

*The Columbia Swedish Program Presents*



7 p.m., Saturday, April 14, 2007,  
at **Deutsches Haus**, 420 W. 116<sup>th</sup> St., NYC  
(between Amsterdam Ave. & Morningside Dr.)

STÄMBANDET will sing authentic folk music from Sweden, Iceland, 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 Levine

SOPRANO

Eva Ström  
Maria Ericsson  
Karin Holst  
Andrea O'Connell

ALTO

Christina Hylander  
Annette Kövamges  
Anne E S Bright  
Minha Pihlava  
Asrid Drew

TENOR

Bisse Magnusson  
Gunnar Sievert  
BASS  
Fredrik Hesselvik  
Peter Keppelman

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>



## STÄMBANDET *The Scandinavian Vocal Ensemble*

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

## **THE TIMES UNION, ALBANY, NY**

### **Choir's Nordic sound enchanting**

By DAVID MALACHOWSKI, Special to the Times Union  
First published: Monday, April 19, 2004 review

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.