



ONDINE

**FRANZ LISZT**

Via Crucis

**ARVO PÄRT**

Sacred Choral Works

Estonian Philharmonic Chamber Choir

Kalle Randalu, piano

Kaspars Putniņš

## **ARVO PÄRT** (b. 1935)

- |   |  |             |
|---|--|-------------|
| 1 | <b>Solfeggio</b> (1963)                        | <b>3:28</b> |
| 2 | <b>Summa</b> (1977)                            | <b>6:21</b> |
| 3 | <b>Zwei Beter</b> (1998)                       | <b>5:25</b> |
| 4 | <b>The Woman with the Alabaster Box</b> (1997) | <b>5:57</b> |

## **FRANZ LISZT** (1811 – 1886)

### **Via Crucis** (1878–79), S.53 \*

- |    |   |              |
|----|---|--------------|
|    | Die 14 Stationen des Kreuzweges   The 14 Stations of the Cross  | <b>43:08</b> |
| 5  | Vexilla regis   | 4:23         |
| 6  | Station I: Jesus wird zum Tode verdammt  <br>Jesus is condemned to death                                  | 1:22         |
| 7  | Station II : Jesus tragt sein Kreuz   Jesus takes up the Cross  | 2:21         |
| 8  | Station III: Jesus fällt zum ersten Mal   Jesus falls the first time                                      | 1:26         |
| 9  | Station IV: Jesus begegnet seiner heiligen Mutter  <br>Jesus meets his Blessed Mother                     | 2:15         |
| 10 | Station V: Simon von Kyrene hilft Jesus das Kreuz tragen  <br>Simon of Cyrene helps Jesus carry the Cross | 3:09         |

11	Station VI: Sancta Veronica   St. Veronica	2:29
12	Station VII: Jesus fällt zum zweiten Mal   Jesus falls the second time	1:26
13	Station VIII: Die Frauen von Jerusalem   The women of Jerusalem weep for Jesus	3:05
14	Station IX: Jesus fällt zum dritten Mal   Jesus falls the third time	1:32
15	Station X: Jesus wird entkleidet   Jesus is stripped of his clothes	1:46
16	Station XI: Jesus wird ans Kreuz geschlagen   Jesus is nailed to the Cross	0:58
17	Station XII: Jesus stirbt am Kreuze   Jesus dies on the Cross	7:41
18	Station XIII: Jesus wird vom Kreuz genommen   Jesus is taken down from the Cross	3:50
19	Station XIV: Jesus wird ins Grab gelegt   Jesus is laid in the tomb	5:25

KALLE RANDALU, piano\*

ESTONIAN PHILHARMONIC CHAMBER CHOIR  
KASPARS PUTNĪŠ, conductor

Arvo Pärt



Estonian composer **Arvo Pärt** (b. 1935) is among the most well-known living composers today. His timeless and deeply spiritual art continues to touch listeners in all continents of the world. His qualities as a composer are particularly visible in his sacred vocal works which are manifestations of his own deep personal faith.

Arvo Pärt's **Solfeggio** (1963) is his first a cappella choir piece. The musical structure is based on a simple scale of C major. The text consists only of syllable names of the notes: do, re, mi, fa, sol, la, si. The conductor and Pärt scholar Paul Hillier has pointed out that occasionally some triads occur among the clusters, "as if the composer got caught up in a secret garden, but is not yet ready to understand its beauty, which is perfect unto itself."

This poetic miniature for choir holds a special place among Pärt's early works as well as in his whole oeuvre. On one hand, it suits well with the avant-garde spirit of Pärt's works in the 1960s reflecting the impact of the so-called Sonoristic music, an approach associated with Polish composers: in September 1963 Pärt had visited the famous Warsaw Autumn festival of contemporary music in Poland for the first time. On the other hand, the aesthetic sound world and reduced musical structure of *Solfeggio* bring it closer to the mostly diatonic tintinnabuli style. Musical logic that is based on strict rules or predetermined algorithms is characteristic to Pärt's works from both of his creative periods.

