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TALLIS
SCHOLARS

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2021-2022

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Jeremy Geffen

As many of you already know, Cal Performances recently announced details of its upcoming 2022–23 season. Beginning in September, with the brilliant **Miami City Ballet** and its legendary production of George Balanchine’s iconic *Jewels* (1967), and continuing into June 2023, when the ever-popular **Eifman Ballet** arrives at Zellerbach Hall with its lavish, fully staged *Russian Hamlet*, it’s a schedule packed with extraordinary opportunities to experience the very best in live music, dance, and theater.

And what a schedule! More than 70 events, with highlights including the return of the legendary **Vienna Philharmonic Orchestra**, under conductor **Christian Thielemann**; the beloved **Mark Morris Dance Group** in Morris’ new *The Look of Love: An Evening of Dance to the Music of Burt Bacharach*; revered South African artist **William Kentridge**’s astonishing new *SIBYL*; a rare Berkeley performance with the **San Francisco Symphony** and conductor **Esa-Pekka Salonen**; and a special concert with chamber music superstars pianist **Emanuel Ax**, violinist **Leonidas Kavakos**, and cellist **Yo-Ma**. And these are only a few of the amazing performances that await you!

Illuminations programming next season will take advantage of Cal Performances’ unique positioning as both a renowned international performing arts presenter and a part of one of the world’s top-ranked public research universities. Each season, *Illuminations* takes up a pressing theme reflected in both the arts and scholarship, and offers the public a multifaceted understanding of the issue by connecting research on the UC Berkeley campus with exceptional performances. This third season of *Illuminations* centers on the theme of “**Human and Machine**,” investigating how technology continues to catalyze and challenge creative expression and human communication. Through programming that includes performances, public events, artist talks, and symposia, we’ll be engaging communities on and off campus to examine the evolution of musical instruments, the complex relationships between technology creators and users, technology’s impact on the creative process, and questions raised by the growing role of artificial intelligence in our society.

This concept of “Human and Machine” has never been so pertinent to so many. Particularly over the course of the pandemic, the rapid expansion of technology’s role in improving communication and in helping us emotionally process unforeseen and, at times, extraordinarily difficult events has made a permanent mark on our human history. Throughout time, our reliance on technology to communicate has—for better or worse—influenced how we understand others as well as ourselves. During this *Illuminations* season, we will investigate how technology has contributed to our capacity for self-expression, as well as the potential dangers it may pose.

Some programs this season will bring joy and delight, and others will inspire reflection and stir debate. We are committed to presenting this wide range of artistic expression on our stages because of our faith in the performing arts’ unparalleled power to promote empathy. And it is because of our audiences’ openness and curiosity that we have the privilege of bringing such thought-provoking, adventurous performances to our campus. The Cal Performances community wants the arts to engage in important conversations, and to bring us all together as we see and feel the world through the experiences of others.

Please make sure to check out our brand new 44-page season brochure and our website for complete information. We can’t wait to share all the details with you, in print and online!

Finally, thank you for joining us for today’s concert. It’s great that we’re all back together again, enjoying the pleasures and rewards of live performance.

Jeremy Geffen
Executive and Artistic Director, Cal Performances



The
Tallis
Scholars



Friday, May 6, 2022, 8pm
First Congregational Church, Berkeley

The Tallis Scholars

Peter Phillips, *director*

Amy Haworth, *soprano*
Charlotte Ashley, *soprano*
Emily Atkinson, *soprano*
Victoria Meteyard, *soprano*
Caroline Trevor, *alto*
Elisabeth Paul, *alto*
Steven Harrold, *tenor*
Simon Wall, *tenor*
Tom Castle, *tenor*
Tim Scott Whiteley, *bass*
Rob Macdonald, *bass*
Greg Skidmore, *bass*

PROGRAM

- Antoine BRUMEL (c. 1460 – c. 1520) Kyrie from *Et ecce terrae motus*
(*The Earthquake Mass*) (c. 1495)
- David LANG (b. 1957) “the truths we know” from *sun-centered*
(2022, Cal Performances Co-commission)
- BRUMEL Gloria from *Et ecce terrae motus*
- LANG “we find it hard” from *sun-centered*
- BRUMEL Credo from *Et ecce terrae motus*
- INTERMISSION*
- LANG “hymn to the sun” from *sun-centered*
- BRUMEL Sanctus and Benedictus from
Et ecce terrae motus
- LANG “the republic” from *sun-centered*
- BRUMEL Agnus Dei from *Et ecce terrae motus*
- LANG “and yet it moves” from *sun-centered*

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or by contacting the Development Office at donate@calperformances.org.

