

THE SUMMER SINGERS PRESENTS

# MIDSUMMER



Adam Reinwald, Artistic Director  
**2024 CONCERT SEASON**

# A NOTE FROM THE DIRECTOR

Happy summer to choral music fans, and welcome to The Summer Singers 2024 Spotlight concerts!

After a thrilling first season with the organization in 2023, I found myself reflecting on the stories to be told surrounding “summer” and “music” – rather obvious in hindsight, but at least I got there. I was intrigued by the idea of the Summer Solstice as a mostly universal celebration of the changing seasons. Further research revealed that the two largest Summer Solstice festivals in the world (by attendance and, I would argue, cultural import) are “Midsommar” in Sweden; and the First Nations Indigenous Solstice Festival in Ottawa, Canada. Music is a primary component during festival time in both the Scandinavian and North American Indigenous cultures, and blending these two musical expressions feels vital and an authentic reflection of our Minnesota melting pot. Perhaps well-known but lightly performed is the deep well of short-form Swedish choral music by late Romantic composers Hugo Alfvén, Wilhelm Peterson-Berger, and others. Less familiar to our ears but certainly enjoying new audiences in a broader exploration of native and indigenous classical music is the work of living composers Sherryl Sewepagaham, Andrew Balfour, and more, particularly in their native Canada. Today’s concert is an amalgam of these uniquely ‘summer-y’ Solstice sounds from two distinct points on the globe.

As The Summer Singers look toward our upcoming 30th anniversary season in the 2026, it is natural for a new modus operandi to surface. This season, we have endeavored to spread the “sounds of summer” further more broadly with a professional Ensemble of 20 voices performing more Outreach and Family concerts than ever before. To properly embrace the institutional core of TSS, we’ve invited back Alumni (and some new faces) to add 30 more voices to this expanded Summer Singers experience. Frankly, I’m tickled to hear all these voices on this exquisite repertoire from around the world, and I know you will feel and hear the joy, warmth, and passion of The Summer Singers in this new model.

In my experience, everything glorious in choral music is due to people working well together. Certainly true for our fabulous singers, but equally so for the TSS Board of Directors working diligently behind the scenes. Major thanks to Jessi McKinnon, Adam Irving, and the rest of Board for jumping aboard this new artistic vision with gusto and resolve. Similar thanks to artistic partners Laura Clapp, Shaun Halland, and Christiana Howell for continuing to push us forward. Lastly, a big tip of the cap to Dana Skoglund for establishing the goals and resources to materialize our shared vision.

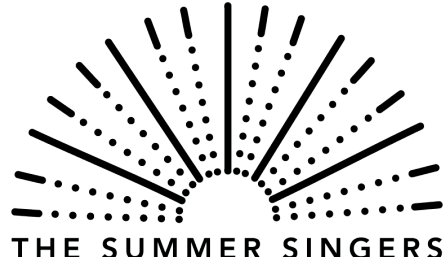
Glad sommar, and miyonîpin (Swedish and Northern Cree for happy summer!) We hope you enjoy the concert.

Sincerely,

Adam Reinwald, Artistic Director



**ADAM REINWALD** is a nationally recognized vocal chamber artist and conductor, and is in demand as a coach and strategist for small- to mid-size arts organizations, focusing on new media and virtual/digital branding. Adam combines artistic and administrative leadership from over two decades of experience in the nonprofit arts sector. Adam co-founded Cantus, the acclaimed artist-led male-vocal ensemble, in 2000, and oversaw programming and Board development during a 17 year tenure. Adam is the Artistic and Managing Director of Kantorei, a nonprofit chamber choir in Minneapolis/St. Paul. Adam is the owner of Beer Choir, a communal singing event organization with 35 active chapters nationwide, and the operator of Open Voices LLC, nurturing artists and building community.



# MIDSUMMER

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Wilhelm Peterson-Berger

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Create in Me a Clean Heart

John David  
Grant Norum



## Kahkiyaw Oskâyak (All the Young People)

*sung in Cree*

Sherryl Sewepagaham

Kahkiyaw Oskâyak honors the younger generation and blesses and guides our future leaders in their journey as they sing in unity. - *Sherryl Sewepagaham*

Kahkiyaw oskâyak  
Otâh askihk  
Mamaw nikamowak

*All the young people  
on this earth  
Sing together*

## The Earth Adorned (Psalm of Summer)

Waldemar Åhlen (1894-1982)

The “Sommarpsalm” from Åhlen has become a much-loved Scandinavian hymn tune, sung in praise of the natural world. The lilting dance of the melody is given a lush harmonic bedding to best articulate this wonderful text translation. Åhlen, considered one of the leading Swedish organists of his generation, spent his long career at St. James Church in Stockholm. “Sommarpsalm” has featured in several film scores, and was played at the wedding of Swedish Crown Princess Victoria in 2010.

