

TANIA KROSS

krossover – opera revisited

Netherlands Symphony Orchestra

Jurjen Hempel

arrangements by Bob Zimmerman

opera revisited

REYN OUWEHAND (1973) (music)

MARINUS DE GOEDEREN (1974) (music & text)

[1] Mea culpa **5:51**

MARTIN FONDSE (1967) (music)

NEUSA RAPHAEL DE TOLEDO MATUOKA (1956) (text)

[2] O mar **3:19**

REYN OUWEHAND (1973) (music) **ODILO GIROD** (1972) (music & text)

[3] Golden leaves **3:26**

RUBEN HEIN (1982) (music) **STAN DIEGO** (1985) (text)

[4] Undyed **3:05**

LUCKY FONZ III (1981) (music & text) **TANIA KROSS** (1976) (text)

[5] Rebibá **5:21**

MARTIJN KONIJNENBURG (1982) (music & text) **HENRI MEIJER** (1983) (text)

[6] Nichts macht mehr Sinn **3:08**

ODILO GIROD (1972) (music & text)

[7] To the end of the world **3:56**

ROBERT JAN STIPS (1950) (music & text)	
[8] Not a some time thing	4:13
MARTIJN VAN AGT (1967) (music & text)	
[9] Go slow	3:57
HUUB VAN DER LUBBE (1953) (text)	
NICO ARZBACH EN ROLAND BRUNT (music)	
[10] Voor geen goud	3:46
MARTIJN KONIJNENBURG (1982) (music)	
LUCA BUSSOLETTI (1976) (text)	
[11] Vivo	5:18
SPINVIS (1961) (music)	
[12] Nocturne	3:41
RUBEN HEIN (1982) (music) STAN DIEGO (1985) (text)	
[13] The wedding night	3:33

total time 53:25



How to reach the heart and soul of my own generation with classical music? That was the question I was struggling with before the idea of Krossover – Opera Revisited struck me as a bolt of lightning. Once upon a time the music that we now label as ‘classical’ was the popular music of the day. Mozart didn’t refrain from sneaking in a widely known folk tune in his compositions and at least a handful of Handel’s masterpieces had been written with the idea in mind of attracting large audiences. It was only in the second half of the 20th century that the so called contemporary music became so abstract that the connection with the general public got lost along the way. In my mind this contemporary form of classical music aims at tickling the intellect, and most certainly not the heart and soul of the listener. During my career as a singer I’ve experienced that audiences, more often than not, still love a beautiful melody. Time and time again I was asked to sing the Habanera from George Bizet’s popular opera Carmen. That tune has more or less become my signature song. With that melody I really touched people, but for me it isn’t really a challenge to keep on doing this for the rest of my life. What to do? Record an album with famous opera arias? Why bother: the world’s best and most renowned singers have already released hundreds of these ‘opera hits’ albums. I considered it useless to add my contribution the list. And why go searching for obscure

or forgotten opera gems when a singer like Cecilia Bartoli, to much acclaim, has already done so. No, I really had to come up with a better idea. An idea that would bring classical music back to where it belongs: in the warm hands of the people who love good music. Wouldn't it be great to create a cultural environment in which going to the opera would be an understandable alternative to a new James Bond movie?

With all these thoughts boiling in the melting pot of my brain I started to plan a project that eventually became an album called Krossover – Opera Revisited. I started out with the facts. I wanted new music for a new audience. I wanted melodies that people could relate to. I wanted to incorporate popular music of today in this new classical music. Music lovers all over the world love arias from famous operas like Carmen, Romeo and Juliet, Faust or Scheherazade. Adding up those facts the answer came to me: why not take the audience back there? Why not give the well-known stories a twist? What would Carmen have sung if she had wrestled the knife out of José hands and killed him instead of the other way around? Wouldn't that be the subject of a great song? But who would I ask to write them? Not the established 'classical' composers of today – their music just wouldn't fit. Then it hit me. Why not ask the composers of today's popular music or even jazz? That's

when I thought of Huub van der Lubbe, Spinvis, Ruben Hein, Robert Jan Stips, Lucky Fonz III, Marinus de Goederen, Martijn van Agt, Martin Fondse, Martijn Konijnenburg and Odilo Girod. Furthermore I needed someone who knows what makes popular music tick. That brought me on the trail of Reyn Ouwehand, a producer who has worked with a popular Dutch band like Kane. Bob Zimmerman proved to be the perfect arranger to translate these pop songs to the language of the symphony orchestra. And here it is before your very eyes: Krossover – Opera Revisited – my take on classical music of the future. I hope you like it as much as I do.

