



Gregory ROSE

CHORAL COMPOSITIONS AND ARRANGEMENTS

including

EVENING CANTICLES: THE ST PANCRAS SERVICE

MISSA SANCTI DUNSTANI

VENI SANCTE SPIRITUS II

DUM TRANSISSET

STABAT MATER

IT'S SNOWING

BELLS CAROL

Latvian Radio Choir
Gregory Rose

MY CHORAL LIFE

by Gregory Rose

My earliest days were spent in the Cotswold village of Bampton, famous for its Morris dancing, and I have had the joy of being a freelance musician, conducting and composing, since 1974. 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 (1916–96). My father was an inspiration to me, and later I studied with him at Magdalen College, Oxford, where from 1967 to 1970 I was also an ‘Academical Clerk’ (choral scholar) in the college choir. I studied with two former pupils of Schoenberg, too: Hans Jelinek at the Vienna Music Academy in 1966 and Egon Wellesz at Oxford University in 1968.

Although I began writing music when I was around ten years old, my first recognised compositions date from the late 1960s: choral and small-ensemble pieces influenced by my interest in the contemporary European avant-garde. Since then, I have composed much orchestral, instrumental and choral music. My works include a *Birthday Ode for Aaron Copland* (chamber orchestra, 1990), *Tapiola Sunrise* (string orchestra, 1998), *Cristalflood* (voices and orchestra, 2001), *Thambapanni* (orchestra, 2004), and nearly twenty settings of the Mass, including the *Missa Sancta Pauli Apostoli* (choir and organ, 2006), which won the Liturgical category of the British Composer Awards in 2006. My music-theatre work *Danse macabre*, completed in 2011, was described by one reviewer¹ as ‘an absorbing musical masterpiece’ – to my obvious satisfaction. There are nine song-cycles, including *Avebury Stone Circles* (2013), *Dancing in Sun-split Clouds* (2013), *The Song of Solomon* (2014), *Aphrodite and Adonis* (2015), *Five Schwitters Songs* (2015) and *Bird Songs for Loré, Book 1* (2017). My instrumental pieces include *Garden of the Gods* (2013) for recorders and

¹ Roderic Dunnett, *Church Times*, 12 December 2011.

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. The premiere of my own Violin Concerto is scheduled for April 2018. My 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 I have conducted hundreds of premieres. The orchestras with which I have worked include the BBC Concert, Finnish Radio Symphony, St Petersburg Symphony and London Philharmonic; the National Symphony Orchestras of Estonia, Ireland, Latvia, Lithuania and Poland; and my own Jupiter Orchestra and Singers. I also work frequently with Singcircle, my amplified vocal ensemble, and the CoMA London Ensemble ('CoMA' stands for 'Contemporary Music for All'). I took Singcircle to Estonia to perform Stockhausen's *Stimmung* in 1992, and I have also taken western music to audiences unfamiliar with it, conducting Verdi's Requiem in Sri Lanka in 2009 in front of 2,000 people. 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*, in its UK stage premiere), Toshio Hosokawa (*Lear*, in its UK premiere), Scott Joplin (*Treemonisha*, in its UK stage premiere), Gian Carlo Menotti (*The Saint of Bleecker Street*), Poulenc (*Dialogues 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 Cage, Stephen Montague, Steve Reich, Stockhausen and Christian Wolff – has formed a regular part of my activities, and I have appeared in festivals throughout Europe, including two BBC Promenade concerts with Singcircle, performing Stockhausen's *Stimmung*.

I have recorded for many international television and radio stations and for a large number of recording labels, including Chandos, Continuum, Dacapo, Hyperion, Naxos, October Music and Wergo. This is my third recording for Toccata Classics. For the first I recorded my *Danse macabre* (premiered in 2011 by the Estonian Philharmonic Chamber Choir, to whom it is dedicated), which was released on Toccata Classics TOCC 0284. And in 2016 I marked the centenary of my father with a recording of his choral music, again sung by the Estonian Philharmonic Chamber Choir, on TOCC 0307.

