



Gregory ROSE

DANSE MACABRE



Estonian Philharmonic Chamber Choir
and Chamber Ensemble
Gregory Rose

FIRST RECORDING

AN AUTOBIOGRAPHICAL OUTLINE

by Gregory Rose

I began musical studies on the violin and piano at a young age, becoming a chorister at Salisbury Cathedral in 1956, following in the footsteps of my father, the conductor, composer and teacher Bernard Rose. He was an inspiration to me, and later I studied with him at Magdalen College, Oxford, where I was also an 'Academical Clerk' (choral scholar) in the college choir that he directed, from 1967 to 1970. I also studied with two former pupils of Schoenberg: Hans Jelinek at the Vienna Music Academy in 1966 and Egon Wellesz at Oxford University in 1968.

Although I began composing while young, the first compositions I recognise date from the late 1960s: choral and small-ensemble pieces influenced by my interest in the contemporaneous European avant-garde composers. Since then, I have composed much orchestral, instrumental and choral music, including *Birthday Ode for Aaron Copland* (chamber orchestra, 1990), *Tapiola Sunrise* (string orchestra, 1998), *Cristalflood* (voices and orchestra, 2001), *Thambapanni* (orchestra, 2004), and no fewer than fifteen settings of the Mass, including *Missa Sancta Pauli Apostoli* (choir and organ, 2006), which won the Liturgical category of the British Composer Awards in 2006. Recent works include three song-cycles: *Avebury Stone Circles* (2013), *Dancing in Sun-split Clouds* (2013) and *The Song of Solomon* (2014), as well as *Garden of the Gods* (2013) for recorders and piano, *Red Planet* (ensemble, 2013–14), and *The Melodic Thread* (2014) for cimbasso (a cross between a trombone and tuba) and harp. In 1998 I completed the unfinished Violin Concerto of Johann Nepomuk Hummel, which I then recorded with the Russian Philharmonic Orchestra for Naxos. My own music has been published by Oxford University Press, Boosey & Hawkes, Novello and Colla Voce Music.

As a conductor, I have worked with orchestras, ensembles and choirs throughout Europe and the Far East, particularly in Romantic and contemporary repertoire, and have conducted hundreds of premieres. The orchestras with which I have worked include the Finnish Radio Symphony, St Petersburg Symphony, London Philharmonic and Polish National Radio Symphony and the National Symphony Orchestras of Estonia, Latvia, Lithuania and the Republic of Ireland, the BBC Concert Orchestra, and my own Jupiter Orchestra and Singers, Singcircle and CoMA London Ensemble. I have also conducted Verdi's Requiem in Sri Lanka in 2009 and the Bach *St John Passion* there again in 2014. As arranger/conductor I have worked with Diana Ross, Linda Ronstadt and Madness.

My work in opera and music-theatre encompasses performances of operas by Samuel Barber (*Vanessa*), Bizet (*Carmen*), Berthold Goldschmidt (*Beatrice Cenci*, UK stage premiere), Toshio Hosokawa (*Lear*, UK premiere), Scott Joplin (*Treemonisha*, UK stage premiere), Gian Carlo Menotti (*The Saint of Bleeker Street*), Poulenc (*Dialogue des Carmélites*), Nino Rota (*Il cappello di paglia di Firenze*), Stravinsky (*The Rake's Progress*), Virgil Thomson (*Four Saints in Three Acts*) and Malcolm Williamson (*Our Man in Havana*).

Collaboration with living composers – among them Stockhausen, Cage, Steve Reich, Christian Wolff and Stephen Montague – has formed a regular part of my activities, and I have appeared in festivals throughout Europe, including two BBC Promenade concerts with Singcircle. I collaborated in the premiere recording in 2012 of John Cage's iconic *Song Books* on the Sub Rosa label, which sold out its first pressing.

I have recorded for many international television and radio stations and for a large number of CD labels, including Chandos, Continuum, Dacapo, Hyperion, Naxos, October Music, Sub Rosa and Wergo. This is my first recording for Toccata Classics and it will be followed by a recording of choral music of Bernard Rose in 2016.