*Solfeggio* is dedicated to the conductor Eri Klas who conducted the premiere of the work in 1964. Later, the composer has arranged the work also for string quartet (2008), saxophone quartet (2008), and for eight or four cellos (2010).

**Summa** belongs to Pärt's tintinnabuli works, a compositional style created by the composer in 1976. Initially created in 1977 for voices a cappella, *Summa* has later been scored for both vocal and instrumental ensembles. Due to the atheist cultural politics of the Soviet time, the title of the piece hides a coded message, in fact *Summa* is based on the text of the Latin Credo. The seeming simplicity of the work masks its utmost complexity whereby the circular structure of the voices conveys a symbolic meaning.

"I have developed a highly formalised compositional system, which I have been using to write my music for twenty years. *Summa* is the most strict and enigmatic work in this series," said the composer in 1994.

*Summa* was premiered on October 28, 1977 at the student club of the Riga Polytechnical Institute, performed by the singers of Hortus Musicus conducted by Andres Mustonen.

The a cappella song **Zwei Beter** was composed in 1998 for female choir. The composition is based on the German translation of Chapter 18 of the Gospel of Luke (verses 9–14), where the content follows the parable of the Pharisee and the Tax Collector: the Pharisee, who saw himself as a righteous man in his actions, did not find grace in the eyes of God, unlike the Tax Collector who publicly admitted his sins.

Pärt's *Zwei Beter* is like a musical paraphrase of the story from the Bible. The events and characters are clearly conveyed by the contrasting musical ideas. The Tax Collector's words "Oh God be gracious to me, a sinner" acquire special power of expression, which is conveyed in music using a movement of triplets. The words of Christ come at the culmination of a dense 8-part texture: "Because everyone who exalts himself is brought down; but he who humbles himself, will be lifted up!"

*Zwei Beter* is dedicated to the conductor Gudrun Schröfel and the Hannover Girls Choir, who premiered the piece during the Hannover EXPO on September 2, 2000.

**The Woman with the Alabaster Box** for a cappella mixed choir was composed for the 350th anniversary of the Karlstad Episcopacy in Sweden and premiered by the Eric Westberg Vocal Ensemble on October 18, 1997.

A narrative prose text from the Gospel of Matthew is figuratively shaped as music, expressing the content of the biblical scene. Female voices dominate the story of the woman who poured precious ointment on the head of Jesus. The displeasure of the disciples is conveyed through a duet of male voices; the direct speech by Jesus is communicated through the bass voices, and his prediction by the full sound of the choir.

