



PATH OF MIRACLES

by Joby Talbot

JAN 23
SAN ANTONIO
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JAN 24&26
AUSTIN

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Craig Hella Johnson
& Company of Voices

PATH OF MIRACLES By Joby Talbot

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Laurel Heights United Methodist Church, San Antonio

FRIDAY, **JANUARY 24**, 8:00 PM

St. Matthew's Episcopal Church, Austin

SUNDAY, **JANUARY 26**, 3:00 PM

St. Martin's Lutheran Church, Austin

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FROM THE COMPOSER

My own journey towards writing the journey that is *Path of Miracles* began one dreary South London afternoon in the late '80s when I happened to hear a BBC radio program about choral music of the aboriginal peoples of Taiwan. In those days Radio 3 had a regular ethnomusicology slot (this was before the term “world music” was coined - or at least before the BBC cottoned onto it), and I would assiduously tune in every week in an effort to temporarily escape the confines of my monochromatic suburban teenage existence.



I clearly remember lying on the floor of the attic room in my parents' house. As the slow, endless glissando of one particular piece – the Bunun tribe's hauntingly unique Pasiputput – drew me in, I became aware that I was hallucinating that the room's eaves were bowing outward. It was a moment of alarming intensity. At some point, the idea of trying to recreate something similar in a piece of my own must have lodged at the back of my brain.

A decade and a half later, when Nigel Short of the English choir Tenebrae approached me with the idea of writing a piece about the pilgrimage to Santiago de Compostela, the Pasiputput sprang to mind. Pasiputput is a traditional ritual, sung to celebrate the sowing of the year's crops, and a successful performance – judged by the purity of the final chord's intonation – is believed to correlate directly to the success of the resultant harvest.

Likewise, in the nine years since the piece was first planted, *Path of Miracles* has grown and grown until it finds itself here, halfway around the world, in the hands of Craig Hella Johnson and the wonderful Conspirare. I hope you enjoy the performance.

– Joby Talbot

PROGRAM

Path of Miracles by Joby Talbot (b. 1971)

1. Roncesvalles
2. Burgos
3. Leon
4. Santiago

Path of Miracles will be performed without intermission.

PROGRAM NOTES

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

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

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

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

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

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

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

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

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

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

—Eric Leibrock

TEXTS & TRANSLATIONS

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

1. Roncesvalles

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

κατ'εκεινον δε τον καιρον επεβαλεν ηρωδης ο βασιλευς τας χειρας κακωσαι
τινας των απο της εκκλησιας
ανειλεν δε ιακωβον τον αδελφον ιωαννου μαχαιρα

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

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

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

O ajutor omnium seculorum, / O decus apostolorum,
O lus clara galicianorum, / O avocate peregrinorum,

Jacobe, suplantatur viciorum / Solve nostrum
Cathenes delitorum / E duc a salutem portum.

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

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

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

*Herr Santiagu
Grot Sanctiagu
Eultreya esuseya
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

x x x x

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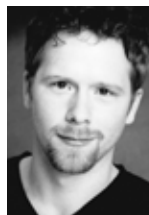
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CONSPIRARE



The word “conspirare” is from the Latin “con” and “spirare,” meaning “to breathe together.”

Founded in 1991 to present a summer classical music festival in Austin, Texas, Conspirare has become an internationally recognized, professional choral organization now in its twenty-first season. Led by founder and artistic director Craig Hella Johnson, Conspirare is comprised of two performing ensembles and an educational program. A professional chamber choir (“Conspirare” or “Company of Voices”) of extraordinarily talented singers from around the country is presented in an annual concert series in Austin, other Texas communities, and locations in the U.S. and abroad. The Conspirare Symphonic Choir of both professional and volunteer singers performs large choral/instrumental works, often in collaboration with other organizations such as the Austin Symphony. The Conspirare Youth Choirs is an educational program for singers ages 8-17, who learn and perform in two separate ensembles, Kantorei and Allegro (formerly Conspirare Children’s Choir).

Conspirare made its first commercial recording *through the green fuse* in 2004 on the Clarion Records label. A second CD, *Requiem*, also on Clarion and since reissued by Harmonia Mundi, was released in 2006 and

received two Grammy® nominations. Harmonia Mundi released *Requiem* internationally in 2009, and it received the Netherlands’ prestigious 2010 Edison Award in the choral music category. The Edison is the Dutch equivalent of the U.S. Grammy.

