

## SOLVEIG FARINGER

Solveig Faringer is one of Sweden's most distinguished singers of lieder. She made her debut in 1973 and has known much success over the years at concerts both in Sweden and abroad.

Solveig Faringer is an unusually versatile artist, who is just as much at her ease in the opera as in the more intimate circumstances of chamber music. As an interpreter of lieder she has devoted herself mainly to the Nordic repertoire, and is partial besides to French romantic songs and the classics Franz Schubert and Hugo Wolf.

Solveig Faringer is fascinated by contemporary music and its possibilities of expression, and has been in close cooperation with several composers and made the original performances of several newly written works dedicated to her. She often appears as a singer of oratoria and her repertoire includes a wide range of traditional works within church music. At the opera, she has had prominent roles in *Carmen*, *Die Fledermaus*, *Falstaff* and *Aniara*.

Solveig Faringer has made about a dozen recordings, amongst which are *Hundra vägar har min tanke* (PRCD 9022) and *Om kärlek* (PROP 7798).

## NANETTE NOWELS-STENHOLM

Nanette Nowels-Stenholm was born in Texas and grew up in Portland, Oregon, USA. She attended Lewis and Clark College in Portland, after which she had the privilege of studying in Paris and Fontainebleau, France (Ecoles d'Art Americaines) under Mlle Nadia Boulanger.

Nanette Nowels-Stenholm pursued a Master's Degree in Piano Accompaniment at the University of Southern California under the tutelage of Gwendolyn Koldofsky. She was elected into the honorary music fraternity, Pi Kappa Lambda, upon graduation in 1977. Nanette Nowels-Stenholm held positions at Occidental College and at the University of California at Irvine.

Sweden is Nanette Nowels-Stenholm's present home. In this country she has worked at the Vadstena Academy, Drottningholm Theatre and the Royal Opera School. She has also played numerous concerts around the country. Nanette Nowels-Stenholm is currently employed by the Stockholm Royal Opera as a vocal coach.

# SOLVEIGS SANG

Highlights from the Scandinavian lieder repertoire

Swedish  
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SCD 1049



Solveig Faringer, soprano  
Nanette Nowels-Stenholm, piano

Edvard Grieg (1843-1907) wrote almost 150 songs from when he was 20 until 1905. Those of the songs that are most frequently sung today spread over the bulk of this period, which gives an indication of the overall quality.

There is a portrait from 1895 of Grieg sitting at the grand piano on which a candle burns, his wife Nina singing next to him. She was a singer and possibly she is singing *eg skal jeg få lov til* remembering their engagement thirty years earlier. The song is part of the collection *Hjertets Melodier (Melodies of the heart)*, four songs to poems of H.C. Andersen, composed in 1864-65. Nina Grieg was to become a significant interpreter of her husband's songs. She lived until 1925.

In 1875, Grieg wrote comprehensive music to Ibsen's *Peer Gynt*, from which *Infants Song (Belovets Song)*, the song about her awaiting Peer, is taken. The orchestral suites from *Peer Gynt* are far from doing this comprehensive work justice. *Vårn (Spring)* was written 1880 and is part of 12 compositions Op. 31 to texts by A.O. Vriele. Grieg was gripped by the gravity of these poems and by the New Norwegian language. The poems describe carefulness for the renewed occasion to experience the wonders of Spring.

*Mad on Triunfal Vers (With a Pinion*

*Vårn* is one of the songs op. 36 from 1876 to the lyrics of John Paulsen. This song invites the loved one to delight in this modest flower even though the splendour of Summer awaits.

Hugo Alfvén (1872-1960) has contributed to what the Swedes consider their national identity: *Ingen sommar är utan månskinnslek* (No summer is without moonlight) when we are moved to tears when the male choir sings *Sveriges flagga (Sweden's flag), we constantly play* *Kullbäckens visor (The oxgirl's tunes)* as an encore. In a slightly wider sense, Alfvén has also succeeded to give us a musical picture of our country, our nature and our feelings, even though his emotional life was stormier than we normally allow ourselves to show openly. He is Sweden's great Romantic. Sometimes we are faced by the superficial elegance - there was much anguish and unrest in Hugo Alfvén.

His numerous works for choir have perhaps pushed aside the rather many solosongs. *Se mig int Hjerte (the take my heart)* is one of the independent Nordic written as late as 1946 - a meeting between the old gentleman and the then only thirty year old Tove Ditlevsen, a Danish author. In four groups of three lines she depicts tender, devoted and mature love. Quint

is perhaps paradoxical, this song is the same melody and time as three of the verses, that the first lines have been able to follow melody. Alfvén dedicated this song to his second wife, Karin.

