



KARL JENKINS
STABAT MATER

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JODY K JENKINS *PERCUSSION*

EMO ENSEMBLE, PASI HYÖKKI *DIRECTOR*

SOPRANO TUULI LINDEBERG, TAINA-MAARIA RAUTASUO, MIRJAM SCHULMAN, TUULI TAKALA
ALTO SAIMA HYÖKKI, VEERA RAILIO, SÄDE RISSANEN (ALTO/TENOR), JONNA SALMINEN
TENOR PAAVO HYÖKKI, PASI HYÖKKI (TENOR/ALTO/SOPRANO), SIMO MÄKINEN, TOMAS TAKOLANDER
BASS SAMPO HAAPANIEMI, TUUKKA HAAPANIEMI (SUB-BASS ON TRACK 11),
VILLE MATVEJEFF, ANTTI VAHTOLA

ROYAL LIVERPOOL PHILHARMONIC CHORUS [ADDITIONAL CHORUS ON TRACKS 1, 5, 12]

IAN TRACEY *DIRECTOR*

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA, *LEADER ANDREW LONG*

KARL JENKINS *CONDUCTOR*

STABAT MATER

Stabat Mater is a 13th-century Roman Catholic poem attributed to Jacopone da Todi. Its title is an abbreviation of the first line, *Stabat Mater dolorosa* ('The sorrowful mother was standing'). This text, one of the most powerful and immediate of medieval poems, meditates on the suffering of Mary, Jesus Christ's mother, during his crucifixion.

It has been set to music by many composers, among them Haydn, Dvořák, Vivaldi, Rossini, Pergolesi, Gounod, Penderecki, Poulenc, Szymanowski, Alessandro Scarlatti, Domenico Scarlatti and Verdi.

In addition, I have set six texts that lie outside the original poem. These comprise a choral arrangement of the *Ave verum* that I originally composed for Bryn Terfel, *And the Mother did weep*, with just this one line of mine sung in English, Hebrew, Latin, Aramaic (the common language of the period) and Greek; *Lament* with words by Carol Barratt written especially for this work; *Incantation* with its semi-improvised nature sung, in part, in early Arabic; then two settings of ancient text, revised into the original *Stabat Mater* rhyming scheme by the poet Grahame Davies, which is sung in both English and Aramaic.

Are you lost out in darkness? comes from the *Epic of Gilgamesh*, which is the world's oldest written story, recorded on clay tablets in the 7th century BC, and based on material from the third millennium BC. It is from the ancient Babylonian civilisation, which means, of course, that it has come from what is now Iraq, so it has real resonance for our current time. It tells the story of the hero Gilgamesh and his exploits. The central point is the cursing and subsequent death of Gilgamesh's friend and

companion, Enkidu. Gilgamesh laments him bitterly, and, stricken with the fear of death, goes in search of immortality, ultimately without success. The extract set is that in which Gilgamesh laments his friend.

Now my life is only weeping is by Jalal al-Din Rumi, the 13th-century Persian mystic poet, for whom grief was a central fact of his personal history. He had an intense relationship with a spiritual mentor called Shams al-Din Tabrizi, whose apparent murder turned Rumi into a poet and a mystic who sought consolation in the Divine.

Ancient instruments and modes from the Middle East/'Holy Land' area are also featured; percussion such as the *darabuca*, *def*, *doholla* and *riq*, the double-reed woodwind instrument the *mey*, and, alongside 'Western' harmony, scales or modes (*maqams*) such as *Hijaz*, *Bayati* etc.

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Thanks to Ian Miller and John Watt for their help with the ancient texts and Grahame Davies for his academic expertise, research and guidance in general.

KARL JENKINS

Karl Jenkins was born in Wales and educated at Gowerton Grammar School before reading music at the University of Wales, Cardiff. He then commenced postgraduate studies at the Royal Academy of Music, London.

It was in jazz that he initially made his mark. In those days of 'Jazz Polls' he was a prolific poll winner, playing at London's famous Ronnie Scott's club before co-forming Nucleus, which won first prize at the Montreux Jazz Festival and appeared at the Newport Jazz Festival, Rhode Island.

