

SAINT MICHAEL  
PRESENTS

# THE TALLIS SCHOLARS

at Saint Michael and All Angels Episcopal Church



SUNDAY, APRIL 14 | 7 PM IN THE CHURCH

*By arrangement with Alliance Artist Management 579 West 215th Street #2B New York NY 10034 | Program Notes by James Potter*

# WELCOME



Thank you for joining us for tonight's Saint Michael Presents concert! We are so pleased to welcome The Tallis Scholars to our beautiful worship space. Founded in 1973, The Tallis Scholars have done more than any other group to establish sacred vocal music of the Renaissance as one of the great repertoires of Western classical music.

At Saint Michael and All Angels, we are proud to present this concert series as a gift to you, our neighbors. Saint Michael is a thriving parish with extraordinary outreach and beautiful worship. This evening's concert represents the vitality and importance of music ministry at Saint Michael.

Our growing chorister program offers an exceptional opportunity for children from pre-K to high school based in our rich Anglican cathedral heritage. If you are looking for a church home, we encourage you to join us for worship on Sundays or get involved in our music program as we celebrate God's goodness. We are especially grateful to the patrons whose generosity makes it possible for Saint Michael to present these concerts at no cost to you. We hope that this gift to our community will entertain, enlighten, and inspire you, and we hope you will be back very soon.

Saint Michael Presents is one of the few concert series of its kind in North Texas that offers such world-class performances as this evening at no cost for admission. It's funded exclusively by the generosity of our donors. Please consider joining our donors in making such wonderful occasions as tonight possible. Please see the back of this program for information about joining us.

Please visit us at [saintmichael.org](http://saintmichael.org) to see more of what we offer for music lovers. I hope you enjoy tonight's performance and I look forward to seeing you back at Saint Michael very soon!

A handwritten signature in blue ink that reads "Chris Girata" with a small cross at the end of the name.

The Rev. Dr. Christopher D. Girata, *Rector*

# PROGRAM ORDER

Lamentations II \_\_\_\_\_ Robert White

Exaudiat te Dominus \_\_\_\_\_ Robert White

Lamentations II \_\_\_\_\_ Thomas Tallis

## *Intermission*

O bone Jesu \_\_\_\_\_ Robert Parsons

Ave Maria \_\_\_\_\_ Robert Parsons

Regina caeli \_\_\_\_\_ Robert White

All Saints Propers \_\_\_\_\_ William Byrd

## SINGERS

Amy Haworth, *Soprano*

Daisy Walford, *Soprano*

Victoria Meteyard, *Soprano*

Rachel Haworth, *Soprano*

Caroline Trevor, *Alto*

David Gould, *Alto*

Steven Harrold, *Tenor*

Simon Wall, *Tenor*

Tim Scott Whiteley, *Bass*

Rob Macdonald, *Bass*

Peter Phillips, *Director*

# LAMENTATIONS II

ROBERT WHITE (C.1538–1574)

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Caph. Omnis populus eius gemens, et quaerens panem: dederunt preciosa quaeque pro cibo ad refocillandam animam, Vide, Domine, et considera, quoniam facta sum vilis.

Lamed. O vos omnes, qui transitis per viam, attendite et videte si est dolor sicut dolor meus: quoniam vindemiavit me, ut locutus est Dominus in die irae furoris sui.

Mem. De excelso misit ignem in ossibus meis et etudivit me: expandit rete pedibus meis, convertit me retrorsum, posuit me desolacionem tota die maerore confectam.

Ierusalem, Ierusalem, convertere ad Dominum Deum tuum.

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Caph. All her people sigh and search for bread. They have bartered all their precious belongings for food to revive their soul. Look, Lord, and consider; for I have become a thing despised.

Lamed. All you who pass this way, look and see if there is any sorrow like my sorrow. For the Lord has cruelly punished me, as he said he would on the day of his fierce wrath.

Mem. From on high he has cast fire onto my bones and chastised me. He has spread a net at my feet and forced me backwards. He has made me desolate, tormented with grief all day long.

