

Saturday, March 23, 2013, 8pm
First Congregational Church

The Tallis Scholars

Peter Phillips, *director*

Soprano
Janet Coxwell
Amy Haworth
Ruth Provost
Amanda Morrison

Alto
Patrick Craig
Caroline Trevor

Tenor
Chris Watson
George Pooley

Bass
Rob Macdonald
Tim Whiteley

PROGRAM

Giovanni Pierluigi da Palestrina (1525–1594) Magnificat (for double choir)

Arvo Pärt (b. 1935) Magnificat

John Tavener (b. 1944) The lamb

Tavener As one who has slept

John Taverner (ca. 1490–1545) Quemadmodum

Taverner Mater Christi

INTERMISSION

Gregorio Allegri (1582–1652) Miserere

Eric Whitacre (b. 1970) Sainte-Chapelle (40th anniversary commission)

Pärt Nunc dimittis

Palestrina Nunc dimittis (for double choir)

Palestrina Laudate pueri (a 8)

This performance is made possible, in part, by Patron Sponsors Charles and Helene Linker.

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THE END OF ALL OUR EXPLORING will be to arrive where we started and know the place for the first time.” So writes T. S. Eliot in his *Four Quartets*, and so it is with tonight’s concert. A program of cycles and circles, of revisions and reinventions, this evening’s performance finds history repeating in works from the Renaissance and the present day. Setting the music of Palestrina against Pärt, Taverner against Tavener, exposes the common musical fabric of two ages, exploring the long shadow cast by the polyphonic masters and the values of clarity, expression and drama they share with today’s choral composers.

We open with a classic 16th-century Magnificat from the height of Rome’s polyphonic flourishing. Written characteristically for double choir, the punchy, dynamic exchanges of Palestrina’s two SATB groups follow the conventions of the composer’s later style; each is heard first in antiphonal isolation before coming together climactically in the full eight parts. Unremarkable in its harmony, the piece gains descriptive subtlety and drama through textural manipulation of the vocal forces. The second choir entry, “*omnes generationes*,” for example—the piece’s first eight-part section—crowds in unexpectedly upon choir one, joyously enacting the abundant “all generations” described in the text.

Palestrina’s Nunc Dimittis employs the same techniques to altogether more contemplative effect. As befits the gentler nature of the text, “Lord, now lettest thou thy servant depart in peace,” phrases are longer and more sustained, favoring initially a smooth homophony rather than the rhythmically articulated polyphony of the Magnificat.

In contrast to Palestrina’s vivid word-setting, the music of contemporary Estonian composer Arvo Pärt is stark indeed—an exercise in aural simplicity. Derived, mongrel-like, from his studies of Gregorian chant, Renaissance polyphony, and Russian Orthodox music, Pärt’s signature technique—a reverberant choral homophony he terms “*tintinnabuli*”—places his voices in a constantly shifting yet strangely static harmonic relationship.

Although not originally composed as a set, Pärt’s Canticles work naturally together—a pair of coloristic variations on a spiritual theme. Here in his Magnificat he places a solo soprano voice—less a character than a texture—chanting on a single pitch against a series of homophonic choral ensembles, creating a contemporary take on the Renaissance *fauxbourdon* technique of harmonized chant. The Nunc Dimittis, by contrast, sees Pärt’s voices deployed in rather more flexible units, sustaining by turns a rocking dialogue between upper voices over chanted men’s-voice pedal notes, and latterly a denser chorale-like homophony, collapsing ultimately back into the familiar waves of echoing sound for the Gloria.

Another contemporary composer heavily influenced by the music of the Russian Orthodox tradition is John Tavener. Not to be confused with Renaissance composer John Taverner (from whom he claims direct descent), Tavener’s English origins tell only tell half the story of his distinctive choral writing, which often takes both text and idiom from the East. *The Lamb* is a rare exception—an immaculate, organic musical miniature, whose modal harmonies and chant-like refrain hark back to an earlier age, but whose daring concision and chromatic shading epitomise the “new simplicity” of his generation. Although apparently written in a single afternoon, *The Lamb* represents the peak of the composer’s skill, reflecting Blake’s multifaceted text in all its artful artlessness.

