

Friday, November 30, 2007, 8pm
 First Congregational Church
 Saturday, December 1, 2007, 8pm
 Grace Cathedral

The Tallis Scholars
 Peter Phillips, *director*



Sopranos

Teresa Bonner, Janet Coxwell

Altos

Patrick Craig, Caroline Trevor

Tenors

George Pooley, Julian Stocker, Nicholas Todd, Christopher Watson

Basses

Donald Greig, Robert Macdonald

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The Tallis Scholars
 Peter Phillips, *director*

Poetry in Music for the Virgin Mary

PROGRAM

Jean Lhéritier (c.1480–c.1552) Nigra sum

Giovanni Pierluigi da Palestrina (c.1525–1594) Missa Nigra sum

Kyrie
 Gloria
 Credo
 Sanctus and Benedictus
 Agnus Dei I and II

INTERMISSION

Jean Mouton (c.1459–1522) Quæramus cum pastoribus

Thomas Crecquillon (c.1505–1557) Quæramus cum pastoribus

Josquin des Prez (c.1450–1521) Pater noster

Jacobus Gallus (1550–1591) Pater noster
 Mirabile mysterium
 Omnes de Saba

In North America, the Tallis Scholars are managed by International Arts Foundation, Inc., 201 West 54th Street, Suite 1C, New York, New York 10019-5519: internationalartsfoundation.com.

The Tallis Scholars record for Gimell Records: gimell.com.

TONIGHT'S FIRST HALF unites one of Palestrina's 53 parody masses with the motet on which it is based. Of these 53, 31 were based on the music of other composers, and the majority of these were Franco-Flemish. Perhaps Palestrina, that paragon of Italian musical perfection, was thus acknowledging his indebtedness to, or at least his fondness for, the Franco-Flemish school.

Jean Lhéritier (or L'Héritier) represents, à merveille, the generation of Renaissance Franco-Flemish composers bridging the gap between Josquin and Palestrina. Although biographical detail is typically scant, Lhéritier was a native of Northern France and could well have been a pupil of the celebrated Josquin. The majority of the information we have about him comes from Italy, whither he went in 1506: first to Ferrara, in the service of Alfonso I d'Este, and thereafter to Rome, Mantua, Verona and possibly Venice (a volume of his motet's was published there in 1555). Going on what has survived, he seems principally to have composed motets, characterized by smooth, flowing lines and the use of clear consistent imitation.

Lhéritier's five-part (SATTB) motet *Nigra sum* sets words from the Song of Solomon, that curiously ambiguous Biblical text describing the love of King Solomon and the Sulamites. Whether taken as purely sensuous love poetry or fervent allegory, composers over the centuries have had rich pickings from the Song, and Lhéritier seems to have been particularly taken with it, setting *Nigra sum* at least twice more (a four-part and a six-part version also survive). It is interesting to compare Lhéritier's use of the text in his motet with Palestrina's in his own *Nigra sum* motet: where the latter uses a good chunk of the actual text, Lhéritier sets but three lines, the last two of which are a kind of paraphrase, explaining the striking opening statement (*Nigra sum sed formosa*—"I am black but comely"). It is also worth noting that *nigra* here does not mean black in the sense we might understand it today: in the canonical text, the woman explains that her skin has been unbecomingly darkened by the sun, for her brothers forced her to work outside in the vineyards.

The opening line of the text also perfectly describes Lhéritier's motet: a "dark," brooding opening beginning in the tenor, the pace slow, before

the music gathers momentum and becomes more "shapely" as Palestrina-esque lines weaving in and out of the textures.

The *Missa Nigra sum* was not published until 1590, though written much earlier. In Peter Phillips's liner notes to the Tallis Scholars' recording of the work (Gimell CD 003), he makes the point that Palestrina used his source (namely Lhéritier's motet) quite wholesale, tinkering about with it very little: indeed, many of the mass's movements begin by quoting the opening of the motet, giving the mass an overall cohesion.

