

northern lights

SEATTLE PRO MUSICA
KAREN P. THOMAS, CONDUCTOR

1. Lauliku lapsepõli - Veljo Tormis (b. 1930, Estonia)
 2. Heyr, himna smiður- arr. Þorkell Sigurbjörnsson (Iceland)
- Taaveti Laulud (Psalms of David) - Cyrillus Kreek (1889-1962, Estonia)
3. Taaveti laul Nr. 104
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 5. Õnnis on inimene
 6. Northern Lights - Ēriks Ešenvalds (b. 1977, Latvia)
 7. Bogoroditse Devo (Rejoice, O Virgin) - Arvo Pärt (b. 1935, Estonia)
 8. Ave Maris Stella - Edvard Grieg (1843-1907, Norway)
 9. O Salutaris Hostia - Ešenvalds (b. 1977, Latvia)
 10. Natt över jorden - Karin Rhenqvist (b. 1957, Sweden)
 11. Northern Lights (Virmalised from Winter Patterns) –Tormis
 12. Psalm 150 in Grandsire Triples - Jaakko Mäntyjärvi (b. 1963, Finland)
 13. Lapi laul (Song from Lapland) - Ester Mägi
 14. O Jul med din glede - Traditional Norwegian, arr. Karen P. Thomas
 15. Nu är det Jul igen - Traditional Swedish carol, arr. Karen P. Thomas
 16. Pasakykit, piemeneliai (Tell us, shepherds) - Juozas Bertulis (1893-1969, Lithuania)
- Latvian Carols - Traditional Latvian carols, arr. Andrejs Jansons
17. Ziemassvētku nakts (Christmas Night)
 18. Meklētāja ceļš (Christmas Rose)
 19. Ai, nama māmiņa (The Christmas Season)
 20. Eatnemen Vuelie (from "Frozen") - Frode Fjellheim (b. 1959)

Program notes, texts, and translations

In preparing for this concert of Christmas music from the Nordic and Baltic countries, we undertook the challenge of singing in eleven different languages – many of them unfamiliar to us. Demanding though this was, we did not wish to sing any of these works in English translation, which dilutes the flavor of the original works. To aid us in learning correct pronunciation for all the works on the program, we enlisted the help of numerous native speakers and language teachers in the Seattle area. We are grateful for their generosity of spirit and their willingness to share not only the intricacies of the languages, but also information and background on their cultures. Learning this music and the traditions associated with it has been a rich and exciting journey. We would like to express our sincere appreciation and thanks to the following generous people:

Vésteinn Thorsson, Icelandic
Karen Segar, Old Church Slavonic
Guntis Smidchen, Latvian
Ina Bertulyte Bray, Lithuanian
Tina Aspiala, Finnish
Andrew Schmidt, Estonian

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Lola Rogers, Finnish
Anni Fuller, Danish

Veljo Tormis is considered by Estonians to be one of their most important composers of the 20th century. His oeuvre exemplifies the strong choral tradition of Estonia, both ancient and contemporary, but its appeal has reached far beyond the Baltics. While Tormis has written opera and instrumental pieces (including film scores), he is most celebrated as a composer of choral works. Almost all of these are based on ancient Estonian folksongs (*regi laulud*) – some are folksong settings, while others are composed works using either texts by 20th-century Estonian poets, or using traditional Estonian or Finnish texts and melodies. His harmonic language is derived from folk melodies, featuring clusters of 2nds, open 4ths, consecutive major 3rds, and parallel chords. Recognition of Tormis as a master of 20th-century choral music is seen in his recent commissions from the King's Singers and The Hilliard Ensemble, among others. Tormis writes: "The most fundamental part of my work is choral music and its connection with ancient Estonian folk song and the folk song of other Finnic peoples... My music can by no means be labeled as *folk* or *world music*. It is rather an attempt to preserve the authenticity of the source material, whilst making a compromise with the forms and performing practices of today."

Lauliku lapsepõli (from the larger collection "Laulud Laulust ja Laulikust / Songs about Song and the Singer") was written in 1966 for female choir. Tormis says, "It presents a theme frequently occurring in Estonian songlore describing the process of becoming a singer. The music is of rather melodious contour, dominated by the refrain *al'leaa*. The folk melody is complemented by an intentionally minimal harmony. My artistic credo insists that the folk song should retain as much of its authenticity as possible, and I try to avoid disturbing 'arrangements' ... Deep concern for the fate of my tiny homeland, my people and our culture have keyed my creative work through time and change."

