

### KALEVI AHO 🗣️

**Rakkauts on musta leijona (Love Is a Black Lion) (2010)** Dur: ca 12'

for female quartet or small female choir (SSAA)  
Text: Mawlana Rumi,  
transl. Jaakko Hämeen-Anttila (Fin)

Aho's lyrical interpretation of Mawlana Rumi's (1207–1273) impressive poems was composed in 2010. The beginning is ethereal, accompanied by a tinkling triangle, and the intensity gradually grows in keeping with the text. The second movement is a delicate love song, but the world of the poems is also tinged with some darker shades, as proved by the more dramatic third movement.



### TIMO ALAKOTILA

**Valo (Light) (2021)** Dur: 5'30"

for descant choir (SSAA)  
Text: wordless

This work radiates hope and light, as was intended, as it was written during the pandemic. The music presents beautiful harmonies and creates a soothing atmosphere, proceeding at a peaceful tempo. Alakotila is a distinguished and active talent on the Finnish music scene – a master of various genres and folk in particular.



### JOHANNA ALMARK 🗣️

**Tänään ja tuhat vuotta (2022)** Dur: 4'

for descant choir (SSA) and piano  
Text: Heta Heiskanen (Fin)

A lively, spirited choral work by a talented composer-musician that goes with a rhythmic swing and is interspersed with beautiful oases of calm. The words are a hymn of praise to the power of singing and biodiversity. Suitable for either youth or women's choir.



### ALEX FREEMAN

**I Feel the Same Way – Three songs of Lilian Moore (2015)** Dur: 7'

for children's choir (SSA) (Eng)

A work inspired by the evocative snapshots of childhood Freeman found in the lovingly prepared poetry of Lilian Moore. The artwork of Robert Quackenbush further helps to transport young singers to the microuniverses of the poems. The fourth "voice" is rain, produced by members of the choir and sounding uncannily like light rain outside.



### LARS KARLSSON

**Två körvisor för diskantkör (Two songs for descant choir) (SSAA) (1987)** Dur: ca 4'

Text: Gustav Fröding (Swe)

These two settings of refined texts by the Swedish poet Gustav Fröding have a feeling of folk music with brisk melodies. Åktenskapsfrågan (The Marriage Question) studies the problems of the everyday life of a couple in a humorous way. Kung Liljekonvalje (King Lily-of-the-valley) is a swinging elegy with a text that describes a fairytale about lilies-of-the-valley deep in the forest.



### OLLI KORTEKANGAS

**Luotujen virsi (2019)** Dur: 10'

Missa brevis for descant choir (SSA) and piano (organ ad lib.)  
Text: Pekka Kivekäs (Fin)

Kortekangas links lines from the Kyrie, Sanctus and Agnus Dei with the voice of today. The text, which is modern despite being in the archaic Kalevalaic meter, serves as the Laudamus part of the Mass. Kortekangas encourages experimentation with different modes of performance: some of the movements are with piano accompaniment while others may use an organ or other accompanying instruments. The vocal parts can be doubled or if necessary replaced by obligato instruments.



### MATTHEW PETERSON 🗣️

**You are my hiding place (2023)** Dur: 6'

for female choir (SSAA)  
Text: Psalm 32 (Eng)

A piece commissioned for a concert on the theme of fristad, which can be translated as both "refuge" and "sanctuary". Peterson found those meanings in the beautiful Psalm 32 and writes:



"The music begins with an intimate theme that revolves around the tone G, but then blossoms out into "songs of deliverance", cathedral music with extended harmonic sequences set layer upon layer. This music is both a refuge and a liberation for us humans."

### EINOJUHANI RAUTAVAARA

**I min älsklings trädgård / In My Lover's Garden (1993)** Dur: 9'

for female choir (SSAA)  
Text: Edith Södergran,  
transl. Jaakko Mäntyjärvi (Swe/Eng)

A set of three songs which also exist in a version for voice and piano. The first, In the Great Wild Woodlands, is beautiful and lyrical and the third (Lucky Cat) light and playful. In Between Grey Stones begins with a melody for the altos accompanied by the others with figures in seconds or thirds. Sometimes the roles change, and the voices form a hypnotic weave evocative of a flock of birds.

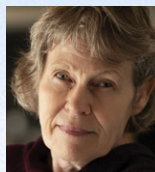


### KARIN REHNQVIST 🗣️

**Till ängeln med de brinnande händerna (To the Angel with the Fiery Hands) (2003)** Dur: 9'

for female choir (SSAA) + oboe alt. clarinet  
Text: Björn von Rosen (Swe)

"I was looking for a text where the oboe could remain independent, but nevertheless sometimes merge with the choir", writes Rehnqvist. "I found Björn von Rosen's incredibly beautiful poem. The musical language, as always with me, is inspired by older Swedish folk music in its modality, and with quarter-tones in the oboe and traces of Nordic herding calls in the choir. In the middle part the fusion of the voices with the instrument becomes especially palpable. Which is voice? Which is instrument?"



### My Dreamsong (2024) Dur: 4'

for children's choir (SA), C- or Bb-instrument and piano  
Text: Karin Rehnqvist, transl. Anna Högberg, Sally Beamish, Peter Thomson (Eng)

In the project New Music for Young Voices, children's choirs all over Sweden got the opportunity to write music together with composers – a way of allowing children to participate in the creation of music, with inspiration from the United Nations Convention on the Rights of the Child. In My Dreamsong children from the Nacka Music School have created the arabesque that the whole piece is based on.

### Not Allowed (2022) 🗣️

Not Allowed! (2022) Dur 3'  
I Know, I'm Able (2023) Dur: 2'10"

for children's choir (SA), piano and 1-2 saxophones or optional instruments  
Text: Karin Rehnqvist, transl. Sally Beamish and Peter Thomson (Eng)

Rehnqvist was here inspired by her two-year old grandchild and her candid manner of singing. There are many prohibitions: "No!", "Don't!", "Stop!". "The question is, when a children's choir sings, is it the children's revenge on the adults, or only their account of what they always get to hear", writes Rehnqvist. Not Allowed! was commissioned by the contemporary music festival Svensk Musikvår (Swedish Music Spring) and was composed for the Adolf Fredrik music classes and the Stockholm Saxophone Quartet.

### JAN SANDSTRÖM 🗣️

**Biegga Luohte (2002/2023)** Dur: 5'

Arr. by Ulrika Emanuelsson for female choir (SSSSAAAA) and drum  
Text: Johan Märah (yoik)

"For me Biegga Luohte is one of the cornerstones of Swedish choral music" writes Emanuelsson. "With its yoik, rhythms and play with vocal sounds, the work has a distinctly Nordic feeling. Moreover, it is a fantastic competition piece; It is especially refreshing that the female voices can express themselves in a rough and candid manner. Once you have heard Biegga Luohte you will never forget it."



### AGNETA SKÖLD

**Prayer of Saint Francis (2024)** Dur: 3'

for female choir (SSAA)  
Text: Saint Francis of Assisi (Eng)

Commissioned by the Mädchenkantorei am Freiburger Münster and dedicated to victims of war and violence. The composer writes: "As a singer in Eric Ericson's choirs I had often encountered the most demanding music. When I started to compose, the focus was on voice, craft of composition and singability. It should be enjoyable to both sing and listen to my music. Prayer of Saint Francis is no exception. The text is always central and every vocal part is equally important."

