



Tenso Europe Chamber Choir

for young professional singers

Car nos vignes sont en fleur

Arvo Pärt (1935)

Nunc dimittis

Tomás Luis de Victoria (1548-1611)

Salve Regina

Ton de Leeuw (1926-1996)

Car nos vignes sont en fleur

Jonathan Harvey (1939-2012)

Come, Holy Ghost

Philip Glass (1937)

Three Songs for chorus a capella

Gustav Mahler (1860-1911)
(arr. Clytus Gottwald)

from *Des Knaben Wunderhorn*
- no 11 'Es sungen drei Engel'
- no 3 'Scheiden und Meiden'

Tenso Europe Chamber Choir is an initiative of Tenso, the European network for professional chamber choirs, bringing together Europe's most talented young professional singers for a summer project of coaching and performances. By organizing a high-level coaching project on a European scale, we hope to give the young singers a head start in their international careers and to create an inspiring example for a new generation of singers. The repertoire is varied and brings out all facets of (classical and contemporary) choral singing.

Tenso Europe Chamber Choir will encourage mobility of young artists, stimulate the development of ensemble singers and bring unique concerts with choral music to large audiences.

This year, 24 singers with 15 different nationalities, in age ranging from 19 to over 40, worked together in an intensive summer school that took place in the Netherlands in July 2015.

CONCERTS

Tuesday 28 July	Akoesticum, Ede (NL) <i>try-out</i>
Thursday 30 July	Kodály Centre, Pécs (HU) <i>Europa Cantat Festival</i>
Friday 31 July	Grote Kerk, Lochem (NL)
Sunday 2 August	Église St Eustache, Paris (FR)

PROGRAMME

The pure sounds of the Renaissance polyphony and the plain chant that lies as its base form the inspiration for many twentieth-century composers, including **Arvo Pärt** who is now one of the most popular contemporary composers world wide. His religious music, strongly influenced both by minimal music and plain chant, has a simple, meditative power. *Nunc Dimittis* was commissioned by Saint Mary's Episcopal Church in Edinburgh, where the piece was premiered in 2001. Pärt's rendering of the 'Song of Simeon', who meets the new born Jesus and is overwhelmed by a sense of completion now that he has met his redeemer, is tender and soft, but bursts out on the words *lumen ad revelationem*: light giving revelation to the unfaithful.

Spanish composer **Tomás Luis de Victoria** is on a par with great Renaissance contemporaries, including Palestrina, Tallis and Lassus, even if his oeuvre is relatively small. His music - only religious works have survived - is exceptional. Victoria studied in Rome and may have met Palestrina when he was there. The text of *Salve Regina* is one of the Marian Antiphons, and they are good examples of his rich, intense style. The contrasts between high and low voices and the interchange between four and eight-voiced polyphony are highly effective, leading up to the magnificent finale 'O Dulcis Maria'.

Ton de Leeuw was one of the most prominent Dutch composers of the twentieth century. With his colourful scala of techniques and musical elements, he worked towards a fundamental union of Western and Eastern music. De Leeuw studied with ethnomusicologist Jaap Kunst in the Netherlands and with Olivier Messiaen in France, who both kindled his interest for non-Western music. The last ten years of his life, De Leeuw lived in

France, and his love of the French language is clear from the titles of many of his works. The radiant *Car nos vignes sont en fleur* (1981), which he wrote for L'Atelier Vocal, was awarded the Matthijs Vermeulen Prize. The piece is generally recognised as one of the most beautiful choral works of the twentieth century. The text, taken from the Song of Songs, sings praise to love in all its many facets: between hope and despair, between earthly and heavenly love. *Car nos vignes* consists of seven parts; starting with a night scene, where the lover reaches out to the loved one, it develops into a lover's passionate invocation for which De Leeuw uses his full palette. Melody, rhythm, vocal techniques and widened tonality (a disguised modality) unite to form an extraordinary whole. The piece ends with a simple, homophonic song praising love that transcends all.

