



Martin Lutz

THERE IS A SPELL UPON YOUR LIPS

The Copenhagen Chamber Choir CAMERATA

Ditte Højgaard Andersen, Bo Kristian Jensen

Martin Nagashima Toft

Martin Lutz (b. 1974)

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Ditte Højgaard Andersen, soprano; Bo Kristian Jensen, tenor; Mathias Reumert, vibraphone

Mette Termansen, oboe; Adam Stadnicki, cello; Sabine Weinschenk, bassoon

Martin Nagashima Toft, conductor

Stabat Mater (2007)

for soprano & tenor solo, mixed choir, vibraphone, oboe and cello 41:57

1	I. Stabat Mater dolorosa / II. Cuius animam gementem	2:50
2	III. O quam tristis et afflicta	1:58
3	IV. Quae maeraebat et dolebat	2:27
4	V. Quis est homo qui non fletet / VI. Quis non posset contristari	1:50
5	VII. Pro peccatis suae gentis	2:19
6	VIII. Vidit suum dulcem natum	2:43
7	IX. Eja, mater, fons amoris	2:17
8	X. Fac ut ardeat cor meum	2:54
9	XI. Sancta Mater, istud agas	3:00
10	XII. Tui nati vulnerati / XIII. Fac me vere tecum flere	1:53
11	XIV. Juxta crucem tecum stare	3:05

12	XV. Virgo virginum praeclara	1:49
13	XVI. Fac ut portem Christi mortem	2:07
14	XVII. Fac me plagis vulnerari	2:08
15	XVIII. Inflammatum	3:11
16	XIX. Fac me cruce	2:02
17	XX. Quando corpus morietur	3:25

Two Marian Motets (1998)

for mixed choir 4:50

18	Salve Regina	2:30
19	Ave Maria	2:20

Hoc est corpus, hokus pokus (2013)

for soprano & tenor solo, mixed choir, oboe and bassoon 5:23

There is a spell upon your lips (2000)

for mixed choir with soprano solo and oboe 9:46

Two Love Songs (1999)

for mixed choir 4:18

22	Those lips that love's own hand did make	2:11
23	How oft, when thou, my music, music play'st	2:07

TOTAL: 66:14

Dacapo is supported by the Danish Arts Foundation **DANISH ARTS FOUNDATION**

When a musician becomes a composer, the art of composing often arises as an extension of the performance of music; sometimes directly, as when the pianist composes his own piano works, sometimes as the fulfilment of a need for musical expression to which one does not have direct access through one's own performance; like an afterthought that continues in a different medium.

That was how the classical composer originally arose: as a musician with more on his mind than his own musical performance, and that is how it is too with the jazz pianist Martin Lutz when he expresses his romantic and poetic vein in choral works.

Martin Lutz (b. 1974) is a thorough man, and his music demonstrates a profound empathy with the genres and styles with which he works. But he is also an artist who expresses himself with bold strokes, in terms of both style and genre. With a few handfuls of releases behind him he has shown he is at home not only as the anchorman in his various jazz and crossover-like ensembles, but also as the originator of music for children, music for sport and athletics and as a classical composer and arranger. The last of these roles has to a great extent grown out of Lutz's many years of working as a conductor of a number of amateur and school choirs. Alongside his diverse activities as a musician Lutz has a day job as a high school teacher of music and German.

All the same, with this release, Martin Lutz is taking a step into a new dimension. Here the chamber choir Camerata and the conductor Martin Nagashima Toft, along with a small group of choice instrumentalists, present the composer Martin Lutz from his most purely classical side.

The main work, a good 40 minutes long, is the ***Stabat Mater*** (2007) for soprano and tenor soloist, mixed choir, oboe, vibraphone and cello. 'Stabat Mater', a religious poem from the thirteenth century, attributed to Jacopo di Todi, is one of the Catholic tradition's best known hymns. The text is about the mourning Virgin Mary standing by the cross where her condemned son Jesus hangs, living out his last hours as an earthly human being.

For the last 500 years the hymn, with its story of the suffering and death of Jesus on the cross seen from his mother's supremely painful point of view, has become world-famous as the basis

for a succession of great musical works in the motet genre. The *Stabat Mater* has thus become a kind of motet counterpart to the Requiem Mass.

And with his *Stabat Mater* Martin Lutz places himself at the ambitious end of the genre, at greater length than the famous classical models Palestrina, Scarlatti and Pergolesi. His models are more the Romantic works of among others Rossini and Schubert, which with a dramatic oratorio-like element elevate the genre to concert length.

However, despite its length, Lutz's *Stabat Mater* is not a swelling Romantic piece. There is something intimate and close about the work, which moves through 17 short movements with alternating choral and solo configurations, plus a variety of instrumental accompaniment. The music is borne up by a powerfully imagistic expressiveness that mixes a classical major-minor tonality with a more freely fantasizing tetradic harmony. The movements come to the fore as a succession of mood-changing tableaux where the form-creating element is a gradual tonal accumulation of repeated melodic phrases, often with a single appealing motif as an ostinato. Here one senses the roots of the music in a playful improvisational practice where the musical ideas flow easily and naturally into one another and create a gentle, organic progression.