**J. V.** – based on notes provided by the Arvo Pärt Centre

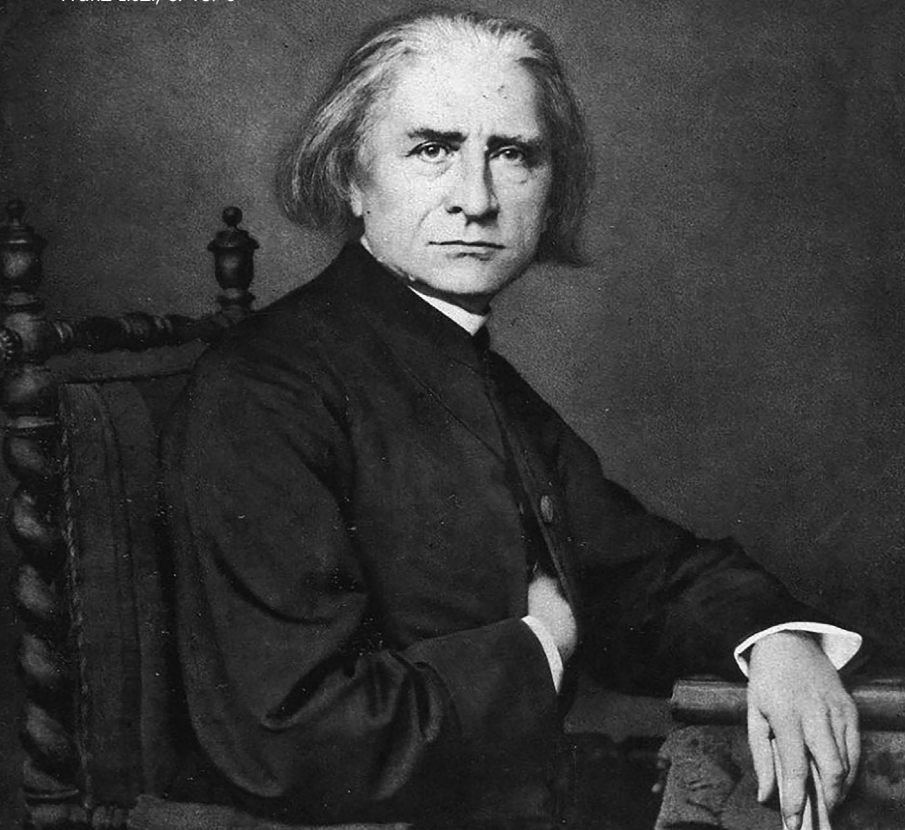
**Franz (Ferenc) Liszt** (1811 – 1886) is first and foremost known as the greatest virtuoso pianist of the 19th century and an unrivalled superstar of his time. He is somewhat less recognised for being a great European, a Roman Catholic with an ecumenical mind and the creator of impressive church music. This was the case even during his lifetime. Despite the composer's best efforts, his religious compositions met with little understanding or response. *Via crucis* (*The Way of the Cross*) is a case in point.

In February 1879, when the then 67-year old Liszt finished writing ***Via crucis*** in Budapest, he sent the composition to the main publisher of Catholic church music in Regensburg who, however, turned it down. Income had been generated by Liszt's earlier piano pieces, such as the Hungarian rhapsodies and other jewels of 19th century virtuosity, and not by his highly distinctive later compositions. The world premiere of *Via crucis* took place in Budapest fifty years later, on Good Friday of 1929. The score was first published in 1936.

The most popular composition of Catholic church music from the second half of the 19th century is most probably *Requiem* by Liszt's contemporary, Giuseppe Verdi, written only five years before *Via crucis*. It would be a challenge to find two more contrasting works. With its sublime melodies and large orchestral setup, the operatic style requiem grabs audiences with its scale and drama. Liszt's *Via crucis*, on the other hand, is subdued and crisp, very personal and inward, with numerous moments of silence and, in its way, it is trans-confessional.

In one of his letters written during his later years, Liszt emphasised that he would remain a Roman Catholic until the end of his days. As a member of a traditional Hungarian-Austrian Catholic family, for Liszt religion became a way of making sense of his own existence. The deep psychological crisis he experienced after his father's death propelled the then 16-year-old Liszt, living in Paris, to focus more intensively on questions of religion and philosophy, and for two years he did not create a single piece of music. At the age of 23, he wrote an essay titled "On the future of church music", in which he tried to combine religion with the typical ideas of social improvement of his century. He was especially influenced by the French priest, philosopher and supporter of the freedom of religion and expression, Félicité de Lamennais. Thirty years later, in 1865, Liszt became a tertiary of the Franciscan Order in Rome, taking minor orders. Liszt then spent some time in solitude at the Madonna del Rosario Monastery near Rome. In addition to

Franz Liszt, c. 1870





several other factors, this decision was probably influenced by the deaths of Liszt's son Daniel (1839–1859) and his older daughter Blandine (1835–1862). Liszt's younger daughter Cosima Bülow-Wagner outlived her father.

Practising religion was a part of Liszt's character. It naturally combined with his other role: the public king of pianists. Liszt started out under his father's tutelage in a provincial setting, continued his musical studies with Carl Czerny and Antonio Salieri in Vienna, failed at his first attempts to conquer Paris, the 19th century capital of music, and, only after intensively educating himself in literature and philosophy, managed to attract attention in Parisian salons, which considered general education, outlook and polished manners to be just as important as musical talent.

