Cappella Romana presents

The Tallis Scholars
Peter Phillips, director

Cappella Romana 25th Anniversary Season

ALEXANDER LINGAS
Music Director & Founder
The 2017-18 Season is coming soon!

featuring
The All-Night Vigil by Peter Tchaikovsky
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A Byzantine Christmas: The Sun of Justice
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The Akáthistos Hymn by Ivan Moody
Venice in the East: Greeks & Latins in Renaissance Crete (as performed at the Utrecht Early Music Festival, Netherlands) and more!

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Cappella Romana - 25th Anniversary Season

presents

The Tallis Scholars

Tuesday, 4 April 2017 at 8:00 p.m.
St. Mary's Cathedral, Portland

Wednesday, 5 April 2017 at 7:30 p.m.
St. James Cathedral, Seattle

(Presented in collaboration with St. James Cathedral)

Мεταμόρφωσις (Metamorphosis)

Magnificat IV
Magnificat (‘Short’)
Magnificat
Our Father
Our Father (1999 version)
Όταν χάσω (Otche násh)
Pater noster (a5)
Pater noster (a8)

Hieronymus Praetorius (1560–1629)
Orlando Gibbons (1583–1625)
Arvo Pärt (1935–)
John Sheppard (c. 1515–1558)
John Tavener (1944–2013)
Igor Stravinsky (1882–1971)
Giovanni Pierluigi da Palestrina (c. 1525–1594)
Jacobus Gallus (1550–1591)

Intermission

Ave Maria
Ave Maria – virgo serena
Πατηρ ου ανήμερα (Pater noster (a5))
Πατηρ ου ανήμερα (Pater noster (a8))
Nunc dimittis (‘Short’)
Maria wallt zum Heiligtum
Nunc dimittis
Nunc dimittis
Nunc dimittis

Jean Mouton (c. 1459–1522)
Stravinsky
Pärt
Gibbons
Johannes Eccard (1533–1611)
Pärt
Andres de Torrentes (c. 1510–1580)
Gustav Holst (1874–1934)

Please kindly silence your electronic devices.
Metamorphosis (Metamorphosis)

The Ave Maria, Pater Noster, Magnificat and Nunc Dimitis between them explore the full emotional gamut of the Christian experience. These four core texts of Christianity take us from birth to death, celebrate God as both father and infant, Mary as virgin and mother. There is joyful anticipation here, but also calm acceptance; we find ourselves looking forward to a life yet to come and backwards over a life already lived.

From simplest plainchant monody to elaborate polychoral polyphony, composers have responded to these touchstone texts in their different ways. Tonight’s programme explores the scope and diversity of these responses in works from the renaissance and 20th century.

We open with three contrasting settings of the Magnificat – Mary’s song of joy at the Annunciation. Each finds echo at the close of the concert in the corresponding setting of the Nunc Dimitis, framing the evening with the two familiar canticles of the Anglican rite of Evensong, or the Catholic services of Evening Prayer and Compline.

One of the earliest German composers to employ Venetian polychoral techniques in his music, Hieronymus Praetorius (1560-1629) showcased the style at its animated and expressive best in his nine alternatim Magnificat settings. The Magnificat Quarti Toni embraces the ambiguous tonality of this “fourth tone” (the Hypophrygian mode), colouring what we might now think of as a minor key with rhythmic energy more suited to the jubilant text. It also boasts perhaps the most striking opening of any Praetorius work – an arresting bit of chromatic writing that keeps the ear guessing – as though the joy of this text is so great that the composer cannot find adequate expression in conventional harmonic gestures.

Although perhaps best-known now for his expressive madrigals, Orlando Gibbons (1583-1625) was an accomplished and prolific composer of sacred works. While his Second Service showcases some of the finest verse writing of late Tudor England, his
earlier Short Service finds its interest in the textural manipulation of full choral forces. Gibbons the madrigalist is quietly evident here in the stylistic articulation of his texts. Contrast, for example, the athletic, dance-like emphasis of the opening of the Magnificat, with the sustained, legato phrase that begins the Nunc Dimittis. Mary has rarely seemed as youthful in her joy as she does in Gibbons’ hands, nor Simeon’s rapture (“For mine eyes have seen thy salvation”) more simple in its conviction. The gradual scalic flowering of the “Amen” of the Nunc Dimittis is surely one of the contrapuntal high-points of its age.

