



spes

Cantus & Frode Fjellheim
Tove Ramlo-Ystad

Hope abides in people, and in interaction between people. It is something nourished by each of us, irrespective of the sort of society we live in, or the culture, religion or geographical region we belong to. In hope lies the prospect of renewal as well as the strength we need to generate and grasp *new* hope and to be resilient in the face of adversity.

Cantus has chosen the Latin word for hope, *Spes*, as the title for the selection of works on this album. Each of them makes its own statement about the vitality of hope. In this project it is the traditions of the sacred music of Norway, and indeed of the rest of Europe, where this music has its roots, that meet the traditions of Sami music – a rare coming together. These are extraordinarily diverse cultural traditions, each with its own history, its own distinct musical sound, and indeed its own outlook on human life and existence. However, there are points of contact, and Mia Makaroff, the composer of the title track, has embraced two emotions and experiences that the two traditions share: humility and hope. Her seemingly simple composition builds on these two points of contact and brings the traditions together, both in musical and in symbolic terms.

Musician, vocalist and composer **Frode Fjellheim**, whose work is well represented in this Cantus project, has a strong and vibrant affinity with his South Sami roots. His work merges two musical and cultural paths that at first sight might strike one as very different. In his lucid readings, sacred music from the western tradition and elements from the Sami musical heritage are fused into something completely original.

Fjellheim's partnership with Cantus goes back to 1993. The present album represents the third time he has worked with the choir on a recording as composer and musician. Their collaboration took on an added dimension in 2013 when Cantus was asked to sing Fjellheim's *Vuelie* as the musical opening to Disney's new animation film *Frozen*. This blend of Sami elements, whose roots go deep into an aboriginal people's culture, with music from the Mass and other church music that we are more familiar with has proved popular with audiences all over the world. In the spirit of "hope", Cantus has recorded a revised edition of the *Vuelie* for this album. Among Fjellheim's other contributions here is a work, *Njoktje*, specially commissioned for the project.

Cantus's goal is to perform vocal music at a high artistic level. Equally important is the desire to move an audience, and to give listeners a "wow experience". The choir's way of achieving this is to explore new musical paths and new directions in the world of song and sound; innovative music-making is its trademark. The choir is determined to retain this individuality. The quality and scope of the choir's repertoire is the result of careful planning over many years. A special commitment has been to foster the writing of new music for female choirs, with the result that Cantus has been able to set its own stamp on some of the music currently being written. The singers relish new challenges, whether in the form of single works or of complete projects. Their motivation and inspiration are also stimulated by taking part in competitions for choirs and by collaboration with other artists, both local and international. All these activities cultivate the artistic development of the choir as a unit, and of the singers as individuals.

Thanks to the level of its ambitions and the quality of its working methods, Cantus has been an inspiration both to composers and to other choirs, and today it is regarded as an ambassador for contemporary music. Cantus is especially noted for its utilization of the whole register of the female voice, from the deepest alto to the highest soprano. The choir is ready to work with different experts and instructors in a variety of fields, such as conducting, song, drama, dance and sport. The sheer optimism and work-rate of Cantus have certainly played a part in winning it recognition as one of the world's leading female choirs. This is a choir that brings enthusiasm, camaraderie, a sense of humour and tremendous warmth to its musical ambitions.

The results achieved by Cantus would have been impossible without a visionary conductor – someone able to be both methodical and inspiring, and someone with a deep knowledge of choral music. **Tove Ramlo-Ystad** has been the choir's conductor and mentor since its foundation in 1986. In her view, her task can be expressed very briefly – it is simply to train a good amateur choir. Tove's theory is that when a choir and its conductor perform at an optimal level, they can create music of a quality far surpassing what you might expect if you think of a choir simply as the sum of its individual singers. Her long partnership with Cantus has shown that she is right. Meanwhile she and the choir continue their search for what she calls "magic moments". She believes that when everything

falls into place the audience becomes part of the music, and that when this happens the audience does not just share that “wonderful feeling” (Tove’s words again) but actually plays its part in producing it.

Tove Ramlo-Ystad is a professionally trained singer, and one of the mainstays of her work with the choir is her insistence on a natural and uncomplicated use of the voice. This quality is often associated with “the Nordic choir sound”, and is one of the hallmarks of Cantus. While the unique characteristics of each voice are allowed to shine, the choir still creates a homogeneous sound. This sonority is particularly suitable for both contemporary music and folk music, the two genres where Cantus has a special interest. Tove Ramlo-Ystad leads courses, and instructs and inspires choirs, all over Norway. She also often participates as a judge in choir competitions at home and abroad.

