

Thursday, April 4, 2019, 8pm
 First Congregational Church, Berkeley

The Tallis Scholars

Peter Phillips, *director*

Soprano	Alto	Tenor	Bass
Amy Haworth	Caroline Trevor	Steven Harrold	Rob Macdonald
Emma Walshe	David Gould	Simon Wall	Simon Whiteley
Charlotte Ashley			
Emily Atkinson			

Music Inspired by the Sistine Chapel

Giovani Pierluigi da Palestrina (1525–1594)	<i>Missa Assumpta est Maria</i> (Kyrie)
Cristóbal de Morales (1500–1553)	<i>Regina caeli</i>
	Palestrina <i>Missa Ecce ego Johannes</i> (Gloria)
Costanzo Festa (1495–1545)	<i>Quam pulchra es</i>
Elzea Genet Carpentras (?–1548)	<i>Lamentations</i> (bars 1 to 240 and 320 to the end)
	Palestrina <i>Missa Papae Marcelli</i> (Credo)

INTERMISSION

Gregorio Allegri (c. 1582–1652)	<i>Miserere</i>
	Palestrina <i>Missa Confitebor tibi domine</i> (Sanctus & Benedictus)
Alexander Campkin (b. 1984)	<i>Miserere mei</i>
Josquin des Prez (c. 1450–1521)	<i>Inter natos mulierum</i>
	Palestrina <i>Missa Brevis</i> (Agnus Dei)

Cal Performances' 2018–19 season is sponsored by Wells Fargo.



The
TALLIS
SCHOLARS

The Sistine Chapel, the heart of the Vatican in Rome, is well-known for having bequeathed a treasure-trove of visual art to posterity. With one notable exception, it is rather less known for the musical treasures it has nurtured for many centuries. In many cases this is due to the jealous guarding of the music by a series of Popes, who would not allow certain pieces to pass beyond the walls of the chapel. Such is the case, famously, of Gregorio Allegri's *Miserere*, which acquired such a mystique through the Sistine Chapel's monopoly that tracing its journey has become one of the most intriguing musical problems of our time.

Tonight's program allows us a privileged glimpse into the heyday of the Vatican of the high Renaissance. The power and prestige of the Papacy was at its apex, and before long the Council of Trent would spur liturgists and artists to the heights of the Counter-Reformation. In this spirit, the continuity in this program is provided by that most prolific of polyphonists, Giovanni Pierluigi da Palestrina. Rather than choose just one setting of the Ordinary of the Mass, Peter Phillips has chosen individual movements from five different masses, forming a composite that shows the remarkable breadth and consistency of Palestrina's style.

Many of the masses are in the so-called *missa parodia* or "parody mass" form, meaning their music is based on a pre-existing work, usually a motet. Hence the *Missa Assumpta est Maria*, which draws its material from a six-voice motet for the Assumption of the Blessed Virgin Mary. The Credo comes from the famous *Missa Papae Marcelli*, supposedly written to prove that sacred music could be both beautiful and intelligible, after officials at the Council of Trent considered banning complex polyphony. Certainly the prevalence of syllabic declamation in this movement suggests a particular concern that the words be understood. The mighty Sanctus is from a mass based on the double-choir *Confitebor Tibi*, whilst the Agnus Dei is from the *Missa Brevis* (a mass that, despite its name, is not a great deal shorter than any of the others!). Instead, in the second statement of this freely composed movement, Palestrina adds a further voice to enrich the polyphony.

The patronage of the Papacy was keenly sought by Renaissance musicians. For a time, Spanish composers had an advantage due to a succession of Spanish Popes who held them in high esteem. Cristóbal de Morales was one such beneficiary, spending a considerable portion of his life in the employ of the Capella Sistina. *Regina caeli*, a setting of the ancient hymn to Mary, could well have been first performed there.

A contemporary of Morales, Costanzo Festa was one of the first Italian polyphonic composers to achieve high renown. His sacred music would be a great influence on Palestrina, and his madrigals helped birth a new secular tradition. *Quam pulchra es*, a passage from the *Song of Songs* set for high voices, displays Festa's gift for easy, flowing polyphony.

Like many others at the time, the composer Carpentras spent considerable energy securing patronage for his artistic activity. Having been master of the papal chapel in 1514 for Pope Leo X, he made a swift exit after Leo was replaced by the rather less musical Adrian VI, only to return after a new Pope was elected a year later. Intriguingly—and foreshadowing the later corruption of Allegri's music—he returned to the Sistine Chapel to find his music still being performed, but in "bastardized versions," "so corrupted...that I scarcely recognized them." He resolved to republish the works—dedicating the collection to the new Pope, Clement VII—which include many settings of the *Lamentations of Jeremiah*. It is no surprise that these were hugely popular at the time; passages of sonorous homophony vie in beauty with the austere Hebrew letters, which, following convention, are set to long, flowing melisma: "ritualized weeping in music."

