

Saturday, March 26, 2011, 8pm
First Congregational Church

The Tallis Scholars
Peter Phillips, *director*

The Victoria Project: *Victoria's Influence*

PROGRAM

Tomás Luis de Victoria (1548–1611) O Magnum Mysterium (1572)
Victoria Missa O Magnum Mysterium (1592)
Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei
Sebastián de Vivanco (c.1551–1622) Magnificat Octavi Toni

INTERMISSION

Juan Gutiérrez de Padilla (1548–1611) Lamentations
Victoria Lamentations for Holy Thursday (1585)
Alonso Lobo (1555–1617) Versa est in luctum (c.1602)
Francisco Guerrero (1528–1599) Usquequo, Domine (1566)
Guerrero Regina cæli lætare (1584)

This concert is presented in honor of Early Music America's 25th anniversary.

Cal Performances' 2010–2011 season is sponsored by Wells Fargo.

Victoria's Influence

WRITING IN THE PREFACE to his *Liber Vesperarum* of 1584, Francisco Guerrero explained his life's work: "...not to caress the ears of pious persons with my songs, but on the contrary to excite their souls to devout contemplation of the sacred mysteries." It is this refusal to caress, to soften the unyielding edges either of harmony or liturgy, that has come to characterize the music of the Spanish Golden Age. Fostered in the distinctive craftsmanship of Morales and later Guerrero, this tradition of spiritual intensity reached its craggy peak in the music of Tomás Luis de Victoria.

Tonight's program places Victoria—whose 400th anniversary we celebrate this year—in context. We explore not only the work of his contemporaries, forebears and followers, but also the musical range of Victoria himself, moving from the extrovert energy of his *Missa O Magnum Mysterium* to the charged restraint of the Lamentations for Holy Week.

Working dually as priest and composer, Victoria (1548–1611) reached his professional maturity in the shadow of the Catholic Counter Reformation. Under reforming monarch Philip II, Spain embraced the edicts of the Council of Trent and a Golden Age of Catholic art and music was born.

Published in the composer's first anthology, *O Magnum Mysterium* is a model of counter-reformation clarity, bearing the influence of Palestrina and of Victoria's early training in Rome. Opening with a distinctive motif of a falling fifth, the motet captures the awed reverence of its text—the beautiful responsory for Christmas day. Victoria's four-part texture balances declamatory homophony with only the most restrained counterpoint, a sober and contemplative work that suddenly releases into a joyous dance in the closing triple time "alleluia" section.

Of Victoria's surviving masses, seven are based on his own motets. This practice of using pre-existing polyphonic material—a parody or paraphrase mass—was favored by Palestrina and came to dominate 16th-century settings.

Ignoring convention however, Victoria here creates a rather more fluid interpretation of the genre. The motet's head-motif (traditionally quoted at the start of each movement) is found solely in the Kyrie and Sanctus, with other movements retaining only the falling fifth, an echo of their polyphonic origins. Material from later in the motet (most notably the alleluia section) is also absent, retained only obliquely in the episodes of triple time that punctuate the concise, rhythmically driven setting. While Victoria's own motet source is meditative in tone, little of that restraint manifests itself in the mass, an altogether more outgoing and jubilant piece that only really pauses for reflection in the Agnus Dei with its measured canon in the two upper voices.

Though his reputation has latterly been obscured by his contemporaries, Vivanco (1551–1622) was among the leading Spanish composers of his day. His *Magnificat Octavi Toni* is written in the traditional *alternatim* style, alternating polyphonic verses with those of unison plain-song. Although scored for the composer's preferred ensemble of eight voices, unusually these are treated as a single group. With the exception of a short verse section, "*Et misericordia eius*," the full eight-voice texture is sustained throughout, and the effect is impressively ceremonial, even if on closer inspection the imitative writing lacks the complexity of the composer's polychoral works.