The Danish conductor Mogens Dahl, who has been a source of inspiration to both Tove Ramlo-Ystad and to Cantus, points to mutual trust and communication as important factors behind the choir’s success: *“The chemistry between the members of the choir and their highly competent and charismatic conductor is one of the secrets of the choir’s success. The singers and the conductor quite simply trust each other, and this is palpable in their concerts. The female choir Cantus and their conductor Tove Ramlo-Ystad represent the very best traditions of Nordic choral settings of poetry.”*

Soprano 1

Cesilie Welle Lande
Line Horvli
Jannie Jansdatter
Inger Marie Sunde Johansen
Liv Ingrid Nordlund
Line Melting Hulbækdal
Kristine Rakvåg Roald
Marie Aurora Nordahl
Cathrine Aarø Fosseide

Alto 1

Siri Olstad
Siril Stette Uhlen
Elin Aamelfot
Aurora Terjesdatter Sørsveen
Mari Haugland
Martha Torsvik Gieselmann
Mia Katrine Nilsen
Johanne Fangel Brekke
Marte Nordal Hauken
Anna Ostrycharczyk
Hilde Mari Solvang

Soprano 2

Maria Boer Johannessen
Ingrid Hjorth
Unni Karin Moksnes
Kristine Myhren Saltne
Eli Romstad Helgemo
Karen Hansen Brandvold
Linn Cathrin Kvåle
Lene Marita Nysæter

Alto 2

Sigrid Hauge
Trine Lyng Andersen
Tone Børresen
Tone Marthe Mehlum Bjørkhaug
Elisabeth Aasum
Mona Therese Mikalsen
Camilla Berge Vik
Kristin Bugge Midthjell



Håpet lever i mennesker og mellom mennesker. Det er til stede hos enhver av oss, uansett samfunn – på tvers av kultur, religion og geografi. I håpet ligger fornyelse, i håpet ligger kraften til å skape og til å fatte *nytt* håp, til ikke å gi opp, til å prøve igjen.

Cantus har valgt nettopp *spes* (latin for håp) til overskrift over dette prosjektet, som gir ulike inntak til menneskers håp. Sakrale norske og opprinnelig europeiske musikktradisjoner bringes her sammen med samiske til et sjeldent møte. Dette er kulturer som berører hverandre, men som også har et stort spenn i historie, i klangbilder og i forståelse av menneskeliv og eksistens. På tvers av alle ulikheter har tittelsporet komponist, Mia Makaroff, funnet fram til felles følelser og erfaringer i disse tradisjonene: ydmykhet og håp. I en enkel komposisjon bygger hun på disse to møtepunktene og bringer tradisjonene, både det musikalske og symbolske, sammen.

Frode Fjellheim, musiker, vokalist og komponist, har et sterkt og levende forhold til sine sørsamiske røtter og står for flere verk i dette Cantus-prosjektet. Hos ham forenes to musikalske, kulturelle spor som i utgangspunktet kan oppleves som svært ulike. I Fjellheims klare tolkninger flettes storsamfunnets kirkelige musikk og elementer fra samisk musikktradisjon sammen til noe helt eget. Cantus' og Frode Fjellheims felles historie går tilbake til 1993, og dette er tredje gang Fjellheim medvirker som komponist og artist på en Cantus-innspilling. Samarbeidet nådde nye dimensjoner i 2013, da Cantus ble spurt om å synge inn Frode Fjellheims *Vuelie* som åpningsang til Disneys nye animasjonsfilm *Frozen*. Kombinasjonen av de samiske elementene med røtter dypt ned i en urfolkskultur, og messeledd og andre kirketoner som vi er mer vant til å høre dem, treffer publikum over hele verden. I håpets ånd har Cantus til dette prosjektet innspilt en bearbejdet versjon av sangen. Blant Frode Fjellheims øvrige bidrag finner vi bl.a. *Njoktje*, et bestillingsverk til denne utgivelsen.