The *Two Marian Motets*, ***Salve Regina*** and ***Ave Maria***, belong genre-wise to the same category as the *Stabat Mater*. Here too we find much-loved Catholic textual models which a royal succession of composers have raised to the starry firmament of the classical choral tradition over the centuries. The *Salve Regina* and *Ave Maria* are canonical prayers and thus, unlike *Stabat Mater*, belong to the liturgy – they are not conducive to the grand-scale concert form, but traditionally wear humbler, more reflective musical attire. This is also the case with Martin Lutz's Marian Motets which, each with its own shade of devotional gravity, praise the Holy Virgin Mary. Here too the good melody is at the forefront, while the homogeneous a cappella format gives rise to more elaborated phrasing and an expressiveness that can be characterized as a mixture of the traditional polyphonic motet style and a contemporary, modal choral sound that recalls the breakthrough in recent years of composers like Ola Gjeilo, Paul Mealor and Eric Whitacre.

The curious title ***Hoc est corpus, hokus pokus*** reveals that with the next work we abandon the context of the traditional models. Nevertheless this too is a motet composition. The magic formula 'Hocus Pocus' is in fact derived from the Latin words 'Hoc est corpus', which come from the Catholic Communion's sacramental transubstantiation of the Host into the body of Christ.

What the pawky title thus suggests is that the motet takes its starting point in the text of the beginning of the Latin Eucharist ritual, but is then succeeded by an English translation of the end of the ritual. The transition between the two linguistic worlds is expressively marked by a long tenor solo. A musical point is also traceable in the fact that the polyphonic and melismatic style in the Latin introduction is replaced by a warm-sounding and text-close choral style in the English ending.

The title work of the album, ***There is a spell upon your lips***, with its almost ten minutes of playing time, is also the longest individual movement. The text is an English translation of the Danish poet Emil Aarestrup's famous love poem *Der er en Trolddom paa din Læbe* from 1835. Throughout the piece the soprano soloist, oboe and choir intermingle in a heartfelt blend where the style moves gently back and forth between a neo-Romantic tonal universe and a more contemporary jazz-tinged modal style marked by a soft rhythmization of the metre and a hint of percussive elements in the choir voices. A long section in the first half of the piece builds up with a number of repetitions of the same phrase, where men's and women's voices alternately chant the first words of the text, 'There is a spell', like a magic formula, and like a stylized dance around the implicit declaration of love behind the enchanting lips.

With *Two Love Songs* to texts by William Shakespeare the love theme is of course taken up from Aarestrup's enchantment, but at the same time the historical setting is also taken back to the poetic universe of the Renaissance. The two pieces are highly homogeneous and in style and expression are not far from the contemporary choral lyricism of the Marian Motets. All is euphony, and in a tasteful balance which may well be said to perpetuate the serene ideals of the Renaissance; but with a modern tonal quality and catchy melodies Martin Lutz goes straight to the heart with his candidates for modern choral classics.

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THE PERFORMERS

The Copenhagen Chamber Choir CAMERATA was founded in 1965 and is considered one of Denmark's leading chamber choirs. CAMERATA is a professionally run amateur choir of 25 experienced singers conducted by the young conductor Jakob Hultberg. CAMERATA's repertoire covers a wide range from sacred to light music, but at the core lies Western European choral music. CAMERATA does many a cappella concerts and tours both at home and abroad, visiting countries such as Chile, Brazil, Estonia, England, Australia, Canada, and, most recently, Japan in 2011. CAMERATA usually performs two oratorios every year. For more than 20 years, Handel's *The Messiah* has attracted a full house in Holmen Church, Copenhagen, three nights before Christmas. Other recurring oratorios are Bach's *St. Matthew* and *St. John Passions* and Mozart's Requiem. CAMERATA has recorded several CDs, counting works by Carl Nielsen, Vagn Holmboe, Poul Ruders and most recently Vagn Nørgaard, as well as recordings with lyrics by Danish poets set to music. The choir's recording of *The Messiah* won Best Classical Release at the Danish Grammy Awards in 1999. CAMERATA is an important player on the Danish musical scene. Through collaborations with both established and upcoming orchestras, soloists and composers, the choir aims to further a constant development of the classical music scene. In September 2006 the choir was awarded the European Choir Prize presented by His Royal Highness Prince Henrik, and in 2008 the choir won 1st prize at the Vagn Holmboe Competition in Horsens. In 2010, CAMERATA won 2nd prize at Aarhus International Choir Competition.