Few composers are more texturally aware or demonstrate a greater sense of aural drama than contemporary Estonian composer Arvo Pärt. Derived from his studies of Gregorian chant, renaissance polyphony and Russian Orthodox music, Pärt’s signature technique – a reverberant choral homophony he terms ‘tintinnabuli’ – places his voices in a constantly shifting yet strangely static harmonic relationship. With any conventional sense of harmonic trajectory negated, it is through varied vocal textures that he achieves his meditative musical drama.

Here in his Magnificat he places a solo soprano voice chanting on a single pitch against a series of homophonic choral ensembles, creating a contemporary take on the renaissance fauxbourdon technique of harmonised chant. The Nunc Dimittis by contrast sees Pärt’s voices deployed in rather more flexible units, sustaining by turns a rocking dialogue between upper voices over chanted men’s-voice pedal notes, and latterly a denser chorale-like homophony, collapsing ultimately back into the familiar waves of echoing sound for the Gloria.

We return to the renaissance for the Pater Noster or Lord’s Prayer, heard first in a setting of exquisite delicacy by English composer John Sheppard. With its vernacular text, we can assume that the work dates from the reign of Edward VI with its new demand for music for Protestant liturgy. Clarity of text was paramount – a reaction against the “popish excesses” of the Catholic rite – and led composers to favour the translucent, five-part texture heard here. Modal harmonies add interest and colour to a treatment whose rocking imitation and pulsing, dotted rhythms establish a single mood of affirmation and spiritual security.

Affirmation is a little harder-won in two contemporary treatments of the same text. While offering moments of glowing, consonant warmth in his four-part setting, John Tavener complicates his prayer with the smudged doubts of passing notes and suspensions, rooting his setting in the muddy complexity of human imperfection. This is a work that reaches for the divine while never losing touch with the earthly.

After experiencing a miraculous moment of healing in 1925, Igor Stravinsky returned to the Russian Orthodox Church (also, incidentally, the faith shared by Tavener) he had abandoned in his youth. The result was a sequence of liturgical choral works, including this miniature four-voice setting of the Otche náš [Our Father]. The text here is heard in Slavonic, chanted in traditional recitative style, and references but never quoting chant melodies. With a limited harmonic palette Stravinsky creates a single-mood work of mournful beauty, throbbing with never-fully-resolved uncertainties.
Palestrina’s Pater Noster setting typifies the polychoral style of sixteenth-century Rome. A world away from the ascetic purity of Stravinsky or even Sheppard, Palestrina’s setting delights in the richness and echoing sonority of his double-choir forces. Although reaching an impassioned climax at the contemplation of “debitoribus nostris” (our sins), the scale and grandeur of the “Amen” suggests a certainty of redemption absent from the contemporary settings.

From Rome to Venice, in Jacobus Gallus’s (also known as Jacob Handl) Pater Noster. Marrying the older Franco-Flemish imitative style with the antiphonal writing of the Venetian tradition, Gallus creates a fluid and lovely musical prayer. Upper voices are pitted against lower, exchanging phrases that echo, embellish and complete one another. The work concludes with one of the loveliest Amens of the period – a florid seal on this elegant motet.

The Ave Maria – the second Antiphon hymn during the Festival of the Annunciation – was a popular chant among sixteenth-century composers, chiming particularly with the revival in Marian worship during the early years of the Counter-Reformation. Heard first in its plainsong original, the text is then repeated tonight in a sequence of polyphonic settings.

The Marian imagery of the Ave Maria draws the smoothest of polyphony from the French renaissance composer Jean Mouton. Two simple motives (one rising, the other falling) form the melodic basis of this five-part work, giving it a characteristically organic sense of wholeness. Use of upper and lower voices suffice to create textural contrast within the imitative flow until the text’s climax in a threefold address of the Virgin – “O Maria Dulcissima/O Maria Piissima/O Maria Sanctissima” – where sudden homophony interrupts the flow with an appeal to Mary, all the more touching for its sudden plainness.

