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ON  
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Kari Turunen  
CONDUCTOR



2021 / 22 SEASON

# TOGETHER



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## Vancouver Chamber Choir

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# VANCOUVER CHAMBER CHOIR

Artistic Director Kari Turunen began leading the Vancouver Chamber Choir - one of Canada's premier professional choral ensembles - in September 2019, its 49th concert season.

Jon Washburn founded the choir in 1971 and it has become

an amazing success story, ranking with the handful of North America's best professional choruses and noted for its diverse repertoire and performing excellence. The choir has presented concerts at home in Vancouver and on tour across Canada. International excursions have taken them to the USA, Mexico, Japan, China, Hong Kong, Taiwan, South Korea, Finland, France, Germany, the Czech Republic, Russia, Estonia, Latvia, Lithuania and Ukraine.

Honoured with the Margaret Hillis Award for Choral Excellence by Chorus America, the choir has performed countless concerts and broadcasts, released 36 recordings and received numerous awards. Foremost supporters of Canadian music, they are responsible for commissions and premieres of 334 choral works by 145 composers and arrangers, most of whom are Canadian. Over the years the choir has sung over 4,000 performances of works by Canadian composers, in addition to their extensive international repertoire.

The choir's award-winning educational programs include the *Conductors' Symposium* for advanced choral conductors, *Interplay* interactive workshops for choral composers, *Focus* professional development program for student singers, *OnSite* visitations for school choirs, the biennial *Young Composers Competition*, and many on-tour workshops and residencies.



## KARI TURUNEN, ARTISTIC DIRECTOR

The Vancouver Chamber Choir welcomed Kari Turunen in 2019 as its second-ever Artistic Director in 49 years. Prior to his arrival in Vancouver, Dr. Turunen was a versatile performer on the Finnish choral and vocal music scene. A former college-level teacher, he continues to be a full time conductor, clinician, adjudicator and lecturer in Vancouver, Finland and abroad.

As Artistic Director, he has led prominent Finnish choirs Akademiska Damkören Lyran (1998–2009), Akademiska Sångföreningen (2008–2019), Kampin Laulu chamber choir (2011–2019), the choir of the cantors of the Finnish Lutheran Church and Chorus Cantorum Finlandiae (2011–2019), Spira Ensemble (2012–2019), and the professional early music performers Ensemble Petraloysio and I Dodici, with which he continues to occasionally work. He has won numerous prizes at national and international festivals with his groups and was named choral conductor of the year in Finland in 2008.

Dr. Turunen is a founding member of Lumen Valo, a professional vocal ensemble of eight voices. Lumen Valo has been a driving force on the early music scene in Finland since its conception in 1993 and has made a name for itself in almost 250 concerts around Finland and Europe. The group has recorded nine CDs, all of them critically acclaimed for their fresh programming and quality of singing.

In addition to artistic activities, he has produced events as Artistic Director for the annual Aurore Renaissance Festival and the upcoming Finnish-Swedish Song Celebration in June 2021.

He was educated at the University of Helsinki and the Sibelius Academy where he studied choral conducting (MA). He holds a doctorate in early music performance practice from the University of the Arts, Helsinki.



The Vancouver Chamber Choir acknowledges that it operates and performs on the unceded Indigenous land belonging to the Coast Salish peoples, including the territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō and Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. We are grateful for this privilege.

VANCOUVER  
CHAMBER CHOIR

SOPRANOS

Emily M Cheung  
Christina Cichos  
Jane Long  
Krista Pederson  
Madeline Lucy Smith

ALTOS

Dinah Ayre  
Tabitha Brasso-Ernst  
Maria Golas  
Fabiana Katz  
Dolores Scott

TENORS

Eric Biskupski  
Sam Dabrusin  
Tom Ellis  
Eric Schwarzhoff  
Rob Workman

BASSES

Steven Bélanger  
Paul Nash  
George Roberts  
Wim Vermeulen  
Jaime Yoon

VANCOUVER CHAMBER CHOIR  
KARI TURUNEN, CONDUCTOR

TOGETHER

**Tan ti ki tò** (2017)

Alberto Schiavo  
(b. 1983)

**Rise up, my love, my fair one** (1929)

Healey Willan  
(1880-1968)

