

FIKA

Concerts - Coffee - Cookies - Conversation

MUSIC SERIES

“Spring Vocal Serenade”

*English Art Songs in Bloom featuring songs
by British and American composers.*

SUNDAY, MARCH 9



MOUNT OLIVET LUTHERAN CHURCH

SKA VI FIKA?

(SHOULD WE FIKA?)

In Sweden the tradition of fika (pronounced “fee-ka”) is as common as breakfast; something almost everyone does at least once a day. It is the moment that you take a break, often with a cup of coffee, but alternatively with tea, and find a baked good to pair with it. At its core, fika means “to drink coffee” but it represents an entire culture and carries as much meaning for Swedish social engagements as it does for food customs. To truly fika requires a commitment to making time for a break in your day, to socialize and slow down.

We are excited to offer the second season of the Fika Music Series at Mount Olivet Lutheran Church. The mission of the Fika Music Series is to provide moments of “fika” through music, coffee, and baked goods. The concerts feature Mount Olivet School of Music & the Arts teachers as well as other Mount Olivet music staff members performing works from the classical and popular repertoire.

All concerts begin at 12:15pm in the Sanctuary and are 30-45 minutes in length. Each concert will be followed by coffee and social time afterwards in the Fellowship Hall. Please join us!

Jordan Buchholtz, Coordinator of Fika Music Series

PROGRAM ORDER

Songs Along the Restless Path

Brian Haase, bass, and Jordan Buchholtz, piano

Songs of Travel

Text by Robert Louis Stevenson

Ralph Vaughan Williams (1872-1958)

The Vagabond

Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river -
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above
And the road below me.
Or let autumn fall on me.

Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field -
Warm the fireside haven -
Not to autumn will I yield,

Not to winter even!
Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I [ask] I not, hope nor love,
Nor a friend to know me;
All I ask, the heaven above
And the road below me.

Wither must I Wander

Home no more home to me, whither must I wander?
Hunger my driver, I go where I must.
Cold blows the winter wind over hill and heather:
Thick drives the rain and my roof is in the dust.
Loved of wise men was the shade of my roof-tree,
The true word of welcome was spoken in the door -
Dear days of old with the faces in the firelight,
Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly faces,
Home was home then, my dear, happy for the child.
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.

Now when day dawns on the brow of the moorland,
Lone stands the house, and the chimney-stone is cold.
Lone let it stand, now the friends are all departed,
The kind hearts, the true hearts, that loved the place of old.

Spring shall come, come again, calling up the moorfowl,
Spring shall bring the sun and rain, bring the bees and flowers;
Red shall the heather bloom over hill and valley,
Soft flow the stream through the even-flowing hours.
Fair the day shine as it shone on my childhood -
Fair shine the day on the house with open door;
Birds come and cry there and twitter in the chimney -
But I go for ever and come again no more.

Bright is the Ring of Words

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them,
Still they are carolled and said -
On wings they are carried -
After the singer is dead
And the maker buried.

Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.
And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

The House of Life

Ralph Vaughan Williams (1872-1958)

Text by Dante Gabriel Rossetti

Silent Noon

Your hands lie open in the long fresh grass, -
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skys that scatter and amass.

All round our nest, far as the eye can pass,
Are golden kingcup fields with silver edge
Where the cow-parsley skirts the hawthorn hedge.
'Tis visible silence, still as the hour glass.
Deep in the sunsearched growths the dragon-fly
Hangs like a blue thread loosened from the sky: -
So this winged hour is dropt to us from above.
Oh! clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

A Garland of Shakespearean Songs

Justin Staebell, baritone, and Jordan Buchholtz, piano

Let Us Garlands Bring

Gerald Finzi (1901 - 1956)

Text by William Shakespeare

Come Away, Come Away, Death

Come away, come away, death
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall
be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

Who is Silvia?

Who is Silvia? what is she?
That all our Swains commend her?
Holy, faire, and wise is she.
The heavens such grace did lend her,
That she might admired be.

