DAN LOCKLAIR SING TO THE WORLD SECULAR CHORAL WORKS

ONVIVILY ON ON THE ON THE

Adam Whitmore directs
Phoenix Consort with Iain Farrington

TRACKLIST

SING TO THE WORLD

Sing to the World				
1	i	That Music Always Round Me		
2	ii	The Singers		
3	iii	An Hymn to the Morning		
4	iv	Master of Music		
5	V	The Musical Ass		
6	For	This Is Love		
7	Bon	id and Free		
The Lilacs Bloomed				
8	i	"l mourned"		
9	ii	"fallen star"		
10	iii	"a miracle"		
11	For	Amber Waves		
12	Тар	estries		
13	The	Cloths of Heaven		
changing perceptions & EPITAPH				
14	i	what do we know about life		
15	ii	A.M.H		
16	iii	Grief Poem		
17	iv	High Flight		
18	V	like the river that passes away		
19	EPI7	ГАРН		
Total running time 77.02				

PREFACE

This album brings together a remarkable collection of secular choral works by the eminent American composer Dan Locklair, celebrated for his gift of weaving words with rich, expansive, harmonious and lyrical music.

Drawing on texts by poets as diverse as Robert Frost, Walt Whitman, W.B. Yeats, Phillis Wheatley, Christine Teale Howes, John Gillespie Magee, Jr. and Rabindranath Tagore, these pieces explore themes of love and loss, nature and freedom, moments of intimate reflection and events of world-shaking resonance, always with a voice that is deeply rooted in American culture.

Spanning more than three decades, the works range from intimate unaccompanied choral partsongs to expansive cantatas, all commissioned by a range of ensembles, youth choirs and choral societies.

PROGRAMME NOTE

SING TO THE WORLD

Sing to the World (A Choral Cycle in Five Movements in Celebration of Music for SATB chorus, divisi, a cappella) was the result of a 2019 commission from Caritas A Cappella Ensemble (Cathy Youngblood. Artistic Director) in Charlotte, North Carolina. This ensemble gave the World Premiere on 15 May 2022 in Myers Park United Methodist Church, Charlotte, NC. Completed in the autumn of 2019, Sing to the World is a setting of five poems that, in one way or another, celebrate music. Each movement of the choral cycle is titled by the names of the respective poems. The first movement, That Music Always Round Me, is a setting of a poem by the American transcendental poet, Walt Whitman (1819 -1892). It lauds the emotional impact of music.

The second movement, *The Singers*, is a setting of a poem by the American 19th century poet and educator, Henry Wadsworth Longfellow (1807 - 1882). It celebrates how music so powerfully speaks to a variety of people in different ways.

The third movement, *An Hymn to the*

Morning, is a setting of a poem by Phillis Wheatley (ca. 1753 - 1784). The first African American woman to publish a book of poetry, Wheatley's poem recounts a slave who sings in the morning to comfort fellow laborers. Alternating counterpoints to Phillis Wheatley's 18th century poem are the melody and first stanza text of the 19th century African American spiritual, My Lord! What a Morning.

The fourth movement, *Master of Music*, sets a poem of the same name by the late 19th century/early 20th century American poet, educator and clergyman, Henry Van Dyke (1852 - 1933). For double chorus, the poetry focuses on the invisible impact of music on the human soul.

The fifth and final movement, *The Musical Ass*, is a setting of an English translation of a humorous poem by the neo-classical Spanish poet, Tomás Iriarte (1750 - 1791). Taken from his publication, *Fables*, *The Musical Ass* observes a donkey who finds fascination in a newly discovered flute. With resulting humor, *The Musical Ass* reminds us that poetry and music needn't always be serious!

1i That Music Always Round Me

That music always round me, unceasing, unbeginning, yet long untaught I did not hear, But now the chorus I hear and am elated, A tenor, strong, ascending with power and health, with glad notes of daybreak I hear,

A soprano at intervals sailing buoyantly over the tops of immense waves, A transparent bass shuddering lusciously under and through the universe, The triumphant tutti, the funeral wailings with sweet flutes and violins, all these I fill myself with,

I hear not the volumes of sound merely, I am moved by the exquisite meanings, I listen to the different voices winding in and out, striving, contending with fiery vehemence to excel each other in emotion;

I do not think the performers know themselves — but now I think I begin to know them. Walt Whitman

2 ii The Singers

God sent his Singers upon earth With songs of sadness and of mirth, That they might touch the hearts of men, And bring them back to heaven again.

