

Scandinavian Spring

Discover the musical riches of Finland,
Denmark, Sweden, Norway and Iceland

Featuring Finnish guest conductor Kari Turunen

3PM SUNDAY, APRIL 30, 2017

ST. ANDREW'S UNITED CHURCH, NORTH VANCOUVER

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featuring the North Shore Celtic Ensemble

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ST. ANDREW'S UNITED CHURCH, NORTH VANCOUVER

*season subject to change



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Laudate Singers Society

269 West Osborne Road
North Vancouver, BC V7N 2R2
Tel: 604-729-6814
Fax: 604-980-9914

E-mail: info@laudatesingers.com
Web: www.laudatesingers.com

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LAUDATE SINGERS

Soprano

Yasmine Bia
Rachel Buttress
Julie Nadalini
Elyse Kantonen
Jennifer Katchur
Jenny Vermeulen

Alto

Hilary Crowther
Miriam Davidson
Elsbeth Finlay
Katie Horst
Charmaine Iormetti
Paula Loskutova

Tenor

Bryce Hocken
Lyle Isbister
Chris Robinson
Nicholas Sommer
Daniel Young

Bass

Marco Del Rio
Dennis Eriks
Preston Lee
Adam Turpin
Eric Wettstein

SPECIAL THANKS TO:

- ❖ Our front-of-house volunteer team
- ❖ St. Andrew's United Church for their sponsorship
- ❖ The Canadian Friends of Finland for sponsoring an event last evening
- ❖ Ebba Grey and Hjordis Storm, diction assistance
- ❖ Lesley Finlay, Jenny Vermeulen & Ryan Eakin, reception
- ❖ Julie Nadalini & Mehrdad Ajami, visuals
- ❖ Susana Valente, sound/recording engineer
- ❖ Contact Printing, programme design & printing
- ❖ Annika Langeloo Design, graphic design
- ❖ Mucky Dog Web Projects, website
- ❖ North Shore News, promotion

Laudate Singers is a registered society with charitable status. Donations to the choir are therefore tax deductible. Please consider us when planning your charitable givings. You do make a difference!

SCANDINAVIAN SPRING

Lähtö	Finnish	Einojuhani Rautavaara 1928-2016
Sommarnatten (1975)	Finnish, in Swedish <i>Solos: Rachel Buttress & Julie Nadalini</i>	Einojuhani Rautavaara
Kung Liljekonvalje	Swedish	David Wikander 1884-1955
Rakastava, op.14	Finnish <i>Solos: Miriam Davidson & Bryce Hocken</i>	Jean Sibelius 1865-1957
Morgensang	Danish	Niels Gade 1817-1890
Maístjarnan	Icelandic	Jón Ásgeirsson b.1928
Våren	Norwegian <i>Solo: Elspeth Finlay</i>	Edvard Grieg 1843-1907, arr. Thomas Beck 1899-1963

– INTERMISSION –

*Allting Rymmer Du	Canadian, in Swedish	Eric Wettstein
Kevätunta	Finnish <i>Solo: Julie Nadalini</i>	Leevi Madetoja 1887-1947
Nordisk Suite	Swedish, Danish, Finnish, Norwegian <i>Soloists: Elspeth Finlay, Elyse Kantonen, Rachel Buttress</i>	Bo Holten b.1948
Butterfly	Finnish, in English	Mia Makaroff b.1970
You Can't Stop Me!	Finnish, in English <i>Solo: Katie Horst</i>	Mia Makaroff

* New commission – World premiere

THE MUSICIANS



Laudate means praise, and for **Laudate Singers**, every concert is a joyful celebration. Now celebrating its 21st season, current artistic director Lars Kaario founded Laudate Singers in 1995. This chamber choir continues to skillfully and passionately present repertoire that spans centuries, cultures and genres. The choir also strives to foster the development of professional musicians and enrich the cultural fabric of our community.

Laudate Singers is a committed champion of Canadian choral music, commissioning and performing new Canadian works every season in addition to mentoring and nurturing young composers through a composer-in-residence programme.

Laudate Singers has been pleased to undertake stimulating and innovative partnerships with high caliber local performers and ensembles such as the Vancouver Inter-Cultural Orchestra, the North Shore Celtic Ensemble, Tangissimo, Denis Bédard, Ariel Barnes, Heidi Krutzen and period baroque instrumentalists. The choir was honoured to represent North Vancouver at the Chiba (Japan) Cultural Festival in 2009.