I have been a staff conductor at Trinity Laban Conservatoire of Music and Dance in London since 1996.

This recording is being released as part of the celebrations – if that is the right word – of my 70th birthday, a time of life at which you begin to reflect on your past successes, as well as enjoying looking forward to continuing to strive for better results! My hope is that the selection of pieces on this recording should present a conspectus of my style and output over the past forty years.

Evening Canticles, *The St Pancras Service*

The third of five sets of Evening Canticles I have so far composed, this work was commissioned for the annual London Festival of Contemporary Church Music. My ‘St Pancras Service’ gets its name because it was premiered by the Choir of St Pancras Parish Church, conducted by Christopher Batchelor, in an Evensong broadcast by the BBC on 20 May 2007. It is scored for two sopranos, altos, tenors and basses, and has a florid and celebratory Magnificat [1] and a thoughtful, gentle Nunc Dimittis [2].

It's snowing

In the 1970s the Louis Halsey Singers was the finest mixed professional and amateur chamber choir in London, presenting around six concerts every year at the South Bank and in Kingston Parish Church, and making many highly acclaimed recordings. *It's snowing* [3] was commissioned for a London concert in December 1972. The soundworld of the opening produces a snowflake effect, with a lighter, rhythmic passage reflecting the ‘daisy chain for the child’.

Stabat Mater

The text of the thirteenth-century hymn to Mary, attributed either to the Franciscan friar Jacopone da Todi, or to Pope Innocent III, has inspired many composers, from Palestrina, Pergolesi and Haydn to Arvo Pärt and Sir James Macmillan in our own day. The text describes in anguished, graphic language Mary's sorrow and suffering at Christ's crucifixion, and the hymn is generally sung at the liturgy on the memorial of Our Lady of Sorrows, on 15 September. This setting [4], for choir and tubular bells, was composed in 2015, and premiered on 12 March 2017 in Porto, Portugal, with the Coro Casa da Música conducted by Paul Hillier. The composition reflects the sadness of Mary and her anguish and grieving. Although the tubular-bell part contains no actual 'methods' from English change-ringing, there are examples of phrases influenced by method ringing, where a limited number of pitches, mostly numbering five or seven notes, are rotated and repeated, often linking in with the vocal writing.

Fragments for Four

A nod to the genius of John Cage, this set of four sketches for four voices [5] was composed for a concert I gave with Singcircle in the Monastery of the Palace of Mafra, Portugal, on 18 October 1997, with few directions for the singers other than to fill the time space over a period of several minutes, with random entries and durations. Here it is given to the whole choir, and was developed in a post-recording remix.

Missa Sancti Dunstani

This Mass, commissioned by the conductor Andrew Campling and the Thames Chamber Choir, was premiered in St Mark's Church, Regents Park, London, on 13 June 2009. St Dunstan (909–88) was successively Abbot of Glastonbury Abbey, Bishop of Worcester, Bishop of London and Archbishop of Canterbury, and later canonised. His work restored monastic life in England and reformed the English Church, and he was largely responsible for designing the English coronation service. He is buried in Canterbury Cathedral. Dunstan was also a silversmith and musician, and is said to have made horseshoes and to have cast bells. The setting of the Sanctus [8] is therefore preceded by a quotation from the important reforming document by Æthelwold, the

'Regularis Concordia' of 970AD, which was supported by Dunstan: 'then all the bells shall peal'. The Kyrie [6] is completely syllabic, almost in an intoned style of writing shifting from pulsed chord to chord, but with a much more melodic *Christe eleison*, featuring solo soprano and tenor, followed by a flowing final Kyrie. The Gloria [7] is again mainly syllabic, with a strident style reflecting the strong, lauding text. After the bell-like Sanctus [8], the Benedictus [9] is a gentle, rather decorated mezzo-soprano solo, followed by a repeat of the joyful 'Hosanna' heard at the end of the Sanctus. Finally, the *Agnus Dei* [10] returns in style to the rocking quaver movement of the Kyrie.

