A Conductor's Guide to Gabriel Jackson's To the Field of Stars

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A CONDUCTOR’S GUIDE TO
GABRIEL JACKSON’S TO THE FIELD OF STARS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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Doctor of Musical Arts

in

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by
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My brother Jon Cheney, my best friend in life and music.

My parents Lorisa and David Cheney, who have always supported me and always find a seat in the audience.

My beloved wife Rebekah, for being all I have ever really needed.
Abstract

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Abstract

Gabriel Jackson is one of Great Britain's most performed living composers. He is a prolific writer, having composed choral and instrumental works for ensembles and performers around the world.\(^1\) Currently, commissions include a setting of the *Stabat Mater* for the tenth anniversary of the Marian Consort, an English professional ensemble under the direction of Rory McCleery.\(^2\) Other recent commissions include *The Passion of Our Lord Jesus Christ* (completed for the 750\(^{th}\) anniversary of Merton College, Oxford in April, 2014), *In Nomine Domini* (for the BBC Proms in 2010) and *To the Field of Stars*, the subject of this dissertation.\(^3\)

The Melbourne Symphony Orchestra Chorus, Nederlands Kamerkoor, and the St Jacob's Chamber Choir of Stockholm jointly commissioned *To the Field of Stars*. The work was premiered on November 19, 2011 at the Sacred Heart Cathedral in Bendigo, Australia and was performed by the Melbourne Symphony Orchestra Chorus with Shannon Draper (cello) under the direction of Jonathan Grieves-Smith. The commission and the premiere were given in honor of the historic pilgrimage to Santiago de Compostela and the 400\(^{th}\) anniversary of the death of Tomás Luis de Victoria.\(^4\)

This dissertation is intended to serve as a conductor's guide for Gabriel Jackson's 2011 work *To the Field of Stars* and to increase exposure to the composer's music as a whole. In order to fulfill these intentions, several purposes must be fulfilled: (1) a

\(^3\) Jackson, “Biography.”
thorough investigation into the background and context of the work, which will be made through historical research of published sources on the Camino de Santiago de Compostela and an interview with the composer Gabriel Jackson; (2) a comprehensive analysis of the texts chosen for the work developed through textual exegesis and the composer's interview responses; (3) an investigation of Jackson's integration of text and music developed through a conductor's analysis of the score; and (4) the preparation of a conductor's guide for rehearsal and performance.
Introduction

Need for the Study

Despite Jackson’s significant choral output, there has been little in the way of formal research into his works. An investigation into Jackson’s melodic and harmonic characteristics, rhythmic language, and depiction of text will provide context for Jackson’s compositional style and a more appropriate performance practice of his work can be established. Additionally, *To the Field of Stars* is a relatively new work that, while having been recorded twice,\(^1\) is not frequently programmed in the United States. The piece calls for skilled performers (most importantly a highly capable cellist), but it is scored for relatively simple forces. The work is written for SATB choir, handbells, crotales, tubular bells, glockenspiel, and cello. Study of this piece will hopefully inspire a new performing interest in this small masterwork.

It should be noted that, during the writing of this dissertation, Dr. Jeff Goolsby successfully defended a dissertation entitled *A Pilgrimage Triptych*, a comparative study concerning Joby Talbot’s *Path of Miracles*, Owain Park’s *Footsteps*, and Gabriel Jackson’s *To the Field of Stars*. Dr. Goolsby completed his research at Texas Tech University in Lubbock, Texas in 2018 and as of this writing is the Director of Choral Activities at Abilene Christian University in Abilene, Texas. Those interested in other research on Jackson’s *To the Field of Stars* should consider Dr. Goolsby's work.

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\(^1\) St Jacobs Chamber Choir and Gary Graden, conductor, “*To the Field of Stars,*” recorded February 9-11, 2014, Footprint Records, digital album. Nonsuch Singers and Tom Bullard, conductor, “*To the Field of Stars,*” recorded October 2014, Convivium Records, digital album.
Delimitations

Several texts from To the Field of Stars are excerpts from a medieval manuscript, poetic collections, and liturgical rites. The specific texts in question will be discussed and analyzed. However, it is not the intention of this work to provide in-depth analysis or interpretation of the entirety of the writings from which these texts are excerpted.

The seventh movement Compostela (O Quam Gloriosum) contains a quotation of the entirety of Tomás Luis de Victoria’s motet O quam gloriosum est regnum. While Jackson’s use of Victoria’s original material will be analyzed and discussed, this work is not intended to be an analysis of nor a performance guide for Victoria’s original work. Commentary will be reserved for Jackson’s original material and its interaction with the Victoria quotation.

Finally, suggestions for rehearsal techniques and performance style will be reserved to discussions of conducting, vocal, and choral technique. Commentary on percussion and cello technique will be limited and no attempt will be made to provide detailed rehearsal technique or performance practice for these instruments. Any discussion in regard to instrumental performance will be focused on general interpretation, articulation, dynamics, and style.

Background and Context

Chapter One will focus on the collection of relevant data from historical sources. Through immersion in the relevant literature, the intention is to draw understanding from sources on the Camino de Santiago de Compostela, a traditional Christian pilgrimage that has endured since the Middle Ages. Through an interview with the composer Gabriel Jackson, details will be gathered on the commissioners’ intentions for the work as well as Jackson’s own relationship with the piece. An understanding of the composer’s musical
intentions, interactions and relationships with the chosen texts, thoughts on the Camino and the act of pilgrimage, and relationship with the music and compositional legacy of Tomás Luis de Victoria will all help to inform a more complete performance practice of To the Field of Stars.

Sources

In order to investigate the Camino de Santiago, use will be made of several secondary sources. The Pilgrim’s Guide to Santiago de Compostela\(^2\) is a two-part work that contains commentary on the various aspects of Spanish and European history that were influenced by the Camino from the Middle Ages to the time of writing in 1993. It also contains the first English translation of the Pilgrim’s Guide to Compostela, the 5\(^{th}\) book of the Codex Calixtinus. The Pilgrimage to Compostela in the Middle Ages\(^3\) contains detailed information on the culture of the pilgrimage to Santiago, including information on the cult of Saint James, the music of the Codex Calixtinus, the geography of Iberia and its effects on the pilgrimage, and the iconography of the pilgrimage focused on the famous scallop shell. The Pilgrimage to Santiago\(^4\) is an historical overview of the pilgrimage and its relationship with Europe and Spain. Finally, Holy Days and Holidays: The Medieval Pilgrimage to Compostela\(^5\) is about the religious aspects of the pilgrimage to Santiago that helped to inspire the tradition of travel.

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\(^3\) Maryjane Dunn and Linda Kay Davidson, eds., The Pilgrimage to Compostela in the Middle Ages (New York: Routledge, 2000).
In addition to the larger texts, use will be made of several academic articles that investigate specific aspects of cultural interaction or the human experience with the Camino de Santiago. “Rise of Pilgrims on the ‘Camino’ to Santiago: Sign of Change or Religious Revival?”6 delves into philosophical approaches to the pilgrimage that are separate from its originally intended Catholic purpose. “Every Minute Out There: Creating Ritual Amongst Swedish Pilgrims to Santiago de Compostela”7 is a discussion of ritual and movement, which are both essential functions of the Camino. Finally, “Revival of the Pilgrimage to Santiago de Compostela: The Politics of Religious, National, and European Patrimony, 1879 – 1988”8 goes into great detail regarding the Camino’s relationship with history and national politics on the European continent.

**Textual Analysis**

Chapter Two is an analysis of the texts chosen for the work. Thorough understanding of text is a critical and primary element for the performance of any choral work. Each text’s author, original non-musical intention, the larger work from which it came, poetic and literary devices, and interpretation will be used to more thoroughly understand their place in *To the Field of Stars*. The composer’s commentary on textual intention will be incorporated into all analyses and performance suggestions.

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Musical Analysis

Chapter Three contains a musical analysis of To the Field of Stars, which consists of a thorough investigation of the work according to form, melodic and harmonic content, musical expressions, tonalities, sonority, and rhythmic construction. The analysis of each movement is constructed upon the Julius Herford method of bar analysis. Akin to the textual analyses, attention and credence will be given to the composer’s understanding of the work.

Performance Considerations

Chapter Four contains practical considerations for the choral conductor who intends to rehearse and perform To the Field of Stars. It is built on the historical research, textual analyses, and musical analyses presented beforehand. Appendices to this dissertation include a full transcription of the interview with the composer, a list of recordings, a chart with score-marked tempos compared against those taken by the recorded conductors, IPA charts, and a public domain edition of Victoria’s O quam gloriosum est regnum set in the key of D for comparison with Jackson’s quotation. The IPA Charts in Appendix C contain information regarding dialect choice of the Spanish language, star names from Campus Stellae (The Field of Stars) that are atypical for a Western chorister, and the work’s entire Latin text in Spanish Latin. These charts were made through use of Harold Copeman’s Singing in Latin: or Pronunciation Explor’d and the Pronunciation guide for medieval Galician-Portuguese from Andrew Casson’s website.

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Any suggestions for performance are simply that; it is not the author’s intention to define an ideal performance standard for *To the Field of Stars.* Hopefully, the suggestions found here will simply encourage further attention and performances of this work.

Chapter One. Camino de Santiago de Compostela

Historical Context

The Camino de Santiago de Compostela has been traveled by pilgrims from around the world for more than a thousand years. Its continued existence in modern times stands as a testament to pilgrimage and its power to transform human lives. Modern day travelers might choose from a plethora of routes across Iberia to get to Santiago. Medieval pilgrims traveled a variety of routes from as far away as Paris, Vezelay, Le Puy, and Arles to reach the small French community of Saint-Jean-Pied-de-Port, the last stop in France before crossing the Pyrenees. This original medieval route is called the Camino Frances. After crossing the Pyrenees, the pilgrim continues across northern Spain until reaching Santiago de Compostela in Galicia, the most northwesterly region of Spain. Along the way, pilgrims travel through the small Spanish village of Roncesvalles and the larger cities of Pamplona, Logroño, Burgos, and León before reaching Santiago. The trip from Saint-Jean-Pied-de-Port to Santiago is a journey of approximately four hundred seventy-seven miles and would take a pilgrim on foot several months to complete.

Traditionally, the pilgrimage was taken to visit the final resting place of the apostle Saint James the Greater at the Cathedral of Santiago de Compostela. Upon reaching the sepulcher, the pilgrim would make prayers for supplication and intercession before returning home. This journey for supplication was a part of a pervading medieval attitude regarding sacred space. By traveling to a particular place empowered by sacred relics or spaces, one might move closer to God and thus, closer to salvation.14

14 Mullins, The Pilgrimage, 1.
While the traditional intention of supplication was common, there were many other reasons that pilgrims traveled the road.¹⁵ A search for sanctity was a common reason for traveling the road to Santiago. Pilgrims sought to travel closer to God through the physical journey from their place of origin to the distant city of Santiago de Compostela. A similarly spiritual reason for travel was the intention to be buried on holy ground. If a pilgrim succumbed to death and was unable to reach Compostela, he or she might rest easier knowing that death had come on the holy route. A third common goal of the faithful was to undertake the journey to fulfill a vow. Some pilgrims set out for Santiago in order to pay intercession to Saint James after a miraculous recovery from an illness, or after deliverance from a particularly dangerous situation. Similarly, others traveled the road for thanksgiving, drawing motivation from a particularly positive event or circumstance in their lives.

The search for absolution and forgiveness from guilt was a powerful motivator for pilgrimage. Pilgrims seeking absolution felt they had committed a grievous sin and sought Saint James’s forgiveness in order to be absolved. Finally, taking the peculiar form of a long-term indulgence, some travelers took to the road in order to serve as a proxy for wealthy and important patrons.

There were many who traveled the Camino with less hallowed intent.¹⁶ A good many travelers on the road were not travelers at all. Cutthroats, swindlers, and thieves committed to preying upon weak or unassuming pilgrims frequented the entirety of the road. Others were camp followers or “professional” pilgrims, entertainers traveling with the intent of earning a living on the road. Some individuals set out simply with the intent of

¹⁵ Davies and Davies, *Holy Days*, 20-29.
developing community or to seek adventure. There were pilgrims who left their homes as refugees who fled disease, famine, or conflict. Perhaps rare but not unexpected were those who traveled the road as ambassadors and diplomats, using the Camino de Santiago as a means for political maneuvering.

One of the greatest sources of information on the Camino de Santiago is the *Codex Calixtinus*, a collection of five books dealing with the Camino, Saint James, and the rituals surrounding the feasts days in James’s honor.\(^{17}\) The *Codex* originated sometime in the middle of the twelfth century. While its authorship was incorrectly attributed to Pope Calixtinus, the work still bears his name.\(^ {18}\) Due to its focus on Saint James and the cult surrounding his legend, the *Codex* is also commonly referred to as the *Liber Sancti Jacobi*.\(^ {19}\)

The *Codex* consists of five books:\(^ {20}\) “a collection of liturgical pieces...meant to serve for the cult of Santiago on the two days specifically designated for his worship – July 25...and December 30,” the *Liber miraculorum*, a collection of miracles attributed to Saint James, a collection of texts meant to emphasize the importance of the cult of Saint James, the *Historia Turpini*, an account written by Turpin, the Archbishop of Reims, who accompanied Charlemaigne through Iberia, and the *Pilgrim’s Guide to Santiago de Compostela*. The liturgies found in Book One are made up of both spoken-word liturgical rites and musical settings. The musical aspects of the book are what have made the *Codex Calixtinus* such an important historical text for the history of Western music.

The influence of the *Codex Calixtinus* has been widespread and pervasive since the time of its construction. The musical impact of Book One has been well documented and is

\(^ {17}\) Davies and Davies, *Holy Days*, 18-19.
\(^ {18}\) Davies and Davies, *Holy Days*, 18.
discussed below, but mention of the importance of the *Liber Miraculorum* and *Historia Turpini* to music is also appropriate. Stories from the *Liber Miraculorum* have been used as inspiration for musical composition. For example, *Burgos*, the second movement of Joby Talbot’s *Path of Miracles*, contains portions of a story in which Saint James revives a pilgrim assaulted by the Devil while traveling the road to Santiago. The *Historia Turpini* is of equal importance. It details several of the legends involving Saint James, Charlemagne, and the Reconquista that are mentioned in *Pilgrim’s Song with History Lesson* in *To the Field of Stars*

For the typical pilgrim, the *Pilgrim’s Guide* was the most practical resource the *Codex* had to offer. The work’s authorship is not firmly established, but some scholars propose that the French monk Aimery Picaud, who lived and worked in Parthenay-le-Vieux in Poitou, might have written it.\(^{21}\) The *Guide* contains information dealing with the various roads and terrains to be traveled, the various towns and hospices to be visited, and the various regions of France and Spain through which a pilgrim would travel to reach Santiago. It is important to note that the work focuses specifically on travel by the Camino Frances. Many of the additional routes in use today were not yet a part of the pilgrimage at the *Guide’s* time of writing.

Various details concerning Compostela itself are of particular importance when considering its popularity as a pilgrimage site during the medieval age.\(^{22}\) Several of these also apply to *To the Field of Stars* and its composition. It is postulated that “Compostela” was derived from the Latin *campus stellae*, meaning “field of stars.” This somewhat romantic idea played into the myth surrounding Saint James’s midnight arrival at Finisterre

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\(^{22}\) Davies and Davies, *Holy Days*, 49-62.
on the Galician coast. The myth and the pilgrimage site served as a foundation for Christians in Spain to compete with the religious and cultural influence of the Moors. That foundation fostered the development of the Saint James legend in Galicia and throughout the Iberian Peninsula. While there is no Biblical evidence that Saint James ever visited Galicia during his lifetime, the idea that his earthly remains were enshrined in Santiago de Compostela was enough. This resulted in the growth and development of the cult of Saint James, supported specifically by the widespread stories of miracles enacted by the Saint throughout the region.

Cultural Relationships

The pilgrimage to Santiago and the cult of Saint James have influenced history and culture throughout Galicia and across Europe. A discussion of the entirety of these relationships is beyond the scope of this monograph, but two instances of influence are worth mentioning. First is the iconography of the scallop shell and its association with the Camino de Santiago and general pilgrimage. The second is the pilgrimage and cults’ influence on music, which began in the medieval period and continues to the modern day.

In *The Pilgrim’s Guide to Santiago de Compostela*, William Melczer describes the scallop shell as “an integral part of the pilgrimage outfit” and “the distinctive symbol of the Jacobean pilgrimage.”23 The shells’ relationship with the Camino begins with their location; the beaches of Finisterre are covered with scallop shells. According to the legend, it was at Finisterre that Saint James’s clandestine *translatio* was said to have occurred. This *translatio* was the miraculous translocation of Saint James’s remains from Jerusalem or

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Judea to Spain. Several of Saint James’s famous tales from the Liber miraculorum also include the scallop shell.

As the cult of Saint James grew, the shell began to develop a spiritually symbolic importance as well. The Veneranda dies, the most famous sermon from the first book of the Codex Calixtinus,²⁴ uses the shell as a reminder for pilgrims to maintain their spirit of friendliness and charity towards others. The shell and its grooves are used as a visual metaphor for the outstretched hand, which the pilgrim should use to serve the less fortunate.²⁵ Throughout time the scallop shell became a symbol for pilgrimage all over Europe, and the symbol can be found at pilgrimage sites and along pilgrimage roads across the British Isles and the continent.

The Codex Calixtinus is integral to music history apart from its relationship with the Camino.²⁶ As noted above, Book One of the Codex Calixtinus contains liturgical music to be used on July 25 (the celebration of his martyrdom and the Feast of Saint James) and December 30 (the day of the translatio).²⁷ This includes the hymn Dum pater familias, from which Jackson drew texts for the Refrain movements in To the Field of Stars. Of particular importance to Western music is the inclusion in the Codex of Congaudeant catholicī. It is not universally agreed upon, but some consider this to be the one of the first instances of three-part voice writing in Western music history.²⁸ The Codex is also notable amongst medieval musical manuscripts due to its abundance of musical attributions, which provide some idea of authorship of the music as well as help with dating the document. The

²⁶ Dunn and Davidson, Middle Ages, 54-58.
²⁸ Dunn and Davidson, Middle Ages, 54.
manuscript’s musical importance is further solidified due to the important styles to be found inside. The manuscript is filled with music set in discant style, placing it along a historical timeline simultaneous to the emergence of the Notre Dame School.

Musical works influenced by Saint James, the Camino de Santiago, or the Codex Calixtinus can be found throughout the history of Western music. A famous collection entitled the Cantigas de Santa Maria was influenced by the cult of Saint James. The work originated in the mid to late thirteenth century and is a collection of songs about the miracles of the Virgin Mary. Several of the miracles attributed to her in the songs take place along the Camino Frances. The Galician Romantic composer Juan Montes Capón composed a Mass entitled Misa en Honor del Apóstol Santiago. In recent years, several famous works based on or inspired by the Camino have gained international popularity. These include Gabriel Jackson’s To the Field of Stars, Joby Talbot’s Path of Miracles, and Owain Park’s Footsteps.