The choir has recorded seven CDs, with the latest release, *Mystics & Lovers*, being a collaboration with Vancouver Inter-Cultural Orchestra featuring two major works Moshe Denburg and Farshid Samandari.



KARI TURUNEN, guest conductor, is a Finnish professional choral conductor and ensemble singer. He is the artistic director of five ensembles: the male chorus Akademiska Sångföreningen (since 2008); Kampin Laulu chamber choir (2011–); the choir of the cantors of the Finnish Lutheran Church, Chorus Cantorum Finlandiae (2011–);

the all-male Ensemble Petraloytio (2011–); and Spira Ensemble (2012–). He has won numerous prizes at national and international festivals with his groups. Kari Turunen was named choral conductor of the year in Finland in 2008.

Kari Turunen was educated at the University of

Helsinki and the Sibelius Academy. He has a master's degree in choral conducting and a doctorate in early music performance practice from the University of the Arts, Helsinki. He tries to balance scholarly activities with his artistic work and firmly believes that scholarship and performance can greatly benefit each other.

In addition to his work with his regular ensembles, Kari Turunen is a sought-after guest conductor, adjudicator, clinician and teacher of choral conducting, both in Finland and abroad. He has also acted as the chairman of the Finnish Choral Directors' Association from the mid-90's and is the artistic director of Aurore, an annual Renaissance music festival in Helsinki.

Before becoming a full-time conductor, Dr. Turunen taught choral conducting and was the head of choral activities at the School of Music of the Polytechnic University of Tampere from 2001 to 2011. He is also a founding member of Lumen Valo, a professional vocal ensemble of eight voices. Lumen Valo has been a driving force on the early music scene in Finland since its conception in 1993 and has made a name for itself in almost 250 concerts around Finland and Europe. The group has recorded nine CD's, all of them critically acclaimed for their fresh programming and quality of singing.

An ageing, but still enthusiastic sportsman, Kari Turunen devotes time especially to playing cricket. A survivor of several marathons, he has also played cricket for his country, captaining the Finnish national team in 2003–2004. His passions outside family, work and sports include reading fiction, sweating on Sudoku puzzles, traveling, walks with his Parson-Russel terrier and creative procrastination.



ERIC WETTSTEIN, composer-in-residence, is a composer, instrumentalist and educator living in Vancouver, BC. He completed his Bachelors in Composition from Capilano University's renowned jazz studies program in 2013, studying composition with Bradshaw Pack, Bill Coon, and Dr. Jared Burrows. In 2014, he received a grant from the BC

Arts Council to study with John Korsrud, which led to a commission for the Hard Rubber Orchestra in 2015. He is currently completing his Bachelor of Education at UBC. Eric writes music for choir, classical and jazz ensembles and arranges and produces popular/folk music in addition to his solo works. He is also very passionate about film and video games, as his music is largely inspired from these practices as well.



LARS KAARIO (conductor) is founder and director Laudate Singers. He has built an impressive reputation as a conductor, singer and educator in his native Vancouver. Lars has forged valuable and lasting relationships with leading musicians and organizations in BC's arts scene. He is keenly interested in commissioning and performing Canadian music. As Director of Choral Studies in the Music Diploma Program at

Capilano University where he directs Capilano University Singers and Capilano University Festival Chorus, Lars is able to support and mentor young singers, instrumentalists and composers. He shares his joy and skill of conducting as head instructor in the University's Conducting Certificate Program. Lars has appeared as conductor with such notable local ensembles as the Pacific Baroque Orchestra, Vancouver Philharmonic Orchestra, Theatre Under the Stars and others. He has also appeared as soloist in Bach's B Minor Mass, Handel's Messiah, Mozart's Requiem and more with many of BC's major choirs and orchestras.

NOTES

As far as choral cultures go, the countries around the Baltic Sea form an area unique in the world. The Scandinavian (Iceland, Denmark, Norway, Sweden and Finland) and Baltic (Estonia, Latvia and Lithuania) countries can boast both quantity and quality in their choirs and the music written for choirs. Earlier fed by a strong, idealistic amateur movement with a strong nationalistic tendency, and in the post-war period by a music education system with a bias for choral music, choral singing has developed into both an art form as well as a large amateur movement. A central ingredient to this development is the close relationship between choirs and composers of the first order: practically all the major composers of these countries have written a considerable body of works for choirs.

