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The Tallis Scholars

Department of Music, University of Richmond

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Monday, March 22, 2004 • 7:30 pm

Modlin Center for the Arts

Camp Concert Hall, Booker Hall of Music

The Tallis Scholars

Peter Phillips, *conductor*

Tessa Bonner, *Soprani*

Janet Coxwell

Patrick Craig, *Alti*

Caroline Trevor

Nicholas Todd, *Tenore*

Julian Stocker

Donald Greig, *Bassi*

Francis Steele

Stephen Charlesworth

Robert Macdonald

with Schola Cantorum and James River Singers

Jeffrey Riehl, *conductor*

Management for The Tallis Scholars:

Frank Salomon Associates

Managing Associate: Ms. Barrie Steinberg

201 West 54th Street, Suite 1C

New York, NY 10019

www.franksalomon.com



Tonight's Program

Thomas Tallis
(c.1505 – 1585)

Spem in alium

William Byrd
(1543 – 1623)

Tribulationes civitatum

William Byrd

Emendemus in melius

Nicolas Gombert
(c.1490 – 1556)

Magnificat 1

—Intermission—

Robert Fayrfax
(1464 – 1521)

Agnus Dei from Missa tecum principium

Josquin des Prés
(c.1440 – 1521)

Ave Maria

Josquin des Prés

Tu solus qui facis

John Sheppard
(c.1515 – c.1559)

In manas tuas III

Thomas Tallis
(c.1505 – 1585)

Spem in alium

About the Artists



The Tallis Scholars

"Anyone familiar with Renaissance music knows that this group has attained superstardom among its ilk."

—The Boston Globe, 1998

Peter Phillips founded The Tallis Scholars in 1973. Through recordings and concert performances, The Tallis Scholars have established themselves as leading exponents of Renaissance sacred music. Their exploration of the depth and variety of this repertoire has reached a worldwide audience. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound that 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 renowned. This glorious sound has been captured by their extensive discography, which can be heard on Gimell Records.

Current season highlights include appearances at the Salzburg Festival, Bath Festival, Milan Cathedral Festival, at the Bolshoi Theatre in Moscow and at the BBC Proms in London. This season also features two world premieres of works written for 40 voices, four U.S. tours and their 10th tour of Japan.

Peter Phillips, director

Peter Phillips has made an impressive, if unusual, reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts

of the repertoire. Since then he has directed The Tallis Scholars in 1300 concerts and made over 50 discs, encouraging interest in polyphony all over the world. As a result of his work, through concerts, recordings, magazine awards, publishing editions of the music and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.

Apart from The Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. In 2003, he made his first appearances with the Collegium Vocale of Ghent, the BBC Singers and Officium of Lisbon, while continuing his work with the Tudor Choir of Seattle. He gives numerous master classes and choral workshops every year around the world: 2004 will see him again in the U.S., Siberia and around Europe.

In addition to conducting, Peter Phillips is well known as a writer. For many years he has contributed a regular music column (as well as one 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*, a hilarious account of touring, alongside more sober remarks about the make-up and performance of polyphony, has just been published.

Phillips has participated in numerous television and radio broadcasts. Besides those featuring The Tallis Scholars (which include live broadcasts from the 2001 and 2003 Proms, and festivals of Aldeburgh, Bath and Cheltenham), he has appeared several times on the BBC's Music Weekly and on the BBC World Service, on Kaleidoscope (Radio 4), on Today (Radio 4) and on European, Canadian and North American radio. In 2002, he made a special television documentary for the BBC about the life and times of William Byrd. Peter Phillips is the director of The Tallis Scholars Summer Schools—choral courses that are dedicated to exploring the heritage of renaissance choral music, and to developing a performance style appropriate to it as pioneered by The Tallis Scholars. For more information about these courses, and for information about how to buy a copy of *What We Really Do*, visit the Web site www.tsss.uk.co.