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29 A style of polyphony from the medieval period; the music is characterized by voices in note-against-note, contrary motion. For further information, see Grove Music Online.
30 A group of musicians associated with the Cathedral of Notre Dame in the twelfth and thirteenth centuries. It was instrumental in the development of organum and other polyphonic musical styles from early Western music. For further information, see Grove Music Online.
31 Dunn and Davidson, Middle Ages, 97.
Modern Experiences

Along with the pilgrimage's traditional religious purpose, modern-day pilgrims bring new causes and meanings to the Camino. There are plenty who take the journey for spiritual reasons, but many travelers have an alternative intent or belief system separate from that of Christianity. Still others pursue the pilgrimage as a means of thrill seeking or adventuring. Throughout history the Camino has even developed associations with Spanish nationalist and European pan-nationalist campaigns, Spanish and European tourist culture, and individuals seeking an experience with nature.

While there have always been Catholic pilgrims on the Camino pursuing favor from Saint James, new pilgrims of different faiths and spiritual ideals have taken to the road as well. In a 2014 study of pilgrims' intentions for traveling the Camino, research showed that generic ‘spiritual growth’ was more popular than ‘religious growth’ or ‘religious devotion.’35 While those pursuing religious growth or devotion suggested intentions like “being closer to God,” “fulfilling a religious duty,” or “having more time for prayer,” those pursuing spiritual growth offered goals such as “expanding my consciousness,” “purifying my spirit,” or “seeking unity with the universe.”36 These more indefinable spiritual pursuits are a reflection of the secularization of Western societies, but also reflect the “appeal of moving away from an ordinary experience of life.”37

The diversification of travelers today suggests a broader culture of religious and secular reasons for undertaking the journey to Santiago. The 2014 article was built upon a study done in 2009 and 2010 that surveyed over four hundred fifty people representing

35 Oviedo, Corcier, Farias, Rise of Pilgrims, 439.
36 Ibid.
37 Ibid.
over forty nationalities and a wide variety of faith traditions. Another study published in 2014 in the *Journal of Ritual Studies* highlighted people who develop their own rituals and individual spirituality as a result of a Camino pilgrimage. It delves into travelers taking the journey in response to life crises or a deep, often inexplicable need for something different in life.

In the article from the *Journal of Ritual Studies* titled “Every Minute Out There: Creating Ritual among Swedish Pilgrims to Santiago de Compostela” the author Lena Gemzöe sheds light on the modern practice of individually developed ritual spirituality. Gemzöe interviewed several Swedish women to gain an understanding on the subject. All of those interviewed were in mid-life and had experienced a form of tragedy or hardship, such as the death of a parent, the end of a serious romantic relationship, or family conflict. While many Swedes who travel the Camino are not religious, many have an experience they describe as ‘spiritual’ through the ritual of walking itself. A penitent march for Saint James’s forgiveness is of little importance; what is meaningful are the thoughts and emotions that one might process while the journey is made. Because the destination is no longer the goal, the journey itself ascends to the place of utmost importance.

The pilgrimage route holds a staunchly solidified place in the political history of Galicia, Spain, and Europe. During the nineteenth century and the prevalence of Catholic nationalism across Spain, the myths of Saint James’s arrival at Santiago and his role in the

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40 Gemzöe, *Every Minute*, 69.
Reconquista were used to advocate for various political and social agendas. This continued into the twentieth century during the Spanish nationalist regime under the leadership of Francisco Franco. While governments made use of Saint James and the Camino to advocate for their own nation’s preeminence, the Church made use of the myths and the Pilgrimage to advocate for a more pluralist Europe. The Camino also allowed the Church to emphasize the importance of evangelism.

In the years following the Second World War, various governments began to advocate for a “transnational and intercontinental” approach to European governmental policy. The Camino de Santiago was a perfect rallying point; its routes cross national borders and it draws pilgrims from all over the world. In advocating for this pan-national culture, the Church and the various governments were of an accord. This led to the development of a tourism industry surrounding the Camino, which served a multitude of purposes to include evangelism, improved international relations, economic growth, and support as propaganda for those in power.

The Camino de Santiago was more heavily promoted as a Spanish tourist attraction during the 1960’s. The various goals of that promotion are summed up in a notice from a Madrid daily newspaper from April 18, 1961:

The transcendental cultural and religious importance of the pilgrimage to Santiago de Compostela during the Middle Ages was of such high caliber that it is no exaggeration to claim that, thanks to it, Spain was united to European or Christian

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42 A centuries-long war fought by Christians to reclaim the Iberian Peninsula from the Moors. For further information, see Encyclopædia Britannica.
43 Ibid.
44 Pack, Revival, 347.
45 Pack, Revival, 359.
46 Pack, Revival, 360.
47 Pack, Revival, 361.
civilization, for it provided a counterweight to the influence of Islam that dominated almost the entire peninsula.\textsuperscript{48}

It is quite obvious that the pilgrimage route was used to promote the religious ideals of the Catholic Church while simultaneously promoting the continental unity desired by Spain's political leaders. This is especially true when considering the level of economic growth garnered through promotion of the pilgrimage, as the vast majority of “tourist revenue in provinces along the route did not markedly increase.”\textsuperscript{49}

Despite that the majority of pilgrims during the 1960's continued to travel for religious reasons, there are many now who travel the Camino with a more “traditional” touristic intent. In their study done in 2009-10 the researchers Oviedo, Courcier, and Farias found that the second largest group of people traveling the road to Santiago did so for “sensation seeking.” These secularized, tourist-pilgrims listed reasons like “curiosity,” “testing my limits,” “seeing interesting sights,” and “enjoying myself,” for traveling the Camino.\textsuperscript{50}

The continued existence of the Camino de Santiago de Compostela is a result of development of these vastly differing intentions for travel. Throughout history, people, nations, and cultures have approached the Camino for different reasons. It is this diversity of intentions and experiences that has established the Camino de Santiago as part of international culture.

**Composer’s Relationship with the Camino**

In researching the Camino de Santiago de Compostela, the composer Gabriel Jackson mainly searched for texts that would be appropriate for a musical work. As there have

\textsuperscript{49} Pack, *Revival*, 363.  
\textsuperscript{50} Oviedo, Corcier, Farias, *Rise of Pilgrims*, 437-438.
been other famous choral works built around a geographical pilgrimage to Santiago, Jackson searched for texts that would serve for a more generic pilgrimage theme while emphasizing the experience of a traveler on the road to Santiago. Jackson underlines the international culture of the Camino with texts from poets of various nationalities. In similar fashion he highlights the pilgrimage’s historical relevance with texts that cross millennia. While the Reconquista does make a thematic appearance in *Pilgrim’s Song with History Lesson*, it was not the composer’s intention to highlight that episode of the Camino’s history; it was simply an inclusion of a perspective from a certain period in time.\footnote{Jackson, interview.} The composer’s relationship with the Camino is based on an awareness of its religious, social, and political importance in modern times through interaction with friends. Jackson’s historical understanding was developed through textual research of the *Codex Calixtinus*. 
Chapter Two. Textual Analysis

To the Field of Stars draws text from four places: the Codex Calixtinus, various examples of poetry from English-speaking cultures, and two Catholic Masses for special occasions. The vast majority of the texts come from the former two sources: the Codex Calixtinus and English language poetry. Jackson chose to work with texts from the Codex because of the collection’s association with Saint James the Apostle, the patron saint of Spain. The English texts were chosen through inspiration from the Codex Latin text and were also chosen intentionally for the language itself. Jackson made this choice as a result of several parties involved in the commission process; the initial commissioning ensemble (the Melbourne Symphony Orchestra Chorus), the director of one of the subsequent commissioning ensembles (Gary Graden, St Jacob’s Chamber Choir), and the intended audience of the premiere (Sacred Heart Cathedral, Bendigo, Australia) are all English-speaking people.52

Intrada and Refrain

The text of To the Field of Stars is structured around a framework that is built of various stanzas from the Dum pater familias, a popular hymn from the Codex Calixtinus. To initiate this framework, the work begins with the first two stanzas of Dum pater familias. Interestingly, the Intrada begins with the second verse, while the first verse is reserved for the first Refrain. This is fitting, as the second stanza introduces Saint James to the listener:

| Primus ex apostolis, Martir Ierosolimis, Iacobus egregio Sacer est martirio. | First among apostles, martyr in Jerusalem James is made holy by his extraordinary martyrdom. |

52 Jackson, interview.
By placing *Primus ex apostolis* at the beginning of the work, focus is placed on Saint James, his status as a saint and martyr, and his importance to the Christian community for whom the *Codex* was originally written. It also introduces the listener to the “narrator chorus,” who provide the textual backdrop upon which the main movements stand. Jackson completes his juxtaposition by setting the first stanza of *Dum pater familias* in the first *Refrain*, which introduces the elements of mysticism and the work’s association with Spain.

<table>
<thead>
<tr>
<th>Dum pater familias,</th>
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<tbody>
<tr>
<td>Rex universorum,</td>
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<tr>
<td>Donaret provincias</td>
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<tr>
<td>Ius apostolorum,</td>
</tr>
<tr>
<td>Iacobus Hispanias</td>
</tr>
<tr>
<td>Lux illustrat morum.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>When God the Father,</th>
</tr>
</thead>
<tbody>
<tr>
<td>universal King,</td>
</tr>
<tr>
<td>bestowed each apostle authority</td>
</tr>
<tr>
<td>over an earthly province,</td>
</tr>
<tr>
<td>James, shining light of virtue</td>
</tr>
<tr>
<td>was chosen to enlighten Spain.</td>
</tr>
</tbody>
</table>

It is this narrator chorus that provides the essential textual framework. As each movement (beginning with *Prayer for Travelling* and concluding with *Our Journey had Advanced*) transpires, a new refrain refocuses the listener’s attention on Saint James, who serves as the guiding light of the pilgrim on the Camino and the textual focal point for the journey through the music.

**Prayer for Travelling and Refrain**

The first full movement is a setting of *Ora Turais*, or *Prayer for Travelling*, from the *Carmina Gadelica*. The *Carmina* is a compilation of prayers, hymns, and poems collected by Alexander Carmichael in the Gaelic speaking regions of Scotland during the late 19th and early 20th Centuries. *Prayer for Travelling* is an English translation of the original Gaelic found in Book One (of six) of the *Carmina Gadelica*. This initial English text introduces the listener to the “traveler;” the medieval individual making way along the path to Santiago.
The text, set in three stanzas, begins with petitions for life and sense in the speaker’s words. The indication of travel, or a journey, first occurs in the last line, “Till I come back again,” which concludes the speaker’s initial supplication. The second stanza is a plea for Christ’s love to fill the hearts of all those the speaker meets, as well as to fill the speaker’s heart with love for those individuals met. The third stanza concludes by listing various environments that might be traveled (corries, valleys, forests) and asking for the assistance of Mary and Christ on the journey. The speaker refers to Christ as the “Shepherd Jesu,” which imparts a pastoral feel upon the concluding stanza.

In choosing the Gadelica text, Jackson’s intention was to introduce ideas associated with preparation for travel. Most importantly he speaks of an apprehension, which is present in the text and the musical setting. This is the first movement that introduces the “traveler:” the individual spirit, the journeyer, who is represented by the various ideas presented in the English texts situated between refrains.

The Refrain after Prayer for Travelling continues the themes of aid, travel, and friendly interaction introduced in the Gadelica text. It is the third stanza of Dum pater familias and is also the first text to reference Galicia, the region of Spain of which Santiago de Compostela is the capital.

| Iacobi Gallecia,                           | Galicia asks for               |
|                                        |                                |
| Opem regat piam,                         | The merciful aid of James,     |
| Glebe cuius Gloria                      | his Glory illuminates          |
| Dat insignem viam,                      | the earthly road               |
| Ut precum frequentia                    | that the crowd may sing        |
| Cantet melodiam.                        | songs of praise.               |

\[53\] Jackson, interview.
Pilgrims’ Song with History Lesson and Refrain

Pilgrim’s Song with History Lesson is an intriguing movement in that it is the only movement with two separate texts performed concurrently. It is also the only movement with a spoken word soliloquy. The Latin text from the Dum pater familias begins the movement. This particular section includes the most popular portion of the Dum pater familias because of its continued usage in modern times. The phrase “E ultiere, e suseia,” which is commonly spoken by pilgrims to other pilgrims on the Camino de Santiago, is sung by the sopranos and altos over the soliloquy. The actual meaning of the words “E ultiere, e suseia” is not known; the composer Jackson even went so far as to refer to them as “nonsense syllables.” Regardless of the original meaning, the phrase as it is used now is intended to be both a greeting and a message of encouragement. When happening upon one another a first pilgrim states, “E ultiere,” meaning, “onward,” or “further up.” The second pilgrim, in reply, states, “E suseia,” which is to mean, “upward,” or “further in.” Here the narrator chorus seems further injected into the story; the soprano and alto voices could be representative of other pilgrims along the road speaking directly to the traveler.

The soliloquy quoted in Pilgrim’s Song with History Lesson is from the diary of John Adams, the second President of the United States of America. During 1779-1880, John Adams spent time traveling in Europe and recorded his thoughts and experiences in a journal. On Tuesday, December 28, 1779 Adams wrote the journal entry concerning Santiago de Compostela and expressed his regret at never having travelled there while he

55 Jackson, interview.
was in Spain. In the entry he goes into detail concerning the legend of Saint James and his involvement with the Reconquista, a centuries-long war between Christians and Muslims fought on the Iberian Peninsula. Through the voice of John Adams, Jackson provides a vivid description of one portion of the long and complicated history of the Camino de Santiago and also provides listeners with a short but informative lesson on the associations between Saint James, Spain, the Camino de Santiago, and the work itself.

While it is clear that the Reconquista is overtly described in the text of Pilgrim's Song with History Lesson, Jackson makes the point that including the Reconquista for its own sake was not his intention for using the quote; he simply liked that the quote was written by a famous English speaker and presented a viewpoint from Adams’ era. Because the text makes mention of Santiago de Compostela, provides a short history of the Cathedral there, continues with a short history of the Reconquista and the Saint James legend, and concludes with a description of Santiago’s status as the capital city of Galicia, Jackson intended the movement to act as a “travel guide” for the listener.57

The following Refrain continues the themes of redemption found in Pilgrim’s Song with History Lesson. Secondarily, the Refrain reinforces the story of the Reconquista lesson by describing Saint James as the miles pietatis (or “soldier of piety”). It also maintains Saint James as the focus of the text; however, it is presented from the perspective of the narrative chorus rather than that of a visiting dignitary. In many ways the Refrains act like Chorale sections in a Bach Passion; they offer a continuing commentary on the overarching story of the traveler presented through the English poetry. This commentary maintains the link between the medieval text from the Codex Calixtinus and the modern English language

57 Jackson, interview.
texts, further emphasizing the Camino’s longstanding existence and ability to reach across time and place to connect the experience of travelers along the road.

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
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<tbody>
<tr>
<td>Iacobo dat parium</td>
<td>The whole of mankind</td>
</tr>
<tr>
<td>Omnis mundus gratis,</td>
<td>freely gives thanks to James,</td>
</tr>
<tr>
<td>Ob cuius remedium</td>
<td>soldier of piety;</td>
</tr>
<tr>
<td>Miles pietatis</td>
<td>through his help</td>
</tr>
<tr>
<td>Cunctorum presidium</td>
<td>he redeems all, answering</td>
</tr>
<tr>
<td>Est ad vota satis.</td>
<td>our prayers.</td>
</tr>
</tbody>
</table>

**Walking with God and Refrain**

The text of *Walking with God* is taken from a collection called the *Olney Hymns*, which was composed and compiled by William Cowper and John Newton. William Cowper, the author of *O! for a closer walk with God* (the hymn’s original title), was an English poet and hymnodist living in the 18th Century.⁵⁸ Many texts from the *Olney Hymns* collection are associated with or draw inspiration from a particular verse or passage from the Bible. *O! for a closer walk with God* is one such hymn; Cowper’s inspiration comes from Genesis 5:24 which states, “And Enoch walked with God...”⁵⁹ He then uses the idea of “walking with God” to create an entire hymn focused upon the idea of yearning for a closer relation with God; walking serves as a metaphor for the spiritual travel meant to develop that closeness.

*Walking with God* is a journey in itself. The traveler begins in a place of longing and desire with a cry of “Oh!” before describing the “closer walk” that is the relationship desired. Preference is implied through words and phrases like “calm,” “heavenly,” and “leads me.” The following stanzas travel through several dark emotional themes before returning to hopefulness in faith in the final stanza. The second stanza finds the speaker in

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⁵⁹ Genesis 5:24 NKJV
doubt, asking questions like, “Where is the blessedness I knew?” and “Where is the soul-
refreshing view?” This leads to a third stanza built around an anxious despair. The
speaker remembers a time past that is described as “peaceful hours” and concludes the
stanza discussing a “void the world can never fill.”

An emotional shift occurs following the third stanza as the author turns toward God
for personal support. “Return, O holy Dove” is the opening cry that concludes with a
renunciation of sin: “I hate the sins that made thee mourn, and drove me from thy breast.”
The final stanzas are characterized by a determined penitence and hopeful faith for
restoration in God. Stanza five is a plea to God to help the traveler remove idols; the final
stanza is a more determined and faithful premonition of the life to be had and the “walk
with God” to come.

This movement marks a turning point in the traveler’s journey. Jackson desired a
text that would harken back to the previous Refrain in that this is the first time the text
delves into any adversity or crisis for the traveler. The struggle of the journey has set in
and the sense of wonder and adventure (the intended focus of Pilgrim’s Song with History
Lesson) is replaced with frustration and weariness; Jackson specifically refers to this
movement as a “dark night of the soul.”60 The previous Refrain concludes with the phrase
est ad vota satis, describing Saint James’s willingness to answer the prayers of weary
travelers. What follows is Walking with God: the recognition of a concern, the continuation
through doubt and despair, and the path upward through penitence and faith.

As per the model, the Refrain to follow Walking with God is a continuation of the
themes previously presented. The text references Saint James’s ability to perform miracles

60 Jackson, interview.
despite danger. It also advises any who wish to be “freed from bonds” to call out for his mercy.

<table>
<thead>
<tr>
<th>Iacobum miraculis</th>
<th>By the miracles that James accomplishes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qui fiunt per illum.</td>
<td>in the straits of danger</td>
</tr>
<tr>
<td>Arctis in periculis</td>
<td>let whoever hopes</td>
</tr>
<tr>
<td>Acclamet ad illum,</td>
<td>to be freed from his bonds</td>
</tr>
<tr>
<td>Quisquis solvi vinculis</td>
<td>cry out to him.</td>
</tr>
<tr>
<td>Sperat propter illum.</td>
<td></td>
</tr>
</tbody>
</table>

**Miracles and Refrain**

*Miracles* is a setting of a Walt Whitman text by the same name that first appeared in *Leaves of Grass*. The original work was published in 1855 under the title *Poem of Perfect Miracles*, while the edition used in *To the Field of Stars* was a reworking of the original text with a shortened title published in a subsequent 1881 edition of the collection.\(^6\) In the case of *To the Field of Stars* the setting is incomplete; Jackson chose to end this setting with “yet each distinct and in its place,” which leaves out the final two stanzas of the original poem.

