



Rupert Gough *directs* The Choir of Royal Holloway
with organist David Goode & Onyx Brass

DAN LOCKLAIR

FROM EAST TO WEST

& OTHER CHORAL WORKS

TRACKLIST

FROM EAST TO WEST

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1 From East to West

A Christmas Anthem for SATB chorus, brass quintet & organ

Composed in 2003 and commissioned by the Indianapolis Symphonic Choir (Eric Stark, Artistic Director), with support from the Lilly Endowment. The commission honored Charles Manning for his 25th anniversary as the choir's accompanist.

From East to West received its world premiere on 6 December 2003 by the Indianapolis Symphonic Choir in St. Luke's United Methodist Church, Indianapolis, Indiana. With a 2005 commission from the Cathedral Choral Society in Washington, DC (J. Reilly Lewis, Music Director), the piece was expanded to include optional brass quintet and percussion. This version, which is heard here, was given its world premiere at the Washington National Cathedral, Washington, DC, on 9 December 2005.

Approximately six minutes in length, the four-stanza text used in *From East to West* was written in the fifth century by Coelius Sedulius. The original Latin hymn – intended for use during the Lauds office hour in the Christmas season – is a lengthy alphabetic hymn, with each four-verse stanza beginning with a different letter of the alphabet. This English translation is by the 19th

century hymn writer, John Ellerton, with further refinements by my Wake Forest University colleague, Robert Ulery, Jr. (Professor Emeritus, Classical Languages).

Since the original text is a hymn, I began my compositional process by creating an original hymn tune and harmonization. Although the anthem develops the primary melodic and harmonic materials of my hymn tune and harmonization, the entire hymn setting is heard only once near the end of the piece.

From East to West opens with an organ introduction that presents the harmonic backdrop for the entire anthem as it alternates between D and A♭ major tonalities. These tonalities are a tritone apart (the furthestmost, foreign relationship in traditional tonality) and seek to symbolize the expanse of “East to West” and “shore to shore” that Christ's birth and life sought to bridge. Octave dialogues between the soprano/tenor and alto/bass sections of the choir stately proclaim the first stanza text. A lyrical statement of the second stanza soon follows (“Behold, the world's Creator”) with the dialogue idea now appearing between the four-part choir and organ. A brief organ development of the opening tritone idea bridges this section with the playful and dance-like third stanza (“And while the

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angels in the sky"). Choral dialogues resume, this time between the men's and women's sections of the choir. Exuberant and highly rhythmical music soon emerges, beginning with the fourth stanza Gloria ("All glory for this blessed time"). Then, in reverse order, each of the previous stanzas is revisited. After the main climax is reached over a vibrant organ pedal trill at the word "Amen", the first stanza text is again heard as it appears in my original hymn setting. The piece's opening material briefly returns in the organ and brings *From East to West* to a joyous close.

*From East to West, from shore to shore,
let every heart awake and sing
the Holy Child whom Mary bore,
the Christ, the everlasting King.*

*Behold, the world's Creator wears
a servant's form and body true;
our very flesh our Maker shares,
his fallen creatures to make new.*

*And while the angels in the sky
sing praise above the silent field,
to shepherds poor the Lord most high,
the one Great Shepherd, is revealed.*

*All glory for this blessed time
to God the Father ever be;
O Virgin-born, all praise be thine,
all praise, O Holy Ghost, to thee. Amen*

Latin from the *Liturgia Horarum*
Coelius Sedulius (5th century, A.D.)
[trs. John Ellerton (1826-1893)
alt. Robert Ulery, Jr.]

2 Love Came Down at Christmas

A Christmas Anthem for SATB chorus, a cappella, or with keyboard accompaniment

Composed in 2009 and dedicated to Marilyn Keiser and The Choir of Trinity Episcopal Church in Bloomington, Indiana.