Of course, no piece of music in the history of the Sistine Chapel is more famous than Allegri's *Miserere*. The Papacy wanted it that way—a secret composition of such beauty that it could not be allowed beyond the walls of the Vatican, it magnified their power and status. However, just as Carpentras' music had been tweaked beyond his recognition, Allegri's was to suffer the manipulations of every age that followed, leaving the version we have today, which would be

all but unrecognizable to the composer. A large part of this is due to the process of ornamentation with which the highly trained Papal singers would embellish their parts, leading to the now-obligatory high C. Regardless of its authenticity, this tortuous musical journey has left us with one of the most beautiful choral pieces of all time.

About his *Miserere Mei*, composer Alexander Campkin writes:

I will always remember hearing Allegri's *Miserere* for the first time. I was struck by the beauty of the music and the emotions that it conveyed. This was a recording of the Allegri by the Tallis Scholars, a recording that has remained close to my heart ever since. I was therefore thrilled to be commissioned by this choir to write a new setting of the same text.

The new piece reflects my emotional response to Allegri's strikingly moving work. Like the Allegri, it is scored for double choir. Two musical elements are contrasted: that of the main choir and a more lyrical section

sung by the off-stage solo group. As these sections alternate, the piece gradually builds in intensity with suspension after suspension. The harmony is intensified as the first soprano soars to a high C, hitting the climax on the words "Libera me de sanguinibus" ("Deliver me from blood guiltless").

Many a famous composer would leave their mark—quite literally in this case—in the Sistine Chapel. The scrawl "JOSQUINJ" on the wall testifies to the composer Josquin's membership of the papal chapel, where he likely composed many works. Josquin's considerable fame during and after his lifetime has led to the misattribution of many of his compositions. The authorship of the motet *Inter natos mulierum* is considered doubtful by scholars. All of its sources are posthumous and the style perhaps represents a slightly later composer, perhaps another musician associated with the Vatican. Nevertheless, its rich, full texture is distinctly satisfying.

—James M. Potter, 2016

ABOUT THE ARTISTS

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound 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, usually giving around 70 concerts each year across the globe. In 2013, the group celebrated its 40th anniversary with a world tour, performing 99 events in 80 venues in 16 countries and travelling sufficient air-miles to circumnavigate the globe four times. The group kicked off the year with a spectac-

ular 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 specially for the ensemble by Gabriel Jackson and Eric Whitacre. A recording of John Taverner's *Missa Gloria tibi Trinitas* was released on the exact anniversary of the group's first concert in 1973 and enjoyed six weeks at the top of the UK Specialist Classical Album Chart. On September 21, 2015, the Tallis Scholars gave their 2,000th concert, at St John's Smith Square in London.

Highlights in the 2018–19 season include performances in Salzburg, Bremen, and Utrecht; a special concert at Miller Theatre (NY), including the world premiere of a new Nico Muhly piece; and tours of Japan and Brazil, in addition to their usual touring schedule around the USA, Europe, and the UK.

Recordings by the Tallis Scholars have earned 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 honor. In 1989, the French magazine *Diapason* gave the group two of its 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. The group was nominated for Grammy Awards in 2001, 2009, and 2010. In November 2012, their recording of Josquin's *Missa de beata virgine* and *Missa Ave maris stella* received a Diapason d'Or de l'Année, and in their 40th anniversary year they were welcomed into the *Gramophone* Hall of Fame by public vote. In a departure for the group, in spring 2015, the Tallis Scholars released a disc of music by Arvo Pärt called *Tintinnabuli* that has received great praise. The latest recording of Josquin masses, *Missa Gaudeamus* and *Missa Lami Baudichon*, was released last November. This is the seventh of nine planned albums in the Tallis Scholars' project to record all of Josquin's masses before the composer's 500th Anniversary in 2021.

Peter Phillips has dedicated his career to the research and performance of Renaissance polyphony, and to the perfecting of choral sound. Having won a scholarship to Oxford in 1972, he 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 more than 2,200 concerts and made over 60 discs, encouraging interest in polyphony all over the world. As a result of this commitment, Phillips and the Tallis Scholars have done more than any other group to establish the sacred vocal music of the Renaissance as one of the great repertoires of Western classical music.

Peter Phillips also conducts other specialist ensembles. He is currently working with the BBC Singers, the Netherlands Chamber Choir, the Estonian Philharmonic Chamber Choir, and the Choeur de Chambre de Namur. He is patron of the choirs of Merton College (Oxford), Sansara (London), El Leon de Oro (Spain), and of the festivals of Portsmouth and Clifton; he also hosts the annual Tallis Scholars Summer Course in Avila (Spain). In 2014, he launched the London International A Cappella Choir Competition in St John's Smith Square, attracting choirs from all over the world.