If *Einojuhani Rautavaara* (1928-2016) should happen to be the only contemporary Finnish composer one remembers by name, one could do a lot worse. Besides symphonic music, Rautavaara has created a body of works of high quality for choir. These works differ greatly in character, varying from complex forms to arrangements of folk songs. One quality of his vocal music is a deep understanding of text and the ability to set the central idea of the poem into music. In *Sommarnatten* (1975) it is the dance on a summer night and in *Lähtö* (from the same year) it is the rhythmic pattern of the horses' hooves. *Sommarnatten* is based on a Finnish-Swedish instrumental folk melody. *Lähtö*, a celebration of the free human spirit, has a tri-part structure: in the first, the high voices float in lateral movements above the grounding rhythmic pattern of the lower voices; in the second the melody moves to the basses with the higher voices taking over the accompaniment; and finally, the melody moves back to the upper voices before a soaring ending.

David Wikander (1884-1955), Swedish organist and composer, is best remembered for his hymns and a few choral pieces, which have become a central part of the Swedish romantic choral literature. *Kung Liljekonvalje* (1910) was originally written for male chorus to the poem by Gustaf Fröding. This poem is typical of Fröding in its musical qualities and folk-song like simplicity. Wikander's setting of the poem is lyrical and subtle; the soft light of an evening in early summer is captured beautifully.

Jean Sibelius (1865-1957) is naturally best known for his Symphonies and Violin Concerto, but his choral works are an integral part of the Finnish choral literature. One of Sibelius' major choral pieces is the *Rakastava* (The Lover), originally written for a male chorus composition competition (1894). The fact that it was placed second (the winning piece has long since been lost in history) reveals the modernity of its writing; especially the second and last movements are orchestral in their character and differ totally from the choral music written at the time. The mixed chorus version (1898) was followed by a version for string orchestra (1914), also indication of the orchestral nature of the original choral version. The text is from the *Kanteletar*, a collection of traditional folk poetry published in 1840.

The versatile *Niels Gade* was the leading Danish musician of the latter half of the 19th century. Conductor, violinist, organist and teacher, Gade left a lasting legacy of compositions, the most famous of which is *Morgensang*, originally a choral interlude in *Elveskud* (1854), an extensive cantata based on a Danish folk-ballad. *Morgensang* has long lived a life outside this original context and its flowing, beautiful, choral-like depiction of the echoes of paradise on our earth has made it one of the best-known Danish choral works.

Jón Ásgeirsson's *Maistjarnan* is a lovely little song to a strong, socially conscious poem by the Nobel laureate Halldór Laxness. The poem amazingly fits into just a few stanzas a love song, hard times, the arrival of Spring, patriotism and workers' demonstrations. Ásgeirsson's setting is originally a solo song very much in the vein of a popular song. The choral setting is straightforward, but elegantly uses the melody in different voice parts.

If Gade was the shining light of Danish music in the late 19th century, *Edvard Grieg* held the Norwegian torch at the same time. Grieg was first better known as a concert pianist, but grew gradually in stature as a composer and ended up being one of the major figures of the Romantic era. Like Sibelius in Finland or Dvořák in Bohemia, he used folk music as material for his concert compositions. *Våren* is originally a solo song from 12 Songs op. 33 (first published in 1881). This elegiac and hauntingly beautiful song, often translated in English as the “Last spring,” to a poem by Aasmund Olavsson Vinje, was arranged for choir by Thomas Beck in the first half of the 1900s.

This is the premiere of Laudate Singers’ composer-in-residence *Eric Wettstein’s* Allting Rymmer Du. Eric says that his goal was to create “a piece that fused the elements of the Scandinavian choral tradition with my own harmonic and rhythmic background. I believe Swedish is one of the most beautiful languages to be sung, and my research led me to the work of poet Karin Boye. I fell in love with her poem Allting Rymmer Du, which roughly translates to “Everything Contains You” – it uses the oyster as a beautiful refection on the two sides of our character.”

