

THE VIKINGS AND BEYOND PROGRAM

Sancta Anna Moder Christ

Swedish, c. 1200

Drømte mig en drøm I nat

Danish, c. 1300, arr. Bertelsen & Hamburger

Nobilis humilis

Orkney Islands, 12th c.

Introitus - Gaudeamus Omnes in Domino

Mass for St. Olav, 13th c.

Lux illuxit laetabunda

Mass for St. Olav, 13th c.

Predicasti Dei care

Mass for St. Olav, 13th c.

Ljoset yver landet dagna

Predicasti arr. Norsk Koralbok, 19th c.

Gläns över sjö och strand

Alice Tegnér

Heyr, himna smiður

Þorkell Sigurbjörnsson

Bereden väg för Herran

Swedish melody

Kesäilta

Finnish melody, arr. Selim Palmgren

Laululle

Yrjö Kilpinen

Xavier Conzet, Baritone; Monte Mason, Piano

Sydämeni laulu

Jean Sibelius

Veret tuli mun silmihini

Finnish melody, arr. Pekka Kostiainen

~ PAUSE ~

Vægtersang (The Watchman's Song)

Edvard Grieg

Ave Maris Stella

Edvard Grieg

De norske fjelder (The Norwegian Mountains)

Edvard Grieg

Monte Mason, Piano

**Wi tro allesammen paa en Gud
Ad te levavi**

*Mogens Pedersøn
Mogens Pedersøn*

**Store bror aa lille bror
Liti Kjersti aa Elvekongjen
Rikeball aa Gudbjörg**

*Trad. Norwegian, arr. Ludvig Lindeman
Trad. Norwegian, arr. Ludvig Lindeman
Trad. Norwegian, arr. Ludvig Lindeman*

**Uti vår hage
I Seraillets Have**

*Hugo Alfvén
Wilhelm Stenhammar*

**Rolandskvadet
Pulchra es, amica mea (Northern Lights)
Jólakötturinn**

*Faroese melody, arr. Trio Medieval
Ola Gjeilo
Ingibjörg Þorbergs, arr. Skarphéðinn Þór Hjartarson*

NOTES AND TRANSLATIONS

The historical Viking era might be thought of as having both begun and ended in England: It began in 793 with the sacking of the monastery at Lindisfarne on the northeastern coast of England, and ended with the defeat of Harald Hardrada of Norway, the half-brother of Olav II (St. Olav), by Harold Godwinson at the Battle of Stamford Bridge, Yorkshire, in 1066. But only a few weeks



Ship carrying Harold III of Norway against his half-brother Olav II in 1030, c.1375.

later Harold was defeated at Hastings by Duke William of Normandy, ending the reign of the Anglo-Saxons in England. In the 12th century, following the Christianization of Scandinavia, Viking leaders continued to assimilate into the cultural mainstream of Europe as Norway, Sweden and Denmark became separate kingdoms. But even throughout the Viking era they had exerted enormous influence on most of Europe, and not just as warriors and invaders. “Forget popular images of the Vikings based on cartoons, television shows and Hollywood films. The reality of Viking Age history is far broader, far deeper and far more profound than this.

They were violent, brutal warriors intent on expansion and slippery politicians, too. They were also masters of cultural adaptation and integration and this is where their enduring legacy lies.”¹

During the tenth and eleventh centuries Vikings from what is now Sweden traveled east and south through Russia and as far as Baghdad, while Danish Vikings raided and settled parts of eastern Britain, the Danelaw, and Norwegians occupied parts of northern Britain and sailed west to Ireland, the Hebrides, Shetland, Orkney and Faroe Islands, Iceland, Greenland and the New World. Danish and Norwegian Vikings also settled in northern France in the 9th century, giving Normandy its name. The Vikings’ language, Old Norse, influenced the English language through its relative, Old Anglo-Saxon, resulting in both languages becoming less complex and thus somewhat mutually intelligible. Some linguists consider English to be a North Germanic (Scandinavian) language² rather than a West Germanic one due to the resulting simplification of its grammar, which closely resembles the grammar of the modern Scandinavian languages - which are essentially a continuum of dialects. Only Icelandic and Faroese retained the vocabulary and complex grammar of Old Norse. Finland, which is regarded as a Nordic country due to its location and culture, did not produce Vikings, but they were known to the Finns and there is some evidence of Viking settlement in the Finnish mainland. The Åland archipelago also probably had Swedish settlements during the Viking era. The Finnish language, which is a Uralic language related to Estonian and more remotely to Hungarian, is completely unrelated to the Scandinavian languages.

¹ *Vikings: Warriors of No Nation*, <https://www.historytoday.com/miscellanies/vikings-warriors-no-nation>

² <https://partner.sciencenorway.no/forskningno-history-language/english-is-a-scandinavian-language/1379829>

There are few surviving original written examples of Viking music or poetry. The Vikings were not illiterate; they wrote with runes, but most of their early runic writings have been lost. Most of the examples of poetry that we do have were passed along orally over time and were eventually written down in Old Norse, or in Latin after the Christianization of Scandinavia introduced the Latin alphabet. The Icelandic poet and historian Snorri Sturluson (1179 – 1241) is responsible for much of what we know about the society, myths and legends of early medieval Scandinavia through his *Prose Edda* and other writings. Vikings' musical instruments such as lyres, rattles and wind instruments have been found in archaeological digs, and singing is mentioned in early medieval sources – but we have little information as to what the Vikings' music actually sounded like. Examples of written secular music are very rare, and the secular music that we would call folk music - music that has been transmitted orally; music with unknown composers; or music performed by custom or in a certain way over a long period of time - was seldom, if ever, contemporaneously recorded in writing.

Once Scandinavia became Christianized around the 11th century, Gregorian chant and other liturgical music of the church was composed, sung and written down. Included in this program are selections of Gregorian chant for the Mass for St. Olav who, as Olav II Haraldsson (c. 995 – 1030), was the King of Norway from 1015 to 1028. He died in battle on July 29, 1030 in Stiklestad, Norway, and was canonized at Nidaros (now Trondheim) by Bishop Grimkell a year later. He was formally canonized by the Church during the pontificate of Pope Alexander III in 1164. Olav's remains were enshrined in Nidaros Cathedral, built over his burial site. His sainthood encouraged the widespread adoption of Christianity in Scandinavia.

During the Middle Ages and the Renaissance, European musicians who desired lucrative careers would necessarily have had to find sponsors, which would be either noble families or the clergy of major churches or cathedrals. And almost all of the desirable work was found in the Netherlands and especially in Italy and Germany. Scandinavia in those days, lacking major church centers or extremely wealthy royalty, was something of a musical backwater with respect to opportunities to compose for the church and for secular performances of masques and operas, so we will see that the notable Scandinavian performers and composers found it necessary to seek work outside their home countries.

