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JOBY TALBOT'S *PATH OF MIRACLES* AND  
MUSIC OF ERIC WHITACRE & PETER SCOTT LEWIS

JANUARY 19-22

Conspirare  
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PATH OF MIRACLES

Thursday, January 19, 2012, 7:30 pm  
St. Mary's Catholic Church, Fredericksburg

Friday, January 20, 8:00 pm  
Saturday, January 21, 8:00 pm  
Sunday, January 22, 3:00 pm  
St. Martin's Lutheran Church, Austin

*Presented with support from The Keating Family Foundation  
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MUSIC OF ERIC WHITACRE  
& PETER SCOTT LEWIS

Saturday, January 21, 5:00 pm  
St. Martin's Lutheran Church, Austin

Craig Hella Johnson, Artistic Director & Conductor  
Company of Voices

SEASON SUSTAINING UNDERWRITER

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# Program

*Path of Miracles* by Joby Talbot (b. 1971)

1. Roncesvalles

2. Burgos

3. Leon

4. Santiago

*Path of Miracles* will be performed without intermission.

# Program Notes

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

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

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

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

St. James, one of the fishermen called by Jesus, was included with his brother John and with Peter in the inner circle of disciples. He is the patron saint of Spain, especially honored for appearing to Charlemagne in a dream and motivating him to invade Spain and to oust the Moors. According to legend, James evangelized in Spain before returning to his martyrdom in Jerusalem. The translation of his body back to distant Spain involved the transformation of his tomb into a rudderless boat of stone, miraculously conducted to the Spanish coast, then transferred inland to Iria Flavia by his disciples. There it was rediscovered 800 years later by a shepherd guided by a star (a possible derivation of Compostela, from Latin *campus stellae*, "field of stars") and taken to its final resting place in nearby Santiago.

The imperial Roman trade route across the Pyrenees later became the route for the church to consolidate its authority in Spain, and the discovery of St. James's burial site made Santiago, after Jerusalem and Rome, one of the most important pilgrimage destinations. The early

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

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

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

"Santiago" begins with a return of the triplet motif heard at the start of the pilgrimage, as the text describes more specific aspects of the landscape, which yet are "shadows" to the pilgrim. The hymn to Santiago returns when the goal finally is in sight, followed by a lively, syncopated setting of a medieval text on spring from the *Carmina Burana*. The pilgrim repeats prayers to St. James in celebration of the end of the journey and the beginning of a new life.

—Eric Leibrock

# Texts & Translations

All texts are sung, except translations which are shown in parentheses

## 1. Roncesvalles

*Herr Santiagu* (Holy St. James  
*Grot Sanctiagu* Great St. James  
*Eultreya esuseya* God helps us now  
*Deius aia nos.* and evermore.)

Ἰ κατ ἐκεῖνον δὲ τὸν καιρὸν ἐπέβαλεν ἠρωδῆς ὁ  
βασιλεὺς τὰς χεῖρας κακῶσαι τινὰς τῶν ἀπὸ  
τῆς ἐκκλησίας  
Ἰ ἀνείλεν δὲ ἰακωβὸν τὸν ἀδελφὸν ἰωάννου μαχαίρα

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

Eode-m 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, foy el o primeiro que preegou en Galizia.*

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;*

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

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

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

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

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

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

## 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.  
Pray to the Saints and the Virgen del Camino,  
To save you as she saved the man from Lyon  
Who was tricked on the road by the deceiver,  
Tricked by the devil in the form of St. James  
And who killed himself from fear of hell;

The devil cried out and claimed his soul.  
Weeping, his companions prayed.  
Saint and Virgin heard the prayer  
And turned his wound into a scar,  
From mercy they gave the dead man life.

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

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

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

*Ora pro nobis, Jacobe,*

*A finibus terrae ad te clamavi.*

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

### 3. Leon

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

(The sun that shines within me is my joy, and God is my guide. –Anon, 13<sup>th</sup> cen.)

