



CONVIVIUM
RECORDS

GABRIEL JACKSON

TO THE
FIELD
OF STARS

NONSUCH SINGERS
TOM BULLARD

TO THE FIELD OF STARS

TOMÁS LUIS DE VICTORIA 1 ↓ 10
O quam gloriosum est regnum 02:21

GABRIEL JACKSON
To the field of stars

Intrada 02:33
Prayer for travelling 04:22
Pilgrims' song with history lesson 04:31
Bass Solo: Christopher Saunders
Walking with God 05:11
Miracles 05:59
Our journey had advanced 04:47
Soprano Solo: Rowena Clewlow
Campus stellae (The field of stars) 05:30
Compostela (O quam gloriosum) 04:16 9 14

ARVO PÄRT
O Morgenstern 01:56
from *Seven Magnificat Antiphons*

TOMÁS LUIS DE VICTORIA
Vidi speciosam 07:42

GABRIEL JACKSON
Creator of the stars of night 03:46
Soprano Solo: Jenny Chant

WILLIAM BYRD
Laudibus in sanctis 05:23

JONATHAN DOVE
Seek Him that maketh the seven stars 06:27
Soprano Solo: Elena Anastopoulos

NONSUCH SINGERS T O M B U L L A R D

SOPRANO
Elena Anastopoulos
Jenny Chant
Julia Chaplin
Rowena Clewlow
Rhian Collins
Kat Gourd
Antonia Lyne
Mich Mazzocco
Serena Newman
Liz Robinson
Ruth Rodgers
Renee Rozumilowicz
Sonia Russell
Grace Vaughan

TENOR
Robin Anderson
Laurence Broyd
John Farrington
Eamonn Marshall
Michael Snapes
Mark Sweeting
Julian Tolan

In October 2013, Nonsuch Singers gave the UK premiere of Gabriel Jackson's *To the field of stars*, and it seemed the ideal piece for the choir's debut recording.

The rich textures, rhythmic complexity and interplay between choir, cello and percussion held a great attraction for choir and conductor when we first discovered the piece and it has been a rewarding experience to revisit it for this recording.

The companion pieces we have chosen to present alongside the work have their thematic origins in the stars and the heavens—Arvo Pärt's invocation to the Morning Star, taken from his *Seven Magnificat Antiphons*, Jonathan Dove's exultant *Seek Him that maketh the seven stars*, and another gem by Gabriel Jackson, *Creator of the stars of night*.

Broadening the celestial theme allows for the inclusion of the Assumption of the Virgin in Victoria's sublime *Vidi speciosam*, and the sheer joy of Byrd's dance-like *Laudibus in sanctis*.

But before all that, it's *O quam gloriosum*, Victoria's great motet, that, in its original form, starts us on our journey, before reappearing, transformed, at the end of *To the field of stars* as bells peel out in celebration...

ALTO
Abigail Frymann Rouch
Alice Jackson
Genny Millinger
Anne Raikes
Sue Roxby
Ros Saunders
Olga Sologub
James Tasker
Ruth Thorpe
Mary Verdult
Jess Wallington

BASS
Ian Bentham
Mitchell Lloyd
Alastair Newman
Chris Porter
Jon Roderick
Christopher Saunders
Terry Stone
Charles Talbot
David Whitlam



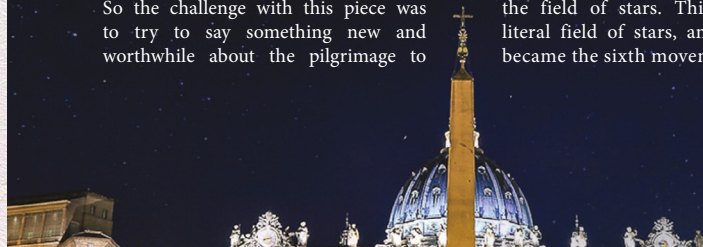
COMPOSER'S NOTES
GABRIEL JACKSON

Since the very first journeys to Santiago de Compostela began over 1,000 years ago, the Way of St James has been articulated and celebrated in music. The vast *Codex Calixtinus*, dating from the 12th century, is a compendium of advice and instructions for pilgrims, sermons, reports of miracles, prayers and polyphonic motets. Over the years many concert programmes have been devised to relive the mediæval pilgrims' journey in song, drawn from the codex and other sources, and new pieces have been composed which also reimagine the experience of travelling the Way of St James.

