

UCLA EARLY MUSIC ENSEMBLE



NORTHERN WINDS

NORDIC EARLY MUSIC, 1140-1810

June 3, 2017

8pm

Powell Rotunda



Northern Winds: Nordic Early Music, 1140-1810

Concert Order

"Voluspa" from the <i>Edda</i> (13th Cent.) Rebecca Jean Emigh, bard	Unknown
"Kyrie" from <i>Practum Spirituale</i> (1620) "Cara lagrime" from <i>Madrigali a cinque voci, Libro I</i> (1608) "Sanctus" from <i>Practum Spirituale</i>	Mogens Pedersøn (c. 1583-1623)
"La Boureu Mons" (17 th Cent.) from Uppsala Univ. Lib. Instr.mus. hs 409 "Galliarda" (17th Cent.) from Uppsala Univ. Lib. Instr.mus. hs 409 "King of Denmark's Galiard" from <i>Lachrimae, or Seaven Teares</i> (1604)	Andreas Düben (1597-1662) Guillaume Dumanoir (1615-1697) John Dowland (1563-1626)
"Non fugir" from <i>Madrigaletti a 3 voci</i> (1619) "L'amara di partita" from <i>Madrigaletti a 3 voci</i>	Pedersøn
"Sonata X" from <i>Sonate a Flauto traverso, Violone e Cembalo</i> (1727) Larghetto ~ Andante ~ Piva ~ Non presto ~ Villanella Claire Buzzelli, flute	Johann Helmich Roman (1694-1758)
"Polska efter Erlandsson" (Turn of the 20th Cent.) "No. 32 Polonäs" (1774)	Carl Herman Erlandsson (1857-1936) Johannes Bryngelsson (1758-1806)
"St. Magnus Hymn" (12 th Cent.) from Uppsala Univ. Lib. Cod. C233	Unknown
"Personent Hodie" from <i>Piae Cantiones</i> (1582)	Published by Jaakko Suomalainen (c. 1540-1588)
{Intermission}	
"Fafnismal" from the <i>Edda</i> (13th Cent.) Carter Noh, narrator Morgan O'Shaughnessey, Sigurth John Robinson, Fafnir/Regin/Wagtail Bird	Unknown
"Heyr Himna Smiður" (13th/20th Cent.s)	Text Kolbeinn Tumason (1173-1207), Music Þorkell Sigurbjörnsson (1938-2013)
"Notturmo a tre in E" (18th Cent.)	Johann Heinrich Freithoff (1713–1767)
"Kärlekspris" from <i>Ode Sveticae</i> (1674) "Åktaståndspris" from <i>Ode Sveticae</i> "Sällheten" (1790-1810) Soo Bin Kwon, soprano Terri Richter, soprano	Gustaf Düben (1628-1690) G. Düben Olof Åhlström (1756-1835)
"Amate mi ben mio" from <i>Giardino Novo</i> (1605)	Melchior Borchgrevinck (c. 1570-1632)
"Drømde Mik en Drøm" from <i>Codex Runicus</i> (14th Cent.) Niccolo Seligmann, vielle	Unknown
"Trio Sonata No. 3" from Statens musikbibliotek ms. BeRI 115 (1759) Largo ~ Vivace ~ Lento ~ Non presto Evan Hesketh, violin Farrah O'Shea, violin Nicky Yang, keyboard	Roman
"No. 69 Polonäs" (1774) "Ridmarsch efter Byss-Calle" (19th Cent.)	Bryngelsson Carl Ersson Bössa (1783-1847)
"Gaudete" from <i>Piae Cantiones</i> (1582)	Pub. Suomalainen