This was followed by a period with Soft Machine, one of the seminal bands of the Seventies. Through many incarnations, 'Softs' defied categorisation playing venues as diverse as Carnegie Hall, the classical 'Proms' at the Royal Albert Hall, the Reading Festival as well as touring the USA and Europe.

In the field of advertising music Karl has won the prestigious D&AD award for best music (twice), the 'Creative Circle Gold' and several 'Clios' (New York) and 'Golden Lions' (Cannes). Credits include *Levi's*, *British Airways*, *Renault*, *Volvos*, *C&G*, *Tag Heuer*, *Pepsi* as well as US/global campaigns for *De Beers* and *Delta Airlines*.

In addition he gained Bafta 'gongs' for his scores for the documentaries *The Celts* and *Testament*.

After this period as a media composer, his return to the music mainstream was initially marked by the success of the *Adiemus* project. *Adiemus*, combining a classical base with ethnic vocal sounds, ethnic percussion and an invented language, topped classical and pop charts around the world, gaining 17 gold or platinum album awards and performing in cities as diverse as Tokyo, Madrid, London, Helsinki, Munich etc.

The Armed Man (A Mass For Peace), commissioned by the Royal Armouries for the millennium and premiered at the Royal Albert Hall, London, has had over 300 performances in the past 18 months while the CD, featuring the National Youth Choir of Great Britain and the London Philharmonic Orchestra, has gained 'Gold Disc' status in the UK.

Works include the harp concerto *Over The Stone* commissioned by HRH the Prince of Wales for the Royal Harpist, Catrin Finch, the concertante, *Quirk*, commissioned by the London Symphony Orchestra and conducted by Sir Colin Davis as part of its 2005 centenary season, *Tlep*, written for virtuoso violinist Marat Bisengaliev and based on Kazakh themes, and *In These Stones Horizons Sing*, featuring Bryn Terfel and Catrin Finch with the WNO Orchestra and Chorus which was premiered at the Royal Gala opening of the Welsh Millennium Centre in the presence of Her Majesty The Queen.

In the summer of 2005 he scored his first and only feature film to date, *River Queen* starring Kiefer Sutherland and Samantha Morton, the score of which recently won the Golden Goblet award for best score at the Shanghai Film Festival.

Following the success of *Requiem* which went to No.1 in the UK classical charts, he recorded *Kiri Sings Karl* with Dame Kiri Te Kanawa.

His last release was *This Land Of Ours*, a celebration of Welsh culture featuring the Cory (brass) Band (winners of the 2007 British Open Championship) and the male choir, Cantorion.

He was recently the subject of the ITV South Bank Show special by Lord (Melvyn) Bragg as well as being a 'castaway' on *Desert Island Discs*.

In 2004 he entered Classic FM's 'Hall of Fame' at No.8, the highest position for a living composer and has been in the top ten both in 2005 and 2006 as well as, in 2006, at No.4 amongst British composers.

Karl holds a D.Mus (Doctor of Music) degree from the University of Wales, has been made both a Fellow and an Associate of the Royal Academy of Music, where a room has been named in his honour, and has fellowships at Cardiff University, the Royal Welsh College of Music & Drama, Trinity College Carmarthen, Swansea Institute and was presented by Classic FM with the 'Red f' award for 'outstanding service to classical music'.

He was recently awarded an honorary doctorate (music) from the University of Leicester, a Chancellor's Medal from the University of Glamorgan and two honorary visiting professorships, one at Thames Valley University/London College of Music and the other at the ATriUM, Cardiff.

He was awarded an OBE by Her Majesty The Queen in the 2005 New Years Honours List 'for services to music'.

JURGITA ADAMOŲYTE

Lithuanian mezzo-soprano Jurgita Adamonyte studied at the Lithuanian Academy of Music and the Royal Academy of Music, London, from which, in June 2006, she graduated with distinction.

Her operatic debut was in 2002 as Zerlina in *Don Giovanni* at the Lithuanian National Opera. Subsequent performances included Maddalena in *Rigoletto* at the Czech National A. Dvořák Opera Theatre in Ostrava, Eustazio in Handel's *Rinaldo*, and Scipio in the world premiere of *Caligula* by Detlev Glanert in the Frankfurt Opera Theatre. In May 2007 she made her debut with the Chicago Opera as Ursula in *Béatrice et Bénédict* by Berlioz.