The two composers who open the second half are also key, though relatively unknown, figures in the Franco-Flemish musical scene of the 15th and 16th centuries. Jean Mouton (or John Sheep) was, like Lhéritier, famed for his motets (of which over 100 survive), and for being (as teacher of Adrian Willaert) one of the grandfathers of the Venetian school. We know fairly little of his early life, besides his being from the Northeast of France (from near Boulogne) and becoming a priest. By 1500, he was choirmaster at Amiens cathedral. His fortunes then seemed to rise, for from around 1509 to the end of his life he was the principal composer at the French court. *Queramus cum pastoribus* shows a style akin to Josquin, though perhaps more texturally and rhythmically regular. The motet opens canonically with lovely narrative exposition: we are transported to holy night in the company of the first worshippers. The first refrain of *Noe* ("Noel") is almost antiphonal, being passed between the two pairs of upper and lower voices. After a pause, there follows a dramatic Question and Answer session with some nice word-painting: the vision of Jesus in the manger elicits fanfare-like jubilation; the sound of the angels' song is represented by more elaborate part-writing in the upper voices. The second part is more sober and reflective, as befits the words—hinting, as they do, at prophecy and loss.

Thomas Crecquillon exhibits a similarly refined and poised style. Like Mouton and Lhéritier, he seems to have been a Northern Frenchman, but was more unusual in remaining up there (and in the Netherlands) for all his life, never making the journey to Italy. In setting the same text, he has gone for the same "key," but produced a much

more elaborate affair in six parts, with much more florid part-writing. He, too, brings out the pictorial qualities of the Medieval Latin poem, though perhaps slightly less markedly than does Mouton.

With Jacobus Gallus (variously known as Jacob Handl or Jacob Handl-Gallus), we take a bit of chronological and stylistic leap to the other half of the 16th century. Unlike with his Franco-Flemish forebears, we can be quite certain that Gallus was born on July 3, 1550, in Reifnitz, Carniola (now Ribnica), in Slovenia. He traveled throughout the Empire, for a time living at Melk (in Lower Austria), Vienna and finally Prague, where he died on July 18, 1591. He seems to have been quite at home writing in the more traditional imitative manner of the Franco-Flemings (as evinced by his smaller works, such as *Mirabile mysterium* and *Omnes de Saba*), while at the same time making full use of the current Venetian polychoral style (in his larger works for double-choir, such as *Pater Noster*). Having obtained the right to have his music printed, he embraced this relatively new medium wholeheartedly and printed a multi-volume *Opus Musicum*, including 16 mass settings, 2 passions and 374 motets covering the liturgical year.

Pater Noster is fine example of Gallus going for the Venetian vogue. It is in eight parts, pitting four

upper voices against the four lower voices. With the canonic opening in the upper two parts and the subsequent sonorous homophonic episodes, he almost seems to be marrying the older style with the new. It is a rousing setting of the Lord's Prayer, and ends with a wonderfully florid *Amen*.

The five-part *Mirabile mysterium* takes us into rather different territory. From the imitative opening bars, with their intense and extraordinary chromaticism, the atmosphere of mystery is immediately and pungently evoked. It is not difficult to believe that Gallus was enjoying the punning potential of the text to the full: apart from the *mysterium*, there is the *innovantur* (for he was certainly being novel) and then the rather more rhythmically complicated last few bars—around the word *divisionem*.

Finally, the five-part *Omnes de Saba*, perhaps one of his most popular works. After the fanfare opening, the talk of gold and incense is more reflective, before exuberance takes over once more in praise of God: indeed, the jubilation almost overflows in the *Alleluia* with wonderful rising and falling scales and a classic "over-running" final cadence, where the sopranos and second tenors come to rest on a wholesome B-flat, while the other parts keep going for another two bars.

Sightlines

The Tallis Scholars: *Poetry in Music for the Virgin Mary*

Friday, November 30, 2007, 7–7:30pm, First Congregational Church
Saturday, December 1, 2007, 7–7:30pm, Grace Cathedral

Pre-performance talk by Tallis Scholars Director Peter Phillips with Paul M. Ellison, Lecturer in Music History, San Francisco State University and Director, Schola Adventus.

These *Sightlines* events are free to all ticket holders.

Jean Lhéritier

Nigra sum sed formosa filia: Jherusalem
Ideo dilexit me Dominus
Et introduxit me in cubiculum suum.

Giovanni Pierluigi da Palestrina

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

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.

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.

Quoniam tu solus Sanctus; tu solus Dominus; tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo; Lumen de Lumine; Deum verum de Deo vero; genitum, non factum; consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis, et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est.

Et resurrexit tertia die secundum Scripturas; et ascendit in caelum, sedet ad dexteram Patris; et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio

Nigra Sum

I am black but comely, daughters of Jerusalem,
Therefore have I pleased the Lord
And he hath brought me into his chamber.

Missae Nigrae sum

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Glory be to God on high, and in earth peace, goodwill 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.