So the challenge with this piece was to try to say something new and worthwhile about the pilgrimage to

Santiago de Compostela that hadn't already been said. I didn't want to write a literal account of the journey, a series of postcards from the pilgrimage route—today we are in Puente la Reina... tomorrow we reach Finisterre—for that has already been done and done very well. So while *To the field of stars* is about the pilgrimage to Santiago, it is also about journeying in a wider sense—the physical, emotional and psychological struggle to reach a long-sought after and life-changing goal.

One of the first things that struck me was the possible etymological origin of 'Compostela' as 'campus stellae'—the field of stars. This suggested a literal field of stars, and that notion became the sixth movement of the →



TO THE FIELD OF STARS

piece, a sustained, glistening carpet of murmured stars' names underpinning a flickering high cello descant.

In order to articulate and give structure to the journey, the piece is divided into seven movements, seven "stations" as it were, points of meditation and reflection which are separated by choral refrains and brief cello envoix. The texts of the refrains are drawn from a mediæval pilgrims' hymn in the *Codex Calixtinus* and they also act as a Latin grammar primer, each verse addressing St James in one of the six grammatical cases (nominative, genitive, vocative etc.). These bare and rustic-sounding refrains are isorhythmic—the rhythm remains identical each time, only the pitches changing.

The piece begins with an ecstatic and ululatory *Intrada*, a brief choral fanfare which apostrophises St James and his illustrious martyrdom. The seven movements that follow are both stages in the physical journey and reflections on the transforming experience of any arduous voyage, often sparked by key words in

the preceding refrain in a kind of free association.

Prayer for travelling is by turns optimistic and apprehensive, full of both fear and excitement about the journey ahead. A quiet chorale is repeatedly answered by melismatic exclamations from upper voices and cello replete with sighing appoggiaturas and declamatory glissandi.

In the second movement, *Pilgrims' song with history lesson*, the female voices sing of the joys of travel in rather obsessively jubilant tones. At this stage of the journey there is much to look forward to, and the almost-nonsense verse of their effusions is anchored by a jaunty march from the cello. Later in the movement we hear an account of the history of the shrine from the second president of the USA, John Adams.

Walking with God is dominated, in contrast, by the male voices, a dark-hued riposte to the bright cheerfulness of the preceding movement. Cowper's poem, so familiar as a comfortable Anglican hymn, is here reimaged as a raw and angry dark

night of the soul. Beset by doubt and uncertainty, the pilgrims sing in ornate and anguished tones, thoughts of the dove of peace offering a brief moment of balm, and leading to a quiet and unsure conclusion.

St James was noted for his performance of miracles, and in the fourth movement Walt Whitman tells of his apprehension of the divine in the everyday in a poem that is truly sacred in the broadest sense. Linguistically rich and full of ritualistic repetition, Whitman's vision is set to some of the lushest music in the piece, its polyphonic intertwining both meditative and sensual.

In Emily Dickinson's *Our journey had advanced* the end destination is almost certainly death (as was her wont) but that "God at every gate" may equally be found at the shrine of St James. The movement is simple and quiet, for the most part, its bare homophony briefly overlaid with filigree in the second verse.

In a kind of other-wordly interlude, the whispered *Field of Stars* that is the sixth movement supports a solo soprano cantilena that also longs for those "heavenly citadels among the stars".

And then, at last, we reach our destination—the Basilica of St James—and "O how glorious is the kingdom" indeed!

2011, the year in which the piece was written, was the 400th anniversary of the death of the great Spanish composer Tomás Luis de Victoria and here his iconic four-part motet is elaborated by a further four polyphonic voices, its long concluding pedal-point launching the final peroration, an exuberant and jubilant hymn to St James. Bedecked by virtuosic cello roudades and chiming bell sounds, the piece ends, exhausted but uplifted, in a clanging pæan of fortissimo ecstasy.

