



MIRACLES & MYSTERIES

The Tallis Scholars

APRIL 10



WASHINGTON
NATIONAL
CATHEDRAL



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 the purity and clarity of sound which he feels best serves the Renaissance repertoire. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

In 2013 the group celebrated their 40th anniversary with a World Tour, performing 99 events in 80 venues in 16 countries. In 2020 Gimell Records celebrated 40 years of recording the group by releasing a remastered version of the 1980 recording of Allegri's 'Miserere'.

In 2023/24 as they celebrated their 50th Birthday the desire to hear this group in all corners of the globe was as strong as ever. They have now performed nearly 2750 concerts.

2025/26 season highlights include performances in Japan, the USA, East Asia and a number of appearances in London as well as their usual touring schedule in Europe and the UK.

Recordings by The Tallis Scholars have attracted many awards throughout the world. The 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 November 2024 was music by Robert Fayrfax and was made Editor's choice in Gramophone.

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Amy Haworth *Soprano*

Daisy Walford *Soprano*

Sarah Keating *Soprano*

Sumei Bao-Smith *Soprano*

Caroline Trevor *Alto*

Elisabeth Paul *Alto*

Steven Harrold *Tenor*

Tom Castle *Tenor*

Tim Scott Whiteley *Bass*

Simon Whiteley *Bass*

Peter Phillips *Director*

PROGRAMME

MYSTERIES AND MIRACLES

USA APRIL 2026

Giovanni Gabrieli:

O magnum mysterium

Victoria:

Missa O magnum mysterium
(Kyrie and Gloria)

Wert:

Egressus Jesu

Victoria:

Missa O magnum mysterium
(Credo)

Wert:

Ascendente Jesu

Victoria:

Missa O magnum mysterium
(Sanctus and Agnus)

Interval

Tallis:

Videte miraculum

Gallus:

Mirabile mysterium

Guerrero:

Maria Magdalena

Pärt:

Tribute to Caesar

Pärt:

Virgencita

The miracles which Jesus is said to have performed fall into roughly two categories: those in which he heals people or removes their demons; and those in which he exerts control over nature. For the Gospel writers, these acts prove Christ's divinity by demonstrating his power over the whole of God's creation. This programme explores music which narrates, celebrates, and glories in these miraculous signs.

One of the 'great' mysteries of the Christian faith is that of Christ's birth, not in a palace as befitting his royal birthright, but in a stable, with animals mutely watching. Giovanni Gabrieli, master of the Venetian school of polychoral music, restores some royal splendour to his double-choir setting of ***O magnum mysterium***. It begins with three repetitions of the opening apostrophe, in one choir, then another, then both, gradually revealing the grand sonority for which the composer was renowned.

The first half of the programme features a throughline in the form of Victoria's ***Missa O magnum mysterium***. For this setting of the 'Ordinary' texts of the Mass, the Spanish composer Victoria took elements of his own version of this motet as a jumping-off point. They share the same plangent minor mode, as well as motifs such as the descending fifth, which in the *Sanctus* becomes the beginning of a swirling arabesque. The *Agnus Dei* is particularly special, adding a second 'cantus' part in strict canon with the first.

Giaches de Wert came from obscure Flemish origins to become one of the leading court musicians in northern Italy. He was particularly highly regarded as a madrigalist, and his experience finding dramatic musical responses to text is amply illustrated by these two miraculous motets. Indeed, the latter is so daring that one might suspect it was intended as a

This performance is made possible through the generous support of Mary Wennerstrom Phillips and an anonymous benefactor.

‘sacred madrigal’ for domestic performance, rather than belonging to a dignified church service.

Egressus Jesus narrates one of the more enigmatic Gospel passages, in which Jesus refuses to cure the Canaanite woman’s daughter until she has asked him four times. The large canvas of seven different voice-parts allows for different groupings of voices to represent the different characters and emotions of the story. After an opening narration for lower voices, the cry of the Canaanite woman enters in the sopranos, and Jesus’ silence in response is depicted in meandering melisma. The disciples interrupt, in the manner of a passion chorus or *turba*. Finally, when the woman’s persistence has won her a miraculous cure for her daughter, the full texture is deployed as Jesus heralds her faith (*‘O mulier...’*).