*Miracles* is a journey through several everyday scenarios. The speaker discusses “walking the streets of Manhattan,” “wading along the beach with naked feet,” “riding opposite strangers in a car,” and several other common occurrences to which most people might personally relate. The second line of the poem indicates its intentions. It states, “As to me I know of nothing else but miracles,” then goes on to describe the various situations that are in themselves “miracles.” The poem is deliberate in its repeated mentioning of the natural world; it is a reminder of the pastoral theme introduced in *Prayer for Travelling*.

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Miracles marks an important turn in the textual journey of To the Field of Stars. In a sense it serves as a turning point for the work itself; the previous movements are centered on themes of exploration, apprehension, and struggle. Here the text turns to wonder, appreciation, and engagement with the natural world. In regard to its place as a traveler movement of the work, Miracles serves as the time when the traveler finds some peace, as well as a sense of the divine, in the journey. This is also the first time that the poetry has mentioned stars ("...of stars shining so quiet and bright..."), which is a focal point in the work’s coming climax. By concluding with the stanza of Whitman’s poem that is focused on “stars shining” and the “new moon in spring,” Jackson foreshadows the textual focus in Campus Stellae (The Field of Stars) and Compostela (O Quam Gloriosum).

The Refrain following Miracles is the first to be less associated with the preceding movement and to be more associated with the following movement. The text is still filled with praise for Saint James; it addresses him as “blessed” and “our strength.” However, the central theme of this Refrain is a petition for help and protection from enemies. While this Refrain does not hearken back to the distress and despair of Walking with God, there is a weight in the text not found in the preceding Miracles text. It points toward the difficulty of the remaining journey, as well as the solemnity of the subsequent Our Journey had Advanced.

| O beate Jacobe,   | O blessed James          |
| Virtus nostra vere, | truly our strength,       |
| Nobis hostes remove | take our enemies from us   |
| Tuos ac tuere    | and protect your people   |
| Ac devotos adhibe | and enable us your devotees|
| Nos tibi placere. | to please you.            |
Our Journey had Advanced and Refrain

Our Journey had Advanced is the final English language text setting in To the Field of Stars. It was written by the American poet Emily Dickinson and published posthumously in 1891. This poem, like many others, is a setting of Dickinson’s musings on death and the afterlife.

This text serves many roles in To the Field of Stars. The title of the movement itself implies its purpose in the musical structure. At this point the traveler has carried on a great distance and is close to reaching Santiago. All of the physical, mental, and spiritual struggles that are a part of the journey have been experienced. The text is useful in that it sums up several themes of the journey with each stanza: the original desire to commit to the task, the simultaneous joy and reluctance at completing the task, and the acceptance of whatever may come once the end is finally reached.

The second, third, and fourth lines of the opening stanza present an important idea. The “odd fork in Being’s road, Eternity by term” is a consideration of one’s own finite existence and the inevitability of facing death. In regard to the Camino, it could be said that this awareness is accepted when the decision to undertake the journey is made. The second stanza is replete with conflicting emotion. As the traveler nears the end of the journey, there is both relief and apprehension as the struggle concludes and an awareness of life moving beyond the journey to Santiago sets in. It is also pragmatic in its conclusion, “Before were cities, but between, the forest of the dead.” The traveler is aware that, regardless of how one feels, the journey must be completed. The metaphorical “forest of the dead” must still be traversed to find resolution.

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62 Emily Dickinson, Poems: Second Series, T.W. Higginson and Mabel Loomis Todd, eds. (Boston, MA: Roberts Brothers, 1891).
The final stanza is filled with concluding themes. Retreat is determined to be “out of hope” and “Behind” is a “sealed route.” These first two lines remind the traveler that turning back is not an option; there is no way but forward. The final two lines fulfill the theme of conclusion. “Eternity’s white flag before” is an indication of surrender to the inevitability of the end of the journey. “And God at every gate” is most appropriate for the end of the Camino, as those who set out on the journey did so seeking spiritual absolution. It is indicative of the Camino’s international appeal, as the conclusion of the journey allows for human connection and crosses boundaries established by race, religion, or philosophy. Finally, as there are various routes to take and various gates to enter Santiago, this is a metaphorical representation of various paths one might travel through life.

The original poem is about the awareness and acceptance of life as a journey toward death. In the context of the Camino and To the Field of Stars, Dickinson’s inevitable conclusion of death serves as a metaphor for the finality of reaching Compostela. Our Journey had Advanced reminds both the traveler and the listener that the Camino itself is a metaphor for life. For the traveler, reaching Santiago is a conclusion for the struggles (physical and spiritual) experienced on the Camino. For Jackson, the intent was to recreate the relief, joy, and happiness that result as a conclusion of the journey; and not only the physical travel, but also the spiritual and emotional journey from the person one was at the beginning to the person one becomes at the end.

The Refrain following Our Journey had Advanced is a healthy conclusion for the traveler provided by the narrator chorus. It is simple in its ideas; it asks for forgiveness and favor from Saint James while reminding the listener to always give back praise to Saint
James for his role as a saint. It is a fitting end for the weary traveler and is a narrative filled with hope.

<table>
<thead>
<tr>
<th>Iacobo propicio</th>
<th>With James’s favor,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Veniam speremus</td>
<td>let us hope for forgiveness,</td>
</tr>
<tr>
<td>Et, quas ex obsequio</td>
<td>and give the due praises</td>
</tr>
<tr>
<td>Merito debemus</td>
<td>that we rightly owe</td>
</tr>
<tr>
<td>Patri tam eximio</td>
<td>to so outstanding</td>
</tr>
<tr>
<td>Dignas laudes demus.</td>
<td>a Father.</td>
</tr>
<tr>
<td></td>
<td>Amen.</td>
</tr>
</tbody>
</table>

**Campus Stellae (The Field of Stars)**

*Campus Stellae* is simple in its presentation. It is a large collection of star and constellation names, typically presented in archaic or traditional language. The majority of the names are in Arabic, but there are instances of Latin, English, Turkish, Greek, Portuguese, and ancient Babylonian. The majority of the text is given in choral aleatory with the exception of a soprano solo. The solo is a setting of the Antiphon at First Vespers from the Feast of Saint James.

It is considered by some that “campus stellae”, meaning “field of stars”, is an archaic form of “Compostela.” The composer’s intention was to figuratively create the field of stars with names, as if the traveler were gazing across the sky and recognizing each of the stars and constellations in succession. To expound further upon the field of stars, the soprano solo is set to the Antiphon from the Feast of Saint James. This Latin text concludes with, “that we may be found worthy to reach the heavenly citadels among the stars,” bringing the themes of travel, spirituality, and stars together in a mutual conclusion.

**Compostela (O Quam Gloriosum)**

The final movement serves a multifaceted purpose. At its forefront is the celebration of the conclusion of the traveler’s journey. Secondly, it continues to give praise
to Saint James and his preeminence in Spain. Finally, a commemoration is made in order to celebrate the composer Tomás Luis de Victoria. Jackson includes the entirety of Victoria’s *O quam gloriosum est regnum* as a quote, the text of which is the Magnificat Antiphon at Second Vespers from the Feast of All Saints. Following the conclusion of the Victoria quote is a setting of *O lux et decus Hispanie*, the Magnificat Antiphon at Second Vespers from the Feast of Saint James.

*O quam gloriosum est regnum* is meant to tie into the ideas first presented in the soprano solo Antiphon from *Campus Stellae*. The soprano’s text concludes with “Ut superum castris iungi mereamur in astra,” the *superum castris* meaning “heavenly citadels.” The first line of *O quam*, when translated to English, is “O how glorious is the kingdom in which all the saints rejoice in Christ.” It was Jackson’s intentions to tie in the “kingdom” of each, as well as to point toward the idea of the Camino and its rewards being for “all the saints.” This is brought about by the text of *O quam gloriosum*, but also the Feast of All Saints from which it is taken.
Chapter Three. Musical Analysis

To the Field of Stars is a work characteristic of Gabriel Jackson in that it is filled with rhythmic and harmonic traits that are a part of his compositional dialect. It makes use of frequent shifts of meter and is rhythmically diverse, while occasionally settling into a static harmony that is enlivened by rhythmic diversity and shifts of focus from voice to voice. In various instances the rhythmic, melodic, and harmonic aspects of the work are meant to represent the story of a pilgrim on the Camino de Santiago, while in equally various instances those aspects are simply an expression of the composer’s style.63

A cello calling for considerable virtuosity on the part of the performer accompanies the choir. The instrumental structure of the work is filled out with unique, pragmatic, and straightforward percussion. The work is mostly presented in the key of D or a close neighbor such as the relative minor, relative mode, parallel minor, or the relative mode of the parallel minor.

There are various musical influences and styles that enliven Jackson’s composition. As each refrain comes about, further compositional evolution occurs. These stylistic traits match the evolution of Western music from the time of organum through the Ars Nova and toward the modern day. Elements of isorhythm, triadic harmony, polyphony, and modal mixture are introduced successively as each Refrain occurs.

Intrada and Refrain

To the Field of Stars begins with a celebratory Intrada set in the key of D. Jackson makes use of a bright key, high tessitura, and homorhythmic declamation across all voices to infuse the music with the exultant spirit of the text. The work is introduced with

63 Jackson, interview.
handbell and tubular bell performed by two percussionists. The two instruments each play a repeated tonic pitch. In particular, the handbell drives the music into the opening chorus with beats increasing in speed throughout the opening measure. The rapid increase in diminution ushers in the joyful spirit of the opening “Primus ex apostolis.” One should note that all of the percussion in *To the Field of Stars* is composed for metallic instruments; this presents an aural image of twinkling stars throughout the work.

The chorus enters at a fortissimo set to the second verse of the hymn *Dum pater familias* from the *Codex Calixtinus*. Here the voices present an immediate introduction to Jackson’s style with a diversity of rhythm and contrasting melodies over top of a static harmonic progression (Figure 1).
To the Field of Stars is distinctly characteristic of Gabriel Jackson's rhythmic style. As seen in Figure 1, the first four beats of percussion set up a cycle of duple versus triple that continues throughout the movement. This hearkens back to the Ars Nova and
the style of composers like Philippe de Vitry and establishes the work’s connections with early European music history. The vocal parts are more complex; each repetition of the phrase contains perpetual syncopation and realignment with a strong beat, triplet patterns in duple meter, and uneven diminutions of rhythm. The pattern is gently fluctuated through the movement in order to match text stress and introduce new melodic content.

The choral voices’ melodic and harmonic content works in pairs. The soprano and alto are separated by a fourth and move in parallel motion to one another while the tenor and bass voices do the same one octave below. The voices begin at an open fifth; sopranos and tenors at D and altos and basses at A a fourth below their respective partners. The harmonic interest is created through contrary motion at the four-voice level; the sopranos and altos (in parallel motion to one another) move in contrary motion to the tenors and basses (in parallel motion to one another). This leads to interesting harmonic combinations as a result of various passing non-chord tones in between each repetition of the open D-A fifth. Because of the aforementioned rhythmic diversity, it is typical that the open fifths land on strong beats (Figure 1). It is with these perfect intervals in parallel motion that Jackson begins his journey through musical evolution; this harmonic language reaches back to that of organum and early plainsong. The voices are set in three measure phrases, each introduced and concluded by a reiteration of percussion. At the conclusion of the text, the work’s first instance of cello takes place.

The rhythmic content of the movement’s concluding cello solo is the most complex; it is characterized by rapid meter change, rhythmic quotations of the choral parts, and rhythmic evolution that drives the music into the following Refrain (Figure 2). The cello is meant to serve as an accompaniment for the choir. Throughout the work, the instrument is
representative of a “spiritual guide” that leads the pilgrim along the path toward Santiago. This is heard through melodic content based on motifs from each passing Refrain that are quite improvisational in their structural content. The cello’s presence allows for aural contrast from the choir’s timbre, provides areas of rest for singers, and serves as a vehicle for non-verbal progression of thematic ideas throughout To the Field of Stars.

Figure 2 – Intrada, ms. 21 – 30.

This first cello melody wanders across the instrument’s range in a series of continuous phrases filled with syncopation and a gradual rhythmic diminution leading into the following Refrain. It begins with a quotation of the head motive from the Veni Creator Spiritus, a 9th century plainchant for the Feast of Pentecost. In his use of the Veni Creator Spiritus, sung not by the human voice but intoned by a stringed instrument, Jackson invokes a spiritual mysticism and benedictory prayer for all those intent on traveling the Way of Saint James (Figure 2).

This final section of the Intrada transitions to d minor, which infuses the music with a pensive nature foreshadowing the journey to come. Most important is the final measure’s rapid dynamic growth from mezzo piano to the initial forte of the Refrain. To conclude the opening, a driving quintuplet down the d minor scale intensifies that dynamic growth (Figure 2).
The first *Refrain* establishes the mood for all of the *Refrains* to come. While the text is simple biographical information to provide context for the listener, it provides a vehicle for Jackson to introduce rhythmic and melodic motifs that will present themselves throughout the *Refrain* sections in the rest of the piece. In the first *Refrain* the rhythmic complexity from *Intrada* is lessened through augmentation but still reveals itself in a five-measure phrase that moves through several meter changes. Jackson also reduces harmonic complexity by trimming each voice from two-per-part to one. While the soprano and tenor sing an octave-displaced melody, the alto and bass line serve as harmonic underpinning. The percussion accompaniment is reduced to tubular bell only. This eliminates the joyous mood of *Intrada* and introduces an element of apprehension (Figure 3).
Most important in this movement is the dynamic diversity. Following the consistent fortissimo of *Intrada*, the dynamic swells in the choir provide a new musical contrast not yet heard in the work. Of final importance is a shift to a much quicker tempo; Jackson marks the score as “Quick, c. 216 (♩).” After the choir has completed the *Dum pater familias* introduction, the cello is reintroduced in a repeat of the *Intrada* form. While the line is equally meandering, this time it concludes with a gradual augmentation of rhythm. This infuses a sense of calm into the music to enter into *Prayer for Travelling* (Figure 4).

Figure 3 – *Refrain* after *Intrada*, ms. 31 – 36.
Prayer for Travelling and Refrain

Prayer for Travelling begins *attacca* after the first Refrain. It is the first traveler movement of the work and has a text characterized by consternation and subdued hope. In order to continue the pensive mood set by the preceding Refrain, the d minor key center is maintained.

Like Intrada, the tolling of percussion begins the movement. The tubular bell solo first heard in the Refrain is repeated; however, it is delayed for one beat to allow the entrance of the choir. The movement is shaped in a small arch: a typical ABA designation is inaccurate; however, ABA’ is more akin to the structural content (Figure 5).
Prayer for Travelling is the first setting in English. Jackson’s rhythmic structure is always appropriate for the cadence of the language in question while also remaining faithful to his particular style. During the first half of the A section a further rhythmic augmentation in the alto, tenor, and bass places the soprano into focus. The three lower voices declaim each line of text in a slow, simple rhythmic pattern before the soprano repeats the text in an intricate line characterized by glissandi, syncopation, and unequal rhythmic diminution (Figure 5). This style of writing is similar to that of the Scottish composer James MacMillan; these ornamented runes further infuse the work with mysticism. This continues through the first fifteen measures. After the first two phrases
the tenor joins the soprano in presentation of melodic content. The alto and bass introduce each line of text in simple rhythm and are followed by the rhythmically diverse soprano and tenor. Each voice is in unison and characterized by syncopation, unequal rhythmic diminution, and glissandi. The section concludes with a tenor melody that maintains the rhythmic diversity previously introduced. The tenor leads into the first occurrence of the cello and the second half of the A section.

The cello enters on a repeated tonic while emulating the choir’s rhythm and melody from the movement’s opening. This motif serves as a tolling, much like the tubular bell in Intrada, to begin the following sections of the movement (Figure 6). The choir performs short, undulating phrases constructed around simple rhythmic syncopation that are surrounded by cello. The cello has two intermediary melodies that occur around the choral phrases; these melodies are a mixture of the initial cello entrance and the soprano motif at the top of the movement (Figure 7). This is an example of Jackson’s penchant for complex rhythmic structure inside of a static harmony; this entire phrase is in d minor.
The B section begins with a restatement of the cello motif in measure 89 (Figure 7). The following measures are characterized by text painting in the choir while the instruments continue previously established themes. The soprano and alto engage in a duet that is supported by harmonic underpinning in the tenor and bass. The underpinning is centered on an undulating F triad that makes use of alternating neighbor tones in the tenor and bass, which are split into two parts each. The text of the B section deals with various terrains over which a pilgrim might travel: “corries,” “forests,” and “valleys long and wild.” While the soprano and alto duet lilts across each voice’s respective tessitura, the
undulating motion of the tenor and bass lines is a representation of the rolling earth to be traveled. This is also depicted rhythmically by first tenors and baritones set to a triplet eighth-note motif while second tenors and basses are set to a duple eighth-note motif (Figure 8).
Figure 8 – Prayer for Travelling, ms. 90 – 93.
The B section choir is accompanied by cello and handbells. The cello continues to be characterized by considerable syncopation and rhythmic complexity. It rolls and swells through a low range, emphasized by a third diminution of the rhythmic structure underneath the tenors and basses. In combination with the lower voices, the cello establishes itself at the bottom of the musical depiction of rolling hills and valleys. While the cello is situated at the bottom of this depiction, the handbells are situated above. Each short eighth-note tone is a reminder of the stars above the travelers on the road to Santiago (Figure 8).

As Prayer for Travelling moves into the final A’ section, the soprano and alto declaim a small portion of text asking the Virgin Mary for help in travel. Following this short phrase is another in the tenor and bass requesting help from the “Shepherd Jesu.” The soprano and alto phrases are a cappella and rhythmically animated while the tenor and bass phrases are accompanied by cello and more focused on harmonic interaction; the rhythms are based in half and quarter-note motion. As the movement concludes toward the following Refrain, the dynamic lowers while the rhythmic diminution carries the motion forward into the Refrain.

The Refrain following Prayer for Travelling is in a similar style to the first, but Jackson further evolves some of the ideas previously presented. While the soprano/tenor and alto/bass pairings are maintained, each voice begins to exhibit slight evolutions away from its partner to create dissonances not heard in the first Refrain (Figure 9). The soprano/tenor and alto/bass pairs are in octave-separated lock step until the penultimate or antepenultimate pitch of each phrase, indicating the coming burdens of the traveler’s journey. The harmony continues to expand further outward from open 5ths to include
triadic harmonies and non-chord tones. This dissonance expansion is a further reflection of the composer's attempt to reflect increasing struggles along the path, as well as the continued reflection on musical evolution throughout time.
Figure 9 – Refrain after Prayer for Travelling, ms. 130 – 144.
These more agitated harmonies are accompanied by a shift in dynamic function. The dynamic swells from the first *Refrain* are still present, but the vocal parts only shift from piano to mezzo piano and exclude louder dynamics (Figure 9). This combination of harmony and dynamic change is indicative of a change in narrative. The second *Refrain* begins with “Iacobi Gallecia opem rogat piam,” or, “Galicia asks for the merciful aid of James.” After the initial celebration of the *Intrada* and first *Refrain, Prayer for Travelling* and its *Refrain* reflect musically the realities of hardships ahead. The tension built into the music is reflective of this shift in text.