Christina Rossetti (1830-1894), born in London, was a devout Anglican and most of her poetic output is religious. Two of her most famous poems are for Christmastide: *In the Bleak Midwinter* and *Love Came Down at Christmas*. This brief choral work is based on the latter poem, originally called *Christmastide*, which was published in Rossetti's 1885 volume, **Time Flies: a Reading Diary**. In her Introduction to R.W. Crump's 2001 book, **Christina Rossetti: The Complete Poems**, Betty S. Flowers

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provides a concise and beautiful overview of Rossetti's poetry when she extols: "...the beauty of her lyricism, the perfect pitch and clarity of her line, the subtle effects of rhyme and rhythm." In a direct and simple manner, I have tried to capture these admirable poetic traits in my choral setting of Rossetti's elegant words.

*Love came down at Christmas,
love all lovely, love divine;
love was born at Christmas:
star and angels gave the sign.*

*Worship we the Godhead,
love incarnate, love divine;
worship we our Jesus,
but wherewith for sacred sign?*

*Love shall be our token;
love be yours and love be mine,
love to God and [neighbor]*,
love for plea and gift and sign.*

Christina Rossetti (1885)

* Original words = "to all men"

3-5 Three Christmas Motets

For SATB choir, divisi, a cappella

Composed in 1993 and dedicated to Brian Gorelick and the Wake Forest University Choir (Winston-Salem, North Carolina). It received its world premiere by that ensemble, Brian Gorelick conducting, on 9 December 1993. All three Latin Christmastide texts come from the *Liber usualis* and have English translations by my Wake Forest University colleague, Robert W. Ulery, Jr.

The rhythmical *Quem Vidistis Pastores?*, presenting excited questions to the shepherds concerning Christ's birth, alternates antiphonally between the men and women of the choir.

O Magnum Mysterium, serenely celebrating both the birth of Jesus and Brian Gorelick's first-born son, David, is lyrical and rich in its texture as it, too, alternates between the men's and women's sections of the choir. Although the entire cycle is based around the note "G", *O Magnum Mysterium*, in particular, is based on the pitches of Dr. Gorelick's son's initials: "DEG."

Continuing the antiphonal alternation between the men's and women's sections of the choir, *Hodie Christus Natus Est* musically heralds the announcement of Christ's birth with exuberant eight-part polyphon near the end.

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i Quem Vidistis Pastores?

*Quem vidistis, pastores? dicite;
annuntiate nobis, in terris quis apparuit?
Natum vidimus et choros Angelorum
collaudantes Dominum.*

*Quem vidistis, pastores? dicite;
Dicite, quidnam vidistis?
et annuntiate Christi nativitatem.
Natum vidimus et choros Angelorum
collaudantes Dominum.*

“Whom did you see, shepherds? Speak;
Tell us, who appeared on earth?”
“We saw the Newborn, and choirs of Angels
giving high praise to the Lord.”

“Whom did you see, shepherds? Speak;”
“Speak, what in the world did you see?
and tell of the birth of the Christ.”
“We saw the newborn, and choirs of Angels
giving high praise to the Lord.”

ii O Magnum Mysterium

*O magnum mysterium et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepeio.*

*O magnum mysterium et admirabile sacramentum,
Beata Virgo cujus viscera meruerunt
portare Dominum Christum.*

O magnum mysterium et admirabile sacramentum,

O magnum mysterium.

O mystery profound and holy rite of wonder,
that animals would see the Lord newborn,
lying in a manger.

O mystery profound and holy rite of wonder,
Blessed the Virgin whose womb was worthy
to bear the Lord Christ.

O mystery profound and holy rite of wonder,

O mystery profound

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iii Hodie Christus Natus Est

*Hodie Christus natus est: Alleluia;
hodie Salvator apparuit: Alleluia;
hodie in terra canunt Angeli,
laetantur Archangeli: Alleluia;
hodie exsultant justi dicentes:
Gloria in excelsis Deo,
Alleluia, Alleluia.
Hodie Christus natus est: Alleluia,*

Today the Christ was born: Alleluia!
today the Saviour has appeared: Alleluia!
today on earth the angels sing,
the archangels rejoice: Alleluia!
today the righteous exult, saying:
Glory in the highest to God,
Alleluia, Alleluia.
Today the Christ was born: Alleluia!