EME Personnel, Spring 2017

Claire Buzzelli: flute	Soo Bin Kwon: voice
Jennifer Cho: violin	Elisabeth Le Guin: guiterra media, viol, voice
Melva Colter: viol, recorder: voice	Alice Liang: keyboard
Patrick Craven: voice	Carter Noh: voice
Angelina Del Balzo: voice	Morgan O'Shaughnessey: nyckelharpa, voice
Dominic Delzompo: voice	Farrah O'Shea: violin
Lily Demangos: viol	Kate Ragusano: voice, percussion
Pierre Derycz: viol	Terri Richter: voice
Rebecca Jean Emigh: harp, voice	John L. Robinson: dulcian, recorders, voice
Adam Gilberti: harp, shawm, tromba marina	Edward Ryan: viol, keyboard, voice
Patrick Gunning: guitar	Niccolo Seligmann: percussion, vielle, viol, voice
Suzy Hertzberg: viol	Stephanie Sybert: voice
Evan Hesketh: violin	Andrea Vancura: sackbutt
Christopher Hunter: voice	Adam Wolf: voice
Christina Kim: voice	Zarina Wong: viol, violin
Andrew Knapp: recorder, vielle, voice	Armando Wood: viol, voice
Ryan Koons: direction, kontrabasharpa	Nicky Yang: keyboard

About the Ensemble

The UCLA Early Music Ensemble (EME) is dedicated to the performance and study of Western vocal and instrumental music from historic periods prior to 1800, with particular emphasis on repertoires not usually covered by other standing UCLA ensembles. The mission of the ensemble is dual: to explore historical repertoires and performance practices in depth and to bring the result of those explorations to a high performance level.

The EME welcomes a diverse membership: UCLA graduate and undergraduate students across all majors and disciplines, UCLA faculty and staff, and members from the greater Los Angeles and Southern California community. The ensemble was re-established by Elisabeth Le Guin in 2009 after a twenty-year hiatus. Highlights of past seasons include: collaborations with Opera UCLA in productions of Handel's *L'Allegro, il Penseroso, ed il Moderato* (2014); Monteverdi's *Il combattimento di Tancredi e Clorinda*, and *L'incoronazione di Poppea* (2012) under the direction of Stephen Stubbs; the award of a UC Regent's Lectureship with Isabel Palacios (2010); and masterclasses with the vocal ensemble Anonymous 4 (2012), viola da gambist Niccolo Seligmann (2014-17), and vocalist Emily Lau (2016). While the EME has been proud to call the Powell Library Rotunda its home since 2009, the ensemble has also performed at the William Andrews

Clark Library (2011, 2012, 2014), the Freud Playhouse (2012), and as part of the All Saints Beverly Hills Concert Series (2013). In addition to early music collaborations, the EME has performed alongside the Son Jarocho group Son Del Centro (2011) and with UCLA's new music group, Contempo Flux, led by Gloria Cheng (2011). Recent acquisitions of baroque bows, violins, celli, and recent refurbishment of violas da gamba have helped revitalize the instrumental side of the ensemble. The EME is currently seeking to expand its collection of early wind instruments.

Through its unique Managing Director Program, the EME provides one graduate student per year the opportunity to gain invaluable learning experience in managing and teaching a large-scale ensemble. The graduate student is chosen through an application and interview process: the position is open to all majors in the Herb Alpert School of Music. The program includes mentorship and training under the artistic director and the opportunity to take on full directorship of one concert per year.

To find out more about the EME, future concerts and masterclasses, and how you can become involved, check us out on Facebook at facebook.com/uclaEME, or contact the Department of Musicology at m.yamamoto@schoolofmusic.ucla.edu.

About the Directors

Ryan A. Koons, Artistic Director

Ethnomusicologist, vocalist, conductor, and multi-instrumentalist Ryan Koons earned his PhD in 2016 at UCLA where he is now a lecturer in the Departments of Musicology and of World Arts and Cultures/Dance. His research and publications run the gamut from American Indian ritual performance practice and cosmology, to ethnography of early music, Scandinavian traditional music in diaspora, and environmental humanities. With EME Founding Director Elisabeth Le Guin, he recently co-authored an invited article in the *Ethnomusicology Review* entitled "The Politics of Performing the Other: Curating an Early Music Concert;" he has also contributed to the forthcoming *Sage Encyclopedia of Music and Culture*. Koons is a professional musician, specializing in early music and traditional musics from Scandinavia, Eastern Europe, and the British Isles. RyanAKoons.com