Written like Allegri’s *Miserere* (heard later tonight) for Easter Week, *As One Who Has Slept* creates a similarly meditative and timeless atmosphere. Repetition once again is central to the work’s impact, using a very gradual shift in dynamics coupled with a series of dramatic key changes to transform the significance of the repeated text. The double-choir format is used rather differently here however, with the second choir sustaining a wordless chordal “ah” throughout, underpinning but never sharing the melodic movement of the first choir.

The career of John Tavener (ca. 1490–1545) spanned a particularly volatile period of English ecclesiastical history. Political change was

mirrored in the swift musical developments of the period, developments that would culminate in the music of Byrd and Tallis. Dating possibly from Taverner’s latter years, *Quemadmodum* is a work of mature skill. Although surviving only in untexted, instrumental sources, the motet’s title points us to Psalm 42, “Like as the Hart,” whose text has since been editorially added. Although only some five minutes in length, the exquisite ingenuity of the imitative counterpoint, and spacious sonority of the six-part writing give the work a certain grandeur. The psalm-poet yearns after God, and so too do Taverner’s rising opening scales, reaching upwards in an impassioned pursuit he sustains all the way through the motet’s two sections.

Text is also at the fore in Taverner’s *Mater Christi Sanctissima*—a short, Marian motet possibly intended for use during the Mass. The rather matter-of-fact counterpoint takes heartfelt pause at the first mention of the name “Iesu,” and voices come together in emphatic chorus for the invocation “*nam precibus nitescentes*.” For the most part, however, Taverner sets his two upper voices in antiphonal opposition to the three lower. But just when we feel as though we have the measure of this motet, the composer produces an unexpectedly lovely “Amen,” dominated by the trebles, carrying this musical prayer heavenward.

Of the many settings of Psalm 51 it is Allegri’s that casts the longest shadow. Said to date from 1638, the *Miserere* was the papal choir’s greatest musical triumph, its status and mystique heightened out of all proportion by a papal ban preventing any copy from leaving the Sistine Chapel. Composed in traditional *fauxbourdon* style, it alternates its Holy Week psalm text between a full SSATB choir, a solo SSAB group, and a third ensemble of unison male voices. While all three vocal groups sing what is essentially a harmonized psalm chant, the music of the solo quartet is embellished with melodic ornaments, including the famous top C in the treble part—a 19th-century addition only adopted as standard as late as the 1930s.

Eric Whitacre says of his new piece: “I was thrilled and honored when Peter Phillips

approached me with an invitation to write a piece in celebration of 40 years of one of the Tallis Scholars. At around the time of the invitation I visited Paris and was captivated by its sheer beauty, and particularly Sainte-Chapelle, the 13th-century ‘Holy’ chapel. Some 6,458 square feet of tall stained glass windows lead relentlessly to an intricate rose window within this mesmerising, Gothic edifice. I turned to my long-time friend, collaborator, poet, and historian, Charles Anthony Silvestri, to work on the text for the piece, and he crafted the story of an innocent young girl, hearing angels in the stained glass gently singing the ‘Sanctus’ text.”

We finish, as we began, in 16th-century Rome and the music of Palestrina. The joyous Psalm 112 *Laudate Pueri* (“Praise the Lord, ye Children”) is not entirely typical however. Though written once again for double-choir, Palestrina here rejects antiphonal conventions and instead treats his two choirs as fluid units, dovetailing entries and combining voices from both freely without the customary introductory exchanges. The effect—if less translucent than many polychoral motets—is of far greater fluidity, expressing the text as a single continuous musical gesture of celebration.

Notes by Alexandra Coghlan

Giovani Pierluigi da Palestrina
Magnificat (for double choir)

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ:
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 progenie timentibus eum.
Fecit potentiam in brachio suo: dispersit superbo mente cordis sui.
Deposuit potentes de sede; et exultavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel, puerum suum, recordatus misericordiae suæ.
Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum.
Amen.

