



A SAAMI REQUIEM

Gunnar Idenstam and Ola Stinnerbom

Ola Stinnerbom, yoik
Gunnar Idenstam, organ
Henrietta Wallberg, vocalist
Erik Weissglas, guitars
Rafael Sida Huizar, percussion

FIRST RECORDING

A SAAMI REQUIEM

by Gunnar Idenstam and Ola Stinnerbom

This album documents a musical collaboration between the Swedish concert organist and folk-musician Gunnar Idenstam and the Sámi rap and hip-hop artist Ola Stinnerbom. The result is *A Saami Requiem*: part composition, part extemporised performance, part ritual and religious ceremony. It aims to unite Sámi¹ musical and cultural tradition with elements of Christian belief, particularly those associated with the idea of revelation.

A Brief History of the Sámi

The Sámi are the only indigenous people in Europe who today are found in four countries. It is currently estimated that there are about 100,000 Sámi, living mainly in Norway (calculated to be between 37,890 and 60,000), Sweden (14,600–36,000), Finland (9,350) and Russia (1,990). But there is also believed to be a population of upwards to 30,000 people of Sámi descent in North America, since many Sámi emigrated to northern Canada and Alaska in the nineteenth century. Today there are four large Sámi communities, particularly in the area around Halifax, the capital of the province of Nova Scotia.²

Sámi is a Finno-Ugric language with roots in the Volga basin, where ancient Sámi was a common tongue several thousand years ago. Since the Sámi have always been a nomadic people, their language was divided into several different groups. The original Sámi developed into the Sámi as now recognised around 1,000 years BC, since when many different Sámi languages have developed. There are now five large

¹ The Sámi people (also spelled Sami, or Saami, the English translation) are an indigenous Finno-Ugric-speaking people inhabiting the region of Sápmi (formerly known as Lapland), which today encompasses large northern parts of Norway, Sweden, Finland and the Murmansk Oblast, Russia, in particular most of the Kola Peninsula.

² <https://www.isof.se/lar-dig-mer/forskning/projekt/projektet-samisk-migration-och-samiska-kulturarv-i-usa-och-kanada>.

Sámi-language groups and even more dialects. The Sámi were already in the Nordic countries when Scandinavia was populated after the Ice Age. Alta, in northern Norway, has the largest rock-carving area in northern Europe, with Sámi rock-carvings that are more than 10,000 years old.

The Sámi have been observed and studied since time immemorial. In the year 98AD the Roman historian Tacitus wrote in his *Germania* about a way of life marked by equality, where people dressed in leather, and men and women hunted side by side.

Sámi Life and Belief

The Sámi lifestyle evolved from a nomadic collector and hunter-gatherer culture in which a sense of harmony with nature remains important today. The nomadic life and the emphasis on the natural world in the Sámi religion means that the view of death, and life thereafter, is very different from that of western culture. When Sámi people die, they live on in another world in the Kingdom of Death, known as Jaamie Aimo and Saajva, where life is perceived to be better and where they forever remain in the collective memory. Thus *A Saami Requiem* is not a death Mass but another, parallel, world, where people can meet, socialise and interact with their ancestors. Sámi do not see time as passing, but as time that is yet to come, and so it is in the future that all possibilities exist.

A Sámi shaman, called a Noite, is the predominant figure who possesses the powers that enable him to travel between these different worlds. A Noite can not only predict and foresee the future; he can also change it. The training required to develop the formidable powers required to heal the afflicted, see visions and traverse different worlds is long and arduous. A Noite is thus predestined from birth and, when still a child, is singled out for his gifts by the older Noite in the community, who will mentor and educate his chosen successor.

Sámi Yoik

Yoik is the oldest form of music in Europe. It is an ancient form of singing with which you can communicate and simultaneously have contact with several worlds. These worlds are split into heavenly, underground and earthly life. The difference between singing and

yoiking is that in a song you sing about something specific – love, the past, the present, the future, and so on. When you yoik, you actually become what you are yoiking. It is also an art of collective memory, during which the Sámi people have contact with their ancestors. Yoik triggers memories and memories trigger yoik, meaning that it can never sound the same. The Sámi cherish this ritual, many thousands of years old, that has been carried on through oral transmission since time immemorial. In this captivating interaction, yoik helps to both create memories and to keep memories alive.

