

S O S P I R I
CHRISTOPHER WATSON

WINCHESTER COLLEGE CHAPEL CHOIR
THE PORTSMOUTH GRAMMAR SCHOOL CHAMBER CHOIR
MALCOLM ARCHER

DAN LOCKLAIR

GLORIA



NEW AMERICAN CHORAL EPIC

DAN LOCKLAIR
GLORIA

LORD JESUS, THINK ON ME

SATB & organ 3'54

**THE ISAIAH
CANTICLES**

SATB (div.), a cappella 12'43

ANGEL SONG

SATB & organ 5'41

EN NATUS EST EMANUEL

SATB (div.), sa, a cappella 4'33

GLORIA

SATB (div.), brass octet, percussion 14'32

O SACRUM CONVIVIUM

SATB, a cappella 2'39

1

2-4

5

6

7

8

9

10

11

12

13

14

UBI CARITAS

Unison voices & organ 5'23

AVE VERUM CORPUS

SATB (div.), a cappella 4'15

ST PETER'S ROCK

SATB, organ & trumpet 7'21

PATER NOSTER

SATB (div.), a cappella 3'59

REMEMBRANCE

SATB (div.), b, organ & trumpet 6'41

**THE LORD BLESS YOU
AND KEEP YOU**

SATB, s, a cappella 1'50

This CD brings together pieces composed with texts that come from across the liturgical year. The works represent the style of Dan Locklair's vocal music and show his skill and imagination in settings for a *cappella* choir, pieces for voices with organ accompaniment, and the central work *Gloria* with large choral forces, brass octet and percussion. At the core of all these pieces is the text and Dan Locklair's setting of it.

From the extreme complexity of the contrapuntal and virtuosic writing in *Gloria*, to the simplicity of the restful *The Lord Bless You and Keep You* with its unison declamations, there is a common trait: the compositions are a personal and deeply expressive response to the texts, being set with care, vision and with faith. Repeated listening will serve to deepen our appreciation of Dan Locklair's considerable compositional gifts, and also our own understanding of the very texts themselves.

Andrew King

DAN LOCKLAIR



Dr. Locklair's many awards have included consecutive ASCAP Awards since 1981, a Kennedy Center Friedheim Award, an Aliénor Award, the New Music Award from the Omaha Symphony Society, two North Carolina Composer Fellowship Awards and the top Barlow International Competition Award for 1989. In 1992, Dr. Locklair became the first American composer ever to be invited to and have music performed at the thirty-five year old Czech Festival of Choral Arts in Jihlava, Czech Republic and, again at the invitation of the Czech government, was invited to return to be a part of this Festival during 1997. In its Centennial Year, Dr. Locklair was named 1996 AGO Composer of the Year by the American Guild of Organists, a distinguished honor awarded yearly to an American composer who has not only enriched the organ repertoire, but who has also made significant contributions to symphonic and concert music.

His 1995 composition, *Since Dawn* (A Tone Poem for Narrator, Chorus and Orchestra based on Maya Angelou's *On the Pulse of Morning*), is the first musical setting of Maya Angelou's well-known and important poem commissioned for the 1993 Inauguration of U.S. President Bill Clinton. One of the movements of his *Rubrics*, one of the most frequently programmed pieces of late 20th-century American organ music, was performed at the funeral of President Ronald Regan.

Dan Locklair (b. 1949), composer, is a native of Charlotte, North Carolina (USA). He holds a Master of Sacred Music degree from the School of Sacred Music of Union Theological Seminary in New York City and a Doctor of Musical Arts degree from the Eastman School of Music in Rochester, New York. Presently, Dr. Locklair is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, North Carolina.

The music of Dan Locklair is widely performed throughout the U.S., Canada and abroad, including performances in the UK, Germany, France, Denmark, Hungary, Poland, Sweden, Korea, Japan, Finland and Russia. His prolific output includes symphonic works, a ballet, an opera and numerous solo, chamber, vocal and choral compositions.

His commissions have included works for Arizona MusicFest, the Knoxville Symphony, the North Carolina Dance Theatre, the Binghamton Symphony, two American Guild of Organists' National Conventions (1992, 1996), the Association of Anglican Musicians, the Choral Art Society (Portland, Maine), the Virginia Chorale and Symphony (for the 2007 Virginia Festival of American Voices, Resident Composer), Casavant Frères (for this important organ builder's 125th Anniversary in 2004), an IBM commission for the Binghamton Youth Symphony, the Charlotte Symphony Orchestra, the Mallarmé Chamber Players, the Bel Canto Company and a Barlow Endowment Commission.

