

Thursday, April 6, 2017, 8pm
 Zellerbach Hall

The Tallis Scholars

Director
 Peter Phillips

Soprano	Alto	Tenor	Bass
Amy Haworth	Caroline Trevor	Steven Harrold	Tim Scott Whiteley
Emily Atkinson	Simon Ponsford	George Pooley	Simon Whiteley
Charlotte Ashley			
Gwen Martin			

PROGRAM

Hieronymus PRAETORIUS (1560–1629)	Magnificat IV
Orlando GIBBONS (1583–1625)	Magnificat (“Short”)
Arvo PÄRT (b. 1935)	Magnificat
John SHEPPARD (1515–1558)	Our father
John TAVENER (1944–2013)	Our father (1999 version)
Igor STRAVINSKY (1882–1971)	Otche nash
Giovanni Pierluigi da PALESTRINA (c. 1525–1594)	Pater noster (a 5)
Jacobus GALLUS (1550–1591)	Pater noster (a 8)

INTERMISSION

Chant	Ave Maria
Jean MOUTON (1459–1522)	Ave Maria—virgo serena
STRAVINSKY	Bogoroditse devo
PÄRT	Bogoroditse devo
GIBBONS	Nunc dimittis (“Short”)
Johannes ECCARD (1533–1611)	Maria wallt zum Heiligtum
PÄRT	Nunc dimittis
Andres DE TORRENTES (1520–1580)	Nunc dimittis
Gustav HOLST (1874–1934)	Nunc dimittis



The Ave Maria, Pater Noster, Magnificat, and Nunc Dimittis between them explore the full emotional gamut of the Christian experience. These four core texts of Christianity take us from birth to death, and 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 both 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 program 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 Dimittis, 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 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), coloring 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 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 harmonized 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 mens-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 and 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 favor the translucent, five-part texture heard here. Modal harmonies add interest and color 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 Pater Noster. The text here is heard in Slavonic, chanted in traditional recitative style, and references but never quotes 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 16th-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 trespasses"), the scale and grandeur of the "Amen" suggests a certainty of redemption absent from the contemporary settings.

From Rome to Venice, in Jacobus Gallus' (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.

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The Ave Maria—the second Antiphon hymn during the Festival of the Annunciation—was a popular chant among 16th-century composers, chiming particularly with the revival in Marian worship during the early years of the Counter-Reformation. Heard first in its plain-

song 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.

The moving underlying parts of Stravinsky's Ave Maria 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.

Texture is also at the fore in Arvo Pärt's "Bogoroditse Djevo"—an unusually rhythmic and jubilant work from the minimalist composer. Passages of declamatory homophony are set against chanted sections of highly rhythmic, recitative-like accompaniment in this exhilarating paean to the Virgin.

Johannes Eccard worked as Kappellmeister 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; Brahms, as well, 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 one of his fine chorale motets.

"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 harmonization ensures that the words remain the focus, shaded by the com-



Nick Rutter

The Tallis Scholars

poser's textural manipulations. The climactic moment, when Simeon recognizes 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 is a short work, compressing a somewhat 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

The Tallis Scholars were founded in 1973 by the group's director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Phillips has worked with the ensemble to create—through good tuning and blend—the purity and clarity of sound 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 group has become so widely renowned.

The ensemble performs in both sacred and secular venues, usually giving around 70 concerts each year across the globe. In 2013 the group celebrated its 40th anniversary with an international tour, performing 99 events in 80 venues in 16 countries and travelling sufficient distances to circumnavigate the globe four

times. The musicians began the year with a spectacular concert in London's St Paul's Cathedral, including a performance of Thomas Tallis' 40-part motet *Spem in alium* and the world premieres of works written for them by Gabriel Jackson and Eric Whitacre. Their recording of John Taverner's *Missa Gloria tibi Trinitas* was released on the anniversary of their first concert in 1973 and enjoyed six weeks at the top of the UK specialist classical album chart. On September 21, 2015 the group gave its 2,000th concert, in St John's Smith Square in London.