O Lord the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us; thou that takest away the sins of the world, receive our prayer; thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art Holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art Most High in the glory of God the Father. Amen.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God; Light of Light; very God of very God; begotten, not made; being of one substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate; he suffered death and was buried.

And the third day he rose again according to the Scriptures; and ascended into heaven, and is seated at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord, and giver of life, who proceeds from the Father and the Son;

simul adoratur et conglorificatur; qui locutus est per prophetas.
Et unam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Sanctus and Benedictus

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

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Agnus Dei I and II

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.

Jean Mouton / Thomas Crecquillon

Prima pars

Quæramus cum pastoribus
Verbum incarnatum;
cantemus cum hominibus
regem saeculorum. Noe.
Quod tu vides in stabulo?
Jesum natum de Virgine.
Quid audis in praesepio?
Angelos cum carmine
et pastores dicentes: Noe.

Secunda pars

Ubi pascas, ubi cubes?
Dic, si ploras, aut si redes:
Te rogamus, Rex Christe. Noe.
Cibus et lac virgineum,
lectus durum praesepium,
carmina sunt lacrimae. Noe.

Josquin des Prez / Jacobus Gallus

Pater noster, qui es in caelis,
sanctificetur nomen tuum;
Adveniat regnum tuum.
Fiat voluntas tua sicut in caelo et in terra.
Panem nostrum quotidianum da nobis hodie,

who with the Father and the Son is worshipped and glorified, who spoke by the prophets.
And I believe in one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Glory be to thee, O Lord most high.

Blessed is he that cometh in name of the Lord. Hosanna in the highest.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, grant us thy peace.

Quæramus cum pastoribus

First Part

Let us seek with the shepherds
the Word incarnate;
let us sing with all mankind
for the King of the ages. Noel.
What do you see in the stable?
Jesus, born of the Virgin.
What do you hear in the manger?
Angels with a song
and shepherds saying: Noel.

Second Part

Where do you eat, where do you lie?
Say, whether you weep or laugh:
we ask you, Christ the King. Noel.
My food is milk of the Virgin,
my bed a hard manger,
my songs are tears. Noel.

Patet Noster

Our Heavenly Father,
hallowed be Thy Name.
Thy Kingdom come, Thy Will be done,
on Earth, as it is in Heaven.
Give us this day our daily bread,

et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem;
sed libera nos a malo.
Amen.

Gallus

Mirabile mysterium declaratur hodie: Innovantur naturæ: Deus homo factus est. Id, quod fuit, permansit, Et quod non erat assumpsit: Non commixtionem passus, Neque divisionem.

Gallus

Omnes de Saba venient,
Aurum et thus deferentes,
Et laudem Domino annuntiantes.
Alleluia.

and forgive us our trespasses,
as we forgive those who trespass against us.
And lead us not into temptation,
but deliver us from evil.
Amen.

Mirabile mysterium

A wonderful mystery is revealed today: The two natures are renewed: God has become man. That which he was, he remained, And that, which he was not, he assumed: Suffering neither mixture nor division.

Omens de Saba

All they from Sheba shall come,
Bringing gold and incense,
And proclaiming the praises of the Lord.
Alleluia.

THE TALLIS SCHOLARS were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serve the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which the Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 70 concerts each year. In April 1994, the group enjoyed the privilege of performing in the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes, broadcast simultaneously on Italian and Japanese television. In 1998, they celebrated their 25th anniversary with a special concert in London's National Gallery, premiering a John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York in 2000.

Tallis Scholars' performances are recurring favorites on many series throughout the United States. Their 2007–2008 season includes returns to Cal Performances, the Da Camera Society in Los Angeles, Chamber Music Northwest in Portland, Oregon, the Miller Theater in New York, the University Musical Society in Ann Arbor, Michigan, the Boston Early Music Festival, Middlebury College, the University of Maryland, the University of Chicago and the Kansas City Friends of Chamber Music, among other prestigious presenting organizations.

In recent years, they have performed in Germany, Spain, Italy, the Concertgebouw in the Netherlands, the Cité de la Musique in Paris, throughout North America, Japan, China, Australia and Singapore, and at many U.K. venues, including Symphony Hall, Bridgewater Hall, Wigmore Hall, London's South Bank Centre and the Royal Albert Hall for the BBC Proms, where they appeared in July 2007 before an audience of more than 5,000 people. That year also marked their debut at the Edinburgh Festival as well as a return to Moscow. Concerts in 2006 included their

debuts in Iceland, at the Ravinia and Tanglewood festivals, alongside their second appearance at the Mostly Mozart Festival in New York.