Morgan O'Shaughnessey, Managing Director

Violist Morgan O'Shaughnessey is a current MM candidate in viola performance at the Herb Alpert School of Music. His interest in baroque and early music performance practice began with his studies with Cory Jamason and Elisabeth Reed at the San Francisco Conservatory of Music. He served as principal violist of the Jefferson Baroque Orchestra in Ashland, Oregon, where he also maintained an active schedule with the Rogue Consort of Viols. Morgan now plays locally with Musica Angelica. He is a passionate performer and teacher across many instruments. Moshalto.com

Niccolo Seligmann, Guest Viol Coach

Multi-instrumentalist Niccolo Seligmann is an improviser, composer, arranger, producer, and educator. He plays over twenty acoustic instruments from around the world and designs his own software instruments. You can hear him play on a variety of recordings, including the soundtrack of the PC game *Civilization VI*. He received a degree in viol performance and early music from the Peabody Conservatory of the Johns Hopkins University in 2015. Seligmann is a core member of The Broken Consort, a group dedicated to "Early music turned early magic" (*Boston Musical Intelligencer*), the medieval ensemble Alkemie, and others. He has performed across North America and Europe, fondly recalling concerts at the Kennedy Center, in a bustling plaza in Nogales, Mexico, and inside a 2,000-year-old redwood tree in northern California. NiccoloSeligmann.com

Grateful Thanks

The UCLA Early Music Ensemble wishes to thank: our language coaches, Bára Grímsdóttir (Icelandic) and James Massengale (Swedish). Thanks to Christoph Bull, Jael Cosico, Jackson Crawford, Dominic Delzompo, Nina Eidsheim, David Eriksson, Chris Foster, Robert Freel, Gunnar Fredelius, Adam Gilberti, Johan Hedin, Peter Hedlund, Christopher Hunter, Luis Henao, Ken Koons, Elisabeth Le Guin, Göran Olsson, Ricky Padilla, Annie Pho, Terri Richter, John L. Robinson, Erik Rydwall, Timothy Tangherlini, Russell Veirs, Kendra Wilson, Michele Yamamoto, and May Zeng. Without their support, tonight's concert would be a very different experience! Special thanks to Robin Rolfhamre for research, repertoire, and performance practice aid and advice. Thanks to UCLA Herb Alpert School of Music Founding Dean Judith L. Smith and the Departments of Music and Musicology for their continued support of early music at UCLA.

The UCLA Library is pleased to offer "Music in the Rotunda" and other exciting cultural programs at no cost to students, faculty, staff, and the community. If you would like information about how to support the Library, please contact the development office at giving@library.ucla.edu or 310-206-8526

Concert poster and cover art based on a photograph by Göran Olsson.

Powell Music in the Rotunda: library.ucla.edu-powell-music-dances

Invited Program Notes

Welcome to the UCLA Early Music Ensemble (EME) 2017 Spring Quarter concert! This quarter, the ensemble has enjoyed a fruitful exploration of various musics from the Nordic region. We present a rich treasure trove of material: several centuries of sounds from areas now defined as Denmark, Finland, Iceland, Norway, the Orkney Islands, and Sweden. EME members have bent their tongues around little-known dialects of Uralic Latin, braved the cold clear linguistic waters of Icelandic and Swedish, and even set foot into Old Norse. Many of them have picked up instruments they have never played before and learned tunes by ear without ever having seen them in written form. These adventurous and earthy practices are in keeping with the fundamental spirit of this evening's concert: a blurring of the lines between "art," "sacred," and "folk" music traditions.

-Ryan Koons, Morgan O'Shaughnessey, and Niccolo Seligmann

Creating the Edda Anew

The poetic *Edda* is a series of sung oral poems composed in alliterative Old Norse verse. Although different versions exist, the thirteenth-century Icelandic *Codex Regius* is considered the most important source. The *Edda* has been wildly influential: J.R.R. Tolkien, for example, borrowed heavily from it, even to the exact names of the dwarves!