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.*

(The sun that shines within me is my joy, and God is my guide. –Anon, 13<sup>th</sup> century)

Rumours 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.*

(How admirable are thy tabernacles, O Lord of Hosts. –Psalm 84)

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

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

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

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

### 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.

(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*)

Jacobo dat parium / Omnis mundus gratis

Ob cuius remedium / Miles pietatis

Cunctorum presidium / Est ad vota satis.

(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*)

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

Jacobo propicio / Veniam speramus  
Et quas ex obsequio / Merito debemus  
Patri tam eximio / Dignes laudes demus.  
(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.)

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

x x x x

# Program

## Music of Eric Whitacre and Peter Scott Lewis

### I

With a Lily in Your Hand.....Eric Whitacre (b. 1970)  
The Seal Lullaby..... Eric Whitacre

### II

This Marriage..... Eric Whitacre  
Five Hebrew Love Songs..... Eric Whitacre

*Choir and string quartet*

Temuná  
Kalá kallá  
Lárov  
Éyze Shéleg!  
Rakút

### III

Oculi Omnium (**U.S. premiere**) ..... Eric Whitacre  
Alleluia (**U.S. premiere**)..... Eric Whitacre  
hope, faith life, love ..... Eric Whitacre

### IV

The Changing Light (**world premiere**) ..... Peter Scott Lewis (b. 1953)  
Text by Lawrence Ferlinghetti (b. 1919)

*Choir, string quartet, vibraphone and marimba*

The Changing Light  
Big Sur Light  
The Moon Stayed Full Last Night  
Dictionaries of Light

### V

Sleep ..... Eric Whitacre

# Program Notes

Conspirare audience members are known to be active listeners. In addition to continually intensifying their creative listening to traditional repertoire, they demand new music, as music-lovers have throughout history. This program presents a world premiere, two U.S. premieres, and a selection of recent compositions, many of which are likely to be first hearings for our audience.

This is the world premiere of *The Changing Light* by San Francisco composer Peter Scott Lewis, co-commissioned by Conspirare and the Sanford Dole Ensemble. Music by Lewis (b. 1953) has also been commissioned and/or performed by the Chamber Music Society of Lincoln Center and the San Francisco Symphony. His major compositions include *Pacific Triptych* for orchestra, two violin concertos, and two cello concertos. See more about Lewis at [lapisland.com](http://lapisland.com).

For *The Changing Light* Lewis set three poems by Lawrence Ferlinghetti, chosen in consultation with the poet from his 2001 collection *How to Paint Sunlight*. Ferlinghetti, first associated with the beat poets of the 1950s, is also a painter, activist, and founder of City Lights Booksellers and Publishers. *The Changing Light* is dedicated to Ferlinghetti, who, as Lewis notes, “will be turning 93 on March 24<sup>th</sup> and is still going strong.”

Lewis divided the second poem of the set, “Big Sur Light,” into two parts to make four movements in all, scored for chamber choir, vibraphone and marimba, and string quartet. Lewis notes, “I felt that the shimmering quality of mallet instruments and strings, as well as the clear quality of a chamber choir, was important to reflect the subject of the poetry.”

American Eric Whitacre (b. 1970) is one of the most popular and widely-recorded contemporary composers. He has completed commissions for ensembles all over the world, including the London Symphony Orchestra, Chanticleer, The King’s Singers, and The Tallis Scholars. Whitacre is a graduate of the Juilliard School where he studied with composer John Corigliano (see Whitacre’s full biography at [ericwhitacre.com/about](http://ericwhitacre.com/about)).

“With a Lily in Your Hand” is among Whitacre’s first compositions. Written in 1992 and revised in 2001, it sets a poem by Spanish poet Federico García Lorca. Whitacre suggests that it connects two contrasting

elemental ideas: ‘fire’ in a lively dancelike motif and ‘water’ in a flowing ostinato from which the butterflies of the text erupt.

“The White Seal,” a story from Rudyard Kipling’s *The Jungle Book*, opens with the text for “The Seal Lullaby” (2004). Whitacre had been approached to consider writing music for an animated feature film based on the Kipling tale, and “The Seal Lullaby” was presented to the film studio as a sample. After hearing no response from the producers, Whitacre called about the status of the potential commission and was informed that the studio had decided to make “Kung Fu Panda” instead.