The earth adorned in verdant robe  
sends praises upward surging,  
while soft winds breathe on fragrant flowers  
from winter now emerging.  
The sunshine bright gives warmth and light  
to budding blossoms tender,  
proclaiming summer splendor.

From out the wood, the birds now sing  
and each its song now raises,  
to join with all the universe  
in voicing thankful praises.  
With hope and joy their songs employ  
a rapturous exultation  
in praise of God’s creation.

O God, amid these joys of life,  
creation’s glory beaming,  
grant us the grace to keep your word  
and live in love redeeming.  
All flesh is grass, the flowers fade,  
and time is fleeting ever;  
God’s word remains forever.

## Sommaren Kommer

*sung in Swedish*

Wilhelm Peterson-Berger (1867-1942)

A collection of short-form choral works by Wilhelm Peterson-Berger, a leading figure in Swedish classical music at the turn of the century, showcases his twin abilities to effectively paint a visual scene in the music, and imbue a sense of drama with each vocal line. Peterson-Berger, a pianist and later an influential music critic, revered the dramatic compositions of Richard Wagner, and would go on to write *Arnljot* in 1910, which claims the status of a Swedish national opera. Echoing Wagner's use of the leitmotif, rich characters within each piece rise to the surface of the music, even in strophic work, like "Sommaren kommer."

Sommaren kommer till skogar och lunder  
med sina himmelsnycklar så blid, ropar:  
vak upp till ljuvliga stunder  
allt som förtvinat om vintertid!  
All kreatur i mark och i bur fröjdas nu,  
vart efter sin natur.  
Solen går fram med segrande glinder,  
hjorten vid källan möter sitt viv.  
Strömmarna vandra gå utan förhinder,  
alla små blommor nu fånga liv.  
Giga och dans så mångenstans höras  
kring stången med band och krans.  
Skönaste platser, grönaste marker,  
blomstriga ängar, den mjuka slätt  
väljas till lek i de lummiga parker,  
fagraste jungfrur där svinga sig nätt.  
Tröttnar ändå de fötter så små  
sitta de neder vid floderna blå.

*Summer comes to forests and groves  
with his heavenly keys so gentle, cries:  
wake up to lovely moments  
all that withered about winter time!  
All cattle in the ground and in the cage rejoice now,  
each according to its nature.  
The sun advances with victorious glimmer,  
the deer at the spring meets its viv.  
The currents wander without hindrance,  
all the little flowers now catch life.  
Giga and dance can be heard in many places  
around the bar with ribbon and wreath.  
Most beautiful places, greenest lands,  
flowery meadows, the soft plain  
chosen to play in the leafy parks,  
fairest virgins there swinging pretty.  
Still tiring those little feet  
they sit down by the rivers blue.*

## Stämning

*sung in Norwegian*

Wilhelm Peterson-Berger

Alle, de voxende skygger  
har vævet sig sammen til en.  
Ensom på himmelen lyser en stjerne  
så strålende ren.  
Skyerne have så tunge drømme,  
blomsternes øjne i duggråd svømme.  
Underligt aften vinden suser i linden.

*All the growing shadows  
have woven themselves together into one.  
A star shines alone in the sky  
so brilliantly clean  
The clouds have such heavy dreams,  
the eyes of the flowers swim in dew.  
Strangely the evening wind rushes in the linden.*

## Mother Earth

*sung in Cree*

Sherryl Sewepagaham

Okâwîmâw Askiy (Mother Earth) began as a vocable song and Cree words were added to bring more meaning. The intention of the song is love, hope and standing in unity to take better care of our mother earth, Okâwîmâw Askiy. A first-person plural perspective is intentional for us to speak directly to her as we sing to her as her children: Mother Earth, we are your children. We love you.

Okâwîmâw Askiy (Mother Earth) is intended to be performed outside on the land, using the gifts of the land (such as leaves) in performance. If performing inside, it should be performed without shoes to have a softer sound and paper leaves can be made to simulate the sound of leaves falling on the forest floor. Body percussion is to be used instead of a frame drum to symbolize the peoples' connection to the land.

