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# AN INTERVIEW WITH PETER PHILLIPS

## DIRECTOR OF THE TALLIS SCHOLARS

by Dennis Shrock

**E** DUCATED AT OXFORD UNIVERSITY IN Great Britain, Peter Phillips has dedicated his life's work to the research and performance of Renaissance sacred music. Through his nearly 100 performances annually with the Tallis Scholars, and numerous recording projects with Gimell Records (which he co-founded in 1981), Mr. Phillips has the opportunity to explore Renaissance polyphony to its fullest. He can frequently be heard on radio broadcasts throughout the United States, Canada, and worldwide; his first book, *English Sacred Music 1549-1649*, has been published by Gimell; and he continues to contribute a regular column to the *London Spectator*.

The Tallis Scholars, hailed as "a cappella superstars," have performed to standing room only crowds across the United States ever since their American debut tour in 1987. The London based ensemble, under the direction of Phillips, appeals not only to early music enthusiasts who search for musical and vocal purity, but also to first-time listeners

who are struck by the beauty and power of the sound. The group derives its name from the 16th-century English composer Thomas Tallis. While the music of Tallis and other well-known English, Franco-Flemish, and Italian composers forms the basis of their repertoire, the Tallis Scholars embrace the whole of sacred vocal Renaissance music; they uncover and perform the works of lesser-known

Renaissance masters of the Spanish, Portuguese, and Russian schools.

The Tallis Scholars have over two dozen recordings on the Gimell label. The group's recording of *Missa Pange lingua* and *Missa La sol fa re mi* of Josquin Des Prez won Gramophone's 1987 Record of the Year award — the first ever in its Early Music category to win that distinction. Since Peter Phillips founded the Tallis Scholars in 1978, they have toured throughout western Europe, Australia, Israel, the Far East, and North America. The Tallis Scholars broadcast regularly on international radio and were recently featured in an hour-long documentary produced by the British public TV network, ITV.



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SHROCK: Tell us about the Tallis Scholars — their inception, development, and makeup.

PHILLIPS: The group started from a chapel choir I conducted when I was an undergraduate at Oxford Univer-

sity. This was from 1972 to 1975. I was an organ scholar at St. John's College and, as part of my scholarship, I was required to conduct the chapel choir. I wanted to perform large works with Latin texts — which obviously weren't suitable for

Anglican chapel services — so I branched out, so to speak, and began to put on concerts with some of the members of the chapel choir and other fine singers in the area. I did this until about 1979. Then, with a difficult union situation at that time

in England, we were forced to make a decision to be completely amateur or completely professional. It was a very difficult decision to choose the professional route. However, we had to; it was the only way forward.

After we became a professional group, we suddenly cost a lot of money and immediately lost quite a few of our regular concerts. In 1982 I thought we would have to disband. But, we had made some records, two of which were on EMI, and we concentrated our efforts there. One of the recordings was of the Allegri "Miserere," which sold 100,000 copies on black vinyl between 1980-1985. Since we had this sort of support from the record pitching away in the background, and since we really wanted a proper series of the great Renaissance masterpieces to be recorded, I set off, full of missionary zeal, to the big record labels and said, here it is, you can't ignore this music, and we are the best at it. I was quite arrogant and confident. But, no one was interested apart from EMI, and all EMI would do was the Allegri — and, with a lot of arm-twisting, some madrigals which we didn't want to do anyway. There was no question of doing a proper series, so we started our own label, Gimell. It was the only way out, and it took forever to get going.

It took years. The early 80s were quite rough, but we believed in what we were doing.

