



AMERICAN CLASSICS



Dan
LOCKLAIR
Symphony No. 2 'America'

Hail the Coming Day
Concerto for Organ and Orchestra • PHOENIX

Peter Mikula, Organ
Slovak National Symphony Orchestra
Kirk Trevor • Michael Roháč

Dan Locklair (b. 1949): Symphony No. 2 “America”

Hail the Coming Day • Concerto for Organ and Orchestra • PHOENIX

All four orchestral works on this recording have their compositional roots and received their world premieres in my native state of North Carolina.

Symphony No. 2 “America” (2016)

Symphony No. 2 “America” unabashedly celebrates America: “The Land of the Free.” Begun in May of 2015, this three-movement composition was completed in July of 2016 and is scored for a large triple-wind symphony orchestra. Approximately 22 minutes in length, each movement is a reflection upon a holiday that is at the heart of America: 1. *Independence Day*; 2. *Memorial Day*; 3. *Thanksgiving Day*. A single, well-known melody associated with the essence of each of these American holidays is heard in each movement. *Symphony No. 2 “America”* received its world premiere on 7 October 2017, performed by the Western Piedmont Symphony conducted by John Gordon Ross in Hickory, North Carolina.

1. Independence Day

A modified sonata form, this movement of approximately eight minutes in length is as full of energy and excitement as is the freedom-marking holiday it reflects. After an opening fanfare-like idea begins the exposition, the rollicking first theme is heard. Marked by great energy, this first theme (although not related in a rhythmical way) is based on the 1882 melody *Materna* by Samuel Augustus Ward (1848–1903). Since 1910 this stirring melody has been joined with the beloved 1893 poem by Katharine Lee Bates (1859–1929), *America the Beautiful* (a patriotic hymn felt by many to be the unofficial national anthem of the United States of America). Soon, a soft and lyrical second theme based on the harmony of *Materna* emerges. After a repeat of the exposition, a brief development section ensues, which eventually leads to the recapitulation. A coda, with the opening fanfare-like idea in dialogue, returns to end this celebratory first movement.

2. Memorial Day

Cast in bar form (AAB – the form of *The Star-Spangled Banner*) and approximately six minutes in length, the simple 24-note triadic melody *Taps* is the basis of this serene movement. A military bugle call dating from the 19th century, *Taps* has had a long and colorful history. It is thought to be the work of Union Army Brigadier General Daniel Adams Butterfield (1831–1901). Although used over many decades as a functional “extinguish lights” piece within the military, the haunting melody of *Taps* has become a poignant, reassuring presence at many funerals and memorial services. Near the conclusion of this second movement, *Taps* is heard complete, played by an off-stage trumpet. It should be noted that the *Taps* melody also appears in the first and final movements, thus making *Symphony No. 2* cyclic in design.

3. Thanksgiving Day

A *rondo* form, this festive eight-minute movement celebrates America’s Thanksgiving Day. Long associated with the Pilgrims’ plight of religious persecution, the well-known 16th-century folk melody, now known as *Kremser*, and text that make up the popular hymn on which this movement is based, is actually of Dutch origin. The text associated with the *Kremser* tune was written in 1597 by Adrianus Valerius as *Wilt heden nu treden* to celebrate the Dutch victory over Spanish forces in the Battle of Turnhout. However, the presence of this hymn in American hymnals since 1903, as well as its appearances at ecumenical services for America’s school children over the years, has made *We Gather Together* the quintessential American Thanksgiving hymn. How appropriate, too, that *Symphony No. 2 “America”* should conclude with a movement based on a “melting pot” hymn long associated with a nation whose very heritage is that of a “melting pot”! Symbolizing that, portions of the *America the Beautiful* tune, *Materna*, superimposed on *Kremser* (along with brief hints of *Taps*), are heard together in the extended chorale-like coda section near the end of the serene conclusion of the movement.

Hail the Coming Day

(A Festive Piece for Orchestra) (2013)

This work is the result of a 2012 commission from the City of Winston-Salem, North Carolina, in honor of the 2013 Centennial Celebration of the consolidation of the towns of Winston and Salem. *Hail the Coming Day (A Festive Piece for Orchestra)* received its world premiere on 12 May 2013 by the Winston-Salem Symphony orchestra (Robert Moody, conductor) at the Stevens Center of the University of North Carolina School of the Arts.