The third national-romantic Finnish composer of our program is *Leevi Madetoja* (1887-1947). Madetoja’s works are intimate and lyrical. *Kevätunta* (1925) shows the impressionistic sides of Madetoja’s choral writing, as well as his great sensitivity to the text. The poem on the fragility of spring’s coming is by Madetoja’s wife, L. Onerva.

Bo Holten (1948-) is a Danish composer and conductor who writes for choir with the confidence of a man who knows his instrument. The *Nordisk Suite* (1994) incorporates four Nordic folk melodies into one continuum. The first song is a Swedish folk song full of longing, known as the Emigrant song. The second is a spirited Danish song composed by Johann Christian Gebauer (1809-1884) on the coming of spring, whereas the third song is a Finnish folk song on the central Finnish theme: longing. The cycle comes to an energetic ending with a Norwegian folk song of Pål and his chickens.

Mia Makaroff is a Finnish music educator, choral conductor and composer. Her speciality is well-wrought choral music that finds its inspiration in rhythmic music (mostly ethno/pop). Makaroff’s music has been made famous by the Finnish a cappella group Rajaton and the two last works on our programme are both originally written for Rajaton’s six singers. *Butterfly* is an achingly beautiful song about love and the transience of life written with the lightest of touches, while *You Can’t Stop Me!* is a virtuoso piece that manages to celebrate the courage to be oneself.

– Kari Turunen

TEXTS & TRANSLATIONS

Lähtö (Departure)

Poem by Toivo Pekkanen 1902-1957

Ratsun selkään, ratsun selkään

Onto the back of my steed

Jonakin aamuna, jonakin kevätaamuna
Auringon kohotessa taivaalle
Nousen ratsuni selkään.
Ruumiini nukkuu,
Henkeni ei kuule askeleitani eikä
Hevoseni kaviotten riemuitsevaa töminää.

One morning, one spring morning,
The sun rising into the sky,
I mount my steed.
My body sleeps,
my spirit hears not my step
Nor the jubilant clatter of my horse’s hooves.

Ratsun selkään nousee
Ahdistettu, piinattu,
Tuhat kertaa rangaistu,
Mutta murtumaton,
Ikuisesti elävä.

Mounting the horse is an anguished,
Tormented soul,
A thousand times punished
Yet invincible,
Immortal.

Minä yksin tiedän tämän aamun salaisuuden.
Minun kutsuani yksin hevonen tottelee.
Minä yksin näen lunastuksen tien.
Siis ylpään juoksuun,
Uskoni kultainen ratsu.
Vain hetken kumisevat
Kaviot kattojen yllä.
Olen jo kaukana, vapautettu.

I alone know the secret this morning holds,
Mine alone is the command the horse obeys.
I alone see the path to redemption.
Gallop with pride, then,
Golden steed of my faith!
For a mere moment will these hooves be
Heard over the rooftops.
Soon I am far off, and free.

Sommarnatten (Summer Night)

Poem by Ernst Viktor Knape (1873-1929)

Dansen gick på bron,
ljus var natten.
Ant han dansa med mig,
Ant han vandra med mig,
Ant han ville ändå inte ha mig.

Dansen gick på bron,
ljus var natten,
forsens skum flöt bort
på älvens vatten.
Sommaren sjöng i blodet,
varm var natten,
stjärnorna tändes över vatten,
i sommarnatten.

Åren gingo i långdans,
minnen gingo i ringdans,
sist blev sommarro
för den som längtat.

Kung Liljekonvalje (King Lily of the Valley)

Poem by Gustaf Fröding (1860-1911)

Kung Liljekonvalje av dungen
Kung Liljekonvalje är vit som snö,
nu sörjer unga kungen
Prinsessan Liljekonvaljemö.

Kung Liljekonvalje han sänker
sitt sorgsna huvud så tungt och vekt,
och silverhjälmén blänker
i sommarskymningen blekt.

Kring bårens spindelvävar
från rökelsekaren med blomsterstoff
en virak sakta svävar,
all skogen är full av doft.

Från björkens gungande krona,
från vindens vaggande gröna hus
små sorge visor tona,
all skogen är uppfylld av sus.

Det susar ett bud genom däliden
om kungssorg bland viskande blad,
i skogens vida välden
från liljekonvaljernas huvudstad.