The introduction of the compact disc helped us considerably, since we recognized right from the start that it would suit our type of music. It gives such a lovely, clear representation of a cappella voices. You can hear everything, or, put another way, if

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*I think people are often confused or simplistic in how they approach Renaissance music, thinking that all polyphony sounds like Palestrina. Only Palestrina sounds like Palestrina.*

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it's there to be heard, you can hear it. We borrowed money and took risks (all that sort of thing) and the business really got going about 1985. It helped a lot that we had only leased the Allegri disc to EMI; my partner at Gimell, Steve Smith,

actually paid for it to be made in 1980. We had a five-year contract that EMI wanted to renew, but we wouldn't do this. We took the tape back, and now it is available worldwide on Gimell. By 1986-87, we had started to make five to seven records a year, and by 1990, we had begun to accumulate a pile of unreleased material. Just now we have eight discs recorded that haven't been edited or released.

Consequently, we won't start recording again until 1993 when all the previous recordings will have come out.

SHROCK: Tell us about the repertoire you choose for performances and recordings.

PHILLIPS: I have a particular fondness for Renaissance polyphony and for the sound of unaccompanied voices. The intellectual challenge that's contained in part writing intrigues me — even in music of later eras; I'm not terribly interested in music which consists simply of chords. I remember several experiences of my youth, hearing performances of great Renaissance polyphonic music and being thrilled — you might say *converted*. One such experience was when I was 15 or so years old. I was singing in the chapel choir of Winchester College, which has a fine choral heritage (Thomas Weelkes was employed there in the late 16th century and Samuel Sebastian Wesley was organist in the 19th century). We were singing Gibbons' "Oh clap your hands," which as you know is an eight-part piece of quite astonishing detail and complexity. I remember looking down the line of choristers, each having such a good time singing his own line. It was terribly exciting. I couldn't believe it, really. On another occasion, later, while I was at Oxford, I remember hearing a Clerkes of Oxenford concert conducted by my tutor, David Wulstan. They sang Tallis' "Gaude Gloriosa" in such a way that my head was ringing with the sound for weeks afterwards. That was the other moment of conversion. With the Clerkes concert it was partly the music — it is a huge piece — but it was also partly the way they sang it. They could have sung anything and I



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would have been entranced. The basic sound was so beautiful. Consequently, as I said earlier, I formed an amateur group to perform the large Renaissance sacred Latin pieces. These works seemed to represent the finest achievements of composers, such as Tallis and Byrd, and the repertory wasn't familiar to most members of the concert-going public. People needed to be exposed to the music, and the music needed to be heard.

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*Renaissance sacred music deals with the most profound sentiments, so profound that it is useless to try to express them in obvious interpretative ways.*

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SHROCK: In terms of size and balance, what is the makeup of the Tallis Scholars?

PHILLIPS: We generally perform with two singers per part: two high sopranos, two mezzo-sopranos, two altos, two tenors, and two basses.

SHROCK: Are the four sopranos all female adults?

PHILLIPS: Yes. We don't use any boy trebles.

SHROCK: What about the altos? Are they male countertenors or female altos?

PHILLIPS: At first we had two countertenors, but recently I've mixed a countertenor with a contralto, one and one. I've never used two women on the alto line.

SHROCK: Has the personnel remained relatively consistent, or has there been considerable change?

PHILLIPS: Fortunately, in recent years, the group has not changed very much.

SHROCK: You obviously select singers who will manifest your ideals of sound. Can you speak about those ideals?

PHILLIPS: It is difficult to describe sound in words; however, I think that I strive for a clear sound so that the details of the counterpoint can be heard; that's the first requirement affecting Renaissance polyphony. In an eight-part piece, for instance, if you can't hear the second alto or first tenor part — one of those middle parts — then the writing is unbalanced, the polyphony is compromised. So it's essential to create a set of circumstances between the singers and the manner of performance which preserves the clarity of the counterpoint. In combination with this, I want performances to live; I want them to come alive. It's no good, therefore, having little fluty voices that sound rather white. I want bright, exciting human voices with character.

This comes to the problem of vibrato, which of its nature is out of tune and therefore in theory unsuitable for polyphony. But, if there is no vibrato, then the sound loses a lot of human warmth. So, I try to maintain a very delicate balance between some vibrato and the tuning not being seriously disturbed. I believe that the secret of it actually is not to be dogmatic about one or the other, but to let some vibrato come into the voices. If

the singers sing and enjoy the music, the performance will have some power.

