

CANTUS YGGDRASIL

Inspired by the Norse myth of Yggdrasil, the world tree, this album offers a musical journey along its branches. The richness and complexity of the tree is reflected in the huge diversity of musical expression in these works by some of our favourite choral composers from near and far. We asked them to seek inspiration in the ideas, reflections, stories and references connected to "world trees" – however they might interpret this – from their own lives.

HIRTIR
Henning Sommerro
TREE SONG
Anders Edenroth
NO PLANTAR KVINNA
I VERDA EIT TRE
Marianne Reidarsdatter
Eriksen
TRE VERS TIL MOR
Ellrun Ystad / Idunn Vindspoll
SIRKEL
Christine Donkin
YGGDRASIL
Eric William Barnum
EG VEIT I HIMMERIK EI BORG
Ragnar Rasmussen

RATATOSKR
Trygve Brøske
KAMUY
Ko Matsushita
PSALM 9
Mia Makaroff
HEAVEN FULL OF STARS
Eric William Barnum



conducted by Tove Ramlo-Ystad

Recorded in DXD 24bit/352.8kHz

5.1 DTS-HD MA 24/192kHz 9.1.4 Dolby Atmos 48kHz

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2L¹⁷⁰

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The Yggdrasil is the world tree in Norse mythology, and our Yggdrasil musical project started as the idea of reaching out to composers from near and far, as if travelling along the branches of the tree, and it embraced the concept of gathering around the tree as a common theme.

We envisioned the richness and complexity of Yggdrasil as giving these composers the freedom to fill their compositions with ideas, reflections, stories and references connected to “world trees” – however they might interpret this – from their own lives. We hoped this would generate wide diversity in musical expression and content.

We spread this process over several years. That way, it would constantly provide us with new musical challenges and new inspiration, and give us new timbres, sounds and chords – we then had the task of figuring out how to make them our own. We were also fortunate to meet and collaborate with most of the composers along the way, receiving a greater understanding of their music and the stories behind it.

The album was recorded in five sessions between 2018 and 2021. As a result of natural turnover in the choir, the number of singers who have taken part in the production is in fact equivalent to two ordinary Cantus choirs.

We believe that the myths surrounding the Yggdrasil tree are of value today. Our culture has been shaped by the lives and beliefs of those who have lived before us. Its roots extend beyond the reach of time and travel far beneath the ground – to the beginning of heat and light, of darkness and cold. To the source from which all waters rise and to the end of the world. They rest, like the roots of the Yggdrasil tree, upon wells of wisdom and faith; and protect the place where the destiny of all living creatures is woven with threads of life. And yet they face the continuous threat of being destroyed

by gnawing worms and creatures of the underworld.

We, too, as individuals, are bound by strong roots – to people, places, things and beliefs. But our modern lives unfold on the surface, far above the drama of the underworld. We have long since forgotten that when the ground trembles it is because Nidhogg is chipping away at Yggdrasil’s roots. And that every evening the three Norns – Urd, Verdande and Skuld, the goddesses of fate – must pour water from Urd’s well over the damaged roots, to ensure the survival of the tree on which our world depends.

We build homes beneath the protective branches of

the giant ash tree. We fill them with dreams, hopes, memories and longings. And sometimes we are forced to leave our homes. On a dark hill at night, we may witness myriads of stars marching through the majestic crown above, so high above us that it reaches into the heavens. But the “arms of wood” reach further than our eyes can see. They embrace the world, as we would embrace our loved ones to give their hearts courage and consolation. So far away and at the same time so close.

Despite Yggdrasil’s incredible life force, the tree was doomed to destruction at its creation – just a tiny seed in the earth. One day Yggdrasil will collapse.

And then, from the depths of space, a wonderful earth will rise again. It is said that spring will play around the fountains of life. And Yggdrasil will enfold it in its branches. Its crown shall yet again reach high into the skies, more beautiful than ever before. That will be the beginning of a new beginning in the eternal circles of life.

But until then – let us honour life, by respecting plants, animals and everything on our planet. Let us sing a song of praise. Let us form a caring choir. And then, like a wind of wisdom, we shall sing our tree song. The sound will soar high above us and ensure the fate of nature.

We “cure and save” our tree.



Cantus, with its conductor Tove Ramlo-Ystad, is a cultural vanguard and a source of inspiration for regional, national and international ensembles of equal voices, as well as for composers of vocal music.

The choir's performances, innovative productions and development of new music have been groundbreaking for other ensembles with similar ambitions. Contributing in both of Disney's Frozen movies made Cantus more widely known, also outside the world of choral music.