Ture Rangström (1884-1946) Swedish music's last romantic. His harmonic skills are strong, later largely devoid of this. His music, and an openness to the time. At the moment of later influences, he had an ability to quickly change the mood using very small means, the help of harmony. He was equipped for writing songs.

Rangström took an early voice and his possible repertoire approximately 20 songs for single voice, 34 of which were often about the sea and the archipelago. Several of them were created by Bo Bengtson who chose them. It is not surprising that Rangström should have been attracted to suggestive lyrics and music. The short, rapid and lines, the "story" around a possible challenge to many. Rangström wrote a touching, simple descending melody, the

verses all being identical though the second one has a psychologically fine interlude before the darker lines of the last verse.

**Bo Linde** (1933-1970) wrote diligently and died early. He left around 40 opuses, much of which was written before he had reached the age of 25. Some of it we have heard, much of it remains to be heard, and this is anticipated. He is easy to grasp, as Britten is, and there is a strength of form, a Nordic tone and melodic.

His songs are part of that which is slowly being discovered. There are 100. He chose his texts with care and treated them alike. *Den ängen där du kysste mig (the meadow where you kissed me)* is often sung. It is tender, sweet and wakens memories. It is like a perfect little locket to take out and look at sometimes. Perhaps it contains a dried flower or a lock of hair.

**Gunnar de Frumerie** (1908-1987) was a knowledgeable Romantic, who wrote in a personal and emotional way, paradoxically enough in classical forms with impressionist harmonies. He was an excellent pianist, a piano teacher for thirty years and towards the end a professor at the Royal Academy of Music in Stockholm. He was a diligent composer. The main emphasis of his production lay in frequently-played

chamber music; he was sensitive to texts and wrote around 100 lieder.

From 1941, many of his songs were written to texts by Pär Lagerqvist, among those the ones we love the most, such as *It is the most beautiful at dusk*. In these songs, there is not so much of the Swedish tradition, perhaps with the exception of Rangström. De Frumerie, taking great care of the text, often writes recitatives or arias and this together with a harmony that reminds one of Debussy rather than any Nordic model.

**Wilhelm Stenhammar** (1871-1927), pianist, conductor, composer, was in his day the most versatile musician of Sweden's musical life. As a composer he was at first oriented towards Wagner and Beethoven, later strongly influenced by Sibelius, but finally developed a classical style where Mozart and Nielsen played a role. Central in his production are his six string quartets.

He was a great melodist which served his production of vocal music. The texts that he chose, mostly by Swedish contemporaries, were given careful articulation and often a simple piano part. Stenhammar composed to texts by Bo Bergman the same year the latter made his debut, and Moonshine belongs, along with four other poems, to the op.20 from the

years 1903-1904. It is still and intimate music to Bergman's nocturne with silver light and shadows and a little final twist as Puck lurks on an errant ray of moonlight.

**Wilhelm Peterson-Berger** (1867-1942) has a special place in Swedish hearts. He was a feared critic and of course one has wondered why such a cantakerous man should write such music. He was an idyllist, the music being for us a synonym to Swedish summer and nature. Peterson-Berger had the ambition of uniting "serious" music and folkloric music. He wanted to be appreciated by connoisseurs and understood by the wider masses. It was easiest to achieve this with smaller forms, in piano works, a sort of refined salon music, and in the numerous songs.

Peterson-Berger wrote songs from 1890, at the beginning under the influence of Grieg's art. Very early on he was inspired by Swedish folkmusic. This reaches maturity from 1900, when he composes to the lyrics of Erik Axel Karlfeldt. The finest results are achieved in the second collection of Swedish poetry. Here you will find *Apåkerspolska*, from the collection of poems *Fridolins lustgård* (*Fridolin's Garden of Eden*), composed in 1901, with the lovely atmosphere of dance on the loft and colourful language, which we ought to be

doing our best not to lose touch with.

Like the *Stars in the Sky*, from four songs in folkmusic style op.5 is a pastiche on folkmusic under the signature "H". That is probably Helena Nyblom, since the songs are dedicated to her and he had already set her lyrics to music earlier. The composer has stayed so true to the idiom of Swedish folkmusic that most Swedes who hear it probably think it is a folksong.

**Cristoph Ernst Friedrich Weyse** (1774-1842) was a Danish composer who wrote music in the style of Haydn and Mozart. For four decades he was a leading figure in Danish musical circles, mainly a composer of vocal music, for which he often chose texts from the "golden age" of Danish literature. He wrote several lyrical dramas and about thirty cantatas, some written to the memory of his late contemporaries and a smaller number occasioned by various events in the capital.

*Barcarole* is a frequently performed work, also arranged for choir. It is taken from the collection "*Romancer og Sange*" (*Romances and Songs*) from 1841. It is an evensong where the text speaks of the clear air, the dew, the moonlight and the peace of mind.