Rakastava (The Lover)

Words from the Kanteletar (folk poetry)

Miss' on, kussa minun hyväni,
miss' asuvi armahani,
missä istuvi iloni,
kulla maalla marjaseni?

There was dancing on the bridge
and the night was clear.
Might he dance with me?
Might he stroll with me
though he would have me not?

There was dancing on the bridge
and the night was clear,
the river brimmed
with the rapid's white foam.
The blood was filled with the song of summer,
the night was warm,
stars twinkled over the water
in the summer night.

Years faded in the reel,
memories in the morris,
and a summer peace came to her
who yearned.

The lily of the valley, king of the grove
Is white as snow.
Now the young king is mourning
Princess Lily of the valley.

King Lily of the valley bows his
Sorrowful head so heavily, tenderly,
His silver helmet gleams palely
In the summer dusk.

Round the cobwebs of the bier,
From the censers with powder of flowers
Floats the fragrance of incense,
The whole forest is full of perfume.

From the birch's waving crown
From the wind's swaying green home
Mournful melodies sound, and all the
Forest is full of whispers.

Through the dell a message whispers
Of kingly sorrow among murmuring leaves,
In the forest's wide realm,
From the capital of the Lilies of the valley.

Where is she, where is my darling,
Where dwells she now, my dearest,
Where does she sit, my heart's delight,
In what land, my honey flower?

Ei kuulu ääntävän ahoilla,
 lyövän leikkiä lehoissa,
 ei kuulu saloilta soitto,
 kukunta ei kunnahilta.
 Oisko armas astumassa
 marjani matelemassa,
 oma kulta kulkemassa,
 valkia vaeltamassa;
 Toisin torveni puhuisi,
 vaaran rinnat vastoaisi,
 saisi salot sanelemista,
 joka kumpu kukkumista,
 lehot leikkiä pitäisi,
 ahot ainaista iloa.

Tästä' on kulta kulkenunna,
 tästä' on mennyt mieli tietty,
 tästä armas astununna,
 valkia vaeltanunna
 Tässä on astunut aholla
 tuoss' on istunut kivellä,
 kivi on paljo kirkkahampi,
 paasi toistansa parempi,
 kangas kahta kauniimpi,
 lehto viittä lempiämpi,
 korpi kuutta kukkahampi,
 koko metsä mieluisampi,
 tuon on kultani kulusta,
 armahani astunnasta.

Hyvää iltaa lintuseni,
 hyvää iltaa kultaseni,
 hyvää iltaa nyt minun oma armahani!

Tanssi, tanssi lintuseni,...
 Seiso....
 Anna kättä
 Käsi kaulaan lintuseni....
 Halausta....
 Suuta....
 Halausta....

Suuta, suuta, minun oma armahani!
 Jää hyvästi lintuseni,
 jää hyvästi kultaseni,
 jää hyvästi lintuseni,
 jää hyvästi nyt minun oma armahani!

Morgensang (Morning Song)

Poem by BS Ingermann (1789-1862)

I Østen stiger Solen op,
 den spreder Guld på Sky,
 gaaer over Hav og Bjergetop,
 gaaer over Land og By;

den kommer fra den faure Kyst,
 hvor Paradiset laae,
 den bringer Lys og Liv og Lyst
 til Store og til Smaa.

Now nothing moves in the meadowland,
 No one plays in the pine woods,
 No voice is heard in the valley,
 No cuckoo calls from the valley.
 Does my sweetheart weary wander?
 Where does she walk by the water?
 Where are you my own beloved,
 Travelling untrodden paths?
 Loud my horn I will blow once more,
 Loud the hills will echo in answer,
 Till the message reaches the marshes.
 Were she here my horn would speak
 Till the treetops trembled,
 Every meadow awakened.

Here my darling has walked,
 Here my true love has trodden,
 Here my sweetheart has stood,
 Here wearily wandered.
 Here she moved in the meadowland,
 There the rock where she rested,
 Rock much finer, much brighter,
 Better than other rocks.
 Heather twice as fragrant for her,
 Woodland seems five times more leafy,
 Meadows far more full of flowers,
 All the forest far fairer
 Where my fair one's foot has trodden,
 Where my darling one has walked.