Jerusalem, Jerusalem, turn to the Lord, your God.

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## NOTES

'Weeping may endure for a night', says the Psalmist, 'but joy cometh in the morning'. This age-old consolation sums up our programme, one which charts a course from darkness to light, navigated via the emotionally-charged and exquisitely-crafted sacred music of Tudor England.

The biblical *Lamentations of Jeremiah* were written in response to a defining event in the history of the Judean people: the sacking of Jerusalem and the destruction of the Temple in about 586 BC, presaging the exile of the Jews into captivity in Babylon. Like other contemporary literature, including perhaps the Book of Job, Lamentations at once bemoans and rationalises the suffering of the people. According to the author, the city was destroyed because its people were sinful; for things to be made right, they must 'return to the Lord their God'.

In the time of Elizabeth I, and perhaps because of the 'fashionable melancholy' which pervaded late-Tudor culture, settings of the *Lamentations* were very popular. Though liturgically these lessons were appointed to be read in Holy Week, settings such as those by Robert White and Thomas Tallis were more likely intended for private devotional performances in the home.

Composers were drawn to the particular character of the text, which in the original Hebrew takes the form of an acrostic poem. It was customary in polyphonic musical settings to retain the Hebrew letters with which each verse begins. The setting of these letters, quite meaningless on their own, enabled composers to indulge in a sort of 'pure polyphony' which has been described as 'ritualised weeping in music'. White's setting, though less well-known today than that of Tallis, must have been very popular at the time; it is included in multiple contemporary partbook collections, including those of Robert Dow, who praises White in the following encomium: "Greatest glory of our muses, White, You perish, but your muse remains for ever."

# EXAUDIAT TE DOMINUS

ROBERT WHITE (C.1538–1574)

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Exaudiat te Dominus in die tribulationis; protegat te nomen Dei Iacob.  
Mittat tibi auxilium de sancto, et de Sion tueatur te.  
Memor sit omnis sacrificii tui, et holocaustum tuum pingue fiat.  
Tribuat tibi secundum cor tuum, et omne consilium tuum confirmet.  
Laetabimur in salutari tuo; et in nomine Dei nostri magnificabimur.  
Impleat Dominus omnes petitiones tuas;  
nunc cognovi quoniam salvum fecit Dominus christum suum.  
Exaudiat illum de caelo sancto suo, in potentatibus salus dexteræ eius.  
Hi in curribus, et hi in equis; nos autem in nomine Domini Dei nostri invocabimus.  
Ipsi obligati sunt, et ceciderunt; nos autem surreximus et erecti sumus.  
Domine, salvum fac regem, et exaudi nos in die qua invocaverimus te. Amen.

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May the Lord hear thee in the day of tribulation: may the name of the God of Jacob protect thee.  
May he send thee help from the sanctuary: and defend thee out of Sion.  
May he be mindful of all thy sacrifices: and may thy whole burnt offering be made fat.  
May he give thee according to thy own heart: and confirm all thy counsels.  
We will rejoice in thy salvation; and in the name of our God we shall be exalted.  
The Lord fulfil all thy petitions. Now have I known that the Lord hath saved his anointed.  
He will hear him from his holy heaven: the salvation of his right hand is in powers.  
Some trust in chariots, and some in horses: but we will call upon the name of the Lord, our God.  
They are bound, and have fallen: but we are risen, and are set upright.  
O Lord, save the king: and hear us in the day that we shall call upon thee. Amen.

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## NOTES

*Exaudiat te Dominus* is a lengthy setting of Psalm 20, its Latin text suggesting performance in the Chapel Royal, one of the few establishments where the use of the language of Rome was still tolerated. Its hopeful text expresses a certainty that God will answer the prayers of the faithful. An unhurried trio opening gives way to an imposing chorus which declaims the text in a more direct fashion. Afterwards, each voice-part is split in two in the English technique known as *gimel*, allowing for closely-wrought duets and quartets. Finally, the parts are brought together for a majestic seven-voice Amen.

