

BRUSSELS PHILHARMONIC

DVORÁK  
STABAT  
MATER



TIMELESS MUSIC ABOUT  
GRIEF AND HEALING

BRUSSELS PHILHARMONIC

PRESENTS **A BUCKET LIST PRODUCTION**

CONDUCTOR **KAZUSHI ONO** CONCERTMASTER **OTTO DEROLEZ**

WITH **VLAAMS RADIOKOOR & OCTOPUS**

SOPRANO **ILSE EERENS** ALTO **ESTELLE DEFALQUE**

TENOR **FABIO TRÜMPY** BASS **ANDREW FOSTER-WILLIAMS**

TICKETS: **BRUSSELSPHILHARMONIC.BE**

WITH THE SUPPORT OF BESIDE TAX SHELTER AND THE BELGIAN TAX SHELTER



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flagey

ALLE RECHTEN VOORBEHOUDEN. NIET AANVAARDIGBAAR VOOR ANDERE TOEGANGSRECHTEN.

**STABAT MATER DOLOROSA  
IUXTA CRUCEM LACRIMOSA  
DUM PENDEBAT FILIUS**

**AT THE CROSS HER STATION KEEPING,  
STOOD THE MOURNFUL MOTHER WEeping,  
CLOSE TO HER SON TO THE LAST.**

# YOUR CONCERT NIGHT

**19:00 PIANO BAR HALL** live music by Denis Djian

**19:30 PRE-CONCERT TALK FOYER 2**

Sander De Keere & Kazushi Ono (EN)

**19:30 LECTURE STUDIO 2**

Stabat Mater dolorosa: a linguistic approach with Prof. Wim Verbaal (EN)

**20:15 CONCERT STUDIO 4** (without break > 21:30)

## ANTONÍN DVOŘÁK

Stabat Mater, op. 58 (1876-1877)

I. Quartetto, Coro. Andante con moto

(Stabat Mater dolorosa)

II. Quartetto. Andante sostenuto

(Quis est homo, qui non fleret)

III. Coro. Andante con moto

(Eja, Mater, fons amoris)

IV. Basso solo, Coro. Largo

(Fac, ut ardeat cor meum)

V. Coro. Andante con moto, quasi allegretto

(Tui nati vulnerati)

VI. Tenore solo, Coro. Andante con moto

(Fac me vere tecum flere)

VII. Coro. Largo

(Virgo virginum praeclara)

VIII. Duo. Larghetto

(Fac, ut portem Christi mortem)

IX. Alto solo. Andante maestoso

(Inflammatum et accensum)

X. Quartetto, Coro. Andante con moto

(Quando corpus morietur)

Soloists: Ilse Eerens (soprano), Estelle Defalque (alto),

Fabio Trümpy (tenor), Andrew Foster-Williams (bass)

**21:45 BRUPHIL CAFE STUDIO 2**

Aftertalk with Jasper Croonen & Kazushi Ono (EN)

**21:45 PIANO BAR HALL** live music by Denis Djian

# PROGRAMME NOTES

Few images can be as poignant as that of a parent mourning a dead child. No wonder, therefore, that the 13th-century *Stabat Mater dolorosa*, about the grieving Mary at the crucifixion of her son Jesus, is one of the most frequently cited poems in musical history.

There is some doubt about the poem's authorship – in addition to the monk Jacopone da Todi, other suggested authors include popes Innocent III, Gregory and John XII, St Bonaventure, St Bernard of Clairvaux and even the English monk John Peckham – but what is known is that the text was recorded in Franciscan circles. This is evidenced by other parallels with the mystical theology of Francis of Assisi. The *Stabat Mater* consists of 20 three-line verses with an AAB CCB rhyme scheme, a practice that was often used in the Middle Ages in order to memorize Gregorian hymns. The first verses describe the suffering of Mary from the perspective of the believer as a witness, and from the fifth verse, the believer turns to Mary in prayer in the hope that his soul would be united with that of Christ after death.

The *Stabat Mater* was originally intended to serve as personal inspiration in prayer and was also used as a processional hymn during penitential processions. Only in the 15th century was the text incorporated into the official liturgy as an interlude in the Requiem Mass and during the liturgy for the Friday after Palm Sunday. The Council of Trent (1545-63) forbade its performance during the liturgy because it considered the poem too profane. It would be another 200 years before the *Stabat Mater* once again became a standard part of the repertoire of the Roman Catholic Church,

used for times of contemplation during Lent or on the Feast of Our Lady of the Seven Sorrows on 15 September.

The dramatic story and universal theme has inspired more than 400 composers to set the poem to music, from Josquin des Prez to Arvo Pärt. Of all these versions, the one by Antonín Dvořák (1841-1904) is unquestionably one of the most personal – and for that reason probably the most moving – musical settings of the poem.