Arvo Pärt
Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ:
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 progenie timentibus eum.
Fecit potentiam in brachio suo: dispersit superbo mente cordis sui.
Deposuit potentes de sede; et exultavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel, puerum suum, recordatus misericordiae suæ.
Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.
Magnificat anima mea Dominum.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Savior.
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.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Savior.
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.
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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.
My soul doth magnify the Lord.

John Tavener
The Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee;
He is called by thy name,
For he calls himself a Lamb.
He is meek and he is mild;
He became a little child.
I, a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

Tavener
As One Who Has Slept

As one who has slept,
the Lord has risen,
and rising He has saved us.
Alleluia.

John Tavener
Quemadmodum

Quemadmodum desiderat cervus ad fontes aquarum:
ita desiderat anima mea ad te Deus.
Sitivit anima ad Deum fortem vivum:
quando veniam et apparebo ante faciem Dei?

Like as the hart desireth the waterbrooks: so longeth my soul after thee, O God.
My soul is athirst for God, yea, even the living God:
when shall I come before the presence of God?

Taverner
Mater Christi

Mater Christi sanctissima, Virgo sacrata Maria, tuis orationibus benignum redde Filium, unica spes nostra Maria; nam precibus nitentes tuis rogare audemus Filium. Ergo, Fili, decus Patris, Jesu, fons fecundissime a quo vivæ fluunt aquæ rigantes fida pectora, O Jesu, vitalis cibus te pure manducantibus, salutari potu et cibo pavisti nostra corpora. Tua pasce animam gratia; tibi consecratos Spiritu tuo fove munere. Quin et nostras, Jesu bone, mentes illustra gratia, et nos pie fac vivere ut dulci ambrosia tuo vescamur in palatio. Amen.

Gregorio Allegri
Miserere

Miserere mei Deus,
secundum magnam misericordiam tuam.
Et secundum multitudinem
miserationum tuarum dele iniquitatem meam.
Amplius lava me ab iniquitate mea
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco
et peccatum meum contra me est semper.

Tibi soli peccavi
et malum coram te feci,
ut justificeris in sermonibus tuis
et vincas cum judicaris.
Ecce enim in iniquitatibus conceptus sum
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti:
incerta et occulta sapientiæ tuæ
manifestasti mihi.
Asperges me hyssopo et mundabor;
lavabis me et super nivem dealbabor.

Auditui meo dabis gaudium et lætitiā
et exultabunt ossa humiliata.
Averte faciem tuam a peccatis meis
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus meis.
Ne projicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.

Most holy Mother of Christ, blessed Virgin Mary, through your prayers move your Son to kindness, Mary, our only hope, for, depending on your prayers, we dare to entreat your Son. Therefore O Son, the Father's glory, Jesus, most plenteous fountain from which flow living waters refreshing the hearts of the faithful, O Jesus, food of life for those who purely feed on you, you have nourished our bodies with the food and drink that brings salvation. Nourish the soul with your grace, support with your gift those who are consecrated to you by the Spirit. Even more, good Jesus, illuminate our minds with grace, and make us live so piously that we may feast upon the sweet food of heaven in your palace. Amen.

Have mercy upon me, O God,
according to your great mercy
and according to the abundance
of your compassion blot out my transgressions.
Wash me thoroughly from my iniquity
and cleanse me from my sin.
For I acknowledge my offence
and my sin is ever before me.

Against you only have I sinned,
and done what is evil in your sight
that you may be justified in your sentence
and vindicated when you judge.
Behold, in guilt was I conceived
and in sin did my mother conceive me.
Behold, your delight in sincerity of heart
and in my inmost being
you teach me wisdom.
Cleanse me with hyssop and I shall be purified;
wash me and I shall be whiter than snow.