The driving force behind Liszt's musical development was the orchestral programme music of Berlioz and the innovative poetical virtuosity of Paganini and Chopin. From 1839–1847, Liszt travelled extensively giving concerts, including visiting the Russian Empire (with a performance in the university town of Tartu in Estonia in 1842). The concert tours not only cemented his fame as the king of pianists, they were also financially necessary in order to support his life partner Countess Marie d'Agoult and their three children. Following the invitation of the Grand Duke, Liszt decided to move to Weimar in 1847, when the court needed a new injection of fame after the death of Goethe in 1832. Liszt now dedicated himself to composing. It is possible that he took this decision whilst in Woronińce in southern Ukraine, where he found peace and the opportunity to concentrate on the estate of the Polish Princess Carolyne Sayn-Wittgenstein.

Liszt used to call Weimar, Rome and Budapest "the last triangle of his life". Those were the towns where he was active in the next forty years. The spiritual centre for Liszt became Rome and the Vatican. The idea of his younger days of promoting church music found new impetus: Liszt tried to combine Gregorian chants with the Palestrina style and the expressive harmonies of late Romanticism. In the Vatican, he often attended the performances of the famous Sistine Chapel Choir, known as the papal choir, which truly inspired him.

*Via crucis* was mainly written in Rome in 1878–79 and completed in Budapest. The composition was meant to be performed on Good Friday in a church or outdoors; performances in prayer rooms were

also deemed acceptable. According to the location, the instrumental part of the work was played either on organ, on harmonium – which was taken outside – or on the piano. The fourteen Stations on the *Via crucis* begin near the house of Pontius Pilate, with Jesus being condemned to die, and follow Jesus on his way to crucifixion on the hill of Golgotha, his crucifixion and death, taking him down from the Cross and placing him in a tomb. Many churches have paintings depicting the journey of Christ carrying the Cross along the walls of the nave, or the paintings are specially exhibited during Lent to enable people, either individually or in groups, to meditate at each Station. Liszt's music was meant to support and guide those prayers and meditations. If the composer had been successful in publishing the work during his lifetime, he would have wanted woodcuts by Albrecht Dürer to illustrate the score.

The texts of the *Via crucis* were compiled by Princess Sayn-Wittgenstein, who spent nearly two decades as Liszt's life partner and one of his closest friends. The composition begins with an old hymn about the Cross, *Vexilla regis* (*The Royal Banner*), which includes the text of Station II, *Ave Crux!* (*Hail, Cross*). The Stations are marked by short sentences from the Gospel of Matthew and the Gospel of Luke. Three times the commentary is from the well-known Passion hymn *Stabat mater dolorosa* (*The sorrowful mother was standing*) and, surprisingly, from two Lutheran chorales (*O Haupt voll Blut und Wunden*/*Oh Sacred Head, Now Wounded* and *O Traurigkeit, o Herzeleid*/*Oh Sadness, Oh Heartbreak*). The work ends at Station XIV (*Jesus is laid in the tomb*) by greeting the Cross, *Ave Crux, Spes unica* (*Hail Cross, only hope*). The connection between the Cross and suffering and death, as well as hope and resurrection, is indicated here.

Typically of Liszt's later style, the music is very subdued, concentrated and strongly influenced by Gregorian chant. Most parts begin with a three-note motif, known as the "Cross motif", which is then transformed, adding tension with chromatics or changing a rising movement into a declining one. The three main dramaturgical components of the work are contrast, pre-emption and silence. For example, at Station III, the dramatic cry of *Jesus cadit* (*Jesus falls*) by the choir and the weakening of the piano are followed by the gentle *Stabat Mater*, sung by female voices, symbolising the movement towards the next station (scene or meditation), where Jesus meets his Blessed Mother (Station IV).

The use of Lutheran chorales in *Via crucis* demonstrates the enormous influence of J.S. Bach's music and especially the impact of St. Matthew's Passion during the 19th century. At Station VI (*St. Veronica*), this

can be heard in the piano motif of b-a-c-h before the chorale *O Haupt voll Blut und Wunden*. However, Liszt harmonised the chorale himself, instead of using Bach's harmonisation.