**Peter Erasmus Lange-Müller** (1850-1926) was a late-romantic Danish composer,

influenced by Schumann and Hartman amongst others. With his two hundred songs, he is probably Denmark's most important vocal composer, with a broad spectrum and great versatility. Personal problems made him melancholic, which often resulted in congenial interpretations of texts with a similar mood. He spent much effort on details in the shaping of the songs. Bold melodies and surprising harmonies are characteristic of his style.

With some exceptions, he chose texts by Danish poets and fifty of his songs were written to the texts of his kindred spirit Thor Lange. The latter was an estate owner and cabinet minister in Russia (!) who often sent translations home to Lange-Müller. *Lille røde rønnebær* (*Little red rowanberry*). It is a Czech folksong about a happily expected wedding. The man sings his joy, today the banns have been published, in eight days she will be his spouse.

Although **Peter Heise** (1830-1879) has written one symphony, some chamber music and piano pieces, his importance lies in his vocal compositions. Besides his opera, *Drot og Marsk*, some music for the theatre and many choral songs the main part of his work consists of more than three hundred solo songs. He had little self-confidence, didn't keep track of the opus

numbers, nor did he date or list his works. Heise is no innovator but his songs are like a thread through his calm bourgeois life in Copenhagen, from the youthful works to the Dyveke songs, the masterpiece from his last year. They were published shortly after his death.

He attached himself to earlier Danish lieder composers such as Weise or Gade, and his ideals were a little old-fashioned, anchored around Goethe's time. The melody was to serve the text, not dominate it. The composer had to find a mood that covered the contents of the poem and would be found in all the verses. Heise is the prophet of the poem in stanzas; only after 1870 was the regularity broken by a different type of declamation and dynamic, probably because of his interest in musical drama.

*Skoveensamhed* is the fourth song of five from the collection named *Erotiske Dikte* (Erotic poems) from 1878, i.e. a late work. For the modern listener, the word erotic has a completely different meaning which we are miles away from in this case. The poem about a walk with a "veninde" (a girlfriend) in the beech-wood forest is representative of the romantic and rather chaste tone, filled as it is with natural symbolism, significant for that era.

**Carl Nielsen** (1865-1931) is the dominant personality of Danish musical life during the first third of this century, with a lasting after effect, not least in the neighbouring Nordic countries. He was something of a paradox; he was a great symphonist, yet an idyllist. In the six symphonies, he collected the new tone and experience of the time and united them with a classical stance, which he pleaded for in later famed writings. At the same time, there is a constant atmosphere of Danish countryside, of the aromas of nature and of the busking that filled his youth. This all comes out best in his songs. The first ones were published at the end of last century, the last ones just before his death. In all there were about 250, and only in the beginning did he look outside Denmark for texts. If at first he was confused by what was then considered modern he progressively reached a tone that was so close to the Danish folkloric song that some of his songs were like folksongs. In this area, he achieved popularity, which wasn't always the case for the rest of his work.

*Studie efter Naturen* (*Study of Nature*), the title of a song from 1917, could have been a motto for all he wrote. The song is a genre description, a blissful idyll from a little farm on a warm summer's day, the children are resting on the bedclothes that the

mother has hung out for airing, the sun melts the butter on the bread, the rooster is crowing and preening for the hens.

*Sænk kun dit Hoved, du Blomst* (*Bow your Head, Flower*) is from the second part of the collection entitled *Strofiske sanger* (*Stanzaic songs*) from 1903. Bow your head, flower, and wait for the night, like a child cradled in its mother's arms. Nielsen follows Heise's footsteps, mainly writing in verses, i.e. with the same melody for every verse. This song has been popular ever since its first performance, where it was repeated.

*Æbleblomst* (*Apple blossom*) is one of the early songs and is the first of six songs entitled *Sange* op.10, to texts by Ludvig Holstein. The apple blossom's groom is the sun which gave it its magnificent bride's dress and fine glow. I am the sweetheart of the sun, spreading my white veil over the ground after a happy and brief spring day.

**Halfdan Kjerulf** (1815-1868) is one of those people who could have been something else and more. Kjerulf, who first studied law, was only given an opportunity at the age of 34 to go to Leipzig and enjoy proper musical education and listen to first class performances. From 1841 onwards, he devoted himself to music and formed a whole generation of Norwegian pianists.

As a composer, he consciously kept to

smaller formats and wrote 130 lieder, 40 pieces for man's choir and 30 pieces for the piano. His striving to write in the Norwegian spirit - even though he was marked by Liszt and Mendelssohn - was to influence the next generation of Norwegian composers, with Grieg and Svendsen.

Some music to the lyrics of Bjørnstjerne Bjørnson, to whom he was to return several times, reflects his desire to recreate a Norwegian atmosphere. *Venevil*, from "Arne", with its folksong-style refrain, is part of the collection entitled *Eight Norwegian songs* op. 6.