Lauliku lapsepõli

Kui ma ol'li väikokõnõ, al'leaa,
Kas'vi ma sis kaunikõnõ, al'leaa,
ol'li üte üü vannnu, al'leaa,
pääle katõ päävä vannu,
imä vei kiigu kesä pääle,
pan'de hällü palo pääle,
pan'de par'dsi hällütämmä,
suvõlinnu liigutamma.
Par'dsil ol'le pal'lo sõnnu
suvõlinnul liia' laalu'
par'ts säääl man mul pal'lo lauli
suvõlindu liiast kõnõli.
Säält mina lat's sis laulu' ope
ul'likõnõ sõna osasi,
kõik mina pan'ni papõrihe,
kõik mina raiõ raamatuhe.
Selle minol pal'lo sõnnu,
selle laajalt laaluviisi.

When I was very little, al'leaa,
I grew so prettily, al'leaa,
I was but one night old, al'leaa,
just two days old,
mother took my cradle to the meadow,
put my crib on the heath,
put a duck to rock the cradle,
the bird of summer to push me.
The duck had many words,
the bird of summer had lots of songs,
the duck sang many songs to me there,
the bird of summer, it spoke to me a lot.
That is where this child learned the songs,
this crazy one [got to] know the words,
all of them I placed on paper,
all of them I hewed into a book.
That is why I have so many words,
that is why I have lots of tunes.

Heyr, himna smiður (*Hear, smith of heavens*) is a well-known Icelandic hymn written in 1208 AD. The text was written by Kolbeinn Tumason (1173–1208) who was a powerful chieftain in one of the Icelandic family clans at the beginning of the most violent and turbulent time in Icelandic history. The poem is a prayer to God for strength, peace, and guidance in the face of the prospect of open inter-clan warfare. According to legend, Kolbeinn wrote the poem on his deathbed following the Battle of Víðines, during which his head was bashed in with a rock. The music was composed by **Porkell Sigurbjörnsson** (1938–2013), over 700 years later.

Heyr, himna smiður

Heyr, himna smiður,
hvers skáldið biður.
Komi mjúk til mín
miskunnin þín.
Því heit eg á þig,
þú hefur skaptan mig.
Eg er þrællinn þinn,
þú ert drottinn minn.

Guð, heit eg á þig,
að þú græðir mig.
Minnst þú, mildingur, mín,
mest þurfum þín.
Ryð þú, röðla gramur,
ríklyndur og framur,
hölds hverri sorg
úr hjartaborg.

Gæt þú, mildingur, mín,
mest þurfum þín,
helzt hverja stund
á hölda grund.
Send þú, meyjar mögur,
málsefnin fögur,
öll er hjálp af þér,
í hjarta mér.

Hear, smith of heavens.
The poet seeketh.
In thy still small voice
Mayest thou show grace.
As I call on thee,
Thou my creator.
I am thy servant,
Thou art my true Lord.

God, I call on thee;
For thee to heal me.
Bid me, prince of peace,
Thou my supreme need.
Ever I need thee,
Generous and great,
O'er all human woe,
City of thy heart.

Guard me, my savior.
Ever I need thee,
Through ev'ry moment
In this world so wide.
Virgin-born, send me
Noble motives now.
Aid cometh from thee,
To my deepest heart.

The Estonian composer and choral conductor **Cyrillus Kreek** studied at the St Petersburg Conservatory and later taught at the Tallinn Conservatory and in his home town of Haapsalu in Western Estonia. He was forced to abandon his position at the Tallinn Conservatory by Soviet authorities who labeled him a 'bourgeois nationalist'. During his student years, he began to collect Estonian folk music, becoming one of the first Estonians to use the phonograph to record traditional melodies. His transcriptions include collections of folk hymn tunes and music from Estonian Swedish villages, and he was particularly influential in the creation of a nationalistic Estonian musical style. His choral compositions reflect the influence of Estonian folk music as well as the harmonic language and color of classical Estonian choral music. The **Taaveti laulud** ('Psalms of David'), rediscovered in 1989, are based on the melodies and vocal traditions of the Eastern Orthodox church.

