

Saturday, March 28, 2009, 8pm
 First Congregational Church

The Tallis Scholars

Peter Phillips, *director*



R. Haughan

Sopranos

Janet Coxwell, Amy Haworth, Cecilia Osmond, Amy Wood

Altos

Patrick Craig, Caroline Trevor

Tenors

Mark Dobell, Simon Wall

Basses

Donald Greig, Robert Macdonald

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The Tallis Scholars

Peter Phillips, *director*

Music for Double Choir

PROGRAM

Giovanni Pierluigi da Palestrina (c.1525–1594) Surge, illuminare (part 1)

Peter Philips (c.1560–1628) Ecce vicit Leo

Philips Ave Jesu Christe

Orlande de Lassus (c.1532–1594) Missa Bel' Amfitrit' altera

INTERMISSION

Orlando Gibbons (1583–1625) O clap your hands

Dominique Phinot (c.1510– c.1556) Lamentations

Alonso Lobo (c.1555–1617) Ave Maria

Jean Mouton (c.1459–1522) Nesciens Mater

Hieronymus Praetorius (1560–1629) Magnificat IV

*In North America, The Tallis Scholars are managed by International Arts Foundation, Inc.,
 121 West 27th Street, Suite 703, New York, New York 10001-6262, info@internationalartsfoundation.org.*

*Please visit The Tallis Scholars' newly designed website at www.gimell.com.
 For additional information, please visit thetallissscholars.co.uk.*

Arise and Shine, O Jerusalem

The term “Renaissance,” is often forgone in favor of “Early Modern” by historians and some musicologists, as this better reflects how the many changes begun in the 15th century, would form the culture—political, historical, artistic—that exists today. In music, this happened in a unique way, one which tonight’s concert explores. So much of our current understanding of music actually began with the 17th and 18th centuries, not the 15th. Renaissance polyphony still is somewhat of an outsider in terms of widespread familiarity. What is at issue tonight is the connection between Renaissance polyphony and Baroque music, exemplified through an important musical form in this development: double-choir music. What differentiates double-choir music from eight-voice polyphony is, as we shall see, the use blocks of sound conceived as such—in essence, the beginnings of orchestration, using vocal timbres instead of instruments. With this comes a tendency toward homophonic, chordal, vertical writing, another feature that came to define the Baroque. An historical progression can be seen here, and The Tallis Scholars’ chosen selection of music ranges more than 100 years, allowing us to see how this style developed.

The opening piece sets the scene. Palestrina’s *Surge, illuminare* is vintage Palestrina double-choir music with its seamless blending of true polyphony (at the very start of the piece) with homophony (at the words “et gloria Domini”), and the skill with which these two textures are made to flow from one to the other. The end of the piece is a perfect example of this, as the phrase “et gloria eius” is thrown back and forth before melting into a fully contrapuntal final flourish. This technique, as with so much of Palestrina’s music, defined the conventional double-choir style in the late 16th-century.

Peter Philips was born 35 years after Palestrina. As a lifelong adherent to Roman Catholicism, he fled England in 1582, aged 22, and went to Rome. After traveling for five years, he settled first in Antwerp and then in Brussels in the chapel of the Habsburg Archduke Albert VII, never to return to England. Philips’s music exhibits his deep admiration for the Roman masters, Palestrina chief among them. The generational difference between

the two men, however, can be seen in the wider range of rhythmic gestures used by Philips, and the startling contrasts between flowing contrapuntal lines and vertical chordal writing, most strikingly displayed in the final “Alleluia” section of *Ecce vicit Leo*. A more vivid pictorial representation of text, one of the hallmarks of the coming Baroque, can be seen in *Ave Jesu Christe* in the treatment of “gaudium nostrum” (our joy) chiefly in the contrast between this text and that which surrounds it, particularly “panis Angelorum” (bread of angels).

