

STERLING  
MODERN

LIVE

New York

AMSTERDAM  
STOCKHOLM  
TOREKOV  
PORTO

KARIN REHNQVIST

COMPOSER



Photo: Ester Sorri

Kära lyssnare,  
Att komponera för röster och instrument har alltid fascinerat mig. Soloröst och soloinstrument. Kör och symfoniorkester. Kulning och brassinstrument. Baryton och pukor. Hur blandar sig klangerna? Ska jag söka kontraster eller få dem att smälta ihop? Går det att komponera så att man knappt hör vad som är röst eller instrument?

Här har jag samlat musik från konserter världen över mellan år 2003 och 2012.

Från metropoler som New York, Amsterdam, Stockholm och Porto. Från den lilla byn Torekov på Sveriges västkust. En konsert är alltid något speciellt. När mångas öron och koncentration riktas mot samma källa uppstår en särskild laddning. Musikerna satsar. Det gäller att vässa uttrycket, för man kan inte ta om. Här och nu uppstår musiken.

Ibland är musiken komponerad för ett särskilt musikrum. Det finns då alltid med för min inre blick när jag skriver. Casa da Música i Porto ser ut som ett rymdskepp som just landat. I Muziekgebouw i Amsterdam kan man styra akustiken genom att höja eller sänka innertaket.

I lilla Torekov fungerar kyrkan som byns konsertlokal, som så ofta på små orter.

Två av inspelningarna är regelrätta cd-inspelningar. Också dessa är gjorda i kyrkor. Två andra är från uruppförandet, när stycket möter publik för första gången.

God lyssning önskar jag Dig!

**D**ear listener,  
Composing for voices and instruments has always fascinated me. Solo voice and a solo instrument, choir and symphony orchestra, herding calls and brass instruments. Baritone and percussion. How will the sounds mix? Shall I go for the contrasts or strive to get them to merge? Is it possible to compose a piece in which it is difficult to distinguish between the voice and the instrument?

In this collection I have chosen live performances of my works from concerts in different parts of the world between 2003 and 2012.

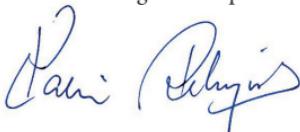
Metropolises like New York, Amsterdam, Stockholm and Porto are represented, as well as a little west coast Swedish village called Torekov. There's always something special about a concert. The air has a particular charge when the ears and concentration of many people are focused on the same source. The musicians are giving all they've got. They have to hone their expressiveness, there will be no retakes. The music takes place in the here and now.

I composed some of this music for special places. When writing such compositions, I always bear the venue in mind. The Casa da Música in Porto looks like a spaceship that has just landed. At the Muziekgebouw in Amsterdam there is a ceiling that can be raised or lowered to change the acoustics.

In the village of Torekov, the church is the only concert venue, as is often the case in small towns.

Only two of these recordings were made specifically for this disk, both of them in churches. Two of the others are premieres, the first meeting of a composition with an audience.

I wish you happy listening!

A handwritten signature in blue ink, appearing to read "Dani Reijns".

## 1 – 3 LJUS AV LJUS | LIGHT OF LIGHT

Adolf Fredrik Girls' Choir (Bo Johansson, choir master),  
Swedish Radio Symphony Orchestra, Manfred Honeck, conductor.

1. *ljust, skimrande* | bright, shimmering
2. *mörkt, suggestivt* | dark, compelling
3. *ljust, intensivt* | bright, intense

Recording by Swedish Radio, 17 September 2004, Berwaldhallen, Stockholm.

13'51"

## 4 QUEM CHAMA? VEM ROPAR? | QUEM CHAMA? WHO'S THAT CALLING?

Marie Axelsson, Johanna Börlja Hertzberg, voices, Remix Ensemble, Franck Ollu, conductor.

Recording from the premiere performance, 13 December 2008,  
Casa da Música, Porto, Portugal.

13'03"

## 5 SALVE REGINA – HIMLARNAS DROTTNING | SALVE REGINA – HEAVENLY QUEEN

Nederlands Kamerkoor, Nieuw Ensemble, Ed Spanjaard, conductor.

Recording from the premiere performance, 24 May 2007, Muziekgebouw, Amsterdam, Holland.  
VPRO Radio.

15'24"

**6** MUSIK TILL DEN SOVANDE | MUSIC FOR A SLEEPER

Olle Persson, baritone, Per Johansson, clarinet, Cristiano Gualco och Paolo Andreoli, violin,  
Bo Håkansson, tympani.

Recorded in Torekov church, 24 June 2009, at Båstad Chamber Music Festival.

9'31"

**7 8** TILL ÄNGELN MED DE BRINNANDE HÄNDERNA | TO THE ANGEL WITH THE FIERY HANDS

Recitation: Lotta Tejle, Thérèse Brunnander

The Swedish Chamber Choir, Simon Phipps, conductor, Geoffrey Cox, oboe.

Released on Musica Rediviva, 2011 [MRSACD-103]

10'06"

**9** RÄDDA MIG UR DYN | RESCUE ME FROM THE MIRE

Performed by Either/Or; Ulrika Bodén, voice; Geoff Landman, alto saxophone.

Recording from Karin Rehnqvist's portrait concert, 22 March 2012, Miller Theatre, New York.

5'47"

**10** HYMN

The Stockholm Cathedral Choir, Gustaf Sjökvist's Chamber Choir, The Royal Stockholm Philharmonic Orchestra, Jeanette Köhn, soprano, Gustaf Sjökvist, conductor.

Released on Ladybird/Naxos, 2010, "Bröllopsmusiken från Storkyrkan".

5'05"

Karin Rehnqvist (f. 1957) växte upp i Nybro där hon livfullt tog del i kyrkans musik, framför allt körsången. 1976 kom hon till Kungl Musikhögskolan i Stockholm, utbildade sig till musiklärare och studerade komposition för bland andra Gunnar Bucht, Pär Lindgren och Brian Ferneyhough. Genombrottet som tonsättare kom 1983 med Davids nimm som har kallats ”en bakvänd polska” inspirerad av att hon hörde en inspelning spelas upp baklänges. Under många år var hon ledare för ”Stans kör” i Stockholm och mellan 2000 och 2004 var hon composer in residence hos Svenska Kammarkestern i samverkan med Skotska Kammarkestern.

