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Thursday, April 28, 2022, 7:30 PM

# THE TALLIS SCHOLARS

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# THE TALLIS SCHOLARS

<i>Missa Et ecce terrae motus</i> ( <i>The Earthquake Mass</i> ) Kyrie	Antoine Brumel (c1460-1512/13)
<i>sun-centered 1 (the truths we know)</i>	David Lang (b.1957)
<i>Missa Et ecce terrae motus</i> ( <i>The Earthquake Mass</i> ) Gloria	Brumel
<i>sun-centered 2 (we find it hard)</i>	Lang
<i>Missa Et ecce terrae motus</i> ( <i>The Earthquake Mass</i> ) Credo	Brumel

## INTERMISSION

<i>sun-centered 3 (hymn to the sun)</i>	Lang
<i>Missa Et ecce terrae motus</i> ( <i>The Earthquake Mass</i> ) Sanctus and Benedictus	Brumel
<i>sun-centered 4 (the republic)</i>	Lang
<i>Missa Et ecce terrae motus</i> ( <i>The Earthquake Mass</i> ) Agnus Dei	Brumel
<i>sun-centered 5 (and yet it moves)</i>	Lang

*sun-centered* was commissioned for the Tallis Scholars by Cal Performances, Carnegie Hall, Hopkins Center for the Arts at Dartmouth College, John F. Kennedy Center for the Performing Arts, Stanford Live, Moss Arts Center at Virginia Tech, and Concertgebouw Bruges (Belgium).

**This performance is supported in part by a gift from G. Davis Saunders Jr. and Dr. E. Fred Carlisle and Mrs. Elizabeth A. Obenshain.**



This year, Virginia Tech marks its 150<sup>th</sup> year with an ongoing celebration of its impact and engagement. The arts are woven throughout the university's history and are a critically important part of its future. This event is part of a range of special performances, exhibitions, and experiences happening throughout the month of April that demonstrate the incredible value the arts and creative experiences have at Virginia Tech.

# Program Notes

## **MISSA ET ECCE TERRAE MOTUS (THE EARTHQUAKE MASS)**

**Antoine Brumel**

It is hard to think of any other piece of music quite like the 12-part *Earthquake Mass* by Antoine Brumel (c.1460-c.1520). Both in its employment of 12 voices for almost its entire length and in its musical effects, there is nothing comparable to it in the Renaissance period, even if some of those effects may remind the listener of the 40-part motet *Spem in alium* by Thomas Tallis (c.1505-1585). Brumel's masterpiece did not inaugurate a fashion for massive compositions, but it did quickly establish a formidable reputation for itself and its composer, admired throughout central Europe in the 16<sup>th</sup> century as an experiment that could not easily be repeated. It is tribute enough that the only surviving source was copied in Munich under the direct supervision of the late Renaissance composer Orlandus Lassus (1532-1594), who nonetheless never tried to rival its idiom in his own work.

A pupil of Josquin des Prez, Brumel is important to modern commentators because he was one of the few leading members of the Franco-Flemish school to be genuinely French. He was initially employed in the Cathedrals of Chartres, Laon, and (in 1498) Notre Dame in Paris, where he was responsible for the education of the choirboys. However, he seems to have had a restless temperament, which led to his dismissal on at least two occasions, and he soon began the peripatetic life of so many musicians of the Renaissance period. There is evidence that he was employed in Geneva, Chambéry, and probably Rome; but the high point of his career was the 15 years he spent as successor to Josquin and Obrecht at the court of Ferrara (between 1505 and 1520) in the retinue of Alfonso d'Este I.

Brumel's masterpiece is based on the first seven notes of the Easter plainsong antiphon at Lauds, *Et ecce terrae motus*. This quotation yields the seven notes D-D-B-D-E-D-D, which are worked in canon between the third bass and the first two tenor parts during some of the mass' 12-part passages. The influence of these slow-moving notes can be heard throughout the work, and indeed a casual listener, confused by the teeming detail of the rhythmic patterns, may only hear some rather ordinary harmonies. Closer listening will reveal why Brumel chose to write in so many parts: he needed them to decorate these colossal harmonic pillars, and in doing so he effectively abandoned polyphony in the sense of independent yet interrelated melodic lines, and resorted to sequences and figurations that were atypical of his time. The effect can even be akin to that of Islamic art: static, non-representational, tirelessly inventive in its use of abstract designs, which are intensified by their repetitive application. This style of writing is so effective that anyone who might be reminded of Tallis's *Spem in alium* would be unable to conceive of the need for another 28 parts.