After its entrance, the cello perpetuates the rhythmic motion established in the choral parts. Five measures into the cello section, there is a shift of musical motif as well as tonal center. The rhythmic motion of *Pilgrim’s Song with History Lesson* is established, as well as the new key center of G dorian. This place in the work’s overall structure is important; it is the only time that the following movement’s central musical motif is established in the preceding *Refrain* (Figure 9).

**Pilgrim’s Song with History Lesson and Refrain**

*Pilgrim’s Song with History Lesson* contains the most overt cello motif in *To the Field of Stars*. It is built on a strongly accented open fifth between the tonic and dominant pitches followed by several shifts of pitch class and interval. The second half of the motif is typically an ascending or descending pattern of tones in the scale set to a quintuplet sixteenth-note rhythm. The sopranos and altos sing the “pilgrim’s song” throughout the movement. This is the “E ultreia, e suseia,” greeting and response discussed in Chapter Two. The cello motif is so prominent that the choir could be considered the accompaniment while the cello is at the forefront. In the voices, Jackson again employs a
homorythmic texture that is filled with dynamic shifts, metric transitions, and unequal diminutions of rhythm (Figure 10). It is in this interplay between the cello and treble voices that Jackson employs an isorhythmic technique; the trebles act as a melodic “color” and the cello as a rhythmic “talea.” This repeated sequence continues for the entire first section of the work and concludes when the key center shifts to E dorian, signaling the beginning of the B section.

Figure 10 – Pilgrim’s Song with History Lesson, ms. 145 – 147.

*Pilgrim’s Song with History Lesson* is similar to *Prayer for Travelling* in its construction; the ABA’ arch form is present here. At the beginning of the B section, both cello and voices change form. The cello loses the driving, accented entrances of its motifs
and shifts toward a more melodic tune filled with rhythmic syncopation and quintuplet sixteenths. The sopranos and altos maintain their secondary role, but each declamation grows into a lengthier phrase than those found in section A. They also shift to a softer dynamic range and breadth, making use of nothing more than mezzo piano. It is here that the history lesson begins (Figure 11).

![Figure 11 – Pilgrim’s Song with History Lesson, ms. 177 – 179.](image)

The only non-treble voice in *Pilgrim’s Song with History Lesson* is a spoken word tenor solo set to the text of a John Adams journal excerpt. This carries on as the central focus above the pilgrim’s song for the entirety of the B section (Figure 11). A small musical transition moves into the A’ section; this is signaled by a return to G dorian and the conclusion of the first part of the soliloquy. If the structure of the score is followed exactly, the spoken word soliloquy lingering through the key shift executes the transition appropriately.
A’ is a return to the structural form and melodic content of the initial A. The cello returns to its original motifs while the sopranos and altos return to shorter phrases and wider dynamic breadth. Because the music is so cyclical in nature, Jackson reintroduces the soliloquy halfway through the section. After the music diminishes in dynamic toward the fermata, the final statement of the soliloquy is given a cappella. The soliloquist’s final statement is given without any instrumental accompaniment in order to clarify any doubt about the work’s theme. This introduces the following Refrain.

The Refrain after Pilgrim’s Song with History Lesson is the first in a major key (F major). The form previously established is continued, but there is further evolution of each voice’s independence from the others. The voices continue to be grouped soprano/tenor and alto/bass, but there is even more pitch individuality than in previous Refrain movements. Often, dissonances occur at the beginning of phrases as well as in penultimate chords. Typically, melodic dissonances are neighbor tones and appoggiatura while the harmonic dissonances are created with seconds and ninths. Despite this, the homorhythmic texture is maintained.

The closing cello solo is again a wandering line, but the major key setting makes for a short burst of aural optimism. There is great dynamic breadth and variance in this short passage. Through a casual maintenance of the rhythm and gradual diminuendo, the cello leads attacca into the following movement, Walking with God.

**Walking with God and Refrain**

Jackson gradually establishes a new key center at the beginning of Walking with God. However, it is somewhat ambiguous for the first several measures. The music initially seems to be in e minor, but after several measures there is a definite establishment of E
dorian through the occurrence of major A chords with several instances of C# in the melody. *Walking with God* is distinct because of its majority tenor/bass voicing, hymn-like structure, and more relaxed rhythmic motion (Figure 12).

![Figure 12 – Walking with God, ms. 232 – 235.](image)

The hymn-like structure is of particular importance. It pays homage to the text’s author William Cowper, an English hymnodist who lived in the eighteenth and nineteenth centuries. Simultaneously, the movement acts as a modernized version of a hymn. While being through composed, each section of the movement plays into the next much like a standard strophic hymn.

The cello plays a lesser role in *Walking with God*, allowing for the hymn-like voice structure to take precedence. In fact it is frequently absent; it is mostly used to accompany
small motifs found in the choir and to introduce sequential sections of the work. It acts as a tolling instrument, much like in *Prayer for Travelling* (Figure 12).

The text of *Walking with God* is in a traditional hymn structure, while the music is in a through-composed structure. There are six distinct sections, each with its own distinct characteristics. Most often, the sections differentiate through rhythmic individuality, but there is also a noted difference in the fourth section due to the appearance of the soprano voices.

The first section of *Walking with God* begins with the aforementioned cello and continues with homorhythmic choir (Figure 12). In the second phrase there is an instance of the first tenor voice foreshadowing the sections to come. A high tessitura quintuplet set to the phrase, “for a closer walk with God” highlights the yearning for peace expressed in the text. However, the first tenor quickly rejoins the choir to establish a mostly homorhythmic structure. Subtle shifts in rhythm, suspensions and anticipations, and significant swells of dynamic create interest through the first section. Repeating the motif that began the movement, the cello initiates a shift into the second section (Figure 13).
Vocal duets and a sustained cello define the second section. The cello maintains the tonic with a sustained E while the voices are paired by part; the tenors enter first and are followed by the baritones and basses. Each voice enters alone on quintuplet sixteenth notes and the phrase is built upon Jackson’s characteristic syncopation. He also makes heavier use of glissandi in *Walking With God* than in any preceding movement (Figure 14). The second section is concluded once the cello abandons its tonic E to begin a new melodic phrase in a higher register. This ushers in the third section.
The third section is fully accompanied by cello. Mostly situated in a high register, it descends to the lower register once in order to dramatically climb back to where it began. While this is not necessarily an expression of text, it does indicate an area where particular emphasis might be given to the cello. Jackson increases the subtle shifts in rhythm through the voices while also increasing the dynamic, adding tension in the music to highlight the narrative longing in the text. This crescendo and rising pitch classes move forward toward an e⁰¹¹ chord that culminates around the text, “but they have left an aching void.” The cello then descends back into a lower register, repeating the cadence of the movement’s opening motif in order to move into the fourth section (Figure 15).
The soprano makes its appearance in the fourth section. A new cello motif with characteristics foreshadowing the soprano introduces the section. The tenors and basses support the free-flowing soprano melody with syncopated splashes of chords underneath, one syllable per eighth-note intrusion. The soprano is almost celestial; it is set to the poem's fourth stanza and begins a textual shift toward optimism and hope. The range and tessitura are meant to emulate a reaching upward for some sort of spiritual hope. This idea concludes with a spinning out of the soprano voice while the tenors and basses gradually trend downward on the text “O Holy Dove, return.” (Figure 16)
The fifth section begins suddenly and without cello; it is signified by a drastic upturn in dynamic and a rising triplet sixteenth-note pattern in all four voices (Figure 17). Elements of each previous section return including glissandi, syncopated rhythms, unequal diminution, quintuplet patterns, and homorhythmic text declamation with broad shifts in dynamic. These elements, to include the first appearance of a fortissimo dynamic, help to enliven the penitential attitude and determination in the text.
To conclude, Jackson returns to the structure of the second section. The tenor voices have a duet on the text “and worship only thee” set to a version of the quintuplet pattern previously presented. The cello repeats the motif in a lower register, but after completing the sequence it moves through the tonic and continues upward to lead into the final section of the movement (Figure 18).
In the sixth section, Jackson continues to combine previous ideas. The cello assumes the characteristics of the tenor and bass from the fourth section by performing short eighth-note pulses on a melody that weaves through E dorian. The choir reverts to a lengthy and simply syncopated phrase structure that tends to cadence on major chords; this characterizes the hopeful nature of the final stanza. As the movement comes to a close the voices slowly taper down in rhythmic augmentation and softening dynamic while the cello slowly climbs its range, ending on harmonics that are higher with each entrance. The music is meant to emulate a spiritual ascension as the text “that leads me to the Lamb” is declaimed (Figure 19).
The following *Refrain* is deceptively evolutionary; while subtle, it contains the first instance of polyphonic writing in a *Refrain*. Importantly, the tubular bell and the d minor tonality return following the excursion away from both during the previous *Refrain* and *Walking with God*. The second parts of each voice range (S2, A2, etc.) repeat the pitch and rhythmic structure of the first *Refrain*, albeit with different text. The first parts of each voice range (T1, B1, etc.) have a new melody that counteracts the motion and structure of the first *Refrain*. These new countermelodies are homorhythmic and do not have the dynamic shifts found in the original parts. This structure foreshadows that of the final movement during the quotation of Victoria’s *O quam gloriosum est regnum*, where he employs a similar technique of expansion (Figure 20).
Figure 20 – Refrain after Walking with God, ms. 329 – 334.
Overall, this fourth *Refrain* is infused with a sense of urgency not previously experienced by the listener. The movement concludes with cello and makes use of sextuplet sixteenth-note patterns, wider dynamic sweeps, and a wider pitch range. Jackson slows down the musical motion through rhythmic augmentation to enter *attacca* into the following movement, *Miracles*.

**Miracles and Re refrain**

*Miracles* begins with a two-measure introduction of homorhythmic, a cappella choir that tapers down dynamically into the first section. This movement is Jackson’s most harmonically rich and descriptively detailed word and scene painting to be found in *To the Field of Stars*. After beginning in d minor, there is a sudden and drastic key shift to E flat dorian on the word “miracle.” (Figure 21) This movement marks the only diversion away from a key somehow related to D. Due to the nature of the text, the composer felt it appropriate to create a musical indication toward a “heightening.”64 The key shift is perhaps made more appropriate by *Miracles*’ role in the shift in dramatic tone for the entire work. Here the story of the traveler progresses optimistically, leaving behind the gloom and doubt of *Walking with God*.

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64 Jackson, interview.
Miracles is somewhat formless. Because of the almost conversational, stream-of-consciousness flow of the text the music is better suited by a lack of formal structure. Despite this, Jackson continues to indicate points of beginning and closure with changes in texture, cello entrances and exits, shifts in key, instances of homorhythm, and drastic shifts in dynamic. The stream-of-consciousness nature is especially reflected in the meandering of the cello and various vocal lines throughout the movement. Unlike those previous, Miracles’ meandering lines are characterized by major-chord harmonies that support the optimism and positivity in the text.
In the first section, Jackson makes use of a familiar compositional practice. Each section begins with a single voice part (usually soprano or tenor) on a fluid vocal line that is then harmonically supported by the other three voices a measure or so later. The cello is in constant motion, weaving through several registers beneath and amongst the choral tessituras. At one point the composer reverses the process and begins the sequence with the lower three voices followed by the soprano (Figure 22). This form wanders through several verses of text musing about various miraculous situations from everyday life.

Figure 22 – Miracles, ms. 372 – 375.

The transition into the next section is characterized by a tonality transition. Here, the music shifts up to an E dorian tonality. The tenors and basses provide harmonic support for an ever-climbing soprano melody, always meandering through Jackson’s
characteristic rhythmic diversity. That diversity is accompanied by a climbing melody and rhythmic diminution in the cello, which is a musical representation of the text about “honeybees busy around the hive of a summer forenoon.” The honeybees are given musical description by the cello’s particularly erratic bursts of rhythmic activity (Figure 23).

Figure 23 – Miracles, ms. 403 – 405.

Throughout this section, Jackson uses recognizable musical tools to set text about the natural world. The section most differs from the first due to the new key center, E dorian. The choir shifts back and forth between all four voices performing melodic content in a polyphonic setting to a duet of two voices harmonically supported by the others. Often, when the first duet completes its phrase or motif the two groups switch places and the second duet leads while the first supports. This continues until the final key change and the concluding section of the movement.
In a dramatic shift, the music moves back to E flat dorian and into homorhythmic texture on a forte declamation of “These with the rest, one and all, are to me miracles,” (Figure 24) which descends in pitch class and in dynamic until reaching the phrase, “yet each distinct and in its place,” which Jackson paints with quarter notes on each word, punctuating the desired “distinctiveness.” To conclude Miracles and move attacca into the following Refrain, the cello quickly drifts down the tonic scale toward a return to d minor.

The Refrain following Miracles is most distinct due to its increasing chromaticism and elements of modal mixture. All the elements from previous Refrains are present, but this movement also continues to grow louder and louder until crashing into the cello entrance. The cello is characterized by perpetual forward motion and quintuplet sixteenth
notes. There is no letup of this motion, which careens quite breathlessly into the next movement, *Our Journey had Advanced* (Figure 25).
Figure 25 – ms. 456 – 470.
Our Journey had Advanced and Refrain

*Our Journey had Advanced* is a slow, dirge-like movement. Emily Dickinson wrote about the inevitability of death and unknowable mystery of the afterlife. Here, Jackson uses her poetry to encapsulate the emotions of concluding a long journey and finding that which one has sought through great struggle.

The movement begins with a cello tremolo that establishes b minor. The choir and auxiliary percussion enter together and establish a steady, almost plodding harmonic rhythm. Jackson returns to the simple arch form ABA'. The movement is characterized by simple rhythms, a slow harmonic rhythm, and somber mood maintained by the b minor tonality throughout.

The A section’s musical interest is created through subtle shifts of harmony in the choir. The cello accompaniment acts almost like an afterthought; the cello moves the music forward whenever the choir lands on a whole note (Figure 26). Each phrase is of medium length and always focused around the rhythm of the text. Each phrase is brought to life with dynamic swells that gradually increase toward the section’s close. The advent of the B section is brought on by a short soprano motif and accompanying toll of the handbell. The soprano motif is characteristic in its climbing upward; it ends on a dominant fifth A over a major mediant chord (D). This points toward the conclusion of the work to come and meshes well with the idea of advancement in the movement’s text.
In the B section, the choir’s harmonic motion continues while the cello picks up slightly in intensity; it provides an underlying eighth-note melody to accompany the choir. Most importantly, the first sopranos split from the seconds and take on a new, rhythmically complicated passage that meanders through the middle range of the soprano voice. This continues through the dynamic swells repeated from the first section (Figure 27). As the section comes to a conclusion, the music reaches a forte only to dynamically descend on the text “before were the forests of the dead.” The soprano motif from the A section repeats, signaling the end of the B section (Figure 28).
Figure 27 – *Our Journey had Advanced*, ms. 491 – 493.
The A’ section is characterized by reduction of harmonic motion and diminuendo in the choir that are accompanied by cello tremolos. The tremolos ascend higher and higher until the cello drops out; at this point the choir increases in dynamic and harmonic complexity. The cello reenters in a frenzied climb from the bottom of the instrument’s range back to the top. The choir crescendos to forte and works through several harsh dissonances, diminished chords, and augmented chords while steadily declaiming the text, “and God at every gate.” These musical characteristics are used to set the scene for the textual climax about the forthcoming conclusion of the journey. This entire buildup culminates with a cappella choir at the beginning of the final Refrain (Figure 29).
Figure 29 – *Our Journey had Advanced*, ms. 531 – 535.

The *Refrain* following *Our Journey had Advanced* is a musical representation of the moment the traveler reaches Santiago de Compostela. The choir begins on a jubilant forte in D major while maintaining several aspects of previous *Refrains*, such as a homorhythmic texture, large dynamic swells, and rapid meter change. The tubular bell is present, ending and beginning each phrase with a repetition of the tonic (Figure 30).
Figure 30 – Refrain after *Our Journey had Advanced*, ms. 536 – 540.

When the final verse of *Dum pater familias* concludes, Jackson begins an Amen section introduced by cello. Here, the choir splits and each section is in two voices. The sopranos and altos join for a short “Amen” phrase while the tenors and basses begin theirs as the first pair ends, creating an overlap of harmony and rhythm. As the voices trade off phrases, the dynamic grows until reaching a fortissimo that concludes on a dominant A chord, creating suspense for the conclusion to come in the final two movements (Figure 31).
Campus Stellae (The Field of Stars)

*Campus Stellae* is unique from any other movement. The text is a collection of traditional star names from various languages, as well as a short amount of text from the Feast of Saint James. Jackson uses specific compositional techniques and star names to create an aural image, as if one stood looking up toward a literal field of stars. The choir performs almost entirely in aleatory while the cello and percussion carry the motion of the work forward. This movement contains the first instances of crotales and glockenspiel, makes short use of chanted text, and is centered in E mixolydian. Finally, *Campus Stellae* remains in the familiar ABA' arch form.
Campus Stellae is marked at an unhurried c. 60 (♩) which is maintained throughout. The A section begins with crotale outlining a new melodic motif that ends on tonic while the choir begins in aleatory on an E\textsuperscript{13} chord. The choir maintains this chord for several measures, rapidly repeating a list of star and constellation names ad libitum. Each voice has its own set, creating an aural effect meant to highlight the vault of heaven with its canopy of stars. In the second measure the cello enters in a high treble register, performing a line built on syncopation and unequal rhythmic diminution. The motif gradually builds upon itself, beginning with a three-measure phrase that stretches into the main focus of the entire first section (Figure 32). This cello meandering continues until the entrance of a soprano and alto quartet transitions the movement into a second section (Figure 33).
6. CAMPUS STELLAE (THE FIELD OF STARS)

Slow and still $\dot{=}$ c.60

Crotales

I. lc. sempre

Repeat ad lib., independently of the conductor (and each other)

very rapid parlando


Repeat ad lib., independently of the conductor (and each other)

very rapid parlando


Repeat ad lib., independently of the conductor (and each other)

very rapid parlando


Repeat ad lib., independently of the conductor (and each other)

very rapid parlando


Repeat ad lib., independently of the conductor (and each other)

very rapid parlando


Slow and still $\dot{=}$ c.60

Figure 32 – Campus Stellae (The Field of Stars), ms. 563 – 566.
Figure 33 – Campus Stellae (The Field of Stars), ms. 593 – 596.
The B section treble quartet is built on alternating D⁹ and F♯⁷ chords and supported by glockenspiel and cello. The absence of the tenor and bass creates an aural texture portraying height and upward focus. To accentuate this, the cello is ever present in its high treble register. The treble choir presents more star and constellation names in a steady, homorhythmic, and uncomplicated sequence built of three measure phrases (Figure 33). Before the end of the section Jackson introduces new harmonic territory by including A⁹ and b⁷ sonorities in the voices. The shift to the third section occurs rapidly and is announced by a brisk cello and treble voice glissando down to lower ranges. This is accompanied by the reintroduction of tenor and bass.

