

March 15, 2018 at 8:00pm | **Princeton University Chapel**

Pre-concert Talk by Professor Emeritus John Fleming and Reverend Joan Fleming at 7:00pm

# TENEBRAE

*Nigel Short, Artistic Director*

## SOPRANO

**Fiona Fraser**  
**Eleanor Minney**  
**Emilia Morton**  
**Bethany Partridge**  
**Josephine Stephenson**

## ALTO

**Hannah Cooke**  
**Tom Lilburn**  
**Martha McLorinan**  
**Elisabeth Paul**

## TENOR

**Jeremy Budd**  
**Nicholas Madden**  
**James Robinson**  
**Tom Robson**

## BASS

**Gabriel Crouch**  
**Jimmy Holliday**  
**Stephen Kennedy**  
**Adrian Peacock**  
**Simon Whiteley**

**OWAIN  
PARK**  
(b. 1993)

**Footsteps**

with invited ensembles  
**Princeton University Glee  
Club and Morse Chorale**

## BRIEF PAUSE

**JOBY  
TALBOT**  
(b. 1971)

**Path of Miracles**

I. Roncesvalles  
II. Burgos  
III. León  
IV. Santiago

*The audience is respectfully requested to withhold applause until the conclusion of each piece.*



Please join us following the concert for the **Annual Late Night Chamber Jam** when amateur singers from our audience will join Tenebrae to sight read Anton Bruckner's motet *Os Justi*.

## ABOUT THE PROGRAM

**Tenebrae** entered the musical landscape 15 years ago as a choir deeply committed to presentation, as a complement to its unmistakable sound: the varied use of light, both natural and artificial, and the imaginative orientation of singers within a variety of sacred spaces have become hallmarks of the Tenebrae philosophy. It is appropriate therefore, as the choir reaches this notable landmark, that they should return to the piece that most profoundly encapsulated this philosophy in the group's early days – with fresh eyes, ideas, and voices – and pair it with the music of a composer who will unquestionably help to define the sound of British choral music over the next fifteen years. Joby Talbot's modern masterpiece, *Path of Miracles*, was commissioned by Tenebrae and was first performed in the traumatic aftermath of the July 7th bombs of 2005 which forced the cancellation of the originally-scheduled premiere. *Path of Miracles* is paired tonight with Owain Park's *Footsteps*, another work commissioned by Tenebrae to mark its 15th anniversary season. *Footsteps* was written to allow choirs of all abilities to perform alongside Tenebrae. Tenebrae

is delighted to be joined tonight by the Princeton University Glee Club and the Morse Chorale.

**OWAIN PARK** (B. 1993)

*Footsteps*

By Owain Park ©2017

*Footsteps* cycles the seasons through the eyes of a lonely traveller who is constantly being moved on before being allowed to settle, finding comfort only in the sky and stars above.

The narrative of *Footsteps* is a fusion of texts by eight different authors, five of whom contribute to the introduction of the work. *On Leaving* by Gertrudis Gomez de Avellaneda is a sonnet reflecting on the author's move from Cuba to Spain. 'Sea pearl' could be describing the author's homeland, but here, when fused with *the wanderer's guiding star* (Emily Brontë), such a phrase alludes to the moon. The work opens with rising and falling elongated phrases in the upper parts of the semi-chorus being imitated in the main choir

creating an initially sparse, meandering texture which gradually builds, expectant of what is to come.

Following the introduction, the main choir enters with energetic statements in the upper voices, proclaiming 'I praise the disk of the rising sun' whilst the lower voices announce in a chorale-like declaration *Where every bird is bold to go* (Emily Dickinson). Gradually the upper voice movement subsides, making way for the alto solo 'Time to leave, the eager crew to wrench me from my earth' which is then imitated in the semi-chorus, surrounded by sirening sopranos and underpinned by a drone in the lower voices.

The semi-chorus now take over and lead us into autumn. The traveller is disturbed by the wind (which we will hear later reflected in the piece by the fallen cherry blossoms), being alone and exposed to the elements. We are wrenched out of this gentle lull by a miniature fugue inspired by William Walton which sets the first verse of Thomas Hardy's poem, *The Year's Awakening*. References to the

'pilgrim track' and 'belting zodiac' charge us forward with driving momentum, yet this seemingly set course is quickly undone as single pitch repeating rhythms begin to pervade the texture, around which three-part harmonies weave.