Texts from the **Liber usualis** — Translations by Robert W. Ulery, Jr.

6 Dona Nobis Pacem

Motet for SATB choir, a cappella
Composed in 1985 and dedicated to the Wake Forest University Concert Choir and its director, Brian Gorelick, the motet's only text are the Latin words that end the Ordinary of the Mass: “Dona nobis pacem” (“Grant Us Peace”). In three sections, the lively and contrapuntal middle section is flanked by opening and closing sections that explore the serene implications of the words on which the piece is based. *Dona Nobis Pacem* received its world premiere by the Wake Forest University Concert Choir in Winston-Salem, North Carolina, on 6 November 1986.

7 The Lord Is My Light

Anthem for SATB chorus & organ
Commissioned by the First Baptist Church on Fifth, Winston-Salem, North Carolina. Composed in 2017, this anthem was commissioned to honor the Rev. George David Williamson and celebrate his twenty years of service as the church's Associate Pastor for Worship and the Arts. *The Lord Is My Light* sets some of Rev. Williamson's favorite scripture passages: Psalm 27:1, 4-5 (KJV) and Isaiah 26: 3-4 (KJV).

The Lord Is My Light begins with a vibrant organ introduction characterized by a dotted rhythmic motive harmonized by rich chords, an idea that

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binds the entire anthem together. The entrance of the choir joyously proclaims the first verse of the text ("The Lord is my light..."). A return to the rich chords of the opening organ motive soon folds into a lyrical section ("One thing have I desired of the Lord..."). After reaching a climax point, the opening dotted motive returns, but is altered as it introduces the dark third verse of the text ("For in the time of trouble..."). Soon, reaching a large climax ("...he shall set me up upon a rock."), the opening organ motive returns, leading to the most peaceful and serene section of the anthem ("Thou wilt keep him in perfect peace..."). Sung *a cappella*, a solo line in the organ emerges with segments of *The Sacred Harp* (1844) hymn tune, FOUNDATION, a tune most often associated with the hymn text, *How Firm A Foundation*. Recapitulating the opening of *The Lord Is My Light*, the anthem soon ends vibrantly as, with full organ, the choir enthusiastically exclaims the final verse of scripture on which the piece is based ("Trust ye in the Lord for ever: for in the Lord Jehovah is everlasting strength.")

1. The Lord is my light and my salvation; whom shall I fear? the Lord is the strength of my life; of whom shall I be afraid?

4. One thing have I desired of the Lord, that will I seek after; that I may dwell in the house of the

Lord all the days of my life, to behold the beauty of the Lord, and to inquire in his temple.

5. For in the time of trouble he shall hide me in his pavilion: in the secret of his tabernacle shall he hide me; he shall set me up upon a rock.

Psalm 27: 1, 4-5 (KJV)

3. Thou wilt keep him in perfect peace, whose mind is stayed on thee: because he trusteth in thee.

4. Trust ye in the Lord for ever: for in the Lord Jehovah is everlasting strength.

Isaiah 26: 3-4 (KJV)

8 King of Glory, King of Peace

Anthem for SATB chorus, a cappella

Composed in 2016 and dedicated to the British singer and choral conductor, Christopher Watson. It is a setting of a poem by the Welsh-born poet and Anglican priest, George Herbert (1593-1633), and first appeared in the posthumous collection of his complete poetry, **The Temple: Sacred Poems and Private Ejaculations** (1633).

Simple in design and homophonic in texture, I have chosen to especially emphasize the gentler "King of peace" nature of Mr. Herbert's well-known poem.