**Lo, in the time appointed** (1929)

**Absence** (2018)

Laura Hawley  
(b. 1982)

Fabiana Katz, alto

**Epitaph for Moonlight** (1968)

R. Murray Schafer  
(1933-2021)

Jane Long & Madeline Lucy Smith, sopranos   Dinah Ayre, alto

**O, Take the Lute** (2009)

Mark Sirett  
(b. 1952)

**Moon Ravens** (2020 - WORLD PREMIERE)

Don Macdonald  
(b. 1966)

**“Suite” de Lorca** (1973)

Einojuhani Rautavaara  
(1928-2016)

Canción de jinete  
El Grito  
La luna asoma  
Malagueña

Jane Long, soprano   Eric Biskupski, tenor   Jaime Yoon, bass

**I Had No Time to Hate** (2021 - WORLD PREMIERE)

Gerda Blok-Wilson  
(b. 1955)

**Readymade Alice** (2011)

Perttu Haapanen  
(b. 1972)

Christina Cichos, soprano

**Sävel** (1914)

Toivo Kuula  
(1883-1918)

**Auringon noustessa** (1910)

**Kalinda** (2002)

Sydney Guillaume  
(b. 1982)

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*Please turn off all phones.*

*Recording devices of any kind  
are strictly prohibited.*

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# PROGRAM NOTES, TEXTS & TRANSLATIONS

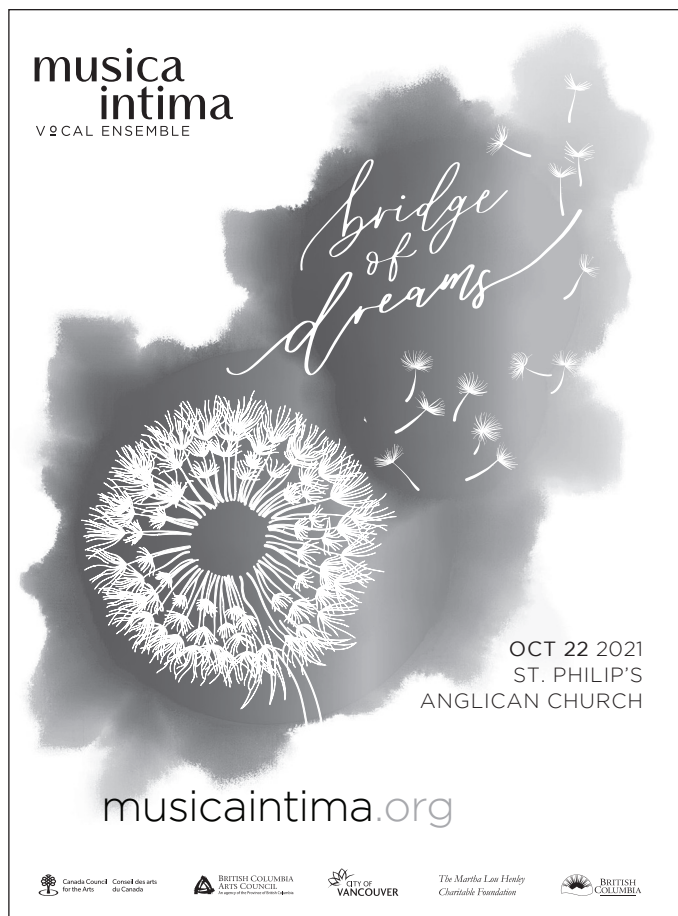
## TOGETHER

The last eighteen months have taught us all many lessons. To be honest, most of them I could have done without, but some of them have made me see life around me much more clearly. The main lesson for me has been how much I need community, how much I need other people for my life to have meaning. It is this togetherness that I want to celebrate in this opening concert of the 21/22 season.

The musical setting is meant to mirror a dinner with friends – something I dearly missed last winter. The mood is sometimes roaring, sometimes light, at times serious and reflective. The discourse is a little unruly, like most dinner conversations, and reaches in many directions. The core of the program is Canadian and contemporary, but there is a little nostalgia thrown in: a few pieces from the early 1900s and some references to my other community far away. And, as the chef of this meal, I have added a few surprising tastes from outside of the main menu as an *amuse-bouche* and a second dessert.

