

# Tenso Europe Chamber Choir

*for young professional singers*



**Kaspars Putniņš** - conductor





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## SOLFEGGIO

Felix Mendelssohn (1809-1847)	Die deutsche Liturgie
William Byrd (ca 1540-1623)	Ave Verum Corpus
Gundega Šmite (1977)	Light Seeking Light
Arvo Pärt (1935)	Solfeggio
Richard Wagner (1813-1883) / arr. Clytus Gottwald (1925)	Im Treibhaus (from the Wesendonck Lieder)
Jean-Yves Daniel-Lesur (1908-2002)	Le Cantique des Cantiques
Max Reger (1873-1916)	Nachtlied (from Acht geistliche Gesänge Op.138 : nr 3)
Folke Rabe (1935)	Rondes

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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 choral 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.

After an intensive summer school in Latvia in July 2014, the singers go on a short European tour:

- Friday 22 August 20:00 - Grote Kerk, Lochem (NL)

*Netherlands premiere*

- Saturday 23 August 19:00 - Temppeliaukion kirkkon, Helsinki (FI)

*Finland premiere*

- Sunday 24 August 17:00 - Niguliste kirik, Tallinn (EE)

- 
- October 2014 - *Brightness. The series*

Next, the choir will participate in a music theatre performance for mixed choir, soloists, electric guitar, and DJ by Kristaps Pētersons (music) and Zane Kreicberga (stage director). The premiere will take place during Tenso Days Rīga.

## PROGRAMME

### **Die deutsche Liturgie (1846) - Felix Mendelssohn (1809-1847)**

Felix Mendelssohn became famous for his stunningly lyrical music for orchestra and his biblical oratorios such as *St Paul* and *Elijah*, but it was sacred choral music that interested him most ever since his childhood years. His choral music is an essential, though - unfortunately - often neglected part of his legacy. Mendelssohn held the firm belief that sacred music should not just be used during church rituals, but should contribute to religious contemplation. *Die deutsche Liturgie*, for double chorus a cappella, written at the end of his life, is an extremely attractive piece that makes economical use of the antiphony between the choirs.

### **Ave Verum Corpus (1607) - William Byrd (ca 1540-1623)**

The English composer William Byrd, who lived during the reign of Elizabeth I and James I, was well-known for his madrigals and music for the virginal (a variety of the harpsichord). Most of his religious music was written for the Roman-Catholic liturgy, forbidden during his life. His simple and imaginative compositions echo the cult of beauty and pleasure so characteristic of the English Renaissance. In the preface to a collection published in 1588, Byrd wrote: "Since Singing is so good a thing, I wish all men would learn to sing."

### **Light Seeking Light (2006) - Gundega Šmite (1977)**

According to Gundega Šmite: "The impetus and inspirational source for *Light Seeking Light* were William Shakespeare's poetic lines from the play *Love's Labour's Lost*. These lines eulogise light, the search for it, its constant disappearance, and, the unceasing desire, nonetheless, to find it once more. The form of the composition is determined by the text - five lines as five phases, in which I strive to reflect in multiple ways on the nature of the light of truth - the slow 'seeing' of it, its sudden flashes, the sinking into darkness and shadows. Truth as a bright, lively beam through shadows and darkness always leads us to a unknowable and unreachable (yet sensed) objective."

### **Solfeggio (1964/1996) - Arvo Pärt (1935)**

Arvo Pärt is one of the few contemporary composers who can truly be considered a living classic. Is it his music's hovering stasis, the transparency of lines or the ability to speak a universal language that enchants us? A magical alchemy of all of these, it

seems, creates its appeal. Pärt has often been rated a genuine minimalist, along with John Tavener and Henryk Górecki; his music has also been compared with Gregorian chants and the polyphony used by early Renaissance composers. But Pärt's music might as well be a sounding analogy of the abstract paintings of Piet Mondriaan. Pärt's own innovation is the conception of tintinnabuli - the bells in different combinations. The structure of his scores is governed by strict rules within a framework so simple and clear that any deviation - a single dissonant note or an unexpected pause - can destroy the balance of the composition. The tintinnabuli technique may give an explanation why Pärt's music sounds contemporary and ancient at the same time.