A’ begins like the A section; the choir is set to an E¹³ chord while declaring a variety of star and constellation names in aleatory ad libitum. Following one beat of introduction for the choir, a soprano solo enters set to the text of the Antiphon at First Vespers from the Feast of Saint James (Figure 34). This text is lightly syncopated and accentuated to match word stress. It also wanders in four measure phrases through a relatively high tessitura, climbing upward at every other iteration. In between each phrase there are percussion chimes and whispered stars declaimed by the remaining sopranos. As A’ concludes, the soprano solo climbs higher and higher before finally reaching C♯6 on the text “that we may be found worthy to reach the heavenly citadels among the stars.” (Figure 35)
The movement concludes with a cello codetta that explores the instrument’s upper treble range. Jackson introduces harmonic pitches into the music before concluding on a slow tremolo that includes both a fingered pitch and a harmonic. The tremolo heads slowly upwards into the final movement, *Compostela* (Figure 36).
Compostela (O Quam Gloriosum)

Compostela is an intriguing two-part movement that incorporates a significant quotation to honor the composer Tomás Luis de Victoria before the dramatic conclusion of the work. Jackson infuses the beginning of Compostela with the entirety of Victoria’s O quam gloriosum est regnum in the key of D. This choice of tonality maintains the choices established throughout the work while honoring the 400th anniversary of the Renaissance composer’s death. The evolved form of O quam gloriosum est regnum includes handbells and tubular bell, but not cello. Jackson does not edit the original material in any way other than to add dynamic swells to accompany his own newly written material (Figure 37).
Figure 37 – Compostela (O Quam Gloriosum), ms. 628 – 633.
The second soprano, the first alto, the first tenor, and baritone perform the four parts of the Victoria motet. Jackson composed new material for the other four voices to augment the original. The new parts are characteristic of Jackson’s style, but contain fewer instances of rhythmic diminution and syncopation than the rest of the work. This style of writing better matches that of the original motet.

This structure continues through the entirety of the Victoria quotation and Jackson emulates the Renaissance composer at each phrase. To conclude the section, the final chord of Victoria’s motet is held out with extended whole notes while the cello is introduced beneath. The cello takes center stage with a driving, celebratory theme that leads into *O lux et decus Hispanie* (Figure 38).

![Figure 38 – Compostela (O Quam Gloriosum), ms. 687 – 691.](image)

Jackson fully returns to his own style for the conclusion of *Compostela*. The choir is set in homorhythmic motion and fully textured harmony highlighted with seventh and ninth chords. The voices trade short three measure phrases with the cello. The choir is accompanied by handbells to add a celestial quality to each phrase (Figure 39). Jackson moves through several sections of loud, joyous, short phrases, and longer, sweeping, emotive phrases that are built with rich harmonic texture and rhythmic augmentation. The compositional style matches the celebratory mood of the text, which emphasizes Saint James’ place as the “light and glory of Spain.” This continues until the final section begins.
To the Field of Stars concludes with sweeping homorhythmic chords in the choir.

The voices are accompanied by crotales and glockenspiel on a rolling theme meant to represent the shining of the stars. As the dynamic grows to fortissimo and finally triple forte, the cello joins the ensemble on a driving sixteenth-note pattern that travels through the instrument’s entire range while gradually heading downward to conclude on a final tonic. The work concludes with a plagal cadence and each voice and instrument in differentiating rhythm; the choir sings on long dotted whole notes, the percussionists perform a triplet half-note rhythm, and the cello is in the greatest diminution performing triplet quarter notes. The piece concludes in praise and intercession of James on the text “and intercede for our salvation, and that of all peoples.” (Figure 40) This final cadence is a
fitting conclusion for the triumphant final text while honoring the harmonic and melodic styles of the entire work.
Figure 40 – Compostela (O Quam Gloriosum), ms. 742 – 747.
Chapter Four. Performance Guide for the Conductor

The following chapter is intended as a practical guide for the rehearsal and performance of To the Field of Stars. While it is the author’s intention to provide informed advice toward producing an effective performance, it is not the intention to provide a set of rules for the ideal performance. The considerations and suggestions below are the result of score study and individual thought. They reflect the opinions of this author alone.

Considerations of Rhythm

Gabriel Jackson’s works are often filled with a diversity of rhythm and meter. The composer mentions in the interview below that he prefers a “fluidity of rhythm, so that it’s not just all in very regular meter.”65 To the Field of Stars is no exception; the work exhibits regular meter change, odd meters, triple rhythms versus duple rhythms, quartile rhythms versus quintuple rhythms, aleatory, and a liberal use of syncopation. Some movements make use of entirely homorhythmic texture (Intrada, the majority of Refrains) while the majority of movements are mostly homorhythmic (Prayer for Travelling, Pilgrim’s Song with History Lesson, Walking with God, Miracles, Our Journey had Advanced). The final movements Campus Stellae (The Field of Stars) and Compostela (O Quam Gloriosum) are aleatoric and polyphonic, respectively. The most complicated instances of meter change and rhythmic diversity occur in the tenor and bass of Walking with God, the soprano solo of Our Journey had Advanced, the Victoria quotation and Jackson elaboration in Compostela (O Quam Gloriosum), and the cello throughout the work.

In order to assist the ensemble in execution of this diversity of rhythm, it is imperative that the conductor’s pattern be as clear as possible. It is the practice of many

65 Jackson, interview.
conductors to create syncopation for their ensembles through exaggerated gestures. In the case of *To the Field of Stars*, it is likely this practice would be to the overall detriment of an ensemble’s performance. Often, there are several aspects of Jackson’s “fluidity of rhythm” occurring simultaneously; it is the author’s recommendation that the performance of syncopation and rhythmic diversity be left to the choristers and instrumentalists while the conductor attends to clarity of meter and management of tempo. There are instances where gestures of syncopation would be appropriate (syncopated entrances of percussion, homorhythmic chorus, solo cello), but these should be considered the exception, not the rule. While this work does not require a baton, a conductor planning performance of this work would do well to consider the use of one because of the clarity a “stick point” provides in highly rhythmic music.

**Considerations of Tempo**

The composer provides a tempo marking for each movement in *To the Field of Stars* (see Appendix B). While each movement is marked “c.” (circa), it is the author’s recommendation that conductors attempt to generally adhere to the composer’s suggestions for tempo. As a result of the diversity of meter and rhythm previously discussed, a tempo that is too slow will result in a breakdown of harmonic rhythm and sluggish phrase motion. Conversely, a tempo that is too fast will result in a muddied rhythmic clarity, eliminating interest created by the diversity of rhythm. This is especially important if the choral ensemble in question is large. Clarity of rhythm and text should be paramount. It should be noted that while *Walking with God* is marked as $j = c. 96$, it will be quite difficult for many ensembles to achieve quintuplet sixteenth notes at that tempo. This author recommends a tempo closer to $j = c. 72$. 

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While rhythmic acuity is important in *To the Field of Stars*, it should not supersede the artistic expression of the ensemble. There are several places in the work when a higher level of rhythmic freedom is appropriate. Places where this might take place are the various instances of solo cello and the aleatoric portions of *Campus Stellae (The Field of Stars)*. Allowing metrical room for the cello to expand and contract in time (within reason) will allow for the cellist’s own artistry to present itself.

It will be important for the conductor to be intimately familiar with the tempos once a decision on each has been made. Due to the *attacca* nature of the majority of the work, there is no room for ambiguity in tempo during performance. One should take care to note the difference between movements that continue to the next with *accelerando*, with *
ritardando*, and those that remain static.

Finally, it should be noted that during the interview, Jackson offered a new idea in regard to the tempo of *Miracles*. He suggests that a slower tempo might be more appropriate, stating, “Take a little bit more time for *Miracles* than I’ve given in the score; the tempo might be a little fast. People could wallow in that I think.”  

Appendix B contains a chart to compare tempos from the score with those taken by Tom Bullard and Gary Graden, the two conductors who have published recordings of the work to date.

**Considerations of Ensemble**

Three ensembles of differing size, ability, and professional status commissioned *To the Field of Stars*. When considering a performance of this work, the size of the ensemble in question is important in relation to the instrumentation. While a solo cello and two percussionists can easily match the output volume of a chamber ensemble or chorale, there

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66 Jackson, interview.
67 Ibid.
is surely a limit when considering the size of a symphonic chorus. Only an ensemble’s conductor can decide whether a work is appropriate for any given ensemble, but aural balance is integral. While taking this into regard, it should be noted that Jackson states in the score’s introductory page that, “The cello may be discreetly amplified if it is necessary to do so to achieve an ideal balance.” One should also give consideration to the venue in which a performance might be held, as a large ensemble in an overly reverberant space would face issues with clarity in regard to diction and harmony while performing To the Field of Stars. When taking all of these facts into consideration, this author believes that To the Field of Stars would be most effective if performed by a small to medium-size ensemble; it is likely that more than fifty singers will create considerable issues in regard to clarity.

Conductors should take note of tessitura throughout the work. The extremes of range include a bass voice that calls for D2 in Compostela (O Quam Gloriosum) and a soprano solo calls for C#6 in Campus Stellae (The Field of Stars). While these particulars are in the extreme, the majority of the work is in a manageable range for the choristers, especially considering that the voices are frequently divided into ranks of firsts and seconds.

An important factor to consider is the difficulty of the work. Because of the commissioning ensembles’ varying sizes, Jackson intentionally wrote a work that would function for a range of ensembles. It is not the composer’s most technically challenging composition, nor is it the least challenging. While the work is certainly not easy, it is appropriate for a wide variety of ensembles that are capable of the rhythmic diversity and harmonic language. This work is appropriate for a large majority of collegiate ensembles.

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68 Jackson, interview.
and professional organizations. While there might be community choirs or high school choirs capable of performance of this work, they would likely be exceptional.

Considerations of Language

*To the Field of Stars* is a macaronic work that makes use of three languages and presents options for a variety of dialects. While consideration of these might frustrate some ensembles and even go unnoticed by a variety of audiences, it is the author’s opinion that the options should be considered. The first decision concerns Spanish language pronunciation, while the second concerns regional pronunciations of Latin.

The only Spanish word in the entirety of *To the Field of Stars* is “Galicia.” It appears once, in the soliloquy during *Pilgrim’s Song with History Lesson*. A conductor and soliloquist have two options: the *seseo* Spanish *[ga’lisia]* and the *ceceo* Spanish *[ga’liθia]*. In modern day, the *seseo* dialect is more commonly associated with Latin American Spanish* while the *ceceo* dialect is more commonly associated with Iberian (or Castilian) Spanish.* One might assume that the Iberian option is appropriate, due to the geographical setting of the story. However, there is scholarly debate regarding the origins of *seseo* and *ceceo* to include the evolution of the differences between the two.* While *[ga’liθia]* is the way Galicians (and the majority of Spaniards) pronounce the word today, the argument can be made that *[ga’lisia]* is more appropriate for a work set to texts from the medieval period. Of final consideration is the author of the text: John Adams, the second President of the United States of America, who lived during the eighteenth and nineteenth centuries. Thus,

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70 Ibid.
71 Dalbor, *Pronunciation*, 91-93.
72 Ibid.
one must choose a pronunciation based on 1) possible medieval pronunciation, 2) nineteenth century pronunciation of a non-native speaker, or 3) modern day pronunciation. Some might consider this a trivial pursuit; especially since it is only one word used one time. However, location and the sanctity of space are themes heavily ingrained into the work. This author considers it important to make an informed decision.

In performing this work, a decision must be made concerning Latin pronunciation. The first option at hand is to choose Italian Latin, which is the modern practice when dealing with living composers from the United Kingdom. The second is to choose Spanish Latin, a regional dialect that would honor the historical timing of the writing of both the Codex Calixtinus and the setting of O quam gloriosum est regnum quoted in the final movement. A compromise might also be made: one might perform the work with Italian Latin during the sections composed by Jackson and use Spanish Latin for the Victoria quotation. Spanish Latin does not greatly differ from Italian Latin and is simply influenced by the Spanish language itself. A Spanish Latin IPA transcription of the Latin texts is available in Appendix C.

Similar to the consideration of “Galicia” is the consideration of the word “Jesu” in Prayer for Travelling. It is typical for choirs in North America to pronounce this Latin word as [ˈjezu], while it is typical for choirs in the British Isles to pronounce this word as [ˈdʒizju]. One could make a case for either. The North American pronunciation honors the Italian Latin pronunciation, while the British Isles pronunciation honors the author of the text and the composer of the piece.

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74 Copeman, Latin, 176-179.
Finally, a conductor should also make note of the historical star names found in *Campus Stellae (The Field of Stars)*. There are some names in Latin, the pronunciation of which will be familiar to most Western choirs. However, the work contains numerous examples of languages atypical to a Western choir. IPA transcriptions of these, which include Arabic, Greek, Turkish, and others, can be found in Appendix C.

**Suggestions for Preparation**

The general difficulty level of *To the Field of Stars* increases as the movements advance. Some of the more advanced performance techniques do not come into play until later on in the score. It would be wise to schedule an appropriate amount of rehearsal time for these. This is especially true of the lengthy aleatory in *Campus Stellae (The Field of Stars)* and the Victoria quotation and elaboration in *Compostela (O Quam Gloriosum)*. One should also plan to rehearse the *attacca* between movements. A jilted execution of these moments would ruin a performance.

While it might be tempting to simply run through the *Refrain* sections and focus on the larger movements, the subtle difficulties in rhythm, balance, and tessitura to be found in the *Refrains* should not be overlooked. It would do well to rehearse each *Refrain* as a part of the movement that it follows rather than consider it a separate entity. This will allow for the development of nuance and the singularities of each to shine.

The separated treble and tenor/bass movements create a positive in regard to the amount of music to be learned by each chorister, but create a negative for the conductor in terms of scheduling. If one is so lucky, these two movements might be rehearsed simultaneously with assistance from an assistant conductor and second accompanist (not
to mention the entirely separate rehearsal space). If this is not a possibility, other avenues should be explored.

An abundance of Gabriel Jackson’s works, to include *To the Field of Stars*, call for a well-blended and balanced choral tone. When performing this work one should seek an evenly balanced ensemble tone that is focused primarily on intonation, rhythmic acuity, and text declamation. The creation of a pyramidal tone from a bass foundation and a soprano top, or any other unbalanced ensemble tone will work against the harmonic textures and rhythmic diversity. Conductors should also work to maintain a resonant tone built on proper pedagogical technique in order to properly execute extremes of range. This will also eliminate any tendency toward a weak, thin, or strident tone.

For *To the Field of Stars* to be performed effectively, a cellist of exceptional artistry is required. When planning to perform this work, the virtuosic cello part should be given to the soloist well in advance; it is essential that one secure a professional-level performer who is capable of the rhythm, tessitura, and phrasing structured into the piece. This author recommends that the cellist rehearse with the choir for at least one full run-through of the work. Two such run-throughs might be more appropriate and would certainly not be detrimental to the performance.

While selections of a soliloquists and soprano soloist are not as pressing as selecting the cellist, it is important to plan for each. A soliloquist capable of effectively communicating the lengthy message in *Pilgrim’s Song with History Lesson* while also maintaining an artistic sense of timing is required. Additionally, the volume of the vocalists and cello might present a practical problem for the soliloquist to be heard. One might
consider shifting the choir during this movement, such as backstage or in a balcony. If this is not an option, a microphone might provide the best solution to the issue.

The soprano solo in *Our Journey had Advanced* calls for management of a high tessitura at a soft dynamic. It also contains a lengthy passage that, while in a manageable tessitura, is rhythmically challenging. The soprano solo in *Campus Stellae (The Field of Stars)* is not as complicated rhythmically, but gradually ascends in pitch until reaching a C#6. The composer noted in interview that this is “the highest note I’ve ever written for soprano.” In the event of need, it might be prudent to select more than one soprano soloist to ensure that the performance of each solo is executed accurately.

If one chooses to perform any of the work in Spanish Latin, it will be important to build in adequate rehearsal time for dialect coaching. If Spanish Latin is used for the Victoria quotation only, this will take considerably less time (especially if a small group is used). If the whole work were performed in Spanish Latin, it would be wise to go over the dialect in advance of each movement’s first rehearsal and to emphasize the subtle differences between Spanish Latin and Italian Latin throughout the rehearsal process.

Depending on the ability of the performers in question, it might be prudent to schedule a separate rehearsal for the percussionists to become familiar with their instruments and their parts. Many choristers are capable of performing the parts in terms of their difficulty. However, it might be beneficial for them to develop that familiarity outside of regular rehearsal time. Obviously, it is also quite reasonable that a conductor hire percussionists for these parts simply to avoid any issues one might experience with choristers unfamiliar with percussion performance.

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75 Jackson, interview.
Suggestions for Performance

It would be prudent for conductors and performers to adhere to the composer’s ideas concerning instrument placement. On the introductory information page of the score, Jackson states that, “Percussion 1 should be to the left and Percussion 2 to the right of the choir, with the violoncello in front in the centre.” In our interview he reiterated that this placement was of importance, stating, “It would be nice to make sure the percussionists are on either side, ‘cause some people don’t and that annoys me ‘cause I’ve always thought, ‘They’re on either side for a reason!’”

In the event that a conductor would like to excerpt movements from To the Field of Stars, there are three from which one might choose. Walking with God and Miracles are both of a musical and textual nature that an excerpted performance would be functional and appropriate. If one were to do so, it would be prudent to remove their respective Refrain sections. The Refrains are closely tied to the narrative of the full work and do not make sense outside of that context. Additionally, it would be very interesting to hear an excerpt of the Jackson augmentation of O quam gloriosum est regnum, perhaps as the centerpiece of a program themed on ancient and modern music. For those who might be concerned, it should be noted that the composer is amenable to the idea of excursions from this work.

It is the author’s recommendation that, at the very least, the O quam gloriosum est regnum quotation be performed in the Spanish Latin dialect. This choice will honor the original composer, a goal which was part of To the Field of Stars’ original commissioning.

76 Jackson, To the Field of Stars.
77 Jackson, interview.
78 Jackson, interview.
Depending on the ensemble in question, it might be spatially interesting to pull a small ensemble from the main body of the group to perform the Victoria while the main body performs the Jackson elaboration. If one chooses to do so, it will be pertinent to consider the balance of sound. Consideration of the singers at hand and the space in which the performance will take place will be of importance.