It was not until the nineteenth century, the era of “national romanticism,” that Swedish, Danish and Norwegian composers were able to represent their musical traditions from within their homelands, since by then Rome, Venice, Paris, Vienna, London and Leipzig were no longer the only centers of the musical universe. Norway, especially, developed a strong choral tradition in its Lutheran churches in the late nineteenth and early 20th centuries that eventually found its way to the United States, and to Minnesota in particular. Almost any choral singer trained in a Minnesota college will be familiar with that tradition due to the enormous influence of F. Melius Christiansen. The governments of the Scandinavian countries currently offer composers, performers and other artists grants and other financial support to help further their careers, ensuring that these countries will continue to offer first-rate music to the rest of the world.

Sancta Anna Moder Christ

This is a Swedish wedding song from approximately 1200. The text is a prayer to St. Anne and a celebration of happiness in marriage. St. Anne was the mother of Mary and the maternal grandmother of Jesus, and is the patroness of unmarried women, housewives, women in labor or who want to become pregnant, and grandmothers.

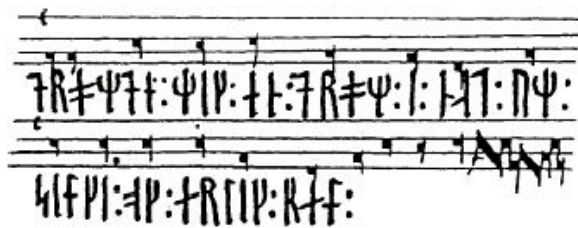
Holy Anne, grandmother of Christ,
if we pray to her she'll surely help us,
she will gracefully pray for all marriages
so they do what pleases God
Both night and day.
Holy Anne. Marriage in paradise was sent
by God himself,
Pray he will show grace
to both groom and bride.
Pray he'll give them health, love and peace,

Heavenly joy during their lifetime.
Kyrie eleison.
All holy women, with Saint Anne's prayer let
our young bride be given heaven's reward,
Godly love in their marriage, until they meet
God our Father on Domesday.
Holy Anne. Let us all be happy and drink the
happy man's toast,
Pray for all saints' blessings.
Let us all be happy. Kyrie eleison.

Drømte mig en drøm I nat

For many years the Gregorian Singers have been interested in performing a concert of Scandinavian music, but until the rise of the Internet we had little useful access to much of Scandinavia's earliest music and related research. But the Internet has now made it possible to explore and perform this music, including some fragments probably created by Vikings.

The earliest known written fragment of likely Viking music appears in the *Codex Runicus*, a vellum manuscript dating from approximately 1300 and containing early Danish law texts, including the so-called *Skånske lov*, or Scanian law. This document is also the source of the melody *Drømte mig en drøm i nat*, believed to be the first two lines of a much longer ballad. The tune is written on the four-line staff used during that time, and the text is in runes.



Drømte Mik en Drøm fragment, ca. 1300

The tune was discovered on the last page of the *Codex Runicus* manuscript and is written in the same hand as the text on the previous pages, but it seems to be unrelated to the main document. It is the oldest preserved piece of Scandinavian secular music and is probably much older than the document in which it was found. The early 20th-century Swedish musicologist Tobias Norlind

believed it to be an early version of a song about St. Stephen that is still sung in Sweden as part of the Lucia celebrations in December each year. The rhythmic structure is unknown. The surviving text fragment reads: *Drømde mig en drøm i nat um silki ok ærlig pæl*. This is usually translated as *I dreamed a dream this night of silk and fine furs*.

Any modern recreation of this music will be conjectural. Today's performance is based on a 1945 interpretation and arrangement by Erik Bertelsen and Povl Hamburger, which incorporates both the words and tune of the original fragment but adds more material to both, consistent with the structures of early Scandinavian folk music.³ The tune is well-known in Denmark as the interval signal of the Danish National Radio.

I dreamed this night of silk and fine furs. Wore a dress so light and smooth in the sunset's radiance. Now the clear morning is waking. To the young crowd I went, I was drawn to song and dance. Fearlessly, I met his eyes and put my hand in his. Now the clear morning is waking.

All the others watched us, they smiled and they laughed. Soon the dance completely stopped, only us two were left dancing. Now the clear morning is waking. I dreamt this night of silk and fine furs. From far away he waved his hat. And grey went my dream of happiness. Now the clear morning is waking.

Nobilis humilis

In 1106 Magnus Erlendsson, a relative of the Norwegian Kings Olav II and Harald II, became the Jarl of Orkney, whose islands were colonized and later annexed by Norway in 875 (the archipelago did not become part of Scotland until 1472). Magnus was murdered by his cousin in 1117 in a dispute over control of the islands. In 1136 Bishop William of Orkney sanctified the murdered Jarl Magnus, making him Saint Magnus.

Nobilis humilis, written by the monks of St. Magnus Cathedral in Kirkwall, Orkney, in praise of St. Magnus, is a *gymel* or "tune in two parts." The *gymel* singing style also appeared elsewhere in the Scandinavian-influenced parts of Britain. The 13th-century Welsh historian Giraldus Cambrensis attributes this early use of harmony in Britain and Wales to a Scandinavian influence: "Since the English do not generally use this manner of singing, but only the northerners, I believe that it is from the Danes and Norwegians, who often used to occupy these parts of the island and were wont to hold them for long periods of time, that the inhabitants have acquired likewise their affinities of speech and their special manner of singing."⁴ *Gymel* caught on in England and was often used by English composers of the fifteenth century, including John Dunstable, William Cornysh and contributors to the *Eton Choirbook*.

Noble, humble, steadfast Magnus the martyr,
Fit, useful companion worthy of worship and
praiseworthy guardian,

With your strength save your suppliants placed
beneath the affliction of fragile flesh.
Endowed from on high
with the gift of the Holy Spirit,

³ *Drømte Mig En Drøm, A 14th C. Danish Ballad, An Entry For An Tir Kingdom Bardic Championship A.S. 49*, Sionann in Ui Fhlaithbheartaig (2015)

⁴ *Giraldus Cabrensis*, Robinson and Parrish, <http://www.standingstones.com/giraldus.html> October 2000.

You take the greatest care to avoid living rashly,
But endeavor to suppress
the inner urges of the flesh
So that the spirit may rule in the flesh's prison.
A royal companion, a virgin, is given to you,
placed under your authority,
A chaste woman joined to a chaste man,
For neither is cheated by the other for the
space of ten years,
And the briar is not burnt by the flames.

The turbulent, envious, hot-blooded enemy
Haakon wants to cast you down, grind you
down, take control of what is yours, and to
destroy you with a dart of trickery,
A pact of deceit sealed with the kiss of peace.
Bearing heavy troubles instead of justice, you
are seized, dragged off at last,
By the stroke of murder, you are raised from
the depths to the heights of heaven,
And so joined with Christ through your
abasement.

