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CLASSICS

JOBY TALBOT

PATH OF MIRACLES

OWAIN PARK

FOOTSTEPS

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NIGEL SHORT



FOOTSTEPS
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PATH OF MIRACLES
JOBY TALBOT

1	Footsteps featuring the Fellows of the National Youth Choirs of Great Britain	Owain Park	[16.56]
	Path of Miracles	Joby Talbot	
2	Roncesvalles		[17.23]
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	Total timings:		[79.22]

TENEBRAE
NIGEL SHORT CONDUCTOR

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A NOTE FROM NIGEL SHORT

Joby Talbot's *Path of Miracles* has provided Tenebrae with something unique both musically and vocally and, in turn, something distinctive for our audiences in terms of a concert experience. This inspiring work draws on all the qualities which I aim for in a Tenebrae performance and it is why we have chosen to re-release *Path of Miracles*, together with a new commission, to mark our fifteenth-anniversary season. On many occasions I was asked by members of our audiences who were keen amateur singers if there was anything like *Path of Miracles* that they could try – but that wasn't perhaps quite so technically challenging – I had to honestly say there wasn't anything I knew of. And so an opportunity arose to commission someone to provide us with something inspired by Joby's choral extravaganza, but that would be totally new and offered the chance for any singer to take part in a performance of a new work alongside Tenebrae.

Of the younger generation of talented composers in the UK Owain Park has already made a name for himself with some beautiful choral works. In creating *Footsteps* Owain has achieved our goal of giving choirs of all abilities the opportunity to come and sing with Tenebrae in concert. There are still technical challenges for all of us, but both Tenebrae and its partner choir have moments of great harmonic beauty and stillness contrasting with music that drives relentlessly forward with rhythmic energy and drama that will surely captivate new audiences for many years to come. We had a wonderful time discovering *Footsteps*, rehearsing and then recording it with the fantastic Fellows of the National Youth Choirs of Great Britain. I hope you enjoy listening to, and indeed singing, this new significant addition to the ever-growing repertoire of great British choral music.



A NOTE FROM OWAIN PARK

I was delighted to be asked by Nigel to write a piece for Tenebrae to be performed alongside *Path of Miracles*. Tenebrae's recording of Joby's piece is one of my absolute favourites; I remember being bowled over by the instrumental quality of the opening and the combination of ancient chant with the composer's own modern voice. When I met with Nigel we spoke about the possibilities for this new work; it would need to be much shorter than *Path of Miracles*, but hopefully contain many complimentary themes, namely travel, solitude and journeying. *Footsteps* is the result of many months of researching texts to structure a narrative that cycles the seasons through the view of a lonely traveller who is constantly being moved on before being allowed to settle, finding comfort in the sky and stars above.

Owain Park

FOOTSTEPS

The narrative for *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 moving from Cuba to Spain; "Sea Pearl" could be describing the author's homeland, but here, when fused with "the wanderer's guiding star" (E. Brontë) alludes to the moon. Longer phrases which rise and fall in the upper parts of the semi-chorus are imitated more quickly in the main choir.

After the introduction, the narrative changes to the first person. *The Sun* originates from Sanskrit Poetry, compiled around 1100 by a Buddhist scholar, Vidyakara, and was written up to 400 years earlier. After an energetic first set of statements from the main choir, the first line, "I praise the disk of the rising sun" is passed around the upper voices in quick motion as "Where every bird is bold to go" (E. Dickinson) is sung to slower rhythms in the lower voices. There is a sudden change in texture for "The foreigner before he knocks", as the movement stops and two parts are left hovering above, highlighting the last line

of the stanza, "Must thrust the tears away" in the lower voices. An alto soloist introduces the "Time to leave" section, accompanied by a drone in the lower voices. The simple, direct melody is imitated by the semi-chorus, joined by high sopranos sirening above the tune.