Like Arvo Pärt, British composer **Jonathan Harvey** was inspired by Gregorian plain chant for his composition *Come, Holy Ghost*. He actually uses the melody of *Veni Creator spiritus*, enfolding it in expanding clusters to form a flowing unity that reflects the Gregorian original in its rhythm and modality. The piece was premiered in 1984 in Winchester Cathedral during the Southern Cathedrals Festival.

The choral oeuvre of American composer **Philip Glass** is relatively small, and his *Three Songs* is the only work for choir a cappella. Glass wrote the music to three texts of North-American poets Leonard Cohen, Raymond Levesque and Octavio Paz, commissioned by the Canadian province of Québec in 1984 to celebrate Québec's 450 years (1534-1984). The connecting theme in the *Three Songs* is loneliness and how brotherly love can

remedy man's fate. Glass is one of the most influential twentieth-century composers, especially in repetitive minimal music. This choral work, however, is far from minimal, though repeating patterns occur. With its typical harmonies and serene atmosphere, the music has a hypnotizing power.

The folk poetry of *Des Knaben Wunderhorn* was collected and published by Achim von Arnim and Clemens Brentano in the early nineteenth century. Since then, poems from the collection have been put to music by many composers, including Mendelssohn, Schumann and Brahms. The most famous setting must be **Gustav Mahler's** *Scheiden und Meiden* dates from 1892, published in the collection *Lieder und Gesänge* for piano and voice. *Es sungen drei Engel* was originally composed as a song for alto solo, boys choir and female choir, as the fifth part of Mahler's *Third Symphony*. In the text, Saint Peter laments his sins, for which the angels bless and absolve him. The tone of the song is light and humorous. Both songs have been arranged for vocal ensemble by German composer Clytus Gottwald, whose brilliant arrangement uses the vocal timbre to reproduce Mahler's orchestral colours.

Nunc dimittis

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium
populorum:
Lumen ad revelationem gentium, et
gloriam plebis tuae Israel.
Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.

Salve Regina

Salve, Regina, Mater misericordiae,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevæ,
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris
tui,
nobis post hoc exsilium ostende.
O clemens, O pia,
O dulcis Virgo Maria.

Now let go

Lord, now you let your servant go in
peace; Your word has been fulfilled.
My eyes have seen the salvation
You have prepared in the sight of every
people,
A light to reveal you to the nations and
the glory of your people, Israel.
Glory to the Father and the Son and the
Holy Spirit,
now and forever and to the ages of ages

Hail holy Queen

Hail, holy Queen, Mother of Mercy,
Hail our life, our sweetness and our hope.
To thee do we cry,
Poor banished children of Eve;
To thee do we send forth our sighs,
Mourning and weeping
in this vale of tears.
Turn then, most gracious advocate,
Thine eyes of mercy toward us;
And after this our exile,
Show unto us the blessed fruit of thy
womb, Jesus.
O clement, O loving,
O sweet Virgin Mary.

Car nos vignes sont en fleur

Texte Cantique des Cantiques

1.

Sur ma couche, dans la nuit, j'ai cherché celui que mon coeur aime.

2.

Je l'ai cherché et ne l'ai pas trouvé.

3.

Alors j'ai résolu de me lever, de faire le tour de la ville, dans les rues et sur les places je chercherai celui que mon coeur aime.

4.

Ah, mon bien aimé est blanc et vermeil, on le distingue autre mille.

À travers ton voile tes yeux brillent pareils à ceux d'une colombe.

Sa tête est comme de l'or pur, sa chevelure est souple comme le palmier.

Tes cheveux sont comme un troupeau de chèvres suspendus aux flancs de la montagne.

Tes yeux sont comme de colombes sur les bords d'un ruis.

Tes lèvres sont comme un ruban écarlate et ta bouche respire le charme.

Ses joues sont comme un parterre embaumé massif de fleurs au parfum odorant.

À travers ton voile, ta joue ressemble à une moitié de grenade.

Ses lèvres sont des lis d'où découle la myrrhe.

Ses mains sont des anneaux d'or incrustés de rubis. Sa bouche respire la douceur. Il est superbe comme les cèdres.

As Our Vineyards Are In Flower

text from the Song of Songs

1.

