

Cal Performances Presents

Friday, December 1, 2006, 8pm
Frist Congregational Church

The Tallis Scholars

Peter Phillips, *director*

Soprano

Cecilia Osmond
Tessa Bonner
Janet Coxwell
Deborah Roberts

Tenor

Andrew Carwood
Nicholas Todd

Alto

Patrick Craig
Caroline Trevor

Bass

Donald Greig
Robert Macdonald

PROGRAM

Thomas Tallis (c.1505–1585) Loquebantur variis linguis

Christopher Tye (c.1505–1573) Missa Western Wynde

INTERMISSION

Philippe de Monte (1521–1603) O suavitas et dulcedo

De Monte O bone Jesu

Giovanni Pierluigi da Palestrina (c.1525–1594) O bone Jesu

John Taverner (c.1490–1545) Quemadmodum

Taverner Mater Christi

Cal Performances' 2006–2007 Season is sponsored by Wells Fargo.

Texts and Translations

Tallis: Loquebantur variis linguis

Loquebantur variis linguis apostoli, alleluia.
Magnalia Dei, alleluia. Repleti sunt omnes
Spiritu Sancto, et ceperunt loqui magnalia Dei,
alleluia. Gloria Patri et Filio et Spiritu Sancto.
Alleluia.

The apostles were speaking in different tongues,
alleluia. Of the great works of God, alleluia.
They were all filled with the Holy Spirit, and
they began to speak of the great works of God,
alleluia. Glory be to the Father and to the Son
and to the Holy Spirit. Alleluia.

Tye: Missa Western Wynde

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis. Laudamus te;
benedicimus te; adoramus te; glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam, Domine Deus, Rex caelestis, Deus Pater
omnipotens.

Glory be to God on high, and on earth peace,
goodwill towards men. We praise thee; we bless
thee; we worship thee; we glorify thee. We give
thanks to thee for thy great glory, O Lord God,
heavenly king, God the Father almighty.

Domine Fili unigenite, Jesu Christe; Domine
Deus, Agnus Dei, Filius Patris, qui tollis
peccata mundi, miserere nobis; qui tollis
peccata mundi, suscipe deprecationem nostram;
qui sedes ad dexteram Patris, miserere nobis.

O Lord the only-begotten Son, Jesu Christ; O
Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have
mercy upon us; thou that takest away the sins
of the world, receive our prayer; thou that
sittest at the right hand of God the Father, have
mercy upon us.

Quoniam tu solus Sanctus; tu solus Dominus;
tu solus altissimus, Jesu Christe, cum Sancto
Spiritu, in gloria Dei Patris. Amen.

For thou only art Holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art Most High in the glory of God the Father.
Amen.

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.

I believe in one God, the Father almighty,
Maker of heaven and earth, and of all things
visible and invisible. And in one Lord, Jesus
Christ, the only-begotten Son of God, begotten
of his Father before all worlds. God of God;
Light of Light; very God of very God; begotten,
not made: being of one substance with the
Father; by whom all things were made.

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.

Who for us men, and for our salvation, came
down from heaven, and was incarnate by the
Holy Ghost of the Virgin Mary, and was made
man. And was crucified also for us under
Pontius Pilate; he suffered death and was
buried.

Texts and Translations

Et resurrexit tertia die secundum Scripturas; et ascendit in caelum, sedet ad dexteram Patris.

And the third day he rose again according to the Scriptures; and ascended into heaven, and is seated at the right hand of the Father.

Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

And I look for the resurrection of the dead, and the life of the world to come. Amen.

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

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

Agnus Dei, qui tollis peccata mundi, miserere nobis

O Lamb of God, that takes away the sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, miserere nobis

O Lamb of God that takes away the sins of the world have mercy on us.

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

O Lamb of God, that takes away the sins of the world, grant us thy peace.

De Monte: O Suavitas et dulcedo

O suavitas et dulcedo humani generis, Jesu Christe, qui pro nostra salute in cruce extensus fuisti per omnia membra et ossa corporis tui, quae distenta in te et dinumerata fuerunt. Rogo te, piissime Jesu, ut me miserum sic tibi iungas, quod per prospera et adversa huius saeculi, a te nunquam possim separari. Amen.

O tenderness and sweetness of human birth, Jesus Christ, who for our salvation was extended upon the cross by the limbs and bones of Thy body, which were stretched and numbered: I beg Thee, O most merciful Jesus, to have pity on me and so unite me with Thee that, through the prosperity and adversity of this age, I can never be separated from Thee. Amen.