Cantus operates in a semi-professional way under its conductor and artistic leader Tove Ramlo-Ystad. She has an extensive musical background and has worked professionally with choirs and ensembles ever since Cantus was started in 1986.

With SPES released in 2015 and FRYD in 2019, YGGDRASIL is Cantus's third album produced by Morten Lindberg on the 2L label.

PROLOGUE

Standing on your tiptoes,
you can barely touch
the leaves that drip dew
onto the earth.

If you close your eyes
you might hear
the fierce winds at its heights,
or the sound of branches
creaking.

Or was that perhaps the eagle
screeching?

Suddenly you find yourself
surrounded
by flapping wings,
scratching claws
and the sound of hooves.

For numerous animals
are said to live
among Yggdrasil's stout limbs.

An eagle perches
in its upper branches.
Ratatoskr, the squirrel,
scurries up and down the trunk
conveying Nidhogg's insults
to the eagle
and vice versa.

Meanwhile, four stags
– Dain and Dvalin,
Duneyr and Durathrór –
graze on the evergreen leaves.
Like the creatures
of the underworld,
these too threaten the tree
with destruction.
Reminding us
that even the greatest of trees
is not immortal,
and that the state of the earth
depends
on its health.

HIRTIR

Henning Sommerro 1952- / Mythological poem Grímnismál 33

Hirtir ero ok fiórir,
þeirs af hæfingar á
gaghálsir gnaga:
Dáinn ok Dvalinn,
Dúneyrr ok Duraprór.

Harts there are also four,
which from its summits,
arch-necked, gnaw.
Dâin and Dvalin,
Duneyr and Durathrór

Henning Sommerro is an extraordinary musician and a true friend of Cantus through many years of collaboration.

In *Hirtir*, Sommerro describes the four stags that eat among the branches of the world tree Yggdrasil: Dâinn, Dvalinn, Duneyr and Duraprór. The text consists mainly of their names. The whimsical play of elements from Norwegian folk music gives the piece a playfulness we have learned to associate with Henning Sommerro.

The poem *Grímnismál*, a part of the *Poetic Edda*, is the only extant piece of Old Norse poetry to mention the stags.

TREE SONG

Anders Edenroth 1963-

With your arms of wood you embrace our world, our future, our present, our past. Blossoms may flourish on evergreen fingers. Show us the state of the Earth.

Heaven's jewel heats your crown, brings both light and life. Tears of clouds will cool and nourish. Water fills your wells.

A song of praise we're singing. Sound is all around us. Honour life by living loyal to plants and planet. A hymn of hope I'm humming. Hear my plea, my tree song. Join my caring choir. Secure the fate of nature.

Many rings in your chronicle are coloured in coal by weather of weapons and greed. Rulers and liars turn riches to ruin, profit from forests on fire.

Minds will form, hearts will shape the warp and weft of time. Weave me a future, a fabric of harmony. Leave me a leaflet of life.

A song of praise we're singing. Sound is all around us. Honour life by living loyal to plants and planet. And like a wind of wisdom we shall sing our tree song. Sound will soar up high and ensure the fate of nature.

We cure and save our tree.

The former The Real Group singer Anders Edenroth has written and published many original songs and arrangements of well-known standards.

About his beautiful *Tree Song* he says: *To make the mythological tree of the Vikings a metaphor for the climate challenges of our time seemed an obvious analogy to me. The importance of preserving and nurturing our world is something we all need to be reminded of. This song may be a tribute to the tree and our nature but even more it is a call for action to protect and preserve.*



NO PLANTAR KVINNA

Marianne Reidarsdatter Eriksen 1971- / Halldis Moren Vesaas 1907-1995

No plantar kvinna i verda eit tre.
På kne liksom ein som bed
ligg ho blant restene
etter dei mange
som stormen har brote ned.
På ny må ho prøve,
om ein gang eitt
får vekse seg stort i fred.

Da dirrar treet,
og handa som held det,
og grunnen der det er fest.
Kva er det? Skalet kring kjerna
av mørker i djupet, som brest?

Ho opnar molda og reier eit rom
for røtene, fine som hår
så dei kan få feste og finne ned
dit livsens straumar går.
Plante eit tre er å bygge ein veg
fram gjennom mange år.

Ho set dei utspilte hender
mot molda
som ville ho tvinge til ro
den trugande dirring.
Å jord, ver still,
ver still, så mitt tre får gro.

Ein draum om det fullvaksne treet
står som ein kvelving bjart
av blomar og lauv over kvinna,
som klappar så fast og vart
mold inntil røter, og vonfull tel
kvar knupp som skal breste snart.

Marianne Reidarsdatter Eriksen is a new acquaintance for Cantus, but she has previously written many compositions for other advanced choirs in Norway.

