound like? The new special exhibition in the Museum am Strom spirits the visitors away into a time when life in Bingen and elsewhere was loud, but not always musical. This was a time when minstrels and jongleurs sang of heroic deeds and wild adventures in castles and royal courts, a time when voices were raised to praise God every day in monasteries and cathedrals; but it was also a time when the heathen repertoire was also well thought of.

The exciting variety of the time period resounds throughout an exhibition that is a treat for all the senses. It presents replica medieval musical instruments alongside magnificent choir books and original documents of the early musical history of the region. The music of Hildegard von Bingen is presented in all its glory: two music parchments from Hildegard's time that are thought to come from the Rupertsberg will be exhibited here for the first time. A multimedia station offers new insights and a plethora of information concerning choral singing in the Hildegardkloster.



How to get there?

Bingen is just an hour away from Germany's biggest airport Frankfurt, accessible at two train stations and located near different motorways. The City is directly opposite to Rüdesheim.

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Contact:
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www.bingen.de



LAND DER
HILDEGARD



**FESTIVAL
MUSICA ANTIQUA
BINGEN**

The new music festival in Hildegard's own town Bingen am Rhein.

3 to 6 October 2019



3 October 2019, 19:30, Basilika St. Martin

HIRUNDO MARIS

Advance booking: 23 € | School pupils, students, apprentices: 12 €
Price on the day: 28,50 € | School pupils, students, apprentices: 12 €

4. October 2019, 19:30, Hildegard-Gedächtniskirche

SEQUENTIA

Advance booking: 23 € | School pupils, students, apprentices: 12 €
Price on the day: 28,50 € | School pupils, students, apprentices: 12 €

5. October 2019, 11:00, Rochuskapelle

TIBURTINA

Advance booking: 23 € | School pupils, students, apprentices: 12 €
Price on the day: 28,50 € | School pupils, students, apprentices: 12 €

5. October 2019, 20:00, Basilika St. Martin

ONI WYTARS

Advance booking: 23 € | School pupils, students, apprentices: 12 €
Price on the day: 28,50 € | School pupils, students, apprentices: 12 €

6. October 2019, 12:00, Hildegard-Gedächtniskirche

ORDO VIRTUTUM

Advance booking: 23 € | School pupils, students, apprentices: 12 €
Price on the day: 28,50 € | School pupils, students, apprentices: 12 €

Festival locations:

Basilika St. Martin
Basilikastraße 6, 55411 Bingen am Rhein

Hildegard-Gedächtniskirche
Koblenzer Straße 21, 55411 Bingen am Rhein

Rochuskapelle
Rochusberg 2, 55411 Bingen am Rhein



**Thu., 3. October 2019
19:30, Basilika St. Martin**

**HIRUNDO MARIS (CH/ES):
“VOX COSMICA” – ARIANNA SAVALL**

In 2009, Arianna Savall, daughter of the world-famous Catalan musicians Jordi Savall and Montserrat Figueras, founded the Hirundo Maris ensemble, which specializes in ancient music from the Middle Ages to the Baroque and in their own compositions and early fusion. The focus is on the intention to combine Mediterranean and Nordic music: Like the swallow, which gives the ensemble its name, the ensemble finds common ground over the sea and the music, which have linked Scandinavia and the Iberian Peninsula since immemorial time. Hirundo Maris is performing at numerous music festivals throughout Europe, included Stanser Musiktage, Cologne Festival for Early Music, Jazz in Church Bucharest. Beside Hildegard-Songs their current program also offers contemporary enriched and with elements of world music (Nickelharp, Sitar) interspersed meditations that allows completely new approaches to the works of the great medieval visionary Hildegard von Bingen. www.ariannasavall.com

Historical places become a stage...

The millennial Basilica of St. Martin, in whose crypt Hildegard may have even prayed, becomes a stage for the ancient music. The historic chapel on top of the mountain “Rochusberg” – the “Rochuskapelle” – with its panoramic location in the vineyards above the city is another authentic place. Here the Hildegard worship with relics and picture altar has been a central site since the late 19th century. This also applies to the church “Hildegard-Gedächtniskirche” in direct succession and neighborhood to the largely disappeared Hildegard Monastery on Rupertsberg.



**Fri., 4. October 2019
19:30, Hildegard-Gedächtniskirche**

**SEQUENTIA (FR): “MONKS SINGING
PAGANS” – BENJAMIN BAGBY**

Benjamin Bagby is one of the most well-known representatives and co-founder of the international early music scene. Between 1982 and 2013 his ensemble Sequentia has – for the very first time ever – released a recording with the whole work of Hildegard von Bingen in 9 CD’s and thereby has been establishing new standards for the contemporary performance of her compositions. The current program of his Sequentia trio (with Norbert Rodenkirchen (flute) and Hanna Marti (vocals, harp)) “Monks singing Pagans” is dedicated to the often overlooked pagan-ancient and Old Germanic traditions, which have been fostered behind the walls of monasteries like liturgical chants in the Worship did belong to the every day reality of early and high medieval monasticism. An impressive testimony of this is provided by numerous relevant monastic manuscripts, which also provides the basis for the reconstruction of their musical performances. www.sequentia.org

Love magic in the Hildegard monastery

Also in the Hildegard monastery on the Binger Rupertsberg ancient magical ideas have been alive, for example about plants. Embedded in their holistic understanding of the divine creation and the heavenly powers on earth in the “Physica” by Hildegard of Bingen it is written about the Benedictine herb for example: “If someone eats it or takes in a potion, it ignites a burning desire inside him ...”