Ave Maria I

The text of the 'Angelic Salutation', the greeting of the archangel Gabriel to Mary, has been set by composers since the birth of Christianity. It asks for the intercession of the Blessed Virgin Mary, the Mother of Christ. The simplicity of the text is matched in my setting [11] by a gentle, flowing setting, mostly with a triplet beat. It was commissioned by Christopher Batchelor, who conducted the premiere at the National Gallery, London, on 12 May 2017, with the Choir of St Pancras Parish Church, as part of the 2017 London Festival of Contemporary Music. (It is *Ave Maria I* because I have since written a second setting, premiered in March 2018.)

Bells Carol

My *Bells Carol* [12] is the oldest of three original carols, all to my own texts, this one dating back to 1974, when I was waiting for a friend in the Library at King's College, Cambridge. After the service bell rang to signal Evensong, I found myself inspired to write both the text and the melody in fast succession.

Veni Sancte Spiritus II

The Pentecostal sequence *Veni Sancte Spiritus* is attributed to Stephen Langton, Archbishop of Canterbury from 1207 to 1228. The dispute between John, King of England, and Pope Innocent III over the election of Langton to the See of Canterbury was one of the factors that led to Magna Carta in 1215, with Langton supporting the barons in their dispute with the king. This setting [13] was commissioned by the Salisbury

Cathedral School Association to celebrate the 800th anniversary of Magna Carta, one of the four surviving copies of which is housed in the Cathedral. The premiere took place at Evensong on 26 September 2015, with the Salisbury Cathedral Choir conducted by David Halls. The music emulates the invoking of the Holy Spirit and the beauty of the comforting words, ending with the exhilarating words ‘Grant eternal joy’. The piece may be performed with or without organ.

Dum transisset

Dum transisset [14] is the Third Responsory at Matins on Easter Sunday, with a text based on the Epistle of St Mark, chapter 16. The starting point for the music was the Sarum Antiphon plainchant, which is used throughout, together with ‘added’ notes that cloud the simple original chant. The motet was commissioned by my father, and the premiere took place at a concert in St Albans Cathedral on 3 July 1979, as part of the St Albans International Organ Festival; it was performed by the Choir of Magdalen College, Oxford, under my baton.

Scarborough Fair

I have made two versions of this arrangement, one for unaccompanied voices, as here [15], and the other with the accompaniment of string orchestra, part of *Old English Songs*, a suite of six movements, of which ‘Scarborough Fair’ is the second; this *a cappella* version is a single, isolated movement. The beauty of the melody, together with the sentimental lyrics, has tempted many composers and arrangers before me. This arrangement dates from 2008, and has been performed at various summer schools since then.

Ev’ry Time We Say Goodbye

This arrangement of a Cole Porter classic [16] was made during the late 1970s. I have to confess that, some four decades later, I can’t remember what the occasion was, nor who first performed it.

Nkosi Jesu

This wonderful Christmas hymn [17] has words adapted from a traditional Zulu source, with ‘Nkosi Jesu’ translated as ‘Lord Jesus’. This simple arrangement, which dates from November 2002, reflects the richness of African choirs.

I Will

In 2006 I conducted the orchestral backing of, and arranged several tracks for, Diana Ross’ album *I Love You*. One of those tracks was a version of ‘I Will’, Paul McCartney’s melody from *The White Album*, released in 1968, and recorded in the Abbey Road Studios, where the Diana Ross album was also made. I was overwhelmed by the wonderful, swinging but gentle rhythm Diana Ross brought to this song, and I subsequently made this a *cappella* version [18].

The **Latvian Radio Choir** (LRC) is a unique group in choral music: here is a chamber choir able to perform the widest repertoire from early music to the most sophisticated scores of modern composers. Indeed, the Latvian Radio Choir is a creative laboratory, enthusiastically encouraging composers to write music that challenges the scale of the vocal arsenal – from folk-music to overtones and quarter-tones. Since 1992 the LRC has had two conductors – Sigvards Klāva, Music Director and Principal Conductor, and Kaspars Putniņš, Conductor.