During the summer of 2007, Jurgita won the Renata Tebaldi International Singing Competition and the Maria Caniglia Competition. Future appearances include the Salzburg Festival and the Royal Opera House, Covent Garden.

BELINDA SYKES

Belinda Sykes studied voice and improvisation in Morocco, Bulgaria, Syria, Spain and India and oboe and recorder at the Guildhall School of Music. She has performed with Red Byrd, New London Consort, Tragicomedia, Harp Consort, Ensemble Unicorn, Oni Wytars and on soundtracks with artists as diverse as Ladysmith Black Mambazo and the Master Musicians of Joujouka.

As an oboist she has played for the Gabrieli Consort, English Concert, King's Consort, BBC Symphony Orchestra, the Orchestra of the Age of Enlightenment, and the Hanover Band. In 1990 she won the Reichenberg Award for Baroque Oboe. Belinda has a Masters Degree in Ethnomusicology and Arabic Music from London University's School of Oriental and African Studies and is Professor of Medieval Song at Trinity College of Music. London's Arabic press has enthused: 'One would never realise she is not Arabic.'

1 Cantus lacrimosus

Stabat Mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

Cujus animam gementem,
constristatam et dolentem,
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
Mater Unigeniti!

Quae maerebat, et dolebat,
pia Mater, dum videbat
nati poenas inclyti.

2 Incantation (sung in Arabic)

Salli li ajlinaa,
ya qaddisa Maryam,
ya walidat Allah,
al adharaal adhara,
salli li ajlinaa.

3 Vidit Jesum in tormentis

Quis est homo qui non fleret,
Matrem Christi si videret
in tanto supplicio?

Quis non posset contristari,
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagullis subditum.

Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

Eia mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

English translation

1 Cantus lacrimosus

At the Cross her station keeping,
stood the mournful Mother weeping,
close to Jesus to the last.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

2 Incantation

Pray for us,
O Holy Mary,
O child of God,
O virgin of virgins,
pray for us.

3 Vidit Jesum in tormentis

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

For the sins of His own nation,
she saw Jesus wracked with torment,
all with scourges rent:

She beheld her tender Child,
saw Him hang in desolation,
till His spirit forth He sent:

O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

4 Lament (Carol Barratt)

Feeling all the grief and sorrow
we live life with sorrow in our hearts and minds,
with tears that wait to fall when sorrow in the world
is more than we can truly bear.

We hear the cries of children,
we see death cast shadows on their hearts and minds,
as mothers in their grief stand crying, weeping,
weeping, crying,
crying, weeping, weeping for this world.

On our bed of thorns such sorrows must surely end,
our tears can wash away the sins of the world,
no more crying, weeping, weeping, crying,
crying, weeping, weeping in this world, this world.

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English translation

5 Sancta Mater

5 Sancta Mater

Sancta Mater, istud agas
crucifixi fige plagas
cordi meo valide.

Tui nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Juxta Crucem tecum stare,
et me tibi sociare
in planctu desidero.

6 Now my life is only weeping (Rumi. Sung in English and Aramaic)

Now my life is only weeping,
like a candle melting,
like a flute my cries are song.

Barchay balchoorodd hasha haina,
sharach barmooth shaooth shra,
barmooth baroof rauvai kal.

7 And the Mother did weep (Karl Jenkins. Sung in English, Hebrew, Latin, Aramaic and Greek)

And the Mother did weep.
Vehaeym bachetah. (Hebrew)
Lacrimavit Mater. (Latin)
Warkath hahi imma. (Aramaic)
Kai eklausen he meter. (Greek)

Holy Mother! pierce me through,
in my heart each wound renew
of my Saviour crucified:

let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live:

by the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

8 Virgo virginum

Virgo virginum praecleara,
mihi iam non sis amara:
fac me tecum plangere.

**9 Are you lost out in darkness?
(sung in English and Aramaic)**

Are you lost out in darkness?
Is your sleep, your silence, endless?
Can you no more hear my voice?

Ahtu sheereek bercheshka?
Dankuthak shetkaak dalalam?
Meshar arlam mashma kaalee?