Texture is also at the fore in Arvo Part’s Bogoróđište Devó – an unusually rhythmic and jubilant work from the minimalist. Passages of declamatory homophony are set against chanted sections of highly rhythmic, recitative-like accompaniment in this exhilarating paean to the Virgin.

The moving underlying parts of Stravinsky’s Bogoróđište Devó turn this prayer almost into a cradle song. “I can endure unaccompanied singing in
only the most harmonically primitive music,” the composer wrote – a pronouncement amply borne out here. Any narrative quality in the text is negated by a meditative setting that restricts its harmonic language and range to the absolute minimum, creating a deliberately naïve piece of musical sophistication.

Johannes Eccard (1533-1611) worked as Kapellmeister to Elector Joachim Friedrich of Brandenburg in Berlin, and is chiefly known for his role in developing the genre of Lutheran Chorale. So influential was his work that the chorales of Bach’s St Matthew Passion owe their form to Eccard, and Brahms was known to revere the composer. Balancing a simple clarity in his polyphony with a sensitivity to word-setting that took Lassus as its model, Eccard’s music is represented tonight by a chorale motet.

Maria wallt zum Heiligtum describes Mary’s visit to the temple to present the infant Jesus to Simeon. Despite its six-part texture, the motet’s delicate harmonisation ensures that the words remain the focus, shaded by the composer’s textural manipulations. The climactic moment, when Simeon recognises Jesus as “the light of the world”, is beautifully simple – an octave leap in the soprano line sees it flower expansively above the accompanying voices.

A contemporary of Guerrero and Morales, Spanish polyphonist Andres de Torrentes is best known for his large number of Magnificats. There survive also, however, two Nunc Dimittis settings, and tonight we hear the Nunc Dimittis in the eighth tone. It’s a short work, compressing a some exciting and athletic counterpoint into the traditional alternatim structure – alternating verses of plainchant and polyphony. Five voice-parts expand to six by the end, giving a thrilling sense of climax to the closing phrase “et nunc et semper” (now and forever).

The role of the Nunc Dimittis within the Anglican rite of Evensong has prompted settings by all the major English composers, including an elegant double choir treatment from Holst. The gradual building-up of the opening pianissimo chord establishes a contemplative mood that gives way to rather more sprightly polychoral writing, including a rhythmic “lumen ad revelationem”, and the vibrant exchanges of the Gloria that grow into a pealing “Amen”.

Alexandra Coghlan, 2015
Magnificat

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his Name.
And his mercy is on them that fear him: throughout all generations.
He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat: and hath exalted the humble and meek.
He hath filled the hungry with good things: and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel:
as he promised to our forefathers, Abraham and his seed, for ever.
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.

Pater noster (Our Father)

Our Father, which art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done,
in earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive them that trespass against us.
And lead us not into temptation;
but deliver us from evil.
For thine is the kingdom,
the power, and the glory,
for ever and ever.
Amen.
Óтче нáш (Our Father)
Ótche násh, ízhë yeší na něbešëh,
da svaťüšëa įmya tvoyë:
da přídet tsářstviye tvoyë:
da býdet vólya tvoyá,
yáko na řebeší, i na zemlì.
Hléb náš našchñy dãjžd námy dňës:
y Ôštåki náši dølgi náša,
yákožhë i ñmy Ôštëmëléñëj dølžnikëm nášnimë:
y ne vvedi názą bo iskushëñë,
no izbaši názą iš lukávago.