Gabriel Jackson
London

N O N S U C H S I N G E R S
L O N D O N

CONDUCTOR'S NOTES
TOM BULLARD

In looking for music to sit alongside Gabriel Jackson's *To the field of stars*, I decided to choose pieces that explore the variety of aspects of the celestial. Our journey starts with Victoria's great motet, *O quam gloriosum est regnum*, later transformed at the climax of *To the field of stars*. It is likely that Victoria studied with Palestrina when he was in Rome; if the evidence is circumstantial, he was certainly influenced by the older composer's style of simplicity and purity of counterpoint. The economy in his composition is clear, not a note going to waste, with vivid and literal text painting throughout.

As the pilgrimage reaches its destination in Santiago de Compostela, we continue our journey into the stars. *O Morgenstern* by Arvo Pärt is taken from his set of *Seven Magnificat Antiphons*, and is a remarkable feat of turning light into music, reflecting in this case on the "morning star".

The instantly recognisable style of much of his music is a carefully-honed technique, named by him as 'tintinnabuli' like the ringing of bells. This is often achieved by having one part articulating the tonic triad and another moving in stepwise motion around it. In *O Morgenstern*, Pärt takes this a step further by having the choir in two keys simultaneously—the sopranos and tenors sing only notes of an E major chord while the altos and basses weave around them in C major. The effect is luminescent, with constantly shifting patterns of light, sometimes clearly in one key and sometimes blurring into another. The whole comes together to create an astonishing, shimmering effect, in no more than two minutes.

The gleaming effect also pervades the next celestial-themed motet by Victoria, intended for the feast of the Assumption of the Blessed Virgin Mary. It takes its

text from the Song of Songs, transposing the imagery of love in the text into veneration of the Virgin, likening her to a dove ascending above streams of water, perfumed with the fragrance of mingling flowers. The voicing, with its two soprano and tenor parts that both weave and intertwine throughout, gives it its bright and shimmering quality, often alternating between three high voices and three low voices, and varying combinations, to magical effect.

The ascent of Mary into the heavens, depicted in Victoria's vivid imagery, takes the programme towards contemplation of that which lies beyond the stars, in the next piece by Gabriel Jackson, which begins with a chant-like melody over a constant drone which returns, after a serene section of harmony from the lower voices, to build towards a climax of joyful celebration, and a sudden and breathtaking shift into G major, coming to a close again with the chant-like melody sung by a lone soprano.

Having reached the heavens, the words of Psalm 150 ring out in celebration. The setting is by William Byrd, and is a masterpiece of the new style of elaborate

polyphony influenced by the music being brought into England from Europe. Very reminiscent of a madrigal style, with all sorts of rhythmic invention and word-painting, and a dance-like triple time section, it remains one of the brightest stars in his compositional output.

This journey through and beyond the stars ends with one of the most powerful realisations of light in modern choral music, *Seek Him that maketh the seven stars*, by Jonathan Dove. About the piece the composer has written that "the theme of light, and starlight in particular, is an endless source of inspiration for composers." The twinkling stars are in evidence right from the start, in the organ part; then a solo soprano intones the beginning of the melody, which the rest of the choir take up. The dialogue that follows between the choir and organ builds towards a joyful dance section, driving the music forward to its climax before subsiding back into a gentle, wondrous conclusion.

Tom Bullard
London





High-quality singing, innovative programmes and communicative performances are the hallmarks of Nonsuch Singers. The choir has gained a reputation for stylistic versatility in a cappella and accompanied works ranging from the Renaissance to the present day. It has frequently sought to make less familiar music accessible by exploring connections between works by established composers and lesser-known contemporary works. Concerts have featured a great many works by living British composers.

The choir of some 40 members typically gives six or seven concerts a year, regularly performing with some of the UK's leading instrumental ensembles and finest young vocal soloists.

Founded in 1977, Nonsuch Singers owes its name to the location of its first—informal—rehearsal which was held on the site of Nonsuch Palace.