“This Marriage” (2004), with a text by 13<sup>th</sup>-century Persian poet Rumi, is composed without measures and marked “freely and tenderly.” Whitacre notes, “‘This Marriage’ is just a small and simple gift to my wife on the occasion of our seventh wedding anniversary.”

“Five Hebrew Love Songs” was first composed in a version for solo soprano, with Hebrew texts by Whitacre’s future wife Hila Plitmann, and premiered with her as soloist in 1996 in Speyer, Germany. He adapted it for chorus and string quartet in 2001. Whitacre writes, “Each of the songs captures a moment that Hila and I shared together. ‘Kala Kalla’ (which means ‘light bride’) was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of ‘Ezra Shelleg’ are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral. These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife.”

The program’s two U.S. premiere pieces by Whitacre, both a cappella, were written for the choir of Sidney Sussex College, Cambridge. “Oculi Omnium” is a setting of the college’s prayer of grace before meals. The music for four-part chorus and soprano solo is composed without measure, is marked “freely,” and includes aleatoric moments when the choir is directed to “repeat notes at independent tempi.”

The extended “Alleluia” varies from four to eight chorus parts and includes aleatoric moments and solo sections for soprano and for bass.

“hope faith life love” is the second of three settings of poems by e. e. cummings in Whitacre’s *Three Songs of Faith* (1999). Whitacre shortened the poem to just the first four and last four words, and set each as a repeating meditation. “Each of the words, in turn,” he writes, “quotes

a different choral work from my catalog, and its corresponding musical material comments on the word I set.” Conspirare recorded “hope faith life love” for its album *Requiem*.

The 1999 work “Sleep” was commissioned in memory of her parents by Julia Lacy Armstrong, who performed with Conspirare in the past and is a former Austin resident now living in Taos, New Mexico. The Austin ProChorus premiered “Sleep” in Austin in 2000, as a setting of the Robert Frost poem “Stopping by Woods on a Snowy Evening.” Unfortunately Whitacre had failed to secure the right to use the poem, and he later commissioned his frequent collaborator Charles Anthony Silvestri to write new words to fit the music. As Whitacre commented, “This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from ‘Stopping By Woods,’ like ‘sleep.’ Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written.”

—Eric Leibrock

x x x x

## Performing Note

Conspirare has the privilege of performing in a variety of beautiful venues. We seek out acoustical and aesthetic environments that can best enhance choral performances and we are deeply grateful to our hosts. While our performing venues may represent specific traditions and the texts of some of our repertoire may also be representative of specific traditions, it is in no way intended to be exclusive of any individual whose experience or set of beliefs is not represented.

Conspirare respects and celebrates the great diversity of religious, artistic, and human experiences represented among our singers and audience members. Our shared musical experiences are intended to bring us together as we all seek to be inspired by the power of great choral music. The audience creates the space in which the music is held.

### **With A Lily In Your Hand**

With a lily in your hand / I leave you, o my night love!  
Little widow of my single star / I find you.  
Tamer of dark

butterflies!  
I keep along my way.  
After a thousand years are gone/ you’ll see me,  
o my night love!

By the blue footpath, / tamer of dark / stars,  
I’ll make my way.  
Until the universe / can fit inside / my heart.  
—Federico Garcia Lorca (1898-1936)  
(Translated by Jerome Rothenberg)

### **The Seal Lullaby**

Oh! hush thee, my baby, the night is behind us,  
And black are the waters that sparkled so green.  
The moon, o’er the combers, looks downward to find us  
At rest in the hollows that rustle between.