### **Im Treibhaus (1857) - Richard Wagner (1813-1883) / arr. Clytus Gottwald**

Richard Wagner's settings of Mathilde Wesendonck's *Fünf Gedichte*, which date from November 1857 to May 1858, are not merely by-products of the composer's passion for uniting words and music; they are documentation of an intimate friendship between the married poet, whose husband more than once kept the financial wolf from Wagner's door, and the composer. The *Wesendonck-Lieder* have their origins in Wagner's period of intense work on *Tristan und Isolde* (1857-60). Indeed, Wagner called two of the *Wesendonck-Lieder*, *Im Treibhaus* and *Träume* 'studies' for *Tristan*. Although the exact nature of the Wagner/Wesendonck friendship will likely remain unclear, it is tempting, especially in view of Wagner's usual romantic modus operandi, to view the 'impossible' love story of *Tristan and Isolde* and the serenely metaphysical textual and musical union in the *Wesendonck-Lieder* as reflections of a real-life love story. In his arrangement for chamber choir, Clytus Gottwald uses the choir to create impressive symphonic structures.

### **Le Cantique des Cantiques (1952) - Jean-Yves Daniel-Lesur (1908-2002)**

Sixty years after its creation, *Le Cantique des cantiques* is still the best-known work of Daniel-Lesur. Jean-Yves Daniel-Lesur was a member of the Jeune France, together with Jolivet and Messiaen, but also the most traditional composer among them. His music is tonal, lyrical and expressive, but also very pure and engaging. Daniel-Lesur used seven passages of the great *Song of Songs*, adding Hebrew words and abstract vocal sounds. The twelve voices of the 'orchestre vocal' are closely interwoven with colourful harmonies and brilliant solo lines. The result is extremely virtuoso and exciting, but also intimate. The sheer beauty of this music is virtually unsurpassed - and it is a joy to sing. Daniel-Lesur wrote: "On the mystical plane, the

reference to the liturgy would be affirmed by the insertion of Gregorian motifs into the polyphony and the occasional superimposing of French words upon the interweaving of Latin words and Hebrew invocations. I decided to arrange the voices in the form of a fan whose spread would vary from one to twelve actual parts. This was not because of a taste for empty virtuosity, but because it seemed to me essential in order to preserve the intimacy of the poem without destroying its majesty."

### **Nachtlied (nr.3) from Acht geistliche Gesänge, Op.138 - Max Reger (1873-1916)**

During his lifetime Max Reger was considered the son of Brahms and the grandson of Bach. These two past masters were his models; Brahms for his rich melodies and harmonies, and Bach for his formal mastery and technical variety. In *Nachtlied*, Reger used a 16th century hymn by Petrus Herbert. It resembles a chorale by Bach, but also the many introspective hymns written in Germany during the 19th century.

### **Rondes (1964) - Folke Rabe (1935)**

Folke Rabe is a Swedish composer and an amazingly versatile musician, who has been active over a wide range: as a trombone player and professional jazz musician, as an educator and lecturer, as a record producer and program manager. On *Rondes*, one of his most frequently performed works, Rabe said: "I wrote *Rondes* in the spring of 1964 on a commission by the music department of the Swedish Broadcasting Corporation. They were planning a training session with the combined forces of the Radio Choir and Eric Ericsons Chamber Choir. I suppose they expected some kind of an experimental score for choir to work with [...] In the 1960s I was, along with many colleagues, interested in composing with timbres as a form-defining element. I was also interested in extending the means of expression in voices and instruments. Consequently I wrote a piece that was not based on a text but on vocal sounds that you perhaps cannot find in any language. Furthermore, in those years I was (and I still am!) interested in the visual aspects of music performances, e.g. to compose the movements of musicians and singers on stage. All the mentioned aspects are present in *Rondes*."