Threshold of Night was released worldwide in 2008 on the Harmonia Mundi label, Conspirare’s first title for the distinguished recording company, and received two Grammy nominations. In 2008, in cooperation with Austin’s public television station KLRU, Conspirare filmed the PBS television special “A Company of Voices: Conspirare in Concert,” which was broadcast nationally in 2009, is available on both DVD and CD, and received a Grammy nomination. Conspirare’s next recordings were *Sing Freedom! African American Spirituals* and *Samuel Barber: An American Romantic*, released in 2011 and 2012 respectively. Its latest CD in September 2013 features two world premiere works by Pulitzer-winning composer *Kevin Puts*.

In 2005 Conspirare received the Margaret Hillis Award for Choral Excellence from national service organization Chorus America. In 2007, as one of the select choruses to receive a grant from the National Endowment for the Arts under its American Masterpieces initiative, Conspirare presented a four-day festival with a distinguished gathering of composers and conductors, performances of three world premieres, and a gala closing concert with a 600-voice choir.

In July 2008 Conspirare represented the U.S. at the Eighth World Symposium on Choral Music in Copenhagen, joining invited choirs from nearly forty countries. The choir has performed at the American Choral Directors Association annual convention and for several regional ACDA conventions. Conspirare received the 2010 Dale Warland Singers Commission Award from Chorus America to support the commission of a new work by Seattle composer Eric Banks. In February 2011 Conspirare gave three invited performances in New York City under auspices of the Weill Music Institute of Carnegie Hall. In March 2012 the ensemble toured several Midwestern states, and in fall 2012 traveled to France for six invited performances at the Polyfolia Festival and a public concert in Paris. Conspirare became a Resident Company of the Long Center for the Performing Arts in 2013.

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CRAIG HELLA JOHNSON



Craig Hella Johnson brings unparalleled depth of knowledge, artistic sensitivity, and rich imagination to his programs. As founder and artistic director of the five-time Grammy®-nominated, Austin-based professional choir *Conspirare*, Johnson assembles some of the finest singers in the country to form a world-class ensemble. In addition to his work with *Conspirare*, Johnson is artistic director of the Victoria Bach Festival, a major regional summer festival that attracts audiences from all over the state, and music director of the Cincinnati Vocal Arts Ensemble. He has also served as guest conductor with the Austin Symphony, San Antonio Symphony, and others in Texas, the U.S., and abroad. Through these activities as well as *Conspirare*'s recordings on the internationally distributed Harmonia Mundi label and performances in multiple Texas communities and beyond, Johnson brings national and international recognition to the Texas musical community.

Beloved by audiences, lauded by critics and composers, and revered by vocal and instrumental musicians, Johnson is known for crafting musical journeys that create deep connections between performers and listeners.

A unique aspect of Johnson's programming is his signature "collage" style: programs that marry music of many styles from classical to popular to create profoundly moving experiences. The Wall Street Journal has praised Johnson's ability to "find the emotional essence other performers often miss." Distinguished composer John Corigliano wrote, "I believe that [Johnson] has understood my music in a way that I have never experienced before. He is a great musician." Composer and collaborator Robert Kyr observed, "Craig's attitude toward creating a community of artists ... goes beyond technical mastery into that emotional depth and spiritual life of the music."

Johnson was Director of Choral Activities at the University of Texas at Austin (1990-2001) and remains an active educator, teaching and giving clinics statewide, nationally, and internationally at conferences and universities. In fall 2012 he became the first Artist in Residence at the Texas State University School of Music. As composer, arranger, and music editor, Johnson works with G. Schirmer Publishing and Alliance Music Publications; his works have sold thousands of copies.

Johnson's accomplishments have been recognized with numerous awards. Most recently, the Texas Legislature named him the Texas State Musician for 2013. Other honors have included 2008 induction into the Austin Arts Hall of Fame, Chorus America's 2009 Louis Botto Award for Innovative Action and Entrepreneurial Zeal, and the 2011 Citation of Merit from international professional music fraternity Mu Phi Epsilon. Johnson studied at St. Olaf College, the Juilliard School, and the University of Illinois, and earned his doctorate at Yale University. He has been a Texas resident since 1990.

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BLANTON MUSEUM OF ART



Midday Music Series (formerly Bach Cantata Project)

This collaboration between UT's Butler School of Music and the Blanton connects art at the Blanton to a broad range of musical genres. Held the last Tuesday of the month at noon in the museum's Rapoport Atrium. Media Sponsor: [KMFA89.5](#)

February 25: Harp ensemble and Italian Renaissance paintings

March 25: Bach cantatas and Baroque paintings

April 29: Wind ensemble and Anselm Kiefer's *Falling Stars*

Menuhin International Violin Competition

Thursday, February 27 | Starting at 10AM

The Blanton hosts a noon concert in conjunction with the Menuhin International Violin Competition—the preeminent violin competition for musicians under age 22. Come early to hear master luthier Dr. Charles Ervin discuss the difference between modern violins and Baroque violins, beginning at 10AM.

