



**WORLD MUSIC SERIES**

November 12, 2009 12 p.m.

**Queen of Puddings Music Theatre in Concert**

Dáirine Ní Mheadhra and John Hess, *music directors*

Nathalie Bonjour, *artistic producer*

presents

*Puksånger – Lockrop (Timpanum Songs – Herding Calls)*

featuring

Shannon Mercer and Carla Huhtanen, *sopranos*

Ryan Scott, *percussion*

**THE PROGRAM**

*Puksånger – Lockrop (Timpanum Songs – Herding Calls)*..... Karin Rehnqvist

Det for två vita duvor (Two white doves ascended)

Jag börjar i vattnets djup (I begin in the depths of the water)

Det växte upp en lilja (A lily grew up)

Det Evigt Kvinnliga suckade! (The Eternal Female groaned!)

Naisell on pitkä tukka (Woman has long hair)

**COMPOSER'S NOTES**

*Puksånger - Lockrop* was commissioned by Rikskonsert for the 1989 Falun Folk Music Festival. Basically, the intention was to investigate the potentialities of the voice, with reference to vocal techniques used in earlier Swedish folk music, and especially what is known as "kulning", the solo technique formerly used out of doors for herding cattle, communicating with each other over long distances and so on. This was possible because by 1989 Swedish women singers had appeared (Lena Willemark and Susanne Rosenberg) with a command both of Swedish folk music and of complicated music reading.

I wanted to juxtapose the voices with percussion, and especially with the timpani, the most sophisticated of percussion instruments. The tremendously high and concentrated against the tremendously low and muffled, but both highly original and corporal modes of expression.

Conceptually, I asked myself questions about the concrete, "diurnal", as opposed to the more intangible, mystical aspect of existence. (The observant will experience that, for the most part, both levels exist simultaneously.) Words as opposed to sounds, sounds as opposed to silence, intelligible versus unintelligible language, delicate versus crude expressions and so on.

Because kulning through the ages has been a feminine mode of expression (which, unconsciously, was probably one reason why I chose to work with it), this gave me an opportunity of thinking a little more palpably about women and music/musical creativity – questions which, undeniably, one has to ask oneself and which, from time to time, are very much in my thoughts.

*Karin Rehnqvist*

[www.queenofpuddingsmusictheatre.com](http://www.queenofpuddingsmusictheatre.com)

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