De Monte: O bone Jesu

O bone Jesu, O piissime Jesu, O dulcissime Jesu, O Jesu fili Mariae Virginis, plene misericordia et pietate, O dulcis Jesu, secundum magnam misericordiam tuam, Miserere mei; O clementissime Jesu, te deprecor per illum sanguinem pretiosum, quem pro nobis peccatoribus effundere voluisti, ut abluas omnes iniquitates meas, et in me respicias miserum et indignum, humiliter veniam petentem, et hoc nomen sanctum Jesu in vocantem, O nomen Jesu, nomen dulce, nomen Jesu, nomen delectabile, nomen Jesu, nomen confortans, quid est enim Jesus nisi Salvator?

O good Jesus, O most kind and loving Jesus, O most sweet Jesus, O Jesus son of the Virgin mary, full of mercy and pity, O sweet Jesus, according to Thy great loving-kindness have pity on me: O most merciful Jesus, I pray Thee that by that precious blood which Thou willingly shed for our sins, Thou wilt wash away all my offences and look upon me, a miserable and unworthy sinner, as I humbly come to seek Thee and call upon the holy name of Jesus. O name of Jesus, sweet name; O name of Jesus, beloved name; O name of Jesus, reassuring name; O name of Jesus, comforting name. For what is Jesus but a savior?

please turn page quietly

Texts and Translations

Ergo Jesu, propter nomen sanctum tuum esto mihi Jesus et salva me, non permittas me damnari, quem tu de nihilo creasti; O bone Jesu, ne perdat me iniquitas mea, quem fecit omnipotens bonitas tua. O dulcis Jesu, recognosce quod tuum est, et absterge quod alienum est. O benignissime Jesu, Miserere mei dum tempus est miserendi, ne damnas in tempore judicandi. Quae utilitas in sanguine meo dum descendero in aeternam corruptionem. Non mortui laudabunt te Domine Jesu, neque omnes qui descendunt in infernum.

O amantissime Jesu, O mitissime Jesu, O Jesu, dimitte me intrare in numerum electorum tuorum. O Jesu, salus in te credentium, O Jesu, solatium ad te confugientium, O Jesu, dulcis remissio omnium peccatorum, O Jesu, fili Mariae Virginis, infunde in me gratiam, sapientiam, chritatem, castitatem et humilitatem, ut possim te perfecte diligere, te laudare, te perfrui, tibi servire et in te gloriari, et omnes qui invocant nomen tuum, quod est Jesus.

Palestrina: O bone Jesu

O bone Jesum exaudi me,
Et ne permittas me separari a te,
Ab hoste maligno defende me;
In hora mortis meae, voca me,
Et pone me juxta te,
Ut cum angelis et sanctis tuis
Laudem te, Dominum,
Salvatorem meum,
In saecula saeculorum.
Amen.

Taverner: Quemadmodum

Quemadmodum desiderat cervus ad fontes aquarum: ita desiderat anima mea ad te Deus. Sitivit anima ad Deum fortem vivum: quando veniam et apparebo ante faciem Dei?

Therefore Jesus, for the sake of Thy holy name, save me and let me not be damned, me, whom Thou hast made out of nothing. O good Jesus, let not my sin ruin me, whom Thou madest in Thy omnipotent goodness. O sweet Jesus, recognize in me what is Thine and remove what is not. O most kind Jesus, have pity on me when it is time for mercy, and do not condemn me in the time of judgment. Of what value is my blood when I descend into eternal corruption? The dead will not praise Thee, Lord Jesus, nor all those that descend into hell.

O most loving Jesus, O most gracious Jesus, send me forth to enter the number of Thy chosen ones, O Jesus, my health and strength, in Thee I believe; O Jesus, my comfort, in Thee I seek refuge; O sweet Jesus, redeemer of my sins; O Jesus, son of the Virgin Mary, pour into me grace, wisdom, charity, chastity and humility, that I may perfectly love Thee, praise Thee, value Thee, serve Thee and glory in Thee; and all who call upon Thy name, which is Jesus.

O blessed Jesus, hear my prayer,
And never allow me to be parted from you,
From the snare of the wicked defend me,
In the hour of my death, call me,
And place me close to your throne,
That with your angels and saints
I may praise you, Lord,
My Savior,
For ever and ever.
Amen.

Like as the hart desireth the waterbrooks: so longeth my soul after thee, O God. My soul is athirst for God, yea, even the living God: when shall I come before the presence of God?