Antoine Brumel*Et ecce terrae motus (The Earthquake Mass)*

It is hard to think of any other piece of music quite like the 12-part *Earthquake Mass* by Antoine Brumel (c. 1460 – c. 1520). Both in its employment of 12 voices for almost its entire length and in its musical effects, there is nothing comparable to it in the Renaissance period, even if some of those effects may remind the listener of the 40-part motet *Spem in alium* by Thomas Tallis (c. 1505–1585). Brumel's masterpiece did not inaugurate a fashion for massive compositions; but it did quickly establish a formidable reputation for itself and its composer, admired throughout central Europe in the 16th century as an experiment that could not easily be repeated. It is tribute enough that the only surviving source was copied in Munich under the direct supervision of the late-Renaissance composer Orlando Lassus (1532–1594), who nonetheless never tried to rival its idiom in his own work.

A pupil of Josquin des Pres, Brumel is important to modern commentators because he was one of the few leading members of the Franco-Flemish school to be genuinely French. He was initially employed in the cathedrals of Chartres, Laon, and (in 1498) Notre Dame in Paris, where he was responsible for the education of the choirboys. However, he seems to have had a restless temperament that led to his dismissal on at least two occasions, and he soon began the peripatetic life of so many musicians of the period. There is evidence that he was employed in Geneva, Chambéry, and probably Rome; but the high point of his career was the 15 years he spent as successor to Josquin and Obrecht at the court of Ferrara (between 1505 and 1520) in the retinue of Alfonso d'Este I.

Brumel's masterpiece is based on the first seven notes of the Easter plainsong antiphon at Lauds, *Et ecce terrae motus*. This quotation yields the seven notes D–D–B–D–E–D–D, which are worked in canon between the third bass and the first two tenor parts during some of the Mass's 12-part passages. The influence of these slow-moving notes can be heard throughout the work, and indeed a casual listener, confused by the teeming detail of the rhythmic

patterns, may only hear some rather ordinary harmonies. Closer listening will reveal why Brumel chose to write in so many parts: he needed them to decorate these colossal harmonic pillars, and in doing so he effectively abandoned polyphony in the sense of independent yet interrelated melodic lines, and resorted to sequences and figurations that were atypical of his time. The effect can even be akin to that of Islamic art: static, non-representational, tirelessly inventive in its use of abstract designs, which are intensified by their repetitive application. This style of writing is so effective that anyone who might be reminded of Tallis's *Spem in alium* would be unable to conceive of the need for another 28 parts.

The manuscript source for Brumel's *Earthquake Mass* was copied for a performance in about 1570 at the Bavarian court. The names of the 33 court singers are given against the nine lower parts (the boys are not named), amongst whom Lassus sang Tenor II. Unfortunately the last folios, which contain the Agnus Dei, have rotted, leaving holes in the voice-parts. Since this is not performable as it stands, we decided to replace it with the third Agnus from Nicolas Gombert's *Missa Tempore Paschalis*, which is based on the same chant notes as the Brumel, and uses exactly the same 12 voice-parts. Given the eccentricity of the scoring, it seems very likely that Gombert wrote this movement deliberately, in homage to one of his greatest predecessors in the Flemish school.

—Peter Phillips, 2022

David Lang*sun-centered* (2022)

A simple question reimagines the universe. The person who asks it is imprisoned, just for asking it. This particular person is Galileo, but it could be any number of others, whose pursuit of knowledge leads them beyond the boundaries of their time and place.

I wrote my piece *sun-centered* at the request of Peter Phillips, the founder and conductor of the renowned ensemble The Tallis Scholars. Peter asked me specifically to write a piece that could coexist on a program with Antoine Brumel's monumental *Missa Et ecce terre*

motus—a mass for 12 voices that gets its name from being based on a scrap of chant whose text means “and the earth moved.” This scrap of text immediately reminded me of Galileo’s trial for the blasphemy of proving the earth revolves around the sun, which seemed to contradict the Bible. After his conviction he is supposed to have muttered under his breath “E pur si muove”—“and yet it moves.” Most likely, Galileo never actually said this! But the connection between the two texts got me thinking, about the movement of the earth, about the pricelessness of human knowledge, and about the perils of rejecting it.

Why is it that we are so resistant to new ideas that challenge the ones we already know? On one level, this is a philosophical question, and two of the texts I set in *sun-centered* come from my rewriting of basic philosophy texts by Plato and by Francis Bacon. But of course it is also a political question—we base our society on ideas and values we think we share with each other. If we aren’t able to grow together, in what we know and what we believe, it becomes impossible for us to build anything new. Or perhaps even to build anything together at all.

sun-centered is dedicated to the memory of Louis Andriessen, with whom I spent many hours and many years discussing philosophy and politics, and everything else.

