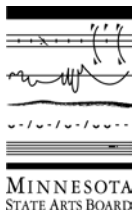


NORTHROP
DANCE & MUSIC 2009//2010

Northrop Music at the University of Minnesota Presents

SWEDISH RADIO CHOIR

Friday, February 26, 8:00 pm, Ted Mann Concert Hall



Funding provided in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature, a grant from the National Endowment for the Arts and private funders.

Sponsored by Classical Minnesota Public Radio.

The tour of the Swedish Radio Choir is made possible through the generous support of the Barbro Osher Pro Suecia Foundation and Berwaldhallen, Swedish Radio.

The Swedish Radio Choir is represented in North America by California Artists Management.

Special support provided by the American Swedish Institute.

SWEDISH RADIO CHOIR

Ragnar Bohlin, *guest conductor*

Program

Aftonen (3:30)Hugo Alfvén
(1872–1960)

In Time of Pestilence (9:30)Ned Rorem
born 1923

Ich bin der Welt abhanden gekommen (8:00)Gustav Mahler
arr. Clytus Gottwald (1860–1911)

Lobet den Herrn (6:30)Sven David Sandström
born 1942

Singet dem Herrn ein neues Lied, BWV. 225 (12:30)Johann Sebastian Bach
(1685–1750)

Intermission (15 minutes)

Mouyayoum (12:00) Anders Hillborg
born 1954

Mass for Double Chorus (30:00) Frank Martin
(1890–1974)
Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Soprano

Marie Alexis, Jessica Bäcklund, Susanne Carlström, Pernilla Ingvarsdotter,
Jenny Ohlson, Helena Olsson, Ulla Sjöblom, Lena Söderström

Alto

Ingrid Aareskjold, Helena Bjarnle, Annika Hudak, Christiane Höjlund,
Inger Kindlund-Stark, Ulrika Kyhle-Hägg, Tove Nilsson, Eva Wedin

Tenor

Magnus Ahlström, Per Björsund, Niklas Engquist, Love Enström,
Mattias Lilliehorn, Fredrik Mattsson, Jon Nilsson, Gunnar Sundberg

Bass

Staffan Alveteg, Lars Johansson Brissman, Mathias Brorson, Rickard Collin,
Bengt Eklund, Stefan Nymark, Johan Pejler, Joakim Schuster

Texts & Translations

Aftonen

Text by Herman Säterberg // Translation by Nathan Leaf

Hugo Alfvén is known internationally for his “Swedish Rhapsodies.” But he was also a keen choral composer and arranger, and several of his pieces have entered into the standard choral repertoire in Sweden. Among them is his serene and beautiful setting of Hermann Säterberg’s poem “Aftonen.” It depicts a silent evening landscape, where echoes of the shepherd’s horn linger.

Skogen står tyst, himlen är klar.
Hör, huru tjugande vallhornet lullar.
Kvällssolens bloss, sänker sig,
Sänker sig ner uti den lugna, klara väg.
Ibland dälдер, gröna kullar,
eko kring nejden far...

**The forest is still, the sky is clear.
Hear how enchanting shepherd’s horns sing lullabies.
The evening sun’s blush silently sinks,
Sinks down into the calm, clear waves.
Among the valleys and green hills,
the echo resounds near and far...**

In Time of Pestilence

Text by Thomas Nashe

Ned Rorem, one of America’s most celebrated composers, was named “the world’s best composer of art songs” by *Time* magazine. The marriage of word and tone are crucial. These settings of six short verses by the English Renaissance poet Thomas Nashe are breathtaking in their directness and austerity.

ADIEU, farewell earth’s bliss!
This world uncertain is:
Fond are life’s lustful joys,
Death proves them all but toys.
None from his darts can fly;
I am sick, I must die—
Lord, have mercy on us!

Rich men, trust not in wealth,
Gold cannot buy you health;
Physic himself must fade;
All things to end are made;
The plague full swift goes by;
I am sick, I must die—
Lord, have mercy on us!

Beauty is but a flower
Which wrinkles will devour;
Brightness falls from the air;
Queens have died young and fair;
Dust hath closed Helen’s eye;
I am sick, I must die—
Lord, have mercy on us!

Strength stoops unto the grave,
Worms feed on Hector brave;
Swords may not fight with fate;
Earth still holds ope her gate;
Come, come! the bells do cry;
I am sick, I must die—
Lord, have mercy on us!