## Die deutsche Liturgie

(1)

Kyrie eleison, Christe eleison

(2)

Ehre sei Gott in der Höhe  
und Friede auf Erden  
und den Menschen ein Wohlgefallen!  
Wir loben dich, wir benedeien dich,  
wir beten dich an,  
wir preisen dich, wir sagen dir Dank  
um deiner grossen Herrlichkeit.  
Herr, Gott !  
Himmlischer König, Allmächtiger  
Vater!  
Herr, du eingeborner Sohn,  
Jesus Christus.  
Herr, Gott, du Lamm Gottes,  
Sohn des Vaters!  
Der du die Sünden der Welt trägst,  
erbarme dich unser !  
Der du sitztest zur Rechten des Vaters,  
erbarme dich unser !  
Denn du allein bist heilig,  
denn du allein bist der Herr,  
du allein bist der Allerhöchste:  
Jesus Christus, mit dem Heiligen Geiste  
in der Herrlichkeit,  
Gottes des Vaters. Amen.

(3)

Heilig heilig  
heilig is Gott, der herr Zabaoth.  
Alle landen sind seiner Ehre voll.  
Hosiannah in der Höh.  
Gelobt sei der da kommt  
Im Namen des Herrn.  
Hosiannah in der Höh.

## The German liturgy

Lord have mercy, Christ have mercy

Glory to God in the highest,  
and peace on earth,  
and to the people gladness!  
We praise you, we bless you,  
we pray to you,  
we worship you, we give thanks to you  
for your great glory.  
Lord, God !  
Heavenly king, almighty father !  
Lord, you only begotten son,  
Jesus Christ,  
Lord, God, you lamb of God,  
son of the father !  
You who takes away the sin of the  
world, have mercy on us !  
You who sits at the right hand of the  
Father,  
have mercy on us !  
For you only are holy,  
only you are the Lord,  
You alone are the highest :  
Jesus Christ, with the holy spirit  
in the glory  
of God the Father, Amen

Holy, holy  
is God the lord Sabaoth.  
Heaven and earth are full of his glory  
Hosanna in the highest.  
Praised is he who comes  
in the name of the lord.  
Hosanna in the highest.

## **Ave Verum Corpus**

Ave verum Corpus natum,  
de Maria Virgine:  
Vere passum, immolatum  
in cruce pro homine:  
Cuius latus perforatum,  
unda fluxit sanguine:  
Esto nobis praegustatum  
in mortis examine.  
O dulcis, O pie,  
O Jesu Fili Mariae,  
miserere mei. Oi amen.

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Hail, true Body, born  
of the Virgin Mary,  
who having truly suffered, was  
sacrificed on the cross for mankind,  
from whose pierced side  
flowed blood:  
May it be for us a foretaste  
in the trial of death.  
O sweet, O pious ,  
O Jesus, son of Mary,  
have mercy on me. Amen.

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## **Light Seeking Light**

William Shakespeare (1564-1616)  
from: *Love's Labour's Lost*,  
act I, scene 1, 72-79

To seek the light of truth, while  
truth the while  
Doth falsely blind the eyesight of  
his look.  
Light, seeking light, doth light of  
light beguile;  
So ere you find where light in  
darkness lies,  
Your light grows dark by losing of  
your eyes.

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## **Solfeggio**

do re mi fa so la si

## Im Treibhaus

Mathilde Wesendonck (1828 - 1902)

Hochgewölbte Blätterkronen,  
Baldachine von Smaragd,  
Kinder ihr aus fernen Zonen,  
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,  
Malet Zeichen in die Luft,  
Und der Leiden stummer Zeuge  
Steiget aufwärts, süßer Duft.

Weit in sehndem Verlangen  
Breitet ihr die Arme aus,  
Und umschlinget wahnbefangen  
Öder Leere nicht'gen Graus.

Wohl, ich weiß es, arme Pflanze;  
Ein Geschicke teilen wir,  
Ob umstrahlt von Licht und Glanze,  
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet  
Von des Tages leerem Schein,  
Hüllet der, der wahrhaft leidet,  
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben  
Füllet bang den dunklen Raum:  
Schwere Tropfen seh ich schweben  
An der Blätter grünem Saum.