Then to Silvia, let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling.
To her let us garlands bring.

Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness:
And being helped, inhabits there.

Fear No more the heat o' the sun

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finish'd joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned be thy grave!

○ Mistress Mine

O mistress mine, where are you roaming?
O stay and hear, your true love's coming
That can sing both high and low.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:

Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.

In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

It was a lover and his lass

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green corn-field did pass.
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time
With a hey, and a ho, and a hey nonino,
For love is crownéd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Nature's Songbook

Laura LeVoir, soprano, and Jordan Buchholtz, piano

Six Elizabethan Songs

Dominick Argento (1927-2019)

Winter

Text by Robert Louis Stevenson

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt and ways be foul,
Then nightly sings the staring owl:
Tu-who! Tu-whit! Tu-who! -- A merry note!
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl
Then nightly sings the staring owl:
Tu-who! Tu-whit! Tu-who! -- A merry note!
While greasy Joan doth keel the pot.

Spring

Text by Thomas Nashe

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherd pipes all day,
And we hear aye birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

Diaphenia

Text by Henry Constable and Henry Chettle

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are belovèd of their dams:
How blest were I if thou would'st prove me.

Diaphenia, like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia, like to all things blessèd,
When all thy praises are expressèd,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king, --
Then in requite, sweet virgin, love me!

and flowers pick themselves

Text by e. e. cummings

Ricky Ian Gordon (b. 1956)

i thank You God for most this amazing day

i thank You God for most this amazing day:
for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes
(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and love and wings; and of the gay
great happening illimitably earth)
how should tasting touching hearing seeing
breathing any – lifted from the no
of all nothing – human merely being
doubt imaginable You?
(now the ears of my ears awake
and now the eyes of my eyes are opened)

thy fingers make early flowers

thy fingers make early flowers of all things.
thy hair mostly the hours love:
a smothness which sings, saying (though love be a day)
do not fear, we will go amaying.

thy whitest feet crisply are straying.
always thy moist eyes at kisses are playing,
whose strangeness much says; singing (though love be a day)
for which girl art thou flowers bringing?

to be thy lips is a sweet thing and small.
Death, thee i call rich beyond wishing
if this thou catch, else missing.
(though love be a day and life be nothing, it shall not stop kissing).

A Musical Bouquet

Laura LeVoir, Justin Staebell, Brian Haase, and Jordan Buchholtz

Make Our Garden Grow

Leonard Bernstein (1918-1990)

You've been a fool
And so have I,
But come and be my wife.
And let us try,
Before we die,
To make some sense of life.

We're neither pure, nor wise, nor good
We'll do the best we know.
We'll build our house and chop our wood
And make our garden grow.

I thought the world
Was sugar cake
For so our master said.
But, now I'll teach
My hands to bake
Our loaf of daily bread.

Let dreamers dream
What worlds they please
Those Edens can't be found.
The sweetest flowers,
The fairest trees
Are grown in solid ground.

*Please join us in the Fellowship Hall for conversation with the performers,
a cup of coffee, and a sweet treat of Scottish Shortbread, Empire Biscuits,
Apricot Newtons, GF Chocolate Crinkles.*

MUSICIAN INFORMATION

Soprano **Laura LeVoir** is a world-class vocalist renowned for her exquisite voice, impeccable technique, and insightful artistry. Highly sought after by leading ensembles and opera companies, she captivates audiences with her commanding stage presence and nuanced interpretations. Dr. LeVoir's illustrious career has spanned major stages across the globe, establishing her as a tour-de-force on the operatic stage and a respected figure in the international music world. A Juilliard School and Rice University graduate, Dr. LeVoir further honed her artistry at the University of Cincinnati College-Conservatory of Music, where she earned her doctorate with specializations in voice performance, pedagogy, and Polish song. Her accolades include first prize in the Kosciuszko Foundation's Marcella Sembrich International Vocal Competition and the Pulaski Scholarship from the American Council for Polish Culture. She currently serves on the board of Cincinnati-based art song organization Slavic Voices and previously served as the Associate Artistic Director for Cincinnati Song Initiative and the Campaign Coordinator for the \$80m Illuminate Campaign at the Guthrie Theater. Currently residing in Minnesota, Dr. LeVoir maintains an active performance schedule, collaborating with renowned companies locally and nationally. She is also a dedicated educator, nurturing the next generation of vocal artists through her thriving private voice studio and at the Mount Olivet School of Music & the Arts.

