An Exploration Of Characterizations In JAC Redford’s Oratorio The Martyrdom Of Saint Polycarp

Melanie Cross Buckner

University of South Carolina

Follow this and additional works at: https://scholarcommons.sc.edu/etd
Part of the Other Music Commons

Recommended Citation

This Open Access Dissertation is brought to you for free and open access by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact dillarda@mailbox.sc.edu.
AN EXPLORATION OF CHARACTERIZATIONS IN JAC REDFORD’S ORATORIO

THE MARTYRDOM OF SAINT POLYCARP

by

Melanie Cross Buckner

Bachelor of Arts
Mercer University, 2005

Master of Music
Mercer University, 2007

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Conducting

School of Music

University of South Carolina

2017

Accepted by:

Larry Wyatt, Major Professor
Alicia Walker, Committee Member
Andrew Gowan, Committee Member
Reginald Bain, Committee Member
Cheryl L. Addy, Vice Provost and Dean of the Graduate School
ABSTRACT

The purpose of this document is to highlight the fundamental musical features J.A.C. Redford employs to create characterizations within his oratorio *The Martyrdom of Saint Polycarp*. Analysis of melody, harmony, texture and rhythm demonstrates Redford’s methods of underscoring the principles of good and evil while demonstrating a Christian worldview.

An examination of each character reveals unique music that highlights specific aspects of their individual personalities. Redford employs a variety of techniques to accomplish the diverse personae. These techniques also illuminate elements of his compositional style. Special features include melodies with natural speech rhythms and inflections, extended tertian harmonies, and rhythmic and melodic motifs woven throughout the work. There are numerous quotes from the composer on his thought processes in creating the piece. The final chapter includes performance considerations that will be particularly useful to the conductor.
# TABLE OF CONTENTS

ABSTRACT........................................................................................................................................ iii

LIST OF FIGURES................................................................................................................................ v

CHAPTER 1 COMPOSER’S BIOGRAPHY..................................................................................................1

CHAPTER 2 LIBRETTIST AND LIBRETTO...............................................................................................9

CHAPTER 3 ANALYSIS............................................................................................................................ 28
   INTRODUCTION TO THE ORATORIO............................................................................................... 28
   MARCION........................................................................................................................................... 30
   STATIUS QUADRATUS AND THE CROWD....................................................................................... 37
   POLYCARP.......................................................................................................................................... 46
   ANGELS, CLOUD OF WITNESSES, JOHN THE EVANGELIST AND GOD............................................ 51
   NICETES, QUINTUS AND GERMANICUS........................................................................................... 55

CHAPTER 4 PERFORMANCE CONSIDERATIONS....................................................................................... 59

SUMMARY AND CONCLUSIONS............................................................................................................ 67

BIBLIOGRAPHY..................................................................................................................................... 69

APPENDIX A—DEGREE RECITAL PROGRAMS OF MELANIE C. BUCKNER............................................. 71
LIST OF FIGURES

Figure 1.1 J.A.C. Redford Photograph........................................................................................................ 1

Figure 2.1 The Martyrdom of Saint Polycarp libretto.............................................................................. 11

Figure 3.1 The Martyrdom of Saint Polycarp, Prologue mm. 13-15............................................................ 32

Figure 3.2 The Martyrdom of Saint Polycarp, Prologue mm. 28-33............................................................ 33

Figure 3.3 “Mercy, peace and love” motive............................................................................................... 34

Figure 3.4 The Martyrdom of Saint Polycarp, Prologue mm. 82-87............................................................ 35

Figure 3.5 The Martyrdom of Saint Polycarp, Scene 3 mm. 21-26............................................................. 36

Figure 3.6 “Evil” rhythmic motive............................................................................................................. 39

Figure 3.7 The Martyrdom of Saint Polycarp, Scene 3 mm. 21-22............................................................. 40

Figure 3.8 The Martyrdom of Saint Polycarp, Scene 1 mm. 163-164....................................................... 40

Figure 3.9 The Martyrdom of Saint Polycarp, Scene 5 mm. 206-207....................................................... 40

Figure 3.10 The Martyrdom of Saint Polycarp, Scene 1 mm. 34-38.......................................................... 41

Figure 3.11 The Martyrdom of Saint Polycarp, Scene 1 mm. 20-29.......................................................... 41

Figure 3.12 The Martyrdom of Saint Polycarp, Scene 5 mm.140-142..................................................... 42

Figure 3.13 The Martyrdom of Saint Polycarp, Scene 5 mm. 175-176..................................................... 43

Figure 3.14 The Martyrdom of Saint Polycarp, Scene 5 mm. 197-204..................................................... 45

Figure 3.15 The Martyrdom of Saint Polycarp, Scene 2 mm. 22-24......................................................... 47

Figure 3.16 The Martyrdom of Saint Polycarp, Scene 1 mm. 403-410..................................................... 48

Figure 3.17 The Martyrdom of Saint Polycarp, Scene 2 mm. 97-102....................................................... 49
Figure 3.18  The Martyrdom of Saint Polycarp, Scene 5 mm. 221-228..........................50

Figure 3.19  The Martyrdom of Saint Polycarp, Scene 2 mm. 102-103..............................52

Figure 3.20  The Martyrdom of Saint Polycarp, Scene 2 m. 106........................................52

Figure 3.21  The Martyrdom of Saint Polycarp, Scene 5 mm. 346-348..............................55

Figure 3.22  The Martyrdom of Saint Polycarp, Scene 4 mm. 13-16.................................56

Figure 3.23  The Martyrdom of Saint Polycarp, Scene 1 mm. 184-191..............................57

Figure 3.24  The Martyrdom of Saint Polycarp, Scene 1 mm. 340-345..............................58

Figure 4.1  The Martyrdom of Saint Polycarp, Scene 5 mm. 244-249..............................61

Figure 4.2  The Martyrdom of Saint Polycarp, Scene 2 mm. 130-135..............................62
CHAPTER 1—COMPOSER’S BIOGRAPHY

Jonathan Alfred Clawson Redford, b. July 14, 1953
Redford goes by J.A.C. (pronounced Jack)

Figure 1.1 J.A.C. Redford Photograph

J.A.C. Redford is a prolific composer, writing film and television scores, music for theater, as well as concert, chamber and choral music. He is also a conductor, orchestrator and arranger.¹ Some notable accomplishments are his original film scores for The Mighty Ducks II and III and A Kid in King Arthur’s Court. He received Emmy nominations two years in a row for his music in the television series St. Elsewhere. He has orchestrated music in major films such as The Amazing Spider Man and Skyfall, and

he conducted soundtracks for *The Little Mermaid* and *The Nightmare Before Christmas*.²

He also has seven recorded collections of his concert, chamber, and choral music including *Inside Passage*, Chamber Music Volume 2 and *The Growing Season*, Music for Orchestra, released in February 2017.

He has written over 45 choral pieces, recently receiving the 2017 Raymond W. Brock Memorial Commission from the American Choral Directors Association (ACDA). His piece *Homing* premiered at ACDA’s March 2017 National Convention with the Minneapolis Symphony and Chorus under the direction of Robert Spano. He shares this honor with past recipients such as Carlisle Floyd, Gian Carlo Menotti, Eric Whitacre, Dominick Argento and Alice Parker.

Redford is the author of *Welcome All Wonders: A Composer’s Journey*. This book is a detailed account of his early life, passage into the music industry, and Christian conversion. He is also a poet and has set many of his poems to music. This book is particularly helpful in giving insight into Redford’s early influences and the foundations of his faith, both of which heavily impact his compositional output.³

In recent years, Redford’s choral music has received more attention through scholarly studies and events such as ACDA. He is becoming one of the foremost American composers of choral music, and choral educators should be aware of his compositions. While his works are diverse, many of them feature elements that are signature to his style: jazz-influenced extended tertian harmonies, quartal/quintal

---

harmonies, text painting and a varied melodic palette that highlights natural speech rhythms and inflections. This document will discuss his largest choral work and only oratorio, which also features all of these elements. While the oratorio is a singular genre in his output, it seems to have been an ideal match for his cinematic background.

*The Martyrdom of Saint Polycarp* is approximately 90 minutes in length, written for mixed chorus, soloists and orchestra. The Arpad Darasz Endowment for Choral Music at the University of South Carolina and First Presbyterian Church Columbia cocommissioned the piece in 2001, and it was completed and premiered in 2004. The genesis of the work came from the second century Polycarp’s words, spoken 18 centuries after his death in a small classroom at First Presbyterian Church in Columbia, South Carolina. Inspired by the martyr’s prayer, Dr. Larry Wyatt, Director of Choral Studies at the University of South Carolina, began to research the life and history of Polycarp and thought it was excellent material for an oratorio. After completing a performance of Redford’s Christmas cantata *Welcome All Wonders*, Wyatt thought Redford’s spiritually sensitive style made him a prime candidate to create a piece about the Christian martyr. Redford was offered and accepted a commission to craft a work featuring the life and martyrdom of Polycarp.

Redford recounts his feelings after initially reading about Polycarp. He states, “Polycarp’s courage and single-minded dedication to Christ stirred my faith and the

---

5 JAC Redford, “The Martyrdom of Saint Polycarp: A Sacred Oratorio” (unpublished article received electronically May 9, 2016).
6 Ibid.
7 Ibid.
dramatic events surrounding his death resonated with my cinematic sensibilities." In 2001, Redford approached renowned poet Scott Cairns (see chapter 2) about creating the libretto for this monumental work.

Redford and Cairns did not know each other beforehand, but they recount that they immediately felt a kinship and a unified vision for wanting to create a piece that would give justice to the story and to the saint. Redford wrote:

It’s no accident that in a postmodern world, where relativity reigns supreme, linear narrative and form languish in disrepute, while various streams of consciousness overflow their banks, sweeping all before them. I believe, however, that storytelling answers one of the deepest and most definitive needs of the human soul, and telling a story well requires attention to narrative form.

This quote provides an idea of Redford’s perspective on creating the work, and together they decided on a linear narrative form, eventually organizing the piece into a prologue and five scenes. Three years later, they completed the oratorio, an immense first for composer and librettist.