Four parts of *Via crucis* (*Jesus meets his Blessed Mother*; *Simon of Cyrene helps Jesus carry the Cross*; *Jesus is stripped of his clothes* and *Jesus is taken down from the Cross*) are piano meditations; we also hear a large-scale piano fantasy on the Cross motif at Station XII, before Jesus' final words ("Consummatum est"). The work could be called a piano concerto with choir. Also a solo piano version exists. The piano represents the voice of Liszt, his attitude and commentary: from a one-voice melody fragment to virtuosity which encompasses the entire keyboard. At the same time Liszt's work allows listeners to focus and contemplate in silence: for Liszt, this symbolised spiritual freedom.

### **Kristel Pappel**

Translation: Ingrid Hübscher

Kalle Randalu



**Kalle Randalu** is an Estonian pianist of international acclaim. He has studied at the Tallinn Conservatoire with Prof. Bruno Lukk and the Moscow Conservatoire with Prof. Lev Vlassenko. Kalle Randalu is a prize-winner of renowned international piano competitions. He won First Prize at the Ústí nad Labem International Piano Competition in Czechoslovakia (1971), First Prize at the Soviet Union Piano Competition in Tallinn (1976), he was awarded prizes at the Robert Schumann Competition in Zwickau (1981), at the International Tchaikovsky Competition in Moscow (1982) and First Prize at the ARD International Music Competition in Munich (1985).

Since 1988 Kalle Randalu has been living in Germany. He was a professor at the Freiburg University of Music and since 1997 he has been a professor at the Karlsruhe University of Music. He has given concerts in major music centres all over the world, including *Wiener Konzerthaus*, the *Konzerthaus Berlin*, the *Musikhalle Hamburg*, the *Grosses Festspielhaus* in Salzburg etc performing with many prominent orchestras and conductors. His repertoire comprises over 50 piano concertos and a large number of solo and chamber works.

Kalle Randalu's discography consists of over 50 recordings. Exceptionally successful has been a cycle of Paul Hindemith's complete sonatas which has been awarded the Classical Award in Cannes and *ECHO Klassik* (German Phono Academie).

In 1987 Kalle Randalu was named National Artist of Estonia and since 1999 he has held an honorary doctorate of the Estonian Academy of Music and Theatre. In 2001 Kalle Randalu received the 4th class Order of the White Star.





**The Estonian Philharmonic Chamber Choir** (the EPCC) is one of the best-known Estonian music ensembles in the world. The choir was founded in 1981 by Tõnu Kaljuste, who was its artistic director and chief conductor for twenty years. In the years 2001–2007, the English musician Paul Hillier took over; during 2008–2013 the artistic director was Daniel Reuss. Since the season 2014/2015 the chief conductor has been Kaspars Putniņš.

The repertoire of the choir extends from baroque to the music of the 21st century, with a special focus on the work of Estonian composers, such as Arvo Pärt, Veljo Tormis, Galina Grigorjeva, Tõnu Kõrvits and introducing their output to the world. In addition to *a cappella* music, the programmes feature major vocal-symphonic works by Bach, Händel, Haydn, Mozart, Brahms, Rachmaninov as well as opera productions.

The EPCC has cooperated with many outstanding conductors and orchestras including Claudio Abbado, Helmuth Rilling, Eric Ericson, Peter Phillips, Marc Minkowski, Sir Colin Davis, Gustavo Dudamel, Richard Tognetti etc. Besides the Estonian National Symphony Orchestra and the Tallinn Chamber Orchestra the EPCC has worked with the London Symphony Orchestra, Les Musiciens du Louvre-Grenoble, the Philip Glass Ensemble, the Los Angeles Philharmonic, the Australian Chamber Orchestra etc.

Concert tours have taken the EPCC everywhere in Europe, as well as to Australia, Mexico, China, South Korea, Japan and the USA. The choir has been a welcome guest at outstanding music festivals and venues including the BBC Proms, Mozartwoche, Festival Aix-en-Provence, the Sydney Opera House, Wiener Konzerthaus, the Barbican Centre, Carnegie Hall, the Walt Disney Concert Hall etc.