She here sets to music the poem "No plantar kvinna I verda eit tre" by Halldis Moren Vesaas, published in 1947. The motif is a woman who plants a tree and how she wants it to grow in peace. But the deeper message probably relates to the devastation of World War II, described as "the storm that has broken down trees." The tree symbolizes the hope that a new and better world can grow again. And since soldiers were mainly men, it is now the women's task to make the world what it once was.

TRE VERS TIL MOR

Ellrun Ystad 1965- / Idunn Vindspoll 1986- / Halldis Moren Vesaas 1907-1995

Dette: å vera i livet,
open for alt ikring,
bunden med sterke røter
til menneske og til ting,
gj både hjarte og hender
i omsorg som aldri svik,
var det som gav meaning til
ferda di
og let deg få kjenne deg rik.

Og den som er rik vil ha seg
eit hus som er såleis bygt
at alle som høyrer til huset
kjenner det godt og trygt,
og såleis at framande gjerne
kjem innom dørene der
at aukar den rikdom som finst
der før
med alt det dei sjølve er.

Fattig var du om aldri
i livet du kjenne fekk
at mellom deg og dei andre
levande straumar gjekk
av tillit og varme som styrkte
kvart band som til livet deg batt,
og lar deg få kjenne,
når alt blir gjort opp,
at meir enn du gav,
fekk du att.

The poem *Tre vers til mor*
talks about the theme that
the more you give in life, the
more you get back. For our
conductor, this melody has
an extra value because it is
her sister-in-law who has
composed it. Ellrun Ystad is
an amateur musician with a
talent for making beautiful
melodies.

The gorgeous arrangement
of the melody is by Idunn
Vindspoll, who has made
several arrangements for
Norwegian choirs,
and who is also a current
member of Cantus. The
poem is about roots,
belonging and openness,
and expresses an innate
desire to be a part of
something bigger than
yourself.

SIRKEL

Christine Donkin 1976- / Cantus

breath hope soaring power faith
life creation
hånd liv moder trygghet
gren rot sykklus
fruit seeds branches
nature lush

reaction chainreaction sirkel
the stags roaring
the snake gnawing

creaking flapping screeching
swirling screaming squeaking
scratching sirkel!

branches creaking
the sound of hooves
the eagle screeching
the hawk screaming
wings flapping
the sound of wind
the tree groans
the squirrel squeaking
its claws scratching
rumours swirling
gossip flying

dripping dew
roots anchoring
sirkel!
the wells echoing

norns spinning
threads of faith
norns pouring
water and sand
over the roots of Yggdrasil

liv fred krigen frihet
Urd Skuld Verdande
growth strength wisdom
knowledge
earth hell heaven
hope connection
faith foundation
breath surrounding life

beginning new beginning
sirkel

Cantus had their first
meeting with Christine
Donkin's music in 2015, at
a festival for female choirs
in Canada. It felt natural to
include her in this project
because of her exciting
ways of challenging the
choir. In the process of
writing *Sirkel*, Donkin asked
the members of Cantus to
contribute with words they
associated with the world
tree.

YGGDRASIL

Eric William Barnum 1979- / Viktor Rydberg 1828-1895

Ask vet jag stånda,
nämnd Yggdrasil:
den är det väldiga
alltets vårdträd.
Världar på
dess grenar vila,
dess rot rann upp
ur rymdernas djup.

Då klagar Yggdrasils
träd och kvider,
dess grenar gnissla
för isiga ilar.
Det skymnar fram
mot fimbulvinterns
förutsagda fasers natt.

Yggdrasil kvider
med kronan skövlad,
nu skälver dess starka
stam till roten,
skalvet skakar
jordens grunder,
flammor stiga
ur fjällens djup.

Sen stiger ur djupet
en skönare jord,
där våren leker
kring livets källor.
Utöver den
breder Yggdrasil,
alltets vårdträd,
en vänare krona.

With his skillful voicing,
beautiful lyrics and not least
his great interest in Norway,
Eric Barnum has become a
true friend of Cantus.

As the title track of this
album, Barnum uses
excerpts from *Vårdträdet*
by Viktor Rydberg in the
composition of this ethereal
tune. *Yggdrasil* describes the
omnipresence of the tree
that represents life, love,
struggle and togetherness
in all living things. His
work *Yggdrasil* is written
specifically for our project
and he himself describes
it as a story of a meeting
between the new and the
old, and the deep mystery
in between.

EG VEIT I HIMMERIK EI BORG

Ragnar Rasmussen 1966- / Folk tune / Bernt Støylen 1858-1937

Eg veit i himmerik ei borg,
ho skin som soli klåre,
der er ei synder eller sorg,
der er ei gråt og tåre.