The Japanese-Danish conductor **Martin Nagashima Toft** made a successful debut at Deutsche Oper Berlin in the summer of 2014, conducting the world premiere of *LoveAffairs*. In the season 2013/14 he was engaged as Music Director on the *Fledermaus* production at the Royal Danish Opera and the *Trovatore* production at Opera Hedeland. This season takes him to a.o. Orquesta Ciudad de Granada and Theater Baden-Baden. He studied with Prof. Giancarlo Andretta at the Royal Danish Academy of Music, receiving his advanced post-graduate diploma and giving a debut concert in 2010. In 2011-2013 he was invited as fellow at the Akademie Musiktheater heute/Deutsche Bank Stiftung. Since 2005 he has been working together with most of the Danish opera houses, regional orchestras, chamber orchestras, military bands, and professional choirs, giving several world premieres and first performances of works in Denmark.

In 2007 he made his conducting debut in Italy, and in 2012 his opera debut followed at Nationale Reisopera in the Netherlands. He has received numerous scholarships to study further in e.g. Bologna, and Tokyo, with a.o. Claudio Abbado, Gert Albrecht, and Michael Schönwandt, and from 2006-2013 he held the position as chief conductor and artistic director of CAMERATA.

Dirte Højgaard Andersen graduated from the Royal Danish Academy of Opera in Copenhagen under Susanna Eken, and she is today recognized as one of Scandinavia's leading coloratura sopranos. Her core repertoire is the virtuoso roles of the Baroque, but since recently it also comprises Mozart and Strauss. Dirte began her international career in the soloist ensemble on Deutsche Oper in Berlin (2006-08), and in recent years she has sung at several opera houses around Europe. Dirte is a much sought-after concert singer in, a.o., Handel's *The Messiah*, Haydn's *The Creation*, Mozart's C minor Mass, Carl Orff's *Carmina Burana* and Bach's St. Matthew and St. John Passions. In the season 2013/14, Dirte toured Europe with Les Musiciens du Louvre and the conductor Marc Minkowski in Bach's St. John Passion, also recorded on CD. She is even featured on recordings of *La Clemenza di Tito* with Adam Fischer; as Bauci in Gluck's *Bauci e Filemone*, Cirene in *Aristeo* with Christophe Rousset, Artenice in Terradella's *Sesotri* as well as on a CD with arias and cantatas from the Italian Baroque for Berlin Classics.

The tenor **Bo Kristian Jensen** trained at the Oberlin Conservatory of Music, Ohio, and at the Royal Danish Opera Academy in Copenhagen. For a period of years he was a member of the soloist ensemble at the Royal Danish Theatre, where he sang roles like Tamino, Don Ottavio, Camille de Rosillon and Count Almaviva. Abroad, he has been involved in opera productions at Deutsche Oper am Rhein, the festival in Aix en Provence, and at the Royal Albert Hall. In the 2012/13 season he was Phantom in Andrew Lloyd-Webber's *Love Never Dies* at Det Ny Teater in Copenhagen. Other noteworthy roles count Nemorino in *L'elisir d'amore*, Alfredo in *La Traviata*, Mime in *Siegfried*, Arturo in *I Puritani*, Tybalt in *Romeo and Juliet*, and Pinkerton in *Madama Butterfly*.

Mathias Reumert is a Danish percussionist, conductor and arranger. He studied percussion at the Royal Danish Academy of Music and at the University of California, San Diego. As a soloist he has performed extensively in Europe and in many parts of the Americas, premiering several

new works. Early in his career Reumert received 1st Prizes at three major international music competitions, including the International Gaudeamus Interpreters' Competition in Amsterdam. In 2010, the duo Reumert/Hildebrandt created and premiered the theatre show *Ein Trommelspiel* at Anemone Teatret in Copenhagen. The show has since been staged at the Borusan Music House in Istanbul and at the Meyerhold Theatre in Moscow, among other venues. In 2013 Reumert founded the ensemble EKKOZONE which will release a CD for Dacapo with new works by Danish composer Karsten Fundal. Other Dacapo CDs featuring Reumert include Poul Ruders' percussion concerto, *Monodrama*.

Mette Termansen, born in 1981, studied oboe at the Royal Danish Academy of Music, Copenhagen, with Professor Ole-Henrik Dahl and with Bjørn Carl Nielsen; later with Gordon Hunt at the Guildhall School of Music and Drama in London. Mette graduated in 2010 from the Advanced Post-graduate Course, the Soloist Class, at the Royal Academy in Aarhus. During her time in London, Mette appeared in venues such as the Barbican and the Wigmore Hall and alongside the London Symphony Orchestra and the Philharmonia Orchestra as part of her studies. Mette was selected to become a member of the Southbank Sinfonia, London, in 2008. The experiences on her one-year orchestral academy programme included, a.o., performing André Previn's music for Tom Stoppard's play *Every Good Boy Deserves Favour* at the Royal National Theatre, London. Mette is a freelance orchestral player and has performed with Copenhagen Phil, Malmø Symphony Orchestra, Helsingborg Symphony Orchestra, Odense Symphony Orchestra and the Royal Danish Orchestra.