These harmonies head downwards residing on a mixed major-minor chord, reminiscent of the soundworld of *Path of Miracles*, as Gabriel Crouch notes, "the insistent discords of the second movement reflect... the hardships of the road." A questioning lone countertenor concludes this section with an unresolved melody and the semi-chorus bid 'Farewell' to autumn with a wistful, yearning interjection.

The melody of the next section is dominated by the tri-tone, the devil's interval, as the wind once again returns. This angular melody builds from the low basses upwards, the gusts of wind being captured by flowing quaver phrases and unsettled diminished fifth harmonies, which only finally resolve on the word 'midnight'. As the moonlight shines on St. Paul's, we hear echoes of the opening melody of

the work, the leaping seventh prominent alongside distant non-harmony notes.

A bass soloist intrudes on this reverie with a second exclamation of 'Time to leave' which is again imitated by the semi-chorus. However, no sooner has this repeated section begun than the music takes a different path and turns inwards, retreating to an intimate and delicate sound-world for 'The cherry blossoms.' Tinged with sadness, descending chords in the main choir are refuted by a soaring soprano soloist, who concludes this section with her own rendition of the main theme.

'Holy paths' pays homage to John Tavener's *The Veil of the Temple* in its scale, scope

and unrelenting praise for the divine. A little of his language features in the climax of this section, as parallel chords with scalic melodies form the bedrock around which quavers flow in contrary motion. Unworldly harmonies for 'ceilings of diamonds' lead into the recapitulation, where the 'pearl bowers' transform to the 'Sea pearl.'

As the opening ideas return we recognise that all is not as it was, with clustered harmonies suggesting that our traveller has been through changing weathers and he, himself, has changed. Unresolved dominant sevenths underpin the final phrases as the work draws to a close, and we are left with the image of the traveller's footsteps ever-continuing.

## FOOTSTEPS TEXTS

Sea pearl<sup>1</sup>

The wanderer's guiding star<sup>2</sup>

The stars come nightly to the sky;

The tidal wave unto the sea.<sup>3</sup>

They did not dare to tread so soon about,

Though trembling, in the footsteps of the sun.<sup>4</sup>

## SUMMER

I praise the disk of the rising sun<sup>5</sup>

Where every bird is bold to go,

And bees abashless play,

The foreigner before he knocks

Must thrust the tears away.<sup>6</sup>

Time to leave. The eager crew,

to wrench me from my earth,

hoists sails, and ready winds

rush from your fiery ground.<sup>7</sup>

## AUTUMN

There has been no change

but I am no longer young

Autumn wind blows and

I am disturbed as before.<sup>8</sup>

How do you know that the pilgrim track  
 Along the belting zodiac  
 Swept by the sun in his seeming rounds  
 Is traced by now to the Fishes' bounds  
 And into the Ram, when weeks of cloud  
 Have wrapt the sky in a clammy shroud,  
 And never as yet a tinct of spring  
 Has shown in the Earth's apparelling;  
     O vespering bird, how do you know,  
     How do you know?<sup>9</sup>

Farewell, my happy land, my Eden.  
 Wherever angry chance may force my path  
 your sweet name will soothe my ear.<sup>10</sup>

#### WINTER

The wind is cold.  
 Leaves one by one  
 are cleared from the  
 night sky. The moon  
 bares the garden.<sup>11</sup>

Midnight. I hear the moon  
 Light chiming on St Paul's.<sup>12</sup>

Time to leave. The huge sail crackles,  
 the anchor lifts, the anxious ship  
 cuts the waves and flies in silence.<sup>13</sup>

#### SPRING

The cherry blossoms  
 have lost their fragrance.  
 You should have come  
 before the wind.<sup>14</sup>

And when our bottles and all we  
 Are fill'd with immortality,  
 Then the holy paths we'll travel,  
 Strew'd with rubies thick as gravel,  
 Ceilings of diamonds, sapphire floors,  
 High walls of coral, and pearl bowers.<sup>15</sup>

Sea pearl  
 The wanderer's guiding star

The stars come nightly to the sky;  
 The tidal wave unto the sea.

They did not dare to tread so soon about,  
 Though trembling, in the footsteps of the sun.

