



Associate Professor Dr. Stefan Morent
 University of Tübingen
 Department of Musicology and Computer Sciences Center for
 Premodern Europe <http://www.dimused.info>
<http://www.ordovirtutum.org>

Digital Music Edition (DiMusEd) Challenge and Chance: The TüBingen Project

Hildegard von Bingen (1098-1179) was not only an important abbess and the founder of two convents in the Rhineland in Germany, a mystic and visionary, the writer of letters and author of numerous writings on medical and scientific questions, and counselor of high-ranking personages of her time, dubbed “the Sybil of the Rhine” by her contemporaries – she was also one of the few medieval women who are known to have composed music. The stock of monophonic settings (about 80 songs and the mystery play “Ordo

virtutum”) attributed to her is regarded as the most comprehensive work of any person known by name in the 12th century.

Whereas many legends and myths about Hildegard and her music were reversed and deconstructed since the International Congress on Hildegard von Bingen in 1998, there still remain many questions open, among them such basic and important ones as details of notation in the manuscripts transmitting her music. A new critical scholarly edition of her music is still waiting for about 40 years now.

Hildegard’s music seems appropriate therefore to test new ways of digital-critical editions of music. Since 1998 the interdisciplinary research project “TüBingen” (directed by Associate Professor Dr. Stefan Morent) in collaboration between the Departments of Musicology and Computer Science at Tuebingen University works on questions of digital editing of music. The project cooperates with the musicological editions located at Tuebingen and the Center for Computer Assisted Research in the Humanities at Stanford University [CCARH, Prof. Dr. Eleanor Selfridge-Field] and with Perry Roland [Music Encoding Initiative, University of Virginia] and since 2007 holds a grant from the German Research Foundation.

The talk will give a short introduction to Hildegard’s life and music and then discuss various aspects of a digital-critical edition of her music.

Associate Prof. Dr. Stefan Morent (stefan.morent@uni-tuebingen.de)

- studied Musicology and Computer Science at the University of Tübingen as well as recorder and historical performance practice with Kees Boeke at Trossingen University of Music and Medieval Music with Andrea von Ramm and Sterling Jones.
- obtained his MA in Musicology in 1995, his PhD with “On the influence of instrumental on vocal music in the Middle Ages” in 1997.
- Since 1997 Lecturer at the Department of Musicology/University of Tübingen
- 1998-2002 Junior Research Fellow at the Department of Computer Algebra
- 2002-2004 Senior Research Fellow [Habilitation-Stipendium] within the Tübingen Graduate School ›Ars and Scientia in the Middle Ages and Early Modern Times◄.
- 2004 Habilitation: Habilitationsschrift The Middle Ages in the 19th century. A contribution to compositional history in France.
- 2005-2007 Senior Lecturer [Hochschuldozent] at the Department of Musicology/Tübingen
- 2007-2009 Research Grant of the German Research Foundation for the “TüBingen”-project on Digital Critical Editions of Music.
- International concert tours with his Ensemble “Ordo Virtutum” for Medieval Music.
- His last book “Hildegard von Bingen as a composer” appeared in collaboration with Prof. Marianne Richert-Pfau/University of San Diego