

Saturday, April 9, 2016, 8pm
First Congregational Church

The Tallis Scholars

Director

Peter Phillips

Soprano

Amy Haworth
Emily Atkinson

Alto

Caroline Trevor
Patrick Craig

Tenor

Steven Harrold
Christopher Watson
Guy Cutting
Simon Wall

Bass

Tim Scott Whiteley
Simon Whiteley

PROGRAM

William BYRD (1543-1623) *Laetentur coeli*

John TAVERNER (1490-1545) *Missa Western Wynde*

INTERMISSION

Richard DAVY (1465-1507) *Salve regina*

BYRD *Salve regina* (a 5)

Thomas TALLIS (c. 1505-1585) *Lamentations I*

Alfonso FERRABOSCO,
the Elder (1543-1588) *Lamentations*

BYRD *Vigilate*

Cal Performances' 2015-2016 season is sponsored by Wells Fargo.

Tonight's program explores the extraordinary flowering of sacred choral music that took place in England in the 16th century. The various religious upheavals associated with the Tudor dynasty forced English composers to learn flexibility and adapt to rapidly changing circumstances. The most successful became experts at securing patronage, being in the right place at the right time, and even—as with one of this evening's composers—trafficking in information as international men of mystery.

If making a living as a composer in Tudor England was a matter of playing one's cards right, Thomas Tallis and William Byrd must have thought themselves in possession of a full house when, in 1575, they secured from Queen Elizabeth a monopoly on printed music. In gratitude, they used it to publish a volume of sacred music dedicated to the monarch—a collection that includes Byrd's motet *Laetentur coeli*. The words look with joy towards the coming of the Lord, a sense conveyed by the optimistic opening motif, which rises and proceeds into scales and runs as if bursting with excitement, and is then picked up and imitated by the other voices in turn.

John Taverner's hold on musical patronage was less secure. Initial success led to his appointment as Informator Choristarum at Cardinal Wolsey's brand new educational establishment in Oxford. Wolsey, a chief advisor to King Henry VIII, wished his new college to reflect his magnificence, and endowed it with considerable resources, including a large choral foundation replete with "clerkes skilled in polyphony." Nevertheless, when Wolsey fell dramatically from the King's graces, so too did his college, and Taverner was forced to find work elsewhere. During his years at Cardinal College, however, he made significant contributions to church music, including many compositions that are still sung today at what is now Christ Church, Oxford.

Among these was the *Mass Western Wynde*, a pioneering work in England, in that it was based not on a sacred model but a secular tune. This may have been in conscious emulation of a style that had become popular on the

continent. Taverner took an English tune—perhaps one favored at court—but instead of using it as a *cantus firmus*, as continental composers did, used it as the basis for a series of variations. This means one can always hear the melody, most often in the top voice, and marvel at the virtuosity with which the composer elaborates around it, continuously varying the texture and rhythm. Perhaps inspired by the ingenuity of the work, Taverner's contemporaries Sheppard and Tye would also go on to compose *Western Wind* masses.

Often a comparison of two composers' settings of the same text can illuminate the gradual evolution of styles in music. Such is the case with the *Salve reginas* of Byrd and Richard Davy, who was active in the late 15th century. Davy worked at Magdalen College in Oxford, where he was Informator Choristarum in 1491. His music must have been highly regarded, as several of his works are found in the lavish Eton Choirbook, an important source of early Tudor music. His setting of the Marian antiphon *Salve regina* largely follows the standard pattern for music of this era. It is mostly in five parts, though a grandiose effect is achieved at the opening of the piece by dividing and further dividing the highest part in a technique known as *gymel*. Grand sections for full choir alternate with more intimate trios and duets, which use a florid, highly ornamented style.

By the time William Byrd came to publish his setting nearly 100 years later, times had changed. In particular, the influence of continental models had pervaded English composition. Close imitation between voices is rife, and after the opening trio, the texture remains full throughout.

Some sacred texts came into vogue at particular times and were set by multiple composers. The *Lamentations of Jeremiah* [were a popular subject later in the 16th century, perhaps because of the Elizabethan "fashionable melancholy" that would later bequeath the doleful lutenist John Dowland to the world. The text laments the destruction of Jerusalem, and while it was appointed to be read during Holy Week, musical settings such as those by Tallis and Alfonso Ferrabosco were



more likely intended for private performance in secular contexts.

Though less famous than his contemporary Tallis, Ferrabosco was highly regarded in his time, and not only as a composer. Born in England to Italian parents, he became a court musician and was favored by Queen Elizabeth. He seems to have been adept at gaining the confidence of powerful people, and was entrusted with diplomatic as well as musical responsibilities. Indeed, a Vatican emissary asserted that Elizabeth “made much use of him for spying and scheming,” activities that frequently landed the composer in hot water.

