



Evening Concert Series

2016–2017 Season

Helen M. Hosmer Hall

Thursday, April 20, 7:30 PM

Crane Concert Choir
Jeffrey Francom, conductor

Path of Miracles (2005)

Joby Talbot
(b. 1971)

1. **Roncesvalles**

Soloists: Joseph Janover (crotales), Allison Grant, Shannon Stoddard, Autumn Capocci, Kate-Nicole Hoffman, Kerr Gooden, Anthony Perraglia, Andrew Morrison

2. **Burgos**

Soloists: Rebecca Farrell, Dominique Santiago, Autumn Capocci, Jaci Gonzalez, Rebecca Stacy, Gabrielle McCormack, Shannon Stoddard

3. **Leon**

Soloist: Morganne McClement

4. **Santiago**

*The concert will be approximately 65 minutes in length.
Please hold any applause until the end.*

Program Notes

Written by Eric Leibrock

Spain's Cathedral of Santiago de Compostela is one of the revered "thin places" of the world, a shrine where the border between earth and heaven is felt to disappear. Since the ninth century, pilgrims have followed an ancient route leading from France to the cathedral shrine holding the body of St. James (Santiago) and extending beyond to Finisterre, "the end of the earth" on the western coast of Spain. British composer Joby Talbot's a cappella Path of Miracles evokes four of the major staging posts on the route as an expression of the individual pilgrim's experience.

Talbot (b. 1971) has completed commissions for choral works, a trumpet concerto, chamber music, ballet music, and music for television and film (see his full biography at jobyatalbot.com/about). Path of Miracles is written in seventeen separate vocal parts, with occasional crotales (small, pitched cymbals). The score includes optional stage directions for movement of the singers during the piece. Nigel Short's ensemble Tenebrae commissioned and recorded it in 2005. The four locations depicted, which Talbot visited in preparation for the composition, are the convergence of the roads leading from France at Roncesvalles, the cathedral cities of Burgos and León, and Santiago de Compostela itself.

The text by Robert Dickinson (b. 1962) includes quotations from the Bible and from medieval sources. It emphasizes both the physical and spiritual progress of the pilgrim, referring to the multitude of stories of saints, miracles, and traditions associated with the route. It evokes shrines to pilgrim-martyrs, ancient hospices, the pilgrim's passport, and the symbolic burning of a piece of clothing at Finisterre to symbolize renunciation of the pilgrim's old life.

Relics, or the physical remains of saints or holy objects, have been objects of veneration and pilgrimage from the earliest days of the Roman Catholic Church. Praying to the saint, and touching the relics or their containers, is believed to generate miracles and favor for the faithful. Today, thousands of people, not only believers, still make the journey to Santiago to honor the saint, to seek amendment of life, for adventure, or simply to receive the official pilgrimage certificate from the church. Many continue past the cathedral to the ocean, where they burn an article of clothing on a beach fire to symbolize the old life left behind. This is all depicted in the 2010 film "The Way" about a group of modern pilgrims who travel from Roncesvalles to Santiago and beyond. The film fails to communicate the mystery and depth of spirituality so surely conveyed by Path of Miracles, but succeeds at least to give a visual impression of the sights and traditions of the pilgrimage and to depict the varied life-changing goals of its characters.

St. James, one of the fishermen called by Jesus, was included with his brother John and with Peter in the inner circle of disciples. He is the patron saint of Spain, especially honored for appearing to Charlemagne in a dream and motivating him to invade Spain and to oust the Moors. According to legend, James evangelized in Spain before returning to his martyrdom in Jerusalem.

**Walking the Camino de Santiago from May 21-June 10, 2017.*

Jacobo dat parium (The whole world freely gives
Omnis mundus gratis thanks to James;
Ob cuius remedium through his sacrifice,
Miles pietatis he, the warrior of godliness,
Cunctorum presidium is a great defense to all
Est ad vota satis. through their prayers.)
--*Dum pater familias*

O beate Jacobe (O blessed James,
Virtus nostra vere truly our strength,
Nobis hostes remove take our enemies from us
Tuos ac tuere and protect your people,
Ac devotos adibe and cause us, your faithful servants,
Nos tibi placer to please you.)

Jacobo propicio (James, let us hope for pardon
Veniam speramus through your favor,
Et quas ex obsequio and let us give the worthy praise,
Merito debemus which we rightfully owe
Patri tam eximio to so excellent a father.)
Dignes laudes demus.

At the Western edge of the world
We pray for our sins to fall from us
As chains from the limbs of penitents.

We have walked out of the lives we had
And will return to nothing, if we live,
Changed by the journey, face and soul alike.