The cellist **Adam Stadnicki**, born 1986 in Berlin, had his debut from the soloist class at the Royal Danish Academy of Music in 2014. He also attended the prestigious Conservatoire National de Musique de Paris and the School of Manhattan in New York. Adam has performed as a soloist several times around Europe with among others the Danish National Chamber Orchestra and Adam Fischer in Haydn's C major cello concerto. He is a sought-after orchestral musician and chamber musician and has won many prizes with Copenhagen Piano Quartet both at home and abroad, as well as having toured the world. With the quartet he received the important Jacob Gades Legat and the Sonning Scholarship. Adam is permanent solo cello in Athelas Sinfonietta Copenhagen.

Når en musiker bliver komponist, opstår kunsten ofte i forlængelse af musikudøvelsen. Nogen gange direkte, som når pianisten komponerer sine egne klaverværker. Andre gange som en udfyldelse af et musikalsk udtryk, man ikke har direkte adgang til gennem sin egen musiceren. Som den forlængede eftertanke, der får lyd i et andet medium.

Sådan er den klassiske komponist oprindelig opstået. Som en musiker med mere på hjerte end sin egen musikudfoldelse. Og sådan er det også med jazzpianisten Martin Lutz, når han udfolder sin romantiske og poetiske åre i korværker.

Martin Lutz (f. 1974) er en grundig mand, og hans musik viser dyb indlevelse i den genre og stil, han arbejder med. Men han er også en kunstner, som udtrykker sig med den brede pensel, både stil- og genre-mæssigt. Med et par håndfulde udgivelser bag sig har han vist sig hjemmefant ikke bare som ankermand i sine forskellige jazz- og crossoverprægede ensembler, men også som ophavsmand til musik for børn, musik til idrætsbrug og som klassisk komponist og arrangør. Sidstnævnte rolle er i høj grad vokset ud af Lutz' mangeårige virke som dirigent for en række amatørkor og skolekor. Ved siden af sit mangeartede musikervirke er Lutz til daglig gymnasielærer i musik og tysk.

Alligevel tager Martin Lutz med nærværende udgivelse et skridt ud i en ny dimension. Kammerkoret Camerata og dirigenten Martin Nagashima Toft præsenterer sammen med den lille gruppe udsøgte instrumentalister her komponisten Martin Lutz fra hans mest rendyrkede klassiske side.

Hovedværket er det godt 40 minutter lange **Stabat Mater** (2007) for sopran- og tenorsolist, blandet kor, obo, vibrafon og cello. "Stabat Mater", et religiøst digt fra 1200-tallet, som tilskrives Jacopo di Todi, er en af den katolske traditions mest kendte hymner. Teksten handler om den sørgende Maria, som står ved korset, hvor hendes dødsdømte søn Jesus hænger og gennemlever sine sidste timer som jordisk menneske.

De seneste 500 år er hymnen med sin historie om Jesu lidelse og død på korset set fra hans moders ekstra smertelige synsvinkel blevet verdensberømt som grundlag for en lang række

store musikværker i motetgenren. På den måde er Stabat Mater blevet til en slags motettens sidestykke til Requiem-messen.

Og Martin Lutz placerer sig med sit Stabat Mater i den ambitiøse ende af genren, med større udstrækning end de berømte klassiske forbilleder Palestrina, Scarlatti og Pergolesi. Han lægger sig mere efter romantikkens værker af blandt andre Rossini og Schubert, som med et dramatisk oratorisk element hæver genren til koncertlængde.

Trods sin størrelse er Lutz' Stabat Mater dog ikke et svulmende romantisk værk. Der er noget intimt og nærværende over værket, som bevæger sig gennem 17 korte satser med skiftevis korisk og solistisk besætning, tilsat varierende instrumentalledsagelse. Musikken bæres af et stærkt billedskabende udtryk, som blander klassisk dur-mol-tonalitet med en mere frit fabulerende firklangsharmonik. Satserne træder frem som en række tableauer af stemningsskift, hvor det formskabende element er en gradvis klanglig opbygning af gentagne melodiske fraser, ofte med et enkelt fængende motiv som ostinat. Man mærker her musikens rod i den legende improvisationspraksis, hvor de musikalske ideer flyder let og naturligt over i hinanden og skaber et blidt og organisk forløb.

De To Mariamotetter, **Salve Regina** og **Ave Maria**, hører genre-mæssigt til samme kategori som Stabat Mater. Også her er tale om yndede katolske tekstforlæg, som en kongerække af komponister i århundrederne har sat på den klassiske korttraditions stjernehimmel. Både Salve Regina og Ave Maria er tidebønner og hører dermed i modsætning til Stabat Mater til gudstjenesten – de lægger ikke op til den stort anlagte koncertform, men har tradition for en mere ydmyg og eftertænksom musikalsk klædedragt. Det gælder også for Martin Lutz' Mariamotetter, som med hver deres nuance af andægtig alvor lovpriser den hellige jomfru Maria. Også her er den gode melodi i front, men det homogene a cappella format giver anledning til mere langstrakt frasering og et udtryk, som kan karakteriseres som en blanding af traditionel polyfon motetstil og nutidig modal korklang, som giver mindelser om de seneste års gennembrud af komponister som Ola Gjeilo, Paul Mealor og Eric Whitacre.