### Traditional Cree Teachings About the Earth and Land

The Elders teach us that as Cree people, we have a reciprocal relationship with Mother Earth. She teaches us many things and our responsibility is to protect and care for her. The land and rivers are to be shared among all humans; we do not own Mother Earth or parts of Mother Earth. The land provides us with all that we need to survive and thrive such as water, air, food, shelter, medicines, and fire. Mother Earth has given every living being a purpose on the earth, be they swimmers, crawlers, winged ones, two-footed creatures or four-footed beings. Creation stories speak of humans as the last to be created. We all need to share the responsibility of taking care of our mother earth for future generations.

- Sherryl Sewepagaham

Okâwîmâw askiy  
Niyanân kitawâsimsak  
Kisâkihitanan

*Mother Earth  
We are your children  
We love you*

## Northern Lights

*sung in Latin*

Ola Gjeilo (b. 1978)

"Northern Lights" describes something serene and heartbreaking, a "terrible beauty," according to Norwegian composer Ola Gjeilo; one that is captured in the essence of the aurora borealis. "Looking out from an attic window one Christmas close to Oslo, over a wintry lake under the stars, I was thinking about how this 'terrible' beauty is so profoundly reflected in the northern lights, or aurora borealis, which, having grown up in the southern part of the country, I have only seen once or twice in my life. It is one of the most beautiful natural phenomena I've ever witnessed, and has such a powerful, electric quality that must have been both mesmerizing and terrifying to people in the past, when no one knew what it was and when much superstition was attached to these experiences."

Pulchra es amica mea,  
suavis et decora sicut Jerusalem,  
terribilis ut castrorum acies ordinata.  
Averte oculos tuos a me quia ipsi  
me avolare fecerunt.

*Thou art beautiful, O my love,  
sweet and comely as Jerusalem,  
terrible as an army set in array.  
Turn away thy eyes from me,  
for they have made me flee away.*

## Uti Vår Hage

*sung in Swedish*

Hugo Alfvén (1872-1960)

Hugo Alfvén, regarded as Sweden's national composer during his lifetime, reflected a deep relationship with the Swedish landscape and countryside in his music, and his national romanticism was a "stronghold of Swedish folk culture." A composer of significant symphonies and other orchestral works, it was his work with the choirs at Uppsala University, in particular the incredible Orphei Drängar Male Chorus, where he honed his compositional voice and embedded his music with and in Swedish folklore. A master of counterpoint and tone color, Alfvén's choral music brims with vitality and serenity.

Uti vår hage där växa blå bär  
Kom hjärtans fröjd!  
Vill du mig något så träffas vi där.  
Kom liljor och aquileja,  
kom rosor och saliveja  
Kom ljuva krusmynta,  
kom hjärtans kär.

Fagra små blommor där bjuda till dans  
Kom hjärtans fröjd!  
Vill du så binder jag åt dig en krans.  
Kom liljor och aquileja...

Kransen sätter jag sen i ditt hår  
Kom hjärtans fröjd!  
Solen den dalar men hoppet upp går.  
Kom liljor och aquileja...

Uti vår hage finns blommor och bär  
Kom hjärtans fröjd!  
Men utav alla mej kärast du är.  
Kom liljor och aquileja...

*Out in our yard there grow blueberries  
Come the joy of the heart!  
If you want me to do something, we'll meet there.  
Come lilies and aquileja,  
come roses and salvia  
Come sweet spearmint,  
come to your heart's content.*

*Beautiful little flowers invite you to dance  
Come the joy of the heart!  
If you want, I'll tie you a wreath.  
Come lilies and aquileja...*

*I will then put the wreath in your hair  
Come the joy of the heart!  
The sun goes down but the hope goes up.  
Come lilies and aquileja...*

*Outside our paddock there are flowers and berries  
Come the joy of the heart!  
But of all my dearest you are.  
Come lilies and aquileja...*

## I Furuskogen

*sung in Swedish*

Wilhelm Peterson-Berger

Det är en renhet i din luft,  
en trolldom i den vilda doft.  
som genom skogen strömmar,  
som genom furuskogen strömmar,  
ja det där bäcken dansar glad och fri,  
så glad och fri,  
och älven glider tyst, så tyst förbi  
i djupa allvarsdrömmar,  
i djupa allvarsdrömmar.

*There is a purity in your air,  
a spell in the wild scent.  
that flows through the forest,  
that flows through the pine forest,  
yes that brook dances happy and free,  
so happy and free,  
and the river glides silently, so silently by  
in deep serious dreams,  
in deep serious dreams.*

## Qilak

Andrew Balfour (b. 1967)

Inspired by travels in Baffin Island in 2009 and a collaboration with Iqaluit folksinger and songwriter Madeleine Allakariallak, Qilak was composed as part of a concert project for Winnipeg-based Camerata Nova entitled Medieval Inuit: Stories of the North. The theme of the concert explored the early contact between Scandinavian explorers and the Inuit 1000 years ago. Balfour tells us: "Qilak is about the northern sky which is so breathtaking up in the Arctic. I loved the open space, the Inuit's relationship with the land, and the musical sound of Inuktitut."