Before further exploring The Martyrdom of Saint Polycarp, it will be helpful to understand the composer’s history in order to better appreciate the composition. The pillars of Redford’s life have always been family, faith, and music. As a child, his parents were involved in the arts and exposed him to a variety of music and theatre. His mother was an active soprano, and his father was a drama teacher. They fostered in him a love of pieces like Bizet’s Carmen, Stravinsky’s Firebird Suite and Bernstein’s

---

11 Ibid.
12 The author bases this statement on the summation of Redford’s biography.
musical West Side Story. He writes, “All of this music was seeded deep into my heart, creating a vocabulary of melody, harmony, and rhythm with which my ear still resonates.” Aside from music, Redford writes, “The LDS Church was the hub around which everything else revolved. It was the grid through which my family observed and understood the world.”

By the time Redford was a young teenager, he had experienced pivotal junctures in his life. His parents had divorced, he had unknowingly met his future wife LeAnn Allred, and he was rising in his priesthood duties in the Mormon Church. Outside stimuli especially film and literature fed Redford’s romantic sensibilities, and his love and involvement in music continued to flourish. By his junior year in high school, after some exposure to and experience in a jazz ensemble, he discovered his life’s calling. He recalls, “I wrote my first original instrumental work for this group: a three-movement jazz suite I called Silverlode after Tolkien. . . By the time I finished this piece, I knew my destiny as well: I would be a composer.”

Redford’s exploration of music was always diverse in nature, and as he was immersing himself in jazz, he was also studying theory and classical forms.

Outwardly, Redford’s life seemed to move in a predictable path. In 1971, he began attending BYU. However, it was here that he first experienced a rub with his religion and his own contemplations. He wrote, “My thoughts about art and spirituality, politics and the corruptibility of institutions seemed somehow vaguely dangerous,

---

13 Redford, Welcome all Wonders, 22.
14 Ibid.
15 Ibid., 27.
16 Ibid., 40.
hovering on the edge of respectability. I could sense a veiled disapproval like a hum in the air.”¹⁷ This would later flower into his walking away from the religion of his childhood, of his family, and of his ancestors. This decision dramatically affected his life and subsequently his choral output.

In February of 1972, J.A.C. and LeAnn were engaged.¹⁸ After his return from a two-year mission to Italy, the two married in September of 1974.¹⁹ In 1976, Redford moved to Hollywood, where he began his career as a film composer. Many of Redford’s extensive accomplishments in the TV and film industry are well documented in his autobiography and can also be found on his website jacredford.com. High points in his early career were his six-year stint as composer for St. Elsewhere, in which he was nominated for two Emmy Awards. After this, he composed the music for another successful television series Coach. He developed growing connections with the movie industry through Walt Disney Pictures in the late 1980s and has since composed, orchestrated, and/or conducted dozens of scores for many well-known feature films such as Leroy and Stitch and The Mighty Ducks II and III.²⁰ He has also written scores for TV movies and miniseries. More recently, he orchestrated the music for the Disney film Finding Dory in 2016, SPECTRE, a 2015 James Bond 007 film, and Bridge of Spies by Steven Spielberg.²¹ He has worked with Academy Award-winning composers such as

---

¹⁷ Redford, Welcome All Wonders, 61.
¹⁸ Ibid., 66.
¹⁹ Ibid., 106.
²⁰ Amy Louise Aucoin, “The Illumination of E. E. Cummings’ Poetry in J. A. C. Redford’s love is the every only god” (DMA diss., Louisiana State University, 2010).
Alan Menken and Thomas Newman, and Grammy Award-winning artists such as Steven Curtis Chapman and Sting. He has served as a consultant for the Sundance Film Institute and a guest lecturer at the University of Southern California and the University of California Los Angeles. While this document will not extensively cover his countless accomplishments in the music industry, it is important to acknowledge their influence on his choral output and his unwavering affinity for drama in music. *Polycarp* is the perfect melding of Redford’s gifts. It has a cinematic quality with a theological backbone.

In his biography, Redford documents numerous highs and lows in his career and personal life. However, music was always a mainstay for him, a means of solace and a means by which he drew closer to God. Redford’s Christian faith is inextricably linked to many of his compositions and specifically to *The Martyrdom of Saint Polycarp*. It is important to acknowledge the composer’s perspective in order to fully appreciate his artistic choices. For example, Vaughan William’s *Five Mystical Songs* was a pivotal piece in Redford’s spiritual journey, and one that continues to play an important role for him. Redford has written in particular about the George Herbert text “Love Bade Me Welcome” from the *Five Mystical Songs*. This poem was an influence on his recent choral work *Homing* as well as a newly commissioned work for the Oxbridge Summer Institute of the C. S. Lewis Foundation. The pull of poetry and music on Redford’s

---

23 Redford, *Welcome All Wonders*, 119.
heart was a love that flowered as he moved closer to his conversion to Christianity and an influential factor in the eventual creation of Polycarp. He recalls in his book that he had developed “an abiding love for the marriage of music and text.” He writes:

I most enjoyed the work of poets who created a visceral rhythm with their language. I liked the challenge of setting such poems to music that would preserve the natural spoken rhythms of the words and reveal underlying meanings through dramatic shading and color, the tension between consonance and dissonance, counterpoint, and other musical techniques. The early days of our marriage marked the beginning of my inevitable pull toward the composition of large-scale choral works, a genre that now looms large in my oeuvre.

As stated, Redford has composed an extensive range of pieces in a variety of genres. Polycarp is a melding of his compositional experience and spiritual background. It is theatrical and yet clearly a concert work. It is historical and yet personal to the composer because of its relationship to his faith. He has written that “a concert composer is free to make his or her own artistic determinations and the work ultimately represents the composer’s craft and taste alone.” He continues, “Concert and chamber music offer more opportunity for a composer to speak deeply and at length, without interruption, from the inner resources of his or her own soul.” Chapter three will explore more deeply Redford’s “artistic determinations” through his musical characterizations in the oratorio.

---

25 Redford, Welcome All Wonders, 121.
26 Ibid.
27 Ibid., 239.
CHAPTER 2—LIBRETTIST AND LIBRETTO

Scott Cairns, b. November 19, 1954

Scott Cairns, librettist for The Martyrdom of Saint Polycarp, was born in Tacoma, Washington. He received a BA from Western Washington University, an MA from Hollins College, an MFA from Bowling Green State University, and a PhD from the University of Utah. He is an accomplished writer, having authored ten books which include poetry collections, his memoir Short Trip to the Edge: Where Earth Meets Heaven—A Pilgrimage, essays and another libretto for Georgi Andreev’s oratorio A Melancholy Beauty. Besides his accomplishments as a published author, Cairns has had an extensive academic career serving on faculty at several universities such as Westminster College, University of North Texas and the University of Missouri. He is currently serving as a professor of English at Seattle Pacific University. He has received numerous honors including the John Simon Guggenheim Fellowship, the National Endowment for the Humanities Fellowship and the Denise Levertov Award.

Like Redford, many of Cairns’ works are inextricably linked to his spirituality. Upon first speaking, the two immediately felt a kinship, and a natural working

30 Ibid.
relationship developed. He wrote, “When J.A.C. called the following week, I was immediately struck by his warmth and wit, by his candor, and by his willingness not only to tolerate but to participate in my inveterate fondness for puns (or what my wife calls “half-witticisms”). That is to say, we hit it off.”

They both agreed that the words must come first, and so Cairns was tasked with the enormous job of writing his first libretto.

Cairns humbly expressed that the initial undertaking seemed overwhelming. However, he proved to be the perfect person to author the libretti, being scholastically experienced and spiritually sensitive to the subject. He wrote:

In the case of Saint Polycarp’s oratorio, my purpose was to find a voice, a demeanor, a character that was, on the one hand, available and engaging for the audience; this challenge is always in mind for any dramatic lyric, but for Saint Polycarp, I was cognizant of an overriding other hand: the voice, demeanor, and character had to constitute a true icon of the blessed saint. I didn’t want to make him up; I didn’t want to create a man in my own image, being no saint.

The remainder of this chapter is the final result of Cairns’ labors. He writes, “If we can approach any prior text—the work of another or our own work—as if it were being witnessed for the first time, we can glimpse much that we hadn’t anticipated, much that can then lead us into further making.” The reader is encouraged to read and re-read the libretto to better understand each character’s unique personality in order to more fully appreciate Redford’s complimentary musical choices.

---

32 Ibid., 75.
33 Libretto is under copyright law and used by permission.
34 Ibid., 76
Prologue

Choir:

The Church of God which dwells in Smyrna to the Church of God which dwells in Philomelium and to all the communities of the all-embracing church in every place. May the mercy, peace, and love of God the Father and of our Lord Jesus Christ be multiplied forever.

Marcion (from a pulpit to the side):

We write unto you, brethren, the story of the martyrs and of blesséd Polycarp, who put an end to the persecution, setting his seal thereto by his martyrdom. For almost all that went before so happened, that the Lord might show forth anew an example of martyrdom conformable to the Gospel. For he tarried to be betrayed, as did also the Lord, that we also might be imitators of him, looking not only on our own well being, but also on the well being of others. For it is a mark of true and steadfast love to desire not our own salvation only but that of all.

Scene 1

At the stadium

Crowd:

Blood! Blood! Give us blood!
We would see the atheists pay.
Loose the beasts and light the pyre!
We will worship Caesar’s way,
And celebrate by tooth and fire.
Blood and death is our desire!
Blood and death is our demand!

Polycarp (seated at a desk in the foreground):

We are pleased, and I daresay
Our Lord is pleased to apprehend
How eagerly you move along the way,
How willingly you follow where He leads.
Crowd:

To win the favor of the gods
We would worship Caesar’s way
Loose the beasts and light the pyre!
We will see the atheists pay.
Blood and death is our desire!
We celebrate by tooth and fire.
Blood and death is our demand!

Proconsul (to Quintus, with mock generosity):

Deny your Christ and live.
Forsake your blasphemy.
Bring just oblation to the jealous gods.
Deny the lie and live.

Quintus:

I may have rushed to meet your wrath,
But now I fear
That I have rashly, and in haste.
For what strange faith would call
Its supplicant to perish, and for naught?
What harm in pouring wine upon an idol’s face?

Crowd:

Attend! The courage of the atheist!
Behold! The honor of their god!

Polycarp:

... the narrow way, how eagerly you move
along the narrow way, despite no small incentive to do quite otherwise.

Proconsul (to Germanicus):

Deny the lie and live.
Forsake your blasphemy.
Bring just oblation to the jealous gods.
Deny your Christ and live.
Germanicus:

I have not hurried to this place,
But have complied.
I find my faith is suddenly grown strong
And that sweet grace has filled
With an unaccustomed courage from above.

Proconsul:

Take pity on your youth.
Have compassion for your parents.