The semi-chorus now take over and lead us into Autumn. The traveller is slightly disturbed by the wind (reflected later in the piece by the fallen cherry blossoms), being alone and exposed to the elements. After this gentle lull, a mini-fugue inspired by Walton opens the first verse of Thomas Hardy's poem, *The Year's Awakening*. References to the "pilgrim track" and "belting zodiac" give this forward momentum, which only later becomes questioning. Repeating rhythms on a single pitch return, around which three-part harmonies weave.

Then, sudden outbursts represent rays of sunshine bursting through clouds. The repeating rhythms come to rest by heading downwards to reside on a mixed major-minor chord. As Gabriel Crouch notes about *Path of Miracles*, "The insistent discords of the second movement reflect...the hardships of the road". These chords are briefly used in a short quotation before reverting back on "tinct of

spring". The questioning lone countertenor concludes this section, with an unresolved melody that contains the opening of the main fugue theme. The semi-chorus bid "Farewell" to Autumn with an interjection comprising sad, romantic harmonies.

The devil's interval of a tritone outlines the melody for the next section, as the wind returns. Counterpoint builds up from the low basses, capturing the weather in flowing compound time quavers. A more gentle section ensues, with lilting leaves gently falling, as the tritone transforms from a pivot point to the raised fourth in a major scale. The chords are not grounded as root positions, and so the harmony is not allowed to completely settle until the open fifth on "midnight". As the moonlight shines on St. Paul's, the melody reflects the earlier part of the work, with the interval of a seventh prominent alongside distant non-harmony notes.

The second "Time to leave" section is in a lower key than the first, and is initially sung by a bass soloist over a low bass drone. The semi-chorus repeat the material, with the sopranos extending upwards before retreating to a new harmony for "The cherry blossoms",

a particularly evocative and beautiful text, tinged with sadness. Four-part chords with a descending contour in the main choir are refuted by an upward-moving soprano soloist, who concludes with her own rendition of the main theme.

As the work begins to come to a close, the music for the “Holy paths” pays homage to John Tavener and his work *The Veil of the Temple* – its scale and scope with unrelenting praise for the divine. A little of his language features in the climax of this section, as parallel chords with consonant scalic melodies form the bedrock around which flow quavers in contrary motion. Unworldly harmonies for “ceilings of diamonds” lead into the recapitulation, as the “pearl bowers” transform to the “sea pearl”. As the opening ideas return, the sonorities are slightly different with the use of D major in addition to the white notes of C major. A lyrical soprano melody over the top of the previous texture leads into the final few phrases, with the harmony evoking the unfinished dominant seventh as the footsteps are left continuing.

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A NOTE FROM JOBY TALBOT

It's been twelve years since Tenebrae brought *Path of Miracles* to life for the first time and, though I've had many wonderful and exciting compositional adventures since then, I can honestly say that nothing has come close to the experience of hearing this extraordinary choir perform my music. I say 'my music' but really it's their music now...and the music of all the other choirs and audiences around the world who have performed and listened to the piece. Its continuing success is in no small part thanks to the commitment of Signum Records who captured this unique recording just days after the original premiere had been postponed as a result of the terrible London bombings of July 7th 2005.

On July 6th we were rehearsing at St Bartholomew-the-Great church in central London. At lunchtime the news came through that London had won the right to host the 2012 Olympics. There was a palpable sense of positivity and joy in the room and, at the end of the rehearsal, I asked if I could say a few words to the choir. I said that I had never experienced anything like the dedication, attention to detail, and sheer unalloyed musicality

I'd heard that day, and that never had I been so confident and excited before the premiere of a big new piece. The next day, however, London ground to a halt. Ambulance sirens wailed and police helicopters whirred overhead before an unreal, numbing silence descended. With the entire centre of town cordoned off, public transport suspended, and all flights diverted away from the city, the only sound I could hear from my publishers' office in Soho where I waited to hear whether the premiere would go ahead, was the distant tolling of Big Ben, normally inaudible under the roar of the busy metropolis.

