

PILGRIMAGE AND POSTMINIMALISM IN JOBY TALBOT'S *PATH OF MIRACLES*

by

JOY ELIZABETH MEADE

Under the Direction of

DANIEL BARA

ABSTRACT

Joby Talbot's *Path of Miracles* is a seventy-minute a cappella choral masterwork that portrays the experience of a pilgrim traveling the Camino de Santiago. Composed in 2005 on commission from Nigel Short for his professional choir Tenebrae, *Path of Miracles* is a modern-day soundtrack of this enduring pilgrimage. This paper examines *Path of Miracles* from three perspectives: as a representation of pilgrimage, as a reflection of the sacred and secular aspects of the Camino de Santiago, and as an example of a postminimalism in a choral work.

Chapter 2 studies *Path of Miracles* as a musical depiction of common pilgrimage experiences as explained by anthropologists. Modern pilgrimage scholarship examines a person's motivation to take a pilgrimage, his or her separation from daily life and social status, the re-shaping of a pilgrim's identity along the journey, the physical effect of constant walking on the mind and body, and the re-entrance of the pilgrim into society. *Path of Miracles* represents these stages of pilgrimage musically. Additionally, Chapter 2 demonstrates how *Path of Miracles* is a modern-day, musical depiction of the French route, and this chapter will explore

how the piece serves as a musical guidebook, depicting the landscape, cathedrals, cultures, people and sounds found on the Camino Frances.

Chapter 3 examines the sacred and secular musical elements found in *Path of Miracles*, and how these elements portray the dichotomy of religious and non-religious aspects of the Camino's history. *Path of Miracles* encapsulates this intersection primarily through reference to sacred and secular musical forms and texts.

Chapter 4 provides a musical analysis of *Path of Miracles* for conductors and performers to reference, organized movement-by-movement. Each movement is introduced by a graph that represents its musical elements and structure. The graphs also highlight Talbot's use of postminimalist compositional devices, such as repetition, reference and quotation, rhythmic and textual layering, tiered dynamics, and phase shifting. Because this piece does not fit neatly into a common choral genre like the oratorio or cantata, defining and tracing the theoretical approach and musical influences on the piece is a concrete way to help conductors, performers, and audience members understand the complexities and style choices within its eighteen-voice texture.

INDEX WORDS: Joby Talbot, *Path of Miracles*, pilgrimage, Camino de Santiago, postminimalism

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by

JOY ELIZABETH MEADE

MM, Westminster Choir College, 2009

BA, University of Richmond, 2007

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2016

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by

JOY ELIZABETH MEADE

Major Professor:	Daniel Bara
Committee:	JD Burnett
	Susan Thomas

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
May 2016

DEDICATION

This document is dedicated to my children, Lydia and Elliott. Although you are both too young to remember this degree process, I hope that you will grow to love learning and music as much as I do. This document is also dedicated to my grandmother, Dr. Mary Dupuis. You led a successful academic career as a dedicated professor and wonderful mother long before it was customary for women to be in the workforce, let alone tenured professors. Thank you for your example and your encouragement.

ACKNOWLEDGEMENTS

I would like to sincerely thank my advisor Dr. Daniel Bara for his guidance and wisdom through this writing process. I would also like to thank my parents for traveling to Georgia many times to take care of my children so I could write this paper. A special thank you to my brilliant sister Natalie who helped to edit this document and improve my writing style and clarity. Lastly, I am eternally grateful to my husband Andrew for being patient, gracious and supportive of me throughout this degree. I could not have accomplished any of this without such an amazing team around me.

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CHAPTER 1

INTRODUCTION

Since the Middle Ages, pilgrims have walked the five hundred mile Road of Saint James through France and Spain. Their arduous journey culminates at the Cathedral of Santiago de Compostela, where the bones of the apostle James are believed to be buried. This document studies Joby Talbot's *Path of Miracles*, a seventy-minute cappella choral masterwork that portrays the experience of a pilgrim on the Camino de Santiago (trans. Road of St. James). The piece is divided into four movements, each titled after an important city on the Camino. Composed in 2005 on commission from Nigel Short for his eighteen-voice professional choir Tenebrae, *Path of Miracles* is a modern-day soundtrack of this enduring pilgrimage. The breadth of musical styles and influences within the piece represents both the past and present-day experience of the pilgrim's journey. The libretto combines languages from many of the people and writings significant to the history of the Camino, as well as newly composed English text by British poet Robert Dickenson that depict a modern-day view of both the sacred and secular values shared by pilgrims along the Camino.

Statement of Purpose

This paper examines Joby Talbot's *Path of Miracles* from three perspectives: as a representation of pilgrimage, as a reflection of the sacred and secular aspects of the Camino de Santiago, and as an example of postminimalism in a choral work. The

piece's complicated musical form raises critical questions about the relationship between music and pilgrimage, the intersection of the sacred and the secular in choral music, and the place a seventy-minute a cappella, postminimal choral work holds within the ever-expanding choral canon.

Chapter 2 examines *Path of Miracles* as a musical depiction of common pilgrimage experiences as explained by anthropologists. Modern pilgrimage scholarship studies a person's motivation to take a pilgrimage, his or her separation from daily life and social status, the re-shaping of a pilgrim's identity along the journey, the physical effect of constant walking on the mind and body, and the re-entrance of the pilgrim into society. Chapter 2 demonstrates how *Path of Miracles* reflects many of the universal thoughts and encounters of pilgrims, as well as Talbot's personal experiences during his travel along the Camino. *Path of Miracles* is a modern-day, musical depiction of the French route, and this chapter will explore how the piece serves as a movement-by-movement musical guidebook, depicting and symbolizing the landscape, cathedrals, cultures, people and sounds found on the Camino Frances. Lastly, this chapter also compares the experiences of musicians who walked the Camino as pilgrims to see if they may mirror the experience of performing or listening to *Path of Miracles*. Many leading classical musicians have taken the pilgrimage, including John Elliott Gardiner and the Monteverdi Choir, Juilliard cello professor Dane Johansen, and the commissioning choir Tenebrae. These musicians documented the role and impact of their musical performances on pilgrims, and their writings provide contemporary perspectives on music's presence on the Camino.

Chapter 3 examines the sacred and secular musical elements found in *Path of Miracles*, and how these elements portray the dichotomy of religious and non-religious aspects of the Camino's history. The legend of Saint James encompasses both religious and pagan traditions and the Camino's eight hundred year history has endured wars, financial greed, and commercial development. Modern pilgrims undertake the trek for both sacred and secular reasons. Indisputably, the sacred and the secular intersect on the Camino de Santiago, and *Path of Miracles* encapsulates this intersection through reference to sacred and secular musical forms and texts, as Talbot engages the sacred subject matter of a Christian pilgrimage and transforms it into a secular concert piece. Elements of the spiritual and nonspiritual are blurred, as sacred chants are merged with newly-composed music, and Biblical texts are combined with secular poetry. *Path of Miracles* has been sung in churches along the Camino, but its premier was at the City of London Festival. Talbot does not subscribe to a particular faith himself, but he writes that he faced many spiritual encounters during his pilgrimage along the Camino. In these ways and others discussed in Chapter 3, *Path of Miracles* is a secular art piece that portrays sacred worship.

Chapter 4 provides a musical analysis of *Path of Miracles* for conductors and performers to reference, organized movement-by-movement. Each movement is introduced by a graph that illustrates the formal structure, texture, tonal areas, tempos, rhythms, mood, dynamics and libretto. The graphs highlight Talbot's use of postminimalist compositional devices, such as repetition, quotation, rhythmic and textual layering, static dynamic ranges, and phase shifting. Because *Path of Miracles* does not fit neatly into a common choral genre, such as the oratorio or cantata, defining and

tracing the theoretical approach and musical influences on the piece is a concrete way to help conductors, performers, and audience members understand the complexities and style choices within its eighteen-voice texture. In keeping with his postminimalist approach, Talbot draws on many musical styles in each movement, including Gregorian chant, Notre Dame polyphony, Spanish and French Renaissance motets, Lutheran chorales, Romantic-era masterworks and even Arvo Pärt's tintinnabulation techniques. While the graphs attempt to offer theoretical analysis, the discussion that follows each chart seeks to explain the movement's subtext and the significance of its diverse musical references.

History of the Pilgrimage

Both legend and historical documentation detail the origins of the pilgrimage to Santiago de Compostela. In the early years of Christianity, James the Apostle was sent to evangelize Spain. After being met with some resistance, he returned to Jerusalem where he was beheaded by King Herod Agrippa in 44 BCE for heresy. Despite Herod's refusal to grant permission for James' decapitated body to be buried, a group of James' disciples were able to rescue the body. Legend suggests that the disciples placed James' body in an unmanned boat made of tombstone that was led by an angel across the sea and up the River Ulla to Iria Flavia, the capital of Galicia, to a place where there was a cemetery (compostum). This place became known as Compostela. St. James' bones were laid to rest there for eight hundred years.¹ In 814 CE, a hermit, guided by the stars, discovered the place where the Apostle was buried, as was recorded by a French priest named

¹ Garcia, Alfonso. *The Road to Santiago*, edited by Vincent Pastor. Compostela: Edilesa, 2003.

Aimery Picaud in the *Liber Sancti Jacobi*, which became part of the *Codex Calixtinus*.

The original pilgrim's guidebook for the Camino, the *Codex Calixtinus* describes many of the different routes leading to Compostela. The most popular route became Picaud's route, called the French Way, which linked the Pyrenees Mountains in Northern France with Galicia.²

Figure 1: Map of the Routes along the Camino de Santiago³



In the early 9th century, Theodomirus, bishop of Iria, officially recognized the new tomb as that of James the Apostle. King Alphonse II visited the site and ordered a small church to be built and St. James became canonized as the patron saint of pilgrims and Spain. For centuries, the Spanish army rode into battle crying “Santiago!”⁴ Pope Calixtus II granted graces and privileges of the Vatican to Compostela in 1122 CE, ushering in the golden age of pilgrimage to Compostela, at which time St. James and the

2 Xunta de Galicia. *The Road of Santiago*. Galicia, Spain: Xunta de Galicia Government, 2000.

3 www.walkthecamino.com/camino-de-santiago-routes

4 Gerson, Paula, Jeanne Krochalis, Annie Shaver-Crandall and Alison Stones. *The Pilgrim's Guide to Santiago de Compostela: A Critical Edition in Two Volumes*. London: Harvey Miller Publishers, 1998.

cathedral became the most visited shrine in the Christian world. With the increased popularity of the pilgrimage, the role of the kingdom of Leon was strengthened, and as the stars led pilgrims to the west of Spain, many miracles were said to have occurred.⁵ “The crowd of pilgrims that go to Compostela or back therefrom is so large, that it is hardly possible to walk on the road to the west.”⁶

The Protestant Reformation, humanism, and Religious Wars caused the number of pilgrims to decrease after 1589. The Enlightenment in the mid-eighteenth century saw a slight increase in pilgrims, though they stopped coming almost entirely in the 19th century. However in 1884, many of the relics that were hidden during the religious wars were excavated and authenticated, and this brought about a strong renewal of the pilgrimage. In 1982 and 1989, Pope John Paul II traveled to Compostela as a pilgrim and emphasized the importance of the pilgrimage as a way of linking foreign people through common bonds of faith. He also promoted the route among Catholic youth as a trendy and relevant way for them to engage their faith.⁷ UNESCO named Santiago a World Heritage City in 1985 and the European Union adopted the pilgrimage route as the premier “European Cultural Itinerary.”⁸ This reanimation of the pilgrimage helped to create interest among the general public, while books and films spurred more interest. To illustrate the growth in appeal, thirteen pilgrims made the journey in 1978, compared with 270,000 pilgrims in 2010.⁹ Despite the decline in practicing Catholics worldwide,

5 Xunta de Galicia, 1.

6 Xunta de Galicia, 1.

7 Frey, Nancy Louise. *Pilgrims Stories On and Off the Road to Santiago*. Berkeley: University of California Press, 1998, 249.

8 Frey, 250.

9 Mureno, Juan. “More Popular Than Ever: The Way of St. James still offers enlightenment,” *Spiegel*, August, 7, 2014, accessed January 8, 2015, <http://www.spiegel.de/international/europe/more-popular-than-ever-way-of-st-james-still-offers-enlightenment-a-983670-2.html>

the Camino has seen a resurgence of interest from people of all faiths, serving a different purpose for each modern pilgrim.

Biography of *Path of Miracles* and Joby Talbot

A conversation with the British baritone, conductor and record producer Gabriel Crouch sparked the conception of *Path of Miracles*. Crouch told Talbot about conductor Nigel Short's idea for a piece about the pilgrimage, motivating Talbot to attend a Tenebrae recording session where he was "utterly bowled over by the sheer beauty of the sound of this unique choir."¹⁰ Talbot writes, "Gabriel and Nigel's plan was to enlist four composers to write a movement each. With breathtaking arrogance I suggested that maybe I should write the whole thing, and with an equally breathtaking leap of faith (much to my surprise) they agreed. I set off for Spain in search of inspiration."¹¹ Accompanied by his wife and one-year-old son, Talbot visited many of the important landmarks along the Camino, including the four most important cathedrals in Roncesvalles, Burgos, Leon and Santiago de Compostela. These four main staging-posts along the Camino correspond with the titles of the four movements of *Path of Miracles*. Talbot invited Robert Dickenson to write the libretto because of Dickenson's existing poetry on French medieval saints. What followed is "a libretto of inspired reflections on the pilgrimage juxtaposed with extant medieval text."¹²

10 Talbot, Joby. *Path of Miracles*. Performed by Tenebrae, conducted by Nigel Short. Signum Records, 2005. CD liner notes by Crouch, 5.

11 Talbot, Joby. *Path of Miracles*. Performed by Conspirare, conducted by Craig Hella Johnson. Harmonia Mundi, 2015. CD liner notes, 5.

12 Tenebrae, CD liner notes, 5.

Path of Miracles was originally intended to be performed by Tenebrae at various churches and venues along the Camino. Although the choir later performed the piece in the Leon Cathedral, its premier occurred at the City of London Festival in July 2005, and the piece was recorded and produced by Crouch that same month. It received its American premiere by Judith McClure and the Talbot Project, a choir assembled just for this purpose, at the World Financial Center in New York City in 2007. Since that time *Path of Miracles* has been performed and recorded by professional choirs including The Crossing and Conspirare.

Talbot's compositional output is diverse, though *Path of Miracles* is only Talbot's second published choral work. In 2002, the King's Singers commissioned Talbot to write an Orianna madrigal in celebration of Queen Elizabeth II's Golden Jubilee. After studying at the Guildhall School of Music and Drama with Simon Bainbridge and privately with Brian Elias, Talbot composed numerous film scores in the 90s while performing with Neil Hannon in the UK chamber pop band The Divine Comedy. He has written two critically acclaimed movie soundtracks: *The Hitchhiker's Guide to the Galaxy* (2005) and *The League of Gentlemen's Apocalypse*. Commissioned by the Royal Ballet, Talbot composed *Chroma* (2007), *Alice's Adventures in Wonderland* (2011), and *Shakespeare's The Winter's Tale* (2014). His orchestral works include *Tide Harmonic* (2009) for the Orchestre Nationale de Lille, a new arrangement of Purcell's *Chacony in G Minor* (2011) for the BBC Symphony Orchestra, and *Worlds, Stars, Systems, Infinity* (2012) for the Philharmonia Orchestra. Most recently, Talbot's new opera *Everest* was premiered at the Dallas Opera in 2015.¹³ Music critic John Kersey writes of Talbot's

¹³ "Biography," Joby Talbot, accessed January 9, 2015, www.jobyaltalbot.com.

works, “This is music that is unassuming and undemonstrative, but that turns simple, elemental materials into drama that is absorbing and hard to forget.”¹⁴ Despite the diversity of genres within his oeuvre, Talbot’s compositions exhibit a unique and recognizable compositional voice. *Path of Miracles* is no exception.

Literature Review

Pilgrimage

The common experiences that occur on a pilgrimage from an anthropological framework are examined in Chapter 2, before delving more specifically into the similarities among pilgrims on the Camino de Santiago. This chapter explores how music helps to frame pilgrimage experiences.

Resources used to explore the pilgrimage include several types of literature: anthropological, historical, anecdotal and ethnographical. Victor and Edith Turner were the first anthropologists to publish a study on pilgrimage, and their books *Image and Pilgrimage in Christian Culture* and *The Ritual Process* are the classic pilgrimage literature on which present-day scholars continue to research.¹⁵ The College of William and Mary’s Institute for Pilgrimage Studies provides links to scholarly articles that offer research about specific pilgrimages, including the Camino de Santiago. These articles include studies on the effect of constant walking on the mind and body during a pilgrimage, and about the relationship between pilgrimage and spiritual beliefs.