The manuscript source for Brumel's *Earthquake Mass* was copied for a performance in about 1570 at the Bavarian court. The names of the 33 court singers are given against the nine lower parts (the boys are not named), amongst whom Lassus sang Tenor II. Unfortunately the last folios, which contain the Agnus Dei, have rotted, leaving holes in the voice-parts. Since this is not performable as it stands, we decided to replace it with the third Agnus from Nicolas Gombert's *Missa Tempore Paschalis*, which is based on the same chant notes as the Brumel and uses exactly the same 12 voice-parts. Given the eccentricity of the scoring, it seems very likely that Gombert wrote this movement deliberately, in homage to one of his greatest predecessors in the Flemish school.

© Peter Phillips, 2022

***sun-centered***  
**David Lang**

A simple question reimagines the universe. The person who asks it is imprisoned, just for asking it. This particular person is Galileo, but it could be any number of others, whose pursuit of knowledge leads them beyond the boundaries of their time and place.

I wrote my piece, *sun-centered*, at the request of Peter Phillips, the founder and conductor of the renowned ensemble the Tallis Scholars. Peter asked me specifically to write a piece that could coexist on a program with Antoine Brumel's monumental *Missa Et ecce terræ motus*—a mass for 12 voices that gets its name from being based on a scrap of chant whose text means "and the earth moved." This scrap of text immediately reminded me of Galileo's trial for the blasphemy of proving the Earth revolves around the sun, which seemed to contradict the Bible. After his conviction he is supposed to have muttered under his breath, "*E pur si muove*"—"and yet it moves." Most likely, Galileo never actually said this! But the connection between the two texts got me thinking about the movement of the Earth, about the pricelessness of human knowledge, and about the perils of rejecting it.

Why is it that we are so resistant to new ideas that challenge the ones we already know? On one level this is a philosophical question, and two of the texts I set in *sun-centered* come from my rewriting of basic philosophy texts by Plato and by Francis Bacon. But of course it is also a political question—we base our society on ideas and values we think we share with each other. If we aren't able to grow together in what we know and what we believe, it becomes impossible for us to build anything new. Or perhaps even to build anything together, at all.

## Program Notes, continued

### ***sun-centered, continued***

*sun-centered* is dedicated to the memory of Louis Andriessen, with whom I spent many hours and many years discussing philosophy and politics, and everything else.

© David Lang, 2022

## Text and Translations

### ***Missa Et ecce terrae motus (The Earthquake Mass), Kyrie*** **Antoine Brumel**

*Kyrie eleison. Christe eleison.*  
*Kyrie eleison.*

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

### ***sun-centered (the truths we know)***

**David Lang**

**Words by Lang, after Galileo**

some years ago, as your serene highness well knows  
I saw many things in the heavens that had never been seen before  
the novelty of these things stirred up against me  
a large number of opponents  
as if I had placed these things in the sky  
with my own hands  
more devoted to their own opinions than to the truth  
they sought to deny and disprove these new things  
which their own senses would have demonstrated to them  
if they had only cared to see for themselves  
the passage of time has revealed to everyone  
the truths that I uncovered  
those who were open to science were persuaded  
as soon as they received my message  
but some possess some strange interest in remaining hostile  
not just toward the things in question  
but also toward their discoverer  
they know I hold the sun to be placed motionless  
in the center of the universe  
while the earth revolves around the sun  
the reason they condemn the truth  
that the earth moves and the sun stands still

is that in many places in the bible  
one may read that the sun moves and the earth stands still  
but nature cannot be stopped  
nature cannot be changed  
nature cannot transgress the laws imposed upon it  
nature cannot care whether its hidden reasons  
are understandable to us  
god is not any less revealed in nature's actions  
than in any sacred writing  
I do not believe that the same god who has endowed us  
with senses, with reason and with intellect  
has intended us to forego their use  
the truths we know are very few  
compared with those we do not know  
we cannot be satisfied with those opinions  
that have become common  
we cannot be satisfied with those opinions  
that please other people best  
it is not in our power to make things true or false  
this belongs to their own nature and to the facts  
to their own nature and to the truth  
over which no one has power

***Missa Et ecce terrae motus (The Earthquake Mass), Gloria***  
**Antoine Brumel**

*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.*

*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.*

Glory be to God on high, and in  
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.