Der inne bur Guds eigen Son
i herlegdom og æra,
han er mi trøyst og trygge von,
hjá honom eg skal vera.

Eg med mitt blod deg dyrt hev løyst
Og fram for deg vil treda,
Eg giv ditt hjarta mod og trøyst
Og vender sorg til gleder.

So hjelp oss du, vår Herre Krist,
ditt blod for oss hev runne:
Din bitre daude sant og visst
oss himmerik hev vunne.

Me takkar deg til evig tid,
Vår Herre, alle saman,
for du er oss so mild og blid
i Jesus Kristus! Amen.

The renowned conductor
and Professor of Music at
the Norwegian University
of Science and Technology
(NTNU), Ragnar
Rasmussen, has made
many compositions and
arrangements for choirs
throughout his career.

In 2015 Cantus asked him
to arrange this stunning
Norwegian folk tune.
Rasmussen wanted to bring
out the dialogue in the
text between Jesus Christ
and his congregation by
adding some compositional
features between each
verse. The result is a
heavenly arrangement that
truly deserves to be in the
tree of life!



ATATOSKR

Trygve Brøske 1973- / Alice Major 1949-

Ratatoskr, squirrel, scurries
up and down the ash tree,
his world-axis, Yggdrasil,
heaven-wheel, winding spindle,
one tree that transects
the cosmos.

His scold-chatter carries gossip
and earthworm insults up
to the raven that alights, folds
wings like a wet umbrella,
black at the topmost branch.

This ash tree in my garden
grown big and bigger –
decades of girth-gain.
The crotch I once reached
on tiptoe, rescuing the cat,
now is far above my head.
The cat departed, a carton
of ashes among the worms,
wrapped by tree roots.

Earthworms not native here –
scrubbed from the landscape
ice ages ago. But now inching
back, rubber-bodied tubes,
agents of transmutation.
Ratatoskr scrambles, Raven
unfolds wings, the worms
chew through leaf - litter
and ashes. The ash tree
ever grows outward.

Trygve Brøske has a long
association with Cantus, and
is a highly valued contributor
because of his humoristic,
creative and imaginative
abilities. His musical piece
Ratatoskr describes the
gossiping squirrel living in
Yggdrasil, running up and
down the tree.

The poem *Ratatoskr*
by Alice Major was
published in *Welcome to
the Anthropocene, 2018*,
where Major observes the
comedy and the tragedy
of this human-dominated
moment on Earth. Her
poetry leads us to question
human hierarchies, loyalties,
and consciousness, and
challenges us to find some
humility in our overblown
sense of our cosmic
significance.

Pirka chikappol Kamui chikappol	Kotanpa orun kotanke sorun baie nawa Shine menoko itese koran Shine menoko iyuta koran	Shichorupokun pishkan Inkarashiko pishkan Tane nishpa ne pishkan	A Beautiful bird! A Divine bird! ¹	The water of God, Please wake up!	It was a natural choice to ask Ko Matsushita to contribute to our project, because of his longtime friendship with Cantus conductor Tove Ramlo-Ystad. Since 2003 they have met as judges in juries, as conductors of competing choirs, and in friendly visits between one of his choirs, Brilliant Harmony, and Cantus.
Towa towa to		Pau	<i>Towa towa to</i> ²	Silver droplets fall fall all around me Golden droplets fall fall all around me So singing I went down along the river's flow, above the humans' village ¹	
Shirokanipe ranran pishkan Konkanipe ranran pishkan	Tororo hanrok hanrok	Santasowaso hekachi ne tur Santasowaso chi wakatare Santasowaso ki akusu Santasowaso Soyne tuyka ta Santasowaso inumpe ne kur Santasowaso otke otke	Silver droplets fall fall all around me Golden droplets fall fall all around me ¹		Matsushita has written many compositions for Cantus through the years. The composition <i>Kamuy</i> is inspired by the epic poems of the Ainu people, the aboriginal inhabitants of Hokkaido island in northern Japan. The texts describe the spiritual beings that live in all of nature and in all of us.
Haikunterke Haikoshitemturi	Kamuy wakka mos mos		<i>Haikunterke Haikoshitemturi</i> ³ Lightly over stony ground Lightly over woody ground ⁴	<i>Pau</i> ⁷	
Shumatumu chashchash Nitumu chashchash	Shirokanipe ranran pishkan Konkanipe ranran pishkan Arian rekpo pishkan	Ononno!	<i>Rittunna</i> ⁵	<i>Santasowaso</i> ⁸ To the boy I sent you to fetch water Someplace while going outside (the lad gave) the edge of the furnace (a) poke poke ⁹	
Rittuna	Chiki kane pishkan Sapash aine pishkan		I wanted to see an Ainu village For this reason I fastened myself tight to the <i>Shinta</i> I came down to the top of the village And then to the lower side of the village A woman is weaving a straw mat Another woman is pounding Japanese millet.	Hooray! ¹⁰	
Ainu kotan chinukan rusui Tampe kusu Akoro shinta shinta atu chaiko yupu	Ainukotan pishkan Enkashike pishkan Chikushi koro pishkan	Atuika tomatomki kuntuteashi hm hm!			