Taaveti laulud

Taaveti laul 104

Kiida, mu hing, Issandat!
Kiidetud oled Sina!
Issand, mu Jumal, Sa oled suur.
Kiidetud oled Sina!
Kui suured on Sinu teod Issand!
Sa oled kõik targasti teinud.
Au olgu Sulle Issand,
kes Sa kõik oled teinud!
Au olgu Isale, Pojale, Pühale Vaimule
nüüd ja igavest. Aamen.

Taaveti laul 141

Issand, ma hüüan Su poole, kuule mind!
Kuule mu palve häält, kui ma Su poole hüüan.
Olgu mu palve kui suitsetamise rohi Su palge ees,
mu käte ülestõstmine kui õhtune ohver.
Kuule Sa mind, oh Issand!

Õnnis on inimene

Õnnis on inimene,
kes ei käi õelate nõu järele. Halleluuja!
Sest Issand tunneb õigete teed,
aga õelate tee läheb hukka.
Teenige Issandat kartusega
ja olge rõõmsad värisemisega.
Väga õndsad on kõik, kes Tema juurde kipuvad.
Tõuse üles, Issand, päästa mind, mu Jumal.
Au olgu Isale, Pojale ja Pühale Vaimule,
nüüd ja igavest. Aamen.

Psalms of David

Psalm No. 104

Bless the Lord, O my soul!
Praise the Lord!
O Lord, my God,
Thou art great indeed.
Praise the Lord!
Countless are the things thou hast made, O Lord.
Thou hast made all by Thy wisdom.
Glory to Thee, Lord, who hast made everything.
Glory to the Father, the Son and the Holy Spirit.
Now and forever. Amen.

Psalm No. 141

O Lord, I call to Thee, come quickly to my aid;
listen to my cry when I call to Thee.
Let my prayer be like incense duly set before Thee
and my raised hands like the evening sacrifice.
Listen to my cry, O Lord.

Happy is the Man, Psalm 1:1,6; Psalm 2:11a, 12b;

Psalm 3:7

Happy is the man
who does not take the wicked for his guide.
The Lord watches over the way of the righteous,
but the way of the wicked is doomed.
Worship the Lord with reverence,
and rejoice with trembling.
Happy are all who find refuge in Him.
Rise up, Lord, save me, O my God.
Glory to the Father, the Son and the Holy Spirit.
Now and forever. Amen.

Latvian composer **Ēriks Ešņvalds** was born in 1977 and studied initially at the Latvian Baptist Theological Seminary, then received his Master's degree in composition in 2004 from the Latvian Academy of Music. He remains deeply religious and has set many sacred texts; but there is also an apprehension of the divine in many of his secular pieces—the divine as seen in the night sky, stars, and heavens. In the last few years he has emerged as one of the most sought-after composers of his generation. Recent commissions include works for the Boston and City of Birmingham Symphony Orchestras, the Utah Symphony, and a new opera at the Latvian National Opera.

In **Northern Lights** Ešņvalds combines a Latvian folk song that describes the Northern Lights as the restless souls of fallen soldiers, with the English words of two 19th-century Arctic explorers who were awed by the display (Charles Francis Hall and Fridtjof Nansen.) Using chimes and tuned glasses to create an unearthly aura, the music is full of the wonder and drama of being immersed in the aurora borealis.

Northern Lights

Cik naksnīnas pret ziemeli
Redzēj' kāvus karojam;
Karo kāvi pie debesu,
Vedīs karus mūs' zemē.

Whenever at night, far in the north I saw
the kāvi soldiers (Northern Lights) having their battle,
I was afraid, perhaps they might
bring a war to my land, too.

It was night, and I had gone on deck several times.
Iceberg was silent; I too was silent.
It was true dark and cold.
At nine o'clock I was below in my cabin,
When the captain hailed me with the words:
"Come above, Hall, at once! The world is on fire!"
I knew his meaning, and, quick as thought,
I rushed to the companion stairs.
In a moment I reached the deck,
And as the cabin door swung open,
A dazzling light, overpow'ring light
burst upon my startled senses!
Oh, the whole sky was one glowing mass of colored flames, so mighty, so brave!
Like a pathway of light the northern lights
seemed to draw us into the sky.
Yes, it was harp-music, wild storming in the darkness;
The strings trembled and sparkled in the glow of the flames like a shower of fiery darts.
A fiery crown of auroral light cast a warm glow across the arctic ice.
Again at times it was like softly playing,
gently rocking silvery waves,
On which dreams travel into unknown worlds.