# LAMENTATIONS II

THOMAS TALLIS (C.1505–1585)

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De lamentatione Jeremiae prophetae.

Ghimel. Migravit Judas propter afflictionem ac multitudinem servitutis; habitavit inter gentes, nec invenit requiem.

Daleth. Omnes persecutores eius apprehenderunt eam inter angustias: lugent eo quod non sunt qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

Heth. Facti sunt hostes eius in capite, inimici illius locupletati sunt: quia Dominus locutus est super eam propter multitudinem iniquitatum eius: parvuli eius ducti sunt captivi ante faciem tribulantis.

Jerusalem. Jerusalem, convertere ad Dominum Deum tuum.

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Of the lamentation of Jeremiah the prophet.

Ghimel. Judah is gone forth according to her affliction, her servitude beyond endurance. She hath lived among the heathen, and she findeth no rest.

Daleth. All her persecutors overtook her in her anguish. All the ways of Zion do mourn, since none do come to the solemn feast days. All her gates are brought low, her priests are lamenting, fear is upon her virgins, and she is oppressed in bitterness.

Heth. Her foes are now become overlords, and her enemies prosper over her. For the Lord hath spoken it to her according to the multitude of her iniquities. Her children are led captive before the face of her oppressors.

Jerusalem, Jerusalem, return to the Lord thy God.

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## NOTES

On the face of it, Tallis' setting of verses from the *Lamentations* occupies similar territory to White's. However, Tallis chooses a scoring for lower voices, which could position his setting later into the reign of Elizabeth. It has been theorized that the setting of these texts was in fact a covert indication of the composer's Catholic sympathies—England as the 'desolate city', forsaken by God—at a time when to openly reject the English Church was to court disaster. While we know that Tallis' friend and collaborator William Byrd was such a recusant, could Tallis have been as well?

# O BONE JESU

ROBERT PARSONS (C.1535–1571/2)

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O bone Jesu illumina oculos meos ut umquam obdormiam in morte:  
nequando dicat inimicus: Praevalui adversus eum, O Adonai.  
In manus tuas, Domine, commendo spiritum meum, redemisti me Domine Deus veritatis.  
O Messias, locutus sum in lingua mea: notum fac mihi finem meum, O Agios.  
Et numerum dierum meorum quis est: ut sciam quid desit mihi, O Heloi.  
Dirupisti Domine vincula mea: tibi sacrificabo hostiam laudis, et nomen Domini invocabo.  
O Emmanuel. Periiit fuga a me et non est qui requirat animam meam,  
O Christe, clamavi ad te Domine, dixi: tu es spes mea, portio mea in terra viventium.  
O rex noster. Fac mecum signum in bonum, ut videant qui oderunt me et confundantur:  
quoniam tu Domine adiuvististi me et consolatus es me, O Rabbi,  
signatum est super nos lumen vultus tui Domine:  
dedisti laetitiam in corde meo. Amen.

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Kind Jesus, light up my eyes as ever I fall asleep in death,  
so that when my enemy calls upon me I have been forewarned against him, O Adonai.  
Into your hands, Lord, I commend my spirit. You have redeemed me, Lord God of truth.  
O Messiah, I have spoken in my language: make certain for me the end, O Agios,  
and make certain the number of my days so that I may know what is lacking in me, O Heloi.  
Lord, you have broken apart my chains: I will make a sacrifice of praise to you and I shall call  
upon the name of the Lord. O Emmanuel, I have no chance of flight; there is no-one who calls  
upon my soul. O Christ, I have called aloud to you, Lord. I have said that you are my hope and  
you take my part in the land of the living. Our King, make me a sign for good so that those who  
hate me may see it and be confounded, for you, Lord, have helped me, and you, O Rabbi, have  
been my comforter.  
The light of your countenance, Lord, is blazoned out above us,  
and you have given joy to my heart. Amen.