—David Lang, 2022

ABOUT THE PERFORMERS

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. Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound that he feels best serves the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which the ensemble has become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 80 concerts each year. In 2013, they celebrated their 40th anniversary with a world tour, performing 99 events in 80 venues in 16 countries. The ensemble now looks ahead to its 50th anniversary in 2023. In 2020, Gimell Records celebrated 40 years of recording the group by releasing a remastered version of the 1980 recording of Allegri’s *Miserere*. As of the beginning of the cancellations caused by the COVID-19 crisis, the Tallis Scholars had made 2,327 appearances, worldwide.

Recent season highlights include performances in Amsterdam, Vienna, Dortmund, and Bremen; two tours of Italy; a number of ap-

pearances in London; and a heavy touring schedule around the US, Europe, and the UK. This summer, as part of the postponed Josquin des Prez 500th anniversary celebrations, the Tallis Scholars will sing all 18 of the composer’s masses over the course of four days at the Boulez Saal in Berlin.

Recordings by the Tallis Scholars have won many awards throughout the world. In 1987, the 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* honored the ensemble with 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*. The group’s recording of Palestrina’s *Missa Assumpta est Maria* and *Missa Sicut lilium* won *Gramophone*’s Early Music Award in 1991; the ensemble also received the 1994 Early Music Award for its recording of music by Cipriano de Rore; and the same distinction again in 2005 for a recording of music by John Browne.

The Tallis Scholars were nominated for Grammy Awards in 2001, 2009, and 2010. In November 2012, the 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. In a departure for the group, in 2015, the Tallis Scholars released an album of music by Arvo Pärt called *Tintinnabuli* to great international praise. The latest recording of Josquin masses includes *Missa Hercules*

Dux Ferrarie was released in 2020 and was winner of the *BBC Music Magazine's* much coveted Recording of the Year Award in 2021. This album was the last of nine albums in the Tallis Scholars' project to record and release all of Josquin's masses before the 500th anniversary of the composer's death in 2021.

Peter Phillips has dedicated his career to the research and performance of Renaissance polyphony, and to the perfecting of choral sound. He founded the Tallis Scholars in 1973, with whom he has now appeared in over 2,300 concerts and made over 60 recordings, world-wide. 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.

Phillips also conducts other specialist ensembles. He is currently working with the BBC Singers, the Netherlands Chamber Choir, the Estonian Philharmonic Chamber Choir, Intrada (Moscow), and El Leon de Oro (Spain). He is also Patron of the Chapel Choir of Merton College Oxford.

In addition to conducting, Phillips is well-known as a writer. For 33 years, he contributed



a regular music column to the *Spectator*. In 1995, he became the 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. During 2018, BBC Radio 3 broadcast his view of Renaissance polyphony, in a series of six hour-long programs, entitled *The Glory of Polyphony*.

In 2005, Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture. In 2008, he helped to found the chapel choir of Merton College Oxford, where he is a Bodley Fellow; and in 2021, he was elected an Honorary Fellow of St John's College, Oxford.

Antoine Brumel

Kyrie from *Et ecce terrae motus*

(*The Earthquake Mass*)

Kyrie eleison. Christe eleison. Kyrie eleison.

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

David Lang

“the truths we know” from *sun-centered*

[words by David Lang, after Galileo]

some years ago, as your serene highness well
knows

I saw many things in the heavens that had
never been seen before
the novelty of these things stirred up against me
a large number of opponents
as if I had placed these things in the sky
with my own hands
more devoted to their own opinions than to
the truth
they sought to deny and disprove these new
things
which their own senses would have demon-
strated to them
if they had only cared to see for themselves
the passage of time has revealed to everyone
the truths that I uncovered
those who were open to science were persuaded
as soon as they received my message
but some possess some strange interest in
remaining hostile
not just toward the things in question
but also toward their discoverer
they know I hold the sun to be placed motionless
in the center of the universe
while the earth revolves around the sun
the reason they condemn the truth
that the earth moves and the sun stands still
is that in many places in the bible
one may read that the sun moves and the
earth stands still
but nature cannot be stopped
nature cannot be changed
nature cannot transgress the laws imposed
upon it
nature cannot care whether its hidden reasons
are understandable to us

god is not any less revealed in nature's actions
than in any sacred writing
I do not believe that the same god who has
 endowed us
with senses, with reason and with intellect
has intended us to forego their use
the truths we know are very few
compared with those we do not know
we cannot be satisfied with those opinions
that have become common
we cannot be satisfied with those opinions
that please other people best
it is not in our power to make things true
 or false
this belongs to their own nature and to the facts
to their own nature and to the truth
over which no one has power

Brumel

Gloria from *Et ecce terrae motus*

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.

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.

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.