The primary resource that many pilgrims and historians interested in the Camino access initially is the English translation of the original twelfth-century guidebook, the

14 Kersey, John. “Similarities of Diverse Things,” *Tempo* 57, No. 224 (April 2003): 78.

15 Turner, V. & E. Turner. *Image and Pilgrimage in Christian Culture*. Colombia: Colombia University Press, 1978.

Codex Calixtinus. Much of the Latin portions of the libretto in *Path of Miracles* comes from this guidebook, as do many of the poetic English interpolations by Dickenson. This paper references *The Pilgrim's Guide* by Annie Shaver-Crandall and Paula Gerson because it is the most extensive and complete annotated translation of the *Codex Calixtinus*.¹⁶ Personal accounts of pilgrim's experience and reflections include the writings of famous world leaders who have documented their travel on the route, including Charlemagne, Francis of Assisi, Dante Alighieri, and U.S. President John Adams. Dr. Edward Stanton's *Road of Stars to Santiago* details his personal experiences on the pilgrimage, and as a professor of Hispanic Studies at University of Kentucky, his writing is informed by a vast knowledge of the Camino's history, populations, and architecture.¹⁷ Nancy Frey's *Pilgrims Stories On and Off the Road to Santiago* ethnography of the Camino studies the personal experiences of pilgrims as well as the social and spiritual phenomenon of the Camino from its origin with the death of St. James to the present day. Frey also includes anecdotes about her travels that highlight the uniqueness of the history of the Camino and the diversity of the pilgrims along the route.¹⁸ Lastly, the film "The Way" by Emilio Estevez and starring Martin Sheen offers helpful cinematic footage of the route's terrain, weather, architecture, and distinctive cultures.

Ethnomusicologist Philip Bohlman has published extensively on the interconnectedness of pilgrimage and music in Europe. He asserts that faith and history

16 Gerson, Paula, Jeanne Krochalis, Annie Shaver-Crandall and Alison Stones. *The Pilgrim's Guide to Santiago de Compostela: A Critical Edition in Two Volumes*. London: Harvey Miller Publishers, 1998.

17 Stanton, Edward F. *The Road to Santiago*. Lexington: The University Press of Kentucky, 1994.

18 Frey, Nancy Louise. *Pilgrims Stories On and Off the Road to Santiago*. Berkeley: University of California Press, 1998.

intertwine in the music of pilgrimage, allowing music to become a vehicle for understanding sacred and secular pilgrimage practices. He also suggests that music, specifically song, is one way that a pilgrim expresses his unique pilgrimage experience.¹⁹ The marriage of past and present pilgrimage histories through music seems to be a main interest of Talbot's in *Path of Miracles*, and Bohlman's scholarship in this area provides a framework for how Talbot's music can serve to represent historical and present-day experiences along the Camino de Santiago.

Sacred and Secular Music Discussion

The study of and reference to medieval chant and Renaissance polyphony composed by Spanish musicians is necessary in order to identify some of the sacred musical influences on *Path of Miracles*. The *Codex Calixtinus* serves as the primary source for all the chant melodies from the Camino during the 12th and 13th centuries, and has been recorded in its entirety by the Anonymous 4. The Benedictine Monks of Santo Domingo de Silos, who live in a monastery near Burgos along the Camino Frances route, have been recorded as an authentic example of the style of worship and singing that is heard daily in churches along the Camino.

In Michael Cobussen's book, *Thresholds: Rethinking Spirituality through Music*, he asserts that a new musical movement has begun, and titles it "New Spiritual Music." Characteristics of this type of music are repetition and rest, traditional and familiar tunes,

19 Bohlman, Philip. "Pilgrimage, Politics, and the Musical Remapping of the New Europe." *Ethnomusicology* Vol. 40, No. 3 (Autumn, 1996), 375-412. Accessed June 6, 2015. <http://www.jstor.org/stable/852469>.

tonality, intuitive simplicity, and spiritual narrations.²⁰ *Path of Miracles* includes all of these traits, and Cobussen's book helps to define the spiritual elements present in *Path of Miracles*.

Chapter 3 of Jonathan Arnold's book, *Sacred Music in Secular Society* addresses the now commonplace phenomenon of sacred music's performance in the secular concert hall. Additionally, it looks historically at composers and performers motivation to write and perform sacred music without espousing or belonging to the faith traditions of the music they compose. This chapter includes interviews with James MacMillan and John Taverner, British choral composers who are openly devout in their faith, as well as conductors Russell Bealle, Peter Phillips, and Harry Christophers who explain their reasons for programming sacred music in secular concert settings.²¹

In his article, "What Makes "Religious Music" Religious?," Lois Ibsen al Faruqi defines the characteristics of Gregorian and Islamic chant that he has observed to be inherently spiritual. In doing so, he cites the relationship of music to words, the form, the duration, performance practice and the theology behind chant as being the primary indicator. *Path of Miracles* not only makes extensive use of Gregorian chant as motivic developmental material, but also references the modes of Islamic chant in places, as Muslims played a large part in the history of the Iberian Peninsula in the twelfth century, just before the origins of the Camino de Santiago pilgrimage began. This article offers

20 Cobussen, Marcel. *Thresholds: Rethinking Spirituality through music*. Burlington: Ashgate Publishing, 2008.

21 Arnold, Jonathan. *Sacred Music in Secular Society*. Burlington: Ashgate Publishing, 2014.

justification for how Talbot's piece is inherently meditative and spiritual in nature, without being explicitly Christian.²²

Postminimalism

Until the last few years, little scholarship has been published that helps to decisively define and classify postminimalism as a compositional approach. However, *The Ashgate Research Companion to Minimalist and Postminimalist Music* provides a compilation of current research that helps to define the style and impact of this recent compositional trend. Kyle Gann's article, "A Technically Definable Stream of Postminimalist, Its Characteristics and Its Meaning" offers a framework and vocabulary for describing Talbot's postminimalist style in *Path of Miracles*. While working as a music critic in the 1980s and 1990s, Gann began to notice a series of stylistic similarities within new classical music compositions that could no longer be categorized as minimalist, serialist, or twentieth-century style terms. His article documents these new trends and has shaped the current definition of postminimalist music.²³

Furthermore, Pwyll ap Sion's article, "Reference and Quotation in Minimalist and Postminimalist Music" suggests methods for examining the various ways that postminimalist composers use quotation, allusion and appropriation in their music.²⁴ As *Path of Miracles* is teeming with musical references from the medieval, Renaissance and

22 Ibsen al Faruqi, Lois. "What Makes "Religious Music" Religious?" In *Sacred Sound: Music in Religious Thought and Practice*, edited by Joyce Irwin, 21-34. Chico, California: Scholars Press, 1983.

23 Gann, Kyle. "A Technically Definable Stream of Postminimalism, Its Characteristics, and Its Meaning." In *The Ashgate Research Companion to Minimalist and Postminimalist Music*, edited by Keith Potter, Kyle Gann and Pwyll Ap Sion, 39 – 60. Burlington: Ashgate Publishing, 2013.

24 Ap Sion, Pwyll. "Reference and Quotation in Minimalist and Postminimalist Music." In *The Ashgate Research Companion to Minimalist and Postminimalist Music*, edited by Keith Potter, Kyle Gann and Pwyll Ap Sion, 259-278. Burlington: Ashgate Publishing, 2013.

Baroque eras, identifying and tracing the use of these references is critical to understanding the compositional structure and style of the piece.

Lastly, Tristan Evan's article, "Analyzing Minimalist and Postminimalist Music: an overview of methodologies," provides a number of theoretical approaches for analyzing this style of music. Since much of *Path of Miracles* is characterized by repetition and stasis, this article provides practical theoretical models and tools to help uncover the postminimalist compositional techniques Talbot employs in the piece.²⁵

Recordings

In addition to the live performance streams available through radio websites, two recordings of *Path of Miracles* stand out as extremely well-performed and produced. The program notes that accompany these recordings have also proven invaluable in articulating Talbot's vision for the work and the performers experience learning and singing it. The 2005 premier studio recording by Nigel Short and Tenebrae, the ensemble and conductor who commissioned Talbot to write *Path of Miracles*, is valuable because of Talbot's immediate supervision of the product. The newly-released recording from May 2015 by the American choir Conspirare led by Craig Hella Johnson is a compelling and noteworthy for its clarity, intonation, tone colors, and overall pacing and affect. Other recordings sampled included a live-stream of the Talbot Project, a pick-up group in NYC organized by Judith Clurman for the United States premier at the World Financial Center. Live concert recordings are also referenced of The Crossing Choir conducted by Donald Nally.

²⁵ Evans, Tristian. "Analyzing Minimalist and Postminimalist Music: an overview of methodologies." In *The Ashgate Research Companion to Minimalist and Postminimalist Music*, edited by Keith Potter, Kyle Gann and Pwyll Ap Sion, 241 - 258. Burlington: Ashgate Publishing, 2013.

CHAPTER 2

MUSIC AND PILGRIMAGE

Chapter 2 serves two purposes. First, it demonstrates the ways that *Path of Miracles* reflects a universal pilgrimage experience. After providing the initial framework summarizing the anthropological perspectives of the common pilgrimage experience, this chapter demonstrates the ways that the pilgrimage experience documented musically in *Path of Miracles*. In addition to representing the origins and history of the Camino, *Path of Miracles* also portrays the modern-day Camino experience. Moreover, *Path of Miracles* is an expression of a pilgrim's internal journey, starting with his motivations for going and ending with spiritual awakening. Secondly, Chapter 2 examines how *Path of Miracles* is a musical guidebook to the Camino de Santiago, using music and text to represent the Camino's architecture, cultures and relics. In many ways, *Path of Miracles* reflects the geography and architecture of the route, beginning in southern France and ending in Finesterre. In *Path of Miracles*, history, religion, architecture, culture and music are blurred into a single transformative experience.

Anthropological Framework of Pilgrimage

The universal pilgrimage experience reflected in *Path of Miracles* strikes a relevant chord with modern European audiences because of the current popularity of

pilgrimage in Europe. As many as one out of every six Europeans goes on a pilgrimage each year, whether undertaking a walking pilgrimage to a local shrine, a millennial journey that accompanied the arrival of the year 2000, a trip to the destroyed centers of Jewish Europe, or a hajj from Europe's growing Muslim communities. By the end of the 1990s, 125 million Europeans were undertaking a pilgrimage of one kind or another.²⁶ Anthropologists have summarized case studies of individual pilgrimages to find that there are striking similarities in pilgrimage processes and structures in all the world religions.²⁷ The value placed on pilgrimage has endured through centuries and included people of every culture, race, age, and social status. Victor and Edith Turner were among the first anthropologists to author a book on the anthropological phenomenon of pilgrimage. In their book *Image and Pilgrimage in Christian Culture*, they assert that "there are innumerable indications that the phenomenon of pilgrimage touches something deeper in human nature and possesses a universal character. It is a phenomenon familiar to all of the world's great religions and as such is also a global phenomenon."²⁸

The Turners explored the pilgrimages of the three major world religions, Judaism, Christianity and Islam, and noticed that they shared many common traits. "A number of similarities emerge from these summary descriptions of the most important holy sites of Judaism, Christianity and Islam"²⁹ Some of these similarities include the touching of images or tombs, the processions, the atonement and supplications, and the return with

²⁶ Bohlman, Philip. "Revival and Reconciliation: Themes and Variations in the Sacred Music of the New Europe." *The Criterion* vol. 43, no. 3 (Autumn 2004), 14.

²⁷ Turner, V. & E. Turner. *Image and Pilgrimage in Christian Culture*. Colombia: Colombia University Press, 1978, pg. 27.

²⁸ Turner, 16.

²⁹ Van Herk, Walter. "Pilgrimages: Being on and off the right track" In *Sacred Places: Pilgrimages in Judaism, Christianity and Islam*, ed. by Chris de Lauwer (Antwerp: BAI for the Museum aan de Stroom, 2014), 20.

souvenirs. This might lead to the notion that a universal category exists for “pilgrimage”
- one shared by most religions.”³⁰

The Turners suggest that all pilgrimages have ten universal components:

1. release from mundane structure, homogenization of status
2. simplicity of dress and behavior
3. *communitas*
4. ordeal
5. reflection on the meaning of basic religious and cultural values
6. ritualized enactment of correspondences between religious paradigms and shared human experiences
7. emergence of the integral person from multiple personae; movement from a mundane center to a sacred periphery which suddenly, transiently, becomes central for the individual, and *axis mundi* of his faith
8. movement itself, a symbol of *communitas*, which changes with time, as against stasis, which represents structure
9. Individuality posed against the institutionalized milieu; and so forth.
10. a return to daily life and social structures³¹

For the purpose of this paper, these ten components can be summarized in three stages of pilgrimage. The first stage involves the start of the pilgrimage, where pilgrims determine their motivation for undertaking the pilgrimage and separate themselves from their daily lives and social status. The pilgrim’s motivation for undertaking a pilgrimage is diverse and innumerable. Some pilgrims travel because of religious conviction to fulfill a vow to God, pay penance or serve punishment imposed upon them, or seek miracles or the hope of a medical cure.³² Others do a pilgrimage as an act of meditation or prayer. Some modern pilgrims travel pilgrimage routes as a sort of adventure-tourism. Often, pilgrim’s motivations are not singular, but are rather layered and more complex than even the pilgrims themselves realize. Victor Turner suggests that the most all-

³⁰ Van Herck, 20.

³¹ Turner, 34.

³² Van Den Hout, Guus. “Touching the Divine” in *Sacred Places: Pilgrimage in Judaism, Christianity and Islam*, ed. by Chris de Lauwer (Antwerp: BAI for the Museum aan de Stroom, 2014), 57.

encompassing reason people go on a pilgrimage is to seek “temporary release from the structures that normally bind them.”³³ Pilgrimages offer the hope of a transcendental experience, and allow pilgrims to escape from their daily routine and flee the stifling confines imposed by society.³⁴

Once the pilgrim ascertains his or her motivations for taking the pilgrimage, the pilgrim sets out on an epic quest, leaving behind his or her routines, social status, and taking on the common identity of a pilgrim. This is the second stage of pilgrimage. Turner and Turner write the most about this second phase, which is the pilgrimage process itself, which they call the “liminal” state. In this state, the normal social structures which affect pilgrim’s daily lives lose relevance, and close bonds and community are created between the people sharing this pilgrimage experience. Simple clothing, shared joys and tribulations, common purpose and close living quarters draw together people from diverse backgrounds, and the Turners call this profound bond “communitas.” In this second phase of pilgrimage, Pilgrims also experience “ordeal” as they battle sore feet, and tired bodies, sickness and disease, bad weather, poor sleeping conditions, and insufficient supplies. This physical test is part of a penance or purification ritual for many religious pilgrimages. Constant walking and lengthy times of quiet and isolation allow for reflection and self-realization. “For many, Catholics and dissenters alike, the journey represents a confrontation with personal identity and spirituality. People with questions about life find that this lengthy, exhausting route provides them with an opportunity for self-discovery, reflection, transformation, and

³³ Turner, 9.

³⁴ Turner, 34.

purification.”³⁵ Interaction with sacred sites, icons and rituals draw pilgrims into the sacred and historical traditions of the pilgrimage. Turner writes, “The trials of the long route will normally have made the pilgrim quite vulnerable to such impressions. Religious images strike him, in these novel circumstances, as perhaps they have never done before, even though he may have seen very similar objects in his parish church almost every day of his life.”³⁶

The third stage of pilgrimage involves the arrival at the final destination, which is often accompanied by a spiritual awakening or personal realization, and a return to daily life and social structures with an enlightened or re-energized perspective. “Pilgrims have often written of the transformative effect on them of approaching the final altar or the holy grotto at the end of the way.”³⁷ This “transformative effect” is described by many pilgrims as a miracle. “All sites of pilgrimage have this in common: they are believed to be places where miracles once happened, still happen, and may happen again.”³⁸ Miracles play a key role in the final stages of pilgrimage and are seen as a reward for the pilgrim’s endurance and suffering during the journey. “Miracles or the revivification of faith are everywhere regarded as rewards for undertaking long, not infrequently perilous, journeys and for having temporarily given up not only the cares but also the rewards of ordinary life.”³⁹ Sometimes, after having passed many religious symbols and places along the route, the final religious ceremony of the pilgrimage becomes a deeply spiritual and transformational experience for the pilgrim. “The pilgrims’ Mass itself is often the climax of an escalating series of devotions held at ancillary way stations and subordinate

³⁵ Van Herck, 16.

³⁶ Turner, 10.

