

## THE ROAD TO SANTIAGO

We hope you enjoy this special edition of the *Phoenician* which spotlights the final concert of our 25th anniversary season, **THE ROAD TO SANTIAGO**. Phoenix is absolutely thrilled to be able to present the Canadian premiere of Joby Talbot's stunning composition, *Path of Miracles* on Saturday, May 30. This full-length a cappella tour-de-force traces the pilgrimage route of Santiago de Compostela with some of the most riveting, imaginative and descriptive music the choir has ever encountered. Word from England has it that the composer, Joby Talbot, might be in attendance for the concert. We're holding our collective Phoenix breath – how exciting is that!?

We thought that, by providing some early (perhaps bed-time) reading material on the subject gleaned from many books on the subject, you – our audience members – would be able to better understand and appreciate the *Camino* and what it represents before hearing Talbot's work. And further to this end, we are bringing in Dr. Conrad Rudolph, Professor of Medieval Art History at the University of California, for a special lecture-presentation two days prior to the concert. Having walked the one thousand miles along the ancient route through southern France and northern Spain himself and chronicling his trek in a book entitled *Pilgrimage to the End of the World: The Road to Santiago de Compostela*, Dr. Rudolph is obviously well-qualified to provide gentle enlightenment and illumination of the *Camino* by sharing his experiences, insights and slides.

We hope you will mark both events on your calendar – and join us on this edifying, musical and spiritual journey to Santiago de Compostela.

[Please see the back of the newsletter for lecture-presentation and concert details]

Let us spare a thought for those who century after century, took the pilgrim's staff, whether they were pagan or Christian, and set out by roads which were hardly tracks, across rivers that were hardly fordable, through forests where the wolf hunted in packs, through marshes of shifting mud in which poisonous water snakes lurked; subjected to rain, wind storms, sharp hail, sunstruck or frozen, at night the only shelter a flap of their tunic pulled over the head; all this having left home and family not knowing if they would see them again, in order to reach at least once in their lives a place where divinity dwelt.

[From *The Mysteries of Chartres Cathedral* by Louis Charpentier]



### OK, LET'S BEGIN WITH A BIT OF JACOBAN HISTORY...

Before becoming the fourth apostle of Christ, James the Elder (or the Greater) was a fisherman in Galilee with his brother John (the Evangelist) and his father, Zebedee. One day while they were mending their nets Jesus passed and called them to Him. They left the nets behind, took up their new work with a passion – they were given the nickname *Boanerges*, or Sons of Thunder, by Jesus – and became especially important among the apostles.

Tradition (which was greatly embroidered over the centuries) held that James left Jerusalem after the death of Christ hoping to evangelize Spain. He had little success, though, and returned to Jerusalem, where he was summarily beheaded by Herod Agrippa and his body left outside the city walls to be eaten by dogs. Under the cover of darkness, James' disciples spirited away his remains, secreting them in a miraculously provided boat. With neither rudder, sail nor crew, the boat travelled of its own accord to the end of the then-known world, or, more specifically, to Padrón, near Iria Flavia, the capital of Roman Galicia, in northwestern Spain. After many trials and miraculous events\*, the disciples buried the body of James in an old Roman cemetery some distance away from Iria. There it remained, forgotten and undisturbed for almost eight hundred years, the cemetery having been abandoned and having reverted to a field. However, around 812, strange things began to happen in that field. A mysterious star appeared, and supernatural music was heard by a hermit named Pelayo, who lived nearby.

Guided by these signs to the tomb of Saint James (*Santiago* in Spanish), Pelayo found the body and reported his discovery to the local bishop of Iria. News traveled fast. Soon, pilgrims began to arrive at the site of Saint James of the Field of the Star, Santiago de Compostela – “Compostela” deriving from the Latin *Campus Stellae* (*Campo de la Estrella* in Spanish), meaning the “Field of the Star”, or from *compostum*, meaning cemetery or resting place, depending on whom you believe. A chapel was built over the site, and the bishop moved his Episcopal seat to Santiago.

The rest, as they say, is history, the history of a phenomenon that had an extraordinary impact on western European culture. The pilgrimage of Santiago, at that time one of the farthest corners of Christian Europe, was instrumental in the reintegration of Christian Spain into the European community, the development of international trade, the internationalization of monumental architecture and sculpture, and the reconquest of Moorish Spain.