We have walked out of our lives
To come to where the walls of heaven
Are thin as a curtain, transparent as glass,
Where the Apostle spoke the holy words,
Where in death he returned, where God is close,
Where saints and martyrs mark the road.
Santiago, primus ex apostolis,
Defender of pilgrims, warrior for truth,
Take from our backs the burdens of this life,

What we have done, who we have been;
Take them as fire takes the cloth
They cast into the sea at Finisterre.

Holy St James, great St. James
God help us now and evermore.

–Robert Dickinson

The translation of his body back to distant Spain involved the transformation of his tomb into a rudderless boat of stone, miraculously conducted to the Spanish coast, then transferred inland to Iria Flavia by his disciples. There it was rediscovered 800 years later by a shepherd guided by a star (a possible derivation of Compostela, from Latin *campus stellae*, “field of stars”) and taken to its final resting place in nearby Santiago.

The imperial Roman trade route across the Pyrenees later became the route for the church to consolidate its authority in Spain, and the discovery of St. James’s burial site made Santiago, after Jerusalem and Rome, one of the most important pilgrimage destinations. The early trickle of pilgrims turned into a flood in the 11th century when Pope Calixtus II made the route the subject of one of the earliest travel guides, a part of the *Codex Calixtinus*, a collection which also includes liturgical pieces and accounts of the miracles performed by St. James. As many as 200,000 people continue to visit the cathedral each year, although only a minority completes one of the various routes on foot. The Roncesvalles to Santiago route encompasses 780 kilometers, but a minimum walk of 100 km is required to earn the church’s official certificate for pilgrims. Pilgrims obtain a church passport before beginning the walk and have it stamped at stops along the way to document their journey. It entitles the bearer to stay overnight (for about 5-10 euros) in many of the dormitory-style hostels, and is said often to be the only possession of a pilgrim to survive the entire walk.

The “Roncesvalles” movement begins with low tones slowly rising in pitch and volume, climaxing suddenly in a prayer to Santiago from the *Codex Calixtinus*. The Biblical quotation concerning St. James’s martyrdom, sung successively in Greek, Latin, Spanish, Basque, French, English, and German, represents the babel of voices to be heard in Roncesvalles as pilgrims from all over the world begin their journey. Following this are sections concerning the saint’s work in Spain, the miraculous translation of his body back to Spain, and the discovery of his burial spot 800 years later in the “field of stars.”

“Burgos” is weighted with the difficulties of the pilgrimage, expressed in a trudging motif and long pauses. The pilgrim is admonished to keep going, with meditation on the multitude of predecessors who have endured worse hardships through the aid of the saints. A soprano *ostinato* illuminates “León” from above, with the constant light of the sun on the road. Walking becomes the pilgrim’s life, both waking and sleeping, and mere existence is a miracle.

“Santiago” begins with a return of the triplet motif heard at the start of the pilgrimage, as the text describes more specific aspects of the landscape, which yet

are “shadows” to the pilgrim. The hymn to Santiago returns when the goal finally is in sight, followed by a lively, syncopated setting of a medieval text on spring from the Carmina Burana. The pilgrim repeats prayers to St. James in celebration of the end of the journey and the beginning of a new life.

Program notes used with permission of Eric Leibrock and Harmonia Mundi.

Texts & Translations (in parenthesis)

1. Roncesvalles

<i>Herr Santiagu</i>	(Holy St. James
<i>Grot Sanctiagu</i>	Great St. James
<i>Eultreya esuseya</i>	now and evermore
<i>Deius aia nos.</i>	God help us.)

Greek: κατ εκεινον δε τον καιρον επεβαλεν ηρωδης ο βασιλευς τας χειρας
κακωσαι τινας των απο της εκκλησιας ανευλεν δε ιακωβον τον
αδελφον ιωαννου μαχαира

(James, son of Zebedee, brother of John, at that time preached in Spain and the Western places. –*Breviarium apostolorum*, 8th century. He was the first to preach in Galicia. –*Miragres de Santiago*)

Latin: Eodem autore tempore misit Herodes rex manus ut adfligeret
quosdam de ecclesia occidit autem Iacobum fratrem Iohannis gladio.

Spanish: En aquel mismo tiempo el rey Herodes echó mano a algunos de la
iglesia para maltratarles. Y mató a espada a Jacobo, hermano de Juan.

Basque: Aldi hartan, Herodes erregea eliz elkarteko batzuei gogor erasotzen
hasi zen. Santiago, Joanen anaia, ezpataz hilarazi zuen.

French: Ver ce temps-là, le roi Hérode se mit à persécuter quelques-un de
membres de l’Église. Il fit mourir par l’épée Jacques, frère de Jean.

English: Now about that time Herod the king stretched forth his hands to vex
certain of the church. And he killed James, the brother of John, with
the sword.

German: Um dieselbige Zeit legte der König Herodes die Hände an, etliche
von der Gemeinde, sie zu peinigen. Er tötete aber Jakobus, den
Bruder des Johannes, mit dem Schwert.