Praised by the Star Tribune for his “stentorian and resonant voice” and his “dark and oaky bass full-blooded sound,” the Minnesota-based baritone **Justin Staebell** is frequently seen on the concert stage. He has performed as the baritone soloist for such works as Duruflé’s *Requiem*, Mozart’s *Requiem*, Brahms’ *Requiem*, Dubois’ *Seven Last Words of Christ*, Handel’s *Messiah*, Bach’s *Magnificat*, *St. John Passion*, *St. Matthew Passion*, *B-Minor Mass*, and numerous Bach Cantatas. He has been a guest artist with the Minnesota Orchestra, Bloomington Symphony Orchestra, Saint Paul Chamber Orchestra, Oratory Bach Ensemble, Dakota Valley Symphony, Border CrosSing, Minnesota Chorale, Minnesota Bach Roots Festival, Arizona Bach Festival, ASU Symphony Orchestra, the Western New York Chamber Orchestra, and the AIMS Festival Orchestra in Graz, Austria. In addition to his many concert performances, Justin finds his home on the operatic stage, having performed roles including Tartuffe (*Tartuffe*), Marcello (*La Boheme*), Don Magnifico (*La Cenerentola*), Reverend Olin Blitch (*Susannah*), Giorgio (*I Puritani*), Father (*Hansel and Gretel*), Doctor Bartolo (*Le Nozze di Figaro*), Judge Turpin (*Sweeney Todd*), Tonio (*Pagliacci*), Alfio (*Cavalleria Rusticana*), Pustraplk (*Šarlatán*), and Escamillo (*Carmen*). Justin received his Bachelor of Music degree in Voice Performance from the State University of New York (SUNY) at Fredonia (2009) and his Master of Music degree in Opera Performance from Arizona State University (2012). He is currently pursuing a Doctorate of Musical Arts in Vocal Performance at the University of Minnesota. Justin is an Adjunct professor of voice at Augsburg University, Bethel University, and the University of Wisconsin at River Falls and also serves as a Section Leader and Soloist with the Sanctuary Choir at Mount Olivet Lutheran Church.

Brian Haase began his formal education in music at Northwestern College in Saint Paul, MN. After completing his undergraduate degree, he received a scholarship for further vocal study at Denver University in 2008, where he performed Guglielmo in *Così fan tutte*. While studying in Denver, he was invited to study at the International Institute of Vocal Arts in Chiari, Italy, where he created the role of Conte Palmieiri in the world premiere of *Dodici personaggi* written by Bruno Rigacci. In 2009, he entered the master's program as a baritone in operatic studies at Rice University in Houston, where he studied with the eminent Dr. Stephen King. While there, he was cast in the title role in *Don Giovanni*, Carl Magnus in *Sondheim's A Little Night Music*, Marco in *Gianni Schicchi*, and Procolo in *Donizetti's Viva la mama*. That summer he became a fellow at the world-renowned Aspen Music Festival in Colorado. In Aspen, he covered the title role in *Don Giovanni*, Marcello in *La bohème*, and was a featured soloist in the Opera on Stage concerts and the Festival's July 4th Gala Concert performing for thousands. He sang under the direction of conductors Richard Bado, Bruno Rigacci, and Lawrence Leighton Smith, and coached by Mignon Dunn, Coradina Caporello, and Thomas Muraco. Brian is a sought after soloist locally and abroad. Recent highlights include the role of Narrator and Wolf in Court Composer, Paul Mealor's North American Premiere of his opera *Gelert*. He most recently was the soloist in the Faure *Requiem* for the All Souls Day celebration at the shrine of Our Lady of Guadalupe in La Crosse, WI. He will solo for the Faure *Requiem* at Mount Olivet on March 20 where he serves as a Section Leader and Soloist with the Sanctuary Choir. Brian has also invited to perform at the Bach Festival in Leipzig in June.