**Waldemar Thrane** (1790-1828) came from a very musically active Norwegian family. He was educated in Oslo, Copenhagen and Paris. From 1817 he was the director of the Oslo lyceum and at the same time conductor and director of *Det musikalske Selskab* (the Musical Association). He was also a violinist. As a composer he is best known for his lyrical drama *Fjeldeeventyret*, the first work of its kind that uses Norwegian folksongs.

The most famous of those songs is *Norsk Fjeldsang* (*Norwegian Mountain Song*), sometimes called *Ekosång* (*Echo Song*). The calling of the cows is included in a genre painting of the chalet, with a rich language.

**Agathe Backer Gröndahl** (1847-1907) was a prominent figure in the musical life of Norway during the 19th Century and was one of that century's most distinguished pianists. She was also a composer. In this latter capacity she wrote around 250 songs and 150 pieces for the piano in the predominant German style, with tints of Norwegian folkmusic of which she had arranged several songs. She lacked self-confidence, as one often did then, and considered her works mere trifles. She is to have written quite spontaneously at the encounter of a text, without working on it further.

*Mot Kveld (Towards Evening)* is one of her finest songs, a delicious miniature, taken from the collection called *Barnets vårdag (the child's spring day)* op. 42 from 1899. Its melody is like a barcarole to a text describing a summer evening, where dew-moist blossom says goodnight, the glowworm glows, the butterfly pulls on its dewy sock and goes to rest in the harebell to dream about the sun.

**Arne Dørumsgaard** (born 1921) is a Norwegian composer and author. He has written piano pieces and more than 100 songs, all in a moderate modernistic style, rhythmically ascetic and harmonically colourful. He has also used European songs

stretching over five centuries (*Canzone scordate*) and interpreted Asian poetry, published in 25 tomes. Dørimsgaard initiated the Norwegian Lydarkiv. He has spent the greater part of his life in Italy.

**Toivo Kuula** (1883-1918) is perhaps Finland's most romantic composer, deeply rooted in his home region Sydösterbotten, which is noticeable in his church mode harmonies. His was often a passionate language. He was a gifted melodist and dreamed of composing an orchestral monument, though his production remained sparse. He wrote songs all his life, mainly for mixed and male choir. All in all there were 24 lieder. Only single poems inspired him and he avoided songcycles.

*Syystunnelmaa* means Late Autumn, his first song, taken from his op. 2 from 1904. At that time he had been forced to interrupt his studies and move back to his parents' home as he was short of money. Perhaps his choice of text should be seen in this light.

You did right, my darling, to wonder so far from me,  
Your young and loving heart would have frozen to ice on my path.  
On the roadside a flower that turned pale grew in the wintery snow,  
you my flower, you dreamt of life, now you are just to wilt and die,

Of the thousands of thoughts in the heart there is one that will not die:

A flower had sprouted up, I buried it in the drifts of snow.

(Translated from the Nino Runeberg's Swedish text).

**Oskar Merikanto** (1868-1924) wrote the first opera and the first lieder in Finnish, a pioneering feat. He was an organist and conductor at the Finnish Opera. Some of his songs reached great popularity already during his lifetime, e.g. "När björkarna susa" (When the beeches sigh), which wasn't necessarily a success with critics and colleagues.

*Pai, pai paitaressu*, a lullaby (*Sleep, sleep little fellow*), is from his op. 2. It is a beautiful song with simple declamation, inspired by his goddaughter Armi Hämäläinen.

**Ilmari Hannikainen** (1892-1955) was one of four musically active children to the Finnish composer and pedagogue Pekka Juhani Hannikainen. Ilmari was a prominent pianist and composer. He wrote many works for the piano, collected and published hundreds of folksongs in 1925 and himself wrote some 100 songs, the earliest ones during his boyhood. He is considered to be a lyricist with a refined tone language, often harmonically impressionistic.

*Folkvisa (Folksong)*, op 17:2 is not an authentic folksong. The text, which describes unrequited love, is by Giri Granlund.

**Jean Sibelius** (1865-1957), the long-standing predominant figure among Finnish composers, wrote some 80 songs with piano accompaniment. The texts were often Swedish and he willingly chose texts by Viktor Rydberg and Johan Ludvig Runeberg. This led to the songs often receiving a monumental streak. His piano parts create an atmosphere, often in a virtuosic way, and he is one of those composers who doesn't allow the text to gain the advantage on the almost instrumental vocal line. Schubert's lieder were his starting-point, but his influences were many, amongst others Grieg and Russian composers.

*Illale* is the sixth of seven songs op. 17 which were written during the years 1891 to 1904. The song has the declamatory character of the folksong, like an incantation, to an extatic piano part in a high register, which darkens only towards the end. The text is a homage to evening, which is personified and described with highly strung intonation.