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

For thou only art Holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art Most High in the glory of God the Father. Amen.

Lang

“we find it hard to find” from *sun-centered*
 [words by David Lang, after Francis Bacon]
 we find it hard to believe anything
 that doesn't put us in the center of the universe
 it is our nature to measure everything against
 ourselves
 even if that makes us into mirrors
 that distort and disfigure what they see

we find it hard to believe anything
 that goes against anything that we already know
 that goes against the authority acquired
 by those we reverence and admire
 even if that makes us variable and confused
 as if actuated by chance

we find it hard to believe anything
 that needs to be told to us in words
 words need to be defined
 they force and overrule our understanding
 they lead us into numberless empty
 controversies
 and idle fancies

we find it hard to believe anything
 that goes against the dogmas we have learned
 we play our parts in their fictitious and
 theatrical worlds
 which by tradition, credulity and negligence
 have come to be received

we believe the things that make us feel
 that there is order in the world
 we believe the things that make us feel
 support for all the things that we already believe
 we believe the things that we perceive
 with our own senses
 we believe the things that make us feel
 that we will live forever
 we believe the things we wish were true

Brumel

Credo from *Et ecce terrae motus*

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilibus omnium et invisibilibus. 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.

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.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God; Light of Light; very God of very God; begotten, not made: being of one substance with the Father; by whom all things were made.

Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate; he suffered death and was buried.

And the third day he rose again according to the Scriptures; and ascended into heaven, and is seated at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord, and giver of life, who proceeds from the Father and the Son; who with the Father and the Son is worshipped and glorified, who spoke by the prophets.

And I believe in one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

INTERMISSION

Lang

“hymn to the sun” from *sun-centered*

[words by David Lang, after Psalm 19:6]

the sun’s rising is from one end of the heavens
 the sun rises at one end of the heavens
 there is nothing hidden from its heat

nothing is hidden from its heat
 nothing is deprived of its warmth
 nothing hides from its heat
 nothing can hide from its heat
 nothing can escape its heat
 it travels all the way across the sky
 it starts at one end of the sky
 its rising is from the end of the heavens
 its rising is from one end of the heavens
 its rising is from one end of heaven
 its circuit is from one end of the sky to the other
 it rises from one end of the heavens
 it rises at one end of the heavens
 it emerges from the distant horizon
 it circles around to the other
 his going out is from the end of heaven,
 his going forth is from the extremity of heaven
 his going forth is from the end of the heavens
 his going forth is from the end of the heaven
 his circuit to its ends
 from the end of the heavens is his going out
 and there is nothing hid from the heat thereof
 and there is nothing hidden from its heat
 and there is no one that can hide himself from
 his heat
 and runs its circuit to the other
 and nothing is hid from his heat
 and nothing is hidden from its heat
 and no one shall be hidden from his heat
 and makes its circuit to the other
 and makes him recline upon the ends of the
 heavens
 and its circuit to the other end of them
 and its circuit to the other end
 and its circuit to the end of them
 and his revolution is to their ends
 and his revolution is unto their ends
 and his circuit unto the ends of it
 and his circuit to the other end of heaven
 and his circuit even to the end thereof
 and goes from one end of the sky to the other
 and goes across to the other
 and from the ends of the heavens he brings
 him out
 and follows its course to the other end
 and circles to their other end

Brumel

Sanctus & Benedictus from

Et ecce terrae motus

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

Benedictus qui venit in nomine Domini.

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 that cometh in name of the Lord.
Hosanna in the highest.

Lang

“the republic” from *sun-centered*
[words by David Lang, after Plato]

we are here, in the darkness
we are here, in the dark
we have lived here, in the dark, forever
we are in chains
we have always been in chains
we cannot move
we have never moved
we cannot see what is behind us
we have never seen what is behind us
we cannot see what is beside us
we have never seen what is beside us
we can only see what is in front of us
we see the shadows of things, as they pass by
they flicker on the wall before us
they are all that we can see
they are all that we have ever seen
we watch these things as they pass by
we hear these things as they pass by
we name these things as they pass by
this is our world, our only world, our whole
world
this is our truth, our only truth, our whole truth
this is everything we know
this is everything that we have ever known
and we have always known it

if one of us were forced to leave
 if one of us were forced to see what we cannot
 to go where we cannot
 and then return to tell us things that we don't
 know
 to tell us stories
 about the things we've never seen
 a star, a moon, a sun

would we believe it?
 we tell ourselves we would

Brumel

Agnus Dei from *Et ecce terrae motus*

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.

Lang

“and yet it moves” from *sun-centered*
 [words by David Lang, after Galileo]
 and yet it moves

2022/23
SEASON

WILLIAM KENTRIDGE'S *SIBYL*



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