



RUPERT GOUGH  
*directs* THE CHOIR OF  
ROYAL HOLLOWAY  
*with organist* MARTIN BAKER  
& SOUTHERN SINFONIA

DAN LOCKLAIR

# REQUIEM

& OTHER CHORAL WORKS

## TRACKLIST

### REQUIEM (1-9)

<b>1</b>	Introit & Kyrie Eleison . . . . .	<b>7.43</b>
<b>2</b>	Let Not Your Heart Be Troubled . . . . .	<b>3.15</b>
<b>3</b>	Sanctus-Benedictus . . . . .	<b>3.38</b>
<b>4</b>	Pie Jesu . . . . .	<b>3.05</b>
<b>5</b>	Agnus Dei . . . . .	<b>4.30</b>
<b>6</b>	I am the Resurrection . . . . .	<b>2.38</b>
<b>7</b>	Lux aeterna . . . . .	<b>4.54</b>
<b>8</b>	I Will Lift Up Mine Eyes . . . . .	<b>4.03</b>
<b>9</b>	In Paradisum - Requiescant in pace . . . . .	<b>6.13</b>
<b>10</b>	Comfort Ye My People . . . . .	<b>4.38</b>
<b>11</b>	Calm on the Listening Ear of Night . . . . .	<b>6.46</b>
<b>12</b>	O Light of Light . . . . .	<b>3.15</b>
<b>13</b>	Arise in Beauty. . . . .	<b>7.14</b>
<b>14</b>	The Mystery of God . . . . .	<b>3.15</b>
<b>15</b>	Magnificat (Montréal) . . . . .	<b>4.47</b>
<b>16</b>	Nunc Dimittis (Montréal) . . . . .	<b>3.25</b>
	Total Running Time . . . . .	<b>1.13.24</b>

## PERFORMERS

<b>CONDUCTOR</b> Rupert Gough	<b>SOPRANO</b> Hilary Cronin
<b>ORGANIST</b> Martin Baker	<b>ALTO</b> Elisabeth Paul
<b>ORGANIST ASSIST.</b> George Nicholls	<b>TENOR</b> Christopher Willoughby
<b>TUBULAR BELLS</b> George Nicholls	<b>BASS</b> Geoff Williams

### THE CHOIR OF ROYAL HOLLOWAY

<b>SOPRANO</b>	<b>ALTO</b>	<b>Robert Murray John</b>
Megan Bennett	Elizabeth Ajao	Zachary Smith
Kitty Casey	Ruben Dales	
Isabelle Davies	Olivia Earl	<b>BASS</b>
Eve Garrard	Lucy Ormrod	Alfie Evans-Hutchinson
Ellie Miles-Kingston	Sophie Overin	Gabriel Huc-Hepher
Isabel Pott		Thomas Lowen
Amelia Smith	<b>TENOR</b>	Samuel Morton-Morris
Dorothy Whyte-Venables	Jordan Berry	Benjamin Richards
	James Edgeler	

### SOUTHERN SINFONIA

<b>1ST VIOLIN</b>	<b>2ND VIOLIN</b>	<b>CELLO</b>
* Richard Smith	* Charley Beresford	* Claire Constable
Ivor McGregor	Jakob Törmä	Mike Nowland
Zhivko Georgiev	Caroline Bodimead	Juliet McCarthy
Simon Chalk		
<b>* Indicates</b>	<b>VIOLA</b>	<b>DOUBLE BASS</b>
<b>Principal</b>	* Oakki Lau	* Kate Addis
	Toby Deller	Jack Cherry
	Leonie Anderson	

