



Plymouth Music Series of Minnesota
Philip Brunelle, Artistic Director and Founder

Philip Brunelle

Kristina!

Helen Johnson

Saturday, October 12, 1996 • 8 pm
Orchestra Hall, Minneapolis, Minnesota

Sunday, October 13, 1996 • 4 pm
Chisago Lakes High School, Lindström, Minnesota

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Nearly all of us have a photo, maybe a bit yellowed and tattered, hanging in a place of honor or pressed carefully in Grandma's album. It's decades or even a century old, and if your house were to burn you'd hope to have enough presence of mind to grab it and run. The photo may be of Great-grandfather as a boy holding a horse team; or of a stern-faced family in Sunday best; the little girl there in the lower right is Grandma.

We're tremendously proud of these, our immigrant ancestors, as well we should be for all they endured to get us here. And if we don't have such a photo, in Lindström, Minnesota, there stands a statue that crystallizes the immigrant experience of every American. It's of a husband and wife, Karl Oskar and Kristina Nilsson, from Sweden. In 1846, nearly one-quarter of the Swedish population began leaving for the New World, settling in places like Lindström; in Scandia, North Branch, Taylor's Falls; and in the dale below St. Paul's Payne Avenue, which came to be known as Swede Hollow. In Lindström, Karl Oskar's likeness stands looking resolutely forward, while Kristina is turned half backward, longing for all they left behind in Sweden.

Hold this statue, or your old photo, in the mind's eye throughout this concert. It's a perfect symbol for our program honoring 150 years of Swedish immigration, the first half of which looks lovingly back at the past, while the second embraces the future.

—Brian Newhouse

Kristina!

Sången (The Song) (1920-1921)

Wilhelm Stenhammar, *Composer*
Ture Rangström, *Poet*
(Sung in Swedish)

Joanna Johnston, *soprano*; Patricia Thompson, *alto*;
Dan Dressen, *tenor*; and James Bohn, *baritone*
The Chorus and Orchestra of the Plymouth Music Series
The Northwestern College Choir
Philip Brunelle, *Conductor*

(Orchestra Hall concert only)

Intermission

Kristina from Duvemåla (1995)

Concert Selections
Benny Andersson, *Composer*
Björn Ulvaeus, *Lyricist*
(Sung in Swedish)

Helen Sjöholm, *Kristina*
Anders Ekborg, *Karl Oskar*
Peter Jöback, *Robert (Karl Oskar's brother)*
Åsa Bergh, *Ulrika*

with
(in order of appearance)

Douglas Shambo (*Nils*)
Kathleen Hanson (*Märta*)
Barbara Nelson and Frank Steen (*Parents*)
Brad Runyan (*Preacher*)
Tom Larson (*Danjel*)
Linda Zelig (*Fina-Kajsa*)
Andrea Schuessler (*Emigrant Woman*)
Lisa Habeck (*Little Märta*)

The Chorus and Orchestra of the Plymouth Music Series
Philip Brunelle, *Conductor*

Program Notes by Brian Newhouse
Chris Jones, Production Manager, Lindström



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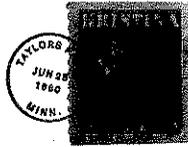
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Joanna Johnston (soprano) has received critical acclaim for her performances with the Berkshire Choral Festival, the Minnesota Orchestra at New York's Avery Fisher Hall, the Madison Opera and Spoleto Festival USA. This season she will appear in Mendelssohn's *Elijah* at the Church of the Heavenly Rest, New York, and with the New York City Opera in Britten's *The Turn of the Screw*.

Patricia Thompson (alto) is a graduate of St. Olaf College with a degree in vocal performance. She is a member of several local choruses including the Ensemble Singers of the Plymouth Music Series and has several award-winning recordings to her credit. She is a soloist at the Basilica of St. Mary, Minneapolis, and St. Patrick's, Edina, and serves as the Entertainment Coordinator for the Minnesota AIDS Walk.

Dan Dressen (tenor) has been a tenor soloist with the Plymouth Music Series for 19 years. He is featured on the Series' recordings of *Paul Bunyan* and *The Tender Land*. He has appeared locally with the Minnesota Opera, the St. Paul Chamber Orchestra and the New Music Ensemble, and he also performed the world premiere of Dominick Argento's *Dream of Valentino* at the Kennedy Center with the Washington Opera. An Associate Professor of Music at St. Olaf College, he is editing a Britten opera series for Boosey & Hawkes.

James Bohn (baritone) is enjoying his twelfth season as a soloist with the Series. He has applied his versatile vocal skills to everything from opera and concert to country-western, commercials and cabaret. He is featured on Virgin Classics' recordings of *Paul Bunyan*, *The Tender Land*, and Dame Ethel Smyth's *Mass in D Minor*. He performed the British premiere of Bernstein's *Arias and Barcarolles* for the 1990 Aldeburgh Festival, and next March he will perform the title role in Mendelssohn's oratorio *St. Paul* with the Plymouth Music Series.