## In the Hothouse

High-arching leafy crowns,  
canopies of emerald  
you children of distant lands,  
tell me, why do you lament?

Silently you incline your branches,  
tracing signs in the air,  
and, mute witness to your sorrows,  
there rises a sweet perfume.

Wide in longing and desire  
you spread your arms out  
and embrace, in self-deception  
barren emptiness, a fearful void.

Well I know it, poor plant!  
We share the same fate.  
Although the light shines brightly  
round us, our home is not here!

And, as the sun gladly quits  
day's empty brightness,  
so he who truly suffers  
wraps himself in the dark mantel of  
silence.

It grows quiet, an anxious rustling  
fills the dark room;  
I see the heavy drops hanging  
from the leaves' green edges.

## Le Cantique des Cantiques

### 1. Dialogue

Alleluia, alleluia.

A ma cavale attelée au char Pharaon,  
Je te compare.

Alleluia.

Mon bien-aimé est à moi comme  
un bouquet de myrrhe qui repose entre  
mes seins.

Alleluia..

Que tu es belle ma bien-aimée, que tu  
es belle;

Tes yeux sont des colombes!

Que tu es beau mon bien-aimé;

Que tu es beau.

Comme le lis entre les chardon

Telle est ma bien-aimée entre les jeunes  
filles.

Comme le pommier parmi les arbres  
du verger,

tel est mon bien-aimé parmi les jeunes  
hommes.

J'ai désiré son ombrage et m'y suis  
assise

et son fruit est doux à ma bouche.

Il m'a menée au cellier du vin

et la bannière qu'il dresse sur moi c'est  
l'amour.

Filles de Jérusalem n'éveillez pas

la bien-aimée avant l'heure de son bon  
plaisir.

## Song of Songs

from the Old Testament

### Dialogue

Alleluia, alleluia.

I have compared you,  
to my filly among Pharaoh's chariots.

Alleluia.

My beloved is to me  
a bundle of myrrh that lies between my  
breasts.

Alleluia.

Behold, you are fair, my love! Behold,  
you are fair!

You have the eyes of doves.

Behold, you are handsome, my  
beloved, you are handsome.

Like a lily among thorns,  
so is my love among the daughters.

Like an apple tree among the trees of  
the woods,

so is my beloved among the sons.

I sat down in his shade with great  
delight,

and his fruit was sweet to my taste.

He brought me to the banqueting  
house,

and his banner over me was love.

Daughters of Jerusalem,

do not awaken the beloved until it  
pleases her.

## 2. La voix du bien-aimée

Shéma shéma shéma

J'entends mon Bien aimé: voici qu'il arrive sautant sur les manatganes, bondissant sur les collines.

Mon Bien aimé est semblable à une gazelle,

a un jeune faon.

Mon Bien aimé élève la voix:

Il me dit - Lève toi la mienne amie.

Hâte toi ma colombe et viens car déjà l'hiver est passé.

La pluie s'en est allée et retirée.

Sur notre terre les fleurs sont apparues;

La voix de la tourterelle est ouïe en notre terre;

la voix de la tourterelle s'est fait entendre.

Le figuier a produit ses figues.

Les vignes floissantes exhalent leur parfum.

Montre moi ton visage ma colombe cache

que ta voix sonne en mes oreilles

Car douce est ta voix et beau ton visage.

Mon Bien aimé est à moi, et moi à lui, il pait son troupeau parmi les lis.

Avant que poigne le jour et que s'abaiassent les ombres Reviens!

Sois semblable mon Bien aimé a une gazelle

au jeune faon sur les montagnes de l'alliance.

## The voice of the beloved

Shéma shéma shéma

Hark! My beloved! Here he comes, bounding over the mountains, leaping over the hills.

My beloved is like a gazelle or a young stag.

My beloved spoke, saying to me:

'Rise up, my darling;

my fair one, come away.

For see, the winter is past!

The rains are over and gone;

the flowers appear in the countryside;

the turtle-dove's cooing is heard in our land;

the green figs ripen on the fig trees

and the vine blossoms give forth their fragrance.

