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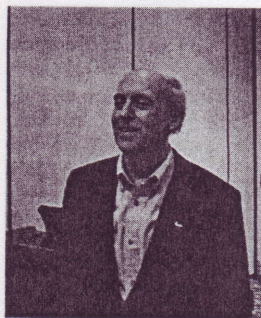
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*The Association of Anglican Musicians is an organization of professional musicians and clergy in The Episcopal Church and throughout the Anglican Communion. The Association works to elevate, stimulate, and support music and the allied arts in the liturgy of the Church. The Journal publishes articles on liturgy, music, spirituality, and theology which pertain to the work and purposes of this Association and to the Church in general.*

## The Choral Music of Dan Locklair (conclusion)<sup>1</sup>

Marilyn Keiser



I first met Dan Locklair when he was a senior organ major at Mars Hill College in Mars Hill, North Carolina. Dan was serving as the organist and choir director at St. John's in the Wilderness Episcopal Church in Flat Rock, North Carolina, and he called on me for some advice. I was then living in Asheville, North Carolina, where I served as Music Director at All Souls Parish and Music Consultant

for the Diocese of Western North Carolina. From the first time I met Dan, I was impressed with his personal warmth, his intense energy, his amazing talent, and his deep interest in the music of the Church. Dan now serves as Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, North Carolina. He is a prolific composer, and his music is widely performed throughout the world.

Most of us know Dan's organ works—the serenity of “The Peace may be Exchanged,” the grandeur of *Phoenix Processional*, and those exciting, vibrant movements in *Rubrics*. Dan's choral music is equally wonderful, and much of it is based on sacred texts. I find his music fresh, inventive, carefully crafted, and highlighted by some truly exquisite harmonies. Dan is a master at setting texts and the words of each anthem are treated with the utmost care. Five of his recent works are described here.

*Ubi Caritas*, a motet for unison voices and organ, was written for the adult choir at St. Paul's Church in Winston-Salem, where Dan is a communicant.<sup>2</sup> The phrases of this beautiful modal melody alternate between S/A voices, T/B voices, and full choir. The melody, which begins in C major, with carefully placed F and G-sharps, is largely stepwise, and although there are many accidentals, the carefully drafted accompaniment doubles the voice part. The rich organ harmonies are gorgeous. It includes both Latin and English texts. This motet is a treasure.

*Ave Maria* is a motet for SATB choir (divisi) with Latin text.<sup>3</sup> The opening section includes some alternation between four-part male voices and four-part women's voices. A repetition of the text marked “Like the beginning” uses melodic and harmonic material similar to the opening. The work moves into expansive and glorious eight-part writing, yet ends quietly on a second inversion chord of D major.

*En natus est Emanuel*, for SATB Chorus (divisi) with SA Chorus (a cappella) is an eight-part setting of this lovely Latin Christmas text which includes writing for another SA choir,

a group which might be placed elsewhere in the church.<sup>4</sup> Slow, sustained, and serene, the motet begins with the men on a second inversion, D-flat major chord. The basses (on low A-flat) remain in a low tessitura for most of the piece (their range moves mainly from low E-flat to low B-flat). The TTBB parts, in close harmony, are joined by women's voices, also in close harmony for much of the piece. The motet requires a highly trained choir, but the work is exquisite, full of rich sounds, and reaches a thrilling musical climax on the word “Dominus,” followed by a haunting ending.

With *Pater Noster*, written for Gerre Hancock and the St. Thomas Choir, Dan has made a beautiful setting of this text with both Latin and English words.<sup>5</sup> An earlier Subito publication (392-01065) includes only the Latin text. The careful English underlay of the later, 2001 publication uses the RSV English translation. All of these texts are set with infinite care and sensitivity. In this motet, Dan creates a rich tenor and bass sonority as the voice parts invert. “Forgive our debts as we also have forgiven our debtors” is set with the sopranos on a high F-sharp over a C major chord, resolving to E-major second inversion, and it expands into an A major chord in the soprano and alto voices over D major in the bass and tenor voices. This is a stunning work.

*O Sacrum Convivium* is really lovely, slow and still.<sup>6</sup> It captures the mystery of this beautiful text. The opening ten measures are repeated with a new text. Although intended to be sung a cappella, I wonder if a simple eight- and four-foot flute accompaniment (without pedal) might make this work accessible to some smaller choirs. Latin and English texts are provided.

<sup>1</sup> The first article in this series appeared in the November 2009 issue of *The Journal*, pp. 8-9.

<sup>2</sup> *Ubi Caritas*, Subito Music Publishing 91480051.

<sup>3</sup> *Ave Maria*, Subito Music Publishing 91480231.

<sup>4</sup> *En natus est Emanuel*, Subito Publishing 492-00061.

<sup>5</sup> *Pater Noster* [Our Father], Subito Publishing 91480241.

<sup>6</sup> *O Sacrum Convivium* [O Sacred Banquet], Subito Publishing 91480221.

*A Past President of AAM, Marilyn Keiser is Chancellor's Professor of Music, Emerita, at Indiana University and Director of Music at Trinity Church in Bloomington, Indiana. Dr. Keiser also directs AAM's Task Force on Mentoring.*