³⁷ Turner, 11.

³⁸ Turner, 6.

³⁹ Turner, 6.

shrines.”⁴⁰ The profundity of this final ritual surprises even the most secularly-minded pilgrims. “Anyone making their way to a sacred place is journeying towards the opening of floodgates, towards a gateway to heaven. Exactly what that might mean for someone is, perhaps, difficult to encapsulate.”⁴¹ *Path of Miracles* is Joby Talbot’s vehicle for encapsulating his visit to sites along the Camino de Santiago, and these three universal phases of pilgrimage described above play an important role how Talbot constructed *Path of Miracles*.

The pilgrimage experience in *Path of Miracles*: universal truths of pilgrimage and the composer’s pilgrimage journey

Stage 1:

The first stage of pilgrimage involves the pilgrims’ motivations for undertaking the journey, and the physical act of leaving home on foot and traveling to the pilgrimage site. Talbot’s motivations for exploring the Camino de Santiago are straightforward, as he was commissioned to write a piece on this specific pilgrimage by Nigel Short and Gabriel Crouch. Talbot is not Catholic, so his motivation for going on the pilgrimage was not religious, but rather to explore the route personally as he searched for inspiration for this commission. In his program notes, Talbot writes,

“A trip to northern Spain with my wife Claire and one-year-old son Maurice followed, and over ten magical days (and one distinctly unmagical car crash) we visited many of the important points of the Camino, including four of its greatest churches: the abbey at Roncesvalles in the foothills of the Pyrenees, and the great cathedrals of Burgos, Leon

⁴⁰ Turner, 25.

⁴¹ Van Herck, 21.

and Santiago itself. The impressions these places left on me became the basis for the musical structure of the work.”⁴²

Tablot’s appreciation of the history and cathedrals along the Camino can be seen clearly in the first movement, “Roncesvalles”. Here, the libretto narrates the mysterious origins of the Camino and recounts the story of the first pilgrim, James the Greater, whose miraculous life and death serve as the motivation for thousands of pilgrims to walk the Camino.

In “Roncesvalles”, Talbot also captures the physical aspect of walking a pilgrimage through steady and unrelenting rhythms, syncopation, and sudden pauses. Nancy Frey, an anthropologist who has documented many pilgrims’ travels on the Camino, writes, “In the experience of walking, each step is a thought, you can’t escape yourself.”⁴³ Walking is represented by a musical theme in “Roncesvalles” and is seen in the opening melody. This theme is filled with forward motion because of its continuous quarter-note pulse and propulsive accents, but lacks a definitive end because of its irregular and unpredictable metrical changes. In these ways, this melody implies continuous travel on a winding and unending road.

⁴² Liner notes from *Conspirare* CD

⁴³ Frey, 72.

Figure 2. Walking Melody from Movement 1 “Roncesvalles” ⁴⁴

The image displays a musical score for a section of 'Roncesvalles'. It features five staves. The top two staves are for vocal parts, labeled 'V1-2' and 'T1'. The bottom three staves are for piano accompaniment, labeled '73', '81', and '3'. The music is in 4/4 time and consists of a continuous walking melody. The lyrics are in Latin. The first system shows the vocal parts with the lyrics 'Quos - dam de ec - cle - si -'. The second system shows the piano accompaniment with the lyrics 'la - co - bum fra - trem' and 'p' (piano) marking. The third system shows the vocal parts with the lyrics 'a - oc - ci - dit au - tem la - co - bum fra - trem lo - han - nis gla - di - o.' and the piano accompaniment with the lyrics 'la - co - bum fra - trem' and 'p' (piano) marking.

A second example occurs from measures 295 to 336, where complex rhythmic layering and increased syncopation refers directly to the movement of St. James’ body being carried from Jerusalem to Santiago de Compostela. Competing texts are set against each other in the upper three voices, and the rhythms are the most layered and complex of the movement thus far. Lacking any bass sonorities, this section sounds disembodied and aimless, representing the “rudderless boat” in which St. James’ body was said to have traveled. The rhythm continues without reprieve until the text “Galicia” appears in measure 311, which was the place where James stopped to preach before he was killed by Herod in Jerusalem, and where his bones were returned by his disciples. This sudden stop in musical momentum also signals a stop in the physical pilgrimage.

⁴⁴ Talbot, *Path of Miracles*, 9.

Figure 3. “Roncesvalles”, mm. 305-319 ⁴⁵

305

S1 - cat, foy el o pri-mei-ro que pree-gou en Ga-li-zi-

S2 - cat, foy el o pri-mei-ro que pree-gou en Ga-li-zi-

S3 - a-gu, Herr San-ti-a-gu, Grot Sanc-ti-a-gu, Grot Sanc-ti-a Ga-li-zi-

S4 - a-gu, Herr San-ti-a-gu, Grot Sanc-ti-a-gu, Grot Sanc-ti-a-gu,

S5 - a-gu, Herr San-ti-a-gu, Grot Sanc-ti-a-gu, Grot Sanc-ti-a-gu,

A1-2 - a-gu, Herr San-ti-a-gu, Grot Sanc-ti-a-gu, Grot Sanc-ti-a-gu,

A3-4 - a-gu, Herr San-ti-a-gu, Grot Sanc-ti-a-gu, Grot Sanc-ti-a-gu,

T1 - cat, foy el o pri-mei-ro que pree-gou en Ga-li-zi-

T2 - cat, foy el o pri-mei-ro que pree-gou en Ga-li-zi-

3-4 - a-gu, Herr San-ti-a-gu, Grot Sanc-ti-a-gu, Grot Sanc-ti-a Ga-li-zi-

B1 - *ff* Ga-li-zi-

2-4 - *ff* Ga-li-zi-

305

⁴⁵ Talbot, *Path of Miracles*, 31-32.

312 **K**

S1 *ff* *sf* *ff* Ga - - li - - zi - -

S2 *ff* *sf* *ff* Ga - - li - - zi - -

S3 *ff* *sf* *ff* Ga - - li - - zi - -

S4-5

A1-4 *ff* He - rod rots on a bor - rowed throne, while the saint is trans - la - ted to Hea - ven and Spain, the

T1 *ff* Ga - - li - - zi - -

T2-3 *ff* He - rod rots on a bor - rowed throne, while the saint is trans - la - ted to Hea - ven and Spain, the

T4 *ff* *sf* *ff* Ga - - li - - zi - -

B1-2 *ff* *sf* *ff* Ga - - li - - zi - -

B3-4 *ff* *sf* *ff* Ga - - li - - zi - -

K

A final example of the connection between rhythm and physical motion can be seen in measures 336 to 368, where the text describes the disciples taking St. James' body back to Galicia.

Figure 4. “Roncesvalles,” mm. 336 – 343

L

336 *fff* *sim.*

Hui-us be-a-tis-si-mi a-pos-to-li sac-ra os-sa ad His-pa-ni-as trans-la-ta; Et des-

fff *sim.*

Hui-us be-a-tis-si-mi a-pos-to-li sac-ra os-sa ad His-pa-ni-as trans-la-ta; Et des-

fff *sim.*

Hui-us be-a-tis-si-mi a-pos-to-li sac-ra os-sa ad His-pa-ni-as trans-la-ta; Et des-

fff *sim.*

Hui-us be-a-tis-si-mi a-pos-to-li sac-ra os-sa ad His-pa-ni-as trans-la-ta; Et des-

fff *sim.*

8 Hui-us be-a-tis-si-mi a-pos-to-li sac-ra os-sa ad

fff *sim.*

8 Hui-us be-a-tis-si-mi a-pos-to-li sac-ra os-sa ad

fff *sim.*

Hui-us be-a-tis-si-mi a-pos-to-li sac-ra os-sa ad

fff *sim.*

Hui-us be-a-tis-si-mi a-pos-to-li sac-ra os-sa ad

336 **L**

The syncopated, repetitive rhythms in this section also suggest movement and forward motion. Musicologist Philip Bohlman writes about music’s connection to this

first stage of pilgrimage. “If pilgrimage transforms the body, music becomes one of the media facilitating the transformation. Along the sacred journey itself, song and chanting recalibrate the temporal rhythms of the body, providing a physical text for the movement of the body moving along the path.”⁴⁶ The first stage of the pilgrim’s journey is characterized by the simple act of walking, and this repetitive and rhythmic act of devotion is depicted musically in “Roncesvalles”.

Stage 2:

The second stage of pilgrimage is evidenced in the second movement, “Burgos”, in two ways: musical and textual. “Burgos” portrays the ‘liminal’ state and the sense of ‘communitas’ asserted by Turner and also depicts the hardships and dangers of travel, as well as miracles that have occurred on the Camino. As the pilgrims undergo adversities together, celebrate joys, and witness the spiritual traditions of the Camino, a strong bond is created between pilgrims despite any differences in social status or culture. Turner writes, “It is only through the power ascribed by all to ritual, particularly to the Eucharistic ritual (which in part commemorates the pilgrim saint), that likeness of lot and intention is converted into commonness of feeling, into communitas. All religious rituals have a strong affectual aspect.”⁴⁷ This sense of community is seen first in “Burgos”. Since *Path of Miracles* is frequently polyphonic, the rare homophonic sections are significant because they stand in bold and dramatic contrast. The first homophonic

⁴⁶ Bohlman, Philip. “Pilgrimage, Politics, and the Musical Remapping of the New Europe.” *Ethnomusicology* Vol. 40, No. 3 (Autumn, 1996), 375-412. Accessed June 6, 2015. <http://www.jstor.org/stable/85246>, pg 397.

⁴⁷ Turner, 13.

section reflects the pilgrims' sense of community developed by ritual. In measure 30, the choir represents the pilgrims' voices as they sing prayers to the saints.

Figure 5. "Burgos", m. 29-34⁴⁸

Similarly, the pilgrims sing together again in measure 60, but this time they bemoan their hardships on the route, as they sing the text "*Innkeepers cheat us, the English steal. The*

⁴⁸ Talbot, *Path of Miracles*, 63.

devil waits at the side of the road.” As Turner suggests, community is created through ritual and shared encounters, and this ‘communitas’ is evidenced is “Burgos”.

Stage 3

The arrival of the pilgrim at his final destination, and the summation of his self-reflection from his journey defines stage three of pilgrimage. Although Talbot did not undergo a specific religious conversion or miraculous event during his pilgrimage, he writes in his program notes that he was intensely overwhelmed by the pilgrimage’s enduring tradition and felt a strong connection to pilgrims from the Middle Ages to present day. Talbot writes that he felt a distinct connection to the past upon his arrival in the city of Santiago. He writes: “On reaching Santiago itself, I bent down to kiss the head of the little statue of St. James that sits at the base of the central column of the cathedral’s west front. As I steadied myself against the pillar, I felt my fingers slip into an inch-deep handprint in the solid granite, formed there by generation after generation of pilgrims, doing exactly what I was doing, for more than nine hundred years. The connection to the past seemed palpable, and it was the feeling I experienced at that moment that I resolved to try to express in the music.”⁴⁹ Because of this moving experience, Talbot sought to connect the ancient history of the Camino to the present experience of the modern pilgrim. This is clearly evident in the musical construction of the fourth movement, “Santiago”, in particular in measures 149 to 200. The text from measures 149 to 170 describes the final sights the pilgrims pass before seeing the town of Santiago. The music is written

⁴⁹ Leibrock, Erik. Liner notes to Joby Talbot, *Path of Miracles*. Conducted by Craig Hella Johnson with Conspirare. Harmonia Mundi HMU 807603, 2015. CD

in the style of choral recitative, with the choir singing cluster-chord harmonies in speech-like rhythms that highlight the text. The dynamics increase and the note-values are elongated in the last part of this section, strengthening the feeling of anticipation for the pilgrims' final descent to Santiago. Then, upon the pilgrims' arrival in Santiago, the choir sings an extended and ecstatic version of the ancient pilgrims hymn recorded in the *Liber Sancti Jacobi*: "Herr Santiago, Grot Santiago!", transporting the listener back to the sound and experiences of the ancient pilgrims along the route. Gabriel Crouch describes this moment in his CD liner notes: "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 Carmina Burana."⁵⁰

The pilgrim's hymn is a recurring theme in *Path of Miracles*, and in "*Santiago*", Talbot uses the pilgrim's hymn to reveal a connection between the Camino's history and the present-day pilgrim's experience. Beginning in measure 201, a portion of the twelfth-century Carmina Burana text is set to a Spanish folk dance meter and represents the pilgrim's celebration upon his arrival to Compostela. Inserted within this highly complex texture is the traditional pilgrim's hymn. The layers of textual and musical meaning are great, as the twelfth-century Carmina text, the pilgrim's hymn and the complex rhythms from Spanish folk dance are set within a twenty-first century harmonic language, which

⁵⁰ Crouch, Gabriel. Liner notes to Joby Talbot, *Path of Miracles*. Conducted by Nigel Short with Tenebrae. Signum Classics SIGCD078, 2005. CD

when combined, represent the consistency of pilgrimage celebration throughout the ages. This section is concluded in measure 337 with the most grandiose rendering of the pilgrim's hymn – a powerful depiction of the connection between medieval pilgrimage to modern pilgrims.

Path of Miracles is a musical depiction of the universal pilgrimage experience. Bohlman states that “pilgrimage is unimaginable without music. Music, song, chant, prayer, procession, dance, and ritual provide the essential material to narrate each pilgrimage. Through music, the pilgrim embodies the way along which he or she passes during the course of a pilgrimage. Song has historically provided one of the most powerful means of inscribing pilgrimage, thereby transforming the music of pilgrimage into one of the most powerful means of recording history. Faith and history intertwine in the music of pilgrimage, transforming it into a site for sacred and secular practices.”⁵¹

Path of Miracles is unique because Talbot draws from many different text sources and musical styles to depict both a historic and present-day pilgrimage experience.⁵² This piece represents the motivations of the pilgrim, the physical act of walking of the pilgrimage, the sense of community among pilgrims, and the deeply-rooted connection to the past and religious devotion that many pilgrims feel at the culmination of their journey.

⁵¹ Bohlman, 400.

⁵² Appendix 1 provides the text sources for all components of the libretto.

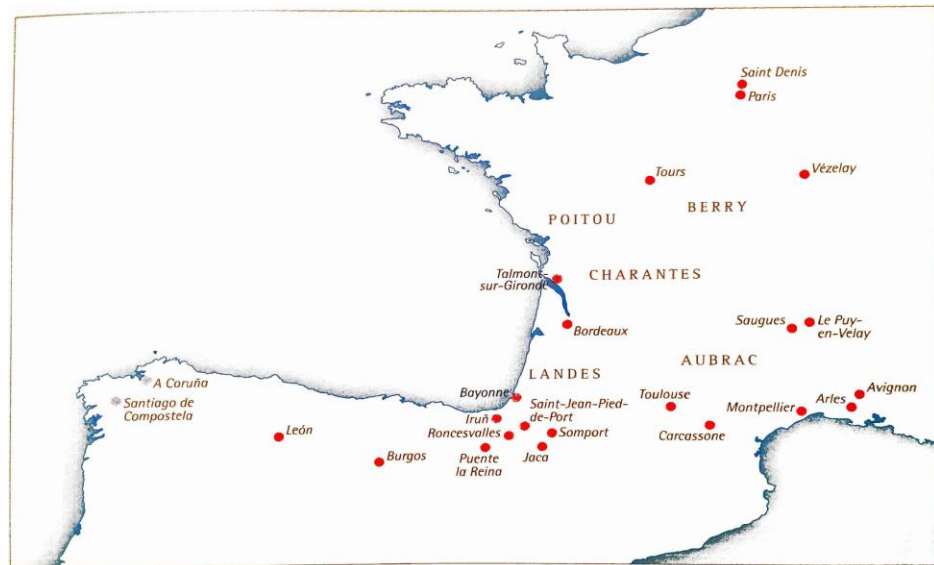
The French Way: Path of Miracles musical depictions of landscape, architecture and culture along the Route Frances

Victor Turner writes that “The pilgrim routes become conduits of cultural transmission. Some scholars have held that the great roads extending from Germany and the Low Countries through France to Santiago de Compostela in Northern Spain did more to spread knowledge and appreciation of the Romanesque style of architecture than any other mode of communication.”⁵³ Music also plays a key role in spreading knowledge and appreciation of culture and architecture of the Camino. Musicologist Philip Bohlman has devoted much of his career to the study of “pilgrimage music.” He asserts that history is “embodied and performed through the musical practices of the pilgrim moving along the sacred journey.”⁵⁴ *Path of Miracles* is Talbot’s expression of the impressions he gathered along the Camino, and many of these impressions were made by the architecture and culture he experienced in the towns on the Route Frances, the most popular route through the French Pyrenees into Western Spain.