Sámi Drums

The Sámi drum is the bearer of a millennial history that dates back to hunting communities in ancient times. There is a long history of handicraft – *duodji*³ – that still prevails in Sámi culture. Old rock-carvings and paintings testify to the use of drums by the ancestors of the Sámi in their rites. For several hundred years, northern European monarchs, the state and the church associated the Sámi drum with paganism and sorcery. They believed that the Sámi had pagan magical powers and used witchcraft. Christian missionaries identified the drum as central to the Sámi conception of faith and consequently they seized and destroyed drums whenever they found them. In 1692, indeed, the death penalty was introduced in Sweden for the possession and playing of the Sámi drum. It virtually fell silent, resulting in a drastic depletion of the drumming tradition and the use of the drum in its more silent role as a divination instrument. Loud drumming went underground and was forgotten, and the instrument began to disappear from Sámi practice. The old drums can now be seen only in museums.

³ *Duodji* utensils, tools, clothing and accessories are intended for everyday use, but may also incorporate artistic elements. Sámi *duodjar* (artisans) combine functionality and creativity in a delicate way to create aesthetically beautiful works of art in their own right.

A Saami Requiem: Synopsis

The scene is set deep inside the mountain world near the low, snow-covered hill, between the tree line and the bare mountain, below the mythical Sámi lake called Saajva and above the sacred sites where the lost Sámi stone gods remain untouched.

In the Kingdom of Death, Jaamie Aimo, the Noite, the Sámi shaman, presides over a spring sacrifice. He drums and sings the Sámi song, called yoiking, and looks deep into the sacred Sámi drum, Gievrien. The Noite, who is both human and reindeer, possesses the ability to transform himself and take on different shapes. To travel to the realm of Death, the Noite must master and become part of the four elements – Earth, Fire, Wind and Water. Enormous energy and profound wisdom are essential if the Noite is to travel to the realm of death and back again. The Noite sits by the waterfall, where he drums and looks into the future. He is aware of the cries of his people, and can both hear and feel their thoughts. But he is not alone: he has helpers from the Sámi secret world, Saajva, located below us. The yoik, ‘Oh, na an na, oh, na an na’, is heard oscillating between the mountain walls. The echo of the yoik also serves as a preparation for departing from this world. The ‘soul mourner’, the Noite, the Sámi guide, has outsmarted death many times, but one can never be sure of the outcome.

The Noite is a cicerone, a wild and free spirit, who wants only the best for his people. Although he may not fully understand what is expected in the face of death, he has nevertheless decided to make the journey. The Noite can transform into a being who is at the same time ‘man and pure’, with all the faults and shortcomings of the human condition; he also possesses enormous knowledge acquired through the hard school of life. One has to remember that one can never defeat Death or expect any concessions. Death is a hard deal-maker and always wins in the end. But the Sámi sorcerer, the Noite, has prepared well. He has three strong protective spirits with him who will help him. The question is who can make the best deal and who can win in this confrontation in *A Saami Requiem*.

On the bare mountain and the forested low mountain, in the valley and on the tundra, where human beings do not live and have never lived, there lives the Mjandasj woman, who is both human and reindeer.

To get to Mjandasj you must cross the holy river,⁴ but to do so requires enormous effort and exceptional wisdom. Mjandasj is found in a creation myth of the Sámi from the Kola Peninsula. It is a world so mysterious that most Sámi do not know the secret passage that is said to exist behind the open fireplace in the *káta*.⁵ Mjandasj is the hub and foundation of the Sámi cultural heritage; here the White Reindeer rule. The creation myth of Mjandasj was kept secret until the 1930s, when the story and myth of Mjandasj was presented to the outside world for the first time. As a result, very few people know anything more than the most basic information about the Mjandasj myth.

This mythological world, populated by sacred animals that can travel between different worlds, has its origins in ancient Sámi rituals. The ‘plot’ of the Requiem takes place in the Realm of the Dead, Jaemie Aimo and Saajva, and moves between these different worlds. To be able to travel between these different worlds, one must be able to transform into different beings. Only then is it possible to be admitted and approved through these animal-like forms.

⁴ Disney’s 2019 animated feature film *Frozen II* is based on the same myth of the holy and magical river, Ahtohallan. Disney collaborated with the Sámi during the making of the film and some of the music was created by the Sámi composer Frode Fjellheim, with yoik as a starting point.

⁵ Kátan (‘Káta’ in Swedish, ‘lavvo’ in northern Sámi, ‘gátie’ in southern Sámi) is the traditional Sámi hut; *káta* is also a collective name for a number of huts. Huts have had different functions, been constructed in different ways and been made in different materials, depending on time and place.