## COMPOSER'S NOTES

### 1-9 REQUIEM

for SATB chorus [divisi], soloists, organ and string orchestra

*Requiem* was primarily composed between commissions over a two year period of time (2012-2014) and was only accompanied by organ. Appearing to be finished in February 2014, I realized that an extensive revision was needed. This revision, which included the addition of string orchestra, was begun late in December 2014 and completed on 3 April 2015 (Good Friday). It received its World Premiere on 1 November 2015 by The Choir of St. Paul's Episcopal Church (Dr. John Cummins, Organist/Choirmaster) and members of the Winston-Salem Symphony Orchestra, Winston-Salem, North Carolina. *Requiem* is now preferably performed incorporating both organ and string orchestra accompaniment, but it may still be performed with organ alone. Envisioned in 1986 (following my father's death), the creation of *Requiem* received new impetus in 2005 (following my mother's death). Thus, *Requiem* was composed in memory of my parents, Archie Greer Locklair (1916-1986) and Hester Helms Locklair (1918-2005). As an only child, I was very close to both of my parents and will ever be grateful to each of them for their deep, unselfish love and ongoing influence on my life. May they rest in peace and may this *Requiem* be a small, yet fitting, memorial to their rich lives.

*Requiem* is approximately forty minutes in length and is in nine movements that alternate chorus and organ-accompanied vocal solo movements. The four soloists also appear in movements 1 and 9, with them being placed antiphonally in movement 9. Elements of the traditional Latin Requiem Mass are present: 1. *Introit & Kyrie Eleison*, 3. *Sanctus-Benedictus*, 4. *Pie Jesu*, 5. *Agnus Dei*, 7. *Lux aeterna* and 9. *In Paradisum - Requiescant in pace*. In addition, three non-traditional solo movements use texts of comfort and assurance from Biblical scripture: John 14:1-4 (2. *Let Not Your Heart Be Troubled* – Tenor), John 11: 25-26 (6. *I Am the Resurrection* – Bass-baritone) and Psalm 121 (8. *I Will Lift Up Mine Eyes to the Hills* – Soprano). The Alto solo movement (4) is a setting of the traditional *Pie Jesu* text. All texts are in English and come from a variety of translations. *Requiem* is preferably performed in its entirety, but individual movements (especially the vocal solo movements) may be excerpted and performed alone.

## COMPOSER'S NOTES

### 1 INTROIT & KYRIE ELEISON

SATB chorus, SATB soloists,  
organ and string orchestra

Eternal rest grant to Thy servants, Lord, and  
let light perpetual shine upon them.

Thou, O God, art praised in Sion; and unto  
Thee shall the vow be performed in Jerusalem.  
Thou that hearest the prayer, unto Thee shall  
all flesh come.

Eternal rest grant to Thy servants, Lord.  
Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

### 2 LET NOT YOUR HEART BE TROUBLED

Tenor solo and organ

Let not your heart be troubled: ye believe in  
God, believe also in me. In my Father's house  
are many mansions: if it were not so, I would  
have told you. I go to prepare a place for you.  
And if I go and prepare a place for you, I will  
come again, and receive you unto myself; that  
where I am, there ye may be also.

St. John 14:1-4 KJV

### 3 SANCTUS-BENEDICTUS

SATB chorus, SATB soloists,  
organ and string orchestra

Holy, holy, holy, Lord God of Hosts:  
Heaven and earth are full of Thy glory.  
Glory be to thee, O Lord Most High.  
Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest.

### 4 PIE JESU

Alto solo and organ

Merciful Jesus, Lord, grant them rest, grant  
them rest, eternal rest.

### 5 AGNUS DEI

SATB chorus, SATB soloists,  
organ and string orchestra

Lamb of God, that takest away the sins  
of the world,  
Grant them rest.  
Lamb of God, that takest away the sins  
of the world,  
Grant them rest.  
Lamb of God, that takest away the sins  
of the world,  
Grant them eternal rest.

## COMPOSER'S NOTES

### 6 I AM THE RESURRECTION

Bass-baritone solo and organ

Jesus said unto her: I am the resurrection, and the life: he that believeth in me, though he were dead, yet shall he live: And whosoever liveth and believeth in me shall never die.

St. John 11: 25-26 KJV

### 7 LUX AETERNA

SATB chorus, SATB soloists, organ and string orchestra

Let everlasting light shine upon them, Lord, with Thy saints for ever, for Thou art merciful.

