



23|24 SEASON

 UNIVERSITY OF GEORGIA

present

THE TALLIS SCHOLARS
Peter Phillips, director
While Shepherds Watched

SUN, DEC 10, 7:00 pm

Hodgson Concert Hall

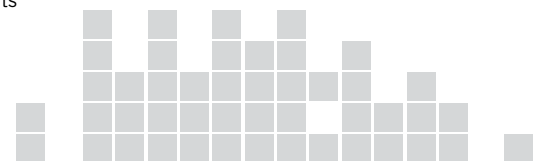


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PROGRAM

JACOBUS CLEMENS NON PAPA (b. ca. 1510-15; d. 1555/6)

Pastores quidnam vidistis?

CLEMENS

Missa Pastores quidnam vidistis (Kyrie and Gloria)

TOMÁS LUIS DE VICTORIA (1548-1611)

Quem vidistis pastores?

PEDRO DE CRISTO (ca. 1550-1618)

Quaeramus cum pastoribus

GIOVANNI CROCE (ca. 1557-1609)

Quaeramus cum pastoribus

INTERMISSION

CLEMENS

Missa Pastores quidnam vidistis (Credo)

JACOB OBRECHT (1457/8-1505)

Salve regina

PETER PHILIPS (1560/61-1628)

Salve regina a 8

CLEMENS

Missa Pastores quidnam vidistis (Sanctus and Agnus)

PERFORMERS

AMY HAWORTH, soprano

DAISY WALFORD, soprano

VICTORIA METEYARD, soprano

LUCINDA COX, soprano

CAROLINE TREVOR, alto

ROSIE PARKER, alto

SIMON WALL, tenor

TOM CASTLE, tenor

TIM SCOTT WHITELEY, bass

ROB MACDONALD, bass

PETER PHILLIPS, director

ABOUT THE PROGRAM

This program takes a slightly different look from usual at the Christmas story, viewing it from the point of view of the shepherds who came to worship at the crib. Unsurprisingly there is a wealth of great music in the Renaissance period devoted to this episode. The starting point this evening is the Mass by Clemens non Papa, which is based on his own motet *Pastores quidnam vidistis?* (Who did you see, Shepherds?), which the Tallis Scholars recorded in 1986, helping to give Clemens a new profile. The five movements of this Mass act as a sandwich to similar texts by other masters from the late Renaissance, from all over Europe. Clemens himself was Flemish. The Spanish Victoria is well known, the Portuguese Pedro de Christo less so. Our first half ends with a magnificent double choir motet by Giovanni Croce, written within the Venetian tradition of answering choirs. The meat of the sandwich in the second half is made up of two settings of the *Salve regina*. The Obrecht was one of the first motets in history to use as many as six voices—this remained unusual in the late 15th century. By the time Peter Philips (no relation) was writing a hundred years later, six voices was the least of it. Here he joins the Italian tradition of writing for double choir in the grandest fashion. The music then concludes with the mesmerising beauty of the Clemens *Agnus*.
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TEXTS & TRANSLATIONS

Jacobus Clemens non Papa: Pastores quidnam vidistis?

Pastores, quidnam vidistis? Annunciate nobis in terris quis apparuit. Natum vidimus, et chorus angelorum collaudantes Dominum et dicentes: Gloria in altissimus Deo, et in terra pax hominibus bonae voluntatis.

Shepherds, what have you seen? Tell us, who has appeared on earth. We have seen the new-born Son and choirs of angels praising the Lord together, and saying: Glory to God in the highest and on earth peace to men of good will.

Jacobus Clemens non Papa: Missa Pastores quidnam vidistis (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, 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.

Tomas Luis de Victoria: Quem vidistis pastores?

Quem vidistis, pastores? Dicite, annunciate nobis, quis apparuit? Natum vidimus et chorus angelorum collaudantes Dominum. Alleluia. Dicite, quidnam vidistis? Et annunciate nobis Christi nativitatem. Natum vidimus et chorus angelorum collaudantes Dominum. Alleluia.

Whom have you seen, shepherds? Speak, tell us who has appeared. The new-born have we seen and a chorus of angels praising God. Alleluia. Speak, what have you seen? Tell us of the birth of Christ. The new-born have we seen and a chorus of angels praising God. Alleluia.