SHROCK: Tell us about your rehearsal, performance, and recording schedule.

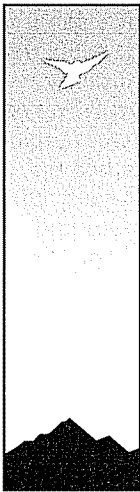
PHILLIPS: We rehearse when there is a job to do, otherwise we don't meet. This has been the case for our entire history; we never did the weekly rehearsal routine. However, since this year we will be singing close to 100 concerts, we will be meeting most of the time.

SHROCK: Basically, how many rehearsals do you have before each performance?

PHILLIPS: Well, as you may know, the English are particularly quick at sight reading, so we don't need to spend too much time getting the notes. Also, as our group has developed, we haven't needed to spend much time getting a good blend and tuning. There is no fixed number of rehearsals; however, I would say that we don't rehearse more than six hours for a performance.

SHROCK: Do you mind telling us how much the singers are paid?

PHILLIPS: They are not salaried, but are paid by the concert. Many of the singers sing in several professional groups or are developing careers as



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soloists. For their Tallis Scholars work, they receive approximately \$400 per concert. This varies depending upon many factors, such as the number of rehearsals we may need to have. On our present tour we have nine concerts and only one rehearsal, so each singer makes \$400 for each concert.

SHROCK: Tell us about the recordings that will be released in the future.

PHILLIPS: In the second half of 1991 we released two recordings, one of Thomas Tomkins and one of Heinrich Isaac. The Tomkins recording is of the complete *Great or Third Service* (i.e., the canticles for Matins and Evensong). The Isaac repertory includes the six-voiced *Missa De Apostolis* and about five Latin motets, including two large ceremonial motets for Maximilian I and the Medici family. Our most recent disc, available just this spring, is our third Thomas Tallis recording. This one has both sets of the

Lamentations and some lovely late motets like "O nata lux" and "Absterge Domine." The next release will be the 12-part Mass, *Missa Et ecce terrae motus*, by Antoine Brumel, known as the Earthquake Mass. This involved 24 singers, employing our principle of two voices per part. After that will be the three, *I hope*, Western Wind masses by Tye, Taverner, and Sheppard; it remains to be seen whether we can get all three onto a single CD. The next recording after that will be another Portuguese record of music

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*Make the singing sound easy, let the music seem to come straight out of you in an unaffected way, and the words and music together will touch the hearts of your listeners.*

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by Duarte Lobo. There were two Lobo's of fame in the Renaissance period, the Portuguese Duarto and the Spaniard Alonso. Inconveniently, in a way, we recorded both on two separate discs. The D. Lobo includes the six-part *Requiem*, which is obviously in the same mold as the Cardoso *Requiem* we recorded about two years ago now, and which is being very well received. After that will come a record of music by Ciprano de Rore, the great Franco-Flemish composer who was employed in Venice and is perhaps better known now for his madrigals. His sacred music, full of canons and clever contrapuntal mathematical devices, is quite different from the madrigals. We've included his Mass *Praeter Rerum Seriem* and the great Josquin motet upon which it is based. Then comes music of Robert White, the English composer, including a Magnificat and a setting of the Lamentations. I hope this recording will help to establish the reputation

of this great composer. Finally, we will release an extraordinary Mass by Jacob Obrecht called the *Missa Maria zart*. This recording is only half finished because I seriously underestimated its length. It lasts 67 minutes, the longest setting of the Ordinary I've ever come across. It is difficult music — very oblique — but I feel it's something we ought to do. I hope people will like it.

SHROCK: Do you perform from manuscript?

PHILLIPS: No. We always use modern editions, either already published or prepared for us by selected scholars.

SHROCK: Do you ever alter the level of pitch in the published editions, or do you consult with editors regarding the pitch level of editions they are preparing?