In addition to performances of Dr. Locklair's music in such halls as New York's Carnegie Hall and Alice Tully Hall, Disney Hall in Los Angeles and Washington's Kennedy Center and National Gallery of Art, his music has been programmed at major festivals throughout the world, including the Aspen Music Festival, Spoleto U.S.A., the Chautauqua Festival, Interlochen, the Brevard Music Center (Composer-in-Residence, 1989, 2002 seasons), Southern Cathedrals Festival (England), Warsaw Autumn (Poland), Vendsyssel Festival (Denmark), the Bergen Festival (Norway) and the Internationale Orgelwoche Nürnberg Musica Sacra Festival (Germany). Broadcasts of his music have been heard world-wide over Voice of America, Vatican Radio, Finnish Radio, the BBC, Czech Radio, the Canadian Broadcasting Corporation, *With Heart and Voice* and American

Public Media's *Performance Today*, St. Paul Sunday and *Pipedreams*.

Dan Locklair's music is commercially available on the Koch, Naxos, Ondine, Albany, Gasparo, Capstone, Priory, Regent, Arsis, Titanic, Raven, Pro Organo, Gothic, Loft, ACA Digital, Pro Arte Fanfare, Orion and Opus One labels. His primary publishers are Subito Music Publishing (ASCAP) and Ricordi (Boosey & Hawkes and Hal Leonard, U.S. agents). He is listed in numerous biographical dictionaries, including the *International Who's Who In Music*, *Contemporary American Composers*, *Dictionary Of Distinguished Americans*, *Dictionary Of International Biography* and *Baker's Biographical Dictionary Of Musicians* (1996 ed.).

A professional organist at the age of fourteen, Dan Locklair's past organ recitals have included New York City performances at the Cathedral of St. John the Divine, St. Thomas Church and St. Patrick's Cathedral. Prior to coming to Winston-Salem, from 1973 to 1982 he was Church Musician of First Presbyterian Church in Binghamton, New York, and an Instructor of Music at Hartwick College in Oneonta, New York. His former teachers have included Joseph Goodman, Ezra Laderman, Samuel Adler and Joseph Schwantner (composition), as well as Donna Robertson, Robert Baker and David Craighead (organ).

Dan Locklair lives in Winston-Salem, North Carolina with his wife, Paula Welshimer Locklair, Vice President of Old Salem Museums and Gardens.

CHRISTOPHER WATSON



Christopher Watson is the Director of Music at St Edmund Hall, Oxford and a long-standing member of The Tallis Scholars and enjoys a varied life as a choral conductor, consort singer and soloist.

He has given many performances of the Evangelist role in Bach's *Passions* in venues such as the Cathedral of the Madeleine, Salt Lake City, Merton College Oxford, Christ

Church Oxford, Manchester, Canterbury Cathedral and the Philharmonie in Berlin.

In 2007 he made his debut at Carnegie Hall with Theatre of Voices, giving the World Première of David Lang's Pulitzer Prize-winning *Little Match Girl Passion*, their recording of which won a Grammy Award in 2009. He returned to Carnegie Hall with Theatre of Voices in February 2015 to perform Stockhausen's *Stimmung*. He has made more than 100 recordings, including Schütz's *Resurrection History* with Ars Nova Copenhagen, Lassus *motets* and *Penitential Psalms* with Philippe Herreweghe, the *Bach Motets* with Sette Voci and Peter Kooij, Lassus's *Lagime di San Pietro* with Gallicantus and Berio's *A Ronne* and Pärt's *Stabat Mater* with Theatre of Voices.

Watson's conducting has taken him all over Europe and to Hong Kong, working with professional choirs and as a workshop leader for choral courses, and he has held his Oxford position since 2012.

SOSPIRI



Sospiri was founded in Oxford in 2006 by the conductor Christopher Watson and the composer John Duggan after they met singing in Magdala, the inspirational ensemble run by David Skinner at Magdalen College, Oxford. Sospiri sings regularly in service and in concert—both in the UK and abroad,

and has recorded several CDs, including two for The Gift of Music label, a disc of Lamentations for Naxos and a series of new commissioned settings for Convivium Records. The choir has built up a large and diverse repertoire from Byrd to Britten and in addition specialises in performing

plain-song. For several years Sospiri sang a termly Latin Vespers in Merton College chapel, twice travelled to Trieste in Italy to perform the *Triduum* in its liturgical context and has twice appeared alongside The Tallis Scholars singing the chant for the Martin Randall festival of The Divine Office in Oxford.

MALCOLM ARCHER



Malcolm Archer is one of the world's leading church musicians with a distinguished career including posts at Norwich, Bristol, Wells, and as Director of Music at London's St. Paul's Cathedral.

During his time at St. Paul's, Malcolm directed the choir at several state services, including the Tsunami Memorial Service, the London 7th July Service and

HM The Queen's 80th Birthday Service for which he was invited to write a special anthem, played live on the BBC.

As a composer, Malcolm receives regular commissions from both sides of the Atlantic, and he has many published works, including recently for the Southern Cathedrals Festival, St. Paul's Cathedral, the Festival of the Sons of the Clergy. He has also jointly edited two books for Oxford University Press: *Advent for Choirs* and *Epiphany to All Saints for Choirs*.