### Alberto Schiavo: *Tan ti ki tò*

Alberto Schiavo is an Italian composer, instrumentalist and musicologist. He was the composer in residence of the full-time professional Estonian male choir RAM in 2013 and composed an exuberant piece with true rhythmic drive and unexpected textures for them. This piece was called *Frottola No. 1* and the opening piece of this concert, *Tan ti ki tò*, is an adaptation of that work for mixed voices. The title is also the complete text of the work, and while describing the piece in any detail is tantamount to a spoiler, I think it is safe to say that the composer's approach is fresh and surprising.



### Healey Willan: *Rise up, my love, my fair one* *Lo, in the time appointed*

I hardly dare admit that I had never heard the name of Healey Willan before I came to Canada. This seems quite a feat when the Canadian Encyclopedia states: “A dominant figure in Canadian musical life for over half a century, Willan influenced several generations of composers, organists, choir directors, singers and audiences through his teaching and example.” I am afraid I am not the exception to the rule outside the Anglican world. And that is a pity because Willan's music is of a very high quality and his choral writing very skilled and natural. The concise motet *Rise up, my love, my fair one* from 1929 to a text from the Song of Solomon flows and breathes freely and naturally. It is almost completely homophonic (all voices singing the same text at the same time), whilst *Lo, in the time appointed* (1929) shows Willan's considerable polyphonic skills. The text is an Antiphon from the English Sarum rite, based on another section of the Song of Solomon. The two first imitative sections culminate in a lively and flowing “Alleluia”.

#### *Rise up, my love, my fair one*

Rise up, my love, my fair one, and come away;  
for lo, the winter is past, the rain is over and gone;  
the flowers appear upon the earth;  
the time of the singing of birds is come;  
arise, my love, my fair one, and come away.

(Song of Solomon 2:10–12)

#### *Lo, in the time appointed*

Lo, in the time appointed the Lord will come;  
the mountains and the hills shall break forth into singing  
and all the trees of the field shall clap their hands:  
for the Lord God shall come into his everlasting kingdom:  
and upon the throne of David shall he reign for ever.  
Alleluia.

(Sarum chant based on Isaiah 55)

Laura Hawley:  
**Absence**

Laura Hawley's *Absence*, written for Pro Coro Canada in 2018, is written to a poem by Pablo Neruda (original title *Ausencia*). The Neruda poem seems relevant to me in the context of the past 18 months, during which so many of us had to endure the absence of loved ones. It also felt fitting that the tone of the poem is optimistic and comforting. Laura Hawley, a composer and conductor based in Edmonton, has set the poem in both the original Spanish and in English – the expansive solo is mainly in English, whilst the choir is mainly grounded in the Spanish. The music is sonorously scored for eight voices and alto solo and follows the structure of the poem. The choral parts mostly leave room for the soloist but come alive and see the soprano and tenor lines reach for the heights to create sudden bursts of energy.

Apenas te he dejado,  
vas en mí, cristalina  
o temblorosa,  
o inquieta, herida por mí mismo  
o colmada de amor, como cuando tus ojos  
se cierran sobre el don de la vida  
que sin cesar te entrego.

Amor mío,  
nos hemos encontrado  
sedientos y nos hemos  
bebido toda el agua y la sangre,  
nos encontramos  
con hambre  
y nos mordimos  
como el fuego muerde,  
dejándonos heridas.

Pero espérame  
guárdame tú dulzura.  
Yo te daré también  
una rosa.

(Pablo Neruda)

I have scarcely left you  
When you go in me, crystalline,  
Or trembling,  
Or uneasy, wounded by me  
Or overwhelmed with love, as when your eyes  
Close upon the gift of life  
That without cease I give you.

My love,  
We have found each other  
Thirsty and we have  
Drunk up all the water and the blood,  
We found each other  
Hungry  
And we bit each other  
As fire bites,  
Leaving wounds in us.

But wait for me,  
Keep for me your sweetness.  
I will give you too  
A rose.