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*King of glory, King of peace,
I will love thee;
and that love may never cease,
I will move thee.
Thou hast granted my request,
thou hast heard me;
thou didst note my working breast,
thou hast spared me.*

*Wherefore with my utmost art
I will sing thee,
and the cream of all my heart
I will bring thee.
Though my sins against me cried,
thou didst clear me;
and alone, when they replied,
thou didst hear me.*

*Seven whole days, not one in seven,
I will praise thee;
in my heart, though not in heaven,
I can raise thee.
Small it is, in this poor sort
to enroll thee:
e'en eternity's too short
to extol thee.
George Herbert (1633)*

9 O Trinity of Blessed Light

Anthem for SATB chorus, a cappella

Composed in 2021 and dedicated to Joseph Causby (Director of Music and Organist, Chapel of the Cross, Chapel Hill, North Carolina).

The original 6th century Latin words of the first two stanzas of this strophic hymn are attributed to St. Ambrose of Milan. In the 19th century, the Anglican priest and hymn writer, John Mason Neale (1818-1866), translated Ambrose's words into English. A third stanza, written by the rector of the University of Paris, Charles Coffin (1676-1749), was translated by the Anglican priest and hymn writer, John Chandler (1806-1876).

The "blessed light" of the Trinity was the impetus behind my short lyrical setting of these familiar Trinitarian words.

*O Trinity of blessed light,
O Unity of princely might,
the fiery sun now goes his way;
shed thou within our hearts thy ray.
To thee our morning song of praise,
to thee our evening prayer we raise;
O grant us with thy saints on high
to praise thee through eternity.*

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*To God the Father, heavenly Light,
to Christ revealed in earthly night,
to God the Holy Ghost we raise
our equal and unceasing praise.*

St. Ambrose of Milan (Latin, 6th century)

John Mason Neale, trs.

Stanza #3: Charles Coffin (Latin, 18th century)

John Chandler, trs.

10-14 Brief Mass

SSAATTBB chorus, a cappella

Composed in 1993 in memory of choral conductor, Mary Nell Saunders. Like the basic bread and wine elements of Mass, the basic musical materials of *Brief Mass* are simple. Yet, like the profound and eternal meanings of Mass, the use and development of the musical materials of *Brief Mass* strive for deeper musical dimensions. The pitch material of each movement is basic and very limited, and each movement does not stray from its basic foundation pitches. Each individual movement serves as a vital link to the whole of *Brief Mass*. Throughout its duration *Brief Mass* invokes symbolism (including numerical symbolism), and the Holy Number three is the inspiration for

each movement's three-part structure. While the ultimate aim of this work is the successful musical illumination of one of the most significant texts in the world, technical dimensions of each movement are now briefly described.

Kyrie Joined by a common unity note, C, each of the soprano and alto voice parts (as well as the tenor and bass parts) share common exchanges of line. Metrical shifts occur through development of 4 3 5 3 meters. The sole pitch material used is a six-note synthetic mode: C, E, F♯, G, A♭, A.

Gloria This movement divides the choir into two separate SATB choirs. In this joyous and highly rhythmical *Gloria*, a recitative-like quality permeates the entire movement. The sole pitch material used forms the Phrygian Mode : F♯, G, A, B, C♯, D, E, F♯.

Credo As in movements I and V, meter development is employed here. Unlike I and V (which use the half-note as the unit of beat), here the eighth and quarter notes are the units of beat as the meters alternate between triple, duple and triple. Often using common, unison pitches to symbolize the united spirit of the Credo, this movement is centered on the new pitches B♭ and E♭ (thus, added with the pitches of movement's I and II, the total 12 pitches of



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the chromatic scale are now represented). The sole pitch material used in III represents a transposition of movement I's pitch material: E♭, G, A, B♭, B, C.