SoundSpace: The Downtown Scene

Sunday, April 13 | 2PM

SoundSpace: The Downtown Scene features the dynamic, experimental works of composers based in Lower Manhattan in the 1960s, such as Steve Reich, La Monte Young, Terry Riley, and Philip Glass, as well as recent compositions inspired by this movement.

Beat the Rush

Third Thursdays at 5:30PM

Beat the Rush is a dynamic new music program that features curated “musical responses” to works in the Blanton's galleries.

Blanton Museum of Art / The University of Texas at Austin / 512.471.7324 / www.blantonmuseum.org

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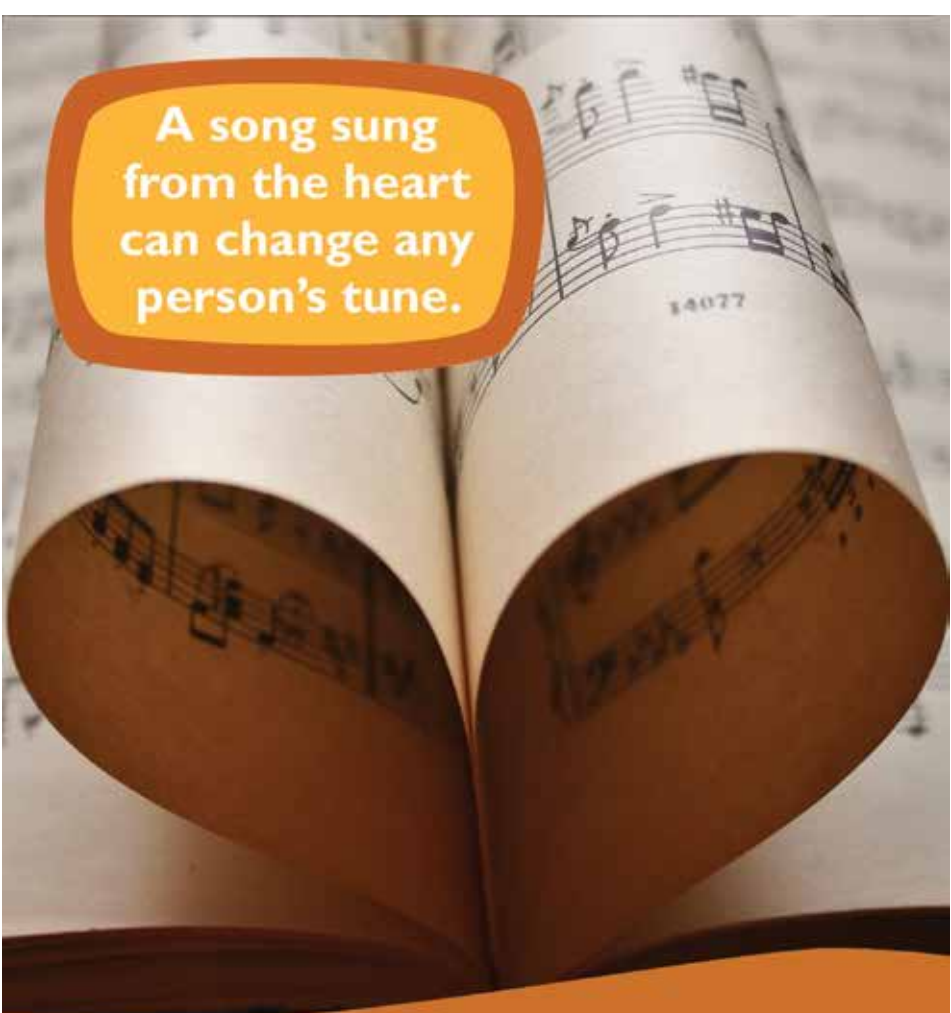


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 800.982.BEVO, and all Texas Box Office Outlets

More information about the Menuhin Competition at violinatx.org



An open book of sheet music is shown from a top-down perspective. The pages are white with black musical notation. A callout box with a rounded orange border is positioned in the upper left quadrant, containing a quote. The background is a soft-focus view of the book's pages.

**A song sung
from the heart
can change any
person's tune.**

And, this is why the power of music can change lives.

Conspirare, you are an inspiration in our community. Thank you for all that you do to inspire change. We at UFCU also strive to inspire positive change in the lives of our members; we work hard to provide for their well-being.

As partners in our community, we will and encourage you to continue giving the gift of inspiration every day!



ufcu.org

The logo for University Federal Credit Union. It features a stylized white 'U' shape above the word 'University' in a large, white, sans-serif font. Below 'University' is 'FEDERAL CREDIT UNION' in a smaller, white, all-caps font. At the bottom, the tagline 'Live Learn Prosper' is written in a white, cursive script.

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