The recording sessions had been scheduled for the following weekend, however, and now the atmosphere in the room was more complicated. Excitement at the opportunity to capture what we knew was going to be an extraordinary performance was tempered by feelings of confusion, anger, fear, compassion and deep, deep sadness. I think you can hear all of that in this recording, and maybe it serves to point up what for me is the ultimate message of this music and music generally: hope for humanity and love for this beautiful world in which we live.

Joby Talbot

PATH OF MIRACLES

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 Apostles 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, Deus 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 Leon, 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 Leon 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.*

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Somewhere between 50 and 200 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 mediaeval

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 Leon, 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 mediaeval 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 Leon'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, like so many pilgrimages, does not finish in Santiago. The journey to Finisterre, to where the walls of heaven are thin as a curtain, 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.

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FOOTSTEPS

Sea pearl ¹

The wanderer's guiding star ²

The stars come nightly to the sky;
The tidal wave unto the sea. ³

They did not dare to tread so soon about,
Though trembling, in the footsteps of the sun. ⁴

SUMMER

I praise the disk of the rising sun ⁵

Where every bird is bold to go,
And bees abashless play,
The foreigner before he knocks
Must thrust the tears away. ⁶

Time to leave. The eager crew,
to wrench me from my earth,

hoists sails, and ready winds
rush from your fiery ground. ⁷

AUTUMN

There has been no change
but I am no longer young.
Autumn wind blows and
I am disturbed as before. ⁸

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? ⁹

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.

Fare well, my happy land, my Eden.
Wherever angry chance may force my path
your sweet name will soothe my ear. ¹⁰

WINTER

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

Midnight. I hear the moon
Light chiming on St Paul's. ¹²

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

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.

¹⁶ *On Leaving*, Gertrudis Gomez de Avellaneda. Translated from Spanish by Frederick Sweet.

¹⁷ *The Visionary*, Emily Brontë.

¹⁸ *Waiting*, John Burroughs.

¹⁹ *A Sea-Side Walk*, Elizabeth Barrett Browning.

SPRING

The cherry blossoms
have lost their fragrance.
You should have come
before the wind. ¹⁴

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. ¹⁵

Sea pearl ¹⁶
The wanderer's guiding star ¹⁷

The stars come nightly to the sky;
The tidal wave unto the sea. ¹⁸

They did not dare to tread so soon about,
Though trembling, in the footsteps of the sun. ¹⁹

PATH OF MIRACLES

1. Roncesvalles

Herr Santiago
Grot Sanctiagu
Eultreya esuseya
Deius aia nos.

¹κατ εκείνον δε τον καιρον επεβαλεν ηρωδης ο βασιλευς τας χειρας κακωσαι τινας των απο της εκκλησιας
²ανειλεν δε ιακωβον τον αδελφον ιωαννου μαχαιρα

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.

Jacobus, filius Zebedaei, frate Iohannis,
Hic Spaniae et occidentalia loca praedicat, ¹

foy el o primeiro que preegou en Galizia ²

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; ³

Et despois que o rrey Eroses mādou matar en
Iherusalem, trouxeorō o corpo del os diçipolos por mar
a Galiza ⁴

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,*⁵

*O ajutor omnium seculorum,
O decus apostolorum,
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 Lebreton
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 Santiago
Grot Sanctiagu
Eultreya esuseya
Deius aia nos.*

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.

Traveller, be wary of strangers,
Sometimes the Saint takes the form of a pilgrim,
Sometimes the devil the form of a saint.

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*, C15th (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).

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 Virgen 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 Virgen 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.*⁶

3. Leon

*Li soleus qui en moi luist est mes deduis,
Et Dieus est mon conduis.*⁷

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 Dieus est mon conduis.*⁸

Rumours of grace on the road,
Of wonders:

The miracles of Villasirga,
The Virgen 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.*⁹

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.*¹⁰

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

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.

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, C13th.

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.