Ascendente Jesu sets out its stall from the very opening phrase, with an almost mannerist, exaggerated arpeggio on the first word – the off-kilter awkwardness of attempting to get into a small boat that sways beneath you. The arising of the tempest is a moment of alarming, destabilising syncopations and disruptions to the rhythm, which then gives way to extraordinary melismas as the waves crash over the deck. We are surely in madrigal territory; there is humour here, as Jesus, sleeping soundly in long notes, is rudely interrupted by the disciples. The second part opens in (mock-) solemnity as the same disciples pray to Jesus with dramatic, descending intervals on *‘perimus’* (*‘we perish’*). Once again persuaded to intervene, Jesus rebukes the waves, whose rapid scales are becalmed as the harmonic momentum gradually slows and the surface of the waters becomes still once more.

The next motet belongs to the celebration of the Feast of the Presentation of Christ in the Temple, also known as Candlemas. **Videte miraculum** is a setting of the responsory appointed for Vespers on the eve of that feast. The text is concerned with bearing witness to the mystery of the Virgin birth. Tallis casts his piece in a form common at the time, giving the ancient plainchant melody to one voice, slowing it down, and constructing a polyphonic edifice around it.

Gallus, also called Handl, was conversant in a wide variety of styles. His motet **Mirabile mysterium** engages in wildly chromatic harmony,

suggestive of the famously outrageous harmonies that would later be written by Gesualdo. The arcane and other-worldly harmonic language is a perfect match for the cryptic text. At the point that God is made man – *Deus homo factus est* – the voice parts plunge by an octave and a half, a highly unusual and dramatic device.

Guerrero’s motet **Maria Magdalene** was published in 1570, with a text drawn from various sources, including the Biblical narrative of the titular Mary (and ‘the other Mary’) discovering the empty tomb on Easter Sunday and learning of Christ’s miraculous victory over death. It makes use of the composer’s favoured sonority: two equal soprano parts atop a smoothly expressive polyphony. At the moment the angel begins to speak to the women, the music broadens out wonderfully, before a sequence of alleluias brings the piece to its joyous conclusion.

The contemporary style of Estonian composer Arvo Pärt owes much to the hieratic soundworld of Renaissance music. **Tribute to Caesar** was originally designed as a companion piece to another of Pärt’s works, *The Woman with the Alabaster Box*, and like that piece it takes a passage of scripture and decorates it like an illuminated manuscript, using Pärt’s characteristic *tintinnabuli* technique. The Pharisees are subtly characterised with a dark, dissonant minor tonality, which grows gradually more insistent. The composer contrasts their attempted trickery with Jesus’ more measured responses. Though not technically one of his miracles, Jesus’ clever evasion of the Pharisees’ trap leaves them ‘marvelling’ at his words.

Pärt wrote **Virgencita** as a ‘present’ to the people of Mexico, in advance of a visit there. ‘The happy anticipation of being in Mexico very soon and the name Guadalupe left me no peace’, he wrote. The text is specifically addressed to Our Lady of Guadalupe, the object of veneration at the shrine commemorating her miraculous appearances centuries before. Pärt treats his subject with the utmost reverence, establishing a chordal sonority of gentle dissonance, and building towards an impassioned climax before subsiding.



GIOVANNI GABRIELI: O MAGNUM MYSTERIUM

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent
Dominum natum
jacentem in praesepio.
O beata Virgo, cujus
viscera meruerunt
portare Dominum Jesum
Christum.
Ave Maria, gratia plena:
Dominus tecum.
O beata Virgo, cujus
viscera meruerunt
portare Dominum Jesum
Christum.
Alleluia!

