

FIRST NORTH AMERICAN TOUR



THE **Royal**
Uppsala
University
Chorus
OF **Sweden**

ORPHEI DRÄNGAR

Eric Ericson, Conductor

Under the Patronage of

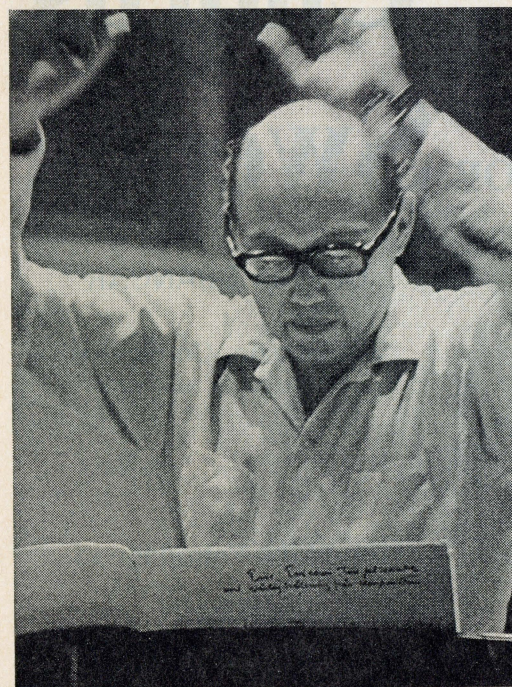
His Majesty,

King Gustaf VI Adolf



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This tour of America by the Royal Uppsala University Chorus is under the patronage of His Majesty King Gustaf VI Adolf, who was admitted as a singer during his days as a student at Uppsala.

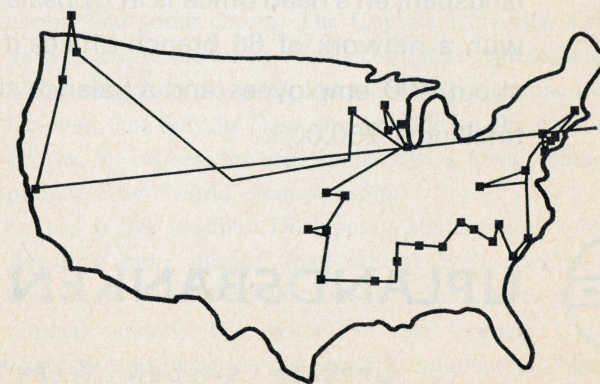


Eric Ericson

has a personal professorial chair at the Royal College of Music in Stockholm. During the last twenty years, he has toured Europe many times with the Royal Uppsala University Chorus, and with the Swedish Radio Choir and the Stockholm Chamber Choir, of which he is conductor. The famous conductor, Sergiu Celibidache, has publicly proclaimed Eric Ericson to be the greatest choirmaster of our time.



The Royal Uppsala University Chorus tours throughout Sweden annually. It made its first international tour in 1891. Since then, it has regularly made tours in Europe.



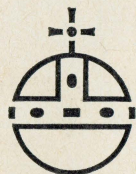
This North American tour in 1970 marks the first visit of the chorus to the United States.

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The Royal Uppsala University Chorus

*Superb leadership,
hard work and comradeship
formed the chorus.*

On October 30, 1853, a group of thirteen students met in a little restaurant in the old university town of Uppsala to sing male quartet songs. They enjoyed themselves, and therefore they decided to meet again. And thus Orphei Drängar — the Sons of Orpheus, as the chorus is known in Uppsala—was formed. The name Orphei Drängar, or OD, as it is normally abbreviated, was taken from the first line of the song with which they began every session, "Hör I Orphei Drängar" (Hear, Ye Sons of Orpheus), composed by one of the foremost figures in Swedish musical literature, Carl Michael Bellman (1740–1795). Since then, the concerts of the chorus are always begun with this song.

Through its many tours of Sweden and neighboring countries, the chorus sowed the seeds of many other men's choruses. Orphei Drängar was, and has remained, the model in style and repertory.

The Uppsala chorus has regularly toured Europe, and on many instances it has won victories in international singing contests. In our days, such competitions are arranged on a global basis. The British Broadcasting Corporation annually arranges a contest for amateur choruses in three classes, men's or women's chorus, mixed chorus and youth chorus. The Uppsala University Chorus has twice participated in the men's chorus contest as representative for Sweden, with competitors from 25 countries in five continents. Both times it has won, not only its class, but in addition the competition for best chorus, all classes, bringing home BBC's Silver Rose Bowl. A truly praiseworthy "world championship."