Cantus har som uttalt mål å fremføre vokalmusikk på høyt kunstnerisk nivå. Like viktig er det å berøre og være en opplevelse for publikum. Dette oppnår Cantus gjennom å utforske musikalske, sangtekniske og klangmessige muligheter. Å være innovativ og nyskapende

er typisk for Cantus, som hele tiden arbeider for å skape og opprettholde sitt særpreg. Langsiktig og seriøst arbeid over mange år ligger bak kvaliteten på og bredden i Cantus' repertoar. En vesentlig satsing har vært å bidra til utvikling av ny musikk for damekor, noe som igjen har gitt koret muligheten til å sette sitt eget preg på denne musikken. Sangerne ønsker og søker hele tiden nye utfordringer, i form av enkeltverk eller hele prosjekter. Viktige kilder til motivasjon og inspirasjon er deltakelse i korkonkurranser så vel som samarbeid med lokale og internasjonale aktører. Slik får Cantus som kor, og hver enkelt sanger, mulighet til å utvikle seg til helhetlige artister.

Høye ambisjoner og gjennomtenkte arbeidsmåter har gjort Cantus til inspirasjonskilde både for komponister og for andre kor, og regnes som en ambassadør for samtidsmusikk. Særlig imponerer Cantus med utnyttelsen av hele kvinnestemmegigretten, fra den dypeste alt til den lyseste sopran. Koret er åpent for samarbeid med en rekke eksterne eksperter innen direksjon, sang, skuespill, dans og toppidrett. At sangerne hele tiden holder trykket oppe og arbeider hardt, bidrar til at Cantus rangeres som et av verdens beste damekor. I tillegg til de musikalske ambisjonene gjennomsyres Cantus av sterk iver, lagånd, humor og varme.

Bak Cantus' resultater står en dirigent med visjoner, kunnskap og gjennomføringskraft. **Tove Ramlo-Ystad** har vært dirigent og mentor for Cantus siden begynnelsen i 1986. Hennes kunstneriske prosjekt er å utvikle et velfungerende kor bestående av sangere som ikke har sang som profesjon. Toves teori er at når et kor fungerer optimalt sammen med dirigenten, kan det skapes musikalske resultat som langt overgår det summen av enkeltsangerne skulle tilsi. Gjennom alle år har Tove, sammen med Cantus, vist at det er hold i teorien, og sammen med koret fortsetter hun jakten på det hun kaller «de magiske øyeblikkene». Når alt stemmer, blir publikum en del av musikken og både blir, og tar del i, det Tove kaller «herlig-følelsen».

Tove Ramlo-Ystad er utdannet sanger, og en av grunnplankene i arbeidet hennes med koret er enkel og naturlig stemmebruk. Dette forbindes gjerne med «den nordiske korklangen», et av kjennetegnene ved Cantus. Klangen skaper et enhetlig uttrykk, samtidig som hver stemme

får klinge fritt. Dette passer spesielt godt til moderne musikk og folkemusikk, områder der Cantus har plassert sin hovedinteresse. Tove Ramlo-Ystad deltar ofte som kursleder og inspirator for kor rundt om i landet og brukes hyppig som fagdommer ved korkonkurranser, nasjonalt og internasjonalt.

Den danske dirigenten Mogens Dahl, som har vært inspirator både for Tove Ramlo-Ystad og Cantus, fremhever tillit og kommunikasjon som viktig for å forklare korets suksess: *«Kemien mellem korets medlemmer og deres meget kompetente og karismatiske dirigent er en af kvaliteterne bag korets succes. Sangerne og dirigenten tror simpelthen på hinanden, hvilket lyser ud af koncerterne. Damekoret Cantus og deres dirigent Tove Ramlo-Ystad er eksponenter for nordisk korlyrik når det er absolut bedst.»*

SPES Mia Makaroff (1970-)

Ecclesiastes 8; 1,8: Quis talis, ut sapiens est? Et quis cognovit solutionem rerum? Sapientia hominis illuminat vultum eius, et durities faciei illius commutatur. Non est in hominis potestate dominari super spiritum nec cohibere spiritum, nec habet potestatem supra diem mortis.

English translation by Mia Makaroff: *Who can be called wise? Who knows the resolution of things? Wisdom makes a man shine and changes the stiffness/coldness of his face. A man is not the lord of the wind (man cannot control winds), he can't stop it, as no one can control the time of his own death.*

Nils Aslak Valkeapää: *I belong to the wind – but I live – And this seems to be the intention of life – Today I live – here and now – and if that is too much I won't be alive tomorrow – That is the way and so what*

NJOKTJE SVANEN (The swan) Frode Fjellheim (1959-)

Komposisjonen tar utgangspunkt i en gammel joik, joiket av Kristina Johansson i 1911 fra Björkfjället i Sverige, og nedtegnet av Karl Tirén. Joiken er særegen, men samtidig typisk for mange av joikene fra det sørsamiske området. Komposisjonen utnytter videre en rekke elementer fra joiketradisjonen generelt – her tilpasset Cantus.