Malcolm is in demand as a choir trainer and conductor, and he has directed concerts, workshops, courses and summer

schools across the world. As an organ recitalist he has played in nine European countries, the USA and Canada, and his CDs include repertoire as diverse as J.S. Bach and Olivier Messiaen, as well as his own music.

Malcolm is now Director of Chapel Music at Winchester College, where he is responsible for the College's ancient choral foundation; conducting the Chapel Choir and teaching the organ. His choir at Winchester College has an enviable reputation through their many broadcasts on BBC Radio 3 and Classic FM, their international touring and a number of highly praised recordings.

WINCHESTER COLLEGE CHAPEL CHOIR

Winchester College was founded by William of Wykeham, Bishop of Winchester, in 1382, and Winchester College Quiristers have for over 625 years sung services in Winchester College Chapel. Today, they have formed a choir renowned for its excellence, under Malcolm Archer.

The Quiristers, who form the top line of the choir, perform a wide variety of music at home and abroad as a concert choir. Until 1966, Quiristers were educated in a small school within Winchester College, but since that time they have attended The Pilgrims' School. At Pilgrims', they are given bursaries, funded by Winchester College, with means-tested top up funding available up to 100 percent. Here the Quiristers benefit from a first-rate all-round education, all the school's sporting activities, and a particularly broad musical training which builds confidence, teamwork and a commitment to the highest standards.

In recent years the Winchester College Choirs have sung in the USA, Italy, France, Holland and Russia and regularly in London, where performances

have included the BBC Promenade Concerts and The London Handel Festival. They also frequently appear on BBC TV and Radio, including the BBC Radio 3 'Choral Evensong' programme, and in 2015 a Quirister won the coveted BBC Young Chorister of the Year competition, the fourth such success in recent years. That year, the Chapel Choir recorded the Classic FM carol service and the Quiristers made a recording of Britten's *A Ceremony of Carols* for BBC Radio 4.

For boys with musical gifts, Winchester College's musical training offers a unique opportunity. All the boys learn two instruments, with practice timetabled and supervised, and many win scholarships (academic and musical) to a range of secondary schools, including Winchester College. Winchester College is always looking for new recruits, and welcomes enquiries from parents with sons who enjoy singing. Malcolm Archer is always happy to meet parents and to give informal advice.

For more details about us please email: admissions@pilgrims-school.co.uk, 01962 854189



THE PORTSMOUTH GRAMMAR SCHOOL CHAMBER CHOIR



CHRISTOPHER
WATSON

ADRIAN
GREEN

DAN
LOCKLAIR

ANDREW
KING



SOSPIRI

SAM GLADSTONE



Formerly Organ Scholar at Peterborough Cathedral, Sam studied music at Cambridge University, graduating with a double first and several college prizes. As Organ Scholar at Jesus College Cambridge he accompanied the Chapel choirs on tour, BBC broadcasts and CD recordings. He was also the founder-conductor of the Jesus College Chamber Orchestra and played for services with the King's College Mixed Choir, King's Voices.

Sam was, for five years, Deputy Master of Music at the Chapels Royal, Her Majesty's Tower of London. He performed with and directed the professional choir at concerts, services, broadcasts and state occasions. During this time, he was Organist in Residence at Bradfield College and studied for a PGCE at the Institute of Education (University of London), going on to teach music at Whitgift School in Croydon.

Prior to moving to Portsmouth in January 2012, Sam was Assistant Director of Music at Sevenoaks School. At Sevenoaks, he founded the Sevenoaks Chamber Choir, taking them on tour three times to France and Spain. As well as having responsibility for the Lower School Curriculum, he coached several Chamber Groups to the semi-finals and finals of the Pro Corda National Chamber Music Festival, and conducted the 200-strong combined choral society and parents' choir alongside professional ensembles Fine Arts Brass and Voces8.

At The Portsmouth Grammar School, alongside leading the vibrant and busy music programme at the school, Sam has been Music Director for *The Producers* and *Mack and Mabel* at the King's Theatre, Southsea, and directed school ensembles in world premières, collaborations with professional soloists, and concerts in venues throughout Portsmouth and further afield.

THE PORTSMOUTH GRAMMAR SCHOOL CHAMBER CHOIR

The PGS Chamber Choir is the school's premier vocal ensemble, one of over 40 ensembles at the school. In addition to leading school services and concerts, they have broadcast on BBC Radio and Television as part of the DDay70 commemorations and their recording of Christmas music, *Hodie!*, was listed as a Recommended Recording by the Royal Schools of Church Music in 2014.

An annual highlight is the Remembrance Concert, performed alongside the school's Associate Musicians the London Mozart Players, with whom the choir has an ongoing programme of commissions by leading composers.

In September 2015, the choir joined the Oxford Bach Choir, conductor Nicholas Cleobury, the LMP and tenor soloist Nicky Spence to record one of these commissions, Jonathan Dove's powerful cantata *For an Unknown Soldier*, for Signum Records. In 2016, the choir is premiering three works by the school's current Associate Composer, Alexander Campkin, culminating in a thrilling choral day for hundreds of singers from the school led by Dominic Peckham.