Den specielle titel **Hoc est corpus hokus pokus** afslører, at vi med det næste værk træder ud af sammenhængen med de traditionelle forbilleder. Men alligevel er der dog også her tale om en motetkomposition. Trylleformularen "Hokus Pokus" er nemlig udledt af de latinske ord "Hoc est corpus", som stammer fra den katolske nadveruddelings sakramentale forvandling af

nadverbrødet til Jesu legeme. Hvad den underfundige værkstitel derfor antyder, er, at motetten tager udgangspunkt i teksten til det latinske nadverrituals indledning, men derefter bliver afløst af en engelsk oversættelse af ritualets afslutning. Overgangen mellem de to sprogverdener bliver udtrykksfuldt markeret af en langstrakt tenorsolo. En musikalsk pointe spores også i, at den polyfone og melismatiske stil i den latinske indledning bliver afløst af en varmt klingende og tekstnær koralstil i den engelske afslutning.

Albummets titelværk **There is a spell upon your lips** er med sine næsten 10 minutters spilletid også den længste enkeltstående sats. Teksten er en engelsk oversættelse af Emil Aarestrups berømte kærlighedsdigt "Der er en Trolddom paa din Læbe" fra 1835. Sopransolist, obo og kor smyger sig satsen igennem om hinanden i inderlig forening, hvor stilen blidt bevæger sig frem og tilbage mellem et nyromantisk klangunivers og en mere nutidig jazzpræget modal stil, markeret af en blød rytmisering af takten og en antydning af perkussive elementer i korstemmerne. Et langt afsnit i første halvdel af satsen træder frem med en række gentagelser af samme frase, hvor herre- og damestemmer på skift messer tekstens første ord "there is a spell" som en trylleformular. Og som en stiliseret dans omkring den usagte kærlighedserklæring bag de tryllebindende læber.

Med **Two love songs** til tekster af William Shakespeare spilles kærlighedstemaet naturligt videre fra Aarestrups trylleri, men samtidig trækkes den historiske ramme også tilbage til renæssancens poetiske univers. De to satser er meget homogene og ligger stil- og udtryksmæssigt ikke langt fra Mariamotetternes nutidige korlyrik. Alt er velklang og i en smagfuld balance, som nok kan siges at slægte renæssancens afklarede idealer på. Men med en nutidig klangfarve og iørefaldende melodier går Martin Lutz rent ind i hjertet med sit bud på moderne korklassikere.

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DE MEDVIRKENDE

Kammerkoret CAMERATA blev grundlagt i 1965 og anses som et af landets førende kammerkor. Koret er et professionelt arbejdende amatørkor, bestående af 25 erfarne sangere under ledelse af den unge dirigent Jakob Hultberg. Repertoiret spænder vidt med en blanding af kirkelig og verdslig vesteuropæisk musik. CAMERATA giver mange a cappella-koncerter og gæster ofte kirker og koncertsale i både ind- og udland. Koret sætter også store oratorier op et par gange om året. I mere end 20 år har Händels Messias tiltrukket fulde huse i Holmens Kirke lige før jul. Andre tilbagevendende oratorier tæller Bachs Matthæus- og Johannespassion samt Mozarts Requiem. CAMERATA har indspillet en lang række cd'er med musik af bl.a. Carl Nielsen, Vagn Holmboe og Poul Ruders, foruden en række udgivelser med musik til tekster af danske digtere. I 1999 modtog korets indspilning af Händels Messias en Dansk Grammy for Bedste Klassiske udgivelse. CAMERATA er en vigtig aktør i det danske musikliv. Gennem hyppige samarbejder med både etablerede og debuterende komponister, solister og musikere bidrager koret aktivt til udviklingen af det klassiske musikmiljø i Danmark. I september 2006 modtog CAMERATA Den Europæiske korpris, overrakt af Hans Kgl. Højhed Prinsgemalen, og i 2008 blev det til en 1. pris ved årets Holmboe-konkurrence. Senest har CAMERATA vundet 2. pris ved Aarhus International Choir Competition i 2010.