Lassus’s *Missa Bell’ Amfitrit’ altera* was published in 1610, just three years before Philips’s motets. The similarity ends there, however. This mass was published posthumously and represents the work of a previous generation. In fact, Lassus was just seven years younger than Palestrina. Lassus spent some of his youth in Rome, but in 1556, aged just 24, he was invited to join the chapel of Albrecht V of Bavaria in Munich where he remained until his death. In contrast to the Palestrina and Philips motets on tonight’s program, this mass contains much more fluid, equal, eight-voice counterpoint. The Venetian homophonic and declamatory rhythmic style and slower harmonic movement, typified in the works of the Gabriellis, with which Lassus was familiar, can be seen in the second Kyrie, in many passages in the Credo, and at the “Pleni sunt caeli” and “Hosanna” in the Santus. However, the peculiar setting of “Et unam sanctam catholicam” in the Credo, with its short repeated phrases quickly alternating between choirs would stand as a model for later composers, Hieronymus Praetorius among them. Another stylistic device not often employed by Palestrina was to mix and match voices to create choirs of varying texture, not always sticking to the two choirs set out in the score. This occurs at “Qui tollis peccata mundi” and “Cum sancto spiritu” in the Gloria and, strikingly, at “Et in Spiritum Sanctum” in the Credo, where a high-voice choir is contrasted with low voices immediately following with “qui ex Patre Filioque procedit.” While the manipulation of vocal texture and timbre is a feature of all vocal music written in the Renaissance, the conception of these blocks of sound deployed in contrast with one another would form the basis upon which the Baroque sound world would rest.

Representing a completely different national tradition and born almost 60 years after Palestrina,

Orlando Gibbons shows us a more sophisticated, later example of double-choir writing. In *O Clap your hands*, probably written around 1620, Gibbons explores virtually every possibility afforded him by both eight-voice counterpoint and poly-choral homophony. He does this, however, with such ease, variation, logic, and flourish that it is no wonder this has become one of his most popular pieces. It is conventional wisdom that this piece was written to obtain a doctorate at Oxford University and therefore leans more toward the contrapuntal than the homophonic, but in passages like “O sing praises” and “For God which is highly exulted,” the old technique of choruses echoing one another is used to great effect.

Dominique Phinot is not a name with which many listeners might be familiar. Not much is known of his life; it appears he spent time in Urbino and Lyon but details are scarce. Phinot was born near the end of the first decade of the 16th century and therefore represents yet another, earlier generation of composers. However, a small collection of his music, of which this Lamentations setting was a member, was very famous in its day and known by many, including Palestrina and Lassus. This work contains again a mixture of varying textural devices, but the ingenuity with which the horizontal and vertical writing styles are blended gradually increases over the course of each section and of the entire work, the final “Jerusalem” section bringing the two together fully.

The next two works on tonight’s program form a pair. This said, Alonso Lobo and Jean Mouton never met, as Lobo was born more than a century after Mouton. Mouton is the earliest composer whose music appears on tonight’s program, a contemporary of Josquin des Prez. As with many of these earlier composers, Mouton was a master of elaborate counterpoint, especially canon technique. Nowhere is this more obvious than in *Nesciens Mater*. Alonso Lobo, a century later, would, return to precisely this technique in his *Ave Maria*. Both works consist of four strict canons at the fifth, four voices repeating what the other four just sang a fifth higher. This music is less an exercise in arranging blocks of sound and more a stunning display of canonic virtuosity. Mouton’s work is a masterpiece. His ability to create such an inviting sonority, maintain it for what seems like vast expanses of

time, and slowly increase the intensity of the music through first subtle variations in texture and then exploring the upper extremities of vocal ranges is absolutely astounding given the contrapuntal demands of these four simultaneous canons. Lobo’s work is no less astonishing, but here he manages to pay homage to the predominant double-choir style of his time, as the first few phrases are homophonic and alternate between choirs. Lobo is also, impressively, able to incorporate passages of plainsong cantus firmus material and, crucially, some of the more exotic sonorities characteristic of late 16th-century Spanish style.

Tonight’s concert rightly closes with a piece by Hieronymus Praetorius. Praetorius, a direct contemporary of Peter Philips, wrote an enormous quantity of double-choir music, most including the more modern approaches heard in tonight’s concert. This *Magnificat* setting comes from a volume of nine published first in 1602 but again in 1622 with, importantly, the addition of a *bassus continuus* part. Here is the last piece in the gradually forming Baroque puzzle. Instrumentation aside, to experience Praetorius’s distinctive double-choir style, one need only listen for the striking gesture at the words “dispersit superbos.” Praetorius’s use of this technique, foreshadowed in Lassus’s *Missa Bell’ Amfitrit’ altera*, represents probably the most extreme form of this rapid repetition and wild rhythmic contrast. Another unique passage occurs at the text, “implevit bonis,” where the Choir 1 soprano sings a fragment of the Magnificat psalm tone in long notes accompanied by a thick, overlapping, wash of seven-voice accompaniment. The poise and balance with which repeated phrases are passed from choir to choir and subtle control over long-term harmonic progressions as well as this rhythmic audacity and ingenuity is what places this sort of music just at the cusp of the coming Baroque.