Introitus - Gaudeamus Omnes in Domino

An *introitus* is a chant that accompanies the entrance procession at a Mass, and usually takes the form: Antiphon (refrain)-Psalm verse-Antiphon-Gloria Patri-Antiphon. The Gregorian introitus *Gaudeamus omnes* is among the oldest melodies of this type, and is used for a variety of celebrations, including those for particular saints. The text for this Introitus for the Mass for St. Olav comes from the *Missale Nidrosiense* and is a variation of the introitus in the *Commune Sanctorum* liturgy. The variant of the *Gaudeamus omnes* antiphon melody that was used in the St. Olav Mass is from an Icelandic manuscript dated about 1470, and is the only known source of the introitus for this Mass. The psalm verse is from Psalm 20:2.



St. Olav, Nidaros

Antiphon: Let us all rejoice in the Lord
celebrating the feast in honor of St. Olav,
King and martyr, in whose suffering
the angels rejoice, praising the Son of God.

Psalm: In thy strength, O Lord, the king shall joy;
and in thy salvation he shall rejoice exceedingly

Glory to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning, and now, and ever
shall be, world without end. Amen.

Lux illuxit laetabunda

Lux illuxit laetabunda is the sequence associated with the High Mass for St. Olav's Day, July 29. A *sequence* is a hymn sung during the Mass before the Gospel. During the Middle Ages the custom was to prolong the last syllable of the Alleluia while the priest was proceeding from the altar to chant the Gospel; this became called the *sequence* because it *followed* the Alleluia. Words were set to these melismas and they became rhyming hymns with a couplet structure.

By the time Christianity came to Norway at the end of the 10th Century, the Catholic Church had long since set down the rules for music in religious services. National contributions to the Gregorian choral tradition was permitted only with respect to the veneration of local saints; Norwegian-composed or altered liturgical music was therefore allowed in masses for St. Olav. The sequence *Lux illuxit* was, and still is, sung during the July 29 *Olavsmesse* at Nidaros Cathedral

in Trondheim. It was probably written by the Archbishop of Nidaros, Eystein Erlendsson (1120?-1188), based on a chant Erlendsson would have learned in France where he was educated. "Many elements of the Office of St. Olav, which was created during the second half of the 12th century, bear witness to the strong influence of the Parisian religious milieu. The famous hymn from the Olav-sequence, *Lux illuxit*, was based on a chant sung at the convent of St-Victor."⁵

Joyful light has shined, glorious light, gladsome
light, light worthy of praise.
Let the sincere devotion of the faithful
burst out in festive joy.
Today Christ's glorious martyr was exalted
to a throne of glory.
He exchanged brief joys for joys eternal
in a blessed transaction.
Renowned is the glory of a renowned martyr,
sweet the cause of sweet joy.
Dwell on it with songs, mother church, touch
the heavens with heavenly joy.

Set free among his cares, Olav, established as
king at the summit of his kingdom,
Would sigh after eternal things, would long for
heavenly things with his mind's desire...
King and martyr triumphant,
our especial guardian,
May your spiritual children be free under your
protection from the ills of this world.
We whom the power of the flesh troubles, the
universal corruption,
The powerful and deadly plague:
Safe beneath your wings may your right hand
save us. Amen.

Predicasti Dei care and Ljoset yver landet dagna

One of our signature pieces which we have performed many times over the years at The Gregorian Singers' annual Advent Procession is the hymn *Ah, think not the Lord delayeth*. This hymn appears in *The English Hymnal* of 1906, edited and contributed to by liturgist Percy Dearmer and composer Ralph Vaughan Williams. Dearmer wrote the text for this hymn, but the music accompanying Dearmer's text was described in *The English Hymnal* only as *St. Olav's Sequence*. It was not until we started preparing for this concert that we were able to track down the melody and identify it as the 12th century sequence *Predicasti Dei care*, written to celebrate the weekday mass for St. Olav, and to find it with exactly the same harmonization as *Ah think not* in an old Norwegian hymnal – which is probably where Dearmer and Vaughan Williams got it.

The original *Predicasti* sequence, probably dating from the late 12th or early 13th century, was sung at Wednesday masses for St. Olav at Nidaros Cathedral, possibly constituting the end of a longer sequence, *Postquam calix Babylonis*. The two similar harmonizations of *Predicasti* in an older *Norsk Koralbok* (possibly the 1877 edition) might have been the work of one its compilers, Ludvig Lindeman. The harmonized version of the *Predicasti* sequence, *Ljoset yver landet dagna*, uses the Norwegian text of the High Mass sequence for St. Olav, *Lux illuxit laetabunda*.

⁵ *Vox regis: Royal Communication in High Medieval Norway*, D. Brégaint (Brill, 2015)

Predicasti Dei care

You, God's beloved, announced
the age of salvation,
The age which is the age of mercy.
We ask you to hear our prayer, we serve you
with praise on every third weekday,
We celebrate the memory of your passion

and blissful martyr's death.
Purify us through your holy intercession from
wrath over our transgressions
and from all uncleanness.
Christ's martyr, give a place among the citizens
of heaven to this multitude for whom you died.

Ljoset yver landet dagna

Joyful light has shined over the land,
Joyful light, light worthy of praise.
Today Christian people must rejoice
And praise God in solemn celebration.
Honor him in dignity.

Blessed Lord Christ, make us your witnesses So
in death you can conquer.
When our enemy troubles us heavily,
Hide us under your wings,
Protect us with your right hand.

Gläns över sjö och strand

Gläns över sjö och strand is the opening line of a poem written by Swedish author Viktor Rydberg (1828–1895) as part of his 1891 historical novel *Vapensmeden* (*The Armourer*). The composer Alice Tegnér (1864-1943), who was known primarily as a composer of children's songs based on folk tunes, set the poem to music in 1893 and gave it the title *Betlehems stjärna*. It has become one of Sweden's best-known Christmas songs.

Shine over sea and shore, faraway star.
You who in the Eastern land
Was lit by the Lord.
Star from Bethlehem,
lead not away, but home.
The child and the shepherds
Will gladly follow you.
Radiant star, radiant star.
Night over Judah's land, night over Zion
At the western horizon Orion fades.
The tired shepherd who sleeps,

The peacefully slumbering child
Wake up to a wondrous chorus of voices
And behold a gloriously bright star in the east.

Travelled from lambs and homes,
Searching for Eden
The Star of Bethlehem will lead them on
Through the hindering earthly prison
Up to the glittering gates of Paradise
Shining star, shining star.

Heyr, himna smiður - Þorkell Sigurbjörnsson

The text is an Icelandic poem written around 1208 A.D. by Kolbeinn Tumason, one of the most powerful chieftains in Iceland. Kolbeinn was said to have been killed, his head bashed in with a rock, in a conflict with the supporters of Bishop Guðmundur Arason, who opposed the chieftain's influence over the clergy. Other reports claim Kolbeinn wrote the poem on his deathbed. It is possible that both things are true.