## **A PERSONAL DRAMA**

The *Stabat Mater*, opus 58 by Dvořák was the result of a dramatic event in the life of the Czech composer at a time when his career was gaining momentum: in September 1875, he became a father once again, but his newborn daughter Josefa died only two days after her birth. As a deeply religious man, Dvořák sought refuge in composing a *Stabat Mater*. Between February and May 1876, he worked on an initial version for soloists, choir and piano. But before he had had a chance to expand the composition – in between other commissions – into a ten-part work and provide an orchestral version, fate struck again: his 11-month-old daughter Ruzena died in a domestic accident and scarcely a month later his 3-year-old son Otakar died of smallpox. As a way of coping with these losses, Dvořák threw himself into his *Stabat Mater* again. He completed it that year, on 13 November 1877. The première took place in Prague on 23 December 1880 and was an instant success.

Despite the tragic series of events that inspired it, Dvořák's *Stabat Mater* is anything but a sombre work. Throughout the ten movements, Dvořák was able to shift the atmosphere from despair to hope and trust. Rather than just setting the ten verses to

music, Dvořák created his own subdivision and combination, based on what he wished to express. Thus, he opens with two full verses, and at other times even three, and where necessary he repeats some of the most important lines. In this way, he creates a musical journey that guides the listener through the various stages of his or her own grieving process. The focus is not on the text or his compositional ability, but rather on his personal processing of the loss and the accompanying emotions – from boundless sorrow to acceptance, to faith in a new future. This makes this Stabat Mater an intense and gripping, but at the same time also a healing work.

The introduction is one long lamentation, in which the orchestra is used dramatically and the choir and soloists enter a bit further on with the famous opening lines. Only at the end of the first movement do the heavens begin to grow light and the music softly moves into a major key. From the fourth movement on, Dvořák portrays a praying Christian imprisoned in his grief and longing for union with Christ. Salvation comes in the closing verse: while the orchestra falls silent, the choir bursts forth a capella in a powerful song of praise. In the closing Amen, the orchestra enters again, with one of the most impressive declarations of faith in all of musical history.

Commentary by Aurélie Walschaert

## **KAZUSHI ONO, music director**

[www.kazushiono.com](http://www.kazushiono.com)

Kazushi Ono's musical personality was formed by the cultures of both Japan, where he was born, and Europe, where he studied. His work reflects both influences and crosses styles and forms, from Baroque to new commissions

and from orchestral to opera. He has worked in opera houses and concert halls all over the world and recently took over as Music Director of Brussels Philharmonic while also serving as Music Director of Tokyo Metropolitan Symphony Orchestra (TMSO) and Artistic Director of New National Theatre Tokyo.

## **ILSE EERENS, soprano**

[www.ilse-eerens.com](http://www.ilse-eerens.com)

The Belgian singer Ilse Eerens has an impressive list of achievements to her name: she can be seen on various renowned concert halls, including La Monnaie/De Munt in Brussels, the Salzburg Festival, the Royal Opera House Covent Garden and the Theater an der Wien. Among the many orchestras she has appeared with are: the Bavarian Radio Symphony Orchestra, the Brussels Philharmonic and the Orchestre National de France, and she has performed under the baton of conductors such as Yannick Nézet-Séguin, Jaap Van Zweden and Kazushi Ono. Her performances have earned her prizes such as the Arleen Auger award at the International Vocal Competition in 's-Hertogenbosch (Netherlands) and the third prize at the ARD International Music Competition.

## **ESTELLE DEFALQUE, alto**

Estelle Defalque started singing lessons at the age of six and soon joined the children's and youth choir of La Monnaie. She later joined the MM Academy; initially as a chorister and then as a soloist. At the age of 22, she won first prize in the youth category of the XI International Lyrical Competition Bell'Arte. After commencing her studies in Belgium, she continued them at

the Conservatoire de la Ville de Luxembourg. She is currently studying at the Hochschule für Musik und Tanz in Cologne, where she is completing a master's degree in Song and Concert. Defalque is a member of Chœur de Chambre de Namur and works as a freelance singer at La Monnaie and the Opéra Royal de Wallonie.

## **FABIO TRÜMPY, tenor**

The Swiss tenor Fabio Trümpy studied with Margreet Honig in Amsterdam before joining the Opera Studio in the Netherlands. He was awarded the Prix des Amis du Festival d'Art Lyrique in Aix-en-Provence and is a former member of the Zürich Opera House. Recent highlights in his career have included performances with the Opéra de Dijon, the Bolshoi Theatre in Moscow and the Hamburg State Opera. Trümpy has in the past appeared with the Gulbenkian Orchestra and the Bavarian Radio Symphony Orchestra.