*To the Field of Stars* allows for a variety of programming themes to be considered. The obvious first choice is the pilgrimage theme. Depending on the ability of the ensemble, the nature of one’s audience, and the work’s length (it is noted as approximately thirty-four minutes in the score), it might be appropriate to program this piece with Joby Talbot’s *Path of Miracles* as a set. This would make for a performance of approximately ninety minutes. One might also create a program themed after Compostela or Saint James and perform this work along with selections from the *Codex Calixtinus*, the Victoria *Veni creator spiritus*, other settings of *O quam gloriosum est regnum*, or the Capón *Misa en Honor del Apóstol Santiago* discussed in Chapter One. If one were to excerpt, *Walking with God* or *Miracles* might serve for programs themed on texts by their authors (William Cowper and Walt Whitman, respectively). Since the work is of a length that characterizes it as a small masterwork, perhaps the best programmatic idea is to employ *To the Field of Stars* as the centerpiece of a program about pilgrimage.

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79 Jackson, *To the Field of Stars.*
Conclusion

Gabriel Jackson’s 2011 composition To the Field of Stars is an accessible small masterwork appropriate for a number of different ensembles. The work is easily programmable due to its pragmatic instrumentation and relatively short length. It is also a highly creative composition with texts rooted deeply in world history and spirituality. Its pilgrimage theme and universal message will translate well to numerous performers and audiences alike.

The research presents an historical background to the work’s theme and a practical guide for a conductor intending to rehearse and perform the music. The historical background is rooted in an understanding of the Camino de Santiago de Compostela and its relationship with Spain, Europe, and the world. The conductor’s guide is rooted in textual and musical analysis and the relationships between the two. With a comprehensive understanding of each, any conductor and ensemble could present an inspiring performance of To the Field of Stars.

Finally, it is the author’s belief that this monograph will inspire further investigation into the choral music of Gabriel Jackson, especially in the United States. His compositional voice is creative, inspiring, and worthy of further study and performance.
Bibliography


Victoria, Tomás Luis de. *O quam gloriosum est regnum.* James Gibb, ed. Public domain.

Appendix A
Considerations of the Composer’s Intent
Interview with Gabriel Jackson

This interview took place over Skype on February 9th, 2018 at 9:30 AM CDT (3:30 PM GDT). The interviewer (Joshua Cheney) and the interviewee (Gabriel Jackson) corresponded from their respective homes in Baton Rouge, LA, USA and London, UK.

Joshua Cheney: My name is Joshua Cheney. I can be reached by email at jgcheney0813@gmail.com and by phone at +1 (910) 723-0171. The purpose of my research is to develop a musical and textual analysis of the 2011 composition To the Field of Stars and subsequently develop a guide for its performance. There will be no sensitive information collected in this study. Information will be collected through an interview with you on your commissioning and compositional processes. We will discuss your inspirations and goals for the work, your relationships with the texts chosen for each movement, and the musical traits of this work that make it uniquely yours. To participate in this study you must meet the requirements of both the inclusion and exclusion criteria, both of which are met by your having written the work to be discussed. The information included in my document will only be what we discuss, so any risk involved in this study will only be in regard to the printing of our discussion today. You have the right to refuse to participate in this interview. At any time you may choose not to participate or to withdraw from the study at any time without penalty or loss of any benefit to which you might otherwise be entitled. Only information we discuss as well as that previously published in the Oxford edition of To the Field of Stars will be included in this study; all other aspects of your personal privacy will be withheld and protected. Gabriel, do you have any questions?

Gabriel Jackson: No.

JC: Do you agree to participate in this interview?

GJ: I do.

JC: This study has been approved by the LSU Internal Review Board. The LSU Internal Review Board looked at this project and determined it did not need a formal review. For questions concerning participant rights, please contact the IRB Chair, Dr. Dennis Landin, +1 (225) 578-8692, or irb@lsu.edu.
JC: What were the circumstances of the initial commission of *To the Field of Stars*?

GJ: The initial approach came from the Melbourne Symphony Orchestra Chorus in Australia, who were one of the three co-commissioners. It came from them and their then-chorus master Jonathan Grieves-Smith, but they needed co-commissioners for financial reasons. I think they wanted them not to be in Australia, so I actually found the co-commissioners: the Swedish choir, St Jacob’s Chamber Choir (and of course Saint Jacob is Saint James, so they liked that idea!), and I knew Gary Graden their conductor, so they were very happy to come on board. I worked with the Netherlands Chamber Choir before, so I got in touch with them and they said they’d be up for it. Although, sort of interesting, they’ve never performed it! They paid their share of the commission, but they’ve never performed it; which I think is quite weird, if you put all that money into something! I think what happened was that it partly fell between some changes that went on administratively. The guy who was the Artistic Director at the time of the commission had left by the time that it was delivered. There was a new person, and I don’t think she had been briefed on outstanding things; then she left and it’s now another guy, so I think it kind of fell into those kind of cracks and they’ve never done it. The Swedes have done it; as you know, they recorded it.

JC: Their recording is great; that’s the one I’ve been listening to.

GJ: It’s a really good choir! An English choir called the Nonesuch Singers recorded it subsequently. In fact, their recording came out not long after the Swedes. And they also did the English premiere. They’re not bad actually, they’re good actually; their conductor Tom Bullard, who used to be in the Swingle Singers, very good singer; I think he’s been really good for the choir. They said they wanted to record it because they’d already done it in concert. But, they hadn’t made a record before. I had to let them know (about the Swedish recording), because I felt like it wouldn’t be fair to put all that effort into it, and raising money and stuff, to be trumped by somebody else, so I said, “That would be great, but I must tell you that it’s already been recorded in Sweden and that’s awaiting release,” and they said that was fine, so I thought that if they don’t mind then that’s fine. But the Swedish choir is really good! Do you know Gary Graden?

JC: I do not know Gary Graden, but I’m going to start listening to more of his stuff!

GJ: He’s a good person to know. Gary is American, but I believe he’s got Swedish origins probably going back generations ago. He’s from Maine, I think. He’s lived in Sweden since he was very young; he’s married a Swedish woman and he’s got a good setup there with good people.

JC: That’s awesome. I hope I get to meet him one day.

GJ: He’s a cool guy!

JC: Did the commissioning ensembles have any specifics to which they asked you to adhere? If so, what were they?
GJ: Well yes they did; I mean, again, this all came from the Australians, from Melbourne. Basically, the other two choirs just bought in to the whole concept. So, they wanted something to do with Santiago de Compostela; why I don’t know, but they did. Not that it’s a bad idea; they just said that’s what they wanted. They also wanted to tie it in with the 400th anniversary of the death of Victoria as well.

JC: How did you go about that adherence in your compositional process? It sounds like that just by doing it you met those requirements.

GJ: Yeah, what I didn’t want to do was like, an account, or a sort of travelogue, of the journey that people make because people have done that before; Path of Miracles does that. I thought there’s no point in kind of repeating the same thing really; you know, “we start off here, and then we go there, and then we go there, and then we go there.” So, that’s why I decided to try and make it about pilgrimage and about journeying in a sort of broader sense. Although, of course, it’s still tied in because of the Latin text. That seemed to me to just open it out a bit; and so the idea of a journeying in a kind of psychological sense, or spiritual sense, or whatever as much as a kind of physical one, became quite important. That was my way of approaching, or interpreting, what they wanted, really.

JC: Well what about, and maybe this question might only apply to the Australian group since they were the ones who kicked it off; what about the commissioning ensembles’ unique performance styles and abilities influenced your compositional process?

GJ: Well, I mean, I didn’t really know anything about the Australians ‘cause I’d never heard them. But one of the things which was an interesting kind of an issue, or at least something to think about was we are talking about three very different kinds of choir. Netherlands Chamber Choir are a twenty-four voice, elite, professional choir. St Jacob’s Chamber Choir are about forty very, very good amateurs. The Melbourne Symphony Chorus is, of course, a symphonic chorus. So, I guess, a hundred plus. So it was quite interesting to actually think about what would work for each one of those different kinds of choir—and different sizes! With respect to the Australians, obviously if you’re dealing with a kind-of large symphonic chorus, you can’t write really, really hard stuff; you have to be a bit careful about what you do. That was kind of something to think about; actually what will work for these three different sizes, and statuses, really, of choir. But I never heard the Australians you see, because the premiere in the end—the premiere was originally going to be in Australia, but then, circumstances meant that it was actually done in Sweden first. Since the commissioning contract obliges the people who do the premiere to pay for me to go to it, I went to Stockholm. So I didn’t get a free trip to Australia, which was a shame!

JC: Oh no! That’s no fun. Have you ever been to Australia before?

GJ: I’ve never been to Australia. Have you?

JC: I have not; I really would like to go.
GJ: Yeah it’s quite a long plane journey; eight or nine hours to the United States is about as much as I can deal with.

JC: Yeah, they just need to build an island half way in between in the ocean and call it the pit stop to Australia.

GJ: Yeah that would be cool! Well, as far as I know it all went well in Australia and again, who’s idea it was to have this cello was maybe a joint decision; I think that it was felt that maybe a piece that long which is completely a cappella might be a bit knackering—do you know that word, knackering? tiring—also, over that long span, there might be issues with tuning; but I think it was a joint decision. And then I said, “Well, can I have a bit of percussion?” and they said, “Oh, as long as it’s not loads.”

JC: What was your vision for this work beyond the original composition and premiere performance?

GJ: Well, what do you mean? In terms of the future?

JC: Yeah! Did you have any thoughts or ideas about, “Oh, I hope this piece might mean ‘this’ to people” or...

GJ: Oh, well, I suppose I am always optimistic or hopeful that something could get to be kind of successful. I've been actually pleasantly surprised by how many people have done it; it gets done quite a lot! I've been agreeably surprised by how much it’s been taken up by other groups, which is great.

JC: I think, just from having studied it as much as I have, knowing what I know of it, and having sung a number of your works and conducted a couple of them, I feel like this work is more accessible to ensembles that are—well, it’s kind of like you were saying about the Australian choir.

GJ: I mean, it's not dead easy, but it's not really hard!

JC: Yeah, compared to the—what's the one that you did with the pianola? The *Airplane Cantata*. I've never seen a score for that, but just listening to it I'm sure that it's quite difficult.

GJ: Well the thing that's hard about that I think, for the choir, you've got to get loads of words out. It's very, very text-y and there’s a lot of declamation; I know that people find that hard. So the idea with this was to do something that wasn't massively hard, and I think that's probably been successful in that it's manageable by quite a wide range of groups.

JC: What is your relationship with the music and life of Victoria?

GJ: Well, I mean, that was a really difficult thing to do actually. That was the Australians’ idea, that there might be some “thing.” I thought, how do you...well, we'll just have to quote
something. Then I had that stupid idea of elaborating *O quam gloriosum* by adding four other parts, which I don’t think it went terribly well. It was really hard because, you know, you’re trying to add something to something which is perfectly fine as it is! I mean, I love the music; I love that Spanish Renaissance kind of thing; I think Victoria is fantastic. So, it was my idea to do it that way, to kind of quote it at the end of the last movement, but in a way it was a stupid thing to try and do because it was really hard to add another four parts and I don’t know that it worked brilliantly.

JC: I think it’s kind of fun; for choral people who know the Victoria *O quam gloriosum* and to just kind of hear, all of a sudden, there’s this other stuff coming out—it’s like, “Oh, okay!” I enjoy it; I think it’s fun to listen to.

GJ: No, I can see that that moment of recognition is kind of quite nice; people say, “Oh right, okay!” But, in terms of the adding four more parts, I don’t think I did that terribly well, possibly because it was too hard for anybody to do very well. I don’t know. I mean, it was something that once you start, and having committed myself to the idea, I thought, “This is really difficult; why did I have this idea?!?”

JC: Live and learn, I guess, huh?

GJ: But, I still think it’s kind of a quite nice idea.

JC: I hear you. Okay, let’s talk about the Camino! Describe your understanding of the Camino de Santiago de Compostela before the commissioning of this work.

GJ: Well, it was pretty nonexistent, really! I’ve got friends who’ve actually been, who’ve done that kind of walk since I wrote the piece, but I really knew nothing about it very much, except that, you know, that’s what people do. And I know that you can start at different points, and if you’re really lazy, of course, you can get a plane!

JC: (*laughing*)

GJ: Well, you can! I mean, I couldn’t imagine anything more awful than walking, you know, for weeks to go anywhere.

JC: So you haven’t done the Camino then?

GJ: No, I absolutely have not! I think I’d be one of the people that flew if I ever went. I mean, it’s clearly a very important thing for a lot of people. I’ve got friends who’ve done it who are not actually religious, they just like walking, and they thought it’s a significant thing, and I think people look at it actually as a significant achievement.

JC: Oh, definitely! You walk that far and, shoot; you can check that box real quick.

GJ: But I didn’t really know that much about it, really, before; you know, I don’t really know that much about it now. I know there are official routes down there, and there are places
you can stay along the way. But that’s possibly another reason why I kind of thought I’d do something a bit more, you know, slightly broader sense, ’cause I didn’t really know that much about it.

JC: So did you do any historical research into the Camino before or during the composition?

GJ: Not really. I mean, my main research was actually to try and find texts. I knew that I was going to need quite a lot of text, and I suppose because of what I wanted to do. I actually like doing pieces that have lots of different texts and I like doing things that have different texts in all sorts of different languages, or certainly from different periods in time. So there was a lot to do in that respect, to find stuff. And of course, a lot of that involved research indirectly: finding texts that had to do directly with the whole pilgrimage thing. Although the individual movements are not, or mostly not, poems that come from different sources. The linking things, that act as the refrain, is specifically about Santiago de Compostela. So, there’s a lot of researching from that side of things just to find text that I thought would work.

JC: I’ve got some other questions that play in to that; I’ll just go through. The legend of Saint James and his place in the Reconquista makes an appearance in the soliloquy in Pilgrim’s Song with History Lesson. Did the Reconquista play on your compositional process?

GJ: No, it didn’t really. I just liked that John Adams text. Was he the second President of the United States?

JC: He was the second President of the United States, and actually he had a son who was like, the thirteenth President; or something like that.

GJ: Because he wasn’t President at the point when he went to Spain was he?

JC: You know, I’m not really sure.

GJ: I assumed that he wasn’t; I assumed that it was before he became President.

JC: That’s probably the case. Yeah, it doesn’t say in the score when the quote was taken, so I’m not really sure.

GJ: I don’t know, I always assumed that it was before. I just liked that bit of text ‘cause I wanted to have a variety of different kinds of texts, and from different periods. And also because those kinds of main, at least the first five, kind of movements as it were, are each triggered by something which is in the preceding refrain, in terms of what it's about. I just thought it would be nice to have something which was—so we start off with the first of those movements which is obviously about the apprehension, and you’re getting ready for the journey. The second one, I just thought well, you’ve got to do something about being on the journey. Hence—what the sopranos and altos sing, of course, is nonsense verse really—and I thought it would be quite nice to have somebody actually doing, like, a travel
guide, effectively. So saying, "Here we are! And I can tell you this." So, I just thought that that was a kind of nice bit of text to do in that way.

JC: Was there any intentional connection on your part (or that of the commissioners) between the Camino and Victoria other than the shared Spanish heritage and the opportunity for an anniversary year?

GJ: No, no, it was just that; just to celebrate the two things, really.

JC: Did you know that there’s an author, and he’s a priest, his name’s Kevin Codd, he wrote a book about the Camino, which is also called To the Field of Stars; did you know that?

GJ: I know that there was a book called To the Field of Stars actually, and whether I nicked the title of that book or whether I just thought, “This is a really good title,” I can’t remember. I’ve not read it, but I know of its existence.

JC: Actually, there are a lot of books about this; I had no idea. I had heard of the pilgrimage only because of—there’s a Martin Sheen movie that he did about the pilgrimage; it’s him and his son Emilio Estevez, they made it together. Emilio directed it and Martin is the main character. That was the first I’d ever heard of it, and as I was doing the research for this project I realized there are all these books. There’s a very famous Brazilian guy who wrote a book, and Shirley MacLaine, who’s an American, wrote a book about it. When I saw that book I thought, “Oh my gosh, it’s got the same title, I wonder if he knows that.”

GJ: No I did, but as I’ve said whether I nicked it from the book—’cause as you know, you can’t copyright titles—or whether I coincidentally came to that title, I can’t remember. I think one of the first things that I was interested in when thinking about the whole thing was actually the origins of “Compostela”, which, as we know, may be a diminution of “campus stellae”, the “field of stars”, or it may not. And so I very early on I kind of had this idea that at some point we could figuratively make a “field of stars.” I really like that idea; I like stars. That was a very, very early idea; to have something that was a field of stars. Hence, the sixth movement where the chorus chants all these names of stars and constellations; that was a very, very early idea to do that. Marguerite Brooks actually, at Yale, did it last year and she emailed me and said, “Where did you get all those star names from? Why those particular names?” I had to say to her, “There was a reason for those names of stars, which I have now completely forgotten!” So they’re not randomly chosen, but I can’t remember what the reason was for those particular ones.

JC: I’m glad you brought that up; I was going to ask you that. I thought, “Where did you get all these?” I mean, they are all different languages…I think it’s a cool idea. To me, it brings together the international community aspect of the Camino because there are all sorts of stars that I’m sure are from all over the sky and the world, and they are in all these different languages…I think it brings that communal aspect of the Camino together.

GJ: Well that’s nice! I mean, certainly there was a rationale for choosing those particular ones; it wasn’t completely random. I didn’t just think, “Oh, this is a nice name, this is a nice
name, this is a nice name,” but I cannot remember what the reason was for those particular stars. And some of them are constellations; some of them are stars.

JC: I believe it. This is good because it gets us into talking about some texts and some of the authors. Will you discuss your process of text choice for the piece?

GJ: Well, Google is essential I think, now that virtually everything is on the Internet. So, I just did a lot of Googling, initially, around the Camino and the pilgrimage and all this stuff. Of course I did know about the Codex Calixtinus, although I didn’t know that much about what was in it but I knew of its existence. I think having decided on that kind of structure—which also may have come out of having these seven movements, or seven sections, and I think seven’s always a good number, isn’t it? Then, of course, because of the field of stars, I wanted to have that theme. I thought, “Well, that could be the penultimate,” then once I’d also gotten that refrain—which is also a grammar guide, ‘cause each stanza is a different case of the Latin grammar—once I’d gotten that kind of framing it was easy to begin to look for things which would reflect on ideas from that refrain. Which is why the first one is about getting ready, and the apprehension of going on a journey, and preparing yourself. Then the second one is they’re on the journey, and there’s a bit of a travelogue, this is what we’re doing, and this is a little bit of info about Santiago de Compostela, and then the third one is the Walt Whitman Miracles—or is that the fourth one?

JC: That’s the fourth one; you’ve got an Olney Hymn in here.

GJ: That was triggered very much by the previous stanza of the refrain at that point. The kind of “dark night of the soul” as I call it: “Oh! for a closer walk with God,” where you’re having a bit of a crisis. “Am I going to make it?” “Is this the right thing to do?” And then the final’s an apprehension; when you’re nearly there. So then, having sort of decided on that little shape, that little direction and that little journey through those texts, or what those texts should be—partly triggered by the preceding refrain—then it was a question of Googling and looking for stuff that fit the bill of what I wanted them to talk about. I also wanted things which weren’t in copyright, ‘cause there wasn’t a lot of time to get all this cleared. It was easier to have non-copyright texts. I’m really pleased with the kind of combination of texts; in fact I think that Walt Whitman is fantastic, I love Walt Whitman. I don’t know if that’s fashionable nowadays or not, to like Whitman. That poem is basically about seeing the divine in the everyday.