The first, a youth, with soul of fire, Held in his hand a golden lyre; Through groves he wandered, and by streams, Playing the music of our dreams.

The second, with a bearded face, Stood singing in the market-place, And stirred with accents deep and loud The hearts of all the listening crowd.

A gray old man, the third and last, Sang in cathedrals dim and vast, While the majestic organ rolled Contrition from its mouths of gold.

And those who heard the Singers three Disputed which the best might be; For still their music seemed to start Discordant echoes in each heart,

But the great Master said, "I see No best in kind, but in degree: I gave a various gift to each, To charm, to strengthen, and to teach.

"These are the three great chords of might, And he whose ear is tuned aright Will hear no discord in the three. But the most perfect harmony." Henry Wadsworth Longfellow

3 iii An Hymn to the Morning

ATTEND my lays, ye ever honour'd nine, Assist my labours, and my strains refine; In smoothest numbers pour the notes along.

For bright Aurora now demands my song. Aurora hail, and all the thousand dies. Which deck thy progress through the vaulted skies:

The morn awakes. and wide extends her rays. On ev'ry leaf the gentle zephyr plays; Harmonious lays the feather'd race resume. Dart the bright eye, and shake the painted plume.

Ye shady groves, your verdant gloom display To shield your poet from the burning day: Calliope awake the sacred lyre, While thy fair sisters fan the pleasing fire:

The bow'rs, the gales, the variegated skies In all their pleasures in my bosom rise. See in the east th' illustrious king of day! His rising radiance

drives the shades away -

But Oh! I feel his fervid beams too strong. And scarce begun, concludes th' abortive song. Phillis Wheatley

My Lord! What a Morning

African American Spiritual Refrain: My Lord! what a morning, when the stars begin to fall.

1. You'll hear the trumpet sound to wake the nationsunderground. Looking to my God's right hand when the stars begin to fall.

4 iv Master of Music

PROGRAMME NOTE

Glory of architect, glory of painter, and sculptor, and bard, Living forever in temple and picture and statue and song. -Look how the world with the lights that they lit is illumined and starred. Brief was the flame of their life but the lamps of their art burn long!

Where is the Master of Music and how has he vanished away? Where is the work that he wrought with his wonderful art in the air? Gone, - it is gone like the glow on the cloud at the close of the day! The Master has finished his work. and the glory of music is — where?

Once, at the wave of his wand, all the billows of musical sound Followed his will, as the sea was ruled by the prophet of old: Now that his hand is relaxed, and his rod has dropped to the ground, Silent and dark are the shores where the marvellous harmonies rolled!

Nay, but not silent the hearts that were filled by that life-giving sea; Deeper and purer forever the tides of their being will roll, Grateful and joyful, O Master, because they have listened to thee, — The glory of music endures in the depths of the human soul. Henry Van Dyke

5 v The Musical Ass

THE FABLE which I now present Occurr'd to me by accident; And whether bad or excellent, Is merely so by accident.

A stupid ass one morning went Into a field by accident And cropp'd his food and was content, Until he spied by accident A flute, which some oblivious gent Had left behind by accident;

When, sniffing it with eager scent, He breathed on it by accident, And made the hollow instrument Emit a sound by accident. "Hurrah! hurrah!" exclaimed the brute, "How cleverly I play the flute!"

A fool, in spite of nature's bent, May shine for once — by accident. *Tomás Iriarte*

PROGRAMME NOTE

FOR THIS IS LOVE

For This Is Love (A choral piece for SATB chorus & piano) was the result of a 2016 commission from Wake Forest University Professor of Counseling, Sam Gladding, as a surprise gift to his wife, Claire, on the occasion of their 30th wedding anniversary, May 24, 2016. For This Is Love, with a poem by America's celebrated New England poet, Robert Frost (1874-1963), received its World Premiere on 19 October 2016 by the Wake Forest University Concert Choir, conducted by Dr. Brian Gorelick.

For This Is Love is a choral setting of Mr. Frost's poem entitled, A Prayer in Spring, taken from Frost's autobiographical collection of poetry entitled, A Boy's Will. First published in London in 1913, the collection was published two years later in America. Mr. Frost dedicated A Boy's Will to his wife. Elinor.