Wit with his wantonness
Tasteth death’s bitterness;
Hell’s executioner
Hath no ears for to hear
What vain art can reply;
I am sick, I must die—
Lord, have mercy on us!

Haste therefore each degree
To welcome destiny;
Heaven is our heritage,
Earth but a player’s stage.
Mount we unto the sky;
I am sick, I must die—
Lord, have mercy on us!

Ich bin der Welt abhanden gekommen

Text by Friedrich Rückert // Translation by Emily Ezust

Friedrich Rückert was one of 19th century Germany's most famous poets, and many composers set his poems to music. Mahler's wonderful setting of this poem, known mostly in its original setting for mezzo-soprano and orchestra, speaks of being dead to the world with all its tumult. It is presented here in an arrangement for 16-part choir by German conductor/arranger Clytus Gottwald.

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben,
Sie hat so lange nichts von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

**I am lost to the world,
with which I used to waste so much time,
It has heard nothing from me for so long,
that it may very well believe that I am dead!**

**It is of no consequence to me,
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.**

**I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song!**

Lobet den Herrn

Sven David Sandström

Sven-David Sandström is one of Sweden's best known composers. With more than ten years as professor of composition at Indiana University, he has blessed the choral repertoire with a number of masterpieces, though his oeuvre covers all genres. For some years he has focused on composing in the same forms as Johann Sebastian Bach, though with his own tonality and style. In the early 1990s he composed the titanic *High Mass* for choir, orchestra and soloists, with Bach's *Mass in B Minor* serving as a model. He recently completed a series of a cappella motets, with the same texts as Bach's six motets. *Lobet den Herrn* from 2003, is composed for double chorus to the same text as Bach's motet.

Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit waltet über uns in Ewigkeit.
Alleluja.

**Praise ye the Lord, all ye nations, and honor him, all ye peoples!
For that his grace and his truth have power over us for evermore.
Alleluia.**

Texts & Translations

Singet dem Herrn ein neues Lied

Johann Sebastian Bach

Singet dem Herrn is arguably Bach's most popular motet, certainly the most jubilant with all its virtuoso coloratura. Wolfgang Amadeus Mozart was reportedly so deeply moved when he heard a performance of this work in 1789 that he requested permission to see the music and proceeded to copy out the parts. "Here is something from which one may learn a lesson!" he exclaimed. Could this have been the inspiration for some of the grand fugues that appear in Mozart's late works, for example, the *Requiem* and the final movement of Symphony No. 41 in C major? One can only wonder...The juxtaposition of two texts in the second movement is especially artful, and typical of the manner of preaching through music employed by Bach, also known as "the fifth Evangelist."

[Psalm 149:1-3]

Singet dem Herrn ein neues Lied, Die Gemeinde der Heiligen sollen ihn loben. Israel freue sich des, der ihn gemacht hat. Die Kinder Zion sei'n fröhlich über ihrem Könige, Sie sollen loben seinen Namen in Reihen; mit Pauken und mit Harfen sollen sie ihm spielen.

Chorale (Chorus II)

Text by Johann Gramann

Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
Und trüget uns unsre Hoffnung nicht,
So wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
Auf dich und deine Huld verlässt.

Aria (Chorus I)

Text anonymous

Wie sich ein Vater erbarmet
Über seine junge Kinderlein,
So tut der Herr uns allen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
Gleichwie das Gras vom Rechen,
Ein Blum und fallend Laub.
Der Wind nur drüber wehet,
So ist es nicht mehr da,
Also der Mensch vergehet,
Sein End, das ist ihm nah.

[Psalm 150:2 and 6]

Lobet den Herrn in seinen Taten, lobet ihn in seiner großen Herrlichkeit!

Alles, was Odem hat, lobe den Herrn Halleluja!

[Psalm 149:1-3]

Sing ye the Lord a new refrain; the assembly of saints should be telling his praises. Israel joyful be in him who hath made him. Let Zion's children rejoice in him who is their mighty king; let them be praising his name's honor in dances; with timbrels and with psalt'ries unto him be playing.

Chorale (Chorus II)

Text by Johann Gramann

God, take still further now our part,
For, lacking thee, nought shall we gain
Of all these our endeavors.
So be thou our true shield and light,
And if our hope betray us not,
Thou wilt thus henceforth help us.
Blest he whose hope both strong and firm
On thee and on thy grace doth rest.