Kamuy is a spiritual being in Ainu mythology. The usage can refer to spiritual beings, including animals, plants, the weather, and even human tools.

1) From of the Ainu chant *The Sacred Bird Spiritual Being [Fish Owl] Sings About Itself: Shirokanipe ranran pishkan*. 2) From the sakehe (refrain) of the Ainu chant *The Fox Sings About Himself: Towa Towa to*. The sound mimics a fox's cry. 3) The sakehe of the Ainu chant *The Fox Sings About Itself: Haikunterke Haikoshitemturi*. Its literal meaning is unknown, but it conveys, not the sound, but the characteristic movement of the spiritual being narrating the chant. 4) From the sakehe of the Ainu chant *The Fox Sings About Himself: Towa Towa to*. Describes the sound of the fox's steps, or more precisely the sound of its nails scratching the stone and wood as it pads along. 5) From the Ainu chant *Song of the Thunder God. Rittunna* is the onomatopoeic rendering of the Thunder God. *Shinta* is a divine vehicle. 6) The sakehe of the Ainu chant *Song of the Frog. Tororo hanrok* consists of the onomatopoeic renderings of the call of the frog. 7) The traditional onomatopoeic rendering of the fox's cry in Ainu. 8) Onomatopoeia 9) From the Ainu story *The Man in the moon*. 10) *Onno* is a word used to greet fishermen or hunters when they return with a catch. 11) *Atuika tomatomki kuntuteashi hm hm!* are the words of the Ocean Spiritual Being.

Tororo hanrok ⁶



PSALM 9

Mia Makaroff 1970- / Mahmoud Darwish 1941-2008

I rise beyond the reach of time.
I rise beyond the reach
of the senses.
Oh kiss enveloped in the scarves
the scarves of all the winds.
Surprise me with one dream
that my madness will recoil
from you.

Recoiling from you
in order to approach you.
Disappointing you
in order to reach you.

I discovered time approaching
you in order to recoil from you.
I discovered my senses between
approach and recoil.
There's a stone the size of a dream.
It does not approach.
It does not recoil.
There's a stone the size of a dream.

You are my country.
A stone is not what I am.
Therefore I don't like to face
the sky.
Nor do I die level with
the ground.
But I am a stranger.
Always a stranger.

I rise beyond the reach of time.
Oh kiss, surprise me with one
dream that my madness will
recoil from you.

You are my country.
A stone is not what I am .
But I'm a stranger.
Always a stranger.
With one dream.

Mia Makaroff is a composer, arranger, music teacher and choir leader. Finnish folklore and poetry are often sources of inspiration in her compositions.

But this is not the case with *Psalm 9*. The Palestinian poet Mahmoud Darwish's text expresses his love and longing for his homeland, and his unhappiness over the occupation by the Israeli army. It speaks of having roots, and of being uprooted from them, of longing and belonging. *Psalm 9* is a tribute to his homeland and to the sorrow of having to leave it. Makaroff set the poem to music for Cantus in 2017.

HEAVEN FULL OF STARS

Eric William Barnum 1979- / Sara Teasdale 1884-1933

Alone in the night
On a dark hill
With pines around me
Spicy and still,

And heaven full of stars
Over my head
White and topaz
And misty red;

Myriads with beating
Hearts of fire
That aeons
Cannot vex or tire;

