



# Tenebrae

**Nigel Short**

*Artistic Director and Conductor*

**U-M Chamber Choir**

*Jerry Blackstone / Director*

Tuesday Evening, March 13, 2018 at 7:30

St. Francis of Assisi Catholic Church

Ann Arbor

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

## PROGRAM

Owain Park

### **Footsteps**

U-M Chamber Choir

Joby Talbot

### **Path of Miracles**

Roncesvalles

Burgos

León

Santiago

*Please withhold your applause until the end of all four movements.*

*This evening's program is approximately 90 minutes in duration and is performed without intermission.*

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 15 years. Joby Talbot's modern masterpiece, *Path of Miracles*, first performed in the traumatic aftermath of the July 7, 2005 London terrorist bombings which forced the cancellation of the originally scheduled premiere, is here paired with Owain Park's newly commissioned *Footsteps*.

## FOOTSTEPS (2017)

Owain Park

*Born 1993 in Bristol, United Kingdom*

*Footsteps* cycles the seasons through the eyes of a lonely traveler 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" (E. 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" (E. 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 takes over and leads us into autumn. The traveler

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 sound world 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 bids "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 is featured 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 recognize that all is not as it was, with clustered harmonies suggesting that our traveler 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 traveler’s footsteps ever-continuing.

*Program note by Owain Park.*

## 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 appareling;  
O vespering bird, how do you know,  
How do you know?<sup>9</sup>

Fare well, 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<sup>16</sup>  
The wanderer's guiding star<sup>17</sup>

The stars come nightly to the sky;  
The tidal wave unto the sea.<sup>18</sup>

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

### Text 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.
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.



## PATH OF MIRACLES (2005)

Joby Talbot

*Born August 25, 1971 in Wimbledon, London, United Kingdom*

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 ninth 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 colonize northern Iberia. To the pre-Christians, this road followed the path of the Milky Way, and took its travelers 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, travelers, 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 travelers 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.*  
(Andrea Kirby, 1996)

Somewhere between 50 and 200 thousand people arrive at the gates of Santiago's Cathedral each year, at least 80 percent of them on foot. A good number of these continue on to Capodi Finisterre, a further 85 kilometers 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 symbolize 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 800 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 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 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.

*Program note by Gabriel Crouch.*







## TEXTS

### 1. Roncesvalles

*Herr Santiagu  
Grot Sanctiagu  
Eultreya esuseya  
Deius 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. Santiagu, Joanen anaia, ezpataz 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,<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 Erodes mādou matar en Iherusalem,  
trouxerō o corpo del os diçipolos 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 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 harbor.

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  
Gröt 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 26 days,  
Unhurt on a gallows for 26 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 26 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.*<sup>6</sup>

**3. Leon**

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

Rumors of grace on the road,  
Of wonders:

The miracles of Villasirga,  
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.

#### 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.*

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,

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.

*Libretto by Robert Dickinson.*

#### Text Notes

1. James, son of Zebedee, brother of John, at that time preached in Spain and the western places. (*Breviarium apostolorum*, eighth century)
2. He was the first to preach in Galicia. (*Miragres de Santiago*, 15th century [Gallegan])
3. The sacred bones of the blessed apostle taken to Spain. (Floro, eighth century)
4. After King Herod killed him in Jerusalem, his disciples took the body by sea to Galicia. (*Miragres 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, 13th century)
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 defense 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 favor, 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.



## ARTISTS

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 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 its 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” and “the English choral tradition at its zenith” (Richard Morrisson, 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 one in the UK Specialist Classical Chart. In 2016 Tenebrae received its second *BBC Music Magazine Award* for a recording of Brahms and Bruckner motets, of which the profits from the sale benefit Macmillan Cancer Support. In order to mark Tenebrae’s 15th 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. *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, Leipzig Gewandhaus (Germany), and Montreux Choral Festival (Switzerland). The current season sees the return of Tenebrae’s popular Holy Week Festival at St John’s Smith Square, London, as well as concerts throughout the UK, Europe, US, 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.

For more information, please visit [www.tenebrae-choir.com](http://www.tenebrae-choir.com).

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, Mr. Short 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 for 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, Mr. Short 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 Fauré's *Requiem*, which was nominated for the *Gramophone Awards* (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's *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 described as a "master stroke of programming" (*Financial Times*).

Mr. Short 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 part songs from the British Isles, *Music of the Spheres*. As a *Gramophone Award*-winning producer, Mr. Short works with many of the UK's leading professional choirs and vocal ensembles including Alamire, Ex Cathedra, Gallicantus, and The King's Singers.