The choir has had four Music Directors over the course of its history: Garrett O'Brien, Michael Hodges (from 1981 to 1996), Graham Caldbeck (1996 to 2012) and

Tom Bullard, appointed in January 2013. Highlights have included Monteverdi's *Vespers* with His Majestys Sagbutts and Cornetts at St Martin-in-the-Fields (recommended as 'Critic's Choice' in *The Times*); a critically acclaimed concert of French Baroque works, edited by Lionel Sawkins, with an orchestra led by Catherine Mackintosh and soloists including Andrew Kennedy and Emma Kirkby; and the first complete modern performance of Joseph-Nicolas-Pancrace Royer's opera, *Zaïde, Reine de Grenade*, celebrating the 300th anniversary of the composer's birth.

Nonsuch Singers has given a number of world premieres, including John Tavener's *Exhortation and Kohima* in the Royal British Legion Festival of Remembrance at the Royal Albert Hall (televised) and *Wild Ways*, Roxanna Panufnik's setting of Zen poems for double choir and shakuhachi (a Japanese flute).

In October 2014 the choir was privileged to give the first UK performance of *To the field of stars* by Gabriel Jackson.



Tom Bullard trained at King's College, Cambridge, and enjoys a varied career as solo baritone, teacher, choral director and vocal coach, having studied singing with Russell Smythe. In January 2013 he was appointed Musical Director of Nonsuch Singers.

Recent solo performances have included Handel *Messiah*, Haydn *The Creation*, Bach *St John Passion*, Reich *The Cave* and Einhorn *Voices of Light*. Stage roles include Marcello in *La Bohème*, Jack Rance in *La Fanciulla del West*, Figaro in *The Barber of Seville*, and Dandini in *La Cenerentola*, as well as Sky Masterson in *Guys and Dolls* and Anthony Hope in *Sweeney Todd*.

From 2001 Tom spent eight years with the Swingle Singers, the last four as Musical Director. Under his direction the group toured Europe, the USA, Asia and South America, and performed with some of the world's finest orchestras and conductors in venues such as the Royal Albert Hall and the Terme di Caracalla in Rome. Highlights included Berio's *Sinfonia* with Antonio Pappano and the Accademia di Santa Cecilia at the BBC Proms, as well as with Zubin Mehta and the Vienna Philharmonic Orchestra, and the world premiere of Azio Corghi's opera, *¿Pia?*, at the Teatro dell'Opera in Rome. Tom's own arrangements have been recorded on a number of Swingle Singers albums and have proved popular with choirs and ensembles worldwide.

In addition to his post with Nonsuch Singers, Tom teaches singing at Westminster Under School, St Paul's School for Boys and Westminster Abbey, as well as working as a vocal coach for National Youth Music Theatre and Assistant Conductor of the National Youth Choir of Great Britain.



TO THE FIELD OF STARS

1 O quam gloriosum TOMÁS LUIS DE VICTORIA

O quam gloriosum est regnum
in quo cum Christo gaudent omnes sancti!
Amicti stolis albis
sequuntur Agnum quocumque ierit.

*O how glorious is the kingdom
in which all the saints rejoice with Christ!
Clad in robes of white
they follow the Lamb wherever he goes.*

*From Magnificat Antiphon at Second Vespers,
Feast of all Saints*

2 To the field of stars GABRIEL JACKSON

Intrada

Primus ex apostolis,
Martir Ierosolimis,
Iacobus egregio
Sacer est martirio.

*First among apostles
martyr in Jerusalem
James is made holy
by his extraordinary martyrdom.*

From the Codex Calixtinus

—Refrain

Dum pater familias,
Rex universorum,
Donaret provincias
Ius apostolorum,
Iacobus Hispanias
Lux illustrat morum.