⁵³ Turner, 26.

⁵⁴ Bohlman, 407.

Figure 6. Pilgrimage Map⁵⁵



After studying music composed for several religious pilgrimages in Europe, Bohlman suggests that “the songs of pilgrimage are replete with the metaphors of time and place, the history and geography of human experience.”⁵⁶ *Path of Miracles* is another example of this, as it represents the diversity found on the Camino route. The French Way passes through 170 different communities and has beautiful venues built for worship and ideal for musical performance. Talbot wrote *Path of Miracles* with these venues in

⁵⁵ *Being a Pilgrim*, 27.

⁵⁶ Bohlman, 389.

mind, and the following paragraphs detail how the Camino's cultures, relics and architecture are reflected in the piece's musical construction.

Crotales are featured prominently in the beginning of "Roncesvalles", and these bells signal the pilgrim's start in the hills Roncesvalles, the gateway to the Route Frances. Pilgrim Edward Stanton recalls the sounds of a dull gong strike near the forests surrounding Roncesvalles. He writes, "is this Tibet or Spain, the Himalayas or the Pyrenees? Out of the rolling mist the grey stone of the monastery rises, then a few warm lights in the tiny, fortress-like windows. It's the same bell that has sounded for centuries to guide lost pilgrims to shelter."⁵⁷ The crotales at the start of the movement hint at that tradition. Furthermore, "Roncesvalles" depicts the cultures and languages that have been central to the Camino's life throughout history, as Dickenson's libretto includes the first two verses of Acts 12 in Greek, Latin, Spanish, Basque, French, German and English. Bohlman's findings support the libretto's multi-lingual elements. He writes, "The roads followed by pilgrims crossed linguistic boundaries and ignored feudal political structures. It is hardly surprising that the music made along these roads, indeed, the music that forged these paths across Europe, was multilingual and motivated by politics different from that argued by the founders of modern European historiography."⁵⁸ Similarly, Juilliard cellist and pilgrim Dane Johansen recalls hearing many different languages as he fell asleep in a Camino hostel. "I am lying in my berth in a long room full of bunks. Curfew has passed and the lights are out. Strangers whisper the last words of the day in languages from all over the world: Japanese, Korean, Spanish, English, German,

⁵⁷ Stanton, Edward F. *The Road to Santiago*. Lexington: The University Press of Kentucky, 1994, pg 11.

⁵⁸ Bohlman, 376.

Dutch, French and others unrecognizable.”⁵⁹ Dickenson sets the Acts 12 text in a chronological order of the languages spoken along the Camino throughout history, beginning with James spreading the gospel in Greek to the Spanish gentiles, and then continuing in Latin as educated students began to travel the route during the Middle Ages. Dialects of Spanish, Basque and old French follow, as people from the Iberian Peninsula and northern France undertook the pilgrimage. German and English were the last languages to be heard on the route, as roads improved, travel advanced, and pilgrims from German and English speaking countries were able to access the pilgrimage route. In “Roncesvalles”, Talbot sets each text chronologically with its own motive, and then layers the motives into a complex polyphonic texture to recreate the sound of all these languages being heard simultaneously along the route today.

Danger and mischief characterize Talbot’s impressions of the city of Burgos. Gabriel Crouch writes that “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.”⁶⁰ The wild forests and ancient dwellings outside of Burgos are reported to be home to thieves, while the terrain is rocky and weather is often cold and rainy. These conditions exhaust the already-fatigued pilgrim, and these feelings are evidenced in Talbot’s dramatic use of silence. In the first portion of “Burgos”, one or more measures of rest separate the presentation of the first and second motives. This silence serves a two-fold purpose. The first is acoustic: in a large gothic cathedral like the one in Burgos, the atonal and ethereal sounds of the first motive need time to clear the space before the tonal harmonies and

⁵⁹ Johansen, Dane. “A Cellist’s Journey.” BBC Music Magazine Website. <http://www.classical-music.com/blog/dane-johansens-walk-fisterra-cellists-journey> Accessed September 10, 2015.

⁶⁰ Crouch, 4.

simplified texture of the second motive are presented. In this way, the motives remain distinct and unblemished from the musical material that precedes them. Johansen also remarks about the affect the Camino's architecture has on his musical performance of Bach's Cello Suites. "As in any location, I had to adapt my playing of Bach's music to suit the church. Sound reverberated in the space for about five seconds, so I had to slow down my tempi and breathe as much space and time into the music as possible."⁶¹ In this way, the silence composed into Burgos is purposeful in performance and meaningful as a representation of a pilgrim's experience in the city of Burgos.

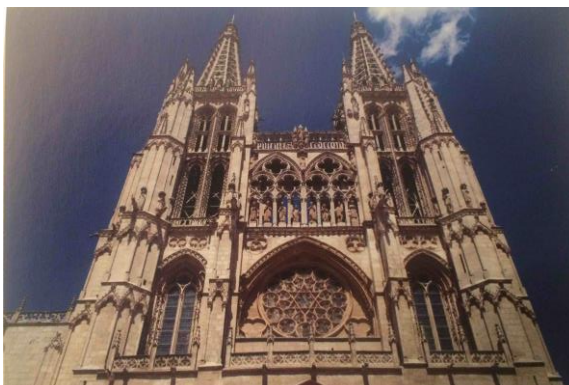
The following images are of the Cathedral at Burgos, and Talbot had this architecture in mind when he composed this movement.

Figure 7. Burgos Cathedral⁶²



⁶¹ Johansen in BBC Music Magazine Online.

⁶² *Being a Pilgrim*, 168-169.



The long pauses contrast with the steady unremitting rhythms of the first motive and represent fatigue and the pilgrim's need for rest. Crouch concurs with this interpretation. He asserts that "the music trudges uneasily though 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 last 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."⁶³

"Leon" is the most overtly pictorial movement, as it depicts the Leon Cathedral, known as the "House of Light". Talbot writes that he "saw storks nesting on church spires in Leon as the evening sun poured through acres of stained glass." Other pilgrims comment on the beauty of light found in the Leon Cathedral. Edward Stanton describes the Leon Cathedral as a "blonde beauty of Spanish churches, the fairest of all."⁶⁴

⁶³ Crouch, 4.

⁶⁴ Stanton, 131.

Professor Georgiana King writes that “Standing in this church is like being in the heart of a jewel. It seems to have more stained glass than stone, less glass than light. How it must have awed pilgrims in the Middle Ages: could they have thought they’d already been granted a heavenly vision?”⁶⁵ Stanton recalls his experience leaving the Leon cathedral, and writes that “Coming out of this church, you feel lighted on your feet and in your head.”⁶⁶

Figure 8. Leon Cathedral ⁶⁷



⁶⁵ Stanton, 131.

⁶⁶ Stanton, 132.

⁶⁷ <http://www.sacred-destinations.com/spain/leon-cathedral>



Leon is said to have been founded by Compostelan pilgrims – it had many institutions designated for their care, and apart from the hospices, its splendid buildings were another prize for which pilgrims quickened their pace to reach the “ever faithful” Leon, one of the principal cities of the Christian Middle Ages.⁶⁸ “Towers, flying buttresses, facades, the filigree of the whole ensemble speaks of harmony and balance, with the resulting state of emotional admiration in the visitors mind.”⁶⁹ Because of these qualities, rest and refreshment characterize the musical impressions at the end of the movement. Talbot represents the dazzling light radiating through the Leon cathedral with an ostinato motive in the soprano voices at the start of “Leon”. The repeated melodic sequence is exchanged between the soprano voices for twenty-six measures, leaving the impression that light is streaming through the stained glass with radiant colors and reflecting on surfaces throughout the cathedral. This light is cathartic, healing and rejuvenating. To elicit these feelings in the music, Talbot composes “Leon” using

⁶⁸ Garcia, Alfonso. *The Road to Santiago*, edited by Vincent Pastor. Leon: Edilesa, 1999, pg. 129.

⁶⁹ Garica, 130.

functional, tonal harmony, which provides the feeling of fulfilled expectations, security in regular key areas and reprieve from unexpected modulations and unusual harmonic shifts.

Victor and Edith Turner assert that toward the end of a pilgrimage, the pilgrim has become incredibly aware of religious buildings, relics, symbols and sacred images. “The pilgrim’s new-found freedom from mundane or profane structures is increasingly circumscribed by symbolic structures: religious buildings, pictorial images, statuary, and sacralized features of the topography, often described and defined in sacred tales and legend.”⁷⁰ This is the case for Talbot as he approaches the cathedral in Santiago de Compostela, and is a special moment for Stanton as well. “Each of us in turn places the fingers of his right hand in the five openings hollowed in the stone by the touch of countless men and women. The grooves fit my fingers like a smooth marble glove, still warm from the heat of other hands. I’ve never felt myself more a member of the human race.”⁷¹ Musically, this connection with the human race through a pilgrimage tradition is represented by the pilgrim’s hymn as mentioned previously. This hymn is unique because its text is a mix of languages and dialects: Greek, Latin, Spanish, and Galician, reflecting the history and diversity of cultures of the Camino.

The relics of St. James are buried under the nave of the Santiago de Compostela cathedral, but one of the cathedral’s most unique architectural features is the Botafumeiro, the famous thurible that swings over the transept of the cathedral, dispensing incense over the congregants.

⁷⁰ Turner, 10.

⁷¹ Stanton, 189.

Figure 9. The Botafumerio at the Cathedral of Santiago de Compostela ⁷²



This is a tradition that started in the 11th century, when pilgrims arrived at the cathedral tired and unwashed. The incense was said to be cleansing effect on potential plagues and epidemics. It also served as a symbol for prayer and praise to God.⁷³

Crotales return in this movement, representing the beautiful bell towers that ring out at the cathedral welcoming pilgrims to the final stage of their journey. Many pilgrims continue to Finesterre, the furthest Western point in Spain, and the end of the fourth movement takes the listener there as well. The text beginning in measure 388 describes the pilgrim's experience at Finesterre:

"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."

The end of the piece represents the geography of Finesterre due to its unresolved and distant qualities. Each voice parts sings a repeated motive set to the text "now and evermore" and the choir is instructed to repeat the motive and fade out while exiting the hall.

⁷² <http://www.catedraldesantiago.es/es/node/315>

⁷³ "The Botafumeiro," The Cathedral de Santiago Website. Accessed March 1st, 2016.
<http://www.catedraldesantiago.es/en/node/482>

Figure 10. “Santiago”, mm. 465-end ⁷⁴

exit hall in different directions, whilst singing

repeat to fade

now and ev - er - more, repeat to fade

now and ev - er repeat to fade

- more, now and ev - er - more, repeat to fade

St. James, God help us now and ev - er - more, and ev - er - more. repeat to fade

now and ev - er - more, repeat to fade

now and ev - er repeat to fade

St. James, God help us now and ev - er - more, and ev - er - more. repeat to fade

St. James, God help us now and ev - er - more, and ev - er - more. repeat to fade

now and ev - er - more, repeat to fade

- more, now and ev - er - more, repeat to fade

now and ev - er - more, repeat to fade

now and ev - er repeat to fade

now and ev - er repeat to fade

- more, now and ev - er - more, repeat to fade

- more, now and ev - er - more, repeat to fade

repeat to fade

repeat to fade

There is no definitive end or final release, but rather an ethereal disappearance of sound and text. This represents the final stop of the pilgrimage, the end of the earth, as the pilgrim's final prayer to St. James dissipates out to sea.

⁷⁴ Talbot, *Path of Miracles*, 203.

Figure 11. Finesterre ⁷⁵



Conductor Harry Christophers writes, “Particularly when we’re performing in beautiful cathedrals and abbeys, is that, through listening to the music, people really begin to realize that these buildings were built with this music in mind and the composers wrote with the buildings in mind and that simple hand-in-glove idea is significant.”⁷⁶ Talbot visited the important pilgrimage sites along the Camino in order to ably write *Path of Miracles*, and he certainly had the cultures of the towns and the construction of the cathedrals in mind as he composed a piece that represents the Camino. Victor and Edith Turner suggest that pilgrims are not always conscious of how much religious symbols and sites actually affect them during their journey, but after they leave are able to recall these poignant experiences vividly. They write,

“The pilgrim, as he is increasingly hemmed in by such sacred symbols, may not consciously grasp more than a fraction of the message, but through the reiteration of its symbolic expressions, and sometimes through their very vividness, he becomes increasingly capable of entering in imagination and with sympathy into the culturally defined experiences of the founder and of those persons depicted as standing in some close relationship to him whether it be of love or hate, loyalty or awe. The trials of the long route will normally have made the pilgrim quite vulnerable to such impressions. Religious images strike him, in these novel

⁷⁵ <http://www.afar.com/places/cape-finisterre-cape-finisterre>

⁷⁶ Arnold, Jonathan. *Sacred Music in Secular Society*. Burlington: Ashgate Publishing, 2014, pg. 70.

circumstances, as perhaps they have never done before, even though he may have seen very similar objects in his parish church almost every day of his life.”⁷⁷

Whether Talbot composed these allusions intentionally or subconsciously, *Path of Miracles* depicts the cultures and architecture found along the Camino. Identifying these references informs the performance of *Path of Miracles* and enhances the performers and listeners appreciation and understand of the Camino’s unique architecture and culture.

⁷⁷ Turner, 10-11.

CHAPTER 3

SACRED AND SECULAR ELEMENTS

From its origin, the Camino de Santiago pilgrimage embraced both religious and pagan rituals, and throughout the centuries, the traditions continued to diversify and develop. Talbot composed this duality of the sacred and secular in *Path of Miracles* by portraying the secular aspects of the Camino that reflect human nature and pagan traditions while also evoking the profoundly spiritual nature of the Camino. Contrasts abound, as Talbot, an atheist, composes programmatic music about a Catholic pilgrimage. Dickenson combines historical texts from sacred and secular sources, as well as writing his own interpretation on sacred subject matter. Talbot composes *Path of Miracles* with the intention of it being performed in cathedrals along the route, but the piece is ultimately premiered in concert halls and financial centers. Thus, even the sacred and secular elements surrounding the construction of *Path of Miracles* are blurred. Identifying the elements of the sacred and secular highlight the rich tapestry of music, faith, history and culture that exist on the Camino and within *Path of Miracles*.

This chapter clarifies the associations meant by the terms ‘sacred’ and ‘secular’ in the context of the Camino and *Path of Miracles*. Although these words are used commonly, their precise definitions are fraught with difficulties. Secondly, this chapter identifies the religious and profane elements of the Camino. Thirdly, this chapter discusses the curious performance practice and composer’s background that helps define the sacred and secular aspects of the piece. The final part of the chapter examines sacred

and secular music and texts in *Path of Miracles*, and discusses why these musical examples are sacred or secular, and how they represent this dichotomy on the pilgrimage.

Defining Sacred and Secular

It is first important to define exactly what is meant by “sacred” and “secular,” as these are loaded terms whose meanings change based on context, culture and opinion. Defining what is “sacred” and the “secular” in music has been a subject of controversy among musicologists and theologians alike. Can music have inherently sacred qualities? Does the text matter? Does the composer’s intention determine whether the music is sacred? Or the composer’s personal faith? Or where the piece is performed?

Jon Arnold, a member of The Sixteen, wrote the book *Sacred Music in a Secular Society* to help answer some of these questions. As a performer of sacred music in both concert halls and churches, Arnold is fascinated by sacred music’s popular appeal in modern secular culture. He writes, “Our so-called secular society is apparently saturated with the sacred and thus I am intrigued by the issues of what sacred music means for people today.”⁷⁸ Arnold addresses these questions through a series of interviews with leading musicians who have performed sacred music in religious and secular settings. Arnold interviews composers and performers, including James MacMillan, a Roman Catholic who speaks openly about the Christian heritage of his music, Sir John Tavener, Jonathan Harvey, Harry Christophers (The Sixteen), Peter Phillips (Tallis Scholars), and James O’Donnell, organist and choirmaster at Westminster Abbey.

⁷⁸ Arnold, Jonathan. *Sacred Music in Secular Society*. Burlington: Ashgate Publishing, 2014, pg 2.

Based on interviews with these musicians, Arnold deduces that sacred music can be defined in three possible ways. First, sacred music could be defined by the intentions of the composer; music that is explicitly intended for the purpose for expressing the composer's devotion to God. Secondly, music might be sacred by virtue of its text. However, when music set to sacred texts is performed in concert halls, the definition of sacred once again becomes quite unclear. "There may be no religious intentionality for either sponsors, performers, or audience, and many of the great 19th-century works were not written for liturgical situations at all. Such works seem sacred only in the strict sense that their texts are drawn from sources that some communities consider holy."⁷⁹ Thirdly, sacred music might be defined by the context in which it is performed: in a church or cathedral, personal devotion in a home, or in a concert hall. For example, with his *Vespers of 1610*, Monteverdi states that they can be performed in church or in the chambers of the nobility. Arnold asserts that despite the venue, this piece is inherently sacred by virtue of its text, intention of the composer and the devotional response it was intended to invoke in the listener.