Den japansk-danske dirigent **Martin Nagashima Toft** debuterede i sommeren 2014 med succes som musikalsk leder ved Deutsche Oper Berlin på urpremieren af forestillingen 'LoveAffairs'. I sæsonen 2013/14 dirigerede han desuden 'Flagermusen' ved Opera Akademiet i København og 'Trubaduren' på Opera Hedeland. Den kommende sæson byder bl.a. på opgaver ved Orquesta Ciudad de Granada og Theater Baden-Baden. Han er uddannet hos professor Giancarlo Andretta ved Det Kongelige Danske Musikkonservatorium med debut i 2010. I perioden 2011-2013 var han stipendiat ved Akademie Musiktheater heute/Deutsche Bank Stiftung. Siden 2005 har han samarbejdet med de fleste danske operahuse, landsdelsorkestre, kammerensembler, militær- og professionelle kor, og givet adskillige urpremierer og førsteopførelser af værker i Danmark. I 2007 fik han sin internationale debut i Italien og i 2012 operadebut ved Nationale Reisopera i Holland. Han har modtaget adskillige legater og stipendier til studier i bl.a. Bologna og Tokyo hos bl.a. Claudio Abbado, Gert Albrecht og Michael Schønwandt, og fra 2006-2013 var han kunstnerisk leder og dirigent for Kammerkoret CAMERATA.

Ditte Højgaard Andersen er uddannet af Susanna Eken og dimitterede i 2004 fra Opera Akademiet i København, og hun anses som en af Skandinavens bedste koloratursopraner. Hendes kernerepertoire er barokmusikkens virtuose partier men er også begyndt at omfatte Mozart og Richard Strauss. Ditte påbegyndte sin internationale karriere i solistensemblet på Deutsche Oper i Berlin fra 2006-08 og har de seneste år været aktiv på en lang række operahuse i Europa. Ditte er en efterspurgt koncertsanger i bl.a. Handels Messias, Haydns Skabelsen, Mozarts Messe i c-mol, Carl Orffs Carmina Burana og Bachs Matthæus- og Johannespassionen. I sæsonen 2013/14 var Ditte på Europaturné med Les Musiciens du Louvre og dirigenten Marc Minkowski. Sammen opførte de Bachs Johannespassion, som også blev indspillet på CD. Hun medvirker derudover på cd-indspilninger af 'La Clemenza di Tito' med Adam Fischer, som Bauci i Glucks 'Bauci e Filemone', Cirene i 'Aristeo' med Christophe Rousset, Artenice i Terradellas 'Sesotri' samt på en CD med arier og kantater af italienske barokkomponister for pladeselskabet Berlin Classics.

Tenoren **Bo Kristian Jensen** er uddannet ved Oberlin Conservatory of Music i Oheio og Opera-akademiet i København. Han var i en årrække medlem af solistensemblet ved Det Kongelige Teater i København, hvor han sang roller som Tamino, Don Ottavio, Camille de Rosillon og Grev Almaviva i 'Barberen i Sevilla'. I udlandet har han medvirket i bl.a. operaproduktioner på Deutsche Oper am Rhein, Operafestivalen i Aix en Provence og Royal Albert Hall. I sæsonen 2012/13 sang han Fantomet i Lloyd-Webbers 'Love Never Dies' på Det Ny Teater i København. Af andre betydningsfulde roller kan nævnes, Nemorino i 'Elskovsdrikken', Alfredo i 'La Traviata', Mime i 'Siegfried', Arturo i 'I Puritani', Tybalt i 'Romeo og Julie' og Pinkerton i 'Madama Butterfly'.

Mathias Reumert er slagtojsspiller, dirigent og arrangør. Han studerede ved Det Kongelige Danske Musikkonservatorium og ved University of California, San Diego. Som solist har han optrådt i store dele af Europa, USA og Sydamerika og står bag adskillige uropførelser. Reumert har modtaget førstepriser ved tre betydelige internationale konkurrencer, bl.a. Gaudeamus Interpreters' Competition i Amsterdam. I 2010 skabte og uropførte slagtojsduoen Reumert/Hildebrandt forestillingen *Ein Trommelspiel* (Et Trommespil) på Anemone Teatret i København. Forestillingen har siden været sat op på bl.a. Den Fynske Opera og Teatret Masken samt på Meyerhold Theatre i Moskva og Borusan Music House i Istanbul. Reumert oprettede i

2013 ensemblet EKKOZONE, der på en kommende udgivelse for Dacapo spiller nye værker af Karsten Fundal. Mathias Reumert har for Dacapo også indspillet Poul Ruders' slagtojskoncert, *Monodrama*.

Mette Termansen, født 1981, studerede obo på Det Kongelige Danske Musikkonservatorium hos Professor Ole-Henrik Dahl og Bjørn Carl Nielsen; senere under Gordon Hunt på Guildhall School of Music and Drama i London. Mette debuterede i 2010 som Solistklassen i Aarhus. Mens hun var i London, optrådte Mette på koncertsteder som Barbican og Wigmore Hall og sad ind i London Symphony Orchestra og Philharmonia Orchestra som en del af sine studier. Mette blev i 2008 medlem af Southbank Sinfonia, London. Det 1-årige orkesterprogram på Guildhall gav hende mulighed for at opføre André Previn's musik til Tom Stoppards skuespil *Every Good Boy Deserves Favour* på Royal National Theatre, London. Mette er freelance orkestermusiker og har spillet med Copenhagen Phil, Malmø Symfoniorkester, Helsingborg Symfoniorkester, Odense Symfoniorkester og på Den Kongelige Opera.