Grant them eternal rest, Lord, and let light perpetual shine upon them, for Thou art merciful.

### 8 I WILL LIFT UP MINE EYES

Soprano solo and organ

I will lift up mine eyes unto the hills, from whence cometh my help.  
My help cometh from the Lord, which made heaven and earth.  
He will not suffer thy foot to be moved: he

that keepeth thee will not slumber.

Behold, he that keepeth Israel shall neither slumber nor sleep.

The Lord is thy keeper: the Lord is thy shade upon thy right hand.

The sun shall not smite thee by day, nor the moon by night.

The LORD shall preserve thee from all evil: he shall preserve thy soul.

The LORD shall preserve thy going out and thy coming in from this time forth, and even for evermore.

Psalm 121 KJV

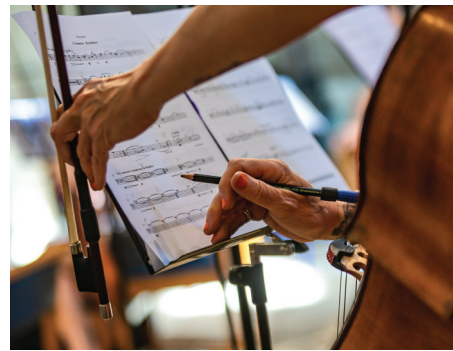
### 9 IN PARADISUM-REQUIESCANT IN PACE

SATB chorus, SATB [antiphonal] soloists, organ and string orchestra

Into paradise may the angels lead thee.

At thy coming may the martyrs receive thee and bring thee into the holy city Jerusalem.

Rest in peace.





## COMPOSER'S NOTES

### 10 COMFORT YE MY PEOPLE

Anthem for SATB chorus, divisi, a cappella

My first creation of 2020, this a cappella anthem, *Comfort Ye My People*, is dedicated to the love of my life, my wife, Paula, on her 13 February 2020 birthday. The anthem sets words by the seventeenth century hymn writer, preacher and philosophy professor at the University of Wittenberg, Johann Olearius (1611-1684). The words are based on Isaiah 40:1-8, making it especially appropriate for the liturgical season of Advent.

The English translation is by the English scholar and educator, Catherine Winkworth (1827-1878). It was she who introduced numerous German hymns to the English-speaking world, with this one appearing for the first time in her 1863 publication, *Chorale Book for England*.

Comfort, comfort ye my people,  
speak ye peace, thus saith our God;  
comfort those who sit in darkness  
mourning 'neath their sorrow's load.  
Speak ye to Jerusalem  
of the peace that waits for them;  
tell her that her sins I cover,  
and her warfare now is over.  
Hark, the voice of one that crieth  
in the desert far and near,  
calling us to new repentance  
since the kingdom now is here.  
Oh, that warning cry obey!

Now prepare for God a way;  
let the valleys rise to meet him,  
and the hills bow down to greet him.  
Make ye straight what long was crooked,  
make the rougher places plain:  
let your hearts be true and humble,  
as befits his holy reign.  
For the glory of the Lord  
Now o'er earth is shed abroad;  
and all flesh shall see the token  
that the word is never broken.

**Johann Olearius (1611-1684)**  
**Catherine Winkworth (1827-1878), alt.**

## COMPOSER'S NOTES

### 11 CALM ON THE LISTENING EAR OF NIGHT

A Christmas Anthem for SATB chorus and organ

*Calm on the Listening Ear of Night* was the result of a 2017 commission from Aurelia Gray Eller (1932-2018) for A Festival of Nine Lessons and Carols (2017) at St. Paul's Episcopal Church, Winston-Salem, North Carolina. It received its World Premiere at this annual service by The St. Paul's Choir (Dr. John Cummins, Organist/Choirmaster) on 17 December.