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#### NOTES:

**1** *On Leaving*, Gertrudis Gomez de Avellaneda. Translated from Spanish by Frederick Sweet. | **2** *The Visionary*, Emily Brontë. | **3** *Waiting*, John Burroughs. | **4** *A Sea-Side Walk*, Elizabeth Barrett Browning. | **5** *The Sun* – Sanskrit Poetry, compiled approx. 1100 AD by a Buddhist scholar, Vidyakara, who drew his material from a large library in the monastery of Jagadda. | **6** *Part Four: Time and Eternity*, Emily Dickinson. | **7** *On Leaving*, Gertrudis Gomez de Avellaneda. Translated from Spanish by Frederick Sweet. | **8** *Shinkokinshū*, Princess Shikishi, d.1201. Translated from Japanese by Hiroaki Sato. | **9** *The Year's Awakening*, Thomas Hardy. | **10** *On Leaving*, Gertrudis Gomez de Avellaneda. Translated from Spanish by Frederick Sweet. | **11** *Shinkokinshū*, Princess Shikishi, d.1201. Translated from Japanese by Hiroaki Sato. | **12** *The Night City*, W. S. Graham. | **13** *On Leaving*, Gertrudis Gomez de Avellaneda. Translated from Spanish by Frederick Sweet. | **14** *Shinkokinshū*, Princess Shikishi, d.1201. Translated from Japanese by Hiroaki Sato. | **15** *Pilgrimage*, Sir Walter Raleigh.

**JOBY TALBOT** (B. 1971)

Path of Miracles

By Gabriel Crouch ©2018

The world's most enduring route of Catholic pilgrimage was first formally acknowledged as such by Bishop Diego Gelmirez in the early 12th Century, but it has always belonged to a wider fellowship even than the Catholic church. Long before the body of St. James was discovered in Iria Flavia in the early 9th Century, and brought to its final resting place in Santiago; before the Saint even began his life of service, first as an apostle, and later as a preacher in Spain, the 'Camino Frances' was under construction. Part of the route still runs along the sturdy Roman roads which were used to subdue and colonise northern Iberia. To the pre-Christians, this road followed the path of the Milky Way, and took its travellers to the end of the earth. Centuries later, it was used by the Moors to reach Spain's northern outposts, only to be pushed back along it by Charlemagne, and served as an arterial route for the establishment of the Roman Rite and the purging of its Hispanic predecessor. Today it is used by tourists, travellers and explorers, as well as by confirmed Catholics and the spiritually curious.

The musical traditions of the Pilgrimage can be traced to the mid-12th Century, when a compilation of texts attributed to Pope Calixtus II was created, all devoted to the cult of St. James. This so-called *Codex Calixtinus* was specifically designed to serve the needs of worshippers and pilgrims in Santiago, and consisted of five books. The first volume contains liturgical settings, including those for the two feast days devoted to St. James: the Feast of the Passion of St. James on the 25th of July, and the Feast of Translation of the Apostle's remains on the 30th of December. The second and third volumes describe the 22 miracles of St. James and the journey of the Saint's body to Santiago. Book Four recounts Charlemagne's defeat of the Moors in Spain, and the final volume leads the would-be pilgrim through the routes, dangers and customs of the pilgrimage. Of comparable importance to all this is an appendix which contains music composed using a technique which was just beginning to gain a foothold in certain parts of Europe at this time. Notwithstanding the fact that it rarely uses more than two voices, this is a highly significant collection of polyphony. And here, within this final section of the Codex, can be found the most famous of Jacobean chants - the *Dum Pater Familias*. It is this hymn which establishes the universality of the cult

of St. James, interspersing latin verses in praise of the Saint with a multilingual refrain representing the many languages heard on the road to his shrine:

*Herr Santiago, Grot Santiago,  
Eultreya esuseya, Deius aia nos.*

The Camino Frances is the central axis of a network of pilgrimage routes to Santiago. Its travellers gather in Roncesvalles, a small town at the foot of the Pyrenees which in the spring becomes a veritable Babel as pilgrims from across the world assemble, before setting off in a southwesterly direction. The pilgrims carry a special passport - often this is one of the only possessions not discarded on the journey - and engage in the 850-year-old tradition of following the yellow arrows and seeking out the images of shells placed over pilgrim-friendly boarding houses. On the way, they stop off at any of a large number of shrines, most important among which are the cathedrals of Burgos and León, and at the foot of an iron cross near Astorga they may cast a stone from their homeland. The road takes them across the desert lands between Burgos and León and the rainy, hilly terrain of Galicia: and as the landscape transforms, so does the pilgrim. A pilgrim writes:

*You have left behind the life you lived before... Dates become meaningless; a day is merely the passing of the sun from one hand to the other, from behind you to in front... Then you slough off your worries. There is only one thing to worry about now and that is whether you and your feet will last the day. © Andrea Kirby, 1996*

Somewhere between fifty and two hundred thousand people arrive at the gates of Santiago's Cathedral each year, at least eighty percent of them on foot. A good number of these continue on to Capo di Finisterre, a further 85 kilometres to the west, to reach what Europeans pre-Columbus considered to be the end of all westward journeys. An item of clothing is placed on a beach-fire to symbolise the old life left behind.