**Sat., 5. October 2019
11:00, Rochuskapelle**

**TIBURTINA (CZ): CANTIGAS DE SANTA
MARIA – KABATKOVA BLAZIKOVA**

The women’s vocal ensemble from Prague (founded in 2008) has committed itself the goal to revive a wide range of medieval music in harmony with current knowledge about historical performance practices and language declamation. In the eleven years of its existence Tiburtina has already participated at numerous major festivals in the Czech Republic, Slovakia, Germany and Belgium. Maria songs, which King Alfonso The Wise of Castile (1252-1282) has put together in a famous collection, testify to a fascinating culture of the Late Middle Ages, to which Christian, Jewish and Muslim traditions have contributed equally. The ensemble Tiburtina arranges these pieces like a dialogue between two female voices, enriched by two harps, a dulce melos and percussion instruments. The nuanced interpretation has its source in the unison singing and the music of the troubadours, which here experiences a ravishingly embellishment by Arabic ornaments and improvisations. www.tiburtina-ensemble.com

“Tiburtina”: The sibyl of Tibur – and of Bingen

Throughout the whole Middle Ages, the ancient Sibyl of Tibur near Rome was famous, a seer who has proclaimed Christ’s birth and prophesied the end of time. Thus, her oracles have been “updated” over and over again to suit occurrences of the respective present time. Also Hildegard was regarded as a “rebirth” of the Tiburtina: how and why the ancient Sibyl was able to become the model of the Binger prophetess, is currently explored in the Binger Museum in the larger historical context.



**Sat., 5. October 2019
20:00, Basilika St. Martin**

**ONI WYTARS (DE):
STUPOR MUNDI – MARCO AMBROSINI**

The ensemble Oni Wytars exists since 1983 and since then dedicates to the study of the interrelationships and mutual influences of the art music and popular music of the Mediterranean countries: The focus is on the research of the sounds of the Italian Trecento, the pilgrim songs from Catalan and Spanish manuscripts of the 13th and 14th Century and the melodies and the passionate poetry of the troubadours and trouvères. The result is a Mediterranean sound cosmos of rhythms, melodies and improvisations in the ensemble’s concerts. This also applies to their program “Stupor Mundi”, which makes the unique courtly culture at the Sicilian royal court of the great Hohenstaufen Emperor Frederick II (1194-1250) come alive with all senses. Oni Wytars is a regular guest at major European festivals (including Tage Alter Musik Herne (D), MusikTriennale Köln (D), Voix et route romane (F), Espazos sonoros, Santiago de Compostela (E)) as well as at Canada and Dubai. www.onywytars.de

Hildegard von Bingen writes to the Imperial Court

To Emperor Frederick Barbarossa (1152–1190), the grandfather of Frederick II, the prophetess of Bingen did adress incisive words: “See that the Heavenly King does not struck you down, because your eyes do not see, how to hold the scepter in your hands to rule properly.” Nevertheless, the Staufer has issued a protection privilege to the Hildegard monastery Rupertsberg, which supposed to form the legal fundament of the monastery for centuries.



**Sun., 6. October 2019
12:00, Hildegard-Gedächtniskirche**

**ORDO VIRTUTUM (DE):
FRAGMENTUM – STEFAN MORENT**

The ensemble Ordo Virtutum has been founded by the musicologist Prof. Dr. med. Stefan Johannes Morent as a special ensemble for medieval music. The aim is the connection between interpretation and musicological research in order to open up access to the musical world of medieval Europe. The current program is the result of years of scientific research and reconstruction work: When the Reformation has been introduced in the 16th century and many monasteries have been dissolved, also their choral manuscripts was doomed. The precious parchment, on which the chants have been recorded, has now been ‘recycled’ as a stable cover material for document files. Thousands of choral manuscripts became book covers. For centuries, they were stored as fragments in the archives. After elaborate reconstruction work Ordo Virtutum has breathed life again for the first time into this lost witnesses. www.ordovirtutum.org

Fragments from the Hildegard Monastery

Even the only liturgical chants – probably originating from the monastery Rupertsberg – have been transmitted as fragments only. Thus, probably in the late fifteenth century, two chorale sheets with neumes have been glued into the book covers of the “Giant Codex”, the great manuscript with the complete works of Hildegard. Their origin can not be clarified clearly. But it is quite possible that a part of the Liturgy of the Hours of the Hildegard Monastery has survived here.