The premier choral ensemble at the U-M School of Music, Theatre & Dance, the **U-M Chamber Choir** performs a wide variety of the most challenging repertoire, ranging from Renaissance to contemporary music. The ensemble is comprised of graduate and upper-level voice, choral music education, and conducting majors. In addition to its performances on campus, in July 2014 the Chamber Choir presented concerts in Brisbane, Australia and throughout New Zealand, where they were the featured choir at the National Conference of the New Zealand Choral Federation held in Hastings. In the US, the Chamber Choir has appeared with the Detroit Symphony Orchestra at Orchestra Hall under conductors Nicholas McGegan, David Lockington, and Helmuth Rilling, and at national and division conventions of the American Choral Directors Association. The Chamber Choir was honored to perform by special invitation at the 2006 inaugural conference of the National Collegiate Choral Organization, held in San Antonio, Texas.

Grammy Award-winning conductor **Jerry Blackstone** (*conductor, U-M Chamber Choir*) is director of choirs and chair of the conducting department at the U-M School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs. In February 2006, he received two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the



critically acclaimed Naxos recording of William Bolcom's monumental *Songs of Innocence and of Experience*. The recent Naxos recording of Milhaud's *L'Orestie d'Eschyle*, on which Dr. Blackstone served as chorusmaster, was nominated for a 2015 Grammy Award ("Best Opera Recording"). For significant contributions to choral music in the state of Michigan, he received the 2006 Maynard Klein Lifetime Achievement Award from the ACDA-Michigan chapter and, in 2017, the National Collegiate Choral Organization presented him with its prestigious Lifetime Membership Award.

From 2003–2015, Dr. Blackstone served as conductor and music director of the UMS Choral Union, a large community/university chorus that frequently appears with the Detroit Symphony Orchestra (DSO) and the Ann Arbor Symphony. Dr. Blackstone is considered one of the country's leading conducting teachers, and his students have been first place award winners and finalists in both the graduate and undergraduate divisions of ACDA's biennial National Choral Conducting Awards competition.

## TENEBRAE

Nigel Short / *Artistic Director and Conductor*

### 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

## U-M CHAMBER CHOIR

Jerry Blackstone / *Conductor*

Scott VanOrnum / *Pianist*

### Soprano

Maya Ballester  
Hayley Boggs  
Hannah Clague  
Jennie Judd  
Catherine Moss  
Francesca Napolitano  
Suzanna Mathews  
Emily Cotten  
Madison Warren  
Jessica Allen  
Adrianna Tam  
Goitsemang Lehobye  
Sarah Inendino

### Alto

Megan Wheeler  
Antona Yost  
Micaela Aldridge  
Emilia Butryn  
Elise Eden  
Bryce McClendon  
Anjani Briggs  
Eliana Barwinski  
Amber Carpenter  
Charlotte Politi

### Tenor

Shohei Kobayashi  
Camron Gray  
Wesley Fields  
Brent Doucette  
Lucas Alvarado  
Thomas Burton  
Westley Montgomery  
Jim Renfer  
Yongmin Kim  
Zion Jackson  
Andrew Kohler

### Bass

Jabarie Glass  
Stephen Wynn  
Andrew Schafer  
Michael Floriano  
Yazid Gray  
Kurt Clare  
Daniel Brottman  
Julian Goods  
Samuel Kidd  
Régulo Stabilito  
Jotaro Nakano  
Edward Nunoo

## UMS ARCHIVES

This evening's performance marks **Tenebrae**'s second performance under UMS auspices, following the ensemble's UMS debut in October 2015 at St. Francis of Assisi Catholic Church. **Nigel Short** makes his third UMS appearance this evening, following his UMS debut as a member of The King's Singers in October 1999 in Hill Auditorium. The **U-M Chamber Choir** makes its sixth UMS appearance this evening, following its UMS debut in October 1994 performing with the Martha Graham Dance Company as part of *In the American Grain: The Martha Graham Centenary Festival* at the Power Center, conducted by Theodore Morrison. The Choir most recently appeared under UMS auspices in February 2018 in *The Gershwins' Porgy and Bess* conducted by Kenneth Kiesler. **Jerry Blackstone** makes his 42nd UMS appearance this evening following his UMS debut in December 2003 at the Michigan Theater in performances of Handel's *Messiah*.

## **MAY WE ALSO RECOMMEND...**

- 4/15          Apollo's Fire: Monteverdi's *L'Orfeo*  
4/19–21      *Cold Blood*  
4/22          Murray Perahia

*Tickets available at [www.ums.org](http://www.ums.org).*

## **ON THE EDUCATION HORIZON...**

- 3/19          FRAME: A Salon Series on Visual Art, Performance, and Identity  
(202 S. Thayer Street Building, Atrium, 7:00 pm)
- 3/20          Imagining in the Archive: Artist Interview with Jillian Walker and  
Anita Gonzalez  
(202 S. Thayer Street Building, 4:00 pm)  
*Part of the 2017–18 UMS Education and Community Engagement  
Research Residency*
- 3/23          *Tignon*: Work-in-Progress Reading  
(Newman Studio, Walgreen Drama Center, 1226 Murfin Avenue,  
4:00 pm)  
*Part of the 2017–18 UMS Education and Community Engagement  
Research Residency*

*Educational events are free and open to the public unless otherwise noted.*