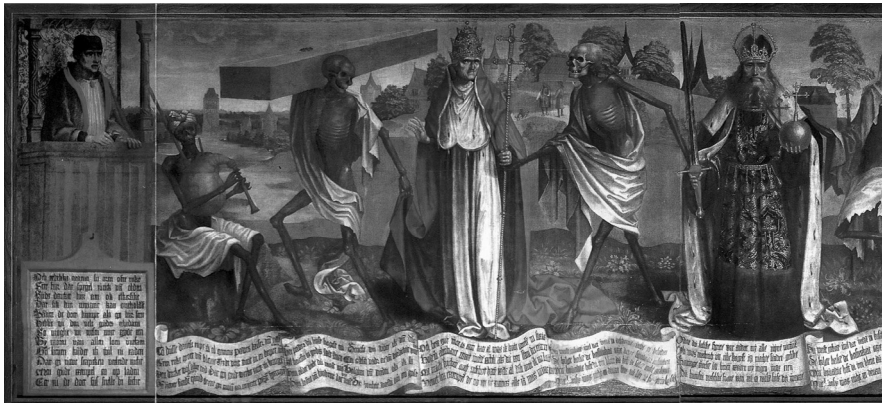
I am a professor of conducting and a staff conductor at Trinity Laban Conservatoire of Music and Dance in London.

I have appeared in Tallinn as a guest conductor on several occasions with the Estonian National Symphony Orchestra, in programmes including pieces by Bruckner, Webern, Nielsen, Xenakis and Pärt, and in a programme of Janáček and Liszt with the Estonian Philharmonic Chamber Choir. I brought my amplified vocal ensemble Singcircle to Estonia to perform Stockhausen's *Stimmung* in 1992.

MY DANSE MACABRE

by Gregory Rose

The *danse macabre* was originally fostered by the plagues and wars of fourteenth- and fifteenth-century Europe. The growing popularity of mime, dance and 'morality' plays undoubtedly also contributed to the idea of 'dancing' death, and many writers and artists were inspired by this theme. There was an earlier fixation with the funereal dictum 'Memento mori' ('remember that you have to die!'), which appeared in church art at least as early as the mid-eleventh century. It was a constant reminder to all believers of immortality and the afterlife of the soul. There are also examples of the meditation of death in Classical literature (Plato's account of the death of Socrates in *Phaedo*, for



instance) and in Buddhist writings. There emerged later the idea of ‘dancing death’ in play and picture form, first in Germany and Spain, and, later, France. The character Death had a dialogue with his victims, whom he challenged to join in the dance.

The earliest artistic interpretations of *Totentänze*, or *danses macabres*, began in a painting: huge murals painted anonymously on the charnel-house walls of the Cimetière des Saints-Innocents in Paris in the 1420s, where each picture was accompanied by an anonymous poem. My *Danse Macabre* is inspired by the *Totentanz* by Bernt Notke (above), a huge series of paintings found in St Anthony’s Chapel in the Niguliste kirik (St Nicholas Church) in Tallinn, Estonia (its local name is *Surmatants*, ‘The Dance of Death’). Notke, the most important painter and sculptor of his day in northern Europe, was born around 1435 in Pomerania and died in Lübeck in the winter of 1508–9. His major pieces include two *Totentänze*, the one created for Tallinn and another for the Marienkirche in Lübeck;¹ a sculpture, ‘Sankt Göran och Draken’ (‘Saint George and the Dragon’), for the Storkyrkan in Stockholm’s Gamla stan; and an altar piece for the Domkirke in Aarhus, Denmark. Although my piece sets Notke’s German text, I have adopted the more universal French title for my work.

¹ The Lübeck painting was destroyed in a bombing raid in 1942.



The original Tallinn painting was over 30 metres long, with Death inviting 24 characters, from the Pope to a child in a pram, to join the dance of death. The remaining fragment consists of just seven panels. The first panel, from the left, shows the Preacher welcoming all to the dance; it is followed by Death taunting the Pope, Emperor, Empress, Cardinal and King and greeting the Bishop (the first of the missing panels), with texts in mediaeval German at the base of each picture. These texts, originally the French texts found in the Cimetière des Saints-Innocents, had been circulated around Europe and translated into several languages, and the anonymous German version (it is from northern Germany, with some elements of Danish and what would become Dutch) provides the texts for the principal singers in this work. There was also an English version ('Dance of Death'), made by the poet John Lydgate, to accompany the paintings in the cloister of old St Paul's Cathedral in London. Sadly these were destroyed, along with the building, during the Fire of London in 1666.