*Var det en dröm (Was it a dream)*, from his op. 37, is a collection of works written in 1900-1902. Sibelius had not kept the origi-



Nanette  
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nal division of the verses in four groups of four lines and had just composed the song straight through. He has recreated the words "as the string still trembles" in the agitated movement of the piano part and this agitation dominated three of the four verses. Only in the third verse does the music abate and become more thoughtful.

**Yrjö Kilpinen** (1892-1959) is perhaps Finland's most famous composer after Sibelius, a fame that is due almost exclusively to his songs. Although he wrote some chamber music, his songs are over 700 in number, and many are published by well-known publishers. Kilpinen wrote no orchestral music; others have orchestrated the piano part of some of his songs.

Kilpinen's production of songs spans over more than forty years and there are a

remarkable number of songcycles. Schubert and Hugo Wolf were his starting-point, but he went exploring modern music very early on and not least the choice of texts (75 songs to texts by Morgenstern in 1928, Hesse - three songcycles) lead him towards impressionism. He started setting music to Finnish texts as opposed to the dominant Sibelius and continued after 1922 with Swedish poets such as Bo Bergman, Pär Lagerkvist and Anders Österling.

*Lillebarn* (*Little child*), with music to Bo Bergman's sad and enamoured text to a small child, has the simplest possible accompaniment in chords to a softly cradling melody in minor, which even so has a more exclusive line than most people would choose.

*Anders Jansson*

## SOLVEIGS SANG

*Music: Edvard Grieg*

*Text: Henrik Ibsen*

Kanske vil der gå  
både Vinter og Vår,  
og næste Sommer med,  
og det hele År,  
men en gang vil du komme,  
det ved jeg visst,  
og jeg skal nok vente,  
for det lovte jeg sidst.

Gud styrke dig,  
hvor du i Verden går,  
Gud glæde dig,  
hvis du for hans Fodskammel står.  
Her skal jeg vente  
til du kommer igen,  
og venter du histoppe,  
vi træffes der, min Ven!

## JEG ELSKER DIG!

*Music: Edvard Grieg*

*Text: H C Andersen*

Min Tankes Tanke ene Du er vorden,  
Du er mit Hjertes første Kjærlighed,  
Jeg elsker Dig, som ingen her paa Jorden,  
Jeg elsker Dig, i Tid og Evighed!

## SÅ TAG MIT HJERTE

*Music: Hugo Alfvén*

*Text: Tove Ditlevsen*

Saa tag mit Hjerte i dine Hænder,  
men tag det varsomt og tag det blidt,  
det røde Hjerte - nu er det dit.

Det slaar saa roligt, det slaar saa dæmpet,  
for det har elsket og det har lidt,  
nu er det stille - nu er det dit.

Og det kan saares og det kan segne,  
og det kan glemme og glemme tit,  
men glemmer aldrig, at det er dit.

Det var saa stærkt og saa stolt, mit Hjerte,  
det sov og drømte i Lyst og Leg,  
nu kan det knuses - men kun af dig.

## DEN ENDA STUNDEN

*Music: Ture Rangström*

*Text: J L Runeberg*

Allena var jag,  
Han kom allena,  
Förbi min bana  
Hans bana ledde.  
Han dröjde icke,  
Men tänkte dröja,  
Han talte icke,  
Men ögat talte.  
Du obekante,  
Du välbekante!

En dag försvinner,  
Ett år förflyter,  
Det ena minnet  
Det andra jagar;  
Den korta stunden  
Blev hos mig evigt,  
Den bittra stunden,  
Den ljuva stunden.

### DEN ÄNGEN DÄR DU KYSSTE MIG

*Music: Bo Linde*

*Text: Viola Renwall*

Den ängen där du kysste mig,  
den har ett sällsamt sus,  
och solen glimmar över den  
med vitt förklarad ljus.  
Jag tror ranunkeln bugar sig,  
på minnets guldmunt rik.  
Den ängen där du kysste mig  
är ingen annan lik.

### DET ÄR VACKRAST NÄR DET SKYMMER

*Music: Gunnar de Frumerie*

*Text: Pär Lagerkvist*

Det är vackrast när det skymmer.  
All den kärlek himlen rymmer  
ligger samlad i ett dunkelt ljus  
över jorden,  
över markens hus.

Allt är ömhet, allt är smekt av händer.  
Herren själv utplånar fjärran stränder.  
Allt är nära, allt är långt ifrån.  
Allt är givet  
människan som lån.

Allt är mitt, och allt skall tagas från mig,  
inom kort skall allting tagas från mig.  
Träden, molnen, marken där jag går.  
Jag skall vandra —  
ensam, utan spår.