Before this death the Apostle journeyed,
preaching the word to unbelievers.
Returning, unheeded,
to die in Jerusalem
a truth beyond Gospel.

*Jacobus, filius Zebedaei, frate Johannis,
Hic Spaniae et occidentalia loca praedicat,
foy el o primeiro que preegou en Galizia.*

4. Santiago

The road climbs through changing land.
Northern rains fall
On the deepening green of the slopes of the valley,
Storms break the summer's heat;
At Foncebadon a pass can be lost,
In one night, to the snow.

The road climbs for days through the highlands
of Bierzo,
to the grassland and rocks
of the Valcarce valley.
White broom and scrub-oak,
Laburnum and gorse
Mark the bare hills
Beside the road.

At O Cebreiro, mountains.
The road follows the ridgetop
By meadows of fern, by fields of rye.
By Fonfria del Camino, by Triacastela.
Towns are shadows
The road leaves behind.
It moves over the slate hills
Palas do Rei. Potomarin.
The names are shadows.

Then, from the stream at Lavacolla
To the foot of Monte de Gozo,
A morning;
From the foot of Monte de Gozo
To the summit of Monte de Gozo
The road climbs,
Before the longed-for final descent

To Santiago.

*Herr Santiagu
Grot Sanctiagu
Eultreya esuseya
Deius aia nos.*

(Holy St. James
Great St. James
now and evermore
God help us.)

*Ver redit optatum
Cum gaudio,
Flore decoratum
Purpureo;
Aves edunt cantus
Quam dulciter,
Cantus est amoenus
Totaliter.*

(Longed-for spring returns,
with joy,
adorned with shining flowers.

The birds sing
so sweetly,
there is pleasant song
on every side.)
--*Carmina Burana*

3. Leon

*Li soleus qui en moi
lulist est mes deduis,
Et Dieus est mon conduis.*

(The sun that shines within me
is my joy, And God is my guide.)
--Anon., 13th century

We have walked
In Jakobsland:
Over river and sheep track,
By hospice and hermit's cave.

We sleep on the earth and dream of the road,
We wake to the road and we walk.

Wind from the hills
Dry as the road,
Sun overhead,
Too bright for the eye.

Rumours of grace on the road,
Of wonders:
The miracles of Villasinga,
The Virgin in the apple tree.
The Apostle on horseback –
A journey of days in one night.

God knows we have walked
In Jakobsland:
Through the Gothic Fields,
From Castrogeriz to Calzadilla,
Calzadilla to Sahagun,

Each day the same road, the same sun.

Quam dilecta tabernacula tua, (How admirable are thy tabernacles,
Dominum virtutem. O Lord of Hosts.)
--Psalm 84

Here is a miracle.
That we are here is a miracle.
Here daylight gives an image of
The heaven promised by His love.

Beate, qui habitant in domo tua, Domine;
In saecula saeculorum laudabant te.

(Blessed are they that dwell in thy house;
they will still be praising be.) --Psalm 84

We pause, as at the heart of a sun
That dazzles and does not burn.

Herod rots on a borrowed throne,
while the saint is translated
to Heaven and Spain,
the body taken at night from the tomb,
the stone of the tomb becoming the boat
that carries him back *ad extremis terrarum*,
back to the land that denied him in life.

Huius beatissimi apostolic sacra ossa ad Hispanias translata;

Et despois que o rrey Erodos (After King Herod
mãdou matar en Iherusalem, killed him in Jerusalem,
trouxerõ o corpo del os diçipolos his disciples took the body
por mar a Galiz. by sea to Galicia.)

From Jerusalem to Finisterre,
from the heart of the world
to the end of the land
in a boat made of stone,
without rudder or sail.
Guided by grace to the Galician shore.

Abandonnant à la Providence (Abandoning to Providence
la soin de la sepulture. the care of the tomb.)
--*Legenda* (Fr.)

O ajutor omnium seculorum, (O judge of the world,
O decus apostollorum, O glory of the apostles,
O lus clara galicianorum, O clear light of Galicia,
O avocate peregrinorum, O defenders of pilgrims,

Jacobe, suplantatur viciorum
Solve nostrum
Cathenes delitorum
E duc a salutem portum.

James, destroyer of sins
deliver us
from evil
and lead us to safe harbour.)

At night on Lebedon
by Iria Flavia
the hermit Pelayo
at prayer and alone
saw in the heavens
a ring of bright stars
shining like beacons
over the plain
and as in Bethlehem
the Magi were guided

the hermit was led
by this holy sign
for this was the time
given to Spain
for St. James to be found
after eight hundred years
in Compostella
by the field of stars.

Herr Santiagu
Grot Sanctiagu
Eultreya esuseya
Deus aia nos.

(Holy St. James
Great St. James
now and evermore
God help us.)