Texts and Translations

Taverner: Mater Christi

Mater Christi sanctissima, Virgo sacrata Maria, tuis orationibus benignum redde Filium, unica spes nostra Maria; nam precibus nitentes tuis rogare audemus Filium. Ergo, Fili, decus Patris, Jesu, fons fecundissime a quo vivae fluunt aquae rigantes fida pectora, O Jesu, vitalis cibus te pure manducantibus, salutari potu et cibo pavisti nostra corpora. Tua pasce animam gratia; tibi consecratos Spiritu tuo fove munere. Quin et nostras, Jesu bone, mentes illustra gratia, et nos pie fac vivere ut dulci ambrosia tuo vescamur in palatio. Amen.

Most holy Mother of Christ, blessed Virgin Mary, through you prayers move your Son to kindness, Mary, our only hope, for, depending on your prayers, we dare to entreat your Son. Therefore O Son, the Father's glory, Jesus, most plenteous fountain from which flow living waters refreshing the hearts of the faithful, O Jesus, food of life for those who purely feed on you, you have nourished our bodies with the food and drink that brings salvation. Nourish the soul with your grace, support with your gift those who are consecrated to you by the Spirit. Even more, good Jesus, illuminate our minds with grace, and make us live so piously that we may feast upon the sweet food of heaven in your palace. Amen.

Program Notes

Tonight's concert is an example of what the Tallis Scholars do best. They will present a varied program representing a wide range of musical eras, national traditions and differing styles and textures. The main work in tonight's concert is Christopher Tye's great Missa *Western Wynde*, which epitomizes the height of early Reformation English writing. Complimenting this masterpiece is work by Thomas Tallis, the most versatile of 16th-century English composers, Philippe de Monte, one of the last generation of the great traveling Flemish composers, Giovanni Pierluigi da Palestrina, possibly the most famous composer of the late Renaissance and the one man whose work came to epitomize the entire era, and John Taverner, England's most prominent and influential composer in the third and fourth decades of the 16th century.

Thomas Tallis was born in 1505 and spent most of his working life as a Gentleman of the Chapel Royal. He served four monarchs, producing music in all of the varying and often contradictory styles which characterized 16th-century English music. *Loquebantur variis linguis*, one of his most famous motets, dates from the 1560s or early 1570s. It sets the Pentecost responsory chant as a cantus firmus in the tenor voice and harkens back to the earlier master, John Taverner, both in texture and musical structure. Its most remarkable feature is its rhythmic energy and audacity. The word "alleluia" dominates the setting and contains many false relations which contribute to the almost frenetic, breathless, explosion of joy depicted in the text. *Loquebantur* is an excellent opening act, preparing the way for Tye's more thorough and substantial work.

Not much is known of Christopher Tye's life, except that he was educated in Cambridge and worked in Ely as Organist and Master of the Choristers. His Missa *Western Wynde* was composed somewhere between 1535 and 1545 and is so similar in form and style to the *Western Wynde* masses written by John Taverner and John Sheppard that it is likely

the three men knew one another during this time. Although the three men were not similar in age, there is significant musical evidence for either collaboration or purposeful modeling in these masses. All three masses are based on the same secular tune, possibly a sea shanty. All three use the same disposition of four voices and have the same changes in texture at important junctures in the text ("Qui tollis," "Quoniam," "Et incarnatus," etc.). Stylistically, the three are very similar, employing the same melismatic text setting and contrasts in texture. Tye even decided to quote Taverner's famous "In nomine" passage (from Missa *Gloria tibi Trinitas*, which became the basis for the major instrumental genre of the same name) in the Sanctus movement. There is also evidence that the three men wrote another set of masses displaying these same sorts of stylistic similarities. Differentiating it from the others, however, Tye's *Western Wynde* mass contains the tune in the second-highest Mean voice throughout, allocating eight repetitions of the melody to the Gloria, Credo and Sanctus movements and five to the Agnus Dei. While Taverner's *Western Wynde* mass is the most famous of the three, it is obvious that Tye's is by no means inferior.