The *Danse macabre* or *Totentanz* has appealed to composers down the ages. The first known example is *Mattasin oder Toden Tanz*, from 1598, by August Nörmiger (c. 1560–1613). Liszt's *Totentanz* for piano and orchestra was completed in 1849, and the best known, Saint-Saëns' *Danse macabre*, dates from 1874. My own setting was composed in 2011, and since then Thomas Adès has also written a *Totentanz* for

mezzo-soprano, baritone and orchestra, premiered at the Proms in 2013.

My *Danse macabre* comprises solo arias, choruses and dances, featuring seven singers, a small band of fourteen players and chorus, and was conceived as a music-theatre work. It is organised as a series of interlocking movements containing seven 'Death Songs', where Death invites the various characters to join the dance (starting with the Pope), their replies, the complete Requiem Mass sung by the chorus, and a series of seven 'Death Dances'. These dances range from the gentle, ironic Dance 1 [1], through to the very slow *Recessional Dance* (No. 7) [27], where Death leads the six featured characters to their inevitable end. Other dances are varied in speed and texture.

The work received its first performances in the Niguliste kirik in Tallinn on 27 October 2011 with the Estonian Philharmonic Chamber Choir (to whom it is dedicated) and Chamber Ensemble, under my baton. The UK premiere was on 18 May 2013, at St John's, Waterloo, London, with soloists from Trinity Laban Conservatoire of Music and Dance, the Exultate Singers and Jupiter Orchestra, again conducted by myself. A further performance took place in the Niguliste, in October 2014, followed by this recording.

Danse macabre opens [1] with a Processional Dance, where Death leads the entire company of principal characters, the chorus and orchestra into the performance space; preceded by a violin and drum, the chorus sings a plainchant from the Requiem Mass, and the bagpipes. The chorus then sings the first movement of the nine from the Requiem, 'Requiem aeternam' [2]. Rather than a gentle setting of this text, I have presented it in a bold, pleading way, reducing in intensity only in the last section, 'luceat eis'. The Preacher [3] then invites all to join the dance, and introduces Death, who is found sitting on the ground playing a set of bagpipes. The Preacher's introduction sets the tone for the dialogues that follow. He addresses all the people, rich or poor, young or old, particularly warning 'dear children' not to lead their 'lambs' astray. Death now sings his first song [4], calling on everyone to join his dance, emphasising the inevitability of all society, poor or rich, being levelled out at the point of departure. Death, like the Preacher before him, advises all 'to bring your good works with you'. The chorus accompanies Death by singing the Kyrie, and this movement is followed by the second Dance [5].

Death now turns to the Pope [6] and suggests that he and the Pope lead the dance together. Although the Pope has been God's representative on earth, Death suggests that in 'the highest place' he is just a guest. The Pope replies [7], acknowledging that, from a position at the top of society, he will become a 'pile of earth' at the end. The chorus sings a calm 'Absolve, Domine' [8].

Death's reply to the Pope [9] is text from the Berlin *Totentanz* of 1484² – the text panel in Tallinn has been damaged and is unreadable. Death draws on wonderful ironic humour here, reflecting on his own

² From the Berlin Marienkirche, built to commemorate the plague of 1484.

beautiful gait. He urges the Pope not to delay in joining the dance. This is followed by Dance 3 [10] and the *Dies irae* [11].

The Emperor realises that it's his turn next [12], calling Death a 'terrible figure' who wants to make him 'food for worms'. The music reflects this dark, powerful text with a series of heavy chords in the orchestra, accompanied by a tam-tam. This passage is followed by 'Domine, Jesu Christe' from the chorus [13]. Death's response to the Emperor [14] accuses him of 'haughtiness', with the suggestion that Death's arrival was not on his mind! He turns to 'Mrs Empress' announcing to her that it's now her turn. Following Dance 4 [15], the Empress [16] replies with terror and sadness, imploring Death to give her a longer life.

The chorus sings the Sanctus [17]. Death accuses the Empress [18] of having let his existence slip out of her mind. He says that it's her turn to join 'the sport', and turns next to the Cardinal. Dance 5 [19] follows, featuring the bagpipes. The Cardinal begs for mercy [20]. He fears that, despite his 'high post' in life, he has been reduced to 'a nasty, stinking dog'. Death [21] accuses him, like the Emperor earlier, of 'great haughtiness' in his 'elevated' position as God's apostle on earth. Death ends this song by inviting the King to come forward.