Sången (The Song) (1920-21)

Wilhelm Stenhammar (1871-1927)

To paraphrase Forrest Gump, genius is as genius does. A case in point is tonight's first composer. From boyhood, when he started writing music and playing piano, Wilhelm Stenhammar had almost no time for formal music training. He skipped conservatory education altogether and denounced the few theory lessons he took as "terribly boring." He lacked nothing for ego; on his own he became one of Europe's champion pianists and conductors and a composer his fellow Swedes today hold as dear as Norwegians do Edvard Grieg.

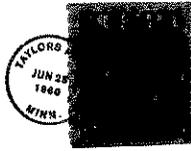
But most great artists have ego and genius. What set Stenhammar apart? His uniqueness lay in how he blended two strong and largely opposing influences — Swedish folk music and the concert music of other European countries — into one art. Several of his scores contain folk elements, but he also embraced works like Brahms' *Requiem*, Beethoven's *Ninth*, Handel's oratorios, Mozart's symphonies; you can hear these echo through Stenhammar's compositions. At the time of *Sången* (1920-21), Gustav Mahler's music took pride of place, and you may detect Mahler's explosive rhythm and vibrant orchestral color in *Sången*. The beauty of *Sången* is how seamlessly Stenhammar wove all these loves into a strong, richly-textured whole.

Sången was composed for the Swedish Royal Academy of Music's 150th anniversary. The text was written specifically for Stenhammar by the critic, poet, and song composer, Ture Rangström. The choice for the work's title was an easy one: Sweden is a nation of singers — the land of Björling, Söderström, Hagegård, van Otter — exporting superb voices far out of proportion to its size and remote location.

A work entitled *The Song*, then, has to begin with a voice. Immediately we meet the baritone ringing out, "My song, my land — you land of my songs!" The other soloists and choir arrive, their music filled with *Sturm und Drang* (a German musical term meaning, literally, *storm* and *stress*), their story one of "bitter defeats and proud combats," deep and ancient wounds whose bleeding is staunch only by Mother Sweden's kind hand. Restless music, violent, intense. Eventually a quiet eye of the storm comes courtesy of the treble choir; their harmonies shift gently as the beams of a sunset. But the skies soon cloud over, and the first movement ends as it began, with rolls of C minor thunder.

The interlude that follows is probably Stenhammar's best-known work and it is often performed separately. Listeners who love Mahler's second symphony (*Resurrection*) may hear the influence of its fourth movement here on Stenhammar. The voices are silent while the orchestra plays lush, solemn music, elegiac yet aglow with feeling — a song too deep for words.

And without a break we enter the last movement where the skies have suddenly cleared and the music — now C major — is exuberant, free. The voices return triumphantly, calling, "The temple shines...Arches rise toward the edge of day." The first movement's bitter defeats are vanquished in a textbook example of Stenhammar's mature style: faint traces of Beethoven, Handel, Brahms, a bit of Swedish folk song — Stenhammar's genius fusing them all together but still his own voice singing through. Eventually "the road grows dark and the night moves on," and *The Song* comes to a tranquil close.



Sången (The Song) Text by Ture Rangström

I.

My song, my land — you land of my songs!
Oh, let me cry out free to life
and defiantly laud the fire of our pain
and humbly give thanks for our wound, that torn
still bleeds and is staunch by your hand.

My land — how you yourself have scars on wounds
of bitter defeats and proud combats.
'Gainst broken slabs still the breakers crash,
and heavy is the night in your winter's times,
long as the road to your flowering's spring.

Like sacrificial smoke from a bloody fire
in pine-dark sunset dull prayers rise.
From the depths you call, in yourself a world
of frozen fear — but all the gods are silent
dumb as before over the sacrificial token.

Then I see the daylight rise o'er the seas
and haze streaming gold 'round gray skerries.
I salute the strength growing in the lichens
and straw and stone and every wave that brings
a luster of courage to the life you gave.

And the sun I see in evening time
with golden flames play o'er the meadow,
and the dream is born anew and wanders mild
along the quiet flower path, while pale
summer stars shine peaceful in the night.

But haze sweeps o'er the birch trees' trunk,
where the moss gleams under the dew's flow,
and white and well-fêted the young Saga walks on
to speak shyly of former great destinies,
the day of exploits and the gaiety of magic nights.

And the Song wakes trembling and dizzy
to flowers and perfume in the summer's rosy meadows
and the day rejoices already, when the night-time flees,
with the clang of freshening tones from forgotten strings.
The morning of the thousand voices' song dawns.

My land, my song! The Godhead's voice
that speaks strongly in the early morn,
a temple space of consolation's high tones,
arching for you, for me — and see, each bound
desire springs free from a full breast!