Sanctus Like II, two separate SATB choirs are employed and, also as in II, the performing space and/or occasion will dictate whether or not the two choirs are separated antiphonally. This movement seeks to express a simple, hymn-like Sanctus, often of restrained joy. Like II, no metrical development is employed but, also like II, a seven-note mode is employed, this one being a synthetic mode made up of a combination of the Lydian and Phrygian Church Modes. The sole pitch material for IV is: A, B, C♯, D♯, E, F, G, A.

Agnus Dei Like I and III, metrical development is an important part of this movement. The entire metrical structure of V is an exact retrograde of the meters of I with, again, the half-note representing the pulse. Musically, also like I, the *Agnus Dei* seeks to express pleas in a manner that is both restrained and ethereal. Like I and III, its primary pitch material consists of a transposition of the same six intervallic patterns: F, A, B, C, D♭, D. In addition, the 16th century Genevan Psalter 12th Psalm (a Psalm of plea) tune, **DONNE SECOURS**, is freely quoted in the men's voices. While based

on the same pitches as the entire *Agnus Dei*, the Psalm tune also incorporates two additional pitches, E and G, which serve to further musically unite the *Agnus Dei* with movements I and II.

i Kyrie

Kyrie eleison, Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

ii Gloria

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. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus. Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee Thanks for Thy great glory. O Lord God,



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heavenly King. God the Father almighty. O Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father, Who taketh away the sins of me world, receive our prayer. Who sitteth at the right hand of the Father, have mercy upon us. For Thou alone art holy. Thou alone art Lord. Thou alone. O Jesus Christ, art most high. Together with the Holy Ghost, in the glory of God the Father. Amen.

iii Credo

Credo in unum Deum. Patrem omnipotentem, factorem coeli et terrae, visibillum omnium et invisibillum. Et in unum Dominum Jesum Christum. Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quam omnia facta sunt. Qui propter nos homines. Et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas- Et ascendit in coelum sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erat finis.

Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made; of one substance with the Father: by whom all things were made. Who for us men, and for our salvation, came down from heaven. And was made flesh by the Holy Ghost of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate, and was buried. And on the third day He rose again, according to the Scriptures. And ascended into heaven: He sitteth at the right hand of the Father. And He shall come again with glory to judge the living and the dead; and of His Kingdom there shall be no end. And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father and the Son. Who together

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with the Father and the Son is worshipped and glorified: who spoke by the prophets. And in one holy catholic and apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead. And the life of the world to come. Amen.

iv Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra in gloria tua. Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are filled with Thy glory. Hosanna in the highest. Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

v Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who taketh away the sins of the world, have mercy upon us. Lamb of God, who taketh away the sins of the world, have mercy upon us. Lamb of God, who taketh away the sins of the world, grant us peace.

15 Thy Goodness, Lord, a Joyful Theme Anthem for SATB chorus & organ

Commissioned in 2019 by the First Presbyterian Church of Tuscaloosa, Alabama, (Marjorie Johnston, Director of Music) in celebration of the Church's 200th anniversary. Due to Covid, the World Premiere by the Sanctuary Choir was delayed until 22 April 2023.

Samuel Willard (1640-1707) wrote his hymn text, *Thy Goodness, Lord, a Joyful Theme*, in the late 17th century. It was published in 1830 in a collection of his hymns entitled, **Sacred Poetry and Music Reconciled**, or **A Collection of Hymns Original and Compiled**. Even now, in the 21st century, Samuel Willard's powerful and moving words remain fresh and vital.

Samuel Willard's original hymn text, *Thy Goodness, Lord, a Joyful Theme*, consists of five stanzas. I chose to set four of these stanzas and closed the anthem by repeating the first stanza. Reflecting the first stanza's words, "a joyful theme," my anthem is based on one primary musical theme that is varied throughout the piece. It is first heard in the organ introduction. This theme goes on to appear in both the organ and chorus. The first and last sections of *Thy Goodness, Lord, a Joyful Theme* are majestic in spirit, with a contrapuntal middle section,

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reflecting stanzas 3 and 4, being more lyrical and reflective. The climax of the anthem, over the power of full organ, comes with the repeat of the first stanza text. These words, so fresh and meaningful, seem to sum up Samuel Willard's entire hymn text: "Let love divine our hearts inspire, and harmonize our tongues."