The two motets which open the second half exemplify the work of one of the lesser known Renaissance masters, Philippe de Monte. Born in 1521, he represented a later generation of composers than that of Tallis and Tye, and with Orlande de Lassus, was among the last group of great Flemish masters. Like others before him, he spent time in Italy as a young man. His career took him to Spain and, for a brief time, England, but in 1568 he was hired by Maximilian II, Holy Roman Emperor, and spent the rest of his life at the Imperial court in Vienna and Prague. There are 10 books of motets in his large printed output, and his music also made its way into various compilations edited by contemporary music enthusiasts. *O suavitas et dulcedo* was published in 1575, as the last piece in his fourth book of motets. The authorship of its text is unknown, and it may have been written by De

Program Notes

Monte, supplied by the publication's dedicatee, Cardinal Flavius Ursinus, or was merely in contemporary devotional use. Regardless, this personal plea that man might be joined to Christ through his crucifixion and, throughout all the joys and troubles of life, never be separated from him, receives here a rich setting made up of eight equal polyphonic voices, varying rhythmic and tonal textures, and subtle chromatic coloring. *O bone Jesu* remained unpublished by De Monte but was included in two privately edited German compilations, one edited by Georg Victorinus and the other by Kaspar Hassler, which were printed at the end of the 1590s. The lower four voices of *O bone Jesu* also exist as an English lute tablature meant to accompany the two soprano voices. The piece is in three sections, the first and last containing repeated invocations of the name "Jesus" interspersed with praise and pleas for mercy, while the middle section makes a more pointed petition for help in avoiding the pitfalls of a sinful life. De Monte makes very effective use of rhythmic texture here, often delineating the word "Jesu" with either longer notes or strict syllabic homophony in an echo of much earlier settings of this text.

Palestrina's *O bone Jesu*, published in his *Libro terzo die Mottetti* of 1575, is actually a setting of a completely different text. The text he sets here is shorter, not in sections, and is not characterized by repeated invocations of Christ's name. It is of the same character, however, and is a prayer for protection against sin and separation from God. Palestrina's short piece, only spanning 60 bars, is not as expansive in its use of counterpoint, relying much more on homophonic textures. It was, however, one of only a few works Palestrina chose to re-work into eight-voice double choir motets which survive unprinted in a Vatican manuscript. It was undoubtedly the clarity of expression so characteristic of Palestrina's work, exemplified in this piece, which lead him to expand *O bone Jesu* into a polychoral texture.

To bring the concert to a close, you will again hear English music from the second quarter of the 16th century, by the premier composer of his

generation, John Taverner. Both his works on tonight's program, *Quemadmodum* and *Mater Christi*, are examples of the votive antiphon, an extra-liturgical devotional piece of music used widely in the first 20 years of the 16th century. Strangely, *Quemadmodum* survives without a text in all of its four sources. While the argument that it was possibly conceived for instruments has some support, many modern editors have discovered that it is possible to put the Vulgate Latin version of Psalm 41, "*Quemadmodum desiderat cervus ad fontes aquarum*," to Taverner's music and this is what you'll hear tonight. In *Mater Christi*, an antiphon addressed mainly to Christ but with a Marian introduction, this concert comes to a close. In this, one of Taverner's most famous pieces and upon which he based a mass, one can hear some of his most stylistically developed writing. Smaller in scope than some of his earlier works, the syllabic, often homophonic text setting and passages of antiphonal echoes in *Mater Christi* look forward to the conventions of the next generation. However, still present is the earlier device which Philippe de Monte made reference to in his *O bone Jesu*: the homophonic and rhythmically separated treatment of the word "Jesu."

By including a wide range of styles in a program such as this, it is possible to highlight their contrasts and similarities. It is easier to gain an appreciation for the way sacred vocal music developed as a whole in the first three quarters of the 16th century both in England and on the continent. An understanding of how differing musical traditions reacted to the same general stylistic trends is central to the appreciation of Renaissance polyphony as a whole.

© 2006 Greg Skidmore

About the Artists



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, giving around 70 concerts each year. In April 1994, the group enjoyed the privilege of performing in the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes, broadcast simultaneously on Italian and Japanese television. In New York on December 5, 1998, the group gave their 1,000th concert. That same year saw them in Italy (in Ferrara, at the invitation of Claudio Abbado) and in London for a unique 25th an-

niversary concert in London's National Gallery, premiering a John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York.

In recent years, they have performed in Germany, Spain, Italy, the Concertgebouw in the Netherlands, La Chaise Dieu in France, the United States, Japan, China, Australia, Singapore, and at many fabled venues throughout the United Kingdom including Wigmore Hall, London's South Bank Centre and the Royal Albert Hall for the BBC Proms. Recent appearances include concerts at the Salzburg Festival, Bath Festival, Milan Cathedral Festival, the Bolshoi Theatre in Moscow and the BBC Proms in London. Their current season includes three US tours and features their second appearance at Lincoln Center's Mostly Mozart Festival, concerts the Ravinia and Tanglewood festivals and return engagements stretching from Berkeley and Seattle to New York and Boston. In addition the Tallis Scholars will be heard in two concerts in Israel and across Europe, including their debut in Iceland. Plans for 2007 include trips to Japan, Australia, Europe, North and South America.