How is this possible? Do Uppsala students sing better than others? Are they more musical than others? Well, hardly. But they have been more demanding than most in the choice of conductors and musical leaders. The history of the Uppsala University Chorus might be said to be the history of its conductors. With the exception of short interregna, the Uppsala University Chorus has had only four conductors in 117 years—all four great men of music who



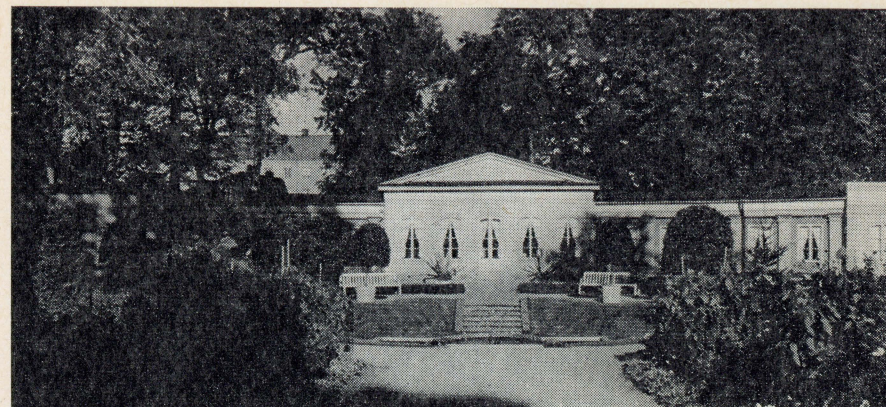
In 1966 and 1967, the Uppsala University Chorus won the BBC's global choral contest, "Let the People Sing," and brought home the Silver Rose Bowl.

were not only leaders for the chorus but also incontestably eminent men in Swedish music in general. The first two were Jacob Axel Josephsson and Ivar Eggert Hedenblad.

Our generation remembers the third, Hugo Alfvén, orchestra musician, composer and colorful conductor, who led the chorus between 1911 and 1947. His symphonies, rhapsodies (including "Midsummer Vigil", known all over the world as "Swedish Rhapsody"), cantatas, songs and folk-song arrangements are treasures now in international repertoires. No one has captured the tone of Swedish folk music as he did. He developed Orphei Drängar from a traditional men's chorus into a "vocal orchestra."

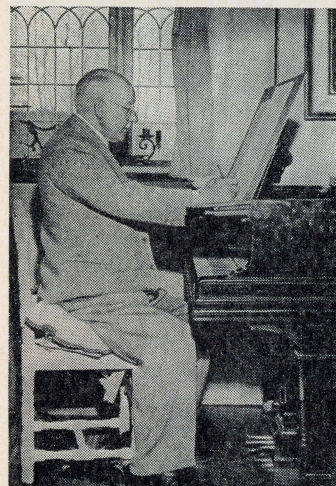
The chorus' present leader, Eric Ericson, has been no less of an innovator. Since he assumed the conductorship in 1951, at the age of 33, the choral style has been deepened and refined. His "chamber-musical" style has been eagerly copied all over Scandinavia. He may well be the greatest of all of the Uppsala University Chorus' directors.

Toward the end of the 1940s, a group of young Swedish musicians arose, in clear opposition to the prevailing traditions and norms in music. They included the composers, Karl-Birger Blomdahl, Ingvar Lidholm, Sven-Erik Bäck and Sven-Erik Johansson, the pianist Hans Leygraf and the choral conductor Eric Ericson. Their efforts resulted in nothing less than a new kind of musical culture in Sweden.

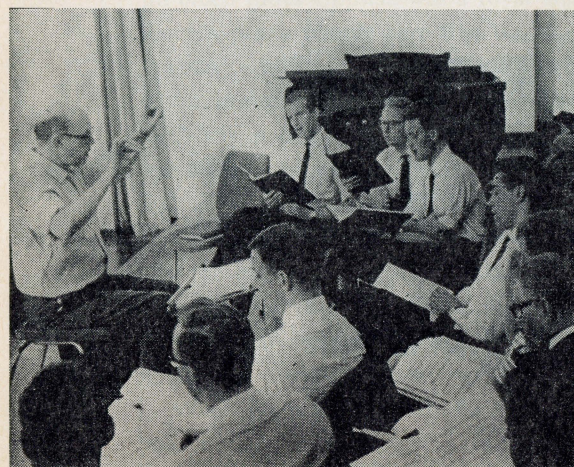


The orangery in Carl von Linné's garden contains the rehearsal and club rooms of the Uppsala University Chorus.

The singers and the audience remember Hugo Alfvén, his inspired leadership, his music and his characteristic humor.