Using the SSATTB six-part texture that has become synonymous with music of the Iberian Renaissance, are Juan Gutierrez de Padilla's (1590–1664) *Lamentations*—music from just one of many Spanish composers of the period working in Mexico. Steeped in the traditions of the Spanish High Renaissance and owing a considerable debt to Victoria, Padilla's setting of this bleakest of Holy Week texts is stately rather than especially sensitive to its text. Mirroring Victoria's own treatment however, Padilla reserves his most tender and emotive music for the Hebrew letters—Aleph, Beth, etc.—that punctuate the verses, drawing out their suspension-laden melismas.

Victoria's own *Lamentations* (of which we hear only the first set tonight, composed for the first Nocturn at Matins on Maundy Thursday) see the composer at his most distilled. Barely polyphonic in many parts, the impact of these epics-in-miniature is both cumulative—developed through the three sets of three Lamentations performed on consecutive days during Holy Week—and daringly raw. With the music's polyphonic skin flayed almost entirely away, Victoria exposes the emotional musculature of the text, at its most charged in the refrain, "*Jerusalem, convertere*," with which each movement ends. Expanding his forces in each of these sections, Victoria uses the additional voice to add emphasis and weight. Far from a contrapuntal release, the result is an intensifying of almost unbearable poignancy.

Composed for the funeral of Philip II in 1598, Lobo's (1555–1617) motet *Versa est in luctum* sets an unusual text from Job, "My harp is turned to mourning"—a text later used by Victoria to equally striking effect. Possibly intended for performance at the Elevation of the Host, the evocative imagery and rapt simplicity of the work have placed it among the greatest of its period, music worthy of a composer hailed by Victoria as an equal. Waves of entries roll over one another, drawing the ear into the seemingly endless cycles of harmonic movement. Suspensions push and pull, ebbing at last to a gloriously redemptive close on a major chord.

Surpassing Victoria in reputation during his lifetime, the older Guerrero (1528–1599) was revered above all as a technician. Capable of supreme polyphonic feats, his personal faith informed a style whose smooth-surfaced elegance frames an awkward and intense spiritual sincerity. Tonight we hear two contrasting works: a joyous Eastertide anthem and a penitential motet, charged with restrained emotion.

Scored once again for six voices, Guerrero's setting of Psalm 13—*Usquequo, Domine*—is sombre in tone. Whereas many of the composer's penitential motets are coloured with vivid chromaticism, the tonality of *Usquequo, Domine* is barely disturbed. The long melodic lines and unhurried pace heighten the motet's emotional scope, framing with changelessness the question stressed so poignantly in the many rising intervals, the question that roots the work in human grief: "How long, O Lord, wilt thou forget me?"

The bright *Regina calii* setting separates its eight voices into double choir, but rather than alternating exchanges between the two, Guerrero instead treats his voices as part of a single textural continuum, phasing parts in and out of freely shifting ensembles. The counterpoint is deceptively dense, its lyrical imitation belying the tightly structured treatment the plainchant melody receives. Only at "*ora pro nobis*" do the pealing rising scales and motor rhythms give way to a moment of contemplation, as just four upper voices beg with fragile urgency for the Virgin's intercession.

Alexandra Coghlan

Tomás Luis de Victoria
O Magnum Mysterium

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in præsepio.
O beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.
Alleluia!

Victoria
Missæ O Magnum Mysterium

Kyrie
Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria
Gloria in excelsis Deo,
et in terra pax hominibus bonæ voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex cælestis,
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, fac-
torem cæli et terræ, visibilibus omnium et invisibili-
um. Et in unum Dominum Jesum Christum, Filium
Dei unigenitum, et ex Patre natum ante omnia sæcu-
la. 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 cælis, et incarnatus est de Spiritu Sancto,

O great mystery
and wondrous sacrament,
that animals should see the Lord newborn
lying in a manger.
O blessed Virgin, whose womb was worthy
to bear the Lord Christ Jesus.
Alleluia!

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

Glory to God in high the highest,
and in earth peace, goodwill towards men.
We praise you. We bless you.
We worship you. We glorify you.
We give you thanks for Your great glory.
Lord God, Heavenly king,
Almighty God the Father,
Lord Jesus Christ,
only Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world,
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.
For you alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
with the Holy Spirit, in the Glory of God
the Father.
Amen.