Mrs. Eller, a long-time and prominent member of St. Paul's and the Winston-Salem community at large, commissioned *Calm on the Listening Ear of Night* in memory of her husband, Mr. John DeWalden Eller, Jr. (1929-2000) and her first grandchild, Dr. Mark Glenn Cathey (1981-2011).

*Calm on the Listening Ear of Night* was composed during the summer of 2017. Its evocative text of the same title is by the 19th century Massachusetts Unitarian minister and writer, Edmund H. Sears (1810-1876). Educated at the Theological School of Harvard University, following several brief Unitarian pastorates in Massachusetts, he was forced into early retirement in 1847 due to ill health. For the remainder of his life Edmund Sears devoted himself to writing. It is from the first years of his retirement period, in 1849, that he produced his most universally beloved Christmas hymn text, *It Came Upon the Midnight Clear*. His earliest hymn text, however, *Calm on the Listening Ear of Night*, dates from fifteen years earlier. Created in 1834, *Calm on the Listening Ear of Night* was first published the same year in the **Boston Observer**. Later revised by Rev. Sears, it is that revised version of his Christmas text that has led it to become so enduring and is the one used in my new choral setting.

Calm on the listening ear of night  
Come heaven's melodious strains,  
Where wild Judea stretches far  
Her silver-mantled plains.  
Celestial choirs from courts above

Shed sacred glories there;  
And angels, with their sparkling lyres,  
Make music on the air.  
The answering hills of Palestine  
Send back the glad reply;

## COMPOSER'S NOTES

And greet, from all their holy heights,  
The Dayspring from on high.  
O'er the blue depths of Galilee  
There comes a holier calm,  
And Sharon waves, in solemn praise  
Her silent groves of palm.

"Glory to God!" the sounding skies  
Loud with their anthems ring,  
"Peace to the earth, good-will to men,

From heaven's eternal King!"  
Light on thy hills, Jerusalem!  
The Saviour now is born!  
And bright on Bethlehem's joyous plains  
Breaks the first Christmas morn.

**Edmund H. Sears (1834) (As it appears in  
The Hymnal of the Protestant Episcopal  
Church in the United States of America,  
1871.)**

## ACKNOWLEDGEMENTS

A brief note of thanks

For partial funding of this recording, appreciation is expressed to Wake Forest University's Provost, Dr. Rogan Kersh, and the Provost's Fund, as well to the Paul S. Robinson Fund of Wake Forest University.

Thanks are also extended to Dan Locklair's primary publisher, Subito Music Publishing. All compositions on this recording are published by Subito.

## COMPOSER'S NOTES

### **12 O LIGHT OF LIGHT**

Anthem for SATB Chorus, divisi, Soprano and Tenor Soloists, a cappella

*O Light of Light* was composed in March 2021 and is warmly dedicated to the outstanding British choral conductor and organist, Rupert Gough. Its presence on this recording represents its World Premiere.

The authorship of the tenth century Latin hymn text that I have set, *O Nata Lux de Lumine*, is unknown. Based on Chapter 9 of The Gospel of Luke, the words celebrate the Transfiguration of Christ. Originally in seven stanzas, I have chosen to set stanzas 1, 4 and 6 in an early 20th century English translation by Laurence Housman (1865-1959), which was first published in *The English Hymnal* (1906).

O Light of Light, Love given birth;  
Jesus, Redeemer of the earth;  
More bright than day your face did show,  
Your raiment whiter than the snow.

May all who seek to praise aright  
Through purer lives show forth your light.  
To you, the King of glory now  
All faithful hearts adoring bow.

Two prophets, who had faith to see,  
With your elect found company;  
The heavens above your glory named,  
Your Father's voice his Son proclaimed.

**Anonymous Latin hymn (tenth century)  
Translation by Laurence Housman**

## COMPOSER'S NOTES

### 13 ARISE IN BEAUTY

An Anthem for SATB Chorus and Organ

*Arise in Beauty* was the result of a 2009 commission from the Bruton Parish Church, Williamsburg, Virginia, through a gift from Carolyn Weekley in memory of her mother, Catherine Minor Weekley (1920 – 2009). Its 2009 text, by poet and retired Virginia Commonwealth University Instructor, Angier Brock, was specially commissioned for this anthem. *Arise in Beauty* was completed in November 2009 and received its World Premiere by The Choirs of Bruton Parish (Ms. Rebecca Davy, Director; Dr. JanEl Will, Organist) on 16 October 2010.