[From *Pilgrimage to the End of the World: The Road to Santiago de Compostela* by Conrad Rudolph]

\*It was in the return of St. James that the first miracle associated with this presence in Spain is invoked, linking him to the scallop shell, a key symbol of the pilgrim. As the stone ship neared the land at Padrón, a horseman riding on the beach was carried by his bolting horse into the waves. Instead of being drowned, however, both horse and rider emerged from the deep covered with scallop shells.

[From *Pilgrim Stories on and off the Road to Santiago: Journeys along an Ancient Way in Modern Spain* by Nancy Louise Frey]

## SAINTS AND RELICS...

In the first few centuries of Christianity, as the early Christians developed their own unique way of understanding the world, the lives and especially the deaths of the saints were seen as a bridge between heaven and earth.. Some early Christians grew attached to a particular saint, emulating the saint's life and asking the saint to intercede with God on their behalf, assuming that the saint in heaven had influence that they, sinners on earth, did not have with the Almighty. As the attachment and affection early Christians felt for these martyrs and holy people grew, so, too, did the importance of their tombs and graves. Eventually, their bodies (or pieces of it) were believed to be loci of great power. The goodness of the saints in life and their proximity to God in paradise was understood to resound still in their bones. [From *Fumbling: A Journey of Love, Adventure, and Renewal on the Camino de Santiago* by Kerry Egan]



### PILGRIMAGE

“Pilgrimage, in all religions, is such a powerful experience that it has come to stand as a metaphor for human life itself – life’s journey, with all its hardships and temptations. The laboured, mechanical setting of one foot in front of the other, day after day, with blisters, sunburn and doubtful accommodation, becomes such an all-absorbing effort that the mind is emptied of its usual trivial concerns. The sheltering structures of habit are swept away and we have nowhere to hide from the eternal questions. *Santiago de Compostela* is remote enough and the road sufficiently hard to provide the required elements of endurance and danger. It is such a challenging, and therefore such a supremely satisfying road, that the pilgrimage along it has maintained a continuum from the Dark Ages through the wars in Europe, through the Reconquest of Spain, through the Reformation (which denounced pilgrimage and the worship of relics), through flood, famine and natural disaster to the present day. At times in the past, the movement

of pilgrims has dwindled to a trickle, but there has been a boom in recent years. Even in a secular age, the trails of this particular *Way* seem to satisfy some deep longing, some need to test ourselves, to prove that we can manage outside our safe little cocoons and meet harsh challenges, relying on our own resources. The movement of pilgrims along the *Way of St. James* has swelled again to a tide, a mighty river, in which we are all no more than droplets, tiny spherules of an unbroken historical and religious tradition.”

[From *Amber, Furs and Cockleshells* by Anne Mustoe]

### THE MEDIEVAL PILGRIMS OF SANTIAGO

The roots of pilgrimage run deep and predate Christianity by many centuries. Pagan and Judaic cultures had long made it a practice to visit holy sites. During the Middle Ages, there were three major places that every pilgrim must have greatly desired to see, and even to die at, believing that to do so would increase his or her chances of attaining salvation: Jerusalem, where Christ died and was buried; Rome, the site of the deaths and burials of many Early Christian martyrs, particularly Saints Peter and Paul; and Santiago de Compostela, the legendary burial place of the apostle Saint James the Greater, the first to die a martyr.

[*Pilgrimage to the End of the World*: Rudolph]

*O God, you who took up your servant Abraham from the city of Ur of the Chaldeans, watching over him in all his wanderings, you who were the guide of the Hebrew people in the desert, we ask that you deign to take care of these your servants who, for the love of your name, make a pilgrimage to Compostela. Be a companion for them along the path, a guide at crossroads, a strength in their weariness, defense before dangers, shelter on the way, shade against the heat, light in the darkness, a comforter in their discouragements, and firmness in their intentions, in order that, through your guidance, they might arrive unscathed at the end of their journey and, enriched with graces and virtues, they might return safely to their homes, which now lament their absence, filled with salutary and lasting joy.*

[Medieval Pilgrim's Prayer]