Tania Kross

The Artistic Procedure

Commission a songwriter to compose an aria and you find yourself in a peculiar situation. Normally songwriters write songs and opera composers create arias and, to paraphrase Rudyard Kipling, 'a pop song is pop song and an aria is an aria and never the twain shall meet' – that is: until Tania Kross came up with the idea of luring pop songwriters into the world of opera. Since the writing procedure of both genres is completely different we asked ourselves if we could come up with a new kind of dramatic song unifying the best of both worlds. One thing was certain from the beginning: we would shy away from pop-like songs sung by a renowned classical singer to a backdrop of symphonic wallpaper. No, we wanted to incorporate the maverick freshness of the modern day songwriter into the dramatic approach of opera, thus allowing a completely new style of music to be born.

Reyn Ouwehand is a successful producer composer who has worked with many pop artists, Bob Zimmerman a composer/arranger boasting a very broad and successful career spanning several decades. Their collaboration proved to be the cornerstone of Tania's brilliant concept. Reyn surpassed himself producing, co-composing and recording the

demos – since that’s the way songwriters work -, Bob translated these demos to piano-scores, enabling Tania to study, rehearse and re-think her concept. Rehearsing sessions offered the possibility to fine-tune each and everyone’s musical wishes and demands.

Finally Bob translated all these musical ideas to a symphonic approach and Reyn, in his turn, produced the recording sessions with Tania, conductor Jurjen Hempel and the Netherlands Symphony Orchestra, collaborating with the renowned sound magician Bert van der Wolf. The result can surely be called unique. The music is both accessible and mysterious, pop and classical, contemporary and timeless - in short...krossover.

the composers

Huub van der Lubbe (De Dijk)

Huub van der Lubbe has been a major player in the Dutch pop scene for more than 30 years now. Although he's mostly known as the singer, lyricist and composer of De Dijk (The Dike), he's also a successful solo artist, actor and poet. His songs and poems, mostly in the Dutch language, are famous for the spot-on imagery in which he succeeds in capturing the spirit of Holland and its inhabitants. Being a self-proclaimed 'anti-kapitalist', he wrote the aria Voor Geen Goud (I won't be bribed), the counterpart of the Jewel Song of Gounod's Faust.

Ruben Hein

A couple of years ago Ruben Hein emerged on the Dutch pop-meets-jazz scene as a virtuoso piano player, seductive singer and an original, inventive songwriter. During his jazz education at the conservatory he more or less by accident discovered his vocal abilities. On his debut album Loose Fit (2010) he excels in groovy, jazzy soul tunes drenched in the heritage of Bill Withers. On Revisited (2012) he played instrumental, strictly jazz versions of the Loose Fit repertoire, proving he would never forsake his jazz roots. Hein got so enthralled with this project that he composed two arias for Krossover.

Marinus de Goederen (a balladeer)

Even in Holland Marinus de Goederen is no household name. Most of us though, know his pseudonym (or band name) a balladeer. Thanks to De Goederen's talent for captivating melodies and intelligent, evocative lyrics the band won several prestigious music prizes such as De Grote Prijs van Nederland en de Zilveren Harp. Together with producer Reyn Ouwehand he wrote an alternative aria for Debussy's *Pelléas et Mélisande*.

Martijn Konijnenburg (Leaf & Color Ones)

In 2008 Martijn Konijnenburg and his band Leaf scored a monster hit with *Wonderwoman (Why's my life so boring)*, a song that got the most airplay on the popular 3FM radio station. *Wonderwoman* was one of the three singles taken from their debut album *Life's a Beach* (2007). Artistic and personal disagreements forced the highly successful group to disband in 2009. Tania Kross recruited Konijnenburg for his ability to write songs that appeal to a large audience – just like the arias that were written by the likes of Puccini, Verdi and Bizet.

