

REPERTOIRE TIPS

Song cycles



KALEVI AHO

**Kiinalaisia lauluja* (Chinese Songs) (1997, Fin) Dur: 20'

These Aho's songs for soprano and piano have both sensitivity and passion and they follow closely the delicate moods of the Chinese love poems. The initial radiance dims as the work proceeds, before returning and ending in the last, sixth song in a mood of heavenly bliss.



ANDERS ANNERHOLM

Stjärnmusik I (Star Music I) (2015, Swe) Dur: 11'

Three songs on poems by Nelly Sachs about how to live on after experiencing the acts of cruelty of the Holocaust. Composed with the classical Lied in mind, but with a tonal language and expression of the 21st century, the music is characterised by a kind of expressive minimalism. The timbres and the phrasing of the words are central at the same time that the piano and the voice parts play equally important roles.



DANIEL BÖRTZ

Klangernas sånger (Songs of Sonorities) (1999, Swe) Dur: 25'

Seven settings for baritone or mezzo-soprano and piano of poems from Göran Sonnevi's Book of Sonorities, which form a unity stylistically as well as motivically. It centres on the feeling of the loss of a near relation. Here there are sharp contrasts, violent tremolos and painful, expressive climaxes. A wealth of sonorous variation, that ends in a bright sphere.



ANDERS ELIASSON

Vier Lieder (1993, Ger) Dur: 12'

"What is more beautiful than a lullaby? And what lullaby is more beautiful than Goethe's *Wanderers Nachtlied*?" With these thoughts in mind Eliasson set this and another three poems by Goethe for mezzo-soprano and piano, on commission for the Grieg jubilee in 1993. The songs are airy and transparent, rooted in the classical-romantic Lied tradition, and integrated into Eliasson's own sound world.



KIMMO HAKOLA

**Kivi-laulut* (Seven Songs to Texts by Aleksis Kivi) (2007, Fin) Dur: 27'

Best-loved poems by Kivi showcased in Hakola's magical musical vitrine. Catchy melodies, mournful yearning, impressionistic mood paintings and humorous defiance. According to the critics, "the work is as warm, moist and traditional as rye bread straight from the oven". For baritone and piano.



MIKKO HEINIÖ

**Syyskesän laulu* (Late Summer Song) (2008, Fin) Dur: 17'

This cycle is a collection of beautiful, lithely sensual settings of delicate texts by Lassi Nummi. The seven songs hang together like strokes from a paintbrush to form an impressive, dramatic arch. Composed originally for bass but later transposed for baritone; also available for mezzo-soprano.



LARS KARLSSON

Med havet (By the Sea) (1976, Swe) Dur: 12'

The sea is strongly present in these four songs for baritone or mezzo-soprano to texts by Karl-Erik Bergman, a writer and fisherman from the island province of Åland. An early work by Karlsson, it is a musical cycle in which natural phenomena act as symbols of the human lifecycle.



OLLI KORTEKANGAS

Syvä ilo (Profound Joy) (1996, Fin) Dur: 12'

This song cycle pays respect to the Lied tradition and is admirable proof of the great flashes of insight that may ensue from the seamless encounter of word and sound. The four songs are settings of words by Aaro Hellaakoski, Lassi Nummi and Kai Nieminen. Available in versions for high, medium and low voice.



JYRKI LINJAMA

Das fließende Licht der Gottheit

(2012, Ger) Dur: 15'

A song cycle based on texts by Mechthild von Magdeburg, a female mystic and a Beguine whose poems connect with the tradition of The Song of Songs. The music continues the thematic line of Linjama's acclaimed church opera *Die Geburt des Täufers* and is a homage to genuine Christian mysticism. For mezzo-soprano and piano or mezzo-soprano, viola and harpsichord.



KAI NIEMINEN

Landscapes (1997, Eng) Dur: 10'

Peace and tranquillity dominate the mood of these Landscapes for voice (any register) and piano. The piano part uses the pedal to create transparent, cluster-like harmonies. The Locrian mode and the enigmatic texts by Emily Dickinson give this popular work a delicate, dream-like atmosphere.



ALBERT SCHNELZER

Requiem (2004, Swe) Dur: 13'

Edith Södergran's poem *Smärtan* (The Pain) is the connecting link in Schnelzer's gripping Requiem for soprano and piano. The poem has been divided into three songs, which are characterised by dark timbres and sorrow. The other two poems, *Love* and *The Rose*, are contrasting bright middle movements, where the lyrical and beautiful hold sway. Composed in memory of Fadime Sahindal who was the victim of an honor-related killing.



BENJAMIN STAERN

**Tranströmer Songs* (2009, Swe) Dur: 12'

Four settings of poems from Tomas Tranströmer's *The Sorrow Gondola*, in which Staern brings out both the lyrical and the dramatic moods of the texts, and clearly has a story to tell. The work presents exciting contrasts with a modernistic tone language, a distinctly melodious alto voice part and intricate passages in the piano.



JOHAN ULLÉN

**Lady Macbeth* (2009, Eng) Dur: 10'

Three monologues, for mezzo-soprano and piano, about malice and power with texts taken from Shakespeare's *Macbeth* (act I, scene V). The three songs (I. They met me II. Glamis thou art III. The raven himself), form a dramatic arch in which both the expressive vocal part and the piano well depict the inner tensions of the text.

*available also as an orchestral/ensemble version