By night on my bed I sought him whom my soul loveth.

2.

I sought him, but I found him not.

3.

I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth.

4.

My lover is radiant and ruddy, outstanding among ten thousand.

Your eyes behind your veil are doves.

His head is purest gold; his hair is wavy and black as a raven.

Your hair is like a flock of goats descending from Mount Gilead.

Your eyes are like doves by the water streams.

Your lips are like a scarlet ribbon; your mouth is lovely.

His cheeks are like beds of spice yielding perfume.

Your temples behind your veil are like the halves of a pomegranate.

His lips are like lilies dripping with myrrh. His arms are rods of gold set with chrysolite. His mouth is sweetness itself; he is as majestic as the cedars.

Ton cou est comme la tour de David, tous les boucliers y sont suspendus et tes deux seins sont pareils à deux faons comme les jumeaux d'une gazelle. Oh, mon amie tu es toute belle, aucune tache ne dépare ta beauté.

5.

Oh toi!

Car voici, l'hiver est passé,
la pluie a cessé, elle s'en est allée,
les fleurs paraissent sur la terre,
le temps de chanter est arrivé,
le roucoulement de la tourterelle se fait entendre.

Déjà mûrissent les premiers fruits du figuier,
et la vigne en fleurs exhale son parfum.
Lève toi, mon amie, lève toi et viens ma belle.

Oh ma colombe, toi qui te cache, dans les fentes du rocher,
fais moi voir ton visage, entendre ta voix,
oh toi dont la voix est si douce.
Mets moi comme un sceau sur ton cœur.

6.

Avez vous vu celui que j'aime?
J'ai rencontré les gardes qui font leur ronde dans la ville.

À peine les avais je dépassés que je trouvai celui que mon cœur aime.
Je l'ai saisi et je ne l'ai point lâché avant de l'avoir introduit dans la chambre de ma mère.

Your neck is like the tower of David, built with elegance; on it hang a thousand shields, all of them shields of warriors.
Your two breasts are like two fawns, like twin fawns of a gazelle that browse among the lilies. All beautiful you are, my darling; there is no flaw in you.

5.

O you!

See! The winter is past;
the rains are over and gone.
Flowers appear on the earth;
the season of singing has come;
the cooing of doves is heard in our land.
The fig tree forms its early fruit;
the blossoming vines spread their fragrance.

Arise, come, my darling; my beautiful one, come with me, my dove, that art in the clefts of the rock,
let me see thy countenance, let me hear thy voice;
O you for sweet is thy voice.
Set me as a seal upon thine heart.

6.

Saw ye him whom my soul loveth?
The watchmen that go about the city found me:

It was but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house.

turn the page softly please

7.

Mets moi comme un sceau sur ton coeur,
comme un sceau sur ton bras,
car l'amour est fort comme la mort.
La passion est indomptable comme le
séjour des morts;
ses flammes sont des flammes de feu
dévorant de l'éternel,
des torrents d'eau ne sauraient éteindre le
feu de l'amour.

7.

Set me as a seal upon thine heart
as a seal upon thine arms
because love is strong like death.
Passion cannot be tamed like the sojourn of
the dead;
the flames are fiery flames that devour
eternity
torrents of water will not be able to drown
the fire of love.

Come, Holy Ghost

(?) *Rabanus Maurus* (c. 776-856)

Come, Holy Ghost, our souls inspire
and lighten with celestial fire;
thou the anointing Spirit art,
who dost thy seven-fold gifts impart.

Thy blessed unction from above
is comfort, life, and fire of love;
enable with perpetual light
the dullness of our mortal sight.

Teach us to know the Father, Son,
and thee, of both, to be but one,
that through the ages all along
this may be our endless song:

Praise to thine eternal merit,
Father, Son, and Holy Spirit.

Three songs for chorus a capella

I. There are some men

Leonard Cohen

There are some men who should have mountains
to bear their names to time.

Grave markers are not high enough or green,
and sons go far away to lose the fist
their father's hand will always seem.

I had a friend:
he lived and died in mighty silence and with dignity,
left no book son or lover to mourn.