The aesthetic of the piece reflects the expanse of sky and the shimmering reflection of sun on snow. Balfour's composition hints at influences of Inuit throat singing and hauntingly echoes the vocables of traditional Ayaya songs of Southern Baffin Island. A heartfelt thank you, Elder Fred Ford, for your teachings on the Inuktitut language, and to Piita Irniq for your teachings about Ayaya songs. - Andrew Balfour

Qilak  
tunguniq

*the sky, the heavens, paradise  
reflection of open water in the sky at the horizon*

## Dans! Ropte Felen

*sung in Swedish*

Wilhelm Peterson-Berger (1867-1942)

Dans! ropte felen og skatted på strængen,  
så lensmandsdrengen sprat up og sa "ho".  
Stans! ropte Ola, slog bena unda'n  
så lensmand datt af en og gjenterne lo.  
Hop! sa' en Erik og spændte,  
ja spændte i taget så bjelkene braged  
og væggene skreg.  
Stop! sa'n Elling og tog ham i kragen  
og holdt ham mod dagen,  
du er nok for vek, ja for vek!  
Hej! sa' en Rasmus tog Randi om live',  
"nu skynd dig at give den kyssen du ved!"  
Nej! svarte Randi, en örfig hun gav ham  
og sled sig ifra ham: "Der har du Besked!"

*Dance! cried the fiddle, and squealed on the string,  
then the sheriff's boy jumped up and said "ho".  
Stop! shouted Ola, kicking her legs  
then the sheriff fell off one and the Ghent people laughed.  
Jump! said an Erik and tensed,  
Yes, the roof was strained so the beams buckled  
and the walls screamed.  
Stop! said Elling and grabbed him by the collar  
and held him against the day,  
you are probably too weak, yes too weak!  
Hey! said' a Rasmus took Randi about life',  
"Now hurry up and give that kiss you know!"  
No! replied Randi, an örfig she gave him  
and pulled away from him: "There you have a message!"*



## Vision Chant

*sung in Ojibway*

Andrew Balfour

Vision Chant incorporates the Ojibway word, “babamadizwin”, which means “journey”. Based on an Indigenous chant style, this work is striking for both its stillness and its intensity. The journey that is evoked begins and ends with a soprano melody, at first divided and then, symbolically perhaps, unified. What takes place in between these musical bookends is the vision itself. The vision described in the title and painted in the music is somewhat fearsome at its climax. For comfort, Grandmother (Nokomis) and Grandfather (Mishomis) are called upon. By the conclusion, there is resolution, and perhaps of awakening to a sunrise. - *Andrew Balfour*

Hey-hyah, Hey-hyah  
Babamadizwin  
Windigo  
Misho mis, Nokomis,  
Windigo

Hey-hyah, Hey-hyah

## Ute Sundance

arr. Ethan Sperry

Valerie Naranjo (b. 1958)

Ute Sundance is a song of renewal sung by the Ute Tribe at the beginning of the new year and is one of the Ute’s most important rites of passage. Debts, misunderstandings, and grudges are forgiven, so that no one needs to start the new year with old negativity. The younger people enact a difficult dance, personifying the release of the pain experienced in the community during the past year. -*Ethan Sperry*

## Aftonen

Hugo Alfvén

The forest is silent, the sky is clear.  
Hark to the lullaby of the cowherd’s horn  
Echoing among valleys and green hills  
As the sun quietly descends.

## You are the New Day

John David (b. 1946)  
arr. Peter Knight

"The inspiration for New Day was quite simple; I had just had a major blow in my personal life, and was sitting alone late at night on the settee feeling very low, and watching an ominous story on the news. I started singing to the soon-to arrive New Day like it was an entity that would rescue me from the depths. If the sun came up and the birds started singing as usual then I could believe that it really was the new day in which life would go on, and in which hope would survive. The tune and the words popped into my head at the same time, and it was all written in about 10 minutes."