Ms. Brock's moving poem is lyrical throughout. Even in its beautiful originality, the poem invokes *The Book of Common Prayer* and biblical scripture (the latter through references to "dust" and "breath" from Genesis 2 to the final line of the poem invoking the opening of Psalm 62). Ms. Brock's poetry is also filled with wonderful twists on traditional texts (such as in the creative and reverse naming of the Trinity in speaking of "Inventing Wind," "Generous Christ," and "Luminous God").

Gladly each morning I arise in beauty,  
in beauty, gladly go about the day  
seeking the One who sings to me in secret,  
"Come, my love, my fair one, come away."

Gladly each evening, I lie down in wonder.  
Who are we mortals, placed by infinite arts  
in a blaze of beauty with the sweetest grace –  
Love that seals salvation on our hearts?

All the great stuff of heaven and earth we are –  
love and dust, breath and rest – counted as good  
with the river, the wren, the lily, the lamb, the star.  
Inventing Wind, what a lively dance your  
energy creates!

O Generous Christ, O Luminous God,  
for you alone my soul in silence waits.

Angier Brock (2009)

## COMPOSER'S NOTES

### 14 THE MYSTERY OF GOD

Anthem for SATB Chorus, a cappella

*The Mystery of God* was completed during the summer of 2016 and is dedicated to the British conductor, composer, conductor and organist, Malcolm Archer. *The Mystery of God* received its World Premiere and Radio Premiere at the same time in a performance over BBC Radio 3 on 22 March 2021 by The Choir of Royal Holloway (Rupert Gough, conductor). Both the choral work and the poem on which it is based share the same title. The poem, written in 1876, is by the American Unitarian minister, Frederick Lucian Hosmer (1840-1929).

One of his earliest poems, many of Dr. Hosmer's compositions first appeared in *The Thought of God in Hymns and Poems*, a publication dating from 1885. Born in Massachusetts, Rev. Hosmer was a graduate of Harvard College and Harvard Divinity School. He later went on to serve Unitarian congregations in Illinois, Ohio, Missouri and California. Of *The Mystery of God*, English hymnologist Percy Dearmer has said: "...this flawless poem, one of the completest expressions of religious faith."

My anthem *The Mystery of God* seeks to capture the serenity of Rev. Hosmer's words. Only in the final verse of the final stanza at "An open path to Thee" does the piece reach a full-spirited climax point. However, it quickly reasserts those words in gentler fashion, bringing the anthem to a serene close.

O THOU, in all thy might so far,  
In all thy love so near,  
Beyond the range of sun and star,  
And yet beside us here,—

What heart can comprehend thy name,  
Or searching, find thee out,  
Who art within a quickening Flame,  
A Presence round about?





## COMPOSER'S NOTES

Yet though I know thee but in part,  
I ask not, Lord, for more:  
Enough for me to know thou art,  
To love thee and adore.

O sweeter than aught else besides,  
The tender mystery  
That like a veil of shadow hides  
The Light I may not see!

And dearer than all things I know  
Is childlike faith to me,  
That makes the darkest way I go  
An open path to thee.

**Frederick Lucian Hosmer (1876)**

### **15/16** **MAGNIFICAT AND NUNC DIMITTIS (MONTRÉAL)**

for SATB choir and organ

*Magnificat and Nunc Dimittis (Montréal)* was commissioned by the Montréal Boys' Choir Course in celebration of its 40th anniversary in 2000. It was premiered at the Course's closing Evensong in Montréal at Christ Church Cathedral on 27 August 2000. The Guest Musical Director was John Scott (then at St. Paul's Cathedral, London). This piece, which is a setting of the traditional Magnificat and Nunc Dimittis canticles, celebrates the life of Dr. Byron Harker, who served as tenor soloist at St. Matthias' Church in Westmount and was beloved for his work with the Montréal Boys' Choir Course over a period of 25 years.