During the past twenty years, the LRC has developed an unprecedented notion of what a choir should be – every chorister has his or her own mission and makes an individual contribution to the sound of the choir as a whole. The LRC has been invited to perform at many of the top international musical fora – among them the Salzburg and Lucerne festivals, the BBC Proms, Montpellier Festival, White Light Festival in New York, Soundstreams in Toronto – and in such prestigious concert halls as the Concertgebouw in Amsterdam, the Konzerthaus in Berlin, the Elbphilharmonie in Hamburg, the Walt Disney Concert Hall in Los Angeles, the Lincoln Center in New York and the Théâtre des Champs-Élysées in Paris.

The Latvian Radio Choir has worked with many outstanding guest conductors, including Riccardo Chailly, Heinz Holliger, Lars Ulrik Mortensen, Riccardo Muti and Peter Phillips. The LRC also participated in the recording of the Arvo Pärt album *Adam’s Lament* (ECM), conducted by Tõnu Kaljuste, which was awarded a Grammy. One of the most outstanding recordings is Rachmaninov’s *All-Night Vigil* on Ondine, praised by *Gramophone* in February



2013 as the best recording of the work and ranked as one of the 25 best albums of the year by the American radio station NPR – and indeed, it was with Rachmaninov's *All-Night Vigil* that the LRC made its debut at the BBC Proms in 2017.

Sopranos

Kristīne Barkovska
Agate Burkina
Ieva Ezeriete
Inga Martinsone
Iveta Romancāne
Inīta Vindava

Tenors

Rūdolfs Bērtiņš
Egils Jākobsons
Normunds Ķirsis
Ferijs Millers
Aigars Reinis
Kārlis Rūtentāls

Altos

Ilze Bērziņa
Santa Kokina
Gundega Krūmiņa
Līga Paeģle
Dace Strautmane
Inga Žilinska

Basses

Aldis Andersons
Kārlis Bimbers
Gundars Dziļums
Jānis Kokins
Vitālijs Stankevičs
Pēteris Vaickovskis

Texts and Translations

Evening Canticles, *The St Pancras Service*

Book of Common Prayer, 1662

1 **I Magnificat**

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my Saviour.

For he hath regarded: the lowliness of his handmaiden: For behold, from henceforth: all generations shall call me blessed.

For he that is mighty hath magnified me: and holy is his Name.

And his mercy is on them that fear him: throughout all generations.

He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat: and hath exalted the humble and meek.

He hath filled the hungry with good things: and the rich he hath sent empty away.

He remembering his mercy hath helpen his servant Israel:

As he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son: and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. Amen.

2 **II Nunc Dimittis**

Lord, now lettest thou thy servant depart in peace according to thy word.

For mine eyes have seen thy salvation,

Which thou hast prepared before the face of all people;

To be a light to lighten the Gentiles and to be the glory of thy people Israel.

3 ***It's snowing***

Text by Gregory Rose

it's snowing &

the whole land conceives

white (cold below no sun)

make a daisy-
chain for the child
(flowers in snow
bed) we must now
let sleep

4 Stabat Mater

Thirteenth-century Hymn
attrib. Jacopone da Todi and Pope Innocent III

Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendeat Filius.

Cuius animam gementem,
contristatam et dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

Quae mœrebat et dolebat,
pia Mater, dum videbat
nati pœnas inclyti.

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suæ gentis
vidit Iesum in tormentis,
et flagellis subditum.