The grave perils of the journey to Santiago de Compostela generally meant that wills were drawn up, one's things were put in order, and blessings and prayers, such as the one above, were sought before embarking. With the very real chance that the pilgrim would not return (remember – they had to walk there *and* back), the leave-taking was serious and sobering. In terms of proper apparel, this was long before the time of light-weight Gortex, arctic fleece and convenient water bottles. Medieval pilgrims commenced their journey with a hat to shield from weather, a cloak to protect and stay warm, a gourd to carry water, and a staff to assist in walking through difficult terrain – as well as defense against wild animals and other dangers on the road. The scallop shell became an important symbol (recall St. James' early miracle of the drowning horseman who resurfaced covered in shells), and was thus worn by pilgrims en route to Santiago. All across Europe you will see statues of St. James depicted in traditional pilgrim's garb, complete with hat, cape, staff, and scallop shell. In modern times, pilgrims still make it a point to wear a scallop shell somewhere on their gear, and the scallop shell symbol is used for the markers along today's route.

Interestingly enough, the word *callop* (venera) is etymologically linked to Venus and by association, birth and regeneration. Also, for those of you readers interested in such delectable cocktail-party tidbits, Finisterre (the final stop of the *Camino*) has been associated with the pagan worship of Venus who, you will recall, is often portrayed as standing on a scallop shell. Heady stuff, this history!

### THE CAMINO

Each year, considerably 50,000-200,000 people from all over the world arrive on foot, blistered and fatigued, in the small Galician city of Santiago di Compostela, at the conclusion of a long and arduous journey across northern Spain, often on ancient Roman roads. Many are making a gesture of faith in the manner of their Catholic forefathers, who in the early centuries of the last millennium travelled in hundreds-of-thousands each year in search of atonement and healing at the shrine of St James in Santiago. But an increasing number today are making the journey for personal reasons. The *Camino*, as it is known in Spain, often marks a turning point in the life of the pilgrim.

[From Tenebrae choir website]

The pre-Christians were aware that this road followed the path of the Milky Way, and took its travellers to what was then deemed the literal end of the earth. The link between the Camino and the *Camino de las Estrellas* (the Road of the Stars) is fascinating. Also known as the *Via Lactea*., the Milky Way is said to parallel the physical, terrestrial Camino in the nighttime sky. This connection also gives rise to the intriguing topic of ley lines and tellurian energy, which is said to be very prevalent along the Camino. [Ancient civilizations often placed dolmens and megaliths in locations of strong energy currents. Telluric energy is predictably present in places where humans have worshipped for thousands of year, including many of Europe's cathedrals].

[From *Ley Lines and Earth Energies* by D. Cowan and C. Arnold and *Crossing to Avalon* by Jean Shinoda Bolen]

## LIBER SANCTI JACOBI or the CODEX CALIXTINUS

This 12th century illuminated manuscript dedicated to all things relating to St. James was a key factor in the cult's early spread through the Christian world. With an introduction by Pope Calixto II, the Book of Saint James is widely attributed to the monk Aimery Picaud of Pitou. Europe's oldest tourist guide and the first written piece of French propaganda, it is much more than that: it is a rare glimpse into the *Camino's* earliest days from a musical, ethnological, artistic, historical, political, and literary perspective.

The anthology contains five volumes:

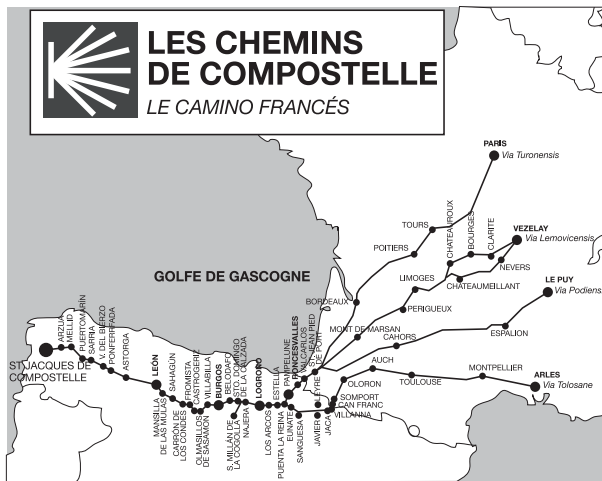
1. Liturgy, hymns and sermons for the Saint's feastday, including some of the earliest examples of polyphony.
2. Twenty-two miracles attributed to St. James, most taking place between 1064-1135.
3. The story of the miraculous travel of St. James' body from the Holy Land to Galicia.
4. The exploits of Charlemagne and Roland as they battled Muslims on the Iberian Peninsula and the epic slaying of Roland in Roncesvalles.
5. Pilgrims' Guide. It is this book that gets all the attention. The Fodor's of its day, it gives detailed descriptions of hospices, relics, and routes, warnings of woeful conditions at inns, dishonest innkeepers and unsafe water, provides a primer of the Basque language and offers vivid examples of Frankish chauvinism. (Under Picaud's quill, the French are paragons of civility, while the Spanish, particularly the Navarrese, are knuckle-dragging heathens).