While many look to the developments of opera, secular, and instrumental music to find the birth of the Baroque, it is possible to find hidden in much earlier music these proto-Baroque experiments with rhythm, texture, harmony and orchestration. It is not difficult to understand the appeal of the grand and exiting music that resulted.

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Giovanni Pierluigi da Palestrina

Surge, illuminare Jerusalem: quia venit lumen tuum, et gloria Domini super te orta est. Quia ecce tenebrae operient terram, et caligo populos: super te autem orietur Dominus, et gloria eius in te videbitur.

Et ambulabunt gentes in lumine tuo et reges in splendore ortus tui. Leva in circuitu oculos tuos, et vide: omnes isti congregati sunt, venerunt tibi: filii tui de longe venient, et filiae tuae de latere surgent. Tunc videbis et afflues, et mirabitur et dilatabitur cor tuum, quando conversa fuerit ad te multitudo maris, fortitudo gentium venerit tibi.

Inundatio camelorum operiet te, dromedarii Madian et Ephra: omnes de Saba venient, aurum et thus deferentes, et laudem Domino annunciantes.

Peter Philips

Ecce vicit Leo de tribu Juda, radix David aperire librum. Et solvere septem signacula eius, alleluia. Dignus est agnus qui occisus est accipere virtutem et divinitatem et sapientiam et fortitudinem et honorem et gloriam et benedictionem. Alleluia.

Philips

Ave Jesu Christe verbum Patris, filius virginis mundi salus, hostia sacra, verbum caro, fons pietatis. Ave Jesu, lumen coeli, praetium mundi, gaudium nostrum. Panis angelorum, te rogamus, ut sicut hic te videmus praesentem in aliena forma, sic te mereamur videre in majestatis tuae gloria.

Orlande de Lassus**Kyrie**

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria

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.

Surge, illuminare (part 1)

Arise, shine, O Jerusalem: for your light is come, and the glory of the Lord is risen upon you. For behold, darkness shall cover the earth, and a mist the people: but the Lord shall arise upon you, and his glory shall be seen upon you.

The people shall walk in your light and the kings in the splendour of your rising. Look all around you and see: all men have gathered there and have come for you: your sons will come from afar and your daughters will arise from all sides. Then you will see, you will be fruitful and your heart will be amazed and astonished when the mass of the sea is turned towards you and the courage of nations will come to you.

A vast number of camels will overwhelm you, the dromedaries of Madian and Ephra: all they from Sheba shall come, bringing gold and incense and proclaiming the praises of the Lord.

Ecce vicit Leo

Behold, the lion of the tribe of Juda, the root of David, hath prevailed to open the book, and to loosen the seven seals thereof. Alleluia. Worthy is the lamb that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Alleluia.

Ave Jesu Christe

Hail, Jesus Christ, word of the Father, son of a virgin, savior of the world, holy sacrifice, precious word, fountain of piety. Hail Jesu, light of heaven, most valued on earth, our joy. Bread of angels, we ask thee, that just as we see thee present here in a different shape, so we may be able to see thee in the glory of thy majesty.

Missa Bel' Amfitrit' altera**Kyrie**

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

Gloria

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.

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

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 simul adoratur et conglorificatur; qui locutus est per prophetas.

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

Sanctus

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

Benedictus

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi, miserere nobis.

O Lord the only-begotten Son, Jesu 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.

Credo

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; 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.

Sanctus

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

Benedictus

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

Agnus Dei

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

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

Orlando Gibbons: O clap your hands

O clap your hands together, all ye people: O sing unto God with the voice of melody. For the Lord is high, and to be feared: he is the great King of all the earth. He shall subdue the people under us, and the nations under our feet. He shall choose out an heritage for us, even the worship of Jacob, whom he loved. God is gone up with a merry noise: and the Lord with the sound of the trumpet.

O sing praises, sing praises unto our God: O sing praises, sing praises unto the Lord our King. For God is the King of all the earth: sing ye praises with understanding. God reigneth over the heathen: God sitteth upon his holy seat. For God, which is highly exalted, doth defend the earth, as it were with a shield. 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.

Dominique Phinot

Incipit oratio Jeremiae prophetae.