Tonight we perform excerpts from two different *Edda*: the "**Fafnismal**," which recounts the death of the dragon Fafnir, and the "**Voluspa**," or "The Wise-Woman's Prophecy." This seer sings of the end of the world, Ragnarök. Because we know so little about how the *Edda* was performed, we got creative! For the "Voluspa," I first heavily abridged the poem for contemporary attention spans, choosing to retain visually powerful verses that tell of global destruction by natural disasters and wolves borne of a giantess, and several more positive verses from the end of the poem about the rebirth of the world. Musically, I combined the methods of chanting Catholic liturgy with Icelandic *rímur*, the melodies that accompany a likely-related tradition of epic poetic recitation. I fitted the verses to a *rímur* melody kindly provided for us by Icelandic singer Bárna Grímsdóttir, altering the *rímur* rhythms to fit the Eddic text. Finally, bringing in period instruments to paint the images conjured in the text, I portray a wise woman!

-Rebecca Jean Emigh

Bringing the Catholic to Denmark

Mogens Pedersøn (c. 1583-c. 1623) is considered one of the most important Early Modern Danish composers, though we know little about his life. He worked for the music-loving and hard-drinking King Christian IV, rising to the position of assistant director in the Royal Chapel. With the King's support, he studied for four years with the famous Giovanni Gabrieli, who took inspiration from the unique acoustics of Venice's St. Mark's Basilica when composing his complex multi-voiced works. Pedersøn incorporated late Renaissance/early Baroque developments from Catholic Italy into the Scandinavian Lutheran mass when he wrote the "**Kyrie Eleison**" and "**Sanctus**" of his *Practum Spirituale*

(1620). He wrote the piece for five voices, rather than a more familiar four-voiced SATB arrangement. The five parts move independently, often with little rhythmic or sonic overlap. As the voices come together at various moments in the piece, the musical lines rarely resolve into the expected chord. This creates a musical paradox: the voices align in beautiful harmony, but are kept in a tension that drives the piece towards its conclusion.

-Angelina Del Balzo

Danish Composers and Viols

Melchior Borchgrevinck (c. 1570-1632) was a child prodigy, and by 1593 he was the highest-paid yet youngest musician in the court of King Christian IV of Denmark. In 1599, the king sent Borchgrevinck and his students to Venice to study with Giovanni Gabrieli. His "**Amate mi ben mio**" (1605) is an Italian language madrigal that derives from this trip. Tonight we perform it in a viol consort, an ensemble of different sizes of the renaissance or baroque viola da gamba. Listen carefully to the opening seven notes in which the viols "sing" the line.

Mogens Pedersøn accompanied Borchgrevinck to Venice in 1599, returning in 1605. He published his 1608 songbook that includes "**Care lagrime**" on this second trip. Dedicated to the king, this book of madrigals was possibly an attempt to secure royal funding for future trips. In 1611, the king sent Pedersøn to England to serve Christian's sister, Queen Anne, wife of James I. There, Pedersøn published two pavans for five viols, though sadly some of the parts are now lost. "Care lagrime mie" features more sighing and "*ohimè!*" than many madrigals, and I encourage you to listen for the ways the viols realize the sighing figures.

-Niccolo Seligmann

Dancing for the King

Between 1598 and 1606, English Renaissance composer, lutenist, and singer John Dowland (1563-1626) worked in the court of King Christian IV of Denmark. He named "**The King of Denmark's Galiard**," in his honor, publishing it in the 1604 *Lachrimae, or Seaven Teares*, 21 pieces for lute and viols. The collection included seven pavans or slow dances and other compositions such as galliards, vigorous dances that were a favorite of Queen Elizabeth I. He arranged the pieces in order of the celestial spheres, with "The King of Denmark's Galiard" occupying the central space of Apollo, the sun. Dowland dedicated the *Lachrimae* to the English Queen Anne, though it is believed that it was originally meant for Queen Elizabeth, who died before publication.

"The King of Denmark's Galiard" has three sections. The first two are king-like and stately, becoming more complex as they progress, with the third section finishing with lively syncopation. We perform the "Galiard" three times, first with strings, then with recorders, and finally with all the players. By using ornamentation, phrasing, and emotion to evoke the spirit of the Dowland's Renaissance, we feel, for a moment, as if we are accompanying dancing lords and ladies.

