



OSLO CHAMBER CHOIR

Conductor and artistic director:
Håkon Daniel Nystedt



Concert program

(There may be changes in the order)

Veneliti is a medieval ballad about a girl who forgets her identity after drinking with the mountain king. Composer Ørjan Matre makes the music more diffuse to maybe enchant us too...

Kulokk is a herding call sung by farmers on summer farms (sæter). The high-pitched calls have different styles and melodies, and the cattle recognize their own farmer's lokk.

Eg ser deg utfor gluggen (I see you outside the window) was sung as a lullaby, but it has a hidden meaning – it warns the secret lover standing outside the window that the father is watching, stopping anyone from coming inside...

Tussgubben (one of Dovregubben/The Mountain Kings names) is a springleik composed by fiddler Hans W. Brimi. Springleik is a dance style from Gudbrandsdalen.

Jeg ser deg søte lam (I see you, Sweet Lamb) is a psalm by Hans Adolph Brorson, published after his death in 1765. The text is sung on a phrygian psalm by Thomas Tallis.

Jesus Kristus er opfaren (Jesus Christ our Lord is risen) is one of Edvard Grieg's four psalms, all based on traditional melodies. Nystedt and the choir have moved closer to the traditional way of singing these songs, which have some nuances that are lost in the classical and refined versions that are more commonly heard.

Halleluja, vor Strid er endt (Hallelujah, our strife is over) is a psalm by Adolph Brorson recorded by the choir on their album STRID in 2009. It celebrates the ascension of Jesus Christ and his victory over death and sin.

Arrangement: Ørjan Matre

Lokk

Nordfjordhalling – This “halling”(dance) is from the Nordfjord region.
Arranged and performed by the trio **Rakkarpakk!**

Tjugedalaren (The twenty dollars) – Myllarguten was a grand master fiddler who lived in Telemark in the 19th century, known for his virtuosity and rivalry with other fiddlers. Tjugedalaren tells about when the super star fiddler came to the village of Nordbø – but he would not play for change...

Guds Søn har gjort mig frie (God's son hath set me free) – another one of Grieg's four psalms.

Uventa brydlaupssjau (Unexpected wedding) is from Kvam and Inner Hardanger. This is written with pure lydian tonality.
Arrangement by H. D. Nystedt

Stev – The word is used to describe a song style with strong ties to the Setesdal region. A “stev” is a short melodic phrase consisting of four lines, with lyrical content varying from mocking comments to Romantic depictions of nature.

Farvel min venn (Goodbye, my friend) is a ballad written in 1880 by Marie Kristiansen, or "Valdres-Maria" as she was called. Marie was born in Aurdal in Valdres, and wrote a number of songs based on her own tragic life, of which this is the most famous.
Arrangement by H. D. Nystedt and Daniel Herskedal

Myllargutens bruremarsj (Myllargutens bridal march) – The legendary fiddler Myllarguten had an unrequited love for a girl named Ingebjørg Tveiten, who married another man. He played this bridal march as he saw her wedding procession going to church – can you hear his heartbreak?

Transcription for choir of Grieg's piano arrangement by Håkon Daniel Nystedt

Naar mit Øje, trett af møje (When my eyes are weary of toll) – This is a psalm written by Adolph Brorson in Svanesang (Swan song) in 1765.

Arrangement by Hans Magne Græsvold, Sigbjørn Apeland and Håkon Daniel Nystedt

You may not understand the Norwegian lyrics, but can you hear the shepherdess calling for her cow, «Lykkeros»? Or do you sense the relief in «Halleluja, vor Strid er endt»?

Oslo Chamber Choir comes to the US to premiere a new repertoire of traditional Norwegian folk songs. The choir, conducted by Håkon Daniel Nystedt, has a dynamic approach to their programming, and will adapt each concert to the current venue and audience.

Since 1984, Oslo Chamber Choir has explored traditional folk music in choral settings. Through composition, improvisation and innovative use of vocal techniques, the choir creates a rich and expressive sound. Their aim is to revive qualities in the traditional material that have been lost in translation by classical training and composers. Through musical exploration, the traditional music renews its relevance and becomes a contemporary expression of Norwegian folk music.

Each individual singer in Oslo Chamber Choir has received mentoring from folk singer Unni Løvlid, who is a professor of folk music at the Norwegian Academy of Music. But these songs were not originally sung by professional singers, or by people with an academic background in music – these songs were sung by everyday people in their everyday lives.

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