

*Leverett Magnificat* can be considered both a secular and sacred work. It endeavours not only to draw out the spiritual and doctrinal meaning of the Magnificat, but also to respond to the rich canon of settings of this text in both a sympathetic and confrontational way. The former is, for example, clearly illustrated in the assignment of “For he..... handmaiden” to a unison soprano and alto line, while the latter is evident in the careful elucidation of psychological connections within the text through musical means, a layer of meaning often obscured by the more purely “musical” syntax of the majority of approaches. The multidimensional nature of this work is encapsulated in the title. Settings of the Magnificat are sometimes named after the church or cathedral for which they were written, in order no doubt to differentiate them from the myriad of other available versions. Unfortunately, this Magnificat has no such spiritual home, so I named it after the dormitory in which I presently reside (which I suspect is a pretty profane place.....).