## COMPOSER'S NOTES

### **MAGNIFICAT [THE SONG OF MARY]**

Luke 1:46-55

My soul doth magnify the Lord,  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded  
the lowliness of his handmaiden.  
For behold, from henceforth  
all generations shall call me blessed.  
For he that is mighty hath magnified me;  
and holy is his Name.  
And his mercy is on them that fear him  
throughout all generations.

He hath showed strength with his arm;  
he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat,  
and hath exalted the humble and meek.

He hath filled the hungry with good things;  
and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel;

As he promised to our forefathers,  
Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost;

As it was in the beginning, is now, and ever  
shall be, world without end. Amen

### **NUNC DIMITTIS**

**[THE SONG OF SIMEON]**

Luke 2:29-32

Lord, now lettest thou thy servant depart in  
peace,  
according to thy word.

For mine eyes have seen thy salvation,  
which thou hast prepared before the face of  
all people;

To be a light to lighten the Gentiles,  
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to  
the Holy Ghost;

As it was in the beginning, is now, and ever  
shall be,  
world without end. Amen.

**\* The texts of the Magnificat and Nunc Dimittis are taken from the Book of Common Prayer © 1962 by the General Synod of the Anglican Church of Canada.**

**Used with permission.**

## BIOGRAPHIES

### DAN LOCKLAIR

The music of **Dan Locklair** (b. 1949) is widely performed throughout the U.S., Canada and abroad, including performances in England, Germany, France, Denmark, Hungary, Poland, Sweden, Korea, Japan, South Africa, Finland and Russia. His prolific output includes symphonic works, a ballet, an opera and numerous solo, chamber, vocal and choral compositions.

Locklair's music has been premiered and/or performed by such ensembles as the Helsinki (Finland) and Buffalo Philharmonics, the Saint Louis, North Carolina, Kansas City, Omaha, Winston-Salem, Western Piedmont and Salisbury (NC) Symphonies, The Louisville Orchestra, the Gregg Smith Singers, the BBC Singers, the St. Thomas Choir of Men and Boys (NY City), the Cathedral Choral Society (Washington, DC), the Pittsburgh New Music Ensemble, the Elmer Iseler Singers of Toronto, the Chicago Ensemble and The Oxford Players (UK), as well as by harpsichordists Igor Kipnis and Jukka Tiensuu, organists Marilyn Keiser, Thomas Murray, John Scott, Thomas Trotter and many others.

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 funerals of Presidents Ronald Reagan and George H.W. Bush.

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





## BIOGRAPHIES

Players, the Bel Canto Company and a Barlow Endowment Commission.

In addition to performances of his 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, Locklair's works have been programmed on 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*.

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 music is commercially available on the Koch, Naxos, Ondine, Albany, Convivium, MSR, Acis, 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 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 Inter-*

*national Biography* and *Baker's Biographical Dictionary Of Musicians* (1996 ed.).

Dan Locklair 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. 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). Presently, Dr. Locklair is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, North Carolina.

## RUPERT GOUGH

Rupert Gough has been director of Choral Music and College Organist at Royal Holloway, University of London since 2005. He is also Organist and Director of Music at London's oldest surviving church, Saint Bartholomew the Great, which maintains a professional choir. At Royal Holloway Rupert has developed the choral programme to include weekly choral recitals, choral conducting courses for undergraduates,





frequent new choral commissions and transformed the Chapel Choir into an elite group of 24 choral scholars. The Choir has particularly come to prominence through their series of recordings for Hyperion Records and travels widely for concert performances.