II.

Orchestra Interlude

The temple shines, spaces resound,
the shrine is now rung in.
Do you hear the song's voices calling,
wanderer, come in.

See, in rich and artful shape
arches rise towards the edge of day.
The earth is dust, the spire idea.
Life is tone and sight.

Here to sacrifice, here to promise
you are called to sacred feast.
Light of lights is its gift.
The heart's own breath its guest.

Space itself is the song's mother,
waves of eternity.
Deep from the earth's dark rivers
signs the song of time.

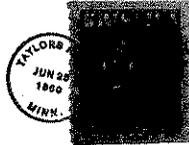
If it bubbles with empty water,
there lives a world of missing there.
If a cry laments in the night,
it is the cry of pain.
Listen, in the primitive lay
is seen the dreamed races' tongue.
Whispering like breeze through the corn,
ringing out like steel.

Hear it ring, hear it sing,
reconcile, consoling mild and warm.
Sing in courage in today's tongue,
wealth to all that's poor.
Song, from the fire of suffering hearts
you go cheerful proud and free.
Formed by a Godhead's hands.
Eternal melody.

Clear beauty, where you breathe,
youth blossoms in your path.
Give us, give, when the hour streaks
strength of the spring of song!

The temple darkens. The day grows old.
Soon the farewell flame is lit.
The road grows dark. The night moves on.
But you are with us.

Listen, listen! memories of the song
sound out o'er the day that was.
Burn, death's stars, burn!
The song flows clear.
Like a ringing on quiet water,
beautifully in tune,
the cradle's pain softly atoned
silent 'gainst the shadows and night.
We are born on the sigh of wings' song
to the clearness of your light!



Kristina from Duvemåla

Benny Andersson, composer

Björn Ulvaeus, lyricist

The statue of Karl Oskar and Kristina Nilsson is a favorite tourist stop on Lindström's Main Street. Most who take photographs of it are aware, but others are not, that these two people never actually lived. The Nilssons are a creation of Swedish writer Vilhelm Moberg. In four novels (*The Emigrants*, *Unto a Good Land*, *The Settlers*, and *The Last Letter Home*) Moberg traced the Nilssons from a destitute farm in Småland, Sweden to the stony bluffs and deep, rich topsoil of Chisago County. Moberg's writing is so clear and strong, and Max von Sydow's and Liv Ullman's 1972 film portrayal of them so rivetingly gritty, that anyone can be forgiven for thinking Karl Oskar and Kristina were real people. In the end, though, it makes little difference: Moberg stayed in Chisago County for a year in 1948 and rode his bicycle from farm to farm collecting the old Swedes' stories. Kristina and Karl Oskar were created from these stories, and their saga of hope and heartbreak belonged to nearly everyone there.

Seven years ago, composer Benny Andersson and lyricist Björn Ulvaeus (half of the 1970s pop group **ABBA**) were casting about for new ideas for musicals. The two men had scored great success with their 1980's musical *Chess* and wanted to try serious literature as the source for their next musical. They hit on the idea of Moberg because his novels contain a chapter central to Swedish history and draw on themes as ancient as the book of Exodus. One major change, though: in the novels, Karl Oskar takes center stage; in the musical, Ulvaeus wanted Kristina to have the spotlight. "This is her story," Ulvaeus said. "And it is a fantastic story, how she stands in the center, grows, holds her family together. She doesn't want to move to America, but she is forced to go. The musical is about this conflict, about her longing for home, a theme that is extremely relevant even in today's world."

Their labor of love took nearly six years to finish, and their notion about the story's universality proved dead on. *Kristina from Duvemåla* opened last October in Malmö and is already sold out for the rest of this year there. Swedes are taking to it as we would if *Oklahoma*, *West Side Story*, and *Rent* could all be rolled magically into one; unlike all other musicals imported for Swedish audiences, this is *their* story.

Another reason Swedes flock to it is the music's surprising beauty. If you last heard Ulvaeus and Andersson's work courtesy of 1970s pop radio and are preparing tonight for a re-hash of the chipper "Waterloo" or "Dancing Queen" — shift your paradigm. *Kristina* is rewardingly rich and varied. People love musicals for singable melodies; you'll find them here in abundance. Listen beneath the surface, though: one tune in the orchestra set strikingly against another, the folk songs and dance rhythms ingeniously slid into the texture, subtle touches of orchestration. It is music of enormous craft. Married to such a mesmerizing story, *Kristina from Duvemåla* will be the hot ticket in Sweden, and probably soon here in the States, for a long time to come.