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10 Ave verum

Ave verum corpus natum
de Maria Virgine,
vere passum, immolatum
in Cruce pro homine.
Cujus latus perforatum
fluxit aqua et sanguine.
Esto nobis praegustatum
mortis in examine.

Jesus dulcis! Jesu pie,
Fili Mariae.
Amen.

English translation

8 Virgo virginum

*Virgin of all virgins blest!
Listen to my fond request:
let me share thy grief divine.*

10 Ave verum

*Hail, true body,
born of the Virgin Mary,
truly suffered, sacrificed
on the Cross for mankind,
whose pierced side
flowed with water and blood,
be for us a foretaste
in the trial of death.*

*Sweet Jesus! Blessed Jesus,
Son of Mary.
Amen.*

11 Fac, ut portem Christi mortem

Fac, ut portem Christi mortem,
passionis fac me sortem,
et plagas recolare.

Fac me plagis vulnerari,
fac me Cruce inebriari,
et cruore Filii.

12 Paradisi Gloria

Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.

Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria. Amen.
Alleluia.

Missale Romanum

English translation

11 Fac, ut portem Christi mortem

*Let me, to my latest breath,
in my body bear the death
of your dying Son divine.*

*Wounded with His every wound,
steep my soul till it hath swooned,
in His very Blood away.*

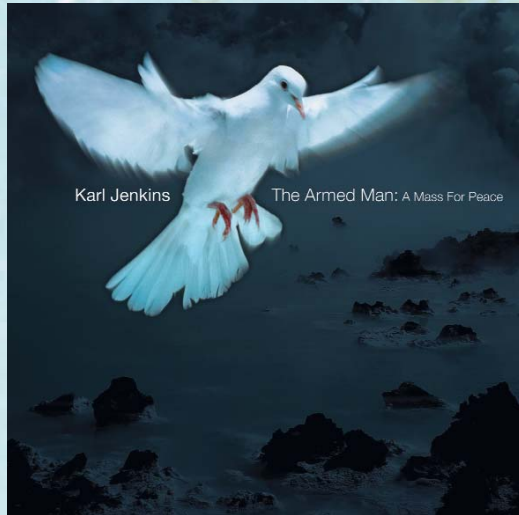
12 Paradisi Gloria

*Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.*

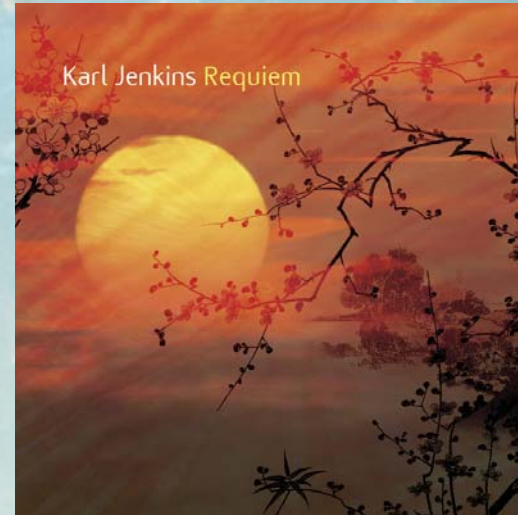
*Christ, when Thou shalt call me hence,
by Thy Mother my defence,
by Thy Cross my victory.*

*When my body dies,
let my soul be granted
the glory of Paradise. Amen.
Alleluia.*

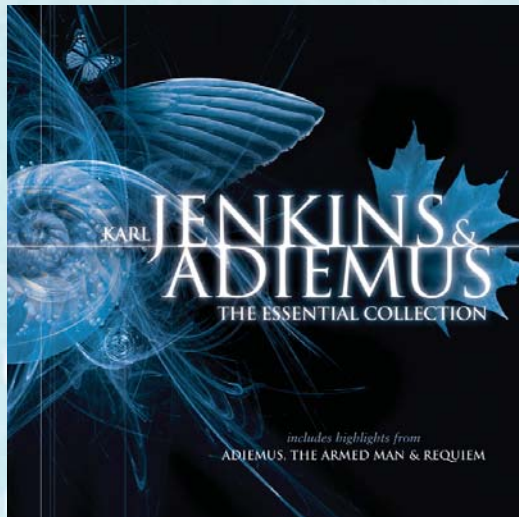
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