Germanicus:

Sir, I have compassion for us all,
And pity in abundance.
Still, love for Love Himself
Will not permit my turning now away
From Him Who is my life.

Bring the beasts and I will see
That they are fed, and that they do your bidding quickly.
I will not do obeisance to a wooden god.

Crowd:

Outrage! The man must die!
Blasphemy! And all his kind!
Away with the atheists!
Their insult is unbridled!
Away with the atheists!
Their presumption is too much!
Bring us the author of this evil!
Bring their priests! Bring all.

Polycarp:

... and we are pleased to witness yet
in your calm diligence a joy
declining to assign to death
undue esteem, despite its grave proximity.
Can it be in Philippi
That even now you rest persuaded
Neither death nor life nor height nor depth
Has strength enough to move us from His love?

Nor things present, nor things to come.
Nor things present, nor things to come.

Crowd (erupting, drowning out Polycarp’s epistle):

Seek Polycarp!
Bring us now this heretic.
Bring the impious old man.
Bring us this agent of lies,
Whose example has led to such blasphemy.

Crowd (continuing):

We will hear the pretender recant
Or redeem our hurt honor in making
Of the fool an exemplary light.
Seek Polycarp, and bring him to his fate.
Bring the impious old man.
Bring him to his end.

Scene II

A bedroom in a farmhouse outside of Smyrna

Marcion:

The excellent Polycarp, on hearing the news, was not dismayed, but wished to remain in the city; even so the greater number urged him to depart in secret. And so he did, to a little farm, not far from the city, and passed the time with a few companions, doing naught else but pray night and day for all and for the churches throughout the world, as was his custom.
Polycarp:

The day has as suddenly dimmed
As our courage and confidence
That we who now puzzled remain
Might not drink of death’s bitterness.

For a season, His promise stood firm,
And served as assurance that He
Would return in a shout from the clouds,
Would gather his Body as one.

I recall in confusion His agonized prayer
That the cup might be taken away.

I hear in His words a sudden dismay
That the Father might not deign to hear.

I recall how the Son was betrayed by a kiss,
How the Garden was torn by a sword,
I recall His great calm, that He did not resist,
That He gave Himself up, with a word.

And now I observe that His agony’s come
A great distance to dwell with us now.

That the grove of Gethsemane flourishes,
Embraces us all with its bough.

Marcion:

And while praying he fell into a trance three days before he was taken, and saw his pillow being consumed by fire. And he turned and said to those with him, “I must be burned alive.”

Polycarp (suddenly alert):

Am I fallen into Hell? And do these flames tender my destruction, or do they move in kind caress?
Angels:
Taste and See.

Polycarp:

How does my face now burn, with what strange light? I seem to see my person borne upon a flaming bed.

Angels:

Taste and See.

Cloud of Witnesses:

Taste and See.

Polycarp:

I seem to see my person bathed in fire, bathed in light. I see, I think I see, the air is all of flame.

Angels and Cloud of Witnesses:

Taste and See. The Lord is good.

Polycarp:

And though my heart runs wild, though I fear, I seem to see my person borne upon bright wings of flame.

John, Angels and Cloud of Witnesses:

Taste and See. The Lord is good.

John and Cloud of Witnesses:

The First and Last, the One Who was Dead and came to life Has said, I know your works, I know your tribulation.

Angels:

Taste and see.
*John and Cloud of Witnesses:*

I know your poverty, how it has made you rich,  
I know the blasphemy of those who approach you now.

*Angels:*

Taste and see.

*John and Cloud of Witnesses:*

Do not fear any of what you are to suffer.  
Though you will be tested, be faithful unto death,  
And I will give you the crown of life.  
Hear what the Spirit says to the churches!  
He who overcomes shall not be hurt by the second death.

*Angels and Cloud of Witnesses:*

Taste and See that the Lord is good.

*Polycarp:*

The flame accepts the offering, the holocaust received.  
And in such dire communion, the blessed  
Become His element.

*Angels and Cloud of Witnesses:*

Taste and See. The Lord is good.

*Polycarp:*

According to the promise, we had known  
We would be led, and that the ancient God  
Would deign to make His hidden presence shown  
By column of fire, and pillar of cloud.

We had come to suspect what fierce demand  
Our translation to another land might bode,  
But had not guessed He would insist our own  
Brief flesh should bear the flame, become the cloud.
Angels and Cloud of Witnesses:

Taste and See. The Lord is good.

Scene III

The kitchen in another farmhouse nearby

Marcion:

While his pursuers were still waiting for him, he went away to another farm, and immediately they followed close upon him. Not finding him, they laid hands on two young slaves, one of whom confessed under the torture. The constables and horsemen, armed in the usual way, went out about the dinner hour “as against a thief” at a run. Coming up in a body, they found him lying in a cottage in an upper room; he could indeed have escaped from thence also elsewhere, but he refused, saying “The will of the Lord be done.”

Polycarp:

Mercy, Lord, and speak to me.
I could flee, and I could justify my flight
Insisting that the Church -- the Very Body Of our Lord -- would sooner have me whole
And serving some years further
Its trembling members, suffering.
I could remain in hiding, and I could conceive
Such cowardice as noble, and as necessary, meet.
I could lie upon the crest of exile, and from afar
Observe the flock’s destruction, abandoned to the wolves.

Constables:

We seek Polycarp! Deliver him to us!

Polycarp:

Who comes now, and in whose name?
Who arrives to lead the famished sheep to slaughter?
Who desires even now the innocents’ blood?
Constables:

We seek Polycarp, the leader in the lie.

Polycarp:

Who so fears the Holy Body
That he must pierce its flesh anew?
I raise my hand. I touch my face, and find
That I am weeping.
His people, huddled close, and trembling
Are my own. Their tears are mine.

By what strange call do I bid the tender lambs
To suffer?
By what wild madness do I lead them
To their deaths?

What is this meek example that I shape?
Is it fit and meet?
By what extreme example do I ask them
Follow me into the Kingdom?

Master, grant that I might know before I err
And lead your innocents to doom.

Angels:

Taste and See.

Constables:

Deliver the atheist Polycarp, lest all the household die.

Polycarp:

The will of the Lord be done. The will of the Lord be done.

Marcion:

Hearing then that they were come, he went down and talked with them, those present marveling at his great age and his constancy, and at their excessive eagerness to take a man so old. So he bade food and drink to be set before them at that hour, as much as they wanted; and besought them to give him an hour to pray undisturbed. On leave
being given, he stood and prayed, remembering all that ever had dealings with him, great and small, well known and unknown, and the whole Church throughout the world, being so full of the grace of God that for two hours he could not once be silent, and the hearers were astonished, and many repented for having assailed an old man so godlike.

**Scene IV**

**On the road to Smyrna**

*Marcion:*

The time having now come for his departure, they set him on an ass and brought him to the city. He was met by Herodes, the High Sheriff, and by Herodes’ father, Nicetes, who, having transferred him to the carriage, sat down beside him, and strove to persuade him with these words:

*Nicetes:*

What is the harm of saying “Caesar is Lord,” Offering poor incense
To save your precious life?

What harm in pouring honeyed wine
Upon a carven face
That you might live to serve your living god?

Won’t you pour a simple cup of grain
Upon the pedestal
That you might save your people?

*Polycarp:*

I will not do as you advise me.
Your words are not your own, but come Welling from the Evil One.

Please, stand aside, or better
Get behind me
That I might find what my Lord prepares.
Marcion:

Failing to persuade him, they reviled him, and made him descend with so much haste that in getting down from the carriage he hurt his shin. He, as though nothing had happened, paid no heed, but went on with much eagerness on his way to the stadium, where the din was so great that none could be so much as heard.

Crowd:

Polycarp is taken! Polycarp is taken!
The atheist is here. Polycarp is ours!

Angels:

Taste and see.
Faithful.
Faithful unto death for the One who brings us life.

Crowd:

Polycarp is taken!
Polycarp is taken!
The atheist is here.
Polycarp is ours!

Scene V

At the stadium

Proconsul (after quieting the crowd):
We must be mistaken. You cannot be Polycarp. Are you that man? Correct us in a word and leave.

Polycarp (calmly and quietly):
You are not mistaken. I am that servant of God. I am Polycarp.

Proconsul (with amusement):

Come now. We are both reasonable men. Have respect to your age. Assuage this mob and swear by the Fortune of Caesar, repent, say “Away with the atheists.”
Polycarp (sighing, then gesturing to the crowd and gazing heavenward):

Away with the atheists.

Proconsul (quietly, but insistently, to Polycarp alone):

Don’t press them any further, old man.
Swear and I set you free. Curse Christ, and live.

Polycarp (freely, within himself):

How will I deny Him now?
The One Whose Presence has attended me
So faithfully along the Way?
The truth? I have denied Him.
A thousand times or more, and in a thousand ways,
In what I think, in what I say, in what I do
Or leave undone, I deny Him every day.

Polycarp (continuing):

He has been my breath, my heart, my very pulse
These scores of years.
And still, I have denied Him.
Strangely, this maddened mob has helped me know
I will not deny Him now.

Angels:

The pillar of cloud by day
And the pillar of fire by night
Did not depart from before the people.

Polycarp (to the proconsul):

Eighty and six years have I served him, and He did me no wrong.
How can I blaspheme my King, who saved me?

Crowd:

Hear him! Hear him! He blasphemes!
We have no King but Caesar!
Have done with him, and now!
*Proconsul* (shouting):

Swear by the Fortune of Caesar.

*Polycarp* (calmly):

If you vainly imagine that I shall swear by the Fortune of Caesar,  
As you say, and suppose that I know not what I am,  
hear my answer plainly: I am a Christian.  
If you wish to learn the Christian’s reason, give me a day, and hear.

*Proconsul* (evenly):

It is the people you must convince.

*Crowd*:

We have no king but Caesar.  
Blood! Blood!  
Away with the atheist!

*Polycarp*:

I would have counted you worthy to be reasoned with; for we have been taught to give honor as is fit, where we can without harm, to governments, to powers ordained by God, but a people clamoring for blood I do not deem able to hear any defense from me.

*Proconsul*:

I have beasts, and you will be theirs, unless you repent.

*Polycarp*:

Bring them in, for repentance from the better to the worse is no change to be desired, but it is good to run from cruelty to justice.

*Proconsul*:

If you despise the beasts, I will have you consumed by fire, unless you repent.
Polycarp:

You threaten me with the fire that burns for an hour and is speedily quenched; for you know nothing of the fire of the judgment to come and of eternal punishment which is reserved for the wicked. Why delay? Bring what you will.