Completed in January 2013, this approximately five-minute composition is in one movement and consists of five short sections. Scored for a large orchestra of triple woodwinds, triple brass, strings and percussion, the composition takes its title from an 1876 speech given by one of early Winston’s most influential leaders, Robert Gray. He said: “I speak of Winston and Salem as one place ... Would that I could speak of them under one name. They are one in identity of interest and future ... I hail the coming day [from] which shall rise one united town.”

The fanfare-like opening, for the full resources of the orchestra, soon leads to the steely second section of the piece, which is characterized by driving rhythms and crisp ostinato bass lines. Extra-musically, this section seeks to offer an aural snapshot of the mechanized energy inherent in the American Industrial Revolution for which, with its many tobacco, textile and other factories, the City of Winston was a leader. This second section soon climaxes into the returning, though softening, spirit of the opening fanfare section. This time, however, the trumpets and trombones are at the heart of it, and the metrical unit of the piece shifts from the quarter note to the half note. This fanfare-like third section melts into the serene and lyrical fourth section of the piece. Here the heritage of the Moravians of Salem is celebrated. An early Central European Protestant community, who, in the early 18th century, brought to America their spirit of Godly community, commitment to peace and love of music (especially brass bands), the Moravians originally settled Salem, North Carolina, in 1766. This fourth section pays tribute to these early settlers by invoking a variant of one

of the most beloved of all Moravian melodies: *Hosanna!* by the Dirsdorf (then in Germany) native composer, Christian Gregor (1723–1801). Gregor’s simple melody and uncomplicated I–IV–V harmony typifies the elegant simplicity of the Moravians and how, symbolically and realistically, the Moravians brought a real and poetic lyricism to the union of the two cities. After rising to a climax, this fourth section folds into an exuberant and dialoguing return of the spirit of the fanfares that preceded sections two and four. Only now, symbolically, its metrical unit is new as it makes use of the dotted-quarter-note (equaling a pulse of 100) as the unit of beat. The end of this last celebratory section brings *Hail the Coming Day* to a festive close.

*From *Winston-Salem: A History* by Frank V. Tursi © 1994 John F. Blair, Publisher

Concerto for Organ and Orchestra (2010)

This work is the result of a 2009/10 commission from the Greater Greensboro Chapter of the American Guild of Organists, with funding from Robert A. Bearden and David C. Ratchford, for the 2011 AGO Regional Convention in Greensboro, North Carolina. Begun in the autumn of 2009, the piece was completed in September 2010 and is scored for an orchestra of strings, pairs of winds and percussion. Approximately 22 minutes in length, each of its three movements is musically linked by the triad (i.e. notes 1 – 3 – 5 of the major or minor scale) and, specifically, by the G major triad, G – B – D. Because of this continuity between movements, the *Concerto for Organ and Orchestra* is cyclic in nature. It received its world premiere on 29 June 2011 in Greensboro, North Carolina, by the Eastern Festival Orchestra conducted by Gerard Schwarz, with Susan Bates as the organ soloist.

The genesis of the *Concerto for Organ and Orchestra* is its second movement, *Canto (to God and dog)*. The first movement composed of the concerto, it musically celebrates the sacred in all creation through the musical symbolism of the word “God” (musically spelled, G – B – D) and its retrograde spelling, “dog” (D – B – G). It is this

three-letter word, which forms the G major triad and its various transpositions, that unites the entire composition and generates most of the piece's musical materials. I owe thanks to the revelation of this most simple of musical material to a gentle canine named Riley (1999–2009). Through his final illness and death, both of which were sad realities as I created this work, this beloved Shetland Sheepdog was often by my side as I composed. He provided me with a daily reminder that the sacred is ever-present in all of God's creation, especially God's retrograde namesake, the dog.

Just as this G – B – D triad is three notes, so, too, is movement *II* in three sections. This movement is the heart and soul of the concerto and is the longest of the three. The magical sound of the bell tree begins *Canto (to God and dog)*, followed by the solo timpani outlining the retrograde of the triad theme, D – B – G. The organ and strings are briefly heard in dialogue as they set the stage for the organ to enter with the primary melodic material of the movement. Through dialogue between the organ and solo orchestral colors (often in canon and supported by antiphonal and triadic underpinnings in the strings, woodwinds and brass), a second melodic element is introduced in the middle section of the movement: the 11th-century plainsong melody, *Divinum Mysterium*, now most often heard paired with the 4th-century Aurelius Clemens Prudentius hymn text, *Of the Father's Love Begotten*. The climactic final section of the movement unites this plainsong melody with the primary melodic material that opened the movement, and *Canto (to God and dog)* ends very softly with ethereal string harmonics embracing a final organ statement of the movement's primary melody.

