

Studia Hildegardiana Sariensia 1 (2014). Lublin: Wyd. Polihymnia, 2014, pp. 77.

One should meet with a great pleasure a new publishing initiative in the Polish research are entitled “*Studia Hildegardiana Sariensia*” and being the *Research Yearbook of the Fide et Amore Sacred Music Festival*. The ultimate goal of the magazine’s editors is “the documentation of cyclical symposia” organised on subsequent editions of *Fide et Amore* festival and publishing materials related to “theological topics understood as fine arts (music, literature, painting, film, etc.).” However, the texts that will get the top priority will include all studies promoting the name and work of Saint Hildegard.

The originator of the reviewed annual is Rev. Dr. Wiesław Hudek (the Editor-in-Chief; The Academy of Music in Katowice), who has undertaken this new initiative together with a group of his collaborators representing various scientific centres: Dr. Maria Kopsztejn (The School of Administration in Bielsko Biała), Kamila Falińska, MA (The University of Silesia), Rev. Dr. Franciszek Koenig (The University of Opole), Anna Maria Kowalska-Stępień, MA (The Pomeranian Library in Szczecin), Dr. Krzysztof Michałek (The Academy of Music in Kraków) and Dr. Mariusz Pucia (The University of Opole).

As noted in the introduction entitled *From the Editors*, the periodical “results from the augmentation of the Festival’s offer (*Fide et Amore Sacred Music Festival*) and also a proposal addressed to a wide audience interested in the borderlines between art and theology.” The Festival, organised for eight years, is filled with a variety of interesting cultural events in the form of film showings, discussion panels, exhibitions, workshops and contests enjoying a wide popularity. As Rev. Hudek emphasizes, “the organizers have always been concerned about archiving the events. However, the desire to record the scientific accomplishments associated with the Festival appeared to be an urgent task.” The inspiration to initiate this periodical was the symposium on life and works of the eminent medieval Benedictine abbess, Saint Hildegard of Bingen (1098–1179).

The content of the first issue of the magazine was contained in two main sections. The first section, *Articles and Essays*, consists of scientific publications. The reviewed issue includes three texts associated with Saint Hildegard. In his

article “Saint Hildegard of Bingen—a new patron of sacred music?” (pp. 13–24), Rev. Wiesław Hudek presents the profile of the abbess, bringing to light a variety of interesting biographical facts and her musical achievements. Based on references to various sources, the author shows that Saint Hildegard has composed almost eighty musical pieces. In conclusion to his disquisition, Rev. Hudek argued why in the future Saint Hildegard could be pronounced the patron saint of liturgical music. A clear disquisition of the author, which is—as a matter of fact—a strength of his narrative, is supported by examples of the scores of selected compositions by Hildegard. It enables the reader to realize immediately how wide and unexamined the repertoire of the Saint is. The second article, written by Małgorzata Kowalewska, an outstanding expert on Medieval literature, presents the results of the research on the narration and form of *Songs* by Saint Hildegard (“The content and form of *Songs* by Hildegard of Bingen,” pp. 25–31). The author emphasizes that these pieces are “a real treasure, and at the same time the evidence of the Rhineland school of composition.” Their main message is to show the most important philosophical and theological ideas and preaching the glory of God. Then sister Blanka Szymańska, fascinated with the Benedictine spirituality, shares her thoughts about the opportunities to employ the teaching of Saint Hildegard in the personal spiritual growth of a contemporary individual (“Hildegard of Bingen. The Church Doctor for the times of crisis,” pp. 33–39).

The second section, *Overviews, reviews, chronicle of events*, is of a documentary nature. Rev. W. Hudek familiarizes the reader with the idea of *Fide et Amore* festival, presents its main goals and detailed agendas of subsequent editions from the period 2007–2014 (“Genesis, concept, repertoire,” pp. 45–59). Then, Joanna Urbaniak introduces the composer’s contest for an instrumental piece to be performed during the Adoration after the Holy Communion during the Christmas season (“Fide et Amore International Composer’s Contest,” p. 59). The outcome of the contest are *Composers’ biographical notes* (pp. 60–61) presenting all those who received awards and distinctions in the *First Fide et Amore International Composer’s Contest*. Then, there are two reviews of CDs published under the patronage of the festival: *Musica Sedinensis—The Music from 17th-century Szczecin—Musik in Stettin aus dem 17. Jahrhundert* (p. 62) and *Józef Elsner—Missa in C op. 26, Salve regina in B op. 43, Canticum Simeonis op. 69, Offertoria op. 31, 70, 83* (p. 63). The section is concluded with the text of a liturgical drama of Saint Hildegard of Bingen, *Ordo virtutum* with the Polish translation by Katarzyna Wiwer (pp. 65–74) and selected photographs documenting the final concert of the 7th edition of *Fide et Amore* festival (27th September 2013) during which *Ordo virtutum* was performed (pp. 75–77).

A merit of the periodical is its bilingualism. Some sections, such as: *Table of contents* and *From the editorial team* were also translated into German. Additionally, each research article includes a brief summary in this language. It increases substantially a scientific value of the yearbook and allows it to reach a wider group of readers. In the opinion of the reviewer the choice of this language

is not random. It seems that it was naturally dictated by the area where Saint Hildegard lived, worked and created.

It should also be emphasized that the periodical is reviewed and has its *Science Board*. It increases its prestige and the quality of presented materials, but above all will be a *sine qua non* for applying to include this journal in a List of Scored Journals in the future. Undoubtedly, this will make the periodical even more attractive and will encourage the authors to publish their texts there. The materials included in the current issue of the almanac, in particular the research ones, are an irrefutable proof of the need to undertake further interdisciplinary and specifically musicological studies of the rich and diverse output of Hildegard of Bingen. Undoubtedly, there will be many academics representing various fields of science, who will give their attention to the legacy of this outstanding Saint will be willing to share their findings in this magazine.

When congratulating the editorial team of *Studia Hildegardiana Sariensia* on undertaking this initiative, it only remains for me to wish you more enthusiasm and many creative inventions in editing the subsequent volumes of this yearbook. Let the care and intercession of Saint Hildegard, who was chosen as the double patron of: *Fide et Amore* festival and the associated journal, be the guarantor of the success of your undertakings.

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