Proconsul (formally, to the left of the crowd):

Polycarp has confessed himself to be a Christian.

Polycarp:

Faithful

Proconsul (formally, to the right of the crowd):

Polycarp has confessed himself to be a Christian.

Polycarp:

Faithful unto death

Proconsul (formally, to the center of the crowd):

Polycarp has confessed himself to be a Christian.

Polycarp:

Faithful to the One who offers life.

Crowd:

Fire! Fire!
Fire take the atheist!
This is the teacher of Asia,
the father of the Christians,
the destroyer of our Gods,
who teaches many to scorn fit sacrifice, many to loathe right worship.
Burn him alive! Burn him alive!
Give him to the flame!
Marcion:

This then was brought about with great speed, the crowd gathering together forthwith from the shops and baths wood and fuel. When the pyre was ready, he put off all his upper garments and undid his girdle. He was immediately girded with the robe devised for his burning; but when they were about to nail him to the stake as well, he said:

Polycarp:

Leave me as I am; for he that enabled me to abide the fire will also enable me to abide at the stake unflinching without your nails.

Polycarp and Cloud of Witnesses (praying):

Lord God Almighty, Father of Thy well-beloved and blessed Son, Jesus Christ, through whom we have received the knowledge of Thee, God of Angels and Powers and of the whole creation and of all the race of the righteous who live before Thee,

Polycarp, Cloud of Witnesses and Angels:

I bless Thee that Thou didst deem me worthy of this day and hour, that I should take a part among the number of the martyrs in the cup of Thy Christ in the resurrection of life eternal of soul and body in incorruption of the Holy Spirit: among whom may I be accepted before Thee today, a rich and acceptable sacrifice, as Thou didst foreordain and foreshow and fulfill, God faithful and true. For this above all I praise Thee, I bless Thee, I glorify Thee through the Eternal and Heavenly High Priest Jesus Christ, Thy well-beloved Son, through whom to Thee with Him and the Holy Spirit be glory now and forevermore. Amen.

Marcion:

When he had offered up the Amen, and finished his prayer, those who had charge of the fire set light to it. And a great flame blazing forth, we to whom it was given to behold, who were indeed preserved to tell the story to the rest, beheld a marvel. For the fire forming a sort of arch, like a ship’s sail bellying with the wind, made a wall about the body of the martyr, which was in the midst, not like burning flesh, but like bread in the baking, or like gold and silver burning in a furnace. For we caught a most sweet perfume, like the breath of frankincense or some other precious spice.

Polycarp and Cloud of Witnesses:

Abba Moses heard the Voice of fire from a bush
The fire roared; the bush was not consumed.
Angels:

The pillar of cloud by day
And the pillar of fire by night
Did not depart from before the people.

Polycarp and Cloud of Witnesses:

Three companions met the flame
While yet among them stood a Fourth.
And as their captors crumpled from the heat and fell,
The three companions stood amid the flames,
And with their Lord communed.

Angels:

The pillar of cloud by day
And the pillar of fire by night
Did not depart from before the people.

Polycarp, Cloud of Witnesses and Angels:

According to the promise, we had known
We would be led, and that the ancient God
Would deign to make His hidden presence shown
By column of fire, and pillar of cloud.
We had come to suspect what fierce demand
Our translation to another land might bode,
But had not guessed He would insist our own
Brief flesh should bear the flame, become the cloud.

Angels and Cloud of Witnesses:

The pillar of cloud by day
And the pillar of fire by night
Did not depart from before the people.

Marcion:

At last when the impious people saw that his body could not be consumed by the fire they gave orders that a slaughterer should go and thrust a dagger into him. This being done there came forth a dove and such a gush of blood that it put out the fire, and all the throng marveled that there should be so great a difference between the unbelievers and the elect; one of whom was the most admirable martyr, Polycarp, an apostolic and
prophetic teacher of our time, and bishop of the church in Smyrna. For every word that he uttered from his mouth was fulfilled then and shall be fulfilled hereafter. . . . Having vanquished by his patience the unjust ruler, and thus received the crown of immortality, he rejoices greatly with the Apostles and with all the just, and glorifies the Almighty God and Father, and praises our Lord Jesus Christ, the Savior of our souls, the Pilot of our bodies, and the Shepherd of the church throughout the world.

Angels and Cloud of Witnesses (welcoming Polycarp into heaven):

Taste and See. The Lord is good.

Copyright ©2003 by J.A.C. Redford and Scott Cairns. All rights reserved. Used by permission.

Figure 2.1 The Martyrdom of Saint Polycarp libretto
CHAPTER 3—ANALYSIS

INTRODUCTION TO THE ORATORIO

Redford gave particular attention to the portrayal of each character in the oratorio. He was mindful of the clash of good and evil in the story, but he wanted to carefully define these roles. He understood that his compositional choices would affect perception. He states:

Music can create powerful visceral and emotional effects to underscore the characterization of good and evil, especially when combined with dramatic narrative. By definition, musical development already exploits the principles of tension and release and a skilled composer has a variety of techniques in his toolbox to build and resolve tension.\(^{35}\)

While he draws from his extensive experience in the movie and music industry, Redford also brings a unique perspective to this sacred work due to his personal faith in Christ. His Christian faith influences his compositional choices. From the beginnings of this oratorio, Redford wrestled with his depiction of the account of Polycarp’s martyrdom. He desired an accurate and convincing presentation, but particularly one in which the spiritual truths of the story would be illuminated. In an article from *Image*, a journal that explores faith and art, Redford articulates his primary goal in creating certain characterizations. He wrote:

In building musical tension between Polycarp and the Romans persecuting him, I run the risk of subliminally suggesting a dualistic universe in which titanic forces meet in cosmic battle, with the strongest emerging as victor . . . I’m trying to

frame the central conflict of the piece as a conflict between the true and abundant life to which Polycarp is called, and an illusory world represented by the Romans. Polycarp is able to accept and endure martyrdom because he has believed the Truth rather than the lie.36

It is critical to understand Redford’s viewpoint in order to fully appreciate his musical language. His understanding of good and evil dictate the music he creates for each character in the oratorio. In that same article he further articulates how he chose to display the various characters. He writes:

How does one depict evil in music without creating the false impression that it is somehow a viable rival to God? This was my challenge in Polycarp. I attempted to meet it by treating the evil in the oratorio in ways that would specifically emphasize its pallid pretense in contrast with the profound and bracing reality of the good.37

He further illuminates this point by writing “Scott and I worked hard to reveal a good that is textured, profoundly layered, full of meaning, and an evil that is ultimately monochromatic and banal, capable of effecting a temporary buzz, but finally devoid of real substance.”38

Redford makes known his intentions for the characters and clearly illuminates the nature of each character through his choices of harmonic language, texture, melody and rhythms. His attentiveness to Cairns’ linguistic choices creates a “sonic hologram” for the listener to experience.39 He musically defines major and minor characters and highlights relationships through complementary or contradictory

37 Redford, “The Score: Taste and See” Image, 82.
38 Ibid., 83.
39 Redford, Welcome All Wonders, 248.
material. The following is an examination of each character and the musical features Redford uses to elucidate their personalities.

A. MARCION

Historically, Marcion played a critical role in the survival of Polycarp’s story. He sent a letter to the church of Philomelium recounting Polycarp’s unwavering faith and ultimate martyrdom. Redford and Cairns both recognized his significant role in history and necessary presence in the oratorio, but the question of how to incorporate him and portray his character took time to develop. Redford ultimately decided to use Marcion as a narrator. He states, “He would serve as a storyteller, forwarding the plot, easing transitions and interpreting events for the listener if necessary.”

With the functional aspect of Marcion’s role determined, next came the decision as to who would present his words. Redford considered this a critical juncture in the creation of the oratorio. He wrestled with the fact that Marcion spoke on behalf of himself and as a representative of his church. Redford wanted to find a balance between individuality and community, a concept he exploits throughout the work. He resolved this dichotomy by creating what he called a “hybrid approach to Marcion, with the choice of soloist or choir depending on the particularities of the text at hand.”

With Marcion now determined to be a choral/solo storyteller, Redford struggled with one last consideration. The actual words that Marcion wrote could be considered by some to be outrageous or unbelievable. They recount a miracle: a man whose body

41 Ibid.
could not be consumed by fire. How could Redford present this in a way that would not distract but rather amplify the martyrdom of Polycarp? He thoughtfully decided to have a children’s choir sing the solo parts of Marcion in unison. He wrote, “Children’s stories are disarming and full of unselfconscious wonder. Children move us to drop our guard and listen freshly without preconceptions.”  

In true collaborative fashion, Cairns emphatically supported the decision highlighting both the literary and musical advantages. He wrote:

> his solution was brilliant: he established the voices of children as delivering this narration, effectively mitigating resistance in an audience uncomfortable with mystery and miracle. But more than this: the added texture of the children’s choir—sometimes reciting, sometimes intoning, sometimes singing connecting elements of Markion’s narrative—brought a deliciously fresh aspect to the overall composition.

Redford later revised the parts of Marcion’s role that were intoned by notating specific pitches to be sung in unison. It should also be noted that Marcion’s role could be sung by any sort of treble voices or a soloist when a children’s choir is unavailable.

The Prologue is entirely the words of Marcion, first presented by the choir and then by the children’s choir. In keeping with his desire to communicate the communal, Redford creates a polyphonic texture in conveying the greetings from the church in Smyrna to the church in Philomelium. Each voice part enters separately on the text “to the church of God” as if to imply the greeting was from a body of people. In a dramatic switch, Redford brings all voices into unison on the words “May the mercy, peace and

---

43 Cairns, “The Libretto: Writing the True Icon,” 78.
love of God the Father” to imply their unified hope for the church.

Figure 3.1 JAC Redford, *The Martyrdom of Saint Polycarp*, Prologue, mm. 13-15

After this section, he continues to repeat “may the mercy, peace, and love of God” alternating between soprano/alto and tenor/bass voices, creating an antiphonal effect. With Redford, most musical choices have an intentional meaning, and the amplification of this text is communicating one of his primary goals. He states, “The whole story, violent as some of it was, must be told and heard within the context of the “mercy, peace, and love of God.” Subsequently, he uses a particular melodic motive with this text that he later weaves throughout the entire work where good is present.

---

Figure 3.2 JAC Redford, *The Martyrdom of Saint Polycarp*, Prologue, mm. 28-33
Marcion’s harmonic language is unique and consistent throughout the work. Redford most frequently pairs his character with major chords, regularly shifting the harmonies by whole tones.

