

WIGMORE HALL

Tuesday 3 May 2022 7.30pm

Queen of Heaven

Tenebrae

Fiona Fraser soprano

Izzy Gibber soprano

Rachel Haworth soprano

Hannah King soprano

Katie Trethewey soprano

Emma Walshe soprano

Rosanna Wicks soprano

Amy Blythe alto

Martha McLorinan alto

Ellie Minney alto

Sophie Overin alto

Jeremy Budd tenor

Oscar Golden-Lee tenor

Nicholas Madden tenor

Joseph Wicks tenor

Joseph Edwards bass

William Gaunt bass

Nathan Harrison bass

Jimmy Holliday bass

Owain Park bass

Henryk Mikolaj Górecki (1933-2010)

Robert Parsons (c.1535-1571)

Anton Bruckner (1824-1896)

Igor Stravinsky (1882-1971)

Benjamin Britten (1913-1976)

Rebecca Clarke (1886-1979)

Edvard Grieg (1843-1907)

Arnold Bax (1883-1953)

Totus Tuus Op. 60 (1987)

Ave Maria (c.1560s)

Ave Maria (1861)

Ave Maria (1949)

A Hymn to the Virgin (1930 rev. 1934)

Ave Maria (?1937)

Ave, maris stella (1893)

Mater ora Filium (1921)

Interval

Owain Park (b.1993)

John Tavener (1944-2013)

Sulpitia Cesis (b.fl. 1619)

Gregorian Chant

Giuseppe Verdi (1813-1901)

Gregorian Chant

Giles Swayne (b.1946)

Gregorian Chant

Francis Poulenc (1899-1963)

Margaret Rizza (b.1929)

Ave maris stella (2014)

Mother of God, here I stand from *5 Anthems from The Veil of the Temple*
(1992 rev. 2002)

Stabat Mater (pub. 1619)

Tota pulchra es

Laudi alla Vergine Maria (c.1890)

Ave Regina caelorum

Magnificat Op. 33 (1982)

Salve Regina

Salve Regina (1941)

Ave generosa (2007)

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The Virgin Mary wears many faces in Christian liturgy. She is the all-powerful Queen of Heaven, the all-knowing Throne of Wisdom, the radiant Star of the Sea, but also the Handmaid of the Lord, the tender Mother of God, the grieving Mother of Sorrows. She is at once saint and symbol – splendid as a gilded icon and just as untouchable – and daughter, mother and mourner, a woman at once divine and painfully human.

She is the still point at the centre of a programme that spans over six centuries, moving from plainsong and renaissance polyphony through 19th-century anthems to contemporary choral works.

This musical portrait chronologically begins with the melodic pen-and-ink sketches of **Gregorian Chant**. The arching lines of Marian antiphons 'Ave Regina caelorum' and 'Salve Regina' are graceful, delicate, and it doesn't seem too fanciful to hear the echo of their subject in them. Sung seasonally along with 'Alma Redemptoris Mater' and 'Regina Caeli' at the close of each day's Compline service, together they offer a portrait of the Virgin that is at once shifting and constant.

The influence of these chants runs through the programme, surfacing in many guises: the simple, scalic meditation of **Owain Park's** 'Ave maris stella' (its ambiguous harmonic shifts so different to the warm affirmation of Grieg's setting of the same text, celebrating Mary as the 'Star of the Sea') as well as **Margaret Rizza's** evocative 'Ave generosa', in which the purity of a single voice (the 'piercing gaze of chastity' described in Hildegard of Bingen's poetry) grows and swells outwards as isolated intercessions give way to 'heaven's flood', and **Górecki's** 'Totus Tuus' ('I am completely yours, Mary') in which traditional Polish chants are amplified by the simplest of means into ecstatic, expansive choral gestures.

Mary's story begins with the Annunciation, an episode captured in the *Magnificat* – the Virgin's song of joy. Few settings have a greater sense of urgency or exhilaration than **Giles Swayne's**, syncopated rhythms dancing through music for double-choir that collides the techniques and textures of 16th-century polyphony with traditional West African music in the form of a Senegalese work-song. The effect is at once earthy and light, rooted and suspended in the ear.