*The grieving Mother stood weeping beside the
cross where her Son was hanging.*

*Through her weeping soul, compassionate and
grieving, a sword passed.*

*O how sad and afflicted was that blessed Mother
of the Only-begotten.*

*Who mourned and grieved and trembled looking
at the torment of her glorious Child.*

*Who is he that would not weep if he saw the
Mother of Christ in such torment?*

*Who would not be able to feel compassion on
beholding Christ's Mother suffering with
her Son?*

*For the sins of his people she saw Jesus in
torment and subjected to the scourge.*

Vidit suum dulcem Natum
moriendo desolatum,
dum emisit spiritum.

Eia, Mater, fons amoris
me sentire vim doloris
fac, ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Tui Nati vulnerati,
tam dignati pro me pati,
pœnas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Juxta Crucem tecum stare,
et me tibi sociare
in planctu desidero.

Virgo virginum præclara,
mihi iam non sis amara,
fac me tecum plangere.

Fac, ut portem Christi mortem,
passionis fac consortem,
et plagas recolere.

Fac me plagis vulnerari,
fac me Cruce inebriari,
et cruore Filii.

*She saw her own dear Son dying, abandoned,
while He gave up the ghost.*

*O Mother, fountain of love, make me feel the
power of sorrow, that I may grieve with you.*

*Grant that my heart may burn in the love of
Christ my Lord, that I may greatly please Him.*

*Holy Mother, this I pray, drive the wounds of the
Crucified deep into my heart.*

*Share with me the agony of your wounded Son
who deigned to suffer so much for me.*

*Make me to share your pious tears to mourn
Him that is on the cross as long as I live.*

*To stand with you beside the Cross and share
your grief is my desire*

*Virgin, most exalted among virgins, be not now
ill-disposed towards me, grant that I may
grieve with you.*

*Grant that I may bear the death of Christ, share
his Passion, and commemorate His wounds.*

*Let me be wounded with his wounds, let me be
inebriated by the cross and your Son's blood.*

Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudicii.

Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.

Quando corpus morietur,
fac, ut animæ donetur
paradisi gloria. Amen.

5 *Fragments for Four*

Text by Gregory Rose

Thames (soprano)

Lying sometimes softly

(so many secrets

so many secrets

so many secrets)

hidden history slides under

shimmering thoughts, edged

only here and there with dark

broody wood (give us peace)

Sometimes tides shriek,

thunderstruck with body

(so many secrets

so many secrets

so many secrets)

pulling and menacing

gentler shores (give us peace)

At night silk curtains

faintly let moons ride

(so many secrets

*Inflamed and set on fire, may I be defended by
you, Virgin, on the day of judgement.*

*Christ, when it is time to pass away, grant that
through your Mother I may come to the palm
of victory.*

*When my body dies, may my soul be granted the
glory of paradise. Amen.*

so many secrets

so many secrets)

creating weathered dances

that play cat-and-mouse

with river craft (give us peace)

fly the song (mezzo-soprano)

bend the grass

sight the mud

loop the sky

sink the groan

dive the mind

swoop the tree

fly the song

eat the plan

stroke the moon

pinch the wind

swim the thought

pull the scent

climb the air

fly the song

So (Tenor)

YG/YGO/YGOG (bass)

YG YG YG, etc.

YGO YGO YGO, etc.

YGOG YGOG YGOG, etc.

Missa Sancti Dunstani

6 I Kyrie

Kyrie eleison

Christe eleison

Kyrie eleison

*Lord, have mercy;
Christ, have mercy;
Lord, have mercy*

7 II Gloria

Gloria in excelsis Deo. Et in terra pax hominibus
bonae voluntatis.

Laudamus te Benedicimus te. Adoramus te.

Glorificamus te. Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus, Rex caelestis,
Deus Pater omnipotens.

*Glory to God on high, and on earth peace and
good will towards men.
We praise Thee; we bless Thee; we worship Thee;
we glorify Thee. We give thanks to Thee for
Thy great glory,
O Lord God, Heavenly King, God the Father
Almighty.*

Domine Fili unigenite, Jesu Christe. Domine
Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe
deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

*O Lord Jesus Christ, the only-begotten Son.
O Lord God, Lamb of God, Son of the Father,
Who takes away the sins of the world, have
mercy on us.
Thou that takes away the sins of the world,
receive our prayer.
Thou that sits at the right hand of the Father,
have mercy on us.*

Quoniam tu solus sanctus. Tu solus Dominus.