The interludes surrounding Marcion’s words are almost entirely polychordal, specifically major chords stacked on major chords in which he uses voice-leading parallelism. While it may not be evident immediately, Marcion’s harmonies help establish a dimension of time in the piece. The oscillating harmonies differentiate a present tense recounting of events from the action in the story.

While the melodic contour of the choral beginning is arching, the treble choir, more often representing Marcion, sings in a chant-like style. Long stretches of narration by this group rarely exceed the span of a melodic fifth. Figure 3.4 shows the chant style melody and the oscillating major triads. Redford creates music that harkens back to sounds of the early church chant with a modern harmonic palette. He carefully assigned speech-like rhythms to Marcion, and the changes in pitch mimic inflections in the voice. Careful attention to natural speech rhythms is a hallmark of Redford’s choral music in general and of all the characters in the oratorio.
He writes:

The human voice is a powerful, vulnerable, perilous, sensitive, maddening, and heartbreaking instrument. . . the spoken word rides on its own mysterious rhythms, in an aural landscape colored by subtle shadings of pitch and timbre. . . I try to let the natural accents and rhythms of the words, as they sound when spoken, dictate the rhythms of the music.  

For the performer, this creates a level of ease in an otherwise heavily texted part, and it also aids the listener in understanding the story.

---

While Marcion’s character is musically consistent, Redford creates some variation with the accompaniment to amplify the storyline. Marcion’s melodic direction is not dynamic, but rather Redford creates rhythmic and harmonic interest to highlight the unfolding drama. For example, in Scene III, he creates anxiety with an incessant and dissonant 16th note accompaniment. One can see that the melodic material is mostly static, but the overall effect is intense.

Figure 3.5 JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 3, mm. 21-26
He creates a similar effect in Scene V when describing the crowd gathering to witness the murder of Polycarp. Redford underscores a simple melody with a strident ostinato chord consisting of an F, A-flat, C-sharp and an E.

Marcion is given the honor of making the final remarks after Polycarp’s martyrdom. He summarizes his great life, honorable death, prophetic validity and eternal reward of immortality with God. This music mirrors the material in the Prologue when he first introduced the story of Polycarp. Redford neatly begins and ends this character with consistency. Marcion’s primary distinguishing features are his chant-style melodies, harmonic parallelism, and mix of polyphonic and homophonic textures to convey the dual nature of individuality and community. Another important aspect of his character is his introduction of the “mercy, peace and love” motive. All other characters fall within a good or evil characterization. Marcion is unique because of his unique role in the oratorio as narrator.

B. STATIUS QUADRATUS AND THE CROWD

The characters of Statius Quadratus (the Proconsul) and the raucous and relentless crowd serve as the proponents of evil. The similarities in and the relationship between these characters serve to highlight both the diversity and the united forces of evil. Redford states, “The push-pull relationship between the Proconsul and the Crowd
functions as a model of how evil works in community. Like the good, its effects may be amplified by numbers.”

Statius Quadratus is a Roman official and as such he possessed great power and authority. His first entrance is accompanied by ten measures of a rowdy and supportive crowd. The listener knows immediately this man has clout. His first words are “Deny your Christ and live.” He holds the power of life and death and is not afraid to wield it.

Redford took on a much deeper task than simply presenting characters as they appear in the story with suitable music to tie the work together. He attempted to portray unspoken aspects of good and evil through all the characters. He creates less nuance with the evil characters and reveals their inner nature more directly. Redford used this oratorio as a platform for highlighting the magnitude of God’s goodness and the flawed limitations of evil. He used Statius Quadratus as an emblem of evil’s weakness. He writes:

The Proconsul is a portrait of human power. He is the consummate entertainer/politician, manipulative, cagey, in many ways a thoroughly modern man. He knows how to work a crowd, masterfully whipping it into a frenzy, then sidestepping responsibility for his actions with a spurious response to its demands. Yet in all this, he still wants to see himself as a rational, even moral man. His music is the simplest, most diatonic music in the oratorio. I wanted to give him tunes that he could ham up, shallow tunes that can be used to play on the emotions like pop songs. I wanted to suggest by this that evil was less textured, less layered than the good, thinner than the rich life which is in God.

\[\text{Redford, “The Score: Taste and See,” Image, 83.}\]
\[\text{Ibid., 82, 83.}\]
The Proconsul’s first entrance is constructed from a C major diatonic scale, and more importantly perhaps, Redford uses a rhythmic motive shown in Figure 3.6 in the accompaniment to the crowd’s jeering. He weaves this particular motive through nearly every part of the oratorio where evil is present.

![Figure 3.6 “Evil” rhythmic motive](image)

Like the melodic motive that conveys the mercy, peace and love of God, this rhythmic motive is an indicator of evil’s presence. Below are examples of his presentations of this idea. Redford often disguises it with counter-rhythms or varies it using diminution or augmentation, so it may not be obvious from an initial score study. Figure 3.7 is in diminution from its original appearance. Figure 3.8 is more conspicuous with a supportive underlying rhythm. Redford particularly camouflages the rhythm in Figure 3.9. Not only is the rhythm obscured by its presentation in the asymmetrical 7/4 meter, but Redford also puts a strong ostinato in the bass that works contrary to the motive. Not surprisingly, this is a particularly tense and chaotic moment in the work when the crowd is preparing to burn Polycarp at the stake. Redford characterizes evil with disorder and often with asymmetry.
Two more examples below continue to show the variety of ways the motive appears. Figure 3.10 is obscured by the melodic contour and the counter rhythm in
the treble clef. Figure 3.11 is a return to the original presentation with mounding, dissonant harmonies. After the Proconsul tries to manipulate two young men to deny Christ in Scene I, he does not return to the story until Scene V.

Figure 3.10 JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 1, mm. 34-38

Figure 3.11 JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 1, mm. 20-29
Scene V contains the ultimate showdown between good and evil. Statius Quadratus approaches Polycarp with a list of reasons why he should deny Christ. Interestingly, these manipulative statements are mostly diatonic until he realizes he is not going to sway Polycarp’s faith. Redford demonstrates that Polycarp’s persistence and faithfulness rattle the Proconsul. His lines become shorter and significantly more chromatic. The dissolution of tonal melodies mirrors the progression of the Proconsul’s threats. He pronounces Polycarp’s judgment of death by stating, “Polycarp has confessed himself to be a Christian.” He makes this final statement three times in the highly chromatic melody. Evil has lost its diatonic pretense and has become unraveled at its defeat. See the melodic contrast between Figures 3.12 and 3.13.

Figure 3.12 JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 5, mm. 140-142
As an aside, Polycarp refuses three times to deny Christ. This is in contrast to the Biblical story of Peter, a faithful follower of Christ, who did deny him three times in a moment of weakness. For those who know this story, this further strengthens the perception of Polycarp’s devotion.

While Statius Quadratus embodies an element of evil in the story, the crowd further colors it with their unruly and ruthless presence. Redford and Cairns had clear ideas about how they would portray them. Redford explains:

The people in the Crowd . . . are not necessarily the initiators of evil, but complicitors with it. They’re like college frat boys at a sporting event, with a drunken susceptibility to escalating violence. Their music is marked by harsh dissonances with fragments of perverse pep band marches woven into the orchestral texture. Scott’s text already contained a suggestion of this approach: Blood! Blood! Give us blood! We would see the atheists pay. Loose the beasts
and light the pyre! We will worship Caesar’s way, And celebrate by tooth and fire. Blood and death is our desire! Blood and death is our demand!48

Obviously, this text is gruesome, but it is also simple. The crowds’ chants are wrought with single-syllable exclamations, a simplified and harsh use of language to convey their emotional state. The crowd is unconcerned with logic, explanations, or anything rational. They truly embody a mob mentality and reflect the crowd that cried for Jesus’ crucifixion and the release of a murderer in his place. The oratorio as a whole models the passion of Christ. Redford matched this harsh language by writing chords that were homophonic, dissonant, and loud. In most cases he simplifies the crowds rhythms because the language is simplified. He maintains natural speech rhythms, even in the coarsest moments (see Figure 3.14).

Redford uses a combination of extended tertian chords to create the “evil” sound of the crowd. These include split member chords, incomplete 9th, 11th and 13th chords, diminished 7th chords, and quartal/quintal chords. The amalgamation of these sonorities, directed at times by voice-leading, result in a highly chromatic, dissonant, and thickly textured sound. Redford employs stratification, another use of texture, to further contrast good and evil characters. Several times in the oratorio, the crowd sings in short, whisper like threats under the soaring melody of Polycarp. This technique is particularly effective at creating tension and suspense. Redford combines rhythm in the form of the “evil” motive, dense and dissonant harmonies, thick textures, and wide-ranging dynamics to create the harsh and relentless mob that is unquestionably evil.

Figure 3.14 JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 5, mm. 197-204
C. POLYCARP

Polycarp is a multi-dimensional and fully developed character. Redford and Cairns took great care in approaching his role in the piece, intentionally selecting words and music that would communicate and amplify his complex nature. Redford writes:

"Some of Scott’s most powerful lines reveal Polycarp’s interior life as he wrestles with his own thoughts. I set these lines with music that is deeply introspective, carefully nuancing the words with all the melodic, harmonic and rhythmic resources I could muster, coloring them with careful orchestration, sometimes employing smaller chamber ensembles within the orchestra."\footnote{Redford, “The Score: Taste and See,” \textit{Image}, 83.}

An analysis of all of Polycarp’s solo material reveals a full range of stylistic features. His lengthier monologues are highly motivic, lyrical and arch shaped with a balance of stepwise motion and leaps. Many of his shorter passages are wrought with anguish or confusion. In these moments, Redford assigns melodies that are highly chromatic, rhythmically varied, oftentimes with expansive leaps and a wide range. Redford bases several of Polycarp’s melodies on modal scales, particularly the Aeolian and Phrygian modes, which is in homage to the church. The texture of the accompaniment of each solo varies depending on the situation. At times, Polycarp sings unaccompanied. In other circumstances, his melody floats above harsh cluster chords or is intermingled with a wandering harmonic palette. The combination of these musical characteristics demonstrates Polycarp’s complex nature and serves as a contrast to the other characters. Whereas the crowd and the Proconsul are more one-dimensional, Polycarp’s music is varied in all aspects. The one aspect that remains consistent is the
use of melodic material that mimics natural speech rhythms and inflections. Below are several examples to demonstrate the multifaceted nature of Polycarp’s material.