Arvo Pärt has achieved the status of “most widely-performed living classical composer” for the past four years in a row, and in his native country – Estonia – he has the status of a rock star. Not only is his music performed by major orchestras world-wide, but it is also beloved of musicians from the non-classical realm. Björk, R.E.M., Radiohead, Rufus Wainwright, Nick Cave, and Keith Jarrett all claim him as a major influence, while heavy metal bands and Berlin DJs frequently sample his works. Pärt was born in Estonia in 1935 to a non-musical family. He learned to play piano on an instrument that that lacked several keys; as a child, he would whistle to fill in the missing notes. He later studied at the Tallin Conservatory, and worked as a sound engineer for the Estonian radio from 1958-67. As the first Estonian composer to fully embrace the 12-tone system, he became a rising star of the Soviet avant-garde in the 1960’s. After writing his 1968 controversial collage work for orchestra and chorus, *Credo*, which juxtaposed the music of Bach with contemporary techniques, Pärt entered a period of self-imposed compositional silence. For the next eight years he made an intense study of medieval music, especially plainchant. The product of this period of study and introspection is the “tintinnabuli style” which Pärt began using in 1976 and which defines all of his music since that time. Pärt defines “tintinnabuli style” as a process which begins with two voices, one of which uses a fixed set of pitches (usually the three pitches of a minor triad), the other voice is free. The two voices are separate and yet inter-dependent at the same time, their combination creates one entity from which consonance and dissonance results.

Pärt's emotionally-charged ***Bogoroditse Devo***, is a vibrant tribute to the Virgin Mary which is sung in the traditional Orthodox Church Slavic language and alludes to traditional Orthodox compositional practices. Occasionally, the piece could be taken for historical liturgical music. King's College Choir, Cambridge, commissioned this work in 1990 for the festival of Nine Lessons and Carols on Christmas Eve.

Bogoroditse Devo

Bogoroditse devo, raduisya,
Blagodatnaya Mariye
Gospod s Toboyu.
Blagoslovenna Ty v zhenakh,
I blagosloven plod chreva Tvoyego,
Yako Spasa rodila yesi dush nashikh.

Rejoice, O mother of God.
Virgin Mary, full of grace,
the Lord is with thee;
Blessed art thou among women,
and blessed is the fruit of thy womb,
for thou hast borne the Savior of our souls

The Norwegian composer, pianist and conductor **Edvard Grieg** is known to contemporary audiences mainly as a composer of orchestral and piano music, as well as secular songs. He was the foremost Scandinavian composer of his generation and the principal promoter of Norwegian music. As a student in Leipzig and Copenhagen, Grieg absorbed the language of 19th-century Romanticism, which defined his early compositions. His music underwent a stylistic change in 1865, as he turned towards folk music as a direct source of inspiration. The change in style was sparked by a meeting with the Norwegian nationalist composer and violinist Ole Bull in 1864 and an introduction to Rikard Nordraak, who had a passionate belief in the possibility of developing a distinctively Norwegian musical style. Grieg’s sacred choral music comprises only a small portion of his oeuvre, perhaps due to his strained personal relationship with the Christian church (in later life he adopted the principles of Unitarianism.) The setting of ***Ave maris stella*** shows Grieg in his most traditional Romantic style.

Ave maris stella

Ave maris stella, Dei mater alma,
atque semper vigo, felix caeli porta.
Solve vincla reis, profer lumen caecis,
mala nostra pelle, bona cuncta posce.

Hail, Star of the Sea, Loving Mother of God,
and Virgin immortal, Heaven’s blissful portal!
Break the chains of sinners, bring light to the blind,
drive away our evils, and ask for all good things.

Vitam praesta puram, iter para tutum,
ut videntes Jesum, semper collaetemur.

Keep our life pure, make our journey safe,
so that, seeing Jesus, we may rejoice together forever.
Let there be praise to God the Father, and glory to
Christ the most High,
and to the Holy Spirit, and to the Three be one honor.
Amen.

Sit laus Deo Patri, summo Christo decus,

Spiritui Sancto, tribus honor unus. Amen.