The 2016–17 season will see the ensemble travelling to the United States, Australia, China, Russia, Japan, and South Korea, as well as making extensive tours around Europe and the UK.

Recordings by the group have won many awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* was named *Gramophone* magazine's Record of the Year, the first recording of early music ever to win this coveted honor. In 1989 the French magazine *Diapason* gave the group two of its Diapason d'Or de l'Année awards for 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 Music Award in 1991; and the Scholars received the Early Music Award in 1994 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 2012 their recording of Josquin's *Missa De beata virgine* and *Missa Ave maris stella* received a Diapason d'Or, and in its 40th anniversary year, the group was welcomed into the *Gramophone* "Hall of Fame" by public vote. In a departure for the group, in spring 2015, the musicians released a disc of music by Arvo Pärt called *Tintinnabuli*, which has received acclaim from audiences and critics alike. The latest recording of the Josquin masses *Missa Di dadi* and *Missa Une mousse de Biscaye* was released in October 2016.

Peter Phillips (*director*) 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, he 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. Phillips founded the Tallis Scholars in 1973, with whom he has now appeared in over 2,000 concerts and made over 60 recordings. As a result of his work, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire.

Apart from the Tallis Scholars, 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 international master classes and choral workshops each year—among other places, in Evora (Portugal), Rimini (Italy), and Ávila (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 return for its third run in June.

In addition to conducting, 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 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 Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to

honor individuals who have contributed to the understanding of French culture in the world. In 2008 he was appointed Reed Rubin Director of Music at Merton College, Oxford; the new choral foundation he helped establish there began singing services shortly thereafter. Phillips' involvement included many tours recordings, and broadcasts, a highlight being the group's first live broadcast on BBC Radio Three's Choral Evensong in October 2011. Phillips is now a patron of the choir and a Bodley Fellow of the college.

For more information, visit <http://www.thetallissscholars.co.uk>. The Tallis Scholars record for Gimell Records. Follow the artists on Facebook and YouTube.

Management

Alliance Artist Management
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TEXTS AND TRANSLATIONS

Hieronymus Praetorius

Magnificat IV

Magnificat anima mea Dominum.

Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:

Ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est : et sanctum nomen eius.

Et misericordia eius a progenie in progenie timentibus eum.

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Deposuit potentes de sede; et exultavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel, puerum suum, recordatus misericordiae suae.

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

Gloria Patri, et Filio, et Spiritui Sancto.

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

Amen.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Savior.

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

Orlando Gibbons

Magnificat

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Savior.
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

Arvo Pärt

Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:

Ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est : et sanc-
tum nomens eius.
Et misericordia eius a progenie in progenie ti-
mentibus eum.
Fecit potentiam in brachio suo: dispersit su-
perbos mente cordis sui.

Deposuit potentes de sede; et exultavit hu-
miles.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Savior.
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:
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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.

Esurientes implevit bonis: et divites dimisit
inanes.

Suscepit Israel, puerum suum, recordatus misericordiae suae.

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

Gloria Patri, et Filio, et Spiritui Sancto.

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

Amen.

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

John Sheppard

The Lord's Prayer

Our Father, which art in heaven,

hallowed be thy name;

thy kingdom come;

thy will be done,

on 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.

John Tavener

Our father

Our Father, which art in heaven,

hallowed be thy name;

thy kingdom come;

thy will be done,

on 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.

Igor Stravinsky

Otche nash

Otche nasch, izhe yesi na nebesekh,
da svyatitsya imya Tvoye,
da priidet tzarstviye Tvoye.
Da budet volya Tvoya yako na nebesi i na zemli.
Khleb nash nasushchni dazhd nam dnes,
i ostavi nam dolgi nasha
yakozhe i mi ostavlajem dolzhnikom nashim.
I ne vedi nas vo iskusheniye,
no izbavi nas ot lukavago.

Our Father, which art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done,
on 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.

