

Hymnology

#593 “Lord, make us servants of your peace” (Dickinson College). A prayer traditionally attributed to the medieval mystic St. Francis of Assisi is the source of this hymn. The English text we sing is by the noted Roman Catholic hymn writer and theologian Rev. James Quinn, S.J. In the five stanzas of this hymn text, Fr. Quinn captures all the themes and images of this much-loved prayer. The tune Dickinson College by Lee Hastings Bristol, Jr. was chosen for use with this text. It was adapted by the composer as a hymn tune from an anthem, “Lord of all being throned afar.” The tune name honors Dickinson College, Pennsylvania, the composer’s alma mater.

#393 “Praise our great and gracious God” (Maoz Zur). Both the text and tune of this hymn have deep roots in Judaism; the text tells of God’s leading of his people into the Promised Land. The tune name Maoz Zur is a Chanukah hymn meaning “Rock of Ages.” Henrietta Auber is the author of the text. Her work is known today principally through her collection *Spirit of the Psalms* (London, 1829). The text is an adaptation of Psalm 78. The tune Maoz Zur is sung at the kindling of Chanukah lights, originally in the home, but later in the synagogue as well. The original Hebrew text was written by an unidentified poet of the thirteenth century called Mordecai. The popularity of the tune led to its adaptation as a synagogal musical leitmotif for the Festival of Chanukah: it is sung to several prose liturgical texts associated with the festival. The concluding hymn, Adon olam, is often adapted to this melody.

Wonder Love & Praise 761 “All who hunger gather gladly” (Holy Manna): As with so many women ordained in the last quarter of the 20th century, Sylvia Dunstan found her ministry among the forgotten and on committees. Her work on the ministry and worship committees of the United Church of Canada sharpened her natural gifts for music and liturgy, and her years as the duty chaplain in a maximum security prison at Whitby, Ontario, gave her insights which serve her poetry well. Her legacy is 57 hymn texts. “All who hunger” gathers images from the Exodus (manna, welcome of strangers and exiles, and the making of God’s People from no people), from Paul’s eucharistic statement, (“Here in joy we keep the feast”), and John’s Gospel (Jesus as the Living Bread). The tune Holy Manna is from a shape-note tune book, *Columbian Harmony* (Cincinnati, 1825), compiled by William Moore of Wilson County, Tennessee. The text reads “Brethren, we have met to worship / And adore the Lord our God. / Will you pray with all your powers, / While we try to preach the word. / All is vain unless the spirit / Of the holy one comes down: / Brethren pray, and holy manna, / Will be showered on all around.” William Walker included the tune in *The Southern Harmony* (New Haven, CT, 1835). This version was reproduced in a number of southern tune books and also in some northern ones. Variations of the tune have been printed with different texts under several other titles such as Camden, Gospel Power, Jesus Calls You, and Bellenden.

#335 “I am the Bread of Life” (I am the Bread of Life) is one of the several hymns in which the author of the text is also the composer. Sr. Suzanne Toolan’s hymn-text is a near-literal rendering of John 6: 35, 44, 51, 53. Written for the Roman Catholic Archdiocese of San Francisco in 1966, the text has from its earliest appearance been associated with the author’s tune I am the Bread of Life. Since its first publication, it has been translated into many European and Oriental languages. It is particularly fitting for a Eucharistic hymn. The tune

first appeared in *Music for the Requiem Mass* (San Francisco, 1966), published by the Roman Catholic Archdiocese of San Francisco.

#341 “For the bread which you have broken” (Omni die). Louis F. Benson, one of America’s foremost hymnologists, included this text in his private collection *Hymns, Original and Translated* (Philadelphia, 1925). Having seen the first three stanzas, which were written on 21 November 1924, Henry Sloan Coffin, then pastor of Madison Avenue Presbyterian Church in New York City, suggested a fourth stanza that implied the relationship between sacrament and service. The tune *Omni die* is found in the *Gross Catolisch Gesangbuch* [Great Catholic Hymnal] (Nuremberg, 1631). It was set there to “*Omni die dic Mariae*,” a popular song to the Virgin Mary. The compiler of this collection, David Gregor Corner, collected melodies from many sources, and since many of the *Marienlieder* [Songs to Mary] were folk melodies, it is possible that this melody is also a folk tune. The harmonization was written by William Smith Rockstro, a prominent English musician of the nineteenth century.

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If you would like to receive *Hymnology* several days before Sunday’s service please contact Tony Antolini to be put on the St. John’s Choir e-mail distribution list (Google Groups). Tony’s e-mail address is <aantolin@bowdoin.edu>