As A Prayer in Spring celebrates spring, creation and, ultimately, the love that comes from God, my setting of the poem

contains an omnipresent melodic line symbolic of love. This theme is heard immediately in the piano introduction, supported by a wordless chorus that adds richness to the texture. The opening textual statement by the chorus, "OH, give us pleasure in the flowers to-day:" also presents this theme and it permeates the remainder of the composition. Although the first three stanzas are primarily based on "F" (reflecting the tonality that Beethoven chose for his Pastoral Symphony No. 6), further symbolism in the piece is heard in the fourth stanza as the climax point is reached on the tonalities of "C" (i.e. Claire) and "Eb" (i.e. Sam). For This Is Love concludes in the tonality of "G."

PROGRAMME NOTE

6 For This Is Love

A Prayer in Spring

OH, give us pleasure in the flowers to-day; And give us not to think so far away As the uncertain harvest; keep us here All simply in the springing of the year.

Oh, give us pleasure in the orchard white, Like nothing else by day, like ghosts by night; And make us happy in the happy bees, The swarm dilating round the perfect trees.

And make us happy in the darting bird That suddenly above the bees is heard, The meteor that thrusts in with needle bill, And off a blossom in mid air stands still.

For this is love and nothing else is love, The which it is reserved for God above To sanctify to what far ends He will, But which it only needs that we fulfil. Robert Frost

BOND AND FREE

Bond and Free (A Partsong for SATB Chorus, divisi, a cappella) was completed in April 2012. It is dedicated to the American choral conductor, Rodney Wynkoop. The World Premiere of Bond and Free was conducted by Dr. Wynkoop and the Vocal Arts Ensemble on 9 June 2013 in Duke University Chapel, Durham, NC.

Rond and Free takes its title from the Robert Frost poem by the same name. The poem was published in 1916 as a part of Frost's third collection of poetry. *Mountain* Interval. Love (referring to the physical and emotional side of life) and Thought (referring to the intellectual and artistic side of life) are the two aspects of human life that are explored in the poem. In my setting of the poem, the world of the piece centers primarily around "G," with "Love" being cast in the tonal sphere of G Major, and "Thought" hovering around the tonal area of G Minor. The harmony becomes more rich and expansive as the composition reaches the climactic fourth stanza. The piece ends quietly in G Major.

7 Bond and Free

Love has earth to which she clings With hills and circling arms about-Wall within wall to shut fear out. But Thought has need of no such things, For Thought has a pair of dauntless wings.

On snow and sand and turf, I see Where Love has left a printed trace With straining in the world's embrace. And such is Love and glad to be But Thought has shaken his ankles free.

Thought cleaves the interstellar gloom And sits in Sirius' disc all night, Till day makes him retrace his flight, With smell of burning on every plume, Back past the sun to an earthly room.

His gains in heaven are what they are. Yet some say Love by being thrall And simply staying possesses all In several beauty that Thought fares far To find fused in another star. Robert Frost

THE LILACS BLOOMED

The Lilacs Bloomed (A Choral Triptych for SATB Chorus and Piano), composed in January 2009, is based on the first three stanzas of Walt Whitman's lengthy 1865 poem, Memories of President Lincoln, mourning the death of the President. The composition is dedicated to the Wake Forest University Concert Choir (2009), Dr. Brian Gorelick, conductor, and Dr. Joanne Inkman, accompanist, all of whom performed its World Premiere on 4 March 2014 in Brendle Recital Hall of Wake Forest University.

Just as lilacs link the first and third stanzas of Walt Whitman's poem, so, too, are movements i. "...I mourned" and iii. "...a miracle" musically linked. Further, in the piano of the third movement, a chaconne (i.e. a recurring group of chords), provides the harmonic foundation of the movement as it symbolizes the enduring lilac bush. The chaconne reaches its climax at the breaking of the lilac sprig that the poet will place on Lincoln's coffin.

Even as the first and third movements

PROGRAMME NOTE

are essentially gentle and lyrical in their expression of grief, the contrasting second movement, "...fallen star", sets Mr. Whitman's agonizing and almost uncontrollable verses of grief and despair in a visceral and dramatic manner. Throughout this second movement a well-known tune associated with the Civil War is quoted. Originally known as "John Brown's Body". Julia Ward Howe wrote her now famous 1861 hymn, Mine Eves Have Seen the Glory ("The Battle Hymn of the Republic"). specifically to fit this tune. Even as this melody (in G Major) is richly harmonized in the piano throughout the second movement, the tune is also the basis for the choral material, but there it is cast in Aeolian mode and in the style of early parallel organum. Organum, the earliest polyphonic texture, was truly a "...powerful western...star" to the history of music. Here open harmonies in fifths, with its harmonic contrast in the piano, help express the grief – even the anger of grief - that Mr. Whitman's second stanza so vividly expresses.