Icelandic Bishops, ca. 11th C.

The music that accompanies the text was composed in 1974 by Þorkell Sigurbjörnsson (1938–2013), who was one of Iceland’s most prolific and respected composers, and who also had a local connection, having studied composition with Russell Harris at Hamline University. He received an honorary doctorate from Hamline in 1999. *Heyr, himna smiður* is now a classic hymn that is often performed in Iceland. It has also become well-known outside Iceland, thanks in part to an

impromptu performance in a German train station by the Icelandic ensemble Árstíðir that went viral a few years ago. It also was used in an episode of *The Handmaid’s Tale*.

Listen, smith of Heaven, what the poet asks.
 May softly come unto me your mercy.
 So I call on thee, for you have created me.
 I am thy thrall; you are my Lord.
 God, I call on thee to heal me.
 Remember me, mild one, most we need thee.
 Drive out, O king of suns,

Generous and great, every human sorrow
 From the city of the heart.
 Watch over me, mild one, most we need thee,
 Truly every moment in the world of men.
 Send us, son of the virgin, good causes,
 All aid is from thee in my heart.

Bereden väg för Herran

Bereden väg för Herran is a popular Swedish Advent hymn with lyrics written in 1812 by the Swedish-Finnish poet and priest Frans Michael Franzén (1772 –1847). It is set to a Swedish melody appearing in *Then Swenska Psalmboken* (1697).

Prepare the way for the Lord!
 Mountains sink, depths rise up.
 He comes, he who was seen
 as the hope of the fathers, from afar.
 The sovereign of righteousness from the house of
 David, the greatest.
 Blessed is he who comes in the name of the Lord.
 People of God, for you he rises as an eternal king.
 Strew palms, lay out clothing,
 sing your renewed hope.

The promises of God are true, now cry out:
 Hosanna!
 Blessed is he who comes in the name of the Lord.
 Make your gates wide
 for the splendor of the Lord.
 Look, the people around you await your bliss.
 Around all the countries on earth, this hymn of
 praise shall ring out:
 Blessed is he who comes in the name of the Lord.

Kesäilta

This is a traditional Finnish song arranged by Selim Palmgren (1878 –1951). Palmgren was a composer, pianist and conductor considered to have been the foremost Finnish composer after Sibelius. He conducted choral and orchestral societies in Finland and toured throughout Finland

and Scandinavia as a pianist and conductor. In 1921 he traveled to the United States to teach composition at the Eastman School of Music.

It was a beautiful summer night when I was walking in the valley
And met a girl of whom I am always thinking.
She played a zither and sang a song that captured my heart.
It was a beautiful summer night. (Tr. Elina Kala)

Laululle

Yrjö Kilpinen (1892 – 1959) was a Finnish composer who was best-known for his over 800 *Lieder*-style songs, settings of poems in Finnish, German and Swedish. “With its often spare accompaniments and comparatively diatonic harmonic treatment, Kilpinen's musical style is often described as neoclassical, which for him was a reaction to the excesses of late Romanticism.”⁶

As in the mountain fells the brook slowly ripples,
and makes golden pussy willow blossoms bloom,
So you, oh Song, make blossom my mind
alive with longing.
For this I thank you, dearest Song,

For blessing my life with the flowers of longing,
You sing even now when I am entering
the autumn of my life,
When my blood's coursing fails.
(Tr. Jason Mallory)

Sydämeni laulu

Jean Sibelius (1865-1957) is recognized as Finland's greatest composer, and through his compositions has been credited with helping his country develop a national cultural identity during its struggle for independence from Russia. His best-known instrumental compositions include seven symphonies, *Finlandia*, the *Karelia Suite*, *Valse Triste* and *The Swan of Tuonela*, and he also composed 21 choral works and many songs for voice and piano. *Sydämeni laulu*, written in 1898, is one of Sibelius' many works for choir. It is a setting of a poem by Aleksis Kivi (1834-1872), who was one of the earliest and most revered authors of both poetry and prose in Finnish, including a major novel and twelve plays.

“*Sydämeni laulu* (The Song of My Heart), to a text by Aleksis Kivi, is a small masterpiece, and one of Sibelius's best-known songs. He composed it when [his wife] Aino was expecting the third daughter of the family in 1898. The song is about a child's death, and the Sibeliuses' daughter Kirsti died at the start of 1900. This of course brings to mind the events surrounding Mahler's writing of *Kindertotenlieder*. In *Sydämeni laulu* the content, meaning and music of the text form a whole. Death is solace for the child in the poem, life after death better than life in the present. For Kivi, there was something

⁶ <https://www.questia.com/library/journal/1P3-2291656401/the-lost-legacy-of-yrjo-kilpinen-1892-1959>

escapist about death: 'persecution and discord are far away.' When his daughter Kirsti died, Sibelius played this work on the piano in memory of his dead child."⁷

Grove of Death, grove of nightland!
There's a cradle of fine sand,
There I will bring my baby.
Mirth and joy each long hour yields
In the Prince of Tuoni's fields
Tending the Tuonela cattle.

Mirth and joy my babe will know,
Lulled to sleep at evening glow

By the pale Tuonela maiden.
Surely joy the hours will hold,
Lying in thy cot of gold,
Hearing the nightjar singing.

Grove of Tuoni, grove of peace!
There all strife and passion cease.
Distant the treacherous world.
(Tr. Alex Mattson)

Veret tuli mun silmihini

This traditional Finnish song from South Ostrobothnia was arranged by composer and choral conductor Pekka Kostiainen (1944-). The composer graduated from the Sibelius Academy as a cantor (organist and church musician), and studied composition with Einar Englund, Joonas Kokkonen and Einojuhani Rautavaara. Before becoming a freelance composer and conductor, Kostiainen was a lecturer in music at the University of Jyväskylä. Choral music, including music for children's choirs and the church, constitutes the majority of Kostiainen's work.

I got tears in my eyes when I saw you
for the first time,
for you were so handsome and slender
and walked like a gentleman.
The little birds sing brightly; my thoughts dwell
on the world far away.

America's road is smoothed with sand, but
woe is me, I am separated from the one I love.
I got tears in my eyes when I saw you
for the first time,
for you were so handsome and slender
and walked like a gentleman.
(Tr. Elina Kala)

Vægtersang

Edvard Grieg (1843 - 1907) was one of the leading composers of the late nineteenth century. His piano concerto in A minor, the *Holberg Suite*, and his incidental music to Ibsen's depressing play *Peer Gynt* (composed at Ibsen's request) are his best-known works, but he also wrote over 100 art songs and many short piano pieces as well as several choral works. His music is heavily rooted in Norwegian folk music. *Vægtersang* (*The Watchman's Song*) is a choral arrangement of one of his *Lyric Pieces*, a collection of 66 short solo piano pieces published in ten volumes from 1867 (Op. 12) to 1901 (Op. 71). The piano piece (from Op. 12, No. 3) was inspired by a performance Grieg attended of Shakespeare's *Macbeth*, reflecting a night watchman ringing a bell at midnight at the door of a prisoner condemned to death, to call him to his hanging. The text for the choral

⁷ *Jean Sibelius: The Music*, <http://www.sibelius.fi/english/musiikki/kuoroteokset.htm>

arrangement, which has more obvious theological overtones, is by Hans Andreas Urseth (1866-1909), who emigrated from Norway to the United States as a teenager and moved to Minneapolis in 1890 to attend Augsburg Seminary. He became a pastor at Trinity Lutheran in Minneapolis and later taught theology at Augsburg Seminary, now Augsburg University.