### MÅNSKEN

*Music: Wilhelm Stenhammar*

*Text: Bo Bergman*

Nu badar allt i nattens silverljus.  
Med stängda luckor drömma vita hus  
vid vägarna där ingen färdas.  
Ur valvet under parkens gamla träd  
en fågel lockar späd  
på något hjärta som förhårdas.

Det går en dans i vitt på sjö och äng,  
och vinden vilar i en rosensäng  
och skuggan på sin bädd i snåren.  
Men innerst i en dold och daggig vrå  
står Puck och lurar på  
en månglimt som har tappat spåren.

### SOM STJÄRNORNA PÅ HIMMELEN

*Music: Wilhelm Peterson-Berger*

*Text: H*

Som stjärnorna på himmelen när natten  
faller på,  
så tindrade hans ögon, så klara och så blå,  
så röder var hans mund som rosorna i lund  
om våren.

Men skyarne församlades och solen vände  
bort,  
ty livet liksom kärleken och våren är så  
kort.

När löven föllo av, de föllo på hans grav  
den tida!

Om alla träd i skogarne och böljorna de  
blå,  
om alla markens blomster hade fåglalungor  
små,  
de kunde ej ändå min hjärtesorng förmå att  
sjunga.

### ASPÅKERSPOLSKA

*Music: Wilhelm Peterson-Berger*

*Text: E A Karlfeldt*

Varför sitta vi så still och tysta?  
Ha vi uttömt alla kära ord?  
Äro alla de små läppar kyssta,  
som gå leende kring detta bord?  
Äro alla de små kvinnor gifta,

som gå trippande i denna sal?  
Finns här inga hjonelag att stifsta,  
brinna inga hjärtan i vår dal?

Jag skall varpa garn och jag skall nysta,  
jag skall kärna smör och klippa får.  
Aldrig äro mina läppar kyssta,  
aldrig bliva de i detta år.  
Jag skall plocka bär och väva vammal,  
jag skall verka förr'n jag blir för tung.  
Om jag gifter mej, när jag blir gammal,  
skall jag taga dej, om du är ung.

### BARCAROLE

*Music: C E F Weyse*

*Text: J L Heiberg*

Natten er saa stille,  
Luften er saa klar;  
Duggens Perler trille  
Maanens Straaler spille  
hen ad Søens Glar

Bølgens Melodier  
vugge Hjertet ind;  
Suk og Klage tier,  
Vindens Pust befrier  
det betyngte Sind.

## LILLE RØDE RØNNEBÆR

*Music: P E Lange-Müller*

*Text: Thor Lange*

Lille røde Rønnebær,  
lille søde Hjertenskjær!  
Tænk, idag ved Kirkefesten  
blev der lyst for os af Præsten,  
lille røde Rønnebær  
lille Rønnebær.

Lille hvide Rosmarin,  
lille blide Kjærest min!  
Tænk, idag om otte Dage  
er Du min og jeg din Mage,  
lille hvide Rosmarin,  
lille Rosmarin!

## SKOVENSOMHED

*Music: Peter Heise*

*Text: Emil Aarestrup*

Igjennem Bøgeskoven  
jeg dig ved Haanden førte —  
der var saa grønt og kjøligt  
vi Nattergalen hørte.

Det var som hele Verden  
med Blomster og med Grene,  
med Skyer og med Stjerner  
tilhørte os alene.

Vi talte ikke sammen:  
vi kunde Intet sige,

som snoede, tause Ranker,  
eensomme, lykkelige.

Saa frit, afsides var det  
saa ubevogtet, stille —  
det var, som om vi Intet  
meer ønskede og vilde.

## STUDIE EFTER NATUREN

*Music: Carl Nielsen*

*Text: H C Andersen*

Solen skinner i Naboens Gaard, Husene  
ere saa lave,  
Gaarden har Plads til en Mødding kun og  
en trealens Have.

Haven er sin egen Manér, den har slet  
ingen Gange;  
men den ejer een Stikkelsbær-Busk, der er  
saa god som mange.

Mutter i Dag har næstendeels skjult baade  
Mødding og Have,  
thi sine Sengklæder paa et Stillads har hun  
i Solen, den brave!

Ungerne sole sig ogsaa lidt, ligge paa Dyne  
og Pude,  
hver har i Haanden et Smørrebrød, som de  
fortære derude;

Smørret smelter i Solens Brand, — Sønnen  
over dem daler,  
Gaardhanen stikker sit Hoved frem, bryster  
sig stolt og galer.

## SÆNK KUN DIT HOVED, DU BLOMST

*Music: Carl Nielsen*

*Text: Johannes Jørgensen*

Sænk kun dit Hoved, du Blomst,  
bøj det i Bladene ned,  
vent kun med lukket Krone  
Nattens livsalige Fred.

