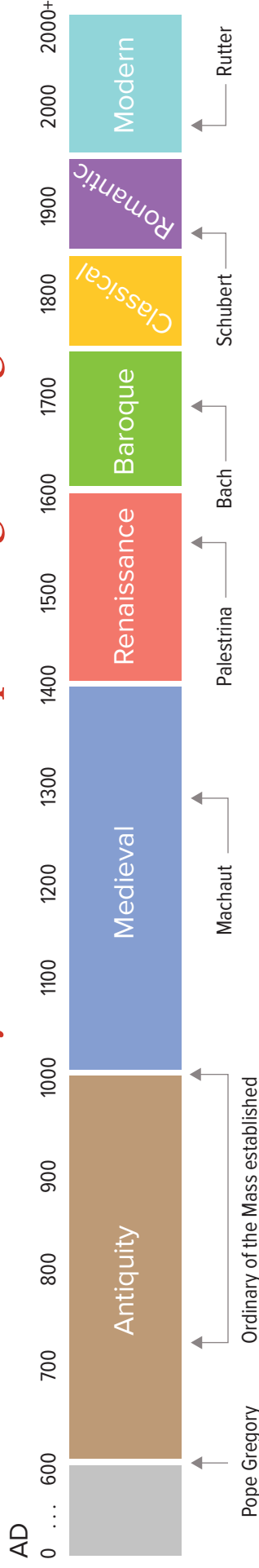


A really fast musical trip through the ages.



Two Parts of the (sung) Mass:

1. The **PROPER** — the part that changes each week to reflect the feasts: Introit, Gradual, Alleluia, Offertory, Communion
2. The **ORDINARY** — the part that doesn't change from week to week:
 - Kyrie** — Lord have mercy, Christ have mercy, Lord have mercy
 - Gloria** — Glory to God in the highest
 - Credo** — Nicene Creed
 - Sanctus** — Holy, Holy, Holy
 - Agnus Dei** — Lamb of God

Following the Kyrie through the ages

- Plainsong — Pope Gregory I: pope from 590-604
- *Messe de Notre Dame*, Guillaume de Machaut (1300-1377)
- *The Pope Marcellus Mass*, Giovanni Pierluigi da Palestrina (c.1525)
- *The Mass in B Minor*, Johann Sebastian Bach (1685-1750)
- *The Mass in C major*, Franz Schubert (1797-1828)
- *Requiem Mass*, John Rutter (1945-present)

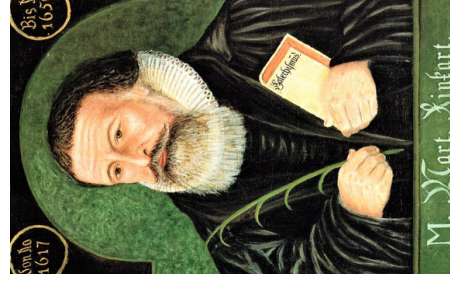
Spotify Link: <https://highgatecreative.d.pr/EzQh7R>

Other English/Anglican Composers of Masses to check out:

- John Merbecke
- Thomas Tallis
- William Byrd
- John Dunstable
- Benjamin Britten
- Ralph Vaughn Williams

Focus on a Hymn Writer: Martin Rinkart (1586-1649)

Times of war, political uncertainty, and disasters sound like world events today. When my children thought they had rough things, I used to tell them, “You need to go to Africa.” But today, we all need to learn about Martin Rinkart. Martin Rinkart was a pastor and hymn writer who lived in Germany during the Thirty Years War. His city of Eilenburg was walled, so it became a refuge city, which soon became overcrowded. And then a plague broke out. Of the four clergy in Eilenburg, the Superintendent fled, and two pastors soon succumbed to the disease. Rinkart was left alone to tend to the sick and bury the dead. He performed up to fifty funerals per day, in all totaling over 4,480, including his wife’s. When the death toll got



too high for individual funerals, trenches were dug for mass burials. In all, 8,000 died in the city. The plague was followed by famine and then another attack by the Swedes, which was averted by Rinkart’s negotiations. It is amazing that during all this time, the hymns of Rinkart reflect praise and trust in God. His best-known hymn we still sing at Thanksgiving is *Now Thank We All Our God*, later harmonized by Bach. Writing a song like this in the middle of such suffering must take a faith I can only aspire to. I’ll sing the song’s words this Thanksgiving with a new perspective.

— Kathy Cathey

Doxology in Season

At All Souls, we sing the Doxology during the presentation of offerings as a response to the generosity of the parish and the provision of God. Since offerings are presented during all eucharistic services, this is a standard part of most All Souls services throughout the church year.