Nor is this a mourning-song
but only a naming of this mountain on which I walk,
fragrant, dark and softly white under the pale of mist.
I name this mountain after him.

II. Quand les hommes vivront d'amour

Raymond Levesque

Quand les hommes vivront d'amour
Il n'y aura plus de misère
Et commenceront les beaux jours
Mais nous, nous serons morts mon frère

Quand les hommes vivront d'amour
Ce sera la paix sur la Terre
Les soldats seront troubadours
Mais nous, nous serons morts mon frère

Dans la grande chaîne de la vie
Où il fallait que nous passions
Où il fallait que nous soyons
Nous aurons eu la mauvaise partie

II. When men will live for love

When men will live for love
There will be no more misery
And the beautiful days will start
But we, we will be dead my brother

When men will live for love
This will bring peace to the world
The soldiers will be troubadours
But we, we will be dead my brother

In the great chain of life
Where we had to go
Where we had to be
We got the worst part

turn the page softly please

Quand les hommes vivront d'amour
Il n'y aura plus de misère
Et commenceront les beaux jours
Mais nous, nous serons morts mon frère

Mais quand les hommes vivront d'amour
Qu'il n'y aura plus de misère
Peut-être song'ront-ils un jour
A nous qui serons morts mon frère

Nous qui aurons aux mauvais jours
Dans la haine et puis dans la guerre
Cherché la paix, cherché l'amour
Qu'ils connaîtront alors mon frère

Dans la grand' chaîne de la vie
Pour qu'il y ait un meilleur temps
Il faut toujours quelques perdants
De la sagesse ici-bas c'est le prix

Quand les hommes vivront d'amour
Il n'y aura plus de misère
Et commenceront les beaux jours
Mais nous, nous serons morts mon frère.

When men will live for love
There will be no more misery
And the beautiful days will start
But we, we will be dead my brother

But when men will live for love
Then there will be no more misery
Maybe they will think one day
Of we who will be dead, my brother

We who will have bad days
In hatred and in war; to search for
the peace, to search for the love,
That they will know my brother

In the great chain of life
So that there can be better times
Some losses are necessary
The wisdom here that's the price

When men will live for love
There will be no more misery
And the beautiful days will start
But we, we will be dead my brother.

III. Pierre de soleil

Octavio Paz

(fragment, in French translation)

la vie, quand fût-elle vraiment nôtre?
quand sommes-nous vraiment ce que nous
sommes?

en vérité seuls nous ne sommes pas,
nous ne sommes jamais sinon vertige et
vide,

[...]

jamais la vie n'est nôtre, elle est aux autres,
la vie n'est à personne, nous sommes tous

la vie,

pain de soleil pour les autres,

tous les autres que nous sommes?

[...]

sortir de moi, me chercher parmi les autres,

les autres qui ne sont pas si je n'existe pas,

les autres qui me donnent existence,

il n'y a pas de moi, toujours nous sommes,

nous autres

la vie est autre, toujours là-bas, plus loin,

hors de toi, de moi, toujours horizon

[...]

la vie, quand fût-elle vraiment nôtre?

quand sommes-nous vraiment ce que nous
sommes?

III. Stone of sun

life, when was it truly ours ?

when are we truly who we are ?

all in all we are not, we are never
alone but vertiginous and void

[...]

life never belongs to us, it belongs to
the others,

life belongs to no-one, we all are life,
bread of sun for the others,

the others all that we are

[...]

get out of myself, search for me between
the others

the others who are not if I do not exist

the others who give me full existence

I am not, there is no me, we are always
we others

life is always another, always there,
farther away,

outside you, me, always horizon

[...]

life, when was it truly ours ?

when are we truly who we are ?

from Piedra del Sol

la vida no es de nadie, ¿todos somos

la vida? pan de sol para los otros,

¿los otros todos que nosotros somos?

from **Das Knaben Wunderhorn**

Achim von Arnim - Clemens Brentano

Es sungen drei Engel

Es sungen drei Engel einen süßen Gesang,
Mit Freuden es selig in den Himmel klang.
Sie jauchzten fröhlich auch dabei,
Daß Petrus sei von Sünden frei.