Let me hear the sounds of joy and gladness;
the bones which you have crushed shall rejoice.
Avert your face from my sins,
and blot out all my iniquity.
Create in me a clean heart, O God,
And renew in me a righteous spirit.
Cast me not out from your presence,
and take not your Holy Spirit from me.

Redde mihi lætitiā salutaris tui
et spiritu principali confirma me.
Docebo iniquos vias tuas
et impii ad te convertentur.
Libera me de sanguinibus,
Deus, Deus salutis meæ,
et exultabit lingua mea justitiā tuam.
Domine labia mea aperies,
et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium
dedissem utique; holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum,
Deus, non despicias.
Benigne fac, Domine,
in bona voluntate tua Sion,
ut ædificentur muri Jerusalem.
Tunc acceptabis sacrificium iustitiæ,
oblationes, et holocausta:
tunc imponent super altare tuum vitulos.

Eric Whitacre
Sainte-Chapelle

Castissima virgo
Advenit in capellam;
Et angeli in vitro
Molliter cantaverunt,

“Hosanna in excelsis!”

Illa castissima
Susurravit,

“Sanctus! Sanctus! Sanctus!”

Lux implevit spatium,
Multiformis colore;
Et audivit vocem suam
Resonare,

“Sanctus! Sanctus! Sanctus!”

Molliter angeli cantaverunt,

“Dominus Deus sabaoth,
Pleni sunt cœli et terra
Gloria tua!”

Hosanna in excelsis!
Hosanna in excelsis!

Give me the joy of your salvation
and sustain in me a willing spirit.
I shall teach transgressors your ways,
and sinners shall return to you.
Deliver me from blood-guiltiness,
O God, God of my salvation,
and my tongue shall exalt your justice.
O Lord, open my lips,
and my mouth shall proclaim your praise.

For you are not pleased with sacrifices,
else would I give them to you;
neither do you delight in burnt offerings.
The sacrifice of God is a contrite heart:
a broken and contrite heart,
O God, you will not despise.
Be favorable and gracious unto Sion, O Lord,
build again the walls of Jerusalem.
Then you shall be pleased with the sacrifice of righteousness
oblations and burnt offerings;
they shall offer young bulls upon your altar.

An innocent girl
Entered the chapel
And the angels in the glas
Softly sang,

“Hosanna in the highest!”

The innocent girl
Whispered,

“Holy! Holy! Holy!”

Light filled the chamber,
Many-colored light;
She heard her voice
Echo,

“Holy! Holy! Holy!”

Softly the angels sang,

“Lord God of Hosts,
Heaven and earth are full
Of your glory!”

“Hosanna in the highest!”
“Hosanna in the highest!”

Vox in lumen se transformat,
Et lumen canit,

“Sanctus! Sanctus! Sanctus!”

Lumen canit molliter,

“Dominus Deus sabaoth,
Pleni sunt cœli et terra
Gloria tua!”

Castissima virgo
Advenit in capellam;
Et angeli in vitro
Molliter cantaverunt.

Pärt

Nunc Dimittis

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam plebis tuæ Israel.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

Palestrina

Nunc Dimittis (for double choir)

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam plebis tuæ Israel.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

Her voice becomes light,
And the light sings,

“Holy! Holy! Holy!”

The light sings softly,

“Lord God of Hosts,
Heaven and earth are full
Of your glory!”

An innocent girl
Entered the chapel
And the angels in the glass
Softly sang.

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.

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.

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.

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.

Palestrina

Laudate pueri (a 8)

Laudate pueri Dominum: laudate nomen Domini.

Sit nomen Domini benedictum, ex hoc nunc et usque
in sæculum.

A solis ortu usque ad occasum laudabile nomen Domini.

Excelsus super omnes gentes Dominus, super cœlos
gloria eius.

Quis sicut Dominus Deus noster, qui in altis habitat.

Et humilia respicit in cœlo et in terra.

Suscitans a terra inopem, et de stercore erigens pauperem.

Ut collocet eum cum principibus, cum principibus
populi sui.

Qui habitare facit sterilem in domo matrem filiorum
lætantem.