So good evening, pretty birdling,
 So good evening, my honey flower,
 So good evening now, my own beloved!

Dance, O dance my pretty birdling...
 Stop, O stop...
 Give your hand...
 Hold me tightly...
 And embrace me...
 Kiss me....
 And embrace me now, my own beloved!

Kiss me, kiss me my own beloved,
 Now farewell, my pretty birdling,
 Now farewell, my honey flower,
 Now farewell, my pretty birdling,
 Now farewell to you, my own beloved!

The sun now mounts the eastern sky,
 To clouds bright hues he lends;
 O'er sea, and land, o'er mountains high,
 O'er man, his course he wends.

From Paradise, where first he rose,
 He comes with blessing rare;
 The life and joy his light bestows,
 Both high and low may share.

Og med Guds Sol udgaaer fra Øst
en himmelsk Glands på Jord,
et Glimt fra Paradisets Kyst,
hvor Livets Abild groer.

God's own bright sun the world doth fill
With joy and glorious light.
He soothing brings for ev'ry ill,
And chases sorrow's night.

Maístjarnan (The May Star)

Poem by Halldór Kiljan Laxness (1902-1998)

Ó hve létt er þitt skóhljóð
ó hve leingi ég beið þín,
það er vorhret á glugga,
napur vindur sem hvín,
en ég veit eina stjörnu,
eina stjörnu sem skín,
og nú loks ertu komin,
þú ert komin til mín.

Oh how light are your footsteps
oh how long I've been awaiting you,
A spring snow is lashing at the window,
a biting wind that whines,
but I know of one star,
one star that shines,
and now finally you've arrived,
you have come to me.

Það eru erfiðir tímar,
það er atvinnuþref,
ég hef ekkert að bjóða,
ekki ögn sem ég gef,
nema von mína og líf mitt
hvort ég vaki eða sef,
þetta eitt sem þú gafst mér
það er alt sem ég hef.

These are difficult times,
there's a labour dispute,
I've got nothing to offer,
not a scrap that I can give,
just my hope and my life
whether I'm awake or asleep,
this one that you gave me
it's all that I have.

En í kvöld lýkur vetri
sérhvers vinnandi manns,
og á morgun skín maísól,
það er maísólin hans,
það er maísólin okkar,
okkar einíngarbands,
fyrir þér ber ég fána
þessa framtíðarlands.

But tonight the winter comes to an end
for every working man,
And tomorrow the May sun will shine -
It is his May sun;
It is our May sun
It is our chain of solidarity
For you I bear the flag
for the future of our country.

Våren (Spring)

Excerpt from poem by Aasmund Olavsson Vinje (1818-1870)

Enno ei gong fekk eg vetren
at sjå for varen at røma;
heggen med tre som der blomar var på, eg atter såg bløma.
Enno ei gong fekk eg isen at sjå frå landet at fljota,
snjoen at bråna og fossen i å at fyssa og brjota.
Graset det grøne eg enno ei gong fekk skoda med blomar;
enno eg hørde, at vårfuglen song mot sol og mot sumar.

Once again I could see,
how winter had to flee into spring,
once again I saw the wild cherry bloom in spring.
Once again I saw the little mountain stream flowing, freed from ice,
heard the thundering stream of melt water pour into the valley.
Once again I saw the flowers in the green flowering meadow,
heard the thrush happily greet the summer with joyous song.

Ein gong eg sjølv i den vårlege eim, som mettar mitt auga,
ei gong eg der vil meg finna ein heim og symjande lauga.
Alt det som våren i mote meg bar, og blomen eg plukkad,
federnes ándir eg trude det var, som dansad og sukkad.
Derfor eg fann millom bjørkar og bar i våren ei gåta;
derfor det ljod i den fløyta eg skar, meg tykktes at gråta.

One day, I will myself be part of all the blossoms and foam,
I will refresh myself in the cool fresh breeze with happy dreams.
The flowery garlands, spring's present to me,
woke in me the spirit of the fathers, their sighs and their dancing.
It seemed to me I found one of spring's secrets in the fir-tree;
and it was as if my flute began to weep softly.

Allting Rymmer Du (Everything Contains You)

Poem by Karin Boye (1900-1941)

Translation by Jenny Nunn

Allting rymmer du, mer än en dödlig tål.
Du är ljus och mörker i dubbel skål.

