LUX: The Dawn From On High is Dan Forrest's third major work for chorus and orchestra, (after Requiem For the Living and Jubilate Deo). This five-movement work explores various facets of LUX (Latin for “light”), in texts ranging from ancient liturgical chant to Scripture to modern secular love poetry. The music of LUX, written in 2018, was inspired thematically and spiritually by these profound texts; visually by the light in the Reims Cathedral in France and at the Poulnabrone Dolmen in Ireland; and musically by a variety of musical sources from ancient chant to modern minimalist composers.

The title invokes the dual meaning of the text of the first movement, where the light of dawn gradually ascends into the sky, yet the Light of the world descends from the sky- a “Dawn from on High”. As a whole, the five movements trace a symmetrical journey through time- from ancient prophecy, to [today](http://airmail.calendar/2017-12-28%2012%3A00%3A00%20EST) (“even after all this time”), and then back again; or from another perspective, from a day's dawn, through the sun’s high point in the sky, and then to the setting of the sun on the horizon at the end of day.

The first movement offers the promise of future light, and the hope of dawn is repeatedly heard in the text and evoked by the music. The second movement uses contrasting musical meters and keys to portray its text about light courageously shining in darkness. This movement finishes somewhat open-ended, not with a glib ending, reflecting the nature of light that must continue to shine through darkness. The third movement flashes ahead to [today](http://airmail.calendar/2017-12-28%2012%3A00%3A00%20EST), seeing the sun as a metaphor for unconditional love that “lights the whole sky”. The fourth movement continues the “light in the sky” motif with a joyful, jazz-influenced setting of the "Gloria in excelsis" text from the Scriptural nativity story. The fifth movement closes out the “day” with an ancient evening hymn, presented as a solo, then unison, then in increasingly complex canons, before a closing section provides closure and unity between these multiple facets of light.