Recordare Domine quid acciderit nobis: intueri, et respice opprobrium nostrum. Haereditas nostra versa est ad alienos: domus nostrae ad extraneos. Pupilli facti sumus absque patre, matres nostrae quasi viduae. Aquam nostram pecunia bibimus: ligna nostra pretio comparavimus. Cervicibus nostris minabamur, lassus non dabatur requies. Aegypto dedimus manum et Assyriis, ut saturaremur pane. Patres nostri peccaverunt, et non sunt: et nos iniquitates eorum portavimus. Servi dominati sunt nostri: non fuit qui redimeret de manu eorum.

Jerusalem, convertere ad Dominum Deum tuum.

Alonso Lobo

Ave Maria, gratia plena: Dominus tecum, Benedicta tu in mulieribus, et benedictus fuctus ventris tuis, Jesu. Sancta Maria, mater Dei, ora pro nobis peccatoribus, Nunc et in hora mortis nostrae, Amen.

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.

Lamentations

Here begins the prayer of Jeremiah the prophet.

Remember, O Lord, what is come upon us: consider, and behold our reproach. Our inheritance is turned to strangers, our houses to aliens. We are orphans and fatherless, our mothers are as widows. We have drunk our water for money: our wood is sold unto us. Our necks are under persecution: we labor and have no rest. We have given the hand to the Egyptians and to the Assyrians to be satisfied with bread. Our fathers have sinned and are not, and we have borne their iniquities. Slaves have ruled over us: there is none that doth deliver us out of their hand.

Jerusalem, return to the Lord thy God.

Ave Maria

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 now and at the hour of our death, Amen.

Jean Mouton

Nesciens mater virgo virum peperit sine dolore. Salvatorem saeculorum ipsum regem angelorum, Sola virgo lactabat ubere de caelo pleno.

Hieronymus Praetorius

Magnificat anima mea Dominum Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est, et sanctum nomen eius. Et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in bracchio suo, dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles. Esurientes implevit bonis et divites dimisit inanes, Suscepit Israel puerum suum recordatus misericordiae suae, Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Nesciens Mater

A mother though she had no knowledge of man, gave birth without travail to the Saviour of the world. She alone suckled the very king of the angels with heavily plenty.

Magnificat IV

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 showed 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 holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, forever.

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.

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 blending, 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 across the globe. Their 2008–2009 season includes two U.S. tours, a visit to Mexico, a return tour of Japan, and appearances at festivals and venues across the U.K. and Europe in addition to their own Choral Series at Cadogan Hall. In July 2009, The Tallis Scholars will team up with the National Centre for Early Music and the BBC in a nationwide composition competition, designed to encourage young people to write for unaccompanied voices. The winning entry will be part of the concert which will open the 2009 York Festival, alongside Taverner's spectacular *Missa Corona spinea*.

The Tallis Scholars' career highlights include a tour of China in 1999, featuring two concerts in Beijing, and the privilege of performing in the Sistine Chapel in April 1994 to mark the final stage of the complete restoration of the Michelangelo frescoes. This was broadcast simultaneously on Italian and Japanese television and is now available on DVD. The ensemble have commissioned many contemporary composers during their history: in 1998 the Scholars celebrated their 25th anniversary with a special concert in London's National Gallery, premiering a Sir 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. The Tallis Scholars are broadcast regularly on radio (including performances from the BBC Proms at the Royal Albert Hall in both 2007 and 2008) and have also been featured on the acclaimed ITV program *The Southbank Show*.

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.

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, which was also nominated for a Grammy Award. Their most recent disc, featuring the music of Josquin, received exceptional reviews and was awarded a further Diapason d'Or. These accolades are continuing evidence of the exceptionally high standard maintained by The Tallis Scholars and of their dedication to one of the great repertoires in Western classical music.



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,

Mr. 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. Among 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. Mr. Phillips 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. Mr. Phillips has recently been appointed Director of Music at Merton College, Oxford, where he established a new Choral Foundation in 2008.

In addition to conducting, Mr. 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, and his second, *What We Really Do*, an unblinking account of what touring is like, alongside insights about the make-up and performance of polyphony, was published in 2003.

Mr. 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.

Sightlines

The Tallis Scholars: *Music for Double Choir*

Saturday, March 28, 2009, 7–7:30pm, First Congregational Church

Pre-performance talk by Artistic Director Peter Phillips and musicologist Paul M. Ellison, San Francisco State University.

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