

REPERTOIRE TIPS

Some gems for voice and orchestra

* also available for voice and piano



KALEVI AHO

Kysymysten kirja

(Book of Questions, 2006) 28'

Song cycle for mezzo-soprano and chamber orchestra: 1111-1000-01-str

Text: Pablo Neruda, transl. by K. Kallio (Finnish)

A meditative, philosophical song cycle based on Pablo Neruda's book of the same name asking mysterious and enigmatic questions. Aho's focused, lucid music gives space for the text and the combination makes the listener come out in goose pimples again and again.

***Kiinalaisia lauluja** (Chinese Songs, 1997) 20'

soprano and orchestra: 2221-2211-01-1-str

Text: Old Chinese poems, transl. by P. Nieminen (Finnish)

These are songs charged with delicacy and passion. The underlying mood becomes gradually darker from the initial radiance until the sixth song finds a new light and ends in a mood of heavenly bliss.



DANIEL BÖRTZ

Kassandras spådom

(The Prophecy of Cassandra/
Die Prophezeiung der Cassandra,
2001/2005) 13'

alto and orchestra: 2222-2210-12-str

Text: Aischylus/Emil Zilliacus (Swedish/English/German)

A poignant and dramatic scene from Börtz's acclaimed oratorio *His Name Was Orestes*, in which Cassandra predicts the murder of Agamemnon in his bath and her own death. The music matches the dark mood of the text with its expressive vocal part and evocative orchestration.



KIMMO HAKOLA

*Kivi-laulut

(Seven Songs to Texts by Aleksis Kivi,
2007/2011) 27'
baritone and strings (hp-str),

chamber orchestra (2222-2210-11-1-str) or symphony orchestra (3333-4331-12-1-pf-str)

Text: Aleksis Kivi (Finnish)

Hakola has translated Kivi's most beautiful poems into Romantic language. The songs have catchy, folk-like melodies and a whole range of emotions: playful waltz rhythms, heart-rending melancholy, defiant bravado and amusing musical allusions. The cycle ends with the woeful *Song of my Heart* that is like a hypnotic poem reaching across into the world beyond.



MIKKO HEINIÖ

*Syyskesän laulu

(Late Summer Song, 2008) 17'

baritone (or bass) and orchestra: 2222-2200-01-str
Text: Lassi Nummi (Finnish)

A vocalist's dream: lyrical expression combined with beautiful, elastic orchestration and Nummi's tender texts. The sensitive, impressionistic mood is airy and heedful throughout. This is music with subtle gestures, and everything in the score is carefully thought-out and weighty.

Vuelo de Alambre (Barbed-wire Flight, 1983) 28'

soprano and orchestra: 3333-4331-13-1-cel/pf-str

Texts: anonymous Chilean prisoners (Spanish)

The powerful human emotions of the texts are admirably portrayed in the music: longing, grotesque eroticism, a mother's despair and a spark of hope. The music radiates vocal and rhythmic brilliance, and is not without some surprises.



TIMO-JUHANI KYLLÖNEN

*Amor vivus

(2007) 26'
baritone and orchestra: 2222-4230-11-str
Text: Maritza Núñez, transl. by M. Rossi
(Spanish/Finnish)

Kyllönen's erotic song cycle consists of settings of poems by Maritza Núñez. The mood is intimate and the orchestral palette reflects the delicious world of the poems, steeped in colour. The sensual beat is always present and there are also tango elements in the last movement.



INGVAR LIDHOLM

stund när ditt inre

(hour when your soul, 1998) 15'
baritone and orchestra: 2222-4330-11-1-str
Text: Erik Johan Stagnelius (Swedish)

A sublime and highly expressive monologue, where Lidholm conjures up the feelings of a person in a deep crisis and the hope that ultimately returns. The title itself gives an indication of the sparseness that is so typical of the musical style.



NILS LINDBERG

Three Shakespeare Sonnets

(2011) 15'
soprano and string orchestra
Text: William Shakespeare (English)

Three sensitive and gorgeous Shakespeare settings, with Lindberg's unmistakable blend of Swedish folk tone and jazz. Includes a new arrangement of his much loved *Shall I Compare Thee to a Summer's Day*.



ROLF MARTINSSON

Orchestral Songs to Poems by

Emily Dickinson (2009) 26'

soprano and orchestra: 2222-4220-12-1-pf/cel-str
Text: Emily Dickinson (English)

A song cycle comprising 10 songs divided into three parts: *Songs of Love, Songs of Nature and Songs of Life*. Martinsson uses a broad palette of timbre to give the delicate shades and nuances in the texts a sounding mirror image. The aphoristic texts have clearly left their mark on the work, in respect to both form and instrumentation.



SEPPO NUMMI

*Vuoripaimen

(Der Berghirt/The

Mountain Shepherd, 1951/2004) 15'

tenor and orchestra: 1111-0000-01-hpd-str

arr. Pekka Haapasalo. Text: Lassi Nummi,

transl. by G.L. Buckbee, V. Steinbock (Finnish/English/German)

Nummi originally wrote these songs for voice and piano when he was only 20. A pastoral fantasy set in China, it has elements of Baroque music and represents the sensitive marriage of word and music. According to Tommi Hakala, *The Mountain Shepherd* is a hidden treasure and one of the finest works in the Finnish song repertoire.



GÖSTA NYSTRÖM

*Sångers vid havet

(Songs by the Sea, 1942) 14'

mezzo-soprano and orchestra:
1111-2100-11-1-cel-str

Text: Ebba Lindkvist, Edith Södergran, Ragnar Jändel, Hjalmar Gullberg (Swedish/English)

Five songs that glide between the bright atmosphere of the archipelago and the shady shores, from turbulence to consolation. They are distinctive pictures, using almost impressionistic colours and a hint of Nordic lyricism. The vocal contour, the timbre of the orchestra and the poetic visions are fused into an entity of divine geometry.

***Det enda** (L'unique au monde/L'unico/

To the Sea/Das Einzige, 1947-48) 9'

mezzo-soprano and orchestra: 3333-4221-11-1-pf-cel-str

Text: Ebba Lindkvist (Sw/Fr/It/Eng/Ger)

To the Sea is the centrepiece of Nyström's grand *Sinfonia del Mare*, but can also be performed separately. It belongs to the most beautiful pieces ever written in Swedish music with its quiet, billowing vocal part and the undulating swells in the colourful orchestral texture.



TURE RANGSTRÖM

*Vingar i natten

(Nächtliche Flügel/
Wings in the Night, 1917/25) 3'

medium voice and orchestra: 2000-2110-10-str

***Melodi** (Melodie, 1917/25) 3'

medium voice and orchestra: 2121-1000-01-1-str

Text: Bo Bergman, transl. by T. Rangström (Swedish/German)

Rangström's songs constitute a high-water mark in the great Swedish song tradition. The music is closely fitted to the inflection and rhythm of the texts in a fashion that gives them a moving directness. The melancholy, dramatic and stormy *Wings in the Night*, and the contrasting bright and lyrical *Melody*, rank among his finest settings.