Of all the Marian prayers, the *Ave Maria* is surely the most familiar – the traditional 'Angelic Salutation' to the Virgin is a litany whose lulling rhythms are the pulse of worship in both the Catholic and Orthodox Church. The four settings included here each belong to a different age. **Robert Parsons's** 16th-century 'Ave Maria' weaves a fine, filmy veil of polyphony around the text in a work that may have been intended for the Catholic Mary Queen of Scots. Parsons's treatment of dissonance is particularly striking, delaying harmonic resolution with painful mastery, adding bolder shades to the motet's largely pastel purity.

Reacting against the increasingly operatic drama of 19th-century church music, **Bruckner's** setting harks back to the musical purity of an earlier age. There are echoes of both Palestrina and Bach in the

elegant *a cappella* texture that grows from barest homophony in the upper voices to cascading waves of suspensions that peel through all seven parts. Palestrina is also the starting point for both **Verdi's** late 'Laudi alla Vergine Maria' and for 20th-century British composer **Rebecca Clarke**. The latter's delicate upper-voices setting of the *Ave Maria* pays overt tribute to the renaissance polyphony she would have encountered under the guidance of her teacher Vaughan Williams.

The moving underlying parts of **Stravinsky's** 'Ave Maria' turn the prayer almost into a cradle song. 'I can endure unaccompanied singing in only the most harmonically primitive music,' the composer wrote – a pronouncement amply borne out here. Any narrative quality in the text is negated by a meditative setting that restricts its harmonic language and range to the absolute minimum, creating a deliberately naïve piece of 20th-century musical sophistication.

Traditionally sung between Pentecost and Advent, the *Salve Regina* is a plea for the intercession of Mary, Queen of Heaven: a humble prayer for the redemption of a fallen people. Humility and directness are at the fore in **Poulenc's** hymn-like, often homophonic setting, shaped by the rhetoric of the text but inflected by the composer's distinctive bittersweet harmonies that settle briefly, but always seem to grasp at something just beyond reach.

Mary is at her most human in the *Stabat Mater* – the 13th-century hymn that captures a mother's grief at the foot of the cross. We hear the text here in **Sulpitia Cesis's** understated setting, composed for the female voices of the Modena convent of which the aristocratic Cesis was herself a member. Traditional plainsong alternates with Cesis's own stanzas, a poignant tension between vulnerability and shared expression, heightened by the plangent arcs of Cesis's counterpoint.

Heavily influenced by the faith and music of the Russian Orthodox tradition, the works of **John Tavener** pursue spiritual truth through simplicity and sonic drama. Taken from Tavener's eight-hour, all-night vigil *The Veil of the Temple*, the short anthem 'Mother of God, here I stand' is so audaciously, so exquisitely simple as to defeat musical analysis – its power is all in performance. Two strophic verses sustain a hushed meditation, direct and familiar as any folksong, a small, still point of contemplation within a musical epic.

Anonymous medieval poems supply the starting point for both **Benjamin Britten's** 'A Hymn to the Virgin' and **Bax's** 'Mater ora Filium'. But while the teenage Britten's precocious carol is a perfect miniature – two SATB groups articulating the contrast between accessible English text and other-worldly Latin, shifting human emotions and the eternal, unchanging mystery of faith – Bax takes a small poem and, under the influence of Byrd's Mass for 5 Voices, transforms it into a mighty, almost symphonic statement for unaccompanied double-choir: an ambitious and demanding exercise in textural variety.

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Henryk Mikolaj Górecki (1933-2010)

Totus Tuus Op. 60 (1987) Completely yours

Maria Boguslawska

Maria!
Totus tuus sum, Maria,
Mater nostri Redemptoris,
Virgo Dei, virgo
pia,
Mater mundi Salvatoris.
Totus tuus sum, Maria!

Mary!
I am completely yours, Mary,
mother of our Redeemer.
Virgin Mother of God, blessed
virgin,
mother of the world's Savior.
I am completely yours, Mary!