(Translation by Donald D. Walsh)

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R. Murray Schafer:  
**Epitaph for Moonlight**

R. Murray Schafer passed away barely a month ago, on August 14. I wanted to honor this great Canadian pioneer of choral music and soundscapes by including a work of his in the program. I thought his *Epitaph for Moonlight* from 1968 was an apt choice. Its beautiful graphic score is quintessential Schafer; his interest in nature and natural phenomena was decades ahead of its time, as was his choice of texts; the aleatoric elements leave room for the performers; and above all, the way Schafer listens to sounds and makes us listen to sounds is unique and touching. The work was originally written for a youth choir and is based on words Grade 7 students came up with when asked to create synonyms for the word 'moonlight' in a private, invented language.

lunious  
sloofulp  
neshmoor  
shalowa  
nu-yu-yul  
noorwahm  
shiverglowa  
shimonoell  
maunklinde  
malooma  
sheelesk

Mark Sirett:  
**O, Take the Lute**

Mark Sirett is a conductor and composer from Kingston, Ontario. His choral music is full of lush harmonies and well-wrought lines. *O, Take the Lute* to a poem by Canadian Romantic poet Archibald Chapman is no exception to the rule. Sirett builds gradually strengthening long phrases that lead to a soaring climax that is followed by a coda that grows calmer and softer and leads us to warm ending.

O, take the lute this brooding hour for me—  
The golden lute, the hollow crying lute—  
Nor call me even with thine eyes; be mute,  
And touch the strings, yea, touch them tenderly;  
Touch them and dream, till all thine heart in thee  
Grow great and passionate and sad and wild.

(Archibald Chapman)

Don Macdonald:  
**Moon Ravens**

For those who know Don Macdonald's choral works well, *Moon Ravens* might come as something of a surprise. It is definitely more chromatic and harmonically edgy than works like *Pacem*, *Moonshine* or *Tabula rasa*, but when one considers the content of the poem of *Moon Ravens*, the restless, dark character of the music with its preponderance of augmented and diminished triads, seems only natural. The poem by the composer is, in his own words, "a poetic fairy-tale about the Moon Raven, a creature of the night that transforms the body and soul of the departed in preparation for their journey to the moon and stars beyond. Unlike many works about the journey to the afterlife, this one conveys a sense of unease and foreboding as the narrator comes into contact with the creature that will usher him/her from one life to the next."

Out of the shadows.  
There in the east, a tempest of wings, a gathering shroud.  
I lay here and follow their path through the clouds.

Moon Ravens, silver then gold,  
Lit by the moonlight.  
Moon Ravens, hovering low,  
Covered in starlight.  
Drifting like ashes  
Down through my window.  
Oh so softly  
Whispering to me.

There's no one that could deny  
All those spirits of the night.  
All my sense, all my reason  
Overtaken by the wing-ed apparitions.

Into the eye of the night-bird I fall.

Hair into feather.  
Talon from nail.  
Cloaked in a raiment of  
Black, jet-  
Black char-  
Blacker than sleep eternal.

Into the Shadows.  
Life at our backs, distant and fading.  
Taking our path to the moon.

(Don Macdonald)

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## Einojuhani Rautavaara: “Suite” de Lorca

Einojuhani Rautavaara entered his “Suite” de Lorca, or *Lorca Suite*, in a composition competition in 1973. It was scored for descant voices and set to Finnish translations of four Federico García Lorca poems. Rautavaara actually won the competition, but not with this work. His *Children’s Mass*, the winning contribution, never achieved great popularity, while the third-prize-winning *Lorca Suite* went on to become a worldwide hit, albeit mostly in its mixed choir version with texts in Spanish. It was, for a long time, the most performed Finnish choral work.

There are good reasons for this popularity. First and foremost, Rautavaara manages to set the strong, earthy poems of Lorca to music in a way that only enhances their power. Secondly, the work is concise and punchy: the four movements flow past us in under seven minutes. Thirdly, Rautavaara’s use of a synthetic scale (formed by alternating whole-tones and semitones) and a strong tonal center give the work both unity and groundedness. The short movements are *Canción de jinete* (Riding Song), in which the rider’s endless, but futile journey is depicted with a persistent rhythm in the lower voice parts; *El Grito* (The Cry) is dominated by a musical gesture depicting the cry that is echoed from mountain to mountain; *La luna asoma* (The Moon Rises), the most intimate of the movements, in which the perfect-fourth gestures dominate both the choral and soprano solo lines and create a feeling of open, dead landscapes; and finally, *Malagueña* toys with the strumming of a guitar and its open chords and is given impetus by a persistent ostinato rhythm in the bass line.