I believe in one God, the Father almighty, Maker
of heaven and earth, and of all that is seen and un-
seen. I believe in one Lord, Jesus Christ, the only
Son of God, eternally begotten of the Father. God
from God; Light from Light; true God from true
God; begotten, not made: of one being with the
Father; through him, all things were made.

For us men, and for our salvation, He came down
from heaven, by the power of the Holy Spirit He

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 ascen-
dit in cælum, sedet ad dexteram Patris; et iterum ven-
turus 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 exspecto resurrectionem mortuorum,
et vitam venturi sæculi.
Amen.

Sanctus
Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt cæli 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.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

Sebastián de Vivanco
Magnificat Octavi Toni

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
nomens eius.
Et misericordia eius a progenie in progenie timentibus
eum.
Fecit potentiam in brachio suo: dispersit superbos
mente cordis sui.

became incarnate from the Virgin Mary, and was
made man. For our sake he was crucified under
Pontius Pilate; He suffered death and was buried.

On the third day he rose again in accordance with the
Scriptures; He ascended into heaven, and is seated at
the right hand of the Father. He shall come again in
glory to judge both the living and the dead and His
kingdom shall have no end.

I believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son; with the
Father and the Son He is worshipped and glorified;
He has spoken through the prophets.

I believe in one holy, catholic and apostolic Church. I
acknowledge one baptism for the forgiveness 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 power and might.
Heaven and earth are full of thy glory. Hosanna in
the highest.

Blessed is he that comes 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.

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 scat-
tered the proud in the imagination of their hearts.

Deposuit potentes de sede; et exultavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel, puerum suum, recordatus misericordiæ 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.

Juan Gutiérrez de Padilla

Lamentations

Incipit lamentatio Jeremiæ prophetae

Aleph: Quomodo sedet sola civitas plena populo

Facta est quasi vidua Domina gentium
Princeps provinciarum facta est sub tributo

Beth: Plorans ploravit in nocte et lacrimæ eius in maxillis eius:

Non est qui consoletur eam ex omnibus caris eius;
Omnes amici eius spreverunt eam et facti sunt ei inimici.

Ghimel: Migravit Judas propter afflictionem et multitudinem servitutis:

Habitavit inter gentes nec in venit requiem:
Omnes persecutores eius apprehen derunt eam inter angustias.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Victoria

Lamentations for Holy Thursday

Lamentation 1

Incipit lamentatio Jeremiæ prophetae

Aleph: Quomodo sedet sola civitas plena populo

Facta est quasi vidua Domina gentium
Princeps provinciarum facta est sub tributo

Beth: Plorans ploravit in nocte et lacrimæ eius in maxillis eius.

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.

Here begins the lamentation of the prophet Jeremiah

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: 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.

Ghimel: Judah has departed because of torment and great slavery:

She has lived among the peoples and has not found rest:
All her pursuers seized her in her troubles.

Jerusalem, Jerusalem, turn to the Lord your God.

Here begins the lamentation of the prophet Jeremiah

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: By night she weeps in sorrow and tears run down her cheeks.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Lamentation 2

Vau: Et egressus est a filia Sion omnis decor eius: facti sunt principes eius velut arietes non inventientes

pascula:
et abierunt absque fortitudine ante faciem subsequentis.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Lamentation 3

Iod: Manun suam misit hostis ad omnia desiderabilia eius:

quia vidit Gentes ingressas sanctuarium suum,
de quibus præceperas ne intrarent in ecclesiam tuam.

Caph: Omnis populus eius gemens, et quarens panem:

dederunt prætiosa quæque pro cibo ad refocillandam animam.

Vide, Domine, et considera, quoniam facta sum villis!

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Alonso Lobo

Versa est in luctum

Versa est in luctum cithara mea,
et organum meum in vocem flentium.

Parce mihi, Domine, nihil enim sunt dies mei.

Francisco Guerrero

Usquequo, Domine

Usquequo, Domine, oblivisceris me in finem?

Usquequo avertis faciem tuam a me?

Quamdiu ponam consilia in anima mea, dolorem in corde meo per diem?

Us quequo exaltabitur inimicus meus super me?

