

APR 11 Sat
7:30pm | Packer Memorial Church

THE TALLIS SCHOLARS

DIRECTOR PETER PHILLIPS



*This concert is presented in memory of Frederick W. Graf, Organist and Choirmaster,
1954-1992 Cathedral Church of the Nativity.*

**ZOELLNER
ARTS CENTER**
LEHIGH UNIVERSITY



2025.2026
SEASON

Zoellner Arts Center receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.



PROGRAM

Giovanni Gabrieli: O magnum mysterium

Victoria: Missa O magnum mysterium (Kyrie and Gloria)

Wert: Egressus Jesus

Victoria: Missa O magnum mysterium (Credo)

Victoria: Missa O magnum mysterium (Sanctus and Agnus)

Tallis: Videte miraculum

Gallus: Mirabile mysterium

Pärt: Tribute to Caesar

Pärt: Virgencita

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 programme explores music which 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 splendour 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 programme 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...*').

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.

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 characterised 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 'marvelling' 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.



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
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!*

Victoria: Missa O magnum mysterium (Kyrie and Gloria)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

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, have mercy
upon us.)
This line is repeated in the 1552/1662 Book of Common Prayer
text. 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.*

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 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: Missa O magnum mysterium (Credo)

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natus 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.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto 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,
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.

Victoria: Missa O magnum mysterium (Sanctus and Agnus)

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.

*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.*

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.*

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 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.*

Gallus: Mirabile 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 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.*

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.*

PERSONNEL

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

THE TALLIS SCHOLARS

Vocal Ensemble

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 which 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 their 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 they celebrated their 50th Birthday, the desire to hear this group in all corners of the globe was as strong as ever. They have now performed nearly 2750 concerts. 2025/26 season highlights include performances in Japan, the USA, East Asia and a number of appearances in London as well as their usual touring schedule in Europe and the UK.

Recordings by The Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's Missa La sol fa re mi and Missa Pange lingua received Gramophone magazine's Record of the Year award, the first recording of early music ever to win this coveted award. In 1989 the French magazine Diapason gave 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 was awarded Gramophone's Early Music Award in 1991; they received the 1994 Early Music Award for their recording of music by Cipriano de Rore; and the same distinction again in 2005 for their disc of music by John Browne. The 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 and in their 40th anniversary year they were welcomed into the Gramophone 'Hall of Fame' by public vote. In a departure for the group in Spring 2015 The Tallis Scholars released a disc of music by Arvo Pärt called Tintinnabuli which 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. Their previous Gimell release in November 2024 was music by Robert Fayrfax and was made Editor's choice in Gramophone. In 2025 The Tallis Scholars began a relationship with Linn Records, and released their first title with them in March 2026 - a disc of works by Nico Muhly, *No Resting Place*.

www.thetallisscholars.co.uk / www.gimell.com

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 Edwena Miller
 Elizabeth Young Miller
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