Robert Parsons (c.1535-1571)

Ave Maria (c.1560s)

Liturgical text

Ave Maria, gratia plena,
Dominus tecum;
Benedicta tu in mulieribus,
Et benedictus fructus ventris
tui.
Amen.

Hail Mary

Hail Mary, full of grace,
the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy
womb.
Amen.

Anton Bruckner (1824-1896)

Ave Maria (1861)

Liturgical text

Ave Maria, gratia plena,
Dominus tecum;
Benedicta tu in mulieribus,
Et benedictus fructus ventris
tui, Jesus [Christus].
Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae.
Amen.

Hail Mary

Hail Mary, full of grace, the Lord
is with thee;
blessed art thou among women,
and blessed is the fruit of thy
womb, Jesus [Christ].
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our
death. Amen.

Igor Stravinsky (1882-1971)

Ave Maria (1949)

Liturgical text

Ave Maria, gratia plena,
Dominus tecum;
Benedicta tu in mulieribus,
Et benedictus fructus ventris
tui, Jesus [Christus].
Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae.
Amen.

Hail Mary

Hail Mary, full of grace, the Lord
is with thee;
blessed art thou among women,
and blessed is the fruit of thy
womb, Jesus [Christ].
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our
death. Amen.

Benjamin Britten (1913-1976)

A Hymn to the Virgin (1930 rev. 1934)

Anonymous

Of one that is so fair and bright
Velut maris stella
Brighter than the day is light
Parens et puella
I cry to thee, thou see to me
Lady, pray thy Son for me
Tam pia
That I may come to thee
Maria!

All this world was forlorn
Eva peccatrice
Till our Lord was y-born
De te genetrice
With ave it went away
Darkest night, and comes the day
Salutis
The well springeth out of thee
Virtutis.

Lady, flow'r of everything
Rosa sine spina
Thou bare Jesu, Heaven's King
Gratia divina
Of all thou bear'st the prize
Lady, queen of paradise
Electa
Maid mild, mother
Es Effecta.

Rebecca Clarke (1886-1979)

Ave Maria (?1937)

Liturgical text

Ave Maria, gratia plena,
Dominus tecum:
benedicta tu in mulieribus et
benedictus
fructus ventris tui, Jesus.
Sancta Maria, regina caeli,
dulcis et pia, O mater Dei:
ora pro nobis peccatoribus, ut
cum electis te videamus.

Hail Mary

Hail Mary, full of grace, the Lord
is with thee:
blessed art thou among women,
and blessed is
the fruit of thy womb, Jesus.
Holy Mary, queen of heaven, sweet
and pious, O mother of God:
pray for us sinners, so that we
may see thee with the saints.

Edvard Grieg (1843-1907)

Ave, maris stella (1893)

Anonymous

Ave, maris stella
Dei Mater alma
Atque semper Virgo,
Felix caeli porta.

Solve vincla reis,
Profer lumen caecis
Mala nostra pelle,
Bona cuncta posce.

Vitam praesta puram,
Iter para tutum
Ut videntes Jesum,
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus
Spiritus Sancto,
Tribus honor unus.
Amen.

Arnold Bax (1883-1953)

Mater ora Filium (1921)

Anonymous

Mater ora filium
Ut post hoc exilium
Nobis donet gaudium
Beatorum omnium.
Amen.

Fair Maiden, who is this bairn
That thou bearest in thine arm.
Sir it is a kinges son
That in Heaven doth wone.
Mater ora filium ...

Man to father He had none
But Himself God alone
Of a maiden He would be born
To save mankind that was
forlorn.
Mater ora filium ...

The kings brought Him presents
Gold, myrrh, and frankincense
To my son full of might. Alleluia.
King of kings and Lord of Right.
Mater ora filium ...

Hail, star of the sea

Hail, star of the sea,
nurturing Mother of God,
and ever Virgin
happy gate of Heaven

Loosen the chains of the guilty,
send forth light to the blind,
our evil do thou dispel,
entreat (for us) all good things.

Bestow a pure life,
prepare a safe way:
that seeing Jesus,
we may ever rejoice.

Praise be to God the Father,
to the Most High Christ (be) glory,
to the Holy Spirit
(be) honour, to the Three
equally. Amen.