In addition to conducting, Phillips is well-known as a writer. For 33 years, he 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*, appeared in 2013. Last year, BBC Radio 3 aired his view of Renaissance polyphony, in a series of six hour-long programs.

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 understanding of French culture in the world. In 2008, he began an association with Merton College, Oxford, where he helped to found the chapel choir, and where he is a Bodley Fellow.



Giovani Pierluigi da Palestrina

Missa Assumpta est Maria (Kyrie)

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy.

Lord, have mercy.

Cristóbal de Morales

Regina caeli

Regina caeli laetare, alleluia,
Quia quem meruisti portare, alleluia,
Resurrexit sicut dixit, alleluia.
Ora pro nobis Deum, alleluia.

Queen of heaven, rejoice, alleluia,
For he whom thou wast worthy to bear, alleluia,
Hath risen as he said, alleluia.
Pray for us to God, alleluia.

Palestrina

Missa Ecce ego Johannes (Gloria)

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis. Laudamus te;
benedicimus te; adoramus te; glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam, Domine Deus, Rex caelestis, Deus Pater
omnipotens.

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

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.

Costanzo Festa

Quam pulchra es

Quam pulchra es et quam decora
Quam pulchra es, amica mea, columba mea
Formosa mea, Veni dilecta mea
Vox enim tua dulcis, et facies decora nimis.

How beautiful and fair you are
How beautiful, my soul, my dove
My beauty, come my joy
Your truly sweet voice, and exceeding
fair visage.

Elzea Genet Carpentras

Lamentations

(bars 1 to 240 and 320 to the end)

Incipit lamentatio Ieremiae 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 lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt inimici.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

Here begins the Lamentation of the prophet Jeremiah.

Aleph. How desolate the city lies that was once thronged with people. The one-time queen of nations has become as a widow. Once a ruler of provinces, she is now subject to others.

Beth. By night she weeps in sorrow and tears run down her cheeks. Of all who love her, there's none to console her. All her friends have spurned her and have become her foes.

Jerusalem, Jerusalem, return to the Lord your God.

Palestrina

Missa Papae Marcelli (Credo)

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo; Lumen de Lumine; Deum verum de Deo vero; genitum, non factum; consubstantialem Patri; per quem omnia facta sunt.

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

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

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.

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
saeculi. 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 sapientiae tuae
manifestasti mihi.
Asperges me hyssopo et mundabor;
lavabis me et super nivem dealbabor.

Auditui meo dabis gaudium et laetitiam
et exsultabunt 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.

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.

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.
Cleans 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 laetitiam salutaris tui
et spiritu principali confirma me.
Docebo iniquos vias tuas
et impii ad te convertentur.
Libera me de sanguinibus,
Deus, Deus salutis meae,
et exsultabit lingua mea iustitiam 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 aedificentur muri Jerusalem.
Tunc acceptabis sacrificium iustitiae,

oblaciones, et holocausta:
tunc imponent super altare tuum vitulos.

Palestrina

Missa Confitebor tibi domine

(Sanctus & Benedictus)

Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth.

Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna 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 favourable 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.

Holy, Holy, Holy, Lord God of hosts.

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

Blessed is he who comes in the name of
the Lord.

Hosanna in the highest.

Alexander Campkin

Miserere mei

Miserere mei, Deus,
secundum magnam misericordiam tuam:

Have mercy upon me, O God,
according to thy loving kindness:

Et secundum multitudinem miserationum
tuarum,
dele iniquitatem meam.

According unto the multitude of thy
tender mercies,
blot out my transgressions.

Amplius lava me ab iniquitate mea,
Et a peccato meo munda me.

Wash me thoroughly from mine iniquity,
and cleanse me from my sin.

Quoniam iniquitatem meam ego cognosco,
Et peccatum meum contra me est semper

For I acknowledge my transgressions,
and my sin is ever before me.

Tibi soli peccavi,
Et malum coram te feci;
Ut justificeris in sermonibus tuis,

Against thee, thee only, have I sinned,
and done this evil in thy sight;
that thou mightest be justified when thou
speakest,

Et vincas cum judicaris.

and be clear when thou judgest.

Libera me de sanguinibus, Deus,
Deus salutis meae,
Et exultabit lingua mea justitiam tuam.

Deliver me from blood guiltiness, O God,
thou God of my salvation;
and my tongue shall sing aloud of thy
righteousness.

Josquin des Prez

Inter natos mulierum

Inter natos mulierum non surrexit maior
Ioanne Baptista
Qui viam Domino praeparavit in heremo.
Alleluia.
Fuit homo missus a Deo cui nomen erat
Ioannes. Alleluia.

Among them that are born of women there
hath not risen a greater than John the Baptist,
who prepared the way of the Lord in the
wilderness. Alleluia.
There was a man sent from God, whose name
was John. Alleluia.

Palestrina

Missa Brevis (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.

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.