Up the dome of heaven
Like a great hill,

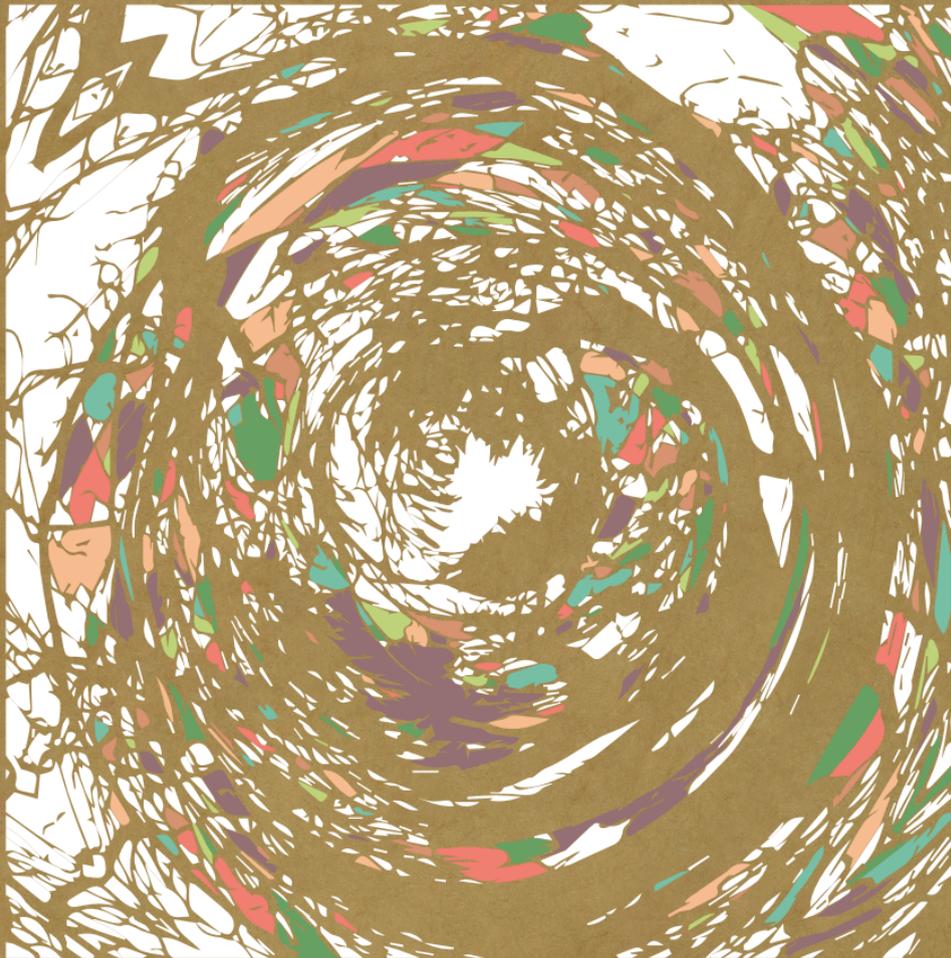
I watch them marching
Stately and still,

And I know that I
Am honored to be
Witness
Of so much majesty.

Eric Barnum wrote *Heaven Full of Stars* in 2015 for Cantus and members of the Advanced Women's Choir Consortium in the USA. Since then he has become a loving friend of the choir, as well as of of Norway.

The poem *Stars* by Sara Teasdale describes the feeling of standing alone on a hill, gazing up at the night sky, and admiring the beauty and timelessness of the stars.

In a sense, this piece sums up our understanding of being part of a larger entity – we are part of something so magnificently huge as the universe can be, and we are part of each other.





SINGERS 2018-2021

S1	<p>Cesilie Welle Emma Maja Løken Gunvor Holm Guri Løkkemo Ida Eline Grande Inger Marie Sunde Johansen Ingvild Hokstad Barstein Karen Johanna Kviseth Karoline Eriksen Line Hulbækdal Mari Tinmannsvik Marie Aurora Nordahl Sylvia Hetlelid Isaksen Trude Wiik</p>	<p>Anna Christina Nørstrud Agnete Djupvik Frida Sand Hanne Abelseth Hege Wik Ida Ødegaard Ingvild Winsnes Flølo Maren Solberg Thorhus Mari Gorseth Marie Olaussen Michelle Bjerkli Renate Levik Siril Stette Uhlen</p>	A1
S2	<p>Astrid Bro Kolstø Benedikte Skarsgaard Frida Borstad Hanne Therese Sjaastad Idunn Vindspoll Johanne Fangel Brekke Kaja Koppang Kaja Solberg Lene Marita Nysæter Maria Boer Johannessen Marie Langmo Oda Sofie Engesbak Sandra Aune Tale Ramlo Ystad Tuva Bongard Munkeby</p>	<p>Alenka Djarmila Behsen Aurora Elinsdatter Bang Aurora Maria Baadsvik Birthe Levik Hilde Solvang Ingrid Aalbu Kassandra Wærnes Kristin Bugge Midthjell Maisen Maria Kristvik Meyer Maren Brodahl Erlien Mona Therese Mikalsen Sandra Hegertun Mortensen Sigrid Hauge Trine Oftedal</p>	A2

Yggdrasil was recorded in five sessions between 2018 and 2021. This entailed that the number of singers participating extended to almost 60 women, equivalent to two ordinary Cantus choirs.



