



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



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*
- WERT *Ascendente Jesu* (1581)
- 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)

*Cal Performances is committed to fostering a welcoming, inclusive, and safe environment for all—
one that honors our venues as places of respite, openness, and respect.
Please see the Community Agreements section on our Policies page for more information.*

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...").

Ascendente Jesu sets out its stall from the very opening phrase, with an almost mannerist, exaggerated arpeggio on the first word—the off-kilter awkwardness of attempting to get into a small boat that sways beneath you. The arising of the tempest is a moment of alarming, destabilizing syncopations and disruptions to the rhythm, which then gives way to extraordinary melismas as the waves crash over the deck. We are surely in madrigal territory; there is humor here, as Jesus, sleeping soundly in long notes, is rudely interrupted by the disciples. The second part opens in (mock-) solemnity as the same disciples pray to Jesus with dramatic, descending intervals on "perimus" ("we perish"). Once again persuaded to intervene, Jesus rebukes the waves, whose rapid scales are becalmed as the harmonic momentum gradually slows and the surface of the waters becomes still once more.

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 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 companion 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

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 celebrated 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 liliium* 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.

www.thetallissscholars.co.uk
www.gimell.com



encore

Enjoy the Show!

Encore and Cal Performances would like to thank our past, current, and future advertisers. Advertising support makes it possible to put these programs into the hands of performing arts patrons like you.

Please contact Brianna Hansen to learn more about how we connect art, culture, and community.



Brianna Hansen

briannah@encoremediagroup.com
206.443.0445 x 107

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

The Tallis Scholars

Mysteries & Miracles

TEXTS AND TRANSLATIONS

GIOVANNI GABRIELI

O magnum mysterium

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepe.
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 and Gloria, from *Missa O magnum mysterium*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Please do not turn the page until the song and its accompaniment have ended.

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.

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.”

Please do not turn the page until the song and its accompaniment have ended.

VICTORIA

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem.
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:
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.

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

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.

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.

WERT

Ascendente Jesu

Ascendente Jesu in naviculam,
secuti sunt eum discipuli eius.
Et ecce motus magnus factus est
in mari, ita ut navicula operietur
fluctibus.
Ipse vero dormiebat. Et accesserunt
ad eum discipuli eius, et suscitaverunt
eum, dicentes:
Domine, salva nos, perimus.
Et dicit eis Jesus: Quid timidi estis,
modicae fidei? Tunc surgens
imperavit ventis et mari,
et facta est tranquillitas magna.

VICTORIA

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

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

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.

When Jesus had boarded

When Jesus had boarded the boat,
his disciples followed him.
And, behold, a great windstorm arose
on the sea, so great that the boat
was being swamped by the waves.
But he was asleep. And his disciples
went to him, and awoke him,
saying:
“Lord, save us! We are perishing!”
And Jesus said to them, “Why are you afraid,
you of little faith?” Then he arose and
rebuked the wind and the sea,
and there was a great calm.

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.

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

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.

Please do not turn the page until the song and its accompaniment have ended.

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.

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.

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.

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.

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.

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.

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.

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.