*When God the Father, universal King, gave each
apostle authority over an earthly province, James,
shining light of virtue, was chosen to enlighten
Spain.*

From the Codex Calixtinus

To the field of stars GABRIEL JACKSON

3 Prayer for travelling

Life be in my speech,
Sense in what I say,
The bloom of cherries on my lips,
Till I come back again.
The love Christ Jesus gave
Be filling every heart for me,
The love Christ Jesus gave
Filling me for every one.
Traversing corries, traversing forests,
Traversing valleys long and wild.
The fair white Mary still uphold me,
The Shepherd Jesu be my shield,
The fair white Mary still uphold me,
The Shepherd Jesu be my shield.

*From Carmina Gadelica. Translation
by Alexander Carmichael (1832-1912)*

—Refrain

Iacobi Gallicia
Ropem rogat piam,
Glebe cuius Gloria
Dat insignem viam,
Ut precum frequentia
Cantet melodiam.

*Galicia asks for the
merciful aid of James,
his Glory illuminates
the earthly road that the crowd may sing
songs of praise.*

From the Codex Calixtinus

To the field of stars GABRIEL JACKSON

4 Pilgrims' song with history lesson

Herru Santiago,
Got Santiago,
E ultreia, e suseia,
Deus adiuva nos.

I have always regretted that we could not find time to make a Pilgrimage to Saint Iago de Compostella. We were informed, particularly by Mr. Lagoanere, that the Original of this Shrine and Temple of St Iago was this. A certain Shepherd saw a bright Light there in the night. Afterwards it was revealed to an Archbishop that St. James was buried there. This laid the Foundation of a Church, and they have built an Altar on the Spot where the Shepherd saw the Light. In the time of the Moors, the People made a Vow, that if the Moors should be driven from this Country, they would give a certain portion of the Income of their Lands to Saint James. The Moors were defeated and expelled and it was reported and believed, that Saint James was in the Battle and fought with a drawn Sword at the head of the Spanish Troops, on Horseback. The People, believing that they owed the Victory to the Saint, very cheerfully fulfilled their Vows by paying the Tribute.

Upon the Supposition that this is the place of the Sepulture of Saint James, there are great numbers of Pilgrims, who visit it, every Year, from France, Spain, Italy and other parts of Europe, many of them on foot.

Saint Iago is called the Capital of Gallicia, because it is the Seat of the Archbishop and because Saint James is its Patron.

John Adams (1735-1826)

To the field of stars
GABRIEL JACKSON

—Refrain

Iacobo dat parium	<i>The whole of</i>
Omnis mundus gratis,	<i>mankind freely</i>
Ob cuius remedium	<i>gives thanks to James,</i>
Miles pietatis	<i>soldier of piety; through</i>
Cunctorum presidium	<i>his help he redeems all</i>
Est ad vota satis.	<i>answering our prayers.</i>

5 Walking with God

Oh! for a closer walk with God,
A calm and heavenly frame;
A light to shine upon the road
That leads me to the Lamb!
Where is the blessedness I knew
When first I saw the Lord?
Where is the soul-refreshing view
Of Jesus and his word?
What peaceful hours I once enjoyed!
How sweet their memory still!
But they have left an aching void,
The world can never fill.
Return, O holy Dove, return,
Sweet messenger of rest;
I hate the sins that made thee mourn,
And drove thee from my breast.
The dearest idol I have known,
Whate'er that idol be;
Help me to tear it from thy throne,
And worship only thee.
So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb.

William Cowper (1731-1800)

—Refrain

Iacobum miraculis
Que fiunt per illum.
Arctis in periculis
Acclamet ad illum,
Iacobus Hispanias
Lux illustrat morum.

*By the miracles
that James accomplishes
in the straits of danger,
let whoever hopes
to be freed from his bonds
cry out to him.*

6 Miracles

Why, who makes much of a miracle?
As to me I know of nothing else but miracles,
Whether I walk the streets of Manhattan,
Or dart my sight over the roofs of houses toward the
sky,
Or wade with naked feet along the beach just in the
edge of the water,
Or stand under trees in the woods,
Or talk by day with any one I love, or sleep in the bed
at night with any one I love,
Or sit at table at dinner with the rest,
Or look at strangers opposite me riding in the car,
Or watch honey-bees busy around the hive of a
summer forenoon,
Or animals feeding in the fields,
Or birds, or the wonderfulness of insects in the air,
Or the wonderfulness of the sundown, or of stars
shining so quiet and bright,
Or the exquisite delicate thin curve of the new moon
in spring;
These with the rest, one and all, are to me miracles,
The whole referring, yet each distinct and in its place.