![Image](image-url)

Figure 3.15 JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 2, mm. 22-24

Figure 3.15 is one of several of Polycarp’s melodies that are centered around E. This particular example is one of his more lyrical solos with melodic and rhythmic motivic unity. Figure 3.16 shows two previously mentioned characteristics; one is the contrast between Polycarp’s flowing melody and the dissonant crowd’s chords singing “Give us blood,” and the other is the “mercy, peace and love” motive. Figures 3.17 and 3.18 show a more chromatic and rhythmically diverse Polycarp. The contour in Figure 3.17 is much more angular, and in Figure 3.18 Redford uses all 12 tones of the chromatic scale in an unaccompanied solo. This is a particularly poignant moment in the work where Polycarp determines, because of his trust in God, that he will not need to be tied down
Figure 3.16 JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 1, mm. 208-215

while being burned at the stake. He believes God will strengthen him. Redford often pares down the texture at critical junctures in the work.
Unlike the champions of evil who have a brash and unfiltered characterization, Redford and Cairns reveal Polycarp’s character more slowly and deliberately. He is complex, and his extensive emotional experiences reveal his many layers.
Cairns reveals an interesting and less obvious point in his historical study of Polycarp’s writing. Being a scholar of words, Cairns believes what Polycarp did not say was just as important in revealing who he was. He writes:

I learned a great deal about the saint’s character from what might seem the absence of character; the letter is virtually a pastiche of Pauline or Johannine exhortation, with hardly a word of modification, hardly a word that might be helpful in revealing Polycarp—or so it seemed. The more I read that letter, the more I realized how beautifully the saint’s humility showed through his unwillingness to spin the message. I’d say it like this:

[Polycarp’s] personality shows through those immediate, spoken moments recorded by Markion, and his character shows through his humble retreat into the language of his teachers.\textsuperscript{50}

Contrary to any assumptions that his old age would equal weakness, Cairns highlights Polycarp’s remarkable strength in the evolution of statements he chooses for him to sing.

\textsuperscript{50} Cairns, “The Libretto: Writing the True Icon,” Image, 77.
Cairns writes:

I began to understand that the unfailing courage [Polycarp] exhibited at the end of his life was not a static perfection, previously attained, nor a miraculous trumping of personality by an omnipotent God with heavy thumbs, but was a maturity that the bishop of Smyrna had grown into. His serious questioning of what God would have him do became, for me, absolutely essential to that growth, and I determined to honor this gradual development over the course of successive soliloquies."

To complement the weight of Polycarp’s words, Redford used melody as the primary avenue for revealing his good and complex nature.

D. ANGELS, CLOUD OF WITNESSES, JOHN THE EVANGELIST, AND GOD

This set of characters is the most mysterious. All of these uniquely provide comfort, encouragement, and resolution to Polycarp in his most desperate times. The Angels, Cloud of Witnesses, and John the Evangelist appear in Scene II after Polycarp has had a vision of his death.

Redford assigns the angels to the sopranos and altos, and indicates that the sound should be *dal lontano* (from far away) and soft. They have a haunting melody, and their initial statement of “taste and see” is vague. As Polycarp continues to fret over his vision, the Cloud of Witnesses, sung by the tenor and basses, join with the same notations. They provide more stability sustaining a perfect fifth at the end of their phrase as opposed to the angels’ augmented fifth. Polycarp is still distressed, so these other worldly characters now sing in polyphony the completed statement—“Taste and

---

See. The Lord is good.” Their interjections give Polycarp hope. As a final source of reassurance, John the Evangelist appears and joins the refrain. Together they create a full, sparsely accompanied, harmonically dense, united statement from heaven. In his own words, Redford describes this pivotal moment:

With the arrival of John, they intone words adapted from the letter to the church at Smyrna, as found in the book of Revelation. In setting these texts to music, I had in mind a painting that hangs in the Metropolitan Museum of Art in New York: Joan of Arc, by 19th-century French artist, Jules Bastien-Lepage. In this painting, St. Joan is standing in the foreground, looking past us with a penetrating gaze, while behind her, three beings are in the process of appearing. They are in various stages of visibility and seem to be moving forward towards us from somewhere inside or behind the painting. It’s an extraordinary visual effect. In like manner, I wanted to suggest that the beings visiting Polycarp have to travel, as it were, from some great distance, perhaps from another dimension, to reach him. I wanted the audience to feel that the music was slowly arriving, journeying towards them gradually from the back of the stage to their seats in the hall. To accomplish this effect, I began very softly with spare choral and orchestral textures, increasing the volume and color bit by bit until a blossoming of the forces signals the Angels’ full presence in our space/time continuum. Their words are an invitation for Polycarp, given to strengthen his hope and courage so that he can walk through the door that will lead him into a full enjoyment and expression of the life which God has designed.  

---

Redford frequently explores in his choral music this idea of an intangible connection between the present and the afterlife, of a peeking behind the curtain of heaven. He adds a recurring playful interlude that might at first seem out of place with the ethereal nature of these characters. Redford explained that this music suggests “the rhythms of a festal dance in a great hall, that one might overhear through a door left slightly ajar: strange, distant, reverberant, the haunting hint of a celebration just beyond our reach.” He achieves this character through an assymetrical rhythm in 5/4 with harmonic planing, a technique he employed earlier to communicate the time dimensions of Marcion’s letter. He sensitively illuminates a Christian truth in this climax: while Christians can be encouraged by glimpses of God’s glory through answered prayers or the beauty of nature, they will never fully realize God’s goodness until either their death or Christ’s return.

There are subtle transformations in the melodic material of the “taste and see” sections. These changes are developmental. Redford said he wanted the idea to be planted and then bloom. He interchanges diatonic and chromatic elements which create a tonal center but no true functional harmony. This adds to their elusive character.

The Angels and Cloud of Witnesses interject the words “Taste and See” at critical points in the oratorio. The “taste and see” idea builds then pulls back, overall continuing to develop but never climaxing. In Scene II as it seems to be peaking, Redford snatches

---

54 Ibid.
away the climax and replaces it with a stark quintal chord. He creates a significant crescendo in the music that is never fully realized until Polycarp’s death. The conductor needs to carefully manage this development. The orchestra’s dynamics play a critical role in achieving the final apex which happens at the end of the oratorio.

Very often, the Angels and Cloud of Witnesses sing in a polyphonic texture, highlighting their innumerability. This is another example of Redford’s creative use of texture. In contrast, when Polycarp prays his final prayer before his execution, he sings almost entirely in unison with the same group. Here, Redford uses this divergent texture to imply the unwavering support and unity Polycarp has with this body of believers whom he is about to join. The unifying of Polycarp and the saints shows the inevitability of his death. Redford writes:

The Prologue was only the first of many instances where I opted to stress community over the individual. Perhaps the most arresting is during Polycarp’s prayer. Although an obvious opportunity for a solo, I felt that Polycarp should not pray alone. Instead, he is surrounded and supported by the choir, as angels and the communion of saints, a cloud of witnesses embracing and strengthening him in his final hour.\(^{55}\)

In studying this piece, the reader will find remarkable detail and purpose in the compositional choices Redford made.

God is not listed as a character in the oratorio nor did Redford intentionally create any specific motif to represent Him. The inclusion of God in this research is based on allusions Redford makes about His presence. Polycarp sings the words “column of fire and pillar of cloud” at the conclusion of Scene II. These words are an Old

---

Testament reference to how God made His presence known to His people. Redford interjects the melodic material associated with these words several times throughout the piece, and he combines these words in the final scene with the “mercy, peace and love” motive. Redford clearly stated one of his main objectives of the work was to amplify the mercy, peace and love of God. While God is not a concrete character, Redford subtly includes elements that point to His constant presence. Figure 3.21 is one example of the reference to God’s presence combined with the “mercy, peace and love” motive. God is not concrete but always present.

Figure 3.21 JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 5, mm. 346-348

E. NICETES, QUINTUS, AND GERMANICUS

While these three characters play important roles in the development of the
plot, they are minor characters in terms of their collective musical contributions. Each of these men are given unique musical characteristics that illuminate who they are.

Nicetes only appears briefly in Scene IV. He is the father of the high sheriff and speaks with Polycarp as he is being transported to his accusers. Redford opens the scene with playful, rhythmically irregular music. He also uses this material during interludes between Nicetes’ text. Nicetes offers Polycarp what he considers to be sound advice to deny Christ. His character is tonal, centered around B-flat, with primarily diatonic melodies and frequent asymmetrical and mixed meters. He is another example of one of Redford’s “monochromatic” evil characters. His melodies have no complexities, and his irregular accompaniment alerts the listener that this chaotic allure could have no real affect on the devout Polycarp. Figure 3.22 shows the playful, irregular material that surrounds Nicetes.

![Figure 3.22 JAC Redford, The Martyrdom of Saint Polycarp, Scene 4, mm. 13-16](image)

Quintus and Germanicus serve as contrasts, each one making the other important in the story. Both appear only briefly in Scene I under similar circumstances. Statius Quadratus demands Quintus deny Christ while the jeering crowd hurls threats.
Quintus shrinks under the pressure, denies Christ, and worships an idol. Notably, the rhythm of his accompaniment is identical to that which undergirded the jeering crowd. Both contain the “evil” rhythmic motive. Redford is not insinuating that Quintus is evil but that he could not overcome the pressure. His solo also remains at the same tempo as the crowd’s statement. His melody begins in A minor, but as he falters, the tonal center becomes increasingly obscure. Redford demonstrates his spiritual vacillation through melody and his succumbing to evil through the rhythmic continuity. Figure 3.23 shows a portion of Quintus’ solo material undergirded by the “evil” rhythmic motive.

Germanicus serves as a direct contrast to Quintus. The crowd and the Proconsul approach him in nearly the same way as they approached Quintus. However, Redford dramatically changes Germanicus’ music to reflect his response. He is

Figure 3.23 JAC Redford, The Martyrdom of Saint Polycarp, Scene 1, mm. 184-191
completely unaffected by the crowd and the Proconsul. Redford writes his solo with its own tempo and a unique orchestration. The accompaniment is flowing and ethereal, and his melody once again contains the “mercy, peace, and love” melodic motive as shown in Figure 3.24. Unlike Quintus, whose response ends on a question and a tritone, Germanicus’ statements strengthen. The flowing accompaniment stops, and he make his final statement boldly before he is martyred. Redford writes his final lines nearly unaccompanied with large leaps and rhythms that highlight his declamatory statements.