Kristina from Duvemåla

Concert Selections

ACT I

Overture
Duvemåla Hage
(*The Duvemåla Meadow*)
Min Lust Till Dig
(*My Yearning for You*)
Kung I Stenrike
(*The Kingdom of Stones*)
Ut Mot Ett Hav (*Toward the Sea*)
Nej! (*No!*)
Aldrig (*Never*)
Kom Till Mig Alla (*Come to Me*)
Vi Öppnar Alla Grindar
(*We Open All Gates*)
Stanna (*Stay*)
Battery Park, New York
Hemma (*At Home*)

ACT II

Kung I Jordrike
(*The Kingdom of Soil*)
Robert Åter (*Robert Returns*)
Guldet Blev Till Sand
(*The Gold Turned to Sand*)
Ett Herrans Underverk
(*A Wonder of the Lord*)
Down to the Sacred Wave
Du Måste Finnas
(*You Must Exist*)
Här Har Du Mig Igen
(*Here I Am Again*)
Bud Går (*Messages Fly*)
I Gott Bevar
(*I Am In Good Keeping*)



Kristina from Duvemåla

Benny Andersson and Björn Ulvaeus

ACT I

It is 1844 and Karl Oskar has taken over the family farm following a severe injury to his father. Kristina, seated on a swing, sings of her beloved.

Duvemåla Hage (The Duvemåla Meadow)

Kristina *He is on his way, on the path, by the hill, by the lake;
Swinging across the gate, I see his white collar;
Soon I will be with him in the meadow.*

Min Lust Till Dig (My Yearning For You)

Karl Oskar, *Karl: Now that I am master of the farm we can
Kristina, marry, if you will have me.*
Chorus *Kristina: You must run and ask my parents.
Wedding Guests: In 1844, Oscar is King.
The groom labors hard and is strong;
he answers to no one.
Kristina, the bride, is still a child,
still playing, still singing.
Kristina and Karl: Before you had to leave,
now you will stay. My yearning is for you.*

After a few years...when things are not going well....

Kung I Stenrike (The Kingdom of Stones)

Karl Oskar, *Karl: Here I am, master of a field of stones.*
Kristina *Kristina: We cannot feed more children;
we must stop our love-making.
Karl: I will not.
Both: We will continue to share our love.*

Robert, Karl Oskar's younger brother, is sent away to work as a farmhand. Tired of being subjected to hard labor he sings about his vision of a brook.

Ut Mot Ett Hav (Toward the Sea)

Robert *Toward the sea, the brook carves its own path,
unafraid and free...*

Robert reads to a fellow farmhand about the wonders of America. The master appears and beats Robert.

Nej! (No!)

Kristina, *Kristina: Four years ago, there was no wedding quilt.*
Robert, *Karl: If I had not gone to swing,
Karl Oskar there would be no marriage,
no Johan, or Märta or Anna.*

Benny Andersson

Benny Andersson (composer) was born in Stockholm and began performing accordion music at age six. He later took up the piano, and in 1963 his talents landed him a spot in a popular Swedish group called the **Hep Stars**. In the late sixties he began working with Björn Ulvaeus, and as a songwriting team they conquered the international charts with the four member group **ABBA**, recording hits like "Dancing Queen," "Take A Chance on Me," and, of course, "Waterloo." By the time **ABBA** disbanded in the eighties, they had sold over 250 million records. Andersson has returned to his Swedish folk music roots with a CD called *Klinga Mina Klockor*, which features accordion and fiddle music. He and Ulvaeus wrote the music for the Tim Rice show *Chess* and have followed that experience with developing the musical *Kristina from Duvemåla*.

Björn Ulvaeus

Björn Ulvaeus (lyricist) started playing American Dixieland jazz on the guitar when he was 12 and later formed a school band that borrowed freely from *The Kingston Trio* and the *Brothers Four*. He and his friends signed a contract with Polar Records as *The Hootenanny Singers*. In 1968 he launched a solo career with a smash Swedish version of Bobby Goldsboro's "Honey." He formed **ABBA** with Benny Andersson, Agnetha Fältskog and Anni-Frid Lyngstad, creating the band's name by arranging the first letters of their names. While **ABBA**'s music remains popular (it was recently featured in the soundtrack of *Muriel's Wedding*), Ulvaeus has moved on to collaborating with Andersson on stage musicals and says he has "found and met his challenge" in *Kristina*.



Helen Sjöholm(Kristina) was born in Sundsvall, Narmland. She enrolled in Kulturama's jazz and pop song study program in Stockholm on a scholarship for voice. She

toured for two years with the song and entertainment group **Just for Fun** and played the lead role in a staging of Dicken's *Little Dorrit*. She appeared in many musical shows including a concert version of the Andersson-Ulvaeus musical *Chess*, *The Wizard of Oz* and *West Side Story*. A singer at heart, her repertoire runs the gamut from pop to jazz to musicals.