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.

## Text and Translations, continued

### ***Missa Et ecce terrae motus (The Earthquake Mass), Gloria, continued***

<i>Quoniam tu solus Sanctus; tu solus Dominus; tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.</i>	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.
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### ***sun-centered (we find it hard)***

**David Lang**

**Words by Lang, after Galileo**

we find it hard to believe anything  
that doesn't put us in the center of the universe  
it is our nature to measure everything against ourselves  
even if that makes us into mirrors  
that distort and disfigure what they see

we find it hard to believe anything  
that goes against anything that we already know  
that goes against the authority acquired  
by those we reverence and admire  
even if that makes us variable and confused  
as if actuated by chance

we find it hard to believe anything  
that needs to be told to us in words  
words need to be defined  
they force and overrule our understanding  
they lead us into numberless empty controversies  
and idle fancies

we find it hard to believe anything  
that goes against the dogmas we have learned  
we play our parts in their fictitious and theatrical worlds  
which by tradition, credulity and negligence  
have come to be received

we believe the things that make us feel  
that there is order in the world  
we believe the things that make us feel  
support for all the things that we already believe  
we believe the things that we perceive  
with our own senses  
we believe the things that make us feel

that we will live forever  
we believe the things we wish were true  
we play our parts in their fictitious and theatrical worlds  
which by tradition, credulity and negligence  
have come to be received

we believe the things that make us feel  
that there is order in the world  
we believe the things that make us feel  
support for all the things that we already believe  
we believe the things that we perceive  
with our own senses  
we believe the things that make us feel  
that we will live forever  
we believe the things we wish were true

***Missa Et ecce terrae motus (The Earthquake Mass), Credo***  
**Antoine Brumel**

*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; consubstantiali 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.

*Et resurrexit tertia die secundum Scripturas; et ascendit in caelum, sedet ad dexteram Patris; et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non*

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; and he shall come again with glory to

## Text and Translations, continued

### **Missa Et ecce terrae motus (The Earthquake Mass), Credo, continued**

*erit finis.*

judge both the quick and the dead;  
whose kingdom shall have no end.

*judicare vivos et mortuos; cuius  
regni non erit finis.*

Father; and he shall come again  
with glory to judge both the quick  
and the dead; whose kingdom shall  
have no end.

*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;*

And I believe in the Holy Ghost,  
the Lord, and giver of life, who  
proceeds from the Father and the  
Son; who with the Father and the  
Son is worshipped and glorified,  
who spoke by the prophets.

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

And I believe 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.

### **sun-centered (hymn to the sun)**

**David Lang**

**Words by Lang, after Psalm 19:6**

the sun's rising is from one end of the heavens  
the sun rises at one end of the heavens  
there is nothing hidden from its heat  
nothing is hidden from its heat  
nothing is deprived of its warmth  
nothing hides from its heat  
nothing can hide from its heat  
nothing can escape its heat  
it travels all the way across the sky  
it starts at one end of the sky  
its rising is from the end of the heavens  
its rising is from one end of the heavens  
its rising is from one end of heaven  
its circuit is from one end of the sky to the other  
it rises from one end of the heavens  
it rises at one end of the heavens

it emerges from the distant horizon  
it circles around to the other  
his going out is from the end of heaven,  
his going forth is from the extremity of heaven  
his going forth is from the end of the heavens  
his going forth is from the end of the heaven  
his circuit to its ends  
from the end of the heavens is his going out  
and there is nothing hid from the heat thereof  
and there is nothing hidden from its heat  
and there is no one that can hide himself from his heat  
and runs its circuit to the other  
and nothing is hid from his heat  
and nothing is hidden from its heat  
and no one shall be hidden from his heat  
and makes its circuit to the other  
and makes him recline upon the ends of the heavens  
and its circuit to the other end of them  
and its circuit to the other end  
and its circuit to the end of them  
and his revolution is to their ends  
and his revolution is unto their ends  
and his circuit unto the ends of it  
and his circuit to the other end of heaven  
and his circuit even to the end thereof  
and goes from one end of the sky to the other  
and goes across to the other  
and from the ends of the heavens he brings him out  
and follows its course to the other end  
and circles to their other end

***Missa Et ecce terrae motus (The Earthquake Mass),***

***Sanctus and Benedictus***

**Antoine Brumel**

*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.