As an active pianist and organist, **Jordan Buchholtz** regularly works and performs with both vocalists and instrumentalists, as well as local chamber ensembles and opera companies in and around the Twin Cities in Minnesota. She has worked on shows and projects with Lyric Opera of the North, St. Croix Valley Opera, Skylark Opera, An Opera Theatre, Oratorio Society of MN, Bach Society, and Opera Reading Project. Recent projects include Source Song Composition Voice and Piano Competition (second place winner), Lyric Opera of the North's 2024 production of *The Impresario & Circe on Lake Superior*, and St. Croix Valley Opera's fundraiser "By Special Request." Jordan serves as the principal organist, pianist, and Handbell Choir Director at Mount Olivet Lutheran Church. She began the Fika Music Series at Mount Olivet in the Fall of 2023, and as the coordinator, she programs and selects all musicians for each concert. This June, she looks forward to being on the faculty for St. Croix Valley Opera's Summer Vocal Institute. Jordan holds degrees from the University of Minnesota (DMA), the University of Missouri-Kansas City (Artist Certificate & MM), and Luther College (BA).

MUSIC & ART AT MOUNT OLIVET

FIKA MUSIC SERIES

Sunday, May 4, 12:15pm, Mpls Campus

Carnival of the Animals

The story of various animals told through narrator and chamber ensemble.

ART CLASSES

Register online at mtolivet.org

Tuesday, March 25, 6pm, Mpls Campus

Adult/Child Painting Companion Painting

This class is a fun experience for you and a child you love. No experience is needed; Each person is provided a 16 x 20 canvas, acrylic paints, and all the supplies needed to create their own companion masterpiece.

Monday, April 28, 6pm, Mpls Campus

Paint Like Georgia O'Keeffe

Create an acrylic painting on an 8 x 10 inch canvas in the style of Georgia O'Keeffe. You will learn some history about her and her painting style as you create your own unique painting.

Tuesday, May 20, 6pm, Mpls Campus

Palette Knife Painting

Palette knife painting is a fun alternative to painting with a brush. Learn to create striking textures and effects on an 8 x 10-inch canvas.

MUSIC IN COMMUNITY

Thursday, March 20, 7pm, Mpls Campus

Mount Olivet Presents: Fauré Requiem

The concert will be led by guest conductor Dr. Matthew Mehaffey, Director of Choral Activities at the University of Minnesota. It will feature over 90 choral singers from Mount Olivet and the community, professional instrumentalists, and Mount Olivet's own distinguished soloists: Laura LeVoir (soprano), Justin Staebell (baritone) and Brian Haase (bass).

Wednesday, April 16, 7pm, Mpls Campus

Seven Last Words of Christ by Theodore Dubious

Cathedral Choir and alumni singers, professional orchestra, Mount Olivet soloists Amanda Jenkins, Brian Ohnsorg, and Justin Staebell.

MOUNT OLIVET SCHOOL OF MUSIC & THE ARTS *music and art made in community*

The Mount Olivet School of Music & the Arts develops and encourages artistic skill and appreciation in each student, regardless of age or ability. For additional information about private lessons and art classes please visit mtolivet.org/mosoma or contact the Coordinator of the Mount Olivet School of Music & the Arts, Elena Stabile at mosom@mtolivet.org or 612.767.2262.

BECOME A SUPPORTER OF THE FIKA MUSIC SERIES!

Thank you for sharing your time with us today. We hope today's concert has given you a welcome moment of fika! If you are interested in helping support the FIKA Music Series or you would like to be added to our Mount Olivet Music Events email list, please use the QR codes below. Thank you for your generosity and support to Mount Olivet's School of Music and the Arts where music and art are made in community! !

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