



# OTTAWA CHAMBERFEST

## The Tallis Scholars: In Dulci Jubilo

Friday, December 13, 2024 **7:00 PM**

### PROGRAMME

<b>In dulci jubilo v.1</b>	<b>Anonymous (14th cent.)</b>
<b>In dulci jubilo vv. 2 and 4</b>	<b>Hieronymus Praetorius (1560–1629)</b>
<b>In principio omnes</b>	<b>Hildegard von Bingen (1098–1179)</b>
<b>Salve Regina</b>	<b>Jacob Obrecht (1457–1505)</b>
<b>O virtus sapientiae</b>	<b>H. von Bingen</b>
<b>Ut queant laxis</b>	<b>Giovanni Pierluigi da Palestrina (1525–1594)</b>
<b>Magnificat</b>	<b>Arvo Pärt (b. 1935)</b>
<b>Intermission</b>	
<b>O ignis spiritus</b>	<b>H. von Bingen</b>
<b>Da pacem</b>	<b>A. Pärt</b>
<b>Salve Regina</b>	<b>Plainchant</b>
<b>Salve Regina</b>	<b>Hernando Franco (1532–1585)</b>
<b>Salve Regina</b>	<b>G. P. da Palestrina</b>
<b>Magnificat</b>	<b>Tomás Luis de Victoria (1548–1611)</b>
<b>In dulci jubilo</b>	<b>Robert Lucas Pearsall (1795–1856)</b>

The logo for Ottawa Chamberfest features a stylized red 'C' composed of three concentric curved lines. To the right of the 'C', the word 'OTTAWA' is written vertically in a bold, black, sans-serif font. Further to the right, the word 'CHAMBERFEST' is written in a much larger, bold, black, sans-serif font.

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## The Tallis Scholars

**Amy Haworth** soprano

**Victoria Meteyard** soprano

**Daisy Walford** soprano

**Rachel Haworth** soprano

**Caroline Trevor** alto

**Elisabeth Paul** alto

**Steven Harrold** tenor

**Simon Wall** tenor

**Timothy Scott Whiteley** bass

**Robert MacDonald** bass

**Peter Phillips** director

The Tallis Scholars return to Chamberfest in a spectacular festive concert in the glorious acoustic of Christ Church Cathedral. In addition to seasonal favourites, they'll share selections by Giovanni Pierluigi da Palestrina, just ahead of the monumental composer's 500th anniversary in 2025.

*"The most traditional way to celebrate Christmas is to turn to Gregorian chant. We do this tonight in three different styles: the interpretation of it by the 12th century abbess Hildegard of Bingen (these are her own compositions); the living Gregorian tradition as shown in settings of the Salve Regina, Ut queant laxis, Magnificat and Nunc dimittis; and as adapted in the medieval popular song In dulci jubilo; and Arvo Pärt's reimagining of this tradition, partly in the Orthodox view. In particular there is his Da pacem, where the alto voice quotes a whole chant melody, running from start to finish of the piece. For a thousand years, chant represented all there was of 'classical' music. And it remains second to none in evoking the atmosphere of the great feast days."*

– Peter Phillips