

Friday, April 24, 2026, 8pm  
First Church, Berkeley

## The Tallis Scholars

Amy Haworth, *soprano*  
Daisy Walford, *soprano*  
Sarah Keating, *soprano*  
Sumei Bao-Smith, *soprano*  
Caroline Trevor, *alto*  
Elisabeth Paul, *alto*  
Steven Harrold, *tenor*  
Tom Castle, *tenor*  
Tim Scott Whiteley, *bass*  
Simon Whiteley, *bass*  
  
Peter Phillips, *director*

## *Mysteries & Miracles*

Giovanni GABRIELI (1557–1612) *O magnum mysterium* (1587)  
Tomás Luis de VICTORIA (1548–1611) Kyrie and Gloria, from  
*Missa O magnum mysterium* (1592)  
Giaches de WERT (1535–1596) *Egressus Jesus* (c. 1583)  
VICTORIA *Credo*, from *Missa O magnum mysterium*  
Matthew MARTIN (b. 1976) *Felix namque* (2025)  
VICTORIA *Sanctus and Agnus*, from  
*Missa O magnum mysterium*  
  
INTERMISSION  
Thomas TALLIS (1505–1585) *Videte miraculum* (c. 1550–1580)  
Jacobus GALLUS (1550–1591) *Mirabile mysterium* (1586)  
Francisco GUERRERO (1528–1599) *Maria Magdalena* (1570)  
Arvo PÄRT (b. 1935) *Tribute to Caesar* (1997)  
PÄRT *Virgencita* (2012)

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**Above:** The Tallis Scholars. Photo by Hugo Glendinning. **Below:** Peter Phillips.



The miracles which Jesus is said to have performed fall into roughly two categories: those in which he heals people or removes their demons; and those in which he exerts control over nature. For the Gospel writers, these acts prove Christ's divinity by demonstrating his power over the whole of God's creation. This program explores music that narrates, celebrates, and glories in these miraculous signs.

One of the "great" mysteries of the Christian faith is that of Christ's birth, not in a palace as befitting his royal birthright, but in a stable, with animals mutely watching. Giovanni Gabrieli, master of the Venetian school of polychoral music, restores some royal splendor to his double-choir setting of *O magnum mysterium*. It begins with three repetitions of the opening apostrophe, in one choir, then another, then both, gradually revealing the grand sonority for which the composer was renowned.

The first half of the program features a throughline in the form of Victoria's *Missa O magnum mysterium*. For this setting of the "Ordinary" texts of the Mass, the Spanish composer Victoria took elements of his own version of this motet as a jumping-off point. They share the same plangent minor mode, as well as motifs such as the descending fifth, which in the Sanctus becomes the beginning of a swirling arabesque. The Agnus Dei is particularly special, adding a second "cantus" part in strict canon with the first.

Giaches de Wert came from obscure Flemish origins to become one of the leading court musicians in northern Italy. He was particularly highly regarded as a madrigalist, and his experience finding dramatic musical responses to text is amply illustrated by these two miraculous motets. Indeed, the latter is so daring that one might suspect it was intended as a sacred madrigal for domestic performance, rather than belonging to a dignified church service.

*Egressus Jesus* narrates one of the more enigmatic Gospel passages, in which Jesus

refuses to cure the Canaanite woman's daughter until she has asked him four times. The large canvas of seven different voice-parts allows for different groupings of voices to represent the different characters and emotions of the story. After an opening narration for lower voices, the cry of the Canaanite woman enters in the sopranos, and Jesus' silence in response is depicted in meandering melisma. The disciples interrupt, in the manner of a passion chorus or *turba*. Finally, when the woman's persistence has won her a miraculous cure for her daughter, the full texture is deployed as Jesus heralds her faith ("O mulier...").

In 2025, Peter Phillips, with the backing of Miller Theatre in New York, asked the English composer Matthew Martin to write a triptych of Marian antiphons. The first of these—*Salve regina*—was premiered in New York last December. *Felix namque* is the second of the three, first sung on this tour; the third will premiere this coming December.

*Felix namque* was commissioned by Princeton University and was specifically written for double choir, so the University Glee Club would sing one choir and the Tallis Scholars the other. In subsequent performances the Tallis Scholars have taken both choirs. The music is closely based on the plainchant melody of *Felix namque* (which can be clearly heard) alongside an unforgettable motif repeating the words of the title.