PHILLIPS: I consult the singers concerning pitch levels. In our basic practice of striving for authenticity, we adhere to written pitch levels as much as possible, altering them only as necessary for the comfort of the singers. I wouldn't dream of doing something at a pitch that was uncomfortable for the singers just for the sake of a theory.

SHROCK: How do you deal with the issue of text underlay?

PHILLIPS: I leave that to the scholars to sort out. The sources are often conflicting or not at all clear. Composers/copyists did not seem to have bothered very much about text. This is an interesting anomaly. Many people have a view of late Renaissance music which is based upon the madrigal; they think that the text was crucial to the music. In point of fact, that's only sometimes true in the music that we do. The text was a peg on which to hang abstract musical sounds.

SHROCK: How about *musica ficta*?

PHILLIPS: That is a subject that is argued about a lot in the group. I have the last word and generally decide not to add too much *ficta*. I believe there is too much of it around.

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SHROCK: Do you mean that too many present-day performers make too many alterations?

PHILLIPS: Yes. The tendency is to make the music sound familiar to us today and therefore to base decisions on harmonic thought. But to be completely consistent with early music is almost impossible unless you simply cut out all *ficta*, which would certainly not be an authentic thing to do. The weight of evidence is that at cadences the leading note should be raised. So we do that much, and we have a basic set of other circumstances where we normally apply *ficta*.

SHROCK: What are your views about expressive factors — variations of tempo and dynamics?

PHILLIPS: Of course, the manuscripts don't contain any expressive indications. Nevertheless, our aim is to be expressive without imposing anything inappropriate on the music. As we have become more familiar with the Renaissance style of writing, which many of us have grown up with, I have had to do less announcing that somebody should alter dynamics here or change tempo a bit there. It seems to happen now quite naturally, especially with the dynamics. However, when I'm conducting amateur groups who are obviously not familiar with the repertoire and how it ticks, it may be necessary to give specific instructions in order to give the singers a sense of shape.

SHROCK: On what do you base your decision to perform with a full choral texture, albeit only two singers per part, or a solo texture with one singer per part?

PHILLIPS: We've changed our minds about this. The manuscripts contain a certain amount of indication; they don't actually use the word "solo," but they have other ways of putting it, and one has the impression that it was customary in the Renaissance to change the texture. I think it's quite interesting and useful to do this, because it gives the listener a change of basic texture, and it helps make the final effect more varied.

SHROCK: You said you've changed your mind. In what direction has this been — fewer solos and more full sound throughout?

PHILLIPS: Yes. There is normally a solo section to be found somewhere in longer works—as in the Crucifixus of the Creed. If this section is, say, a reduction to four voices from a full texture of six, then we would use soloists for the four-voiced section. However, if the lines are very long, and it proves difficult for a single singer to breathe effectively, then I would go back to having two singers to the part.

SHROCK: You mentioned earlier that you will perform some 100 concerts this year. Where will they be — where will your tours take you — and do you sing much in England?

PHILLIPS: We sing relatively little in England. I think the reason for this is that every city has its own first-rate group — whether it's a cathedral choir or an offspin from a cathedral

nearby — which costs less than we do. In addition, like many other nationalities, the British think that it is only worth spending money on foreigners. Our opera houses, for instance, seem to spend a phenomenal sum of money on foreign soloists. Some of the famous cathedral or college choirs, such as King's, may appear on concert programs, and British audiences will pay for this; but in other countries, especially those that don't have the British choir tradition, festivals are very interested in the kind of work we do. In some countries, France for instance, people turn out in very substantial numbers.

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very intelligently about what they hear. I particularly liked one review, which, in describing our sound, compared it to a rainbow. Next year we happen also to be going to Australia for the second time; that's a big tour — another 10 concerts. Otherwise, it's Europe, all around, including six times to France where we tend to do two or three concerts on each short tour. Many of the French concerts are in provincial abbey chapels away from metropolitan areas — lovely historical buildings, seemingly in the middle of nowhere. People drive along mud tracks and park in the fields to hear us. Also, next year we'll sing in Portugal, and in Poland for the first time.