Respice, et exaudi me Domine Deus meus.

Guerrero

Regina cæli lætare

Regina cæli lætare, alleluia,
Quia quem meruisti portare, alleluia,
Resurrexit sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

Jerusalem, Jerusalem, turn to the Lord your God.

Vau: The daughter of Zion has lost all her beauty: her princes are become like rams that find no pasture;

and they have fled without strength before the pursuer.

Jerusalem, Jerusalem, turn to the Lord your God.

Iod: The enemy has laid his hands on all that was precious to her:

for she has seen people coming into her sanctuary whom you had forbidden to enter your assembly.

Caph: All her people are sighing and searching for bread:

they have bartered all their precious belongings for food to revive their soul.

Look, Lord, and consider how I have become vile.

Jerusalem, Jerusalem, turn to the Lord your God.

My harp is tuned to mourning,

and my organ into the voice of those that weep.

Spare me, Lord, for my days are nothing.

How long, O lord, will you disregard me, forever?

How long will you hide your face from me?

How long shall I take counsel in my soul, having sorrow in my heart daily?

How long shall my enemy be exalted over me?

Consider and hear me, O Lord, my God.

Queen of heaven, rejoice, alleluia

For He whom you were worthy to bear, alleluia,

Has risen as He said, alleluia.

Pray for us to God, alleluia.

Sunday, March 27, 2011, 3pm
First Congregational Church

The Tallis Scholars

Peter Phillips, *director*

The Victoria Project: *Victoria's Greatest Hits*

PROGRAM

Tomás Luis de Victoria (1548–1611) Dum complerentur (1572)
Quem vidistis, pastores? (1572)
Nigra sum (1576)
Four Responsories for Tenebrae (1585)
Animam meam dilectam
Tradiderunt me
Jesum tradidit impius
Caligaverunt oculi mei
Surrexit pastor bonus (1572)

INTERMISSION

Victoria Requiem (1605)
Tædet animam meam
Introitus
Kyrie
Graduale
Offertorium
Sanctus et Benedictus
Agnus Dei
Communio
Funeral Motet
Responsory

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Victoria's Greatest Hits

TODAY'S PROGRAM reflects the breadth of a composer capable of the generous beauty of a Marian antiphon and the energy of a Pentecostal motet, yet who is at his most potent in the stripped-back music of penitence—the astonishing Requiem and music for Holy Week of Tomás Luis de Victoria.

With the exception of Tallis's *Loquebantur variis linguis*, few Pentecostal motets achieve the sense of ecstatic urgency of Victoria's *Dum complerentur*. "And suddenly they heard a great sound from heaven, alleluia, like a hurricane in its fury." Mirroring the liturgical form of the Responsory in his musical setting, Victoria structures his motet in two sections, each punctuated with an "alleluia" refrain. The counterpoint is unusually conventional: each section opens with staggered points of imitation, giving a sense of organic growth that culminates each time in an alleluia. These alleluias develop from the almost homophonic first statement to the pealing scalic chatter of the final one, a vivid aural rendering of the flickering fire of the Holy Spirit and the clamor of the disciples speaking in tongues.

Another Responsory, this time for Christmas, *Quem vidistis, pastores?* dramatizes the traditional dialogue between the Shepherds and questioners who ask them to tell of Christ's nativity. Dividing his forces for dramatic effect into two choirs (one of upper, the other of lower voices), Victoria plays them off each other, using their antiphonal exchanges to mirror the textual dialogue. We open with a question, but rather than allow Choir I to utter it alone, Victoria brings in Choir II, dovetailing their counterpoint into that of Choir I and creating a sense of eagerness that grows through the piece, culminating in the insistently repeated demand: "dicite."

Rich in sensuous imagery and description, the Song of Songs inspired some of the finest Marian music of the Renaissance. The antiphon text *Nigra sum sed formosa* was among the most popular, with evocative settings by Palestrina and Monteverdi, among others. In contrast to the rapt intensity Palestrina creates, Victoria

here uses his six-part texture to unusually light effect, pairing and grouping the voices with madrigalian attention to the text. Particularly striking are the series of rising scalic entries (led by the second soprano) at the words "*Surgere amica mea*," a vivid piece of word-painting that reflects the joyous urgency of the words.