Latvian composer **Ēriks Ešenvalds** was born in 1977 and studied initially at the Latvian Baptist Theological Seminary. In 2004, he received his Master's degree in composition from the Latvian Academy of Music. He remains deeply religious and has set many sacred texts. Even in many of his secular pieces, there is an acknowledgment of the divine – the divine as seen in the night sky, stars, and heavens. In the last few years, he has emerged as one of the most sought-after composers of his generation. Recent commissions include works for the Boston and City of Birmingham Symphony Orchestras, a work for the Utah Symphony and Salt Lake Vocal Artists, and a new opera for the Latvian National Opera.

O salutaris Hostia ("O saving victim" or "O saving sacrifice") is a section of one of the Eucharistic hymns written by St. Thomas Aquinas for the Feast of Corpus Christi. Ešenvalds sets this text for choir and two solo sopranos.

O salutaris Hostia

O salutaris Hostia,
Quæ cæli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.

O saving Victim, opening wide
The gate of Heaven to us below;
Our foes press hard on every side;
Thine aid supply; thy strength bestow.
To thy great name be endless praise,
Immortal Godhead, One in Three.
O grant us endless length of days,
In our true native land with thee.
Amen.

Karin Rhenqvist is one of Sweden's best-known and widely performed composers. With regular performances throughout Europe, USA and Scandinavia, her catalog includes chamber, orchestral, stage, and vocal music. One strong characteristic feature of her work is her exploration of the areas between art and folk music. In 2009 she was appointed Professor of Composition at the Royal College of Music in Stockholm, making her the first woman to hold a chair in composition in Sweden. She has received many composition prizes, including the 1996 Läkerol Arts Award "for her renewal of the relationship between folk music and art music". In 2015 she was awarded the 2015 grand Swedish Gannevik Prize, about which the jury wrote: "It has been said of Rhenqvist's music that 'a call rings through it.' A call, a shout, a plea, a whisper: often raw and unsentimental, yet it speaks straight to the heart. She transforms the ancestral past, the folk heritage, into a disquieting, moving and very immediate present."

Natt över jorden is from Rhenqvist's collection of music for women's choir, "Sånger ur jorden" (Songs from the earth.) The text is by the Swedish poet and arts critic, Erik Blomberg. Drawing on the inspiration of Swedish folk music, Rhenqvist uses a simple and beautiful melody which she sets as a round for two voices, gradually layering additional voice parts to create a continuous, lulling evocation of the poet's musings on night, stars and darkness.

Natt över jorden

Nu är det natt över jorden.
Darrande stjärna, gläns!
Världarna vandra så fjärran.
Mörkret är utan gräns.
Marken, mullen och mörkret,
varför älskar jag dem?
Stjärnorna vandra så fjärran.
Jorden är människans hem.

Now it is night over the earth.
Shimmering star, shine!
Worlds wander so far.
Darkness is so endless.
Depth, earth and darkness,
why do I love them?
Though stars wander so far,
earth is our human home.

Virmalised (*Northern Lights*) is the final movement of Tormis' four-movement work *Talvemustrid* (*Winter Patterns*), and depicts the shimmering of the aurora borealis. Composed in the late 1960's, *Winter Patterns* is itself one of the multi-movement works from the larger set known as *Looduspildid* (*Nature Pictures*), which consists of four cycles illustrating the varying environments of the different seasons: *Spring Sketches*, *Summer Motifs*, *Autumn Landscapes*, and *Winter Patterns*. The text of *Virmalised* paints a fanciful picture of aurora borealis imagery: in the wintry Estonian landscape we see what appear to be horses on a blue field and fiery fox tails in the sky.

Virmalised

Virmalised virvendavad...

Valgeid hobuseid jookseb üle sinise põllu.

Kukub kerget lund üle karge talve.

Kusagilt kõlavad kellad üle kauge künka.

Rebastuled rebenevad...

Taevas rebaseid jookseb tulega sabas

Hännad välguvad vilkalt ööga rütmis.

Virmalised virvendavad,

Virmalised vehklevad, virmaliste virr ja varr...

Akna all tütarlaps istub tumedas kleidis.

Virmalised virvendavad...

Northern lights are shimmering.

White horses are running over a blue field.

Light snow is falling over crisp winter.

Bells are sounding somewhere over the far hill.

Fox lights are tearing themselves apart.

Foxes are running in the sky, their tails fiery and

blinking swiftly in the rhythm of the night.