*O great mystery
and wonderful sacrament,
that animals should see
the new-born Lord
lying in a manger!
O blessed is the Virgin,
whose womb
was worthy to bear Christ
the Lord.
Hail Mary, full of grace:
the Lord is with you.
Blessed is the Virgin
whose womb
was worthy to bear Christ
the Lord.
Alleluia!*

VICTORIA: MISSA O MAGNUM MYSTERIUM (KYRIE AND GLORIA)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

VICTORIA: MISSA O MAGNUM MYSTERIUM (KYRIE AND GLORIA)

Continued

Gloria in excelsis Deo.	<i>Glory be to God on high,</i>
Et in terra pax hominibus	<i>and on earth peace, good will</i>
bonae voluntatis.	<i>towards men.</i>
Laudamus te. Benedicimus te.	<i>We praise thee, we bless thee,</i>
Adoramus te. Glorificamus te.	<i>we worship thee, we glorify thee,</i>
Gratias agimus tibi propter	<i>we give thanks to thee for thy</i>
magnam gloriam tuam.	<i>great glory,</i>
Domine Deus, Rex caelestis, Deus	<i>O Lord God, heavenly King, God</i>
Pater omnipotens.	<i>the Father Almighty.</i>
Domine Fili unigenite, Iesu Christe.	<i>O Lord, the only-begotten Son,</i>
Domine Deus, Agnus Dei,	<i>Jesus Christ;</i>
Filius Patris.	<i>O Lord God, Lamb of God, Son of</i>
Qui tollis peccata mundi,	<i>the Father,</i>
miserere nobis.	<i>that takest away the sins of the</i>
Qui tollis peccata mundi, suscipe	<i>world, have mercy upon us.</i>
deprecationem nostram.	<i>Thou that takest away the sins of</i>
Qui sedes ad dexteram Patris,	<i>the world, receive our prayer.</i>
miserere nobis.	<i>Thou that sittest at the right hand of</i>
Quoniam tu solus Sanctus.	<i>God the Father, have mercy upon us.</i>
Tu solus Dominus.	<i>For thou only art holy; thou only art</i>
Tu solus Altissimus, Iesu Christe.	<i>the Lord;</i>
Cum Sancto Spiritu, in gloria	<i>thou only, O Christ, with the</i>
Dei Patris.	<i>Holy Ghost,</i>
Amen.	<i>art most high in the glory of God</i>
	<i>the Father.</i>
	<i>Amen.</i>

WERT: EGRESSUS JESUS

Egressus Jesus secessit	<i>Jesus went away and withdrew</i>
in partes Tyri et Sidonis.	<i>to the district of Tyre and Sidon.</i>
Et ecce mulier Chananaea	<i>And behold, a Canaanite woman</i>
a finibus illis egressa clamavit,	<i>from that region came out and</i>
dicens ei:	<i>cried to him,</i>
Miserere mei, Domine fili David:	<i>"Have mercy on me, O Lord,</i>
filia mea male a daemonio vexatur.	<i>Son of David;</i>
Qui non respondit ei verbum.	<i>my daughter is severely possessed</i>
Et accedentes discipuli ejus	<i>by a demon."</i>
rogabant eum dicentes:	<i>But he did not answer her a word.</i>
Dimitte eam: quia clamat post nos.	<i>And his disciples came</i>
Ipse autem respondens ait:	<i>and begged him, saying,</i>
Non sum missus nisi ad oves,	<i>"Send her away, for she is crying</i>
quae perierunt domus Israel.	<i>after us."</i>
At illa venit, et adoravit eum,	<i>He answered her,</i>
dicens: Domine, adjuva me.	<i>"I was sent only to the sheep</i>
Qui respondens ait:	<i>who were lost of the house of Israel."</i>
Non est bonum sumere panem	<i>But she came and knelt before him,</i>
filiorum, et dare canibus.	<i>saying, "Lord, help me."</i>
At illa dixit: Etiam Domine:	<i>And he answered,</i>
nam et catelli edunt de micis	<i>"It is not good to take the bread</i>
quae cadunt de mensa	<i>of the children and give it to</i>
dominorum suorum.	<i>the dogs."</i>
Tunc respondens Jesus, ait illi:	<i>But she said, "Yes, Lord,</i>
O mulier, magna est fides tua:	<i>yet even the little dogs eat</i>
fiat tibi sicut vis.	<i>the crumbs</i>
	<i>that fall from the table of</i>
	<i>their masters."</i>
	<i>Then Jesus answered her,</i>
	<i>"O woman, great is your faith!</i>
	<i>Be it done for you as you desire."</i>

VICTORIA: MISSA O MAGNUM MYSTERIUM (CREDO)

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum
Jesum Christum,
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.