Walt Whitman (1819-1892)

—Refrain

O beate Iacobe,
Virtus nostra vere,
Nobis hostes remove
Tuos ac tuere
Ac devotos adhibe
Nos tibi placere.

*O blessed James,
Truly our strength,
take our enemies from us
and protect your people
and enable us your devotees
to please you.*

To the field of stars
GABRIEL JACKSON

7 Our journey had advanced

Our journey had advanced;
Our feet were almost come
To that odd fork in Being's road,
Eternity by term.

Our pace took sudden awe,
Our feet reluctant led.
Before were cities, but between,
The forest of the dead.

Retreat was out of hope,
Behind, a sealed route,
Eternity's white flag before,
And God at every gate.

Text by Emily Dickinson (1830-1886)

—Refrain

Iacobo procipio
Veriam speremus
Et, quas ex obsequio
Merito debemus
Patri tam eximio
Dignas laudes demus.
Amen.

*With James's favour
let us hope for forgiveness
and give the due praises
that we rightly owe
to so outstanding
a father.
Amen.*

To the field of stars
GABRIEL JACKSON

8 Campus stellae (the field of stars)

Aldebaran. Gorgonea Tertia. Minelava. Torcularis
Septentrionalis. Betelgeuse. Hydrobius. Nair Al Saif.
Ushakaron. Canopus. Izar. Okul. Vindemiatrix.
Decrux. Jabbah. Polaris Australis. Wasat. Etamin.
Kitalpha. Rotanev. Yed Posterior. Fum al Samakah.
Lucida Anseris. Sirius. Zavijava. Elmuthalleth.
Kornephoros. Ras Algethi. Terrellum. Al Minliar
al Asad. Shurnakabtishashutu. Proxima Centauri.
Zuben-al-Akribi. Deneb Algedi. Miaplacidus.
Vulpecula. Andromeda. Ursa Minor. Boötes.
Tucana. Camelopardalis. Sagitta. Delphinus.
Reticulum. Eridanus. Perseus. Fornax. Octans.
Grus. Norma. Horologium. Microscopium. Indus.
Leo Minor. Monoceros. Indus. Lacerta.

Iacobe servorum spes et medicina tuorum.
Redde tuis vitam per tempora longa cupitam.
Ut superum castris lungi mereamur in astris.

*James, your servants' hope and healing, restore to your
people the life long yearned for, that we may be found
worthy to reach the heavenly citadels among the stars.*

*From Antiphon at First Vespers,
Feast of St James*

Zaurak. Sheliak. La Superba. Formalhaut. Yildun.
Rigil Kentauris. Kaffaljidhma. Eltrain. Wezen.
Pulcherrima. Jih. Deneb Kaitos Schemali. Vega.
Okul. Izar. Cor Caroli. Unukalhai. Nashira. Head
of Hydra. Birhan Isat. Talith Borealis. Menkalinen.
Gienar Gunab. Alfecca Meridiana.

To the field of stars
GABRIEL JACKSON

9 Compostela (O Quam
Gloriosum)

O quam gloriosum est regnum
in quo cum Christo gaudent omnes sancti.
Amicti stolis albis
sequuntur Agnum
quocumque ierit.

*O how glorious is the kingdom in which all the
saints rejoice with Christ. Clad in robes of white
they follow the Lamb wherever he goes.*

**From Magnificat Antiphon at Second Vespers,
Feast of all Saints**

O lux et decus Hispanie, sanctissime Iacobe;
qui inter apostolos primatum tenes, primus
eorum martirio laureatus.
O singulare presidium, qui meruisti videre
Redemptorum nostrum adhuc mortalem
in deitate transformatum; exaudi preces
servorum tuorum, et intercede pro nostra
salute omniumque populorum.