Where billow meets billow, then soft be thy pillow,  
Oh weary wee flipperling, curl at thy ease!  
The storm shall not wake thee, nor shark overtake thee,  
Asleep in the arms of the slow-swinging seas.  
—Rudyard Kipling (1865-1936)

### **This Marriage**

May these vows and this marriage be blessed.  
May it be sweet milk, / like wine and halvah.  
May this marriage offer fruit and shade / like the date palm.  
May this marriage be full of laughter, / our every day a day in paradise.  
May this marriage be a sign of compassion, / a seal of happiness here and hereafter.  
May this marriage have a fair face and a good name,  
an omen as welcomes the moon in a clear blue sky.  
I am out of words to describe / how spirit mingles in this marriage.  
—Jalal al-Din Rumi (1207-1273)

## Five Hebrew Love Songs

### I. Temuná (A picture)

A picture is engraved in my heart;  
Moving between light and darkness:  
A sort of silence envelopes your body,  
And your hair falls upon your face just so.

### II. Kalá kallá (Light bride)

Light bride  
She is all mine,  
And lightly  
She will kiss me!

### III. Lárov (Mostly)

“Mostly,” said the roof to the sky,  
“the distance between you and I is endlessness;  
But a while ago two came up here,  
and only one centimeter was left between us.”

### IV. Éyze Shéleg! (What snow!)

What snow!  
Like little dreams  
Falling from the sky.

### V. Rakút (Tenderness)

He was full of tenderness;  
She was very hard.  
And as much as she tried to stay thus,  
Simply, and with no good reason,  
He took her into himself,  
And set her down  
in the softest, softest place.  
—Hila Plitmann (b. 1973)

## Oculi Omnium

Oculi omnium ad te spectant, Domine;  
*The eyes of all look toward thee, O Lord;*  
tu das eis escam eorum in tempore opportuno.  
*thou givest them their meat in due season.*  
Aperis tu manum tuam,  
*Thou openest thine hand*  
et imples omne animal benedictione tua.  
*and fillest every living thing with thy blessing.*  
Sanctifica nos, quaesumus, per verbum et orationem;

*Sanctify us, we beseech thee, through word and prayer;*  
Istisque tuis donis,  
*and give thy blessing*  
quae de tua bonitate sumus percepturi, benedicito.  
*to these thy gifts, which of thy bounty we are about to receive,*  
Per Jesum Christum Dominum nostrum. Amen.  
*through Jesus Christ our Lord. Amen.*  
—The Grace of Sidney Sussex College, Cambridge

## Alleluia

Alleluia

## hope, faith, life, love

hope, faith, life, love  
dream, joy, truth, soul  
—e.e. cummings (1894-1962)

\*\*\*\*\*

## THE CHANGING LIGHT

Poetry by Lawrence Ferlinghetti (b. 1919)

### The Changing Light

The changing light of San Francisco  
is none of your East Coast light  
none of your  
pearly light of Paris  
The light of San Francisco  
is a sea light  
an island light  
And the light of fog  
blanketing the hills  
drifting in at night  
through the Golden Gate  
to lie on the city at dawn  
And then the halcyon late mornings  
after the fog burns off  
and the sun paints white houses  
with the sea light of Greece  
with sharp clean shadows  
making the town look like  
it had just been painted  
But the wind comes up at four o'clock  
sweeping the hills  
And then the veil of light of early evening



sailing through its dark seas  
a lighted ship at sea  
Once in a while a plane winged by  
soundless  
flashing its human signal  
in the night of the sky  
And the moon sailed on  
listing a bit to starboard  
looking almost as if  
it might capsize  
overloaded as it always was  
with the reflected  
imagined love  
of the world  
And then at the final end of night  
the sea turned white  
as the too-full moon  
still beat seaward  
through its white night  
too loaded to land anywhere  
with its precious  
perishable cargo

8.

The moon  
after much reflection says  
Sun is God

\*

The sky full of leaves & pollen  
in the high wind  
sows trees!