### Cancion de jinete

Córdoba. Lejana y sola.  
Jaca negra, luna grande,  
y aceitunas en mi alforja.  
Aunque sepa los caminos  
yo nunca llegaré a Córdoba.  
Por el llano, por el viento,  
jaca negra, luna roja.  
La muerte me está mirando  
desde las torres de Córdoba.  
¡Ay qué camino tan largo!  
¡Ay mi jaca valerosa!  
¡Ay, que la muerte me espera,  
antes de llegar a Córdoba!  
Córdoba. Lejana y sola.

(Federico García Lorca)

### Riding song

Córdoba. Alone and far away.  
Black pony, great moon,  
and olives in my saddlebag.  
Although I know the way  
I’ll never get to Córdoba.  
Through the wind, across the plain,  
Black pony, red moon.  
Death is staring down at me  
from the towers of Córdoba.  
O the road, how long it is!  
O how brave my pony is!  
O death, how it waits for me  
before I get to Córdoba!  
Córdoba. Alone and far away.

(Anonymous translation)

### El grito

La elipse de un grito  
va de monte a monte.  
Desde los olivos  
será un arco iris negro  
sobre la noche azul.  
¡Ay!  
Como un arco de viola  
el grito ha hecho vibrar  
largas cuerdas del viento.  
¡Ay!  
(Las gentes de las cuevas  
asoman sus velones.)  
¡Ay!

(Federico García Lorca)

### The Cry

The ellipse of a cry  
sighs from hill to hill.  
Rising from the olive trees,  
it appears as a black rainbow  
upon the azure night.  
Ay!  
Like the bow of a viol,  
the cry causes the long strings  
of the wind to vibrate.  
Ay!  
(The people of the caves  
hold out their oil lamps.)  
Ay!

(Anonymous translation)

### La luna asoma

Cuando sale la luna  
se pierden las campanas  
y aparecen las sendas  
impenetrables.

Cuando sale la luna  
el mar cubre la tierra  
y el corazón se siente  
isla en el infinito.

Nadie come naranjas  
bajo la luna llena.  
Es preciso comer  
fruta verde y helada.

Cuando sale la luna  
de cien rostros iguales,  
la moneda de plata  
solloza en el bolsillo.

(Federico García Lorca)

### Malagueña

La muerte  
entra y sale  
de la taberna.  
Pasan caballos negros  
y gente siniestra  
por los hondos  
de la guitarra.  
Y hay un olor a sal  
y a sangre de hembra  
en los nardos febriles  
de la marina.

(Federico García Lorca)

### The Moon Rises

When the moon appears,  
the sound of the bells dies away,  
and the paths appear  
impenetrable.

When the moon appears,  
the sea covers the land,  
and the heart feels itself  
an island in infinity.

No one eats oranges  
under the full moon.  
It is good to eat  
green and chilled fruit.

When the moon appears  
with her hundred faces all the same,  
the silver coins  
weep in the pocket.

(Translation by Bertram Kottman)

### Malagueña

Death  
enters and leaves  
the tavern.  
Black horses  
and sinister people pass through  
the deep pathways  
of the guitar.  
And there is a smell of salt  
and of female blood  
in the fevered tuberoses  
of the seaside.

(Translation by Salvador Pila)

### Gerda Blok-Wilson: I Had No Time to Hate

I encountered Gerda Blok-Wilson's *I Had No Time to Hate* for the first time in an Interplay session of the Vancouver Chamber Choir last June. This exquisite small piece made an immediate impact on both conductor and singers alike and I decided that it would be a wonderful piece to premiere in our opening concert of the 21/22 season. The Emily Dickinson poem is most relevant in our time. As the composer writes: "Dickinson had a strong message of love, not hate, that is particularly poignant for our times. A small amount of love is better than a large amount of 'Hate' or 'enmity'. In this piece, I've tried to emphasize her 'Because'. There is no reason for hate. Life is too short to die with strong hostility for others. Likewise, Dickinson stresses 'But since', the 'little toils of Love' or the small amounts of love that we experience in life are enough and better than 'Hate'."

I had no Time to Hate-  
Because  
The Grave would hinder me-  
And life was not so  
Ample I  
Could finish-Enmity

Nor had I time to Love-  
But since  
Some industry must be-  
The little Toil of Love-  
I thought  
Be large enough for me.