The choir is delighted to be touring Italy in July 2016, performing as part of two local festivals and for Mass at St Mark's Basilica, Venice.

For more details about us please email:
info@pgs.org.uk



IN RECORDING

LORD JESUS, THINK ON ME

An Anthem for SATB Chorus and Organ

Lord Jesus, Think on Me is a setting of an ancient text by Synesius of Cyrene (ca. 375-430), who was made Bishop of Ptolemais around 410 only several years after his conversion to Christianity. Synesius's *Lord Jesus, Think on Me* is the last of a set of ten odes, here with the well-known English translation from the original Greek by Allen W. Chatfield (1808-1896). First published in Chatfield's *Songs and Hymns of the Earliest Greek Christian Poets*, 1876, Chatfield stated that his translation was "a paraphrase or amplification, rather than an exact translation of the original."

While reflecting the dark and austere quality of Chatfield's translation, my choral setting of it also seeks to convey the poem's lyrical beauty, as well as the brightness and joy that is so beautifully expressed in the final verses of the poem. It was composed in May 2006 and is dedicated to my friend and colleague, David Pegg, in celebration of both his 2005 retirement as Artistic Director and Conductor of the Greensboro, North Carolina-based professional choral ensemble, Bel Canto Company, and of his work as Director of Music of Centenary United Methodist Church in Winston-Salem, North Carolina.

Text: Synesius of Cyrene (5th-Century). Translation: Allen William Chatfield (1875).

Lord Jesus, think on me,
and purge away my sin;
from harmful passions set me free,
and make me pure within.

Lord Jesus, think on me,
with care and woe oppressed;
let me thy loving servant be,
and taste thy promised rest.

Lord Jesus, think on me,
nor let me go astray;
through darkness and perplexity
point thou the heavenly way.

Lord Jesus, think on me,
that, when the flood is passed,
I may the eternal brightness see,
and share thy joy at last.

THE ISAIAH CANTICLES

Three Canticles for SATB Chorus (divisi), a cappella

The texts for all three movements of *The Isaiah Canticles* come from the book of Isaiah as found in the *The Book of Common Prayer* (1979). The words of thanksgiving for Movement I, *Surely, it is God Who Saves Me*, come from *Isaiah 12:2-6*, with the more reflective movement II, *Seek the Lord*, coming from *Isaiah 55:6-11*. The exuberant text for Movement III, *Arise, Shine, for Your Light Has Come*, is from *Isaiah 60:1-3, 11a, 14c, 18-19*.

Like a suite in conception, all the three movements of *The Isaiah Canticles* are centered on the same pitch, "D." Each movement is based on a synthetic nine-note mode (D, E, F, F-sharp, G, G-sharp, A, B, C), which is formed by four-note sets derived from the Lydian, Dorian, Aeolian and Ionian modes. A polychord (consisting of C-major and D-major) creates an important harmonic anchor and defines the climax points for all three movements of the piece.

Completed in June 2005, *The Isaiah Canticles* was the result of a commission from The South Bend Chamber Singers (Nancy Menk, Music Director) in South Bend, Indiana.

Text: *The Book of Common Prayer* (1979).

I.
Surely, it is God Who Saves Me (*Isaiah 12:2-6*)

Surely, it is God who saves me;
I will trust in him and not be afraid.
For the Lord is my stronghold and
my sure defense,
And he will be my Savior.

Therefore you shall draw water with
rejoicing from the springs of salvation.

And on that day you shall say,
Give thanks to the Lord and call
upon his Name;
Make his deeds known among the peoples;
see that they remember that his
Name is exalted.

Sing the praises of the Lord, for he
has done great things,
and this is known in all the world.
Cry aloud, inhabitants of Zion,
ring out your joy,
for the great one in the midst of you
is the Holy One of Israel.

THE ISAIAH CANTICLES

Three Canticles for SATB Chorus (divisi), a cappella

II.

Seek the Lord
(*Isaiah 55:6-11*)

Seek the Lord while he wills to be found;
call upon him when he draws near.

Let the wicked forsake their ways
and the evil ones their thoughts;

And let them turn to the Lord,
and he will have compassion,

and to our God, for he will richly pardon.

For my thoughts are not your thoughts,
Nor your ways my ways, says the Lord.

For as the heavens are higher than the earth,
so are my ways higher than your ways,
and my thoughts than your thoughts.

For as rain and snow fall from the heavens
and return not again, but water the earth,
Bringing forth life and giving growth,
seed for sowing and bread for eating,

So is my word that goes forth from my mouth;
it will not return to me empty;
But it will accomplish that which I have purposed,
and prosper in that for which I sent it.

III.

Arise, Shine, for Your Light Has Come
(*Isaiah 60:1-3, 11a, 14c, 18-19*)

Arise, shine, for your light has come,
and the glory of the Lord has dawned upon you.

For behold, darkness covers the land;
deep gloom enshrouds the peoples.

But over you the Lord will rise,
and his glory will appear upon you.