8 i "...I mourned"

When lilacs last in the dooryard bloom'd, And the great star early droop'd in the western sky in the night, I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,

Lilac blooming perennial and drooping star in the west,

9 ii "...fallen star"

And thought of him I love.

O powerful western fallen star!

O shades of night -

O moody, tearful night!

O great star disappear'd -

O the black murk that hides the star!

O cruel hands that hold me powerless $-\,$

O helpless soul of me!

O harsh surrounding cloud that will not free my soul.

10 iii "...a miracle"

In the dooryard fronting an old farm-house near the white-wash'd palings,

Stands the lilac-bush tall-growing with heart-shaped leaves of rich green,

With many a pointed blossom rising delicate, with the perfume strong I love,

With every leaf a miracle – and from this bush in the dooryard,

With delicate-color'd blossoms and heart-shaped leaves of rich green,

A sprig with its flower I break.

Walt Whitman

FOR AMBER WAVES

For Amber Waves is a spatial choral composition for five SATB choirs. a cappella, and was composed in December of 1992 in Winston-Salem. North Carolina, It bears the following inscription: "Dedicated to the Hope of Peace and Harmony - 1993." The text of For Amber Waves is the first stanza of the well-known 1905 poem, America the Beautiful, by the New England poet, Katherine Lee Bates (1859-1929). It is only in the soprano solo that concludes the piece that a suggestion of Samuel Ward's famous tune long associated with this text. MATERNA, is heard. For Amber Waves received its World Premiere by Philip Brunelle's Plymouth Music Series in Minneapolis, Minnesota, on the 5 February 1994.

11 For Amber Waves

O beautiful for spacious skies, For amber waves of grain, For purple mountain majesties Above the fruited plain!

PROGRAMME NOTE

America! America! God shed his grace on thee. And crown thy good with brotherhood From sea to shining sea. Katherine Lee Bates

TAPESTRIES

Tapestries (A spatial choral work for SSAATTBB, bells and piano) was composed in Binghamton, NY, in 1982 for The Gregg Smith Singers and they gave the World Premiere on 31 January 1987 in New York City at Saint Peter's Church. The poem on which Tapestries is based is by the Indian poet, Rabindranath Tagore (1861-1941). Tapestries seeks to capture the sensuous beauty of Tagore's poem.

12 Tapestries

Oh, wash my soul clean in the waterfall of this morning light, Wash away the dust that covers and hides me. She who is slumbering within me, entangled in the net of sleep, Touch her forehead gently with the golden rod of early dawn. The wind that blows from the heart of the Universe, The life mad, song-laden wind. Let my heart bow to her gentle touch. Rabindranath Tagore

THE CLOTHS OF HEAVEN

The Cloths of Heaven (A Choral Piece for SATB chorus, a cappella) was completed in September 2013 and was composed for and is dedicated to the Wake Forest University Concert Choir (Brian Gorelick, conductor) to celebrate the choir's 2014 tour of Ireland. This choir and Dr. Gorelick gave the World Premiere of The Cloths of Heaven on 4 March 2014 in Brendle Recital Hall of Wake Forest University, Winston-Salem, NC.

The Cloths of Heaven is a setting of Irish poet William Butler Yeats's well-known love poem originally entitled, Aedh Wishes for the Cloths of Heaven. First published in 1899 as a part of his third volume of poetry, The Wind Among the Reeds, Yeats's expressive and provocative poem reflects through both dream and reality his adoration of the woman he loves.

13 The Cloths Of Heaven

Had I the heaven's embroidered cloths, Enwrought with golden and silver light, The blue and the dim and the dark cloths Of night and light and the half-light,

I would spread the cloths under your feet: But I, being poor, have only my dreams; I have spread my dreams under your feet; Tread softly because you tread on my dreams

William Butler Yeats



PROGRAMME NOTE

CHANGING PERCEPTIONS & EPITAPH

changing perceptions, a five-movement choral cycle, was commissioned and premiered in 1987 by The Choral Art Society (now known as ChoralArt) of Portland, ME (Dr. Robert Russell, Music Director). Composed in memory of my father, Archie Greer Locklair (1916-1986), changing perceptions & EPITAPH was the top prize winner of the 1989 Barlow International Composition Competition.