Torgny Segerstedt, President of the University of Uppsala, Honorary President of OD, takes a lively interest in OD's activities.



Modern music requires hard work at rehearsals.

The cooperation between Ingvar Lidholm and Eric Ericson resulted in Lidholm's famed "A Cappella Book," a masterpiece in modern Swedish choral music which was given its first performance by the Stockholm Chamber Choir, which Eric Ericson had founded in 1945. Ericson constantly encourages modern composers to write new choral works, and in this way the choral repertory has been enriched by new works which reflect the musical understanding of the times.

To understand the full range of Eric Ericson's musical activities one must know that he has also worked with Duke Ellington on the occasion of the church jazz concerts Duke Ellington gave in Stockholm last winter.

As leader for the Uppsala University Chorus, Eric Ericson has given new character to men's choral singing, developed it and given it a place of rank among the various kinds of music. He has introduced new music and made new interpretations which have completely revolutionized men's choral singing. All over Sweden, he has held courses for amateurs and professional musicians, and through instructive television programs he has reached a broader audience. Eric Ericson's reputation continues to grow, and his influence on the development of Swedish choral music is immense.

Changes in style and repertory, however, do not mean that traditions have been lost. On the contrary, the Uppsala University Chorus carefully fosters its valuable heritage. Tradition with renewal—that has been and will remain the motto for the chorus.


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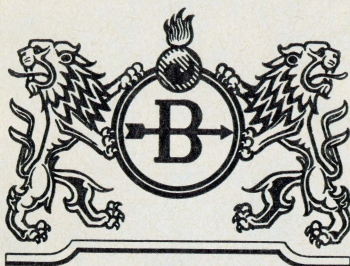
On the evening of April 30, Walpurgis night, the students assemble to greet the spring. The traditional meeting place is the Gunilla Bell-tower at the foot of the Castle.

Uppsala

In olden times Uppsala was a royal and ecclesiastical city. There was once a pagan temple here that was famous for its splendour and its human sacrifices. In 1160 St. Erik was martyred here, and in 1164 Uppsala was made the archiepiscopal seat of Sweden. The first cathedral was at *Old Uppsala*, but in the second half of the 13th century the erection of a new cathedral was begun on the present site—on the hill above the waterfall in the river Fyris.

On the west side of the river large ecclesiastical buildings arose. On the east side was the commercial centre with its narrow lanes, a couple of churches and a monastery. When, in 1477, the first Swedish university was founded at Uppsala, it was housed within the Cathedral precincts.

When Gustavus Vasa broke the power of the church, a period of decay began for the University. As a symbol of royal supremacy the



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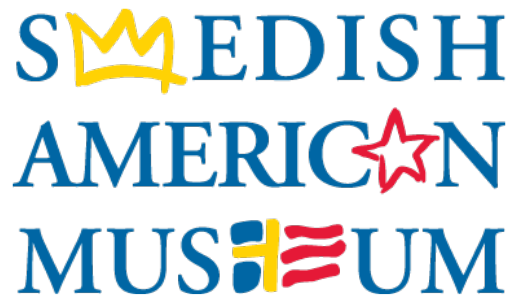


Viking burial mounds in Old Uppsala.

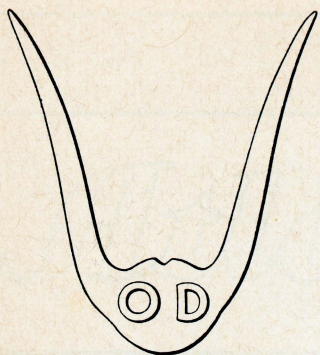
King placed the Castle on the crest of the hill. Building operations were continued by his sons. Charles IX re-established the University and Gustavus Adolphus made it a richly endowed institution. Under Queen Christina Uppsala was not only a centre of learning, but was also frequented by diplomats and statesmen, for the Queen often held court here. The Great Hall of the Castle was the scene of her solemn abdication. During the 17th century the architecture of the city became more modern in character, and a new rectilinear city plan was worked out, with the Main Square (Stora Torget) as the central point. The Cathedral, which had recently been rebuilt, had tall, impressive spires, and the Gustavianum, at this time the main university building, housed an anatomical theatre within its dome.

During the 17th century, scientific and medical research at Uppsala University became well known beyond the borders of Sweden. Olof Rudbeck, professor of anatomy, made the important discovery of the lymph glands, and Anders Celsius invented the centigrade thermometer.

In 1702 three-quarters of Uppsala were destroyed by fire, and both the Castle and the Cathedral were badly damaged. In this century the



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The lyre
of the Uppsala University Chorus
was designed by the
world-famous Swedish sculptor,
Carl Milles.

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