JC: Personally, that’s my favorite one, that movement. I really enjoy that.

GJ: I think it’s a beautiful text, and I love the idea that the divine is around you every day. The “Oh! for a closer walk with God,” that’s normally sung as a hymn here. Is that sung as a hymn in the United States?

JC: When I saw it I said, “I have sung this in church,” I don’t remember the last time but I know I’ve done it, more than once.
GJ: I just thought if you actually look at it, it’s more intense. You think of it as a hymn and I suppose it’s supposed to be a comforting thing, but it’s actually quite an intense text.

JC: There’s a lot of longing in this text, I think.

GJ: Yeah! I just thought that could be quite useful; that would be quite good. The fifth one, the woman who never went out...

JC: The Emily Dickinson.

GJ: She didn’t go out, did she?

JC: Yeah, she was a recluse.

GJ: She’s obviously talking about death in that poem, but I think you can read it as about that thing that you’re waiting for, and you want so much. It doesn’t have to be death; I think you can see it as reaching the end of your journey and reaching your goal.

JC: I like that idea. I didn’t think about that when I read it and I wondered maybe if you were making a connection between the physical journey on the Camino and comparing it with life, almost.

GJ: Absolutely, yeah! Although, as I said I don’t read that as being about death in this context. But yeah, it’s certainly about the kind of progress, difficulties, and seeing it through to that ultimate goal.

JC: I like that.

GJ: I also quite like the fact that two of the texts are American, because one of the commissioners was American. He really liked that; Gary really liked that there was some Americans in there, so that was nice.

JC: Actually that leads me into my next question: A large portion of the text is from work by British and American authors; was this an intentional choice? It sounds like this occurred as you found texts that were the most appropriate.

GJ: I think that’s mainly what happened, but on the other hand, I did want them to all—because there’s other stuff in Latin around it—I did want those texts all to be in English. So I suspect you are looking at English or American or whatever—I guess it could possibly be Australian—but that’s really where you’re looking. So, it was mainly the things that I felt worked for what I wanted them to say at that point. But that they are English and American pleased me.

JC: Yeah, if the audience of the commissioning choir is going to be an English-speaking audience, it might help them to connect a little more when it’s speaking their own language.
GJ: Yeah, and I liked the combination of these Latin bits, and then there’s these bits in English. So that was the main idea, to have stuff in English for those points. Inevitably, you might find something Australian or something Canadian, but chances are if you want English texts you’re looking at this country or the United States, really.

JC: Well so, you’ve already mostly answered this question, but you’ve made use of a number of texts from the *Codex Calixtinus*. How else did the *Codex* play a role in your composition?

GJ: It didn’t really, apart from looking for things in it. Obviously, it’s a repository of all this stuff to do with Saint James.

JC: Have you read the traveler’s guide? Somebody published an English edition of the traveler’s guide and I’ve been reading it; it’s kind of wild!

GJ: Oh, is this all his instructions, or what you might expect, or what you need to do? Is it quite weird?

JC: What’s weird about it is when he talks about other people. There are apparently, you know, just groups of people who lived in the part of Spain that was walked through—and I think this guy was a French guy—I’m not so sure that he was very fond of Spanish people. Sometimes he’s not very nice; basically, he calls them barbarians! He talks about people in the city being kind and good, but people who live out in the wilderness and in the countryside; they’ll all try to kill you.

GJ: Oh my! Okay, so people thought that even back in the day about, you know, the countryside’s dangerous and the city’s safe.

JC: I think so! It’s an interesting book. It’s not very long, probably only fifty pages. If you get a hold of it you should check it out. The text placement—and we’ve talked about this a little bit as well—the text placement through the work outlines a path leading the listener toward Santiago. There also seems to be an almost narrator-traveler relationship between the texts from the *Codex*, the Latin stuff, and the English language text. Was that an intention, or is that something I’m reading in to it?

GJ: No, I think it was an intention. The Latin texts are a way of kind of articulating the journey as it were, and you have these moments—I call them stations—where you kind of pause to reflect on the English text.

JC: You know what it reminds me of? It reminds me a lot of—and I study with John Dickson, who is a huge Bach fan and Baroque guy—but these little Latin refrains, the *Jacobe* sections, they remind me so much of the chorales in a Bach Passion.

GJ: Oh right, okay! That’s cool. I think I do just see them as kind of like, certainly more public kind of things like the chorales are. And then the English texts are more personal, sort of reflections on what’s going on, certainly from a more personal perspective.
JC: How did you balance the relationship amongst the various themes of travel, spirituality, personal growth, and Saint James?

GJ: Well, I’m not sure that I did balance them. I suppose it’s kind of like trying to do two things at once. In one sense it is the Camino; it’s just the journey to Santiago, at the same time as which you’re trying to articulate some sort of psychological, physical, or whatever kind of journey. It really is trying to do two things at once. And with the field of stars, of course the soprano solo...she sings some little prayer, doesn’t she? That’s about stars; that’s got stars in it. That’s why I chose that. Of course, she’s got a top C sharp, doesn’t she? That’s the highest note I’ve ever written for soprano. I don’t know, it seemed that had to happen, really.

JC: Yeah I like that, it’s set to the “...that we may be found worthy to reach the heavenly citadels among the stars.” That kind of reaching up...

GJ: Yeah! I mean, I love all that stuff. The motto, for example, of the Royal Air Force in this country, is “per ardua ad astra”, which is through...what’s ardua? Through hard work! Or whatever; we reach the stars. It’s fantastic!

JC: You want to hear something funny? So, I went to a school called Campbell University for my undergrad; that same Latin phrase is the phrase for my undergrad school.

GJ: Oh right! It’s a great thing; it’s a great thing.

JC: It’s kind of like the human experience, you know, continually reaching forward. Let’s talk about instrumentation. Discuss your intentions regarding the instrumentation of *To the Field of Stars*.

GJ: As I say, I think that the cello was a joint idea. Certainly we wanted some kind of accompanying thing I think; nobody wanted it to be completely a cappella. Of course the cello is a particularly good instrument, I think, for working with choirs because the range of the instrument is so huge. That can play all sorts of roles and essentially can be in the center of texture, it can be above everything as it is in the field of stars movement, it can be underneath everything, it’s very versatile as far as what its relationship with the choir can be. The cello was very important, I thought, for those reasons. Also, as well as the accompanying role with the choir, you’ve got all those sort of little solos, linking things. Which is partly, of course, that’s just to give the singers a rest, even a short one! Also just to kind of link it, and a sense of again, just these kind of little, they’re meant to be like part of the journey, as well. I’m not really explaining it very well. There are also ways of articulating the journey with these little musical interludes.

JC: Yeah, I think it’s like, if you’re on that kind of a walk and you’re thinking that much there’s got to be points where you just stop thinking about what you’re doing and you’re just walking. I get that idea.
GJ: Yeah. I did initially think that perhaps I had slightly overwritten the cello part; that perhaps the cello was a bit too constant, ‘cause it is playing virtually all the time. But, maybe that doesn’t matter. Well and as you’ve noticed, the rest are all bell instruments. Handbells, tubular bells…is there a vibraphone as well? I can’t remember.

JC: You’ve got crotales in there, did you say that?

GJ: Yeah, handbells, tubular bells…is that it?

JC: Oh and you’ve got glockenspiel!

GJ: Yes! I particularly like metal percussion, but I wanted bell sounds, I wanted only bell instruments.

JC: Yeah, well that’s the stars, man! That’s the aural image of that; I like that.

GJ: Also, the commissioners didn’t wanted loads and loads of percussion, so, you know.

JC: I was telling someone the other day that I really like the orchestration of this piece, because to me it seems quite practical. You know, find you a cello player who really knows what they’re doing, and most of the percussion parts…as long as you have a decent musician it doesn’t even have to be—

GJ: Yes ‘cause the percussionists don’t really have to do that much, do they?

JC: No, it’s pretty simple stuff. There’s so many smaller works like this, they’re not huge, three-hour pieces that have this orchestration that just makes it almost impossible to program because the amount of money that you would have to pay to get all the players in the door is not worth the amount of music that comes out; whereas with this, you can hire the one cello player and throw two folks who can read rhythms well on the percussion, and there you go.

GJ: Yeah, the percussion parts are not actually very hard are they? And also they don’t have to do that much.

JC: Yeah, see I enjoy what you did with that just from a practical standpoint.

GJ: As I say, you need a really good cellist, but you don’t need virtuoso percussionists.

JC: No, definitely not. So, I think you have a unique style in regard to rhythm. I find that your works often employ rapid switching between duple and triple, using two against three, and the placement of two sixteenth notes surrounded by dotted quarters and vice versa. Which I really enjoy; kind of like something that goes (demonstrates verbally)...and different things like that. I find that a lot in your music. Was there any intention behind the rhythmic construction of To the Field of Stars or were you simply just being yourself?
GJ: I mean, I think I was just being myself. I like a kind of fluidity of rhythm, so that it’s not just all in very regular meter. I just like all those things. Also it’s harmonically quite static; with a degree of rhythmic elaboration you can kind of effectively animate a texture or the material with what remains a very static harmonic structure, which I kind of quite like! Again, hopefully, rhythmically it’s not horrendously hard, but it’s got enough for people to have a little bit of a think-about, you know, a workout. ‘Cause I don’t think you should make it too easy for everybody.

JC: I think you’ve done that; I enjoy this kind of thing. You know, so many singers—I don’t know about in the UK, y’all sight read so much better than we do here—but here in the United States, I enjoy giving that kind of stuff to singers ‘cause you have to think about it. I grew up an instrumentalist; I play clarinet, I play guitar, I play a lot of stuff—

GJ: Well that’s actually the thing, isn’t it: singers get freaked out by rhythmic stuff which instrumentalists don’t give a second thought to. You know, the stuff that people write for instrumentalists is far more demanding rhythmically than what you tend to give singers. And those instrumentalists, they don’t complain, they don’t go, "AHHHH, this is really hard, I can’t count!" Singers are dreadful like that.

JC: (laughing) Yeah.

GJ: It’s not really that hard though; it’s not. So I don’t know why that singers have a problem with rhythm in a way that instrumentalists don’t, ‘cause you know instrumentalists...

JC: They just do it.

GJ: Yeah, you can give them much harder stuff than this and you know, it’s just not a problem.

JC: Did you grow up an instrumentalist, a singer, or both?

GJ: I was quite a good pianist when I was younger. I also played the clarinet, but I was really bad! So that didn’t last very long; maybe from like age ten to sort of, fifteen or something. I was no good. It’s a shame actually. Great instrument!

JC: I grew up playing the clarinet. I got to the point where I didn’t enjoy it as much ‘cause I didn’t want to be in the practice room for eight hours by myself a day, but I do like the clarinet. Here’s a question for you: What was your intention—maybe to just have some variety—what was your intention behind the treble and tenor/bass movements?

GJ: Oh, I just wanted to have a bit of variety. I wanted to have a variety of texture and also wanted to give people a bit of a rest. I know that there’s a guy speaking at the end of the treble, but that’s basically it. And I know the sopranos come in briefly (in the tenor/bass movement), but just to break it up a bit; add an element of contrast.
JC: I like that, especially being a conductor and you have to stand up there and you’re worried about your singers; having those breaks is kind of nice. Also having the sonority difference: here’s a mixed choir, here’s tenor/bass voices, here’s soprano/alto voices, it just creates even more of an aural palette, I think.

GJ: Yeah, as I say, kind of gives you just a bit of variety, give you a bit of a rest, kind of break it up a bit.

JC: For the most part you stick with D, d minor, or a relative mode throughout the work. But, there are a few instances where you deviate from that, like in Miracles where you go to a D flat, almost out of nowhere, and it creates this kind of pop. What were your intentions in choice of key for the piece?

GJ: I think it’s about trying to create variety within some kind of unity. I suppose that’s what anybody ever tries to do whenever they do anything, isn’t it? I didn’t want to be all over the place harmonically, hence the reason why it is basically in D modal, D minor, or D major. But you have these deviations, which hopefully are telling. The moment in the Miracles was meant to be a moment of sort of “heightened”...as is the penultimate movement, which is in an E major with a flat seventh. So, I thought if there was too much deviation from a central thing it might have been too bitty, too much variety. It was about trying to have a balance between keeping some sort of continuity and also the variety you need, because I didn’t want it to be in some sort of D minor, or whatever, for half an hour.

JC: So you’ve already talked about quoting Victoria for that final movement, but is there anything else other than what you already said that you think would be important for that?

GJ: Well, I wasn’t quite sure how to fulfill the idea of celebrating the Victoria anniversary, except for a bit of Victoria in the piece. I couldn’t really think of anything else we could do. Well and I thought, “we can’t just have it unadorned; we’ll have to do something with it.” And I also quite like the fact—obviously it quite important that it’s O quam gloriosum, ‘cause even though that’s actually about the Kingdom of Heaven, the text is about this amazing whatever-it-may-be.

JC: Yeah, “above”: a kind of a higher place.

GJ: Yes, this amazing sort of moment; it’s about something amazing. So it seemed to work on all sorts of levels. And then the final bit of that movement is a text that praises Saint James; it’s something to do with Saint James.

JC: Yeah, I think it’s from a Mass, from the Feast of Saint James. Yeah, you’ve got the Feast of All Saints with the O quam, and then the O lux et decus Hispanie is from the Feast of Saint James; that ties in obviously.

GJ: Again, I like the fact that it’s about light, which is something I’m quite big on. O quam gloriosum is also appropriate in another way ‘cause “All Saints” means any saints doesn’t it? It’s not just for All Saints day. And of course Saint James was a saint, so it all seemed to kind
of tie in together. And I also thought, "Well, if you’re going to quote Victoria, you might as well quote a piece that people know."

JC: Yes!

GJ: There’d be no point in quoting some sort of Kyrie, or some sort of obscure Mass that people didn’t recognize. I think the whole point about that is for people to say, “Ooh! Ooh! I know that!” If you’re going to quote, people have got to know what it is.

JC: I agree. Okay man, well I’m about wrapped up. I’ve got some concluding questions; most of these might be pretty easy.

GJ: Ok!

JC: Do you have any suggestions for the performance of your work? Is there anything that’s really important to you about people performing it?

GJ: Well I suppose it’s the same as I might say with anything really, to think about the words and how they might color what you do. I don’t mean in the sense of sort of spitting out consonants like Dietrich Fischer-Dieskau, I mean like actually thinking about what the words mean. It would be nice to make sure the percussionists are on either side, ‘cause some people don’t and that annoys me ‘cause I’ve always thought, “They’re on either side for a reason!” That’s a practical thing. Take a little bit more time for Miracles than I’ve given in the score; the tempo might be a little bit fast. People could wallow in that a bit more, I think.

JC: Do you believe that any of these movements might function as an excerpt?

GJ: I did think about that! I’m not aware of anybody doing that, although that’s not to say that it hasn’t happened. I did think that it might work; the Miracles bit might.

JC: In looking at it, I have felt like that if I was to excerpt from this it would probably be the Walking with God or the Miracles. I could see myself excerpting those two movements.

GJ: The second movement doesn’t amount to much on its own; you know, you’ve got the women singing this sort of nonsense syllables and then somebody talking. I don’t think that would work on its own. But you’re right; you could take those two movements out. I kind of thought that if anybody wants to do that, then great. I think the Miracles text is so great, you know.

JC: I think that one would be the best, if it were to happen. What did you enjoy about writing this piece?

GJ: I liked that I got a cello and a bit of percussion; it wasn’t just about being, sort of resourceful, with a cappella choir. I had other options; I had other things I could do—that was quite fun! It was actually written very quickly, so that was a bit stressful. But, of
course, that’s not anybody’s fault but my own! I was a bit worried about it all ‘cause it is quite long, and I wasn’t as confident as I am now about long things. You know, whilst your computer is very good at playing back to you what I’ve written—which I find quite useful ‘cause of hearing it in time, as opposed to playing it in your head—but, that doesn’t give you the experience at all of your hearing it in performance.

JC: With real people.

GJ: I was a little bit nervous that it might be boring. But I’m always frightened about that with something that’s longer than five minutes. I did a Passion a few years ago, which is an hour long. It’s in seven movements and they’re each about eight minutes long. Although I was pretty confident that everything would work out, I was very nervous about how that would work in time, whether that would be boring or not. And it wasn’t, so now I feel much more confident about that. But, I didn’t feel very confident about that kind of thing then (during the writing of To the Field of Stars), but I don’t know how you can make it not boring other than trying your best! But, I was worried about that.

JC: Composition is not a big part of my musical life, but I do enjoy messing around with that kind of thing and that’s something that I always—you know, this sounds great coming out of the Sibelius player, but is this even really a thing for real people? Would I like this piece, if human beings actually sang it?

GJ: I think that is hard, and I think it’s quite easy to write a five-minute piece, or a three or four-minute piece. But, you know, longer stuff, I think it’s hard to be sure that it’s not going to be boring, or that it’s going to work over time.

JC: Well so I suppose you’ve already answered this, which is, “What were the difficult aspects of the project?” Do you consider part of your compositional process—this might be a weird idea—but the final result of actually hearing the first performance of a work, created by human beings other than yourself for the first time, taking your work and this is the first time that you actually hear what you did: is that part of the compositional process for you, hearing that end result?

GJ: Well, I certainly believe that music doesn’t exist until somebody plays it or somebody sings it. I also think that there’s a triangular, there are three people in the relationship. There’s the composer, there’s the performer, and the audience. All three are equally important: take one of those away and you actually haven’t got anything. If there’s no audience, it’s not really a performance. If there’s no performance, then there’s nothing. I think that’s important to remember. I mean, I am quite hands off, I don’t get terribly involved in rehearsal. I get nervous sometimes. I don’t get nervous about performances or premieres, I get nervous about going into a rehearsal with people—especially if I don’t know them, you know, how are we going to get on? How are we going to interact in person? So that sometimes, I get a bit nervous about that. And also if it’s a new piece I’m always a bit nervous thinking, “Have I made any terrible mistakes? Is there something horrendous that I have done that I haven’t noticed or haven’t realized?” I can be a bit nervous about that. But, I’m not terribly hands-on in terms of trying to tell people what
they should do. If there’s something I really don’t like, I might sort of try to find a nice way of suggesting, perhaps to do something else. I’m not somebody who tries to micromanage or control every tempo and every bit of phrasing and every bit of nuance like some composers do, of course. I’m not into that; I’m into enjoying what people bring to it. In that sense it’s not really part of the process ‘cause I very rarely change anything.

JC: So you’re not like—for example, I know there’s that one Whitacre piece that’s real famous for him having written one chunk that’s about twenty measures at the end of a piece, and he heard it performed by somebody at some thing and literally scrapped that whole bit. Now there are two published editions of the same piece! That would be stressful to me; I imagine you probably sleep a lot better by not trying to micromanage stuff once it’s out of your hands.