Med musik inom ett brett spektrum har hon blivit känd både i Sverige och utomlands; hon är i dag en av de mest spelade svenska tonsättarna på den internationella scenen. Hennes musik har presenterats vid porträtkonserter i New York och Köln, på festivaler som Venedigbiennalen, Donaueschingen Festival och Världsmusikdagarna i Söul för att nämna några exempel. Som föreläsare är hon ofta anlitad, bland annat har hon talat vid prestigefulla World Leaders Forum vid Columbia University i New York.

Karin Rehnqvist har genom att anknyta till folkmusiken hittat en väg till framåtriktat ny skapande. Den uråldriga sångteknik som kallas kulning har hon integrerat i ett modernistiskt och högst personligt tonspråk och alltmer gjort detta krafffulla uttryckssätt känt utanför den svenska folkloretraditionen. Hennes framhävdande av kvinnorösten – inte bara den välartat skolade – har fört in något nytt och mycket vitalt i den länge så mansdominerade konstmusiken. Koralen klingar inuti ropet, vi hör hednisk andakt och profan hymn.

Karin Rehnqvists musik har belönats med en rad prestigefyllda priser, bland andra Christ Johnsonpriset 1997, Hilding Rosenbergpriset 2006 och Hugo Alfvénpriset 2007.

Sedan 2009 är Karin Rehnqvist professor i komposition vid Kungliga Musikhögskolan i Stockholm.

Karin Rehnqvist (born in 1957), grew up in Nybro, Sweden, where she participated actively in local church music, particularly the choir. In 1976 she began her studies at the Royal College of Music Stockholm, where she trained to be a music teacher and studied composition under professors such as Gunnar Bucht, Pär Lindgren and Brian Ferneyhough. Her breakthrough as a composer was in 1983 with David's nimm, "a polska in reverse". Her inspiration was actually a recording she heard played backwards. She directed the Stockholm choir Stans kör ("City Choir") for many years. She was composer in residence with the Swedish Chamber Orchestra in collaboration with the Scottish Chamber Orchestra from 2000 to 2004.

Her music spans a wide range, and is known in Sweden and abroad. Today she is one of the most frequently-performed Swedish composers in international contexts. Her music has been presented at portrait concerts in New York and Cologne, and at festivals including the Venice biennal, Donaueschingen Festival and the Seoul World Music Days. She is a much appreciated lecturer, and has addressed audiences including the prestigious World Leaders Forum at Columbia University, New York.

By linking her own compositions with folk music, Karin Rehnqvist has found her own path to creativity in contemporary music. She has integrated traditional herding calls, using the technique known in Swedish as "kulning" with her own modernistic, very personal tonal language. Over the years, she has made this powerful form of expression known far beyond the folklore tradition. Her assertion of the female voice – not only in its schooled form – has brought an important new aspect to art music, so long male-dominated. The call has a chorale deep inside; the listener hears both heathen spirituality and secular psalms.

Karin Rehnqvist's music has received a number of prizes, including the Christ Johnson Prize in 1997, the Hilding Rosenberg Prize in 2006, and the Hugo Alfvén Prize in 2007. In 2009 Karin Rehnqvist was appointed Professor of Composition at the Royal College of Music in Stockholm.



## Kulning

En vokalteknik som används i flera av Karins stycken: Puksånger – lockrop, Solsången, Rädda mig ur dyn, I himmelen, Ljus av ljus, Quem chama med flera.

Kulning är ett ålderdomligt sångsätt eller rop, som förr användes av kvinnor utomhus på t ex fåbodar, för att locka på djur eller meddela sig med varandra över långa avstånd. Man sjunger/ropar i högt register på vokalen y (även e och u) med ansats på h eller d. Detta ger en stark och mycket intensiv ton utan vibrato.

Sångtekniskt är struphuvudet något höjt jämfört med t.ex. klassisk sång, och det krävs ett stort subglottiskt tryck, alltså ett tryck under själva glottis = stämbanden. Ljudet ska vara klart riktat framåt, som när man ropar på någon utomhus.



## Kulning (herding calls)

Vocal technique used in some of Karin's vocal music (Timpanum Songs – Herding Calls, Sun Song, Save me from the mire, In Heaven's Hall, Light of Light, Quem chama etc.).

Kulning is an archaic style of singing/calling, still used in traditional Swedish folk music. Traditionally it was employed outdoors, to call animals or to communicate with other people over long distances. The sound is intense, concentrated and piercing. Should be sung at full volume in a high register without vibrato on the vowel y (also e), initiated with an attack on the consonant d or h.

Technically speaking, kulning requires strong air pressure from behind the vocal folds. The larynx should be raised compared with classical singing, and the sound should have a clear and forward focus, as when calling for someone outdoors.

# Ljus av ljus (2003)

FÖR BARNKÖR OCH SYMFONIORKESTER

Barnröster och symfoniorkester – vilken spänande kombination! Den borde kunna ge upphov till en härligt ljus och intensiv klang. Så var min första tanke. Men också karaktärs-mässigt ville jag göra något ljus och hopfullt, en slag lovsång. En lovsång till det vidunderliga i tillvaron, till livet, till naturen.

Musikaliskt sett finns i verket inspiration av äldre svensk folkmusik, i tonmaterial, melodik, ornamentering men också rösttekniskt. Jag efterfrågar till exempel tydlig bröströsts klang och kulning. Barnrösten har också i sig mycket speciella kvaliteter vad gäller uttryck och klang, som inte kan jämföras med något annat.

Texterna är hämtade ur den svenska psalmboken och Bibeln. Några av våra största poeter har genom tiderna deltagit i skapandet av psalmtexter, med en osviklig känsla för vad som språk-ljudsmässigt passar att sjungas, och med en stor enkelhet och skönhet.