The next motet belongs to the celebration of the Feast of the Presentation of Christ in the Temple, also known as Candlemas. *Videte miraculum* is a setting of the responsory appointed for Vespers on the eve of that feast. The text is concerned with bearing witness to the mystery of the Virgin birth. Tallis casts his piece in a form common at the time, giving the ancient plainchant melody to one voice, slowing it down, and constructing a polyphonic edifice around it.

Gallus, also called Handl, was conversant in a wide variety of styles. His motet *Mirabile*

## PROGRAM NOTES

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*mysterium* engages in wildly chromatic harmony, suggestive of the famously outrageous harmonies that would later be written by Gesualdo. The arcane and other-worldly harmonic language is a perfect match for the cryptic text. At the point that God is made man—“Deus homo factus est”—the voice parts plunge by an octave and a half, a highly unusual and dramatic device.

Guerrero's motet *Maria Magdalene* was published in 1570, with a text drawn from various sources, including the Biblical narrative of the titular Mary (and “the other Mary”) discovering the empty tomb on Easter Sunday and learning of Christ's miraculous victory over death. It makes use of the composer's favored sonority: two equal soprano parts atop a smoothly expressive polyphony. At the moment the angel begins to speak to the women, the music broadens out wonderfully, before a sequence of alleluias brings the piece to its joyous conclusion.

The contemporary style of Estonian composer Arvo Pärt owes much to the hieratic soundworld of Renaissance music. *Tribute to Caesar* was originally designed as a com-

panion piece to another of Pärt's works, *The Woman with the Alabaster Box*, and like that piece it takes a passage of scripture and decorates it like an illuminated manuscript, using Pärt's characteristic *tintinnabuli* technique. The Pharisees are subtly characterized with a dark, dissonant minor tonality, which grows gradually more insistent. The composer contrasts their attempted trickery with Jesus' more measured responses. Though not technically one of his miracles, Jesus' clever evasion of the Pharisees' trap leaves them “marveling” at his words.

Pärt wrote *Virgencita* as a ‘present’ to the people of Mexico, in advance of a visit there. “The happy anticipation of being in Mexico very soon and the name Guadalupe left me no peace,” he wrote. The text is specifically addressed to Our Lady of Guadalupe, the object of veneration at the shrine commemorating her miraculous appearances centuries before. Pärt treats his subject with the utmost reverence, establishing a chordal sonority of gentle dissonance, and building towards an impassioned climax before subsiding.

—James M. Potter, 2025

## ABOUT THE ARTISTS

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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 serves 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 80 concerts each year. In 2013, the group cele-

brated its 40th anniversary with a world tour, performing 99 events in 80 venues in 16 countries. In 2020, Gimell Records celebrated 40 years of recording the group by releasing a remastered version of the 1980 recording of Allegri's *Miserere*. In 2023–24, as the group celebrated its 50th birthday, the desire to hear the singers in all corners of the globe was as strong as ever. They have now performed well over 2,500 concerts.

Season highlights include performances in the USA, Japan, East Asia, and a number of appearances in London, as well as the group's usual touring schedule in Europe and the UK.

Recordings by The Tallis Scholars have received many awards throughout the

world. In 1987, their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* won *Gramophone* magazine's Record of the Year award, the first recording of early music ever to receive 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* received *Gramophone*'s Early Music Award in 1991; and the group received the 1994 Early Music Award for its recording of music by Cipriano de Rore and the same distinction again in 2005 for its disc of music by John Browne. The Tallis Scholars were 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 award, 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 2015, The Tallis Scholars released a disc of music by Arvo Pärt called *Tintinnabuli* that received great praise across the board.

A 2020 release including *Missa Hercules Dux Ferrarie* was the last of nine albums in The Tallis Scholars' project to record and release all Josquin's masses before the 500th anniversary of the composer's death. It was the winner of the *BBC Music Magazine*'s much coveted Recording of the Year Award in 2021 and the 2021 *Gramophone* Early Music Award. The group's latest Gimell release (November 2024) is of music by Robert Fayrfax and was selected as an Editor's Choice in *Gramophone*. The current year sees the release of their first recording on Linn Records, showcasing a body of work written for them by US composer Nico Muhly.