The midnight clocks are chiming:
Have you found peace?
Beyond night and rest, eternity dawns.
Do you go into that dark night?
Are you outlawed and abandoned?
The midnight clocks are chiming:
Have you found peace?
Beyond night and rest eternity dawns.

The morning bells are ringing:
Soul, wake up, wake up!
The bright and beautiful day of life stands
in the light of Jesus' purpose.
The morning bells call for the last time, soul,
Whether your day should end
by the sound of the evening bell?

Ave Maris Stella

Grieg composed Ave Maris Stella in 1898. This unaccompanied piece for mixed choir is based on an eighth-century plainsong Vespers hymn to the Virgin Mary. It was often used as a prayer for safe-conduct for travelers, and over the centuries many composers have used it as the basis of other compositions. The primarily homophonic texture of Grieg's setting exhibits his characteristic lyrical style and Romantic chromaticism.

Hail, star of the sea, nurturing Mother of God,
And ever Virgin, happy gate of Heaven.

Bestow a pure life, prepare a safe way:
That seeing Jesus, we may ever rejoice.

Loosen the chains of the guilty,
send forth light to the blind,
Dispel our evil, Entreat for us all good things.

Praise be to God the Father, to the most high
Christ be glory,
To the Holy Spirit, honor to the Three equally.
Amen.

De norske fjelder (The Norwegian Mountains)

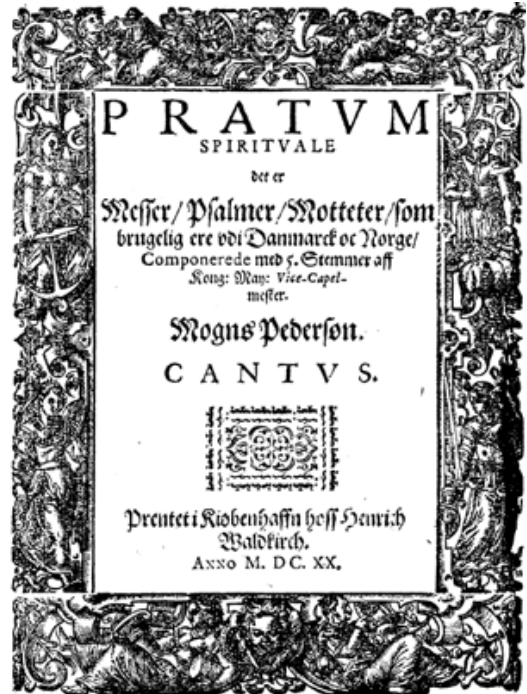
This piece is an arrangement of one of Grieg's *7 Barnlige Sange (Children's Songs)*, Op. 61, for choir and piano. One of the finest collections of children's songs written by a 19th century composer, these songs are beloved and sung to this day by Norwegian school children and choral ensembles alike. Grieg wrote the songs in the summer of 1894 when a friend asked him to compose music for school children. The songs, with texts by Nordahl Rolfsen (1848-1928), are about subjects familiar to Norwegian children in the 1800s: farm animals, Christmas, fishing, the sea and the mountains. These melodies reflect Grieg's frequent reliance on the Norwegian folk song tradition.

If you follow me over the hill, I'll show you the road;
Then we will go into the mountains,
Where the sun gilds the white peak.
Then we will sit by the *Glitretinden*,

Where the mist moves so slightly in the wind;
Then it must whisper in your heart:
"Ah no, ah no! Ah, is this mine?"

Wi tro allesammen paa en Gud and Ad te levavi

Mogens Pedersøn (1583-1623), is regarded as the most important Danish-born composer before Buxtehude. He entered the service of King Christian IV, and in 1599 Pedersøn was selected to study for a year with Giovanni Gabrieli in Venice. After returning to Denmark he was appointed to the royal chapel. In 1605 he returned to Venice for further study with Gabrieli and remained there for four years. During which he published his first book of Italian-style madrigals. He traveled to England between 1611 and 1614 for further study. In 1620 Pedersøn published *Pratum spirituale*, a collection of works organized in accordance with the church calendar and intended for worship in the Danish and Norwegian Lutheran churches. The settings are for five voices in an early Baroque style, many using existing Lutheran melodies and chorales. The collection also includes a mass in Danish and three motets in Latin. Both of the pieces being performed today are from *Pratum spirituale*.



Pratum Spirituale, 1620

Wi tro allesammen paa en Gud is based on Martin Luther's chorale *Wir glauben all' an einen Gott*, which was set by many other composers, including Heinrich Schütz and J.S. Bach. Luther's German text paraphrasing the Creed was used to replace the Latin version used in the Mass following the Gospel, as a Catechism teaching song, and in Luther's *Deutsche Messe*, as a communion hymn. It was translated into Danish for Pedersøn's setting, which, despite Pedersøn's studies with the flashy Italian Gabrieli, is mostly homophonic and reflects its Lutheran foundations. *Ad te levavi*, (Psalm 123), in contrast, with its late-Renaissance Italianate polyphony, clearly shows the influence of the composer's studies with Gabrieli.

Wi tro allesammen paa en Gud

We all believe in one God,
Creator of heaven and earth,
Who gave himself to be the Father,
that we will be his children.
He always wants to sustain us,
preserve well our body and soul;
He wants to ward off all misfortune so no
suffering will befall us.
He cares for us, guards and watches;
Everything is in his power.

We also believe in Jesus Christ,
His Son and our Lord,
Who is eternally with the Father,
the God of power and honor,
Of Mary the Virgin a true man was born
through the Holy Spirit
In faith for us who were lost;
Who died on the cross under Pontius Pilate,
And from death was resurrected by God.

We believe in the Holy Spirit,
God with Father and Son,
The gentle comforter he is called,
And with beautiful gifts adorns
All of Christendom on earth, in unity of spirit.

With His word all of our sins are forgiven;
We people will also live again.
After this misery a new life is ready for us in
eternity forever.

Ad te levavi

Unto thee lift I up mine eyes:
O thou that dwellest in the heavens.
Behold, even as the eyes of servants look unto
the hand of their masters, and as the eyes of a
maiden unto the hand of her mistress:

Even so our eyes wait upon the Lord our God,
Until he have mercy upon us.
Have mercy upon us, O Lord,
Have mercy upon us:
or we are utterly despised.