Martijn van Agt (Anouk, Charly Dee & Ilse DeLange)

One might say that Martijn van Agt is the odd man out in the list of Tania Kross's hand-picked composers. He is Holland's most-wanted guitarslinger, both in the studio and on stage. Live, Dutch rock divas such as Anouk and Ilse DeLange cannot do without him and Van Agt has played on too many albums to mention. More than a decade ago, using the pseudonym Madigan he released a highly acclaimed album that unfortunately didn't sell very well. Underrated but not discouraged he wrote Go Slow for the Krossover-project – one of the many gems of the album.

Odilo Girod (Coparck, Chop Wood & Happy Camper)

Odilo Girod was the frontman of the innovative indie band Coparck, a band that called it quits in 2010 after having reached the peak of their artistic powers. Subsequently Girod, also a successful graphic designer, embarked on a solo project called Chop Wood. Having worked with producer Reyn Ouwehand before he was asked to join the Krossover-team for his ability to create dreamlike multi-layered songs. He's the one who let's Carmen live in a parallel universe version of Bizet's famous opera.

Robert Jan Stips (Nits, Supersister & Freek de Jonge)

Undoubtedly the 'éminence grise' of this select group of composers, Robert Jan Stips has been in the avant-garde of Holland's progressive rock scene for over 40 years now. He started out with the heavily Soft Machine influenced band Supersister and later played with Dutch greats varying from mega rock act Golden Earring to the brilliant comedian Freek de Jonge. In 1992 he, as a member of The Nits, co-composed a classical piece for the Radio Symphony Orchestra. For this Opera Revisited-project he imagined a scene with Porgy and Bess in heaven – a treat which would even have surprised George Gershwin.

Lucky Fonz III

Otto Wichers a.k.a. Lucky Fonz III is one of the most colourful artists on the Dutch scene today. Charming, affable, intelligent and charismatic are the adjectives which are complementary to his skills as a singer-songwriter. His almost naïve approach of things – both in Dutch as English songs – makes him stand out from his peers. Rebibá is his take on Verdi's La Traviata, Tania translated the text of the song into Papiamento.

Martin Fondse (Pat Metheny, Eric Vloeimans & Stravinsky Orkestar)

Although he's also known for his solid piano playing and his heartfelt solos on the melodica-like vibrandoneon, Martin Fondse is one of those rare musicians who made a name for themselves solely on the basis of their capabilities as a composer, arranger and bandleader. This year he received an Edison Award for his album Testimoni (with star trumpeter Eric Vloeimans). He also made a big impression with his arrangements of, and his concerts with the brilliant Brazilian singer, guitarist and composer Lenine.

Spinvis

The fact that Spinvis – pseudonym of Erik de Jong – was allowed to compose a Lied ohne Worte for Krossover, proves once more how rebellious and contrarian this project is. Spinvis' reputation has been mainly built on his unsurpassed talent for poetic and highly personal and original lyrics. And what did he write? His own version of the so called humming chorus of Madame Butterfly. It's one of those moments that make you smile with your heart.

Reyn Ouwehand (producer)

(Kane, Pete Philly, Wende Snijders & Alain Clark)

Reyn is an established producer, versatile multi-instrumentalist and skilled arranger, who has worked with big national and international artists. As a composer, Reyn loves to work on movie soundtracks. Reyn is appreciated for his personal style, and the warmth of the compositions and arrangements. In 2011, Reyn opened the doors of his dream studio: a beautiful church near Amsterdam, with sleeping and relaxing facilities. The studio is built completely according to his own wishes, and is filled with his huge collection of obscure keyboards, analogue synthesizers, vintage drumkits, guitars and toy pianos. In this studio he worked with the composers on Krossover.

With special thanks to lyrics writers:

Neusa Raphael de Toledo Matuoka

Stan Diego

Henri Meijer

Luca Bussoletti

the arranger

Bob Zimmerman

Bob Zimmerman was born in Amsterdam (1948). He studied clarinet and piano at the Royal Conservatory of The Hague. After graduating he worked for many theater productions as a composer, arranger and pianist and quickly became famous in the scene.