Of comparable importance to all this is an appendix which contains music, including most famous of Jacobean chants – the *Dum Pater Familias.*, one of the oldest songs from the 12th century. It is this hymn which establishes the universality of the cult of St. James, interspersing Latin verses in praise of the saint with a multilingual refrain representing the many languages heard on the road to his shrine. [Joby Talbot begins his *Path of Miracles* with an ecstatic, jubilant setting of this text].

Herr Santiago, Grot Santiago, e Ultraia et suseia, Deus aia nos.

*Holy Saint James, mighty Saint James, and forward and upward, God help us.*

[From *What the Psychic told the Pilgrim*: Jane Christmas; *Path of Miracles* CD booklet notes: Gabriel Crouch; *The Pilgrimage Road to Santiago: The Complete Cultural Handbook*: D. M. Gitlitz and L. K. Davidson]



### SO WHERE ARE WE GOING?

The composer Joby Talbot writes:

“A trip to northern Spain with my wife Claire and one-year-old son Maurice followed, and over ten magical days 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**, **León** and **Santiago** itself. The impressions these places left on me became the basis for the musical structure of the work. Back in England I managed to track down Robert Dickinson, who poem *Proofs* about mediaeval French saints I’d read some five years previously. He seemed to me the ideal man for the job and so it proved, as he constructed a libretto of inspired reflections on the pilgrimage juxtaposed with extant medieval texts.”

The four movements of *Path of Miracles* are titled with the names of these four main staging posts of the *Camino Francés*, though the textual themes within the movements extend beyond the mere geographical. Throughout the work, quotations from various medieval texts (principally the *Codex Calixtinus* and a 15th century work in the Galician language, *Mirages de Santiago*) are woven together with passages from the Roman

liturgy, and lines of poetry from Robert Dickinson, the work's librettist.

The Camino Francés is the central axis of a network of pilgrimage routes to Santiago. Its travellers gather in Roncesvalles, a small town at the foot of the Pyrenees which in the spring becomes a veritable Babel as pilgrims from across the world assemble, before setting off in a southwesterly direction. The pilgrims carry a special passport and engage in the 850-year-old tradition of following the yellow arrows and seeking out the images of shells placed over pilgrim-friendly boarding houses. The road takes them either across the desert lands between Burgos and León and the rainy, hilly terrain of Galician: and as the landscape transforms, so does the pilgrim.

[*Path of Miracles* CD booklet notes: Crouch]



### WE BEGIN AT RONCESVALLES...

HISTORY AND LEGENDARY TALES...

Roncesvalles is where Charlemagne's famous knight Roland fell, sounding his horn in vain.

His heroic death, along with the massacre of all his paladins, became the stuff of legend, the source of one of the earliest “chansons de geste”, the *Song of Roland*. The event is well chronicled although the straightforward military defeat blossomed into a legend of Christian knightly chivalry, complete with a magic sword by the name of *Durandel*.

[*Amber, Furs and Cockleshells*: Mustoe]

PERSONAL MUSINGS... “I attended evening service in the somber Gothic church, consecrated in 1219 and modeled on Notre Dame de Paris. The service ended with a special pilgrim blessing. It was a moving experience and I felt privileged to be there – a tiny, insignificant speck in a twelve-hundred-year tradition. I tried to put myself into the shoes of those medieval strugglers up the pass, for whom the monastery was not just a shining beacon of security in a dangerous world, but a place of profound devotion. For in an age when relics were worshipped with fervor, the monastery held the most potent of them all, fragment of the True Cross. To die while worshipping such a relic would be a guarantee of paradise. The modern mind is overawed by such towering faith.

