

# Program: Marie-Luise Hinrichs

G. B. Pergolesi                      Stabat mater\*  
Hildegard von Bingen              O Viridissima Virga\*  
   O Virga Ac Diadema\*  
   O Vis Aeternitatis\*

\* Arrangements for piano by M.-L. Hinrichs

## Notes on the Music

### Giovanni Battista Pergolesi: *Stabat Mater*

Giovanni Battista Pergolesi, 1710-1736, wrote his *Stabat Mater* through sickness during the last weeks of his life in Naples, Italy. Probably a Franciscan monk wrote the text in the 13th century. It is a heartfelt representation of the passion of Christ, in which the poet presents the sufferings and inner pain of Mary, who must witness the death of her son at the cross. The poet asks to be allowed, as well, to take part in Mary's pain.

At times the *Stabat Mater* was forbidden because of its language and its great emotional impact. But it fascinated other composers also, for example Josquin des Prez, Palestrina in the 16th century, Antonio Vivaldi, and Alessandro Scarlatti in the early 18th century.

The *Stabat Mater* was finally taken up again by Pope Benedict XIII in 1727 and sanctioned. Pergolesi's *Stabat Mater* became world famous, even being elaborated upon by J.S. Bach.

Pergolesi used the most modern and most emotionally expressive style which he knew - the language of opera. But he wrote it for a modest string section with basso continuo, one soprano solo voice and one alto solo voice. Pergolesi's greatest admirers were the French. This work moved them to tears and Jean-Jaques Rousseau called the beginning of the *Stabat Mater* "the most perfect and touching duet to come from the pen of any composer."

With chromatics, appoggiaturas and repeated trill, he underlined and interpreted the text. His *Stabat Mater* turns to our deepest feelings and awakens our most heartfelt empathy for the grieving mother of Jesus.

## LATIN TEXT

I.  
Stabat Mater dolorosa  
Luxta Crucem lacrimosa,  
Dum pendebat filius

II.  
Cuius animam gementem  
Contristatam et dolentem  
Pertransivit gladius

III.  
O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti

IV.  
Quae moerebat et dolebat

## ENGLISH TRANSLATION

The sorrowful mother stood  
in tears close to the cross,  
as her son was hanging there.

Through her mourning soul  
has passed the sword,  
sharing his sorrow and pain.

O how sad and afflicted  
was that blessed Mother  
of the only begotten son,

who moaned and ached

Et tremebat, dum videbat  
Nati poenas incliti

and trembled at the sight  
of her beloved.

V.

Quis est homo, qui non fleret,  
Matrem Christi si videret  
In tanto supplicio?  
Quis non posset contristari,  
piam matrem contemplari  
Dolentem cum filio?  
Pro peccatis suae gentis  
Vidit lesu[m] in tormentis

Who is the man who would not weep  
if he saw the mother of Christ  
in so much torment?  
Who would not be able to share the grief  
of this pious mother,  
contemplating her suffering for her son?  
She saw Jesus's torment,  
thorns, mockery, flagellations

Et flagellis subditum.

for the sins of his people.

VI.

Vidit suum dulcem natum  
Morientem desolatum,  
Dum emisit spiritum.

She saw her sweet born  
dying desolately,  
Until he gave up his spirit.

VII.

Eja mater, fons amoris,  
Me sentire vim doloris,  
Fac, ut tecum lugeam!

Let o Mother, fountain of love,  
my heart turn tender from above,  
so I can feel your pain!

VIII.

Fac, ut ardeat cor meum  
In amando Christum deum,  
Et sibi complaceam!

Set my heart on fire,  
to love Christ, our God,  
as you have loved!

IX.

Sancta mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide!  
Tui nati vulnerati  
Tam dignati pro me pati,  
poenas mecum divide!  
Fac me vere tecum flere,  
Crucifixo condolere,  
Donec ego vixero.  
Luxta crucem tecum stare  
Te libenter sociare  
In planctu desidero.  
Virgo virginum praeclara,  
Mihi non iam sis amara,  
Fac me tecum plangere!

Holy Mother press deeply  
into my heart all wounds,  
which your son has suffered for me!  
Let me melt in repentance,  
share his pain with you,  
for he was slain for me!  
Let me truly cry with you,  
mourn the cross,  
as long as I live.  
To stand with you at the cross  
looking up incessantly  
that is what my heart desires.  
Virgin of all virgins,  
look at me with love,  
so I may share your grief!