Cantus, med dirigent Tove Ramlo-Ystad, er en kulturell spydspiss, og en inspirasjonskilde for regionale, nasjonale og internasjonale ensembler med like stemmer så vel som komponister som skriver vokalmusikk.

Koret er et viktig forbilde for andre ensembler med samme ambisjon, gjennom sine opptredener, innovative produksjoner og bidrag til utvikling av ny musikk. Deres bidrag i Disney-filmene Frost I og II gjorde Cantus godt kjent også utenfor kormusikkens verden.

Cantus drives på en semiprofesjonell måte under dirigent og kunstneriske leder Tove Ramlo-Ystad. Hun har en omfattende musikalsk bakgrunn og har jobbet profesjonelt med kor og ensembler helt siden Cantus ble grunnlagt i 1986.

Med SPES utgitt i 2015 og FRYD i 2019, er YGGDRASIL Cantus' tredje album produsert av Morten Lindberg og utgitt i samarbeid med 2L.

Når du står på tærne,
kan du knapt røre bladene
som drypper av dugg
ned på jorden.

Hvis du lukker øynene,
kan du høre
de voldsomme vindene i toppen,
eller lyden av greiner
som knirker.

Eller var det kanskje ørnen
som skrek?

Plutselig er du
omringet
av flaksende vinger,
klorende klør
og lyden av hover.

For mange dyr
sies å leve
blant Yggdrasils kraftige lemmer.

En ørn sitter
i de øverste greinene.
Ratatoskr, ekornet,
suser opp og ned stammen
og formidler Nidhoggs
fornærmelser
til ørnen
og vice versa.

I mellomtiden beiter fire hjorter
– Dâin og Dvalin,
Duneyr og Durathrôr –
på de eviggrønne bladene.
Liksom skapningene
fra underverdenen,
truer også disse med
å ødelegge treet.
De minner oss om
at selv det største blant trær
ikke er udødelig,
og at jordens tilstand
avhenger
av dets sunnhet.



Prosjektet **Yggdrasil** – et musikalsk verdenstre – startet som en idé om en reise, via grenene til verdenstreet, en slags håndrekning til komponister fra nær og fjern. Med mål om å samles rundt verdenstreet som et felles tema og sammen skape ny musikk.

Yggdrasils tematiske rikdom og kompleksitet gir komponistene stor frihet til å fylle komposisjonene med ideer, refleksjoner, historier og referanser knyttet til verdenstrær fra deres egne liv og virke. Vi ønsket oss et stort mangfold i musikalske uttrykk og i innhold. Dette mangfoldet er et av Cantus' varemerker.

For å sikre oss jevn pågang av musikalske utfordringer og ny inspirasjon, samt nye

klangfarger, lyder og akkorder som vi kunne bli kjent med og etter hvert gjøre til våre egne, valgte vi å spre denne prosessen ut over flere år. Vi var også så heldige å få møte og samarbeide med mange av komponistene underveis, og på den måten få en større forståelse av musikken deres og historiene bak den.

Albumet ble spilt inn i fem omganger i perioden 2018-2021. Som følge av naturlig utskifting i koret, har et antall sangere tilsvarende to ordinære besetninger deltatt i produksjonen.

Kulturen vår har blitt formet av livet og troen til de som levde før oss. Røtter strekker seg utenfor tidens rekkevidde og beveger seg langt under bakken – til begynnelsen av varme og lys, av mørke og kulde. Til vannets kilde og like til verdens ende. De hviler på brønner av visdom og tro. Beskytter stedet der skjebnen til alle levende skapninger er vevd med livets tråder. Og til tross for alt dette, står de overfor den konstante trusselen om å bli ødelagt av gnagende ormer og skapninger fra underverdenen.

Også vi er bundet av sterke røtter – til mennesker, steder,

ting og tro. Men våre moderne liv utfolder seg på jordoverflaten, langt over underverdenens dramatik. Vi har for lengst glemt at når bakken skjelver, er det fordi Nidhogg hugger løs på Yggdrasils rot. Og at nornene Urd, Verdande og Skuld, skjebnens gudinner, må helle vann fra Urds brønn over de sårede røttene hver kveld, slik at treet, som vår verden avhenger av, ikke råtner.

Vi bygger hjemmene våre under de beskyttende grenene til det gigantiske asketreet. Vi fyller dem med drømmer, håp, minner og lengsler. Men noen ganger blir vi tvunget til å forlate dem. På en

mørk høyde, i nattens mulm og mørke, er vi vitner til myriader av stjerner som marsjerer over himmelen. Vi ser dem gjennom den majestetiske kronen over oss, så høy at den strekker seg helt inn i himmelen. Men treetes armer når lenger enn øynene våre kan se. De omfavner verden, liksom vi ville omfavnet våre kjære, for å fylle hjertene deres med mot og trøst. Så langt unna og likevel så nært.