The group continues to commission living composers and gave the world premieres of two works written for 40 voices, *I Have Thee by the Hand, O Man* by Robin Walker and *When the Wet Wind Sings* by Errollyn Wallen. In January 2006, they premiered Sir John Tavener's *Tribute to Cavafy* (the full realization of *In the Month of Athyr*, the work he wrote for their 25th anniversary), narrated by Vanessa Redgrave.

Much of the Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1981 solely to record them. In February 1994, Peter Phillips and the Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as Maestro di Cappella. The concerts were recorded by Gimell and are available on both CD and

About the Artists

DVD. Their two latest discs, respectively featuring the music of John Browne and Francisco Guerrero have received exceptional reviews, the former winning the Early Music nomination at the annual *Gramophone* Awards in 2005. It was also nominated for a Grammy Award.

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, still the only recording of early music ever to win this coveted award. In 1989, the French magazine *Diapason* gave two of its coveted Diapason d'Or de l'Année awards for recordings of a mass and motets by Lassus and of 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 they received the 1994 Early Music Award for their recording of music by Cipriano de Rore. This recording was also voted by listeners of Classic FM to be the year's People's Choice in a joint Classic FM/*Gramophone* competition. These accolades are continuing evidence of the exceptionally high standard maintained by the Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music. The group's second DVD video was released in 2003. Made in collaboration with BBC television and entitled *Playing Elizabeth's Tune*, it focuses on the life and works of William Byrd and features performances of the sacred music of Elizabeth I's favorite composer, filmed in the beautiful surroundings of Tewkesbury Abbey.

The Tallis Scholars record exclusively for Gimell Records. Please visit www.gimell.com and www.thetallisolars.co.uk.

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, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in con-

ducting 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 1400 concerts and made over 50 discs, encouraging interest in polyphony all over the world. As a result of his work, through concerts, recordings, magazine awards, 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.

Apart from the Tallis Scholars, Mr. Phillips continues to work with other specialist ensembles. In 2004, he appeared again with the Collegium Vocale of Ghent, broadcasting live on French radio from the Saintes festival, and with the BBC Singers, broadcasting live on BBC Radio Three. He is scheduled to make repeat appearances with both in 2006 and beyond. In January 2004, he made his debut with the Vox Vocal Ensemble of New York and, in November 2003, with Musix of Budapest. He gives numerous master classes and choral workshops every year around the world. In November 2005, he attended a symposium on Tallis to mark the 500th anniversary of the composer's birth in Houston, Texas, where he also conducted *Spem in Alium* to great acclaim.

In addition to conducting, Peter Phillips is well known as a writer. For many years, he has contributed a regular music column (as well as one on cricket) to *The Spectator*. 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 entertaining account of what touring is like, alongside insights about the make-up and performance of polyphony, has recently been published.

Mr. Phillips has made numerous television and radio broadcasts. Besides those featuring the Tallis Scholars—which include live broadcasts from the 2001 and 2003 Proms, the Aldeburgh Festival, the Bath Festival and the Cheltenham Festival, as well as American features on NPR's

About the Artists

Performance Today and MPR's *Saint Paul Sunday*—he has appeared several times on the a variety of BBC and Radio 4 programs in the United Kingdom and on German, French and Canadian radio. In 2002, the Tallis Scholars made a special television documentary for the BBC about the life and times of William Byrd.

In 2005, Mr. 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 2006, his song-cycle for contralto, *Four Rondeaux by Charles d'Orleans*, was premiered at the Guggenheim Museum, New York, to critical acclaim.

Mr. Phillips is the Artistic Director of the Tallis Scholars Summer Schools—choral courses

which are dedicated to exploring the heritage of renaissance choral music, and to developing a performance style appropriate to it as pioneered by the Tallis Scholars. For more information about these courses, visit www.tsss.uk.com.

In November 2006, Merton College of the University of Oxford appointed Peter Phillips as music director of a new choral foundation that will begin offering choral scholarships in the 2008–2009 academic year.

North American Management
International Arts Foundation, Inc.
201 West 54th Street, Suite 1C
New York, New York 10019
www.internationalartsfoundation.com