Another important aspect is recording music for labels such as ECM, Virgin Classics, Carus, Harmonia Mundi and Ondine. The choir has won the Grammy Award twice and has received 15 Grammy nominations. Other awards include the Gramophone Award, the Diapason d'Or, Preis der Deutschen Schallplattenkritik etc.

[www.epcc.ee](http://www.epcc.ee)



## **Kaspars Putniņš**

Conductor

Kaspars Putniņš started as an artistic director and chief conductor of the Estonian Philharmonic Chamber Choir in the season 2014/2015. He has been the conductor of the Latvian Radio Choir since 1992. He regularly appears as a guest conductor with leading European choirs such as RIAS Kammerchor, NDR Chor, Collegium Vocale Gent, the Swedish Radio Choir and others.

Whilst Kaspars Putniņš work encompasses a wide range of choral repertoire from Renaissance polyphony to works of the Romantic period, his foremost goal has always been that of promoting new outstanding choral music. This new repertoire challenges and develops the abilities of his performers and takes their vocal sound to entirely uncharted territories.

His discography includes recordings with the Latvian Radio Choir, the Flemish Radio Choir and others. In 2018 the album of works by Schnittke (Psalms of Repentance) and Pärt (Magnificat & Nunc dimittis) recorded with the Estonian Philharmonic Chamber Choir won the Gramophone Award.

Kaspars Putniņš has also initiated several theatrical projects, which involve the participation of the choir, in collaboration with visual and theatre artists. He often lectures and gives master classes internationally.

Kaspars Putniņš is the recipient of the Latvian Music Grand Prix (1998), the Latvian Council of Ministers Award for Achievements in Culture and Science (2000) and the Order of the Cross of Terra Mariana, 4th Class, by the Estonian President (2019).

## ARVO PÄRT (b. 1935)

### 1 **Solfeggio** (1963)

Do, re, mi, fa, sol, la, si.

### 2 **Summa** (1977)

Credo in unum Deum, Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantiali Patri:  
per quem omnia facta sunt.

Qui propter nos homines,  
et propter nostram salutem  
descendit de coelis.  
Et incarnatus est de  
Spiritu Sancto ex Maria Virgine:  
Et homo factus est.

Crucifixus etiam pro nobis;  
sub Pontio Pilato passus,  
et sepultus est.  
Et resurrexit tertia die,  
secundum Scripturas.

I believe in one God, The Father Almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.

And in one Lord, Jesus Christ the  
Only-begotten Son of God.  
Born of the Father before all ages.

God of God, Light of Light,  
true God of True God.  
Begotten, not made,  
of one substance with the Father.  
By whom all things were made.

Who for us men  
and for our salvation came  
down from heaven.  
And became incarnate by the  
Holy Spirit of the Virgin Mary:  
And was made man.

He was also crucified for us,  
suffered under Pontius Pilate,  
and was buried.  
And on the third day He rose again  
according to the Scriptures.

Et ascendit in coelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria  
iudicare vivos et mortuos  
cujus regni non erit finis.

Et in Spiritum Sanctum,  
Dominum et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre,  
et Filio simul adoratur et conglorificatur:  
qui locutus est per Prophetas.

Et unam, sanctam, catholicam et  
apostolicam Ecclesiam.  
Confiteor unum baptismam  
in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.

### 3 **Zwei Beter** (1998)

Jesus sprach zu einigen, die davon  
überzeugt waren, gerecht zu sein und die  
anderen verachteten, dieses Gleichnis:  
"Zwei Menschen gingen hinauf in den  
Tempel, um zu beten. Der eine war ein  
Pharisäer, der andere ein Zöllner.

Der Pharisäer stellte sich hin und betete also:  
„O Gott, ich danke dir, daß ich nicht  
bin wie die übrigen Menschen, Räuber,

He ascended into heaven and  
sits at the right hand of the Father.  
He will come again in glory  
to judge the living and the dead and  
His kingdom will have no end.