The four movements of *Path of Miracles* are titled with the names of the four main staging posts of the Camino Frances, though the textual themes within the movements extend beyond the mere geographical. Throughout the work, quotations from various medieval texts (principally the *Codex Calixtinus* and a 15th Century work in the Galician language - *Miragres de Santiago*) are woven together with

passages from the Roman liturgy, and lines of poetry from Robert Dickinson, the work's librettist. Talbot introduces his work with a vocal effect based on the Bunun aboriginal 'Pasiputput' from Taiwan, in which low voices rise in volume and pitch over an extended period, creating random overtones as the voices move into different pitches at fluctuating rates. After a dramatic exclamation of the pilgrim's hymn from *Dum Pater Familias*, the beheading of St James by the sword of King Herod is briefly described in Greek, Latin, Spanish, Basque, French, English and German, initially sung by a lone countertenor rising above the choir's sustained chord clusters. An account of the discovery of the Saint's body in Compostella follows, some eight hundred years after his death in Jerusalem and the subsequent translation of his body on a rudderless boat made of stone.

The insistent discords of the second movement reflect both the hardships of the road, keenly felt by this time after some initial euphoria in Roncesvalles, and the composer's own sense of discomfort on visiting Burgos. The music trudges uneasily through this most awkward part of the journey, stopping regularly to recover breath and ease feet. There are stern warnings of human mischief and inhuman

devilry, interspersed with musings on the mystical nature of the Saint's translation. Robbery, lynching and illness are the least of a pilgrim's problems; for just as the Saint can take the form of a pilgrim, so can the devil himself take the form of a Saint. As the laments and the warnings subside, the movement concludes with a line from Psalm 61, delivered in desolate, motionless tones from the lower voices: *A finibus terrae ad te clamavi* - "From the end of the earth I cry to you."

Joby Talbot describes the third movement as a 'Lux Aeterna'; and like the interior of the magnificent Cathedral of León, it is bathed in light. The journey is more than half complete, the pain barrier has been crossed and the pilgrim's worries have indeed been sloughed off. A medieval French refrain, an ode to the sun in the key of C minor, punctuates simple observations of land traversed and hardships overcome. As with the previous movement, there is a steady, almost hypnotic walking pulse, but the steps have lost their heaviness. By the end of the movement the verses have arrived in the relative major, fused with the refrain which retains its original key. Mystical events are again spoken of, but this time with no sense of danger. Even the relentless sun, though it may dazzle, does not burn.

Meanwhile in Galicia the temperature cools, the altitude rises and the rain falls. Towns pass by like shadows as the road seems to climb and climb, though León's contented mood lingers. There seems no doubt that the journey will end, and at the first sight of Santiago, miles down from the summit of Monte de Gozo, the music initially draws inward, before bursting out in an explosion of joy. The pilgrim's hymn is heard again, performed with the reverence and reflection of one who has finished such a long journey, and is quickly transformed into a spring revel from the *Carmina Burana*.

*Path of Miracles* does not actually finish in Santiago: To complete the journey, the pilgrim must continue a little further to Finisterre, 'where the walls of heaven are thin as a curtain.' This final section has a reflective, epilogic tone – a benign hangover from the party in Santiago. Here the pilgrim's hymn is heard for a final time, now in English, endlessly repeating and disappearing over the horizon.

## PATH OF MIRACLES TEXTS

### I. RONCESVALLES

*Herr Santiago*  
*Grot Sanctiagu*  
*Eultreya esuseya*  
*Deiús aia nos.*

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

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.

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

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.

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.

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.

*(please turn the page quietly)*

*Jacobus, filius Zebedaei, frate Johannis,  
Hic Spaniae et occidentalia loca praedical,<sup>1</sup>*

*foy el o primeiro que preegou en Galizia<sup>2</sup>*

*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 apostoli  
sacra ossa ad Hispanias translata,<sup>3</sup>*

*Et despois que o rrey Eroles mādou matar en Iherusalem,  
trouixerō o corpo del os discipulos por mar a Galiza<sup>4</sup>*

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  
la soin de la sepulture,<sup>5</sup>*

*O ajutor omnium seculorum,  
O decus apostollorum,  
O lus clara galicianorum,  
O avocate peregrinorum,  
Jacobe, suplantatur viciorum  
Solve nostrum  
Cathenes delitorum  
E duc a salutem portum.*

O judge of all the world,  
O glory of the apostles,  
O clear light of Galicia,  
O defender of pilgrims,  
James, destroyer of sins,  
deliver us from evil and lead us to safe harbour.

