STÄMBANDET will sing authentic folk music from Sweden, Island, Norway, and Finland in native languages. Much of the repertoire features vocal traditions unique to Scandinavia, including "trall" singing—vocalists imitating fiddlers playing dance music (a practice compared with scat singing).

DIRECTOR: Allen LeVines

SOPRANO
Eva Ström
Maria Ericsson
Karin Holst
Andrea O’Connell

ALTO
Christina Hylander
Annette Kövamees
Anne C. S Bright
Minha Pihlava
Asrid Drew

TENOR
Bisse Magnusson
Gunnar Sigvert
Fredrik Hesselvik
Peter Keppelman

BRASS

INSTRUMENTALIST
Suzanne Clark
Carolyn Jean Smith
Mark Small
Tom Young

The public is invited, and admission is free.
For further information: Tel.: 212-854-4015; e-mail: <vam1@columbia.edu>
Founded in 1978, Stämbandet is thirteen singers from Scandinavia with a reputation for excellence both as an a cappella ensemble and a World Music vocal group. Presenting songs rarely heard outside of Iceland, Norway, and Sweden, this captivating vocal band often breaks into six- and seven- part harmonies sung in six languages. Led by Allen LeVines, musical director since 1985, Stämbandet performs a wide range of a cappella folk traditions unique to Scandinavia, including "trall" - singers imitating fiddlers playing dance music - a practice that has been compared to scat singing.

Stämbandet’s cultural contributions have rarely been placed in perspective, for even within Scandinavia there are few vocal ensembles solely dedicated to the preservation and performance of traditional Nordic song. American-influenced “pop” styles have taken over and continue to dominate not just Scandinavia, but virtually the world. So it is especially significant that in the United States Stämbandet exists at all, where it is the only group of its kind -- not only striving for performances of high artistic merit, but carefully researching the music’s origin and history, thereby introducing to the public many other facets of Scandinavian culture.

The long term commitment of the singers has helped ensure Stämbandet’s cohesiveness of sound and cultural identity. Almost all of the vocalists were born in Scandinavia.

“...the singer’s voices are pure and clear, and the songs are of a folk tradition that sounds fresh and new to American ears.”
- Guy Van Duser, Rounder Records

“Stämbandet moved in sparkling harmonies from soft to loud, brightly busy to darkly elegiac.”
- Scott Alarik, The Boston Globe
TROY -- Stambandet was simply enchanting.
Celebrating 25 years of singing Nordic music, Stambandet is led by
conductor and composer Allen LeVines. The choir performs the traditional
music of Norway, Iceland and Sweden with a wide range of a cappella folk
traditions, including 'trall,' where the singers imitate fiddlers playing dance
music, a practice that has been compared to scat singing.

At the Chapel, nine vocalists, three musicians (two acoustic guitars and a
bass) and a director took the stage and set the tone for the evening with the
Swedish folk song "Kom

"Slangpolska" had a strong solo by alto Annette Kovames, "I Denna Ljuva
Sommartid" held a melancholy, almost solemn tone, while "Lysthuskvaeoi"
was a simple cadence sung in a traditional choir manner. That is, until
someone imitated a rooster in a deafening "cock-a-doodle-do!"

"Modir Min I Kvi, Kvi" was a haunting Icelandic folk song, while
"Orepolska" had distinctively percussive punctuation via sharp constants.
They turned a corner with "Grasanklingblues," which was indeed a blues
song, possibly the whitest-sounding blues of all time, but in this context, just
part of an intriguing, open-minded journey.

Norwegian fiddle tune "Dalakopen" quickly followed by "Poiska Fran
Rattvik," both toe-tappers. The 15th-century "Tempus Adest Floridum"
sounded like a Christmas carol, and the strong show closer "A Sprengisandi"
sounded in many ways like a 1960s folk song albeit with a lot of gorgeous
voices.

Stambandet bridges the old and the new in a way that preserves traditions
and hopefully starts new ones. On this night in Troy, a small, brave and
adventurous crowd saw that the best music isn't always played in front of
sold-out houses.
In fact, it rarely is.