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We thank those who contribute generously to help us bring new music to Philadelphia:

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Join us in presenting more concerts like this by writing a check, placing it in the envelope provided, and mailing it to us – or, give it to an usher this evening. Alternatively, you may donate online at www.crossingchoir.com.

This evening's concert is being recorded by Paul Vazquez: www.digitalmission.com
973-886-1862

THE MONTH OF MODERNS continues at PCCH...

Friday May 22, 8pm - works of James MacMillan, Bo Holten, Petr Eben, Steven Stucky, and a world premiere by Kirsten Broberg

Friday June 5, 8pm – works of Arvo Pärt, John McCabe, Bo Holten, Paul Fowler, and a world premiere by Kile Smith – *Bo Holten will join us for this concert!*

The Crossing will sing the opening concert of Chorus America's National Conference: Wednesday 10 June 2009 at 7.30 at St. Peter's Church, 3rd and Pine Streets. Join us for this free concert, which we will share with The Princeton Singers.



THE CROSSING

D O N A L D N A L L Y — C O N D U C T O R

Presents

The Month of Moderns I

Joby Talbot's Path of Miracles

Saturday, May 16th - 8PM

Presbyterian Church of Chestnut Hill
8855 Germantown Avenue
Philadelphia, PA 19118

Path of Miracles (2005)

Joby Talbot (b. 1971)

1. Roncesvalles

The city of the gathering; the start of the pilgrimage.

Anticipation and energy.

The pilgrims cry to James for guidance; the story of James' life and death and his body's journey back to Spain, is told in the seven languages most commonly heard on the *Camino Francés*.

2. Burgos

The first great church on the path; the gothic cathedral of Santa Maria, where El Cid is buried.

Discovery and mystery.

We sing of James' miracles, the dangers of the way, the Virgin of the road, and of the many saints the path has inspired.

3. Leon

The thirteenth-century Cathedral at Leon, deep into the journey.

Fatigue and wonder.

The terrain changes from flat plain to bleak, rugged hills; we become more concerned with the depth of our journey and the walk itself; we sing of James' miracles; we feel the heat of the sun.

4. Santiago

The destination.

Challenge and finality.

We pass through well-worn valleys and ancient towns; we shed our last possessions at Foncabadón and Finisterre; we pray. We turn the final corner of a journey we no longer wish to see end.

Sadness and praise.

Path of Miracles is sung without intermission.

James' journey; the foundation for Talbot's Path

James, the fisherman – with his brother John and Simon Peter – were among those first called to discipleship by Jesus. He carried the word of Jesus to Spain, then returned to Jerusalem where Herod had him killed. James' body was placed in a stone coffin and carried to the sea; the stone floated and was guided across the sea by angels to the farthest point in the known world: around the Iberian Peninsula to Galicia in Northwest Spain. On landing, James' remains were carried across Northern Spain and buried. They were re-discovered 800 years later by the hermit Pelayo who was told in a dream to follow a star to James' resting place. Pelayo found the Saint's remains "in the woods, under the star" (thus, *compo – stella*, a name undoubtedly influenced by the Roman idiom for cemetery, *campus stellae*: Field of Stars). James (or parts of him) was taken to and enshrined in the cathedral built for that purpose, Santiago de Compostela, which has served for a thousand years as the final destination for pilgrims walking the *Camino Francés*. The four movements of Talbot's *Path of Miracles* draw their names from the four major stopping points on that pilgrimage, which roughly follows a network of Roman roads known in ancient times as *la voie lactée* – the Milky Way (or, the road under the stars).

In the twelfth century, a codex was assembled to serve worshippers and pilgrims in Santiago. Named for the Pope to whom it is attributed, the Codex Calixtinus' five books are important not just for the window it gives us into an ancient time, but also for the examples of polyphony

found in the appendix to the final book; they are among the earliest records of this compositional technique (or perhaps, more accurately, a singing technique) that was just beginning to take hold in Europe. Of these five books, three are most relevant to Talbot's work: the second and third tell the story of St. James' body being carried across Spain to Compostela, as well as the twenty-two miracles attributed to him on the Camino. The fifth leads the pilgrim through the final hills and valleys of the route, warns of the dangers along the way, and provides the walker with the most common songs of the path, including the great hymn of the pilgrims, the *Song of Ultreya*, which opens and closes Talbot's work. The hymn, in Latin, German, and Galician, establishes the universality of the cult of James.

Herr Santiago –

Grot Sanctiagu –

Eultreya esuseya –

Deius aia nos.

Holy James –

Great James –

and onward, eya...and his, eya –

God help us.

Joby Talbot lives in London where he writes music for a wide variety of mediums. He has won numerous awards for his television and film scores and was Classic FM's first composer in residence. *Path of Miracles* was commissioned by Nigel Short for the London-based choir *Tenebrae*.

The Crossing

Jessica Beebe

Karen Blanchard

Steven Bradshaw

Maren Montalbano Brehm

Veronica Chapman-Smith

Colin Dill

Jeff Dinsmore

Ryan Fleming

Steven Gearhart

Chris Hodges

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Rebecca Whitlow

Shari Alise Wilson

Steven Ziegler

Donald Nally, conductor

John Grecia, accompanist

Text projections designed and executed by Brett Snodgrass
Technical assistance by Jebney Lewis and Daniel, friend of Jeb's
Additional musical assistance from Steven Hyder

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Beth Van de Water

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