Aria (Chorus I)

Text anonymous

As doth a father mercy show
To his own little children dear,
So doth the Lord to all men,
If as pure children we him fear.
He sees our feeble powers,
God knows we are but dust;
Just as the grass in mowing,
Or bud and falling leaf,
If wind but o'er it bloweth,
It is no longer there,
E'en so is man's life passing,
His end to him is near.

[Psalm 150:2 and 6]

Praise ye the Lord in all his doings, praise ye him in all his might and majesty!

All things which breath do draw, praise ye the Lord, hallelujah!

Intermission
(15 minutes)

Mouyayoum

Anders Hillborg is known internationally, but mostly through his innovative orchestral music. This a cappella masterpiece from 1983, however, is a wonderful exception. Composed for 16-part chorus, without text, it uses sliding vowels and minimalist rhythms in a way that sets both audience and performers in a state of cosmic trance.

Program continues on next page...

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Texts & Translations

Mass for Double Chorus

Frank Martin, son of a Swiss Calvinist minister, wrote his *Mass for Double Chorus* in the 1920s, but did not permit its performance until 1963 because he believed it “unworthy” and not representative of his mature, impressionist style. Austere yet deeply inspiring, the *Mass* is today recognized as one of the great choral monuments of the 20th century. New Yorker music critic Alex Ross describes the *Mass* as follows: “It was written back in 1922, well before Stravinsky’s *Symphony of Psalms* made it fashionable for French-speaking composers to strike a monkish pose. It sounds like a Renaissance mass lost in time, aware nonetheless of long centuries passing and new horrors unfolding.”

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Iesu Christe;
Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest
And on earth peace to men of goodwill.
We praise You. We bless You.
We adore you. We glorify You.
We give you thanks for Your great glory.
Lord God, Heavenly King,
Almighty God the Father,
Lord Jesus Christ, only Son of the Father;
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.
For you alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father.
Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est.
Et resurrexit tertia die, secundum Scripturas.
Et ascendit in coelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria iudicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth:
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini:
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Credo

I believe in one God, the Father, the Almighty, maker of heaven and earth,
Of all that is seen and unseen.
I believe in one Lord Jesus Christ, the only Son of God,
eternally begotten of the Father.
God from God, Light from Light, True God from True God;
begotten, not made; of one being with the Father; through Him all things
were made.
For us men, and for our salvation, He came down from heaven;
by the power of the Holy Spirit He became incarnate from the Virgin Mary
and was made man.
for our sake He was crucified under Pontius Pilate, He suffered death and
was buried.
On the third day He rose again in accordance with the Scriptures;
He ascended into heaven, and is seated at the right hand of the Father.
He shall come again in glory to judge both the living and dead,
and His kingdom shall have no end.
I believe in the Holy Spirit, the Lord, the giver of life,
Who proceeds from the Father and the Son;
with the Father and the Son He is worshipped and glorified;
He has spoken through the prophets.
I believe in one holy, catholic and apostolic Church,
I acknowledge one baptism for the forgiveness of sins,
and I look for the resurrection of the dead,
And the life of the world to come. Amen.

Sanctus

Holy, holy, holy Lord, God of power and might;
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, you take away the sins of the world; have mercy on us.
Lamb of God, you take away the sins of the world; grant us peace.

About Swedish Radio Choir

Swedish Radio Choir

Thirty-two professional singers form the Swedish Radio Choir, recognized since the 1960s as one of the great a cappella choirs of the world, frequently engaged by the foremost international conductors such as Claudio Abbado, Riccardo Muti and Valery Gergiev for concerts, tours, and recordings. It is unique in its mastery of the full spectrum of choral repertoire in all its breadth and depth, from Bach and Palestrina, through the Romantics, to Strauss, Ligeti, and contemporary composers.

Founded in 1925, the world took note of the Swedish Radio Choir in 1952 when Eric Ericson became its principal conductor, molding it into the flexible choral instrument that it remains today. Ericson transformed the choir into an ensemble capable of performing advanced choral repertoire — works by such composers as Richard Strauss and Max Reger, as well as music of its own day.