Natten, den milde, den tyste,  
kommer - o, bøj dig til Blund.  
Sov under gyldne Stjærner,  
sov dig salig og sund.

Sov som et Barn, der vugges  
blidt i sin Moders Favn,  
vaagner kun halvt og sukker  
smilende Moders Navn.

## ÆBLEBLOMST

*Music: Carl Nielsen*

*Text: Ludvig Holstein*

Du fine hvide Æbleblomst!  
hvem gav dig dette Lykkeskjær?  
Ak, jeg er Solens Hjertenskjær!  
ak, Solens Hjertenskjær!

Hvor fik du denne Purpurglød,  
som brænder i din fine Hud?  
Ak, jag er Solens Foraarsbrud!  
ak, Solens Foraarsbrud!

Velsignet af min Brudgoms Kys  
jeg lever i hans Aandedrag  
en kort lyksalig Foraarsdag.  
Og naar hans sidste varme Kys  
i Aftenrøden streifer mig,  
saa hvisker jeg: Jeg elsker dig!

Og lukker mig og bøjer mig  
og drysser over Græsset ud  
mit hvide Flor, mit Bryllupsskrud.  
Jeg er Solens Hjertens kjær!  
ak, Solens Foraarsbrud!

## VÅREN

*Music: Edvard Grieg*

*Text: A O Vinje*

Enno ein Gong fekk eg Vetren at sjå for  
Våren at röma;  
Heggen med Tre, som der Blomar var på,  
eg atter såg blöma.  
Enno ein Gong fekk eg Isen at sjå frå  
Landet at fljota,  
Snjoen at bråna og Fossen i Å at fyssa  
og brjota.  
Graset det gröne eg enno ei Gong fekk  
skoda med Blomar;  
enno eg höyrde, at Vårfuglen song mot Sol  
og mot Sumar.  
Eingong eg sjölv i den vaarleige Eim, som  
mettar mit Auga,



eingong eg der vil meg finna ein Heim og  
synjande lauga.  
Alt det, som Våren imöte meg bar, og  
Bloman eg plukkad',  
Federnes Åndir eg trudde det var, som  
dansad' og sukkad'.  
Derfor eg fann millom Björkar og Bar i  
Våren en Gåta;  
derfor det Ljod i den Flöyta eg skar, meg  
tyktes at gråta.

### MED EN PRIMULA VERIS

*Music: Edvard Grieg*

*Text: John Paulsen*

Du Vårens milde, skjønne Barn,  
tag Vårens første Blomme,  
og kast den ej, fordi du ved,  
at Somrens Roser komme.  
Ak, vist er Somren  
lys og smuk  
og rig er Livets Höst,  
men Våren er den deiligste  
med Elskovs Leg og Lyst.  
Og du og jeg, min ranke Mö,  
står jo i Vårens Rödme;  
så tag da min Blomst,  
men giv igjen dit unge hjertes Södme!

### VENEVIL

*Music: Halfdan Kjerulf*

*Text: Björnstjerne Björnson*

Hun Venevil hopped paa letten Fod  
sin Kjærest imod.

Han sang saa det hörtes over Kirketag:  
"God Dag! God Dag!"

Og alle de Smaafugle sang lystigt med i  
Lag:

"Til Sanktehans  
er der latter og dands;  
Men siden ved jag lidet om hun fletter sin  
Krandt!"

Hun fletted ham en af de Blomster blaa:  
— "mine Öjne smaa!"

Han tog den, han kasted og tog den igjen:  
"Farvel min Ven!"

Og jubled mens han sprengte over  
Agerrennen hen:

"Til Sanktehans  
er der Latter og Dands;  
men siden ved jag lidet om hun fletter sin  
Krandt!"

### NORSK FJELDSANG

*Music: Waldemar Thrane*

*Text: Unknown*

Kom kjyra! Hoah!  
Kom ku, kom kalv, kom kjyra

kom alle di undlia dyra!  
Å smeen kom fram  
me hammer å tång,  
satte de merkje på stutehorn  
de vålte den skalkuli bergaman!  
Hoah! kom alle kjyra mi, å stakkar!  
Solen går bak åsen ne;  
skuggjin bli så lange  
nåtte kjem snart atteve,  
teke meg i fangje.  
Krytrein uti kvee står  
eg te sæterstuli går!  
Kom kjyra! Hoah!

### MOT KVELD

*Music: Agathe Backer Grøndahl*

*Text: Andreas Jynge*

Alle de duggvaate Blomster har sennt  
Solen det siste Godnat.  
Sanktehansormen sin Lykte har tænnt,  
sitter og lyser i Krat,  
Sommerfugl tat sine Duggsokker paa,  
lagt sig til hvile i Klokken, den blaa,  
drømmer saa deilig om Solen,  
drømmer, drømmer om duft av Fiolen.