Rupert was a chorister at the Chapel Royal, St. James's Palace, and won a scholarship to the Purcell School. He received (with distinction) a Masters degree in English Church Music from the University of East Anglia whilst Organ Scholar at Norwich Cathedral. For 11 years he was Assistant Organist at Wells Cathedral during which time he made around 30 CD recordings as accompanist and director. A prize-winning organist, he has performed widely including Moscow, Hong Kong and across the USA.

## THE CHOIR OF ROYAL HOLLOWAY

The Choir of Royal Holloway is considered to be one of the finest university choirs in Britain. The choir was created at the time of the foundation of Royal Holloway College in 1886, and was originally only for women's voices. The group, comprised of 24 choral scholars and 2 organ scholars, undertakes

a busy schedule of weekly services and concerts, international tours, recordings and live broadcasts. Royal Holloway is the only university that maintains a tradition of singing daily morning services, and is home to the only choir in the country performing weekly live streamed concerts.

In recent years the choir has collaborated with many well-known ensembles for recordings, concerts and radio broadcasts including the King's Singers, the BBC Singers, Britten Sinfonia, London Mozart Players, Tallinn Chamber Orchestra, Onyx Brass, Fretwork and the jazz-trio Acoustic Triangle. The choir has an extensive and highly acclaimed discography with Hyperion, Decca, Signum and Naxos amongst others, and has a particular reputation for championing the work of Baltic and other contemporary composers.

Recent recordings feature the work of Ola Gjeilo, Joanna Marsh, Ben Parry and Flor Peeters, and a live concert recording of Beethoven's Ninth Symphony with Thomas Adès and the Britten Sinfonia. The choir also recently travelled to Paris to record a newly-rediscovered mass by Pierre Villette with alumna Sarah Fox.

## MARTIN BAKER

Distinguished Choral Conductor and Concert Organist, Martin Baker is regarded as one of Britain's finest choral conductors and organists having held distinguished posts at both Westminster Cathedral and Westminster Abbey in London.

As an organ soloist he won first prize in the Improvisation Competition at the St Albans International Organ Festival in 1997, and he performs solo recitals regularly throughout the UK as well as in Europe, the USA, and Russia. He is known particularly for his skill in organ improvisation.

## SOUTHERN SINFONIA

Southern Sinfonia's reputation continues to grow as the leading professional Chamber Orchestra in the South of England. With Sir Roger Norrington as its Patron, the orchestra, established in 1990, is now developing its exciting new residency at Queen's College in Taunton, Somerset, alongside its other continuing relationships under its new Artistic Director/Conductor, Simon Chalk.

Characterised by the strength and depth of knowledge of its players – from its unique



ability to also play Baroque instruments at the correct pitch and with informed playing style to its commitment to contemporary and new music – Southern Sinfonia is in great demand. The orchestra has held residencies at the Corn Exchange, Newbury and the University of Winchester, and

has had a long association with Reading University. It performs in venues throughout the UK including London, Wells, Bath, Exeter, Canterbury, Cambridge, Nottingham and Romsey.

As well as regular orchestral concerts and performances with the South of England's most established chamber choirs

and choral societies, the orchestra has made a number of high profile recordings most recently the world premieres of both of the Requiems by Dan Locklair (Convivium) and Carl Rütti (Naxos), and the Bach B Minor Mass and Monteverdi Vespers with Ralph Allwood and the Rodolfus Choir (Signum).







## CREDITS

# DAN LOCKLAIR REQUIEM & OTHER CHORAL WORKS

RUPERT GOUGH *directs* THE CHOIR OF ROYAL HOLLOWAY  
*with organist* MARTIN BAKER & SOUTHERN SINFONIA

### SOLOISTS

SOPRANO Hilary Cronin  
ALTO Elisabeth Paul

TENOR Christopher Willoughby  
BASS Geoff Williams

### PRODUCTION

ENGINEER Adaq Khan  
PHOTOGRAPHY & ARTWORK Mike Cooter

PRODUCER George Richford  
EXECUTIVE PRODUCER Adrian Green

Recorded Christchurch Priory, Dorset, 13 & 14 June, 2021

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