At night on Lebredon  
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  
Deius aia nos.*

## II. 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.

Traveller, 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.

*(please turn the page quietly)*

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.<sup>6</sup>*

### III. LEÓN

*Li soleus qui en moi luist est mes deduis,  
Et Deus est mon conduis.<sup>7</sup>*

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.

*Li soleus qui en moi luist est mes deduis,  
Et Deus est mon conduis.<sup>8</sup>*

Rumours of grace on the road,

Of wonders:

The miracles of Villasilva,  
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, Dominum virtutem.<sup>9</sup>*

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.<sup>10</sup>*

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

### IV. 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*  
*Deiis aia nos.*

*Ver redit optatum*  
*Cum gaudio,*

*Flore decoratum*  
*Purpureo;*  
*Aves edunt cantus*  
*Quam dulciter,*  
*Cantus est amoenus*  
*Totaliter.<sup>11</sup>*

*Jacobo dat parium*  
*Omnis mundus gratis*  
*Ob cuius remedium*  
*Miles pietatis*  
*Cunctorum presidium*  
*Est ad vota satis.<sup>12</sup>*

*O beate Jacobe*  
*Virtus nostra vere*  
*Nobis hostes remove*  
*Tuos ac tuere*  
*Ac devotos adibe*  
*Nos tibi placere.<sup>13</sup>*

*Jacobo propicio*  
*Veniam speramus*  
*Et quas ex obsequio*  
*Merito debemus*  
*Patri tam eximio*  
*Dignes laudes demus<sup>14</sup>*

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,

*(please turn the page quietly)*

Where the Apostle spoke the holy words,  
Where in death he returned, where God is close,  
Where saints and martyrs mark the road.

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

—Robert Dickinson

*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.

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**NOTES:**

**1** James, son of Zebedee, brother of John, at that time preached in Spain and the western places. - *Breviarium apostolorum*, C8th. | **2** He was the first to preach in Galicia - *Mirages de Santiago*, c.15th (Gallegan). | **3** The sacred bones of the blessed apostle taken to Spain - Floro, C8th. | **4** After King Herod killed him in Jerusalem, his disciples took the body by sea to Galicia - *Mirages de Santiago*. | **5** Abandoning to Providence the care of the tomb - *Legenda* (Fr). | **6** From the end of the earth I cry to you - Psalm 61. | **7** The sun that shines within me is my joy, and God is my guide. - Anon, c.13th. | **8** The sun that shines within me is my joy, and God is my guide. - Anon, 13th century. | **9** How admirable are thy tabernacles, O Lord of Hosts. Psalm 84. | **10** Blessed are they that dwell in thy house; they will still be praising be. - *Ibid*. | **11** Longed-for spring returns, with joy, adorned with shining flowers. The birds sing so sweetly, the woods burst into leaf, there is pleasant song on every side. - *Carmina Burana*. | **12** The whole world freely gives thanks to James; through his sacrifice, he, the warrior of godliness, is a great defence to all through their prayers. - *Dum Pater Familias*. | **13** O blessed James, truly our strength, take our enemies from us and protect your people, and cause us, your faithful servants, to please you. | **14** James, let us hope for pardon through your favour, and let us give the worthy praise, which we rightfully owe to so excellent a father.

*Path of Miracles* was premiered at the City of London Festival in July 2005, performed by *Tenebrae*, conducted by Nigel Short and directed by Ceri Sherlock. *Tenebrae* would very much like to register its lasting gratitude to the late Barbara Pollock for the commission of *Path of Miracles*, and Leroy and Fran Harvey for all their assistance at the time.

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CONCERTS



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## ABOUT THE ARTISTS



TENEBRAE

Tenebrae's ever-increasing discography has brought about collaborations with Signum, Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, and Warner Classics. In 2012 Tenebrae was the first-ever ensemble to be multi-nominated in the same category for the *BBC Music Magazine Awards*, securing the accolade of "Best Choral Performance" for their recording of Tomás Luis de Victoria's Requiem Mass, 1605. The following year the choir's recording of Fauré's Requiem with the London Symphony Orchestra was nominated for a *Gramophone Award*, having been described as "the very best Fauré Requiem on disc" by Richard Morrison, the Chief Music Critic, *The Times* (London). In 2014 the choir's recording of Russian Orthodox music was launched on its own label, Bene Arte, receiving glowing reviews and reaching number 1 on the UK Specialist Classical Chart. In 2016 Tenebrae received its second *BBC Music Magazine Award* for a recording of Brahms and Bruckner motets. To mark Tenebrae's fifteenth anniversary in 2016-17, the choir re-released its first major commission by Joby Talbot, *Path of Miracles*, alongside a new work by rising composer, Owain Park, both of which are heard tonight. *Music of the Spheres*, Tenebrae's album of

part songs from the British Isles, received a Grammy nomination for "Best Choral Performance" in 2018.