Nations will stream to your light,
and kings to the brightness of your dawning.

Your gates will always be open;
by day or night they will never be shut.

They will call you, The City of the Lord,
The Zion of the Holy One of Israel.

Violence will no more be heard in your land,
ruin or destruction within your borders.

You will call your walls, Salvation,
and all your portals, Praise.

The sun will no more be your light by day;
by night you will not need the brightness of the moon.

The Lord will be your everlasting light,
and your God will be your glory.

ANGEL SONG

A Christmas Anthem for SATB Chorus and Organ

Angel Song is a setting of a Christmas hymn text by Moncure Daniel Conway (1832-1907) entitled, *Now Let the Angel Song Break Forth!* Following his graduation from Harvard Divinity School, Rev. Conway, a native of Virginia, settled in the Boston area and became a Unitarian minister and prolific author. Influenced by the transcendentalism of Ralph Waldo Emerson, he was an outspoken critic of slavery. Devoting more and more of his time to the abolitionist cause, Mr. Conway eventually left the Unitarian Church and moved to England. His five-stanza hymn text, *Now Let the Angel Song Break Forth!*, was written in Boston in December 1863 during the American War Between the States and only days prior to President Abraham Lincoln issuing the Emancipation Proclamation. In proclaiming 'For the New World a Christ's new birth,' the poem's keen insights from 1863 remain ever fresh and vivid. In *Angel Song* I have sought to musically capture the vibrancy, pain and timeless reflections found in Rev. Conway's expressive words.

Angel Song was the result of a 2014 commission from John and P.J. Williams in honor of the music program of St. Paul's Episcopal Church (Winston-Salem, North Carolina) and its director, Organist/Choirmaster, Dr. John Cummins.

Now let the angel-song break forth!
For night shall nevermore be night;
A quenchless star climbs o'er the earth,
A torch lit up from God's own light.

There where the watching shepherds pressed,
Where Eastern seers bowed them low,
From pole to pole, from east to west,
See the world's tidal pulses flow!

I saw the warrior on the plain
Pause in that light to sheathe his sword;
I saw the slave look up in pain,
Chains melted in the fires it poured.

Thou, God, who gavest our night this star,
Whose circling arm excludeth none.
Gather our treasures from afar
To the soul's monarch inly¹ born!

Kindle thy blessed sign again,
For the New World a Christ's new birth,
When to our cry, Good-will to men,
The heavens shall answer, Peace on earth!

Text: Moncure Daniel Conway, *Autography, Memories and experiences of Moncure Daniel Conway*. Volume 1. (Houghton, Mifflin and Company, 1904)

¹ "inly", appearing in the fourth verse of the fourth stanza, means "within" or "in the heart."

EN NATUS EST EMANUEL

(Lo! Emanuel is born) A Christmas Motet for SSAATTBB Chorus and sa, a cappella

Soloists: Elspeth Piggott, Griselda Sherlaw-Jackson.

En natus est Emanuel is a lush setting of a Christmas text by German composer, Michael Praetorius (ca. 1571-1621), and comes from Part VI of Praetorius' large publication, *Musae Sioniae* (The Muses of Sion, 1605-1610). *En natus est Emanuel* was composed in 1999 for the Bel Canto Company and Greensboro Youth Chorus (Greensboro, North Carolina, USA), who premiered it during that same year.

Text: Praetorius. Translation: Robert W. Ulery, Jr., Professor Emeritus of Classical Languages, Wake Forest University, Winston-Salem, NC (1999).

En natus est Emanuel	<i>Lo! Emanuel is born,</i>
Dominus,	<i>the Lord,</i>
quem praedixit Gabriel,	<i>whom Gabriel foretold,</i>
Dominus,	<i>the Lord,</i>
Dominus Salvator noster est.	<i>the Lord our Savior is.</i>
Hic jacet in praesepio,	<i>Here lies he in a manger,</i>
Dominus,	<i>the Lord,</i>
Puer admirabilis,	<i>a wondrous Child,</i>
Dominus,	<i>the Lord,</i>
Dominus Salvator noster est.	<i>the Lord our Savior is.</i>
Haec lux est orta hodie,	<i>This light is arisen today,</i>
Dominus,	<i>the Lord,</i>
ex Maria Virgine,	<i>born of the Virgin Mary,</i>
Dominus,	<i>the Lord,</i>
Dominus Salvator noster est.	<i>the Lord our Savior is.</i>

GLORIA

for SATB Chorus (divisi), brass octet and percussion

Gloria uses the traditional Latin *Gloria in excelsis* text, which begins with the Biblical words found in *Luke 2:14*. This ancient canticle is known both as the Greater Doxology and, because of its opening sentences, as “the angel’s song.” In the first part of *Gloria*, I have sought to symbolize “the angel’s song” aspect of the text that celebrates the birth of Jesus. After a brass and percussion introduction, a small group of singers begins a chant-like statement of the *Gloria* text. These singers begin singing in the rear of the performance space. As the small group sings, they process toward the larger ensemble, symbolizing the angels bringing the Good News of Jesus’ birth to God’s people on earth. The full chorus and brass gradually enter and the full text of the *Gloria* is eventually sung. Soon, a symbolic people’s response begins as the *Gloria* text is fully repeated. This time many dimensions of this dramatic text are musically expressed, ranging from the exuberant and highly rhythmic statements of praise in the opening and closing parts of the piece, to the gentle and reflective antiphonal music in the piece’s mid-section.