Pedro de Cristo: Quaeramus cum pastoribus

Quaeramus cum pastoribus	<i>Let us seek with the shepherds</i>
Verbum incarnatum;	<i>the Word incarnate;</i>
cantemus cum hominibus	<i>let us sing with all mankind</i>
regi saeculorum. Noel.	<i>for the King of the ages. Noel.</i>
Quem vides in stabulo?	<i>Whom do you see in the stable?</i>
Jesum natum de Virgine.	<i>Jesus, born of the Virgin.</i>
Quid audis in praesepio?	<i>What do you hear in the manger?</i>
Angelos cum carmine	<i>Angels with a song</i>
et pastores dicentes: Alleluia.	<i>and shepherds saying: Alleluia.</i>

Giovanni Croce: Quaeramus cum pastoribus

Quaeramus cum pastoribus	<i>Let us seek with the shepherds</i>
Verbum incarnatum;	<i>the Word incarnate;</i>
cantemus cum hominibus	<i>let us sing with all mankind</i>
regi saeculorum. Noe.	<i>for the King of the ages. Noel.</i>
Quem vides in stabulo?	<i>Whom do you see in the stable?</i>
Jesum natum de Virgine.	<i>Jesus, born of the Virgin.</i>
Quid audis in praesepio?	<i>What do you hear in the manger?</i>
Angelos cum carmine	<i>Angels with a song</i>
et pastores dicentes: Noe.	<i>and shepherds saying: Noel.</i>
Ubi pascas, ubi cubes?	<i>Where do you eat, where do you lie?</i>
Dic, si ploras, aut si redes:	<i>Say, whether you weep or laugh:</i>
Te rogamus, Rex Christe. Noe.	<i>we ask you, Christ the King. Noel.</i>
Cibus est lac virgineum,	<i>My food is milk of the Virgin,</i>
lectus durum praeseipium,	<i>my bed a hard manger,</i>
carmina sunt lacrimae. Noe.	<i>my songs are tears. Noel.</i>

Jacobus Clemens non Papa: Missa Pastores quidnam vidistis (Credo)

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; 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.

Jacob Obrecht & Peter Philips: Salve regina a 8

Salve Regina, mater misericordiae;	<i>Hail Queen, mother of mercy;</i>
Vita, dulcedo, et spes nostra, salve.	<i>our joy and our hope, hail.</i>
Ad te clamamus, exsules filii Hevae.	<i>To you we cry, the exiled children of Eve.</i>
Ad te suspiramus, gementes et flentes	<i>To you we sigh, mourning and weeping</i>
in hac lacrimarum valle.	<i>in this vale of tears.</i>
Eia ergo, advocata nostra,	<i>Come then, our advocate,</i>
illos tuos misericordes oculos ad nos	<i>turn your pitying eyes towards us,</i>
converte.	<i>and when our exile is over, show us</i>
Et Jesum, benedictum fructum ventris	<i>Jesus,</i>
tui, nobis post hoc exilium o stende.	<i>the blessed fruit of your womb.</i>
O Clemens, O pia, O dulcis,	<i>O merciful, O holy, O sweet,</i>
Virgo Maria.	<i>Virgin Mary.</i>

Jacobus Clemens non Papa: Missa Pastores quidnam vidistis (Sanctus, Benedictus & Agnus Dei)

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

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Glory be to thee, O Lord most high.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in 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.

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.

PROGRAM NOTES

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Why are the shepherds the first to be told about the birth of the Messiah? The vaunted Magi from the East have to make do with following a new star in the heavens, requiring advanced astrological calculations. But the lowly shepherds get an unequivocal message, delivered first by a terrifying angel and then by an awesome assembly of heavenly beings: “Unto you is born this day in the city of David, a Savior, which is Christ the Lord.” It makes poetic sense that shepherds should be among the earliest witnesses: They know their own, and can recognize that the infant born in Bethlehem is one of them, the Good Shepherd.

This dramatic passage in Luke's Gospel understandably lends itself to artistic interpretations; musical retellings proliferated, especially in the Renaissance. In *Pastores quidnam vidistis*, Clemens sets a dialogue to

music, consisting of the imagined interrogation of the amazed shepherds, which also serves as the Responsoy for Matins on Christmas morning: “Whom did you see?” Its smoothly imitative, elegant polyphony is typical of the composer, who, unlike several of his Flemish contemporaries, proved resistant to the allure of other continental styles such as those developing in Italy.

Clemens (whose flippant nickname “non Papa” was likely born more out of jest than the need to distinguish him from the Pope) spent most of his life working in and around modern-day Belgium and the Netherlands. As was common in the period, he would mine his motets for musical material to form the basis of a mass setting, as in the *Missa Pastores quidnam vidistis*. This is most audible in the opening of the *Kyrie*, *Gloria*, and *Sanctus* of the mass, which replicate the motet's opening of a rising fifth. Like the motet, the mass is mostly for five voice-parts, rising to six in the *Agnus Dei* with the addition

of a further bass (another shepherd, come to worship the Lamb of God?). This has the effect of thickening the sonority for the culmination of the cycle.