My dove, that hides in holes in the cliffs

let me see your face and hear your voice;

for your voice is sweet, your face is lovely.

My beloved is mine and I am his;

he grazes his flock among the lilies.

While the day is cool and the shadows are dispersing, turn, my beloved,

and show yourself AS a gazelle or a young stag

on the hills where aromatic spices grow.

### 3. Le Songe

Misesere mei  
Dona nobis pacem  
Da pacem Domine  
Miserere mei Deus  
Deus Meus  
Angeli Domini  
Domine Deus Agnus Dei  
Spera in Deo Domine  
Miserere Deus Meus  
Libera nos a malo  
Exaudi nos Domine  
Dona nobis pacem  
Yahvé!

Sur ma couche, dans la nuit, j'ai cherché  
celui que mon coeur aime.  
Je l'ai cherché et ne l'ai pas trouvé.  
Je me lèverai donc et parcourrai la ville  
dans les rues et sur les places  
je chercherai celui que mon coeur aime.  
Les gardes m'ont rencontrée  
Ceux qui font la ronde dans la ville.  
Avez vous vu celui qui mon coeur  
aime?  
Filles de Jerusalem, n'éveillez pas la  
bien-aimée avant l'heure de son bon  
plaisir.

### The dream

Have mercy upon me.  
Grant us peace.  
The peace of God.  
Have mercy upon me God.  
My God,  
Guardian Lord,  
Lamb of God  
Trust in the Lord.  
Our Lord have mercy upon us.  
Deliver us from evil.  
Hear us O Lord.  
Grant us peace.  
Yahvé!

Night after night on my bed I have  
sought my true love;  
I have sought him, but I have not found  
him.  
I said 'I will rise and go the round of  
the city through the streets and  
squares, seeking my true love.'  
I sought him, but could not find him.  
The watchmen came upon me, as they  
made their rounds of the city,  
'Have you seen my true love' I asked  
them.  
I charge you, maidens of Jerusalem,  
do not rouse or awaken love  
until it is ready.

#### 4. Le Roi Solomon

Qu'est-ce là qui monte du désert  
comme une colonne de fumée,  
vapeur de myrrhe et d'encens de tous  
parfums exotiques ?

Voici la litière de Salomon.

Soixante preux l'entourent, élite des  
preux d'Israël :

tous experts à manier l'épée, vétérans  
des combats.

le glaive au côté, craignant les surprises  
de la nuit.

Le roi Salomon s'est fait un trône en  
bois du Liban.

Il en a fait les colonnes d'argent, le  
baldaquin d'or, le siège de pourpre.

Le fond est une marqueterie d'ébène.

Venez contempler, filles de Sion, le roi  
Salomon,

avec le diadème dont sa mère le  
couronna au jour de ses noces,  
au jour de la joie de son cœur.

Hosanna filio David

qui venit in nomine domini.

#### 5. Le jardin clos

Que tu es belle ma bien aimé, que tu es  
belle.

Tes yeux sont des colombes,  
tes cheveux comme un troupeau de  
chèvres ondulant sur les pentes du  
Galaad.

Tes dents comme un troupeau de  
brebis tondues qui remontent du bain;  
chacune a sa jumelle.

#### King Solomon

Who is this coming up from the  
wilderness like a column of smoke,  
perfumed with myrrh and incense  
made from all exotic spices ?

Look! It is Solomon's carriage, escorted  
by sixty warriors, the noblest of Israel,  
all of them wearing the sword, all  
experienced in battle,  
each with his sword at his side,  
prepared for the terrors of the night.

King Solomon made for himself a  
palanquin of wood from Lebanon.

Its posts he made of silver, its  
baldaquin of gold, its seat upholstered  
with purple,  
its interior inlaid with ebony.

Look, you daughters of Zion, look on  
King Solomon, with the crown with  
which his mother crowned him  
on the day of his wedding, the day his  
heart rejoiced.

Glory to the son of David

who comes in the name of the Lord

#### The closed garden

How beautiful you are, my dearest,  
how beautiful!

Your eyes are doves, your hair like a  
flock of goats streaming down Mount  
Gilead.