He composed orchestral scores for many feature films, a.o. "An Bloem" (1983) by director Peter Oosthoek which won him an Edison, "Evenings"(1998) "Tirza" (nominated Golden Calf best music 2010) and "Süskind" (2011) and other movies by director Rudolf van den Berg, "The Baby" (2012), an impressive documentary by Deborah van Dam and most recently "The New Wilderness" (2013) by directors Mark Verkerk and Ruben Smit, the first major movie about Dutch wildlife which immediately became a huge success.

In the vocal area he composed hundreds of songs for the theatre, seven bigger and smaller opera's, choral works and wrote all original music for the Dutch TV vocal contest "Una Voce Particolare", which lasted 11 seasons. Besides composing for theatre, film and TV he also writes for the concert stage, a.o. a String Quartet (2007), premiered by the

Schoenberg Quartet and “Cadenza” a vocal/orchestral suite with lyrics by poet laureate Ramsey Nasr (2009).

He was commissioned to compose “Variations on an old Dutch Folksong” for the 125th anniversary of the Royal Concertgebouw Orchestra in April 2013, which was performed by this world famous orchestra conducted by Mariss Jansons, with international soloists baritone Thomas Hampson, pianist Lang Lang and violinist Janine Jansen, and broadcast live to 29 countries.

As an arranger he is one of the regulars for The Metropole Orchestra, and he has written numerous arrangements for most major Dutch orchestras and ensembles.

For Challenge Records he arranged 15 famous opera arias for The Osiris Trio CD “Melodies of Love and Death” (2011).

the performers





Tania Kross

Mezzo-soprano Tania Kross was born in Curaçao. She graduated with distinction from the Utrecht Conservatory of Music with a bachelor and master's degree. Even during her training she won several contests, including the first prize of Stichting Jong Muziektalent Nederland, the Rosa Ponselle International Competition for Vocal Arts in New York and the Cristina Deutekom Concours.

After her course she was a member of Opera Studio in Amsterdam, and was chosen as "Rising Star" of the Concertgebouw. She gave a recital in the Kleine Zaal (Small Auditorium) of the Concertgebouw and went on tour, performing at the major concert halls of the world, e.g. in Paris, Salzburg, Vienna, Birmingham, Cologne and Carnegie Hall in New York. She represented the Netherlands at the prestigious BBC Singer of the World Contest 2003 in Cardiff.

Tania Kross' career moved swiftly, characterised by her passion and her engaging personality on stage. At the Staatsoper in Stuttgart, Riga Opera House and the Glyndebourne Festival she was a popular Carmen. About her Carmen in Glyndebourne, conducted by Stephan

Denève: "It's fun to find one Carmen with the hair of Shirley Bassey, the figure of Barbara Windsor, the strut of Tina Turner and the freneticism of a go-go dancer paid by the wiggle. Her voice - smoky but with a glinting edge – is distinctive but cultured too." (The Times, 2008).

Tania also frequently appeared on other stages. She made her debut at De Munt in Brussels as Tolomeo in *Giulio Cesare* by G.F.Handel, conducted by René Jacobs. She then returned as Baba the Turk from Igor Stravinsky's *The Rake's Progress*, conducted by Lawrence Renes. She took on the role of Bersi in *Andrea Chenier* by U. Giordano, conducted by Ulf Schirmer, at the Bregenzer Festspiele. In the Staatsoper in Hanover and Hamburg she sang Rosina in *Il Barbiere di Siviglia* by G.Rossini, Hänsel in *Hänsel und Gretel* by E. Humperdinck, Sesto in *Giulio Cesare* and Cherubino in *Le Nozze di Figaro* by W.A. Mozart.

Tania Kross appears regularly on Dutch opera stages. She made her debut with Nationale Reisopera as Flora in Verdi's *La Traviata*, and also sang the roles of Suzuki in *Madama Butterfly* and Baba the Turk in

Stravinsky's *The Rake's Progress*. She sang with De Nederlandse Opera as Lola in *Cavalleria Rusticana*, conducted by Carlo Rizzi, Messagiera, Melanto and Fortuna in the Monteverdi Cycle and Mahler, Queen and Sheherazade in Tan Dun's *Marco Polo*.