- 1 *Thy goodness, Lord, a joyful theme,
Demands our grateful songs.
Let love divine our hearts inspire,
And harmonize our tongues.*
- 2 *Thy goodness smiles in every dawn,
And gilds the evening sky.
In every scene of joy and grief
The God of grace is nigh.*
- 3 *Ten thousand eyes are fixed on thee,
Nor hope nor wish in vain.
Ten thousand tribes of happy things
Thy bounteous hands sustain.*
- 4 *O grant us, Lord, a heart to feel,
How good and kind thou art;
And still our woes and wants relieve,
And every grace impart.*
Samuel Willard (Late 17th century)

16 In the Cross of Christ I Glory

Anthem for SATB chorus, divisi, a cappella

Composed in 2006 and is dedicated to my late mother-in-law and late father-in-law, Eileen and Ralph Welshimer. The text for the anthem is by Sir John Bowring (1792-1872), a member of the British Parliament, British Consul at Canton and later Governor of Hong Kong. Fluent in many languages and said to speak approximately one hundred of them, Bowring was a prolific writer on many subjects. Today he is mostly remembered for his hymns, which include not only his beloved *In the Cross of Christ I Glory*, but also *Watchman, Tell Us of the Night*. Both were published in an 1825 collection of his hymns, **Bowring's Hymns**. *In the Cross of Christ I Glory* is based on Galatians 6:14, the same scripture that inspired Isaac Watts's well-known hymn, *When I Survey the Wondrous Cross*.

*In the cross of Christ I glory,
Towering o'er the wrecks of time;
All the light of sacred story
Gathers round its head sublime.*

*When the woes of life o'ertake me,
Hopes deceive and fears annoy,*

*Never shall the cross forsake me:
Lo, it glows with peace and joy.*

*When the sun of bliss is beaming
Light and love upon my way,
From the cross the radiance streaming
Adds more luster to the day.*

*Bane and blessing, pain and pleasure,
By thy cross are sanctified;
Peace is there that knows no measure,
Joys that through all time abide.*

*In the cross of Christ I glory,
Towering o'er the wrecks of time;
All the light of sacred story
Gathers round its head sublime.*
John Bowring (1825)

17 The Lord Ascendeth Up on High

An Ascension Anthem for SATB chorus, a cappella

Composed in 2011 as part of a series of short anthems celebrating various Seasons of the liturgical year. It is based on a hymn text by Arthur Tozer Russell (1806-1874). Although Mr. Russell is particularly known as a translator of the hymns of

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Martin Luther and other German hymn writers, *The Lord Ascendeth Up on High* is one of his original hymn texts. It first appeared in print in the Dalston German Hospital hymnal, **Hymns for Public Worship** (London, 1848).

*The Lord ascendeth up on high,
The Lord hath triumphed gloriously,
In power and might excelling;
The grave and hell are captive led,
Lo! He returns, our glorious Head,
To His eternal dwelling.*

*The heavens with joy receive their Lord,
By saints, by angel hosts adored,
O day of exultation!
O earth, adore thy glorious King!
His rising, His ascension sing
With grateful adoration!*

*Our great High Priest hath gone before,
Now on His Church His grace to pour,
And still His love He giveth;
O may our hearts to Him ascend;
May all within us upward tend
To Him Who ever liveth!*
Arthur Russell (1848)

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18 Spirit of Mercy, Truth, and Love

Anthem for Pentecost for SATB chorus, divisi, a cappella

Composed in 2011 as a part of a series of short anthems celebrating various Seasons of the liturgical year. It is based on an anonymous Pentecost hymn text that first appeared in the 1774 collection, **Psalms, Hymns and Anthems**, published by the Foundling Hospital in London.