Lastly, Arnold addresses the most unclear part of labeling sacred music. Can it be defined by its nature? Arnold writes that music is sacred "by the *genius* of an art from that, when perfected, appeals to those needs, desires and doubts that are experienced by thinking and truly human individuals."⁸⁰ Thus, a modern listener may hear a piece of classical Western sacred music with secular ears, while at the same time discovering a

⁷⁹ Stephen A. Marini. "Sacred music." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 2, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/A2225462>.

⁸⁰ Arnold, 10.

spiritual message in a work of secular instrumental music.”⁸¹ Many ancient cultures found inherent sacredness in music, independent from the text. For example, the ancient Greek modal system assigned specific moral and spiritual qualities for various modes. Likewise, different Hindu ragas are said to arouse certain emotional states that have nothing to do with the text being sung.⁸²

Thus, it is important to acknowledge that there are many assumptions and implications that inform the definition of sacred music. This paper delimits the term “sacred music” for the purpose of identifying its function in *Path of Miracles*. The primary concern of this study is to identify how the composer uses sacred sound associated with styles of music found within the western Christian tradition, including Gregorian chant, Renaissance motets, American spirituals and even twentieth and twenty-first century innovations in the music of Catholic composers like Messiaen and Pärt. Conversely, secular music is defined as forms of music that were historically performed outside the church, like dance music, madrigals, and folk song.

The first blurry intersection between the sacred and secular surrounding the performance of *Path of Miracles* is the choice of performance venue. Talbot wrote the piece for Tenebrae to perform in the four main cathedrals on the route. However, the choir’s pilgrimage tour never took place, and instead *Path of Miracles* was premiered at the City of London Festival, produced on CD by Crouch and Signum Classics, and then received its United States premier at the World Financial Center in NYC. This raises the question, does the place the piece is performed make it any more or less sacred or secular? Arnold interviews organist Stephan Farr who argues that the performance venue

⁸¹ Arnold, 9.

⁸² Marini, 1.

does effect the sacred element to an extent. He compares a musical performance with an art exhibition. He writes “There was an exhibition on at the National Gallery two or three years ago featuring Spanish Baroque art – very gruesome, life-like depictions of the crucifixion or the martyred saints: effigies and statues executed with the most extraordinary care. In that setting you admire the craft but if you were of a mind to be venerating while in a Catholic cathedral in Spain or Italy, I think you would have a completely different dimension.”⁸³ Arnold concludes that, for the contemporary composer of sacred Christian music, the church is not the only intended destination of their music. The concert hall is equally valid, and sometimes an even more appropriate place for sacred music to be encountered. “Thus, in today’s society, the sacred is no longer confined to the “insiders” of the church-going few, but is now more available than ever to the majority of people, through many different types of media, and in a more accessible way than ever before.”⁸⁴ Arnold’s conclusions serve as justification that the concert hall and the cathedrals of the Camino are both effective and legitimate performance venues for *Path of Miracles*. Interestingly, the pilgrimage itself mirrors this dichotomy of religious ritual being performed in secular contexts. The Catholic Church has promoted the Camino pilgrimage as a way to attract younger members to the faith. Moreover, the Camino registrar allows pilgrims of all faiths or none to encounter the sacred through the history and ritual embedded in the pilgrimage traditions.

⁸³ Arnold, 56.

⁸⁴ Arnold, 18.

Pagan Aspects of the Catholic Camino

The Camino de Santiago, while originally founded as a religious pilgrimage, is replete with pagan traditions dating back to the first apostles in 30 AD. For example, the Christian celebration of Christmas on December 25th is not the date of Jesus' birth, but instead the date itself was chosen because it coincided with pre-existing pagan festivals happening at that time of year. Professor and pilgrim Edward Stanton addresses this juxtaposition of religious and pagan traditions in his book *The Road to Santiago*. He writes, "Here on the Road the old divisions between man and God, body and soul, good and evil, sacred and profane are not so clear,"⁸⁵ pointing out the difference between religious and secular practices is unclear. For example, in the Middle Ages, prostitutes worked the route to Compostela, and Stanton writes, "human and divine love were both part of the Camino and the creation."⁸⁶ Other examples of the fusion of religious and pagan rituals is the tradition where pilgrims knock their brows against the forehead of St. James' statue to acquire some of his wisdom. Similarly, women rub their bellies on the marble stones in the cathedral to make their wombs fertile. Stanton writes that at the Cathedral of Santiago de Compostela, "we are in the very center, the Mecca and Medina of Spanish religion where pagan and Christian beliefs have been swallowed, mixed and digested."⁸⁷ Throughout the history of the Camino, non-religious traditions have intersected with Catholic ones and blur the lines of the sacred and secular.

⁸⁵ Stanton, Edward F. *The Road to Santiago*. Lexington: The University Press of Kentucky, 1994, pg 22.

⁸⁶ Stanton, 22.

⁸⁷ Stanton, 189.

In the same way, Victor Turner maintains that pilgrimages “accrete rich superstructures of legend, myth, folklore, and literature.”⁸⁸ For example, marketing facilities have sprung up close to the shrine and along the way. Secularized fiestas and fairs thrive near these. A whole elaborate system of licenses, permits and ordinances govern mercantile transactions, pilgrims’ lodgings, and the conduct of fairs. Modern pilgrims now tend to come in organized groups, in sodalities, confraternities, and parish associations on specified feast days. These non-religious dimensions of the pilgrimage develop as the number of pilgrims grows and their needs and wants proliferate. The sacred domain grows as well; special prayers, litanies, rosaries and other modes of devotion to St. James, Jesus or Mary, multiply.⁸⁹ In this way, the sacred and secular elements of Camino both prosper because of the other. Moreover, faith is manipulated for political and economic ends.⁹⁰

Religious wars and pre-Christian traditions have also disguised what is purely Catholic along the route. The first pilgrims traveled the road during the 9th and 10th centuries, but doing so was dangerous, as Iberia was under Islamic rule. The pilgrimage and the collection of relics and churches that sprung up during the Christian conquest of Spain served to unite and strengthen the Christian forces across the northern Peninsula. St. James was invoked as a patron and protector, and victories were attributed to his aid. For example, at the Battle of Clavijo in 844, legend maintains that St. James appeared on

⁸⁸ Turner, V. & E. Turner. *Image and Pilgrimage in Christian Culture*. Colombia: Colombia University Press, 1978, pg. 23.

⁸⁹ Turner, 25.

⁹⁰ Turner, 26.

horseback to lead the charge.⁹¹ Professor Georgiana Goddard King, professor of art history at Bryn Mawr in the early twentieth century, traveled across Spain for three years carrying out research for her book *The Way of Saint James*, which provides over 1600 pages on the history, architecture, sculpture and paintings of the Camino. According to Stanton, King's work contributed to the "reinterpretation of the cult of St. James in our time."⁹² King depicts the city of Santiago to be a product of pagan syncretism and Christian myth, a sun, fertility and war god all in one. She describes the legend of the Saint James' death and the cult of believers that followed as an urgent response from the early Catholic Church to fight against the holy war waged by Islam.⁹³

Stanton recalls that what surprised him most was the lack of Christian references in certain stops on the route. For example, he visited a Franciscan monastery on the route and recorded that "If you take away the vague Templar allusion to the Queen - adjacent to their invocation of the plural gods of the ancient religious- nothing especially Catholic remains. Nor does St. James himself appear except in the name of the city, Santiago. Maybe Jose Mari (a friend he met on the Camino) was right about the esoteric and initiatory aspects of the Road, what he called the "other Camino" in the Middle Ages or today."⁹⁴

The final stage of the pilgrimage does not reflect Catholic theology in any way. After pilgrims visit St. James' relics at Santiago de Compostela, they finish the journey by walking fifty additional kilometers to Finesterre, the most Western point of the

⁹¹ Dennett, Laurie. "2000 Years of the Camino de Santiago: Where Did It Come From? Where Is It Going?" The Confraternity of Saint James Website. Accessed January 3rd, 2016.
<http://www.csj.org.uk/the-present-day-pilgrimage/thoughts-and-essays/2000-years-of-the-pilgrimage/>.

⁹² Stanton, 97.

⁹³ Stanton, 97.

⁹⁴ Stanton, 72.

Spanish coast. Finesterre means “the end of the earth” and was a sacred place for the Celts long before St. James lived. Camino pilgrims customarily carry a shell along their journey to ultimately desposit at Finesterre. The shell has become an icon that serves as the universal symbol for the Camino, but it represents a host of contradictory meanings. Catholic legend suggests that St. James’ body emerged from the sea covered in scallops. Pilgrims carry the scallop as a good luck charm or a pilgrim’s prayer piece. Stanton writes that one “doesn’t have to look any farther than this shell to realize how the pilgrimage to Santiago has absorbed pre-Christian elements. The ancients believed Venus was born in a scallop from the sea foam. Baptismal fonts in the shape of a cockleshell also suggest this idea of birth, new life from the sea. The Greeks and Romans considered the shell to be a symbol of woman’s sexual organs.”⁹⁵ In these ways, Catholicism and the pilgrimage have adopted many non-Catholic elements into the sacred Camino tradition.

Sacred and Secular Music/Texts in Path of Miracles

Plainchant is the most referenced form of sacred music in *Path of Miracles*, and Talbot quotes chant melodies from the *Codex Calixtinus* directly, as well as incorporating new music in the style of plainchant. He also uses some of the defining characteristics of plainchant and adapts and expands them to infuse plainchant into layers of his music, making even his newly composed resemble ancient chant and sacred atmosphere. Fittingly, plainchant is used frequently in this piece because it is a sacred musical form that has lasted throughout the ages and has inherent sacred qualities. Its style is defined by a limited vocal range and pitch content, rhythmic freedom, modality, and syllabic,

⁹⁵ Stanton, 110.

neumatic or melismatic melodies. Plainchant can take on three forms: chants sung to reciting notes or recitation formulae; repetitive and strophic forms; and a wide variety of ‘free’ forms.⁹⁶ It is appropriate that Talbot uses plainchant so often in *Path of Miracles* to elicit the feeling of holiness, as plainchant is reflective of the Camino’s Catholic culture. James MacMillan writes that he has “always found it (plainchant) beautiful but it seems to be the most paradigmatic form of sung prayer through Christendom, especially Catholicism. It’s the sound of Catholicism as far as I’m concerned. Its timelessness takes you into that kind of cosmic liturgy that’s on-going and gives a different sense of place and process and prayer and it just seems so natural.”⁹⁷

Syllabic, free chant

In “Roncesvalles” and “Santiago”, a solo singer intones a series of consecutive pitches in the style of a priest reciting scripture in the Catholic Church. This syllabic chant is reminiscent of traditional Catholic liturgy, and Talbot offers staging suggestions to accompany this chant. The soloist is directed to lead the dispersed choir in procession to the main performance area. This staging directive alludes to the ritual of the Catholic mass, when the priests process through the nave toward to altar.

⁹⁶ Hiley, David and Alex Lingas . "Plainchant." *The Oxford Companion to Music*. *Oxford Music Online*. Oxford University Press, accessed March 2, 2016, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/opr/t114/e5213>.

⁹⁷ Arnold, 34.

Figure 12. Roncesvalles, mm. 25-29 ⁹⁸

In this way, Talbot refers to the sacred rituals of the Catholic mass in the opening and closing of *Path of Miracles*, and creates an atmosphere of sacred time and place through musical and physical reference.

Discant

Discant, a polyphonic derivative of chant, is also used in *Path of Miracles* to reference sacred music. In “Roncesvalles”, the three primary melodic motives are rhythmically-stratified like three voices in discant-style polyphony: a fast-most moving voice, a voice at a medium speed, and then a long chant-like voice. Each voice has its own rhythmic profile and moves at a different rate, but are unified through the text.

⁹⁸ Talbot, *Path of Miracles*, 5.

Figure 13. “Roncesvalles”, mm. 499-506 ⁹⁹

499

S3

gi - ven to Spain for St. James to be found af - ter eight hun - dred years in Com - pos - tel - la

mp

S5

in Com - pos - tel - la

mp

T2

gi - ven to Spain for St. James to be found af - ter eight hun - dred years in Com - pos - tel - la

p cresc.

T4

8 - gi - - - ed, gui - - - ded gui -

p cresc.

B

- gi - - - ed, gui - - - ded gui -

sim.

I

time gi - ven to Spain for St. James to be found.

499

Another example of this can be found in “Roncesvalles” from measure 186 through 228, which is the multi-lingual section. In this instance, each language has its own motive and rhythmic profile. While the harmonic language of these musical examples are distinctly modern, Talbot employs an ancient sacred musical form, thus connecting to the religious history of the Camino while telling the story of St. James’ death.

⁹⁹ Talbot, *Path of Miracles*, 54.

Antiphonal style

Talbot references the rich musical tradition of the polychoral motet in the Catholic Church by including staging directions for the positioning of singers, and through composing double choir textures frequently throughout the piece. Making great use of space and acoustics, Talbot directs the choir to position themselves in opposing areas around the performance space to create a striking antiphonal affect. This musical and staging affect combines to envelop the audience in a sacred sonic experience, through its reference to sacred musical styles, texts, and places.

Repetition of pilgrims hymn

The most repeated musical motive that unifies all four movements of *Path of Miracles* is the Pilgrim's Hymn. The text from this hymn comes from the *Liber Sancti Jacobi*, one of the five books within the *Codex Calixtinus*. The translation of the Pilgrim's Hymn is:

<i>Herr Santiagu</i>	O Santiago
<i>Grot Santiagu</i>	Great Santiago
<i>Eultreya esuseya</i>	God help us now
<i>Deius aia nos</i>	And evermore

Traditionally, Camino pilgrims say these words as a prayer at the beginning of their journey. The historical reference to this Pilgrim's Hymn is described in more detail in the analysis portion of Chapter 4, but the Pilgrim's Hymn is also important as evidence of how Talbot evokes the feeling of the sacred in *Path of Miracles*. First, the Pilgrim's Hymn serves as a refrain and a unifying statement of theology. Arnold writes that "Singing is not merely a physical act. It is also a mental, emotional and collaborative process and, in the context of monastic prayer or any gathered worship, it becomes a

theological act in itself, bring sound, words and resonance to the silent praise of the heart.”¹⁰⁰ In *Path of Miracles*, the repeated singing of the Pilgrim’s Hymn serves the functions that Arnold suggests. Similar to the form of Catholic plainchant, where the priest intones a verse, and the congregation responds with a repetitive refrain, the communal act of singing the words of the Pilgrim’s Hymn again and again produces a sense of devotion, reinforces common belief, and puts the mind and heart in a spiritual, worshipful posture.

Talbot also varies the Pilgrim’s Hymn throughout the piece. Most often, the Pilgrim’s Hymn is sung as a homophonic, declamatory chorus; a communal, outward song of worship and theology. However, there are instances where the Pilgrim’s Hymn is sung very softly and becomes a personal, inward form of devotion. In other instances, the Pilgrim’s Hymn text becomes a rhythmic ostinato, during which times it serves as a backdrop to other stories along the pilgrimage, as if the basic theology and tradition of the pilgrimage is always present while more modern stories and experiences occur.

Expanded Plainchant Motive

Stepwise motion and limited scalar range characterize most of the writing in *Path of Miracles*. While these characteristics are approachable part-writing choices for an eighteen-part, hour-long a cappella choral piece, this compositional style is also reminiscent of the characteristics of plainchant. Talbot writes melodies that are reminiscent of a cantus firmus, because they are composed with long-note values, limited vocal range, and serve as the foundational material for each section. These melodies

¹⁰⁰ Arnold, 44.

Figure 14. “Santiago”, mm. 365-367 ¹⁰¹

In the example above, the melody in the bass voices is mostly stepwise, uses a small range of notes, and has long note values that contrast the rhythmic ostinato with which it is paired. Despite the postminimal ostinato that surrounds this melody, this texture

¹⁰¹ Talbot, *Path of Miracles*, 188.

recalls the ancient chant forms of the Catholic Church and appears consistently in all four movements of the piece, saturating the piece with an awareness of the ancient.