### HAUST

*Music: Arne Dørumsgaard*

*Text: Per Sivle*

Kvar vart det tå alle dei fuglar,

som song  
i sumar so vænt millom greino?  
Sidan eg høyrede deim  
ender og gong;  
og so vart det stilla i eino.  
— Han tagnar, fuglen, mot hausten.  
Kvar vart det tå alle dei blomrar,  
som stod  
og nikkad i ljøs og i ange?  
Eg ser yver böen,  
men er inkje god  
få auga på ein av dei mange.  
— Han visnar, blomen, mot hausten.

### SYYSTUNNELMA

*Music: Toivo Kuula*

*Text: Eino Leino*

Teit oikein ystävä ainoo,  
kun luotani läksit pois,  
sun rintasi nuori ja lämmin  
mun rinnalla jäätynyt ois.  
Kas maantiellä kalpea kukka  
lumipälvestä nostavi pään.  
Mitä vuottelet kukkani vielä,  
on aika jo painua pään.

Tuhat aatosta sieluni tunsii,  
sen vaan minä muistaa voin:  
oli tielläni kuihtunut kukka  
ja sen peitoksi lunta mä loin.

## PAI, PAI, PAITARESSU

*Music: Oskar Merikanto*

*Text: Timmo Mustakallio*

Pai, pai, paitaressu.  
Kääry pieni kätkeyssä,  
Tukku tuutussa tupakka!  
Sua souan suositellen,  
Sylitellen sylkyttellen;  
Vaan en susien suloksi,  
Enkä ilvesten iloksi,  
Kontion kotihyväksi,  
Souan Suomeni suloksi  
itseni ikiiloksi,  
Koko maani maireheksi,  
Pai, pai, paitaressu,  
Tukku tuutussa tupakka!

## FOLKVISA

*Music: Ilmari Hannikainen*

*Text: Giri Granlund*

Jag saknar dig du käraste  
så starkt och djupt i kvällen,  
då längtansfull i dal'n jag går  
och skådar upp mot bergen.  
Där bortom dem nu sömmar du  
på kjortelfåll'n vid hällen,  
från elden strömmar över dig  
den varma röda färgen.

Och aldrig skall den kjortelfåll'n

på mina tiljor glida,  
din hand din mun ditt ögonpar  
en annan skall du räcka.  
Förgäves får i allan tid  
min längtans lön jag bida,  
förgäves mina armar opp  
mot bergens blå jag sträcka.

## ILLALLE

*Music: Jean Sibelius*

*Text: A V Forsman-Koskimies*

Oi, terve! tumma, viono tähtiilta,  
sun haaveellista hartauttas lemmin  
ja suortuvaisi yötä sorjaa hemmin,  
mi hulmuaapi kulmais kuulamilta.  
Kun oisit, ilta, oi, se tenhosilta,  
mi sielun multa siirtäis lentoisemmin  
pois aatteen maille itse kun mä emmin,  
ja siip' ei kanna aineen kahlehilta!  
Ja itse oisin miekkoinen se päivä,  
mi uupuneena saisin luokses liittää,  
kun tauonnut on työ ja puuha räivä,  
kun mustasiipi yö joilmään siintää,  
ja laaksot, vuoret verhoo harmaa häivä,  
oi, ilta armas, silloin luokses kiittää!

## LILLEBARN

*Music: Yrjö Kilpinen*

*Text: Bo Bergman*

Lillebarn lilla, lillebarn mitt,  
lillebarn kära, allting är ditt  
- hjärta och tanke och ton som far.  
Lillebarn lilla, det är vad jag har.  
Vill du ha sol att bli solblind på,  
lillebarn, solbarn, så kyss mig och gå.  
Mörkret är allting som här blir ditt,  
lillebarn, lillebarn, lillebarn mitt.  
Lillebarn, barn lilla, vind och vår,  
ängarna springa i blom där du går.  
Blåaste luft är ditt ögonpar.  
Lillebarn, ljusbarn i molniga dar.

## VAR DET EN DRÖM

*Music: Jean Sibelius*

*Text: J J Wecksell*

Var det en dröm att ljuvt en gång  
jag var ditt hjärtas vän?  
Jag minns det som en tystnad sång,  
då strängens darrar än.  
Jag minns en törnros av dig skänkt,  
en blick så blyg och öm;  
jag minns en avskedstår, som blänkt.  
Var allt, var allt en dröm?

En dröm lik sippans liv så kort

uti en vågrön ängd,  
vars fågring hastigt vissnar bort  
för nya blommors mängd.

Men mången natt jag hör en röst  
vid bittra tårars ström:  
göm djupt dess minne i ditt bröst,  
det var din bästa dröm!

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