[*Amber, Furs and Cockleshells* Mustoe]

THE MUSIC... Movement I: Roncesvalles: After a dramatic exclamation of the pilgrim's hymn from *Dum Pater Familias*, the Biblical reference to Herod's murder of James is described in Greek, Latin, Spanish, Basque, French, English and German. An account of the discovery of the Saint's body in Compostela follows, some 800 years after his death in Jerusalem, and the subsequent translation of his body on a rudderless boat made of stone. Joby Talbot explains further: "Roncesvalles is a small town with an old medieval monastery. Many of the pilgrim routes meet when descending the Pyrenees into Spain, and there's this ancient hospice where people would rest after the gruelling passage over the mountains. Now it's where many start the pilgrimage, so it's a place where you hear many languages, see many people from all parts of the world converging, and there's a real sense of excitement – I was trying to catch it."

[Path of Miracles CD booklet notes: Crouch]



## BURGOS

THE PLACE...The extreme temperatures of the Burgos region do not favor agriculture. "Nine months of winter, and three of hell" goes a local proverb. Instead, Burgos' prosperity depended on commerce. It sits at the eastern edge of the great plateau of the Meseta Alta and has a pivotal location on the Road to Santiago. Good roads connect it to the port cities of Laredo, Santander, and Castro Urdiales, thus linking the wool-producing Meseta to the textile centers of England and Flanders. By the early 14th century, Burgos merchants were regular visitors in London and Bruges.

[The Pilgrimage Road to Santiago: Gitlitz and Davidson]

PERSONAL MUSINGS...Between Burgos and León there is a 200 kilometre stretch called the *meseta*. It is dry and scorching hot in summer, with a low population density. Pilgrims often describe feeling very alone and shaken emotionally as they walk through this zone, which is both disconcerting and challenging. One of the characteristics of the *meseta* is its horizon, which appears never to end: one can see a single tree on the horizon for miles before reaching it.

[Pilgrim Stories: Nancy Louise Frey]

THE MUSIC...The insistent discords of the second movement, a sort of *Dies Irae*, reflect both the hardships of the road, keenly felt by this time after some initial euphoria in Roncesvalles. The music trudges uneasily through this most awkward part of the journey, stopping regularly to recover breath and ease feet. There are stern warnings of human mischief and inhuman devilry, interspersed with musings on the mystical nature of the Saint's translation. Robbery, lynching and illness are the least of a pilgrim's problems; for just as the Saint can take the form of a pilgrim, so can the devil himself take the form of a Saint.

[Path of Miracles CD booklet notes: Crouch]



## LEÓN

THE PLACE... León was founded by the Romans in the year 70 to protect the Galician gold mines against the indigenous populations of Astures and Cantabros. The Gothic cathedral, begun c. 1205, for the most part copies the Rheims Cathedral at 2/3 scale. León's cathedral remains true to the spirit of 13th c. Gothic architecture with an extraordinary sense of proportion and balance. The stained-glass windows are why León is called the "Cathedral without Walls": León has more glass, and less stone, than any other cathedral in Spain, stretching almost from floor to ceiling, interspersed with just the thinnest columns of masonry. The windows were executed at various times and, contrary to the custom of anonymity for most artisans until the 15th c. many of the glass painters in León signed their names, including six in the 13th c. Think of how these soaring towers of stone, this vast open internal space, and these dancing colors must have blown the minds of your average medieval pilgrim.

[The Pilgrimage Road to Santiago: Gitlitz and Davidson]

STAINED GLASS... It isn't known for sure when people first started to make stained glass, but one of the oldest fragments found is from the seventh century. Around 1100, a monk named Theophilus wrote down how to make stained glass, the first recorded mention of it. By then, the medieval technology and artistry of creating colored light through glass had been perfected. The colors don't actually come from pigments in the glass. They result when different minerals and metallic oxides are added to the molten sand or silica. These elements act as filters, blocking out some of the spectrum of natural light as it passes through the window, letting only some of the colors of light through. Gold makes reds, copper makes greens, and cobalt makes blues. Because it isn't dyed, stained glass does not fade.