Talbot does not only use sacred music from the Catholic tradition. *Path of Miracles* opens with a sacred singing ritual from the Pasiputput tribe in Taiwan, where the choir is instructed to stand in a circle and sing guttural throaty tones, creating a hauntingly spiritual atmosphere. The end of “Roncesvalles” intersperses this sacred Taiwanese singing ritual with the Catholic pilgrim’s hymn. This unusual combination of singing styles reflects the ecumenical nature of the Camino. Similarly, Talbot references the Venetian polychoral motet, the Lutheran chorale and the American spiritual. These references are identified more specifically in Chapter 4, but here they serve to demonstrate how Talbot intertwines many different sacred music styles to create a poly-religious and poly-epoch atmosphere in *Path of Miracles*.

Talbot also employs contemporary sacred music forms. Purity and harmonic stasis characterize much of Talbot’s writing, and these characteristics are very similar to the aesthetic Arvo Pärt sought in his tintinnabulation technique. In Pärt’s tintinnabuli style, a melodic voice moves mostly stepwise from or towards a central pitch, and the tintinnabuli voice sounds the tonic triad.¹⁰² Pärt explains the purpose of his technique: “Everything unimportant falls away. Tintinnabulation is like this. Here I am along with silence. I have discovered that it is enough when a single pitch is beautifully played. This one note, or silent beat, or a moment of silence, comforts me.”¹⁰³ In fact, a number of music critics who reviewed *Path of Miracles* compare the piece to Pärt’s St. John

¹⁰² www.arvopart.org

¹⁰³ Cobussen, Marcel. *Thresholds: Rethinking Spirituality through music*. Burlington: Ashgate Publishing, 2008, pg. 114.

Passion, another large-scale twenty-first century a cappella choral work that provides a religious experience for the listener.

This simplicity and purity of sound is also evidenced in *Path of Miracles*, especially during the moments that Talbot depicts the miracles that have occurred on the Camino. Unison passages and static triads or open fifths represent these poignant miraculous events of the narrative. Miracles are the most incontrovertibly sacred aspect of the Camino. Just as the miracles of the immaculate conception, incarnation, and resurrection, central to the theology of the Christian faith, so too are the miracles witnessed on the Camino. Stanton writes, “if you took away the original miracles of St. James’ seven-day voyage to the Iberian peninsula after his death, and the hermit’s discovery of his tomb with tongues of fire and heavenly music, the whole business of the pilgrimage would lack a foundation.”¹⁰⁴ Besides the first miracles surrounding the origin of the Camino, some of the modern miracles from the pilgrimage are described in “Burgos” and “Leon”. In “Burgos”, miracles range from small occurrences like a struggling pilgrim given a horse by a stranger, to more astonishing events like an innocent boy kept alive on the gallows for twenty-six days by St. James. St. James is recorded to have brought a man back from the dead. This event, depicted in measure 262, employs a similar style to Part’s tintinnabulation techniques. The text is “*Saint and Virgin heard the prayer and turned his wound into a scar, from mercy they gave the life.*” In this instance, the striking simplicity of unisons and static triadic harmonies emphasize important text like “prayer,” “wound” and “life.” This style recurs in “Leon” as well as the text address miraculous events. Measures 57- 74 and 139-150 both utilize simple

¹⁰⁴ Stanton, 82.

triadic harmonies and the purity tones reminiscent of Pärt's style to represent miracles. These instances highlight the most noteworthy religious events on the Camino and the music brings about a sense of stillness and an awareness of the sacred.

While much of *Path of Miracles* depicts the sacred aspects of the Camino, the secular elements of the pilgrimage are also represented through the use of secular music references and harsh dissonances. Cacophony and dissonance accompany many of the secular images of the Camino, including descriptions of Herod of Agrippa's beheading of James, robberies, violence, and depictions of the devil. The text in "Burgos" details the robberies and violence that take place along the Camino and contains some of the most dissonant pitch collections and jarring gestures of the piece. "Burgos" also contains a "devil's dance" section that is characterized by Spanish folk dance rhythms. The tantalizing rhythmic activity and jazzy seventh chords that compose this dance section are a stark contrast to the diatonic prayers to the saints, showing the contrasting influences on the Camino.

To represent the joy of the pilgrim's arrival in Santiago, Talbot writes a dance in 5/4 meter. The text is from *Carmina Burana*, a manuscript of 254 poems and dramatic texts written and compiled in 1230 CE. The pieces are bawdy, irreverent and satirical, and include songs of morals and mockery, love songs, and drinking songs. The translations of the text Dickenson includes is:

*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.*

Set in a buoyant 5/4 meter and filled with syncopation, this boisterous dance music in "Santiago" represents the secular culture that surrounds the arrival to Santiago. Street

festivals, lively celebrations, and the bustle of merchants surround the streets around the cathedral, and this dance music portrays these activities. Spanish folk music is noted for the use of quintuple meter, particularly well-known examples being the rumba and the Castillian tuedo. By the end of the *Carmina Burana* text, Talbot inserts the Pilgrim's Hymn text subtly into the rhythmic texture. This interesting combination of secular dance music and sacred text epitomizes the blurred lines between pilgrims' sacred and secular involvements.

Conclusion

In his review of Tenebrae's 2005 recording, Dominy Clements describes the intersection of the sacred and secular in *Path of Miracles* as follows: "A strong aspect of this new recording is the sense of devotional commitment you feel from the performance, portrayed as much as a luminous religious experience as something developed for the concert stage."¹⁰⁵ The juxtapositions between the sacred and secular in this piece are many: religious ritual performed in the concert hall, an atheist composer writing on religious subject matter, the folklore and religious histories of the Camino itself, and the diverse textual sources present in the libretto. Talbot alludes to sacred forms, in particularly plainchant, to summon a sense of the spiritual in this piece. At the same time, Talbot depicts the secular influences on the Camino and represents them musically through folksong, dance and dissonance. Arnold concludes that "there is no grand divide between the church and the concert hall, between religious and secular society, for the art

¹⁰⁵ Clements, Dominy. "Review." Music Web International Website. Accessed January 6, 2016.
http://www.musicweb-international.com/classrev/2015/Jul/Talbot_miracles_HMU807603.htm

of music is received by everyone alike.¹⁰⁶ Like the ‘liminal’ stage of pilgrimage discussed in Chapter 2, music also illuminates one’s preconceived notions of the sacred and secular divide. Arnold writes, “Whether we are Christian, of another faith, or of none, there is no absolute knowledge of truth, reality of the divine in this lifetime. But in music, sometimes, we come close.”¹⁰⁷ *Path of Miracles* depicts the mundane realities of secular life and the mysteries of sacred rituals on the Camino, and thus the division between the sacred and secular becomes interconnected and ambiguous.

¹⁰⁶ Arnold, 152.

¹⁰⁷ Arnold, 154.

CHAPTER 4

ANALYSIS

The graphs provided offer an overview of the musical form and elements of each movement for conductors to consult as they study the piece for performance. Following each graph, written analysis frames *Path of Miracles* as a postminimal composition and identifies the musical references and quotations present in the piece and their significances. Before examining the postminimal style of *Path of Miracles*, it is necessary to define the parameters of postminimalism.

Defining Postminimalism

Postminimalism is a word used to describe classical concert works that are most often associated in the United States with the compositional style of John Adams and the later compositions of Steve Reich and Andreissen.¹⁰⁸ Postminimalism is strongly influenced by the minimalist style that precedes it as exemplified by the works of Philip Glass by retaining many of the same characteristics: repetition, phase shifting, and additive processes.¹⁰⁹ However, Musicologist Kyle Gann suggests postminimalism is not so highly structured, and allows for strict process and free composition to coexist.¹¹⁰ Since postminimalism is a recent trend since the 1990s and encompasses many different styles and ideas, music critics and historians have not yet agreed on an exact definition

¹⁰⁸ Gann, Kyle. "A Technically Definable Stream of Postminimalism, Its Characteristics, and Its Meaning." In *The Ashgate Research Companion to Minimalist and Postminimalist Music*, edited by Keith Potter, Kyle Gann and Pwyll Ap Sion, (Burlington: Ashgate Publishing, 2013), 42.

¹⁰⁹ Gann, 43.

¹¹⁰ Gann, 47.

for the genre. Music critic John Rockwell defines it as “a steady rhythmic pulse and shimmering adumbration of that pulse by the other instruments and voices.”¹¹¹ Jon Pareles, another music critic, describes postminimalism as “using repetition for texture rather than structure, and embracing sounds from jazz and the classics.” K. Robert Schwartz calls it “the neo-Romantic post-modernism of John Adam’s music.”¹¹² Keith Potter identifies additional aspects of postminimal style: a heightened profile of melodic processes, a greater textural variety and (for Potter, most importantly) a new sense of harmonic movement, opening the way to a narrative continuity over larger stretches of music and a sectionalisation of structure.¹¹³

Musicologists also clarify what postminimalism is by suggesting how it diverges from ‘minimalist’ style. Unlike minimalism, “no process of continuity divide informs postminimal music.”¹¹⁴ Postminimalism is distinguished from totalism “by the feeling of a unified rhythmic grid in a consistent tempo, whereas totalism is characterized by a feeling of different tempos superimposed in layers.”¹¹⁵ Lastly, Gann writes that “postminimalist syntax is often precisely the opposite of serialism: smooth, linear, melodic, gently rhythmic and comprehensible.”¹¹⁶

¹¹¹ Gann, 40.

¹¹² Gann, 41.

¹¹³ Williams, Nicholas Allan. “Strategies of postminimalism in my recent music.” PhD diss., University of Huddersfield, 2000, pg. 14.

¹¹⁴ Gann, 52.

¹¹⁵ Gann, 57.

¹¹⁶ Gann, 58

Since no singular definition of postminimalism has been agreed upon by scholars and musicians, a list of characteristics is perhaps the most efficient way of summarizing the style. Postminimalist characteristics include:

1. Rhythms are continuous and tempo is consistent
2. Dynamics tend to be monochrome or terraced
3. Affect remains the same throughout
4. Harmonic language is diatonic or modal
5. Form ranges from highly structured to completely intuitive
6. Harmonic progressions are guided by a stream of consciousness technique with very simple tonalities
7. Composer's reference a panoply of genres
8. Style is eclectic but maintains a seamlessly even surface.
9. Melodies result from smaller melodic fragments¹¹⁷
10. Rhythms are jumpy and propulsive
11. Programmatic themes refers to larger, non-musical concerns¹¹⁸
12. Compositional devices include use of Medieval, Renaissance and Baroque techniques and forms¹¹⁹

As demonstrated by the wide variety of characteristics in the list above, and by clarifying what postminimalism is not, one can see how postminimalism offers composers writing in this style a wide variety of expression and tools to use, as they are not bound by a specific processes, tonal languages, or musical forms. Rather, Gann suggests that “the essence of postminimalism is its reliance on a small, circumscribed set of materials” that can be used instinctively and spontaneously, depending on what the composer hears or what the text or narrative demands.¹²⁰

The purpose of this analysis is to situate Talbot's compositional style in *Path of Miracles* within this postminimalist framework by highlighting distinctive postminimalist traits within the piece by way of graphs and analysis. The most prominent postminimal

¹¹⁷ Gann, 39-40.

¹¹⁸ Williams, 14.

¹¹⁹ Williams, 8.

¹²⁰ Gann, 52.

feature is Talbot's frequent use of reference and quotation to other style and genres of music. These references are identified and contextualized below.

It is fitting that *Path of Miracles* would use quotation and reference frequently because of the wide variety of text sources that make up the libretto. Appendix A clarifies the origin of the various texts for each portion of the libretto, and often the musical references correspond to the time period from which the text was derived. In his article "Reference and Musical Quotation in Minimalist and Postminimalist Music", Musicologist Pwyll Ap Sion suggests that "postminimalist composers' use of the past relates in various ways to stylistic, technical, analytical and aesthetic issues, and at times moves beyond purely musical considerations to engage with wider social and political concerns."¹²¹ This statement is true for *Path of Miracles*, as Talbot evokes the aesthetics of certain time periods and cultures through referencing musical traits from those eras. Gann suggests that postminimal style actually invites the use musical reference because postminimalism's "unvarying tempo and adaptability to any repertoire of harmonies seem to invite the abstracted, sometimes ironic or playful quotation of earlier tonal music."¹²²

Lastly, 'musical reference' is too generic a term for Talbot's technique in *Path of Miracles*. Therefore, this written analysis will clarify whether Talbot's references are musical quotations, appropriations, borrowings, montages, or collages. Sion calls this collection of musical reference types "intertexts", and suggests that these intertexts are "transmuted by means of cyclic or repetitive patterns and processes to create an illusory

¹²¹ Ap Sion, Pwyll. "Reference and Quotation in Minimalist and Postminimalist Music." In *The Ashgate Research Companion to Minimalist and Postminimalist Music*, edited by Keith Potter, Kyle Gann and Pwyll Ap Sion, (Burlington: Ashgate Publishing, 2013), 259.

¹²² Gann, 50.

presentation of that which is represented.”¹²³ Such is the case in *Path of Miracles*, as intertexts are weaved in repetitive ways through the texture, hinting at places, cultures and peoples of the past. These intertexts evoke a sense of timelessness by drawing from a clear and endlessly elaborated melodic idea that is unpredictable in its details.¹²⁴

¹²³ Ap Sion, 227.

¹²⁴ Gann, 58.

Tempo	=66	=66	=174	=174	=174	=174	=174	=174	=174	=66	=153	=55
Motives/Melodies	1. pasiputput 2. Pilgrim's Hymn	Chant	1. Latin 2. French	1. Latin 2. French 3. Basque 4. Spanish	1. Latin 2. French 3. Basque 4. Spanish 5. German 6. English	1. plainchant and ostinato				1. belltones		1. pilgrim's hymn 2. pasiputput
Musical References	Bunan ritual	plainchant	Discant and musique messee							plainchant	discant	Bunan ritual
Dynamics	$\langle \rangle$	p, static	Mezzo	Growing in intensity	$\text{f} <$	ff	ff	ff	ff	$f > p$	mf > p	$p > ppp$
Rhythm	Displaced by two beats	No rhythm or meter	Misplaced accents, syncopation, discant	Accent-driven	Accented interjections	Ostinato and cantus firmus melody	Static and repetitive	Polyrhythms, syncopation		Bell tones, half-note pulse	3 layered rhythms	Displaced by 2 beats between choirs
Texture	Homophonic, double choir	Pointillistic	Motives over drones and ostinatos	Polyphonic motives	Polyphonic underlay vs. accented words	Men vs. women	Double choir	Men vs. women	Men vs. women	Pointillistic	3 layers	Homophonic double choir
Key Area or Pitch Class Set	E minor							C Minor			B-Flat Major	B-Flat Major
Measure	1-18	19-53	54-161	162-209	210-257	258-295	296-335	336-367	368-439	440-472	473-536	537-end

Roncesvalles

Figure 15.

Roncesvalles

The ancient origins of the Camino de Santiago are introduced in movement one of *Path of Miracles*. Titled “Roncesvalles” after the first major staging-post of the pilgrimage, Talbot begins the piece with the unusual feature of a throat-singing ritual called “Pasiputput” from the Taiwanese Bunan tribe. Though this ritual and culture have no direct links to the Camino, the primordial groaning sound of this ancient ritual expresses renewal and rebirth. Talbot shares a story from his college years to explain why he chose to include this vocal style in *Path of Miracles*. He writes, “One dismal, rainy Friday afternoon, sometime during the late 1980s when I was still at school and living at my parents’ house deep in the South London suburbs, I found myself lying on the floor of my mother’s attic-room office listening to the most extraordinary sound I had ever heard. Otherworldly voices intoned an ever-rising and swelling wave – a noise of such electric intensity that it was hard to believe the sound could possibly have issued from the throats of human beings.....So lost was I in the music that I actually hallucinated that the eaves of the room were bowing outwards. By the time the piece drew to a close some fifteen minutes later, and the final ringing chord of a major fifth filled the room, I knew that if I ever came to write a piece for choir, this is how I would want to begin.”¹²⁵ Although the pasiputput ritual and Bunan culture exist far from Spain, the Camino and Talbot’s own culture, the Pasiputput singing depicts the interaction of man with his fellow man and with nature. According to the cultural division of the Taiwanese government, Bunan singers “utilize harmonic schemes similar to Western chords, though

¹²⁵ Leibrock, Erik. Liner notes to Joby Talbot, *Path of Miracles*. Conducted by Craig Hella Johnson with Conspirare. Harmonia Mundi HMU 807603, 2015. CD

based on a completely different set of aesthetics. Their organic melodies flow from the harmonious interaction of man and nature, and man and man. The songs celebrate the wonders of nature, using body language that comes directly from everyday labors.”¹²⁶ Everyday labors, nature and relationships between human beings are important themes on the Camino pilgrimage, and so this seemingly unrelated vocal style is a suitable and meaningful beginning to *Path of Miracles*.