Although sharing its SSATTB forces with *Nigra sum*, Eastertide motet *Surrexit pastor bonus* is an altogether weightier affair. Busy with imitative counterpoint, the dense texture is only leavened by Victoria's skilled manipulation of his polyphony. At times the work almost feels polychoral, especially in the opening entries that set upper voices against lower, which places greater emphasis on the rare moments of homophony. The sudden stillness and sustained chords of "*mori dignatus est*" ("vouchsafed to die") give emotive pause to the motet's forward-moving energy—recovered in time to celebrate in an animated alleluia.

With their gradual progression from light into darkness and the noisy clamor of the *strepitus* at the close, the three Tenebrae services of Holy Week are some of the most atmospheric of the liturgical year. Celebrated usually on the evenings before Maundy Thursday, Good Friday and Holy Saturday, these services each follow the same pattern. Combining the offices of Matins and Lauds, the opening Matins is divided into three Nocturns, each including three Lessons and three Responsories.

Tonight we hear four Responsories from the Second and Third Nocturns for Good Friday. Following the structure common to all 18 Responsories, each piece frames a central section for a reduced number of solo voices (c) within four-part music, giving the shape ABCB. This is further extended with repeats in the third of each set (as you hear in *Caligaverunt oculi mei*) to create an ABCBAB structure.

Distinguished by their exquisite simplicity, the Responsories represent Victoria at his most angular, serving his text with the very sharpest musical tools at his disposal. Adversaries and spiritual hardships permeate these bleak

writings; the shouts of the enemy "*Congregamini et properate*" from *Animam mean dilectam*, the strength of the adversary in *Tradiderunt me* (vividly rendered in a rare passage of extended melisma) and the painful chromatic ironies of *Caligaverunt oculi mei* in which "he that consoled me is far away," all emerge in minutely etched detail, uncluttered by complex counterpoint or adornment.

Composed at the turn of the new century, at the very end of Victoria's life, it is hard not to see the Requiem *a 6* as an elegy for Spain's Golden Age. The Dowager Empress Maria, Philip II's sister and Victoria's patroness, died in 1603, prompting the composer's second Requiem setting. In addition to the standard liturgical movements, the work unusually includes an introductory lesson from the Matins of the Dead, *Tedet animam meam* ("My soul is weary of my life") as well as a funeral motet, *Versa est in luctum*.

Much of the Requiem's distinctive character comes from its six-part texture, sustained almost throughout and widely imitated by later composers. The slow pace of the polyphony, built around a *cantus firmus* most often heard in the second soprano, is mesmeric. Lingering but never indulgent, the restraint of the polyphonic writing throws the harmonies into greater relief. Reinterpreting notions of consonance and dissonance, Victoria delights in unlikely juxtapositions and progressions, unmooring the ear and emotions with equal assurance.

That this is the work of a priest is everywhere evident. The second iteration of the Kyrie—some of the Requiem's simplest music texturally—glows with intensity, a plea for mercy whose desperate sincerity cannot but move. Yet it is arguably in the freely composed *Versa est in luctum* that Victoria reaches his greatest heights in the artistry of grief. The harmony searches restlessly after resolution, building to a desperate climax at "*nihil enim sunt*" ("for my days are nothing"), a prescient thought for a composer whose last published work this would prove to be.

Alexandra Coghlan

Tomás Luis de Victoria
Dum complerentur

Dum complerentur dies Pentecostes, erant omnes pariter dicentes alleluia.
 Et subito factus est sonus de cælo, alleluia,

tamquam spiritus vehementis, et replevit totam domum, alleluia.

Dum ergo essent in unum discipuli congregati propter metum judæorum, sonus repente de cælo venit super eos, alleluia, tamquam spiritus vehementis, et replevit totam domum, alleluia.

Quem vidistis, pastores?

Quem vidistis, pastores? Dicite, annunciate nobis, quis apparuit? Natum vidimus et choros angelorum collaudantes Dominum. Alleluia.