- John Davis, of the Welsh band Airwave

You are the new day

I will love you more than me  
And more than yesterday  
If you can but prove to me  
You are the new day

Send the sun in time for dawn  
Let the birds all hail the morning  
Love of life will urge me say  
You are the new day

When I lay me down at night  
Knowing we must pay  
Thoughts occur that this night might  
Stay yesterday

Thoughts that we as humans small  
Could slow worlds and end it all  
Lie around me where they fall  
Before the new day

One more day when time is running out  
For everyone  
Like a breath I knew would come I reach for  
The new day

## Create in Me a Clean Heart, O God

Grant Norum (1944-2002)

Whether we see the sun, or the sun sees us, we know that we need the sun's warmth for life and love. The Summer Singer's signature piece, "Create in Me a Clean Heart," brings the renewing warmth of sunlight to all.

Create in me a clean heart, O God,  
and renew a right spirit within me;  
Cast me not away from your presence,  
And take not your Holy spirit from me.

Restore unto me the joy of thy salvation,  
And uphold me with Thy free spirit.

— Psalm 51: 10-12

*To all of our wonderful volunteers. Thank you!*

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The Summer Singers is a chamber-sized, vocal ensemble with a unique identity and purpose. In the 2024 season, we transitioned to a paid singer model to give back to these wonderful vocalists that you are hearing today.

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# THANK YOU TO OUR SUSTAINERS AND DONORS!

The Summer Singers would not be able to bring you exceptional free a cappella concerts without the generosity of our Sustaining Members, who allow us to have financial consistency from year to year. The Summer Singers continues to evolve in how we view giving, celebrating current donors who have directly supported the 2024 season by highlighting the length of time.

they have been supporting the quality and excellence of the ensemble. We want to recognize and thank everyone who has made our 2024 season possible. If you are interested in supporting The Summer Singers, please: scan the QR code on page 9 of the program; find a Board Member at Intermission; after the concert, find a donation box in the Lobby; or email [info@summersingers.org](mailto:info@summersingers.org).

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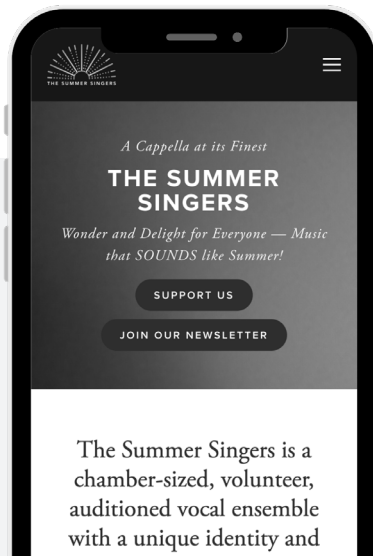
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The Summer Singers provides our community with a cappella music at the highest level of artistry. We make our music accessible by providing concerts on a free-will donation basis during the summer. We bring passion and appreciation for choral music to the greater community.



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 Kylen Glassman  
 Linda Neuman  
 Rebecca Nystuen  
 Sammi Penick  
 Evelyn Way  
 Raina Swanson

### **ALTO**

Fabiola Aguilar  
 Karen Alexander  
 Kendra Charles  
 Colleen Cook  
 Cam Dehlin  
 Jennifer Dusek  
 Nikki Frontz  
 Dee Hein  
 Joan O'Donnell  
 Cat Schockley

### **TENOR**

Seth Bobrow  
 Tyler Behny

### **BASS**

Peder Bolstad  
 Adam Irving  
 David Peterson  
 Mark Maronde



Julia Brown



Laura Clapp



Rachel Farhi



Christiana Howell



Kimberly Wetteland



Damara O'Malley



Sydney Rabata



Kristie Shaffer



Becca Tobin



Abs Trewin



Jeff Anderson



Patrick Coleman



Logan Combs



Peder Flaten



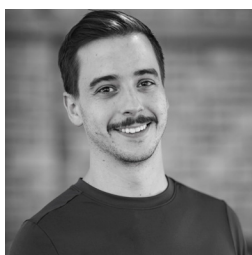
Shaun Halland



Jordan Kleist



Grady Klein



Simon Pick



Taylor Quinn



Eugene Sandel



Dana Skoglund

## THE SUMMER SINGERS ENSEMBLE



## WHY WE SING A CAPPELLA MUSIC

Not because we all majored in music,  
Not because we are professional, career singers,  
Not because we think it's a relaxing way to have fun.

We sing a cappella music;  
Because it makes us more human,  
Because it is beautiful,  
Because it makes us more sensitive,  
Because it brings us closer to an infinite  
beyond this world,  
Because it gives us something to cling to,  
Because it brings into our lives more love, more compassion,  
more gentleness, more good, in short, more life.

That is why we sing a cappella music.

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These words were adapted by former TSS singer and board member, Cam Dehlin, from a poster which her father, a music educator, had hanging in his classroom.

**SUMMERSINGERS.ORG**