2. Burgos

Innkeepers cheat us, the English steal,
The devil waits at the side of the road.
We trust in words and remnants, prayers and bones.

We know that the world is a lesson
As the carved apostles in the Puerta Alta
Dividing the damned and the saved are a lesson.

We beat our hands against the walls of heaven.
St. Julian of Cuenca,
Santa Casilda, pray for us.

Remember the pilgrim robbed in Pamplona,
Cheated of silver the night his wife died;

Remember the son of the German pilgrim
Hanged as a thief at the gates of the town,
Hanged at the word of an innkeeper's daughter.

Innkeepers cheat us, the English steal,
The devil waits at the side of the road.
We trust in words and remnants, prayers and bones.

Santiago Peregrino:

His arm is in England, his jaw in Italy,
And yet he works wonders.
The widower, the boy on the gallows –
He did not fail them.

One given a horse on the road by a stranger,
One kept alive for twenty-six days,
Unhurt on a gallows for twenty-six days.

His jaw is in Italy, yet he speaks.

The widower robbed in Pamplona:
Told by the Saint how the thief
Fell from the roof of a house to his death.

His arm is in England, yet the boy,
The pilgrim's son they hanged in Toulouse
Was borne on the gallows for twenty-six days
And called to his father: Do not mourn,
For all this time the Saint has been with me.
O beate Jacobe.

Innkeepers cheat us, the English steal.
We are sick of body, worthy of hell.

The apostles in the Puerta Alta
Have seen a thousand wonders;
The stone floor is worn with tears,
With ecstasies and lamentations.
We beat our hands against the walls of heaven.

Santiago Peregrino:

The devil waits in a turn in the wind
In a closing door in an empty room.
A voice at night, a waking dream.

Traveler, be wary of strangers,
Sometimes the Saint takes the form of a pilgrim,
Sometimes the devil the form of a saint.
Pray to the Saints and the Virgen del Camino,
To save you as she saved the man from Lyon
Who was tricked on the road by the deceiver,
Tricked by the devil in the form of St. James
And who killed himself from fear of hell;

The devil cried out and claimed his soul.
Weeping, his companions prayed.
Saint and Virgin heard the prayer

And turned his wound into a scar,
From mercy they gave the dead man life.

Innkeepers cheat us, the English steal,
We are sick of body, worthy of hell.
We beat our hands against the walls of heaven
And are not heard.
We pray for miracles and are given stories;
Bread, and are given stones.
We write our sins on parchment
To cast upon his shrine
In hope they will burn.

We pray to St. Julian of Cuenca,
To St. Amaro the Pilgrim,
To Santa Casilda,
To San Millan and the Virgin of the Road.
We pray to Santiago.

We know that the world is a lesson
As the carved apostles in the Puerta Alta
Dividing the damned and the saved are a lesson.
We pray the watching saints will help us learn.

*Ora pro nobis, Jacobe,
A finibus terrae ad te clamavi.*

(From the end of the earth
I cry to you.)
--Psalm 61

Personnel

Jeffrey Francom, conductor
Andrew Holcomb, student conductor
Autumn Capocci, diction specialist
L.B. Wendelin, stage manager

Soprano

Elizabeth Boss
Sadie Brock
Sarah Burns*
Rebecca Farrell
Kerr Gooden
Allison Grant
Shannon Green
Bria Hemphill
Kate-Nicole Hoffman*
Emary Iacobucci
Morganne McClement
Carolina Medina
Emily Milne*
Alanna Pinard-Brace*
Brianna Ridler*
Mikaela Salem
Rebecca Schaarschmidt
Sarah Solari
Shannon Stoddard
Jenna Stufkosky*
Maia Weiss
LB Wendelin

Alto

Autumn Capocci
Sara DiFiore
Jaci Gonzalez*
Bridget Hall
Mikayla Kelemen
Elizabeth Kelly
Mia Kong
Gabrielle McCormack
Diana Minerva*
Elizabeth Mortati
Karina Roman*
Dominique Santiago*

Becca Stacy
Elizabeth Tetlak
Alle Wallace
Emily Wright*

Tenor

Ryan Blunt
Mitchell Brownell*
Brooke D'Aprile*
Timothy Hight
Joseph Janover
Bryan Joanis
Andrew Morrison
Christopher Nadramia*
Peter Osterman
Joshua Overrocker
Anthony Perraglia
Dominick Perraglia
Aaron Raymer
Daniel Smith
Tristan Spearing

Bass

Christopher Danilich
Joseph Demato-Garcia
Christopher DeNova*
Paul Dougall
Tyler Fonville
Matthew Hogan
Andrew Holcomb
Alec House-Baillargeon*
Kevin Larsen
Shavon Lloyd
Paul McKay
Brendan O'Toole*
Zachary Price
Kyle Souhrada*