Dicite, quidnam vidistis? Et annunciate nobis Christi nativitatem. Natum vidimus et choros angelorum collaudantes Dominum. Alleluia.

Nigra sum

Nigra sum sed formosa, filia Jerusalem: ideo dilexit me rex, et introduxit me in cubiculum suum

et dixit mihi:
 surge amica mea, et veni:
 iam hiems transiit, imber abiit et recessit:
 Flores apparuerunt in terra nostra, tempus putationis advenit.

Four Responsories for Tenebrae

Animam meam dilectam

Animam meam dilectam tradidi in manus iniquorum, et facta est mihi hereditas mea, sicut leo in silva:
 dedit contra me voces adversarius meus.
 Congregamini, et properate ad devorandum illum: posuerunt me in deserto solitudinis, et luxit super me omnis terra:
 Quia non est inventus qui me agnosceret, et faceret bene.
 Insurrexerunt in me viri absque misericordia, et non pepercerunt animæ meæ.

When the day of Pentecost was fully come, they were all with one accord in one place saying alleluia.
 And suddenly there came a sound from heaven, alleluia,
 like a hurricane in its fury, and it filled the whole house. Alleluia.

When therefore the disciples were gathered together secretly for fear of the Jews, a sound from heaven came upon them, alleluia, like a hurricane in its fury, and it filled the whole house, alleluia.

Whom have you seen, shepherds? Speak, tell us who has appeared. The newborn have we seen and a chorus of angels praising God. Alleluia.

Speak, what have you seen? Tell us of the birth of Christ. The newborn have we seen and a chorus of angels praising God. Alleluia.

I am black but comely, O daughter of Jerusalem: therefore the king has chosen me, and brought me into his chambers
 and said to me:
 rise up, my beloved one, and come away:
 For now the winter is past, the rains are over and gone in our land the flowers bloom and the time for pruning has arrived.

The life that I held dear I delivered into the hands of the unrighteous, and my inheritance has become for me like a lion in the forest.
 My enemy spoke out against me,
 “Come, gather together and hasten to devour him.”
 They placed me in a wasteland of desolation, and all the earth mourned for me.
 For there was no one who would acknowledge or give me help.
 Men rose up against me without mercy and spared not my life.

Quia non est inventus qui me agnosceret, et faceret bene. Animam meam dilectam tradidi in manus iniquorum, et facta est mihi hereditas mea, sicut leo in silva:
 dedit contra me voces adversarius meus.
 Congregamini, et properate ad devorandum illum: posuerunt me in deserto solitudinis, et luxit super me omnis terra: Quia non est inventus qui me agnoscerat, et facerat bene.

Tradiderunt me

Tradiderunt me in manus impiorum, et inter iniquos proiecerunt me, et non pepercerunt animæ meæ: congregati sunt adversum me fortes: et sicut gigantes steterunt contra me. Alieni insurrexerunt adversum me, et fortes quæsierunt animam meam.
 Et sicut gigantes steterunt contra me.

Jesum tradidit impius

Jesum tradidit impius summis principibus sacerdotum, et senioribus populi: Petrus autem sequebatur eum a longe, ut videret finem.
 Adduxerunt autem eum ad Caipham principem sacerdotum, ubi scribæ et pharisæi convenerant. Petrus autem sequebatur eum a longe, ut videret finem.

Caligaverunt oculi mei

Caligaverunt oculi mei a fletu meo: quia elongatus est a me, qui consolabatur me: Videte, omnes populi, si est dolor similis sicut dolor meus.
 O vos omnes qui transitis per viam, attendite et videte. Sie set dolor similis sicut dolor meus.
 Caligaverunt oculi mei a fletu meo: quia elongatus est a me, qui consolabatur me: videte, omnes populi, si est dolor similis sicut dolor meus.

Surrexit pastor bonus

Surrexit pastor bonus, qui animam suam posuit pro ovibus suis et pro grege suo mori dignatus est. Alleluia.