## NOTES

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In our second half, mourning is turned to joy, as we contemplate the Easter victory of Christ over death, through works praising Him and his mother Mary. *O bone Jesu* is an unusual piece, a votive antiphon to Christ composed at a time when such lengthy devotional motets had become rare. Indeed, Robert Parsons seems to be harking back to his forebears of the era of the Eton Choirbook. He follows a declamatory opening with a duet, trio, and quartet, each separated by fully choral 'O's: O Adonai, O Messias, O Agios. This writing, often highly melismatic, certainly suggests the earlier period, though after O Heloi, the texture comes right up to date, all five voices sharing a more modern imitative polyphony. After O Christi, the bass part bifurcates into a gimmel, the voices in a strict canon, sharing the same music two bars apart. The text is a selection from scripture known as the Verses of St Bernard, popularly recited in the Middle Ages in the belief that doing so would save the soul of the penitent.

# AVE MARIA

ROBERT PARSONS (C.1535–1571/2)

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Ave Maria, gratia plena, Dominus tecum:  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui. Amen.

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Hail Mary, full of grace, the Lord is with you.  
Blessed are you among all women  
And blessed is the fruit of your womb. Amen.

## NOTES

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*Ave Maria* is Parsons' most famous composition, not only today but probably in his own lifetime too; the collector Robert Dow, having copied it into his partbooks, was moved to write *Musica laetificat corda* at the end: 'music rejoices the heart'. Its gently unfolding texture, in which the simple treble line rises with each new entry, concludes movingly with wave upon wave of imitative Amens.

# REGINA CAELI

ROBERT WHITE (C.1538–1574)

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Regina caeli laetare, alleluia,  
Quia quem meruisti portare, alleluia,  
Resurrexit sicut dixit, alleluia.  
Ora pro nobis Deum, alleluia.

---

Rejoice, Queen of Heaven, alleluia;  
For the one whom you were worthy to bear, alleluia,  
He is risen as he promised, alleluia.  
Pray to God for us, alleluia.

## NOTES

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*Regina caeli*, an antiphon acclaiming the Blessed Virgin Mary as the 'Queen of Heaven', would have been an unusual choice of text during the reign of Queen Elizabeth, under whom the principal Marian feast of the Assumption had been removed. This could date it to an earlier period. White's setting of it is constructed around a pre-existing plainchant melody in an inner voice.



# ALL SAINTS PROPER

WILLIAM BYRD (C.1540–1623)

(*Gaudeamus omnes, Timete Dominum, Justorum animae, Beati mundo corde*)

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**Gaudeamus omnes** in Domino diem festum celebrantes, sub honore Sanctorum omnium:  
de quorum solemnitate gaudent angeli, et colaudant Filium Dei.

Exultate justi in Domino: rectos decet collaudatio.

Gloria Patri, et filio, et Spiritui Sancto,

Sicut erat in principio, et nunc, et semper, et in secula seculorum. Amen.

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Let us all rejoice in the Lord, celebrating a festival day in honour of all the Saints:  
at whose solemnity the Angels rejoice, and give praise to the Son of God.

Rejoice ye just in our Lord: praise becometh the righteous.

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

As it was in the beginning, is now, and ever shall be, world without end. Amen.

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**Timete Dominum** omnes sancti ejus: quoniam nihil deest timentibus eum.

Inquirentes autem Dominum, non deficient omni bono. Alleluia.

Venite ad me omnes qui laboratis, et onerati estis: et ego reficiam vos. Alleluia.

---

Fear ye our Lord all ye his saints: because there is no lack to them that fear him.

They that seek after our Lord shall not be diminished of any good. Alleluia.

Come ye to me all that labour, and are burdened, and I will refresh you. Alleluia.

---

**Justorum animae** in manu Dei sunt, et non tanget illos tormentum mortis:

visi sunt oculis insipientium mori: illi autem sunt in pace.

---

The souls of the righteous are in the hand of God, and the torment of death shall not touch them:  
their eyes shall not see death, but they are in peace.

---

**Beati mundo corde** quoniam ipsi Deum videbunt.

Beati pacifici quoniam filii Dei vocabuntur.