Gloria was commissioned in 1998 by the Choral Art Society (Portland, Maine) for a December 1999 World Première in Portland. It is warmly dedicated to the board, members and Music Director (Robert Russell) of the Choral Art Society.

Text: Traditional Latin. Translation: Robert W. Ulery, Jr.

GLORIA

for SATB Chorus (divisi), brass octet and percussion

Gloria in excelsis Deo,
Et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
Gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex coelestis,
Deus Pater omnipotens!
Domine Fili unigenite,
Jesu Christe altissime!
Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis;
Qui tollis peccata mundi,
suscipe deprecationem nostram;
Qui sedes ad dextram Patris,
miserere nobis;
Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe,
Cum Sancto Spiritu
in gloria Dei Patris,
Amen.

*Glory in the highest to God,
and on earth peace to people
of His good will.
We praise you, we reverence you,
we worship you, we glorify you,
we give thanks to you for
the great glory that is yours,
Lord God, heavenly King,
God and Father almighty!
Lord and only Son,
Jesus Christ the most high!
Lord God, Lamb of God,
Son of the Father,
you who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
receive our prayer;
you who sit at the right hand of the Father,
have mercy on us;
since you alone are holy, you alone are Lord,
you alone are the most high, Jesus Christ,
with the Holy Spirit
in the glory of God the Father,
Amen.*

O SACRUM CONVIVIVUM

(O Sacred Banquet) for SATB Chorus, a cappella

O Sacrum Convivium is a serene setting of this traditional Latin text. Composed in 1999, it is warmly dedicated to Robert Brewer and Frances Anderson (both, at the time, Organist/Choirmaster and Music Assistant respectively of St. Paul's United Methodist Church in Houston, Texas).

Text: Traditional Latin. Translation: Robert W. Ulery, Jr (1999).

O sacrum convivium!
in quo Christus sumitur:
recolitur memoria passionis eius:
mens impletur gratia.

*O sacred banquet!
in which Christ as food is taken:
revived is the memory of His Passion:
the mind is filled with grace.*

O sacrum convivium!
in quo Christus sumitur:
mens impletur gratia:
et futurae gloriae nobis pignus datur.

*O sacred banquet!
in which Christ as food is taken:
the mind is filled with grace:
and of future glory a pledge is given us.*

Alleluia.

Alleluia.

UBI CARITAS

(Where Affection and Love Abide) A Motet for Unison Voices and Organ

Ubi Caritas is a setting of the traditional Latin text by the same name. It was composed in early 2003 and is warmly dedicated to the St. Paul's Episcopal Church Choir (Winston-Salem, NC), Barbara Beattie and Jack Mitchener (then Director of Music and Organist respectively).

Text: Traditional Latin. Translation: Robert W. Ulery, Jr.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso iucundemur.
Timeamus et amemus Deum vivum,
Et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est.
Simul ergo cum in unum congregamur,
Ne nos mente dividamur caveamus.
Cessent iurgia maligna, cessent lites
Et in medio nostri sit Christus Deus.

Ubi caritas et amor, Deus ibi est.
Simul quoque cum beatis videamus
Glorianter vultum tuum, Christe Deus;
Gaudium quod est immensum atque probum,
Saecula per infinita saeculorum. Amen.

*Where affection and love abide, God is.
We are gathered in one body by the love of Christ.
Let us rejoice and be glad in Him.
Let us fear and love the living God,
and from the heart let us love each other sincerely.*

*Where affection and love abide, God is.
When therefore we are gathered in one body,
let us be watchful that our minds not divide us.
Let hateful quarrels cease, let disputes cease
and in our midst let there be Christ our God.*

*Where affection and love abide, God is.
May we too, together with the blessed, see
in glory your face, O Christ our God;
that is joy beyond measure and excellent,
through ages of ages without end. Amen.*

AVE VERUM CORPUS

(Hail, True Body) A Motet for SATB Chorus (divisi), a cappella

Soloist: Sarah Rowley.

Ave Verum Corpus seeks to capture both the lyrical sadness and the radiant Hope expressed in the ancient and enduring *Ave verum* words. The authorship of the medieval poem, *Ave Verum*, is unknown. *Ave Verum Corpus* was composed in the autumn of 2010 and is warmly dedicated to my former Wake Forest University student—now colleague and friend—Andrew Clark, in celebration of his first academic year (2010–2011) as Director of Choral Activities at Harvard University.

Text: Traditional Latin. Translation: *Hymns of the Breviary and Missal* (1922).