Mother pray thy son

Mother pray thy son
that, after his exile,
he may grant us thy joy
of all the blessed ones.
Amen.

Mother pray thy son ...

Mother pray thy son ...

Mother pray thy son ...

Fair Maiden, pray for us
Unto thy Son, sweet Jesus
That He may send us of His grace.
In heav'n on high to have a place.
Mater ora filium ...

Mother pray thy son ...

Interval

Owain Park (b.1993)

Ave maris stella (2014)

Anonymous

Ave, maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.

Sumens illud «Ave»
Gabrielis ore,
funda nos in pace,
mutans Evae
nomen.

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem,
Sumat per te precem
Qui pro nobis natus
Tulit esse tuus.

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos
Mites fac et castos.

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto
Tribus honor unus.
Amen.

Hail, star of the sea

Hail, star of the sea,
nurturing Mother of God,
and ever Virgin,
happy gate of Heaven.

Receiving that 'Ave' (hail)
from the mouth of Gabriel,
establish us in peace,
transforming the name of 'Eva'
(Eve).

Loosen the chains of the guilty
send forth light to the blind,
our evil do thou dispel,
entreat (for us) all good things.

Show thyself to be a Mother:
through thee may he receive prayer
who, being born for us,
undertook to be thine own.

O unique Virgin,
meek above all others,
make us, set free from (our) sins,
meek and chaste.

Bestow a pure life,
prepare a safe way:
that seeing Jesus,
we may ever rejoice.

Praise be to God the Father,
to the Most High Christ (be) glory,
to the Holy Spirit
(be) honour, to the Three
equally. Amen.

John Tavener (1944-2013)

Mother of God, here I stand from *5 Anthems from The Veil of the Temple* (1992 rev. 2002)

Mikhail Lermontov

Mother of God, here I stand now praying,
Before this ikon of your radiant brightness,
Not praying to be saved from a battlefield;
Not giving thanks, nor seeking forgiveness
For the sins of my soul, nor for all the souls,
Numb, joyless and desolate on earth –
But for her alone, whom I wholly give you.

Sulpitia Cesis (b.fl. 1619)

Stabat Mater (pub. 1619)

Anonymous

Stabat Mater dolorosa
luxta crucem lacrimosa
Dum pendebat Filius.
Cuius animam gementem
Constriantem, et dolentem
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti.
Quis est homo qui non
fleret
Christi Matrem si videret
In tanto supplicio?

Sancta Mater istus agas
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati
Iam dignato pro me pati
Paenas mecum divide.
Fac me plagis vulnerati
Cruce hac
inebriari
Ob amorem filii.
Quando corpus morietur
Fac ut anime donetur
Paradisi gloria.

The mother stood

The sorrowful mother stood
weeping beside the cross
while her son was hanging there.
Her grieving soul
ssd and dolorous
was pierced through as by a sword.
O how sad and afflicted
was that blessed
mother of an only son.
Who is the man who would not
weep
if he saw the mother of Christ
in such distress?

Holy Mother, hear me,
and inflict the wounds of the cross
deeply in my heart.
Your son, covered with wounds,
desired to suffer for me;
May I share his pains.
May his wounds hurt me,
may I become intoxicated from
the cross,
for the love of your son.
When my body dies
may my soul be granted
heavenly glory.

Gregorian Chant

Tota pulchra es

Liturgical text

Tota pulchra es, Maria.
Et macula originalis non est in
Te.
Tu gloria Ierusalem.

You are all beautiful

You are all beautiful, Mary,
and the original stain [spot] (of
sin) is not in you.
You are the glory of Jerusalem,

Tu laetitia Israel.
Tu honorificentia populi nostri.
Tu advocata peccatorum.
O Maria, O Maria.
Virgo prudentissima.
Mater clementissima.
Ora pro nobis.
Intercede pro nobis.
Ad Dominum Iesum Christum.

you are the joy of Israel,
you give honour to our people.
You are an advocate of sinners.
O Mary, O Mary,
Virgin most intelligent,
Mother most merciful.
Pray for us,
plead for us,
to the Lord Jesus Christ.