The King is alarmed [22] – he hasn't yet learned the steps of the dance. He doesn't yet want to be deprived of his power and his kingdom. The choir sings 'Lux aeterna' [23], where I have made extensive use of alto flute and marimba, and then Death approaches the King [24], accusing him of wasting his time in 'chasing higher goals', and suggesting that 'the poor never profited' from him. This movement features a duet between double bass and crotales.

In the Tallinn picture, Death now turns to the Bishop, but this is where the picture ends, so I have changed the text so that Death invites all to hold his hand and dance. Dance 6 [25] and the penultimate choral number, 'In Paradisum' [26], now follow. In the Recessional, Dance 7 [27], which has a prominent part for the bass drum, Death leads the principal characters out from the performance space to their fate before the choir wraps up the work with a gentle 'Pie Jesu' [28].

The **Estonian Philharmonic Chamber Choir** (EPCC) is one of the best-known Estonian music-groups in the world. The EPCC was founded by Tõnu Kaljuste in 1981, who was the artistic director and chief conductor for the next twenty years. In 2001–7 the English musician Paul Hillier took over; from 2008 to 2013 the artistic director and chief conductor was Daniel Reuss. Since September 2014 the chief conductor has been Kaspars Putniņš.

The repertoire of the choir extends from Gregorian chant and Baroque to the music of the 21st century, always with a special focus on the work of Estonian composers (Galina Grigoryeva, Tõnu Kõrvits, Arvo Pärt, Veljo Tormis, Toivo Tulev, Erkki-Sven Tüür, Helena Tulve) and introducing it to the world. Each season the choir gives 60–70 concerts in Estonia and abroad.

The EPCC has cooperated with a number of outstanding conductors and orchestras – Nikolai Alekseyev, Claudio Abbado, Frieder Bernius, Roland Böer, Sir Colin Davis, Olari Elts, Eric Ericson, Neeme Järvi, Paavo Järvi, Louis Langree, Andrew Lawrence-King, Paul McCreesh, Helmuth Rilling, Stephen Layton, Marc Minkowski, Andrés Orozco-Estrada, Christoph Poppen and Ward Swingle; with the Australian, Basel, Lithuanian, Norwegian, Prague, Stuttgart and Tallinn Chamber Orchestras, the Berlin Rundfunk Orchestra, Concerto Copenhagen, Concerto Palatino, Frankfurt Radio SO, London Symphony Orchestra, Mahler Chamber Orchestra, Les Musiciens du Louvre-Grenoble, Salzburg Camerata and, of course, with the Estonian National Symphony Orchestra.

The EPCC has been a welcome guest at numerous music festivals and outstanding venues all over the world, among them the Festival Aix-en-Provence, Amsterdam Concertgebouw, BBC Proms, Bergen International Festival, Carnegie Hall in New York, as well as the Metropolitan Museum and Lincoln Center there, Edinburgh International Festival, Hong Kong Arts Festival, the Kennedy Center in Washington, Moscow Easter Festival, Salzburg Festspiele, Schleswig-Holstein Musik Festival, Sydney Opera House, Vale of Glamorgan and Wiener Konzerthaus.

Another important aspect in the life of the choir is recording (for ECM, Virgin Classics, Carus, Harmonia Mundi, Ondine and now Toccata Classics), resulting in a good number of award-winning CDs. EPCC recordings have twice won Grammy awards for 'Best Choral Performance': in 2007 for the album *Arvo Pärt. Da Pacem* with the conductor Paul Hillier (Harmonia Mundi) and in 2014 for *Arvo Pärt. Adam's Lament* with the conductor Tõnu Kaljuste (ECM). All in all, the choir has had fourteen Grammy nominations, with works by Arvo Pärt, Erkki-Sven Tüür and the music of Nordic countries. EPCC recordings have also won the Diapason d'or, the Preis der Deutschen Schallplattenkritik and Danish Music Award, among others.

The EPCC website can be found at www.epcc.ee.