In general, the music expresses the text only in the most general, abstract fashion, adopting an expansive imitative polyphony in the less wordy movements, and a more direct style for the lengthier texts of the *Gloria* and *Credo*. Only on occasion does the composer permit himself to illustrate the meaning of the words in his music; listen, for example, to the *descendit de caelis* passage of the *Credo*, in which some parts descend by step whilst others trip downwards in sequence.

Victoria's *Quem vidistis pastores* is a variation on the same text as Clemens' motet. The Spanish composer takes the essence of the dialogue into the textural structure of his motet. He begins by dividing his six voices into the three upper and three lower, before allowing them to recombine in other permutations. Both halves of the motet share a refrain in which the shepherds, unable to contain their joy, break into joyous triple meter and an elaborate, melismatic alleluia.

The text of *Quaeramus cum pastoribus* also riffs on an imagined dialogue with the shepherds, opening with an invitation to seek, with them, the Word incarnate. It also includes “Noé” refrains, which were a popular feature of Christmas music in this period (the word is interchangeable with “noël”). Pedro de Cristo sets the first part only, for four voices. The Portuguese composer's style is distinctive for the narrow range of its vocal compass; “bunched” combinations of voices, with the total range often, as here, not exceeding two octaves.

Meanwhile, Italy's Giovanni Croce sets the full text for opulent double choir. The piece was probably designed for the very place which lent the polychoral style its popularity, St Mark's in Venice, where Croce preceded Monteverdi as *maestro di cappella*. He sets the text in such open-hearted fashion that even the last line (‘his songs are tears’) cannot dim the enthusiasm of a final round of “noé.”

In the second half, our focus shifts from the shepherds to the mother of Jesus. *Salve regina* is one of four antiphons appointed to be sung to the Blessed Virgin Mary in various seasons of the Church year. In the fifteenth century, it was also the central item in the *Salve* service, a para-liturgical devotion which flourished thanks to the medieval cult of Mary. If we sometimes find the sheer amount of Marian music from this period surprising, it is helpful to remember that Mary was considered to have the ear of Christ in heaven—that is, she could intercede with him to reduce one's time spent in purgatory after death. Lavish musical praise was one way to move her to this act of pity.

Comparing the Flemish Jacob Obrecht's setting with that of Englishman Peter Philips, written over a century later, allows us to observe the change of musical fashions during that time. When Obrecht wrote his version, the use of as many as six different musical parts was quite rare. His setting alternates unadorned plainchant with polyphonic sections which adapt the chant melody and use it as the basis for imitation between the parts.

By the time of Peter Philips, writing in many parts was much more common, especially when disposed after the fashionable Venetian manner of two opposing four-voice choirs, which

could echo and rebound off each other. Philips, an Englishman, is perhaps better identified with continental styles of composition, since, as a Catholic exile from Elizabethan England, he spent much of his career abroad. In his *Salve regina*, he uses the chant only for the incipit, and eschews imitation in

favour of punchy utterances from each choir. The rapid-fire “*Ad te*” statements are closer to the world of secular madrigals than sacred music. This declamatory style then contrasts with the rapturous languor of the opening of the third section: *O clemens, O pia*.

ABOUT THE ARTISTS

THE TALLIS SCHOLARS

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*. As they celebrate their 50th birthday the desire to hear this group in all corners of the globe is as strong as ever. They have now performed well over 2500 concerts.

2023/24 season highlights include performances in Japan, the USA, Paris, Dresden, Ravenna and Helsinki; a number of appearances in London as well as their usual touring schedule in Europe and the UK. In a monumental project to mark Josquin des Prez' 500th anniversary The Tallis Scholars sang all eighteen of the composer's Masses over the course of 4 days at the Boulez Saal in Berlin in July 2022, only to repeat this feat in Utrecht in summer 2023.

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 *BBC Music Magazine's* much coveted Recording of the Year Award in 2021 and the 2021 *Gramophone* Early Music Award. Their latest Gimell release in October 2023 is of music by John Sheppard.

PETER PHILLIPS

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 2,500 concerts worldwide, and made more than 60 discs in association with Gimell Records. As a result of this commitment Peter 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.

Peter Phillips also conducts other specialist 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, Peter 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 programmes entitled *The Glory of Polyphony*.

In 2005 Peter Phillips was made a *Chevalier de l'Ordre des Arts et des Lettres* by the French Minister of Culture. In 2008 Peter 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.