Like the second movement, the opening movement, *Entrata*, is in a three-part form. The full organ immediately outlines a minor triad that is quickly echoed by the full orchestra. Stately dialogues between the organ and orchestral woodwinds, and brass and strings soon emerge. The full orchestra and organ climax of the first section soon leads to a quick and dance-like middle section. Here the earlier dialogues between the organ and different families of orchestral sound continue. *Entrata* is

a *chaconne*, but an unusual one. Whereas the traditional *chaconne* presents several bars of harmony that remain harmonically and rhythmically constant throughout the movement (over which variations occur), here the *chaconne* itself is rhythmically varied in the middle section as playful asymmetrical meters cast it in a fresh, new light. The grand style of the opening of the movement, with the power of full organ and orchestra, ultimately returns to end the movement as the organ in the final two bars proclaims the G major triad that unites the three movements of the concerto.

The third movement, *Toccata*, begins with both timpani and organ outlining the concerto's uniting G major triad. Chords in the organ then briefly present the harmonic palette of the movement and lead to the organ introducing the primary melodic material of the movement. Unlike movements *I* and *II*, this movement is not a three-part structure but, instead, is a unique form that is always evolving. The one constant in the movement is its energetic and driving rhythm. Ultimately a cadenza for the organ pedals alone emerges, leading to yet more driving energy and excitement between the organ and orchestra that, ultimately, propels the movement to its exuberant conclusion.

The four-manual pipe organ of Radio Hall, Bratislava, Slovakia, was built by Rieger-Kloss (Op. 3500) in 1979.

PHOENIX (2007)

This piece began its life as a three-minute fanfare entitled *PHOENIX Fanfare*. It was commissioned in 1979 by the Union Theological Seminary in New York City for the 3 February 1980 reopening and dedication of Union's renovated James Memorial Chapel. Since the chapel had been virtually gutted and rebuilt, a title evoking the mythological bird that rose from the ashes seemed most appropriate. From the beginning, the piece was conceived as an antiphonal composition, with the original brass sextet placed in a rear balcony, while the organ and percussion were located in the front of James Chapel. For practical reasons, in August of 1985 the brass scoring of *PHOENIX Fanfare* was reduced to brass quartet and was

also joined with a newly composed processional and was given the title, *PHOENIX Fanfare and Processional*. It was first performed at the September 1985 Opening Convocation of Wake Forest University in Winston-Salem, North Carolina, where I serve as Composer-in-Residence and Professor of Music.

In the autumn of 2006, the Winston-Salem Symphony and Arizona MusicFest (Robert Moody, music director), commissioned an orchestral version of the piece. The resulting *PHOENIX for orchestra* had its world premiere on 16 September 2007 with the Winston-Salem Symphony and, on 19 February 2008, a Phoenix, Arizona, premiere with the Arizona MusicFest. *PHOENIX for orchestra* is warmly dedicated to the Winston-Salem Symphony and its then-conductor, Robert Moody.

PHOENIX for orchestra is approximately ten minutes in length and is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, four horns, two trumpets, two trombones, one tuba, harp, optional organ and a full complement of strings. Timpani and two percussion players (playing a wide range of standard instruments) round out the onstage orchestra. As in the original *PHOENIX Fanfare*, an antiphonal brass ensemble (here two trumpets and two trombones) is a vital part of the composition, with this ensemble being placed either in the rear or to both sides of the performance space.

Whereas the original *PHOENIX Fanfare* had extensive antiphonal writing between the brass ensemble in the rear and the organ and percussion in the front, in the new *PHOENIX for orchestra* the dialoguing is now between the off-stage brass ensemble and an identical one contained within the on-stage orchestra. As the opening bars progress, the activity of this dialoguing

quickly grows to include the entire orchestra, which eventually leads to the composition's processional-like main section. The primary, stately melodic material is first presented by the strings alone, then handed over to the antiphonal brass quartet just before all forces join together as the section regally builds. After a large climax is reached, a contrasting and delicately colored middle section for the orchestra alone emerges. After this section reaches its zenith, a variant of the opening fanfare section between the antiphonal brass and orchestral brass emerges. This section leads to a return of the primary processional-like section of the piece and, ultimately, to the piece's majestic conclusion.