Your teeth are like a flock of shorn  
sheep, which have come up from their  
washing;  
all of them have twins.

Tes joues moitiés de grenades à travers  
ton voile.  
Tes deux seins sont comme deux  
bichelots gémeaux de la biche qui  
paissent parmi les lis.  
Tu me fais perdre le sens par un seul de  
tes regards, ma soeur ma fiancée  
Viens du Liban et tu seras couronnée  
du chef d'Amana!  
Elle est un jardin bien clos ma soeur,  
ma fiancée, un jardin bien clos une  
source scellée.  
Que mon Bien aimé entre dans son  
jardin  
et qu'il en goûte les fruits délicieux.

## 6. La Sulamite

Pourquoi regardez vous la Sulamite?  
Dansant comme en un double chœur?  
Que tes pieds sont beaux dans tes  
sandals fille de prince.  
La courbe de tes flancs est comme une  
collier.  
Ton chef de dresse semblable au  
Carmel,  
tes cheveux sont comme la pourpre.  
Un roi est pris à ses boucles,  
mon amour mes délices.  
Dans son élan tu ressembles au  
palmier.  
Tes seins en sont les grappes.  
J'ai dit je monterai un palmier  
j'en saisirai les regimes.  
Je suis à mon Bien aimé et son désir  
tend vers moi.

Your parted lips behind your veil are  
like an opened pomegranate.  
Your two breasts are like twin fawns of  
a gazelle grazing among the lilies.  
You have stolen my heart, my sister,  
with just one of your looks.  
Come with me from Lebanon, and you  
will be crowned at the top of Amana!  
My sister, my bride, is a closed garden,  
a fountain sealed.  
May my beloved come into his garden  
And eat its sweet fruits

## The Shulamite

Why do you look at the Shulamite?  
As she moves between the rows of  
dancers ?  
How beautiful are your sandaled feet, o  
prince's daughter!  
The curves of your thighs are like  
ornaments  
You carry your head like Carmel;  
Your flowing locks are lustrous black.  
A king is chained in them.  
My loved one, my delight !  
You are as stately as a palm tree,  
And your breasts are like clusters of  
fruit.  
I said, 'Let me climb up into the palm  
to grasp its fronds'.  
I am my beloved's, his longing is all for  
me.

Viens mons Bien aimé sortons  
dans la campagne.  
Nous passerons la nuit dans les  
villages, dès le matin nous irons dans  
les vignes.  
Là je te ferai le don de mes amours.  
Filles de Jérusalem, n'éveillez pas la  
bien aimée avant l'heure de son bon  
plaisir.

### 7. Épithalame

Veni sponsa Christi,  
accipe coronam quam tibi  
Dominus praeparavit in aeternum.  
Pose-moi comme un sceau sur ton  
cœur  
Comme un sceau sur ton bras  
Car l'amour est fort comme la mort  
La jalousie est dure comme l'enfer  
L'amour ses traits sont de feu  
Une flamme de Yahvé!  
Les grandes eaux n'ont pu éteindre  
l'amour  
Les fleuves ne le submergeront pas!  
Alleluia.

Come, my beloved, let us go out into  
the fields,  
Let us pass through the villages and go  
early into the vineyards.  
There I shall give you my love,  
Daughters of Jerusalem,  
do not awaken the beloved until it  
pleases her.

### Epithalamium

Come, bride of Christ,  
accept the crown which the lord  
has prepared for you forever.  
Set me like a seal on your heart  
Like a seal on your arm  
For love is as strong as death  
Jealousy is as cruel as the grave  
Its flashes are flashes of fire  
The very flame of the lord!  
Many waters cannot quench love  
Neither can the floods drown it!  
Alleluia.

## Nachtlied

Petrus Herbert (c1530 - 1571)

Die Nacht ist kommen,  
Drin wir ruhen sollen;  
Gott wal'ts, zum Frommen  
Nach sein'm Wohlgefallen,  
Daß wir uns legen  
In sein'm G'leit und Segen,  
Der Ruh' zu pflegen.