Estonian Philharmonic Chamber Choir (Eesti Filharmoonia Kammerkoor)

Artistic Director and Chief Conductor:

Kaspars Putniņš

Managing Director: Esper Linnamägi

Sopranos

Karoliina Kriis

Kristine Muldma

Hele-Mall Leego

Annika Lõhmus

Maria Melaha

Karolis Kaljuste

Greesi Langovits

Tenors

Kaido Janke

Toomas Tohter

Raul Mikson

Madis Enson

Tiit Kogerman

Sander Sokk

Basses

Aarne Talvik

Tõnu Tormis

Henry Tiisma

Andreas Väljamäe

Kaarel Kukk

Olari Viikholm

Altos

Marianne Pärna

Karin Salumäe

Helis Naeris

Anna Dõtõna

Ave Hännikläinen

Cätly Talvik

Estonian Philharmonic Chamber Ensemble

Flute/piccolo/alto flute

Marion Aruvee

Oboe/cor anglais

Aleksander Hännikäinen

Clarinet/bass clarinet

Kristjan Parts

Bassoon

Peeter Sarapuu

Bagpipes

Anna-Liisa Eller

Horn

Kalle Koppel

Trumpet

Raimond Vendla

Trombone

Andres Kontus

Percussion

Madis Metsamart

Violin 1

Mari-Ann Eessaar

Violin 2

Kadi Vilu

Viola

Rain Vilu

Violoncello

Villu Vihermäe

Double-bass

Janel Altroff

1 I Dance 1: Processional

2 II *Requiem aeternam* (Chorus)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus, in Sion,
et tibi reddetur votum in Ierusalem.
Exaudi orationem meam;
ad te omnis caro veniet.

3 III Song 1 (The Preacher)

Der Prediger auf der Kanzel

Och redelike creatuer sy arm ofte ryke
Seet hyr dat spiegel junck vñ olden
Vnde dencket hyr aen ok elderlike
Dat syk hyr nemant kan ontholden
Wanneer de doet kumpt als gy hyr seen
Hebbe wi den vele gudes ghedaen
So moghe wi wesen myt gode een
Wy moten van allen loen vntfaen
Vñ lieven kynder ik wil ju raden
Dat gi juwe scapeken verleide nicht
Men gude exempel en op laden
Eer ju de doet sus snelle bi licht

4 IV Death Song 1 and *Kyrie eleison* (Chorus)

Der Tod an alle

To dussem dantse rope ik al gemene
Pawes keiser vñ all creaturen
Arm ryke groet vñ kleine
Tredet vort went iu en helpet nen truren

2

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
Thou, O God, art praised in Sion,
and unto thee shall the vow be performed in Jerusalem.
Hear my prayer;
unto thee shall all flesh come.

3

The Preacher from the Pulpit

O good people, be you poor or rich,
see the mirror here, the young as well as the old,
and bear in mind
that no man can evade Death
when Death comes, as you see here.
If we have done good deeds
then we can become one with God.
We shall be rewarded for everything.
And, dear children, I will advise you
that you should not lead your lambs astray,
but show a good example
before Death quickly stands by you!

4

Death to All

I call everyone to this dance,
Pope, emperor and all people,
poor, rich, great and small,
step forward, self-pity doesn't help you!

Men dencket wol in aller tyd
Dat gy gude werke myt iu bringen
Vñ iuwer sunden werden quyd
Went gy moten na myner pypen springen

Kyrie eleison.
Christe eleison.
Kyrie eleison.

[5] V Dance 2

[6] VI Death Song 2

Der Tod zum Papst
Her pawes du byst hogest nu
Dantse wy voer ik vñ du
Al heuestu in godes stede staen
Een erdesch vader ere vñ werdicheit vntfaen
Van alder werlt du most my
Volghen vñ werden als ik sy
Dyn losent vñ bindent dat was vast
Der hoeheit werstu un een gast

[7] VII Song 2 (The Pope)

Der Papst
Och here got wat is min bate
Al was ik hoch geresen in state
Vnde ik altohant moet werden
Gelik als du een slim der erden
Mi mach hoeheit noch rickheit baten
Wente al dink mot ik nalaten
Nemet hir excempel de na mi sit
Pawes also ik was mine tit

But consider carefully, at all times,
that you bring good works with you,
and become free of all your sins.
Now you must dance to my bagpipes!