SHROCK: Tell us about your recently published book, *English Sacred Music, 1549-1649*.

PHILLIPS: It's an encyclopedic survey, containing information about every English text piece that can be reconstructed from the Renaissance period. None of the Latin music is included. It traces the invention and the development of the Anglican style of music — the English Protestant style — until the Commonwealth came in 1649 and put a stop to it all. It's a convenient 100 years and a convenient microcosm showing how

things developed of their own tradition. I have attempted to discuss every piece of music of the period, putting each into some sort of context. I really want people to get to know how much good music there is tucked away there, not just the few famous pieces like "If ye love me" by Tallis. Besides, I want people to understand style and development. Consequently, I describe the impact of the piece musically and emotionally as an aesthetic experience.

SHROCK: Do you have plans to write more?

PHILLIPS: Yes. I would like to write a handbook/description of all the Renaissance repertoires illuminating, for instance, the difference between a Spanish composer and a Franco-Flemish composer. I think people are often confused or simplistic in how they approach Renaissance music, thinking that all polyphony sounds like Palestrina. Only Palestrina sounds like Palestrina. The Spanish pieces don't; the Franco-Flemish sort of do, but not exactly. The English definitely don't. I've already started to write this book: two chapters so far, setting out the basic considerations — music based on chant, music that is fully imitative, music using sham counterpoint, etc.

SHROCK: What advice would you give to conductors who wish to start a group similar to the Tallis Scholars?

PHILLIPS: Any conductor needs to examine very carefully what his or her repertory will be and whether he or she wants to stick to just one thing, like we have. I've stuck to Renaissance sacred music because I felt this was the one repertory with which I could do something original. There are obvious stylistic advantages that accrue from specializing. Beyond this, whatever the repertory, conductors need to demand the same basic disciplines in any choral singing — good tuning, blend between the voices, and the production of a beautiful sound. This last item has to be of primary concern. If the basic sound is beautiful, from the very first note, people say, ah, yes. It's not easy to achieve it, but it's well worth trying. Also, conductors dealing with choral repertory don't want to make what I call "heavy weather" of singing. Heavy weather is the method of opera singers who often work hard at reading and memorizing, then have to psyche themselves up to a massive presentation of often very trite sentiments. That's the opposite of what's required in our repertory. Renaissance sacred music deals with the most profound sentiments — so profound that it is useless to try to express them in obvious interpretative ways. This will surely overload the writing. Make the singing sound easy, let the music seem to come straight out of you in an unaffected way, and the words and music together will touch the hearts of your listeners.

#### Tallis Scholars Discography

Allegri, *Miserere*; Mundy, *Vox Patris caelestis*; Palestrina, *Missa Papae Marcelli*. Compact Disc, CDGIM 339. Chrome Cassette, 1585T-39.

William Byrd, the three Masses with the motets *Ave verum corpus*, *Defecit in dolore*,\* and *Infelix ego*\* (motets marked \* available on cassette only). Compact Disc, CDGIM 345. Chrome Cassette, ZCUBYRD 345.

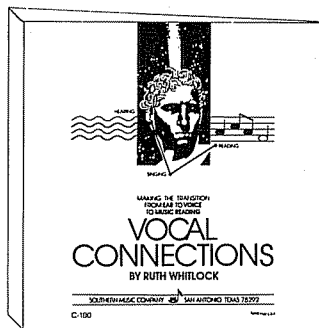
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"Palestrina Masses" — plainchant, *Benedicta es*; Josquin Des Pres, motet *Benedicta es*; Palestrina, *Missa Benedicta es*. Compact Disc, CDGIM 001. Chrome Cassette, 1585T-01.