[Fumbling: Egan]

THE MUSIC...This movement, with its remarkable sense of visual *and* musical "light", is a choir favourite. Joby Talbot describes it as a *Lux Aeterna* (eternal light) and, like the interior of the magnificent Cathedral of León, it is bathed in light. The journey is more than half complete and the pain barrier has been crossed. A medieval French refrain, an ode to the sun, punctuates observations of land traversed and hardships overcome. There is a steady, almost hypnotic walking pulse, but the steps have lost their heaviness.

[Path of Miracles CD booklet notes: Crouch]



## SANTIAGO

Somewhere between 50,000 to 200,000 people arrive at the gates of Santiago's Cathedral each year, at least 80% of them on foot.

ARRIVAL: The composer explains the feeling of arriving at one's destination: "Oh, it's incredible – the history along that route is palpable, and when you get to the west front of Santiago Cathedral itself there's a statue of St. James at the base of the central pillar where, over the last 900 years, every pilgrim has leant down and kissed the head of the statue. Where the hands of the millions of pilgrims have rested in the solid granite there's a hand-shaped indentation about an inch deep – and you suddenly feel the weight of history."



PERSONAL MUSINGS...It is impossible to prove, and yet I believe it: there are some places in the world where one is mysteriously magnified on arrival or departure by the emotions of all those who have arrived and departed before. At the entrance to the cathedral in Santiago de Compostela there is a marble column with deep impressions of fingers, an emotional, expressionistic claw created by millions of hands, including my own. By laying my hand in that hollow one I was participating in a collective work of art. An idea becomes visible in matter: that is always wondrous. The power of an idea impelled kings, peasant, monks to lay their hands on exactly that spot on the column; each successive hand removed the minutest particle of marble so that, precisely where the marble had been erased, a negative hand became visible.”

[From *Roads to Santiago: A Modern-Day Pilgrimage through Spain* by Gees Nootboom]

THE MUSIC: In Galicia the temperature cools, the altitude rises and the rain falls. There seems no doubt that journey will end, and at the first sight of Santiago, miles down from the summit of Monte de Gozo, the music initially draws inward, before bursting out in an explosion of joy. The pilgrim's hymn is heard again, performed with the reverence and reflection of one who has finished such a long journey.

[*Path of Miracles*: Crouch]



## THE CODA: FINISTERRE

A good number of pilgrims continue on to Capo de Finisterre, (*Finis Terrae* in Latin meaning “the End of the Earth/World”) to reach what European pre-Columbus considered to be the world's westernmost extend, literally the end of the world. A small fishing village located about 100 kilometres west of Santiago, Finisterre is the dramatic geographic end that Santiago is not. The significance of Finisterre's geographic placement, the contact with a physical end, the personalized rites of ending and purification, the relationship to the past, and the sense of closure are all elements commonly found to motivate and inspire pilgrim's journeys to Finisterre. The combination of wind, endless water, a limitless horizon, sea spray, pounding waves, and another vital element, the setting sun, all let many pilgrims to see Finisterre as a point of symbolic death and rebirth or destruction and resurrection. Consistent with the idea that people must symbolically die or cleanse themselves before passing from the *Camino* to daily life, pilgrims often engage in rites of purification, including the building of a fire, burning an item of clothing to symbolize the old life left behind, and bathing

at midnight in the ocean. Quite notable is the fact that the Celts undertook similar rites upon arrival, relating to a vague notion of a sun cult, *Ara Solis*, which was believed to have existed in Finisterre.

[*Pilgrimage to the End of the World*: Rudolph]

## THE MUSIC

Like so many pilgrimages, Joby Talbot's *Path of Miracles* does not finish in Santiago. The journey to Finisterre, to where “the walls of heaven are thin as a curtain” has a reflective, epilogic tone. Here the pilgrim's hymn is heard for a final time (*Holy Saint James, Great Saint James. God help us now and evermore*), now in English, endlessly repeating and disappearing over the horizon.