Stycket är uppdelat i tre delar; ljus, skimrande – mörkt, suggestivt – ljus, intensivt.

Ljus av ljus komponerades på beställning av Radio France Sveriges Radio och Rikskonserter till Présences-festivalen i Paris, januari 2004.

Denna inspelning är hämtad från Berwaldhallen i september 2004.

Noter: Svensk Musik

# Light of Light (2003)

FOR CHILDREN'S CHOIR AND SYMPHONY ORCHESTRA

Children's voices and symphony orchestra – what an exciting combination! It should provide the opportunity for a wonderfully bright and intense timbre. This was my first thought.

Even in terms of the character of the piece, I wanted to do something bright and filled with hope, a song of praise, in praise of the wonders of our existence, of life and of nature.

Musically, one of my sources of inspiration was traditional folk music, in the melodic and ornamental phrases and even in the vocal technique.

For instance, I sometimes want the singers to sing in a clear chest voice, and to be familiar with the technique known as "kulning". The child's voice, too, has lots of specific expressive qualities and sounds that cannot be compared with anything else. The texts were collected from the Swedish hymnal and the Bible.

Throughout the ages, some of our greatest poets have written the lyrics for the psalms with unfailing perception of the potential of language for melody, and with a fine sense of simplicity and beauty.

The piece has three movements, entitled:

bright, shimmering – dark, compelling – bright, intense.

Light of Light was commissioned jointly by Radio France, the Swedish Radio and Swedish Concert Institute for the Présences Festival in Paris, in January 2004.

This recording was made in Berwaldhallen, Stockholm, on 17 September 2004.

Score: Swedish MIC

# Quem chama? Vem ropar? (2008)

- HAPPENING FÖR EN KONSERTSAL, TVÅ FOLKSÅNGERSKOR OCH ENSEMBLE

Längst fram i Casa Da Músicas vackra stora sal, uppe på körläktaren, står en sångerska med en trumpetare på varsin sida.

Bakom publiken, högt upp i den avlånga och brant sluttande salen står en annan sångerska och två trombonister.

Nere på scenen finns fagott, kontrafagott, cello och kontrabas. Där finns piano, harpa och slagverk.

- Vem ropar? Om vad?

Traditionella lockrop är invälda i detta stycke, som blandar strikt strukturerat material med fritt komponerade och improvisatoriska avsnitt.

Inspelningen är från uruppförandet.

Beställt av Calouste Gulbenkian Foundation, Portugal.

Noter: Svensk Musik

# Salve Regina – himlarnas drottning (2007)

FÖR BLANDAD KÖR OCH KAMMARENSEMBLE

(flöjt, oboe, klarinett, mandolin, gitarr, harpa, piano, slagverk, stråkkvintett)

Jag tänkte mig först en klang som vidgar sig inifrån. En slags ljus klangballong, mycket levande och vital, som växer. Den klangen fann jag först. >

## Quem chama? Who's that calling? (2008)

- HAPPENING FOR A CONCERT HALL, TWO SOPRANOS  
AND INSTRUMENTAL ENSEMBLE

At the front of the beautiful concert hall in the Casa Da Música, up on balcony, a vocalist stands with one trumpet player on her right and another on her left.

Behind the audience, up at the top of the long, narrow, steeply sloping hall, is a second vocalist with two trombone players. On the stage are a bassoonist, a counter-bassoonist, a cellist and a double bass player. There are also a pianist, a harpist and a percussionist.

– Who's that calling? And what do they want?

This piece integrates traditional Swedish herding calls into strictly structured material, along with some freely composed and some improvised sections.

This recording is from the premiere.

The piece was commissioned by the Calouste Gulbenkian Foundation, Portugal.

Score: Swedish MIC

## Salve Regina – Heavenly Queen (2007)

FOR MIXED CHOIR AND CHAMBER ENSEMBLE

(flute, oboe, clarinet, mandolin, guitar, harp, piano, percussion and string quintet)

Initially, I imagined the music expanding from the inside. A kind of bright bubble of sound, extremely lively and dynamic, growing. That music was the first thing to come to me. >

Sedan sökte jag en text. Inget passade. Till sist började jag ändå komponera, ordlöst, låt det musikaliska flödet styra. Ur detta hörde jag plötsligt: *Salve!*

Salve Regina, den gamla latinska Mariahymnen från 1000-talet fann mig. Den tycktes mig oerhört vacker. Den kändes också oväntat aktuell med sina ord om landsflyktiga barn, tårarnas dal och en önskan om att någon osvikligt barmhärtig och god ber för oss mänskor.

Första delen är en åkallan, ett ljust klangfullt, drillande anrop.

– *Var hälsad, drottning, barmhärtighetens moder*

Andra delen är en klagosång med mycket rymd. Instrumenten omsluter rösterna med glesa, mörka klanger. Senare la jag också till en kort inledning på hela stycket, några fraser som anknyter till denna klagosång. Det kändes som om det ljusa, drillande anropet i början behövde en mörk relief för att kännas sant.

Tredje och sista delen är en bön. Den växer ur djupet till ett allt starkare rop:

*Bed för oss. Bed städse för oss*

Och jag la till en extra rad: *Bed för vår jord*

Salve Regina – himlarnas drottning är komponerat för Nederlands Kamerkoor och Nieuw Ensemble, beställt av The Eduard van Beinum Stichting. Inspelningen är från uruppförandet på Muziekgebouw i Amsterdam, 24 maj 2007.

Förlag: Gehrmans

Then I started looking for a text. Nothing worked. Eventually, I started composing anyway, without words, allowing the flow of the music to guide me. From there I suddenly heard:  
*Salve!*

Salve Regina, a traditional eleventh century Latin hymn to the Virgin Mary, found me. It struck me as incredibly beautiful. I also thought it was unexpectedly relevant, with its text about children in exile, the vale of tears, and a desire for someone, someone endlessly merciful and good, to pray for us all.