Ave Maria
Hail Mary, full of grace,
the Lord is with thee,
blessed art thou amongst women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death.
Amen.
Ave Maria, gratia plena,
Dominus tecum, Virgo serena.
Tu parvi et magni,
leonis et agni,
Salvatoris Christi,
templum extitisti,
se virgo intacta.
Tu floris et roris,
panis et pastoris,
virginum et regina,
rosa sine spina,
genitrix es facta.
Tu civitas regis justitiae,
Tu mater es misericordiae,
de lacu fæcis et miseræ,
Theophilum reformans gratiae.
Te collaudat caelestis curia,
tu mater es regis et filia.
O Maria dulcissima,
per te reis donatur venia.
O Maria piissima,
per te reis donatur venia.
O Maria mitissima,
per te justis confertur gratia.
Pro nobis semper Christum exora. Amen.

Ave Maria – virgo serena
Hail Mary, full of grace,
the Lord is with you, serene Virgin.
For lowly and great,
lion and lamb,
our saviour Christ:
you have been his temple,
while still a virgin.
For the flower and rose,
the bread and the shepherd:
you queen of virgins,
a rose without a thorn,
you became their mother.
You are the royal seat of justice,
you are the mother of mercy,
from out of the depths of dregs and misery
hast seen Theophilus to grace.
The heavenly court praises you,
you the king’s mother and daughter;
O sweetest Mary,
through you the accused is forgiven.
O most pious Mary,
through you the accused is forgiven.
O most gentle Mary,
through you favor comes to the just.
For us always entreat Christ. Amen.

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Free Will Offering
Hail, Virgin Mother of God, Mary full of grace, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, for you have given birth to the Saviour of our souls.

Nunc dimittis

Lord, now lettest thou thy servant depart in peace: according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles: and to be the glory of thy people Israel.
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.

Maria walts zum Heiligtum

Mary made a pilgrimage to the temple and brought her child there, who was seen by the aged Simeon, as the prophets had foretold.
Simeon took Jesus in his arms, and joyfully sang:

Now I go forth with joy, for today I have seen You, Saviour — comfort of Israel, light of the World.

O dear Jesus, grant now that we at all times find all our joy in Thee, just as Simeon did, and that, when the time comes, we pass away gently and thus sing gladly:

Now I go forth with joy, for today I have seen You, Saviour — comfort of Israel, light of the World.
THE TALLIS SCHOLARS

“...The rock stars of Renaissance vocal music....”
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“...an uncanny ability to increase emotional intensity so subtly that you don’t realise it’s happening. Then, suddenly, pow! The music’s blazing; so are you....” The Times

“...one of the UK’s greatest cultural exports” BBC Radio 3

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 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 so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, usually giving around 70 concerts each year across the globe. In 2013 the group celebrated their 40th anniversary with a World Tour performing 99 events in 80 venues in 16 countries and travelling sufficient air-miles to circumnavigate the globe four times. They kicked off the year with a spectacular concert in St Paul’s Cathedral, London, including a performance of Thomas Tallis’ 40-part motet Spem in alium and the world premiere of works written specially for them by Gabriel Jackson and Eric Whitacre. Their recording of the Missa Gloria tibi Trinitas by John Taverner, was released on the exact anniversary of their first concert in 1973 and enjoyed six weeks at number one in the UK Specialist Classical Album Chart. On 21st September 2015 the group gave their 2000th concert at St John’s Smith Square in London.

The 2016/2017 season will see the group travelling to Australia, China, USA, Russia, Japan, South Korea, as well as extensive touring around 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 lilium was awarded Gramophone’s Early Russian Orthodox choral works from the Imperial Court Chapel in Saint Petersburg, by the Venetian Classical masters employed there under Catherine the Great. First presented by Cappella Romana last September at the Utrecht Early Music Festival in the Netherlands.

Venice in the North

Don't miss Cappella Romana’s 25th Anniversary Season culmination!
cappellaromana.org
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 a Grammy Award 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 has receive great praise across the board. The latest recording of Josquin masses Missa Di dadi and Missa Une mousse de Biscaye was released in October 2016.

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. He founded The Tallis Scholars in 1973, with whom he has now appeared in over 2000 concerts and made over 60 discs, encouraging interest in polyphony all over the world. As a result of his work, through concerts, recordings, magazine awards and 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. The Tallis Scholars celebrated their 40th anniversary in 2013 with 99 concerts, worldwide.