Northern lights are shimmering.

Northern lights are jousting.

A girl in a dark dress is sitting at the window.

Northern lights are shimmering.

Jaakko Mäntyjärvi is a Finnish composer and a professional translator. As a composer, Mäntyjärvi describes himself as an eclectic traditionalist: eclectic in that he adopts influences from a number of styles and periods, fusing them into his own idiom; traditionalist in that his musical language is based on a traditional approach and uses the resources of modern music only sparingly. Mäntyjärvi has been active as an amateur and semi-professional musician, mainly as a choral singer with a number of Finnish choirs, including the professional Sibelius Academy Vocal Ensemble and the Tapiola Chamber Choir. He was deputy conductor of the Tapiola Chamber Choir from 1998 to 2004.

Of ***Psalm 150 in Grandsire Triples***, the composer writes:

"*Change-ringing* is an old English tradition of ringing church bells. It is based on permutations: in each *change* the bells sound in a different order. The number of possible permutations for seven bells is 5,040. In theory, a ringing going through all the possible changes is known as a peal. In practice, a peal is defined as any ringing with over 5,000 changes – lasting about three hours. *Grandsire Triples* is a ringing method. A method describes how pairs of bells swap places in the ringing order. A *triples* is a method for seven bells. *Grandsire Triples* cover 70 of the 5,040 possible permutations for seven bells."

In this setting, Mäntyjärvi sets the *changes* for three female soloists, while the 5-part choir sings the *Psalm 150* text using musical material from the solo parts, as well as other material which sometimes clashes with the harmonies of the bell mode.

Psalm 150 in Grandsire Triples

Alleluia. Laudate Dominum in sanctis ejus;

laudate eum in firmamento virtutis ejus.

Laudate eum in virtutibus ejus;

laudate eum secundum multitudinem magnitudinis

ejus.

Laudate eum in sono tubae;

laudate eum in psalterio et cithara.

Laudate eum in tympano et choro;

laudate eum in chordis et organo.

Laudate eum in cymbalis benesonantibus;

laudate eum in cymbalis jubilationis.

Omnis spiritus laudet Dominum! Alleluia.

Alleluia. Praise we God in his sanctuary:

praise him in the firmament of his power.

Praise him for his mighty acts:

praise him according to the multitude of his greatness.

Praise him with the sound of trumpet:

praise him with psaltery and harp.

Praise him with timbrel and choir:

praise him with strings and organs.

Praise him on loud cymbals:

praise him on cymbals of joy:

let every spirit praise the Lord. Alleluia.

Ester Mägi has been called the "first lady" of Estonian music, and is a greatly revered figure in Estonia. Much of her work consists of choral and chamber music, but her symphonic pieces are also highly regarded. She trained initially under Mart Saar at the Tallinn Conservatory in Estonia, then from 1951-54 at the Moscow Conservatory in Russia. As a student she studied Estonian folk music, and her compositions show the influence of those folk traditions.

Lapi laul was composed in 1971, to a text by Ain Kaalep, one of Estonia's foremost poets. Born in 1926, Kaalep was also a playwright and translator, as well as being a member of the Congress of Estonia – the grassroots parliament formed in 1989 as part of the process to regain independence from the Soviet Union. The text and music of **Lapi laul** conjure images of ancient Estonian herders and shamanistic rituals.

Lapi laul

Körgel tundru harjal *lallagol joo*
on mu põdrakarjal *vuova vouva goo*
kena söömamaa.

Päike silmapiiril *lallagol joo*
verekarva kiiril *vuova vouva goo*
põleb nagu toht.

Pole teda kauaks *lallagol joo*
meri saab ta hauaks, *vuova vouva goo*
pea ta sinna kaob.

Sealpool taevakummi *lallagol joo*
juba nõiatrummi *vuova vouva goo*
talvehaldjas taob.

Song from Lapland

In high tundra *lallagol joo*
my herd of reindeer *vuova vouva goo*
have a nice feeding ground.

The sun on the horizon *lallagol joo*
blood red rays blazing *vuova vouva goo*
burns like a birch bark.

The sun will not last *lallagol joo*
it will sink fast *vuova vouva goo*
the sea becomes its grave.

Far beyond the sky *lallagol joo*
the winter spirit waits *vuova vouva goo*
beating his shaman drum

O Jul med din glede is a traditional Norwegian Christmas carol, commonly sung while dancing around the Christmas tree.