Requiem

Tædet animam meam

Tædet animam meam vitæ meæ; dimittam adversum me eloquium meum, loquar in amaritudine animæ meæ. Dicam Deo: noli me condemnare: indica mihi cur me ita iudices. Numquid bonum tibi videtur, si calumnieris me et opprimas me, opus manuum tuarum, et consilium impiorum adjuves? Numquid oculi carni tibi sunt: aut sicut videt homo, et tu videbis? Numquid sicut dies hominis dies tui, et anni tui sicut

For there was no one who would acknowledge or give me help. The life that I held dear I delivered into the hands of the unrighteous, and my inheritance has become for me like a lion in the forest.
 My enemy spoke out against me:
 “Come, gather together and hasten to devour him.”
 They placed me in a wasteland of desolation, and all the earth mourned for me. For there was no one who would acknowledge or give me help.

They delivered me into the hands of the ungodly and cast me among the unjust and spared not my life.
 The mighty gathered against me, and like giants they stood against me. Strangers rose up against me, and the mighty sought my life,
 and like giants they stood against me.

The ungodly man betrayed Jesus to the chief priests and the elders of the people, but Peter followed him at a distance, to see how it would end.
 They led him to Caiphaz, the chief priest, where the scribes and pharisees were gathered together, but Peter followed him at a distance, to see how it would end.

My eyes were blind with weeping; for he that consoled me is far from me. Consider, all you people, if there is any sorrow like my sorrow.
 All you who pass along this way, take heed and consider, if there is any sorrow like my sorrow.
 My eyes were blind with weeping; for he that consoled me is far from me. Consider, all you people, if there is any sorrow like my sorrow.

The good shepherd is risen again, who gave his life for his sheep, and was worthy to die for his flock. Alleluia.

I am weary at heart of my life; I will speak out at my own risk and express the bitterness in my soul. I shall say to God: do not condemn me, but show me why you judge me this way. Shall it seem a good thing to you to cheapen me and oppress me, a man of your own making, and to support the schemes of the wicked? Are your eyes like human eyes? Do even you see only as men do? Is your life like the life of men, and do your

humana sunt tempora, ut quæras iniquitatem meam, et peccatum meum scruteris? Et scias quia nihil impium facerim, cum sit nemo qui de manu tua possit eruere.

Introitus

Requiem æternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Graduale

Requiem æternam dona eis, Domine, et lux perpetua luceat eis. In memoria æterna, erit justus: ab auditione mala non timebit.

Offertorium

Domine, Jesu Christe, Rex Gloriae, libera animas omnium fidelium defunctorum de pœnis inferni, et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repræsentet eas in lucem sanctam: quam olim Abraham promisisti et semini eius.

Sanctus et Benedictus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini.

Agnus Dei

Agnus Dei, qui tollis peccata mundi: dona eis requiem, dona eis requiem sempiternam.

Communio

Lux æterna luceat eis, Domine, cum sanctis tuis in æternum, quia pius es. Requiem æternam dona eis Domine, et lux perpetua luceat eis. Cum sanctis tuis in æternum, quia pius es. Requiescant in pace. Amen.

Funeral Motet

Versa est in luctum cithara mea et organum meum in vocem flentium. Parce mihi Domine, nihil enim sunt dies mei.

years pass like the days of men, that you should search for faults in me, and investigate my sins? Surely you know that I have done nothing wrong and that no-one could rescue me from your hand.

Grant them eternal rest, O Lord, and let light perpetual shine upon them. A hymn, O God, becometh thee in Sion and a vow shall be paid to thee in Jerusalem: give ear to my supplication, O Lord, unto thee shall all flesh come at last.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Grant them eternal rest, O Lord, and let light perpetual shine upon them. The just man shall remain in memory everlasting: of ill report he shall not be afraid.

Lord Jesus Christ, King of glory, deliver the souls of all who died in the faith of Jesus Christ from the pains of hell and from the deep pit. Deliver them from the lion's mouth, lest the jaws of hell swallow them, lest they fall into everlasting darkness. But let Saint Michael, the leader of hosts, bring them forth into thy holy light, as thou didst promise of old to Abraham and to his seed.

Holy, holy, holy, Lord God of Sabaoth, the heavens and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh in the name of the Lord.

Lamb of God, that takest away the sins of the world, grant them rest, grant them eternal rest.