Tu solus altissimus,

Jesu Christe. Cum Sancto Spiritu, in gloria Dei
Patris. Amen.

*For Thou alone art holy; Thou alone art The
Lord; Thou alone art most high, O Jesus
Christ, together with the Holy Spirit, in the
glory of God the Father. Amen*

8 III Sanctus

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

*Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

9 IV Benedictus

Benedicus qui venit in nomine Domini.
Hosanna in excelsis.

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

10 V Agnus Dei

Agnus Dei, qui tollis peccata mundi: miserere
nobis.
Agnus Dei, qui tollis peccata mundi: miserere
nobis.
Agnus Dei, qui tollis peccata mundi: dona
nobis pacem.

*O Lamb of God, who takes away the sins of the
world: have mercy upon us.
O Lamb of God, who takes away the sins of the
world: have mercy upon us.
O Lamb of God, who takes away the sins of the
world: grant us thy peace.*

11 Ave Maria I

Gospel of St Luke
Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.*

12 Veni Sancte Spiritus II

Ascribed to Stephen Langton,
Archbishop of Canterbury, 1207–28
Veni, Sancte Spiritus,
et emitte caelitus
lucis tuae radium.

*Come, Holy Spirit,
send forth the heavenly
radiance of your light.*

Veni, pater pauperum,
veni, dator munerum,
veni, lumen cordium.

Consolator optime,
dulcis hospes animae,
dulce refrigerium.

In labore requies,
in aestu temperies,
in fletu solatium.

O lux beatissima,
reple cordis intima
tuorum fidelium.

Sine tuo numine,
nihil est in homine,
nihil est innoxium.

Lava quod est sordidum,
riga quod est aridum,
sana quod est saucium.

Flecte quod est rigidum,
fove quod est frigidum,
rege quod est devium.

Da tuis fidelibus,
in te confidentibus,
sacrum septenarium.

Da virtutis meritum,
da salutis exitum,
da perenne gaudium.

*Come, father of the poor,
come, giver of gifts,
come, light of the heart.*

*Greatest comforter,
sweet guest of the soul,
sweet consolation.*

*In labour, rest,
in heat, temperance,
in tears, solace.*

*O most blessed light,
fill the inmost heart
of your faithful.*

*Without your grace,
there is nothing in us,
nothing that is not harmful.*

*Cleanse that which is unclean,
water that which is dry,
heal that which is wounded.*

*Bend that which is rigid,
heat that which is frozen,
correct what goes astray.*

*Give to your faithful,
those who trust you,
the sevenfold gifts.*

*Grant the reward of virtue,
grant the deliverance of salvation,
grant eternal joy.*

14 *Dum transisset*

Epistle of St Mark, chapter 16

Dum transisset Sabbatum, Maria Magdalene
et Maria Jacobi et Salome emerunt aromata
ut venientes ungerent Iesum. Alleluia.

15 *Scarborough Fair*

Traditional English folksong

Are you going to Scarborough Fair?
Parsley, sage, rosemary and thyme,
Remember me to one who lives there,
For she was once a true love of mine.

Tell her to make me a cambric shirt,
Parsley, sage, rosemary and thyme,
Without any seam or needle work,
And then she'll be a true love of mine.

Tell her to wash it in yonder dry well,
Parsley, sage, rosemary and thyme,
Where water ne'er sprung, nor drop of rain fell,
And then she'll be a true love of mine.

Tell her to dry it on yonder thorn,
Parsley, sage, rosemary and thyme,
Which never bore blossom since Adam
was born,
And then she'll be a true love of mine.

*When the Sabbath had passed, Mary
Magdalene and Mary the mother of James,
and Salome brought spices so that they could
come and anoint Jesus. Alleluia.*

O you will find me an acre of land,
Parsley, sage, rosemary and thyme,
Between the sea foam and the sea sand,
Or never be a true love of mine.