Cellisten **Adam Stadnicki**, født 1986 i Berlin, debuterede som solistklassen på Det Kongelige Danske Musikkonservatorium i 2014. Studierne bragte ham også på det prestigefyldte Conservatoire National de Musique de Paris og School of Manhattan i New York. Adam har optrådt som solist adskillige gange rundt omkring i Europa, bl.a. med DR UnderholdningsOrkestret og Adam Fischer i Haydns C-dur cellokoncert. Han er en efterspurgt orkestermusiker og kammermusiker, som med 'Copenhagen Piano Quartet' har vundet mange priser i både ind og udlandet samt været på turneer omkring i verden. Med sin kvartet har han også modtaget det store Jacob Gades Legat og et Sonning stipendium. Adam er fast solocello i Athelas Sinfonietta Copenhagen.

Stabat Mater

- [1] I. Stabat Mater dolorosa
luxta crucem lacrimosa
Dum pendebat Filius
- II. Cuius animam gementem
Contristatam et dolentem
Pertransivit gladius
- [2] III. O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti
- [3] IV. Quae moerebat et dolebat
Et tremebat cum videbat
Nati poenas incliti
- [4] V. Quis est homo qui non fletet
Matri Christi si videret
In tanto supplicio?
- VI. Quis non posset contristari
Piam Matrem contemplari
Dolentum cum filio?
- [5] VII. Pro peccatis suae gentis
Vidit Iesum in tormentis
Et flagellis subditum
- [6] VIII. Vidit suum dulcem natum
Moriendo desolatum
Dum emisit spiritum

Stabat Mater

- The grieving Mother stood weeping
beside the cross
where her Son was hanging
- Through her weeping soul,
compassionate and grieving,
a sword passed
- O how sad and afflicted
was that blessed
Mother of the Only-begotten!
- Who mourned and grieved
and trembled looking at the
torment of her glorious Child
- Who is the person who would not weep
seeing the Mother of Christ
in such agony?
- Who would not be able to feel compassion
on beholding Christ's Mother
suffering with her Son?
- For the sins of his people
she saw Jesus in torment
and subjected to the scourge.
- She saw her sweet offspring
dying, forsaken,
while He gave up his spirit

- [7] IX. Eia Mater, fons amoris,
Me sentire vim doloris
Fac ut tecum lugeam
- [8] X. Fac ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam
- [9] XI. Sancta Mater, istud agas
Crucifigi fige plagas
Cordi meo valide
- [10] XII. Tui nati vulnerati
Tam dignati pro me pati
Poenas mecum divide
- XIII. Fac me vere tecum flere
Crucifixo condolere
Donec ego vixero
- [11] XIV. Iuxta crucem tecum stare
Te libenter sociare
In planctu desidero
- [12] XV. Virgo virginum praeclara
Mihi iam non sis amara
Fac me tecum plangere
- [13] XVI. Fac ut portem Christi mortem
Passionis eius sortem
Et plagas recolere

O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you

Grant that my heart may burn
in the love of Christ my Lord,
that I may greatly please Him

Holy Mother, grant that
the wounds of the Crucified
drive deep into my heart.

That of your wounded Son,
who so deigned to suffer for me,
I may share the pain

Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live

To stand beside the cross with you,
and gladly share the weeping,
this I desire

Chosen Virgin of virgins,
be not bitter with me,
let me weep with thee

Grant that I may bear the death of Christ,
the fate of his Passion,
and commemorate His wounds

[14] XVII. Fac me plagis vulnerari
Fac me cruce inebriari
Et cruore filii

[15] XVIII. Inflammatum et accensus,
per te, Virgo, sum defensus
in die iudicii

[16] XIX. Fac me cruce custodiri
Morte Christi praemuniri
Confoveri gratia

[17] XX. Quando corpus morietur
Fac ut animae donetur
Paradisi gloria.
Amen.

To Mariamotetter Salve Regina

[18] Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, Salve!
Ad te clamamus exsules filii Hevæ,
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 exilium ostende.
O clemens, O pia, O dulcis Virgo Maria.

Let me be wounded with his wounds,
let me be inebriated by the cross
and your Son's blood

Inflame and set on fire,
may I be defended by you, Virgin,
on the day of judgement

Let me be guarded by the cross,
armed by Christ's death
and His grace cherish me

When my body dies,
grant that to my soul is given
the glory of paradise.
Amen.

Two Marian Motets Salve Regina

Hail, Holy Queen, Mother of mercy,
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.

Ave Maria

[19] Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae,
Amen.