## **ANDREW FOSTER-WILLIAMS, bass**

The bass-baritone Andrew Foster-Williams is a versatile artist with a wide repertoire. His career includes collaborations with conductors such as Yannick Nézet-Séguin, Alain Altinoglu and Edo de Waart, and he has appeared on stages such as the Theater an der Wien, the Philharmonie de Paris and La Monnaie. A long list of concert invitations has brought Foster-Williams to internationally renowned orchestras including the Salzburg Mozarteum, the Hong Kong Philharmonic and the Royal Concertgebouw Orchestra.



# VLAAMS RADIOKOOR

[www.vlaamsradiokoor.be](http://www.vlaamsradiokoor.be)

The Vlaams Radiokoor (Flemish Radio Choir) was founded in 1937 by the Belgian public broadcaster of the day. Today, the Vlaams Radiokoor is renowned for vocal music in Flanders and Europe, and is counted among the top ensembles both at home and abroad.

The young Belgian conductor Bart Van Reyn is the musical director of the Radiokoor. A shared passion for baroque and contemporary repertoire, the belief that the voice is the ultimate interpreter of our emotions, and the commitment to make our vocal heritage accessible to singers and audiences alike are what binds the ensemble together.

The Vlaams Radiokoor is an institution of the Flemish Community.

# OCTOPUS SYMFONISCH KOOR

[www.octopusensembles.be](http://www.octopusensembles.be)

Octopus is a flexible ensemble performing in formations ranging from 24 to 100 singers. Since its founding in 2000 by its chief Bart Van Reyn, Octopus has been working on a project basis, and managed to win in a short time a privileged position in Flanders. The ensemble consists of professionals and semi-professionals, and gives opportunities to students of the conservatories.

# BRUSSELS PHILHARMONIC

[www.brusselsphilharmonic.be](http://www.brusselsphilharmonic.be)

“The world needs symphonic music. And symphonic music needs the world.”

That is the firm belief of the Brussels Philharmonic. As a symphony orchestra founded in 1935 under the auspices of the Belgian public broadcaster, unveiling the symphonic world as best we can is deep in our DNA. By innovating while maintaining full respect for the value of the past, we keep the symphonic music of the past, present and future relevant and inspiring – for ourselves and all of society. We do this from the historic Studio 4 at Flagey in Brussels, together with our music director Kazushi Ono: he shares our open and adventurous spirit and our rock-solid belief in the need for cross-fertilization between art, life and society.

Brussels Philharmonic is an institution of the Flemish Community.

## MUSICIANS

### CONDUCTOR

Kazushi Ono

### SOLOIST

Vlaams Radiokoor

Octopus, koor

Ilse Eerens, sopraan

Fabio Trümpy, tenor

Andrew Foster-Williams, bas

Estelle Defalque, alt

### CONCERTMASTER

Otto Derolez

### VIOLIN 1

Nadja Nevolovitsch <sup>(1)</sup>, Bart Lemmens <sup>(2)</sup>,

Olivia Bergeot, Annelies Broeckhoven,

Cristina Constantinescu, Francisco Dourthé

Orrego, Christophe Pochet, Justine Rigutto,

Kristina Rimkeviciute, Elizaveta Rybentseva,

Anton Skakun, Alissa Vaitsner, Gillis Veldeman

## VIOLIN 2

Mari Hagiwara <sup>(1)</sup>, Samuel Nemtanu <sup>(1)</sup>,  
Caroline Chardonnet, Alexis Delporte,  
Aline Janeczek, Mireille Kovac, Eléonore  
Malaboeuf, Sayoko Mundy, Eline Pauwels,  
Julien Poli, Bram Van Eenoo

## VIOLA

Mihai Cocea <sup>(1)</sup>, Griet François <sup>(2)</sup>, Philippe  
Allard, José-Miguel Almeida Freitas, Marina  
Barskaya, Hélène Koerver, Agnieszka  
Kosakowska, Barbara Peynsaert, Stephan  
Uelpenich, Patricia Van Reusel

## CELLO

Kristaps Bergs <sup>(1)</sup>, Karel Steylaerts <sup>(1)</sup>,  
Barbara Gerarts, Julius Himmler, Inés  
Iglesias Walch, Sophie Jomard, Maria  
Palazon, Elke Wynants

## DOUBLE BASS

Jan Buysschaert <sup>(1)</sup>, Luzia Correia Rendeiro  
Vieira, Thomas Fiorini, Daniele Giampaolo,  
Simon Luce

## FLUTE

Wouter Van den Eynde <sup>(1)</sup>, Sarah Miller

## OBOE

Maarten Wijnen <sup>(1)</sup>, Emily Ross

## CLARINET

Anne Boeykens <sup>(1)</sup>, Danny Corstjens <sup>(2)</sup>

## BASSOON

Marceau Lefèvre <sup>(1)</sup>, Alexander Kuksa

## HORN

Hans van der Zanden <sup>(1)</sup>, Mieke Ailliet <sup>(2)</sup>,  
Claudia Rigoni, Luc van den Hove

