



**NORTHSTAR
RECORDING**
by BERT VAN DER WOLF

TANIA KROSS

krossover – opera revisited
Netherlands Symphony Orchestra
Jurjen Hempel



SUPER AUDIO CD

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krossover – opera revisited

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arrangements by Bob Zimmerman

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 (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... crossover.



[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

Lateja como a vaga
quebrando sobre meu peito

Ah....
Que vai, 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

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 forsa i ku porfin mi bai pafó
den mi shimis tur elegante i felis

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

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

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

Sperando, mi ta sperando mi ta sperando
pa mi rebibá

Waiting, I am waiting, I am hoping
to relive

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

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

den mi ilushon bo tambe tei

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

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

Sperando, mi ta sperando mi ta sperando
pa mi rebibá

Waiting, I am waiting,
I am hoping to relive

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

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

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

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

Sperando, mi ta serando ay, sperando,
sperando

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 schwartz
Nichts hat Sinn wenn du hier bist
Wasser wird zu Sand

Liebling
komm zu mir
ich bin doch
immer hier
liebe mich

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

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

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

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 Agr (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

Not for all the gold

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

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

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

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

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

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

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
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 Bussoletti (Text)

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

Divo
di ogni desiderio
quando resto solo
tu puoi vivere

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

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

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

Vivo
oltre la tempesta
perchè in testa
tu sai splendere

Schivo
pensieri che fanno male
che come il sale
tu asciugherai

Non scrivo
del mio paradiso
Lo vivo
e non scenderò

più
mai più
mai più

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

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 sopravvivo
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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