Praise, O ye servants of the Lord: praise the name of
the Lord.

Blessed be the name of the Lord, from this time forth
and for evermore.

From the rising of the sun unto the going down of the
same the Lord's name is to be praised.

The Lord is high above all nations, and his glory above
the heavens.

Who is like unto the Lord our God, who dwelleth on
high.

Who humbleth himself to behold the things that are
in heaven, and in the earth.

He raiseth up the poor out of the dust, and lifteth the
needy out of the dunghill.

That he may set him with princes, even with the princ-
es of his people.

He maketh the barren woman to keep house, and to
be a joyful mother of children.



Eric Richmond

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. The Tallis Scholars perform in both sacred and secular venues, giving around 70 concerts each year across the globe. In 2012–2013 the group will tour the United States twice and Japan once, as well as visiting festivals and venues across the United Kingdom and Europe. The group celebrates their 40th anniversary in 2013 with two commissions from Gabriel Jackson and Eric Whitacre, extensive touring, and special CD releases. They also gave a unique celebratory performance of Thomas Tallis's *Spem in alium* in St. Paul's Cathedral, London, on March 7, 2013.

The Tallis Scholars' career highlights have included a tour of China in 1999 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. The Tallis Scholars have commissioned many contemporary composers during its history: In 1998, they 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. The Tallis Scholars are broadcast regularly on radio (including performances from the BBC Proms at the Royal Albert Hall in 2007, 2008, and 2011) 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 1980 solely to record the group. 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* magazine's Record of the Year Award, the first recording of early music ever to win this coveted award. To celebrate Gimell's 30th anniversary, the group released three four-CD box sets of *The Best of the Tallis Scholars*, one for each decade. The ongoing project to record Josquin's complete cycle of masses, when completed, will run to nine discs.

These accolades and achievements 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.



Albert Rosenberg

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 almost 2,000 concerts and made nearly 60 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, Mr. Phillips continues to work with other specialist ensembles. He has appeared with the Collegium Vocale of Ghent and the Netherlands Chamber Choir, and is currently working with the Chœur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona, and the Tudor Choir of Seattle. 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. He gives numerous master classes and choral workshops every year around the world—among other places, in Rimini, Italy; Evora, Portugal; and Barcelona, Spain—and is also Artistic Director of the Tallis Scholars Summer Schools: annual choral courses based in Uppingham (United Kingdom), Seattle, and Sydney, dedicated to exploring the heritage of Renaissance choral music and developing a performance style appropriate to it as pioneered by the Tallis Scholars.

In addition to conducting, Mr. Phillips is well known as a writer. For over 30 years, he has contributed a regular music column (as well as one, more briefly, on cricket) to *The Spectator*. In 1995, he became the 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*, a personalized account of what touring is like, alongside insights about the make-up and performance of polyphony, was published in 2003 and a revised edition has just been released.

Mr. Phillips has made numerous television and radio broadcasts. Besides those featuring the Tallis Scholars (which include live broadcasts from the 2001, 2003, 2007, 2008, and 2011 Proms, the 2007 Edinburgh Festival, the Aldeburgh Festival, and the Bath Festival), he has appeared several times on the BBC's *Music Weekly* and on the BBC World Service, on *Kaleidoscope* (BBC Radio 4), *Today* (BBC Radio 4), National Public Radio in the United States, and on German, French, and Canadian radio, where he has enjoyed deploying his love of languages. In 1990 ITV's *The South Bank Show* featured Mr. Phillips's "personal odyssey" with the Tallis Scholars; while in 2002 a special television documentary was made for the BBC about the life and times of William Byrd.

Mr. Phillips has recently been appointed a Reed Rubin Director of Music and Bodley Fellow at Merton College, Oxford, where the new choral foundation he helped to establish began singing services in October 2008. They gave their first live broadcast on BBC Radio Three's *Choral Evensong* in October 2011. In 2005, Mr. Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honour individuals who have contributed to the understanding of French culture in the world.

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