"Russian Orthodox Music" — Anon. 12-part motet, *Izbavlenie posla*; Tsar Ivan the Terrible, *Kuimi pokhalienui mi*; Anon. 6 medieval motets, *Budi imya Gospodnie, Ot yunosti moieya, Y vsyu Krotost, Blagoviernomu Tsariu, Svyatui Bozhe*, and *Izhe khieruwimui*; Anon. 8-part motet, *V Chiermniem Mori*; Stravinsky, *Otche nash* (Our Father) and *Bogoroditsie Dievo* (Ave Maria); Rachmaninov, *Lord's Prayer*; John Tavener, *Great Canon of St. Andrew of Crete*; Bortniansky (arr. Phillips), *Mnogaya lieta*. Compact Disc, CDGIM 002. Chrome Cassette 1585T-02.

"Palestrina Masses" — plainchant, *Nigra sum*; Palestrina, *Missa Nigra sum*; motets on *Nigra sum* by Lheritier, Victoria, and DeSilva. Compact Disc, CDGIM 003. Chrome Cassette 1585T-03.

John Tavener, *Missa Gloria tibi Trinitas, Leroy Kyrie*, and *Dum transisset Sabbatum*. Compact Disc CDGIM 004. LP(DMM Teldec) 1585-04. Chrome Cassette 1585T-04.

John Tavener, *Ikon of Light, Funeral Ikos*, and *The Lamb*. Compact Disc CDGIM 005. Chrome Cassette 1585T-05.

Thomas Tallis, *Spem in alium, Sancte Deus, Salvator mundi salva*

*nos I & II, Gaude gloriosa, Miserere nostri*, and *Loquebantur variis linguis*. Compact Disc CDGIM 006. LP(DMM Teldec) 1585-06. Chrome Cassette 1585T-06.

Thomas Tallis, *If ye love me, Hear the voice and prayer, A new commandment, O Lord give thy holy spirit, Purge me O Lord, Verily verily I say unto you, Remember not O Lord God*, Tunes for Archbishop Parker's Psalter, *Out from the deep, O Lord in thee is all my trust, Christ rising again*, and *Blessed are those that be undefiled*. Compact Disc CDGIM 007. LP(DMM Teldec) 1585-07. Chrome Cassette 1585T-07.

"Palestrina Masses" — Palestrina, *Missa Brevis* and *Missa Nasce la gioja mia*; Primavera, madrigal *Nasce la gioja mia*. Compact Disc CDGIM 008. LP(DMM Teldec) 1585-08. Chrome Cassette 1585T-08.

"Josquin" — plainchant, *Pange lingua*; Josquin Des Pres, *Missa Pange lingua* and *Missa La sol fa re mi*. Compact Disc CDGIM 009. LP(DMM Teldec) 1585-09. Chrome Cassette 1585T-09.

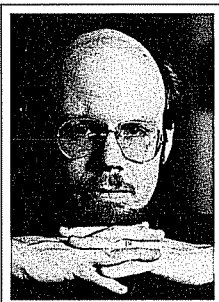
"Christmas Carols & Motets" — medieval carols: *Angelus ad virginem, Nowell sing we, There is no rose*, and *Nowell Dieu vous*

*garde*; the Coventry carol: *Lullay I saw, Lully lulla thou little tiny child*, and *Lullaby* (William Byrd); Settings of Ave Maria: Josquin (4 voices), Philippe Verdelot (7 voices), Victoria (4 voices), and Victoria (double choir); German chorales: *Es ist ein Ros' entsprungen* (M. Praetorius), *In dulci jubilo* (H. Praetorius), *Wachet auf* (Verses 1 & 2, M. Praetorius; Verse 3, J. S. Bach). Compact Disc CDGIM 010. LP(DMM Teldec) 1585-10. Chrome Cassette 1585T-10.

William Byrd, *The Great Service* (Venite, Te Deum, Benedictus, Creed, Magnificat & Nunc dimittis) with 3 English Anthems *O Lord make thy servant Elizabeth, O God the proud are risen*, and *Sing joyfully unto God*. Compact Disc CDGIM 011. LP(DMM Teldec) 1585-11. Chrome Cassette 1585T-11.