\*

The tree believes  
its panoply of leaves  
will save it from acid rain  
(Think again)

\*

Will the rains ever end?  
Basho claps together  
His muddy clogs

\*

Will the world ever end?  
Dawn and the sun  
runs its fingers  
over the land

\*

Phallus in vulva  
And a divine spasm  
Shakes the universe

### **Dictionaries of Light**

The sun the sun  
comes round the corner  
like a shining knight of old  
galloping over the landscape  
on the horses of morning  
And shaking his lance over us  
in trance of night  
awakens us to speak or sing  
to banish death and darkness  
And each steed a word  
each verb a stallion  
reared up against all ignorance  
Untamed rampant radicals  
in dictionaries of light

\*\*\*\*\*

### **Sleep**

The evening hangs beneath the moon, / A silver thread on darkened dune.  
With closing eyes and resting head / I know that sleep is coming soon,

Upon my pillow, safe in bed, / A thousand pictures fill my head,  
I cannot sleep, my mind's aflight, / And yet my limbs seem made of lead.

If there are noises in the night, / A frightening shadow, flickering light;  
Then I surrender unto sleep, / Where clouds of dream give second sight.

What dreams may come, both dark and deep, / Of flying wings and soaring leap  
As I surrender unto sleep, / As I surrender unto sleep.

—Charles Anthony Silvestri (b. 1965)

x x x x

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Craig Hella Johnson  
*Artistic Director & Conductor*

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**Conspirare**  
we sing life  
Craig Hella Johnson  
& Company of Voices

# About Conspirare



KAREN SACHAR

*The word “conspirare” derives from the Latin “con” and “spirare” translated as “to breathe together.”*

Founded in 1991 to present a summer classical music festival in Austin, Texas, Conspirare has rapidly grown to become an internationally recognized, professional choral organization. Led by founder and artistic director Craig Hella Johnson, Conspirare is comprised of two performing ensembles and an educational program. A professional chamber choir (“Conspirare” or “Company of Voices”) of extraordinarily talented singers from around the country is presented in an annual concert series in Austin, other Texas communities, and locations in the U.S. and abroad. The Conspirare Symphonic Choir of both professional and volunteer singers performs one or more large choral/orchestral works annually. The Conspirare Youth Choirs is an educational program for singers ages 8-16, who learn and perform in two separate ensembles, Kantorei and the Conspirare Children’s Choir.

Conspirare produced its first commercial recording, *through the green fuse*, in 2004 on the Clarion Records label. A second CD, *Requiem*, also on Clarion and since reissued by Harmonia Mundi, was released in 2006 and received two Grammy® nominations (Best Choral Performance and Best Engineered Album, Classical). Harmonia

Mundi also released *Requiem* in Europe in 2009, and it received the Netherlands' prestigious 2010 Edison Award in the Choral Music category. The Edison is the Dutch equivalent of the U.S. Grammy.

A third recording, *Threshold of Night*, was released worldwide in September 2008 on the Harmonia Mundi label, Conspirare's first title for the distinguished recording company. *Threshold of Night* received two Grammy nominations, Best Choral Performance and Best Classical Album. In October 2008, in cooperation with Austin's public television station KLRU, Conspirare filmed a PBS television special, "A Company of Voices: Conspirare in Concert," that was broadcast nationally in March 2009 and is available on both CD and DVD. *A Company of Voices* received a Grammy nomination as Best Classical Crossover Album. Conspirare's latest CD *Sing Freedom! African American Spirituals* was recorded last October and released September 13, 2011 by Harmonia Mundi.

In 2005 Conspirare received the Margaret Hillis Award for Choral Excellence, given by national service organization Chorus America. In 2007, as one of the select choruses to receive a grant from the National Endowment for the Arts under its American Masterpieces initiative, Conspirare presented a four-day festival that featured a distinguished gathering of composers and conductors, performances of three world premieres, and a gala closing concert with a choir of 600 singers. In July 2008 Conspirare represented the United States at the Eighth World Symposium on Choral Music in Copenhagen, joining invited choirs from nearly forty countries. In February 2010 Conspirare was an invited, featured choir at the annual convention of the American Choral Directors Association/Eastern Division in Philadelphia. Conspirare received the 2010 Dale Warland Singers Commission Award from Chorus America to support the commission of a new work by Seattle composer Eric Banks. In February 2011 Conspirare gave three invited performances in New York City under auspices of the Weill Music Institute of Carnegie Hall. In March 2012 the ensemble will tour several Midwestern states, including an invited concert in Fort Wayne at the ACDA/Central Division annual convention.