## TRUMPET

Ward Hoornaert <sup>(1)</sup>, Luc Sirjacques

## TROMBONE

Guido Liveyns <sup>(1)</sup>, William Foster <sup>(2)</sup>,  
Tim Van Medegael <sup>(2)</sup>

## TUBA

Jean Xhonneux <sup>(1)</sup>

## TIMPANI

Gert François <sup>(1)</sup>

## ORGAN

Dieter Van Handenhoven <sup>(2)</sup>

# VLAAMS RADIOKOOR

## SOPRANO

Annelies Brants, Sylvia De Pauw, Karen  
Lemaire, Evi Roelants, Charlotte Schoeters,  
Barbara Somers, Sarah Van Mol, Lidwien van  
Winckel

## ALTO

Helen Cassano, María Gil Munoz, Eva  
Goudie-Falckenbach, Estelle Lefort, Lieve  
Mertens, Anna Nuytten, Sandra Paelinck,  
Noëlle Schepens

## TENOR

William Branston, Gunter Claessens, Lars  
Corijn, Paul Foubert, Ivan Goossens, Etienne  
Hekkers, Paul Schils, Roel Willems

## BASS

Conor Biggs, Jean Manuel Candenot,  
Vincent De Soomer, François Heraud, Marc  
Meersman, Paul Mertens, Andrés Soler  
Castano, Jan Van der Crabben

(1) principal

(2) soloist

**I. Quartetto, Coro. Andante con moto**  
**Stabat Mater dolorosa**  
**luxta crucem lacrimosa**  
**Dum pendeat Filius.**

**Cuius animam gementem**  
**Contristatam et dolentem**  
**Pertransivit gladius.**

**O quam tristis et afflicta**  
**Fuit illa benedicta**  
**Mater unigeniti!**

**Quae maerebat et dolebat**  
**Pia Mater, cum videbat**  
**Nati poenas inclyti.**

At the cross her station keeping,  
Stood the mournful Mother weeping,  
Close to her Son 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.

**II. Quartetto. Andante sostenuto**  
**Quis est homo qui non fleret,**  
**Christi Matrem si videret**  
**In tanto supplicio?**

Quis non posset contristari  
Christi Matrem contemplari  
Dolentem cum Filio?  
Pro peccatis suae gentis  
Vidit Iesum in tormentis  
Et flagellis subditum.

Vidit suum dulcem Natum  
Moriendo, desolatum  
Dum emittit spiritum.  
Welk mens zou niet huilen  
Bij het zien van Christus' Moeder  
In zo'n marteling?

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.

III. Coro. Andante con moto  
Eia Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam.

Touch my spirit from above,  
Make my heart with thine accord.

IV. Basso solo, Coro. Largo  
Fac, ut ardeat cor meum  
In amando Christum Deum

**Ut sibi complaceam.**

**Sancta Mater, istud agas  
Crucifixi fige plagas  
Cordi meo valide.**

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

Holy Mother, pierce me through,  
In my heart each wound renew  
Of my Savior crucified.

**V. Coro. Andante con moto, quasi  
allegretto**

**Tui Nati vulnerati  
Tam dignati pro me pati  
Poenas mecum divide.**

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

**VI. Tenore solo, Coro. Andante con moto  
Fac me vere tecum flere  
Crucifixo condolere  
Donec ego vixero.**

**luxta crucem tecum stare  
Te libenter sociare  
In planctu desidero.**

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.

**VII. Coro. Largo**  
**Virgo virginum praeclara**  
**Mihi iam non sis amara**  
**Fac me tecum plangere.**

Virgin of all virgins blest!,  
Listen to my fond request,  
Let me share thy grief divine.

**VIII. Duo. Larghetto**  
**Fac, ut portem Christi mortem**  
**Passionis fac consortem**  
**Et plagas recolare.**

**Fac me plagis vulnerari**  
**Cruce hac inebriari**  
**Ob amorem Filii.**

Let me, to my latest breath,  
In my body bear the death  
Of that dying Son of thine.

Wounded with His every wound,  
Steep my soul till it hath swooned,  
In His very Blood away.

**IX. Alto solo. Andante maestoso**  
**Inflammatum et accensum**  
**Per te, Virgo, sim defensum**  
**In die iudicii.**

**Fac me Cruce custodiri**  
**Morte Christi praemuniri**  
**Confoveri gratia.**

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

Let the cross then be my guard,  
The death of Christ my watch and ward,



And cherish me by heaven's grace.

**X. Quartetto, Coro. Andante con moto**  
**Quando corpus morietur**  
**Fac, ut animae donetur**  
**Paradisi gloria. Amen.**

While my body here decays,  
May my soul Thy goodness praise,  
Safe in Paradise with Thee. Amen.