And in the Holy Spirit,  
the Lord and Giver of life,  
Who proceeds from the Father and the Son.  
Who together with the Father  
and the Son is adored and glorified,  
and who spoke through the prophets.

And one holy, Catholic and  
Apostolic Church.  
I confess one baptism  
for the forgiveness of sins  
and I await the resurrection of the dead  
and the life of the world to come. Amen.

And he spake this parable unto certain which  
trusted in themselves that they were  
righteous, and despised others:  
"Two men went up into the temple to pray; the  
one a Pharisee, and the other a publican.

The Pharisee stood and prayed thus with himself,  
'God, I thank thee, that I am not as  
other men are, extortioners, unjust, adulterers, or

Ungerechte, Ehebrecher, oder auch wie dieser Zöllner da. Ich faste zweimal in der Woche und gebe den Zehnten von allem, was ich besitze.“

Der Zöllner aber blieb hinten stehen und wagte die Augen nicht zum Himmel zu erheben, sondern er schlug an seine Brust und sprach: „Gott sei mir Sünder gnädig!“

Ich sage euch: Dieser ging gerechtfertigt nach Hause, jener nicht. Denn jeder, der sich selbst erhöht, wird erniedrigt werden; und jeder, der sich selbst erniedrigt, wird erhöht werden.“ Amen.

even as this publican. I fast twice in the week, I give tithes of all that I possess.’

And the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying, ‘God be merciful to me a sinner.’

I tell you, this man went down to his house justified rather than the other: for every one that exalteth himself shall be abased; and he that humbleth himself shall be exalted.” Amen.

(Text: Luke 18:9–14, English: King James Version)

#### 4 **The Woman with the Alabaster Box** (1997)

Now when Jesus was in Bethany, in the house of Simon the leper, There came unto him a woman having an alabaster box of very precious ointment, and poured it on his head, as he sat at meat.

But when his disciples saw it, they had indignation, saying, To what purpose is this waste?

For this ointment might have been sold for much, and given to the poor.

When Jesus understood it, he said unto them, Why trouble ye the woman? for she hath wrought a good work upon me.

For ye have the poor always with you; but me ye have not always.

For in that she hath poured this ointment on my body, she did it for my burial.

Verily I say unto you, Whosoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

(Text: Matthew 26:6–13, King James Version)

## **FRANZ LISZT (1811–1886)**

### **Via Crucis (1878–79), S.53**

Die 14 Stationen des Kreuzweges | The 14 Stations of the Cross

#### **5 Vexilla regis**

Vexilla Regis prodeunt,  
Fulget Crucis mysterium  
Qua vita mortem pertulit.  
Et morte vitam protulit.

The banners of the King advance,  
the mystery of the Cross shines out  
by which life brought death  
and from death brought life.

Impleta sunt quae concinit  
David fidei carmine,  
Dicendo nationibus  
Regnavit a ligno Deus.  
Amen.

There is fulfilled  
the true song that  
David sang  
to the peoples, telling that  
God reigned from the Cross.  
Amen.

O Crux, ave, spes unica,  
Hoc passionis tempore  
Piis adauge gratiam,  
Reisque dele crimina.  
Amen.

O Cross, hail,  
Only hope,  
in this passiontide,  
grant more grace to the pious  
and wipe out the sins of the guilty.  
Amen.

#### **6 Station I: Jesus wird zum Tode verdammt | Jesus is condemned to death**

*Pilatus*  
Innocens ego sum a  
Sanguine iusti huius.

*Pilate*  
I am innocent  
of the blood of this just man.

**7 Station II : Jesus tragt sein Kreuz | Jesus takes up the Cross**

*Jesus*

Ave, ave Crux !

*Jesus*

Hail, hail Cross.