Store bror aa lille bror, Liti Kjersti aa elvekongjen, Rikeball aa Gudbjörg

Ludvig Lindeman (1812 – 1887) was a Norwegian composer and organist who is best-known not for his own compositions but for collecting and arranging Norwegian folk songs. Starting in the early 19th century, academics and musicians, observing that musical traditions were being lost, started collecting the folk music of their countries. One well-known effort to preserve this music was the collection by Francis Child of the texts of 300 English and Scots ballads (the *Child Ballads*). But Lindeman managed to outdo Child by collecting over 3,000 Norwegian folk melodies and texts. In 1848 he was awarded a university grant to for a trip to the mountains to collect folk melodies, and he made two more collecting trips in 1851 and 1864, as well as several subsequent journeys. These trips were often arduous, and his letters to his wife describe difficult journeys involving demanding weather, fierce mosquitoes, and walking among “swamps and ants.”⁸

By 1881 he concluded that he was too old to make field trips in search of good tunes. He wrote that at the age of 69 he no longer felt able to “walk in ... swampy places on the outskirts of villages, where one cannot often get a proper bed or necessary food”⁹ even though the best songs were to be found in these remote places. However, he continued to publish and arrange folk tunes and to collect and harmonize church music for the *Norsk Koralbok* and other hymnals. *Store bror aa lille bror*, *Liti Kjersti aa elvekongjen* and *Rikeball aa Gudbjörg* are songs from Lindeman’s six-volume collection of *Norske Kjæmpeviser-Melodier harmoniserede for Blandede Stemmer- enkelt og kanonisk* (*Norwegian Epic Poem Melodies harmonized for Mixed Voices - simple and canonic*) (1884-85). The so-called “epic” folk songs are one of the most important forms of vocal folk music in Norway. These medieval ballads tell tales of the adventures of kings and queens, knights and maidens, and supernatural creatures. Lindeman’s arrangements in this collection take verses from much longer ballads – typically running 20-30 verses – and set them for four parts and partly

⁸ På reise: L.M. Lindemans innsamling av folkemusikk, <https://lindemanslegat.no/?p=2285>

⁹ På reise: L.M. Lindemans innsamling av folkemusikk, <https://lindemanslegat.no/?p=2285>

in canon. The text excerpts in Lindeman's truncated ballads are quite cryptic absent the context of the entire poems:

The *Liti Kjersti* (Little Kjersti) ballad is about a young woman who is taken away by the Elf King when he comes to her home and asks her to gather together all her gold. They ride through green groves, but she says not a word. When they get to the mountain, he pours her wine with three magic grains in it, so she forgets that she is human and has children with him. The Elf King is, of course, a troll. In Scandinavian folklore trolls are not adorable little gnomes with orange hair, but are large, unattractive and unpleasant creatures who have no souls and can be killed by sunlight. Because they have no souls, they kidnap human women to be their wives so their children can have souls. This, apparently, is what happened to Liti Kjersti.



In *Store bror aa lille bror* (Big Brother and Little Brother), two brothers sit talking of a fair maiden. Lillebror, who desires the fair maiden promised to Storebror, rides day and night to the Valland gate to take her away. But the gate is barred with shining spears, and he has to slay 1,200 giants before he is admitted. He places the maiden on his horse and rides home to his big brother's estate. But there he is betrayed, and the morning of the second day, before daybreak, Lillebror, his maiden and his old mother lie dead of sorrow.

In *Rikeball aa Gudbjørg*, the knight Rikeball, after serving the King for fifteen winters and a year, persuades the King's daughter Gudbjørg to run away with him, promising her that she will walk upon gold as she now walks upon sand. On their way they meet an old man who turns out to be Odin. Odin tells the King that Rikeball and Gudbjørg have run away together, and the King sets out after them with his entire army. Rikeball warns Gudbjørg that under no circumstances must she utter his name. However, when she sees that Rikeball has slain her father, she cries, "Rikeball, lower thy sword!" At that moment Rikeball receives his death blow, and his mother and Gudbjørg die of grief.

Store bror aa lille bror (Big Brother and Little Brother)

Big brother talks to his little brother: I know a maiden so beautiful and so fine.

Refrain: You are the one, you are the one I was promised in my youth.

Little brother rode to the high Valland's gate,
And outside the gate stood three shiny spears.

Refrain: You are the one, you are the one I was promised in my youth.

And little brother turned around.; twelve hundred thousand giants slew he in a ring.

Refrain: You are the one, you are the one I was promised in my youth.

Liti Kjersti aa elvekongjen (Little Kjersti and The Elf King)

The king of the elves came riding to the farm
Refrain: Til- lill-lill, my thought.
Little Kjersti stood outside before him.
In the grove they are playing.

Now you place all your gold into jars
Refrain: Til- lill-lill, my thought.
Now I raise up on the back of my horse.
In the grove they are playing.

Rikeball aa Gudbjörg

Rikeball serves in the king's court,
Refrain: Aa fyri, fyri vaa-e
For fifteen winters and a year.
Refrain: Aa fyri, fyri vaa-e

Rikeball leans over the wide way,
Refrain: Aa fyri, fyri vaa-e

He speaks to Gudbjörg in secret.
Refrain: Aa fyri, fyri vaa-e

Proud Gudbjörg gathers her gold in jars,
Refrain: Aa fyri, fyri vaa-e
And Rikeball leaps on his horse.
Refrain: Aa fyri, fyri vaa-e

I Seraillets Have

Wilhelm Stenhammar (1871 –1927) was a Swedish composer, conductor and pianist. He studied music performance in Germany but was self-taught as a composer. He was particularly enthusiastic about the music of Wagner and Bruckner, but later, searching for a more “Nordic” style, he became interested in the works of Carl Nielsen and Jean Sibelius. His compositions included operas, solo songs and choral works as well as piano and orchestral music.

I Seraillets Have (In the Seraglio’s Garden) is a poem in Danish by the Danish poet and novelist Jens Peter Jacobsen (1847 - 1885), and is one of three of Jacobsen’s poems Stenhammar set in his *Tre Körvisor* (1890). It seems to have been quite a popular poem, since it was also set to music by Frederick Delius, Carl Nielsen and Christian Sinding. Jacobsen’s poetry was influenced by late Romanticism; the exoticism of the seraglio garden was a popular theme during the late 19th and early 20th centuries. Harmonically, the piece is mostly diatonic, though the influence of composers like Bruckner seems to be reflected in the diminished seventh chords in its climax.

The rose is sinking its head, heavy
with dew and fragrance,
And the pines are waving so silent and faint
in the sultry air.
The brooks roll their heavy iron
in complete tranquility,
Minarets point at Heaven in the Turkish faith,

And the halfmoon slowly drifts away
over the evening-blue,
And kisses the herds of roses and lilies,
all those little flowers
In the seraglio’s garden,
in the seraglio’s garden.