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

[6]

Death to the Pope
Mr Pope, you are now the mightiest.
Let us lead the dance, I and you!
Though you have stood in God's stead,
an earthly father, receiving honour and dignity
from all the world, you must
follow me and become as I am.
On Earth you had the right to pick and choose.
In the highest place you are just a guest.

[7]

The Pope
O Lord God, what does it benefit me
that I had risen to such a high station
and I must at once become
like you, a pile of earth.
Neither power nor riches avail me
when I must leave everything.
Take note of my example, those who follow me as
Pope: such is the story of my life!

[8] VIII (Tract) *Absolve, Domine* (Chorus)

Absolve, Domine,
animas omnium fidelium defunctorum
ab omni vinculo delictorum
et gratia tua illis succurent
mereantur evadere iudicium ultionis,
et lucis æternæ beatitudine perfrui.

[9] IX Death Song 3

Der Tod zum Keiser

Pawes erdescher vader volget my na
Vnde syet wu schone ik jw nu vor gha
Gy hebben in der stede gades ghestan
Dar vmme schole gy vor an den dantz gan
Tredet nu an vnde synget gheringhe
Vnde maket neene vortogheringhe

Her keiser wi mote dansen

[10] X Dance 3

[11] XI (Sequence) *Dies irae* (Chorus)

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

Tuba mirum spargens sonum.
Per sepulcra regionum
Coget omnes ante thronum.

[8]

Forgive, O Lord,
the souls of the faithful departed
from all the chains of their sins,
and through the mercy of your grace
may they deserve to avoid the judgment of revenge,
And enjoy the blessedness of eternal light.

[9]

Death answers the Pope

Pope, earthly father, follow after me
and see how beautifully I now walk in front of you.
You have stood in God's stead,
therefore you shall go at the head of the dance.
Step in now and sing quickly,
and don't make delays.

Mr Emperor, we must dance!

[11]

Day of wrath, that day
will dissolve the earth in ashes
as foretold by David and the sibyl.
What dread there will be
when the judge shall come
to investigate all things strictly.

A trumpet, spreading a wondrous sound
through the graves of all lands,
will summon all mankind before the throne.

Mors supebit et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

[12] XII Song 3 (The Emperor)

Der Tod

Her kaiser wi mote danse

Der Keiser

O dot du letlike figure
Vor andert my alle myne nature
Ik was mechtich vñ rike
Hogest van machte sunder gelike
Koninge vorsten vñ heren
Mosten my nigen vnde eren
Nu kumstu vreselike forme
Van mi to maken spise der worme

[13] XIII (Tract) *Domine, Jesu Christe*

Domine, Jesu Christe, Rex gloriæ,
libera animas omnium fidelium defunctorum
de pœnis inferni et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael

Death and nature will be astonished
when all creation rises again
to respond to the judge.
A written book will be brought forth
in which all that exists will be contained,
from which the world will be judged.
Therefore, when the judge takes his seat
whatever is hidden will be revealed.
Nothing will remain unpunished.

[12]

Death

Mr Emperor we must dance

Emperor

O Death, you terrible figure,
you want to change my entire nature.
I was mighty and rich,
the highest in power without peer.
Kings, princes and lords
had to bow and honour me.
Now you come, you horrible form,
to make me food for worms.

[13]

Lord Jesus Christ, King of Glory,
free the souls of the faithful departed
from infernal punishment and the deep pit.
Free them from the mouth of the lion,
and do not let Tartarus swallow them,
nor let them fall into darkness;
but may the standard-bearer, Saint Michael,

repräsentet eas in lucem sanctam,
quam olim Abrahæ promisiſti et ſemini ejus.

Hostias et preces tibi, Domine,
laudis offerimus;
tu ſuſcipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahæ promisiſti et ſemini ejus.

[14] XIV Death Song 4

Der Tod zum Kaiser

Du werſt gekoren wil dat vroden
To beſchermen vnde to behoden
De hilgen kerken de kerſtenheit
Myt deme ſwerde der rechticheit
Men houardie heft di vor blent
Du heft di ſuluen nicht gekent
Mine kumſte was nicht in dinem ſinne

[15] XV Dance 4

[16] XVI Song 4 (The Empress)

Der Tod

Du ker nu her frow keiſerinne

Die Kaiserin

Ich wet my ment de doet
Was ik ny vor vert so grot
Ik mende he si nicht bi sinne
Bin ik doch junck vn̄ ok ein keiſerinne
Ik mende ik hedde vele macht

lead them into the holy light
as you promised to Abraham and his seed.