Tenebrae is a dedicated advocate for contemporary composers, having worked with Judith Bingham, Alexander Levine, Paweł Łukaszewski, Paul Mealor, Hilary Tann, Sir John Tavener and Will Todd, in addition to recent releases featuring music by Ola Gjeilo and Alexander L'Estrange. The choir is renowned for its highly-acclaimed interpretations of choral music with repertoire ranging from hauntingly passionate works of the Renaissance through to contemporary choral masterpieces.

Tenebrae is regularly engaged with the world's finest orchestras and has appeared at major national and international festivals and venues including the BBC Proms, Edinburgh International Festival, Three Choirs Festival (England), Leipzig Gewandhaus (Germany) and Montreux Choral Festival (Switzerland). This season Tenebrae will perform its highly popular Holy Week Festival at St. John's Smith Square, London, as well as concerts throughout the UK, Europe, USA and the choir's debut in Australia. Alongside

concert performances, the choir presents its inspirational workshop method, *The Tenebrae Effect*, designed to challenge and advance every participant by instilling skills essential to a Tenebrae performance.

Passion and Precision are Tenebrae's core values. Through its continued dedication to performance of the highest quality, Tenebrae's vision is to deliver dramatic programming, flawless performances and unforgettable experiences, allowing audiences around the world to be moved by the power and intimacy of the human voice. Tenebrae made its Princeton University Concerts debut in 2012. More information on the choir can be found at [www.tenebrae-choir.com](http://www.tenebrae-choir.com)

### **NIGEL SHORT**

Award-winning conductor Nigel Short has built up an enviable reputation for his recording and live performance work with leading orchestras and ensembles across the world. A singer of great acclaim, Nigel was a member of the renowned vocal ensemble The King's Singers from 1994–2000. He formed Tenebrae upon leaving the group. Under his direction, Tenebrae has collaborated with internationally acclaimed orchestras and instrumentalists and now enjoys a reputation as one of the world's finest vocal ensembles.

Nigel has conducted the Academy of Ancient Music, Aurora Orchestra, BBC Symphony Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, English Concert, London Philharmonic Orchestra, London Symphony Orchestra, Orchestra of the Age of Enlightenment, Royal Philharmonic Orchestra and the Scottish Ensemble. He has directed the London Symphony Orchestra alongside Tenebrae in a live recording of the Fauré Requiem, which was nominated for a *Gramophone Award* (2013) and since then, he has conducted the orchestra at St. Paul's Cathedral as part of the City of London Festival. Other orchestral recordings include Mozart Requiem and Ave Verum Corpus with the Chamber Orchestra of Europe and a new release of music by Bernstein, Stravinsky and Zemlinsky with the BBC Symphony Orchestra.

Nigel has vast recording experience having conducted for many of the world's major labels including Decca Classics, Deutsche Grammophon, EMI Classics, LSO Live, Signum and Warner Classics. In 2018, he received a Grammy nomination in the category of "Best Choral Performance" for Tenebrae's album of parts songs from the British Isles, *Music of the Spheres*. As a Gramophone award-winning producer, Nigel works with many of the UK's leading

professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus and The King's Singers.

### **OWAIN PARK**

Owain Park, born in 1993, is a composer based in the United Kingdom. His works are published by Novello and have been performed internationally by ensembles including the Tallis Scholars, the Aurora Ensemble and the Norwegian Soloists' Choir. He is a Fellow of the Royal College of Organists (FRCO), and was awarded the Dixon Prize for improvisation. He currently sings in The Choir of Trinity College Cambridge as a postgraduate student studying for a Masters in Composition, having been Senior Organ Scholar at Wells Cathedral and Trinity College Cambridge. In 2014, Owain founded The Gesualdo Six, a vocal sextet specializing in the performance of Renaissance polyphony. Owain's compositions have been awarded first prize in a number of national and international competitions, including those organized by the National Centre for Early Music (NCEM), Reverie, the Phoenix Singers', the Bournemouth Symphony Chorus, the Jackdaws Music Trust, and *A Carol for Christmas* (in association with the King's Singers and Classic FM). He has also won prizes in the BBC Young Composer of the Year, the King James