The first section is an invocation, a bright, harmonious trilling appeal.  
– *Hail Queen, mother of mercy*

The second section is a lament, surrounded by vast spaces. The instruments embrace the voices with sparse, dark tones.

Later I also added a brief prelude to the piece as a whole, a few phrases that anticipate the lament. It felt as if the bright, trilling address at the beginning required dark background in order to ring true.

The third and final section is a prayer. It rises up out of the depths and becomes an increasingly stronger cry: – *Pray for us. Pray for us always.* And I added a line of my own: *Pray for our earth.*

Salve Regina – Heavenly Queen was commissioned for the Nederlands Kamerkoor by The Eduard van Beinum Stichting.

This recording is from the premiere performance at the Amsterdam Muziekgebouw on 24 May 2007. Publisher: Gehrmans

# Till Ängeln med de brinnande händerna (2000)

FÖR OBOE OCH BLANDAD KÖR

Man skulle kunna översätta olika röstkvaliteter till olika instrument. Kvinnoröstens bröströst och lägt läge i oboen påminner om varandra. Mannens falsettröst har mycket gemensamt med oboens mellanregister.

Att komponera för kör och oboe var därför oerhört inspirerande. Jag sökte en text där oboen kunde förhålla sig självständig, som ett motstånd, samtidigt som den ibland skulle kunna smälta samman med kören. Björn von Rosens oerhört vackra dikt gav komponerandet vingar.

Beställt av Southwest Missouri State University, Minnesota, USA.

Förlag: Edition Reimers

# Musik till den sovande (1998)

FÖR BARYTON, 2 VIOLINER, KLARINETT OCH PUKOR

Mitt i julruschen drabbade mig en dikt om frid av Jacques Werup. Jag stod i en bokhandel, slog upp en sida, och där var den.

*Frid, oändlig frid / i din kropp av ingenting, / i din kropp av allting.*

Den ropade på att bli tonsatt. Jag skulle just skriva ett stycke för två fioler, klarinett, baryton och slagverk. Jag valde pukor i slagverket. Dels för att sångaren skulle slippa stå för baslinjen, dels för att pukor är så suggestiva. Pukor och frid, går det ihop?

Komponerat till nyinvigningen av Kungliga Musikaliska akademienas stora sal, Nybrokajen 11, 1998. Beställt av Rikskonsertter. Denna inpelning är från Båstad Kammarmusikfestival, Torekovs kyrka, 24 juni 2009. Noter: Svensk Musik

# To the Angel with the Fiery Hands (2000)

FOR OBOE AND MIXED CHOIR

It ought to be possible to translate different qualities of voice to musical instruments. The female clear chest voice, for instance, has a great deal in common with the low register of the oboe, with corresponding similarities between the oboe's middle register and the male falsetto.

It was therefore extremely inspiring to compose for choir and oboe. I sought out a text in which the oboe could be independent and provide resistance, and yet sometimes also merge with the choir. The exceptionally beautiful poem by Björn von Rosen gave me wings with which to compose.

Commissioned by Southwest Missouri State University, Minnesota, USA. Publisher: Edition Reimers.

# Music for a Sleeper (1998)

FOR BARITONE, CLARINET, 2 VIOLINS AND TYMPANI

Right when I was busiest preparing for Christmas, I was in a bookshop, leafing through a volume, and found myself deeply moved by a poem about peace by Jacques Werup.

*Peace, infinite peace / in your body of nothing / in your body of everything.*

That poem shouted out: "Compose me!" I was about to embark upon a piece for violins, clarinet, barytone and percussion. I chose tympani as the percussion instrument, partly to spare the singer responsibility for the bass line, and because tympani are so suggestive. But tympani and peace, are they compatible?

Composed for the re-inauguration of the main concert hall of the Stockholm Royal Academy of Music, address Nybrokajen 11, Stockholm, 1998. Commissioned by Swedish Concert Institute. This recording is from the Båstad Chamber Music Festival, Torekov church, 24 June 2009.  
Score: Swedish MIC

# Rädda mig ur dyn

(1994)

FÖR SOPRAN OCH ALTSAXOFON

Rädda mig ur dyn handlar om ropet: Ropet utåt – starkt, för att påkalla uppmärksamhet och höras långt. Ropet inåt – samlat, nästa ljudlöst, som en bön.

Rädda mig ur dyn komponerades till invigningen av Världsmusikdagarna i Stockholm 1994, och framfördes då på Vasamuseet med musikerna ståndes på regalskeppet Vasas däck.

Denna inspelning är från porträtkonserten med Karin Rehnqvist-verk på Miller Theatre vid Columbia University i New York, mars 2012 med Either/Or.

Förlag: Edition Reimers

Text.

*Rädda mig ur dyn* --

Ur Psaltaren 69:14

A handwritten musical score for soprano (Sopr.) and alto saxophone (Alto Sax in Eb). The score consists of two staves. The soprano staff has a key signature of three sharps and a tempo marking of 'f' with a 'leuhning' instruction above it. The alto saxophone staff has a key signature of one sharp and a tempo marking of 'f' below it. Both staves feature various rhythmic patterns and dynamic markings like 'dy' and 'hy dy'.

# Rescue me from the Mire (1994)

FOR SOPRANO AND ALTO SAXOPHONE

Rescue me from the Mire is about calling:

Outward calling – powerful, to attract attention and be heard over distances.

Inward calling – compact, almost silent, like a prayer.

I composed Rescue me from the Mire for the inauguration of the Stockholm 1994 World Music Days. It was performed at the Vasa Museum, with the musicians standing on the deck of the Vasa, a seventeenth century man-of-war that sank in the Stockholm harbor on its maiden voyage and that has now been salvaged and reconstructed.

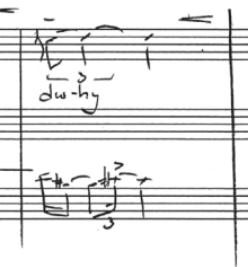
This recording is from Karin Rehnqvist's portrait concert at the Miller Theatre at Columbia University, New York, 22 March 2012. Performed by Either/Or.