O Lord, we offer you
sacrifices and prayers of praise;
accept them on behalf of the souls
whom we remember today.
Let them, O Lord, pass over from death to life,
as you once promised Abraham and his seed.

[14]

Death to the Emperor

You were choſen, you will underſtand,
to protect and preſerve
the holy churches of Chriſtianity
with the ſword of juſtice.
But haughtineſs has blinded you.
You have not recognised yourſelf.
My arrival was not on your mind.

[16]

Death

Turn here now, Mrs Empress

The Empress

I know that Death means me!
I have never before known terror ſo great.
I thought he was out of his mind;
I am young and, indeed, an empreſs.
I thought I wielded much power

Vp em hebbe ik ny gedacht
Ofte dat jement dede tegen mi
Och lat mi noch leuen des bidde ik di

[17] XVII *Sanctus* (Chorus)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

[18] XVIII *Death Song* 5

Der Tod zur Kaiserin
Keiserinne hoch vor meten
My duncket du hest myner vor gheten
Tred hyr an it is nu de tyt
Du mendest ik solde di schelden quit
Nen al werstu noch so vele
Du most myt to dessem spele
Vnde gi anderen alto male

[19] XIX *Dance* 5

[20] XX *Song* 5 (The Cardinal)

Der Tod
Holt an volge my her kerdenale

Der Kardinal

Ontfarme myner here salt schen
Ik kan deme gensins entflen
Se ik vore efte achter my
Ik vole den dot my al tyt by
Wat mach de hoge saet my baten

and never would have guessed that he was coming
or that anyone would touch me!
O let me live longer, I implore you!

[17]

Holy, Holy, Holy
Lord God of Hosts;
Heaven and earth are full of thy Glory.
Hosanna in the highest.

[18]

Death to the Empress
Empress, so highly born,
my existence seems to have slipped your mind!
Come forward, as it is now the time.
You had hoped for an easy pardon
but, although you were so elevated,
you must succumb to the sport
like the others.

[20]

Death
Stop, and follow me, Mr Cardinal

The Cardinal

Have mercy on my soul!
I can do nothing, if this is the way.
Whether I look forward or back
I spy Death following closely by.
What was the use of my high post?

Den ik besat ik mot en laten
Vn werden vnwerdiger ter stunt
Wen en vnreine stinckende Hunt

[21] XXI Death Song 6

Der Tod zum Kardinal

Du werest van state gelike
En apostel godes vp ertryke
Vmme den kersten louen to sterken
Myt worden vn anderen dogentsammen werken
Men du hest mit groter houardichit
Vp dinen hogen perden reden
Des mostu sorgen un de mere
Un tret vort her konnink here

[22] XXII Song 6 (The King)

Der König

O dot dyn sprake heft my voruert
Dussen dans en hebbe ik niht gelert
Hertogen rydder vn knechte
Dragen vor my durbar gerichte
Vn jwelick hodde sick de worde
To sprekende de ik node horde
Nu komst vnuorsenlik
Vn berouest my al myn ryk

[23] XXIII (Communion) *Lux aeterna* (Choir)

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine;

I realise that I must give it up.
I am become a nobody,
just a nasty, stinking dog!

[21]

Death to the Cardinal

You existed, because of your elevated state,
like an apostle of God on Earth.
Your duty was to preach Christianity
with fine words and noble works.
But you indulged in great haughtiness,
and, sitting on a high horse,
delivered mostly empty orations.
Now come forward, Mr King!

[22]

The King

O Death, your words perplex me.
I haven't yet learned the steps of the dance!
Dukes, knights and servants
put the tastiest dishes before me
and everyone spoke only good words,
just speaking what I wanted to hear.
Now you come, unexpectedly,
and deprive me of my kingdom!

[23]

May everlasting light shine upon them, O Lord,
with your saints for ever,
For you are merciful.
Grant them eternal rest, O Lord,

et lux perpetua luceat eis;
cum Sanctis tuis in aeternum,
quia pius es.