Ave verum Corpus natum
De Maria Virgine,
Vere passum, immolatum
In Cruce pro homine,
Cuius latus perforatum
Vero fluxit et sanguine,
Esto nobis praegustatum,
Mortis in examine.
O clemens, O pie,
O dulcis Jesu, Fili Mariae.

*Hail, true Body, truly born
Of the Virgin Mary mild,
Truly offered, racked and torn,
On the Cross, for man defiled,
From whose love-pierced, sacred side
Flowed Thy true Blood's saving tide:
Be a foretaste sweet to me
In my death's great agony.
O Thou loving, gentle One,
Sweetest Jesus, Mary's Son.*

ST. PETER'S ROCK

An Anthem for SATB Chorus and Organ, with Optional Trumpet [C]

Trumpet: Ellie Lovegrove.

St. Peter's Rock uses brief texts from both the Old and New Testaments. *Matthew 16:18*, set in Latin ("Tu es Petrus..."), serves as an antiphon heard throughout the piece. After an instrumental introduction, the Antiphon is heard in an expansive manner with the simple chant-like vocal lines being supported by an organ chaconne. The chaconne represents the solidarity of The Church (i.e. "Rock") on which St. Peter set Christ's church. A slow, a cappella section, using the *Genesis 28:17* English text, appears at the piece's mid-section. Flanking this a cappella section are two fast and rhythmical sections based on text from the New Testament (*Matthew 7:24-25*) and Old Testament (*Psalms 122:1*), both of which exuberantly celebrate "the house of the Lord!" The basis for all the musical material of *St. Peter's Rock* is the 19th century hymn tune, *St. Peter*, by English-born composer, Alexander R. Reinagle (1799-1877) and named for the London church Mr. Reinagle served as organist: St. Peter in the East. *St. Peter* is heard most clearly in the trumpet part during the final section of *St. Peter's Rock*.

St. Peter's Rock was commissioned in 1999 by The St. Peter's Choir (Ben Outen, Organist and Choirmaster) of St. Peter's Episcopal Church in Charlotte, North Carolina as a gift to the congregation in honor of the Church's new Parish House. *St. Peter's Rock* also pays tribute to the memory of my uncle, Wriston Hale Locklair (1925-1984), Director of Public Relations and Assistant to the President at The Juilliard School in New York City until the time of his sudden death. As a child Wriston was a choirboy at St. Peter's.

Text: Old and New Testaments. Translations: Robert W. Ulery, Jr. and used with his kind permission.

Antiphon:
Tu es Petrus
et super hanc
petram aedificabo ecclesiam
meam
et portae
inferi non praevalent adversum
eam.

("You are Peter
and upon
this rock I will build my church;
and the gates
of hell shall not prevail against it.")

Matthew 16:18, EVANGELIA IV

"Every one then who hears these words of mine and does them will be like a wise man who built his house upon the rock;"

Matthew 7:24-25, RSV

(Antiphon)

"How awesome is this place! This is none other than the house of God, and this is the gate of heaven."

Genesis 28:17, RSV

(Antiphon)

"I was glad when they said to me, 'Let us go to the house of the Lord!'"

Psalms 122:1, RSV

PATER NOSTER

(Our Father) A Motet for SSAATTBB Chorus, a cappella

Pater Noster is a Latin setting of The Lord's Prayer as found in Matthew 6: 9-13. Rich and lush in its expression of these beloved words of Jesus Christ, *Pater Noster* was composed in June of 2000 for Gerre Hancock and The Choir of Men and Boys of Saint Thomas Church Fifth Avenue in New York City.

Text: Matthew 6:9-13. English translation: Revised Standard Version.

Pater noster,
qui es in caelis,
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua,
Sicut in caelo, et in terra.
Panem nostrum quotidianum
da nobis hodie.
Et dimitte nobis debita nostra,
sicut et nos dimittimus
debitoribus nostris.
Et ne nos inducas in tentationem
sed libera nos a malo. Amen.

*Our Father
who art in heaven,
Hallowed be Thy name.
Thy kingdom come,
Thy will be done
On earth as it is in heaven.
Give us this day
our daily bread;
And forgive us our debts,
As we also have forgiven
our debtors;
And lead us not into temptation,
But deliver us from evil. Amen.*

REMEMBRANCE

A Choral Piece for SATB Chorus, Organ and Optional Trumpet [C]

Soloist: George Parris. *Trumpet:* Ellie Lovegrove.

The text for *Remembrance* comes from *The Beatitudes*, as found in Matthew 5: 3-12 (KJV). Musically, *Remembrance* alternates the full four-part SATB choir with the men (TTBB) and women (SSAA) of the choir. An antiphon, "Remember your servants, Lord," is heard three complete times over the course of the piece, and may be sung (as recorded here) by a soloist.