Treib, Herr, von uns fern  
Die unreinen Geister,  
Halt die Nachtwach' gern,  
Sei selbst unser Schutzherr,  
Beschirm Leib und Seel'  
Unter deinen Flügeln,  
Send' uns dein' Engel!

Laß uns einschlafen  
Mit guten Gedanken,  
Fröhlich aufwachen  
Und von dir nicht wanken;  
Laß uns mit Züchten  
Unser Tun und Dichten  
Zu dein'm Preis richten!

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## Rondes

(no text)

## Night song

Now, God, be with us,  
for the night is closing;  
the light and darkness  
are of your disposing,  
and 'neath your shadow  
here to rest we yield us,  
for you will shield us.

Let evil thoughts and  
spirits flee before us;  
till morning's dawning,  
watch, Protector, o'er us;  
in soul and body  
from all harm defend us;  
your angels send us.

Let holy thoughts be our  
when sleep o'ertakes us;  
our earliest thoughts be yours  
when morning wakes us,  
serving you only,  
and in all our doing  
your praise pursuing.

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**Kaspars Putniņš** has been conductor of 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, Martinš 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.

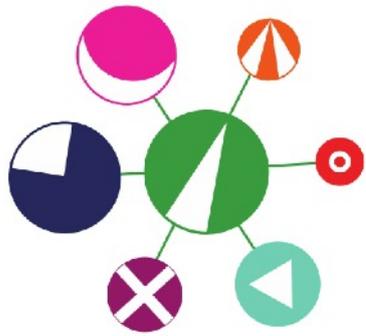
Kaspars Putniņš is the recipient of the Latvian Music Grand Prix and the Latvian Council of Ministers Award for Achievements in Culture and Science. In recent years, Putniņš has worked extensively with young (professional) singers and conductors in various projects and masterclasses, such as the Kurt Thomas course, Meesters & Gezellen, Bachakademie Stuttgart and Vocaal Talent.

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**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.



# 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)
- chœur 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)



# Tenso Europe Chamber Choir

*for young professional singers*

*artistic director and conductor*

Kaspars Putniņš

*manager*

Babette Greiner

*vocal coach*

Geert Berghs

*theatre coach*

Zane Kreicberga

*communication*

Stefan Saalmink

*production Latvija*

Līva Medne, Sandra Zandberga

*programme notes*

(c) Latvijas Koncerti, Babette Greiner, Leo Samama

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*many, many thanks to*

Guntars Zvejnieks (Sigulda), Egils Štāls, Ilze Tormane (Rīga)

Martti Antilla, Nils Schweckendiek (Helsinki)

Leelo Lehtla, Esper Linnamägi, Marja Leisk (Tallinn)

Ieva, Juris and everybody at Baltais Flīģelis (Sigulda), Hostel Kaba (Sigulda), Spīķeri (Rīga), Woodbrooke (Lochem)

*Tenso Europe Chamber Choir is a co-production of Tenso Network Europe and Latvijas Radio Koris.*

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c/o Cappella Amsterdam

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<https://www.tensonetwork.eu>

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This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Culture



# Tenso Europe Chamber Choir

*for young professional singers*

## Sopranos

Krista Audere (LV)  
Juliane Beckmann (DE)  
Sílvia Gonçalves (PT)  
Karin Helstein (EE)  
Inês Lopes (PT)  
Julia Reckendrees (DE)

## Tenors

Daniel Bali (HU)  
João Barros (PT)  
André Cruz (PT)  
David van Lith (NL)  
Martin Logar (SI)  
Georgi Sztojanov (BG/HU)

## Altos

Susanna Beerheide (DE)  
Mirabela Castillo (RO)  
Laura Lopes (PT)  
Jenni Reineke (DE)  
Mirjam Scheider (DE)  
Dārta Treija (LV)

## Basses

Peter-Paul van Beekum (NL)  
Matija Bizjan (SI)  
Albert Jan de Boer (NL)  
Andreas Felber (CH)  
Moritz Johannes Kellner (DE)  
Jussi Linnanmäki (FI)

Meet the singers at the website

<http://www.tensoeuropechamberchoir.eu>