Vad den ena skimrar naken och sval.
Pärlemorluft över vatten av blek opal.
Seende, sedda,
dagberedda
gryningar öppnar sakta sitt musselskal.

Men den andra ruvar stilla och skum,
också en mussla, fast djupt där sjön är stum.
Oupppbruten,
sedan skapelsen sluten
värjer den modersömnens hemliga rum.

Allting är du, hela mitt väsens mål.
Du är dagen och natten i dubbel skål.

Everything contains you, more than a deadly toll.
You are light and darkness in a double bowl.

How one shimmers naked and cool.
Air of mother-of-pearl over water of pale opal.
Seeing, seen,
Dressed for the day
Dawn slowly opens its oyster shell.

But the other broods quiet and dusky,
Also an oyster, but down deep where the sea is still.
Unopened,
Since the end of creation
Defending the secret room of a mother's slumber.

Everything is you, the whole of my essence's goal.
You are the day and night in a double bowl.

Kevätunta (Dream of Spring)

Poem by L. Onerva (1882-1972)

Translation by Tuija Rankama

Ilman hämylaineet hienot,
puiden punerrukset vienot
huolii himmenevän maan
kevät-untien purppuraan.

Taivaan kanta leuto-säinen
soutaa tähti yksinäinen,
niinkuin pursi hopeisen
suvi-öisen joutsenen.

Haaveet heijaa maassa, puussa,
suvihaaveet huhtikuussa.
Helähtelee herkkä jää,
pajun virpi värähtää..

Oksat unelmista taipuu,
onnen odotusta vaipuu.
Taivas kuulas yötä maan
syleilee kuin armastaan

The waves of air are pale and fine,
and trees with lovely trees entwine;
they wrap the fields darkening
within the purple dream of spring.

On high there sails a single star
across the mild horizon far,
a silver boat with shining wake,
a swan that glides upon a lake.

Dreams in the trees and on the ground,
a summer dream in April found,
the tinkling ice upon a pond,
the shiver of a willow wand

The sleeping boughs seem as they bend
a dream of happiness to tend;
the clear sky of night above
the land embraces as in love.

Nordisk Suite (Scandinavian Suite)

1st section: no text, Swedish tune Emigrantoisan

*Danish song by Johann Christian Gebauer,
words by Christian Winther –*

Nu lakker det ad tiden småt,
da jomfru vår vil komme.
Den søvn, som hun i nat har få't,
er sagtens snarlig omme. Eja!
Eja, hvor skønt!
snart løvet er grønt, og fuglen vil kvidre så kønt.

Now the time of virgin spring
is gradually drawing near, her slumbers
will I suppose soon be over. Ah!
Ah, how wonderful!
Soon the leaves will be green,
And the birds will chirrup so sweetly

Bort kaster hun sin camisol,
mens listigt i det samme
sig nærmer den forlibte sol
i fulde fyr og flamme. Eja!
Eja...

Så tager hun sit styrtebad
i luftens milde strømme.
Lig lette skyer skilles ad
de mørke nattedrømme. Eja!
Eja...

Men solen med et rundt gesigt
Bagefter hende render;
Han tror nu ret, det er hans pligt
At være hendes tjener. Eja!
Eja...

Og vil hun bruge ham som spejl,
da er han så fornøjet,
skønt stundom - det slår aldrig fejl,
han tårer får i øjet. Eja!
Eja...

Finnish traditional song:

Tuoll' on mun kultani, ain' yhä tuolla
Kuninkaan kultaisen kartanon puolla.
Voi minun kultani, voi minun lintuni
Kun et tulle jo, kun et tulle jo.

On siellä tyttöjä, on komioita,
Kultani silmät ei katsele noita.
Voi minun kultani...

Linnut ne laulavat sorealla suulla,
Soreampi kultani ääni on kuulla.
Voi minun kultani...

Oi, koska näen minä sen ilopäivän,
Kultani sivulani astuvan ja käyvän?
Voi minun kultani...

Tule, tule kultani, tule kotipuoleen,
Taikka jo menehydynkin ikävään ja huoleen.
Voi minun kultani...