![Figure 3.24 JAC Redford, The Martyrdom of Saint Polycarp, Scene 1, mm. 340-345](image)
Performing this oratorio can be a challenging undertaking. There are several factors that should be considered before programming the piece. A director should have a clear understanding of the choir’s abilities, an adequate budget for and access to a number of instrumentalists and soloists, and a proper venue for the required forces. Beyond these logistical hurdles, the work requires vocal stamina, artistic maturity, and well-developed conducting skills. It is best suited for an auditioned choir of a minimum of 40 singers.

The choral parts lie within appropriate tessituras, but the conductor should be mindful that vocal fatigue can easily occur with too much rehearsal on more challenging spots. For example, the range and “angry” character of the crowd can lead to fatigue from over-singing, but because these parts are so dissonant, they will require consistent work for accuracy. The director must be mindful to encourage good singing technique with the gesture while balancing the rehearsal with less vocally demanding excerpts.

Redford lists the oratorio on his website as a 4 out of 5 in difficulty, and from experience, this seems accurate. A stellar college choir could learn and perform the work within a semester, but this author recommends learning it over the course of two
semesters. There are many facets of the piece to absorb, and this extended time frame will hopefully promote fluency and prevent feelings of burn-out.

The choir needs a relatively high level of vocal maturity to commit to Redford’s variety of characterizations. Additionally, there are numerous tempo changes, meter shifts, and dynamic markings that are critical to the character of the piece. The director needs to have these difficulties mastered before teaching them to the choir to prevent unnecessary confusion. A particularly challenging section appears in Scene V as Polycarp is martyred. Redford composed this section in 7/4 with an irregular ostinato bass that creates a sense of chaos. There is no strong sense of meter above the ostinato, but the climax peaks at a 4/4 fortissimo meno mosso bar with triplet subdivisions. It is critical that everyone arrives at the same time and is immediately acclimated to the new tempo.

To achieve the expressive goals of the piece, the conductor needs to be sensitive to the text and proficient in communicating desired vocal nuances. Redford creates natural syllabic stress in most of his melodic writing. However, a heavy-handed conductor can easily eliminate this by beating all patterns with equal weight. The director should focus on conducting the line and encouraging musical phrasing. In addition, vocal color should play an active role in highlighting characterizations. Singers have a vast palate of expressive vocal colors, but the director should encourage singers’ imaginations to clearly articulate the desired nuances. Demonstrations may be necessary at times. Figure 4.1 shows a poignant moment when Polycarp sings with the
Angels and Cloud of Witnesses. This section is *a cappella* and requires sensitivity.

Notice the numerous instructional tempo markings Redford gives to aid in creating natural ebbs and flows to the text.

Figure 4.1. JAC Redford, *The Martyrdom of Saint Polycarp*, Scene 5, mm. 244-249

As with most pieces, balance is crucial to an effective performance. The director needs to listen intently for choral balance during rehearsals and especially for balance of
instruments with the soloists and choir as the performance nears. The choral parts are often dissonant, so it is crucial that the director properly teaches and maintains accuracy, while knowing how to balance complex chords. Figure 4.2 is an example of possible balance issues. John the Evangelist is singing with the Cloud of Witnesses.

Figure 4.2 JAC Redford, The Martyrdom of Saint Polycarp, Scene 2, mm. 130-135
The separate characters need balancing as well as the individual chords in order to hear the harmonic motion. In particular, measure 134 is a spot where the director must aurally anticipate the resolution to the F-sharp major chord, knowing which dissonances provide tension, and how to properly resolve them in order to seamlessly connect to the next phrase.

Another issue is that of dynamic stamina for the singers and the conductor. The director needs to be aware of climaxes in the piece and be able to pace the dynamics to create these peaks. This requires discipline and tremendous energy from the singers. Equally important is the conductor’s role in showing these big picture elements through gesture.

Most solo roles are short and achievable by an average trained singer. Roles like Nicetes, Quintus, John the Evangelist and even Germanicus could come from within the choir. It is important to note that each solo role carries certain challenges, so the director would need to audition these to ensure the entire solo is feasible. The role of Polycarp and Statius Quadratus are extended and challenging, and the author, as well as the composer, recommends hiring professional singers for these roles. Polycarp’s role in particular requires an extensive dynamic and vocal range and, of course, excellent diction and expressivity.

Both full orchestra and chamber orchestra arrangements of the oratorio are available. They can be purchased on Redford’s website.\textsuperscript{56} The conductor should note

\textsuperscript{56} Jacredford.com
that in the full orchestration there is *divisi* in the violin parts, so the suggested minimum of string players is necessary in order to properly perform the piece. The orchestrations are as follows:

**FULL ORCHESTRATION**

**VOICES**

Soloists:
Marcion - Boy Soprano or Children’s Choir  
Polycarp - Baritone  
Statius Quadratus, the Proconsul - Bass

Choir (SSAATTBB, including the following step-out soloists)
Quintus - Tenor  
Germanicus - Tenor  
John the Evangelist - Tenor  
Nicetes, the Sheriff’s father - Bass

**ORCHESTRA**

2 Flutes (2nd doubles Piccolo)  
2 Oboes (2nd doubles EH)  
2 Clarinets (2nd doubles Contra Bass Clarinet)  
2 Bassoons (2nd doubles Contra Bassoon)

4 French Horns  
2 Trumpets in C  
2 Tenor Trombones  
Bass Trombone  
Tuba

4 Percussion

Harp  
Piano

Strings (at least 6, 6, 4, 4, 2)
CHAMBER ORCHESTRATION

VOICES

Soloists:
Marcion - Boy Soprano or Children’s Choir
Polycarp - Baritone
Statius Quadratus, the Proconsul - Bass

Choir (SSAATTBB, including the following step-out soloists)
Quintus - Tenor
Germanicus - Tenor
John the Evangelist - Tenor
Nicetes, the Sheriff’s father - Bass

CHAMBER ORCHESTRA

Flute (doubles Picc)
Oboe (no EH)
Clarinet (doubles Bass Clar)
Bassoon (no Contra)

Horn
Trumpet
Trombone

Percussion

Piano

Violin I
Violin II
Viola
Cello
Bass

Even with the chamber orchestra, the conductor needs to consider the proper venue to comfortably arrange the musicians. The piece is more effective if some degree of
staging is possible. While the composer does not dictate this in the score, a thorough understanding of the music reveals this point. There should be spatial considerations to help the audience visualize Polycarp interacting with the Proconsul, the jeering crowd, the narrator Marcion, and so on.

A recording of *The Martyrdom of Saint Polycarp* can be acquired by contacting the choral department at the University of South Carolina. There will be numerous challenges for a conductor who is new to the piece, so a recording will be quite useful in aiding score study.
SUMMARY AND CONCLUSIONS

Upon exploring the work, musicians will find Redford infuses purpose and meaning into most compositional choices. What may seem like a simple melody turns out to be a representation of a shallow life without God, and a modest two-bar rhythm indicates the presence of evil. There are endless avenues to explore within the piece beyond the elements of melody, harmony, rhythm and texture. The author has attempted to highlight these aspects for their foundational importance in the area of characterization.

The length and breadth of the oratorio provides extensive opportunities for expressivity by the choir and conductor. The author has attempted to point out some possible challenges that may arise in rehearsal and performance although these may not materialize for all conductors and/or choirs. A comprehensive understanding of the story and music is key to a communicative performance.

The oratorio explores the spiritual realms of good and evil and brings to life events that happened nearly 1900 years ago. Redford’s ability to combine the elements of melody, harmony, texture and rhythm into a dramatic form make The Martyrdom of Saint Polycarp both intriguing and accessible to performers and audiences. In addition to this author’s analysis, researchers could explore the vast orchestral palette Redford utilizes, analyze the poetry within the libretto, or delve into the historical and doctrinal
components more deeply. This work provides research possibilities for scholars from varied backgrounds.
Aucoin, Amy Louise.  “The Illumination of E. E. Cummings’ Poetry in J. A. C. Redford’s
love is the every only god.” DMA diss., Louisiana State University, 2010.


Canfield, David Deboor. (Jan./Feb. 2017). JAC (and Master) of All Trades: An Interview
with J.A.C. Redford. Fanfare. 78-81 (Vol. 40, issue 3)


Kirby, Peter. “Ignatius to Polycarp.” St. Ignatius of Antioch to Polycarp (Lightfoot

______. “The Martyrdom of Polycarp.” The letter of the Smyrnaeans or the Martyrdom
of Polycarp (Lightfoot Translation). 1990.

______. “Polycarp.” The epistle of Polycarp (Lightfoot Translation).


______. Welcome All Wonders: A Composer's Journey. Grand Rapids: Baker Books,
1997.


_____.


APPENDIX A—DEGREE RECITAL PROGRAMS OF MELANIE C. BUCKNER
University of South Carolina
School of Music

presents

Rehearsal Recital Program

Melanie Buckner, conductor

with

Hannah Watson, piano and USC Concert Choir

rehearsing

The Martyrdom of Saint Polycarp

Tuesday, April 12, 2016
2:20 p.m.
Room 006
presents

MELANIE BUCKNER, conductor
in
DOCTORAL RECITAL
with
Yanni Chan, piano
Tuesday, October 11, 2016
6:00 PM • Johnson Hall

O Taste and See Ralph Vaughan Williams
(1872-1958)
Lauren Clark, soprano

Cantique de Jean Racine Gabriel Faure
(1845-1924)

If Ye Love Me Thomas Tallis
(c. 1510-1585)

Magnificat RV 610 Antonio Vivaldi
(1678-1741)
Keri Lee Pierson, soprano
Lauren Clark, soprano
Camille Lacey, alto
Augusto Gil, tenor

Mrs. Buckner is a student of Dr. Larry Wyatt.
This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
presents

MELANIE BUCKNER, conductor

in

DOCTORAL RECITAL

with

Matt Ganong, piano
William Douglas, organ
Stan Pylant, violin
Graduate Vocal Ensemble

Monday, April 24, 2017
6:00 PM • Recital Hall

Rejoice in the Lord alway Henry Purcell
(1659-1695)

Lindsey Cope, Dwight Dockery, Chienyi Li, soloists

***

Now is the Month of Maying Thomas Morley
(1558-1602)

La, la, la je ne l’ose dire Pierre Certon
(c. 1510-1520–1572)

Legend P.I. Tchaikovsky
(1840-1893)

***

Insanae et Vanae Curae F. J. Haydn
(1732-1809)

***

Five Hebrew Love Songs Eric Whitacre
(b. 1970)

Keri Lee Pierson, soprano
From Zigeunerlieder

Johannes Brahms

(1833-1897)

He, Zigeuner, greife in die Saiten ein!
Hochgetürmte Rimaflut, wie bist du trüb
Wißt ihr, wann mein Kindchen am allerschönsten ist?
Brauner Bursche führt zum Tanze
Kommt dir manchmal in den Sinn
Horch, der Wind klagt in den Zweigen traurig sacht
Rote Abendwolken ziehn am Firmament

Jimmy Gatch, Keri Lee Pierson, soloists

***

Arise, My Soul, Arise

Dan Forrest

(b. 1978)

Ye Choirs of New Jerusalem

C.V. Stanford

(1852-1924)

Mrs. Buckner is a student of Dr. Larry Wyatt.
This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
University of South Carolina

School of Music

presents

Melanie Buckner

in

DMA Lecture Recital

July 14, 2017
1p.m.
School of Music
Program

“An Exploration of Characterizations in JAC Redford’s oratorio The Martyrdom of Saint Polycarp”

Introduction to the Composer

Analysis of Melody, Harmony, Rhythm and Texture

Performance Considerations

Conclusion

Presented in partial fulfillment of the Requirements for the degree of Doctor of Musical Arts in Choral Conducting
The Orchestral Prelude ................................................................. arr. Neilson & Young / Pylant
Joyful, Joyful, We Adore Thee & Amazing Grace!