Ver redit optatum
Cum gaudio,
Flore decoratum
Purpureo;
Aves edunt cantus
Quam dulciter,
Cantus est amoenus
Totaliter. ¹¹

Jacobo dat parium
Omnis mundus gratis
Ob cuius remedium
Miles pietatis
Cunctorum presidium
Est ad vota satis. ¹²

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

Jacobo propicio
Veniam speramus
Et quas ex obsequio
Merito debemus
Patri tam eximio
Dignes laudes demus ¹⁴

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

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.

PERFORMERS

FOOTSTEPS

Tenebrae

Sopranos

Jessica Gale
Rosemary Galton
Katy Hill
Emilia Morton *
Bethany Partridge

Altos

Nancy Cole *
Daniel Collins *
Hannah Cooke
Tom Lilburn

Tenors

David de Winter
Matthew Long
James Robinson
Tom Robson

Basses

Jimmy Holliday
Stephen Kennedy *
Andrew Mahon
Theo Platt
Richard Savage

* denotes soloist

Fellows of the National Youth Choirs of Great Britain

Ana Beard Fernández *soprano*

Hannah King *soprano*

Elsbeth Piggott *soprano*

Helena Cooke *alto*

William Searle *tenor*

Ben Inman *tenor*

Robert Brooks *baritone*

Jamie Wright *bass-baritone*

PATH OF MIRACLES

Tenebrae

Sopranos

Grace Davidson
Julia Doyle
Joanna Forbes
Juliet Fraser
Amy Haworth

Altos

Mark Chambers
David Gould
Alice Hulett
Peter Gritton
Amy Moore
Ruth Massey
Timothy Travers-Brown

Tenors

Paul Badley
Andrew Busher
John Bowley
Jeremy Budd
Richard Butler

Basses

Matthew Brook
Joseph Cullen
Eamon Dougan
William Gaunt
Simon Grant
Thomas Guthrie
Dan Jordan
David Porter-Thomas
Adrian Peacock

Soloists

Movement I: Mark Chambers *Countertenor* – Adrian Peacock *Bass* – Richard Butler *Tenor*

Movement II: Mark Chambers and Peter Gritton *Countertenors* – Alice Hulett and Amy Moore *Sopranos*

Movement III: Julia Doyle *Soprano*

Movement IV: Peter Gritton *Countertenor*

TENEBRAE

Nigel Short Artistic Director

“Signum’s current roster includes many excellent ensembles but the choral jewel in the crown is surely Tenebrae – Nigel Short’s outstanding chamber choir.” – Gramophone Magazine

Described as *“phenomenal”* (The Times) and *“devastatingly beautiful”* (Gramophone Magazine), award-winning choir Tenebrae, under the direction of Nigel Short, is one of the world’s leading vocal ensembles renowned for its passion and precision.

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 were 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 Victoria’s *Requiem Mass, 1605*. The following year the choir’s recording of Fauré’s *Requiem* with the London Symphony Orchestra was nominated for the Gramophone Awards, having been described as *“the very best Fauré Requiem on disc”* (Gramophone Magazine)

and *“the English choral tradition at its zenith”* (Richard Morrison, Chief Music Critic, The Times). 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 in the UK Specialist Classical Chart. In 2016 Tenebrae received its second BBC Music Magazine Award for a recording of *Brahms* and *Bruckner Motets*, the profits from the sale of which benefit Macmillan Cancer Support.

Tenebrae is a dedicated advocate for contemporary composers having worked with Judith Bingham, Ola Gjeilo, Alexander L’Estrange, Alexander Levine, Paweł Łukaszewski, Paul Mealor, Owain Park, Hilary Tann, Joby Talbot, Sir John Tavener and Will Todd. 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 including the BBC Proms, Edinburgh International Festival, Three Choirs Festival, Leipzig Gewandhaus (Germany) and Montreux Choral Festival (Switzerland).



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Tenebrae and Nigel Short co-curate a Holy Week Festival at St John’s Smith Square, London, together with regular concerts throughout the UK, Europe and the USA. 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.

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. Upon leaving the group, he formed Tenebrae, a virtuosic choir that embraced his dedication to passion and precision. 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.