At the Saturday Matinee series in the Concertgebouw she made her debut in *Daphne* by Richard Strauss, conducted by Edo de Waart. She made her first appearance with the Royal Concertgebouw Orchestra with Anton Bruckner's Third Mass, conducted by Philippe Herreweghe. She also sang during the gala concert in honour of the 120th anniversary of the Royal Concertgebouw Orchestra, conducted by Mariss Jansons.

Tania has collaborated with stage directors such as David McVicar, Pierre Audi, Ursel and Karl-Ernst Herrmann, Robert Lepage and Keith Warner. Her first CD at Universal Music, "Corazon", was awarded the Edison Music Prize. She recently also made a CD for children, commissioned by the Concertgebouw, for the educational programme "Zing met ons mee" ("Sing Along With Us").

In addition to concentrating on her career, Tania also devotes time to different organisations focusing on young people, culture and education. For example, she is an ambassador for Muziek Telt!, which promotes musical training for all school children, and she is a forum member of literacy foundation Stichting Lezen en Schrijven. Her aim is to bring classical music as closely as possible to (new) people. She also produced *Katibu di Shon / Slave and Master*, an opera in Papiamentu (libretto by Carel de Haseth, music by Randal Corsen) which premiered in Amsterdam in May 2013.

The Netherlands Symphony Orchestra

The Netherlands Symphony Orchestra is based in Enschede, in the province of Overijssel. Performing at an international level, as evidenced by its highly acclaimed CDs and invitations for international tours, the orchestra is firmly rooted in society.

Jan Willem de Vriend has been its artistic director and chief conductor since 2006. Under De Vriend's leadership, the orchestra has expanded its repertoire to cover music from four centuries. Its use of period instruments in the Classical repertoire gives the orchestra a distinctive and highly individual character.

The Netherlands Symphony Orchestra performs amongst others in Amsterdam, Rotterdam, Utrecht, Enschede, Zwolle and Deventer. In addition, it often works with the Dutch National Touring Opera Company. In its home country, the orchestra builds on a rich symphonic tradition, and it is known as one of the most modern and entrepreneurial orchestras in the Netherlands. Its international partners include the BBC Philharmonic and the Liszt School of Music Weimar.

The Netherlands Symphony Orchestra has made successful tours of the United States, Spain and England, and it has performed in such famous venues as Carnegie Hall in New York and Birmingham Symphony Hall. Its CDs of the complete Beethoven symphonies (for Challenge Classics) were very well received by the international music press.

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Jurjen Hempel

Jurjen Hempel studied conducting with David Porcelijn and Kenneth Montgomery at the Utrecht Conservatory. Already during his studies he was invited to assist Edo de Waart, Hans Vonk and David Robertson. On invitation of Seiji Ozawa, he studied in 1994 at the Tanglewood Conducting Class where he worked with Bernard Haitink and Lorin Maazel.

An important recognition of his already distinguished career at that time was when he was finalist and prize-winner at the first Sibelius Conductors Competition in May 1996 in Helsinki.

In 1996 Jurjen Hempel was appointed Assistant Conductor to Valery Gergiev with the Rotterdam Philharmonic Orchestra. Beside Orchestras in the Netherlands he conducts different orchestras abroad like the Helsinki Philharmonic Orchestra, the Finnish Radio Symphony Orchestra, the Tapiola Sinfonietta, Orchestre Philharmonique de Liège, Orquestra Nacional do Porto, Basel Symphony Orchestra, Bochum Sinfoniker and the Iceland Symphony Orchestra. He is a regular guest with BBC Symphony as well as BBC Scottish.