When In Our Music God Is Glorified ................................................ Charles Stanford
When in our music God is glorified, and adoration leaves no room for pride,
It is as though the whole creation cried, Hallelujah!
How often, making music, we have found a new dimension in the world of sound,
As worship moved us to a more profound Hallelujah!
So has the church, in liturgy and song, in faith and love, through centuries of wrong,
Borne witness to the truth in every tongue: Hallelujah!
And did not Jesus sing a Psalm that night when utmost evil strove against the Light?
Then let us sing, for Whom He won the fight: Hallelujah!
Let every instrument be tuned for praise! Let all rejoice who have a voice to raise!
And may God give us faith to sing always: Hallelujah! Amen.

The Opening Scripture ................................................................ Psalm 95:1–6
Oh come, let us sing to the Lord; let us make a joyful noise to the Rock of our salvation! Let us come
into His presence with thanksgiving; let us make a joyful noise to Him with songs of praise!
For the Lord is a great God, and a great King above all gods. In His hand are the depths of the earth;
the heights of the mountains are His also. The sea is His, for He made it, and His hands formed the
dry land. Oh come, let us worship and bow down; let us kneel before the Lord, our Maker!
The Heavens Are Telling ................................................................. Josef Haydn
Trio: Kay Lovingood, Richard Turner, and Stan Pylant

The heavens are telling the glory of God. The wonder of His work displays the firmament.
Today that is coming speaks it the day. The night, that is gone, to following night.
The heavens are telling the glory of God; The wonder of His work, displays the firmament.
In all the lands resounds the Word, Never unperceived ever understood, ever understood.
The heavens are telling the glory of God, The wonder of His work, the wonder of His work displays the firmament.

The Prayer of Invocation ............................................................ Billy Hatcher, Ruling Elder

The Hymn of Praise - Holy, Holy, Holy (Trinity Hymnal, No. 100) ............setting: Benjamin Harlan
Holy, holy, holy! Lord God Almighty! Early in the morning our song shall rise to Thee.
Holy, holy, holy! Merciful and mighty! God in three Persons, blessed Trinity.
Holy, holy, holy! All the hosts adore Thee, Casting down their golden crowns around the glassy sea;
Cherubim and seraphim, falling down before Thee, Who art, and art, and evermore shalt be.
Holy, holy, holy! Lord God Almighty! Though the darkness hide Thee,
Though the eye of sinful man Thy glory may not see.
Only Thou art holy, there is none beside Thee perfect in pow’r, in love, and purity.
Holy, holy, holy! Lord God Almighty! All Thy works shall praise Thy name in earth and sky and sea;
Holy, holy, holy! Merciful and mighty! God in three Persons, blessed Trinity!

The Welcome ............................................................... Billy Hatcher, Ruling Elder

My Shepherd Will Supply My Need .................................................... arr. Mack Wilberg

My Shepherd will supply my needs; Jehovah is His Name; in pastures fresh He makes me feed beside the living stream.
He brings my soul’s soup spirit back when I smake His ways, and leads me, for His mercy’s sake, in paths of truth and grace.
Whene I walk in the path of the shadow of death, Thy presence is my stay; One word of Thy supporting breath drives all my fears away.
Thy hand, in sight of all my foes, doth still my table spread; My cup with blessings overflow; Thine oil anoints my head.
The sure provisions of my God attend me all my days; O may Thy house be mine abode, and all my work be praise!
There would I find a settled rest while others go and come, no more a stranger nor a guest, but like a child at home.

Directress: Melanie Buckner & Stan Pylant
Organist: Larry Dees & Cathloc McClure
Sanctuary Choir
Soprano: Lynn Black, Melanie Buckner, Gloria Gill, Martha Holley, Margaret Johnson, Kay Lovingood, Cathloc McClure, Jamie Millward, Michelle Palmer, Joanne Deene, Annette Taylor
Altos: Arlene Bowers, Julie Day, Ruth Ann Fleeraman, Jennifer Kimball, Susan LeFevre, Bonny Law, Sue Moon TOOZ, Angela Mauco, Kirsten Pylant, Karen Stewart, Mary Lee Turner, Barbara Volpette
Tenor: John Dammare, Adam Dose, Stephen Dye, MacDonald Law, Richard Turner, Les Yoger
Bass: Perry Polenske, Harold Beine, Scott Dose, Olyan Dye, Ed Evans, Al Lovingood, Ron Moncrief, Ora Parish
Festival Orchestra
Violin 1: Ryan Koo, Angela Shaw; Violin 2: Pearl Koza; Violin: Carl Pemul; Cello: Justin Reesley; Bass: Susan Neal Lodenay; Flute: Alicia Mulkis; Oboe: Kelli Odell; and Horn: Caroline Hutton

79
I Know My Redeemer Lives .................................................. arr. Dan Forrest

I know that my Redeemer lives, Glory, hallelujah!
What comfort this sweet sentence gives. Glory, hallelujah!
Shout on, press on, we're gaining ground, Glory, hallelujah!
The dead's alive, and the lost is found, Glory, hallelujah!
He lives to bless me with His love; Glory, hallelujah! He lives above, hallelujah!
He lives, Glory, hallelujah! He lives to plead my cause above; Glory, hallelujah!
Shout on, pray on, we're gaining ground. Glory, hallelujah!
The dead's alive, and the lost is found, Glory, hallelujah!
Shout on, pray on, He lives to crush the bands of hell; Glory, hallelujah!
He lives and cloth within me dwell; Glory, hallelujah!
Shout on, pray on, we're gaining ground. Glory, hallelujah!
The dead's alive, and the lost is found, Glory, hallelujah!

Leaning on the Everlasting Arms ......................................... setting: Eric Nelson

What a fellowship, what a joy divine, leaning on the everlasting arms;
What a blessedness, what a peace is mine, leaning on the everlasting arms.

Refrain: Leaning, leaning, safe and secure from all alarms; leaning, leaning, leaning on the everlasting arms.
O how sweet to walk in this pilgrim way, leaning on the everlasting arms;
O how bright the path grows from day to day, leaning on the everlasting arms. Re

What have I to dread, what have I to fear, leaning on the everlasting arms?
I have blessed peace with my Lord so near, leaning on the everlasting arms. Re

The Evening Prayer ......................................................... Billy Hatcher, Ruling Elder

He's Got the Whole World in His Hands ................................ arr. Moses Hogan

Melanie Buckner, soprano soloist

He's got the whole world in His hands, He's got the whole world in His hands,
He's got the whole world in His hands. He's got the whole world in His hands.
He's got all the power in His hands, He's got all the power in His hands,
He's got all the power in His hands, He's got the whole world in His hands.
He's got a-you and me brother in His hands, He's got a-you and me sister in His hands,
He's got the little baby in His hands, He's got the whole world in His hands.
He's got mother and father in His hands, He's got the stars and the moon right in His hands,
He's got everybody in His hands, He's got the whole world in His hands.

The Offering & the Offertory
Bound for the Promised Land

On Jordan's stormy banks I stand and cast a wishful eye
To Canaan's fair and happy land, where my possessions lie.
There generous fruits that never fail on trees immortal grow;
There rocks and hills and brooks and vales with milk and honey flow.

Refrain: I am bound for the promised land, I am bound for the promised land
O who will come and go with me, I am bound for the promised land.
O the transporting rapt'rous scene that rises to my sight;
Sweet fields arrayed in living green and rivers of delight.
When shall I reach that happy place, and be forever blessed,
When shall I see my Father's face, and in His bosom rest. Refrain

The Hymn of Preparation – All Creatures of Our God and King

On the final verse, children in KS through Grade 5 may sing for the Children's Program.

All creatures of our God and King, lift up your voice and with us sing alleluia, alleluia!
Thou burning sun with golden beam, Thou silver moon with softer beam,
O praise Him, O praise Him alleluia, alleluia, alleluia, alleluia!

Thou rushing wind that art so strong, Ye clouds that sail in heav'n along, O praise Him, alleluia!
Thou sun that shin'st in heaven's vault, And all ye angels, sing your joy, O praise Him, alleluia!
When shall we see our Father's face, and in His bosom rest, Alleluia, alleluia, alleluia, alleluia!

Let all ye men of tender heart, forgiving others, take your part, O sing ye, alleluia!
Ye who bear the burden heavy, Hymn to God and on Him cast your care,
O praise Him, O praise Him alleluia, alleluia, alleluia, alleluia!

The New Testament Lesson

Ephesians 5:15-21 (page 978)

The Response

Pastor: This is the Word of God
People: Thanks be to Thee, O God

The Sermon – TRUE SPIRITUALITY

The Rev. Rick Hammond, guest

The Closing Hymn – Come, Let Us Sing unto the Lord

Duke Street

Come, let us sing unto the Lord new songs of praise with sweet accord;
For wonders great by Him are done, His hand and arm have vict'ry won.
Praise God with harp, with harp sing praise, with voice of psalm the glory raise;
With trumpets, cornets, gladly sing and shout before the Lord, the King.
All lands, to God lift up your voice, sing praise to Him with shouts rejoice;
With voice of joy and loud acclam let all unite and praise His name.

The Benediction

The Organ Prelude – Toccata in E minor

Pachelbel