Apart from The Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. He has appeared with the Collegium Vocale of Ghent, Intrada of Moscow, Musica Reservata of Barcelona and El Leon de Oro of Orviedo, and is currently working with the BBC Singers, the Netherlands Chamber Choir, and Choeur de Chambre de Namur. He gives numerous master-classes and choral workshops every year around the world – amongst other places in Rimini (Italy), Evora (Portugal) and Avila (Spain). In 2014 he launched the London International A Cappella Choir Competition in St John’s Smith Square, attracting choirs from all over the world, which will be returning for its third run in June 2017.

In addition to conducting, Peter Phillips is well-known as a writer. For 33 years he contributed a regular music column (as well as one, more briefly, on cricket) to The Spectator, recently bidding a fond farewell to the magazine in May 2016. 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, an unblinking account of what touring is like, alongside insights about the make-up and performance of polyphony, was published in 2003 and again in 2013.

In 2005 Peter Phillips was made a Chevalier de l’Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honour individuals who have contributed to the understanding of French culture in the world. In 2008 Peter was appointed a Reed Rubin Director of Music at Merton College, Oxford, where the new choral foundation he helped to establish began singing services shortly after. His involvement included many tours recordings and broadcasts a particular highlight being their first live broadcast on BBC Radio Three’s Choral Evensong in October 2011. Peter is now a patron of the choir and a Bodley Fellow of the college.

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

“Speaking of birds, it was also wonderful to glimpse Peter Phillips’s conducting: hands opening as if setting free a dove, or closing to punctuate with dotting-the-i’s exactitude. I found myself wishing I could get a choir’s-eye view to witness Phillips’ complete – lifelong – inhabiting of this music.”

The Observer, September 2015

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Cappella Romana

Its performances “like jeweled light flooding the space” (Los Angeles Times), Cappella Romana is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana’s name refers to the medieval Greek concept of the Roman oikoumene (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (“New Rome”) and its Slavic commonwealth.

Flexible in size and configuration according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. It regularly tours in Europe and North America, having appeared at venues including the Metropolitan Museum of Art, Trinity Wall Street and Music Before 1800 in New York, the J. Paul Getty Center in Los Angeles, St. Paul’s Cathedral in London, the Pontificio Istituto Orientale in Rome, the Sacred Music Festival of Patmos, the University of Oxford, Princeton University, and Yale University.

Cappella Romana has released over twenty compact discs. Its latest recordings are Cyprus: Between Greek East and Latin West (released November 2015), the large-scale Slavonic choral work Passion Week by Maximilian Steinberg (1883–1946), a student and son-in-law of Rimsky-Korsakov and teacher of Shostakovich, and Good Friday in Jerusalem: Medieval Byzantine Chant, all of which have received multiple rave critical reviews and the latter two debuted in the top 10 Classical Recordings on Billboard.


In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul,” a collaboration between the Center for Computer Research in Music and Acoustics and the Department of Art & Art History at Stanford University, where the ensemble also performed in 2013 and returned this past November with the program Icons of Sound, with the acoustics of Hagia Sophia imprinted upon the performance by Cappella Romana.

Alexander Lingas, music director & founder

Alexander Lingas, music director and founder of Cappella Romana, is a Reader in Music at City University London and a Fellow of the University of Oxford’s European Humanities Research Centre. He received his Ph.D. in Historical Musicology from the University of British Columbia. His present work embraces not only historical study but also ethnography and performance. Formerly Assistant Professor of Music History at Arizona State University’s School of Music, Dr. Lingas has also served as a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge. His awards include Fulbright and Onassis grants for musical studies with cantor Lykourgos Angelopoulos, the British Academy’s Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). Having contributed articles to The New Grove Dictionary of Music and Musicians, and The Oxford Handbook of Byzantine Studies, Dr. Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia, and a historical introduction to Byzantine Chant for Yale University Press.

Cappella Romana

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(continued from page 16)

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High school teachers should possess academic qualifications in appropriate disciplines, in most cases a baccalaureate degree or the equivalent in chemistry, physics, or biology. Applicants must have a high school science appointment and be active in classroom teaching.

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Continued on page 15