Uti vår hage

Hugo Alfvén (1872-1960) was a Swedish composer, conductor, violinist, and painter. Along with Wilhelm Stenhammar he was one of Sweden's most important composers at that time. Alfvén's style is late-Romantic, with elements reminiscent of Richard Strauss. His best-known work is the orchestral rhapsody *Midsommarvaka*, also known as the "Swedish Rhapsody." Alfvén was also a violinist with the Royal Swedish orchestra and a talented watercolorist. *Uti vår hage* ("Out in our meadow") is a traditional Swedish folk song first published in Gotland during the 1880s, although it could have originated as early as the 17th century. It became popular in the 1890s as part of an increased interest in folk music. It is well-known in Sweden in various arrangements, of which Alfvén's, published in 1923, is one of the most popular. It is often sung during the spring Walpurgis (Valborg) Night celebration.

Out in our pasture grow blueberries fine.
Come, my heart's delight!
If you want me, we'll meet there!
Come lilies and columbine, come roses and sage!
Come sweet crisp-leafed mint,
come joy from the heart!

Fair little flowers will ask for a dance.
Come, my heart's delight!
If you want, I'll make you a crown of flowers.
Come lilies and columbine, come roses and sage!
Come sweet crisp-leafed mint,
come joy from the heart!

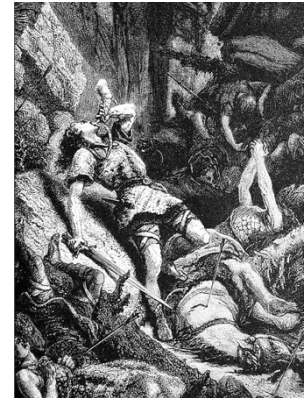
The crown of flowers I'll put in your hair.
Come, my heart's delight!
The sun rises and sets, but hope stays strong.
Come lilies and columbine, come roses and sage!
Come sweet crisp-leafed mint,
come joy from the heart!

Out in our pasture are flowers and berries.
Come, my heart's delight!
Of all that I know, I love you the most.
Come lilies and columbine, come roses and sage!
Come sweet crisp-leafed mint,
come joy from the heart!

Rolandskvadet (The Song of Roland)

The Song of Roland, *La Chanson de Roland*, is an epic poem recounting the Battle of Roncevaux Pass in 778, during the reign of Charlemagne. Written in Old French sometime between 1040 and 1115, it is the oldest surviving major work of French literature. The poem recounts the conflict between the army of the Frankish king Charlemagne and the Muslims in Spain. The hero Roland, Charlemagne's nephew, leads the rear guard of the Franks' army. He and his men are ambushed as the Franks pass through Roncevaux Pass. At first Roland refuses to call for aid in the middle of the battle as this would be an act of cowardice. However, Archbishop Turpin reminds him that the battle will be fatal for all of them, and so Roland blows his horn "olifant" (a hunting horn made from an elephant's tusk) to call for help from the main Frankish army. The battle continues until almost all of the Franks are dead, but Roland continues to blow his horn until his temples burst and he dies a martyr's death. Angels take his soul to Paradise.

During the late thirteenth century *La Chanson de Roland* was translated and included in the *Karlamagnús saga (Saga of Charlemagne)*, a compilation in Old Norse of Old French *chansons de geste*. The subsequent Norwegian version, *Roland og Magnus Kongen (Roland and King Magnus)*, dates from no later than the end of the fifteenth century and is now more commonly called *Rolandskvadet*. The entire ballad is very long; the version performed today includes only the dramatic end of Roland. It starts as King Magnus (Charlemagne) assigns his noblemen so that six stay at home and guard their gold, and the other six accompany him to the land of the heathens to test their weapons. The opening stanza is the king's speech to his twelve knights. Then the battle begins and the song recounts how the sun cannot shine through the smoke rising from human blood. At last Roland blows his horn: "He put the horn upon his bloody mouth, he blasted it with such fury that wall and earth were riven."



Roland blows his horn at the Battle of Roncevaux Pass

A traditional melody for *Roland og Magnus Kongen* was collected in the 1840s from a singer in Seljord in the Telemark region of Norway, but the ballad is usually sung to an old Faroese dance tune, and there are many recordings of *Rolandskvadet* using this melody. The version we are performing also uses the Faroese melody and is an adaptation for mixed choir of an arrangement by Trio Medieval.

Six of my knights stayed at home to guard the gold,
The others in the heathen land
brandished cold steel.

*Refrain: They rode out of the Frankish land with
precious goods in the saddle.
Blow the horn Olifant at Ronceveaux.*

They fought at Ronceveaux for two days and three,
And the sun could not shine clear through the mist
of men's blood.

*Refrain: They rode out of the Frankish land with
precious goods in the saddle.
Blow the horn Olifant at Ronceveaux.*

Roland put the horn to his bloody mouth
and blew it with wrath.
The earth and the walls were torn
for three days and nights.

*Refrain: They rode out of the Frankish land with
precious goods in the saddle.
Blow the horn Olifant at Ronceveaux.*

Pulchra es, amica mea (Northern Lights)

Ola Gjeilo (1978 -) is a Norwegian composer and pianist. Gjeilo has studied at the Norwegian Academy of Music, the Juilliard School and the Royal College of Music in London. He was composer-in-residence for the Phoenix Chorale, which has recorded this piece. He now lives in Manhattan and is currently the composer-in-residence for the choral ensemble Albany Pro Musica. About the piece, which uses text from the Song of Solomon but was inspired by the aurora borealis, Gjeilo said:

"Northern Lights is my most Norwegian production in years; composed in an attic outside of Oslo at Christmas time in 2007, it's one of the few works I have written in Norway since

I moved to New York in 2001. The U.S. is my home now, so I guess my work has been increasingly reflecting my love for American music, writing and scenery. Most of all, this piece and its text is about beauty. About a ‘terrible’, powerful beauty, although the music is quite serene on the surface.”¹⁰

Thou art beautiful, o my love,
sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.

Jólaötturinn (The Yule Cat)

The Yule Cat, one of the many interesting folkloric denizens of Iceland, is an enormous cat who prowls through towns and villages on Christmas eve looking for people who didn’t receive gifts of new clothes for Christmas. If he finds such people, he eats their Christmas dinners and then he eats them. The origin of the possibly medieval legend of the Yule Cat is unknown, and the legend was not written down until the nineteenth century, but it became internationally famous due to the eponymous poem, and the text of this song, by the author and poet Jóhannes úr Kötlum (1899–1972). The Yule Cat is the pet of Grýla, a troll-woman who is the mother of the thirteen Yule Lads, trolls who play mean tricks on people. On Christmas Eve the Yule Lads leave candy in the shoes of good children and rotting potatoes in the shoes of naughty children. This, of course, is not as bad as being eaten by a giant cat. One Icelandic journalist, Haukur Magnússon, wrote: “This is the kind of message Icelanders like to send out in their folklore. If you do not have the money or means of acquiring new items of clothing before the festival of lights, you will be eaten by a gigantic cat.”¹¹ The underlying reason for the legend may have been to goad people who spun wool and made clothing to finish their work before Christmas, for children to do their chores, and to encourage charity. And it might be the reason that Icelanders put in more overtime at their jobs than most other Europeans.