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KAREN SACHAR

## About Craig Hella Johnson

Renowned as one of the most influential voices in choral conducting in the United States, Craig Hella Johnson brings a depth of knowledge, artistic sensitivity, and imagination to his programs. As founder and artistic director of Conspirare, Johnson assembles some of the finest singers in the country to form a world-class, award-winning ensemble committed to creating dynamic choral art.

In addition to his work with Conspirare, Johnson also serves as Artistic Director of the Victoria Bach Festival, an annual event that draws musicians and critical praise from around the country. Of Johnson's performance of Beethoven's *Missa Solemnis*, Mike Greenberg of the San Antonio *Express-News* wrote: "Through all the amazing ebbs and flows of dynamics, the radiant balances, the seamless connection of episodes, the theatrically astute tempo relations, the unified structural arc, the music shone forth with organic naturalness. Nothing sounded fussed over. Everything just sounded right."

Johnson served as Director of Choral Activities (1990-2001) at the University of Texas in Austin where he led the graduate program in conducting. He was artistic director of San Francisco-based Chanticleer

(1998-1999) and has served as guest conductor with the Austin Symphony, San Antonio Symphony, Santa Fe Symphony, Chicago's Music of the Baroque, Berkshire Choral Festival, Oregon Bach Festival, and Taipei Male Choir.

Praised by audiences and critics, Johnson's programs are hailed as thought-provoking musical journeys. A unique aspect of Johnson's programming is his signature "collage" style: through-composed programs that marry music and poetry to blend sacred and secular, classical and contemporary, classical and popular styles. In 2006 he was engaged to create a special peace-themed collage program for the North Central ACDA convention. He was also engaged by the famed St. Olaf Choir to create and conduct a collage program during a five-week residency with the choir in spring 2007.

A composer and arranger, Johnson works with G. Schirmer Publishing on the Craig Hella Johnson Choral Series, featuring specially selected composers as well as some of his original compositions and arrangements. His works are also published by Alliance Music Publications. Also an accomplished vocalist and pianist, he released his first solo CD "Thorns on the Rose" in 2008 on the Booker Music label.

Johnson's distinctive style and commitment to the choral art have led him to be honored with several awards, including 2008 induction into the Austin Arts Hall of Fame and the 2009 Louis Botto Award for Innovative Action and Entrepreneurial Zeal, given by Chorus America. Most recently he received the 2011 Citation of Merit from international professional music fraternity Mu Phi Epsilon, the organization's highest honor for a non-member.

A native of Minnesota, Johnson studied at St. Olaf College, the Juilliard School, and the University of Illinois and earned his doctorate at Yale University. As the recipient of a National Arts Fellowship, Johnson studied with Helmuth Rilling at the International Bach Academy in Stuttgart, Germany.

x x x x

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# Watch for the release of *Samuel Barber: American Romantic* on CD in Fall 2012!

Conspirare recently returned to Sauder Hall in Goshen, Indiana, to record *Samuel Barber: American Romantic* for release this fall on the Harmonia Mundi label, marking our fifth collaboration with this distinguished international record company.

Recordings allow us to share Conspirare's unforgettable artistry with a worldwide audience, and to create a permanent record for future generations of music lovers. The performances and recording of *Samuel Barber: American Romantic* are lovingly dedicated to Fran Collmann in recognition of her twelve years of service as Chair of Conspirare's board of directors. We acknowledge with gratitude the following patrons whose support has helped make this project possible.

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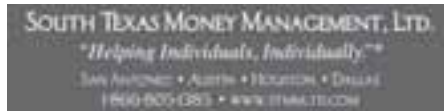
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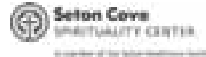
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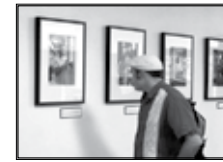


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