GJ: Well I mean, you can’t control people in any aspect of life. I don’t know why you would want to! I don’t understand why some composers do want to micromanage and control every detail of what people do. I’ve also been very fortunate; I’ve heard very few bad performances of pieces by me. I’m sure they’ve been bad performances that I’ve never heard, but I’ve been very fortunate. Now, I don’t even mind about that because nobody makes a mistake on purpose! Nobody is bad because they want to be; it’s not a choice. Singing out of tune is not a choice; if you’re not very good, you’re not very good. So there’s no point getting pissed off about it, really.

JC: I agree wholeheartedly. So this piece is about seven years old, do you feel like this work represents you as a composer?

GJ: Yeah, I guess so, it’s got some things I think are who I am as a person. Actually it’s quite interesting talking about something that happened—seven years ago feels like quite a long time ago and it’s interesting talking about this, just trying to remember certain things. And actually I can’t, why certain decisions were made I can’t remember really, at least some times. Yeah, I think it probably does. I think it’s got things in it which are quite “me”, and I’m particularly pleased with the field of stars movement; I think it’s quite personal. I kind of like what it’s trying to do and I think it does it okay. I know it’s hard ‘cause the cello solo is really high, but when it does work I think it works really well. I’m quite pleased with it, and I’m certainly very pleased with the fact that it seems to have become more popular than I thought that it would!

JC: It’s a good piece, man. I look forward to the day when I have a choir that I can do this work with; I enjoy it a lot. I guess I said in my original email, I enjoy a lot of your music. Is it the Polyphony Choir? That’s who it is. They did a whole album of your stuff; that’s how I got to know your music.

GJ: That wasn’t the first CD that was all me, but that was very good. I have to say, that was actually very good for my career, ‘cause they did a fantastic job, as you know. It got stuff out there to a big audience and I was very fortunate. You know that Stephen Layton records everything out of sequence! He never starts at the beginning and will just go
through to the end. It's always, “Okay we'll do this bit, we'll go from bar thirty-three to bar forty-seven,” or whatever, and then we'll do this bit and then we'll do that bit.

JC: So it's kind of like a pastiche, like a stuck together kind of thing.

GJ: Yeah, and you can hear this with headphones if you know the voices, but he'll put different people in different places in different parts of the piece. So, he might have the basses in the middle here and tenors on either side or whatever ‘cause in this mix that's what he wants. And then he might have a bit of a more conventional setting, and actually if you know the voices, with headphones you can hear different people in different places. But that's one way of getting a result, and he has a result that he wants and he has a kind of sound that he wants. And what else was very impressive about working with Stephen on that project was that he never conducted any of those pieces in a concert. They'd never sung them; they'd had a couple of rehearsal sessions and he knew exactly what he wanted, musically, in every piece.

JC: That's impressive.

GJ: He had planned everything; he knew exactly what he wanted even though he'd never done any of it in concert ever, and actually I thought that was very impressive.

JC: Definitely. Well man I've got one more question for you, and I think I know what the answer is, but I'll ask you anyway. Do you think you'll ever travel the Camino?

GJ: No, probably not!

JC: *(laughing)* Yeah, based off of what you were saying earlier!

GJ: Ah, no. ‘Cause I'm lazy!

JC: *(laughing)*

GJ: In fact, when these couple of friends of mine I told you about went on the walk over several weeks two or three years ago, me and another friend actually said, “Oh, well we could do that, we'll just go in a taxi!” No, I don't think so. I'd actually quite like to go to Santiago; I'd like to see the Basilica, but...no, I'm too lazy!

JC: I hear you, man. It seems like something I would really enjoy, but then I think about the actual physical experience and also having to get out of my life for a whole month, and how would I afford that? I mean monetarily, how could I? I couldn't. I would have to be much older than I am now.

GJ: And also of course if you do it really properly, if you do what the old pilgrims do, or what you're supposed to do: you're supposed to then go to Finisterre and throw all of your possessions in the sea!
JC: Exactly! And how much further is that even, all the way to the ocean!

GJ: No, not good. But, I’m afraid I’m far too lazy. I mean, I’m a very urban person! You know, there has to be a bar, and an art house cinema, and a really good deli, or I feel like I can’t cope!

JC: (laughing) I hear you!
Appendix B
List of Recordings (as of July, 2018) &
Tempo Considerations

Nonsuch Singers and Tom Bullard, conductor
- To the Field of Stars
- Recorded October 2014
- Convivium Records, digital album

St Jacobs Chamber Choir and Gary Graden, conductor
- To the Field of Stars
- Recorded February 9 – 11, 2014
- Footprint Records, digital album

<table>
<thead>
<tr>
<th>Movement</th>
<th>Marked Tempo</th>
<th>Tom Bullard</th>
<th>Gary Graden</th>
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</thead>
<tbody>
<tr>
<td><strong>Intrada</strong></td>
<td>c. 66 (♩)</td>
<td>63</td>
<td>60</td>
</tr>
<tr>
<td><strong>Refrain</strong></td>
<td>c. 216 (♩)</td>
<td>246</td>
<td>220</td>
</tr>
<tr>
<td><strong>Prayer for Travelling</strong></td>
<td>c. 60 (♩)</td>
<td>58</td>
<td>50</td>
</tr>
<tr>
<td><strong>Refrain</strong></td>
<td>c. 216 (♩)</td>
<td>260</td>
<td>226</td>
</tr>
<tr>
<td><strong>Pilgrims’ Song with History Lesson</strong></td>
<td>c. 72 (♩)</td>
<td>66</td>
<td>70</td>
</tr>
<tr>
<td><strong>Refrain</strong></td>
<td>c. 216 (♩)</td>
<td>252</td>
<td>212</td>
</tr>
<tr>
<td><strong>Walking with God</strong></td>
<td>c. 96 (♩)</td>
<td>90</td>
<td>92</td>
</tr>
<tr>
<td><strong>Refrain</strong></td>
<td>c. 216 (♩)</td>
<td>240</td>
<td>212</td>
</tr>
<tr>
<td><strong>Miracles</strong></td>
<td>c. 72 (♩)</td>
<td>66</td>
<td>78</td>
</tr>
<tr>
<td><strong>Refrain</strong></td>
<td>c. 216 (♩)</td>
<td>240</td>
<td>228</td>
</tr>
<tr>
<td><strong>Our Journey had Advanced</strong></td>
<td>c. 60 (♩)</td>
<td>56</td>
<td>54</td>
</tr>
<tr>
<td><strong>Refrain</strong></td>
<td>c. 216 (♩)</td>
<td>240</td>
<td>216</td>
</tr>
<tr>
<td><strong>Campus Stellae (The Field of Stars)</strong></td>
<td>c. 60 (♩)</td>
<td>50</td>
<td>56</td>
</tr>
<tr>
<td><strong>Compostela (O Quam Gloriosum)</strong></td>
<td>c. 96 (♩)</td>
<td>120</td>
<td>100</td>
</tr>
</tbody>
</table>
Appendix C
IPA Charts

Intrada and Refrain

Primus ex apostlis, Martir Ierosolimis,
[ˈprimus ɛks ɐˈpɔ韬 stɔlis maˈtir ʒɛˈrosɔˈlimis]

Iacobus egregio sacer est martirio.
[ˈʒakobus eˈgreʒio saˈtsɛr ɛst maˈtirio]

Dum pater familias, Rex universorum,
[duˈm ˈpater faˈmilias reks unˈiˌvɛrsɔrum]

Donaret provincias ius apostolorum,
[doˈnaɾɛt prɔvintsias iʊs apoˈstɔlɔrum]

Iacobus Hispanias lux illustrat morum.
[ˈʃakobus iˈspanias luks iˈʌustrat ˈmorum]

Pray er for Travelling and Refrain

Jesu
North America – [ˈjezu]
British Isles – [ˈdʒizju]

Iacobi Gallecia opem rogat piam,
[ˈʒako bi ɡaˈʎɛtsia ˈopem ˈroɡat ˈpiam]

Glebe cuius Gloria dat insignem viam,
[ˈglebe ˈkuiʊs ˈɡloɾia dæt inˈsiŋəm ˈviæm]

Ut precum frequentia cantet melodiam.
[ut ˈprekum ˈfɾeˈkɛntsiə ˈkæntət meˈloˌdiəm]

Pilgrim’s Song with History Lesson and Refrain

Herru Santiagu, Got Santiagu
[ˈeru ˈsantiˈagu got ˈsantiˈagu]

E ultreia, e suseia, Deus adiuva nos.
[ɛ ulˈtreja ɛ suˈseja ˈdeus aˈdiuva nos]
Iacobo dat parium omnis mundus gratis,
[’ząkobo dat ’pариум ’омнис ’мундус ’gratis]

Ob cuius remedium miles pietatis
[ob ’küi̯s re’médiimensional ’miles pie’tatis]

Cunctorum presidium est ad vota satis.
[kun’torum pre’sidiūm est ad ’vota ’satis]

_Refrain_ following _Walking with God_

Iacobum miraculis que fiunt per illum.
[’ząkobum mi’rakulis ke ’fiunt per ’ijumlah]

Arctis in periculis acclamet ad illum,
[’arktis in pe’rikulis a’klamet ad ’ijumlah]

Quisquis solvi vinculis sperat propter illum.
[’kiskis ’soli ’vinkulis ’sperat ’propter ’ijumlah]

_Refrain_ following _Miracles_

O beate Jacobe, virtus nostra vere,
[o be’ate ’ząkobe ’virtus ’nostra ’vere]

Nobis hostes remove tuos ac tuere
[’nobis ’ostes ’remove ’tuos ak tu’eere]

Ac devotos adhibe nos tibi placere.
[ak de’votos ad’ibe nos ’tibi pla’tser]

Iacobo propricio veniam speremus
[’ząkobo pro’pritsio ’veniam spe’remus]

Et, quas ex obsequio merito debemus
[et kwas eks ob’sekio ’merito de’bemus]
Refrain following Our Journey had Advanced

Patri tam eximio dignas laudes demus.

[‘patri tam e’jimio ‘dignas ‘laudes ‘demus]

Amen.

[‘a’men]

Campus Stellae (The Field of Stars)

Iacobe servorum spes et medicina tuorum.

[‘ʒakobe ser’vorum spes et medi’tsina ‘tuorum]

Redde tuis vitam per tempora longa cupitam.

[‘rede tuis ‘vitam per ‘tempora ‘loŋga ‘kupitam]

Ut superum castris iungi mereamur in astris.

[ut ‘superum ‘kastris ‘iũnũ miere’amur in ‘astris]

for languages atypical to the Western chorister

<table>
<thead>
<tr>
<th>Name</th>
<th>Language of Origin</th>
<th>IPA</th>
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</thead>
<tbody>
<tr>
<td>Aldebaran</td>
<td>Arabic</td>
<td>[æl’dɛbərən]</td>
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<tr>
<td>Betelgeuse</td>
<td>Arabic</td>
<td>[biːtəldʒuːz]</td>
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<tr>
<td>Nair al Saif</td>
<td>Arabic</td>
<td>[nar æl seif]</td>
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<tr>
<td>Ushakaron</td>
<td>Arabic</td>
<td>[uʃəkə’ron]</td>
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<tr>
<td>Izar</td>
<td>Arabic</td>
<td>['æezər]</td>
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<tr>
<td>Okul</td>
<td>Turkish</td>
<td>[o'kʊl]</td>
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<tr>
<td>Jabbah</td>
<td>Arabic</td>
<td>[‘ʒaːb:bə]</td>
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<td>Wasat</td>
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<td>['waːsat]</td>
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<td>Etamin</td>
<td>Arabic</td>
<td>[eto’min]</td>
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<td>Kitalpha</td>
<td>Arabic</td>
<td>['kiːtəlfə]</td>
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<td>Yed Posterior</td>
<td>Arabic</td>
<td>[jed postɛr’ur]</td>
</tr>
<tr>
<td>Fum al Samakah</td>
<td>Arabic</td>
<td>[fum æl sa’me:kæ]</td>
</tr>
<tr>
<td>Zavijava</td>
<td>Arabic</td>
<td>[zəvɨ’ʒɛːvə]</td>
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<tr>
<td>Elmuthalleth</td>
<td>Arabic</td>
<td>[ɛl’muθəlɛːθ]</td>
</tr>
<tr>
<td>Kornephoros</td>
<td>Greek</td>
<td>[’kɔrnɛfɔros]</td>
</tr>
<tr>
<td>Ras Algethi</td>
<td>Arabic</td>
<td>[ras æl’getʰi]</td>
</tr>
<tr>
<td>Al Minliar al Asad</td>
<td>Arabic</td>
<td>[æl ’miːnliər æl ’ɛsəd]</td>
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<tr>
<td>Shurnakabtishashutu</td>
<td>Babylonian</td>
<td>[ʃurnarkabtiʃa’ʃuːtuː]</td>
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<tr>
<td>Zuben-al-Akribi</td>
<td>Arabic</td>
<td>[zajben æl ‘akriː’biː]</td>
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<tr>
<td>Deneb Algedi</td>
<td>Arabic</td>
<td>[’deːnæb æl’zə’diː]</td>
</tr>
<tr>
<td>Boötes</td>
<td>Greek</td>
<td>[bou’ou’tiːz]</td>
</tr>
<tr>
<td>Tucana</td>
<td>Portuguese</td>
<td>[tu’keːna]</td>
</tr>
</tbody>
</table>
Camelopardalis  Greek  [ka:meləupar’dajlis]
Zuarak  Arabic  [zau’rak]
Sheliak  Arabic  [ʃæljaːk]
Formalhaut  Arabic  [fomæl’hut]
Yildun  Turkish  [jil’dun]
Kaffaljidhma  Arabic  [kæfæl’ʒi:dma]
Eltrain  Arabic  [æl’tren]
Wezen  Arabic  [waː’zen]
Deneb Kaitos Schemali  Arabic  ['denəb ’kaːtas ʃəmaliː]
Vega  Arabic  ['feːʒa]
Unukalhai  Arabic  [unʊkə’læːhæ]
Nashira  Arabic  ['naʃrə]
Birham Isat  Arabic  ['birhəm ’iːsət]
Talith Borealis  Arabic  [tala’atə ’biruls]
Menkalinen  Arabic  [’manælinen]
Gienar Gunab  Arabic  [’ʒenar ʒɛnb]

Compostela (O Quam Gloriosum)

O quam gloriosum est regnum, in quo cum Christo gaudent omnes Sancti!
[o kwam glori’ozum est ’regnum in ko kum ’kristo ’gaudent ’onomies ’santi]

Amicti stolis albis, sequuntur Agnum, quocumque ierit.
[a’miti ’stolis ’albis sekü’tur ’agnum ko’kumke i’erit]

O lux et decus Hispanie, sanctissime Iacobe;
[o luks et ’dekus i’spanie san’tisime ’ʒakobe]

qui inter apostolos primatum tenes, primus eorum martirio laureatus.
[ki ’inter a’postolos ’primatum ’tenes ’primus e’orum mar’tirio laure’atus]

O singulare presidium, qui meruisti videre Redemptorum
[o siŋgu’lare pre’sidiûm ki me’ru’isti ’videre ’redemptorum]

nostrum adhuc mortalem in deitate transformatum;
[’nostrum ’aduk ’mortalem in dei’tate trans’formatum]

exaudi preces servorum tuorum, et intercede pro nostra
[e’ʃaudi ’pretəs ’servorum ’tuorum et inter’tsede pro ’nostra]

salute omniumque populorum.
[sa’lute omni’umke popu’lorum]
Appendix D

O quam gloriosum est regnum
Tomás Luis de Victoria, ed. James Gibb

O quam gloriosum

Tomás Luis de Victoria (1548-1611)

Soprano

Alto

Tenor

Bass

Appendix D

O quam gloriosum est regnum, Tomás Luis de Victoria ed. James Gibb, reproduced here by permission

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S

A

dent, gau-
dent o-
mnes San-
ci, o-
mnes

dent, gau-
dent o-
mnes San-
ci, o-
mnes

dent, gau-dent o-
mnes San-
ci, o-
mnes

T

B

S

A

San-
ci, a-mi-ceti sto-lis al-

San-
ci, a-mi-ceti sto-lis al-

San-
ci, a-mi-ceti sto-lis al-

B

S

A

San-
ci, a-mi-ceti sto-lis al-

San-
ci, a-mi-ceti sto-lis al-

San-
ci, a-mi-ceti sto-lis al-

B

S

A

sto-lis al-

sto-lis al-

sto-lis al-

B

S

A

cti sto-lis al-

ti sto-lis al-

B

James Gibb editions

O quam gloriosum - Victoria

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Appendix E
Permission

3/5/2018
Gmail - Use request for DMA Monograph

Joshua Cheney <jgcheney0813@gmail.com>

Use request for DMA Monograph
3 messages

Joshua Cheney <jgcheney0813@gmail.com>  Sun, Mar 4, 2018 at 4:08 PM
To: jamesgibb@ntlworld.com

Good afternoon James,

My name is Joshua Cheney. I am a choral musician at Louisiana State University in Baton Rouge, Louisiana. I'm currently writing my final doctoral project on Gabriel Jackson's To the Field of Stars, which is a 2011 work about the Camino de Santiago de Compostela. The work was written for the 400th anniversary of the death of Tomás Luis de Victoria, and Jackson makes a considerable quotation of Victoria's O quam gloriosum in the final movement called Compostela. I am considering adding a public domain edition of the original Victoria score as an appendix for comparison. If I choose to do so and if you are open to the idea, I would like to use your D major edition, CPDL #40770. Jackson's work is in D major and this edition is most suitable. Let me know if this is alright when you have a moment.

Many thanks for considering, and also thanks for all the great editions!

Cheers,

Joshua G. Cheney

James Gibb <jamesgibb@ntlworld.com>  Mon, Mar 5, 2018 at 3:17 AM
To: Joshua Cheney <jgcheney0813@gmail.com>

Perfectly happy with that. Thanks for taking to trouble to ask.

[Quoted text hidden]

Joshua Cheney <jgcheney0813@gmail.com>  Mon, Mar 5, 2018 at 7:21 AM
To: James Gibb <jamesgibb@ntlworld.com>

Thanks much!

Joshua Cheney

[Quoted text hidden]
Vita

Joshua G. Cheney, born in 1987 in Fayetteville, North Carolina, has recently completed coursework for the Doctor of Musical Arts in Choral Conducting at Louisiana State University. He serves as the Assistant Director of Music & Worship at the First United Methodist Church of Baton Rouge, Louisiana. He has previously served as Choral Music Educator at John M. Morehead High School in Eden, North Carolina and at Harnett Central Middle School in Angier, North Carolina. Joshua holds a Bachelor of Arts in Music Education from Campbell University in Buies Creek, North Carolina and a Master of Music in Choral Conducting and Church Music from Mercer University in Macon, Georgia. Upon matriculation from Louisiana State University, he will serve as the Assistant Professor of Choral Music at Lee University in Cleveland, Tennessee.