The composition is based on an old joik sung by Kristina Johansson in 1911 in Björkfjället, Sweden, and collected by Karl Tirén. Although it is a highly individual joik, it does have features typical of many joiks from the South Sami region. The composition also makes use of several elements from the more standard joik tradition, in this case arranged to suit the wide range of Cantus's sound.

MISERERE Eva Ugalde (1973-)

Miserere mihi, Domine, quoniam ad te clamavi tota die:
quia tu, Domine, suavis ac mitis es
et copiosus in misericordia omnibus invocantibus te.
Inclina, Domine, aurem tuam mihi
et exaudi me: quoniam inops et pauper sum ego.

*Have mercy on me, O Lord, for I have cried to Thee all the day;
for Thou, O Lord, art sweet and mild
and plenteous in mercy to all that call upon Thee.
Bow down Thine ear to me, O Lord,
and hear me: for I am needy and poor.*

ALLELUIA, CANTATE DOMINO Ko Matsushita (1964-)

Psalm 149 (1-5): Alleluia. Cantate Domino canticum novum laus eius in ecclesia sanctorum. Laetetur Israel in eo qui fecit eum et filii Sion exultent in rege suo. Laudent nomen eius in choro in tympano et psalterio psallant ei. Quia beneplacitum est Domino in populo suo et exaltabit mansuetos in salute. Exultabunt sancti in gloria laetabuntur in cubilibus suis.

*Alleluia. Praise the Lord. Sing to the Lord a new song,
his praise in the assembly of his faithful people.
Let Israel rejoice in their Maker;
let the people of Zion be glad in their King.
Let them praise his name with dancing
and make music to him with timbrel and harp.
For the Lord takes delight in his people;
he crowns the humble with victory.
Let his faithful people rejoice in this honor
and sing for joy on their beds.*

MARY'S SONG Knut Nystedt (1915-2014)

Luci Shaw (1928-): Blue homespun and the bend of my breast
keep warm this small hot naked star fallen to my arms.

(Rest ... you who have had so far to come.)

Now nearness satisfies the body of God sweetly.

Quiet he lies whose vigour hurled a universe.

He sleeps whose eyelids have not closed before.

His breath (so slight it seems no breath at all)

once ruffled the dark deeps to sprout a world.

Charmed by doves' voices, the whisper of straw,
he dreams, hearing no music from his other spheres.

Breath, mouth, ears, eyes

he is curtailed who overflowed all skies, all years.

Older than eternity, now he is new.

Now native to earth as I am, nailed to my poor planet,
caught that I might be free,

blind in my womb to know my darkness ended,

brought to this birth for me to be new-born,

and for him to see me mended

I must see him torn.

EVEN WHEN HE IS SILENT Kim André Arnesen (1980-)

I believe in the sun even when it's not shining.

I believe in love even when I feel it not

I believe in God even when He is silent

Denne sterke teksten sies å være funnet innrisset på en vegg i en konsentrasjonsleir etter andre verdenskrig. *This powerful text is said to have been found after the Second World War carved on a wall in a concentration camp.*

UBI CARITAS Ēriks Ešenvalds (1977-)

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur:
Ne nos mente dividamur, caveamus.
Cessent iurgia maligna, cessent lites.
Et in medio nostri sit Christus Deus.

Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus,
Glorianter vultum tuum, Christe Deus:
Gaudium quod est immensum, atque probum,
Saecula per infinita saeculorum. Amen.

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.*

*Where charity and love are, God is there.
As we are gathered into one body,
Beware, lest we be divided in mind.
Let evil impulses stop, let controversy cease,
And may Christ our God be in our midst.*

*Where charity and love are, God is there.
And may we with the saints also,
See Thy face in glory, O Christ our God:
The joy that is immense and good,
Unto the ages through infinite ages. Amen.*

AVE MARIA Franz Xaver Biebl (1906-2001)

Angelus Domini nuntiavit Mariae et concepit de Spiritu sancto. Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus, Jesus. Maria dixit: Ecce ancilla Domini. Fiat mihi secundum verbum tuum. Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus, Jesus. Et Verbum caro factum est et habitavit in nobis. Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus, Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, Sancta Maria, ora pro nobis, nunc et in hora mortis nostrae. Amen. Amen. Amen.