THE MUSIC OF A SAAMI REQUIEM

by Gunnar Idenstam

Part I: The Journey

The 'Entrée' at the beginning of the first part, 'The Journey' [1], began life as a piano improvisation, which I then wrote down and arranged for organ. The title emerged from the first improvised organ piece in the Catholic Mass in France – a lovely tradition where the organist establishes the atmosphere of the specific day. In this instance, we are sitting by a fire in the woods. Our guide welcomes us ...

In the Latin Mass, the Requiem, the text of the 'Requiem aeternam' [2], a prayer for eternal peace, is the central prayer and provides the basis of the whole concept of a Requiem. The Sámi yoik is introduced here for the first time. Our guide prepares himself by gradually falling into a trance.

In the third movement, *Misterioso* [3], the journey begins – the mystery of transcending into Jaemie Aimo, the Kingdom of Death – in the Sámi language.

The following track, 'Blues Yoik in C' [4], was inspired by the early blues tradition of African slaves in the USA. Above the rhythm and the basic chords there are improvised yoik and organ solos in the right hand, based on scales from Scandinavian folk-music.

The 'Pols Yoik' [5] is actually one of Ola Stinnerbom's own yoiks that I developed and arranged for our group. Pols is a kind of quick polska (Swedish for 'polonaise') with an early second beat in the bar that is common in the western parts of Sweden.

In 'Saajva – The Door to the Kingdom of Death' [6] we are transported to the world of Death, with a little help from a dance with the souls in Saajva, the Sámi spiritual world. The voyage is painful, but finally we are there.

Part II: The Kingdom of Death

We hear a ‘Mirrored Chorale’ [7] in two tonalities at the same time, symbolising that the other world is just a mirror of our world. Here we meet our guide again, gently speaking to us to calm us down (‘Shimmering Yoik’). Sometimes we hear cries of Death (in our performances it has been danced, and voiced, by Henrietta Wallberg).

‘Percussion Meditation’ [8] is a mysterious dialogue for percussion and yoik. The cries of Death are heard in the background.

A musical reflection, *Adagio* [9], on the mystery of Death, follows with a melancholic melody similar to the one in the opening ‘Entrée’. This piece was also originally a piano improvisation.

In ‘Death Yoik’ [10] we confront Death head-on: Jaamie Ahkka is the Goddess of Death in the Sámi spiritual world. How dangerous is Death? Is it possible to have a dialogue? The chimes of the organ symbolise the bells of Death.

Part III: The Return

The following track, ‘The Return Voyage’ [11], takes us back to our world. We have faced the Kingdom of Death, but we really want to go back. A bolero-like rhythm makes a powerful *crescendo* with outbursts of anguish. Finally, we break through. We are back!

We rejoice in our return to the green earth, sitting again by the fire, from where we began our journey. ‘Back in this World’ [12] finishes with a melody reminiscent of a Eurovision song, providing a happy ending in which everybody can join in the singing.

In ‘Blues Yoik in E’ [13] the rhythm and the chords are redolent of the traditional ‘earthy’ blues of the earlier ‘Blues Yoik in C’. Festive symphonic rock chords bring the main part of the music to a soothing and engaging conclusion.

In the final track, ‘Epilogue and Hymn’ [14], a melancholic dark melody takes us to the jubilant *crescendo*, in which every voice praises the beauty of our world. The melody is a modern yoik created by Ola and me.

The concert organist, composer and folk-musician **Gunnar Idenstam** is known throughout the world for his virtuosic playing, stunning improvisations and untraditional and original take on organ music. He aims to expand his audience's appreciation of the organ and to transcend the limitations of genre. Although he comes from a religious background in classical music, he has always had a 'distant love relationship' with the folk and symphonic rock of the 1970s. He has now brought these influences into the context of organ music when he builds bridges between the French cathedral tradition, symphonic rock and Swedish folk-music.

He studied at the Royal College of Music in Stockholm with Anders Bondeman, Rune Ångsö and Torvald Torén, followed by further studies with Marie-Claire Alain and Jacques Taddéi in the virtuoso French tradition in Paris. He achieved the highest honours in both countries. In 1984 he was the first – and, to date, the only – musician from northern Europe to win the prestigious international competition in improvisation, the 'Grand Prix de Chartres'. Since 1986 he has pursued an international career as a concert organist, which includes recitals in the Berlin Philharmonie, the Svetlanov Hall in Moscow, the Luxembourg Philharmonie, Suntory Hall in Tokyo, Spivey Hall in Atlanta, the Spreckels Organ series in San Diego and in numerous European cathedrals. He is a frequent guest performer in the Mariinsky Concert Hall in St Petersburg and in the Zaryadye Concert Hall in Moscow.