*I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible
and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before
all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with
the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.*

*And was incarnate by the
Holy Ghost
of the Virgin Mary:
And was made man.*

*And was crucified also for us
under Pontius Pilate:
suffered, and was buried.*

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos
et mortuos:
Cujus regni non erit finis.

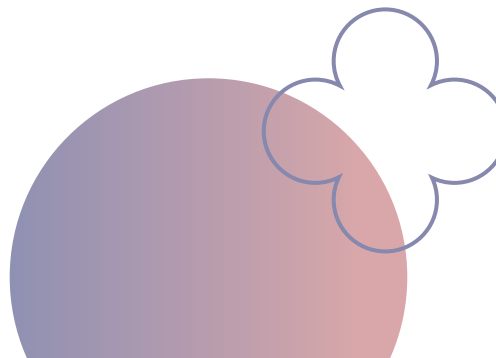
Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio
simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto
resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

*And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of
the Father
And He shall come again
with glory to judge the living and
the dead:
His kingdom shall have no end.*

*And (I believe in) the
Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father
and Son.
Who with the Father and Son
together is worshipped
and glorified:
Who spake by the Prophets.*

*And in one holy catholic and
apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection
of the dead
And the life of the world to come.
Amen.*



WERT: ASCENDENTE JESU

Ascendente Jesu in naviculam,
secuti sunt eum discipuli eius.
Et ecce motus magnus factus est
in mari, ita ut navicula operietur
fluctibus.
Ipse vero dormiebat.
Et accesserunt
ad eum discipuli eius,
et suscitaverunt
eum, dicentes:
Domine, salva nos, perimus.
Et dicit eis Jesus: Quid timidi estis,
modicae fidei? Tunc surgens
imperavit ventis et mari,
et facta est tranquillitas magna.

*When Jesus had boarded the boat,
his disciples followed him.
And, behold, a great
windstorm arose
on the sea, so great that the boat
was being swamped by the waves.
But he was asleep.
And his disciples
went to him, and awoke
him, saying:
"Lord, save us! We are perishing!"
And Jesus said to them, "Why are
you afraid,
you of little faith?" Then he
arose and
rebuked the wind and the sea,
and there was a great calm.*



VICTORIA: MISSA O MAGNUM MYSTERIUM (SANCTUS AND AGNUS)

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full
of thy glory.
Hosanna in the highest.*

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

*Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest*

Agnus Dei, qui tollis peccata
mundi, miserere nobis.

*Lamb of God, who takes away
the sins of the world,
have mercy on us.*

Agnus Dei, qui tollis peccata
mundi, miserere nobis.

*Lamb of God, who takes away
the sins of the world,
have mercy on us.*

Agnus Dei, qui tollis peccata
mundi, dona nobis pacem.

*Lamb of God, who takes away
the sins of the world,
grant us peace.*

TALLIS: VIDETE MIRACULUM

Videte miraculum matris Domini:
 Conceptit virgo virilis
 ignara consortii,
 stans onerata nobili onere Maria;
 et matrem se laetam cognosci,
 quae se nescit uxorem.
 Haec speciosum forma prae
 filiis hominum castis
 concepit visceribus,
 et benedicta in aeternum Deum
 nobis protulit et hominem.
 Gloria Patri et Filio et
 Spiritui Sancto.

*Behold the miracle of the mother of
 the Lord:
 a virgin has conceived though she
 knows not a man,
 Mary, who stands laden with her
 heavy burden;
 knowing not that she is a wife, she
 rejoices to be a mother.
 She has conceived in her chaste
 womb one who is beautiful beyond
 the sons of men,
 and, blessed for ever, she has
 brought forth God and man for us.
 Glory be to the Father and to the
 Son and to the Holy Ghost.*

GALLUS: MIRABILE MYSTERIUM

Mirabile mysterium
 declaratur hodie,
 innovantur naturae; Deus
 homo factus est;
 id quod fuit, permansit,
 et quod non erat, assumpsit,
 non commixtionem passus
 neque divisionem.