Remembrance was composed in February 2006 for the St. Paul's Episcopal Church Choir (Winston-Salem, North Carolina) and in memory of my parents Hester Helms Locklair (1918-2005) and Archie Greer Locklair (1916-1986). It is my hope that the gentle musical language of this piece, as it both conveys this ancient text and floats between the performing forces (eventually leading to a climax of grandeur), will convey to the listener a sense of Beauty and Peace that is inherent in both the text and was in the lives of my parents.

Text: *The Beatitudes* from Matthew 5: 3-12 (based on KJV).

Antiphon:

Remember your servants, Lord.

- Blessed are the poor in spirit;
for theirs is the kingdom of heaven.*
- Blessed are those who mourn;
for they shall be comforted.*
- Blessed are the meek; for they shall inherit the earth.*
(Antiphon)
- Blessed are those who hunger
and thirst after righteousness;
for they shall be satisfied.*
- Blessed are the merciful;
for they shall obtain mercy.*
- Blessed are the pure in heart; for they shall see God.*
(Antiphon)
- Blessed are the peacemakers;
for they shall be called the children of God.*
- Blessed are those who are persecuted for
righteousness' sake;
for theirs is the kingdom of heaven.*
- Blessed are you when the world reviles
you and persecutes you; and utters all manner of evil
against you falsely for my sake:*

*Rejoice and be exceeding glad;
for great is your reward in heaven.
Remember.*

FOURTEEN

THE LORD BLESS YOU AND KEEP YOU

for SATB Chorus, a cappella, with Treble Soloist or Trumpet [C]

Soloist: Bethany Horak-Hallett.

The Lord Bless You and Keep You takes its text from *Numbers 6:24-26* (although this setting reverses verses 25 and 26). A traditional benediction response, this short setting of these scripture verses was composed in 2008 and is dedicated to Julia and Jack Mitchener.

Text: *Numbers 6:24-26*. Traditional.

The Lord bless you and keep you;
The Lord lift up his countenance upon you,
and give you peace;
The Lord make his face to shine upon you,
and be gracious unto you. (Amen)

THIS RECORDING

Works on this disc, except for the *Gloria*, were recorded at Keble College Chapel, Oxford, 11-13 September, 2015, by kind permission of the Warden and Fellows of Keble College, Oxford.

This recording of Dan Locklair's *Gloria* was at Romsey Abbey, 7 March, 2015, by kind permission of the Vicar and Church Wardens of Romsey Abbey.

CONVIVIUM RECORDS
& DAN LOCKLAIR
WOULD LIKE TO NOTE

Appreciation is expressed for partial funding of this recording to the Wake Forest University Faculty Development Funds, The Archie Fund for the Arts and Humanities and The Robinson Fund.

Appreciation is also extended to Subito Music Publishing (ASCAP).

DAN LOCKLAIR
GLORIA

CONDUCTOR
Malcolm Archer

WITH
*Winchester College Chapel Choir,
The Portsmouth Grammar School Chamber Choir*

ALSO SINGING ARE
*Ben Cooper, William Drakett, Richard Furstenheim,
Emily Galvin, Simon Gallaher, Adrian Green,
Beth Hall, Marie-Anne Hall, William Hare,
Tom Herring, Andrew Hooper, Simon Irwin,
Charlotte Rowden, Caitlin Stevens, Isla Stevens,
Jamal Sutton, Oliver Tarney*

TRUMPETS
*Ellie Lovegrove (1st), Shane Brennan,
Samuel Ewens, Charlotte Buchannan*

TROMBONES
Jack Smith (1st), Jamie Pimenta

BASS TROMBONE
Adrian Cleverley

TUBA
Tom Briers

PERCUSSION
Robert Kendall (1), Craig Apps (2)

— OTHER TRACKS —

CONDUCTOR
Christopher Watson

WITH
Sospiri

ORGAN (*tr. 1, 5, 9, 11, 13*)
Jeremy Cole

— THIS ALBUM —

ENGINEERING
*Adaq Khan
Kevin Hodgson (assist.)*

PHOTOGRAPHER
Daniel Hawkins

PRODUCERS
*Andrew King
Dan Locklair*

CREATIVE DIRECTOR
John Bevan

EXECUTIVE
PRODUCER
Adrian Green



COPYRIGHT

This digital booklet is made freely available through the website www.conviviumrecords.co.uk for personal use and reference only.

Copyright subsists in all recordings, associated artwork and supporting imagery from Convivium Records, including within this digital booklet. It is illegal to copy this / them in whole or in part, for any purpose whatsoever, without permission from the copyright holder, Convivium Records Ltd. Any unauthorized copying, reproduction, distribution, re-recording, broadcasting or public performance of this or any other content provided by Convivium Records Ltd. will constitute an infringement of copyright.

To apply to use any recordings, associated artwork and supporting imagery from Convivium Records, including any content within this digital booklet, for anything other than personal use, please email: hello@conviviumrecords.co.uk

Applications for a public performance licence should be sent to:
Phonographic Performance Ltd, 1 Upper James Street, London W1F 9DE.
For more on copyright, please visit: www.conviviumrecords.co.uk/copyright