Let light perpetual shine upon the, O Lord, in the company of thy saints for evermore; because thou art merciful. Grant them eternal rest, O Lord, and let light perpetual shine upon them in the company of thy saints for evermore, because thou art merciful. May they rest in peace. Amen.

My harp is tuned to mourning and my organ into the voice of those that weep. Spare me, O Lord, for my days are nothing.

Responsory

Libera me, Domine, de morte æterna, in die illa tremenda: quando cæli movendi sunt et terra: dum veneris judicare sæculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Quando cæli movendi sunt et terra. Dies illa, dies iræ, calamitatis et miseræ, dies magna et amara valde. Dum veneris judicare sæculum per ignem. Requiem æternam dona eis, Domine: et lux perpetua luceat eis. Libera me...

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Deliver me, O Lord, from everlasting death on that fearful day when the heavens and earth shall be moved and thou shalt come to judge the world by fire. I am seized with trembling, I am sore afraid for the day of judgement and for the wrath to come. That day, a day of wrath and calamity and woe, a great day and bitter indeed, when thou shalt come to judge the world by fire. Grant them eternal rest, O Lord, and let light perpetual shine upon them. Deliver me, O Lord...

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.



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. Mr. 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 across the globe. In 2011, the group will tour the United States twice and appear at festivals and venues across the UK and Europe, including in their own Choral Series at Cadogan Hall. The group will also be returning to Japan, and future plans include a return visit to Australia. The Tallis Scholars team up with the National Centre for Early Music and the BBC in a biannual nationwide composition competition, designed to encourage young people to write for unaccompanied voices. The winning entries get performed by the Tallis Scholars in a concert recorded and broadcast by BBC Radio 3.

The Tallis Scholars' career highlights have included a tour of China in 1999, including 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, broadcast simultaneously on Italian and Japanese television. The group has commissioned many contemporary composers during its history: In 1998, the Tallis 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 in both 2007 and 2008) and have also been featured on the acclaimed ITV program *The South Bank Show*.

Much of the Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, founded by Peter Phillips and Steve Smith in 1980 solely to record the group. In February 1994, Mr. 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 choir boy 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, the first recording of early music ever to win this coveted award. In 1989, the French magazine *Diapason* gave two of its critical Diapason d'Or de l'Année awards for the recordings of a Mass and motets by Lassus and for Josquin's two Masses based on the chanson *L'Homme armé*. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut lilium* 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 Grammy-nominated. Released on the 30th anniversary of Gimell Records in March 2010, the Tallis Scholars' recording of Victoria's *Lamentations of Jeremiah* received critical acclaim, and to further celebrate the 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 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 more information, please visit the Tallis Scholars at www.tallissscholars.co.uk or www.gimell.com.

The Tallis Scholars

<i>Director</i>	Peter Phillips
<i>Soprano</i>	Janet Coxwell Amy Haworth Cecilia Osmond Amy Wood
<i>Alto</i>	Patrick Craig Caroline Trevor
<i>Tenor</i>	Mark Dobell Christopher Watson
<i>Bass</i>	Donald Greig Rob Macdonald



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. He founded the Tallis Scholars in 1973, with whom he has now appeared in over 1,600 concerts and made over 50 discs, encouraging interest in polyphony all over the world.

Apart from the Tallis Scholars, Peter Phillips continues to work with other specialist ensembles, including Collegium Vocale of Ghent, the VoxVocal Ensemble of New York and Musix of Budapest. He has made numerous television and radio appearances, on BBC Radio 4 and the World Service, as well as on German, French, Canadian and North American radio. 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 over 5,000 people.

In addition to leading numerous master classes and choral workshops every year, Mr. Phillips is Artistic Director of the Tallis Scholars Summer Schools: annual choral courses, based in Oakham (UK), Seattle (United States) and Sydney (Australia), dedicated to exploring the heritage of Renaissance choral music and developing an appropriate performance style. Mr. Phillips has recently been appointed Reed Rubin Director of Music at Merton College, Oxford, where the new choral foundation he helped to establish began singing services in October 2008.

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.