*O light and glory of Spain, most holy James, who,
pre-eminent among the apostles, was the first to be
crowned with the laurels of martyrdom.*

*O singular protector, who deservedly saw our
Redeemer when, after his mortal life, he was
made divine, grant the prayers of your servants,
and intercede for our salvation, and that of all
peoples.*

**From Magnificat Antiphon at Second Vespers,
Feast of St James**

10 O Morgenstern
ARVO PÄRT

O Morgenstern, Glanz des unversehrten
Lichtes: Der Gerechtigkeit strahlende Sonne:
O komm und erleuchte, die da sitzen in
Finsternis, und im Schatten des Todes.

*O morning star, incandescence of pure light, radiant
sun of righteousness; O come and enlighten those who
sit there in darkness and in the shadow of death.*

11 Vidi speciosam
TOMÁS LUIS DE VICTORIA

Vidi speciosam sicut columbam
ascendentem desuper rivos aquarum:
cuius inaestimabilis odor erat nimis in
vestimentis eius.
Et sicut dies verni, flores rosarum
circumdabant eam, et lilia convallium.
Quae est ista, quae ascendit per desertum
sicut virgula fumi, ex aromatibus myrrhae et thuris?
Et sicut dies verni, flores rosarum circumdabant
eam, et lilia convallium.

*I saw the fair one rising like a dove above the streams
of water:
whose priceless fragrance clung to her garments.
And as on a spring day, she was surrounded by roses
and lily-of-the-valley.
Who is this who rises from the desert like a pillar of
smoke from incense of myrrh and frankincense?
And as on a spring day, she was surrounded by roses
and lily-of-the-valley.*

12 Creator of the stars of night
GABRIEL JACKSON

Creator of the stars of night,
Thy people's everlasting light,
Jesu, Redeemer, save us all,
And hear Thy servants when they call.
Thou camest, Bridegroom of the bride,
As drew the world to evening-tide;
Proceeding from a virgin shrine,
The spotless Victim all divine.
At Thy great name, exalted now,
All knees must bend, all hearts must bow;
And heav'n, earth shall own,
That Thou art Lord and King alone.
To God the Father, God the Son,
And God the Spirit, Three in One,
Laud, honour, might, and glory be
From age to age eternally. Amen.

Anon, 7th century.
From a translation by J M Neale

13 Laudibus in sanctis
WILLIAM BYRD

Laudibus in sanctis Dominum celebrate supremum:
firmamenta sonent inclita facta Dei.
Inclita facta Dei cantate, sacraque potentis
voce potestatum, saepe sonate manus.
Magnificum Domini cantet tuba martia nomen:
Pieria Domino concelebrate lira.
Laude Dei resonent resonantia tympana summi,
alta sacri resonent organa laude Dei.
Hunc arguta canant tenui psalteria corda,
hunc agili laudet laeta chorea pede.
Concava divinas effundant cymbala laudes.
Cymbala dulcisona laude repletas Dei.
Omne quod aethereis in mundo vescitur auris
Alleluia canat tempus in omne Deo.

14 Seek Him that maketh the seven stars
JONATHAN DOVE

Seek Him that maketh the seven stars and Orion
and turneth the shadow of death into the morning.
Alleluia, yea, the darkness shineth as the day, the
night is light about me. Amen.

From Amos 5:8; Psalm 139

*Celebrate the Lord most high in holy praises:
let the firmament echo God's glorious deeds.
Sing of the works of God, and with holy voice sound
forth often the power of His mighty hand.
Let the warlike trumpet sing the great name of the Lord:
celebrate the Lord with the Persian lyre.
Let resounding timbrels ring in praise of God, and lofty
organs peal to the praise of God.
To him let melodious psalteries sing with their strings,
to him let joyful dance praise with nimble foot.
Let hollow cymbals pour forth divine praises,
Sweet-sounding cymbal filled with the praise of God.
Let everything in the world that feeds on the air of
heaven sing Hallelujah to God for ever more.*

TO THE FIELD
OF STARS

N O N S U C H S I N G E R S

Conductor

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RECORDED

at the church of
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Upper Norwood, London
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INSTRUMENTS

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Percussion Ltd

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