O will you plough it with one ram's horn,
Parsley, sage, rosemary and thyme;
And sow it all over with peppercorn,
Or never be a true love of mine.

O will you reap it with a sickle of leather,
Parsley, sage, rosemary and thyme,
And tie it all up with a peacock's feather,
Or never be a true love of mine.

And when you have done and finished
your work,
Parley, sage, rosemary and thyme,
Then come to me for your cambric shirt,
And you will be a true love of mine.

16 *Ev'ry Time We Say Goodbye*

Cole Porter

We love each other so deeply, that I ask you
this, sweet heart,
Why should we quarrel ever? Why can't we be
enough clever, never to part?

Ev'ry time we say goodbye, I die a little,
Ev'ry time we say goodbye, I wonder why a little,
Why the gods above me, who must be in the
know.

Think so little of me, they allow you to go.

When you're near, there's such an air of spring
about it,

I can hear a lark somewhere, begin to sing
about it,

There's no love song finer, but how strange the
change from major to minor,

Ev'ry time we say goodbye.

17 *Nkosi Jesu*

Rae Tomlin

I warm my son upon my breast

As Mary, Mary warmed you

O Nkosi Jesu

O Nkosi Jesu

I feel his life, I feel his strength

And his gentle, quiet breathing

O Nkosi Jesu

I hear my people singing their song,

Singing, singing in the wind

O Nkosi Jesu

The sighing of the yellow grass
Keeps him softly, sweetly dreaming
O Nkosi Jesu

The kaffirboom lifts her arms above,
Praising, praising only you
O Nkosi Jesu

O give us your hope, O give us your strength,
O give us, give us gentle love
O Nkosi Jesu

18 *I Will*

Paul McCartney

Who knows how long I've loved you

You know I love you still

Will I wait a lonely lifetime?

If you want me to I will

For if I ever saw you

I didn't catch your name

But it never really mattered

I will always feel the same

Love you forever and forever

Love you with all my heart

Love you whenever we're together

Love you when we're apart

And when at last I find you

Your song will fill the air

Sing it loud so I can hear you

Make it easy to be near you

For the things you do endear you to me

Oh, you know I will

I will



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I Will (Lennon/McCartney) © Sony/ATV Music Publishing

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GREGORY ROSE Choral Compositions and Arrangements

Evening Canticles, *The St Pancras Service*

(2007) 6:55

1 I Magnificat 3:54

2 II Nunc Dimittis 3:01

3 *It's snowing* (1972) 3:46

4 *Stabat Mater* (2015) 11:39

5 *Fragments for Four* (1997) 2:21

Missa Sancti Dunstani (2009) 15:32

6 I Kyrie 5:50

7 II Gloria 2:56

8 III Sanctus 1:30

9 IV Benedictus 2:03

10 V Agnus Dei 3:13

11 *Ave Maria I* (2017) 2:38

12 *Bells Carol* (1974) 1:48

13 *Veni Sancte Spiritus II* (2015) 5:44

14 *Dum transisset* (1979) 4:51

15 *Scarborough Fair* (arr. 2008) 2:51

16 COLE PORTER *Ev'ry Time We Say Goodbye* (arr. 1979) 4:01

17 *Nkosi Jesu* (arr. 2002) 5:12

18 PAUL MCCARTNEY *I Will* (arr. 2006) 1:54

TT 69:12

Latvian Radio Choir

Ieva Ezeriete, soprano 2 6 12

Agate Burkina, soprano 7 16 17

Dace Strautmane, alto 2 7

Inga Martinsone, mezzo-soprano 8

Rūdolfis Bērtiņš, tenor 2 6 7

Kārlis Rūtentāls, tenor 12 17

Gundars Dzijums, bass 7 10

Mikus Bāliņš, tubular bells 4

Gregory Rose, conductor

FIRST RECORDINGS