To date, Nigel has conducted the Aurora Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, English Concert, 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 Fauré's *Requiem*, which was nominated for the Gramophone Awards (2013), and since then, he has conducted the orchestra at St. Paul's Cathedral



© Sim Canetty-Clarke

as part of the City of London Festival. Other orchestral recordings include Mozart's *Requiem* and *Ave Verum Corpus* with the Chamber Orchestra of Europe and two discs of music by Will Todd with the English Chamber 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. 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.

JOBY TALBOT

Joby Talbot was born in Wimbledon in 1971. He studied 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.

Talbot's diverse catalogue includes a trumpet concerto for Alison Balsom and the Royal Liverpool Philharmonic Orchestra (*Desolation Wilderness*, 2006); a 60-minute a cappella choral journey along the Camino de Santiago for Nigel Short's Tenebrae (*Path of Miracles*, 2005); arrangements of songs by Detroit rock duo The White Stripes alongside existing works for Wayne McGregor's *Chroma* (The Royal Ballet, 2006); and, as a co-production between The Royal Ballet and National Ballet of Canada, Christopher Wheeldon's *Alice's Adventures in Wonderland* (2011), the first full-length narrative ballet score to be commissioned by The Royal Ballet in 20 years. A second such collaboration with Wheeldon and the same two companies culminated in the April 2014 premiere of *The Winter's Tale*, adapted from Shakespeare's play.



© Johann Persson

Talbot has also written the madrigal *The Wishing Tree* (The King's Singers, 2002), the orchestral *Sneaker Wave* (BBC National Orchestra of Wales, 2004) and an arrangement of Purcell's Chacony in G minor for the BBC Proms (BBC Symphony Orchestra, 2011). *Worlds, Stars, Systems, Infinity* was commissioned in 2012 for the Philharmonia Orchestra's interactive digital installation, Universe of Sound, as an addition to Holst's *The Planets*. *Tide Harmonic* (2009), a work for large ensemble, began life as the score for Eau by choreographer Carolyn Carlson and CCN Roubaix. Other significant works written or adapted for dance include *Fool's Paradise*

(Christopher Wheeldon and Morphoses, 2007), an arrangement of Talbot's 2002 silent film score *The Dying Swan*; *Genus* (Paris Opera Ballet, 2007); *Entity* (Wayne McGregor and Random Dance, 2008); and Chamber Symphony for *Chamber* by choreographer Medhi Walerski (Residentie Orkest/Nederlands Dans Theater and Norwegian Opera and Ballet, 2012).

Talbot premiered his first opera, the one-act work *Everest*, with the Dallas Opera in January 2015, followed in 2016 by his most recent work for the screen, the score for the animated feature film *Sing*.

OWAIN PARK

"Park has a desire to test and stretch the borders of conventional tonality and metre, but also to etch out the contrast by resolving back into broodingly conventional triadic harmonies and regular pulse." – The Arts Desk

Owain Park was born in Bristol in 1993. His works are published by Novello and have been performed internationally by ensembles including The Tallis Scholars, the Aurora Orchestra and the Norwegian Soloists' Choir. While at Cambridge University he studied



© Hannah King

composition and orchestration with John Rutter, before undertaking a Masters in Composition under Jeremy Thurlow and Richard Causton.

Recent works include a reflection on the Sanctus of William Byrd's *Mass for Five voices* for ORA and Suzi Digby (*Upheld by Stillness*, 2015), and a piece for The Countess of Wessex, commissioned by the Wells Cathedral Chorister Trust (*Beati quorum via*, 2014). The Choir of Trinity College Cambridge included *The Wings of the Wind* (2015) in their tour programmes to the United States, Australia and Hong Kong, and his chamber opera, *The*

Snow Child (2016), was performed over five nights at the Edinburgh Fringe Festival. His compositions have won awards from organisations including the National Centre for Early Music (*Sweet Day*, 2010) and his music has been broadcast on BBC Radios 3 and 4, and Classic FM.