Beati qui persecutionem patiuntur propter justitiam quoniam ipsorum est regnum caelorum.

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Blessed are the clean of heart: for they shall see God.

Blessed are the peace-makers: for they shall be called the children of God.

Blessed are they that suffer persecution for justice: for theirs is the kingdom of heaven.

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## NOTES

The conclusion of our journey from mourning to joy finds us among the Saints, who many Christians believe enjoy eternal bliss in the light of heaven, with Christ and his mother. The four motets given here are those assigned to be sung for the Feast of All Saints on 1 November. Their author is William Byrd, whose Gradualia represents a complete cycle of music for the feast days of the Catholic year. Set for five voices, they offer great stylistic variety, from the exuberance of the introit *Gaudeamus omnes* and the Gradual *Timete Dominum*, to the reflective and penitential *Justorum animae*, and the cumulative blessings, each one adding a further voice, of the Communion *Beati mundo corde*.



## THE TALLIS SCHOLARS BIOGRAPHY

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 2,500 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 liliun* 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 latest Gimell release in October 2023 is of music by John Sheppard.

## PETER PHILLIPS BIOGRAPHY



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 world-wide, and made over 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.

# ACKNOWLEDGEMENTS

Saint Michael Presents gratefully acknowledges and thanks our generous donors!

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# SAINT MICHAEL PRESENTS

## ANNOUNCING THE 2024-2025 SEASON!



**CANTUS** Sunday, October 27, 2024 at 7 p.m. in the Church



**CANADIAN BRASS** Sunday, April 6, 2025 at 7 p.m. in the Church



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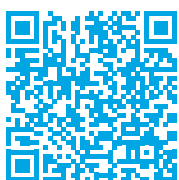
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# JOIN ONE OF OUR *Choirs!*

## ADULT CHOIRS

The Saint Michael Choir is the church's adult choir. They rehearse on Wednesday evenings from 7-9 p.m. and sing for the 9 a.m. Sunday service, plus special services such as Choral Evensong, Veterans Day, Holy Week services, and Advent and Christmas Lessons & Carols. Singers called to this ministry should have basic music literacy skills. Adult volunteers are supported by a group of professional staff singers in each section that enable the ensemble to sing a wide variety of music from many choral styles and traditions.

## CHORISTERS



Saint Michael Choristers is an engaging, comprehensive music education program for children and youth in 3rd grade through high school. Choristers receive training in singing skills, music theory, and music history. They sing both as a separate treble ensemble and are regularly integrated with the Saint Michael Choir (adults) so that they can fully take part in helping lead music during worship services. Scan the QR code to sign up!

## CHERUB CHOIR



The Saint Michael Cherub Choir is a fun music exploration time for younger children. Kids are taught the basics of healthy singing, music literacy, and liturgical formation through songs, Bible stories, and crafts. Cherub Choir is for children who are pre-K through 2nd grade. Two sessions are offered each week. The first session is particularly designed for pre-K and kindergarteners and the second session is primarily for kindergarteners through 2nd graders, but your child is welcome at whichever session is most convenient for your family's schedule. Children who participate in Cherub Choir quickly develop a love for singing and the skills needed to be successful in Saint Michael Choristers and beyond. Scan the QR code to sign up!

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**Summer is a great time to join the Saint Michael Choir. There is no rehearsal during the week, just show up any Sunday at 8 a.m. to sing for the 9 a.m. Traditional service.** For more information about any of our choirs, contact Catherine Seveney, Administrative Assistant to Music, at: [cseveney@saintmichael.org](mailto:cseveney@saintmichael.org) or 214.692.3005.



Sunday, May 19

# Pentecost

[SaintMichael.org/Pentecost](http://SaintMichael.org/Pentecost)

Special *Building Our Future*  
Groundbreaking Ceremony!  
9:45 - 11 am in the Garden Cloister

## CHORAL COMPLINE

*UPCOMING DATES: May 12, September 8, & November 17*



Sundays at 7 p.m. in the Church | [SaintMichael.org/Compline](http://SaintMichael.org/Compline)



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