In 2012 he was awarded the 'Interpreter of the Year' prize by the Royal Academy of Music in Stockholm for his renewal of the art of the organ at the highest international level. The prize was presented to him by His Majesty King Carl XVI Gustav of Sweden. In June 2013 he received the Litteris et Artibus, the highest Swedish royal medal in music, drama and literature, in recognition of his important contribution to the arts.

Gunnar Idenstam has been a member of the Royal Swedish Academy of Music since May 2013.

This is his third appearance on a Toccata recording: on the album *Northern Dances* (TOCN 0004), released in 2019 and one of the first releases on the Toccata Next label, he performs folk-music from the Nordic and Baltic countries with the nyckelharpa player Erik



Rydvall. Toccata Classics then released *Metal Angel* (TOCC 0495) in 2020, a recital of his own music, recorded on the organ of Monaco Cathedral.

Ola Stinnerbom is a Sámi conveyor of rituals, a multifaceted performing artist and a fearless pioneer who knows no boundaries as a composer, dancer, yoiker, choreographer, rap and mime artist, mask maker and acrobat. He is also a researcher who has spent much of his life searching for evidence of the Sámi dance tradition, employing unique Sámi movements, as part of shamanistic rituals, along with the drum and the yoik. He has a long-term scholarship from the Swedish Artists' Committee for his work with Sámi dance and was involved with the book *Jakten på den försvunna samiska dansen* ('The Search for the Lost Sámi Dance'; Centrum för samisk forskning, Umeå universitet, Umeå, 2011), which is based on his research work. As a craftsman, for more than fifteen years he has explored and developed the Sámi drum heritage and he constantly strives to re-establish the Sámi drum as a standard musical instrument. His inspiration for *A Saami Requiem* is a direct result of his research work on Sámi dance, drum and yoik, and in the *Requiem* he favours the 'opera yoik' over the 'hip-hop yoik'. For this recording he made a number of Sámi drums and other old Sámi artefacts, based on instruments that had been used in pre-Christian Sámi culture.

Erik Weissglas is a freelance musician and senior lecturer at the Academy of Music in Piteå, Sweden. He is one of the best-known of Swedish guitarists and over the years has played in various genres with a number of other prominent artists, including Eric Gadd, Lill Lindfors, Kee Marcello, Spooner Oldham, Anne Sofie von Otter, Sven-Bertil Taube, Georg 'Jojje' Wadenius and Rikard Wolff. He conducted the orchestra in the Gothenburg City Theatre production of *The Magic Flute*. He was once part of the legendary punk band, False Breath, from Umeå, in northern Sweden.



Rafael Sida Huizar, a Mexican-born percussionist now living in Sweden, is a musician of international renown. His wide repertoire includes both Latin American and African rhythms, as well as jazz and rock. He has previously played with the Ale Möller Band and is also considered to be an authority on African drums.



The dancer, performance artist and actress **Henrietta Wallberg**, born in 1990 in Gothenburg, Sweden, was educated at The Royal Swedish Ballet School in Stockholm, and graduated from there in 2009. Working in Sweden, Denmark and France, she has performed across the international art scene, moving between dancing, singing and acting on stage. Since 2016, she has been part of Compagnie Gisèle Vienne in Paris. She has collaborated with Ola Stinnerbom several times over the years, coming together to investigate various phenomena in Sámi culture. In *A Saami Requiem*, She contributes as both dancer and vocalist.

Gunnar Idenstam on Toccata Next

'a very unusual offering and one that is most welcome. Not merely is the music enjoyable and rewarding, but the performances and the choice of instrumentation create a delightful sound world, strange but strangely affecting. This is perfect late-night listening, filled with unexpected delights. [...] Performances have an improvisatory quality, yet never fail in musicality. Notes are very informative, and all concerned are to be congratulated for this lovely box of delights'

—Michael Wilkinson, MusicWeb International



Thw WOEHL ORGAN IN THE STUDIO ACUSTICUM, PITEÅ, SWEDEN

The Piteå School of Music is part of the Luleå Technical University, Luleå being the capital of Norbotten County, the northernmost in Sweden; Piteå is some 40 kilometres further down the coast. Studio Acusticum is a multi-purpose wood-panelled performance space next to the School of Music. Its organ was commissioned from the atelier of Gerhard Woehl in Marburg, and inaugurated in October 2012.