[24] XXIV Death Song 7

Der Tod zum König
Al dynne danken heftu geleyt
Na werliker herlichheyt
Wat batet du most in den slik
Werden geshapen myn gelik
Recht gewent vñ vorkeren
Heftu vnder dy laten reigeren
Den armen egene bedwank

Un alle creaturen holt an de hant
Wi mote dansen

[25] XXV Dance 6

[26] XXVI *In Paradisum* (Chorus)

In paradisum deducant te Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Ierusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere aeternam
habeas requiem.

[27] XXVII Dance 7 (Recessional)

[28] XXVIII *Pie Jesu* (Chorus)

Pie Jesu Domine, dona eis requiem.
Dona eis requiem sempiternam.

and may light perpetual shine upon them;
with your saints for ever,
For you are merciful.

[24]

Death to the King

All your thoughts were wasted
in chasing higher goals.
What is the point in continuing,
when you will become nothing?
You had the right of command
and control in your kingdom.
But the poor never profited from you.

Now, all people, hold my hand.
We must dance!

[26]

May angels lead you into paradise;
may the martyrs receive you at your coming
and lead you into the holy city of Jerusalem.
May a choir of angels receive you,
and with Lazarus, who once was poor,
may you have eternal rest.

[28]

Merciful Lord Jesus, grant them rest.
Grant them everlasting rest.

English translation collated from various sources and edited by Gregory Rose



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Recording engineer: Tanel Klesmet

Répétiteur for the choral rehearsals: Aarne Talvik
Adviser on mediaeval German pronunciation: Robert Damme
Director of the Niguliste Museum: Tarmo Saaret

Booklet text: Gregory Rose
Cover photograph of Gregory Rose: Lucinda Douglas-Menzies
Cover design: David M. Baker (dmbaker@me.com)
Design and layout: Paul Brooks (paulmbrooks@virginmedia.com)

Executive producer: Martin Anderson

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Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com



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GREGORY ROSE *Danse Macabre*

1	I	Dance 1: Processional	2:59	14	XIV	Death Song 4	
2	II	Chorus 1: 'Requiem aeternam'	3:32			('Death to the Emperor')	2:19
3	III	Song 1		15	XV	Dance 4	1:28
		(The Preacher from the Pulpit)	1:59	16	XVI	Song 4 (The Empress)	2:17
4	IV	Death Song 1 ('Death to All')		17	VXII	Chorus 6: 'Sanctus'	1:23
		and Chorus 2: 'Kyrie eleison'	1:26	18	XVIII	Death Song 5	
5	V	Dance 2	1:22			('Death to the Empress')	0:57
6	VI	Death Song 2		19	XIX	Dance 5	1:41
		('Death to the Pope')	1:33	20	XX	Song 5 (The Cardinal)	1:15
7	VII	Song 2 (The Pope)	2:03	21	XXI	Death Song 6	
8	VIII	Chorus 3 (Tract):				('Death to the Cardinal')	2:00
		'Absolve, Domine'	3:12	22	XXII	Song 6 (The King)	1:27
9	IX	Death Song 3		23	XXIII	Chorus 7 (Communion):	
		(Death answers the Pope)	1:27			'Lux aeterna'	4:20
10	X	Dance 3	1:08	24	XXIV	Death Song 7	
11	XI	Chorus 4 (Sequence): 'Dies irae'	1:52			('Death to the King')	1:27
12	XII	Song 3 (The Emperor)	3:01	25	XXV	Dance 6	1:21
13	XIII	Chorus 5 (Offertory):		26	XXVI	Chorus 8: 'In Paradisum'	3:18
		'Domine, Jesu Christe'	2:44	27	XXVII	Dance 7: Recessional	2:15
				28	XXVIII	Chorus 9: 'Pie Jesu'	5:08

Death Rainer Vilu, baritone **4 6 9 12 14 16 18 20 21 24**

The Preacher Henry Tiisma, bass **3**

The Pope Raul Mikson, tenor **7**

The Emperor Olari Viikholm, bass **12**

The Empress Kristine Muldma, soprano **16**

The Cardinal Tiit Kogerman, tenor **20**

The King Andreas Väljamäe, bass **22**

Estonian Philharmonic Chamber Choir **1 2 4 8 11 13 17 23 26 28**

Estonian Philharmonic Chamber Ensemble

Gregory Rose, conductor

TT 60:09