The group continues to commission living composers and gave the world premieres of two works written for 40 voices, *I Have Thee by the Hand, O Man* by Robin Walker and *When the Wet Wind Sings* by Errollyn Wallen. In January 2006, they premiered Sir John Tavener's *Tribute to Cavafy* (the full realization of *In the Month of Athyr*, the work he wrote for their 25th anniversary), narrated by Vanessa Redgrave.

Much of the Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1981 solely to record the Scholars. In February 1994, Peter Phillips and the Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as Maestro di Cappella. The concerts were recorded by Gimell and are available on both CD and DVD.

Two of their most recent discs, featuring the music of John Browne and Francisco Guerrero, have received exceptional reviews, the former winning the Early Music nomination at the annual Gramophone Awards in 2005. It was also nominated for a Grammy. Their latest disc presents the last word in embellishing Allegri's *Miserere*.

Recordings by the Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received *Gramophone's* Record of the Year award, still the only recording of early music ever to win this coveted award. In 1989, the French magazine *Diapason* gave two of its coveted Diapason d'Or de l'Année awards for recordings of a mass and motets by Lassus and of Josquin's two masses based on the chanson *L'Homme armé*. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut liliun* was awarded *Gramophone's* Early Music Award in 1991; they received the 1994 Early Music Award for their recording of music by Cipriano de Rore; and the same distinction again in 2005 for their disc of music by John Browne. These accolades are continuing evidence of the exceptionally high standard maintained by the Tallis

About the Artists

Scholars, and of their dedication to one of the great repertoires in Western classical music. The group's second DVD video was released in 2003; made in collaboration with BBC television and entitled *Playing Elizabeth's Tune*, it focuses on the life and works of William Byrd and features performances of the sacred music of Elizabeth I's favorite composer, filmed in the beautiful surroundings of Tewkesbury Abbey. This has recently received a unique five-star listing in the French music magazine *Diapason*. For more information, please visit thetallissscholars.co.uk.



Peter Phillips

has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. He founded the Tallis Scholars in 1973, with whom he has now appeared in over 1,500 concerts and made over 50 discs, encouraging interest in polyphony all over the world. As a result of his work, through concerts, recordings, magazine awards, publishing editions of the music and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.

Apart from the Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. Amongst others he has appeared with the Collegium Vocale of Ghent, broadcasting live on French radio from the Saintes festival; the Tudor Choir of Seattle; and Musix of Budapest. Peter also works extensively with the BBC Singers, with whom he gave a Promenade concert, in collaboration with

the Tallis Scholars, from the Royal Albert Hall in July 2007, which was broadcast live and attended by more than 5,000 people. He gives numerous master classes and choral workshops every year around the world and is also Artistic Director of the Tallis Scholars Summer School—U.K.- and U.S.-based choral courses dedicated to exploring the heritage of Renaissance choral music and developing a performance style appropriate to it as pioneered by the Tallis Scholars. January 2007 marked the first Summer School in Sydney, Australia. Peter has recently been appointed Director of Music at Merton College, Oxford, where he will set up a new Choral Foundation in 2008.

In addition to conducting, Peter Phillips is well known as a writer. For many years, he has contributed a regular music column (as well as one on cricket) to *The Spectator*. In 1995, he became owner and publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music, 1549–1649*, was published by Gimell in 1991, while his second, *What We Really Do*, an unblinking account of what touring is like, alongside insights about the makeup and performance of polyphony, was published in 2003.

Peter Phillips has made numerous television and radio broadcasts. Besides those featuring the Tallis Scholars (which include live broadcasts from the 2001, 2003 and 2007 Proms, the Aldeburgh Festival, the Bath Festival and the Cheltenham Festival), he has appeared several times on the BBC's *Music Weekly* and on the BBC World Service, on *Kaleidoscope* (BBC Radio 4), on *Today* (BBC Radio 4), National Public Radio in the United States and on German, French and Canadian radio. In 2002, the Tallis Scholars made a special television documentary for the BBC about the life and times of William Byrd.

In 2005, Peter Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honor individuals who have contributed to the understanding of French culture in the world. In 2006, his song-cycle for contralto, *Four Rondeaux by Charles d'Orleans*, was premiered at the Guggenheim Museum in New York to critical acclaim.