Born in 1960, **Anders Ekborg** has devoted his life to music since the age of 20. While attending Teater-och Operahögskolan in Gothenburg from 1984-1987, he performed in *Zorba* and *Nils Hogersson*. He appeared in *West Side Story* and played the role of Puck in *A Midsummer's Night Dream*, which was also broadcast on TV. In 1990, Ekborg joined the Royal Dramatic Theatre where he has been seen in *Peer Gynt*, *Measure for Measure*, *Ivanov* and in the lead role in the musical *Pojken och Stjärnan*. In addition to his work in drama and musicals Anders Ekborg has appeared on television, in films and in concert.



(Robert enters.) *You are hurt.*

Robert: *I was beaten by my master.*

Karl: *That coward will find out who he hit.*

Robert: *Give me my inheritance, so I can go to America.*

Karl: *That's amazing! I have had the same thought.*

Kristina: *NO!*

Karl: *For you there will be horses and chickens and sugar beets.*

Robert: *In America, the law is on the side of the woman. That would be good for you.*

Kristina: *NO! That is not for me!*

Ulrika, a converted prostitute, longs for a better place for her daughter.

Aldrig (Never)

Ulrika

My daughter, you shall not suffer for the sins of your mother. It will be better for you in a new place.

Karl Oskar thinks of nothing else but immigrating to America. His parents and Kristina try to talk him out of it. Their eldest daughter Anna, hungry to starvation, eats all of the porridge set aside to celebrate the christening of yet another child and dies from the bloating in her stomach. In her grief, Kristina changes her mind and agrees to go with Karl Oskar to America.

Kom Till Mig Alla (Come to Me)

Kristina,
Karl Oskar,
Chorus

Kristina and Karl: *Where is Anna?! God gave us Anna, God took her away. A grave in the land or a grave in the sea, what's the difference? I will go with my husband.*
Funeral Guests: *Come to me. All! You will not starve; you will be free. A seed is growing in the soul of the people.*

Vi Öppnar Alla Grindar (We Open All Gates)

Pastor,
Lawyers,
Kristina,
Emigrants

Pastor: *You are sure to fail.*
Authorities: *In 50 years America will be no more.*
Emigrants: *Nothing will change our determination. A movement has begun; it is only the dawn. Doubt opposes daring, old opposes young. The world will be changed by these wondrous events, and we will live on in legends.*

The family departs aboard the *Charlotta* from the port of Karlshamn. During their voyage Kristina becomes afflicted with lice and accuses Ulrika of bringing them aboard. Fina-Kajsa, an old woman, interrupts their fight. Later, on a stormy night, Kristina almost dies from scurvy, and Karl Oskar cries out to God.

Stanna (Stay)

Karl Oskar *I see how my life would be without you,
You, who gave me answers before I asked;
The healing words, the comforting heart -
Stay with me, stay with me, stay...*

Arriving in America is an overwhelming experience for the poor Swedish peasants, and Kristina longs to find somewhere to call home.

Battery Park, New York

New Yorkers, Emigrants *New Yorkers: How d'you do, how are you?
It's a beautiful day here in Battery Park.
Perfect, wouldn't you say? You are well, I can tell,
Nice to see you again, it's been such a long time.
See you soon then, my friend.*

Emigrants:
Danjel: *Thanks, God. Forgive my sin of pride.*
Fina-Kajsa: *My son is rich here.
I'm bringing him a grindstone.*
Robert: *There are the ships for California.
I would take one to find gold.*
Others: *With this language I feel slow and speechless.*

Hemma (At Home)

Kristina *I remember a day on the ocean;
we met a lone ship with a Swedish flag.
We sail away. They sail home.*

*Home, where is that? Where I can be still;
where I can create a nest for our children;
where I can finally sleep in my own bed.
Johan, you soon will be coming home.*

The emigrants arrive in Stillwater on a rainy night. They learn that the best land is at Ki-Chi-Saga. With Ulrika as midwife, Kristina has her first child in America.

Act II

Karl Oskar and Kristina build a second log house and Kristina realizes how much she still misses the old country. Karl Oskar's achievement on the land is symbolized by his Christmas present to Kristina, a great wood-burning stove which she calls, "My Queen of the Prairie." Nöjd, a hunter, dismissed as a wild man by now, challenges the right of the pioneers to own the land, which was the Indians' home before the emigrants came. Karl Oskar and the pioneers defend their new home.

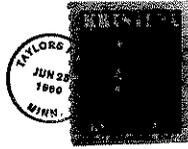


Åsa Bergh (Ulrika) was born in Stockholm in 1966. She began her career as a prompter, stage technician and assistant director while devoting her free time to theater. In 1988 she played Chava in *Fiddler on the Roof* with Vårmlands Musikteater, and ever since then she has worked full time as an actress and musical artist. She has performed in Swedish productions of *Hello Dolly*, *The Canterbury Tales*, *West Side Story* and *The Merry Widow*. She appeared to great acclaim as Polly in *The Three Penny Opera*. Alongside her music and theater career she has studied dance and acting.