The original Hebrew from which the *Lamentations* are drawn is in the form of an acrostic poem, and it became conventional to set the Hebrew letters to music to preface each

verse. Both Tallis and Ferrabosco follow this convention, which allowed composers to indulge in a sort of “pure polyphony,” where melismas conjure a sensation that has been described as “ritualized weeping in music.” Tallis demonstrates restraint and an austere beauty, while the Italian Ferrabosco allows himself a more piquant harmonic style.

The program concludes with Byrd’s powerful Advent motet, *Vigilate*. Each successive musical point is sharply defined in an almost madrigalian manner, as when the falling lines of “sero” (“in the evening”) are interrupted by the crowing of the cock at “an gallicantu.” Yet despite this, the motet always feels unified, periodically returning to that central injunction, “vigilate”—“Watch!”

—James M. Potter, 2015

Laetentur coeli

William Byrd

Laetentur coeli et exultet terra;
 jubilate montes laudem
 quia Dominus noster veniet;
 et pauperum suorum miserebitur.
 Orietur in diebus tuis justitia
 et abundantia pacis.

Rejoice, heavens, and let the earth rejoice.
 Rejoice, hills,
 for our Lord will come
 and show mercy to his poor people.
 Justice and abundance of peace
 will rise up in those days.

Missa Western Wynde

John Taverner

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 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.

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.

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

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 in unum Deum, Patrem
 omnipotentem, factorem coeli 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.

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.

Qui propter nos homines, et propter nostram
 salutem descendit de coelis, et incarnatus est
 de Spiritu Sancto, ex Maria Virgine, et homo
 factus est. Crucifixus etiam pro nobis sub
 Pontio Pilato; passus et sepultus est.

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.

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.

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.

Et exspecto resurrectionem mortuorum, et
vitam venturi saeculi. Amen.

And I look for the resurrection of the dead,
and the life of the world to come. Amen.

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

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

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

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, 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.

Salve regina
Richard Davy

Salve Regina, Mater Misericordiae,
Vita, dulcedo, et spes nostra, Salve!
Ad te clamamus, exsules filii [H]evae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle.
Eja ergo, Advocata nostra,
Illos tuos misericordes oculos ad nos converte
Et Jesum, benedictum fructum ventris tui,
Nobis, post hoc exilium, ostende,
O clemens, O pia, O dulcis Virgo Maria.

Hail, Holy Queen, Mother of mercy,
our life, our sweetness and our hope!
To thee do we cry, poor banished children of Eve,
to thee do we send up our sighs,
mourning and weeping in this valley of tears.
Turn, then, most gracious advocate,
thine eyes of mercy toward us,
and after this, our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

please turn page quietly

Salve regina

William Byrd

Salve, Regina mater misericordiae
 vita dulcedo et spes nostra, salve.
 Ad te clamamus, exules filii Evae.
 Ad te suspiramus, gementes et flentes
 in hac lacrimarum valle.
 Eia ergo advocata nostra, illos tuos
 misericordes oculos ad nos converte.
 Et Jesum, benedictum fructum ventris tui,
 nobis post hoc exilium ostende.
 O clemens, O pia, O dulcis Virgo Maria.

Hail, Queen, mother of pity;
 our life, sweetness, and hope, hail.
 To thee we cry, the exiled sons of Eve.
 To thee we sigh, lamenting and weeping
 in this vale of tears.
 Therefore, our advocate,
 turn thy pitiful eyes upon us.
 And, show us this exile, Jesus,
 the blessed fruit of thy womb.
 O merciful, O holy, O sweet Virgin Mary.

Lamentations I

Thomas Tallis

Incipit lamentatio Jeremiae prophetae

Here begins the lamentation of the prophet
 Jeremiah

Aleph: Quomodo sedet sola civitas plena
 populo
 Facta est quasi vidua Domina gentium
 Princeps provinciarum facta est sub tributo

Aleph: How desolate lies the city that was
 once full of people:
 The Queen of nations has become a widow
 The ruler of provinces is now subject to others

Beth: Plorans ploravit in nocte et lacrimae
 euis in maxillis eius:
 Non est qui consoletur eam ex omnibus caris
 eius;
 Omnes amici eius spreverunt eam et facti sunt
 ei inimici

Beth: By night she weeps in sorrow and tears
 run down her cheeks:
 There is none to console her, of all who love her;
 All her friends have betrayed her and have
 become her enemies.

Jerusalem, Jerusalem, convertere ad
 Dominum Deum tuum

Jerusalem, Jerusalem, turn to the Lord your
 God.

Lamentations

Alfonso Ferrabosco

De lamentatione Jeremiae Prophetae.

From the Lamentation of Jeremiah the Prophet.

Daleth.
 Viae Sion lugent, eo quod non sint qui veniant
 ad solemnitatem; omnes portae eius
 destructae, sacerdotes eius gementes; virgines
 eius squalidae, et ipsa oppressa est
 amaritudine.