Norwegian tune:

Pål sine høner på haugen ut sleppte
Hønen så lett over haugen den sprang.
Pål kunne vel på høna fornemma:
Reven var ute med rompa så lang.
Klukk, klukk, klukk, sa høna på haugom.
Pål han sprang og rengde me augom:
No tor' eg ikkje koma heim åt ho mor.

She throws off her camisole,
When immediately the enamoured sun
Craftily approaches
Full of enthusiasm. Ah!
Ah, how wonderful!...

Then she takes a bath
In the cool streams of the air;
Like light clouds
The dark nightly dreams are dispersed. Ah!
Ah, how wonderful!...

But the sun with his round face
Rises behind her;
He thinks quite rightly that it is his duty
To be her servant. Ah!
Ah, how wonderful!...

And if she wishes to use him as a mirror,
Then he is so pleased,
Although at times, it never fails,
Tears come into his eyes. Ah!
Ah, how wonderful!...

Distant he shuns green valleys
Away in the golden halls of the king.
Alas, little bird! Alas little sweetheart!
Will you be coming soon?

There the fairest maidens be,
Beloved, look not at the beaming stars!
Alas, little bird...

Birds may trill with lovely tongues
Lovelier yet to hear my beloved sing.
Alas, little bird...

Joyful day, must I await you long?
When can I walk together with my beloved?
Alas, little bird...

Come, come back to the homely valleys
To comfort the waiting friend.
Alas, little bird...

Paul let his chicken out on the free-range,
They ran around in a happy frame of mind.
Then, reacting to a sudden change in their attitude,
he saw a fox with such a long tail.
Cluck, cluck, cluck he heard from the chicken
as he ran about in deep despair, thinking:
Now I dare not go home to my mother.

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We gratefully acknowledge the financial support of the City and District of North Vancouver through the grants programs of North Vancouver Recreation & Culture, the District of West Vancouver, the Province of British Columbia, and Canada Council for the Arts. These are competitive grants and we feel honoured in receiving them.

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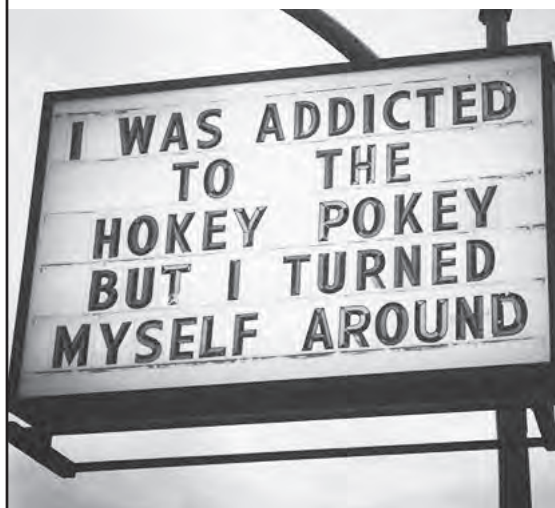
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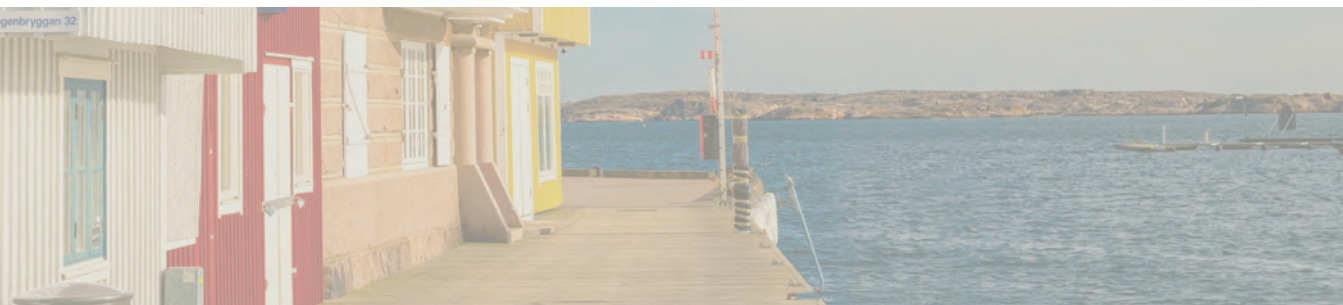


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