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SCHOLA CANTORUM**Jeffrey Riehl, *director******Sopranos***

Balluff, Christy
 Cone, Lauren
 Dupuis, Joy
 Ellis, Fiona
 Graham, Jessie
 Garcia, Rachel
 Ponder, Rebecca
 Turner, McLean
 Yanovitch, Mary

Altos

Balkema, Amy
 Barrosse-Antle, Laura
 Carveth, Emily
 Richie, Carolyn
 Rogevich, Sarah
 Schmalz, Emily
 Smith, Megan
 Woodey, Chelsea

Tenors

Campbell, Jared
 Dietrich, Ben
 Lynn, Chris
 Travers, Steve
 Rector, Clay
 Roe, Parker
 Schaffer, Matthew
 Thompson, Joel

Basses

Chapman, Reynolds
 Cook, James
 Gregorio, Tom
 Kiel, Matt
 Longenecker, Stephen
 Monaco, Jake
 Nagraj, Andy
 Naylor, Mark
 Rawls, Will
 Raiser, David
 Setterberg, Drew

JAMES RIVER SINGERS**Jeffrey Riehl, *director******Sopranos***

Epps, Eisha
 Johnson, Shellie
 Kinney, Victoria
 Klosterman, Debbie
 Peterman, Ginger
 Rogevich, Sarah
 Schutte, Mary Beth
 Whitaker, Diana Blackburn

Altos

Cable, Jennifer
 Fessler, Kathryn
 Kotrady, Lynn
 Manson, Sharon
 McCutchen, Nash
 Reeks, Leslie

Tenors

Hood, Tim
 Kotrady, Mike
 Peterman, Robert
 Riehl, Jeff
 Seiden, Jason
 Wilson, Matt

Basses

Benko, Matt
 Ford, John
 Lindbloom, Chris
 Miller, Clint
 Myers, Bryan
 Watchorn, Andrew

Notes on the Program

This program celebrates the Latin Church music of the sixteenth century and sets English masters alongside those from Europe with Franco-Flemish beginnings. A century of upheavals saw the Reformation and Counter-Reformation. Different English monarchs brought allegiances to Protestant or Catholic ideals, bringing new prayer books and services, abolishing choral foundations and destroying organs, and composers had to respond to different demands. Mary Tudor's reign (1553-58) restored church music and the Roman rite in England. Though the accession of Elizabeth I (1558) led to a return to Anglicanism, there was a certain tolerance to setting Latin music in England, as indeed Luther permitted on the Continent.

The English composers represented in this program share common ground in that they were all Gentlemen of the Chapel Royal. Thomas Tallis and William Byrd wrote for both the Roman and Anglican rites. Together (1575) they were granted a monopoly for the publication of music. Their relationship was a close one. Byrd studied under Tallis, they collaborated on the 1575 publication of *Cantiones Sacrae*, and Tallis was godfather to Byrd's son Thomas. Byrd and Sheppard (with Mundy) together wrote *In exitu Israel*.

Despite Byrd and Tallis' monopoly, they were less successful in their ventures than they hoped, with the 1575 publication incurring considerable costs. By contrast, Fayrfax had only two secular pieces published in his lifetime, and only one manuscript source survives of Gombert's *Magnificats*. The innovative printer Petrucci, however, favored Josquin. The modern edition of *Spem in Alium* is large, but one of the manuscript collections of Fayrfax's works (in the Gonville and Caius collection in Cambridge) is half as big again, and considered the largest surviving English choirbook.

From an age of splendid paintings and architecture, the program begins with a musical monument: Tallis' 40-voiced motet *Spem in Alium*, which frames the concert. A piece of such proportions is rare—comparable are Robert Carver's 19-voiced motet *O bone Jesu*, or Alessandro Striggio's 40-part *Ecce beatam lucet*. Tallis sets eight balanced choirs of five voices each. Like looking at a fine Renaissance painting, one is drawn from one part or choir to another, from the single-voiced entry through the different choirs. Tallis then astonishes the ear with columns of sound, particularly at "respice humilitatem nostrum," where all 40 voices enter simultaneously.