**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 more than 2,500 concerts world-wide and made over 60 discs in association with Gimell Records. 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 vocal ensembles. He is currently working with the BBC Singers (London), the Netherlands Chamber Choir (Utrecht), the Estonian Philharmonic Chamber Choir (Tallinn), the Danish Radio Choir (Copenhagen), and El Leon de Oro (Oviedo). He is 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*. He is a regular reviewer on music for the *London Review of Books*.

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.

GIOVANNI GABRIELI

*O magnum mysterium*

O magnum mysterium  
et admirabile sacramentum,  
ut animalia viderent Dominum natum  
jacentem in praesepio.  
O beata Virgo, cujus viscera meruerunt  
portare Dominum Jesum Christum.  
Ave Maria, gratia plena: Dominus tecum.  
O beata Virgo, cujus viscera meruerunt  
portare Dominum Jesum Christum.  
Alleluia!

*O great mystery*

O great mystery  
and wonderful sacrament,  
that animals should see the new-born Lord  
lying in a manger.  
O blessed is the Virgin, whose womb  
was worthy to bear Christ the Lord.  
Hail Mary, full of grace: the Lord is with you.  
Blessed is the Virgin whose womb  
was worthy to bear Christ the Lord.  
Alleluia!

TOMÁS LUIS DE VICTORIA

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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, Iesu 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, Iesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

*Kyrie and Gloria, from  
Missa O magnum mysterium*

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

Glory be to God on high.  
And on earth peace, good will 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, 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.

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.

GIACHES DE WERT

*Egressus Jesus*

Egressus Jesus secessit  
in partes Tyri et Sidonis.  
Et ecce mulier Chananaea  
a finibus illis egressa clamavit, dicens ei:  
Miserere mei, Domine fili David:  
filia mea male a daemonio vexatur.

Qui non respondit ei verbum.  
Et accedentes discipuli ejus  
rogabant eum dicentes:  
Dimitte eam: quia clamat post nos.  
Ipse autem respondens ait:  
Non sum missus nisi ad oves,  
quae perierunt domus Israel.  
At illa venit, et adoravit eum,  
dicens: Domine, adjuva me.  
Qui respondens ait:  
Non est bonum sumere panem  
filiorum, et dare canibus.  
At illa dixit: Etiam Domine:  
nam et catelli edunt de micis  
quae cadunt de mensa dominorum suorum.  
Tunc respondens Jesus, ait illi:  
O mulier, magna est fides tua:  
fiat tibi sicut vis.

*Jesus went away*

Jesus went away and withdrew  
to the district of Tyre and Sidon.  
And behold, a Canaanite woman  
from that region came out and cried to him,  
“Have mercy on me, O Lord, Son of David;  
my daughter is severely possessed by a  
demon.”  
But he did not answer her a word.  
And his disciples came  
and begged him, saying,  
“Send her away, for she is crying after us.”  
He answered her,  
“I was sent only to the sheep  
who were lost of the house of Israel.”  
But she came and knelt before him,  
saying, “Lord, help me.”  
And he answered,  
“It is not good to take the bread  
of the children and give it to the dogs.”  
But she said, “Yes, Lord,  
yet even the little dogs eat the crumbs  
that fall from the table of their masters.”  
Then Jesus answered her,  
“O woman, great is your faith!  
Be it done for you as you desire.”

VICTORIA

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 judicare vivos et mortuos:  
Cujus 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.

*Credo, from Missa O magnum mysterium*

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,  
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:  
suffered, and was buried.

And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the Father  
And He shall come again  
with glory to judge the living and the dead:  
His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord  
and giver of life:  
Who proceedeth from the Father and Son.  
Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.

Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum  
Et vitam venturi saeculi.  
Amen.

And 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.

MATTHEW MARTIN

*Felix namque*

Felix namque es, sacra Virgo Maria, et omni  
laude dignissima: Quia ex te ortus est Sol  
justitiae, Christus, Deus noster. Ora pro  
populo, intervene pro clero, intercede pro  
devote femineo sexu: sentiant omnes tuum  
juvamen, quicumque celebrant tuam  
sanctam Commemorationem.

*Happy indeed*

Happy indeed art thou, O holy Virgin Mary,  
and most worthy of all praise: For out of  
thee arose the Sun of righteousness, Christ  
our God. Pray for the people, intercede for  
the clergy, plead for religious women. Let  
all enjoy thine aid who keep holy Com-  
memoration of thee.