Publisher: Edition Reimers

Text:

*Rescue me from the Mire --*

From The Book of Psalms 69:14



# Hymn (2010)

FÖR HÖG SOPRAN, BLANDAD KÖR OCH SYMFONIORKESTER

Hymn komponerade jag till ett kungligt bröllop. – Här gäller det att ta i, tänkte jag. Här  
duger inga trista mellanregister. Är det bröllop måste det handla om livskraft, mod och glädje.  
Här behövs drillande stråkar, kvittrande flöjter, pampigt brass. Och en sopran i högsta möjliga  
läge!

Hymn beställdes av Kungliga Musikaliska Akademien som en gåva till kronprinsessan  
Victoria och Daniel Westling på deras bröllop 19 juni 2010.

Inspelningen gjordes i Storkyrkan några veckor tidigare.

Noter: Svensk Musik

The musical score consists of two staves for flutes (fl 1 and fl 2). The first staff begins with a dynamic *f*, followed by a grace note and a *piccolo solo* instruction with a *mf* dynamic. The second staff begins with a dynamic *f*, followed by a grace note and a *piccolo solo* instruction with a *mf* dynamic.

# Hymn (2010)

FOR HIGH SOPRANO, MIXED CHOIR AND SYMPHONY ORCHESTRA

I composed Hymn for a royal wedding. I thought: "This time I'm going to have to go all out. No dull middle registers. For a wedding, dynamism courage and joy are the lodestars. I've got to have drilling strings, melodic flutes and magnificent brasses. Plus a soprano with the highest possible notes!"

Hymn was commissioned by the Swedish Royal Academy of Music as a wedding gift to Crown Princess Victoria and Daniel Westling on the occasion of their marriage on 19 June 2010.

This recording was made in the Stockholm Cathedral, Storkyrkan, a few weeks prior to the ceremony. Score: Swedish MIC



# Ljus av ljus

1.

Vänligt över jorden glänser  
strålen av ett himmelskt hopp.  
Stilla inom tidens gränser  
evighetens sol går upp,  
ack, så stilla att mitt öga  
hennes sken fördraga må  
och Guds dolda råd förstå

*J O Wallin, 1818*

I öster stiger solen upp  
och sprider guld på sky.

Hon stiger över bergets topp,  
bestrålar stad och by.

Hon kommer från den fagra kust,  
där paradiset låg.

Hon ger de gamla liv och lust,  
och fröjdar barnens håg.

*B S Ingeman, 1837*

Hon strålar,  
hon strålar klar ...

2.

Men såsom en fågel sig svingar  
sig lyfter mot himmellens höjd  
Han lovar sin Gud ---  
Så lyfter sig själen i hjärtelig fröjd  
mot himmellens höjd ---

*från medeltida tradition*

3.

Skapa i mig, Gud, ett rent hjärta  
Och giv mig en frimodig ande

*ur Psaltaren 51:12*

Hör, visheten ropar,  
och förståndet höjer sin röst .  
Människor, jag ropar till er:  
Lär klokhet, ni okunniga,  
och ni däraktiga, förvärra förstånd.

*ur Ordspråksboken 8*

# Light of Light

- singable English version

1.

Gently o'er the earth the heavens  
Send their bright celestial cape  
Silent, only time then harkens  
The eternal sunrise shape.  
Slowly, kindly seeking wisdom  
My heart opens to the Lord  
Taking in his hidden word.

*JO Wallin, 1818*

The sun ascends all robed in light  
To paint the heavens gold.  
She climbs the cliffs and shines so bright  
Reflects on young and old.

She rises from the distant west  
Where Paradise once lay  
She shines upon the children best  
Her splendid light each day.

*BS Ingeman, 1837*

She's glorious,  
She's glorious now ...

2.

So just as a bird is resplendent  
And flies to the heavenly hall  
While singing God's praise ---  
Thus rises the soul  
With joy let it fly  
to heaven on high ---

*from Medieval tradition*

3.

Give me now my God  
A pure, clean heart  
And render a steadfast spirit.  
*from Psalms 51:12*  
Hear! Wisdom is calling  
Hear, insight is raising its voice.  
I'm calling and calling to you,

Mankind, now  
I'm calling to you:  
Gain prudence all ye ignorant  
And you, ye foolish  
Acquire a clean heart.

*Proverbs 8: 1,4,5*

*Translations Linda Schenck,  
mvt 3 based on Proverbs and Psalms*

# Salve Regina

(lamenting) – Aya

Salve Regina, mater misericordiae:

vita, dulcedo, et spes nostra, salve.

Ad te clamamus exsules filii Evae.

Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Ora pro nobis

Ora pro nobis justera

Ora pro Terra nostra

Amen

*Hymn to Mary, probably from 1100th century,  
last two lines added by Karin Rehnqvist*

*English translation:*

(lamenting) – Aya

Hail Queen, Mother of mercy,  
our life, our sweetness, and our hope, hail  
To thee do we cry, poor banished children of Eve.  
To thee do we send up our sighs, mourning and  
weeping in this vale of  
tears.

Pray for us

Pray for us always

Pray for our earth

Amen

*Swedish translation:*

(klagande) – Aya

Var hälsad, drottning, barmhärtighetens moder,  
vårt liv, vår fröjd, vårt hopp, var hälsad.

Till dig ropar vi, Evas landsflyktiga barn.

Till dig suckar vi sörjande och gråtande i denna  
tårarnas dal.

Bed för oss

Bed städse för oss

Bed för vår jord

Amen

*Maria-hymn, troligen fr 1000-talet,  
sista två raderna tillagda av KR*

## Till Ängeln med de brinnande händerna

Sänk dig ner, en gång, mot jordens rund  
du högt förbiflygande ängel med brinnande  
händer.

Under de många vintrar som följt på varandra  
har våra ögon och läppar alltmer frusit samman.

Berör oss bara, en gång, med dina glödande  
handflator

tryck dem bara helt lätt mot våra nedisade  
ansikten.

Och låt oss sedan sova lugnt  
i askan som blir kvar efteråt.