[*Path of Miracles* CD booklet notes: Crouch]

# BUEN CAMINO — Good way to you — the pilgrim's simplest verbal greeting



Joby Talbot (Born 1971): Following the success of his first major orchestral work *Luminescence*, premiered by the BBC Philharmonic, Joby Talbot has gone on to receive numerous commissions from organizations such as the BBC Symphony Orchestra, London Sinfonietta and the BBC Proms. Unrestricted by genre, Talbot has a high profile as a film and TV composer. Screen credits include cult television comedy series *The League of Gentlemen*, two silent films for the British Film Institute – Hitchcock's *The Lodger* and Evgeny Bauer's *The Dying Swan* – and *The Hitchhiker's Guide to the Galaxy* and *Son of Rambow*.

Nigel Short, the director of the British choir *Tenebrae* which premièred *Path of Miracles*, writes of the work: “It's hard to put into just a few words what the music is like because there is so much variety. Bits of it are epic, reminding me of *Carmina Burana*, but with 17 parts and just 18 singers – no room for passengers here! One particular melody is reminiscent of the Middle-east in its harmony, evocative, mysterious and beguiling. At times the music has an energetic, driving rhythm. At others it serenely floats by, dream-like and hypnotic, with lush, warm harmony underpinning it all. It is incredibly virtuosic for the singers and requires exceptional stamina both vocally and in terms of concentration. Unlike being a soloist in an opera or oratorio, in which you might actually sing for a total of 15 or 20 minutes, you are on the go constantly for the whole piece. It reaches the extremes of their ranges too with high C's for sopranos and tenors, bass bottom C's galore and even low Bb's here and there. It is also a linguistic challenge– medieval Galician, Spanish, Latin, German, medieval French, Greek, Basque and of course, some modern English.

**RECORDINGS OF MUSIC FROM SANTIAGO:** *Path of Miracles*: Joby Talbot – *Tenebrae*/Nigel Short; **Santiago**: The Chieftains; **Medieval Pilgrimage to Santiago [ Auf Jakobs Wegen ]**: Ensemble für frühe musik augsburg; **Miracles of Santi'iago [Music from the Codex Calixtinus]**: Anonymous 4; **The Road to Paradise**: Garbrieli Consort/Paul McCreech; **Pilgrimage to Santiago**: Monteverdi Choir/John Eliot Gardiner; **Camino**: Oliver Schroer

## EVENT INFORMATION

### PILGRIMAGE TO THE END OF THE WORLD – Special Lecture-Presentation



Dr. Conrad Rudolph

Join us as Dr. Conrad Rudolph, Professor of Medieval Art History at the University of California and author of the book *Pilgrimage to the End of the World: The Road to Santiago de Compostela*, shares his pilgrimage experiences, photos and insights.

- 8:00pm Thursday, May 28, 2009
- Royal Bank Theatre at the Chan Centre, UBC
- Please enter via the Royal Bank Cinema entrance on Crescent Road near the intersection with East Mall
- The Ticket Office directly inside the Chan's main entrance will be open for ticket purchases or pick-up
- All tickets only \$10. Limited seating capacity.
- Tickets available through the Phoenix website, in person at the Chan Centre or through Ticketmaster (surcharges apply)

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### THE ROAD TO SANTIAGO – Canadian Première of Joby Talbot's stunning *Path of Miracles*



Phoenix ends its 25th anniversary season with *The Road to Santiago*, a vivid musical depiction of the pilgrim's journey from Roncesvalles in the foothills of the Pyrenees to the great cathedrals of Burgos, León and Santiago itself. Preceded by a pre-concert talk at 8:00pm, this riveting a cappella composition, running over one hour long, will be presented without intermission.

*Please plan to arrive early – latecomers can unfortunately not be seated once the performance begins.*

- 8:00pm, Saturday, May 30, 2009
- Shaughnessy Heights United Church, 1550 W. 33rd Ave., 1 block west of Granville
- Tickets are \$25 for adults, \$20 for seniors/students
- Available through the Phoenix website, by calling 604.585.4755, or at the door.

PLEASE NOTE: Ticket purchases are now available on-line at [www.phoenixchamberchoir.bc.ca](http://www.phoenixchamberchoir.bc.ca)

Newsletter compiled and written by Ramona Luengen | Layout and design: Miles Linklater, 24pt-helvetica.com

Phoenix' latest CD, **THE ROAD LESS TRAVELLED**, is available online!