-Melva Colter

The Flute and the Bagpipe

Published in 1727, Swedish composer Johann Helmich Roman (1694-1758) dedicated his *Sonate a Flauto traverso, Violone e Cembalo* to his patron Ulrika Eleonora, Queen of Sweden. This collection was the only work to be published in his lifetime, although much of his work thankfully survives in the Swedish National Music Library. "**Sonata X**" includes the single *piva*, in the twelve sonatas. A renaissance dance form, the *piva* shares its name with—and likely owes its origin to—a type of bagpipe found in parts of Italy and Switzerland. As such, this movement draws on "folk music" idioms, notably a bagpipe-derived drone. While the other movements have their charms, they are typical of a baroque flute sonata. Singlehandedly, the *piva* movement sets Sonata X apart from the rest of the collection.

-Claire Buzzelli

Swedish Folk Music Tunes

We prominently feature the *nyckelharpa*, the unofficial national folk instrument of Sweden, in this concert. Evolving gradually over the centuries into different "models" (including the eighteenth-century *kontrabasharpa* played by Koons and the modern chromatic *nyckelharpa* played by O'Shaughnessey), the "keyed fiddle" traces its roots to the medieval organistrum. The instrument is quite popular in Sweden thanks to the dedication of legendary *nyckelharpists* Eric Sahlström, August Bohlin, and Olov Johansson, among others. The tunes presented here come from an unbroken line of over 600 years of *nyckelharpa* tradition: the contemporary "**Polska efter Elundson**" and the earlier "**Polonäs No. 32 av Johannes Bryngelsson**," "**Polonäs No. 69 av Johannes Bryngelsson**," and "**Ridmarsch efter Byss-Calle**." Two of these pieces are *efter* someone. In an older Swedish tradition, tune titles were typically formulated as "[tune type] efter [person from whom performer learned the tune]." This way of naming melodies results in a series of convoluted tune "genealogies." Now, however, many musicians are increasingly naming tunes *av* or by the composer.

-Ryan Koons and Morgan O'Shaughnessey

Norway Across the Centuries

Entirely written in runes, the fourteenth-century manuscript *Codex Runicus* contains some of the oldest laws from Skåne, Halland, and Blekinge, some of them in use as late as the 1600s. Curiously, the last item in the manuscript is a short song of two staff lines of square neumes, "**Drømde Mik en Drøm**." The melody is typically medieval, beginning on a major third. At this time, the third was considered dissonant, with preference given to pure fourths, fifths, octaves, and unisons. This practice likely derives from period tuning practices that focused on the fifth, leaving the third out of tune and more dissonant than the equal temperament tuning known to us today. The hymn to Saint Magnus "**Nobilis, Humilis**" is therefore a special treat because it features parallel thirds almost exclusively, and is the oldest known two-voiced music in Scandinavia. This hymn, preserved in a manuscript published sometime between 1140–1280, honors Saint Magnus of the Orkney Islands, then a Norwegian territory. Due to its parallel thirds, the hymn's part writing greatly differs from the ecclesial compositional styles popular in

France, more closely resembling a folk style of singing still prevalent in Iceland today.

Much later, Johann Heinrich Freithoff (1713–1767) grew up in Kristiansand, Norway, when it was governed by Denmark. Having spent most of his life trying to create a career both in Norway and abroad, he eventually moved to Copenhagen. There, the superstitious Danish king appointed him "extraordinair Hofviolinist" (extraordinary court violinist) because he already had employed twelve court violinists and wanted to avoid a disastrous 13th! Freithoff's music stylistically borders baroque and rococo, and the trio *Notturmo a tre in E* became one of his most popular creations.