Giuseppe Verdi (1813-1901)

Laudi alla Vergine Maria

(c.1890)

Dante Alighieri

Vergine Madre, figlia del tuo
figlio
Umile ed alta più che
creatura
Termine fisso d'eterno
consiglio
Tu se' colei che l'umana
natura
Nobilitasti sì, che 'l suo
Fattore
Non disdegnò di farsi sua
fattura
Nel ventre tuo si raccese
l'amore
Per lo cui caldo nell'eterna
pace
Così è germinato questo
fiore
Qui se' a noi meridiana
face
Di caritate, e giù so, in trai
mortali
Se' di speranza fontana
vivace
Donna, se' tanto grande, e tanto
vali
Che qual vuol grazia, e a te non
ricorre
Sua disianza vuol volar
senz'ali
La tua benignità non pur
soccorre
A chi domanda, ma molte fiate
Liberamente al dimandar
precorre
In te misericordia, in te
pietade
In te magnificenza, in te s'aduna
Quantunque in creatura è di
bontade

Praise to the Virgin Mary

Thou Virgin Mother, daughter of
thy Son,
humble and high beyond all
other creature,
the limit fixed of the eternal
counsel,
Thou art the one who such
nobility
to human nature gave, that its
Creator
did not disdain to make himself
its creature.
Within thy womb rekindled was
the love,
by heat of which in the eternal
peace
after such wise this flower has
germinated.
Here unto us thou art a noontday
torch
of charity, and below there
among mortals
Thou are the living fountain-
head of hope.
Lady, thou art so great, and so
prevailing,
that he who wishes grace, nor
runs to thee,
his aspirations without wings
would fly.
Not only thy benignity gives
succour
to him who asketh it, but oftentimes
forerunneth of its own accord
the asking.
In thee compassion is, in thee is
pity,
in thee magnificence; in thee unites
whate'er of goodness is in any
creature.

Gregorian Chant

Ave Regina caelorum

Liturgical text

Ave, Regina caelorum,
Ave, Domina Angelorum:
Salve, radix, salve, porta
Ex qua mundo lux est
orta.

Gaude, Virgo gloriosa,
Super omnes speciosa,
Vale, o valde decora,
Et pro nobis Christum exora.

Giles Swayne (b.1946)

Magnificat Op. 33 (1982)

Liturgical text

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo
salutari meo,

Quia respexit humilitatem
ancillae suae; ecce enim ex
hoc beatam me dicent omnes
generationes.

Quia fecit mihi magna qui
potens est, et sanctum nomen
ejus,

Et misericordia ejus a progenie
in progenies timentibus eum.

Fecit potentiam in bracchio
suo;

Dispersit superbos mente cordis
sui.

Deposuit potentes de sede,
et exaltavit
humiles.

Esurientes implevit bonis,
et divites dimisit
inanes.

Suscepit Israel, puerum suum,
recordatus misericordiae suae,

Sicut locutus est ad patres
nostros, Abraham et semini
ejus in saecula.

Hail, Queen of Heaven

Hail, Queen of Heaven.
Hail, Lady of Angels
hail, thou root, hail, thou gate
from whom into the world, a
light has arisen.

Rejoice, glorious Virgin,
lovely above all others,
farewell, most beautiful maiden,
and pray for us to Christ.

Magnificat

My soul doth magnify the Lord.
And my spirit hath rejoiced in
God my Saviour.

For he hath regarded: the lowliness
of his handmaiden: For behold,
from henceforth: all generations
shall call me blessed.

For he that is mighty hath
magnified me: and holy is his
Name.

And his mercy is on them that fear
him: throughout all generations.

He hath shewed strength with
his arm:

he hath scattered the proud in the
imagination of their hearts.

He hath put down the mighty
from their seat: and hath
exalted the humble and meek.

He hath filled the hungry with
good things: and the rich he
hath sent empty away.

He remembering his mercy hath
holpen his servant Israel:

as he promised to our
forefathers, Abraham and his
seed for ever.

Gregorian Chant

Salve Regina

Anonymous

Salve, Regina, Mater misericordiae,
Vita, dulcedo, et spes nostra,
salve.