The text of the Doxology originates in a 17th century Anglican hymn, “Awake, my soul, and with the sun”, by Thomas Ken. During Trinitytide, we will pair this text with the 16th century tune, OLD HUNDREDTH, that most people associate with the Doxology and is also used for the paraphrase of Psalm 100, “All people that on earth do dwell.” Since the Doxology is used throughout the year, the music committee felt that employing seasonal musical variation would contextualize this common text in each season and keep it fresh musically. This variation is in keeping with similar seasonal variation for the Gloria, the Sanctus, and the Agnus Dei. Attentive singers may have noticed that during Eastertide we sang the Doxology to the tune of LASST UNS ERFREUEN, which is commonly associated with “All creatures of our God and King.”

Hymns are poems

A note about hymn meter: have you ever been in a church service and noticed that you were singing a hymn text that you knew, but were singing it to a tune that was new to you? This is made possible by the wonder of poetic meter. Hymns texts are poems! Each line of the poem has a consistent number of syllables, rhyming pattern, and sequence of stressed and unstressed syllables. This gives the poem a particular bounce or rhythm.

Matching the meter

Church hymn singing relies on poetical meter for the matching of music to word. The Doxology is in Long Metre (8.8.8.8). That is, the Doxology has four lines, and each line has 8 syllables. For any poetry wonks here, Long Metre is a quatrain in iambic tetrameter. Armed with this knowledge, the “Index of Meter” in our hymn book (all better hymn books have one of these indices) can provide options for a tune with the same meter. One that has a musical rhythm that supports the stressed and unstressed syllables of the poetry, fits the tone of the liturgical season, and is familiar to the congregation provides a worthy candidate for use.

As with all seasonal music variations, we hope that the tune changes for Doxology will allow you to sing this great, old Anglican text with fresh appreciation in the context of each season of the church year.

The hymn tunes chosen for each liturgical season:

Advent – VENI EMMANUEL

Christmas & Epiphany – WINCHESTER NEW

Lent – Silence is kept.

Easter through Pentecost – LASST UNS ERFREUEN

Trinity Sunday through Trinitytide – OLD HUNDREDTH

History of “Awake my soul and with the sun”
en.m.wikipedia.org/wiki/Awake_My_Soul_and_with_the_Sun

History of OLD HUNDREDTH
en.m.wikipedia.org/wiki/Old_100th

— Lee & Theresa Hoffner

Instruments in Worship

Sonata (sonare): to sound, to be played

Archangelo Corelli (1653-1713) the forms for the trio sonata.

The **Sonata Da Chiesa** (sonata for the church service/mass) was meant to be played in church as a part of the liturgy. This form was played as a trio (2 instruments + organ) with an added basso continuo. The 4 movements align with the mass: prelude, offertory, communion, and postlude.

The **Sonata Da Camera** (sonata for the chamber, or room) was used in homes and intended to be for entertainment. These sonatas included four movements consisting of dances (ie. Allemande, Gigue, Sarabande, etc.) and were played as trios (2 instruments + harpsichord).

— Kathy Green

*Praise him with trumpet sound;
praise him with lute and harp!
Praise him with tambourine and dance;
praise him with strings and pipe!
Let everything that breathes praise the Lord!
Praise the Lord!
Psalm 150: 3-4, 6*

Bach and the Cantata Form

Interweaving Music and Worship

Cantata (cantare): to sing

Bach is said to have written close to of 300 cantatas, of which ~200 survive today. While this is fewer than some of his contemporaries, the task of composing new music for weekly services remained no less daunting. While kantor at the Thomaskirche in Leipzig, the annual number of cantatas required was 60, which included one for each Sunday starting with Advent. The rest were made up of cantatas composed for major feast days.

Music played an integral part in Lutheran philosophy and liturgy, which emphasizes justification by faith and the propagation of the scriptures. Core to this music were a collection of chorale tunes and texts established by Luther during the Reformation and expanded during the 16th and 17th centuries. By Bach's time many hundreds of chorales were in existence, which he used throughout his sacred cantatas. The principal function of chorales was to serve as congregational hymns, but during the course of the 17th century they increasingly became part of the fabric of more ambitious works. Bach's cantatas conform to the 'reform' cantata structure that had become common by the 1720s, with an alternation of a freely written text set to alternating recitative and da capo aria framed and punctuated by choruses and chorales.

The chorale tunes often formed the backbone of the entire work and were chosen specifically to conform to the scripture readings, much like hymn selection today in our Anglican worship. The purpose of the cantatas was strictly functional and integrally bound to the context of Sunday Mass. By Bach's day, the cantata had evolved from simple choral interspersions in the service order, to include biblical passages that elevated the form to what Bach scholar Christoph Wolff termed a “musical sermon”, involving the text of the day, theological instruction, and moral conclusions to be drawn. The cantata became a complement to the spoken sermon, with the chorales being thoroughly familiar to the congregation.

— David Jolivet