Bible Awards, the HMC Young Composers' Competition, the St. George's Bristol Carol Competition, and the 'Sing a New Song' carol-writing competition. Recordings of his work have been made by Tenebrae (Nigel Short), ORA (Suzi Digby), the Choir of Wells Cathedral (Matthew Owens) and The Choir of Trinity College Cambridge (Stephen Layton). His chamber opera, *The Snow Child*, was performed at the Edinburgh Fringe Festival in summer 2016. His compositions have also been broadcast on BBC Radios 3 and 4, Classic FM, and Australian, American, Norwegian, German, Danish and Swedish radio stations.

### **JOBY TALBOT**

Joby Talbot was born in London in 1971. He studied composition privately with Brian Elias and at Royal Holloway and Bedford New College, before completing a Master of Music (Composition) at the Guildhall School of Music and Drama under Simon Bainbridge. Highlights from among Talbot's diverse catalogue include the narrative ballets *Alice's Adventures in Wonderland* (2011) and *The Winter's Tale* (2014), both collaborations with choreographer Christopher Wheeldon for The Royal Ballet and National Ballet of Canada that have since entered the repertory of companies worldwide; the choral *Path of Miracles* (2005), a 60-minute

a cappella journey along the Camino de Santiago commissioned by Nigel Short's *Tenebrae* and performed regularly by international ensembles; arrangements of songs by Detroit rock duo The White Stripes alongside Talbot's original works for choreographer Wayne McGregor's unparalleled *Chroma* (The Royal Ballet, 2006); *Worlds, Stars, Systems, Infinity* (2012) as an additional movement to Holst's *The Planets* for the Philharmonia Orchestra's interactive digital installation, *Universe of Sound* under Esa-Pekka Salonen; Genus Quartet (2013) for Los Angeles' acclaimed Calder Quartet, premiered as part of the Barbican's weekend of new music curated by Nico Muhly; and the hugely popular animated feature *Sing* (Garth Jennings, 2016) for Illumination Entertainment (*Despicable Me*, *Minions*). For the BBC Proms, Talbot has written *The Wishing Tree* (The King's Singers, 2002); *Sneaker Wave* (BBC National Orchestra of Wales, 2004) and an arrangement of Purcell's Chacony in G Minor (BBC Symphony Orchestra, 2011). Further orchestral highlights include *Desolation Wilderness* (2006), a trumpet concerto for Alison Balsom and the Royal Liverpool Philharmonic Orchestra; and *Meniscus* (2013) to mark World Environment Day at China's National Centre for the Performing Arts. Talbot has

considerable experience writing for the screen, including the classic BBC comedy series *The League of Gentlemen* and feature films *The Hitchhiker's Guide to the Galaxy* (Garth Jennings, 2005) and *Closed Circuit* (John Crowley, 2013); and has been twice commissioned by the British Film Institute, to re-score silent films *The Lodger* (1999) and *The Dying Swan* (2002). A new score to Carl Theodor Dreyer's 1932 *Vampyr* for LA Opera's Off Grand season at the Ace Hotel in Los Angeles will be presented in October 2018. Talbot's critically acclaimed first opera, *Everest*, was given its premiere in 2015 by The Dallas Opera. In the same year, he was awarded the prestigious Prix Benois de la Danse for *The Winter's Tale*. Future works include a concerto for the acclaimed guitarist Miloš Karadaglić (summer 2018); a cantata commissioned by Independent Opera for Britten Sinfonia and Britten Sinfonia Voices; a second opera for Dallas; and a third narrative ballet with Christopher Wheeldon.

## MORSE CHORALE

Formed in July of 2015, Morse Chorale was born out of Morse Summer Music Academy and the Yale Music in Schools Initiative, both partnerships between New Haven Public Schools and the Yale School of Music. Its 24 singers are between 8 and 17 years old and currently represent 12 different schools within the New Haven Public Schools district. Morse Chorale sings an eclectic set of repertoire, including classical music spanning centuries, jazz and gospel songs, spirituals, and folk music from around the world. Though the ensemble is young, its schedule

is full; most recently, Morse Chorale has been featured at the Connecticut Music Educator’s Association All-State Conference, the Urban Music Leadership Conference, the International Festival of Arts and Ideas, in concert with the Yale Glee Club and the Yale Camerata, and in numerous concerts on their home stage in Yale’s Morse Recital Hall. The Morse Chorale comes to Princeton through one of its directors Stephanie Tubiolo, who is the Associate Director of Choirs at Princeton University.