Giovanni Pierluigi da Palestrina

Pater noster

Pater noster, qui es in caelis,
sanctificetur nomen tuum;
Adveniat regnum tuum.
Fiat voluntas tua sicut in caelo et in terra.

Panem nostrum quotidianum da nobis hodie,
Et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem;
sed libera nos a malo.
[Quia tuum est regnum
et potentia et gloria
in saecula saeculorum]
Amen.

Our Father, which art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done,
on 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.

Jacobus Gallus

Pater noster

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sanctificetur nomen tuum;
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Et ne nos inducas in tentationem;
sed libera nos a malo.
[Quia tuum est regnum
et potentia et gloria
in sæcula sæculorum]
Amen.

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.

Chant

Ave Maria

Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

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.

Jean Mouton

Ave Maria - virgo serena

Ave Maria, gratia plena,
Dominus tecum, Virgo serena,
Tu parvi et magni,
leonis et agni,
Salvatoris Christi,
templum extitisti,
sed 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 faecis et miseriae,
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 jusits confertur gratia.
Pro nobis semper Christum exora. Amen.

Hail Mary, full of grace,
the Lord is with you, serene Virgin.
For lowly and great,
lion and lamb,
our savior 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 favour comes to the just.
For us always entreat Christ. Amen.

Stravinsky

Bogoroditse devo

Bogoroditse Devo, raduisya,
Blagodatnaya Mariye, Gospod s Toboyu.
Blagoslovenna Ty v zhenakh,
i blagosloven plod chreva Tvoyego,
yako Spasa rodila esi dush nashikh.

Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with thee.
Blessed art thou among women,
And blessed is the fruit of thy womb,
For thou hast borne the Savior of our souls.

Pärt

Bogoroditse devo

Bogoroditse Devo, raduisya,
Blagodatnaya Mariye, Gospod s Toboyu.
Blagoslovenna Ty v zhenakh,
i blagosloven plod chreva Tvoyego,
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Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with thee.
Blessed art thou among women,
And blessed is the fruit of thy womb,
For thou hast borne the Savior of our souls.

Gibbons

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.

Johannes Eccard

Maria wallt zum Heiligtum

Maria wallt zum Heiligtum und bringt ihr
Kindlein dar,
das schaut der greise Simeon, wie ihm ver-
heißen war.
Da nimmt er Jesum in den Arm und singt im
Geiste froh:

Nun fahr' ich hin mit Freud,
dich, Heiland, sah ich heut,
du Trost von Israel, das Licht der Welt.
Hilf nun, du liebster Jesu Christ, dass wir zu
jeder Frist
an dir wie auch der Simeon all uns're Freude han-
und kommt die Zeit, sanft schlafen ein und
also singen froh:

Nun fahr' ich hin mit Freud,
dich, Heiland, sah ich heut,
du Trost von Israel, das Licht der Welt.

Pärt

Nunc dimittis

Nunc dimittis servum tuum, Domine, secun-
dum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populo-
rum:

Lumen ad revelationem gentium, et gloriam
plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto:

Sicut erat in principio, et nunc, et semper, et in
sæcula sæculorum. Amen.

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, Savior—
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, Savior—
comfort of Israel, light of the World.

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.

Andres de Torrentes

Nunc dimittis

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:

Quia viderunt oculi mei salutare tuum

Quod parasti ante faciem omnium populorum:

Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto:

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

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.

Gustav Holst

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Berkeley **RADICAL**

INCLUSION, INNOVATION, AND **IMMERSION**

The performance by the Tallis Scholars and the *Jazz and Sondheim Side by Side* program are part of the 2016/17 Berkeley RADICAL *Immersion* strand, a selection of concerts and related activities that dive deeply into a single genre or follow the trajectory of an artist's work, allowing fresh, new perspectives to emerge. Cal Performances' next vocal *Immersion* program features the conclusion of our season-long international choral festival with a performance by Cappella SF (Apr 22). For complete details of all performances and related activities, please visit calperformances.org.