Ad te clamamus exsules filii
Hevae,

Ad te suspiramus, gementes et
flentes

In hac lacrimarum valle.

Eia, ergo, advocata nostra, illos
tuos

Misericordes oculos ad nos
converte;

Et Jesum, benedictum fructum
ventris tui,

Nobis post hoc exsilium
ostende.

O clemens, O pia, O dulcis Virgo
Maria.

O, holy Queen

O, holy Queen, Mother of Mercy,
hail our life, our sweetness and
our hope.

To thee do we cry, poor
banished children of Eve;

To thee do we send up our
sighs, mourning and weeping
in this valley of tears.

Turn then, most gracious
advocate,

thine eyes of mercy toward
us;

And after this our exile, show
unto us

the blessed fruit of thy womb,
Jesus.

O clement, O loving, O sweet
Virgin Mary.

Francis Poulenc (1899-1963)

Salve Regina (1941)

Anonymous

Salve, Regina, Mater misericordiae,
Vita, dulcedo, et spes nostra,
salve.

Ad te clamamus exsules filii
Hevae,

Ad te suspiramus, gementes et
flentes

In hac lacrimarum valle.

Eia, ergo, advocata nostra, illos
tuos

Misericordes oculos ad nos
converte;

Et Jesum, benedictum fructum
ventris tui,

Nobis post hoc exsilium
ostende.

O clemens, O pia, O dulcis Virgo
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O, holy Queen, Mother of Mercy,
hail our life, our sweetness and
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To thee do we cry, poor
banished children of Eve;

To thee do we send up our
sighs, mourning and weeping
in this valley of tears.

Turn then, most gracious
advocate,

thine eyes of mercy toward
us;

And after this our exile, show
unto us

the blessed fruit of thy womb,
Jesus.

O clement, O loving, O sweet
Virgin Mary.

Margaret Rizza (b.1929)

Ave generosa (2007)

Hildegard of Bingen

Ave generosa, gloriosa et
intacta puella

Tu pupilla castitatis, tu materia
sanctitatis,

Que Deo placuit.

Nam hec superna infusio in te
fuit,

Quod supernum Verbum in te
carnem induit

Tu candidum lilium quod
Deus ante omnem creaturam
inspexit.

O pulcherrima et dulcissima,
quam valde Deus
In te delectabatur,
Cum amplexionem caloris sui in
te posuit, ita quod
Filius eius de te lactatus est.

Venter enim tuus gaudium
habuit cum omnis celestis
Symphonia de te sonuit,
Quia virgo filium Dei
portasti,
Ubi castitas tua in Deo
claruit.

Viscera tua gaudium habuerunt
sicut gramen super quod ros
cadit,
Cum ei viriditatem infundit, ut et
in te factum est,
O mater omnis gaudii.

Nunc omnis ecclesia in gaudio
rutilat
Ac in symphonia sonet
Propter dulcissimam Virginem
et laudabilem Mariam,
Dei Genitricem. Amen

Hail, high-born

Hail, high-born, glorious,
inviolable Maid!

You are the pupil of chastity, the
matrix of sanctity,
pleasing to God.

For this supernal flood was
within you,
as the supernal word put on
flesh in you.

You are the shining lily on which
God before all creation
gazed.

O fairest and sweetest one, how
greatly God
delighted in you,
when he set within you the
embrace of his warmth so
that his son took milk from you.

For your womb held joy when
all the harmony of heaven
resounded from you;
for as a virgin you bore God's
own son
when your chastity shone bright
in God.

Your flesh held joy like
the grass when the dew
falls,
and floods it with living green.
So it was in you also,
O Mother of all joy.

Now let the whole church flush
with gladness
and resound in harmony
for the sake of the Virgin, sweetest
Mary, deserving all praise,
Mother of God. Amen.

*Translation of Rizza by Barbara Newman, reprinted from Hildegard of Bingen.
Symphonia: A Critical Edition of the "Symphonia Armonie Celestium Revelationum,"
Second Edition, with Introduction, translations, and commentary by Barbara Newman.
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