Owain began his musical journey with the piano, later becoming a chorister at St Mary Redcliffe Church in Bristol, before joining the National Youth Choir of Great Britain. He was assistant conductor of the RSCM Millennium Youth Choir before founding his own ensemble, The Gesualdo Six, who were St John's Smith Square Young Artists 2015-16. Owain was appointed as Cambridge Chorale's new director in summer 2016. He is a Fellow of the Royal College of Organists (FRCO), and was awarded the Dixon Prize for improvisation, having been Senior Organ Scholar at Wells Cathedral and Trinity College Cambridge.



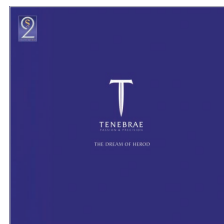
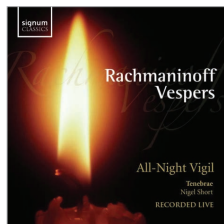
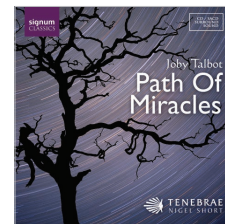
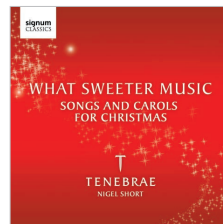
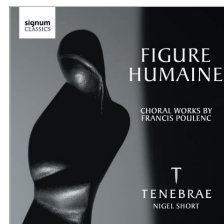
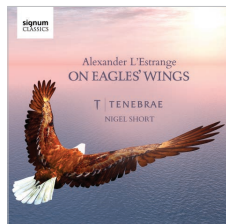
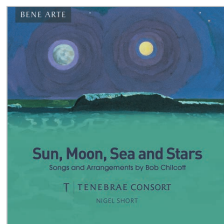
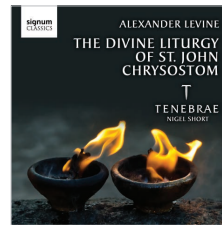
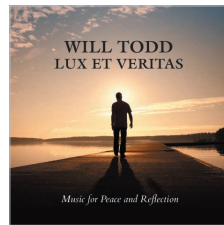
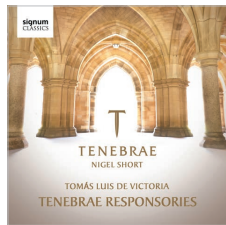
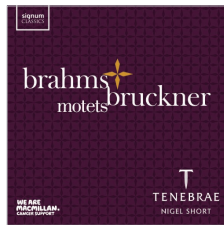
FELLOWS OF THE NATIONAL YOUTH CHOIRS OF GREAT BRITAIN

Launched in 2015, the National Youth Choirs of Great Britain's Fellowship Programme aims to create the most highly skilled and multi-talented young choral musicians in the UK. Each year, eight singers aged 22-25 selected at open audition benefit from a unique 50-day professional training programme designed to develop outstanding skills in performance, education and leadership. Fellowship holders are supported by generous individual bursary awards.

The NYCGB Fellowship Programme is principally supported by ABRSM and Dunard Fund, with additional support from the D'Oyly Carte Foundation, the Ofenheim Trust, the Stanley Picker Trust, the Fidelio Trust, and I Fagiolini Charitable Trust.

www.nycgb.org.uk/fellowship

CELEBRATING TENEBRAE'S 15TH ANNIVERSARY YEAR WITH SIGNUM RECORDS



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. Also Kathryn McDowell for originally programming this extraordinary work at the City of London Festival and Signum Records for their continued support.

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Path of Miracles

Words by Robert Dickinson
Music by Joby Talbot
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Footsteps

Recorded at All Hallows Church, Gospel Oak, London 4 November 2016
Producer - Adrian Peacock
Engineer - Andrew Mellor
Editor - Claire Hay and Andrew Mellor

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.

Recorded at All Hallows Church, Gospel Oak, London 8-11 July 2005
Producer - Gabriel Crouch
Engineer & Editor - Limo Hearn

Cover Image – Shutterstock
Design and Artwork – Woven Design www.wovendesign.co.uk

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