Dr. Russell and The Choral Art Society presented the World Premiere on 25 October 1987 in the Cathedral of the Immaculate Conception in Portland, ME.

The poetry of changing perceptions concerns issues of life and death and begins (i – what do we know about life) and ends (v – like the river that passes away) with movements based on poetry by the Arizona-based poet, Carol Adler, from her collection, Day Lilies.

Movement ii, A.M.H., based on poetry by the Kennebunkport, ME, poet, Christine Teale Howes, reflects on the grief of the birth, in 1962, of her stillborn son, Arthur McKeary Howes. In the piano part of this movement, early American composer William Billings' moving hymn tune, *When Jesus Wept*, provides a pungent counterpoint to the freely composed choral parts.

Movement iii, *Grief Poem*, with words by the Japanese/Canadian poet, Joy Kogawa, is the only unaccompanied piece in the cycle. The poetry comes from Ms. Kogawa's 1985 book entitled, *Woman in the Woods*.

The poem for Movement iv, High Flight, was given widespread national attention when then-President Ronald Reagan used it to help console a nation in shock following the 1986 Challenger space capsule disaster. In 1939, the poet of High Flight, John G. Magee, Jr., came to the United States from Shanghai to enter Yale University on a full scholarship. Shortly thereafter, however, he withdrew from Yale and joined the Spitfire Squadron of the Royal Canadian Air Force only to be shot down and killed in 1941 at the age of nineteen. This poem, celebrating first flight, was written one year before his untimely death. Though not obvious,

the well-known hymn tune, ST. ANNE (O God, Our Help in Ages Past) is spread throughout this movement in the dance-like piano accompaniment.

Since "memories" are reflected in Movement v, the listeners' memories are reflected back to the musical nature of Movement i.

14 i what do we know about life what do we know about life only a day only a dream what do we know about death everything everything we know

Carol Adler

15 ii A.M.H.

Lower him gently, he sleeps forever, And will not know the hard play Of boys (nor ride, nor sail) and never The gentleness of girls. Delay! Delay! And no bonds sever.

The white stones wait as for a lover To join their quiet company; His bed is made where cedars hover, For song the birds' objective timpani And the cool earth to cover.

Jonquils, iris, a thin puff
From the loose dirt and slowly the debt
Paid: the white box small within the rough
Pine, and time is illimitable, yet
Time's not enough.

Christine Teale Howes

PROGRAMME NOTE

16 iii Grief Poem

O that after all no thought breaks the mind's cold spell

Chilled these bones, their language lost.

In this fresh silence weather hides all odours of decay.

By freezing time I travel through this numb day.

Look look my small my beautiful child

the icicle here how it shimmers in the blue sun

My small my beautiful child look once more. Joy Kogawa

17 iv High Flight

Oh! I have slipped the surly bonds of earth And danced the skies on laughter-silvered wings; Sunward I've climbed, and joined the tumbling mirth Of sun-split clouds-and done a hundred things

You have not dreamed of-wheeled and soared and swung

High in the sunlit silence. Hov'ring there I've chased the shouting wind along, and flung
My eager craft thro' footless halls of air.

Up, up the long, delirious, burning blue I've topped the wind-swept heights with easy grace

Where never lark, nor even eagle flew-And while with silent,

lifting mind I've trod

The high, untrespassed sanctity of space,
Put out my hand and
touched the face of God.

John Gillespie Magee, Jr.

18 v like the river that passes away

like the river that passes away but stays

maybe memories deepen to be currencies of the same changing perceptions Carol Adler

EPITAPH

Dedicated to conductor, Robert Russell, and sent as a gift to The Choral Art Society, the brief *EPITAPH* (for SATB and piano) is intended to always be sung after the five-movement *changing perceptions* is performed and acknowledged by the audience. Based on an anonymous epitaph from an old Norfolk, England tombstone, it reminds us that even death need not always be taken seriously!

19 EPITAPH

Here lies the body of William Jones
Who all his life collected bones,
Till death, that grim and ghastly spectre,
That awe-inspiring bone collector,
Boned William Jones all neat and tidy
So here he lies all bonafide.