An important activity in this area was the performance of Richard Strauss' *Salome* for the Gergiev Festival. As a result of this he was invited to conduct *Salome* as well at Gergiev's Mariinsky Theatre in St. Petersburg, being the first Dutch conductor ever in the history of this famous theatre. In the spring of 2004 he has conducted the long awaited opera *Shadowtime* by Brian Ferneyhough at the Munich Biennale. Later to be seen in Paris, London and New York. In august of 2005 he made his debut at the BBC Proms at the Royal Albert Hall with the BBC Symphony Orchestra.

His reputation as a conductor of contemporary music leads him to work on a regular base with ensembles as London Sinfonietta, the Asko Ensemble, the Nieuw Ensemble, the Netherlands Wind Ensemble, Ensemble Intercontemporain, the Schönberg Ensemble, and Orkest de Volharding. He is also Chief-conductor with the Youth Orchestra of The Netherlands.

Jurjen Hempel was appointed as Artistic Director for a period of three years at the Joensuu City Orchestra in Finland, starting January 2013.

the lyrics

[1] Mea culpa

Reyn Ouwehand & Marinus de Goederen (Music)

Marinus de Goederen (Text)

Do stare me down
I'm ashamed
This moth was drawn
to the flame

And before I could confess
you learned about my unfaithfulness

The heart wants what the heart wants
oh, what more can I say
The heart wants what the heart wants
so what more can I say
except that I'm sorry, sorry, sorry
oh, I'm sorry, sorry, sorry
to do this to you

You lit a lamp
and took me in
I'd been lost
free of sin

And before I could confess
you learned about my unfaithfulness

The heart wants what the heart wants
oh, what more can I say
The heart wants what the heart wants
so what more can I say
except that I'm sorry, sorry, sorry
oh, I'm sorry, sorry, sorry
to do this to you

[2] O mar

Martin Fondse (Music)

Neusa Raphael de Toledo Matuoka (Text)

Seu olhar de calma
Estrela guia, porto seguro
No azul escuro do mar

Seu rosto de sol e vento
é hoje um vago vulto
na claridade do ar

Sua última viagem
para terras de mar além
deixou uma dor
que vai e que vem
que vai e que vem

Your look of becalmed sea
is like a guiding star, a sheltered harbor
in the dark blue seas

Your face made of sun and wind
today is a vague shadow
in the clearness of the air

Your last departure
to lands across the seas
left a pain
that goes back and forth,
back and forth

Lateja como a vaga
quebrando sobre meu peito

Ah....
Que vai, que vem

It throbs like a wave
breaking on my chest

Oh...
it goes back and forth.

[3] Golden leaves

Odilo Girod & Reyn Ouwehand (Music)

Odilo Girod (Text)

The golden leaves
they're falling down onto the streets
just like our love, withered, blown and torn
apart

The storm clouds
they swirled and whirled the waves of
doubt
upon the fired fear.
Oh, how the winter is near

The tired moon
sank slowly down behind the roofs
while the silver hills were screaming:
breathe, breathe, breathe, breathe

[4] Undyed

Ruben Hein (Music & Text)

Stan Diego (Text)

Your skin came washing off.
Your smile was trickling down.
Your eyes turned soft and drowned.

I bore witness.
Black and blue.
One last sleepless night for you.

I put your portrait out
when it began to rain
to dress you in a shroud of paint.

I bore witness.
Sank our memories
deep into the ground before me.

And when the morning came.
I put it back inside.
The canvas and the frame. Undyed.

[5] Rebibá

Lucky Fonz III (Music & Text) & Tania Kross (Text)

Mi tin fe ku e dia lo bin
ku mi tin forza i ku porfin mi bai pafó den
mi shimis tur elegante i felis

Ma mirami aki paden mi so
ki a pasa ku nos awor
ta bo ta mi gran amor
mi ta desesperá ku tantu dolor

Sperando, mi ta sperando mi ta sperando
pa mi rebibá

Ban rebibá delaster biá
kon bo a wak mi i anhelá pa nos dos hasi
amor
i wak mi aki wardando awor

den mi ilushon bo tambe tei

I am hoping the day will come
that I will be strong enough and will walk
out the door in my elegant dress all happy

But look at me now, sitting inside alone I
don't know what happened to us
You are my great love and now
I'm desperate and full of pain

Waiting, I am waiting, I am hoping to
relive

Let's relive the last time
how you looked at me and longed for us to
make love
but now look at me, still waiting

in my day dreams you are always there

i ku pashon nos ta sintá
den nos hadrei mi kubo so niun preku-
pashon i niun doló

Sperando, mi ta sperando mi ta sperando
pa mi rebibá

Mi ta wardando
buskando unda bo ta
mi ta wardando, unda bo ta?