**8 Station III: Jesus fällt zum ersten Mal | Jesus falls the first time**

*Jesus cadit.*

*Stabat mater dolorosa*

*Juxta Crucem lacrymosa,*

*Dum pendebat filius.*

*Jesus falls.*

*There stood the mournful mother*

*weeping by the Cross*

*while her son was hanging there.*

**11 Station VI: Sancta Veronica | St. Veronica**

*O Haupt voll Blut und*

*Wunden, voll Schmerz*

*und voller hohn!*

*O Haupt, zum Spott gebunden*

*Mit einer Dornenkron!*

*O Haupt, sonst schön gezieret*

*Mit höchster Ehr und Zier,*

*Jetzt aber höchst*

*beschimpfet,*

*Gegrüßet seist Du mir!*

*O sacred head sore wounded*

*with pain and mockery!*

*O head for sport garlanded*

*with a crown of thorns!*

*O head, yet fairly decked*

*with highest honour and grace,*

*yet most deeply insulted,*

*let me greet thee!*

**12 Station VII: Jesus fällt zum zweiten Mal | Jesus falls the second time**

*Jesus cadit.*

*Stabat mater dolorosa*

*Juxta Crucem lacrymosa,*

*Dum pendebat filius.*

*Jesus falls.*

*There stood the mournful mother*

*weeping by the Cross*

*while her son was hanging there.*

**13 Station VIII: Die Frauen von Jerusalem | The women of Jerusalem weep for Jesus**

*Jesus*

Nolite flere super me,  
Sed super vos ipsas flete  
Et super filios vestros.

*Jesus*

Weep not over me  
but weep over yourselves  
and over your sons.

**14 Station IX: Jesus fällt zum dritten Mal | Jesus falls the third time**

*Jesus cadit.*

Stabat mater dolorosa  
Juxta Crucem lacrymosa,  
Dum pendebat filius.

*Jesus falls.*

There stood the mournful mother  
weeping by the Cross  
while her son was hanging there.

**16 Station XI: Jesus wird ans Kreuz geschlagen | Jesus is nailed to the Cross**

*Crucifige, crucifige.*

*Crucify him, crucify him.*

**17 Station XII: Jesus stirbt am Kreuze | Jesus dies on the Cross**

*Jesus*

Eli, Eli, lama sabachthani  
In manus tuas commendo  
Spiritus meum.  
Consummatum est

*Jesus*

My God, my God, why hast thou forsaken me?  
Into thy hands  
I commend my spirit.  
It is accomplished.

*Chor*

Consummatum est  
O Traurigkeit, o Herzeleid,  
Ist das nicht zu beklagen?  
Gott des Vaters einigs Kind  
Wird ins Grab getragen.  
O Traurigkeit, o Herzeleid!

*Chor*

It is accomplished  
O sadness, o heartfelt pain,  
is that not to be lamented?  
God the Father's only Son  
is carried to the grave.  
O sadness, o heartfelt pain.

19 **Station XIV: Jesus wird ins Grab gelegt | Jesus is laid in the tomb**

Ave Crux, Spes unica,  
Mundi salus et gloria.  
Auge piis justitiam.  
Reisque dona veniam!  
Amen.

Ave Crux, ave Crux!

Hail Cross, only hope,  
salvation and glory of the world,  
grant justice to the pious  
and pardon to sinners.  
Amen.

Hail Cross.

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Recordings: 14–18 January, 2019, Niguliste kirik (St. Nicholas' Church), Tallinn, Estonia

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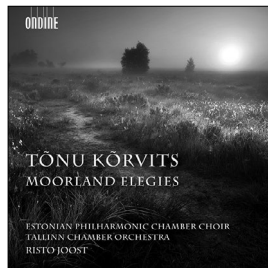
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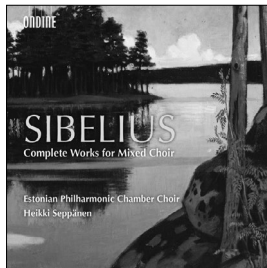
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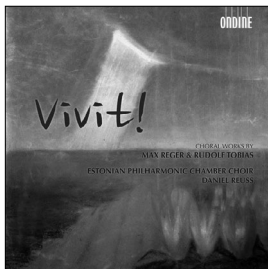
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