*Benedictus qui venit in nomine  
Domini. Hosanna in excelsis.*

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

## Text and Translations, continued

### ***sun-centered (the republic)***

**David Lang**

**Words by Lang, after Plato**

we are here, in the darkness  
we are here, in the dark  
we have lived here, in the dark, forever  
we are in chains  
we have always been in chains  
we cannot move  
we have never moved  
we cannot see what is behind us  
we have never seen what is behind us  
we cannot see what is beside us  
we have never seen what is beside us  
we can only see what is in front of us  
we see the shadows of things, as they pass by  
they flicker on the wall before us  
they are all that we can see  
they are all that we have ever seen  
we watch these things as they pass by  
we hear these things as they pass by  
we name these things as they pass by  
this is our world, our only world, our whole world  
this is our truth, our only truth, our whole truth  
this is everything we know  
this is everything that we have ever known  
and we have always known it

if one of us were forced to leave  
if one of us were forced to see what we cannot  
to go where we cannot  
and then return to tell us things that we don't know  
to tell us stories  
about the things we've never seen  
a star, a moon, a sun

would we believe it?  
we tell ourselves we would

**Missa Et ecce terrae motus (The Earthquake Mass), Agnus Dei**  
**Antoine Brumel**

*Agnus Dei, qui tollis peccata mundi,*  
*miserere nobis*

*Agnus Dei, qui tollis peccata mundi,*  
*miserere nobis.*

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

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

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

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

***sun-centered (and yet it moves)***

**David Lang**

**Words by Lang, after Galileo**

and yet it moves

## The Tallis Scholars Roster

Amy Haworth, soprano

Charlotte Ashley, soprano

Emily Atkinson, soprano

Victoria Meteyard, soprano

Caroline Trevor, alto

Elisabeth Paul, alto

Steven Harrold, tenor

Simon Wall, tenor

Tom Castle tenor

Tim Scott Whiteley, bass

Rob Macdonald, bass

Greg Skidmore, bass

Peter Phillips, director

# Biographies

## THE TALLIS SCHOLARS

The Tallis Scholars was founded in 1973 by Director Peter Phillips. Through its recordings and concert performances, the group has established itself as the leading exponent 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 that he feels best serves 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 has become so widely renowned.

The Tallis Scholars performs in both sacred and secular venues, giving around 80 concerts each year. In 2013 the group celebrated its 40<sup>th</sup> anniversary with a world tour, performing 99 events in 80 venues and in 16 countries. The group now looks ahead to its 50<sup>th</sup> anniversary in 2023. In 2020 Gimell Records celebrated 40 years of recording the group by releasing a remastered version of the 1980 recording of Allergri's *Miserere*. As of the beginning of the cancellations caused by the COVID-19 crisis, the Tallis Scholars had made 2,327 appearances, worldwide.

2020-2021 season highlights include performances in Amsterdam, Vienna, Dortmund, and Bremen; two tours of Italy; and a number of appearances in London, as well as the group's usual touring schedule around the U.S., Europe, and the U.K. As part of Josquin des Prez' postponed 500<sup>th</sup> anniversary celebrations, the Tallis Scholars will sing all 18 of the composers masses over the course of four days at the Boulez Saal in Berlin this July.

Recordings by the Tallis Scholars have attracted many awards throughout the world. In 1987 the recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received *Gramophone* magazine's Record of the Year award, the first recording of early music ever to win this coveted award. In 1989 the French magazine *Diapason* gave two of its Diapason d'Or de l'Année awards for the recordings of a mass and motets by Lassus and for Josquin's two masses based on the chanson *L'Homme armé*. The recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut liliun* was awarded *Gramophone's* Early Music Award in 1991; the group received the 1994 Early Music Award for its recording of music by Cipriano de Rore and the same distinction again in 2005 for the recording of music by John Browne.

The Tallis Scholars was nominated for a Grammy Award in 2001, 2009, and 2010. In November 2012 the recording of Josquin's *Missa De beata virgine* and *Missa Ave maris stella* received a Diapason d'Or de l'Année, and in its 40<sup>th</sup> anniversary year the group was welcomed into the *Gramophone* Hall of Fame by public vote. In a departure for the group, in 2015 the Tallis Scholars

released an album of music by Arvo Pärt, *Tintinnabuli*, which received great praise across the board. The latest recording of Josquin masses, including *Missa Hercules Dux Ferrarie*, was released in November 2020 and was winner of the *BBC Music Magazine's* much coveted Recording of the Year Award in 2021. The album was the last of nine albums in the Tallis Scholars' project to record and release all Josquin's masses before the 500<sup>th</sup> anniversary of the composer's death in 2021.