Symmetry

Symmetry plays an important role in the construction of *Path of Miracles*. Symmetry exists on many levels in the piece, from the smallest details of motives made up of symmetrical pitch class collections, to symmetrical structures and phrases within each movement, to the overarching symmetry that frames the entire work.

Symmetry exists in the harmonic language of “Roncesvalles”. The most often repeated motive of this movement fluctuates between major and minor tonalities, making it impossible to label specific key areas. However, a pattern emerges when plotting Talbot’s pitch selections on a pitch class clock. Instead of employing traditional key areas to guide the tonal structure of the piece, Talbot uses symmetrical pitch class sets. The use of pitch class sets is consistent with the unconventional harmonic syntax of postminimalist compositions. In each section, Talbot’s pitch choices have one degree of symmetry. At this level, symmetry is significant because it shows that the pitches are very evenly distributed within the twelve-note chromatic scale, allowing for many harmonic and melodic possibilities while never firmly establishing a key area. Talbot’s decision to limit his pitch choices to just a few equally-distributed notes is a

¹²⁶ “Heartfelt songs of mountain life from the Bunun.” The Taiwanese Government Cultural Website. Accessed July 20, 2015. <http://taiwaninfo.nat.gov.tw/fp.asp?xItem=86975&CtNode=103>

postminimalist ideal, because it provides a cohesive and discernable harmonic language for the listener while avoiding traditional keys area and functional tonality.

The only time Talbot uses traditional key areas instead of symmetrical pitch class sets in “Roncesvalles” is when he is referencing older forms of music. For example, in measure 40, Talbot presents the medieval Pilgrim’s Hymn from the *Dum Pater Familias*, part of the *Codex Calixtinus*. It is the “prayer-cry of the pilgrims of the Middle Ages, Herru Santiago! Got Santiago! Deus, adiuva nos!” as they begin their journey by walking through the land of Navarre.¹²⁷ Imitating the double choir sound heard from Renaissance cathedral choirs, this section is in the key of E-minor. Although the text is a direct translation of the pilgrim hymn cried out by travelers at the start of their journey, Talbot composes a unique and modern setting, intimating at Renaissance forms through the double choir formation and open fifth harmonies, but adding in colorful dissonances to draw the modern listener into the atmosphere and mystery of the pilgrimage. Similarly, the section that follows in mm. 19-53 evokes the sounds of Gregorian chant with the men singing in F major, while the chant voice sings above on a B-natural. This eerie-sounding tritone over the predominant F major sonority is distinctive, providing a evocative character amid a sacred chant form. This tritone is also mirrors the first and last key areas of this movement, as “Roncesvalles” begins in E minor and ends in B-flat major. Other symmetrical features in this movement are demonstrated by the graph above. The postminimal terraced dynamic scheme and tempos are symmetrical. The piece begins and ends with the Pasiputput singing, pilgrims hymn and crotales.

¹²⁷ Garcia, Alfonso. *The Road to Santiago*, edited by Vincent Pastor. Leon: Edilisa, 1999, pg. 13.

‘Motivic layering’ is a defining concept of postminimalism and is Talbot’s most-used compositional feature in *Path of Miracles*. Measures 56 to 295 serves as an example of how Talbot layers many different motives to create a rich tapestry of sound and experience. Here, Talbot employs a small, circumscribed set of materials to produce this eighteen-minute long movement. In this section, musical motives are text-driven, and each motive is in a different language. The text is the story of James the Apostle from the twelfth chapter of the book of Acts. As noted in Chapter 2 of this document, the languages correspond chronologically with the people and cultures that traveled the Camino from its start to the present day. The first motive is in Latin, and the quarter note rhythms and meter changes reflect the text stress of the Latin words.

Figure 16. “Roncesvalles” mm. 115-121¹²⁸



A French motive is then layered on top of the Latin text, and it sounds distinctly French because it parodies the discant-style polyphony and rhythms of medieval French song. In this motive, the rhythm matches the inflection of the text without regard to meter. This technique, called music mesurée was adopted by late medieval and early Renaissance composers like Pierre Mouton and Claude le Jeune who valued the clear expression of the text over a constant meter.

¹²⁸ Talbot, *Path of Miracles*, 12.

Figure 17. “Roncesvalles”, mm. 147-148 ¹²⁹



Appropriately, Talbot employs this historical form that highlights text intelligibility amidst a very busy texture.

Other layered motives include a three-note motive in Spanish in the baritones in long notes. A syncopated drone in Basque is sung by the basses.

Figure 18. “Roncesvalles”, mm. 137-144 ¹³⁰



Basque syncopated drone motive

Figure 19. Roncesvalles, mm. 195-202 ¹³¹



Three-note Spanish motive

¹²⁹ Talbot, *Path of Miracles*, 13.

¹³⁰ Talbot, *Path of Miracles*, 14.





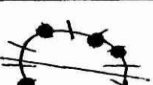
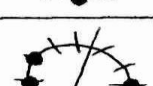





¹³¹ Talbot, *Path of Miracles*, 18.

These two motives add rhythmic structure, provide the postminimalist grid of steady beats and propulsive rhythms, and help establish a clear tonal center around the pitch E, giving a harmonic foundation to the polyphonic motives in the upper voices.

The German text is divided into two shorter motives and takes on the harmonic language of the more prominent motives that surround it. In measure 226 it begins as a three-note, syncopated motive, combining the Spanish and Basque motives from above. Then, as the atonal English motive is introduced in measure 246, the German motive adopts the pitch classes from the English motive and becomes more obscured in the overall texture.

The drama is eventually heightened by the introduction of English texts and musical motives in measure 210. The initial entrance of the English text is set to a symmetrical pitch class that has two tritones that Talbot features frequently in the melodic line, making this motive sound strikingly discordant against a mostly consonant texture. The harshness of the tritone, combined with the increasingly loud dynamic level and complex texture intensify the drama of the story of St. James' death. The dramatic climax occurs with a sudden textural change in measure 258, at which time the upper voices repeat the pilgrims hymn text rhythmically in open fifths and octaves while the basses sing the story in long notes in a range far below the tessituras of the upper voices.

Figure 20.

<u>Tempo</u>	=80	=80	=80	=80	=80	=76	=100	=100	=66	=58	=80	=72
<u>Motives/Melodies</u>	Planning	Communal prayer to saints	Planning	Communal prayer to saints	Ostinato and alto melody	Hymn, ostinato and alto melody	Hymn and ostinatos	Devil's dance	Centered around A	Hymn	Planning	
<u>Musical References</u>	*Debussy *planchant	*ritual congregational singing	*Debussy *planchant	*ritual congregational singing		*hymn/chorale	*hymn/chorale	*Flamenco dance	*Part	*planchant *hymn		
<u>Dynamics</u>	p	pp	P	pp solo voce	$p < f$	Varied	ff	fff	Varies with many $fp <$	pp	p	pp
<u>Rhythm</u>	Syncopation and	Hymn-like	Syncopation and	Hymn-like	Ostinato	Ostinato	Hymn-like and expanded ostinato	Flamenco rhythm	Text-driven		Drone and text-driven	Cantus firmus long notes
<u>Texture</u>	Homophonic with decorated inner voices	Homophonic (no altos)	Homophonic with decorated inner voices	Homophonic (no altos)	Ostinatos in men vs. alto melody	Three layers	Divided men and women	Homophonic, tutti, 6 voice	Many unison	Moves from thick to thin	Homophonic	Basses only
<u>Key Area or Pitch Class Set</u>		F minor to D-flat Major										
<u>Measure</u>	1-29	30-40	41-65	66-79	80-169	170-206	207-222	223-252	253-268	269-290	291-328	329-end

Burgos

Burgos

Many pilgrims have documented their experience in Burgos as “gothic”. Besides describing the architectural style of the cathedrals and the walled-in medieval town structure, pilgrims also used “gothic” as a descriptor of gloomy, mysterious and violent events, an atmosphere of degeneration and decay in the city. Talbot visited Burgos and reflects that he “marveled at the gruesome reliquaries in austere Burgos.”¹³² Pilgrim and professor Dr. Edward Stanton recounts that although Burgos is the capital of the province and one of the most important cities on the Road to Santiago, the city was inhospitable to pilgrims when he visited, denying them entry into restaurants and cathedrals.¹³³ The city of Burgos is home to a large Romani population, a gypsy people, who bring rich musical and cultural traditions to the city, but also have a history of drug-trafficking and crime. Thus, it is not surprising that movement two, titled “Burgos”, is an evocation of the dangers and disappointments along the pilgrimage: robbery, theft, bad weather, rocky terrain, exhaustion and hunger.

Four notable textural shifts make up this movement, each representing a different aspect of the pilgrim’s experience passing through Burgos. These four unique musical cells create a montage effect for the listener and help to present the text clearly and effectively. The first cell the “traveling motive”, and it accompanies the narrative portion of the libretto which describes the hardships of the route, and recounts the miracles

¹³² Leibrock, 5.

¹³³ Stanton, Edward F. *The Road to Santiago*. Lexington: The University Press of Kentucky, 1994, pg. 94

witnessed along the route throughout history as documented in the *Codex Calixtinus*.

Figure 21. “Burgos” mm. 41-52

The musical score for "Burgos" mm. 41-52 is presented in two systems. The first system (mm. 41-46) features vocal parts S3, S5, T1, T2, and T3, along with a piano accompaniment. The vocal parts are in 3/4 time and begin with a *p* (piano) dynamic. The lyrics for S3, S5, T1, T2, and T3 are: "Re - mem - ber the pil - grim robbed in Pam - plo - na, Cheat - ed of sil -". The piano accompaniment is in 3/4 time and begins with a *p* dynamic. The second system (mm. 47-52) features vocal parts S1, S2, S3, S4, S5, T1, T2, and T3, along with a piano accompaniment. The vocal parts are in 3/4 time and begin with a *pp* (pianissimo) dynamic. The lyrics for S1, S2, S4, and S5 are: "Aah, ver the night his wife died; Re - mem - ber the son of the Ger - man". The lyrics for T1, T2, and T3 are: "sil - ver the night his wife died; Re - mem - ber the son of the Ger - man". The piano accompaniment is in 3/4 time and begins with a *pp* dynamic. The score is written for a choir and piano.

Remembering these miracles inspires the tired pilgrim to forge onward with the affirmation that St. James performs miracles for pilgrims who endure adversity. This part of the libretto also describes the miracles ascribed to the relics of St. James along the journey.

Hardships:

*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*

Turned Miracles:

*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.*

Relics:

*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*

This first musical cell makes use of a planing technique that is prominent in the music of Debussy and other early twentieth century impressionist composers. Planing is a series of harmonies that move in parallel motion and defy traditional rules of tonal part-writing and harmonic function. The recurrent parallel motion in this first motive in

“Burgos” suggests a sense of wandering, which fits the text of the fatigued pilgrim travelling slowly along the Camino to Burgos. No focal pitch or key area is established, which offers an atmosphere of uncertainty and mystery to this motive. With only the upper voices singing, and without any bass sonorities, the texture lacks foundation, reinforcing the feeling of the rootless, drifting, and weary traveler on a long and dangerous road.

The second textural cell in “Burgos” accompanies the pilgrim’s voice, who sings two texts: “*St. Julian of Cuenca, pray for us. Santa Casilda, pray for us.*” and “*Innkeepers cheat us, the English steal, the devil waits at the side of the road. We trust in words and remnants, prayers and bones.*” Talbot sets these texts homophonically in the style of a Lutheran chorale.

Figure 22. “Burgos”, mm. 66-71¹³⁴

The image shows a musical score for a chorale titled "Burgos", measures 66-71. The score is written for nine voices, labeled S1, S2, S3, S4, S5, T1, T2, T3-4, B1-2, and B3-4. Each voice part is in a different clef (Soprano, Alto, Tenor, and Bass clefs) and has a key signature of one flat (B-flat). The tempo and dynamics are marked "pp" (pianissimo) and "sotto voce" (softly). The lyrics are: "Inn - keep - ers cheat us, the Eng - lish steal, The de - vil waits at the". The music is homophonic, with all voices moving in parallel motion. The melody is simple and repetitive, with a strong rhythmic pattern of eighth and sixteenth notes.

Martin Luther originated the chorale genre for the purpose of helping his congregation experience corporate singing and worship in their native tongue. The unity felt among congregants through the singing of chorales parallels the unity experienced by the exhausted pilgrims, making Talbot’s hymn-like motive all the more striking and meaningful. The pilgrims, despite their different cultural heritages, languages, sexes, and classes, are united through their similar struggles along the journey, and fittingly, they

¹³⁴ Talbot, *Path of Miracles*, 68.

sing collectively through a chorale, beseeching the saints for endurance for the remaining journey, and expressing their fatigue and fear.

The third motive that is significant to this movement is a layered ostinato in the eight men's voices, occurring in measures 80 to 206. The basses sing a repeated half-note pattern which provides rhythmic steadiness and harmonic foundation for the ostinato, while the tenors sing a slightly more complex melodic motive that provides color and interest.

Figure 23. "Burgos", mm. 80-86 ¹³⁵

The musical score for "Burgos" (measures 80-86) features eight men's voices and bones. The score is written in 2/2 time and includes the following parts:

- T1 (Tenor 1):** *pp* *leggero e ritmico*. Lyrics: San - ti - a - go Pe - re - gri - no:.
- T2 (Tenor 2):** *(poco)* *pp* *leggero e ritmico*. Lyrics: bones. San - ti - a - go Pe - re - gri - no:.
- T3 (Tenor 3):** *pp* *leggero e ritmico*. Lyrics: San - ti - a - go Pe - re - gri - no:.
- T4 (Tenor 4):** *(poco)* *pp* *leggero e ritmico*. Lyrics: bones. San - ti - a - go Pe - re - gri - no:.
- B1 (Bass 1):** *pp* *ma pesante e ritmico*. Lyrics: San - ti - a - go Pe - re - gri - no:.
- B2 (Bass 2):** *(poco)* *pp* *ma pesante e ritmico*. Lyrics: bones. San - ti - a - go Pe - re -
- B3-4 (Basses 3-4):** *pp* *ma pesante e ritmico*. Lyrics: San - ti - a - go Pe - re - gri - no: San - ti - a - go Pe - re -

This ostinato forms the infrastructure for many measures, and the steady repetition of half-notes and harmonies conjures a picture of a pilgrim's tired feet plodding along the path. This postminimal feature of a steady grid of beats is decorated by the melodic line

¹³⁵ Talbot, *Path of Miracles*, 70.

in the women's voices that continues to tell the stories of miracles on the route, as well as invoke the name of St. James and repeat the chorale motive in a higher register. This ostinato is another example of how Talbot employs minimal resources in distinctive ways to create atmosphere and illustrate events and emotions of the pilgrimage.

The fourth 'motive' is better identified as a dance, and it diverges pointedly from all previous material in "Burgos". Talbot reaches in to his eclectic experience with film, rock, pop and jazz to compose a ghoulish, rag-time witch's dance to portray the devil's devious schemes on the Camino. The text, "*Sometimes the Saint takes the form of a pilgrim, sometimes the devil the form of a saint*" describes the insidious nature of the evil found among pilgrims and along the route. The rhythmic profile of this section is one of a dance, and refers to the folk dances of the Romani population that live in communities surrounding Burgos. The dance rhythm reflects rhythms common to flamenco dancing, in particular the 12-beat rhythm that alternates between $\frac{3}{4}$ and $\frac{6}{8}$ time.

Figure 24. “Burgos”, mm. 223-229 ¹³⁶

Flamenco Rhythm: [12] 1 2 [3] 4 5 [6] 7 [8] 9 [10] 11

The musical score for "Burgos" (mm. 223-229) is presented in a multi-staff format. The top section includes five vocal parts: S1-5 (Soprano 1-5), A1-4 (Alto 1-4), T1-2 (Tenor 1-2), T3-4 (Tenor 3-4), and B1-2 (Bass 1-2). Each vocal part is marked with a forte (*ff*) dynamic and a tempo/mood marking of **Molto accentato**. The lyrics for all vocal parts are: "Some - times the Saint takes the form of a pil - grim, — Some - times the de - vil takes the form of a". The bottom section shows the piano accompaniment, also marked with **Molto accentato**. The score is written in a key with two flats (B-flat and E-flat) and a 12/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests, reflecting the flamenco rhythm specified in the caption.

The devil's dance section ends with a miracle, and Talbot's style moves abruptly from a secular dance form to a new symmetrical pitch class collection in the "sacred minimalist" style of Arvo Pärt. Part's music is "ensconced in a world of so-called "holy minimalism"

¹³⁶ Talbot, *Path of Miracles*, 88.