-Robin Rolffhamre

Medieval Finland

Clergyman Jaakko Suomalainen published *Piae Cantiones ecclesiasticae et scholasticae veterum episcoporum* (Ancient Bishops' Religious Songs for Church and School), a collection of 74 late medieval religious Latin songs, in 1582. The lyrics in the collection, then popular in Finnish cathedral schools, reflect the Scandinavian Protestant Reformation with some lingering traces of Catholicism. The songs and melodies derive from Central Europe and the Nordic countries. A 1616 Finnish translation popularized the songs in Finnish schools well into the nineteenth century but they gradually fell into disuse. A recent revival has placed the songs into the standard repertoire of many Finnish and Swedish choirs.

Tonight we perform two pieces from the *Piae Cantiones*: "**Personent Hodie**" and "**Gaudete**." "Personent Hodie" is frequently associated with the Feast of the Holy Innocents, December 28, which commemorates the young boys slain by King Herod in his attempt to kill the baby Jesus. The Christmas carol "Gaudete" celebrates the birth of Christ.

-Kate Ragusano

Early Music, Ethnomusicology, and Tradition Bearers

The EME takes a rare ethnomusicological approach to historical performance practice, collaborating on this program with Nordic tradition bearers. We were privileged to learn the Icelandic pronunciation of "**Heyr Himna Smiður**" from Bára Grímsdóttir, an internationally recognized Icelandic traditional singer and composer whose family is one of few to maintain the Icelandic folk singing tradition. "Heyr Himna Smiður" is unusual in the early music canon: medieval Icelandic leader Kolbeinn Tumason (1173-1207) wrote the hymn's text on his deathbed; Swedish composer Porkell Sigurbjörnsson (1938-2013) arranged the melody in the 1970s. The song entered the mainstream in 2013 when a video of the indie band Árstíðir performing it went viral.

In preparing the Swedish folk tunes, we were lucky to collaborate with a number of Swedish *nyckelharpa* and fiddle players: Johan Hedin; David Eriksson; Erik Rydval; my long-time *nyckelharpa* teacher, Peter Hedlund; and my long-time Jämtland fiddle teacher and research collaborator, Göran Olsson. Each provided us with suggestions on performance practice and repertoire.

-Ryan Koons

The "Swedish Handel"

Johann Helmich Roman (1694-1758), sometimes referred to as the "Swedish Handel," was a key contributor to baroque Swedish musical life. In addition to his role as Kapellmeister of the Swedish Royal Orchestra, Roman composed a significant number of works, including solo instrumental music, chamber music, orchestral, and choral music. His *Trio Sonata in E Minor* for two violins and continuo follows the slow-fast-slow-fast arrangement common to the genre in that period. Although much of Roman's music points to the influence of the emerging *galant* style—he travelled widely to important musical centers throughout Europe—his trio sonatas contain examples of the older, "learned style." The second movement of this particular sonata is an example of such contrapuntal writing. Overall, the work illustrates Roman's mastery of Baroque idioms, yet also presents his distinctive voice, especially with its inventive use of rhythm.

-Evan Hesketh

Singing the Past

This concert has required us to cultivate creativity on issues of "historic" pronunciation. How do you pronounce the Latin of a mass setting by a Dane who employed Italianate musical styles, or the Latin of a hymn from the Norwegian-controlled, Celtic-cultured Orkney Islands? Do you pronounce seventeenth-century Swedish in a way modern Swedes could understand or with "historic accuracy?" We created our solutions via a northern Scandinavian or "Uralic" variation of Germanic Latin pronunciation for the Magnus Hymn "*Nobilis, Humilis*" and Mogens Pedersøn's "*Kyrie*" and "*Sanctus*." Similarly, we chose to use historic pronunciation for the duets "*Kärlekspris*," "*Äktaståndspris*," and the drinking song "*Sällheten*." Of these three charming duets, "*Kärlekspris*" and "*Äktaståndspris*" are both from Swedish baroque composer Gustaf Düben's 1674 masterpiece *Oda Sveticae*, musical settings of psalms.

-Ryan Koons

Contributors

Claire Buzzelli is a second-year chemical engineering major. In addition to Early Music Ensemble, she plays in Game Music Ensemble at UCLA as the principal flautist and flute family specialist: piccolo and e-flat, alto, and bass flutes, with a rotating roster of shakuhachi and glass flute. At any given time, she may hoard up to eight flutes in her dorm room.