X.

Fac ut portem Christi mortem,  
Passionis fac consortem  
Et plagas recolare!  
bitter separation!  
Fac me plagis fulnerari,  
Cruce hac inebriari  
Ob amorem filii!

May I feel the death and pain of Christ,  
as your mother's heart does:  
his martyrdom, anguish and  
Make the wounds he suffered  
to set me on fire for the cross,  
because of the love of the son!

XI.

Inflammatuſ et accenſuſ,  
Per te, virgo, ſim defenſuſ  
In die iudicii!  
Fac me cruce cuſtodiri  
Morte Chriſti praemuniri,  
Confoveri gratia.

Inflamed by holy fire,  
Virgin, be my defender  
on Judgement Day!  
Make hiſ croſſe to guard me,  
ſo hiſ death will bleſſe me,  
may hiſ grace ſhine upon me.

XII.

Quando corpus morietur,  
Fac, ut animae donetur  
Paradiſi gloria!  
Amen!

When my body dieſ,  
make my ſoul to be lifted up  
into the glory of paradieſ!  
Amen!

## Hildegard of Bingen

Hildegard of Bingen, who lived from 1098 to 1179, waſ a German Benedictine abbeſſ, writer, compoſer, philoſopher, Chriſtian myſtic, viſionary, and polymath. She founded the monaſterieſ of Rupertsberg in 1150 and Eibingen in 1165. She wrote theoloꝑical, botanical, and medicinal textſ, aſ well aſ letterſ, liturgical ſongſ for female choiſ to ſing, and poemſ, while ſuperviſing miniature illuminations in the Rupertsberg manuſcript of her firſt work, *Scivias*. There are more ſurviving chantſ by Hildegard than by any other compoſer from the entire Middle Ageſ, and ſhe iſ one of the few known compoſerſ from the Middle Ageſ to have written both the muſic and the wordſ. One of her workſ, the *Ordo Virtutum*, iſ an early example of liturgical drama, and arguably the oldeſt ſurviving morality play.

## Marie-Luise Hinrichs Personal Biography

"My very firſt encounter with the piano took place when I waſ ſeven yearſ old. A wondrous univerſe opened up in front of me. All about the piano waſ fascinating and ſenſuous: It ſounded good, it ſmelled good, it felt good  
Pianist and compoſer Marie-Luise Hinrichs liveſ and teacheſ in Cologne, Germany, and performſ internationally.

She received her firſt piano leſſonſ at the age of ſeven from Marianne Haupt in Siegen. At the age of fourteen, Marie-Luise received a booſt of encouragement when ſhe waſ choſen to be the underſtudy for concert pianist Stephan Askenaze during rehearſalſ with orchestra for Mozart'ſ C major concerto (KV 467), and at age ſeventeen, when her debut performance of the ſame concerto, conducted by Sygfried Fiedler, received critical acclaim.

Marie-Luise purſued further ſtudies with Hubert Juhre in Eſſen, Yara Bernette at the Hamburg University of Muſic, Pavel Gililov at the Cologne University of Muſic and Renate Kretſchmar-Fiſcher in Detmold.

After her graduation in 1997, Ms. Hinrichſ became a ſought-after and internationally acclaimed ſoloist. Her concert activities took her to the Amsterdam Concertgebouw, Sydney Town Hall, the Moſtly Mozart Festival at Lincoln Center in New York, the Tanglewood Festival and the Chatelet and Theatre deſ Champs Elyſeeſ in Pariſ. She haſ toured through France, Spain, Norway, Auſtralia, Syria, Lebanon, the United Stateſ, and Germany. Her EMI Clasiſics CD of workſ by Mozart for two pianoſ, recorded with duo partner Chriſtian Zacharias, waſ nominated for the 1998 Clasiſical Cannes Award. She haſ performed with the Sudweſtfunk Symphony Orchestra, the Bamberg Symphony

and the Moscow Virtuosi under such conductors as Emmanuel Krivine, Bernhard Klee and Vladimir Spivakov.

Ms. Hinrichs particularly favors the music of Spanish composer Antonio Soler, whose unique sonatas, with their roots in the folk music of Spain, are a mainstay of her solo repertoire. "I was 16 years old when I heard a Soler sonata in a church in Spain, performed by an Argentinian pianist. It was like a vision. I knew, very intensely, that I'd play this music later." Her recordings of Soler's sonatas, published by EMI Classics (now Warner Red Line Classics) and CPO, drew attention from beyond the borders of Germany and introduced Soler to new audiences.