*Björn von Rosen*

## To the Angel with the Fiery Hands

Lower, fall, descend to earth just once  
angel high flying by with burning hands

Throughout these many winters passing one by  
one  
our eyes and lips grew frozen, frosted sealed  
together.

Touch us gently once please, only once with your  
fiery palms:  
pressing them oh ever so lightly across our icy eyes

And then we'll sleep in peace and rest  
quietly in the ashes left behind.

*Björn von Rosen, translated by Linda Schenck*

## Musik till den sovande

Du sover i gräset  
och ekens krona  
sjunger sånger  
om din plats i universum.

Frid, oändlig frid  
i din kropp av ingenting,  
i din kropp av allting.

Du sover i gräset  
och ekens krona  
transporterar stjärnstoft  
genom sitt nervsystem.

Frid, oändlig frid  
i din kropp av aska,  
i din kropp av kosmos.

Du sover i gräset  
och ekens krona  
sjunger ner himlen  
till dina ögon av mull.

( Fläckar, liv / fläckar, hot / fläckar av liv  
ofärd / ofrihet/ endräkt / aska  
fläckar / himmel / hud )

*Jacques Werup, ur Fläckar av liv*

## Music for a Sleeper

You sleep in the grass  
and the crown of the oak  
sings songs  
of your place in the universe.

Peace, infinite peace  
in your body of nothing  
in your body of everything.

You sleep in the grass  
and the crown of the oak  
transports star dust  
through its system of nerves.

Peace, infinite peace  
in your body of ash  
in your body of cosmos.

You sleep in the grass  
and the crown of the oak  
sings down the heavens  
to your eyes of earth.

(Patches, life/patches, threat/patches of life  
misfortune/captivity/concord /ash patches /  
heaven/flesh)

*Jacques Werup, from Patches of life  
Translated by Linda Schenck*

Rädda mig ur dyn  
Rescue me from the Mire

Rädda mig ur dyn --  
*ur Psaltaren 69:14*

Rescue me from the Mire --  
*from Psalms 69:14*

## Hymn

Vakna, min själ,  
vakna, harpa och lyra,  
jag vill väcka morgonrodnanden.

Jag vill tacka dig, Herre, bland folken,  
jag vill sjunga ditt lov bland alla folk.

Ty till himlen når din godhet,  
till skyarna din trofasthet.

Visa din höghet i himlen, o Gud,  
och din härlighet över hela jorden!

*Psalteren 57: 9-12*

Bär mig som ett sigill vid ditt hjärta,  
som ett sigill vid din arm --

*Höga visan 8:6*

## Hymn

Awake, my soul,  
Awake, harp and lyre,  
I will awaken the dawn.

I will praise you, O Lord, among the nations,  
I will sing of you among the peoples.  
For great is your love, reaching to the heavens,  
your faithfulness reaches to the skies.

Be exalted, O God, above the heavens,  
let your glory be over all the earth.

*Psalms 57: 9-12*

Place me like a seal over your heart,  
Like a seal on your arm --

*Song of Songs 8:6*



Casa da Música, Porto, Portugal



Karin Rehnqvist  
outside the Miller Theatre, New York  
Photo: Hans Person

Jeanette Köhn,  
soprano  
Photo:  
Karin Alfredsson



Olle Persson,  
baritone  
Photo: Mats Bäcker



From the first performance of "Salve Regina – Heavenly Queen" with Nederlands Kamerkoor, Nieuw Ensemble and conductor Ed Spanjaard, in Muziekgebouw, Amsterdam.

Photo: Hans Persson



Portrait concert at Miller Theatre, New York:  
"Rescue me from the Mire" performed by  
Either/Or; Ulrika Bodén, voice and Geoff  
Landman, alto saxophone.

Photo: Julieta Cervantes



The Adolf Fredrik Girls' Choir  
with its founder and conductor  
Bo Johansson.

Photo: Per-Åke Byström



Manfred Honeck conducting  
The Swedish Radio Symphony Orchestra  
in Berwaldhallen, Stockholm,  
September 2004.

Photo: Micke Grönberg, Sveriges Radio



Marie Axelsson  
Photo: Katarina Grip-Höök



Johanna Bölä Hertzberg  
Photo: Björn Dahren

**ADOLF FREDRIKS FLICKKÖR** (The Adolf Fredrik Girls' Choir) was established in 1973 by **BO JOHANSSON**. The girls' choir quickly gained a reputation for their intensive sound, vocal agility and original concert programs. The choir consists of some 40 girls between the ages of twelve and sixteen who are all at school, but still make time to participate in this world-class choir. The girls are recruited from the music classes at the Adolf Fredrik School in Stockholm, which was the first elementary school in Sweden to have a music program.

Adolf Fredrik Girls' Choir has taken part in a large number of radio and television programs, as well as in major concert and opera productions, many recordings, official receptions, conference openings, etc. The choir has also toured the world and been awarded first prize in some of the most prestigious choir competitions.

**THE SWEDISH RADIO SYMPHONY ORCHESTRA**, with its home venue at Berwaldhallen in Stockholm, is a symphony orchestra that plays for all of Sweden, since all the concerts are broadcast on the Swedish Radio (P2). Their orchestra has a wide, varied repertoire, with a special focus on contemporary music. The orchestra regularly commissions works from Swedish composers. In collaboration with the most prominent international soloists and conductors, the orchestra tours concert halls and festivals, as well as being the hub of the annual Baltic Festival (Östersjöfestivalen) in Stockholm.

**MANFRED HONECK** was born and raised in Austria, and is a sought-after guest conductor for symphonies all over the world. From 2000 to 2006 he was the music director of the Swedish Radio Symphony Orchestra. Since 2008 he has been the music director of the Pittsburgh Symphony Orchestra.

**MARIE AXELSSON** and **JOHANNA BÖLJA HERTZBERG** are folk singers of high repute. They both studied at the Royal College of Music in Stockholm, and now work as soloists and teachers, and perform in various folk music ensembles.