Carina Andrea  
Lizamishel Boateng  
Christianne Charles  
Darnell Charles  
MacHenry Charles  
Marnielle Charles

Nicdaniel Charles  
Destiny Dawson  
Nala Diarrassouba  
Efrencheli Ducos  
Simone Henderson  
Alisha Legeon

Veronette Legeon  
Yashaira Leguisamon  
James Maciel  
MacKenzie Noreikis  
Elijah Rious  
Sophia Rivkin

Vanessa Rivkin  
Ambar Santiago-Rojas  
Sofia Shubin  
Lincy Valeta  
Julieanne Wilkin  
Gabriella Xavier

## **PRINCETON UNIVERSITY GLEE CLUB**

Ulysses S. Grant was president, Verdi's Requiem was premiered, and the Battle of Little Big Horn was still two years in the future when the Princeton University Glee Club was founded in 1874 by Andrew Fleming West, the first Dean of the Graduate College. In its early years, the group consisted of a few young men and was run entirely by its student members, but in 1907, Charles E. Burnham became the first of a long line of eminent professional musicians to lead the Glee Club. Since that time, the ensemble has established itself as the largest choral body on Princeton's campus, and has distinguished itself both nationally and overseas. Today the Glee Club performs frequently on Princeton's campus, enjoying the wonderful acoustic and aesthetic of Richardson Auditorium in Alexander Hall. Led by Gabriel Crouch, Director of Choral Activities and Senior Lecturer in Music at Princeton University (and a member of Tenebrae), the choir embraces a vast array of repertoire. The spectrum of Glee Club members is perhaps even broader: undergraduates and graduate students, scientists and

poets, philosophers and economists— all walks of academic life are represented, knit together by their belief in the nobility and joy of singing together.

### **SOPRANO**

Sarah Baber '18  
Marcia Brown '19  
Cecilia Hsu '20  
Claire Jones '18  
Zoe Kahana '21  
Hinako Kawabe '19  
Madeline Kushan '20  
Annika Lee '19  
Apolline Pernet, Graduate Student  
Jessica Schreiber '20  
Allison Spann '20  
Natalie Stein '21  
Catherine Sweeney '20  
Helena Tenev '19  
Kaamyra Varagur '18

**ALTO**

Sara Anjum '19  
 Alisya Anlas GS  
 Grace Collins '21  
 Mariana Corichi-Gómez '21  
 Ann Dockery '21  
 Jennifer El-Fakir '18  
 Matré Grant, Graduate Student  
 Kristin Hauge '18  
 Meredith Hooper '20  
 Dee-Dee Huang '20  
 Caroline Jones '18  
 Mari Kawakatsu, Graduate Student  
 Sophie Lewis, Graduate Student  
 Megan Ormsbee '20  
 Brooke Phillips '19  
 Aparna Raghu '18  
 Lucina Schwartz '19  
 Yang Shao '20  
 Rebecca Singer '18  
 Alice Tang '18  
 Emma Watkins '18  
 Valerie Wilson '19  
 Rosamond van Wingerden '20  
 Aleesha Ye '20  
 Gloria Yin '18  
 Joanna Zhang '21  
 Caroline Zhao '19

**TENOR**

Adam Ainslie, Graduate Student  
 Jake Caddeau '20  
 Colton Casto '21  
 Daniel Granberg '19  
 Reid Kairalla '19

Jay Lee '19  
 TJ Li '21  
 Iman Lulla '21  
 Jonathan Makepeace '20  
 Mark Martinez, Graduate Student  
 Ryan Melosini '19  
 Neel Nagarajan '21  
 Daniel Pinto '20  
 Tajin Rogers '20  
 Nathan Spilker '21  
 Sergei Tugarinov '19  
 Calvin Wentling '18  
 Reuben Zeiset '19

**BASS**

Eli Berman '20  
 Fergus Binnie '21  
 Harry Bound '21  
 James Brown-Kinsella '19  
 Damien Capelle, Graduate Student  
 Sam Duffey '19  
 Julius Foo '21  
 Tynan Gardner '20  
 Charles Hemler '20  
 Colton Hess '18  
 Christopher Howard '20  
 Joshua Latham '20  
 Kevin McElwee '18  
 David Nie '19  
 Michael Rahimzadeh '19  
 Theo Trevisan '21  
 Billy Wade '21  
 Kevin Williams '21  
 Michael Yeung '21