Melva Colter played oboe and recorders in elementary school through college. In 1979-80, she was a member the EME's predecessor, the UCLA Collegium Musicum, on recorders and crumhorns. Since then she has performed with several amateur groups in Los Angeles, rejoining the EME in 2015 where she plays recorders and viol, and sings alto.

Angelina Del Balzo is a PhD Candidate in UCLA's Department of English, where she focuses on eighteenth-century British literature and theater. Her dissertation is entitled "Furbish'd Remnants: Literary Adaptation and the Orient, 1660-1837," part of which was published in *SEL Studies in English Literature, 1500-1900*. She has been a member of EME since fall 2014 as both vocalist and flautist.

Rebecca Jean Emigh is Professor of Sociology at UCLA. She just published two books on the histories of the US, UK, and Italian censuses. Now she is researching the social position of women composers around 1900. She is a passionate amateur musician, singing and playing oboe at multiple venues, including the LA Operetta Foundation, UCLA Early Music Ensemble, and Saint Robert Bellarmine Catholic Church.

A Fischhoff and Coleman chamber music competitions prizewinner, violist, violinist, and conductor **Evan Hesketh** enjoys a career performing music ranging from Renaissance to contemporary. He performs with various ensembles, including Musica Angelica and Los Angeles Baroque. He holds degrees from the University of Victoria and the Cleveland Institute of Music and has conducted orchestras in Canada, the United States, and Europe.

A percussionist and vocalist, **Kate Ragusano** has been a part of school music ensembles nearly all her life. She joined her grade school band as a percussionist at age ten, training in voice after graduating high school. Kate will soon complete her bachelor's degree in music history at UCLA, where she performs with the Video Game Music Ensemble and the Early Music Ensemble.

Robin Rolfhamre is an Associate Professor at the University of Agder in Norway where he, among other things, teaches lute and guitar, as well as musicology. He has received several scholarships and awards, including Agder Academy of Sciences and Letters' Research Prize for Young Researchers. He is a Pyramid Historical Strings Artist and he plays Lauri Niskanen instruments. www.rolfhamre.com

Song Texts and Translations

"Kyrie (Mogens Pedersøn)

Kyrie eleison, Christe eleison Lord have mercy, Christ have mercy

"Sanctus" (Mogens Pedersøn)

Sanctus, Sanctus, Sanctus	Holy, holy, holy,
Dominus Deus Sabaoth.	Lord God of Hosts:
Pleni sunt cæli et terra gloria tua.	heaven and earth are full of thy glory.
Osanna in excelsis.	Hosanna, in the highest.
Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord
Hosanna in excelsis.	Glory to thee, O lord in the highest.

"St. Magnus Hymn" (Unknown)

Nobilis, humilis, Magne, martyr stabilis,	Most noble Magnus, a martyr most meek,
Habilis, utilis, comes venerabilis	Most constant and able, most ready to serve,
Et tutor laudabilis tuos subditos	High honoured Protector, most worthy of praise,
Serva carnis fragilis mole positos.	We pray thee thy frail burdened servants to save.
Translation: Sigurd Towrie of Heritage of Orkney	

"Fafnismal" (Edda)

The first stanza of this performance is in Old Norse, as follows:

Sveinn ok sveinn, hverjum ertu sveini um borinn?	Young man, young man! Who is your father?
Hverra ertu manna mögr, er þú á Fáfni rautt	What family are you from from, you who reddened
þinn inn frána mæki? Stöndumk til hjarta hjörr.	Your glistening sword in Fafnir? The sword is in my heart.