(Emily Dickinson)





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- ❖ **Due East** Stephen Chatman, Vol. 3 The Canadian composer's latest pieces since 2000.
- ❖ **Rise! Shine!** \* Music of Jon Washburn Including *The Star*, *A Stephen Foster Medley*, *Chinese Melodies*, *Rossetti Songs*, *God's Lamb*, *Noel Sing We!*, *Behold I build an house* and *Rise! Shine!*

### *The Christmas Recordings*

- ❖ **A Dylan Thomas Christmas** \* The Vancouver Chamber Choir's signature performance of *A Child's Christmas in Wales*, read by Welsh actor Russell Roberts with special carol settings by Jon Washburn.
- ❖ **A World Christmas** Carols and seasonal songs of many lands from guitarist and arranger Ed Henderson, the Worldfest Ensemble and the Vancouver Chamber Choir with Jon Washburn conducting.
- ❖ **The Miracle of Christmas** Christmas music with a colourful Central and South American flavour played by the ensemble Ancient Cultures with several tracks featuring the Vancouver Chamber Choir.

## Perttu Haapanen: **Readymade Alice**

Perttu Haapanen is a composer from Helsinki, Finland. His works are layered, complex and often feature less-used techniques. *Readymade Alice* is a nonsensical musical adventure based on lines produced by an Internet search (if you type in your name + "is" in Google, you can check what kind of material that would produce...). There are some processes in the music you can hear being developed or sweeping through the choir, but mostly *Readymade Alice* is just a joyous, short exploration of the things you can do with the human voice from creaking to screaming, in addition some traditional singing. The piece was commissioned to be an obligatory piece at an international choral competition held in 2012 and it definitely stretched the skills and imagination of the participating choirs.

(selected definitions of Alice from the cyberspace)

Alice is an angel  
Alice is an engine  
Alice is evolution  
Alice is under construction  
Alice is a bit sleepy  
Alice is about fifteen years old  
Alice is a book  
Alice is bored  
Alice is berserk  
Alice is a clerk in the Wonderville Police Department  
Alice is a very old vampire  
Alice is a punter of the Loud Online  
Alice is on the ball  
Alice is my kinda girl  
Alice is good  
Alice is gold  
Alice is fun  
Alice is fast  
Alice is fab  
Alice is dead  
Alice is designed to run  
Alice is stunning  
Alice is trying  
Alice is tall  
Alice is true  
Alice is active in the hospitality industry  
Alice is a gigantic pattern  
Alice is looking for a way out of her uncle's household  
Alice is having a fab vacation of shock treatment  
Alice is a comedy  
Alice is camera shy  
Alice is institutionalized  
Alice is changing all the time  
Alice is not

Toivo Kuula:  
**Sävel**  
**Auringon noustessa**

If I knew nothing of Healey Willan, I am sure the same is true for the vast majority of Canadian musicians when it comes to Toivo Kuula. Kuula's untimely death in the aftermaths of the Finnish civil war at the age of 34 has sometimes been described as the greatest single loss of Finnish music. Listening to his major choral works written during the last decade of his life drives the point home: this handful of works is of the very highest quality and worthy to be considered with the very best choral works of the period. The reason for their remaining a hidden treasure? Their language: all these works are in the Finnish language and have thus remained as inaccessible to international audiences as his magnificent solo songs.

*Sävel* (The Tone) from 1914 is set to a poem by Kuula's younger contemporary Lauri Pohjanpää. The poem celebrates the power of music "from a land of brightness afar" to heal and console. Kuula pulls out all the stops in this fairly short work: a gentle, but rising introduction leads to a fugue that is followed by archaic block harmonies. A short transitional gesture in the male voices brings us to the last passage in which the rising melodic gesture flows from one voice part to the next to end in an optimistic and rousing manner.

*Auringon noustessa* (At Sunrise) from 1910 is as optimistic and shares many of the structural and musical features of *Sävel*. The poem is by another important contemporary poet of Kuula's, V.A. Koskenniemi. In this poem, the sun is the symbol of truth and eternity in the painful and deceitful world we live in. In typical Kuula fashion, the route to final redemption takes us through fugues, male and female choirs and some glorious climaxes. *Auringon noustessa* has lost none of its popularity amongst choral singers in over a century. The reason for this is the combination of demands and rewards imbedded in the beautifully wrought vocal lines – and a rousing ending is never something to scoff at.