Rebibá i anhelá di por mirabu un
delaster biá awe, aki, si awor no lubidami
ay mi amor

Sperando, mi ta serando ay, sperando,
sperando

and passionately we sit together in our little
house just you and me, with no troubles
and no pain

Waiting, I am waiting, I am hoping
to relive

I am waiting
and looking for where you are I am waiting,
where are you?

Reliving and longing to see you one
last time today, here, yes now don't forget
me, my love

Waiting, I am waiting oh waiting, hoping

[6] Nichts macht mehr Sinn

Martijn Konijnenburg (Music & Text)

Henri Meijer (Text)

Nichts macht mehr Sinn
Rosen werden Schwatz
Nichts macht mehr Sinn
Wasser wird zu Sand

Spiegelscherben
Zeigen meine
Scharfen Kanten
die sich..

Nicht macht mehr Sinn
Rosen werden schwarz
Nichts hat Sinn wenn du hier bist
Wasser wird zu Sand

Nothing makes sense anymore
Roses become chat
Nothing makes sense anymore
Water becomes sand

Broken mirror pieces
Show my
Sharp sides
That...

Nothing makes sense anymore
Roses become black
Nothing makes sense when you're here
Water becomes sand

Liebling
komm zu mir
ich bin doch
immer hier
liebe mich

Nichts macht mehr Sinn
Rosen werden Schwatz
Nichts macht mehr Sinn
Wasser wird zu Sand

Meine Hand blutet
Du liegst hilflos
Gott verlässt mich
wie dich

Du, hörst du mich?!
alles macht wieder Sinn
Sag mir, spürst du mich?!
alles macht wieder Sinn
Wieder Sinn

Darling
Come to me
'Cause I'm
Always here
Love me

Nothing makes sense anymore
Roses become chat
Nothing makes sense anymore
Water becomes sand

My hand is bleeding
You're lying helpless
God is leaving me
Just like you

Hey can you hear me?
Everything is making sense again
Tell me, can you feel me?
Everything is making sense again
Sense again

[7] To the end of the world

Odilo Girod (Music & Text)

Let's go,
let's leave
Let's run to the end of the world
let's bend the rules
let's leave
let's change the end
oooooh

Let's go,
let's leave
Let's run to the end of the world
let's bend the rules
let's go
let's change the end

[8] Not a some time thing

Robert Jan Stips (Music & Text)

when me was still Bess
I thought that life was just a some time thing
and wondered what on earth would heaven bring

now we watch from above
me and Porgy still blessed with our love
we fly around on silver coloured wings

our hearts at swing
we kiss and fling
and me's still Porgy's apron string

he loves me still
and always will
it's more than just this some time thing, ooh

long long shadows
stretching over these blue blue meadows
two poor earthlings fly on angel wings

I love him still
I always will
I'll always be his apron string

our hearts at swing
we kiss and fling
the love he brings was never to be a some time thing

me and my man
we're still blessed with eternal romance
up here it's always summertime and spring

now we watch from above
two earthlings in love
we know it's not to be a some time thing

not to be a
some time
thing





[9] Go slow

Martijn van Agt (Music & Text)

All that I heard was a lonely cry out there
but all that I see is a lonely world

go slow
go slow

go slow
go slowly
like the wind
in your face
will bring you away to another place
far from here
hide away from your fear

go slow
go slow

go slow
go slowly on our way

lost in the one thing you knew that was wrong
sideways ahead of your thoughts
you can hold on to where you belong to

[10] Voor geen goud

Huub van der Lubbe (Text) Nico Arzbach en Roland Brunt (Music)