– a reverie of simplicity that luxuriates in the pure sounds of "tintinnabulatory" tonality, which sounds a corrective (for some) and sentimental (for others) note of archaism in a world of chaotic modernity."¹³⁷ From measures 253 to 268, Talbot's style, like Pärt's, values the beauty of unison tones and simple harmonies, and gives rhythmic duration and special harmonies to the sacred words in the libretto. Unison pitch with speech-like rhythms blossom into a collection of mystical-sounding harmonies. The most poignant words "prayer," "wound" and "life" are given color and character through these simple rhythms and harmonic stasis.

Rarely do references to impressionism, flamenco dancing and Arvo Pärt occur in just one piece, but within the eclectic postminimalist framework of "Burgos", Talbot effectively intertwines all of these styles for the unique purpose of representing the pilgrimage experience.

¹³⁷ Service, Tom. "A guide to Arvo Pärt's music" *The Gaurdian*. (June 18, 2012)arch 1996) Accessed February 26, 2016. <http://www.theguardian.com/music/tomserviceblog/2012/jun/18/arvo-part-contemporary-music-guide>

<u>Tempo</u>	=58	=63	=63	=58	=72	=63	=66	=66
<u>Motives/Melodies</u>	1. Light ostinato 2. plainchant melody	1. open 5ths 2. clusters 3. light ostinato	1. open 5ths	1. light ostinato 2. Jakobstand 3. English melody	1. light ostinato 2. Latin descending motive	1. drone 2. clusters 3. light ostinato	1. plainchant melody 2. drone 3. clusters	1. English melody 2. light ostinato
<u>Musical References</u>	plainchant	Whitacre and Medieval modes	Medieval modes	American spiritual		Whitacre and medieval modes	Plainchant, Whitacre and medieval modes	
<u>Dynamics</u>	Varied	Expressive within short phrases	pp <	Varied	mf p ff	Varies	Varies	p >
<u>Rhythmic features</u>	*displaced ostinato gives unmetered feel	*ostinato alternates with steady hymn- like rhythm	*drone *text-driven rhythms	*displaced ostinato gives unmetered feel	*faster	**ostinato alternates with steady hymn- like rhythm	*drone *recitative	*displaced ostinato gives unmetered feel
<u>Texture</u>	Cantus firmus melody in men vs. light ostinato in women	Men and altos in open 5ths	Open 5ths in altos and tenors	Double choir	Tutti, range expands	Men drone vs. soprano and alto clusters	Drone and chant	Tutti and layered motives
<u>Key Area</u>	C minor	C minor	A-flat Major	E-flat Major	D-flat Major – C minor	F Major	B-flat Major	D Major
<u>Measures</u>	1-27	28-56	57-78	79-118	119-138	139-157	158-176	177-end

Leon

Figure 25.

Leon

“Leon” is the shortest and most pictorial movement of the piece. “Leon” is also the most frequently excerpted movement from *Path of Miracles* for choirs to perform, as its shimmering harmonies and simple tonalities are stunningly beautiful, while the theme of the movement, “light,” is a fashionable subject in choral concerts. Talbot composes a seven note “light motive” that dominates the character of this movement. This motive also discussed in Chapter 2, represents the light streaming through the stained-glass windows of the Leon Cathedral. Its postminimal character and setting serves as the basis for this entire movement, as there is no strict process in place for how the motive is used and developed. Talbot uses repetition, rhythmic augmentation, rhythmic displacement, mode changes and motivic transposition into many different voice parts, but these processes are determined more by a stream of consciousness technique that illuminates the text, rather than a rigid minimalist process. Underneath the repeated light motive ostinato, and consistent with Talbot’s style in this piece and others, Talbot writes the melody in cantus firmus-like long notes.

“Leon” is the only movement of the piece that is situated within common practice tonal harmony. Each section of the piece is written in a single key area with functional voice-leading. However, from section to section, key areas remain unrelated to each other, moving from one to the next through half and whole step transformations that hint at Neo-Riemannian transformations.¹³⁸ These key areas are not closely related to each other, but rather connected by maximally smooth voice-leading, as common tones are

¹³⁸ Neo-Riemannian theory is a way of describing the relationship between non-functional but closely-related harmonies through step-wise voice-leading.

often shared from one key area to the next. These linear transformations are displayed in the chart below.

Figure 26. Neo-Riemannian transformation chart

	G →	Ab →	G →	Ab →	G →	A →	Bb →	A
	Eb	Eb	Eb →	F →	E →	F	F →	F#
	C	C	Bb →	Db →	C	C →	D	D
Key Area	Cm	AbM	EbM	DbM	CM	FM	Bb	D

Through the use of traditional keys and voice-leading in this section, Talbot provides the listener with refreshing familiarity as his ear is grounded in the familiar tonal language. Comfort and refreshment is also felt by pilgrims upon their arrival at the Leon Cathedral; a sense of arrival, relief, and beauty. However, Talbot maintains his modern postminimal sensibilities as he moves from key to key with a stream of consciousness technique, altering pitches by half steps and whole steps to create a distinctive and surprising harmonic world.

Despite the seamlessly even surface of “Leon”, Talbot references a panalogy of other musical genres. Colorful cluster-chords that have become popular in twentieth and twenty-first century choral music in the works of American composers like Eric Whitacre are prominent in this movement. Interestingly, the American choir *Conspirare* first performed *Path of Miracles* in a program that also featured some of Whitacre’s newest choral works. In “Leon”, spiritual words are highlighted through the use of cluster chord sonorities. For example, “miracle” (m. 141), “image” (m. 154) and the phrase

Figure 27. “Leon”, mm, 152-158 ¹³⁹

¹³⁹ Talbot, *Path of Miracles*, 122.

Additionally, these special words are increasingly noticeable because of their slow and deliberate rhythms, which contrast with the motion-filled ostinato that permeates most of this movement. While the cluster chords bring the piece a decidedly 21st century flair, illusions of the ancient remain prominent throughout the movement. Open fifths and modal harmonies occur frequently throughout the non-ostinato portions of the piece and a solo chant is sung above a cluster chord, harkening back to the plainchant heard by the earliest pilgrims on the Camino.

Figure 28. “Leon”, mm. 160-164 ¹⁴⁰



The duality of modern tonal language and ancient musical modes and styles reflects Talbot’s desire to communicate the way that modern pilgrims feel a deep connection to the history of the Camino.

One of the most distinctive moments in “Leon” takes place from measures 75 through 87, when the text compares the journey of the pilgrim on the Camino to the journey of the Jewish people out of Egypt and to their homeland. Here, the music crescendos to a beautiful E-flat major chord on the text “Jakobsland.” In this dramatic build-up, tonal harmony and text resembles that of the American spiritual. As the outer and inner voices exchange an E-flat major chord in a call and response style, the singing

¹⁴⁰ Talbot, *Path of Miracles*, 123.

evokes the call and response, congregational, interactive, and spontaneous qualities of the spiritual.

Figure 29. “Leon”, mm. 75-86 ¹⁴¹

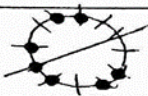
whole choir process to back of hall

Tempo più mosso (♩ = 76) Rall. — Tempo primo (♩ = 58)

The musical score consists of ten staves, each with a vocal line and the lyrics "God knows we have walked In Ja - kobs - land: Ja - kobs -". The score is written in a key with one flat (B-flat) and a 4/4 time signature. The tempo markings are "Tempo più mosso (♩ = 76)" for the first half and "Rall. — Tempo primo (♩ = 58)" for the second half. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and bar lines. A bracket at the top right indicates "whole choir process to back of hall".

¹⁴¹ Talbot, *Path of Miracles*, 108.

Figure 30.

Tempo	=168	=168	=63	=72	=144	=144	=66	=69	=174	=207	=56
Motives/Melodies	1. Latin cantus firmus 2. English theme	1. Latin ostinato 2. Cantus firmus 3. main theme	1. new theme	1. Pilgrim's Hymn	1. Dance	1. Dance with added motives	1. Pilgrim's Hymn	1. Rhythmic pedal 2. Cantus firmus melody	1. Dance in English	1. Dance in English	1. new theme 2. clusters 3. dance motive
Musical References	Discent				Carl Orff and Rumba						
Dynamics	p	p mf p	p mf p	p < f	f	p < ff sfz	ff	pp	pp	mf	pp f ~
Rhythm	Fast- moving motive over drone	Ostinato	Text-driven	Hymn-like, with added rhythmic motion at end	With accents		Hymn-like with accented rhythmic underlay at end	New triplet motives increase momentum to end	Repeated dance rhythms	Repeated dance rhythms	Static to the end
Texture	3 voices then expands	Women ostinato vs. bass melody	Homophonic, double choir	Men vs. women, homophonic double choir, no low bass	Homophonic with added motives, 4-part	Static with moving voices	Tutti, homophonic	Women rhythmic pedal vs. bass melody	Alto and basses only, homophonic	Add sopranos and tenors, homophonic	Homophonic, 16 voices
Key Area or Pitch Class Set		D Lydian	D Lydian	D Major	D - fm - C7	C7 - F Major	F Major	C Major - F Major	D Major - B Major	D Major	D Major
Measure	1-48	49-148	149-170	171-200	201-295	296- 336	337-354	355-387	388-420	421-450	451-end

Santiago

Santiago

In “Santiago”, Talbot references Messiaen’s rhythmic and harmonic pedal technique. Messiaen was a devout Catholic and James MacMillan writes that “every note of his work is shaped by a theology.”¹⁴² In his *Technique de Mon Langage Musicale*, Messiaen documents that his rhythmic and harmonic pedals are “rhythms that repeat themselves indefatigably, in ostinato, without busying itself with the rhythms that surround it.”¹⁴³ The example below, included in Messiaen’s treatise is an example of a rhythmic and harmonic pedal in the right hand that contrasts with the melody of the left hand.

¹⁴² Arnold, Jonathan. *Sacred Music in Secular Society*. Burlington: Ashgate Publishing, 2014, pg. 29.

¹⁴³ Messiaen, Olivier. *Technique de mon langage musicale*. Paris: Leduc, 1944, 26.

Figure 31. Messiaen's rhythmic and harmonic pedals¹⁴⁴



Talbot employs a similar technique in each movement of *Path of Miracles*, and “Santiago” measures 49 through 148 provide a clear example of its use. Although Talbot writes in a simpler harmonic and rhythmic palette than Messiaen, the parallels between their two pedal techniques are clear.

Figure 32. “Santiago”, mm. 62-70¹⁴⁵



¹⁴⁴ Messiaen, *Technique de mon langage musicale*, example 302

¹⁴⁵ Talbot, *Path of Miracles*, 132.

While Messiaen does not assert a specific theological motivation for his use of pedals, he does visualize particular colors and feel certain affects because of the pedals he composes. For Talbot in *Path of Miracles*, the rhythmic and harmonic pedals juxtaposed with the sustained melody symbolize the motion of traveling versus the prolonged narrative thoughts of the pilgrim. The pilgrim will have walked nearly five hundred miles at this point, and the slow melodic line mirrors the ample time to reflect on their journey. The journey continues towards Santiago, and the harmonic and rhythmic pedals provide this motion-filled traveling music. The text of the pedals is “laudabant te,” translated as “we praise you” and “by meadows of fern by fields of rye.” In this way, the physical act of walking, set to a motion-filled pedal, is an act of religious devotion.

In addition to the adoption of Messiaen-like pedal technique into this movement, “Santiago” is filled with other musical allusions. Choral recitative in the style of Monteverdi’s early books of madrigals is evident in measures 149 through 161. The Venetian polychoral motet style can be seen in the double choir form of measures 171 through 200. Spanish folk dance rhythms are present in the celebratory dance section from measures 201 through 295. Most importantly, Talbot spends much of his energy in Santiago quoting his own music from previous movements. This review of themes, key areas and rhythms provides a cohesive symmetry to the piece and a feeling of summation, providing overall unity.

The harmonic language in “Santiago” provides a suitable conclusion to the piece because it includes the harmonic language’s representative of the three

prior movements: pitch class sets, modal harmonies, and tonal key areas. With the return of the triplet motive from “Roncesvalles” from measures 1 through 48, pitch class sets return, and the symmetrical construction of the pitch class set allows the motive to hover between major and minor tonalities. This adds a feeling of suspense and anticipation as the pilgrim approaches Santiago. Modal harmonies surface in measures 49 through 170, where the D Lydian scale is outlined. The striking tritone present in this mode adds a modern and arresting sonority to otherwise consonant harmonic language. Functional harmonic motion returns by measure 296, when the ancient text from *Dum Pater Familias* returns. This return to tonal language is consistent with Talbot’s treatment of the historical references in all four movements.

Postminimalism leaves room for many different options regarding harmonic language, and stream of *consciousness* techniques prevail. Talbot’s harmonic language is often ethereal, but never dainty or frilly. Although it is sometimes powerful, it is never harsh or ugly. The music often conveys a feeling of mysterious hovering between tonalities without sounding unstable; chords and voice-leading unheard of in common-practice harmony are used extensively, but rarely does the music sound dissonant. These postminimal qualities make *Path of Miracles* accessible to a broader audience. The harmonic language of this piece is varied in function, purposeful in expressing the text, satisfying to hear and cinematic in its pictorialism.

CHAPTER 5

CONCLUSION

Pilgrimage and music are integrally connected. Bohlman writes, “Pilgrimage does not happen without music. Indeed, music is essential to the experience of the pilgrimage itself, for it is with music that the pilgrim performs the sacred journey, making it both a personal and communal experience.”¹⁴⁶ In this way, *Path of Miracles* is Talbot’s musical depiction of his pilgrimage on the Camino. Dickenson’s libretto compiles many different sources and represents the historical and religious foundations of the Camino as well as the perspectives of contemporary pilgrims. The structure of *Path of Miracles* outlines the universal traits of the pilgrimage process, and also serves as a musical guide-book to the important architecture and cultures found on the Camino de Santiago. While the Camino de Santiago was founded as a sacred Catholic pilgrimage, secular traditions also play a large role in the pilgrim’s journey. Through musical reference and allusion to sacred and secular musical forms, Talbot creates a realistic portrayal of the religious and worldly elements on the Camino.

Music critic Rob Barnett writes of *Path of Miracles*: “Talbot has produced a work of sheer, plangent beauty which conveys a sense of time-travelling, profundity and

¹⁴⁶ Bohlman, Philip. “Pilgrimage, Politics, and the Musical Remapping of the New Europe.” *Ethnomusicology* Vol. 40, No. 3 (Autumn, 1996). Accessed June 6, 2015. <http://www.jstor.org/stable/852469>, 385.

disorientating strangeness.”¹⁴⁷ Talbot’s postminimal style embraces historical musical references, an approachable harmonic palette, engaging rhythmic ideas and minimal motivic material to create a lengthy and satisfying choral piece. “Simplicity in all things” was a lesson that cellist Dane Johansen learned on his Camino pilgrimage.¹⁴⁸ This philosophy also shapes Talbot’s postminimalist approach in *Path of Miracles*. In each movement, he develops a few simple motives to create layered texture and communicative musical narrative. *Path of Miracles* is distinctive because it communicates themes that are essential to the human experience: a quest for the unknown, the experience of community, and the connection to the past.

¹⁴⁷ Barnett, Rob. “Review.” MusicWeb International Website. Accessed February 18, 2016.
http://www.musicweb-international.com/classrev/2006/Jun06/Talbot_Path_SIGCD078.htm#ixzz41i9mDO17

¹⁴⁸ Johansen, Dane. “Journey to the End of the Earth.” *The Strad* (September 2014), 27.

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APPENDIX A

1. Roncesvalles

<i>Herr Santiagu</i>	Holy St. James
<i>Grot Sanctiagu</i>	Great St. James
<i>Eultreya esuseya</i>	God helps us now
<i>Deius aia nos.</i>	and evermore.)

κατ' ἐκεῖνον δὲ τὸν καιρὸν ἐπεβάλεν ἡρώδης ὁ βασιλεὺς τὰς χεῖρας κακῶσαι
τινὰς τῶν ἀπὸ τῆς ἐκκλησίας
ἀνείλεν δὲ ἰακώβον τὸν ἀδελφὸν ἰωάννου μαχαιρᾷ

(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.
Santiago, 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 mãdou matar en Iherusalem, trouxerõ 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 apostollorum,
O lus clara galicianorum, / O avocate peregrinorum,
Jacobe, suplantatur viciorum / Solve nostrum
Cathenes delitorum / E duc a salutem portum.

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

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

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

*Herr Santiagu
Grot Sanctiagu
Eultreya esuseya
Delius 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, 13th 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, 13th 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