**Sävel**

Sävel kaukaa kirkkauden maasta  
riemuitsevin kielin puhu, haasta.

Soios sieluun, joss' on tuska ankee,  
niin kuin päivän sädesade lankee  
autiolle maalle läpi häivän  
hetki kirkastaos elonpäivän.

Sille, jolla harmaa arki aina on,  
joka uupunut on alla painon.  
Vapahdusta kuolon varjon maasta  
riemuitsevin kielin puhu, haasta.

(Lauri Pohjanpää)

**The Tone**

Sound from the distant land of light,  
speak with a rejoicing tongue.

Sing to the dark, tormented soul  
like the rays fall  
onto barren land through the haze  
and brighten the day.

For whom all days are grey,  
for the ones who have grown weary under their burden.  
Redemption from the shadow of the land of death  
with a rejoicing tongue proclaim.

(Translation by Kari Turunen)

**Auringon noustessa**

Nää, oi mun sieluni, auringon korkea nousu  
Ylitse kivisen kaupungin kattojen, katuin  
Ylitse vuossatain valheen ja tuntien tuskan  
Koittava kirkkaus!

Nää, oi mun sieluni, katoovan elämän autuus!  
Niinkuni ääretön temppeli on se sun eessä  
Alla sen holvien on ikiaikojen äänetön hartaus  
Mestarin hengen

Nää, oi mun sieluni, yössäkin korkehin kirkkaus  
Tuskassa tummien hetkien rauha ja riemu  
Vuossatain valheessa, elämän valheessa valkein  
Iäisin totuus!

(V.A. Koskenniemi)

**At Sunrise**

See, oh my soul, the rising of the sun  
over the roofs and streets of the stone city,  
over the lie of the centuries and the pain of the hours it  
rises in glory.  
See, oh my soul, the bliss of disappearing life!

Like an endless temple  
it stands before you,  
beneath its arches is the eternal silent devotion  
of the master's spirit.

See, oh my soul, even in the night the greatest brightness;  
even in the pain of dark moments peace and joy;  
even in the lie of the centuries and the deception of life,  
see the brightest, most eternal truth!

(Translation by Kari Turunen)

## Sydney Guillaume: **Kalinda**

Sydney Guillaume's *Kalinda* was his breakthrough work. Guillaume, originally from Port-au-Prince, Haiti, arrived in the US at the age of 11 speaking only French and Creole. *Kalinda* from 2002 is set to a jubilant, vibrant Creole text by the composer himself. This musical explosion of energy is in essence an invitation and exhortation to dance, and an excellent reminder that life in Haiti is more than the natural catastrophes and political struggles we encounter in the news.

Mézanmi tandé, wi sé poun tandé:  
Kalinda, jan ou ka kalinda,  
Sé gran mési kout tanbou.

Kalinda, jan ou ka kalinda,  
Out é mèt byen banda...  
Sé gran mési kout tanbou,  
San li pata gin Kalinda.

Oh, Ala bèl, wi sa ta bèl,  
Oh bèl, oh bèl,  
Si tout moun téka jwen tanbou.

Ayibobo!

Kalinda, jan ou ka kalinda,  
Sé gran mési kout tanbou,

Joumou pa donnin kalbas,  
Zannanna pa donnin pingwen;  
Tout bon bagay, sé prodwi bon bagay.  
Tout sa ki byen, soti nan sa ki byen.  
Mési kout tanbou, gran mési kout tanbou.

Ayibobo!

(Gabriel Toussaint Guillaume)

Listen friends, yes you have to listen:  
Dance, the best way you can,  
It's thanks to the sounds of the drum.

Dance, the best way you know how,  
You can dance as much as you can...  
It's thanks to the sounds of the drum,  
Oh, how beautiful  
Without which, there would not be any dancing.

Oh how beautiful it would be,  
If everyone could find a drum.

Ayibobo! (Victory cry)

Dance, the best way you know how,  
It's thanks to the sounds of the drum.

The apple does not fall far from the tree;  
All good things derive from good things  
Thank you, drumbeats.  
It is thanks to the sounds of the drum.

Ayibobo! (Victory cry)

(Translation by Lodz Deetjen)

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