At 91 stops, it was not only Gerhard Woehl's largest project to date; it is one of the largest pipe organs in all of Scandinavia. It is intended to be a symphonic instrument for the 21st century, combining tradition, artistic renewal and innovative technology, to create a tool for the music of the future and for research in such areas as interpretation. Moreover, the instrument has a versatility ranging from contemporary to early music. The Piteå School of Music has one of the most successful and high-quality organist educations at diploma level in Europe. Its strong international reputation is further enhanced by the presence of this organ, allowing the School to maintain its recognised excellence and professionalism in education and research. But the project encompasses more than the instrument itself: via broadband, the organ can be transmitted to international audiences in cinemas, concert halls or homes with the right viewing equipment. An organ intended for such purposes requires complex IT and lighting installations, and so the project can be said to have consisted of two parts: the construction of the organ itself, and the part involving internet communication and lighting.



Studio Acusticum in Piteå

I Hauptwerk C-c4

Bordun 32'
 Principal 16'
 Bordun 16'
 Principal 8'
 Flûte harmonique 8'
 Violoncelle 8'
 Viola da Gamba 8'
 Rohrflöte 8'
 Gross Quinte $5\frac{1}{2}'$
 Octave 4'
 Flöte 4'
 Gross Tierce $3\frac{1}{2}'$
 Quinte $2\frac{2}{3}'$
 Octave 2'
 Flöte 2'
 Gross Cornet VIII
 Cornet Progressio V
 Sesquialtera III
 Gross Mixtur VI
 Mixtur IV
 Cimbel III
 Bombarde 16'
 Trompette 8'
 Clairon 4'
 Trompette 16'
 Trompette 8'
 Tuba mirabilis 8'
 Trompette
 en chamade 8'
 Corno 4'
Tremulant

II Positiv C-c4

Quintatön 16'
 Salicional 16'
 Principal 8'
 Gemshorn 8'
 Unda Maris 8'
 Konzertflöte 8'
 Salicional 8'
 Flauto douce 8'
 Gedackt 8'
 Quintade 8'
 Octave 4'
 Hohlflöte 4'
 Salicional 4'
 Nasard $2\frac{2}{3}'$
 Octave 2'
 Blockflöte 2'
 Violine 2'
 Terz $1\frac{3}{5}'$
 Larigot $1\frac{1}{3}'$
 Siffelöte 1'
 Carillon III
 Sesquialtera II
 Mixtur IV
 Cimbel III
 Fagott 16'
 Trompette 8'
 Krummhorn 8'
Tremulant douce

III Récit C-c4

Bourdon 16'
 Diapason 8'
 Flûte traversière 8'
 Viole de Gambe 8'
 Voix céleste 8'
 Cor de nuit 8'
 Flûte octaviane 4'
 Dulciane 4'
 Quinte $2\frac{2}{3}'$
 Octavin 2'
 Tierce
 harmonique $1\frac{3}{5}'$
 Septième
 harmonique $1\frac{1}{2}'$
 None harm. $\frac{8}{6}'$
 Cymbale III
 Bombarde 16'
 Trompette
 harmonique 8'
 Clairon
 harmonique 4'
 Basson-Hautbois 8'
 Voix humaine 8'
Tremblant fort

IV Solo C-c4

Bordun 16'
 Gambe 16' (s)
 Bordun 8'
 Violoncello 8' (s)
 Voix céleste 8' (s)
 Viole d'orchestre
 III (s)
 Doppelflöte 8' (s)
 Flöte 4'
 Viola 4' (s)
 Flöte 2'
 Violine 2' (s)
 Solo Cornet VI-X
 Solo Carillon IV
 Bombarde 16'
 Tuba 16'
 Clarinette 16' (s)
 Tuba mirabilis 8'
 Trompette
 en chamade 8'
 Trompette 8'
 Clarinette 8' (s)
 Saxophone 8' (s)
 Corno 4'
Tremulant fort