O Jul med din Glede

Å jul med din glede, og barnlige lyst,
Vi ønsker deg alle velkommen.
Vi hilser deg alle, med jublende røst
Ti tusende ganger velkommen!

Vi klapper i hendene, Vi synger og vi ler,
så glad er vi, så glad er vi.
Vi svinger oss i kretsen Og neier, og bukker.

Så rekker jeg deg nå
med glede min hånd;
Kom, skynd deg og gi meg den andre.
Så knytter vi kjærlighets hellige bånd
Og lover å elske hverandre.

Vi klapper i hendene...

O Christmas with your joy

O Christmas, with your joy and childlike delight,
we wish you all welcome.
We greet you with a jubilant voice,
to bid you a thousand times welcome.

We clap our hands, we sing and we smile,
so glad are we, so glad are we.
We swing around in the circle and curtsy.

In joy and thanksgiving
I give you my hand;
come, hurry and give me your other hand,
and thus we tie the holy band
of love, and promise to love each other.

We clap our hands...

Nu är det Jul igen is a traditional and very well-loved Christmas carol from Sweden. It speaks of the joys of the Christmas season and is another carol sung by families and friends while dancing in a circle around the Christmas tree.

Nu är det Jul igen

Nu är det Jul igen,
och Julen vara skall till Påska.
Så är det Påsk igen,
och Påsken vara ska' till Jula.
Det var inte sant,
för där emellan kommer Fasta.

Now Christmas is here again

Now Christmas is here again,
and Christmas we'll have till Easter.
Then Easter is here again,
and Easter we'll have till Christmas.
Now this will not be so,
for in between comes Lenten-Fasting.

Composer, conductor and teacher **Juozas Bertulis** was born in Lithuania in 1893. He immigrated to the U.S. in 1950, settling first in Los Angeles, then moving to Chicago. He brought many of his compositions to the U.S. with him; those manuscripts are housed in the Archives of Lithuanian Music in Chicago. A number of manuscripts remained in Lithuania and unfortunately have been lost. During his lifetime he collected and notated 500 Lithuanian folksongs, which often served as models and inspiration for his original choral works.

Pasakykit, piemeneliai was composed between 1941 and 1950. The author of the text is unknown. Translations are by Ina Bertulyte Bray, the daughter of the composer.

Pasakykit, piemeneliai

Pasakykit, piemenėliai, ko nudžiugo jūs dvasia.
Gal pasaulio Didis Dievas žemei džiaugsmo atnešė!
Dangaus Sostas mus pamilo, savo Sūnų siunčia mums,
ir šią paslaptį taip giliai jūsų akys tuoj išvys.

Paskubėkit į Betliejū, ten stonelę suieškot,
ir išvydę Kūdikelį, tyrą garbę atiduot.
Jūs Jis laukia, mažutėlis, ir rankelę jums ištīs.
Jis palaimins jūsų sielā, ir Jo meilē jus lydes.

Piemenėliai, vargdienėliai, štai, danguj šviesi žvaigždē.
Ir, štai, jūsų angelėlis lig stonelēs jus lydēs.
Atsiklaupę Kūdikeliui, pasimelskit ir už mus:
kad Tėvynē grįžtų vėliai, ir išvystumēm namus.

Tell Us, Shepherds

Tell, oh shepherds, what makes your souls exult?
Has God All-Mighty brought joy to earth?
The Throne of Heaven loves us now, and sends to us
his Son.
And then this secret, oh so deep, your eyes shall soon
behold.

On to Bethlehem do hasten, a stable there to find,
And offer purest adoration to the Baby you will see.
He waits for you, this Little One, His small hand
reaching out,
Extending blessings on your souls, and His love will
follow you.

Oh you shepherds, lowly toilers, behold the bright star
in the sky.
And your angel now will guide you to the stable all the
way.
When you'll kneel in veneration, also say a prayer for
us:
That our homeland be returned, and we'd see our
homes again.

The Latvian composer, oboist and conductor, **Andrejs Jansons**, studied in Italy and the United States (Julliard, Manhattan School of Music, Rutgers). He has conducted in the US and Latvia, most often with a special focus on Latvian folk music and the music of contemporary Latvian composers.