Til tross for Yggdrasils utrolige livskraft, var treet dømt til ødeleggelse allerede da det ble til, bare et lite frø i jorden. En dag vil Yggdrasil kollapse.

Og da, fra verdensdypet, vil en vidunderlig jord atter oppstå. Da skal våren leke rundt livets kilder. Og Yggdrasils armer vil omfavne det hele, og treetes krone skal på ny nå himmelen, vakrere enn noen gang. Dette vil være begynnelsen på en ny begynnelse i livets evige sirkler.

Men inntil da – la oss hedre livet! La oss leve med respekt for plantene og planeten. La oss synge en lovsang. Ja, la oss danne et omsorgsfullt kor. Som en vind av visdom, skal vi synge treetes sang, og lyden vil stige høyt til værs og sikre naturens skjebne.

Vi heler og beskytter treet.







2L (Lindberg Lyd) records in spacious acoustic venues: large concert halls, churches and cathedrals. This is actually where we can make the most intimate recordings. The qualities we seek in large rooms are not necessarily a big reverb, but openness due to the absence of close reflecting walls. Making an ambient and beautiful recording is the way of least resistance. The real challenge is to find the fine edge between direct contact and openness! A really good recording should be able to bodily move the listener. This core quality of audio production is reached by choosing the right venue for the repertoire, and by balancing the image in the placement of microphones and musicians relative to each other. There is no method available today to reproduce the exact perception of attending a live performance. That leaves us with the art of illusion when it comes to recording music. As recording engineers and producers we need to do exactly the same as any good musician; we must interpret the music and the composer's intentions and adapt to the media where we perform. Immersive Audio is a completely new conception of the musical experience. Recorded music is no longer a matter of a fixed one-dimensional setting, but rather of a three-dimensional enveloping situation. Stereo can be described as a flat canvas and Surround Sound as a field, but Immersive Audio is a sculpture that you can literally move around and relate to spatially. Surrounded by music, you are here able to move about in the aural space and choose angles, vantage points, and positions.

Morten Lindberg balance engineer and recording producer

Recorded in Lademoen Church, Trondheim, Norway
2018-2021 by Lindberg Lyd AS

Recording Producer and Balance Engineer MORTEN LINDBERG
Editing, Mix and Mastering MORTEN LINDBERG

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Liner Notes CANTUS and RICHARD HUGH PEEL
Graphic Design SIRIL STETTE UHLEN and MORTEN LINDBERG
Session Photos MORTEN LINDBERG

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 www.2L.no

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

MQA CD plays back on all CD players. When a conventional CD player is connected to an MQA-enabled device, the CD layer of the Hybrid SACD will reveal the original master quality. For more information visit www.mqa.co.uk



CANTUS YGGDRASIL

- 1 HIRTIR 4:25
Melody: Henning Sommerro
Lyrics: mythological poem, Grímnismál 33
Recitation: Kristin Bugge Midthjell
 - 2 TREE SONG 4:54
Melody: Anders Edenroth
Lyrics: Anders Edenroth
 - 3 NO PLANTAR KVINNA
I VERDA EIT TRE 7:49
Melody: Marianne Reidarsdatter Eriksen
Lyrics: Halldis Moren Vesaas
 - 4 TRE VERS TIL MOR 3:27
Melody: Ellrun Ystad
Lyrics: Halldis Moren Vesaas
Arrangement: Idunn Vindspoll
 - 5 SIRKEL 6:23
Melody: Christine Donkin
Lyrics: Cantus
Solo: Karen Johanna Kviseth
 - 6 YGGDRASIL 5:20
Melody: Eric William Barnum
Lyrics: Victor Rydberg
Solo: Karen Johanna Kviseth
 - 7 EG VEIT I HIMMERIK EI BORG 4:20
Melody: folk tune from Hallingdal
Lyrics: Bernt Støylen
Arrangement: Ragnar Rasmussen
Solo: Ingvild Winsnes Flølo
 - 8 RATATOSKR 6:24
Melody: Trygve Brøske
Lyrics: Alice Major
Recitation: Siril Stette Uhlen
 - 9 KAMUY 6:20
Arrangement: Ko Matsushita
Based on melodies and poems
of the Ainu people
 - 10 PSALM 9 6:37
Melody: Mia Makaroff
Lyrics: Mahmoud Darwish
Translation: Mia Makaroff
Solo: Ingvild Barstein
 - 11 HEAVEN FULL OF STARS 5:29
Melody: Eric William Barnum
Lyrics: Sara Teasdale
- Cantus conducted by Tove Ramlo-Ystad