Byrd's motet *Tribulationes civitatum* (in three sections) comes from his 1589 *Cantiones Sacrae* collection for five voices. As a composer of madrigals, Byrd's setting is sensitive to the text, which calls out for those suffering tribulations, as if representing the Catholics in England suffering persecution. *Emendemus in melius* comes from the 1575 *Cantiones Sacrae* and is a two-part, five-voiced motet in which Byrd mostly makes use of a simple syllabic declamatory style set homophonically.

The greatest testament to the Flemish master Nicolas Gombert is his swansong: the eight *Magnificats* set (as did Palestrina) to eight different modes. The verses alternate plainchant with polyphony. In his *Magnificat* I, most of his polyphonic verses are for five voices, but some are for three to six voices. After being imprisoned at sea for child molestation, it is reported Charles V pardoned Gombert on the strength of these compositions.

Robert Fayrfax was a composer favoured by Henry VIII. Awarded the first doctorate in music from Oxford University, this master of composition takes the plainchant cantus firmus of his *Missa tecum principium* from the Christmas antiphon of that name.

Josquin Desprez is a Franco-Flemish master who gained fame throughout Europe. Known as a composer of the conservative “musica reservata” style, he is represented here by two four-voiced motets: *Ave Maria*, one of his most popular works, and *Tu solis qui facis*, from Petrucci’s publication of *Motetti De Passione* (1503).

John Sheppard was Informator Choristarum at Magdalen College, Oxford. His *In manus tuas III* sets a respond for Compline used in Passiointide. Plainchant alternates with three-voiced polyphony that is full of vitality and cross-rhythms.

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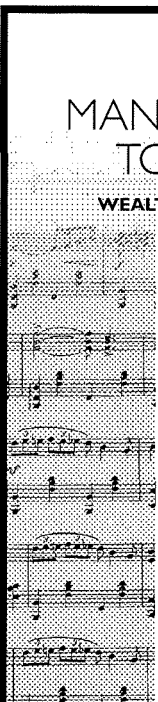
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Text & Translations

Byrd

Tribulationes civitatum

Tribulationes civitatum audivimus
quas passae sunt, et defecimus.
Domine ad te sunt oculi nostri, ne pereamus.

Timor et hebetudo mentis
cecedit super nos, et super liberos nostros:
ipsi montes nolunt recipere fugam nostram.
Domine, miserere.

Nos enim pro peccatis nostris haec patimur.
Aperi oculos tuos Domine, et vidi afflictionem nostram.

*We have heard of the trials which the cities have suffered,
and have lost heart.
Our eyes are fixed on thee O Lord, and do not wander.*

*Fear and confusion
have fallen upon us, and upon our children:
even the mountains offer us no refuge.
Lord, have mercy.*

*For it is because of our sins that we are suffering these things.
Open thine eyes O Lord, and behold our affliction.*

Byrd

Emendemus in melius

Emendemus in melius quae ignoranter peccavimus, ne subito praeoccupati die mortis
quaeramus spatium poenitentiae et invenire non possumus. Attende, Domine, et
miserere, quia peccavimus tibi.

Adiuva nos, Deus salutaris noster, et propter honorem nominis tui libera nos.

*Let us amend what we have transgressed through ignorance, lest, should the day of
death suddenly overtake us, we seek time for repentance and cannot find it. Hearken,
O Lord, and have mercy, for we have sinned against thee.*

Help us, O God of our salvation, and, for the glory of thy name, deliver us.

Magnificat anima Dominum.

Et exultavit spiritus meus in Deo,
Salutary meo.

Quia respexit humilitatem
Ancillae suae:
Ecce enim ex hoc
Beatam me dicent omnes generations.

Quia fecit mihi magna qui potens est:
Et snctum nomen eius.

Et misericordia eius a progenie in progenies
Timentibus eum.

Fecit potentiam in brachio suo:
Dispersit superbos
Mente cordis sui.

Deposuit potentes de sede,
Et exaltavit humiles.

Esurientes implevit bonis:
Et divites dimisit inanes.