Harmonic Division	<i>(Fortsetzung)</i>	<i>(Fortsetzung)</i>	Nebenregister
Diapason 16'	Sharp Twelfth $2^{14}/_{15}'$	Octave Nine $\frac{8}{9}'$	Glocken 8'
Subbass Quint 10 $\frac{2}{3}'$	Thirteenth $2^{9}/_{13}'$	Mollterz $1^{1}/_{19}'$	Celesta 8' (s)
Diapason 8'	Double septième $2^{2}/_{7}'$	Octave Tierce $\frac{4}{5}'$	Xylophon 8' (s)
Bass None $7^{1}/_{9}'$	Double Seventh $2^{2}/_{15}'$	Twenty-fifth $\frac{8}{11}'$	Harfe 8' (s)
Bass Tierce $6^{2}/_{5}'$	Diapason 2'	Sharp Twenty-fifth $\frac{16}{23}'$	Gran Cassa (s)
Fourth $5^{9}/_{11}'$	Flat Sixteenth $1^{15}/_{17}'$	Twenty-seventh $\frac{8}{13}'$	Trommelwirbel
Quint $5^{3}/_{5}'$	None $1^{7}/_{9}'$	Octave septième $\frac{4}{7}'$	Paukenwirbel
Sixth $4^{12}/_{13}'$	Double Mollterz $1^{13}/_{19}'$	Twenty-eighth $\frac{8}{15}'$	Klangplatten
Bass septième $4^{4}/_{7}'$	Tierce $1^{3}/_{5}'$	Diapason $\frac{1}{2}'$	Graal Glocken
Bass Seventh $4^{4}/_{15}'$	Eighteenth $1^{5}/_{11}'$	Flat Thirtieth $\frac{8}{17}'$	Glocken Klänge
Diapason 4'	Sharp Eighteenth $1^{9}/_{23}'$	Super Octave None $\frac{4}{9}'$	Zimbelstern Major (laut)
Flat Ninth $3^{13}/_{17}'$	Nineteenth $1^{1}/_{3}'$	Octave Mollterz $\frac{8}{19}'$	Zimbelstern Minor (leise)
Double None $3^{5}/_{9}'$	Sharp Nineteenth $1^{7}/_{25}'$	Super Octave Tierce $\frac{2}{5}'$	Vogelgesang
Bass Mollterz $3^{7}/_{19}'$	Twentieth $1^{3}/_{13}'$	Thirty-second $\frac{4}{11}'$	Positivschwellokasten open
Double Tierce $3^{1}/_{5}'$	Septième $1^{1}/_{7}'$	Sharp Thirty-second $\frac{8}{23}'$	Klassischer Wind An
Eleventh $2^{10}/_{11}'$	Seventh $1^{1}/_{15}'$	Thirty-third $\frac{1}{3}'$	Variabler Wind An
Sharp Eleventh $2^{18}/_{23}'$	Diapason 1'	Sharp Thirty-third $\frac{8}{25}'$	Registercrescendo An
Twelfth $2^{2}/_{5}'$	Flat Twenty-third $1^{1}/_{17}'$	<i>Tremulant</i>	MIDI An
			Light AI An

- *Koppeln:*
 - Normal: II/I, III/I, IV/I, I/II, III/II, IV/II, IV/III, I/P, II/P, III/P, IV/P
 - Sub: I/I, II/I, II/I, III/I, III/III, IV/I, IV/II, IV/III, IV/IV
 - Super: IV/IV, III/P
- *Anmerkung*
(s) = swellable



Photograph: Claudius MayWochl



Photograph: Claudius MayWochl



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STUDIOACUSTICUM

KULTURRÅDET



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A SAAMI REQUIEM

Part I: The Journey

1	Entrée	23:09
2	Requiem aeternam	4:23
3	<i>Misterioso</i>	5:55
4	Blues Yoik in C	4:00
5	Pols Yoik	2:08
6	Saajva – The Door to the Kingdom of Death	2:40

Part II: The Kingdom of Death

7	Mirrored Chorale – Shimmering Yoik	20:32
8	Percussion Meditation	8:16
9	<i>Adagio</i>	4:03
10	Jaamie Ahkka's Death Yoik	4:08

Part III: The Return

11	The Return Voyage	19:55
12	Back in this World	4:31
13	Blues Yoik in E	4:13
14	Epilogue and Hymn ('Transports de Joie')	4:42

Ola Stinnerbom, yoik 2–14

Gunnar Idenstam, organ 1–7 9–14

Henrietta Wallberg, vocalist 7 8 10

Erik Weissglas, guitars 3–6 9 12–14

Rafael Sida Huizar, percussion 3–6 8 10–14

TT 63:36

FIRST RECORDING, LIVE