In 2005, during a time period of extreme emotional pain, when she was searching for a role model and for spiritual healing, Marie-Luise discovered the life and work of medieval German saint Hildegard von Bingen (1098-1179). "I read the book 'Vision' and was captivated by it. I immediately bought the songs, and a new dimension of music opened up to me. The music has a healing effect... It is flowing, extremely free and natural... It encompasses the whole cosmos. It is like an echo of the cosmos - of the heavens and the stars here on our earth. Hildegard von Bingen said that she received her songs, images, and visions from God." Marie-Luise's CD "Vocation", featuring her own piano arrangements of Gregorian chants composed by Hildegard von Bingen, caused a sensation and was long in the European classical music charts in 2011. A documentary film portrait was also created about the development of this project. In 2019, Marie-Luise produced a sequel to "Vocation" entitled "Meditationen" which again showcases her arrangements of the music of Hildegard von Bingen. While working on the von Bingen project, a friend introduced Marie-Luise to the music of philosopher and composer George Gurdjieff. This was the beginning of a great fascination with music of the Orient, especially music by composers from Gurdjieff's home country of Armenia. Marie-Luise has since devoted several concerts and recordings to Oriental music.

Marie-Luise likes to contribute her musical talents toward helpful causes whenever possible. In 2011, she produced a benefit CD of gentle, calming pieces by the great composers, combined with traditional German folk songs of similar gentle character, for the Westfälisches Children's Hospital. All of the money earned from this CD goes to the hospital. In 2016, Marie-Luise organized a fundraising concert for her favorite animal shelter near her home, in which she performed her very own original compositions dedicated to animals. And Marie-Luise passes on all that she has learned through private lessons at her home.

Marie-Luise's stylistic voice is characterized by an extremely sensitive, gentle, calm, mellow, warm piano sound. She is especially drawn to sacred music as it reflects her own deep devotion to God. Ms. Hinrichs also loves to compose her own original music. She has independently published four CDs of original compositions on her own independent record label, Angels Records.

Marie-Luise is currently working on a book and about the life of Hildegard von Bingen, which will be illustrated with paintings by her sister, Marianne Levien, and will come with a new CD of Marie-Luise's piano arrangements of von Bingen's music.

"It is a great blessing to be able to express myself through music," says Marie-Luise.

"Dear Sylvia and Viktors,

First of all, I wanted to let you know that I'm very grateful to play the Stabat mater Concert as a streaming concert. Thank you so much! I would have been very sad if the concert had been cancelled. Thank you also to Peter

Stein, the director of the Papageno Musikschool, and Roman Michelfelder, the priest of the Evangelische Kirche (church) in Rondorf, for letting me use their beautiful church and piano. I am also grateful about my manager Orlando's support with the equipment and his help. Thank you, Orlando! And also, I am grateful to my niece, Linda Levien, for her help with the video camera. Thank you, Linda!

My relationship to the *Stabat mater* changed and developed a lot since my childhood and since I recorded a CD with my piano arrangement. I sang the piece together with my sister when I was a child, and was, even at that time, very impressed by the music and also by the emotional words.

Later, when I recorded the CD in 2016, it was like a new piece to me. While I was arranging the music for solo piano, I had periods of great enthusiasm for the work, yet then there were also days, when I couldn't even continue, because of a deep sadness that had seized me.

Now I still feel the sadness, but also the glory of paradise and the protection of the cross for all people.

The different voices in the music are more important to me now, and I try more to set off and emphasize these different voices.

And one advantage of the piano version is also to play as free as I feel the music. This is not possible for an orchestra (and a conductor)."

On Hildegard von Bingen:

"I had periods in my life where I was sick and depressed and nobody could help me. Then I read a book about Hildegard von Bingen and my life suddenly turned to a good life again. At once I bought a CD of Hildegard von Bingen and loved the music a lot. I started to play piano again and listened very often to Hildegard's music. At this point I wanted to play her music on the piano. So I arranged lots of her songs for piano, and every time when I work and sing and play her music, my life becomes better. I wanted to share this experience to the people, and this was also a great concern, to write and play more Hildegard songs.

I hope my concert gives you also peace and healing! Enjoy the music!"

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