The angel of God visited Maria and she conceived of the Holy Spirit. Hail Mary, Full of grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus, Jesus. Maria said: See the servant of the Lord. May it happen to me according to your word. Hail Mary, Full of grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus, Jesus. And the Word became flesh and lived among us. Hail Mary, Full of grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, Jesus, Jesus. Holy Mary, Mother of God, pray for us sinners, Holy Mary, pray for us now and in the hour of our death. Amen. Amen. Amen.

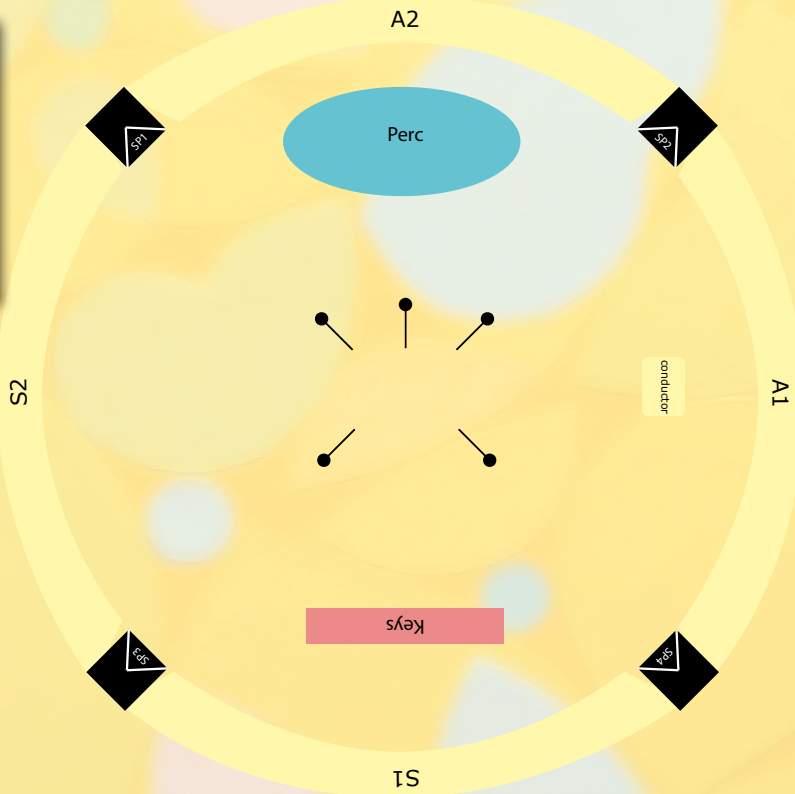




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Morten Lindberg balance engineer and recording producer



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9.1 3D @ 352.8kHz/24bit

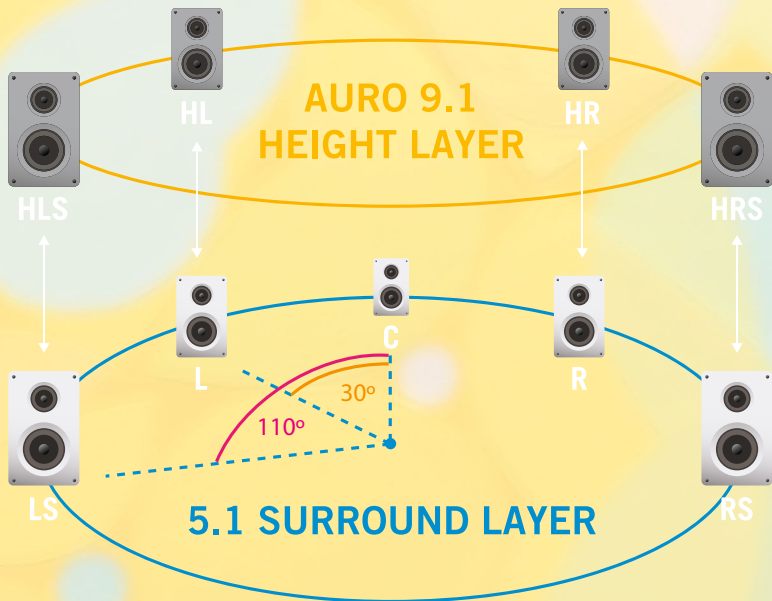
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Blu-ray authoring **msm-studios GmbH** • DTS encoding **Morten Lindberg**
Auro-3D encoding **Galaxy Studios** • screen design **Hermann Enkemeier**
authoring **Martin Seer** • project management **Stefan Bock**
Blu-ray producers **Morten Lindberg** and **Stefan Bock**