Peter Jöback (Robert)

has worked as a professional in music theater since he was 11, when he played the role of Kurt von Trapp in *The Sound of Music*. He attended Adolf Fredriks Musikskola in Stockholm and went on to a music study program in secondary school. After high school he studied jazz in the soloist program of Musikhögskolan. Besides performing in many operettas and musicals, he launched the song and dance group **Stage Four** and has recorded a solo album.





Anders Eljas

Anders Eljas (arranger) takes up the score of *Kristina from Duvemåla* where Andersson and Ulvaeus leave off — creating the orchestra arrangements and actually writing out the music to be performed. Trained as a music teacher at the College of Music in Stockholm, he studied piano and violin performance. He toured with **ABBA** in Australia, the U.S., Europe and Japan in the late '70s. In 1983 he collaborated with Andersson and Ulvaeus on the score of the Tim Rice musical *Chess*. Working from a demo cassette, he orchestrated and arranged music according to their instructions. The same process has been used to create *Kristina*, a process blending the talents and skills of all three musicians.

Philip Brunelle

Philip Brunelle (conductor) is an internationally-known conductor, innovative musician and the artistic director of the Plymouth Music Series of Minnesota which focuses on works for chorus and orchestra. For 17 years he was music director of the Minnesota Opera. From 1992 until June 1996 he served by Presidential appointment to the National Council on the Arts, which oversees the work of the National Endowment for the Arts. He has conducted operas and orchestral concerts throughout the United States and Europe. In Sweden, Mr. Brunelle has conducted at the Royal Opera, Drottningholm Court Theatre and Gothenberg Opera. He has been awarded the Royal Order of the Polar Star by order of King Carl XVI Gustaf.

Kung I Jordrike (The Kingdom of Soil)

Karl Oskar,
Chorus Karl: *The old fields of stone echo scornfully with hopelessness. Here the earth eagerly awaits its tiller.*
(II Basses): *You got everything for free!*
Karl and Pioneers: *This was only grass. With courage, sweat and toil, grain and greens are now plentiful.*
(II Basses): *The white man knows only how to cut the land down.*
Karl and Pioneers: *It is the settlers' lot, to toil, to sow, to harvest. More than most, I've done right by my land.*

Robert returns from the gold fields of California broken, destitute and alone. Kristina tells Little Märta to sing to him.

Robert Åter (Robert Returns)

Robert,
Kristina,
Little Märta Robert: *I accept my fate and what is left for me.*
Little Märta: *In school we listen and learn: knowledge is better than gold.*
Robert: *Death, too, is a part of my meager life.*

Having lost his friend to the desert and his gold to counterfeiters, Robert sings:

Guldet Blev Till Sand (The Gold Turned to Sand)

Robert *I took him across land and sea and he trusted me.*
Oh, Kristina, the gold turned to sand;
the desert wind and sand were a quilt for his silent grave.

Ulrika, who has had many suitors, decides to marry Pastor Jackson and to be baptized by her future husband. Kristina and Ulrika celebrate their friendship and the wonder of married love which they now can share.

Ett Herrans Underverk (A Wonder Of The Lord)

Ulrika,
Kristina Ulrika: *I couldn't stand you - your grin, your haughty face.*
Kristina: *You were a threat.*
Both: *It's a wonder of the Lord, a bridge of love and friendship. A wonder of love, though late, forever.*

Dopet (Down to the Sacred Wave)

Congregation *Down to the sacred wave our Lord was led.*
Hallelujah! Jesus Christ, descending.
Into the river Jordan, bowed his head,
John the Baptist, bless his soul, attending.



Kristina is pregnant again but has a miscarriage. Karl Oskar rushes to his ailing wife, bringing the doctor and Ulrika. Ulrika tells Karl Oskar the doctor's verdict: that if Kristina becomes pregnant again she may die. For the first time in her life, Kristina doubts God's existence.

Du Måste Finnas (You Must Exist)

Kristina *You banished me from my home land, you took my child,
and now you would take me from my husband.
If you do not exist, I am nowhere, I am nothing.
You must exist: if not, who would receive me?*

After a harvest dance Kristina tells Karl Oskar that she wants to be his wife again in every way. Though he tries to be strong, Karl Oskar cannot resist her.

Här Har Du Mig Igen (Here I Am Again)

Kristina, *Kristina: My apple tree blooms again for the fourth year.*
Karl Oskar *This year it will bear fruit.
I hear your sighing; here I am again.*
Karl: *Do you know what you are saying?*
Both: *It is empty and cold when you have shared
everything but now are separated.*
Karl: *Your next birth will be your last.*
Kristina: *I trust the Creator. Believe what you hear;
my yearning is for you.*
Both: *We shall be together.*

Just as an Indian uprising forces the settlers from their homes, Kristina becomes ill and Karl Oskar remains at home to care for his dying wife.