Hoc est corpus, hokus pokus

[20] Qui cum Passioni
voluntarie traderetur,
accepit panem
et gratias agnes fregit,
deditque discipulis suis, dicens:
Accipite et maducate ex hoc omnes
hoc est enim corpus meum
quod pro vobis tradetur.

When supper was ended, he took
the cup. Again he gave you
thanks and praise, gave the cup
to his disciples, and said:
Take this, all of you and drink from it:
This is the cup of my blood,
the blood of an ever lasting covenant.
It will be shed for you and for all men
so that sins are forgiven.
Do this in memory of me.

Ave Maria

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou amongst women
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now, and in the hour of our death.
Amen.

Hoc est corpus hokus pokus

Before he was given up to death,
a death he freely accepted,
he took bread, gave you thanks.
He broke the bread,
gave it to his disciples and said:
Take this, all of you, and eat it:
This is my body
which will be given up for you.

There is a spell upon your lips

(Emil Aarestrup; eng. trans.: Martin Lutz)

- [21] There is a spell upon your lips,
There is a gulf inside your eyes,
In the sound of your voice I hear
the ethereal music of a dream.

There is a clearness on your brow,
There is a darkness in your hair,
A stream of blossoming grace surrounds you
wherever you stand or walk.

There is a treasure of eternal wisdom
in the dimple on your cheek.
There is a well, a source of health
for every heart that is in your mind.

There is a world inside you,
a chaotic and romantic spring,
which I never can forget,
which I adore and comprehend.

Two Love Songs

Those lips that love's own hand did make

(William Shakespeare)

- [22] Those lips that love's own hand did make
Breathed forth the sound that said "I hate,"
To me that languish'd for her sake:
But when she saw my woeful state,
Straight in her heart did mercy come,
Chiding that tongue that ever sweet

Was used in giving gentle doom,
And taught it thus anew to greet:
"I hate", she alter'd with an end,
That follow'd it as gentle day
Doth follow night, who like a fiend
From heaven to hell is flown away;
"I hate" from hate away she threw,
And saved my life, saying – "not you."

How oft, when thou, my music, music play'st

(William Shakespeare)

- [23] How oft, when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand!
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

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Recorded in Esajas Kirke 5 February and 6, 7 and 21 April 2013

Recording producer: Torsten Jessen

Co-producer: Martin Lutz

Sound engineer and mastering: Torsten Jessen, www.micropascal.dk

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Liner notes: Christian Hildebrandt

English translation of liner notes: James Manley

Proofreader: Svend Ravnkilde

Graphic design: Denise Burt, www.elevator-design.dk

Thanks for financial support to: Statens Kunstfond, Dansk Kapelmesterforening, Augustinus Fonden, DAM (Dansk Amatør Musik) and DKF-puljen

Martin Lutz wishes to express his deep gratitude to the following for contributing to this production:

The Copenhagen Chamber Choir CAMERATA and conductor Martin Nagashima Toft, Mathias Reumert, Mette Termansen, Adam Stadnicki, Sabine Weinschenk, Ditte Højgaard Andersen, Bo Kristian Jensen, Mogens Dahl and Torsten Jessen.

Thanks to the following people for financial support via Boomerang – Crowdfunding, www.boomerang.dk:

Henrik Beck, Marianne Bie, Anne Wieland, Gerda Møller, Pernille Holm, Dorte Rasmussen Kjær, Katrine Schønnemann, Bertel Svendsen, June Horup, Zsuzsanna Adorjan, Christine Halse, Aase Sangild, Michel Lutz, Anne-Mette Christiansen, Lotte Reinhardt, Birgit Bramaholm, Birgitte Villadsen, Trine Dueholm, Hagen Clausen, Ole Dieckmann, Susan Ohrt, Ingo Nielsen, Hege Griffel, Lena Faurschou, Lone Lindstrøm Stephansen, Christina Christensen, Charlotte Larsen, Frank Bøgh, Ditte Frydensberg, Torsten Jessen, Karen Wemmelund Helledi, Lasse Czeloth, Jesper Thuun-Petersen, Trine Lerche Lutz, Mads Ole Erhardsen, Birthe Jessen, Jens Uwe Jessen, Peder Kaj Pedersen, Lars Johnsen, Jan Dietrichsen, Lea Helmuth, Marie-Louise Sørensen, Heidi Christophersen, Åse Jarrd, Martin Møller, Linda Wulff-Andersen, Karen Fokdal, Tina Krøyer, Lise Eiler, Marita Johannesen, Marlis Erichsen, Katrine Facius, Mie Bonde, Maria Bramaholm, Mathias Nielsen, Mads Mølgaard Jensen, Jakob Griffel, Trine Dyring, Martin Lønstrup, Katarzyna Pilat, Kirsten Blume, Henrik Lilleholt Schmidt, Lucas Møller, Anja Reiff, Peter Thomsen, Majken Præstbro, Søren Høgh Pedersen, Thomas Jakobsen, Ingegerd Nissen Petersen.

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