Daleth.
 The streets of Zion mourn; for there are none
 to attend her ceremonies. All her gates are
 ruined; her priests sigh and groan. Her virgins
 are afflicted, and she is overwhelmed with
 bitterness.

Lamed.

O vos omnes qui transitis per viam, attendite
et videte si est dolor similis sicut dolor meus.

Jerusalem, Jerusalem, convertere ad
Dominum Deum tuum.

Vigilate

William Byrd

Vigilate, nescitis enim quando dominus
domus veniat,
sero, an media nocte, an gallicantu, an mane.

Vigilate ergo, ne cum venerit repente, inveniatur
vos dormientes.

Quod autem dico vobis, omnibus dico:
vigilate.

Lamed.

All you who pass this way, look and see of
there is any sorrow like my sorrow

Jerusalem, Jerusalem, turn to the Lord, your
God.

Watch ye therefore (for you know not when
the lord of the house cometh,
in the evening, or at midnight, or at the cock
crowing, or in the morning):

Watch therefore, lest coming on a sudden, he
find you sleeping.

And what I say to you, I say to all: Watch.

ABOUT THE ARTISTS

The Tallis Scholars, founded in 1973 by director Peter Phillips, have established themselves as the leading exponents of Renaissance sacred music throughout the world. Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound 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 group has become so widely renowned.

The ensemble performs in both sacred and secular venues, usually giving around 70 concerts each year across the globe. In 2013, the group celebrated its 40th anniversary with an international tour, performing 99 events in 80 venues in 16 countries. The musicians kicked off the year with a spectacular concert in St Paul's Cathedral, London, including a performance of Thomas Tallis' 40-part motet *Spem in alium* and the world premieres of works written for them by Gabriel Jackson and Eric Whitacre. Their recording of John Taverner's *Missa Gloria tibi Trinitas* was released on the anniversary of their first concert in 1973 and enjoyed six weeks at the top of the UK specialist classical album chart.

In the current season, the group tours the world extensively and gives its 2,000th concert at St John's Smith Square in London. In a departure for the group, last spring, The Tallis Scholars released a disc of music by Arvo Pärt called *Tintinnabuli*, which has received acclaim from audiences and critics alike.

The Tallis Scholars' history includes a tour of China in 1999 and 2014, and the honor of performing in the Sistine Chapel in 1994 to mark the final stage of the complete restoration of the Michelangelo frescoes, broadcast on Italian and Japanese television. The ensemble has commissioned many contemporary composers during its history; in 1998 the group celebrated its 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.) Composers who have worked with the ensemble recently include Eric Whitacre, Nico Muhly, Gabriel Jackson, and Matthew Martin.

Much of the ensemble's reputation for its pioneering work has come from its association with Gimell Records, founded by Peter Phillips

and Steve Smith in 1980 solely to record the musicians. In 1994, 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 group have won numerous awards throughout the world. In 1987, its recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* was named *Gramophone* magazine's Record of the Year, the first recording of early music ever to win this coveted award. In 1989, the French magazine *Diapason* gave two of its Diapason d'Or de l'Année awards for recordings of music by Lassus and Josquin. Other awards include: *Gramophone*'s Early Music Award (1991) for Palestrina's *Missa Assumpta est Maria* and *Missa Sicut liliium*; the Early Music Award (1994) for a recording of music by Cipriano de Rore; and the same distinction again, in 2005, for a disc of music by John Browne. The ensemble was nominated for Grammy awards in 2001, 2009, and 2010. In 2012, its recording of Josquin's *Missa De beata virgine* and *Missa Ave maris stella* received a Diapason d'Or de l'Année and in its 40th anniversary year, the group was welcomed into the *Gramophone* "Hall of Fame" by public vote.

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. For the latest opportunities to hear the group in concert, or for more information on how to purchase CDs, downloads, or DVDs of the group, please visit www.thetallissscholars.co.uk and www.gimell.com

Peter Phillips has dedicated his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, 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 2,000 concerts and made over 60 discs. As a result of his work, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.

Apart from The Tallis Scholars, Phillips continues to work with other specialist ensembles. He has appeared with the BBC Singers, 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 El Leon de Oro of Orviedo. He gives numerous master classes and choral workshops each year, and in 2014, he launched the London International A Cappella Choir Competition in St John's Smith Square.

In addition to conducting, Phillips is well-known as a writer. For 32 years, he has contributed a regular music column 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 *English Sacred Music 1549–1649*, was published by Gimell in 1991, while his *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 and again in 2013.

Phillips has made numerous television and radio broadcasts. Besides those featuring The Tallis Scholars, he has appeared several times on the BBC's *Music Weekly* and on the BBC *World Service*, *Kaleidoscope* (BBC Radio 4), *Today* (BBC Radio 4), National Public Radio in the US, and German, French, Italian, Spanish, and Canadian radio.

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 2008. In 2005, 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 wider understanding and appreciation of French culture.