**REMIX ENSEMBLE** is Casa da Música's contemporary music group. Since its debut in 2000, the group has performed the world premieres of a hundred new works and a considerable range of contemporary music, covering all current styles and idioms. Remix Ensemble tours all over the world.

**FRANCK OLLU** is a highly versatile conductor, widely acknowledged as an expert in the field of contemporary music and opera. He works with ensembles and orchestras all over the world, and has a long-established association with Ensemble Modern in Frankfurt and KammarensembleN in Stockholm, of which he is the music director.

**NEDERLANDS KAMERKOOR** has been a first-class chamber choir for decades. Their field of activity encompasses the entire chamber choir repertoire, from medieval to contemporary and from a cappella to accompanied music. As well as putting on their own concert series in a number of Dutch cities, the choir regularly collaborates with ensembles such as the Royal Concertgebouw Orchestra, the Askö/Schönberg Ensemble and the Orchestra of the Eighteenth Century.

**THE NIEUW ENSEMBLE** was founded in 1980 in Amsterdam. It has a unique instrumental structure, using plucked instruments such as mandolin, guitar and harp in combination with winds, strings and percussion. The lack of literature for this ensemble makes it as dependent upon composers as composers have always been upon musicians. The Nieuw Ensemble has thus set out to build its own repertoire, encouraged by continuous contact with composers from different cultures, countries and generations, and long-term workshops for young composers. More than five hundred pieces have been written for the ensemble.

**ED SPANJAARD** has been the principal conductor of Nieuw Ensemble since 1982.

He also conducts opera, choirs and symphony orchestras all over Europe.

**LOTTA TEJLE** and **THÉRÈSE BRUNNANDER** are actors at the Stockholm Royal Dramatic Theatre. They also perform for both film and television.

**THE SWEDISH CHAMBER CHOIR** was established in Göteborg in 1997, and has been conducted since the very outset by **SIMON PHIPPS**. The ambition of this choir is to present high quality Swedish choral music to a wide audience, and to serve as international ambassadors for Swedish choral music. The Swedish Chamber Choir has received awards for powerful, dynamic communication, and one of their ambitions is to communicate the power of music so directly that their concerts echo long after the performers and audience have left the venue.

**GEOFFREY COX** is an oboist and the alternating principal of the orchestra of GöteborgsOperan.

**OLLE PERSSON** is one of Sweden's most sought after opera and concert vocalists. In addition to traditional opera roles and baritone parts in oratorios and passions, he has performed a number of new works. His is also frequently heard on radio and television, and has made a large number of recordings.

**PER JOHANSSON**, clarinetist, is a member of the Helsingborg Symphony Orchestra,

**CRISTIANO GUALCO** and **PAOLO ANDREOLI**, violinists, are members of Quartetto di Cremona.

**BO HÅKANSSON**, tympani, plays in the Malmö Symphony Orchestra.

The ensemble was hand-picked to perform this piece at the 2009 Båstad Chamber Music Festival.

**EITHER/OR** is a cutting-edge contemporary music ensemble based in New York City, which presents compelling new and recent works for unconventional ensemble formations. Either/Or has brought distinguished composers such as Helmut Lachenmann, Paolo Aralla, Chaya Czernowin and Karin Rehnqvist to New York for portrait concerts and lectures.

**ULRIKA BODÉN** is a well-known folk singer who studied at the Royal College of Music in Stockholm. She performs as a soloist and in various ensembles. Since 1993 Ulrika has collaborated with Karin Rehnqvist on a number of works.

**GEOFFREY LANDMAN** is a New York-based saxophonist who plays in ensembles including Either/Or, New Thread Saxophone Quartet and Talea Ensemble. He also holds solo recitals.

**GUSTAF SJÖKVIST**, conductor, was active for more than four decades, until 2011, at the Stockholm Cathedral, Storkyrkan, where he was responsible for the choral and concert program of the cathedral. He still often serves as guest conductor at many European concert halls.

In 1967 Sjökvist established **STORKYRKANS KÖR** (The Stockholm Cathedral Choir), and in 1994 he set up his own chamber choir,

**GUSTAF SJÖKVIST'S CHAMBER CHOIR**. Over the years, these choirs have collaborated closely with a large number of composers, and premiered many new works.

**JEANETTE KÖHN** is a concert and opera vocalist with a long and wide repertoire and register. She has performed in musicals at Oscarsteatern, baroque opera at the Drottningholm Palace Theatre, and has made some thirty recordings.

**THE ROYAL STOCKHOLM PHILHARMONIC ORCHESTRA** was established in 1902, and since 1926 their home venue has been the Stockholm Concert Hall. The orchestra strives actively to renew and broaden the traditional symphony repertoire. For instance, their composers' festivals have received a great deal of international attention and praise. They also regularly premiere new compositions and are pioneers in the concert performance of works of video game music. The RSPO participates yearly at the Nobel Prize Ceremony, as well as the as the Nobel Prize Concert – an annual concert of the highest international standard.

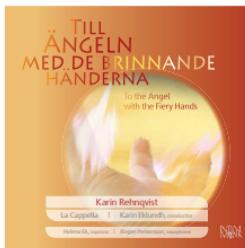


SUN SONG  
SOLSÄNGEN  
MUSIC BY KARIN REHNQVIST

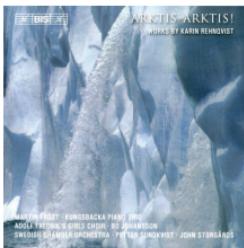
SUN SONG  
SOLSÄNGEN  
– Lena Willemark, voice.  
Nordic Chamber Orchestra  
BARA DU GÅR ÖVER  
MARKERNA  
– Allmänna Sången  
PUKSÄNGER – LOCKROP  
– L Willemark,  
Susanne Rosenberg,  
voices, H Gabrielsson,  
percussion  
BIS 966



DAVIDS NIMM  
– S Rosenberg, L Willemark,  
A Christensen, voices  
KAST  
TAROMIRS TID  
– Ostrobothnian Chamber  
Orchestra  
PUKSÄNGER – LOCKROP  
– L Willemark, S Rosenberg,  
voices, Helena Gabrielsson,  
percussion  
Phono Suecia PSCD 815