Bud Går (Messages Fly)

Chorus *Messages fly of murder and ill deeds;
we flee bitterly from hate.
Everything is lost; where shall we go?
From a thousand throats a single voice says,
"Where is our home?"*

As Kristina is dying she sings to her Karl Oskar.

I Gott Bevar (I Am In Good Keeping)

Kristina, *Kristina: I was afraid of the dark, but no more, for you
Karl Oskar watch over me. I am in good keeping.*
Karl: *You are feverish! But look, here is the first
apple from the tree you planted.*
Kristina: *Remember in the Duvemåla meadow
how I waited for you? Inside the gate I will wait once again.*
Karl: *Forever, if you like.*
Kristina: *Protected by an angel, I am in good keeping.*

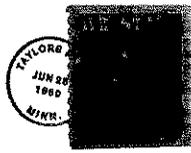
Synopsis by Björn Ulvaeus and Stefan Sylvander

The Northwestern College Choir

The Northwestern College Choir is among the leading collegiate choral ensembles in Minnesota and is the premiere choral ensemble at Northwestern College, a nondenominational Christian liberal arts college. The Choir is comprised mostly of upperclassmen and women performing primarily sacred a cappella music. Conductor Timothy Sawyer, a member of the music faculty since 1989, is an accomplished singer and veteran of many professional choirs, including the Ensemble Singers of the Plymouth Music Series and the Oregon Bach Festival Chorus.

Sigrid Johnson

Sigrid Johnson (Associate Conductor of the Plymouth Music Series) is a member of the voice and choral faculty of St. Olaf College. She holds a bachelor's degree from St. Cloud State University and a Master's Degree from the University of Michigan in vocal performance. Prior to joining the St. Olaf faculty, she was on the music faculties of Gustavus Adolphus and the University of Minnesota. She is in great demand as a clinician, adjudicator and conductor and travels throughout the U.S. working with high school and collegiate choral festivals. Last August she was a featured clinician at the International Choral Symposium in Sydney, Australia.



Orchestra of the Plymouth Music Series

- Violin I:** Yuri Merzhevsky, *Concertmaster*; Sheila Hanford, Almut Engelhardt-Kachian, Helen Foli, JoAlta Geidel, Andrea Een, Mary Horozaniecki, Richard Massmann, Shirley Santoro, David Preves
- Violin II:** Mark Bjork, Elizabeth Ericksen, Melinda Marshall, Theodore Caron, George Carter, Laurie Petruconis, Margaret Humphrey, David Bullock, Elizabeth Sobieski
- Viola:** Annette Caruthers, Stella Anderson, Glenn Donnellan, Susan Janda, Ewa Bujak, Karen McConomy, Margaret Haviland
- Cello:** Laura Sewell, Diane Tremaine Kogle, Camilla Heller, Helen Shively, Sarah West, Carol Bjorlie
- Bass:** Nancy Bjork, John Michael Smith, Mark Kausch, Peter Olson (*and Electric Bass*)
- Flute:** Michele Frisch, Jane Garvin, Polly Meyerding (*and Piccolo*)
- Oboe:** Merilee Klemp (*and English Horn*), Stanley King
- English Horn:** Mark Seerup
- Clarinet:** Brian Grivna, Bruce Thornton (*and Bass Clarinet*), Paul Schultz (*Bass Clarinet*)
- Bassoon:** Coreen Nordling, Laura Preves, Cheryl Kelley (*Contrabassoon*)
- Horn:** Priscilla McAfee, Lawrence Barnhart, Charles Hodgson, Michael Petruconis
- Trumpet:** Robert Baca, David Chapman, Mark Adler
- Trombone:** Steven Lund, Ethan Freier, David Stevens
- Tuba:** Ralph Hepola
- Timpani/Percussion:** Joseph Holmquist
- Percussion:** Stephen Kimball, Robert Stacke (*and Drumset*)
- Harp:** Sunita Staneslow
- Piano:** Greg Theisen (*and Synthesizer*)
- Celeste:** Lee Blaske (*and Synthesizer*)
- Guitar (Electric and Acoustic):** David Singley
- Orchestra Contractor:** Steven Lund