Und als der Herr Jesus zu Tische saß,
Mit seinen zwölf Jüngern das Abendmahl
aß,
Da sprach der Herr Jesus: "Was stehst du
den hier?
Wenn ich dich anseh', so weinst du mir."

"Und sollt' ich nicht weinen, du gütiger
Gott" . . .
Du sollst ja nicht weinen!

"Ich habe übertreten die Zehn Gebot;
Ich gehe und weine ja bitterlich,
Ach komm und erbarme dich über mich!"

Hast du denn übertreten die Zehen Gebot,
So fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit,
So wirst du erlangen die himmlische Freud!
Die himmlische Freud' ist eine Selige Stadt;
Die himmlische Freud', die kein Ende mehr
hat.
Die himmlische Freude wart Petro bereit't
Durch Jesum und allen zur Seligkeit !

There were three angels

There were three angels singing
a sweet song
ringing joyfully to heaven.
They rejoiced happily as well,
that St. Peter be free of sins.

And when the Lord Jesus sat down at the
table together with his 12 apostles eating
dinner
thus spoke the Lord Jesus: "Why are you
standing in front of me?
Looking so sadly and weeping."

And why should I weep not, you, God so
kindly ...
Thou shalt not weep!

I have violated the ten commandments;
I go and do weep bitterly,
Oh, come and have pity on me.

You, who have violated the ten
commandments,
fall to your knees and pray to God!
Love God at all times,
thus you will receive the heavenly joy!
The heavenly joy, the blessed city;
The heavenly joy, never ending.
The heavenly joy was given to St. Peter
Through Jesus and as a blessing for all.

Scheiden und Meiden

Es ritten drei Reiter zum Tor hinaus,
Ade!
Feins Liebchen schaute zum Fenster
hinaus, Ade!
Und wenn es denn soll geschieden sein,
So reich mir dein goldenes Ringlein.
Ade! Ade! Ade!
Ja scheiden und meiden tut weh.

Und der uns scheidet, das ist der Tod,
Ade!
Er scheidet so manches Jungfräulein rot,
Ade!
Und wär doch geworden der liebe Leib
der Liebe ein süßer Zeitvertreib.
Ade! Ade! Ade!
Ja scheiden und lassen tut weh.

Es scheidet das Kind wohl in der Wieg,
Ade!
Wenn werd ich mein Schätzchen wohl
kriegen? Ade!
Und ist es nicht morgen, ach, wär es doch
heut,
Es macht uns allbeiden gar große Freud,
Ade! Ade! Ade!
Ja scheiden und meiden tut weh.

Farewell and forego

Three horseman rode out of the gate
Farewell!
Beloved looked out of the window
Farewell!
And if we have to part,
Then give me your little gold ring,
Farewell, farewell, farewell!
Yes, separation and privation hurt.

And he who separates us is Death,
Farewell!
He separates so many rosy-cheeked
maidens, Farewell!
And this dear body would have become
A sweet diversion for love,
Farewell, farewell, farewell!
Yes, separation and privation hurt.

It separates even the child in its cradle,
Farewell!
When do you think I'll get my darling
back? Farewell!
And if it isn't tomorrow, oh if only it could
be today,
It gives us both great joy,
Farewell, farewell, farewell!
Yes, separation and privation hurt.

Kaspars Putniņš has been conductor of the Latvijas Radio Koris since 1992. He regularly appears as a guest conductor with leading European choirs such as the BBC Singers, RIAS Kammerchor, Netherlands Chamber Choir, Swedish Radio Choir, Netherlands Radio Choir, Flamish Radio Choir and others. As of the season 2014-2015, he is chief conductor of Eesti Filharmoonia Kammerkoor.

While his work encompasses a wide range of choral repertoire from Renaissance polyphony to works of the Romantic period, his foremost goal has always been that of promoting new outstanding choral music. This new repertoire challenges and develops the abilities of his performers and takes their vocal sound to entirely uncharted territories.