TILL ÄNGELN MED DE  
BRINNANDE HÄNDERNA  
– La Cappella, Karin Eklundh,  
conductor, Helena Ek, voice,  
Sara Lindlof, flute, Backa  
Katarina Eriksson, oboe,  
Lea Svensson, Anna S  
Wallgren, cello  
HYMN UR NATTEN  
– Jörgen Pettersson,  
saxophone  
Intim Musik IMCD 110



ARKTIS ARKTIS!  
ON A DISTANT SHORE  
– Martin Fröst, clarinet,  
Swedish Chamber Orchestra  
BEGINNING  
– Kungsbacka Piano Trio  
ARKTIS ARKTIS!  
– Swedish Chamber Orchestra  
IN HEAVEN'S HALL  
– Adolf Fredrik Girls' Choir  
BIS 1396



LOCKRUFFE  
PUKSÄNGER – LOCKROP | Marie Axelsson, Ulrika Bodén, voices, Helena Gabrielsson, percussion  
WINGS | Camilla Hoitenga, flute  
DÄDRA | Ivo Nilsson, trombone, Jonny Axelsson, percussion  
RÄDDA MIG UR DYN | Ulrika Bodén, voice, Jörgen Pettersson, saxophone  
LOD | Dorothee Oberlinger, recorder, Stephan Rath, theorbo, Elisabeth Wand, cello  
DANS | Deborah Richards, piano  
ANDRUM | Wiveca Axell-Hedin, Malin Gjörup-Zetterström, voices,  
Helena Gabrielsson, percussion, Jonny Axelsson, Ivo Nilsson, trombone  
Frau Musica 002, ACCD-1017



Thanks to all of you who contributed in so many different ways to this CD.  
Special thanks to all 350 (!) musicians for your inspiring performances.

Live recordings by Swedish Radio/Sveriges Radio, recorded for P2 Live Klassiskt sverigesradio  
*Ljus av ljus* Producer, Sveriges Radio: Jan B Larsson. Recording engineer: Staffan Schöier.  
Recorded: Sveriges Radio, Berwaldhallen, 2004-09-17. Broadcast in "Musikstad Europa",  
Sveriges Radio, 2004-09-20.

*Musik till den sovande* Producer, Sveriges Radio: Pia Bygdéus. Recording engineers:  
Hans Larsson and Bo Kristiansson. Recorded: Torekov church, 2009-06-24.  
Broadcast in P2 Live Klassiskt, Sveriges Radio, 2009-08-13.

*Till Ängeln med de brinnande händerna* Recording engineer and editor: Torbjörn Samuelsson.  
Recording producer: Gunnar Andersson.

*Hymn* Recorded in Storkyrkan, Stockholm, by Lars Nilsson and Michael Dahlvid.  
Mixed and produced by Lars Nilsson, Nilento Studio. New mix for this album.

Advanced audio editing and Mastering: Erik Häusler, futurelove.se  
Producer, programme notes: Karin Rehnqvist

Executive producer: Bo Hyttner

Translations: Linda Schenck, artfulab.com

Cover: Lenny Clarhäll, "Air Circus". Iron with burned linseed oil finish.

Biography about Karin: Bengt Emil Johnson

Text about Kulning: Susanne Rosenberg

Graphic design: Per-Åke Byström, propa.se



More info about Karin Rehnqvist and her compositions: [www.karin-rehnqvist.se](http://www.karin-rehnqvist.se)

# KARIN REHNQVIST, Composer: LIVE

- |    |   |       |
|----|---|-------|
| 1  | LJUS AV LJUS   LIGHT OF LIGHT – (bright, shimmering)  | 5:25  |
| 2  | LJUS AV LJUS   LIGHT OF LIGHT – (dark, compelling)  | 4:24  |
| 3  | LJUS AV LJUS   LIGHT OF LIGHT – (bright, intense)   | 4:02  |
|    | <i>Adolf Fredrik Girls' Choir (Bo Johansson, choir master),<br/>Swedish Radio Symphony Orchestra, Manfred Honeck, conductor</i>                                   |       |
| 4  | QUEM CHAMA?   VEM ROPAR?   WHO'S THAT CALLING?  | 13:03 |
|    | <i>Marie Axelsson, Johanna Bölda Hertzberg, voices, Remix Ensemble, Franck Ollu, conductor</i>  |       |
| 5  | SALVE REGINA – HEAVENLY QUEEN   | 15:24 |
|    | <i>Nederlands Kamerkoor, Nieuw Ensemble, Ed Spanjaard, conductor</i>  |       |
| 6  | MUSIK TILL DEN SOVANDE   MUSIC FOR A SLEEPER  | 9:31  |
|    | <i>Olle Persson, baritone, Per Johansson, clarinet, Cristiano Gualco och Paolo Andreoli, violin,<br/>Bo Häkansson, tympani</i>                                    |       |
| 7  | TILL ÄNGELN   TO THE ANGEL – Recitation   | 1:12  |
|    | <i>Lotta Tejle, Thérèse Brunnander</i>  |       |
| 8  | TILL ÄNGELN MED DE BRINNANDE HÄNDERNA<br>TO THE ANGEL WITH THE FIERY HANDS  | 8:54  |
|    | <i>Swedish Chamber Choir, Simon Phipps, conductor, Geoffrey Cox, oboe</i>   |       |
| 9  | RÄDDA MIG UR DYN   RESCUE ME FROM THE MIRE  | 5:47  |
|    | <i>Performed by Either/Or; Ulrika Bodén, voice; Geoff Landman, alto saxophone</i>   |       |
| 10 | HYMN  | 5:05  |
|    | <i>Stockholm Cathedral Choir, Gustaf Sjökvist's Chamber Choir,<br/>Royal Stockholm Philharmonic Orchestra, Jeanette Köhn, soprano, Gustaf Sjökvist, conductor</i> |       |
- T.T: 73:01