Translation: Adapted from Jackson Crawford

"Heyr, himna smiður" (Tumason/ Sigurbjörnsson)

Heyr, himna smiður,	Hear, smith of the heavens,
hvers skáldið biður.	what the poet asks.
Komi mjúk til mín	May thy mercy softly
miskunnin þín.	come unto me.
Því heit eg á þig,	So I call on thee,
þú hefur skaptan mig.	for thou hast created me.
Eg er þrællinn þinn,	I am thy slave,
þú ert drottinn minn.	thou art my Lord.
Guð, heit eg á þig,	God, I call on thee
að þú græðir mig.	to heal me.
Minnst þú, mildingur, mín,	Remember me, mild one,
mest þurfum þín.	Most we need thee.
Ryð þú, röðla gramur,	Drive out, O king of suns,
ríklyndur og framur,	generous and great,
hölds hverri sorg	every human sorrow
úr hjartaborg.	from the city of the heart.
Gæt þú, mildingur, mín,	Watch over me, mild one,
mest þurfum þín,	Most we need thee,
helzt hverja stund	truly every moment
á hólða grund.	in the world of men.
Send þú, meyjar mögur,	Send us, son of the virgin,
málsefnin fögur,	noble motives,
öll er hjálp af þér,	all aid is from thee,
í hjarta mér.	in my heart.

"Kärlekspris," "In Praise of Marriage" (Gustaf Düben)

All livs och levnads springekälla, jag menar dig o kärlek ren.	Well-spring for all life and living, I speak of you: pure love.
Hur skall jag ditt beröm framställa?	How shall I put your praise into words?
Ditt mesta lov är dock ditt men.	Most of your praises are to your detriment.
En himmselsk tunga borde mig om dig att sjunga evärdelig.	A heavenly tongue must needs be mine to sing of you eternally.

Translation: James Massangale

"Äktaståndspris," "In Praise of Marriage" (Gustaf Düben)

Hur fåfängt är allt vad med iver I mänsklig' hjärtan efterstå.	How vain is all that human hearts eagerly desire;
Där tid och lycka dock kullriver allt vad er håg sig fäster på.	where time and fortune overthrow everything your thoughts hold dear.
En trogen vän och roligt sinn är aldrastörsta skatten min.	A faithful friend and a peaceful nature are my greatest treasures.

Translation: James Massangale

"Sällheten" "Happiness" (Åhlström)

Menar du min bror, at den är säll,	My friend, do you really think that he is happy,
Som i sin hand hvälfver hundra Rikens öden?	He who has the power to overthrow a hundred kingdoms' fates?
Somnar han i lugn hvar enda qväll?	Does he sleep in peace every night?
Och drömmer han ej upror eller döden.	And does he not dream [of] rebellion or death?
Nej, I Potentater uti alla stater!	No, you rulers in every land!
Af Er magt och ära jäfvas ej min lära:	My premise isn't invalidated by your power:
Säll är den som har en full Pocal,	Happy is he who has a brimming cup,
Och notabene förmågan at den tömma!	And, note well, the ability to drain it!
Med dess ångor flygta lifvets qval,	With its vapors, the pangs of life flee,
Och i dess droppar lifvets nöjen strömma.	And in its drops, life's pleasures flow.

Translation: James Massangale

"Drømde Mik en Drøm" (Unknown)

Drømde mik en drøm i nat um silki ok ærlig pæl	I dreamt a dream last night of silk and fine fur, OR
	I dreamt a dream last night of justice and fair play, OR
	I dreamt a dream last night of equality and honest measure.

"Gaudete" (Pub. Suomalainen)

Gaudete, gaudete! Christus est natus	Rejoice, rejoice! Christ is born
Ex Maria virgine, gaudete!	of the Virgin Mary – rejoice!
Tempus adest gratiæ	The time of grace has come—
Hoc quod optabamus,	what we have wished for,
Carmina lætitiæ	songs of joy
Devote reddamus.	Let us give back faithfully.
Deus homo factus est	God has become man,
Natura mirante,	(With) nature marvelling,
Mundus renovatus est	The world has been renewed
A Christo regnante.	By Christ (who is) reigning.
Ezechielis porta	The closed gate of Ezekiel
Clausa pertransitur,	Is passed through,
Unde lux est orta	Whence the light is raised,
Salus invenitur.	Salvation is found.
Ergo nostra concio	Therefore, let our preaching
Psallat iam in lustro;	Now sing in brightness
Benedicat Domino:	Let it give praise to the Lord:
Salus Regi nostro.	Greeting to our Kin