spes

- 1 **Aejlies (Sanctus)** 4:49
Frode Fjellheim (1959-)
- 2 **Ubi caritas et amor** 4:15
Ēriks Ešenvalds (1977-)
- 3 **Spes** 4:26
Mia Makaroff (1970-) / Ecclesiastes 8; 1,8 / Nils Aslak Valkeapää (1943-2001)
- 4 **Kyrie** 5:43
Frode Fjellheim (1959-)
- 5 **Miserere** 3:24
Eva Ugalde (1973-)
- 6 **Alleluia, Cantate Domino** 5:29 soloist: Liv Ingrid Nordlund
Ko Matsushita (1964-) / Psalm 149: 1-5
- 7 **Njoktje (The Swan)** 5:55
Frode Fjellheim (1959-) after Kristina Johansson (1911) by Karl Tirén
- 8 **Mary's Song** 5:49
Knut Nystedt (1915-2014) / Luci Shaw (1928-)
- 9 **Ave Maria** 4:18 soloists: Cathrine Aarø Fosseide, Karen Hansen Brandvold, Elin Aamelfot
Franz Xaver Biebl (1906-2001)
- 10 **Dona nobis pacem** 4:17
Frode Fjellheim (1959-)
- 11 **Even When He is Silent** 4:23
Kim André Arnesen (1980-)
- 12 **Vuelie** 3:39
Frode Fjellheim (1959-) / Christophe Beck (1972-)

Cantus • Tove Ramlo-Ystad • Frode Fjellheim • Snorre Bjerck

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Mix and Mastering MORTEN LINDBERG

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This recording was made by Lindberg Lyd AS with DPA microphones, AEA microphones and HORUS converters to a PYRAMIX workstation. Digital eXtreme Definition is a professional audio format that brings "analogue" qualities in 24 bit at 352.8 kHz sampling rate.

Note on Low Frequency Effect channel: For SACD and FLAC audio files, all six channels (including the Lfe channel) are calibrated for equal playback levels. However, in the audio streams for the Blu-ray the Lfe channel is lowered by -10dB in the mastering process, anticipating a +10dB elevation in cinema-style home theatre playback.

spes

What happens when traditional Sami music meets “mainstream” western sacred music? This is the question Cantus meets head-on in *Spes*. Under the direction of its conductor Tove Ramlo-Ystad, and in collaboration with composer and musician Frode Fjellheim, the choir explores a new and little-known musical world, a world with a wide range of emotions: sorrow, joy and vulnerability. Through these songs, sounds and musical forms – some familiar, others scarcely known – Cantus challenges both itself and its audience with a repertoire which, while being striking in its variety, is united in one thing: its expression of *hope*.



music by Fjellheim, Makaroff, Ešenvalds, Ugalde, Matsushita, Nystedt, Biebl and Arnesen



Hva skjer når samisk musikktradisjon møter storsamfunnets sakrale musikalske uttrykk? Under ledelse av sin dirigent Tove Ramlo-Ystad, og med Frode Fjellheim som medvirkende komponist og artist, tar Cantus spranget: Med *Spes* utforsker koret nytt og lite kjent land, og møter musikk som uttrykker et bredt spekter av følelser, av sorg, glede og sårbarhet. Med kjente og ukjente sanger, klanger og musikkkombinasjoner, utfordrer Cantus seg selv og sitt publikum med et repertoar som, store variasjoner til tross, samles i et felles *håp*.

Cantus by Tove Ramlo-Ystad

Frode Fjellheim (joik and synthesizers) Snorre Bjerck (percussion)

Recorded in DXD 24bit/352.8kHz

 5.1 DTS HD MA 24/192kHz  9.1 Auro-3D 24/96kHz

 2.0 LPCM 24/192kHz +  shuttle MP3 and FLAC

EAN13: 7041888520023



 pure audio



 dts HD
Master Audio

 Auro 3D
AUDIO



 COMPACT
DISC
DIGITAL AUDIO

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