Anonymous

PERFORMERS

BIOGRAPHIES



Soprano

Lili Banev †
Lingling Bao-Smith
Abby Helsby
Laura Murphy
Kate Ryan
Edie Tunnicliffe
Beth Yates §

Alto

Daniel Blaze Georgia Burr Emma Kerrigan § Merel Magali Cox Ella McAvoy Jess Whitehead

Tenor

Angus Armstrong Nathan Green Matthew Holloway-Strong § James Kitchingman Tom Klafkowski Barnaby Sladden

Bass

Miki Derdun Maxim Fielder Alexander Lee § Sam Travis Oliver Turner Ollie Woods

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 Choir of Royal Holloway (UK), the St. Thomas Choir of Men and Boys (NY City), the Cathedral Choral Society





BIOGRAPHIES

(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, and numerous organists, including Marilyn Keiser, John Scott and Thomas Trotter.

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, the Association of Anglican Musicians, the Choral Art Society (Portland, Maine), the Virginia Chorale and Symphony (Resident Composer, Virginia Festival of American Voices), Casavant Frères (for this important organ builder's 125th Anniversary), the Harvard Glee Club, 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, Locklair's works have been programmed on major festivals throughout the world, including the Aspen Music Festival, Spoleto U.S.A., the Chautaugua Festival, Interlochen. the Brevard Music Center (twice as Composer-in-Residence), 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 worldwide 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

BIOGRAPHIES

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 a top Barlow International Competition Award, Dr. Locklair became the first American composer ever to be invited to and have music performed at the Czech Festival of Choral Arts in Jihlava. Czech Republic. In its Centennial Year, Dr. Locklair was named AGO Composer of the Year by the American Guild of Organists (a distinguished honor now known as the AGO Distinguished Composer Award).

Dan Locklair's music is commercially available on the Naxos, Convivium, Koch, Ondine, Albany, 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].

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

www.locklair.com

BIOGRAPHIES

lain Farrington

lain Farrington is a pianist, organist, composer and arranger, trained at the Royal Academy of Music and Cambridge. He has performed at the BBC Proms and major venues worldwide with leading artists and orchestras At the London 2012 Olympics he played with Rowan Atkinson, the LSO and Sir Simon Rattle For the Coronation of King Charles III (2023) he composed Voices of the World for organ and arranged music by Elgar and Holst. His recordings are widely heard, and his adaptations and original works are performed internationally. He became a Fellow of the Royal Academy of Music in 2025.

www.iainfarrington.com



BIOGRAPHIES

Adam Whitmore

Adam studied Russian and Spanish at Durham University, and whilst there, directed the university's Chamber Choir and founded his own ensemble, the Phoenix Consort. He is currently employed by the Diocese of Leeds and National Schools Singing Programme as a Choral Director and works with hundreds of vouna children across West Yorkshire. introducing new musical experiences. Alongside directing, his singing work has included working with ensembles like Durham Cathedral Choir as a choral scholar, early music ensemble Ottava Rima and the Seville Choral Society in Spain, Voces Tallinn Chamber Choir in Estonia. He frequently sings as a soloist in recital and oratorio for choral societies and festivals.



BIOGRAPHIES

Phoenix Consort

The Phoenix Consort is an award-winning vocal ensemble, described as a "formidable presence in the world of choral music". The group specialises in early and contemporary compositions and was listed by Gramophone as a leading group with a focus on new music. The group consists of young artists,

mostly former students of Durham University. Since its foundation in 2021 as a means to sing during the pandemic, the group has gone on to achieve prizes in the Tolosa International Choral Contest and continues to spread the influence of choral music among young people around the UK

www.phoenixconsort.com























DAN LOCKLAIR

SING TO THE WORLD

Adam Whitmore directs Phoenix Consort with Iain Farrington

Recorded

Saffron Hall, 8-9 April 2025

Cover image

iStock-169944440, reproduced with permission

Engineer Adag Khan

ProducerGeorge Richford



Creative Director
Mike Cooter

Executive Producer
Adrian Green

Acknowledgements

Thanks are extended to Dan Locklair's primary publisher,
Subito Music Publishing, for providing the scores for this recording.
Except For Amber Waves, which is published by Boosey & Hawkes,
all other compositions are published by Subito.

Every effort has been made to secure necessary permissions to reproduce copyright material in this booklet, although in some cases it has proven difficult to locate copyright holders. If any omissions are brought to our notice, we would be pleased to include appropriate acknowledgements in subsequent pressings, www.conviviumrecords.co.uk



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