Dan Locklair

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He also wishes to also thank Kirk Trevor, Michael Roháč, Peter Mikula, Emil Niznasky, Hubert Geschwandtner and Marian Turner (General Manager of the Slovak National Symphony Orchestra) and Jeffrey James for their valued assistance with this recording.

Peter Mikula



Photo: Koloman Zúž

Peter Mikula is a graduate in organ from the Church Conservatory in Bratislava, Slovakia. His primary organ professor was Mgr. art. Marek Vrábel, ArtD. He has performed in many settings, both in his native country and abroad, in the Czech Republic, Hungary, Austria, Italy, France, Germany and the US. In 2004 he was awarded Third Prize at the International Organ Competition in Opava, Czech Republic, and in 2005 was named the competition's winner. In that same competition in 2006, he was given an Honourable Mention and awarded First Prize by the Czech Music Fund Foundation for the best interpretation of a composition by a contemporary Czech composer. Dr Mikula regularly performs with choruses and major orchestras, including the Slovak Philharmonic, and has repeatedly performed as a soloist at the Bratislava Music Festival. He is the primary organist for the Church of Our Lady of the Snows on Calvary, Bratislava. In addition to his musical interests, he is a physician, working as a doctor at the University Hospital, Bratislava.

Slovak National Symphony Orchestra



Photo: Ondrej Puffler

The Slovak National Symphony Orchestra was formed in 2002 as an independent and exclusive orchestra comprising top musicians from the various orchestras in Bratislava, including most of the principals from the Slovak Radio Symphony, Slovak Philharmonic Orchestra, Cappella Istropolitana and the Slovak National Opera Orchestra, and has developed a world-class reputation for film, television, classical and popular music recordings. In addition to some hundred film and television contributions, the orchestra has also made numerous classical recordings for Naxos, Albany and EMI, with the conductor Kirk Trevor and others, and has also recorded many major computer game projects from *Warhawk* for Sony with Christopher Lennertz to *Harry Potter and the Goblet of Fire* for EA with composer James Hannigan. Other projects have included a complete re-recording of Miklós Rózsa's Oscar-winning score to Hitchcock's *Spellbound* to commemorate the composer's centenary for Intrada Records.

Kirk Trevor



Internationally renowned conductor, recording artist and teacher Kirk Trevor was born and educated in England, graduating *cum laude* in cello performance and conducting, and furthering his studies with Adrian Boult and Paul Tortelier. He came to the US in 1975 on a Fulbright grant and subsequently became resident conductor of the Dallas Symphony Orchestra. He served as music director of the Knoxville Symphony Orchestra until 2003, when he became conductor laureate, and was music director of the Indianapolis Chamber Orchestra until 2015, now serving as music director laureate. Since 2001 he has been music director of the Missouri Symphony and the Missouri Symphony Conservatory, and has also served as music director of the Bohuslav Martinů Philharmonic Orchestra and principal guest conductor of the Slovak Radio Symphony Orchestra. As a guest conductor, Trevor has appeared with more than 40 orchestras in 16 countries. He has made more than 115 recordings, spanning Baroque and contemporary works, choral requiems and video game scores, with his latest project being the Amazon Prime series *Mozart in the Jungle*. His vast discography features a special emphasis on new American composers, and many great soloists including Richard Stoltzman, Philippe Quint and Chloë Hanslip. www.kirktrevor.com

Michael Roháč



Michael Roháč is a Canadian-born conductor living and working primarily in the Czech Republic. Having studied at the University of Toronto under Raffi Armenian, he moved to his parents' homeland in 2001 where he has established a reputation as a dynamic and flexible conductor. Between 2004 and 2011 he was music director of the Západočeský symfonický orchestr Mariánské Lázně ('West-Bohemian Symphony Orchestra Marienbad'), where he conducted over 100 concerts per season, ranging from classical symphonic programs to outdoor summer promenade concerts. Since 2011, he has been a regular guest conductor with many Czech orchestras. Among other engagements, he has recorded for broadcast with the Czech Radio Symphony in Prague, led the Severočeská filharmonie Teplice in their summer series for seven consecutive seasons and appears yearly as a featured guest with the Filharmonie Hradec Králové in their 'cross-over' series. Outside of the Czech Republic, Roháč has appeared several times with the Slovak Radio Symphony Orchestra in Bratislava and the Thüringer Symphoniker Saalfeld-Rudolstadt in Germany. He is also a frequent guest of Toronto-area orchestras, including the York and Mississauga Symphony Orchestras, where he conducted Smetana's *Má vlast* in October of 2018 to commemorate the 100th anniversary of the founding of Czechoslovakia.