Suscepit Israel, puerum suum,
Recordatus misericordiae suae.

Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.

Gloria Patri, et Filio,
Et Spiritui Sancto.

Sicut erat in principio,
Et nunc, et semper,
Et in saecula saeculorum. Amen.

My soul proclaims the greatness of the Lord. And my spirit rejoices in God, my saviour. For he has looked with favour on the lowliness of his handmaiden: behold, from henceforth all generations shall call me blessed. For he that is mighty has done wondrous things for me: and holy is his name. And his mercy is upon them that fear him throughout all generations. He has shown the power of his arm: he has scattered the proud in their conceit. He has put down the mighty from their seat, and has exalted the humble and the meek. He has filled the hungry with good things: and the rich he has sent empty away. He has sustained his servant, Israel, in remembrance of his mercy. As he promised to our forefathers, Abraham and his sons forever. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.

—Intermission—

Fairfax

Missa Tecum principium

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.*

Josquin

Ave Maria

Ave Maria gratia plena: Dominus tecum, Virgo serena. Ave cuius conceptio, solemniter plena gaudio, caelestia, terrestria, nova replet laetitia. Ave cuius nativitas, nostra fuit solemnitas, ut lucifer lux oriens, verum solem praeveniens. Ave pia humilitas, sine viro fecunditas, cuius annuntiatio, nostra fuit salvatio.
Ave vera virginitas, immaculata castitas, cuius purificatio, nostra fuit purgatio. Ave praeclara omnibus angelicis virtutibus, cuius fuit assumptio nostra glorificatio. O mater Dei, memento mei. Amen.

Hail Mary, full of grace, the Lord is with thee, fair Virgin. Hail thou whose conception, full of joy, fills us anew with heavenly and earthly joy. Hail thou whose birth was our festival, as a light bringing light, rising, anticipating the true sun. Hail, true humility, whose fertility was not given by man, whose annunciation was our salvation. Hail, true virginity, immaculate chastity, whose purification was our cleansing. Hail, thou who art famous for all angelic virtues, whose assumption was our glorification. O mother of God, remember me. Amen.

Prima pars

Tu solus qui facis mirabilia.
Tu solus creator qui creasti nos.
Tu solus redemptor qui redemisti nos sanguine tuo preciosissimo.
Ad te solum configimus.
In te solum confidimus,
Nec alium adoramus, Jesu Christe.
Ad te preces effundimus.
Exaudi quod supplicamus,
Et concede quod petimus, Rex benigne.

Secunda pars

D'Ung aultre amer,
Nobis esset fallacia:
D'Ung aultre amer,
Magna esset stultitia et peccatum.
Audi nostra suspiria,
Reple nos tua gratia, O rex regum,
Ut ad tua servitia
Sistamus cum laetitia in aeternum.

First Part

*You alone are the one who makes miracles.
You alone are the creator who made us.
You alone are the redeemer who redeemed us
With your most precious blood.
To you alone do we fly for refuge.
In you alone do we place our trust,
And we worship no other, O Christ Jesus.
To you we pour out our prayers.
Listen to what we ask,
And grant what we seek, O generous King.*

Second Part

*By another love we would be deceived;
With another love our foolishness and our sin would be great.
Hear our sighs, fill us with your grace, O King of Kings,
That we may keep steadfast to your service with gladness for ever.*

Sheppard

In manus tuas

In manus tuas Domine commendo spiritum meum. Redemisti me Domine Deus veritatis.

Into thy hands, O Lord, I commend my spirit. Thou hast redeemed me, Lord God of truth.

Thomas Tallis

Spem in alium

Spem in alium nunquam habui praeter in te, Deus Israel, qui irasceris, et propitius eris, et omnia peccata hominum in tribulatione dimittis. Domine Deus, creator coeli et terrae, respice humilitatem nostram.

I have never put my hope in any other but in you, God of Israel, who will be angry and yet become again gracious, and who forgives all the sins of suffering man. Lord God, creator of heaven and earth, look upon our lowliness.

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