The Northwestern College Choir

- | | | |
|-------------------|-------------------|----------------|
| Soprano | Stacie Ratzlaff | Ethan Johnson* |
| Tanya Beckard | Erin Schroeder | Taylor Quinn |
| Yvette Forrer | Jeewon Shin | Jesse Selness |
| Mariellen Hall | Bethany Weberg | |
| Kari Hamel | Sarah Wanek | |
| Hannah Johnson | | |
| Kristi Jorgensen | Tenor | |
| Heidi Kuehnast | Scott Alexander* | |
| Heidi Maier | John Brandenburg | |
| Erin Mehlhaff | Jay Burkard | |
| Heather Nordquist | Carl Constable II | |
| Alissa Peckosh | Ryan Durfee | |
| Kendra Prunty | Nathan Greenwalt | |
| Elaine Quinley | Damon Pfaff | |
| Rachel Roelofs | Nathan Oyloe | |
| Tara Sasse | Jason Pucker | |
| Shannon Severson* | Richard Redding | |
| Beckie Sherman | Nathaniel Riley | |
| Megan Wagner | | |
| Melody Wolleat | Baritone | |
| | Caleb Backholm | |
| Alto | Jonathan Caldwell | |
| Sarah Berg | Nathaniel Morris | |
| Sara Booth | Phil Ogden | |
| Heather Brown | Dan Olson | |
| Kendra Carlson | Nathan Seibel | |
| Marissa Carroll | Eric Skillestad | |
| Katherine Deming* | Brent Stenzel | |
| Kara Eggers | | |
| Heather Gehlsen | Bass | |
| Kristy Johnson | Tom Dafoe | |
| Cybil Jones | Jason Erickson | |
| Kara Konsor | Brent Johnson | |

Additional Sopranos for the Treble Choir

(Members of the Northwestern Women's Chorale, Robin Heggen, Conductor)

- Krista Alberg
Jeni Aune
Sarah Joy Borkert
Britany Fisher
Sarah Flint
Sara Gardner
Christina Hartley
Erika Heglund
Heather Hermunslie
Heather Hjermstad
Katherine Howard
Anna Klotz
Shannon Leigh Lapp
Angela Palmer
Kelly Jo Peterson
Erin Riley
Robyn Rossetti
Becky Silrum
Melissa Tovar
Molly Willette

* Section Leader

Chorus of the Plymouth Music Series.

- | | |
|-----------------------|------------------------|
| Soprano | Alto |
| Mary Adair | Kari L. Biers |
| Cathy L. Almquist | Sara Birkeland |
| AnnaLisa Anderson | Barbara Butcher |
| Mary Baremore | Abigail K. Collins |
| Liesl Batz | Debra Lynn Dallin |
| Ann Bollesen | Rosita Elhardt* |
| Karen Burger | Gloria Fredkove |
| Susan Campbell | Sonja Grimes |
| Michelle Carlson | Elisabeth A. Just |
| Rachel Christensen | Amy Kahl |
| Gwen Clanton | Barbara Kastens* |
| Sara E. Dick | Karen Lovgren Kennedy* |
| Karen Esbjornson | Marita J. Link* |
| Elaine Green | Anne Lowe |
| Lisa Habeck* | Jennifer Merriman |
| Kathleen Hanson* | Joan Wandke Nelson |
| Lisa Isenberg | Wendy Holmes Nelson |
| LaVonne Moore | Sue Ellen O'Connell |
| Barbara Nelson* | Martha Rickbeil |
| Lisa M. Nelson | Patricia A. Riley |
| Colleen O'Shaughnessy | Barbara Ruble |
| Lisa Reimink | Coral Sampson |
| Andrea Schussler* | Judy Orr Stinson |
| Susan Scofield | Collette M. Stoffel |
| Ruth Spiegel* | Patricia Thompson* |
| LeAnn Stein | Mandy K. Tuong |
| Mary Stolee | Sarah Webster |
| Barbara Stransky | |
| Peggy Thomforde | |
| Sharon Williams | |
| Linda Zelig* | |

- | | |
|---------------------|-----------------------|
| Tenor | Bass |
| Tim Anderson | Eric D. Brandt |
| Boyd Brown | Richard Buchholz |
| Claude Cassagne* | Steve Burger* |
| Shawn Dobbins | Rob Claxton |
| Andrew Elfenbein | Doug Hoverson |
| Philip Friedlund | Michael Jorgensen* |
| Ken Hannah | Michael Knoll |
| David O. Henderson* | Kevin Leahy |
| Iver Hubert | Tony Olson |
| Brian Karel | William Penny |
| Thomas Larson* | Brian D. Ruhl |
| James P. Miller* | Brad Runyan* |
| J. David Moore* | Douglas Shambo* |
| Daniel Morlock | Robert Smith* |
| Kirk O. Nelson | Frank Steen* |
| Dean Niquette | Timothy J. Tharaldson |
| Rick Penning* | Scott G. Wolfe |
| Matthew J. Phelps | |
| R. Craig Shulstad | |
| Joshua Skogerboe | |

*Ensemble Singers



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Gifts to the Annual Fund are an essential part of great music-making. Over half of Plymouth Music Series of Minnesota operating revenues come from Annual Fund contributions. Annual Fund gifts enable us to keep our ticket prices affordable and our musical standards high. We gratefully acknowledge the support of the following contributors to the 1995-96 and 1996-97 Annual Funds (gifts received between July 1, 1995 and September 25, 1996).

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