The Tallis Scholars first performed at the Moss Arts Center in 2017.



**PETER PHILLIPS**, *director*

Peter Phillips has dedicated his career to the research and performance of Renaissance polyphony and to the perfecting of choral sound. Phillips founded the Tallis Scholars in 1973, with whom he has now appeared in over 2,300 concerts and made over 60 discs, worldwide. As a result of this commitment Phillips and the Tallis Scholars have done more than any other group to establish the sacred vocal music of the Renaissance as one of the

great repertoires of Western classical music.

Phillips also conducts other specialist ensembles. He is currently working with the BBC Singers, the Netherlands Chamber Choir, the Estonian Philharmonic Chamber Choir, Intrada (Moscow), and El Leon de Oro (Spain). He is patron of the Chapel Choir of Merton College Oxford.

In addition to conducting, Phillips is well-known as a writer. For 33 years he contributed a regular music column to *The Spectator*. In 1995 he became the 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*, appeared in 2013. During 2018 BBC Radio 3 broadcast his view of Renaissance polyphony, in a series of six hour-long programs, entitled *The Glory of Polyphony*.

In 2005 Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture. In 2008 he helped to found the chapel choir of Merton College Oxford, where he is a Bodley Fellow; and in 2021 Phillips was elected an honorary fellow of St John's College, Oxford.

## Tell Us What You Think

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Ranky Tanky on Friday, June 10, 2022.



[bit.ly/tallis-feedback](https://bit.ly/tallis-feedback)

## Engagement Events

**Friday, April 29, 2022**

### **VOCAL WORKSHOP WITH PETER PHILLIPS**

The director of the Tallis Scholars listened to the Virginia Tech Chamber Singers perform works by Monteverdi, Howard Hanson, and Phillips' ensemble, providing feedback on Renaissance vocal music performance technique.

*Special thanks to Dwight Bigler*

## Go Deeper

How would you describe composer David Lang's *sun-centered* in relationship to the piece that inspired it, Antoine Brumel's *Earthquake Mass*? What do the pieces and their performance seem to have in common, and how do they diverge?

## In the Galleries



### **GATHERING: FACULTY TRIENNIAL EXHIBITION**

**Through Saturday, April 30**

Ruth C. Horton Gallery, Miles C. Horton Jr. Gallery, and  
Sherwood Payne Quillen '71 Reception Gallery

### **ICAT: *OPEN (AT THE) SOURCE***

**Through Saturday May 14**

Francis T. Eck Exhibition Corridor

### **GALLERY HOURS**

Wednesday-Friday, 10 AM-5 PM

Saturday, 10 AM-4 PM

# Land Acknowledgement

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

# Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at [artscenter.vt.edu/visit](https://artscenter.vt.edu/visit).

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

# Moss Arts Center Staff

## Office of the Executive Director

Ruth Waalkes, executive director, Moss Arts Center, and associate provost for the arts  
David Ehrlich, outreach fellow for the fine arts  
Molly Parker, executive assistant

## Development

Rachael Carberry, associate director of advancement  
Bernadette Bascom, assistant director of leadership gifts

## Finance and Administration

Liz Scharman, director of administration  
Dan Ball, housekeeper  
Toni Cartee, business manager  
Austin Elliot, building manager  
Katherine Fifer, housekeeper  
Matt Hudson, IT specialist  
Jamie McReynolds, fiscal, HR, and grants technician  
Herman Noble, building operations manager  
Jacob Puig, housekeeper  
Shirley Rose, housekeeper

## Marketing and Communication

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Reneé Alarid, associate director of creative services

Susan Bland, associate director of communication  
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**Saturday, April 30**  
**Start: 9am**  
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**HEALTHY KIDS DAY®**

Saturday, April 30, 2022

10am- 3pm

403 Washington St SW

Fun Run, The Y Fabulous 4Miler, field games, interactive performances from local groups, VT therapy Dogs, VT Police, MFRL Book Mobile, story time, healthy snacks, and so much more!

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