Arthur Honegger heard his own choral music sung for the first time the way he had imagined it, and began spreading word that this choir could sing practically anything. The Ericson sound became legendary. Many composers found the Swedish Radio Choir to be the ideal instrument for their music: composers such as Ingvar Lidholm, Sven-Erik Bäck, Lars Edlund, György Ligeti, and Krzysztof Penderecki. The works they wrote specifically for this choir count among the classics of choral repertoire in Sweden and internationally. Ericson retired after more than thirty years' service, but he has been welcomed back many times as Conductor Emeritus.

Each successive Music Director since Ericson has impressed his individual stamp on the choir and brought new colors and skills. In the 1980s Anders Öhrwall shared his specialist understanding of Baroque music. Gustaf Sjökvist premiered works by Sven-David Sandström, Tomas Jennefelt, and Hans Gefors, while also presenting programs with Lill Lindfors, songwriter Olle Adolphson, and other guest artists from the popular sphere.

Tõnu Kaljuste, the first non-Swedish director brought repertoire from Eastern Europe including the music of Arvo Pärt and Alfred Schnittke, while Stefan Parkman presented a series comprising all of Bach's major works. Peter Dijkstra was named Music Director of the choir in 2007.

Since its first sensational tours to Berlin and Venice the Swedish Radio Choir has carried on a rich and varied schedule of international activities. It is regularly invited to participate in international festivals and concerts. Its work with Riccardo Muti and Claudio Abbado in the 1980s resulted in a series of acclaimed concerts and recordings.

This year the choir has toured in Italy, The Netherlands, and Nordic countries. It took part in a festival in Rotterdam and The Hague, joined forces with the Rotterdam Philharmonic Orchestra and Valery Gergiev, and other important ensembles and conductors. They toured in Italy with Claudio Abbado and the Mahler Chamber Orchestra among others, and in 2010 have returned to North America under the direction of Ragnar Bohlin.

The choir is well represented on CD and DVD with performances of both a cappella and major symphonic works on such labels as Deutsche Grammophon, EMI, SONY, and Virgin Classics.

The Swedish Radio Choir's vision is to deploy its exceptional sonic range to place its own special imprint on the a cappella and symphonic choral repertoires. It is an ensemble in which each individual voice finds its place in a unified artistic expression.

About Swedish Radio Choir

Ragnar Bohlin, Conductor

Ragnar Bohlin began his tenure as Chorus Director of the San Francisco Symphony in March 2007. Born in 1965, he served as choirmaster of Stockholm's Maria Magdalena Church and holds a masters degree in organ and conducting and a postgraduate degree in conducting from the Royal Academy of Music in Stockholm. Bohlin studied with the renowned choir director Eric Ericson and studied piano with professor Peter Feuchtwanger in London on a British Council scholarship.

Through a Sweden-America Foundation scholarship he visited choruses throughout the United States. He studied singing with the great Swedish tenor Nicolai Gedda and has performed as tenor soloist for concerts and oratorio. With Stockholm's KFUM Chamber Choir, the Maria Magdalena Motet Choir, and the Maria Vocal Ensemble, Bohlin has toured internationally and won numerous prizes in international competitions. He has prepared choruses for some of the world's foremost conductors including Herbert Blomstedt, Valery Gergiev, Esa Pekka Salonen, and Alan Gilbert.

Bohlin has appeared regularly on Swedish radio with the Swedish Radio Choir, the Maria Vocal Ensemble, and the Maria Magdalena Motet Choir, and has worked frequently with The Ericson Chamber Choir, the Royal Philharmonic Choir, and the Opera Choir of Stockholm.

With the Maria Vocal Ensemble and special guests Rigmor Gustafsson and Lena Willemark, Bohlin recorded a CD of new jazz music by composer/pianist Elise Einarsdotter who set texts by great poets including e. e. cummings. In October 2007, Bohlin conducted the world premiere of a new requiem by composer Fredrik Sixten, broadcast on Swedish Public Radio. Bohlin's CD recording of *Saint Mark Passion* by the same composer and another recording, *Mysterium*, featuring mainly a cappella music, were released in Sweden in spring 2008.

He has taught at the Royal Academy in Stockholm and in February 2008 was Visiting Professor at Indiana University. In October 2008 he conducted and recorded a performance with trombonist/composer Christian Lindberg and the Swedish Radio Choir. Ragnar Bohlin was awarded the prestigious Johannes Norrby-medallion for expanding the frontiers of Swedish choral music.



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