Voor geen goud

Wat maal ik om juwelen
Wat geef ik nou om goud
Wat kan dat moois je schelen
Als iemand van je houdt
Geen edelsteen die mij verrukt
Geen schat die me verwacht
Eén parel maar waarmee dat lukt
Dat is een gouden hart

Wie er mijn lief wil worden
Doet beter maar gewoon
Ik ben niet zo te porren
Voor uiterlijk vertoon
Je hoeft niet dik en duur te doen
Verras me voor mijn part

Not for all the gold

What do I care for jewellery
What do I care for gold
Why would you care for all those pretty things
When there's someone who loves you
No precious stone that enthrals me
No treasure that confounds me
One pearl alone is capable of that
And that's a heart of gold

Whoever would be my darling
Had better act normal
Because I don't care that much
For appearances and show
You don't have to be posh or cool
You can even just surprise me

Met wat verwelkte bloemen
Maar wel uit een goed hart

Een man kan nog zo rijk zijn
Dat maakt hem nog geen held
Met wat voor soort praktijken
Kwam hij aan al dat geld?

Een man kan nog zo rijk zijn
De vrouw met wie hij trouwt
Zou ik niet willen wezen

Voor geen goud

Wat maal ik om juwelen
Wat moet ik met dat goud
Dat fraais zal me niet strelen
Dat glimmen laat me koud

With a bunch of wilted flowers
If they come from a good heart

A man may have great riches
But that will not make him a hero
For what were the kinds of actions
That brought him all his money?

A man may have great riches
But the woman whom he marries
I would not wish to be

Not for all the gold

What do I care for jewels
What would I do with all that gold
Its beauty will not caress me
Its glitter does not move me

Ik hoef alleen maar liefde
Die waar is en oprecht
Die voor geen goud te koop is
Dan pas is liefde echt

Een man kan nog zo rijk zijn
De vrouw met wie hij trouwt
Zou ik niet willen wezen

Voor geen goud

All I need is a love
That is true and sincere
That cannot be bought with gold
Only then can love be true

A man may have great riches
But the woman whom he marries
I would not wish to be

Not for all the gold

[11] Vivo

Martijn Konijnenburg (Music)

Luca Bussolotti (Text)

Vivo

sotto a un cielo nuovo
fatto di lenzuolo
e stelle di te

Divo

di ogni desiderio
quando resto solo
tu puoi vivere

I live

under a brand new sky
made of bed sheets
and stars of you

Star

of every desire
when I'm alone
you can live

Io so che ogni destino
ha il suo cammino
Il mio era con te
I ricordi non mi graffiano più
I ricordi non mi tirano giù
perchè so che ti ho e che ti avrò
perchè il cuore di più no non può

Vivo
oltre la tempesta
perchè in testa
tu sai splendere

I know every fate
has its own path
Mine was with you
Memories don't scratch me any longer
they don't bring me down any longer
because I know I have you now and forever
because my heart cannot bear anything more than
this, no it can't

I live
beyond the storm
because in my mind
you know how to shine

Schivo
pensieri che fanno male
che come il sale
tu asciugherai

Non scrivo
del mio paradiso
Lo vivo
e non scenderó

più
mai più
mai più

I avoid
thoughts that hurt
that you'll wipe just like salt does
you'll wipe them

I don't write
about my heaven
I'm living on it
and I won't come down

any more
any more
any more

Vivo
dentro ai nostri pezzi
dove ho spazi
e felicità

Vivo
Non sopravvivvo
Il nostro amore
è, era e sarà

I live
deep inside our pieces
where I have spaces
and happiness

I live
don't just survive
Our love
is, was and will be.

[13] The wedding night

Ruben Hein (Music & Text) - Stan Diego (Text)

Come down. Lay me bare.
This gown of shadows I am wearing,
take it off.

Softly
undo the strings of light that hold me.
Endlessly unfold me.

Ever sleep within me.
Seven sheets of skin deep .
Court and cure me. Obscure me.

A promise that's kept unspoken
cannot be withdrawn or broken.
A dream never slept cannot be woken from.

So hold your peace and cease the daylight.
Life may not do us part.



This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS Converters.



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Executive producer: Krossover B.V.

A&R: Marcel van den Broek & Anne de Jong

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