He has forged close relationships with many composers in the Baltic States and elsewhere; developing new works and exploring new musical language and expression. These composers include Andris Dzenītis, Maija Einfelde, Martiņš Vilums, Gundega Šmite, Toivo Tulev, Lasse Thoresen and Gavin Bryars. Putniņš has also initiated several theatrical projects, which involve the participation of his choir in collaboration with visual and theatre artists. Kaspars Putniņš is the recipient of the Latvian Music Grand Prix and the Latvian Council of Ministers Award for Achievements in Culture and Science.

In recent years, Putniņš has worked extensively with young (professional) singers and conductors in various projects and masterclasses, such as the Kurt Thomas course, Meesters & Gezellen, Bachakademie Stuttgart and Vocaal Talent.

Geert Berghs is singer, doctor in medicine, singing teacher at the choir conducting department of the Conservatorium van Amsterdam (NL) and researcher at the University of Leuven (BE) (department of logopedy and audiology), where he does research into aging of the singing voice and other subjects related to professional singing careers. His extensive career as a singer, combined with the physiological knowledge of the vocal apparatus, brings a wealth of experience to this project that focuses on the well-being of the singers and the challenges of the repertoire. Geert Berghs initiated Meesters & Gezellen (masters and fellows), a project for young singers in the Netherlands that will enter its fifth season in 2014/2015, with the cooperation of the two Dutch professional chamber choirs and Tenso members Nederlands Kamerkoor and Cappella Amsterdam.

Singer and stage director **Marc Pantus** (NL) studied theatre and audio-visual design before embarking on vocal studies. He graduated as vocalist in 1997 at the Royal Conservatoire of The Hague. With the group *I piccoli holandesi* – serious comedy & opera, which he founded in 2001, he directed, designed and performed in a number of acclaimed opera productions. He created solo-performances around stories of Thomas Bernhard (music of Bach and Telemann) and Cervantes (Philidor). Pantus' production of Svadebka (premiering the original version of Stravinsky's Les Noces and L'Histoire du Soldat) with chamber choir Cappella Amsterdam toured Europe and was selected for the prestigious Koninginnedagconcert (Queen's Day's concert), broadcast live on television. Most recently his production *Frommerfranz*, an ode to Schubert performed by vocal ensemble Frommermann, was received with great acclaim. In 2016 the opera *De allochtoon* will be premiered, written by Bart Visman (music) and Marc Pantus (libretto).



TENSO

The European network for professional chamber choirs

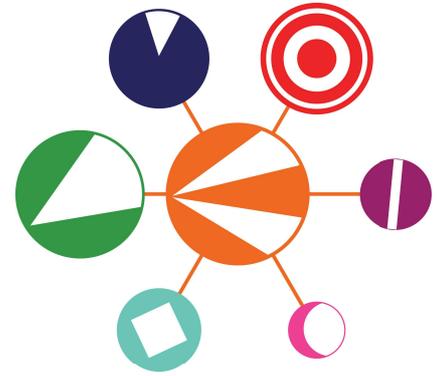
Tenso is the European network for professional chamber choirs. In Tenso Network Europe, the joint efforts and achievements of the most prominent European chamber choirs are combined and disseminated within the context of a growing European network.

As of 2014 the network counts 15 members from 11 European countries:

- Ars Nova Copenhagen (DK)
- choeur de chambre accentus *founding member* (FR)
- Cappella Amsterdam (NL)
- Collegium Vocale Gent (BE)
- Cor de Cambra de Palau de la Música (ES)
- Coro Casa da Música (PT)
- DR Vokalensemblet (DK)
- Ensemble vocal Aedes (FR)
- Eric Ericsons Kammarkör (SE)
- Helsingin kamarikuoro (FI)
- Latvijas Radio Koris *founding member* (LV)
- Musicatreize (FR)
- Nederlands Kamerkoor *founding member* (NL)
- Det Norske Solistkor (NO)
- Rias Kammerchor *founding member* (DE)

artistic director and conductor Kaspars Putniņš
manager Babette Greiner
vocal coach Geert Berghs
theatre coach Marc Pantus
communication Stefan Saalmink

programme notes Susanne Vermeulen



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Culture