The **Three Latvian Carols** are Jansons' arrangements of well-known Latvian Christmas carols. The final carol deals with the pagan tradition of mummers, which pre-dates the 13th century Christianization of Latvia. In this tradition masked mummers traveled to farms, where they were invited in and given food and traditional gifts – these gifts would ensure that the livestock and crops on the farm would produce well in the coming year. The mummers would sing, dance and play traditional games, including the obligatory “theft” of brushes, combs or awls upon departure. The “kaladu” refrain derives from the church Slavonic word *kolyada* (meaning “alms” or “charity”) and appears in many Latvian Christmas carols.

Ziemassvētku nakts

Jau vieglās ēnu šūpās
Tumst egļu tornis zils,
Un dziļās sniega kūpās
Dus pļava, lauki, sils.
Tik zvaniņš liegā taktī
kaut kur aiz meža trauc:
Varbūt, ka svētku naktī
kāds ceļnieks mājup brauc.
Caur dārziem aizmigušiem,
Ko mikstas pārslas sedz,
aiz logiem aizsnigušiem
kāds gaišas sveces dedz.
Balts ceļš caur tumsu lokās,
un tālē zvaigzne māj,
kāds siltas, mīļas rokas
pār zemi svētot klāj.

Meklētāja ceļš

Meklētāja ceļš ir galā,
Vakars metas, tālu iets.
Baltā ziemā, svešā malā
Sārti uzplaukst blāzmas zieds.
Vai tur Ziemas svētku roze
Debess dārzos ziedus ver?
Brīnumaino krāsu kvēli
Acis atdzerdamās dzer.
Mana debišķīgā roze,
Mātes maigo roku dēsts:
Jaukā bērnu dienu gaisma,
Brīnišķīgā Kristus vēsts.
Zinu arī tavā sirdī
Šonakt Kristus roze zied,
Un tu izej ziemas laukā
klausīties kā zvaigznes dzied!

Ai, nama māmiņa

Ai, nama māmiņa, laid mani iekšā.
Ķekatas atbrauca ar vezumiņise,
Kavājat ilēnus, kavājat susekļus,
Ķekatu pulkāja rāvēji ļautiņi.
Nezagšu ilēnu, nezagšu adatu.
Susekli, to zagšu, tā mane vajaga,
Kalada bērnieme galviņu sukāte,
kaladū, kaladū.

Christmas Nights

Already the light shadows sway,
the fir tree tower darkens blue.
And in the deep snow drifts
the meadow, fields, and forest rest.
Only a small bell jingles
somewhere within the forest:
perhaps, on that holy night some
traveler is headed home.
Through sleeping gardens
blanketed by soft snow,
behind snow-covered windows,
someone burns bright candles.
A white road winds through the darkness,
and far away a star blinks –
someone with warm, loving hands
spreads blessings over the earth.

Seeker's Path

The seeker's path has ended:
evening falls, I have walked far.
In the foreign white winter land
the evening sky's rosy blossom unfolds.
Does the Christmas rose
bloom in heaven's garden?
My eyes drink their fill
of the wondrous colorful glow.
My heavenly rose,
tended by a mother's gentle hand:
the beautiful light of childhood,
the wonderful message of Christ.
I know also that in your heart
Christ's rose blooms tonight,
and you go out in the wintery field
to listen to the stars sing!

Oh, Mistress of the House

Oh, Mistress of the house, let me inside.
Mummers have arrived with little wagons.
Hide the awls, hide the brushes,
the crowds of mummers are greedy folks.
I won't steal you awls or needles.
I'll steal your brush, that I need
to brush the mummer children's hair,
kaladū, kaladū.

Eatnemen Vuelie, by Norwegian composer **Frode Fjellheim**, is inspired by yoik, an old vocal tradition among the indigenous Sámi people of Scandinavia. Characterized by short, repeating melodic phrases with slight variations, the yoik is meant to encapsulate a person, place, element of nature, or emotion. The wordless phrases in ***Eatnemen Vuelie*** are juxtaposed with the melody of the hymn Beautiful Savior.

Deilig er jorden,
prektig er Guds himmel,
skjønn er sjelens pilgrimsgang!
Gjennom de fagre
riker på jorden
går vi til paradiset med sang.

Fair is the Earth,
Fairer still God's heaven,
Beautiful is the pilgrimage of the soul!
Through the fair
kingdoms of the earth
we go to paradise with song.