Jólaötturinn

While the melody sounds like it could be a folk tune, it is not. It was written in the ‘80s by Ingibjörg Þorbergs (1927-2019), a composer of children’s songs who was also the program director of the National Broadcasting Service of Iceland. After the singer Björk recorded the song it went more or less viral and has since become very well-known and popular in Iceland. On YouTube you will find a number of performances of the song, including a heavy metal version and a performance with all the trappings of a Las Vegas nightclub show. It is probably not as well-known outside

¹⁰ <https://phoenixchorale.org/2012/01/ola-gjeilo-on-the-northern-lights/>

¹¹ <https://grapevine.is/icelandic-culture/art/2008/12/10/the-christmas-cat/>

Iceland, however, because the Icelandic poem is a major tongue-twister for those who did not grow up speaking Icelandic. But we are giving it our best effort.

- Mary Mason

You've heard about the Yule Cat,
He really was immense ;
Nobody knew where he came from,
Nobody knew where he went.
His whiskers sharp as meat-hooks,
His back was arched up high,
And the claws upon his shaggy paws
Were dreadful to espy.

He'd shake his mighty tail,
He'd leap, he'd scratch and puff,
Sometimes down in the valley,
Sometimes up on the bluff.
Hungry, wild and grim he roamed
Through bitter winter snow,
Gave everyone the shivers
Wherever he might go.

If you heard a dismal yowl outside
Your luck had just run out ;
It was men, not mice he hunted –
Of that there was no doubt.
He preyed upon the poor folk
Who got no gifts for Yule
Who struggled to keep going,
Whose life was hard and cruel.

He took all of their Yuletide food
From the table and the shelf,
He left them not a morsel,
He ate it all himself.
And so the women labored
With spindle, reel and rock,
To make a little colored patch

Or just a single sock.
Because he couldn't come inside
To catch the little ones,
If you had given clothes
To your daughters and your sons.

And when the candles were kindled
When Yule Night was come,
The children clutched their presents
As the cat outside looked on.
Some might get an apron,
Some shoes or other stuff,
As long as they'd got something,
That would be enough.
Because Kitty couldn't eat them
If they had new clothes to put on;
He'd hiss and howl horribly
And then he would be gone.

Whether he's about still
I really couldn't tell,
But if everyone gets gifts for Yule,
Then all may yet be well.
Perhaps you will remember
to help with gifts yourself ;
Perhaps there still are children
Who would get nothing else.
Maybe if you can help those w
Who need a little cheer,
It will bring you a Good Yule
And a Happy New Year!

- Tr. © Thor Ewing 2015

About the Performance

Just what were the liturgical celebrations surrounding the worship of St. Olav at Nidaros Cathedral? Liturgical nerd that I am, ever since discovering Ralph Vaughan Williams' and Percy Dearmer's felicitous entry of "St. Olaf's Sequence" in *The English Hymnal*, the question of Olavian Rites was not necessarily an idle one, rarified though it might be. Thus, when a choir from Uppsala Cathedral in Sweden came to town many years ago, leading with the delightful "Bereden

vär för herran”, I took the opportunity to speak with the organist - an Englishman - after the performance to ask for any sort of leads he might have toward answering this question. As language barriers and lack of internet access (there wasn't any) would have it, such searching came to naught.

Many years later, through the grace of the internet we recently learned that the mass for the Feast of St. Olaf is still celebrated at Nidaros Cathedral, using some historical musical materials only sung at this cathedral and only for the Olavian celebrations. We now know how this music fit into the liturgies, and what purposes it served. Some of this music is included in this concert. Once we had settled on the theme of this program, several problems presented themselves. Our main go-to person to take on these issues was choir/board member, Mary Mason. She delved into repertory, research, and accumulated the knowledge to support her program notes. We extend our gratitude for her prodigious support of this program.

Not all the original musical scores were readily accessible to our choir. Some were in manuscript, one was notated off a recording, others printed in old historical editions with clefs that no one in their right mind would throw at choirs these days, such as floating C and F clefs, and further, were not pitched properly to this choir. Various choir members have jumped in to help with these issues by providing new or amended editions for this program: Ben Blackhawk, Elina Kala, Mary Mason, and Tiffany Skidmore. Kudos to their offerings of time and expertise. Additionally, Finnish transplant and long-time member of TGS Elina Kala has provided repertoire suggestions and Finnish and Swedish language coaching. While still in Finland Elina sang Pekka Kostiainen's arrangement of the folk tune *Veret tuli mun silmihini* under his direction.

Languages sung today are Danish, Finnish, Icelandic, Latin, Swedish, and Norwegian. Heretofore, our aggregate knowledge of anything but Latin did not precede this project. Our language coaches are Ethan Bjelland, Christine Midlefort, Elina Kala and Mary Mason. Despite their welcome and tender care toward correct pronunciations, we beg the indulgence of what on occasion might be our enthusiastic errors. Finally, we acknowledge our thanks and gratitude to the excellent Grieg Society/Norway House for its sponsorship of this program to Mindekirken for hosting this concert, and to St. Paul's Episcopal Church for the use of its handbells.

It has been a privilege to produce this concert. TGS has risen to its many choral challenges and has gone where many choirs have feared to sing. It is possible some of this music has not been heard in the Twin Cities before. We hope you will find this music as fascinating as we do. At today's concert, we can experience music sung a thousand years ago at Nidaros Cathedral, or in the Orkneys at St. Magnus' Cathedral. We can hear the musical fruits of the Reformation expressed through the works of Mogens Pedersøn, and we can better understand how Edvard Grieg's compositional ear was founded on the ethos of the folk music of Norway. The delight of these musical discoveries seems to know no bound, and The Gregorian Singers and the Grieg Society are happy to present them to you today.

- Monte Mason, Music Director

THE GREGORIAN SINGERS

Monte Mason, Founding Director and Conductor
Ben Blackhawk, Xavier Conzet, Gabrielle Doran, Svea Drentlaw,
Katherine Eakright, Rebecca Hess, Evy Lois Johnson, Elina Kala, Laura Kuschel,
Mary Mason, Andrew Mogendorff, Tiffany Skidmore, Austin Steele

SOLOISTS:

Veret tuli mun silmihini: Elina Kala, Soprano
Kesäilta: Ben Blackhawk, Bass
Jólakötturinn: Ben Blackhawk, Bass; Svea Drentlaw, Alto; Austin Steele, Tenor



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