Dan Locklair



Photo: Ken Bennett

The music of Dan Locklair (b. 1949) is widely performed throughout the US, Canada and the world. His prolific output includes symphonic works, a ballet, an opera and many solo, chamber, vocal and choral compositions. Locklair's music has been premiered and/or performed by numerous ensembles across the US, including the Buffalo Philharmonic, The Louisville Orchestra, the Cathedral Choral Society (Washington, DC), the Pittsburgh New Music Ensemble and The Chicago Ensemble, as well as internationally by the Helsinki Philharmonic, the BBC Singers, and musicians such as Igor Kipnis, Jukka Tiensuu, Marilyn Keiser and Thomas Trotter, among many others. His 1995 composition, *Since Dawn*, is the first musical setting of Maya Angelou's *On the Pulse of Morning*, commissioned for the 1993 inauguration of Bill Clinton as President of the United States. One of the movements of his organ work *Rubrics* was performed at the funerals of presidents Ronald Reagan and George H.W. Bush. His commissions have included works for Arizona MusicFest, the North Carolina Dance Theatre, two National Conventions of the American Guild of Organists (1992, 1996), the Virginia Chorale and Symphony (for the 2007 Virginia Festival of American Voices, resident composer), Casavant Frères (for the organ builder's 125th anniversary in 2004), an IBM commission for the Binghamton Youth Symphony, and a Barlow Endowment commission among many others. In addition to performances of his music in prestigious venues such as New York's Carnegie Hall and Alice Tully Hall, the Walt Disney Concert Hall in Los Angeles and the John F. Kennedy Center for the Performing Arts and National Gallery of Art in Washington, DC, Locklair's works have been programmed on major festivals throughout the world and broadcast internationally. Locklair's many awards have included consecutive ASCAP Awards since 1981. His vast discography includes releases by labels such as Convivium, Albany, Loft, Ondine and MSR Classics. Locklair is a native of Charlotte, North Carolina. He holds postgraduate degrees from the School of Sacred Music of Union Theological Seminary in New York City and the Eastman School of Music in Rochester, New York. He is currently Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, North Carolina. Visit Dan Locklair at www.locklair.com.

Dan LOCKLAIR

(b. 1949)

- Symphony No. 2 'America' (2016) 24:46**
- 1 1. Independence Day 8:46**
 - 2 2. Memorial Day 6:51**
 - 3 3. Thanksgiving Day 9:03**
 - 4 Hail the Coming Day
(A Festive Piece for Orchestra) (2013) 5:31**
 - Concerto for Organ
and Orchestra (2010) 22:19**
 - 5 I. Entrata 5:46**
 - 6 II. Canto (to God and dog) 9:25**
 - 7 III. Toccata 7:02**
 - 8 PHOENIX for orchestra (2007) 10:10**

Peter Mikula, Organ 5-7

Slovak National Symphony Orchestra

Kirk Trevor, Conductor 1-3 8

Michael Roháč, Conductor 4-7

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AMERICAN CLASSICS

This world premiere recording of four recent orchestral works by acclaimed composer Dan Locklair opens with the powerful *Symphony No. 2 'America'*, the orchestral fireworks of which celebrate three significant American holidays. This work was summed up by *Classical Voice North Carolina* as 'soon-to-be-a-hit' for its highly rhythmical and lyrical character, typical features of Locklair's music. *Hail the Coming Day* is a festive celebration of the consolidation of the towns of Winston and Salem in 1913, while the antiphonal dialogues of *PHOENIX* celebrate new life. The *Concerto for Organ and Orchestra* movingly unites ancient and modern musical techniques to create a work of dazzling and exquisite beauty.

WORLD PREMIERE RECORDINGS

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