VICTORIA

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

**Sanctus and Agnus Dei, from  
*Missa O magnum mysterium***

Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

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

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

Lamb of God, who takes away the sins  
of the world, have mercy on us.  
Lamb of God, who takes away the sins  
of the world, have mercy on us.  
Lamb of God, who takes away the sins  
of the world, grant us peace.

THOMAS TALLIS

*Videte miraculum*

Videte miraculum matris Domini:

Concepit virgo virilis ignara consortii,  
stans onerata nobili onere Maria;

et matrem se laetam cognosci, quae se  
nescit uxorem.

Haec speciosum forma prae filiis  
hominum castis concepit visceribus,  
et benedicta in aeternum Deum nobis  
protulit et hominem.

Gloria Patri et Filio et Spiritui Sancto.

*Behold the miracle*

Behold the miracle of the mother of the  
Lord:

a virgin has conceived though she knows  
not a man,

Mary, who stands laden with her heavy  
burden;

knowing not that she is a wife, she rejoices  
to be a mother.

She has conceived in her chaste womb one  
who is beautiful beyond the sons of men,  
and, blessed for ever, she has brought forth  
God and man for us.

Glory be to the Father and to the Son and  
to the Holy Ghost.

JACOBUS GALLUS

*O magnum mysterium*

Mirabile mysterium declaratur hodie,  
innovantur naturae; Deus homo factus est;  
id quod fuit, permansit,  
et quod non erat, assumpsit,  
non commixtionem passus neque  
divisionem.

*A wondrous mystery*

A wondrous mystery is declared today,  
natures are renewed; God has become man;  
that which he was, he remains,  
and that which he was not, he has assumed,  
suffering neither mixture nor division.

FRANCISCO GUERRERO

*Maria Magdalena*

Maria Magdalene, et altera Maria  
emerunt aromata,  
ut venientes ungerent Iesum.  
Et valde mane una Sabbatorum,  
veniunt ad monumentum,  
orto iam sole, alleluia.

*Mary Magdalene*

Mary Magdalene and the other Mary  
bought spices, intending to go and  
anoint Jesus.  
And very early on the first day of the  
week they came to the tomb just after  
sunrise, alleluia.

Et intro euntes in monumentum  
viderunt iuvenem sedentem in dextris,  
coopertum stola candida, et  
obstupuerunt.  
Qui dixit illis: Iesum quem quaeritis  
Nazarenum, crucifixum:  
surrexit, non est hic,  
ecce locus ubi posuerunt eum. Alleluia.

And as they entered the tomb they saw a  
young man sitting on the right dressed in  
a white robe, and they were afraid.  
He said to them: You seek Jesus of  
Nazareth who was crucified: he is risen,  
he is not here, see, this is the place  
where they laid him. Alleluia.

ARVO PÄRT

*Tribute to Caesar*

Then went the Pharisees, and took counsel  
 how they might entangle him in his talk.  
 And they sent out unto him their disciples  
 with the Herodians, saying, Master, we  
 know that thou art true, and teachest  
 the way of God in truth, neither carest  
 thou for any man: for thou regardest not  
 the person of men.

Tell us therefore, What thinkest thou?

Is it lawful to give tribute unto Caesar,  
 or not?

But Jesus perceived their wickedness, and  
 said, Why tempt ye me, ye hypocrites?  
 Shew me the tribute [of] money. And they  
 brought unto him a penny.

And he saith unto them, Whose is this  
 image and superscription?

They say unto him, Caesar's. Then saith  
 he unto them, Render therefore unto  
 Caesar the things which are Caesar's;  
 and unto God the things that are God's.

When they had heard these words, they  
 marvelled, and left him, and went  
 their way.

PÄRT

*Virgencita*

Virgencita de Guadalupe, salva nos, salva.  
 Santa María de Guadalupe, ruega por  
 nosotros.

Virgencita, salva nos.  
 Santa María, Madre de Dios, salva nos,  
 ruega por nosotros pecadores.

Salva nos, ahora y en la hora de nuestra  
 muerte.

Nuestra Señora de Guadalupe, Virgencita,  
 ruega por nosotros.

Amén.

Virgin Mary of Guadalupe, save us.  
 Holy Mary of Guadalupe, pray for us.

Virgin Mary, save us.  
 Holy Mary, Mother of God, save us, pray  
 for us sinners.

Save us, now and in the hour of our death.

Our Lady of Guadalupe, Virgin Mary, pray  
 for us.

Amen.