Tomás Luis de Victoria, *Requiem* (6 part), funeral motet *Versa est in luctum*; Alonso Lobo, funeral motet *Versa est in luctum*. Compact Disc CDGIM 012. LP(DMM Teldec) 1585-12. Chrome Cassette 1585T-12.

Clemens non Papa, *Missa Pastores quidnam vidistis* with the motets *Pastores quidnam vidistis, Tribulationes civitatum, Pater Peccavi*, and *Ego flos campi*. Compact Disc CDGIM 013,



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William Cornysh, *Salve regina, Ave Maria mater Dei, Gaude virgo mater Christi, Magnificat, Ah Robin, Adieu my heartes lust, Adieu courage, Woefully arrayed, and Stabat Mater*. Compact Disc CDGIM 014. LP(DMM Teldec) 1585-14. Chrome Cassette 1585T-14.

Carlo Gesualdo, *Tenebrae*  
Responsories for Holy Saturday with 4 Marian motets *Ave dulcissima Maria, Precibus et meritis, Ave Regina caelorum, and Maria Mater gratiae*. Compact Disc CDGIM 015. LP(DMM Teldec) 1585-15. Chrome Cassette 1585T-15.

John Sheppard, *Media vita, Christe Redemptor omnium, Reges Tharsis, Sacris solemniis, In manus tuas I, II, and III, and Verbum caro*. Compact Disc CDGIM 016.

LP(DMM Teldec) 1585-16.  
Chrome Cassette 1585T-16.

"Sarum Chant" — *Missa in gallicantu* (Mass at Cock-crow). Hymns: *Christe Redemptor omnium, Veni Redemptor gentium, Salvator mundi Domine, and A solis ortus cardine*. Compact Disc CDGIM 017. LP(DMM Teldec) 1585-17. Chrome Cassette 1585T-17.

Orlandus Lassus, Music for Double Choir: *Missa Osculetur me* with the motets *Osculetur me, Alma Redemptoris Mater, and Salve Regina*. Motets: *Hodie completi sunt, Timor et tremor, Ave Regina caelorum, and Regina caeli*. Compact Disc CDGIM 018. LP(DMM) 1585-18. Chrome Cassette 1585T-18.

"Josquin" — chanson: *L'homme armé*; Josquin Des Pres, *Missa L'homme armé super voces musicales* and *Missa L'homme armé sexti toni*. Compact Disc

CDGIM 019. LP(DMM Teldec) 1585-19. Chrome Cassette 1585T-19.

"Palestrina Masses" — plainchant, *Assumpta est Maria*; Palestrina, *Missa Assumpta est Maria* and *Missa Sicut lilium*; motets *Assumpta est Maria* and *Sicut lilium I*. Compact Disc CDGIM 020. LP(DMM) 1585-20. Chrome Cassette 1585T-20.

Frei Manuel Cardoso, *Requiem* and motets: *Non mortui, Sittivit anima mea, Mulier quae erat, Nos autem gloriari, and Magnificat* (Secundi Toni 5vv). Compact Disc CDGIM 021. Chrome Cassette 1585T-21.

Tomás Luis de Victoria, *Tenebrae*  
Responsories. Compact Disc CDGIM 022. Chrome Cassette 1585T-22.

Heinrich Isaac, *Missa de Apostolis* (6vv); Motets: *Optime pastor, Tota pulchra es, Regina caeli laetare, Resurrexi et adhuc tecum sum* and *Virgo prudentissima* (6vv). Compact Disc CDGIM 023. Chrome Cassette 1585T-23.

Thomas Tomkins, *Third or Great Service* (Te Deum, Jubilate, Magnificat, and Nunc dimittis), Anthems: *When David heard, Then David mourned, Almighty God the fountain of all wisdom, Woe is me, Be strong and of a good courage, O sing unto the Lord a new song, and O God the proud are risen against me*. Compact Disc CDGIM 024. Chrome Cassette 1585T-24. **CJ**

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