In my setting of this text the tonal center of each stanza moves downward, symbolizing the descent of the Holy Spirit to Christ's disciples following the resurrection of Jesus.

*Spirit of mercy, truth, and love,
O shed Thine influence from above;
And still from age to age convey
The wonders of this sacred day.*

*In every clime, by every tongue,
Be God's surpassing glory sung:
Let all the listening earth be taught
The wonders by our Saviour wrought.*

*Unfailing Comfort, heavenly Guide,
Still o'er Thy holy Church preside;
O shed thine influence from above,*

Spirit of mercy, truth, and love.

Anonymous, from **Psalms, Hymns and Anthems**, 1774, alt.

19 The Texture of Creation

For double SATB chorus, brass quintet, timpani & organ

Composed in 1983 for the Inauguration of Thomas K. Hearn, Jr. as Twelfth President of Wake Forest University in Winston-Salem, North Carolina. It received its world premiere on 4 November 1983 in Wait Chapel of Wake Forest University by the University Concert Choir and Choral Union, Wake Forest Brass and Percussion Ensemble, Susan Bates, organ, John Mochnick, conductor. The text, by former Wake Forest University staff member, Martha W. Lentz, was created for this piece.

In three sections, the opening majestic (preferably antiphonal) instrumental section abounds with dialogue and later returns to mark the closing of the composition. The largely unison choir enters after each of these sections proclaiming that we, the gathered people, "...are the texture of creation." The middle section only accompanied by organ, highlighting the words "we are constantly weaving new fabric," divides the choir into eight parts and is contrapuntal in texture.

PROGRAMME NOTE

We are the texture of creation.

This is a place of consecration.

Now is a time of transformation.

From differences that strengthen us,

And ancient disciplines that define us,

We are constantly weaving new fabric.

We are the texture of creation.

This is a place of consecration.

Now is a time of transformation.

Martha W. Lentz (1983)

PERFORMERS

SOPRANO

Isabelle Davis

Esme Ellis

Eve Garrard

Ciara Harman

Alicia Hunt

Hilary Kwan

Ellie Miles-Kingston

Dorothy Whyte-Venables

ALTO

Ellie Ajao

Ruben Dales

Sophie Janes

Lucy Ormrod

Phoebe Wakefield

TENOR

Sebastian Clifford-Varley

James Edgeler

Sequoia Ralph

Robert Murray John

Zachary Smith

Hector Fiennes

BASS

Marcus Coleridge

James Gooding

Gabriel Huc-Hepher

Dominic Kwan

Harvey Lok

Joseph Morris

Henry Smith

TRUMPET

Ryan Linham

Alan Thomas

FRENCH HORN

Andrew Sutton

TROMBONE

Byron Fulcher

TUBA

Dave Gordon-Shute

ORGAN

David Goode

CONDUCTOR

Rupert Gough

PERCUSSION

Tristan Fry

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 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,



Dan Locklair

BIOGRAPHIES

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 International 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

BIOGRAPHIES

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.

More information at www.locklair.com

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, Convivium Records 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, Dan Locklair, 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.

More information at www.chapelchoir.co.uk

Onyx Brass

Onyx Brass is one of the rare breed of chamber ensembles whose musical and technical virtuosity is matched by the accessibility and vitality of their presentation. Their mission is to have their extraordinary abilities at the disposal of the music at all times, and to play music of the requisite quality to reflect the status of the brass quintet as a serious medium for chamber music. The richness and warmth of their sound is remarked upon by all who hear them.

More information at www.onyxbrass.co.uk



The Choir of Royal Holloway

BIOGRAPHIES

David Goode

David Goode is one of the UK's leading organists. He has played in cathedrals and concert halls all over the world, and appeared with some of the UK's top orchestras. He has also composed a number of choral and organ works; *Blitz Requiem* was premiered in St Paul's Cathedral in 2013.

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 come to particular 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.



Rupert Gough