*A wondrous mystery is
 declared today,
 natures are renewed; God has
 become man;
 that which he was, he remains,
 and that which he was not, he
 has assumed,
 suffering neither mixture
 nor division.*

GUERRERO: MARIA MAGDALENE

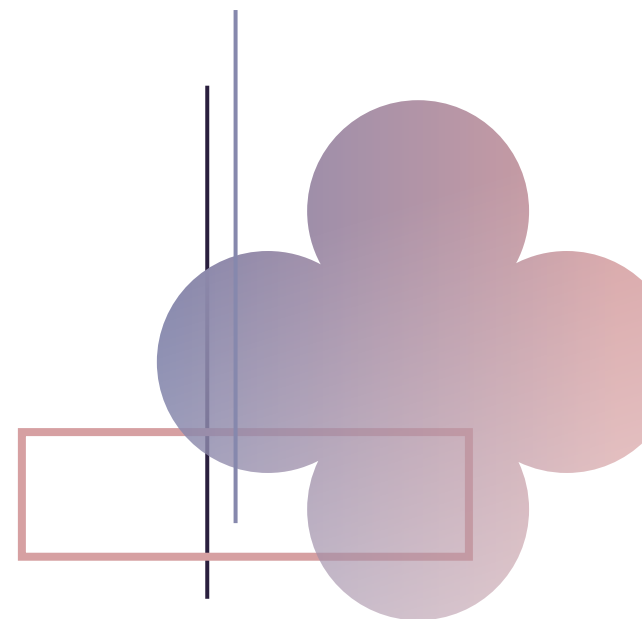
Maria Magdalene, et altera Maria
 emerunt aromata,
 ut venientes ungerent Iesum.
 Et valde mane una Sabbatorum,
 veniunt ad monumentum,
 orto iam sole, alleluia.

Et intro euntes in monumentum
 viderunt iuvenem sedentem
 in dextris,
 coopertum stola candida,
 et obstupuerunt.
 Qui dixit illis: Iesum quem quaeritis
 Nazarenum, crucifixum:
 surrexit, non est hic,
 ecce locus ubi posuerunt eum.
 Alleluia.

*Mary Magdalene and the other
 Mary bought spices, intending to
 go and anoint Jesus.
 And very early on the first day of
 the week they came to the tomb
 just after sunrise, alleluia.*

*And as they entered the tomb they
 saw a young man sitting on the
 right dressed in a white robe, and
 they were afraid.*

*He said to them: You seek Jesus of
 Nazareth who was crucified: he is
 risen, he is not here, see, this is the
 place where they laid him. Alleluia.*



PÄRT: TRIBUTE TO CAESAR

Then went the Pharisees, and took
counsel how they might entangle
him in his talk.

And they sent out unto him their
disciples with the Herodians,
saying, Master, we know that thou
art true, and teachest the way of
God in truth, neither carest thou for
any man: for thou regardest not the
person of men.

Tell us therefore, What thinkest
thou? Is it lawful to give tribute
unto Caesar, or not?

But Jesus perceived their
wickedness, and said, Why tempt
ye me, ye hypocrites?

Shew me the tribute [of] money.

And they brought unto
him a penny.

And he saith unto them, Whose is
this image and superscription?

They say unto him, Caesar's.

Then saith he unto them, Render
therefore unto Caesar the things
which are Caesar's; and unto God
the things that are God's.

When they had heard these words,
they marvelled, and left him, and
went their way.

PÄRT: VIRGENCITA

Virgencita de Guadalupe,
salva nos, salva.

Santa María de Guadalupe,
ruega por nosotros.

Virgencita, salva nos.

Santa María, Madre de Dios,
salva nos, ruega por
nosotros pecadores.

Salva nos, ahora y en la hora
de nuestra muerte.

Nuestra Señora de Guadalupe,
Virgencita, ruega por nosotros.
Amén.

*Virgin Mary of Guadalupe,
save us.*

*Holy Mary of Guadalupe,
pray for us.*

Virgin Mary, save us.

*Holy Mary, Mother of God,
save us, pray for us sinners.*

*Save us, now and in the hour
of our death.*

*Our Lady of Guadalupe,
Virgin Mary, pray for us.*

Amen.



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